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Follows page 40

VOLUME 98 NO. 50

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

December 13, 1986/\$3.95 (U.S.), \$5 (CAN.)

Local Vidclip Shows Playing Key Role In Label Promos

BY STEVEN DUPLER

NEW YORK Despite a two-year shake-out in the nation's local music video television scene, major label video executives say most surviving outlets are healthy and play a significant role in label promotional plans, along with MTV and other national channels.

A SPECIAL BILLBOARD ANALYSIS

Over the past two years, some of the most successful among the 150-plus local shows have made themselves even more useful to record companies by tying into local radio, retail, concert promotion, and other areas. In fact, many of the highly regarded shows are ei-

ther produced or consulted by area radio stations, some executives say.

At the same time, while these channels were solidifying their position, more than 100 local programs fell by the wayside.

Peter Baron, associate director of video promotion for Arista, says the strongest local channels for his label are those in the r&b and urban formats, a sentiment echoed by many of his peers. While national outlet Black Entertainment Television (BET) is the leader in this genre, he says, there are a number of locals Arista sees as "very important."

Many of these shows are associated with local radio stations, which are instrumental in helping break a record or artist regionally.

(Continued on page 72)

Cassettes Take 2-1 Lead Over Vinyl In Survey

BY BILL HOLLAND

WASHINGTON Pre-recorded cassettes led LPs by more than 2-1 in gross sales nationwide in 1985, according to just-published research in the first joint market survey by the Recording Industry Assn. of America (RIAA) and the National Assn. of Recording Merchandisers (NARM).

Cassettes posted a volume of \$1.17 billion over the LP's \$519.5 million, according to the survey of approximately 90% of NARM members. The data reflect actual selling price.

Total volume reported by the respondents—including CDs, 7-inch

(Continued on page 73)

IT'S A THANKSGIVING FEAST Bruce Is Music's Main Course . . .

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

NEW YORK With Bruce Springsteen playing the role of a modern-day Pied Piper, sales for many retailers this Thanksgiving weekend

indicated dramatic gains over last year. Most are optimistic the momentum will continue through the all-important holiday selling season.

Dealers express confidence that this year's stronger batch of product will help them avoid a repeat of 1985, when a robust Thanksgiving

spree led to an otherwise disappointing fourth-quarter stretch.

"It's not just Springsteen, the product is there this year," says George Tunder, director of merchandising for the 75-store, Pittsburgh-based National Record Mart.

(Continued on page 73)

. . . Vid Fattens Up On Sell-Through

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

LOS ANGELES Home video retailers say business really took off over the Thanksgiving weekend.

Major chains, including video spe-

cialty and record and tape webs heavily into video, report sell-through increases over last year's holiday weekend averaging 50%-150% and as high as 500% in one case.

Far less phenomenal increases are being posted for rental, typical-

ly up 20%-35% except in isolated regions or where competition is heavy.

Most frequently mentioned product lines are Paramount Home Video and Walt Disney Home Video,

(Continued on page 67)

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Morowitz Joins Trend Linking Studios, Retail

This story prepared by Earl Paige in Los Angeles and Tony Seideman in New York.

NEW YORK Film companies increasingly are linking with video stores as investors, owners, and licensors.

In a swirl of new activity, RKO Warner Theatres Video has acquired Arthur Morowitz's 13-store Video Shack chain; Paramount Pictures has teamed with Musicland to open a sale-only test outlet; and UA Communications' UA Video Inc. is planning expansion of its involvement in the industry.

At the renamed RKO/Warner Video Shack, Morowitz will remain

(Continued on page 72)



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IN THIS ISSUE

VOLUME 98 NO. 50

DECEMBER 13, 1986

MANY HIGHLIGHTS AT BILLBOARD CONFAB

Coverage of individual panel sessions at the Eighth Annual Billboard Video Music Conference appears in the video music, pro audio/video, and financial sections. And don't miss a full layout of candid photos from the event on page 69. Look for more on the conference next week.

On The Beat Visits London

Steve Gett travels home to check up on what's been doing since he moved to the States. What he finds is an eyeful of industry gossip in the daily tabloids and an earful of good sounds throughout the city. Read all about it. **Page 18.**

MUSIC PLUS' FOGELMAN SPEAKS OUT

At a recent NARAS luncheon, Music Plus president Lou Fogelman credited video product with boosting his stores' traffic and broadening customer demographics. Chris Morris reports. **Page 33.**

Spotlight On France

The French home entertainment industry is undergoing a revolution in broadcasting, retailing, repertoire—the creative process. Like all revolutions, this one provides scope for some rejoicing, some lamentation. International editorial director Mike Hennessey reports.

Follows page 40.

FEATURES

60 Album & Singles Reviews	54 Latin Notas
19 Boxscore	66 Lifelines
6 Chartbeat	42 MTV Programming
55 Classical/Keeping Score	29 Nashville Scene
27 Dance Trax	69 Newsmakers
4 Executive Turntable	18 On The Beat
53 Gospel Lectern	10 Out Of The Box
55 Grass Route	20 Power Playlists
74 Inside Track	21 The Rhythm & the Blues
53 Jazz/Blue Notes	15 Vox Jox

SECTIONS

21 Black	48 Pro Audio/Video
58 Canada	10 Radio
51 Classified Actionmart	33 Retailing
9 Commentary	18 Talent
29 Country	66 Update
59 Financial	41 Video Music
37 Home Video	43 Video Retailing
57 International	

MUSIC CHARTS

Top Albums		Hot Singles	
24 Black	16 Adult Contemporary	22 Black	21 Black Singles Action
34 Compact Disks	29 Country	30 Country Singles Action	26 Dance/Disco
32 Country	56 Hits of the World	56 Hits of the World	62 Hot 100
53 Inspirational	54 Latin	63 Hot 100 Singles Action	55 Latin 50
36 Midline	15 Rock Tracks		
68 Top Pop			

VIDEO CHARTS

43 Kid Video	38 Videocassette Sales
47 Videocassette Rentals	37 Videodisks

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Call To Expand Rome Convention Meet Marks Group's 25th Anniversary

BY MIKE HENNESSEY

COPENHAGEN, Denmark The so-called secondary uses of recorded music—sources of minimal revenue for producers and performers in past decades—are increasingly assuming vital importance in the face of declining income from recording sales.

This view, stated by Stephen Stewart, chairman of the U.K.-based Common Law Institute for Intellectual Property, turned what was officially a celebration of 25 years of the Rome Convention at the Congress Centre here Nov. 28-29 into an earnest debate on the need to extend and enforce legislation to protect the rights enshrined in the Rome Convention.

Speaking from the floor on the second day of the two-day conference, jointly sponsored by the International Federation of Phonogram & Videogram Producers (IFPI), the International Federation of Musicians, and the International Federation of Actors, Stewart said record producers should regard themselves as publishers of recordings, entitled to derive income from all types of exploitation exactly as publishers derive income from the exploitation of musical compositions.

He said that while the Berne Convention should properly be seen as a publishers' convention, the record producers must look increasingly to the provisions of the Rome Convention to safeguard their interests.

"Secondary rights, once regarded by the record industry as peanuts, are becoming more and more important as record sales go down. One of these days income from secondary rights will reach a point where it is on a par with that from record sales," Stewart predicted.

Ian Thomas, director general of the IFPI, suggested the term "secondary right" should be replaced by "rights from secondary uses." Earlier in the meeting he had given a topical example of how vital it is for record producers to be vigilant in monitoring and securing payment for secondary uses.

He cited Hong Kong television station TVB (Billboard, Aug. 9), which, with the tacit assent of record producers, had used commercial recordings to make video programs that were circulating in cassette form all over the world. IFPI had applied unsuccessfully in the British High Court for an injunction against TVB and the U.K. videocassette distributor. It is now considering its next move.

The case, he said, provided a vivid lesson for record producers and rights organizations.

The record industry was now engaged in a fight that made it absolutely essential to safeguard the reproduction right, as defined in the Rome Convention, and make sure that an orderly and proper license system prevailed.

A number of speakers at the meeting acknowledged the inade-

quacies in the convention and in much of the national legislation based on its aims, but there was agreement that a move to seek a revision of some of the Rome provisions would be ill-advised at present.

Dr. Henry Jessen of FLAPF, the association of Latin American phonogram producers, observed that the Rome Convention is still in an early stage of penetration as far as South and Central America are concerned and a revision attempt should be deferred until the existing instrument is better established.

Endorsing this viewpoint, Margaret Moeller of the West German Federal Ministry of Justice and chairman of the Intergovernmental Committee of the Rome Convention said it was safe to assume that any attempt at revision of the Rome Convention would be for the worse, not the better. If the recommendations of the Council of Europe on home taping and piracy were pointers, then it is likely that lowest-common-denominator thinking would prevail and that there would be a harmonizing down, rather than a leveling up.

Today, she said, producers and performers are often operating in a climate where the notion of access to protected works, in a human rights sense, is being taken to mean access free of charge, instead of unrestricted availability.

Despite its limitations, the suc-
(Continued on page 70)

Label Attributes Success To Springsteen, New Artists CBS: Our Nov. Is Music's Best Month Ever

NEW YORK Propelled by the shipment to dealers of 2 million Bruce Springsteen live box sets, November was the best month ever for a record company—in terms of both dollars and units—claims CBS Records.

Sales alone were 28% ahead of the label's October 1980 tally, which CBS says was the industry's previous single-month record.

CBS did not reveal specific dollar or unit figures, nor did it make public the source of its comparison with other labels' figures.

The label says established and developing acts contributed to the record-breaking month. Among the former are Stevie Ray Vaughan, Luther Vandross, Cyndi Lauper, Billy Joel, Eddie Money, 'til Tuesday, Toto, Aerosmith, and Survivor. The newer movers and shakers who contributed to the November bonanza are the Beastie Boys, the Bangles, Gregory Abbott, Oran "Juice" Jones, and Lisa Lisa & Cult Jam.

Also, the soundtrack of "Top Gun" continues to move well, the label reports, reflecting its position as the label's best-selling album this year until the arrival of the Springsteen box.

Al Teller, president of CBS Records, says, "The most encouraging thing about these numbers is that a lot of artists—including a number of breaking artists—made a major contribution. That's an indication not only of a great month but of a great future."

The November pace and what is described as a fast start in December guarantee that the CBS/Records Group, of which the label is a division, will have its most profitable year ever. For the first nine months of 1986, profits for the group hit \$100.6 million. The group's best-ever profit year was 1984, with a figure of \$123.5 million.

Another industry record was set

by CBS in November with 132 multiplatinum, platinum, and gold certifications (see story, page 4). Many certifications resulted from the new policy of the Recording Industry Assn. of America to grant certification to qualifying multiplatinum and platinum releases marketed from 1958-76, before certifications were begun.

IRV LICHTMAN

CBS CD Giveaway Clicks Label Projects 100,000 Freebies

BY IRV LICHTMAN

NEW YORK CBS Records may give away as many as 100,000 compact disks as a result of a promotion entitling consumers to a free CD for every five purchased at retail.

The promotion, which started in mid-October and requires the consumer to mail back five UPC symbols along with store receipts for each free CD, is "snowballing," according to Jerry Shulman, vice president of marketing development.

"Over the last few weeks, we've been getting 500-600 letters a day from consumers who've purchased at least five CBS CDs," says Shulman. At this rate, Shul-

man suggests, the label could send out up to 100,000 CDs, representing a retail sale of 500,000 CDs from the label's current catalog of 800 titles. There is a \$1 handling charge for each CD requested under the promotion.

As the promotion progressed, CBS did make a few adjustments to clarify consumers' perceptions, Shulman says. Many believed they had to buy the five CBS CDs at one time to qualify for a free CD. So CBS started shipping point-of-purchase materials with a sticker that reads, "Buy As Many As You Want—All At Once Or One At A Time." Shulman says a check of store receipts mailed in indicates that 15% of CD buyers taking ad-

(Continued on page 72)

Tina And Cyndi Also Score In Nov. Figures Boston's Certs Sweep Ties Record

BY PAUL GREIN

LOS ANGELES Boston's "Third Stage" last month became the second album to be certified gold, platinum, double platinum, and triple platinum simultaneously. In October, Lionel Richie's "Dancing On The Ceiling" became the first to hit all four levels simultaneously. The two albums thus stand as the biggest out-of-the-box hits since the Recording Industry Assn. of America introduced multiplatinum awards two years ago.

Boston now has a three-album sales total of 16 million units. In October, the group's self-titled 1976 debut album was certified for sales of 9 million copies and its second album, 1978's "Don't Look Back," was certified for 4 million. The group's three-album sales total is close to Richie's three-album total of 17 million—4 million for "Lionel Richie," 10 million for "Can't Slow Down," and 3 million for "Dancing."

"Third Stage" was one of three albums to be certified gold and plat-

inum simultaneously in November. The others were Cyndi Lauper's "True Colors" and Tina Turner's "Break Every Rule," both of which are follow-ups to albums that sold more than 4 million units in the U.S.

Also in November, Madonna's "True Blue" climbed to the 3-million-unit level. It's the singer's third consecutive album to top 3 million copies in U.S. sales. (Madonna's three-album sales total now stands at 12 million.)

Two former group leaders landed their first gold solo albums in November. Peter Cetera, who earned 12 platinum albums (out of 17 releases) in his years with Chicago, topped the 500,000 sales mark with "Solitude/Solitaire." And Belinda Carlisle, who, with the Go-Go's, earned one platinum album and another that went gold, scored with "Belinda."

November was a very good month for heavy metal, with Bon Jovi's "Slippery When Wet" certified double platinum, Iron Maiden's "Piece Of Mind" hitting platinum, and three albums going gold: Iron Maiden's "Somewhere In Time," Ratt's "Dancin' Undercover," and Metallica's "Master Of Puppets."

Here's the complete list of November certifications.

Multiplatinum Albums

Boston's "Third Stage," MCA, 3 million.

Madonna's "True Blue," Sire/
(Continued on page 67)



Industry Praise. Sen. Edward M. Kennedy, D-Mass., left, is honored with ASCAP's new Friend of Music Award at a recent luncheon in New York held in his honor. Presenting the plaque are, from left, ASCAP president Morton Gould and ASCAP members Betty Comden and Adolph Green. Seated at the piano is Marvin Hamlisch.

CBS Gets Pre-1976 Certs 132 Honors Issued

LOS ANGELES Chicago, Santana, and Barbra Streisand added mightily to their platinum album totals in November, as CBS became the second record company to submit pre-1976 releases to Recording Industry Assn. of America (RIAA) auditors for certification beyond the gold level. CBS received 132 certifications in the month.

In October, Warner Bros. became the first company to submit pre-1976 releases for platinum or multiplatinum certification. Previously, only albums released after

January 1976 were eligible.

Chicago earned eight platinum or multiplatinum albums in November, bringing its total of platinum albums to 12. Its best-selling titles are "Chicago IX/Chicago's Greatest Hits" and "Chicago 17," both certified for sales of 4 million units.

Santana amassed six platinum or multiplatinum albums, and Streisand earned five. This brings Streisand's career total to 15 platinum albums.

Aerosmith, Johnny Mathis, and
(Continued on page 67)

Canadian Act Would Benefit U.S. Artists, Companies NAB, CAB Unite In Battle Vs. Royalty Bill

BY BILL HOLLAND

WASHINGTON A senior official of the National Assn. of Broadcasters (NAB) says that the powerful trade group is cooperating with its Canadian counterpart, the Canadian Assn. of Broadcasters (CAB), to defeat a pending measure that would benefit U.S. songwriters and record companies.

John Summers, senior executive vice president of NAB and the head of the government relations arm, says the pending Canadian copyright measure, a performance royalty bill, may have a "serious impact" on NAB members and warns that such a law "would generate strong pressure on Congress from U.S. performers and record companies" to pass a similar measure "in order to obtain access to the growing pool of Canadian royalties."

Summers, in a memo to the NAB executive committee, warns that should the Canadian measure pass, "the several years of respite we have enjoyed from [performance] royalty advocates in the U.S. Congress will be over."

The Canadian measure would benefit U.S. artists and companies because so much of the music aired in Canada is by American performers on U.S. or U.S.-licensed labels.

The Canadian government, in answer to arguments by Canadian broadcasters that such a law—and royalty pool—would result in the flow of "substantial Canadian dollars to U.S. interests," has proposed paying the royalties only to coun-

tries that pay similar performance and recording royalties.

Summers, an NAB veteran, is clearly concerned that the music industry might once again return to Congress with a performance royalty bill in mind, although no such measure has been introduced in Congress since 1981, when former Rep. George Danielson's bill met with a wall of indifference due, insiders say, to politicians not wanting to ruffle the feathers of their local broadcasters.

The concept of a performance royalty has been around since the early '60s, and has garnered the support of the Copyright Office, but

recording industry officials admit efforts to push the bill through Congress have been failures.

Stan Gortikov, president of the Recording Industry Assn. of America, says the industry has no plans to try and have a performance royalty bill introduced in the new Congress. He says, "I'm aware of the situation in Canada, and I still feel such a royalty would be fair, but for now we've got our hands full as far as legislation is concerned." Gortikov also mentioned the reluctance of legislators to move on such a bill as another reason why a performance royalty bill "is way on the back burner."

Mainstream Sues Licensees On Title Releases, Nonpayment

NEW YORK Mainstream Records has filed suit here against a licensee and sublicensee of its catalog, claiming unauthorized release of titles and nonpayment. Aside from the return of its catalog and manufacturing parts, Mainstream is seeking an injunction against continued sale of its titles by the defendants.

The defendants are sublicensee Audiofidelity Enterprises Inc. and its president, Dante Pugliese, as well as original licensees Galactic Distributing Co., and Antart Inc. and their president, Stuart R. Spitz.

According to the suit, Mainstream founder Robert Shad agreed in 1976 to license his 260-title catalog to Spitz and his companies as part of a tax shelter plan. Under the plan, 96 of the masters were sold according to the plaintiffs, with Galactic given the right to sublicense the sold masters for nine years, a period ending Sept. 8, 1986.

Galactic then entered into an agreement for distribution of the sold masters with Roulette Records, while Mainstream itself li-
(Continued on page 70)

Executive Turntable

RECORD COMPANIES. Cliff O'Sullivan is named to the newly created post of director of product development for PolyGram Records in New York. He was West Coast director of product marketing for Columbia Records. The label also names the following product managers: Rick Hunt from Time Inc. and staffers Marty Diamond, Steve Kleinberg, and Linda Walker.

EMI America Records in Los Angeles promotes John Hey to national album promotion director. He was based in Denver as local promotion manager and is succeeded by Dave Gleekman.

David Ross is promoted to manager of regional album promotion at RCA Records in New York. He was field promotion representative.

Columbia Records in Los Angeles names Clark Duval West Coast product manager. He was single record coordinator for CBS Records.

Elaine Valentine is elevated to manager of special markets at Elektra/Asylum Records in New York.

Manhattan Records in New York names Joe Donohue director of finance and administration. He was with the Morgan Guaranty Trust Co.



O'SULLIVAN



ROSS



IMURA



BOOTH

DISTRIBUTION/RETAILING. Metro Video Distributor in Hasbrouck Heights, N.J., appoints Jonathan Coffino and Larry Holmberg Eastern and Western regional sales managers, respectively. Coffino was with Win Records. Holmberg was upped from national catalog buyer.

Trudi Long is appointed administrator of marketing for RCA/A&M/Arista Distribution in New York. She was administrator of market research for RCA Records.

Daniel S. Angell is named manager of major accounts for Discwasher in Schiller Park, Ill. He was with North American Philips Sylvania.

HOME VIDEO. Lightning Video in Stamford, Conn., appoints the following regional sales managers: Donald Schmitzerle, Southeast; Ian Ossher, Southwest; and Roy Millonzi, Midwest. Schmitzerle was with Bearsville Records. Ossher was with Vestron International. Millonzi was with Triton College.

PRO AUDIO/VIDEO. Akiya Imura is promoted to president and chief executive officer of Matsushita Electric Corp. of America in Secaucus, N.J. He was president for the past two years.

Bob Coleman is named vice president and general manager of Editel/Chicago. He was vice president of marketing for the company.

Bruce Oyen is appointed president and general manager of the Palace Production Center in South Norwalk, Conn.

Dominick Tavella joins Photomag Recording Studios in New York as recording engineer. He was an independent mixer.

PUBLISHING. Melissa Deal-Forth is appointed professional manager at Nolen/Reeves Music in Atlanta. She was with Criterion Music.

RELATED FIELDS. Mark W. Booth becomes managing director of MTV in Europe, based in London. He was vice president of affiliate sales and marketing for MTV Networks.

The Taft Entertainment Co. in Los Angeles appoints Karyn Melanie Uiman senior vice president of music. She was vice president of music administration.

Country Music Television in Nashville names Seth R. Davis general manager. He was previously with Viacom Telecommunications.

 WESTWOOD ONE RADIO NETWORKS

P R E S E N T S

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Idol

OFF THE RECORD

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Join Mary Turner the week of Monday, December 15 as rock radio's most listened-to-interview host presents an exclusive hour-long *Off The Record Special* featuring the rocker with that celebrated sneer, Billy Idol. Billy gives Mary, you and your listeners the lowdown on writing and recording his new *Whiplash Smile* LP; why he took a break after his last album; life on the road; working with producer Keith Forsey and guitarist Steve Stevens; what he means when he sings "I Want To Be A Lover" and more. And along with the hottest tracks from the new LP, you'll hear classics spanning Billy's solo career. Curl your lip and get flip with Mary Turner's *Off The Record Special* featuring Billy Idol—contact your Westwood One Station Relations representative now at (213) 204-5000 or Telex 4996015 WWONE for details.

 WESTWOOD ONE RADIO NETWORKS

Woolworth U.K. Buys Merchandiser EMI, PolyGram Sell RM For \$8.75 Mil

BY PETER JONES

LONDON High Street department store Woolworth has bought out its recorded music supplier Record Merchandisers (RM) for \$8.75 million from joint owners EMI and PolyGram. The move marks the start of a massive bid by the chain to assert itself as Britain's leading record/tape retailer.

Record Merchandisers has 420 employees in two main centers, Hayes, near London, and Huddersfield, in the north of England. Confirming the deal and its financial implications, Malcolm Parkinson, Woolworth chief executive, who now also becomes chairman of RM, says his group looks to boost RM gross from its present 68 million pounds (\$95.2 million) to 100 million pounds (\$140 million). The present management structure is being retained.

Parkinson says, "We need our own

distribution system and one that I can control."

PolyGram and EMI have, in the past year or so, felt "uncomfortable" in running what is effectively a retailing service company. But all record companies will feel an effect from the Woolworth move. Parkinson says, "We're the client company now. I'm sure we'll get better terms."

It has long been said in the industry that a record can't get in the top 10 without being stocked by Woolworth, and Parkinson says, "Now we'll be using that strong influence."

Certainly he is convinced it is possible to sell many more records and tapes at a much greater profit through Woolworth's 816 stores. "Our coverage is unparalleled. No other firm can touch us. We have more branches in London than Virgin Retail has in the whole country."

As the biggest single retail outlet trading under one name, Woolworth

has a 25% share in the U.K. 7-inch singles market and a 24% share of the prerecorded cassette action. By Christmas, says Parkinson, there will be 3,250 catalog titles in prime stores.

Alongside the RM takeover, Woolworth plans a spate of television promotions plus hefty press advertising, with special emphasis on compact disk product. CD software is already in 200 branches nationwide, stocking up to 800 titles. With sister company Comet selling the hardware, there will probably be a joint Woolworth/Comet CD campaign.

"It's time the music business realized we're as big as we are and gave us credit for the sales we provide," says Parkinson.



True Topics. Cyndi Lauper chats with European journalists in Holland, France, and Italy live via satellite from a local television station in Los Angeles. The unique press conference focused on her latest Portrait album, "True Colors," as well as upcoming tour plans.

U.K. 'Les Miserables' Album Due Soon Relativity Adds Shows

NEW YORK Relativity Records, the recording arm of New York distributor Important Records, is expanding its horizons with the soon-to-be-released London cast album of "Les Misérables," the smash musical version of the classic Victor Hugo novel.

Important has already marketed here more than 25,000 copies of the album, as it appears on the U.K. label First Night. First Night chief John Craig made a deal with Important president Barry Kobrin to release a U.S. version under the Relativity imprint.

For Relativity, the "Les Misérables" caster will represent a marked departure from the label's regular fare of new age, rock, and punk recordings, including sessions by Tangerine Dream, Mahavishnu Orchestra, and John McLaughlin.

The Royal Shakespeare Company's English adaptation of a 1980 French hit is one of London's biggest theatrical attractions, with an American troupe ready for a March opening at the Broadway Theatre in New York. This follows a U.S. premier run at the Kennedy Center starting Dec. 27. The score is by Claude-Michel Schoenberg, with English lyrics by Herbert Kretzmer.

Kobrin says he is likely to make similar arrangements with other First Night projects he has imported, among them recent U.K. stage presentations of "Cabaret," "Annie Get Your Gun," "Charlie's Girl," and "Singin' In The Rain."

Kobrin recently imported some 10,000 more copies of "Les Misérables" as a "bridge" before getting the Relativity version on the market. He expects to accomplish that in a few weeks, although the compact disk version will arrive in January. Kobrin says he should have about 20,000 copies of the two-CD package out by then, half of which were pressed abroad.

According to Howard Gabriel, vice president of Relativity/Important, the album will be supported by promotions with key chains, radio and print advertising, and in-store appearances by cast members, including Colm Wilkinson, who is repeating his role as Jean Valjean.

Kobrin says his decision to bring in "Les Misérables" under the Relativity logo came after seeing the London production. "It's something of a labor of love," he explains. "And I think it has several songs that put 'Memory' [from 'Cats'] to shame." IRV LICHTMAN

CHART BEAT



by Paul Grein

THREE RECORDS entered the top 10 the week of June 11, 1961: Pat Boone's "Moody River," Dee Clark's "Raindrops," and Ben E. King's "Stand By Me." Boone's record climbed the highest: It hit No. 1. "Raindrops" did second best, reaching No. 2. "Stand By Me" was the least successful of the three, peaking at No. 4.

But in pop music, the game's not over till it's over. And this week, "Stand By Me" returns to the top 10, at No. 10 with a bullet, on the heels of its exposure in the Rob Reiner movie of the same name.

"Stand By Me" is only the third record to reach the top 10 on two separate occasions. It follows Chubby Checker's "The Twist" and Bobby "Boris" Pickett & the Crypt-Kickers' "Monster Mash." The difference is the amount of time that has elapsed since the song was first a hit. "The Twist" returned to the top 10 just 14 months after it ended its first run. "Monster Mash" made it back to the winner's circle less than 11 years after its first go-round. But more than 25 years have passed since "Stand By Me" was first a hit.

"Stand By Me" was King's second solo single after leaving the Drifters. The first was "Spanish Harlem," which hit the top 10 in March 1961. That gives King a span of 25 years and nine months between top 10 solo singles. Only two solo artists have had longer spans between their first and last top 10 hits: Frank Sinatra (26 years, 10 months) and Perry Como (26 years, eight months).

THIS IS THE best week in history for artists named Bruce on the pop charts. Bruce Hornsby & the Range's "The Way It Is" jumps to No. 1 on the Hot 100, while "Bruce Springsteen & The E Street Band Live 1975/1985"

holds at No. 1 for the third straight week on the Top Pop Albums chart.

The success of Hornsby's single (and album) makes him the act to beat for this year's Grammy Award for best new artist. (The act with the best shot at an upset

'Stand By Me' is a hit once again

would seem to be Simply Red.) In addition to hitting No. 1 pop, "The Way It Is" holds at No. 1 on the Hot Adult Contemporary chart, which won't exactly hurt it at Grammy time.

On the album chart, Bon Jovi's "Slippery When Wet" moves back up to No. 2, just behind the Boss. This gives New Jersey acts a lock on the top two albums in the country.

FAST FACTS: The Police's "Every Breath You Take—The Singles" leaps six notches to No. 10 on this week's album chart, even though the trio's remake of "Don't Stand So Close To Me" peaked at No. 46 two weeks ago. (With the disappointing chart performances of "Don't Stand" and Chicago's revamp of "25 Or 6 To 4," we probably won't be seeing too many more remakes of artists' own hits.)

Duran Duran this week notches its eighth top 10 single as "Notorious" climbs three spots to No. 8. The group's impressive longevity—as opposed to other acts that burn out quickly—is dramatized by this fact: The week that Duran Duran first cracked the top 10 (Feb. 19, 1983) was also the week that Culture Club landed its first top 10 hit. (And for those of you who wonder how low we'll go in this column, no, we are not going to point out the irony that a song

titled "Notorious" enters the top 10 the week after Cary Grant died.)

Berlin's "Take My Breath Away" is the fourth single so far this year to hit No. 1 in both the U.S. and Britain. It follows Pet Shop Boys' "West End Girls," Falco's "Rock Me Amadeus," and Madonna's "Papa Don't Preach."

And Ready For The World this week lands its second No. 1 hit on the Hot Black Singles chart with "Love You Down." It follows "Oh Sheila," which topped the pop, black, and dance charts last year.

WE GET LETTERS: Dana Stokes of Mission Viejo, Calif., notes that "War" is the first word to have made the charts as the name of a group (the band that did "Cisco Kid"), the name of an album (U2's "War") and the name of a single (the Bruce Springsteen and Edwin Starr smash.)

Costas Zougris of Athens notes that Peter Cetera has joined the lengthening list of artists who have topped the Hot 100 solo, in a duet, and in a group. He made it on his own with "Glory Of Love," with Amy Grant on "The Next Time I Fall," and twice with Chicago. Others who have done this: Paul McCartney, Michael Jackson, Lionel Richie, Diana Ross, Phil Collins, Elton John, and Stevie Wonder.

While we're on the subject of Chicago, we'll share a letter from Rob Durkee of Altoona, Wis. "I'm highly saddened over the failure of Chicago's '25 Or 6 To 4' to reach either No. 25 or No. 6. Had that happened, the song would have been the first to reach a peak position that's included in the title—not once, but twice." (At the risk of explaining Durkee's very dry wit, we'll point out that "25 Or 6 To 4" peaked at No. 4 in 1970.)

We'll close with a letter from Tony Sundholm of Sudbury, Ontario, who points out that Loverboy has had four songs peak from Nos. 9 to 12 on the Hot 100. "Lovin' Every Minute Of It" hit No. 9, "This Could Be The Night" reached No. 10, "Hot Girls In Love" made No. 11, and "Heaven In Your Eyes" hit No. 12. "This is entirely fitting," says Sundholm, rather cattily, "because these are the grades in which people listen to Loverboy."

Lee Dorsey Dead At 59

NEW YORK R&b singer Lee Dorsey, best known for his recordings of "Working In A Coal Mine," "Ya Ya," and "Holy Cow," died Dec. 2 in New Orleans after a yearlong battle with emphysema. He was 59.

A native of New Orleans, Dorsey numbered Fats Domino among his childhood friends. Originally a professional boxer, Dorsey later worked as a body-and-fender man and operated his own shop with one of his sons at the time of his death.

It was while working in an auto-body shop in 1957 that Dorsey was asked to make his first recording. Independent record producer Renauld Richard heard Dorsey singing from under a car and arranged for

him to cut "Rock Pretty Baby" for the local Rex label. A regional hit, it led to his recording "Lottie-Mo" for the Valiant label in 1958. Licensed to ABC, the second recording landed Dorsey an appearance on "American Bandstand," a shot which Dorsey said was his first paid performance as a singer.

Dorsey's career as a singer proved checkered. He made the Billboard top 40 for the first time in 1961 with "Ya Ya" on the Fury label, the first of many songs by Allen Toussaint that he would come to record. "Ya Ya," which rose to No. 7, was followed the next year by "Do-Re-Mi," which peaked at No. 27. He

(Continued on page 66)

STONES ON CD



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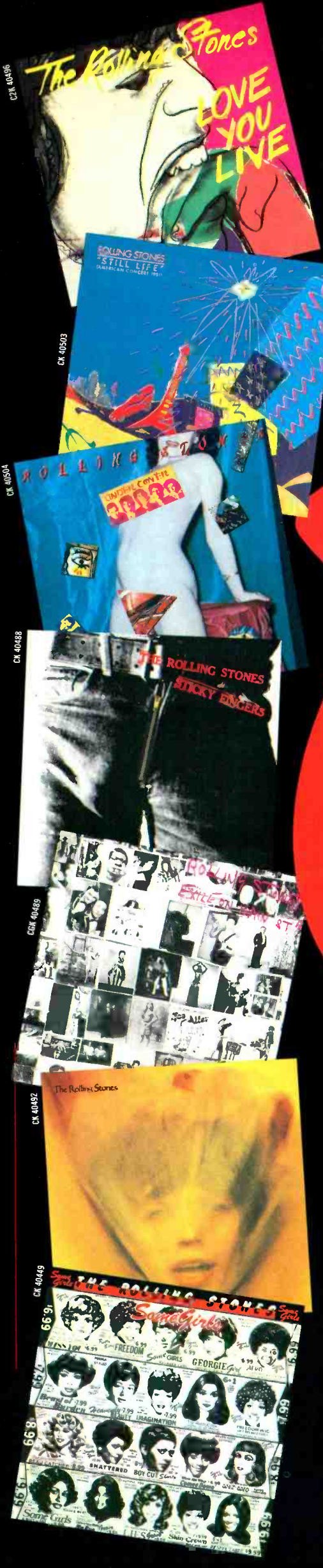
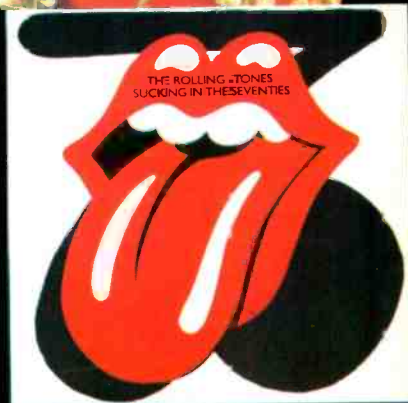
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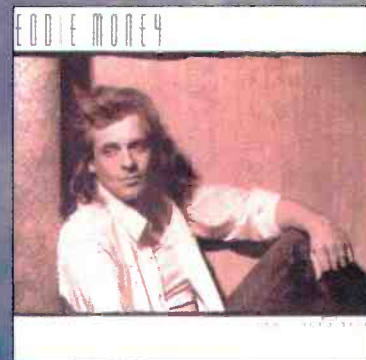
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EDDIE MONEY. "CAN'T HOLD BACK."
INCLUDING "TAKE ME HOME TONIGHT"
AND THE NEW SINGLE,
"I WANNA GO BACK."
ON COLUMBIA RECORDS,
CASSETTES AND COMPACT DISCS.

Mainstreaming vs. Crossover

STRETCHING POP FORMAT PARAMETERS

BY CAROL COOPER

About a year ago, when I first appropriated the term "mainstreaming" for what I intended to do with artists like Tramaine Hawkins and Willie Colón, I understood the importance of distinguishing our goal from "crossover."

Hawkins, an extraordinary gospel vocalist, and Colón, one of salsa's most versatile bandleaders, bring to A&M a mastery of their chosen styles that deserves more respect than the implied baseness of crossover.

Since much of contemporary pop has drawn on black gospel and Latin music over the years, there should be supportive tolerance for the occasional mainstreaming of a purer exponent of these styles.

At A&M, experimentation and artistic merit have been easier to pursue than one might expect in some of the more unrelentingly commercial environments. So we continue to test the public tolerance for genre music—with its social significance intact but tailored for direct competition with the best of the nation's top 100.

There are inherent and quite predictable problems with mainstreaming even a tiny number of genre acts. The base audiences that provide the livelihood for most jazz, blues, country, salsa, reggae, or gospel groups are extremely hostile to any hint of defection on the part of their idols.

Since gospel folk still resent Sam Cooke and as many jazz buffs still smirk at the mention of Herbie Hancock, George Benson, or Patrice Rushen, the reality all mainstreaming candidates must face is the possible loss of their original audience.

When Hawkins' desire to bring her progressive gospel to a wider audience began to draw mixed crowds of converted and unconverted, the very fact of these two worlds colliding (more frequently, in fact, than at the larger Amy Grant concerts) made both her new fans and her old equally uncomfortable.

able.

This mutual distrust between in-groups and out-groups has hampered every attempt at introducing some famous genre performer to the commercial mainstream. But it can be done. With perseverance and songs of individual excellence, cult appeal can become mass appeal and thus enrich pop culture with a variety and intensity only new blood can bring.

Edwin Hawkins did it with "Oh Happy Day"; Prince did it with mongrel Minneapolis funk; and Jerry Wexler and Aretha did it years ago

sa's traditional big-band sound with the hippest black beat-box rhythms on "Set Fire To Me," many saw his subsequent rise on the dance chart as a sellout. Few seemed to remember the mambo craze of the '40s and '50s or the boogaloo and bossa nova movements of the early '60s, which essayed similar hybrid dance forms.

Although these two experiments were successful for their respective acts, they also threw into bold relief the remaining barriers to full acceptance for all aspiring mainstreamers. They must labor amid constant suspicion, while Steve Winwood achieves

taking for granted as source material) is worthy of respect and consideration on its own terms, you can't throw every available contender into the ring at once.

After all, those who've been diluting reggae, blues, or country for the top 40 have consistently borrowed only from the best. Sting imitated Marley; Green Gartside, Gregory Isaacs; Janis Joplin, Bessie Smith—the list goes on. So those of us who wish to preserve or advance some pet musical form should put forth only those practitioners who tower above their peers in skill and vision.

James Bullard, general manager of Word's black music division, knows that black gospel is at a crossroads in its evolution. Many of black America's best singers, composers, and instrumentalists are buried under the weight of the form's technological and commercial underdevelopment.

Artists like Elbernia Clark and Walter Hawkins are writing songs that deserve state-of-the-art production and promotion. But without innovative corporate support, their potential will remain as stunted as an aristocratic lady's foot in a pre-1950 Chinese slipper.

Bullard is spearheading new marketing and production techniques for black gospel, which, if selectively and successfully applied, could gradually change the way this tradition is appraised.

Imagine if the two or three best artists of America's "race music" era had had access to the same promotional avenues as Elvis Presley did. Or if Betty Carter could somehow attain the same sales profile Julie London once had.

Tramaine Hawkins may or may not record a single with the broad appeal of Winwood's "Higher Love," and Colón may or may not come up with a revolutionary hybrid hit like Desmond Dekker's "Israelites" or Manu Dibango's "Soul Makossa." But our musical world will be poorer if they are not permitted—and encouraged—to try.

'Base audiences are hostile to any hint of defection by their idols'



Carol Cooper is East Coast director of black music a&r for A&M Records.

with the keening r&b of "Chain Of Fools" and its follow-ups.

The immediate goal of all mainstreaming is to widen the parameters of what is acceptable in the most popular radio and club formats. The mainstreaming of rap has taken more than half a decade, but the result is double-platinum sales for Run-D.M.C. and the surprise success of indie efforts like "Roxanne, Roxanne" and the neorap of "Rumors."

When Hawkins' "Fall Down (Spirit Of Love)" went to No. 1 on the dance chart last year, it initiated a typhoon of controversy. Even its fans refused to accept it for what it is—an explicit description of the Pentecostal experience set to state-of-the-art, up-tempo soul.

When Colón chose to infuse sal-

unqualified public acceptance with his blatantly spiritual "Higher Love" and popsters like Foreigner, Scritti Politti, and Peter Gabriel freely incorporate gospel conventions into their pop hits without fear of industry backlash.

Phillip Bailey and Deniece Williams pass freely from gospel to r&b and back like amphibious fowl, serving God and Mammon without sacrificing any artistic credibility in either field.

What can be done to bring such liberating creative flexibility to equally deserving genre talents? My own feeling is that effective mainstreaming is necessarily selective mainstreaming.

When you are trying to prove to radio that some cult or root music (which the pop mainstream has been

Letters to the Editor

A SLAP IN THE FACE

As a retail product manager, I have dealt with many a problem and many an irate customer. But, in their infinite wisdom, the record industry has added another reason for consumers to complain—the compact disk.

One major fault is misinformation. A lot of CD buyers think that if it's on CD it should sound like "you're in the room." They're shocked when they get their Glenn Miller CD home and find it doesn't sound digital. And record companies don't think that's reason enough for a return, which means we can't either.

To add insult to injury, LPs are being phased out as CDs are phased in. CDs are adding extra tracks not available on the LP (or sometimes even the cassette) version, have smaller artwork, sometimes omit lyrics, and can cost almost double the LP. This seems a slap in the faces of those who have bought LPs for 20 or more years, enabling record compa-

nies to acquire the funds to develop CDs in the first place.

Critics applaud the convenience and durability of the CD as well as the sonic enhancement the format can (but doesn't always) provide. But a growing number of our customers say that the record companies have found a way to get nearly double for the same product and will be phasing out LPs to ensure that they have no say in the matter.

Steven J. Lilly
Peaches Records & Tapes
Orlando, Fla.

COLORING THE CHARTS

I've wondered for a long time how the black charts got their name. But even after reading Nelson George's explanation in his column, "The Rhythm & The Blues" (Nov. 29), I still don't like it.

This is not take anything away from the black artists who have given us such incredible music over the

years. In fact, I believe that black artists are responsible for setting the direction of most popular music trends.

However, it is our responsibility in the music and communications industries to break down the barriers that exist between the different races, countries, and religions and to help everyone understand that we are one human race—not white, red, yellow, brown, or black.

I'm opposed to using the word "black" in identifying the charts. The music is widely recognized as rhythm and blues, and R&B, therefore, should be the name of the charts.

Richard Fusco
Program Director, WDST
Woodstock, N.Y.

NO STYLE . . . OR SUBSTANCE

Once again folks in Nashville are practically pleading with the public to believe that country music is in a healthy state. There is a lot of talk about the "new country music" and

all the exciting new country talent.

It sounds like bravado to cover the fact that the people in Nashville have forgotten how to make good records. Nancy Reagan will be wearing a gold razor blade before mainstream record buyers will purchase stuff like Dwight Yoakam and Steve Earle. I doubt these guys could get gigs in a Holiday Inn without the formidable marketing apparatus of the major labels behind them.

There is not much style left in Nashville and even less substance.

Walter Williams
Long Beach, Calif.

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

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Pros, Cons Of Mentioning The Competition On Air

BY KIM FREEMAN

NEW YORK Is mentioning your competition on the air smart or stupid? That question is as popular as it is perennial, and by all programmers' accounts, there are strong pros and cons to the tactic, depending on the position of an outlet in its market.

As part of a WXRK "K-Rock" New York liner puts it, K-Rock is "the only station bold enough to mention its competition by name."

Letting listeners in on a direct battle can create a bold, aggressive image. On the other hand, there is the notion that listeners do not care about other stations in the market, and mentions of them might create or heighten awareness that did not exist before.

Mike McVay, president of the Cleveland-based consultancy McVay Media, says publicizing competition is "something you do if you're a new station and have a lot to gain. On the other hand, an estab-

lished station has a lot to lose by doing that.

"If you are a station like Z-100 [WHTZ New York] that started out doing that, you can get away with continuing to do it. It can be hip to put another station down," McVay continues.

"But if you've never done it and start to, all you're going to do is encourage people to listen to the other guy." McVay also warns that using others' calls can create confusion in the minds of Arbitron and/or Birch participants.

Right or wrong, promotions using rivals as reference points can be highly creative, fun to execute, and great attention-getters, as many stations around the country have proved.

When KPWR "Power 106" Los Angeles debuted just shy of a year ago, the station's key promotion was geared around mentioning the stations listeners had left to join Power 106. The Power Switch campaign consisted of a series of liners from listeners reading where they had switched from. "We utilized that to give people a sense of what kinds of people were switching," says Power 106 program director Jeff Wyatt.

Wyatt cautions that only call letters with images similar to KPWR's desired image were included in the liners. "You want to reinforce the positive stereotype, not the negative one." The Power Switch campaign is also being used on Power 106 sister station WQHT New York.

Because Power 106 shot to the top of the Los Angeles market so quickly, references to competitors have now been dropped. "That sense of switching from [another outlet] is over now," says Wyatt. One exception on Power 106 is the morning show, where Jay Thomas gives frequent and irreverent atten-

tion to other outlets in the market. Thomas gets away with it, says Wyatt, "because he's a unique character, and [the theme] is not the totality of Jay's act."

"You can't get what Jay does anywhere else, so I'm not real concerned about him sending [listeners] elsewhere," Wyatt says. Throughout the rest of the day, however, "I'm not in favor of it," he says.

listeners to trade in their battered garments from market rock leader WNEW-FM for new K-Rock attire. The promos also cover the top 40s' logos (WPLJ's "Power 95" and WHTZ's "Z-Morning Zoo" with, "Oh, by the way, if your T-shirt has lost its power or seen too many trips to the zoo...")

Evans says the strongest line in the promo is the last: "Brought to you by K-Rock, the station that gives a shirt." She says response to the T-shirt campaign has "been phenomenal, both from listeners just mentioning it when they call in and in the batches of T-shirts that arrive every day."

Consultant McVay says there are two basic reasons for mentioning other calls on air: "One, to get them to acknowledge you, and, two, for the peer-pressure value—to make it seem hip to be listening to your station."

WMMS Cleveland no longer mentions other stations on air, says the dominant top 40's PD, Kid Leo. "When you're the market leader, you act like the market leader." In the past, "we used to have some fun with that tactic, when there were stations that were close to us. As our ratings grew we gradually stopped," Leo says. Cleveland outlets on the attack have begun to mention WMMS and its personal-

(Continued on page 14)



Round Robin. WZGC "Z-93" Atlanta's top 40 crew chats it up with comedian Robin Williams, who was making the national rounds in support of his Columbia debut album, "A Night At The Met." Waiting for the punch line are, from left, Z-93's Jim Graci and Steve McCoy, Columbia's Alan Orem, Z-93's Mary Glen Lassiter, PD Bob Case, and Williams.

...newslines...

MALRITE COMMUNICATIONS agrees to buy WTRK Philadelphia from Cox Broadcasting for an undisclosed sum. Formerly known as WZGO, the station is consulted by Mike Joseph, who installed his all-currents "Electric" format there on Memorial Day. The purchase, which is pending FCC approval, would reunite former WHTZ "Z-100" New York morning zoo cohort Ross Brittain with Malrite.

LIN BROADCASTING reaches agreements to sell its remaining radio properties. Jerry Lee, president of WEAZ-FM Inc. in Philadelphia and owner of WEAZ there, signs a letter of intent to purchase WFIL-AM there. WEAZ is a highly rated easy listener, with strong 35-54 numbers. Top 40/oldies outlet WFIL serves the 25-55 demo, creating a powerful selling combo, says Lee. Lee says he expects WFIL's format to remain unchanged. WFIL is WEAZ-FM Inc.'s first acquisition, and Lee says the company is looking to expand into new markets in the future. Lin has also agreed to sell top-rated Philadelphia urban station WUSL to Shard Tak. Tak owns four TV stations, and sources say the new owner is not expected to alter WUSL's successful format after the deal is approved. And in Houston, country combo KILT-AM-FM is pending sale to New York-based Legacy Broadcasting.

DKM BROADCASTING intends to sell four outlets to Independence Broadcasting Corp. The stations are KSAL/KYEZ Salina, Kan., and KOEL-AM-FM Oelwein, Iowa. The sale price is \$6.75 million, which includes a \$1 million noncompete agreement. DKM has been on an acquisition trail of late, and these sales are being made to allow DKM to buy into larger markets.

CHASE BROADCASTING completes its acquisition of KGLD-AM St. Louis and KWK-FM Granite City, Ill., for \$6.9 million. The seller is Robinson Broadcasting of Missouri.

ARTHUR SCHREIBER is named vice president/general manager of Price Communications' KKOB-AM-FM Albuquerque. Schreiber had been the stations' GM since 1981.

MCA Radio Buys Barnett-Robbins

NEW YORK The just-formed MCA Radio Network (Billboard, Dec. 6) has purchased the Barnett-Robbins Enterprises (BRE) syndication firm, reportedly for a cash figure of more than \$3 million.

Barnett-Robbins is a 3½-year-old company with three weekly long-form shows, three daily features, and various monthly and holiday specials. BRE's roster includes the weekly album rock show "Rock Of The World," the weekly AC program "The Great Starship," and the weekly urban-formatted show "Street Beat." BRE's daily features run as companion shows to the company's weekly offerings.

BRE's founders, Lance Robbins and Bill Barnett, will assume vice president titles with the MCA Radio Network, where they will concentrate on sales and programming. Robbins says MCA "is actively seeking new acquisitions, either as whole companies or individual programs." The network's future offerings, Robbins says, will serve all music formats, and MCA may enter the nonmusic syndication field.

OUT OF THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

"This little station generates about 40 pages of research every week," says WPOW "Power 96" Miami program director **Bill Tanner**. He says sales, call-outs, group interview results, and feedback from an advisory panel of club-going teens are just a few of the research elements that go into the weekly volume. In the last two weeks, results point to Billy Vera & the Beaters' "At This Moment" (Rhino/Capitol) as a "certified smash," says Tanner. After a week and a half on the air, the ballad is a No. 3 request, with a heavy female appeal and a broad age reach. Working his unusual dance-intensive format in the unique market of Miami, Tanner says that any programmers who have had success with Lisa Lisa's records should pay attention to the following singles: Uptown's "I'm Losing You" (Oak Lawn), Expose's "Come Go With Me" (Arista), and Stacey Q's "We Connect" (Atlantic). Tanner also calls attention to Trinere, whom he calls "the yet-to-be-discovered Whitney Houston." Trinere's latest single, "I Know You Love Me" (A&M), should add to the string of hits the artist has already had in Miami, says Tanner. Cyndi Lauper's "Change Of Heart" is another sure shot, having just jumped from 29 to 11 on the request list, Tanner reports.

ALBUM ROCK

Count **Lin Brehmer**, music director of WXRT Chicago, as one of the first to get behind "World, Shut Your Mouth" (Island) by Julian Cope, former leader of Teardrop Explodes. "Besides having a refreshing slant," says Brehmer, "this song is probably the most obvious single I've heard all year." Kate Bush's "Experiment Four" (RCA) "combines a talented artist and her great image with a very progressive-sounding song," the MD says. "I think this will have the same appeal as a Peter Gabriel record." Meanwhile, the Psychedelic Furs' "Heartbreak Beat" (available on import only) "is really a perfect follow-up to the credible success of 'Pretty In Pink,'" Brehmer says. "It's an accessible song featuring the Furs' trademark vocals." **KIM FREEMAN**

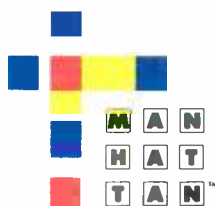
Star.



PHYLLIS HYMAN

Her previous albums and Broadway stage performances have already earned this very sophisticated lady important popular and critical acclaim. The emotion-filled single "Old Friend" has now made Phyllis Hyman's new album **LIVING ALL ALONE** (ST 53029, 4XT 53029) her most successful ever.

And now with the stunning new single, "Living All Alone" (B 50059), an engaging new video, and an exciting concert and appearance tour which began with raves on The Letterman Show, Phyllis Hyman's unique warmth, style and talent is going to capture the hearts of audiences everywhere.



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PLATINUM—Stations with a weekly cume audience of more than 1 million.
GOLD—Stations with a weekly cume audience between 500,000 and 1 million.
SILVER—Stations with a weekly cume 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	
1	Gregory Abbott, Shake You Down
2	The Human League, Human
3	Bon Jovi, You Give Love A Bad Name
4	Peter Cetera With Amy Grant, The Next
5	Boston, Amanda
6	Ben E. King, Stand By Me
7	Lionel Richie, Love Will Conquer All
8	Bangles, Walk Like An Egyptian
9	Bruce Hornsby & The Range, The Way It
10	Madonna, True Blue
11	Huey Lewis & The News, Hip To Be Squa
12	Eddie Money, Take Me Home Tonight
13	Cameo, Word Up
14	Wang Chung, Everybody Have Fun Tonigh
15	Freddie Jackson, Tasty Love
16	Cyndi Lauper, True Colors
17	Billy Idol, To Be A Lover
18	Nancy Martinez, For Tonight
19	Duran Duran, Notorious
20	Samantha Fox, Touch Me (I Want Your B
21	Bobby Brown, Girlfriend
22	Anita Baker, Sweet Love
23	Kool & The Gang, Victory
24	Oran 'Juice' Jones, The Rain
25	Robert Palmer, I Didn't Mean To Turn
26	Billy Vera & The Beaters, At This Mom
27	Janet Jackson, Control
28	Madonna, Open Your Heart

4100
WHTZ-FM

New York	
1	Bon Jovi, You Give Love A Bad Name
2	Gregory Abbott, Shake You Down
3	The Human League, Human
4	Bangles, Walk Like An Egyptian
5	Bruce Hornsby & The Range, The Way It
6	Lionel Richie, Love Will Conquer All
7	Peter Cetera With Amy Grant, The Next
8	Ben E. King, Stand By Me
9	Boston, Amanda
10	Madonna, True Blue
11	Huey Lewis & The News, Hip To Be Squa
12	Wang Chung, Everybody Have Fun Tonigh
13	Nancy Martinez, For Tonight
14	Bruce Springsteen & The E Street Band,
15	Bobby Brown, Girl Friend
16	Duran Duran, Notorious
17	Eddie Money, Take Me Home Tonight
18	Cameo, Word Up
19	Samantha Fox, Touch Me (I Want Your B
20	Cyndi Lauper, True Colors
21	Oran 'Juice' Jones, The Rain
22	Billy Vera & The Beaters, At This Mom
23	Anita Baker, Sweet Love
24	Madonna, Open Your Heart
25	Tina Turner, Two People
26	Kool & The Gang, Victory
27	Janet Jackson, Control
28	The Pretenders, Don't Get Me Wrong
29	Run-D.M.C., You Be Illin'
30	Robert Palmer, I Didn't Mean To Turn
31	Janet Jackson, Control

WLS
AM 89

Chicago	
1	Bruce Hornsby & The Range, The Way It
2	Ben E. King, Stand By Me
3	The Human League, Human
4	Peter Cetera With Amy Grant, The Next
5	Boston, Amanda
6	Wang Chung, Everybody Have Fun Tonigh
7	Eddie Money, Take Me Home Tonight
8	Huey Lewis & The News, Hip To Be Squa
9	Billy Idol, To Be A Lover
10	Lionel Richie, Love Will Conquer All
11	The Pretenders, Don't Get Me Wrong
12	Bruce Springsteen & The E Street Band,
13	Madonna, True Blue
14	Robbie Nevil, C'est La Vie
15	Howard Jones, You Know I Love You
16	Orchestral Manoeuvres In The Dark, (F
17	Bangles, Walk Like An Egyptian
18	Survivor, Is This Love
19	Janet Jackson, Control
20	Anita Baker, Sweet Love
21	Gregory Abbott, Shake You Down
22	Miami Sound Machine, Falling In Love
23	Glass Tiger, Sometday
24	Janet Jackson, Control
25	The Beach Boys, California Dreamin'
26	Billy Joel, This Is The Time
27	Miami Sound Machine, Words Get In The
28	Carly Simon, Coming Around Again
29	Daryl Hall, Foolish Pride
30	Benjamin Orr, Stay The Night

WBMM-FM
104.5

Chicago	
1	Bangles, Walk Like An Egyptian
2	The Human League, Human
3	Ben E. King, Stand By Me
4	Huey Lewis & The News, Hip To Be Squa
5	Peter Cetera With Amy Grant, The Next
6	Wang Chung, Everybody Have Fun Tonigh
7	Duran Duran, Notorious
8	Billy Idol, To Be A Lover
9	Janet Jackson, Control
10	Gregory Abbott, Shake You Down
11	Cameo, Word Up
12	Boston, Amanda
13	Howard Jones, You Know I Love You
14	Billy Vera & The Beaters, At This Mom
15	Kool & The Gang, Victory
16	Chico DeBarge, Talk To Me
17	Lionel Richie, Love Will Conquer All
18	Oran 'Juice' Jones, The Rain
19	Genesis, Land Of Confusion
20	Robbie Nevil, C'est La Vie
21	Anita Baker, Caught Up In The Rapture
22	Madonna, True Blue
23	Commodores, Go On To The Bank
24	Billy Ocean, Love Is Forever
25	Tina Turner, Two People
26	Luther Vandross, Stop To Love
27	Nancy Martinez, For Tonight
28	Madonna, Open Your Heart
29	Cyndi Lauper, Change Of Heart
30	The Pointer Sisters, Goldmine
31	Grace Jones, I'm Not Perfect (But I'm
32	Miami Sound Machine, Falling In Love
33	The Human League, I Need Your Lovin

KHIS
FM 102.7
AM 1150

Los Angeles	
1	Bangles, Walk Like An Egyptian
2	Ben E. King, Stand By Me
3	Duran Duran, Notorious
4	Bruce Hornsby & The Range, The Way It
5	Cameo, Word Up
6	Wang Chung, Everybody Have Fun Tonigh
7	Billy Idol, To Be A Lover
8	Peter Cetera With Amy Grant, The Next
9	Madonna, True Blue
10	Huey Lewis & The News, Hip To Be Squa
11	The Pretenders, Don't Get Me Wrong
12	Gregory Abbott, Shake You Down
13	Bon Jovi, You Give Love A Bad Name
14	Chico DeBarge, Talk To Me
15	Billy Vera & The Beaters, At This Mom
16	The Human League, Human
17	Nancy Martinez, For Tonight
18	Run-D.M.C., You Be Illin'
19	Billy Ocean, Love Is Forever
20	Bruce Springsteen & The E Street Band,
21	Timbuk 3, The Future's So Bright, I G
22	Kool & The Gang, Victory
23	Lionel Richie, Love Will Conquer All
24	Madonna, Open Your Heart
25	Cameo, Word Up
26	Ready For The World, Love You Down
27	Cyndi Lauper, Change Of Heart
28	Genesis, Land Of Confusion
29	The Pointer Sisters, Goldmine
30	Survivor, Is This Love
31	Carly Simon, Coming Around Again
32	Boston, We're Ready
33	Debbie Harry, French Kissin
34	Lionel Richie, Love Will Conquer All
35	Luther Vandross, Stop To Love
36	Chicago, Will You Still Love Me?
37	Don Johnson, Heartache Away
38	Miami Sound Machine, Falling In Love
39	Tina Turner, Two People

GOLD
KHIS
108 FM

Boston	
1	Wang Chung, Everybody Have Fun Tonigh
2	The Pretenders, Don't Get Me Wrong
3	Huey Lewis & The News, Hip To Be Squa
4	Billy Idol, To Be A Lover
5	Bruce Hornsby & The Range, The Way It
6	Duran Duran, Notorious
7	Bangles, Walk Like An Egyptian
8	Kool & The Gang, Victory
9	Janet Jackson, Control
10	Gregory Abbott, Shake You Down
11	Daryl Hall, Foolish Pride
12	Jesse Johnson (Featuring Sly Stone),
13	The Pointer Sisters, Goldmine
14	Ben E. King, Stand By Me
15	Billy Ocean, Love Is Forever
16	Carly Simon, Coming Around Again
17	Robbie Nevil, C'est La Vie
18	Cyndi Lauper, Change Of Heart
19	Laban, Love In Siberia
20	Commanders, Don't Leave Me This Way
21	Samantha Fox, Touch Me (I Want Your B
22	Run-D.M.C., You Be Illin'
23	Genesis, Land Of Confusion
24	Chicago, Will You Still Love Me?
25	Eurythmics, Thorn In My Side
26	Chico DeBarge, Talk To Me
27	Freddie Jackson, Tasty Love
28	Survivor, Is This Love
29	Grace Jones, I'm Not Perfect (But I'm
30	Miami Sound Machine, Falling In Love
31	Debbie Harry, French Kissin
32	Paul Young, Some People
33	Glass Tiger, Sometday
34	Janet Jackson, Control
35	Luther Vandross, Stop To Love
36	David Lee Roth, That's Life
37	Billy Vera & The Beaters, At This Mom
38	Cinderella, Nobody's Fool
39	Don Johnson, Heartache Away
40	Journey, I'll Be Alright Without You
41	Madonna, Open Your Heart
42	The Human League, I Need Your Lovin
43	Timbuk 3, The Future's So Bright, I G
44	Oran 'Juice' Jones, The Rain
45	Pet Shop Boys, Suburbia
46	Ann Wilson, The Best Man In The World
47	Tina Turner, Two People
48	Billy Joel, This Is The Time
49	Aretha Franklin, Jimmy Lee
50	Cory Heart, I Can't Help Falling
51	Peter Gabriel, Big Time

96 TIC-FM

Hartford	
1	Bangles, Walk Like An Egyptian
2	Wang Chung, Everybody Have Fun Tonigh
3	Bruce Hornsby & The Range, The Way It
4	Gregory Abbott, Shake You Down
5	Janet Jackson, Control
6	Bon Jovi, You Give Love A Bad Name
7	Kool & The Gang, Victory
8	Duran Duran, Notorious
9	Cameo, Word Up
10	Huey Lewis & The News, Hip To Be Squa
11	Boston, Amanda
12	Tina Turner, Two People
13	The Pretenders, Don't Get Me Wrong
14	Genesis, Land Of Confusion
15	Robbie Nevil, C'est La Vie
16	Lionel Richie, Love Will Conquer All
17	Howard Jones, You Know I Love You
18	Survivor, Is This Love
19	Commodores, Go On To The Bank
20	Miami Sound Machine, Falling In Love
21	Billy Vera & The Beaters, At This Mom
22	The Pretenders, Don't Get Me Wrong
23	Billy Ocean, Love Is Forever
24	Nancy Martinez, For Tonight
25	Glass Tiger, Sometday
26	Anita Baker, Caught Up In The Rapture
27	Tina Turner, Two People

98.1
WCAU-FM

Washington	
1	Eddie Money, Take Me Home Tonight
2	Peter Cetera With Amy Grant, The Next
3	No Shooz, Don't Let Me Be The One
4	Bon Jovi, You Give Love A Bad Name
5	Wang Chung, Everybody Have Fun Tonigh
6	Talkin', I'll Be Over You
7	Bangles, Walk Like An Egyptian
8	Talking Heads, Wild Wild Life
9	Billy Joel, A Matter Of Trust
10	Bruce Hornsby & The Range, The Way It
11	Survivor, Is This Love
12	Cory Heart, I Can't Help Falling
13	The Pretenders, Don't Get Me Wrong
14	Five Star, Can't Wait Another Minute
15	Bon Jovi, You Give Love A Bad Name
16	Wham!, Where Did Your Heart Go?
17	Glass Tiger, Sometday
18	Duran Duran, Notorious
19	Howard Jones, You Know I Love You
20	Billy Vera & The Beaters, At This Mom
21	Janet Jackson, Control
22	Gregory Abbott, Shake You Down
23	Run-D.M.C., You Be Illin'
24	Howard Jones, You Know I Love You
25	Genesis, Land Of Confusion
26	Madonna, Open Your Heart
27	Kansas, All I Wanted
28	Robbie Nevil, C'est La Vie
29	Nancy Martinez, For Tonight
30	Janet Jackson, Control
31	Carly Simon, Coming Around Again
32	Daryl Hall, Foolish Pride
33	Billy Joel, This Is The Time
34	Cinderella, Nobody's Fool
35	Cyndi Lauper, Change Of Heart
36	Boston, Amanda
37	Janet Jackson, Control
38	Samantha Fox, Touch Me (I Want Your B
39	The Pointer Sisters, Goldmine
40	Bruce Springsteen & The E Street Band,

98.1
WCAU-FM

Philadelphia	
1	Bangles, Walk Like An Egyptian
2	Wang Chung, Everybody Have Fun Tonigh
3	Billy Idol, To Be A Lover
4	Bruce Hornsby & The Range, The Way It
5	Howard Jones, You Know I Love You
6	Huey Lewis & The News, Hip To Be Squa
7	Duran Duran, Notorious
8	Robbie Nevil, C'est La Vie
9	Gregory Abbott, Shake You Down
10	Boston, Amanda
11	Peter Cetera With Amy Grant, The Next
12	Genesis, Land Of Confusion
13	Huey Lewis & The News, Hip To Be Squa
14	Billy Ocean, Love Is Forever
15	Cinderella, Nobody's Fool
16	The Pretenders, Don't Get Me Wrong
17	The Pointer Sisters, Goldmine
18	Survivor, Is This Love
19	Billy Ocean, Love Is Forever
20	Janet Jackson, Control
21	Samantha Fox, Touch Me (I Want Your B
22	Kool & The Gang, Victory
23	Benjamin Orr, Stay The Night
24	Eurythmics, Thorn In My Side
25	Chicago, Will You Still Love Me?
26	Robbie Nevil, C'est La Vie
27	Rod Stewart, Every Beat Of My Heart
28	George Strait, Love Me Like A Woman
29	Don Johnson, Heartache Away
30	Run-D.M.C., You Be Illin'
31	Carly Simon, Coming Around Again
32	Chicago DeBarge, Talk To Me
33	Kansas, All I Wanted
34	Timbuk 3, The Future's So Bright, I G
35	Boston, We're Ready
36	The Jets, You Got It All
37	Miami Sound Machine, Falling In Love
38	Lionel Richie, Love Will Conquer All
39	Madonna, Open Your Heart
40	Cyndi Lauper, Change Of Heart
41	Billy Joel, This Is The Time
42	Tina Turner, Two People
43	Billy Vera & The Beaters, At This Mom
44	Grace Jones, I'm Not Perfect (But I'm
45	Nancy Martinez, For Tonight
46	Jeff Lorber Featuring Karyn White, Fa

Power 94
B94-FM

Pittsburgh	
1	Peter Cetera With Amy Grant, The Next
2	Gregory Abbott, Shake You Down
3	Bangles, Walk Like An Egyptian
4	Eddie Money, Take Me Home Tonight
5	The Human League, Human
6	Bruce Hornsby & The Range, The Way It
7	Talkin', I'll Be Over You
8	Bon Jovi, You Give Love A Bad Name
9	Ben E. King, Stand By Me
10	Duran Duran, Notorious
11	Howard Jones, You Know I Love You
12	Bruce Springsteen & The E Street Band,
13	Miami Sound Machine, Falling In Love
14	Genesis, Land Of Confusion
15	Janet Jackson, Control
16	Billy Idol, To Be A Lover
17	Survivor, Is This Love
18	Oran 'Juice' Jones, The Rain
19	Nancy Martinez, For Tonight
20	Robbie Nevil, C'est La Vie
21	Wang Chung, Everybody Have Fun Tonigh
22	Wang Chung, Everybody Have Fun Tonigh
23	Grace Jones, I'm Not Perfect (But I'm
24	Oran 'Juice' Jones, The Rain
25	Kansas, All I Wanted
26	Tina Turner, Two People
27	Boston, Amanda
28	The Pretenders, Don't Get Me Wrong
29	The Jets, You Got It All
30	Howard Jones, You Know I Love You
31	Madonna, Open Your Heart
32	Kool & The Gang, Victory
33	Cyndi Lauper, Change Of Heart
34	Billy Joel, This Is The Time
35	Billy Vera & The Beaters, At This Mom
36	The Human League, I Need Your Lovin
37	Carly Simon, Coming Around Again
38	Georgia Satellites, Keep Your Hands T

4.93

Atlanta	
1	Bruce Hornsby & The Range, The Way It
2	Ben E. King, Stand By Me
3	Bon Jovi, You Give Love A Bad Name
4	Wang Chung, Everybody Have Fun Tonigh
5	Peter Cetera With Amy Grant, The Next
6	Cameo, Word Up
7	Billy Idol, To Be A Lover
8	Bangles, Walk Like An Egyptian
9	Huey Lewis & The News, Hip To Be Squa
10	Duran Duran, Notorious
11	Howard Jones, You Know I Love You
12	Orchestral Manoeuvres In The Dark, (F
13	Luther Vandross, Stop To Love
14	Janet Jackson, Control
15	Robbie Nevil, C'est La Vie
16	Talking Heads, Wild Wild Life
17	The Pretenders, Don't Get Me Wrong
18	Genesis, Land Of Confusion
19	Bruce Hornsby & The Range, The Way It
20	Survivor, Is This Love
21	Carly Simon, Coming Around Again
22	Boston, Amanda
23	Glass Tiger, Sometday
24	Georgia Satellites, Keep Your Hands T
25	Joan Jett And The Blackhearts, Good M
26	Glass Tiger, Sometday
27	Carly Simon, Coming Around Again
28	Chico DeBarge, Talk To Me
29	Aretha Franklin, Jimmy Lee
30	Lionel Richie, Ballerina Girl
31	Boston, We're Ready
32	The Pointer Sisters, Goldmine
33	Bon Jovi, You Give Love A Bad Name
34	Tina Turner, Two People
35	Miami Sound Machine, Falling In Love
36	Peter Gabriel, Big Time

Q93
TAMPA BAY

Tampa	
1	The Human League, Human
2	Eddie Money, Take Me Home Tonight
3	Ben E. King, Stand By Me
4	Bruce Hornsby & The Range, The Way It
5	Robert Palmer, I Didn't Mean To Turn
6	Lionel Richie, Love Will Conquer All
7	Madonna, True Blue
8	Peter Cetera With Amy Grant, The Next
9	Bangles, Walk Like An Egyptian
10	Wang Chung, Everybody Have Fun Tonigh
11	Billy Vera & The Beaters, At This Mom
12	Cameo, Word Up
13	Survivor, Is This Love
14	Gregory Abbott, Shake You Down
15	Boston, Amanda
16	Bruce Springsteen & The E Street Band,
17	Bon Jovi, You Give Love A Bad Name
18	Billy Idol, To Be A Lover
19	Duran Duran, Notorious
20	Glass Tiger, Sometday
21	Miami Sound Machine, Falling In Love
22	Carly Simon, Coming Around Again
23	Janet Jackson, Control
24	The Pointer Sisters, Goldmine
25	Kool & The Gang, Victory
26	Ben E. King, Stand By Me
27	Glass Tiger, Sometday
28	Madonna, Open Your Heart
29	Chicago, Will You Still Love Me?
30	Robbie Nevil, C'est La Vie
31	The Pretenders, Don't Get Me Wrong
32	Cyndi Lauper, Change Of Heart
33	Boston, We're Ready
34	Tina Turner, Two People
35	Bon Jovi, You Give Love A Bad Name
36	The Jets, You Got It All
37	Kansas, All I Wanted

PDs Should Follow Instincts In Picking New Adds

BY DAVE ANTHONY

WHILE ATTENDING a series of radio meetings last summer in Minneapolis, I discovered reality—a reality of the distressing type. Back in the early '70s, "reality" was a great buzz word that quickly became overused and ineffective. The particular instance I came across six months ago has lodged squarely in my mind, and it bothers me greatly.

The meeting—the annual Upper Midwest Communications Conclave—dealt with records, trade magazines, and, of course, radio. I played the part of an interested observer as the discussion zoomed to radio's complaints about record companies and vice versa. Somewhere along the line, the subject moved to trade magazines.

A smaller market programmer stood up and commented on her desire to learn how larger-market PDs stayed abreast of music and how new adds were decided upon. All responding to her question espoused a strong reliance on the numbers found in various music trade magazines. Not one programmer suggested anything that didn't include a heavy dependency on numbers printed in trades.

My distress began. Is this as widespread as it sounded? Could everyone in this auditorium be so into the "trades trap" that individual

thought was actually nonexistent? I continued to listen to further questions and responses, all dealing with various facets of using trade magazines. Without exception, everyone stated that they use the music charts extensively before figuring out what new songs to add.

WOW! My distress grew. I finally spoke up, asking the large crowd of programmers to please stand if anyone did *not* use trade magazines to decide what to play. Besides me, only KCPW Kansas City, Mo., PD Dene Hallam stood up. Two people in a room of 100!

Thus, I entered reality. After probing the crowd a bit further, I discovered that the degree of exclusive reliance on trades was at an all-time high. PDs from small-, medium-, and large-market stations were all basing decisions to a large extent on what other programmers around the country did first. If the song sounded good to them and sounded how they wanted their stations to sound, but it only received a handful of new adds last week, they said they would wait on adding the record (or worse, not add it at all).

HERE'S THE SCENARIO in short: The vast majority of programmers said they wait for others to move first. They believe in a song, but not as much as they believe in trade numbers. It's the mentality of "How many adds did it get last week? There are 120 stations on it, and it only got five adds. It must be a stiff."

This is an *over*reliance on trades, and it's dangerous, both for you as a programmer and for the radio/record industry. We're practically at a point where a few independent programmers are dictating what the rest of the country will play. By waiting for songs to appear in the trades before adding them, many quality pieces of material are falling by the wayside.

It's time to put the use of trades back into perspective. There's no doubt that they're a tool to use, not unlike using record sales, requests, and call-out research as tools. It's the overreliance on any of these

'A few programmers are almost dictating what the rest play'

tools that causes the harm. As much as programmers look for the safe road to greater ratings, reality must still be recognized. And the reality is that as a programmer you are required to make judgment calls on everything from hiring air personalities and estimating next year's budget expenditures to selecting the music that's correct for your audience.

And, there's simply no way to forecast what's going to be a smash record with complete accuracy. After all, one of the biggest differences between two programmers is judg-

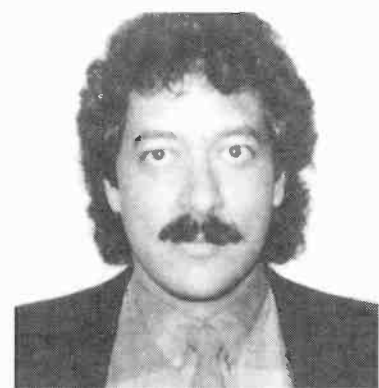
ment. It's not so much what type of research system you use as it is how you interpret it. It's not so much what types of personalities you hire that makes you successful as what direction you point them in.

Make no mistake: Programming a contemporary station in 1986 is not easy. No one can just read what everyone else added and expect to somehow be different enough to win. You cannot just play hooks of songs to 150 listeners each week and expect them to direct you to sure ratings victory. You cannot expect that compiling phone requests or hanging around nightclubs and record stores are the only tickets to win.

The hard part is *thinking*. All the information above is certainly useful, but it's your expertise that makes it work. Grabbing trades and making decisions from a bunch of numbers leaves out one big thing: the human element.

The early believers in records by such acts as Cameo, Nancy Martinez, Limited Warranty, Triumph, and Bon Jovi have vision, guts, and a definite idea in their heads as to what they want their radio station to sound like. It doesn't take an inordinate amount of experience to decide to add the new Bruce Springsteen or Paul McCartney single. These are "safe" artists and in most cases deserve early airplay. It takes an independent spirit to jump early on artists that no one's ever heard of.

THINK OF THIS the next time you reach for the trades: Is reading these numbers really necessary? Or



Dave Anthony

is it a habit? Try to experiment. Add records for one month simply because they sound like a hit to you and your music director. Don't even turn to the music information for a full month. See how you feel then about the sound of your station. Does it sound better? More exciting and vibrant? It should.

Following the 30 days, start using the trades again as just another quality tool. Don't ever return to the trap of refusing to add a record only because it didn't get enough action last week.

Listen to everything and add the best, regardless of who sings it or how many other stations added it last week. Try leading for a change. It's bold and refreshing. And it just might work.

Dave Anthony is program manager of top 40 outlets KDWB-AM-FM Minneapolis.

A38	— Dead or Alive, Brand New Lover
A39	— Madonna, Open Your Heart
40	EX Boston, We're Ready
EX	Billy Joel, This Is The Time
A	Five Star, If I Say Yes
A	Cory Heart, I Can't Help Falling
A	Anita Baker, Caught Up In The Rapture
A	Cinderella, Nobody's Fool
EX	Journey, I'll Be Alright Without You
EX	Freddie Jackson, Tasty Love
EX	Luther Vandross, Stop To Love
EX	Grace Jones, I'm Not Perfect (But I'm)
EX	Rod Stewart, Every Beat Of My Heart
EX	Bruce Springsteen & The E Street Band, Chco DeBarge, Talk To Me
EX	Chico DeBarge, Talk To Me
EX	Ann Wilson, The Best Man In The World
EX	Nancy Martinez, For Tonight
EX	Don Johnson, Heartache Away
EX	Ready For The World, Love You Down

93Q	HOT HITS
Houston	P.D.: John Lander
1	Peter Cetera With Amy Grant, The Next
2	Duran Duran, Notorious
3	Bruce Hornsby & The Range, The Way It
4	Gregory Abbott, Shake You Down
5	Book Of Love, You Make Me Feel So Good
6	Ben E. King, Stand By Me
7	Wang Chung, Everybody Have Fun Tonight
8	Samantha Fox, Touch Me (I Want Your B)
9	Bangles, Walk Like An Egyptian
10	Huey Lewis & The News, Hip To Be Squa
11	Toto, I'll Be Over You
12	The Human League, Human
13	Cameo, Word Up
14	Bruce Springsteen & The E Street Band, 15
15	Orchestral Manoeuvres In The Dark, (F
16	Run-D.M.C., You Be Illin'
17	Bon Jovi, You Give Love A Bad Name
18	Billy Idol, To Be A Lover
19	The Pretenders, Don't Get Me Wrong
20	Cyndi Lauper, Change Of Heart
21	Genesis, Land Of Confusion
22	Communards, Don't Leave Me This Way
23	Dead Or Alive, Brand New Lover
24	Survivor, Is This Love
25	EX Billy Vera & The Beaters, At This Mom
26	EX Carly Simon, Coming Around Again
27	EX Howard Jones, You Know I Love You
28	EX Nu Shooz, Don't Let Me Be The One
29	EX Glass Tiger, Sometday
30	EX Bananarama, A Trick Of The Night
31	EX Cyndi Lauper, Change Of Heart
32	EX Tina Turner, Two People

SILVER	20A
Boston	P.D.: Harry Nelson
1	Ben E. King, Stand By Me
2	Wang Chung, Everybody Have Fun Tonight
3	The Pretenders, Don't Get Me Wrong
4	Bangles, Walk Like An Egyptian
5	Duran Duran, Notorious
6	Talking Heads, Wild Wild Life
7	Bruce Hornsby & The Range, The Way It
8	Billy Idol, To Be A Lover
9	Peter Cetera With Amy Grant, The Next
10	Bon Jovi, You Give Love A Bad Name
11	Huey Lewis & The News, Hip To Be Squa
12	Robbie Nevil, C'est La Vie
13	Timbuk 3, The Future's So Bright, I G
14	Bruce Springsteen & The E Street Band,

KMEL	100
San Francisco	
1	Nancy Martinez, For Tonight
2	Bangles, Walk Like An Egyptian
3	Run-D.M.C., You Be Illin'
4	Chico DeBarge, Talk To Me
5	The Pretenders, Don't Get Me Wrong
6	Wang Chung, Everybody Have Fun Tonight
7	Billy Idol, To Be A Lover
8	Bruce Hornsby & The Range, The Way It
9	Samantha Fox, Touch Me (I Want Your B)
10	Duran Duran, Notorious
11	Jesse Johnson (Featuring Sly Stone), 12
12	Ready For The World, Love You Down
13	Jeff Lorber Featuring Karyn White, Fa
14	Nocera, Summertime Summertime
15	Janet Jackson, Control
16	Madonna, Open Your Heart
17	Gregory Abbott, Shake You Down
18	Sweet Sensation, Hooked On You
19	Luther Vandross, Stop To Love
20	Timbuk 3, The Future's So Bright, I G
21	Carly Simon, Coming Around Again
22	Bon Jovi, You Give Love A Bad Name
23	Peter Gabriel, Big Time
24	Robbie Nevil, C'est La Vie
25	The Pointer Sisters, Goldmine
26	Debbie Harry, French Kissin
27	El DeBarge, Someone
28	Talking Heads, Wild Wild Life
29	Cameo, Word Up
30	The Jets, You Got It All
31	Billy Vera & The Beaters, At This Mom
32	EX Billy Vera & The Beaters, At This Mom
33	EX Genesis, Land Of Confusion
34	EX The Secret Ties, Dancing In My Sleep
35	EX Grace Jones, I'm Not Perfect (But I'm)
A	EX Lionel Richie, Ballerina Girl
A	EX Boston, We're Ready
A	EX Howard Jones, You Know I Love You
A	EX Nu Shooz, Don't Let Me Be The One
A	EX Glass Tiger, Sometday
A	EX Bananarama, A Trick Of The Night
A	EX Cyndi Lauper, Change Of Heart
A	EX Tina Turner, Two People

Baltimore	P.D.: Steve Kingston
1	The Human League, Human
2	Bon Jovi, You Give Love A Bad Name
3	Boston, Amanda
4	Peter Cetera With Amy Grant, The Next
5	Billy Vera & The Beaters, At This Mom
6	Eddie Money, Take Me Home Tonight
7	Ben E. King, Stand By Me
8	Bruce Hornsby & The Range, The Way It
9	Toto, I'll Be Over You
10	Wang Chung, Everybody Have Fun Tonight
11	Gregory Abbott, Shake You Down
12	Run-D.M.C., You Be Illin'
13	Luther Vandross, Stop To Love
14	Huey Lewis & The News, Hip To Be Squa
15	Robbie Palmer, I Didn't Mean To Turn
16	Duran Duran, Notorious
17	Survivor, Is This Love
18	Carly Simon, Coming Around Again
19	Janet Jackson, Control
20	Ready For The World, Love You Down
21	The Pretenders, Don't Get Me Wrong
22	Billy Vera & The Beaters, At This Mom
23	Bruce Springsteen & The E Street Band, 24
24	Miami Sound Machine, Falling In Love
25	EX Ben E. King, Stand By Me
26	EX Madonna, Open Your Heart
27	EX Cyndi Lauper, Change Of Heart
28	EX The Jets, You Got It All
29	EX Glass Tiger, Sometday
30	EX Cary Heart, I Can't Help Falling
31	EX Chicago, Will You Still Love Me?
A	EX Samantha Fox, Touch Me (I Want Your B
A	EX Freddie Jackson, Tasty Love

WAVA	101
Washington	P.D.: Mark St. John
1	Bon Jovi, You Give Love A Bad Name
2	Bruce Hornsby & The Range, The Way It

BIO4	MEANS MUSIC
Baltimore	P.D.: Steve Kingston
1	The Human League, Human
2	Bon Jovi, You Give Love A Bad Name
3	Boston, Amanda
4	Peter Cetera With Amy Grant, The Next
5	Billy Vera & The Beaters, At This Mom
6	Eddie Money, Take Me Home Tonight
7	Ben E. King, Stand By Me
8	Bruce Hornsby & The Range, The Way It
9	Toto, I'll Be Over You
10	Wang Chung, Everybody Have Fun Tonight
11	Gregory Abbott, Shake You Down
12	Run-D.M.C., You Be Illin'
13	Luther Vandross, Stop To Love
14	Huey Lewis & The News, Hip To Be Squa
15	Robbie Palmer, I Didn't Mean To Turn
16	Duran Duran, Notorious
17	Survivor, Is This Love
18	Carly Simon, Coming Around Again
19	Janet Jackson, Control
20	Ready For The World, Love You Down
21	The Pretenders, Don't Get Me Wrong
22	Billy Vera & The Beaters, At This Mom
23	Bruce Springsteen & The E Street Band, 24
24	Miami Sound Machine, Falling In Love
25	EX Ben E. King, Stand By Me
26	EX Madonna, Open Your Heart
27	EX Cyndi Lauper, Change Of Heart
28	EX The Jets, You Got It All
29	EX Glass Tiger, Sometday
30	EX Cary Heart, I Can't Help Falling
31	EX Chicago, Will You Still Love Me?
A	EX Samantha Fox, Touch Me (I Want Your B
A	EX Freddie Jackson, Tasty Love

WAVA	101
Washington	P.D.: Mark St. John
1	Bon Jovi, You Give Love A Bad Name
2	Bruce Hornsby & The Range, The Way It

94-Q	101.5
Atlanta	P.D.: Jim Morrison
1	Bruce Hornsby & The Range, The Way It
2	Gregory Abbott, Shake You Down
3	Bangles, Walk Like An Egyptian
4	Peter Cetera With Amy Grant, The Next
5	Lionel Richie, Love Will Conquer All
6	The Human League, Human
7	Billy Idol, To Be A Lover
8	Carly Simon, Coming Around Again
9	Peter Gabriel, Big Time
10	Wang Chung, Everybody Have Fun Tonight
11	Luther Vandross, Stop To Love
12	Georgia Satellites, Keep Your Hands T
13	Timbuk 3, The Future's So Bright, I G
14	Ben E. King, Stand By Me
15	Bruce Springsteen & The E Street Band, 16
16	EX Cyndi Lauper, Change Of Heart
17	EX The Jets, You Got It All
18	EX Talking Heads, Wild Wild Life
19	EX Orchestral Manoeuvres In The Dark, (F
20	EX David & David, Welcome To The Boom
21	EX Kansas, All I Wanted
22	EX Billy Vera & The Beaters, At This Mom
23	EX Genesis, Land Of Confusion
24	EX Robbie Nevil, C'est La Vie
25	EX Howard Jones, You Know I Love You
26	EX Paul Simon, Graceland
27	EX Billy Joel, This Is The Time
28	EX Glass Tiger, Sometday
29	EX Huey Lewis & The News, Hip To Be Squa
30	EX Steve Winwood, Freedom Overspill
31	EX Boston, We're Ready
32	EX Ann Baker, Caught Up In The Rapture
33	EX Benjamin Orr, Stay The Night
34	EX Survivor, Is This Love

WLOT 99.5	MINNEAPOLIS
Minneapolis	P.D.: Gregg Swedberg
1	Bruce Hornsby & The Range, The Way It
2	Talking Heads, Wild Wild Life
3	Huey Lewis & The News, Hip To Be Squa
4	Wang Chung, Everybody Have Fun Tonight
5	Howard Jones, You Know I Love You
6	David & David, Welcome To The Boom
7	Peter Cetera With Amy Grant, The Next
8	Bangles, Walk Like An Egyptian
9	The Pretenders, Don't Get Me Wrong
10	Daryl Hall, Foolish Pride
11	Duran Duran, Notorious
12	Survivor, Is This Love
13	Limited Warranty, Beat Down The Door
14	Timbuk 3, The Future's So Bright, I G
15	EX Glass Tiger, Sometday
16	EX Robbie Nevil, C'est La Vie
17	EX Bon Jovi, You Give Love A Bad Name
18	EX The Pointer Sisters, Goldmine
19	EX The Jets, You Got It All
20	EX Ric Ocasek, Emotion In Motion
21	EX Kool & The Gang, Victory
22	EX Miami Sound Machine, Falling In Love
23	EX Madonna, Open Your Heart
24	EX Billy Ocean, Love Is Forever
25	EX Bruce Springsteen & The E Street Band, 26
26	EX Janet Jackson, Control
27	EX Genesis, Land Of Confusion
28	EX Chicago, Will You Still Love Me?
29	EX Billy Idol, To Be A Lover
30	EX Tina Turner, Two People
31	EX Peter Dinklage, Big Time
32	EX Aretha Franklin, Jimmy Lee
33	EX Nancy Martinez, For Tonight
34	EX Cameo, Word Up
35	EX Cyndi Lauper, Change Of Heart
36	EX The Waitlets, Totally Nude
A	EX Cory Heart, I Can't Help Falling
A	EX Ric Ocasek, True To You
A	EX Carly Simon, Coming Around Again
EX	EX Ben E. King, Stand By Me
EX	EX The Human League, I Need Your Lovin'

KDWB 101	ST. PAUL
St. Paul	P.D.: David Anthony
1	Bruce Hornsby & The Range, The Way It
2	Bangles, Walk Like An Egyptian
3	Wang Chung, Everybody Have Fun Tonight
4	Toto, I'll Be Over You

Washington Roundup

THE FCC HAS DENIED a request by the NAB for an extension of the three-year time period in which Class B and C FM stations must upgrade their facilities or be downgraded in class. The commission says three years is "enough time" and that many licensees, facing a March 2, 1987, deadline, have overcome obstacles and upgraded. The original decision followed the FCC's creation of three new classes of FM stations and 689 new FM station allotments.

OUT OF KILTER—That's what the NAB says about the current FCC rules on the amount of time licensees are required to hold on to material in their public files. Right now, radio licensees must retain records for as long as 14 years, and the NAB agrees with a petition to restore the rule to its original period of seven years, which it claims would give the public reasonable access. Anything more, says the NAB, is burdensome, and the material is by then "ancient history."

MERGER-RAMA . . . NBC and Group W are getting a positive nod at the FCC on their plan to merge radio properties—Group W's 13 and NBC's eight stations and three networks—into a new company, with the two retaining only nonvoting interests, which is allowed under commission rules. The plan would resemble a limited partnership. NBC has to divest five stations in three markets following its acquisition by GE. The two companies will now explain the plan to higher-ups at the

FCC.

MORE IS LESS . . . The owners of Radio New Jersey, who run daytimer WRNJ Hackettstown, want to go beyond the FCC's recent presunrise-, postsunset-hours rules for daytimers. The company has suggested to the FCC that it reallocate the FM 225-230 mhz spectrum (above TV's Channel 13, fellow laypeople) for the new FM service. Daytimers would have first pick, and, after five years, would relinquish their AM channels. Plan would open up standard broadcasting bands, they say.



Hob-Bobbing. WAQX Syracuse, N.Y., teammates gather to welcome Bob Seger to the city with a 16- by 8-foot "Seger-Gram" with 5,000 listeners' signatures. Posing—after reading every John Hancock carefully—are, from left, WAQX's Dave Frisina and Lorraine Rapp, Seger, Rita Frisina, and WAQX GM Craig Fox.

CONGRATULATIONS to the eight broadcasters elected to the NAB's radio board of directors, and good luck to 10 others facing run-off elections. The eight: Jerry Lee, 3rd District; Bayard H. Walters, 5th District; George Hyde Jr., 7th District; Robert Pricer, 11th District; Donald J. Newberg, 15th District; Don Chaney, 19th District; Paul Hedberg, 21st District; and Gary M. Grossman, 25th District.

THE NATIONAL COMMITTEE Against Drunk Driving (NCADD) has selected the NAB to receive its annual Media Awareness Award.

Featured Programming

NBBC RADIO ENTERTAINMENT will be revamping most of its offerings for 1987. "Legends Of Rock," currently a monthly two-hour show, will move to a weekly one-hour format. **Denny Somach Productions** continues to assemble the program.

"Flashback," a three-hour show on NBC's **The Source** for nine months of 1984, will be back for a return engagement as a two-hour weekly. NBC director of programming **Andy Denmark** says that the show's return is due to the strength of the classic rock format. He says the show will stand out from other interview-based programs in that format via a sound-collage approach. The show will be produced by **Dan Formento's Radio Today**. Classic tracks will be tied to news events of the time, and the voice of **Bill St. James** will be used more as a narrator than as host. Both NBC programs will bow the week of Jan. 5

UNITED STATIONS once again unpacks a "Country Six Pack" special for Christmas. "Christmas Around The Country" is a three-hour broadcast hosted by **WXTU Philadelphia** air talent **Buzz Bowman**. The show features a full lineup of country stars performing their hits and seasonal favorites.

As a special feature on this year's program, **Charlie Daniels** will be reading from his popular short story, "A Carolina Christmas." A special edit of these fictionalized recollections of childhood Christmases is narrated by Daniels.

IMAGES PRESENTATIONS Corp., Jericho, N.Y., is currently launching "Cameos," a two-minute daily feature written and hosted by **Claire Walsh**. The vignettes portray true stories of heroic or well-known women with the spirit that built America. "Cameos" is available on a cash basis, and Images can be reached at 516-935-2801.

A new face in syndications is **Abbe Buck**, who brings her advertising and marketing experience to **Orange Productions** in Nazareth, Pa. Buck comes aboard as manager of affiliate relations and will be busy promoting such shows as
(Continued on page 16)

MENTIONING THE COMPETITION ON AIR

(Continued from page 10)

ities frequently, and Leo says, "It's fun to sit back and let the other stations do our publicity."

KFMG Albuquerque PD Tom Marshall says, "We've never said our competitors, name on the air, and we never would." The album rock outlet uses phrases like "rock'n'roll leader" and "New Mexico's most imitated station," which Marshall sees as positive reinforcements for regular **KFMG** listeners that occasionally sample other stations.

"I think most listeners would think any mudslinging was stupid," Marshall says. "Our competition is only important to us, not our listeners."

Promotions

RIPPING THE KNOBS OFF

The above phrase is part of the slogan "Lock it in and rip the knob off," which has recently been popular at many top 40 stations. In this case, however, the phrase applies nicely to a battle between easy-listening **WEAZ "Easy 101"** and soft hits **WKSZ "Kiss 100,"** both in Philadelphia. One Wednesday last month, Easy 101 sent staffers out to distribute hundreds of free radio receivers to local business offices. The hitch, of course, was that the radios could only be tuned to Easy 101. By July, Easy 101's campaign is expected to place about 9,000 WEAZ-only radios in the marketplace.

The day after Easy 101's promotion began, Kiss 100 came on the air with spots informing listeners that those radios could be adjusted to receive all Philly stations. Kiss 100 installed a toll-free number for those wanting instructions, and an Allen wrench was mailed out with the 10-step guide.

According to Kiss 100 owner **Daniel Lerner**, the spots will run as long as listener interest continues. Shortly after the campaign started, Kiss 100 had received close to 100 calls on how to convert the boxes.

'TIS THE SEASON TO GIVE

Album rocker **WKLS "96 Rock"** Atlanta put its **Psychedelic Psanta** on the streets recently in a commendable effort to collect food for the Atlanta Community Food Bank—not to mention a cute promotion that ties in with various "psychedelic" features that run regularly on the outlet. Thanks to the support of **Rich's Code One** for Young Men clothing stores, \$1 from every piece of apparel sold in the store went toward buying food for the needy.

For its part, 96 Rock is dressing morning talent **Steve Mitchell** up as **Psychedelic Psanta**, and he kicked the campaign off with a live remote from Code One on Nov. 22. Sources report that his garb included the requisite tie-dyed Santa suit complete with numerous peace signs. Listeners who missed him at Code One have several options to catch Psanta, as he'll be appearing at various community-service events throughout the holidays.

Meanwhile, many stations are gearing up for annual Christmas charity concerts. **WNEW-FM New York** has booked **Cyndi Lauper** and **Eddie Money** for its cerebral

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Tonight's The Night (Gonna Be Alright), Rod Stewart, WARNER BROS.
2. The Rubberband Man, Spinners, ATLANTIC
3. You Don't Have To Be A Star (To Be In My Show), Marilyn McCoo & Billy Davis Jr. ABC
4. Muskrat Love, Captain & Tennille, A&M
5. You Make Me Feel Like Dancing, Leo Sayer, WARNER BROS.
6. More Than A Feeling, Boston, EPIC
7. Sorry Seems To Be The Hardest Word, Elton John, MCA/ROCKET
8. Nadia's Theme (The Young & The Restless), Barry De Vorzon & Perry Botkin A&M
9. You Are The Woman, Firefall, ATLANTIC
10. Nights Are Forever Without You, England Dan & John Ford Coley, BIG TREE

POP SINGLES—20 Years Ago

1. Winchester Cathedral, New Vaudeville Band, FONTANA
2. Mellow Yellow, Donovan, EPIC
3. Good Vibrations, Beach Boys, CAPITOL
4. Devil With A Blue Dress On/Good Golly Miss Molly, Mitch Ryder & the Detroit Wheels, NEW VOICE
5. You Keep Me Hangin' On, Supremes, MOTOWN
6. That's Life, Frank Sinatra, REPRISE
7. Born Free, Roger Williams, KAPP
8. I'm A Believer, Monkees, COLGEMS
9. Sugar Town, Nancy Sinatra, REPRISE
10. A Place In The Sun, Stevie Wonder, TAMLA

TOP ALBUMS—10 Years Ago

1. Songs In The Key Of Life, Stevie Wonder, TAMLA
2. A Night On The Town, Rod Stewart, WARNER BROS.
3. Boston, EPIC
4. Spirit, Earth, Wind & Fire, COLUMBIA
5. The Pretender, Jackson Browne, ASYLUM
6. The Song Remains The Same (Soundtrack), Led Zeppelin, SWAN SONG
7. A New World Record, Electric Light Orchestra, UNITED ARTISTS
8. Blue Moves, Elton John, WARNER BROS.
9. The Best Of The Doobies, WARNER BROS.
10. Frampton Comes Alive, Peter Frampton, A&M

TOP ALBUMS—20 Years Ago

1. The Monkees, COLGEMS
2. Dr. Zhivago, Soundtrack, MGM
3. The Sound Of Music (Soundtrack), RCA/VICTOR
4. Supremes A Go-Go, MOTOWN
5. Parsley, Sage, Rosemary And Thyme, Simon & Garfunkel, COLUMBIA
6. What Now My Love, Herb Alpert & the Tijuana Brass, A&M
7. The Mamas & the Papas, DUNHILL
8. Going Places, Herb Alpert & the Tijuana Brass, A&M
9. Lou Rawls Soulin', CAPITOL
10. Je M'Appelle Barbra, Barbra Streisand, COLUMBIA

COUNTRY SINGLES—10 Years Ago

1. Thinkin' Of A Rendezvous, Johnny Duncan, COLUMBIA
2. She Never Knew Me, Don Williams, ABC/DOT
3. Lawdy Miss Clawdy, Mickey Gilley, PLAYBOY
4. Sweet Dreams, Emmylou Harris, REPRISE
5. Baby Boy, Mary Kay Place as Loretta Haggars, COLUMBIA
6. Good Woman Blues, Mel Tillis, MCA
7. Broken Down In Tiny Pieces, Billy "Crash" Craddock, ABC/DOT
8. You Never Miss A Real Good Thing (Till He Says Goodbye), Crystal Gayle, UA
9. Statues Without Hearts, Larry Gatlin, MONUMENT
10. I Can't Believe She Gives It All To Me, Conway Twitty, MCA

SOUL SINGLES—10 Years Ago

1. Dazz, Brick BANG
2. Car Wash, Rose Royce, MCA
3. Enjoy Yourself, the Jacksons, EPIC
4. Hot Line, Sylvers, CAPITOL
5. Do It To My Mind, Johnny Bristol, ATLANTIC
6. Open Sesame, Part 1, Kool & the Gang, DE-LITE
7. I Kinda Miss You, Manhattans, COLUMBIA
8. Saturday Night, Earth, Wind & Fire, COLUMBIA
9. Darlin' Darlin' Baby (Sweet, Tender, Love), O'Jays, PHILADELPHIA INTERNATIONAL
10. Free, Deniece Williams, COLUMBIA



KZEP San Antonio, Texas, leaves the straight album rock format for classic hits, and program director **Daniel Cook** leaves the station to return to Reno, Nev. A while back, Cook programmed rock outlet **KOZZ** there and now comes back to give **KOZZ** a run for its money as **PD** at 2-week-old rocker **KRZQ**. **KRZQ** was an adult-leaning top 40 and now bills itself as "96 Rock."

Bryan Jones exits his co-host morning duties on album rocker **XTRA-FM "91X"** San Diego. The ever-effective **Katy Manors** holds down the morning fort while **Jones'** replacement is reportedly being sought.

DALLAS DOINGS: **Tom Joyner** may relinquish his status as the commuting DJ. For roughly a year, Joyner has been doing the mornings on urban star **KKDA-FM Dallas** and flying to Chicago to handle the afternoon shift on **WGCI-FM** every weekday.

At presstime there was talk, but no confirmations, that Joyner may give up his **KKDA** post in favor of sticking with **WGCI**. Fueling speculation is the fact that **WGCI's** morning spot is open, as **Bob Wall** was removed from that shift after only a one-day return (*Billboard*, Nov. 19).

Hit outlet **KEGL Dallas'** latest episode is the move of **Kidd Kraddick** from evenings to afternoon drive. Replacing **Kraddick** at nights is **Jim Steal** from **WHLY "Y-107"** Orlando, Fla. . . Also in Dallas, cross-town hit outlet **KHYI "Y-95"** fills its morning shift with **Pete Thomson**, although the station is not billing him as morning man. Well-known in Dallas from his longtime afternoon shift on **KZPS Dallas**, Thomson is working on **Y-95** as "Sonny In The Morning."

KZPS, by the way, changed its handle to "Z92.5" Nov. 27, which reflects the completion of a gradual shift to what **VP/programming John Shomby** calls "classic hits of the '60s, '70s, and '80s." Shomby says **Z92.5** is going after the 25-40 age group. Twenty currents will remain on the playlist, and the weeknight and Sunday "Enerjazz" blocks stay, too.

And, in San Antonio, **KITY-FM** moves former evening man **Luis "Power Pig" Duran** into the morning shift as leader of "Power 93 Power Zoo." Duran is joined there by **Linda Garcia**.

Lyndon Abell assumes the **PD** reins at Chase's top 40 **WTIC-FM Hartford, Conn.** Abell spent the last two years programming **WTYX Jackson, Miss.**, and is familiar to the East Coast crowd

from his tenure at **WNBC New York**. There, he produced **Don Imus'** morning show and worked in various programming capacities.

KAZY Denver was sold from Group One to **DKM Broadcasting** last month, and some quality talent was let go shortly thereafter. One is **KAZY's** three-year morning voice, **Lauren Powell**, who is willing to relocate and can be reached at 303-337-6207. Under the new ownership, with **Jeff Pollack** consulting, the outlet has reportedly tightened up its playlist and gotten harder musically.

Happy 35th to classical stalwart **WFMT Chicago**, which celebrates that birthday Saturday

Cook serving up rock fare at KRZQ Reno

(13). Highlights will include a piece written exclusively for **WFMT** by contemporary composer **Morton Gould** and excerpts from interviews done with station host and author **Studs Terkel**. A CD broadcast pioneer, **WFMT** was also the first station to link with cable television, where it is now heard in 357 cities.

'TIS THE TIME of year to gather your TV spot videos, tapes, and promotion items to send to the Country Radio Broadcasters for possible use in displays at the annual Country Radio Seminar. Material should be sent to **Interep's Erica Farber** at the company's New York headquarters by Jan. 9. The seminar, of course, is set for Feb. 19-21 in Nashville. . . That date makes it a bit tough for those of us planning to attend the **Gavin Seminar for Media Professionals**, which runs Feb. 20-21 in San Francisco.

WIQT-AM Elmira, N.Y., drops **MOR** for gold AC fare and is in need of catalog and current attention from labels. Vinyl should go to the station's **David Rockwell**. The sister of country outlet **WQTX**, **WIQT** also brings **Dick Ryerson** on in mornings and **Doug Guyer** in afternoons.

Stephanie Barsamian is upped to **MD** at poppy AC **WSNI Philadelphia** after more than a year there in the music and promotion departments. **WSNI** also recruits **Valerie LaVigna** as promotion director, a job she's well prepared for from her last role as a special events coordinator for the city.

KLOS Los Angeles "Seventh Day" man **Joe Benson** picked a

prime time to market his "Uncle Joe's Record Guide" collection of written discographies. Benson found the Beatles the best place to start, and future editions will cover the Rolling Stones, Eric Clapton, the Who, Dire Straits, and many others. Benson's pocket-size guides will all include facts on tracks from several albums as well as observations on each piece's place in the artist's career and in the contemporary music of the day.

GUESS THE NICKNAME given to The Promotion Department's **Kenny Ryback** on the double-platinum award **Profile** gave to him for his work on **Run-D.M.C.'s "Raising Hell"** album. We're told the indie's plaque was inscribed with a middle moniker **Ed Meese** wouldn't like, while the one delivered to **Suzy Peters**, **Ryback's** right-hand woman, was much cleaner. . . Speaking of **Meese**, **WBZZ "B-94"** Pittsburgh morning men **Jim Quinn** and **Banana Don** sent a stripper to the attorney general as a birthday gift.

STEVE ALLEN, comedian and TV star, may be the one to assume the awesome task of picking up where the late **William B. Williams** left off with the midday shift at big band/variety outlet **WNEW-AM New York**. At presstime, however, Allen was being called a "strong candidate" rather than a definite. . . Across town, **WPLJ** newscaster **Shelli Sonstein** got the best holiday gift of all with the birth of **Dena Ellen**, the third child for **Sonstein** and her **WMCA New York** news director husband **Keeve Berman**.

THANKS to **Billboard's** intrepid talent editor, **Steve Gett**, who brought back some tidbits from London that might make fun on-air fodder: **WXRK "K-Rock"** New York made waves overseas without leaving its home turf. The stunts devised by the five finalists in **K-Rock's** **Be Outrageous** contest were described in the hot gossip column "Bizarre," a feature of London's **Sun** newspaper. (For one entry, see photo, page 17) . . . Could that same **Bizarre** column have birthed the alternative to radio via the phone company? Don't think so, but its "dial-a-song" concept, in which fans phone different numbers to hear various new singles, is pretty clever. **Cablecom Productions** is listed as the contact. . . How 'bout the **BBC** insisting that **Mute Records** change a lyric from "DJ after midnight" to "DJ up to midnight"? See, the **BBC's** **Radio One** shuts down at midnight.

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	1	7	STEVE MILLER CAPITOL	I WANT TO MAKE THE WORLD
2	3	5	9	GEORGIA SATELLITES ELEKTRA	KEEP YOUR HANDS TO YOURSELF
3	4	4	7	DON HENLEY Geffen	WHO OWNS THIS PLACE
4	5	6	4	BRUCE SPRINGSTEEN COLUMBIA	WAR
5	8	10	6	ERIC CLAPTON MCA	IT'S IN THE WAY YOU USE IT
6	6	8	8	BENJAMIN ORR ELEKTRA	STAY THE NIGHT
7	2	3	10	BOSTON MCA	WE'RE READY
8	11	15	9	BOSTON MCA	COOL THE ENGINES
9	10	12	10	RIC OCASEK Geffen	TRUE TO YOU
10	15	20	6	KANSAS MCA	ALL I WANTED
11	13	19	5	STEVIE RAY VAUGHAN EPIC	SUPERSTITION
12	18	22	6	THE PRETENDERS SIRE	MY BABY
13	19	23	7	BON JOVI MERCURY	WANTED DEAD OR ALIVE
14	14	16	8	DAVID & DAVID A&M	SWALLOWED BY THE CRACKS
15	25	35	3	PETER GABRIEL Geffen	BIG TIME
16	7	2	10	THE PRETENDERS SIRE	DON'T GET ME WRONG
17	9	7	11	BILLY IDOL CHRYSALIS	TO BE A LOVER
18	28	28	5	BILLY IDOL CHRYSALIS	DON'T NEED A GUN
19	31	31	4	BRUCE SPRINGSTEEN COLUMBIA	FIRE
★★★ POWER TRACK ★★★					
20	35	41	3	BRUCE HORNSBY RCA	ON THE WESTERN SKYLINE
21	12	9	10	KBC BAND ARISTA	IT'S NOT YOU, IT'S NOT ME
22	32	32	4	STEVE WINWOOD ISLAND	BACK IN THE HIGH LIFE AGAIN
23	26	26	5	BOB GELDOF ATLANTIC	THIS IS THE WORLD CALLING
24	34	39	3	THE ROBERT CRAY BAND MERCURY	SMOKING GUN
25	17	17	7	R.E.M. IRS	SUPERMAN
26	20	18	8	EDDIE MONEY COLUMBIA	WE SHOULD BE SLEEPING
27	29	29	5	LONE JUSTICE Geffen	SHELTER
28	21	14	25	GENESIS ATLANTIC	LAND OF CONFUSION
29	23	21	8	THE STABILIZERS COLUMBIA	ONE SIMPLE THING
30	27	27	6	SURVIVOR SCOTTI BROS	IS THIS LOVE
31	36	43	3	JASON & THE SCORCHERS EMI-AMERICA	GOLDEN BALL AND CHAIN
32	22	13	14	BRUCE HORNSBY RCA	THE WAY IT IS
33	45	—	2	ANN WILSON CAPITOL	THE BEST MAN IN THE WORLD
34	24	24	9	TALKING HEADS SIRE	PUZZLIN' EVIDENCE
★★★ FLASHMAKER ★★★					
35	NEW	—	1	ERIC CLAPTON WARNER BROS	TEARING US APART
36	16	11	12	JOHN FOGERTY WARNER BROS	CHANGE IN THE WEATHER
37	39	—	2	THE KINKS MCA	ROCK 'N' ROLL CITIES
38	NEW	—	1	KBC BAND ARISTA	AMERICA
39	41	49	3	THE PRETENDERS SIRE	ROOM FULL OF MIRRORS
40	30	30	4	BILLY SQUIER CAPITOL	SHOT O' LOVE
41	43	—	2	THE SMITHEREENS ENIGMA	BEHIND THE WALL OF SLEEP
42	46	—	2	BRUCE SPRINGSTEEN COLUMBIA	BECAUSE THE NIGHT
43	NEW	—	1	BON JOVI MERCURY	LIVIN' ON A PRAYER
44	38	38	5	PAUL SIMON WARNER BROS	GRACELAND
45	33	25	7	TRIUMPH MCA	TEARS IN THE RAIN
46	49	—	2	PAUL YOUNG COLUMBIA	SOME PEOPLE
47	37	37	4	BAD COMPANY ATLANTIC	FAME AND FORTUNE
48	RE-ENTRY	—	—	HUEY LEWIS & THE NEWS CHRYSALIS	JACOB'S LADDER
49	NEW	—	1	BILLY JOEL COLUMBIA	THIS IS THE TIME
50	47	47	3	BOB SEGER & THE SILVER BULLET BAND CAPITOL	MIAMI

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

FEATURED PROGRAMMING

(Continued from page 14)

"Sounds Of Sinatra."

STEVE JENKINS has been promoted to the position of director of station sales for **Westwood One**. Currently national station sales manager, the new position will give Jenkins the responsibility of overseeing all of Westwood's affiliate relations. All formats will be under Jenkins eye, and he will be administering the company's station sales staff. Jenkins came to Westwood as a regional sales manager in 1983 and held that position until his promotion to national station sales manager in 1985. He is based in WWI's Culver City, Calif., headquarters.

Other news at WWI includes the final touches on "Hits Calientes" for its Spanish-language division **Radio Espanol**. The show, that Westwood is touting as "the first and only" Spanish-language count-

down series, is slated for a Dec. 29 bow.

The hourlong show is hosted by **Luis Alberto Medina** and will spotlight the top 10 contemporary Spanish-language hits from across the nation. The show will also showcase the top salsa, *grupo*, and *ranchera* songs of the week. Medina comes to the project with a long list of on-air and production credits both in his native Venezuela and in the U.S.

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.

Dec. 12, **Howard Jones**, Part II, Rock Over London, Radio International, one hour.

Dec. 12-14, **Ready For The World**, Star Beat, MJI Broadcasting, one hour.

Dec. 12-14, **Luther Vandross**, Human League, Stacy Lattisaw, Street Beat, Barnett/Robbins, one hour.

Dec. 12-14, **Glass Tiger**, Bangles, Corey Hart, Hot Spots, Barnett/Robbins, one hour.

Dec. 12-14, **Van Halen**, Superstar Concert Series, Westwood One, 90 minutes.

Dec. 12-14, **Lattitude**, Musical Starstreams, Musical Starstreams, two hours.

Dec. 13, **Kool & the Gang**, John Parr, Chaka Khan, Party America, ABC Radio, one hour.

Dec. 13-14, **Howard Jones**, On The Radio, NSBA, one hour.

Dec. 15, **Ray Davies**, Rockline, ABC Radio, one hour.

Dec. 15-21, **Chrissie Hynde**, Rock Today, MJI Broadcasting, one hour.

Dec. 15-21, **Elton John**, Part 2, Star Trak, Westwood One, one hour.

Dec. 19-21, **Paul Winter**, The Jazz Show With David Sanborn, NBC Radio, two hours.

Dec. 19-21, **Aretha Franklin**, Pointer Sisters, Whitney Houston, Street Beat, Barnett/Robbins, one hour.

Dec. 19-21, **Billy Ocean**, Star Beat, MJI Broadcasting, one hour.

Dec. 19-21, **Bruce Springsteen**, Eddie Money, Billy Idol, Rock Of The World, Barnett/Robbins, one hour.

Dec. 20-21, **Pretenders**, On The Radio, NSBA, one hour.

Dec. 21-27, **Judds**, Special, Westwood One, three hours.

Dec. 22-28, **Ric Ocasek**, Rock Today, MJI Broadcasting, one hour.

Dec. 22-28, **Talking Heads**, Off The Record, Westwood One, one hour.

Dec. 22-28, **Elton John**, Part 3, Star Trak, Westwood One, one hour.

Dec. 26-28, **Saxon**, Metalshop, MJI Broadcasting, one hour.

Dec. 26-28, **Bruce Springsteen**, Elton John, Daryl Hall, Hot Spots, Barnett/Robbins, one hour.

Dec. 26-28, **Whitney Houston**, Dionne Warwick, Jean Carne, On The Beat, Barnett/Robbins, one hour.

Dec. 27-28, 'til tuesday, On The Radio, NSBA, one hour.

Dec. 29-Jan. 4, **Cheap Trick**, Off The Record, Westwood One, one hour.

Dec. 29-Jan. 4, **Kool & the Gang**, Special, Westwood One, one hour.

Jan 2-4, **Stanley Jordan**, The Jazz Show With David Sanborn, NBC Radio, two hours.



DIR Does Dees Do. KIIS Los Angeles morning man Rick Dees gets a few Pointers at a DIR bash in his honor. The successful "Rick Dees' Weekly Top 40" officially comes under the DIR umbrella, with its 331 affiliates, on Jan. 1. From left are DIR president Bob Meyrowitz, June and Ruth Pointer of the Pointer Sisters, Dees, and Busse & Cummins media buyer Susan Rowe.



Lunch

TUES.—FRI.
11:30—2:30

Dinner

7 NIGHTS.
LATE SUPPER
TIL MIDNIGHT,
EXCEPT
SUN. & MON.

Entertainment

TUES.—SAT.
NIGHTS



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FOR LUNCH,
DINNER &
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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.

	85 REPORTERS	NEW ADDS	TOTAL ON
LIONEL RICHIE BALLERINA GIRL MOTOWN	17	34	
BILLY VERA/THE BEATERS AT THIS MOMENT RHINO	12	22	
AMY GRANT STAY FOR AWHILE A&M	12	50	
CHICAGO WILL YOU STILL LOVE ME? WARNER BROS.	12	55	
COREY HART CAN'T HELP FALLING IN LOVE EMI	8	13	

FOR WEEK ENDING DECEMBER 13, 1986

Billboard

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	12	THE WAY IT IS ★★ NO. 1 ★★ RCA 5023	◆ BRUCE HORNSBY & THE RANGE 2 weeks at No. One
2	3	6	7	LOVE IS FOREVER JIVE 1-9540/ARISTA	◆ BILLY OCEAN
3	2	1	11	LOVE WILL CONQUER ALL MOTOWN 1866	◆ LIONEL RICHIE
4	4	4	12	HUMAN VIRGIN 2861/A&M	◆ THE HUMAN LEAGUE
5	5	3	12	THE NEXT TIME I FALL WARNER BROS. 7-28597	◆ PETER CETERA WITH AMY GRANT
6	7	9	6	FALLING IN LOVE (UH-OH) EPIC 34-06352	◆ MIAMI SOUND MACHINE
7	11	14	4	THIS IS THE TIME COLUMBIA 38-06526	◆ BILLY JOEL
8	10	11	6	STAY THE NIGHT ELEKTRA 7-69506	◆ BENJAMIN ORR
9	9	8	9	EMOTION IN MOTION Geffen 7-28617/WARNER BROS.	◆ RIC OCASEK
10	12	15	7	STAND BY ME ATLANTIC 7-89361	◆ BEN E. KING
11	6	5	10	TRUE BLUE SIRE 7-28591/WARNER BROS.	◆ MADONNA
12	14	21	5	SHAKE YOU DOWN COLUMBIA 38-06191	◆ GREGORY ABBOTT
13	8	7	15	I'LL BE OVER YOU COLUMBIA 38-06280	◆ TOTO
14	15	19	5	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") MCA 52973	LINDA RONSTADT AND JAMES INGRAM
15	13	13	8	AMANDA MCA 52756	BOSTON
16	16	17	7	TAKE THIS LOVE A&M 2875	SERGIO MENDES BRASIL '86
17	22	28	3	WILL YOU STILL LOVE ME? WARNER BROS. 7-28512	◆ CHICAGO
18	19	25	4	CAUGHT UP IN THE RAPTURE ELEKTRA 7-69511	◆ ANITA BAKER
19	17	12	15	COMING AROUND AGAIN ARISTA 1-9525	CARLY SIMON
20	25	29	4	STAY FOR AWHILE A&M 2864	◆ AMY GRANT
21	18	10	10	THEY DON'T MAKE THEM LIKE THEY USED TO RCA 5016	KENNY ROGERS
22	20	23	6	HIP TO BE SQUARE CHRYSALIS 43065	◆ HUEY LEWIS & THE NEWS
23	21	24	6	FOOLISH PRIDE RCA 5038	◆ DARYL HALL
24	30	37	3	TWO PEOPLE CAPITOL 5644	◆ TINA TURNER
25	27	30	4	(FOREVER) LIVE AND DIE VIRGIN 2872/A&M	◆ ORCHESTRAL MANOEUVRES IN THE DARK
26	NEW	1	1	BALLERINA GIRL MOTOWN 1873	LIONEL RICHIE
27	23	22	11	THE LADY IN RED A&M 2848	CHRIS DEBURGH
28	32	36	3	DON'T GET ME WRONG SIRE 37-28630/WARNER BROS.	◆ THE PRETENDERS
29	NEW	1	1	IN YOUR EYES A&M 2894	JEFFREY OSBORNE
30	28	20	21	SWEET LOVE ELEKTRA 69557	◆ ANITA BAKER
31	35	—	2	GOLDMINE RCA 5062	◆ THE POINTER SISTERS
32	NEW	1	1	JIMMY LEE ARISTA 1-9546	◆ ARETHA FRANKLIN
33	NEW	1	1	AT THIS MOMENT RHINO 74403	BILLY VERA & THE BEATERS
34	34	—	2	GRACELAND WARNER BROS. 7-28522	PAUL SIMON
35	37	—	2	WHEN YOU WISH UPON A STAR ASYLUM 7-69507/ELEKTRA	◆ LINDA RONSTADT
36	36	—	2	VICTORY MERCURY 888 074-7/POLYGRAM	◆ KOOL & THE GANG
37	26	18	17	THROWING IT ALL AWAY ATLANTIC 7-89372	◆ GENESIS
38	29	26	15	TRUE COLORS PORTRAIT 37-06247/EPIC	◆ CYNDI LAUPER
39	24	16	12	CALIFORNIA DREAMIN' CAPITOL 5630	◆ THE BEACH BOYS
40	NEW	1	1	SOMEONE GORDY 1867/MOTOWN	EL DEBARGE

○ 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.



The Burro's So Close, I Gotta Wear Shades. Outside a recent sold-out Timbuk 3 concert at the Roxy Theater in Los Angeles, I.R.S. vice president/promotions Michael Plen faces off with Ears, the burro seen on Timbuk 3's debut album cover and in its video for the record's hit single, "The Future's So Bright, I Gotta Wear Shades." Also pictured are, from left, I.R.S. president Jay Boberg, KPWR Los Angeles MD Al Tavera, and I.R.S. promotion man Mel DeLatte.



Panty Ante. WXRK New York listener Tracy Burroughs displays his ante in the high-stakes K-Rock Be Outrageous contest. Burroughs' top-drawer entry, however, proved to be a brief encounter with success. The \$25,000 grand prize went to WXRK listener Carolyn Daily, who had her front teeth drilled and filled with gold to spell out "K-ROCK."



Early Birds. WDAF Kansas City MD Dave Bryan and his "pet," Pink, share a cup of java with the Almost Brothers. The MTM artists were in town to check on the progress of their single, "I Don't Love Her Anymore." From left are Almost Brothers' Mike Ragogna and Steve Mosto and Bryan.



The Feel Of Silk. WBEZ Chicago late-night air personality Neil Tesser gets the feel and sound of Rare Silk as the group stops by for an on-air interview. Surrounding Tesser at the mike are, from left, group members Marylynn Gillaspie, Todd Buffa, and Gaile Gillaspie.



Notorious Exchange. WHTZ "Z-100" New York gets a "Notorious" prerelease from Duran Duran's John Taylor. From left are Capitol's Arthur Field, Taylor, Z-100 assistant PD/operations manager Shadow Stevens, and station PD/morning man Scott Shannon.



Classic Kickoff. Shamrock Broadcasting Inc. brings the classic album cover to life to launch its new acquisition, KZFX Houston. The former KGOL, which had a Christian format, switched to classic rock with a "Sgt. Pepper's Lonely Hearts Club Band" kickoff. From left are Shamrock chairman Roy E. Disney; company director, president, and CEO Stanley P. Gold; and members of the "band."



Jett Mail Service. Joan Jett makes a special delivery of her latest album, "Good Music," to WDHA Dover, N.J. On hand are, from left, WDHA vice president/general manager Robert Linder, the album rocker's Mary-Kay Davis, independent a&r rep Steve Leeds, New York Epic promotion man Terry Coen, and Jett.

Paul Young Adds Songwriting To His Many Talents

BY NADINE REIS

NEW YORK For his third Columbia album, "Between Two Fires," Paul Young concentrated on recording original material rather than relying on cover tunes, as he has on previous releases.

"In the past, part of the problem was never having the time to write," says the British vocalist, who emerged on the scene in 1983 with a soulful rendition of Marvin Gaye's "Wherever I Lay My Hat" and enjoyed an international No. 1 hit in 1985 with the Daryl Hall-penned "Every Time You Go Away."

'In the past, part of the problem was not having the time to write'

"From the outset, the thing with Paul was always to record the best material possible," says manager Ged Doherty. "Paul will be the first to admit that he's been a singer first and then a songwriter. This was the first time he and Ian [Kewley, Young's longtime musical partner] spent a long time writing together. They rented a house in France, where they spent three months working on songs."

According to Doherty, his office was inundated with tapes of songs for Young to cover on the album.

Follow-Up Follows Soundtrack Work Wang Chung Has Fun

BY STEVE GETT

NEW YORK More than two years after the release of its debut Geffen album, "Points On The Curve," Wang Chung—the British duo of Jack Hues and Nick Feldman—has finally delivered the follow-up, "Mosaic," which features the hit single "Everybody Have Fun Tonight."

During the interim, however, Wang Chung was not idle. Before working on "Mosaic," the duo recorded the Geffen soundtrack for the William Friedkin movie "To Live And Die In L.A." According to Feldman, "That sort of liberated us in a sense. I think we had a bit of a problem following up 'Points On The Curve,' and without the soundtrack, I think we would have been bogged down in that second-album syndrome."

Adds Hues, "I think there were problems in the pressure to come up with another 'Dance Hall Days' [the hit single from 'Points On The Curve'] and also the desire Nick and I felt to do some kind of concept album—something a bit out of the ordinary. If we'd gone ahead before the soundtrack, we'd have probably gotten very confused."

"The soundtrack allowed us to do that concept-type record. Knowing we could write a 10-minute instru-

"Tapes came in from all corners of the world, publishers everywhere, and we listened to something like 1,500 songs over a five-month period," says Doherty. "In the end, there were only two songs worth doing, and the material Ian and Paul came up with was so good that they just went ahead with it."

More important to Young, however, was a change in his production team. In the studio sessions for "Between Two Fires," held in Milan, Italy, the singer co-produced with Kewley and Hugh Padgham. After recording his first two albums with producer Laurie Latham, Young says, "I felt I had to change. I tried to make the second album [1985's 'The Secret Of Association'] different from the first, and it was a bit, but not as much as I was going for. So this time I felt I had to change the producer."

Padgham was essentially hired for his strengths as an engineer, says Young. "We don't really need anybody in terms of arrangements, and Hugh was there because he works the desk so well," says Young. "Before we started, we spoke about what we were going to go for on this album, which was a live sound and to come across more like a band. The other two albums started with just the three of us—Laurie, Ian, and me—and we brought in the musicians at a later stage."

According to Doherty, "Bringing Hugh in helped to give the record that harder sound, which moved away from Laurie's more layered, pop style." As for Latham, Young says, "There's a possibility we'll

mental piece that people got into even though it wasn't on a huge commercial level was quite important to us. And having gotten a foot in a completely different area enabled us to approach 'Mosaic' much more confidently."

Immediately after the success of "Points On The Curve," Geffen was eager for Wang Chung to work on the follow-up. "Initially, they probably did feel that way," says Hues. "I remember their basic stipulation being, 'Okay, you can do the soundtrack, but you can't take more than two weeks on it. Then get back to writing the next album.' At that point, we decided we should write the song 'To Live And Die In L.A.' and make the whole thing more central to our career."

According to Hues, Geffen took a greater interest in the project after Wang Chung had tracked the movie's haunting theme song. "Once we'd done that, I think they really got into it much more and felt the song could be a hit," he says. "It was a difficult song to market, but they tried very hard, and the whole project certainly got us a lot of respect in the business."

Upon completion of the soundtrack, Wang Chung started writing material for "Mosaic." Hues and
(Continued on page 20)

work with him again because I'm still a fan of his ears."

The recording of "Between Two Fires" was more relaxed than previous studio ventures, says Young. "I definitely felt more pressure doing the second album," he says. "The first album sold very well, and, although I refused to admit it to myself at the time, the pressure was on with that one, too. But this time I

was much more comfortable, and that's one of the main reasons I took a chance on a change of direction."

Most of the musicians featured on "Between Two Fires" will be accompanying Young on his upcoming world tour, scheduled for a February start in Texas. "On the first leg of U.S. dates, Paul will basically be playing 3,000- to 6,000-seat venues,"

says Doherty. "He'll play the Universal Amphitheatre in L.A. and two nights at Radio City Music Hall in New York. Then he'll go to Australia and Europe before coming back to the States in July."

Doherty views his client's career as a gradual building process. "We're looking for longevity," he says. "And if we're lucky, Paul's career will last for a very long time."

On The Beat's London Vacation Rummaging Through The Rumors

by Steve Gett

LONDON Madonna to quit the music scene to pursue a film career? That was the news that made for banner headlines in the British daily papers last week. Bear in mind, however, that stories published about pop stars in the U.K. press can be far-fetched; they are sometimes little more than the product of a Fleet Street writer's overimaginative mind. Just ask **George Michael**, who is said to be taking one of the national tabloids to court after a front-cover feature accused him of drunkenly "throwing up over his date" in a London night spot.

But what of the Madonna story? Well, this one may have some legitimacy to it. It ran in most of the daily papers and stemmed from an exclusive interview with the True Blue gal, conducted by BBC Radio One DJ **Simon Bates**. Snippets of the chat, set for a Dec. 22 broadcast, were leaked to the press when Radio One chief **Johny Beer** unveiled the station's Christmas schedule.

Reports indicate that Madonna plans to climax her successful pop music career with a series of 1987 British concerts—presumably scheduled to take place following her upcoming U.S. tour. According to the superstar, she'll then concentrate on making movies and spending time with hubby **Sean Penn**.

As for her marriage, Madonna says, "I'm still in love with Sean... There are always difficulties with creative people like me and Sean. But there's no question of a divorce."

SCUTTLEBUTT CITY: During On The Beat's four-day visit to London, there were plenty of other juicy stories to be found in the daily press. According to the Daily Mirror's **John Blake**—Britain's premier gossipmonger—**Ozzy Osbourne** (referred to as a "loopy metalhead") has been missing from home for six weeks, forcing his wife, **Sharon**, to plea, "Please come back for Christmas, the children miss you."

Set to enter the Betty Ford clinic to treat his drinking problem, Osbourne went AWOL, and the last time he spoke to his wife was from "somewhere in New York," says

Blake. Sharon Osbourne was quoted as saying, "A few weeks ago I received all his hair in the post with a note explaining he had shaved his head—so somewhere there's a bald, tattooed man wandering around."

Another piece of gossip concerned **George Michael**, who is reportedly suing London's Time Out magazine for not printing his face on the front cover. The ex-Wham! vocalist claims he granted the publication an interview on the condition that his mug shot be used on page one. Peeved that he was "stuffed," the singer is apparently seeking damages for "loss of publicity and the chance to enhance his career." It's not that Michael is

conceited, says his PR—"It's just a matter of principle."

ON THE BEAT

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

conceited, says his PR—"It's just a matter of principle."

But enough of these sensationalist tales. After leafing through the daily papers over hearty breakfasts of kippers, On The Beat was out on the street digging up its own news, views, and gossip in the British capital.

DAY ONE: A foggy day in London town—the **Gershwin's** song said it all. With **Berlin's** "Take My Breath Away" at No. 1 on the U.K. singles chart ("Top Gun" recently opened in the U.K.), DJs on Radio One and London's Capitol Radio—the only two major music stations in the city—were playing Swedish band **Europe's** single "The Final Countdown" constantly and were predicting that the record would soon take over the top spot. Sure enough, a few days later, Europe hit No. 1. Look for the Epic-signed act to make waves in the U.S. early next year.

Meanwhile, in London's major record stores, there was an abundance of other hot new product. In the recently opened Tower Records—located at Piccadilly Circus—and in the giant Virgin Megastore, it wasn't surprising to see the **Springsteen** live box set continuing to sell. **Spandau Ballet's** latest album, "Through The Barri-

cares," is also out in Britain. After severing ties with **Chrysalis**, the group is now signed to CBS worldwide, and the new album should be out in the U.S. in January. Other strong holiday season sellers in Britain seem to be **Kate Bush's** "The Whole Story"; **Duran Duran's** "Notorious"; **The The's** new Epic release, "Infected"; and the latest K-Tel-style compilations, "Now That's What I Call Music 8" and "Hits 5."

Queen has just released its second live album, "Queen Live Magic," recorded last summer at Britain's Wembley Stadium and Knebworth Park. In addition, the entire Queen back catalog has just been issued on compact disk.

On the CD front, there appears to be very little that can't be found in the U.S., although it should be noted that new albums by **Billy Idol** and **Paul Young** are available. The CD of Young's "Between Two Fires" contains an extra track that won't be on the U.S. version.

Average prices for CDs are about \$18-\$19. Several local consumers were overheard muttering in cockney tones, "They're too bloody expensive!" The only real bargain to be found was "Q CD," a special compilation packaged by Virgin and the new U.K. music publication Q. It listed for about nine bucks—the same price as an LP. The 14-track set runs for 60 minutes and features cuts by **Genesis**, **OMD**, **Phil Collins**, the **Big Dish**, the **Blue Nile**, and **David Sylvian**.

In between running through record stores, On The Beat headed for Soho and was given a guided tour of the newly renovated Trident studios by owner J.P., who proudly announced that Trident 2, located near Victoria, has become one of the city's hottest studios.

Next stop was the famous Marquee club, where just about every British group played at the start of its career. According to the club's chief booker, **Bush**, business has been fairly good this year, with a number of excellent new bands emerging.

Highlighting the evening's concert action was the last of **Elvis Costello's** multiple-night "variety shows" at the Royalty Theatre. The man is playing six nights at London's Royal Albert Hall in January—three with the **Attractions**
(Continued on page 70)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PETER GABRIEL YOUSOU N'DOUR	The Spectrum Philadelphia, Pa.	Nov. 29-30	\$605,593 \$17.50/\$15.50	37,460 sellout	Electric Factory Concerts
LIONEL RICHIE SHEILA E.	Pittsburgh Civic Arena Pittsburgh, Pa.	Nov. 3, 25	\$553,783 \$17.50	31,950 sellout	Civic Arena Corp.
LIONEL RICHIE SHEILA E.	Rosemont Horizon Rosemont, Ill.	Nov. 18-19	\$493,517 \$17.50	28,701 sellout	Concert Prods. International
PETER GABRIEL YOUSOU N'DOUR	Maple Leaf Gardens Toronto, Ontario	Nov. 26-27	\$441,345 (\$613,417 Canadian) \$22.50	27,251 28,000	Concert Prods. International
BOB SEGER & THE SILVER BULLET BAND	The Summit Houston, Texas	Nov. 13-14	\$361,674 \$17.50	24,833 26,000	PACE Concerts
PETER GABRIEL	The Centrum in Worcester Worcester, Mass.	Nov. 21-22	\$346,371 \$15.50/\$15/\$13.50	24,108 sellout	Don Law Co.
DAVID LEE ROTH CINDERELLA	Lakeland Civic Center Lakeland, Fla.	Nov. 12-13	\$289,026 \$14.50	20,000 sellout	Silver Star Prods.
BOB SEGER & THE SILVER BULLET BAND	Sun Dome Univ. of South Florida Tampa, Fla.	Nov. 23-24	\$275,090 \$16	17,238 sellout	Beach Club Bookings
BILLY JOEL	Oakland-Alameda County Coliseum Oakland, Calif.	Nov. 24	\$261,660 \$17.50	14,952 sellout	Bill Graham Presents
NEIL YOUNG & CRAZY HORSE	Cow Palace San Francisco, Calif.	Nov. 21	\$247,713 \$17.50	14,155 14,500	Bill Graham Presents
LIONEL RICHIE SHEILA E.	Riverfront Coliseum Cincinnati, Ohio	Nov. 26	\$239,803 \$17.50/\$15	14,711 sellout	Mid-South Concerts
JULIO IGLESIAS	Fox Theatre Atlanta, Ga.	Nov. 21-22	\$237,182 \$27.75/\$25.25/\$20.25	8,726 9,356	Alex Cooley Prods./Southern Promotions
LIONEL RICHIE SHEILA E.	Copps Coliseum Hamilton, Ontario	Nov. 21	\$224,443 (\$311,976 Canadian) \$23.50/\$21.50	14,723 sellout	Concert Prods. International Donald K. Donald
JOURNEY	Birmingham-Jefferson Civic Center Birmingham, Ala.	Nov. 30	\$216,304 \$16	13,519 sellout	Beaver Prods.
JOURNEY GLASS TIGER	Sportatorium Hollywood, Fla.	Nov. 23	\$215,936 \$16	13,496 sellout	Beaver Prods. Cellar Door Prods.
R.E.M. LET'S ACTIVE	Fox Theatre Atlanta, Ga.	Nov. 24-26	\$208,121 \$15.75	13,214 14,034	Chesapeake Concerts Alex Cooley Prods./Southern Promotions
BILLY JOEL	ASU Activity Center Arizona State Univ. Tempe, Ariz.	Nov. 19	\$206,870 \$17.50/\$15.50	11,916 sellout	Evening Star Prods.
STEVE WINWOOD LEVEL 42	Maple Leaf Gardens Toronto, Ontario	Nov. 21	\$196,122 (\$272,610 Canadian) \$22.50	12,116 12,500	Concert Prods. International
BOB SEGER & THE SILVER BULLET BAND	Sportatorium Hollywood, Fla.	Nov. 28	\$192,480 \$16	12,030 sellout	Beach Club Bookings
DAVID LEE ROTH CINDERELLA	Arizona Veterans Memorial Coliseum & Fairgrounds Phoenix, Ariz.	Nov. 29	\$191,522 \$16/\$15	12,942 15,000	Avalon Attractions Evening Star Prods.
JOURNEY GLASS TIGER	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	Nov. 21	\$180,432 \$16	11,277 sellout	Beaver Prods.
JOURNEY	Mid-South Coliseum Memphis, Tenn.	Nov. 29	\$177,952 \$16	11,122 sellout	Beaver Prods.
LIONEL RICHIE SHEILA E.	Ovens Auditorium-Charlotte Coliseum Charlotte, N.C.	Nov. 7	\$168,662 \$16.50	10,222 sellout	Alex Cooley Prods./Southern Promotions Kaleidoscope Prods.
JOAN RIVERS	Chicago Theatre Chicago, Ill.	Nov. 22	\$166,505 \$29.90/\$24.90/\$14.90/\$9.90	7,021 7,042 sellout	in-house Shepardson
JOURNEY GLASS TIGER	Lakeland Civic Center Lakeland, Fla.	Nov. 21	\$162,987 \$15.50	9,878 sellout	Beaver Prods. Cellar Door Prods.
BILLY JOEL	Arco Arena Sacramento, Calif.	Nov. 26	\$159,740 \$17.50	9,128 9,600	Bill Graham Presents
BOB SEGER & THE SILVER BULLET BAND	Frank Erwin Center Univ. of Texas at Austin Austin, Texas	Nov. 18	\$154,492 \$16.50/\$15.50/\$14.50	11,959 12,600	PACE Concerts
ALICE COOPER VINNIE VINCENT INVASION	The Centrum in Worcester Worcester, Mass.	Nov. 19	\$152,811 \$14.50/\$13.50	10,661 sellout	Michael Striar Presents
TRIUMPH BAD COMPANY	Market Square Arena Indianapolis, Ind.	Nov. 27	\$145,595 \$14.50/\$13.50	10,537 15,000	Sunshine Promotions
FREDDIE JACKSON MELISA MORGAN LEVERT	Fox Theatre Atlanta, Ga.	Nov. 28	\$145,459 \$14.50/\$13.50	8,657 9,356 sellout	PACE Concerts
LIONEL RICHIE SHEILA E.	Hampton Coliseum Hampton, Va.	Nov. 5	\$144,218 \$17.50	10,453 sellout	Alex Cooley Prods./Southern Promotions Gramercy
PETER GABRIEL YOUSOU N'DOUR	Alumni Arena Univ. of Buffalo Buffalo, N.Y.	Nov. 19	\$143,057 \$14.50	10,000 sellout	in-house
BOB SEGER & THE SILVER BULLET BAND	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	Nov. 26	\$141,120 \$16	8,820 sellout	Beach Club Bookings
BOB SEGER & THE SILVER BULLET BAND	Maxwell Convention Center Tulsa, Okla.	Nov. 7	\$134,164 \$17	7,892 sellout	PACE Concerts
FREDDIE JACKSON MELISA MORGAN LEVERT	Constitution Hall Washington, D.C.	Nov. 16	\$123,174 \$18.50	6,950 sellout	First Class PACE Concerts Dimensions Unlimited
KENNY ROGERS LEE GREENWOOD T. GRAHAM BROWN	Centennial Hall Univ. of Toledo Toledo, Ohio	Nov. 30	\$122,879 \$16.50/\$13.50	7,685 10,156	North American Tours

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Talent in Action

THE EASYBEATS
Festival Hall
Melbourne, Australia
Tickets: \$23 (Australian)

A REUNION JAUNT by Australia's greatest rock group of the '60s, the Easybeats, had been rumored for so long there was real concern it would prove to be anticlimactic. Such fears turned out to be groundless, however, when the Easybeats recently kicked off a seven-city tour at the locale of so many of their original frenzied concerts. Taking the stage to a standing ovation, the band delivered a white-hot, 90-minute performance of such passion and energy that it was possible to believe a time machine had taken the audience back to 1965.

Though the group had not performed together for 17 years, and drummer Gordon "Snowy" Fleet had not been on a concert stage for 19 years, the old trademarks of precision, effervescence, and stylish arrogance were all intact as the five original members ripped through a tensile 16-song set of rock classics.

If anything, the passage of time has honed rather than faded the talents of the principals. Lead guitarist Harry Vanda issued tasty blues licks, while front man "Little" Stevie Wright was still able to throw cartwheels across the stage—at the age of 38. Rhythm guitarist George Young (the elder sibling of AC/DC's Angus and Malcolm Young) anchored the proceedings and offered ringing chords that recalled the band's original era.

All nine of the band's 1965-66 Australian hits were rendered—"Sorry," "Wedding Ring," "Women," and so on—as well as popular early album tracks and U.K. hits like "St. Louis," "Good Time," and the working-class anthem "Friday On My Mind."

Unprepared for a second encore, the Easybeats reprised "She's So Fine," complete with a scat vocal refrain, and triumphantly fled the stage as female fans began to invade it in a style no doubt taught them by their older sisters.

GLENN A. BAKER

TIMBUK 3

Maxwell's, Hoboken, N.J.
Tickets: \$6

AT FIRST, Timbuk 3 appears to be little more than a clever gimmick. That such is not the case was made evident at this recent date, at which Pat MacDonald, wife Barbara K., and their "jambox" cassette player showed that their '80s version of the generations-old street-corner blues

works as well live as it does on their I.R.S. debut album, "Greetings From Timbuk 3."

Using the jambox to play back prerecorded rhythm tracks, MacDonald and K. led off with the blues staple "I Just Want To Make Love To You." Both are fine blues guitarists and harmonica players—MacDonald even straps a harp around his neck at times to play it and the guitar simultaneously—and with K. doubling on fiddle, they are capable of far greater musical texture and forward drive than the minimal two-person format suggests.

The duo's instrumental styles jibe perfectly, and K.'s fuller-bodied vocals strengthen MacDonald's dryly detached Clint Eastwood-like delivery. But MacDonald's songwriting is Timbuk 3's main attraction: His keen sociopolitical observations, like the satirical antinuke "The Future's So Bright I Gotta Wear Shades" and the cynical "Just Another Movie," show rare insight and substance.

JIM BESSMAN

KRONOS QUARTET

Brooklyn Academy of Music
New York
Tickets: \$15

THE KRONOS QUARTET has done much to break down genre barriers, vividly and skillfully bringing many different kinds of music to life. Its repertoire at this Nov. 14 concert ranged from the stately minimalism of Philip Glass' "Mishima Quartet" to the ferocious intensity of a string version of Jimi Hendrix's "Purple Haze."

The quartet plays only 20th-century works, and it is remarkably undogmatic in choosing pieces for performance—12-tone compositions, jazz, rock, and minimalism. The group—composed of David Harrington and John Sherba, violin; Hank Dutt, viola; and Joan Jeanrenaud, cello—couldn't look less like a typical string quartet. The members wore neopsychedellic clothes, and Harrington sported pinkish hair.

One of the evening's highlights was the world premiere of Scott Johnson's "Bird In The Domes," an eclectic composition that seemed to draw on the work of a number of other modern composers. Johnson, a downtown Manhattan artist, created a stir last summer with his Nonesuch album "John Somebody," a more rock-oriented work that uses electric guitars and tape loops. He is definitely a composer to watch.

The quartet ended with several encores, including works by Bill Ev-

(Continued on next page)

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Kansas Struggles To Get Back On Map

BY SHARON LIVETEN

LOS ANGELES Following a three-year absence from the scene, Kansas is back with its debut MCA album, "Power." In addition to the label switch—previous Kansas albums were released through Kirshner—the band that made its mark during the late-'70s with album rock radio staples like "Dust In The Wind" and "Carry On My Wayward Son" has undergone several changes in personnel. These include the arrival of bassist

Billy Green and ex-Dixie Dregs guitarist Steve Morse, together with the return of original singer Steve Walsh.

"Power" offers a harder edge and more defined material than was evidenced on past Kansas albums. The guitars, thanks to Morse, are less controlled and have more presence in the overall mix. Kansas sounds like a different band, and, with all the lineup changes, it could easily be another band.

"You really can't compare this

record to the last one—or even the last two," says drummer Phil Ehart. "You have to realize that the band broke up. It ceased to exist for about a year after the 'Best Of' album came out. This group has no connection to the last couple of albums we did. It has more connection to when Steve Walsh was last with us, during the 'Leftoverture' period."

After signing with MCA, though, the group did consider changing its name. "We thought about it," says Walsh. "But we felt

'This band has a lot of scars'

we weren't ashamed of the band and what it had done. Because this album sounds so different, it's going to create some kind of controversy. We've changed so much since we began, but somehow the styles of the musicians meld themselves together and it becomes Kansas."

When Kansas completed "Power," the record wasn't subjected to the kind of marketing overkill so often employed for returning hit-makers. MCA actually distributed a four-song tape to 15 journalists, presenting it as a preview of a new band called Dodge City.

"We didn't really hear about the Dodge City thing until a month after they did it," says Ehart. "MCA wanted to send it out to the press without them prejudging it or going, 'Ugh, it's Kansas!' and then throwing it away. MCA figured there was a better chance of people being open-minded if everyone thought it was a new band."

According to Walsh, "I was glad MCA did it and the response was good. We're really fighting an uphill battle here, because there are so many people that will dismiss Kansas immediately."

Though determined to break through with "Power," the members of Kansas are keeping their expectations under control. "The last couple of years have been tough for all of us," says Ehart. "This band has a lot of scars. No one is walking into this project from a sterling recent career. We've all been on the down side, and [we're] climbing out of a hole."

WANG CHUNG

(Continued from page 18)

Feldman enlisted Peter Wolf to produce the album, impressed by his work on Starship's "We Built This City."

"There was an incredibly taut quality in the production of that song," says Hues. "For us, Peter provided a completely unequivocal positive direction and a sense of really making clear what the songs were about. Also, his abilities as a keyboard player are just phenomenal, and he was able to give the album a tremendous sense of forward momentum performance-wise. He's an absolutely brilliant producer. You couldn't ask for more."

Studio sessions for "Mosaic" were held in London and Vienna,



Gere-hug. Actor Richard Gere holds Robert Cray back following one of the Mercury/Hightone artist's recent dates at the Bottom Line in New York. (See review, below.) Also seen sharing a few words in the dressing room are top session drummer Steve Jordan, left, and Rolling Stones guitarist Keith Richards. (Photo: Chuck Pulin)

TALENT IN ACTION

(Continued from preceding page)

ans, Thelonious Monk, Frank Zappa, and a '50s medley, arranged by Steve Riffkin, that included passages from "Peggy Sue" and "Rock Around The Clock."

The Kronos Quartet, whose eponymous Nonesuch album has been on the Top Classical Albums chart for 25 weeks, is bringing together several different audiences that would not normally rub shoulders, in addition to broadening interest in all kinds of new music—a very laudable goal.

PETER KOBEL

ROBERT CRAY BAND

The Bottom Line, New York
Tickets: \$10

ROBERT CRAY'S new Mercury/Hightone album, "Strong Persuader," has already received such gushing critical plaudits that anticipation was at a fever pitch before the blues/soul artist stepped out on stage for the first of his two Nov. 21 shows here. Cray didn't disappoint. In fact, he just may be, as those critics have suggested, the bright new face able to revive a form of music many had considered stalemated.

Cray's guitar playing in itself is nothing mind-boggling, but he brings to the blues an economy and subtlety not often displayed by young players, who are often eager

to show off. Cray's strength is as a songwriter and as the deliverer of those songs. Backed by a tight and funky bass-drums-keyboards combo, it seemed at times that his singing and playing were so passionate that he might have forgotten there was an audience in the room.

One example of what makes Cray different is the track "Right Next Door (Because Of Me)," one of several songs he performed from his latest album. While a typical blues sentiment is a lament over a lost love, in "Right Next Door" Cray is concerned that a woman living next door might lose her man because of a side trip to Cray's apartment; it is writing such as this that has fueled critics' claim that Cray is reinventing the blues.

Yet to call Cray simply a blues artist is unfair. Live and on record, he whips up a concoction that mingles the blues with soul borrowed from the likes of the smooth Sam Cooke and such Memphis artists as Otis Redding and Booker T & the MGs, with gospel and rock'n'roll thrown in as well. Most importantly, Cray does it without sounding like a throwback—he's as '80s as they come.

JEFF TAMARKIN



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Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	TASTY LOVE	FREDDIE JACKSON	6
2	4	GOIN' TO THE BANK	COMMODORES	2
3	3	LOVE WILL CONQUER ALL	LIONEL RICHIE	8
4	5	LOVE YOU DOWN	READY FOR THE WORLD	1
5	8	VICTORY	KOOL & THE GANG	4
6	2	CRAZAY	JESSE JOHNSON (FEATURING SLY STONE)	11
7	7	GIRLFRIEND	BOBBY BROWN	3
8	6	DON'T THINK ABOUT IT	ONE WAY	13
9	10	YOU BE ILLIN'	RUN-D.M.C.	12
10	9	TALK TO ME	CHICO DEBARGE	15
11	17	CONTROL	JANET JACKSON	5
12	11	CAUGHT UP IN THE RAPTURE	ANITA BAKER	7
13	13	IKE'S RAP/HEY GIRL	ISAAC HAYES	10
14	19	LET'S GO OUT TONIGHT	LEVERT	14
15	23	STOP TO LOVE	LUTHER VANDROSS	9
16	14	SHAKE YOU DOWN	GREGORY ABBOTT	27
17	24	LOVE IS FOREVER	BILLY OCEAN	16
18	20	UNFAITHFUL SO MUCH	FULL FORCE	25
19	15	HOT! WILD! UNRESTRICTED! CRAZY LOVE!	MILLIE JACKSON	32
20	28	ONCE BITTEN TWICE SHY	VESTA WILLIAMS	18
21	27	ONCE IN A LIFETIME GROOVE	NEW EDITION	17
22	21	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON	46
23	29	IT'S THE NEW STYLE	BEASTIE BOYS	29
24	26	AS WE LAY	SHIRLEY MURDOCK	20
25	16	KISS AWAY THE PAIN	PATTI LABELLE	30
26	18	I'M CHILLIN'	KURTIS BLOW	47
27	25	WORD UP	CAMEO	61
28	30	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	19
29	12	NAIL IT TO THE WALL	STACY LATTISAW	37
30	22	HUMAN	THE HUMAN LEAGUE	48
31	33	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	GRACE JONES	21
32	35	SEXY	KLYMAXX	22
33	—	JIMMY LEE	ARETHA FRANKLIN	24
34	—	GOLDMINE	THE POINTER SISTERS	26
35	40	COME SHARE MY LOVE	MIKI HOWARD	23
36	31	I'M FOR REAL	HOWARD HEWETT	72
37	32	SUMMERTIME, SUMMERTIME	NOCERA	53
38	36	TIGHT FIT	CHAKA KHAN	28
39	37	PRECIOUS, PRECIOUS	KRYSTOL	33
40	39	LADY SOUL	THE TEMPTATIONS	76

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	GIRLFRIEND	BOBBY BROWN	3
2	2	LOVE YOU DOWN	READY FOR THE WORLD	1
3	8	CONTROL	JANET JACKSON	5
4	3	GOIN' TO THE BANK	COMMODORES	2
5	4	VICTORY	KOOL & THE GANG	4
6	7	STOP TO LOVE	LUTHER VANDROSS	9
7	6	CAUGHT UP IN THE RAPTURE	ANITA BAKER	7
8	11	LET'S GO OUT TONIGHT	LEVERT	14
9	16	ONCE IN A LIFETIME GROOVE	NEW EDITION	17
10	15	IKE'S RAP/HEY GIRL	ISAAC HAYES	10
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12	14	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	19
13	22	COME SHARE MY LOVE	MIKI HOWARD	23
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15	28	JIMMY LEE	ARETHA FRANKLIN	24
16	23	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	GRACE JONES	21
17	20	LOVE IS FOREVER	BILLY OCEAN	16
18	24	TIGHT FIT	CHAKA KHAN	28
19	21	YOU BE ILLIN'	RUN-D.M.C.	12
20	26	MISUNDERSTANDING	JAMES (D TRAIN) WILLIAMS	31
21	25	AS WE LAY	SHIRLEY MURDOCK	20
22	9	TASTY LOVE	FREDDIE JACKSON	6
23	29	GOLDMINE	THE POINTER SISTERS	26
24	10	TALK TO ME	CHICO DEBARGE	15
25	5	CRAZAY	JESSE JOHNSON (FEATURING SLY STONE)	11
26	27	SOMEONE	EL DEBARGE	35
27	33	SHIVER	GEORGE BENSON	34
28	18	UNFAITHFUL SO MUCH	FULL FORCE	25
29	35	BIG FUN	THE GAP BAND	36
30	34	PRECIOUS, PRECIOUS	KRYSTOL	33
31	13	DON'T THINK ABOUT IT	ONE WAY	13
32	—	CANDY	CAMEO	39
33	12	LOVE WILL CONQUER ALL	LIONEL RICHIE	8
34	32	WHEN YOU LOVE SOMEONE	MAZE FEATURING FRANKIE BEVERLY	38
35	38	FALLING	MELBA MOORE	40
36	36	WHERE DID WE GO WRONG?	THE MANHATTANS (WITH REGINA BELL)	42
37	37	TELL ME WHAT I GOTTA DO	AL JARREAU	44
38	—	C'EST LA VIE	ROBBIE NEVIL	41
39	39	SERIOUS	DONNA ALLEN	45
40	40	I WANNA KNOW YOUR NAME	FORCE M.D.'S	43

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (9)	10
Constellation (1)	
COLUMBIA (5)	8
Def Jam (2)	
Def Jam/Columbia (1)	
MOTOWN (4)	7
Gordy (3)	
WARNER BROS. (6)	7
Qwest (1)	
ATLANTIC (3)	6
Omni (2)	
21 Records (1)	
CAPITOL	6
ELEKTRA	6
POLYGRAM	6
Atlanta Artists (2)	
Mercury (2)	
Polydor (2)	
A&M (4)	5
Virgin (1)	
MANHATTAN (3)	5
P.L.R. (2)	
RCA (3)	5
Jive/RCA (1)	
Total Experience (1)	
ARISTA (2)	4
Jive (2)	
EPIC (3)	4
Tabu (1)	
MACOLA	2
Egyptian Empire (1)	
Tuxedo (1)	
PROFILE	2
TRIPLE T (1)	2
After Five (1)	
CHRYSALIS	1
Cooltempo (1)	
EMI-AMERICA	1
EDGE	1
FEVER/SUTRA	1
Fever (1)	
ICHIBAN	1
MALACO	1
MUSIC SPECIALISTS	1
Jam Packed (1)	
POSSE	1
POW WOW	1
RENDEZVOUS	1
SELECT	1
SLEEPING BAG	1
SOURCE	1
SUPERTRONICS	1
TOMMY BOY	1

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

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
2 THE LIMIT	(Baby Beck, ASCAP)	
20 AS WE LAY	(Troutman's, BMI/Saja, BMI)	
56 BABY DON'T GO TOO FAR	(MCA, ASCAP)	
66 BALLERINA GIRL	(Brockman (ASCAP))	
36 BIG FUN	(Temp Co., BMI)	
39 CANDY	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	
7 CAUGHT UP IN THE RAPTURE	(WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)	
41 C'EST LA VIE	(MCA, ASCAP/Afg, ASCAP/Bug, BMI)	
100 CHOCOLATE LOVER	(Billion/Burnt Out, BMI)	
23 COME SHARE MY LOVE	(Warner-Tamerlane, BMI/Buffalo Factory, BMI)	
5 CONTROL	(Flyte Tyme, ASCAP)	
11 CRAZAY	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	
55 CURIOSITY	(Def Jam, ASCAP)	
68 DO YOU WANT IT BAD ENUFF	(Glasshouse, BMI/Irving, BMI) CPP/ALM	
65 DOESN'T HAVE TO BE THIS WAY	(Rare Blue, ASCAP/Orcas, ASCAP)	
81 DON'T LOOK BACK	(MCA, ASCAP/Unicity, ASCAP/Right By The Sea, ASCAP/Melana, BMI)	
78 DON'T MAKE ME WAIT FOR LOVE	(Bellboy, BMI/Gratitude Sky, ASCAP)	
13 DON'T THINK ABOUT IT	(Duchess, BMI/Perk's, BMI)	
54 EVEN WHEN YOU SLEEP	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
19 FACTS OF LOVE	(Music Corp. Of America, BMI/Bayjun Beat, BMI)	
40 FALLING	(Rightsong, BMI/Franne Golde, BMI/Gene McFadden, BMI/Summa, BMI/Arista, ASCAP)	
97 FOLISH PRIDE	(Hallowed Hall, BMI/Red Network, BMI)	
3 GIRLFRIEND	(Kamalar Music/Let's Shine Music/Clinton St. Publishing)	
2 GOIN' TO THE BANK	(Tuneworks, BMI/Franne Gee, BMI/Rightsong, BMI/Nonpareil, ASCAP/Careers, BMI) CPP	
26 GOLDMINE	(Nonpareil, ASCAP/Broozertones, BMI) CPP	
82 GOOD COMBINATION	(WB, ASCAP/Peabo, ASCAP/Almo, ASCAP/Keecho, ASCAP) CPP/ALM	
60 GOOD FRIEND	(Mycenaes, ASCAP)	
89 GOOD THINGS COME TO THOSE WHO WAIT	(Amber Pass, ASCAP/Disco Fever, ASCAP/Panda, ASCAP)	
75 GROWING UP	(Zomba, ASCAP)	
49 HEAT STROKE	(Max, ASCAP/Leosun, ASCAP)	
58 HOLD ON	(Arrival, BMI)	
32 HOT! WILD! UNRESTRICTED! CRAZY LOVE!	(Willesden, BMI)	
48 HUMAN	(Flyte Tyme, ASCAP)	
95 I CAN PROVE IT	(Rare Blue, ASCAP)	
69 I KNOW YOU LOVE ME	(Specialists, BMI)	
43 I WANNA KNOW YOUR NAME	(Mighty Three, BMI)	
59 (I WANNA) MAKE LOVE TO YOU	(Pending)	
87 I WISH YOU WERE HERE	(WB, ASCAP/Future Shock, ASCAP/Kip Teez, ASCAP/La Salas, ASCAP)	
85 IF I SAY YES	(Ensign, BMI/Marvin Morrow)	
10 IKE'S RAP/HEY GIRL	(Super Blue, BMI)	
47 I'M CHILLIN'	(Kuwa, ASCAP/Hugabut, ASCAP)	
72 I'M FOR REAL	(WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Clarke, BMI)	
21 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	(Bruce Woolley, ASCAP/April, ASCAP/Grace Jones, ASCAP/Deshuffin, ASCAP) CPP/ABP	
91 IN YOUR EYES	(Prince Street, ASCAP/ATV, BMI/CBS Songs, ASCAP)	
29 IT'S THE NEW STYLE	(Def Jam, ASCAP)	
93 JEALOUSY	(Jay King IV, BMI)	
24 JIMMY LEE	(Gratitude Sky, ASCAP/When Words Collide, BMI/Bellboy, BMI)	
30 KISS AWAY THE PAIN	(Mercey Kersey, BMI/L'il Mama, BMI)	
76 LADY SOUL	(Dream Dealers, ASCAP/Buchu, ASCAP/Arista, ASCAP) CPP	
92 LAST NIGHT I NEEDED SOMEBODY	(Downstairs, BMI/C'Index, BMI)	
14 LET'S GO OUT TONIGHT	(Trycet, BMI/Ferndiff, BMI)	
46 A LITTLE BIT MORE	(Bush Burnin', ASCAP/Gene McFadden, BMI/Su-ma, BMI/Careers, BMI) CPP	
16 LOVE IS FOREVER	(Zomba, ASCAP)	
8 LOVE WILL CONQUER ALL	(Brockman, ASCAP/Dyad, BMI/Poppy's, ASCAP) CPP/CLM	
1 LOVE YOU DOWN	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)	
83 THE LOVER	(Tpyge, BMI)	
31 MISUNDERSTANDING	(Huemar, BMI/Blackwood, BMI) CPP/ABP	
37 NAIL IT TO THE WALL	(Jobete, ASCAP/Perfect Punch, BMI) CPP	
86 NEVER FELT SO GOOD	(WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Yah Mo, BMI/Keith Diamond, BMI/Willesden, BMI)	
98 A NIGHT TO REMEMBER	(Sloopus, BMI/Golden Horizon, BMI) CPP	
94 OLD FRIEND	(Bellboy, BMI/De Creed, BMI)	
18 ONCE BITTEN TWICE SHY	(Vesta Seven, ASCAP/Almo, ASCAP/Sir Gant, BMI) CPP/ALM	
17 ONCE IN A LIFETIME GROOVE	(House Of Champions, ASCAP/April, ASCAP/MGM-UA, ASCAP) CPP/ABP	
63 OUTSIDE IN THE RAIN	(Colgens-EMI, ASCAP/Lem-Thom, ASCAP)	
79 PASSION AND PAIN	(Julie Moosekick, BMI/Jaasu, BMI)	
84 PAUL REVERE	(Def Jam, ASCAP)	
33 PRECIOUS, PRECIOUS	(Alexandra Kee, BMI/Aujourd'Hui, BMI)	
45 SERIOUS	(Triage, BMI/Living Disc, BMI)	
22 SEXY	(Spectrum VII, ASCAP/Klymaxx, ASCAP) CPP	
27 SHAKE YOU DOWN	(Charles Family, BMI/Alli Bee, BMI/Grabitt, BMI)	
34 SHIVER	(Gratitude Sky, ASCAP/Bellboy, BMI)	
67 SLOW DOWN	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	
35 SOMEONE	(Noted For The Record, ASCAP/MCA, ASCAP/Music Corp. Of America, BMI)	
71 SOMEONE LIKE YOU	(Philly World, BMI)	
77 SPLIT PERSONALITY	(ADRA, BMI/Kadoc/Mokojumbi, BMI/Willesden, BMI)	
74 STAY	(WB Music/E/A, ASCAP/Make It Big, ASCAP/Rockwood, BMI)	
9 STOP TO LOVE	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	
53 SUMMERTIME, SUMMERTIME	(Washinwear, BMI/Beach House, ASCAP)	
80 SUNSHINE LADY	(Malaco, BMI/Backlog, BMI)	
51 TAKE IT TO THE LIMIT	(Bush Burnin', ASCAP/Khari International, ASCAP)	
15 TALK TO ME	(Music Corp. Of America, BMI/Franne Gee, BMI/Rightsong, BMI/Del Zorro, ASCAP/Summa-Booma, ASCAP)	
6 TASTY LOVE	(Bush Burnin', ASCAP)	
44 TELL ME WHAT I GOTTA DO	(Music Corp. Of America, BMI/Young Millionaire's Club, BMI/Noted For The Record, ASCAP/Avodah, ASCAP)	
52 TENDERONI	(Almo, ASCAP/Crimco, ASCAP/Music Corp. Of America, BMI/Ziggurat, BMI) CPP/ALM	
28 TIGHT FIT	(April, ASCAP/Blackwood, BMI/Henry Suemay, BMI) CPP/ABP	
64 TO BE CONTINUED	(Jobete, ASCAP/Tall Temptations, ASCAP)	
96 TOO MUCH IS NEVER ENOUGH		

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
50 TWO PEOPLE	(WB, ASCAP/Almo, ASCAP/Myaxe, PRS/Good Single, PRS) CPP/ALM	
25 UNFAITHFUL SO MUCH	(Forcelul, BMI/Willesden, BMI)	
57 U-TURN	(A.Naga, BMI)	
4 VICTORY	(Delightful, BMI)	
38 WHEN YOU LOVE SOMEONE	(Amazement, BMI)	
42 WHERE DID WE GO WRONG?	(Abkco, BMI/Ashtray, BMI)	
70 WHOPPI	(Sand Box, ASCAP/Hamilton, ASCAP)	
61 WORD UP	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	
12 YOU BE ILLIN'	(Protoons, ASCAP/Rush Groove, ASCAP)	
99 YOU BRING ME UP	(Bullion, BMI/Burnt Out, BMI)	
62 YOU GOT IT ALL	(Holmes Line, ASCAP)	
90 YOU GOT THE LOVE	(Tri-She, BMI/Light & Sound, ASCAP/Berach, ASCAP)	
88 YOU'RE MY FIRST, MY LAST, MY EVERYTHING	(Sa-vette, BMI/Six Continents, BMI/Unichappell, BMI)	

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.

MTUME SCORES 'NATIVE SON'

(Continued from page 21)

"The work was so concentrated. Instead of working an entire song, I'd have to see what musical color would fit into 14- and 30-second bits. It's hard creating 14 seconds of feeling."

Fans of Mtume's music will hear elements of the "Native Son" soundtrack in his "Theater of the Mind" album on Epic, which has an overture similar to some parts of the film score. "Theater" also features a collaboration between Mtume and rappers Dr. Jeckyll & Mr. Hyde on "Deep Freeze." The soundtrack album includes a rap song, "Bigger Big," by Woody-

rock, a Dr. Jeckyll protégé.

Since the completion of "Native Son," Mtume has received several offers to do more film scoring. It is a direction he is very interested in, though he is not ready to give up regular record production. He is working with a self-contained band called the New Romantics, is planning to produce more rap groups, and is working on the solo debut of vocalist Tawatha Agee. Mtume also recently organized an artists-against-crack conference in Newark, N.J. Children were encouraged to write anticrack raps to be judged by local musicians.



Party Line. CBS executives gathered in Tavern on the Green's Crystal Room in New York to celebrate the release of Luther Vandross' "Give Me The Reason" album. Joining in the festivities, from left: Ron Piccolo, CBS records branch manager; Larkin Arnold, CBS senior vice president; Walter Winnick, Epic/Portrait/CBS Associated vice president, national promotion; Jimmy Starks, Epic vice president, black music promotion; vocalist Vandross; Cecil Holmes, Epic vice president, East Coast a&r, black music; Diarmuid Quinn, Epic production manager; Dan DeNegris, Epic director of national promotion; Don Eason, Epic director black music promotion; and Ray Anderson, Epic senior vice president, marketing.

FOR WEEK ENDING DECEMBER 13, 1986

Billboard® TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				Compiled from a national sample of retail store and one-stop sales reports.	
				★ ★ NO. 1 ★ ★	
1	1	3	6	FREDDIE JACKSON CAPITOL ST 12495 (8.98) 2 weeks at No. One	JUST LIKE THE FIRST TIME
2	2	1	8	LUTHER VANDROSS EPIC 40415	GIVE ME THE REASON
3	3	2	12	CAMEO ATLANTA ARTISTS 830-265-1/POLYGRAM	WORD UP
4	4	4	36	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
5	5	5	11	GREGORY ABBOTT COLUMBIA BFC 40437	SHAKE YOU DOWN
6	6	7	14	LIONEL RICHIE ▲ ³ MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
7	8	49	3	BEASTIE BOYS DEF JAM 40238/COLUMBIA	LICENSE TO ILL
8	7	6	21	THE TEMPTATIONS GORDY 6207 GL/MOTOWN (8.98)	TO BE CONTINUED
9	10	9	42	JANET JACKSON ▲ ² A&M SP-5106 (8.98) (CD)	CONTROL
10	9	8	27	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
11	12	22	5	ARETHA FRANKLIN ARISTA AL-8442 (8.98)	ARETHA
12	11	10	10	TINA TURNER ▲ CAPITOL PJ-12530 (9.98) (CD)	BREAK EVERY RULE
13	13	14	16	MELBA MOORE CAPITOL ST 12471 (9.98)	A LOT OF LOVE
14	20	15	14	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/MANHATTAN (9.98)	LIVING ALL ALONE
15	17	17	8	JESSE JOHNSON A&M SP-5122 (8.98)	SHOCKADELICA
16	16	13	17	LEVERT ATLANTIC 81669-1 (8.98)	BLOODLINE
17	14	11	19	ORAN "JUICE" JONES DEF JAM BFC 40367/COLUMBIA	JUICE
18	15	12	12	ASHFORD & SIMPSON CAPITOL ST 12469 (9.98)	REAL LOVE
19	19	25	5	COMMODORES POLYDOR 831-194-1/POLYGRAM	UNITED
20	23	58	3	READY FOR THE WORLD MCA 5829 (8.98)	LONG TIME COMING
21	24	—	2	KOOL & THE GANG MERCURY 830-398-1-M/POLYGRAM	FOREVER
22	22	23	5	MILLIE JACKSON JIVE/RCA 10161016-J/RCA (8.98)	AN IMITATION OF LOVE
23	18	16	8	KURTIS BLOW MERCURY 830-215-1 M-1/POLYGRAM	KINGDOM BLOW
24	21	18	30	BILLY OCEAN ▲ JIVE/ARISTA JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
25	34	66	3	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
26	25	21	12	MAZE FEATURING FRANKIE BEVERLY CAPITOL SWBB-12479 (9.98)	LIVE IN LOS ANGELES
27	29	27	14	KENNY G. ARISTA AL8-8427 (8.98) (CD)	DUOTONES
28	26	20	30	WHODINI ● JIVE/ARISTA JL8-8407/ARISTA (8.98) (CD)	BACK IN BLACK
29	31	32	5	ONE WAY MCA 5823 (8.98)	ONE WAY XI
30	27	19	13	HOWARD HEWETT ELEKTRA 60487-1 (8.98)	I COMMIT TO LOVE
31	38	43	19	SHIRLEY MURDOCK ELEKTRA 9 60443-1 (8.98)	SHIRLEY MURDOCK!
32	32	24	9	WHISTLE SELECT SEL 21615 (8.98)	WHISTLE
33	37	35	7	CHICO DEBARGE MOTOWN 6214MLA (8.98)	CHICO DEBARGE
34	30	30	9	BOBBY JIMMY & THE CRITTERS MACOLA MRC 0933 (8.98)	ROACHES IN THE BEGINNING
35	33	28	30	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
36	35	33	13	GEORGE BENSON WARNER BROS. WB 1-2547 (8.98)	WHILE THE CITY SLEEPS ...
37	46	52	5	JEFF LORBER WARNER BROS. 1-25492 (8.98)	PRIVATE PASSION
38	43	53	3	ISAAC HAYES COLUMBIA FC 40316	U-TURN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	36	31	8	LOOSE ENDS MCA 5745 (8.98)	THE ZAGORA
40	28	38	9	THE HUMAN LEAGUE VIRGIN SP 5129/A&M (8.98) (CD)	CRASH
41	41	47	23	CLARENCE CARTER ICHIBAN 1003 (8.98)	DR. C.C.
42	39	37	18	FULL FORCE COLUMBIA BFC 40395	FULL FORCE GET BUSY ONE TIME
43	45	—	2	KLYMAXX MCA 5832/ (8.98)	KLYMAXX
44	49	39	10	FATBURGER GOLDEN BOY/OPTIMISM 2001/OPTIMISM (8.98) (CD)	ONE OF A KIND
45	40	29	20	UTFO SELECT SEL 21616 (8.98)	SKEEZER PLEEZER
46	48	34	20	SHIRLEY JONES P.I.R./MANHATTAN ST-53031/MANHATTAN (8.98)	ALWAYS IN THE MOOD
47	44	26	53	LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA FC 40135 (CD)	LISA LISA & CULT JAM WITH FULL FORCE
48	47	44	9	AL JARREAU WARNER BROS. 25477-1 (8.98) (CD)	L IS FOR LOVER
49	52	56	4	BOB JAMES WARNER BROS. 25495 (8.98) (CD)	OBSESSION
50	51	—	2	THE POINTER SISTERS RCA 5609-1-R (8.98)	HOT TOGETHER
51	42	36	9	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
52	50	42	13	FIVE STAR RCA AFL1-9501 (8.98)	SILK & STEEL
53	54	40	24	JEFFREY OSBORNE ● A&M SP-5103 (8.98) (CD)	EMOTIONAL
54	56	50	24	BOB JAMES/DAVID SANBORN WARNER BROS. 25390 (8.98) (CD)	DOUBLE VISION
55	60	65	4	VESTA WILLIAMS A&M SP 5118 (8.98)	VESTA
56	58	45	7	PEABO BRYSON ELEKTRA 60484 (8.98)	QUIET STORM
57	53	46	5	GENERAL KANE GORDY 6216 GL/MOTOWN (8.98)	IN FULL CHILL
58	55	41	28	MIDNIGHT STAR ● SOLAR 60454, ELEKTRA (8.98) (CD)	HEADLINES
59	63	55	21	PIECES OF A DREAM MANHATTAN ST-53023 (8.98)	JOYRIDE
60	73	74	7	JAMES (D-TRAIN) WILLIAMS COLUMBIA BFC 40465	MIRACLES OF THE HEART
61	64	68	4	MILES DAVIS WARNER BROS. 25490 (8.98) (CD)	TUTU
62	65	—	2	TIMEX SOCIAL CLUB DANYA F 9645/FANTASY (8.98)	VICIOUS ROMORS
63	61	48	20	JEAN CARNE OMNI 90492/ATLANTIC (8.98)	CLOSER THAN CLOSE
64	67	73	12	R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98)	HOLD ON
65	57	51	27	EL DEBARGE ● GORDY 6181 GL/MOTOWN (8.98) (CD)	EL DEBARGE
66	62	57	44	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
67	70	70	16	CHAKA KHAN WARNER BROS. 25425 (8.98) (CD)	DESTINY
68	59	59	20	BOOGIE BOYS CAPITOL 12488 (8.98)	SURVIVAL OF THE FRESHEST
69	66	69	8	JAMES BROWN SCOTTI BROS. FZ 40380/EPIC	GRAVITY
70	71	60	89	WHITNEY HOUSTON ▲ ⁶ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
71	69	54	14	GWEN GUTHRIE MERCURY 829-532/POLYGRAM	GOOD TO GO LOVER
72	75	72	31	THE S.O.S. BAND TABU FZ 40279/EPIC (8.98) (CD)	SANDS OF TIME
73	NEW ▶		1	THE CRUSADERS MCA 5781 (8.98)	THE GOOD AND BAD TIMES
74	72	64	13	JAMES INGRAM QWEST 1-25424/WARNER BROS. (8.98)	NEVER FELT SO GOOD
75	74	62	10	BEAU WILLIAMS CAPITOL ST-12486 (9.98)	NO MORE TEARS

○ 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.

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				CLUB PLAY Compiled from a national sample of dance club playlists.	
				★ ★ NO. 1 ★ ★	
①	1	4	8	BRAND NEW LOVER EPIC 49-05965	◆ DEAD OR ALIVE 2 weeks at No. One
②	7	15	4	CONTROL (REMIX) A&M SP-12209	◆ JANET JACKSON
③	4	9	5	MUSIQUE NON STOP WARNER BROS. 0-20549	◆ KRAFTWERK
④	5	8	6	EVERYBODY HAVE FUN TONIGHT (REMIX) GEFEN 0-20551/WARNER BROS.	◆ WANG CHUNG
5	2	2	10	WORLD DOMINATION (REMIX) MCA 23671	◆ THE BELLE STARS
6	10	13	5	EVERY LOVER'S SIGN (REMIX) A&M SP-12208	THE LOVER SPEAKS
7	3	1	10	I CAN'T TURN AROUND (REMIX) RCA 5702-1-RD	J.M. SILK
⑧	11	16	5	BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) QWEST 0-20546/WARNER BROS.	◆ NEW ORDER
9	9	10	7	FACTS OF LOVE (REMIX) WARNER BROS. 0-20545	JEFF LORBER FEATURING KARYN WHITE
⑩	14	22	5	MISUNDERSTANDING COLUMBIA 44-05967	JAMES (D TRAIN) WILLIAMS
11	12	14	8	TALK TO ME (REMIX) MOTOWN 4567MG	◆ CHICO DEBARGE
⑫	18	31	3	SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS.	SYLVESTER
⑬	16	23	5	GOLDMINE (REMIX)/SEXUAL POWER RCA 5774-1-RD	◆ THE POINTER SISTERS
14	6	5	9	MORE THAN PHYSICAL (REMIX) LONDON 886 080-1/POLYGRAM	◆ BANANARAMA
15	15	20	8	SET ME FREE (REMIX) CAPITOL V-15252	◆ JAKI GRAHAM
16	8	3	11	DON'T LEAVE ME THIS WAY MCA 23665	◆ THE COMMUNARDS
⑰	21	30	3	ONCE IN A LIFETIME GROOVE (REMIX) MCA 23692	NEW EDITION
18	17	18	7	SACRIFICE (REMIX) ATLANTIC 0-86770	CYNDI PHILLIPS
19	20	25	6	UNFAITHFUL SO MUCH (REMIX) COLUMBIA 44-05955	FULL FORCE
⑳	31	—	2	CRAZAY (REMIX) A&M SP-12214	◆ JESSE JOHNSON (FEATURING SLY STONE)
㉑	33	43	3	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) MANHATTAN V-56038/CAPITOL	◆ GRACE JONES
㉒	23	27	5	TOO MUCH OR NOTHING (REMIX) I.R.S. 23683/MCA	◆ GENERAL PUBLIC
㉓	26	44	3	BOY TOY (REMIX) RCA 5769-1-RD	TIA
24	22	24	6	HUNT YOU DOWN (REMIX) SELECT FMS 62275	THE SHAKES
㉕	25	34	4	C'MON EVERY BEATBOX (REMIX)/BADROCK CITY COLUMBIA 44-05963	◆ BIG AUDIO DYNAMITE
㉖	29	37	3	MEMORIES EMERGENCY EMDS-6569	CAROLYN HARDING
㉗	28	32	6	I'M A MAN ORPHAN OR-004	◆ JIMMY LIFTON
㉘	39	—	2	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	◆ MEL & KIM
㉙	41	—	2	C'EST LA VIE (REMIX) MANHATTAN V-56036/CAPITOL	◆ ROBBIE NEVIL
㉚	35	38	5	THIS TIME 4TH & B'WAY BWAY-426/ISLAND	PRIVATE POSSESSION FEATURING HUNTER HAYES
㉛	NEW ▶	1	1	COME GO WITH ME ARISTA AD1-9539	EXPOSE
32	13	6	8	TRUE BLUE (REMIX) SIRE 0-20533/WARNER BROS.	◆ MADONNA
㉜	34	40	4	FREAK IN THE STREET (REMIX) MCA 23690	◆ THE UNTOUCHABLES
㉝	45	—	2	WE CONNECT (REMIX) ATLANTIC 0-86757	STACEY Q
㉞	42	46	3	HEAT STROKE SUPERTRONICS RY 016	JANICE CHRISTIE
㉟	48	—	2	IN THE HEAT OF A PASSIONATE MOMENT (REMIX) NEXT PLATEAU NP 50052	PRINCESS
㊱	43	50	3	VICTORY (REMIX) MERCURY 888 074-1/POLYGRAM	◆ KOOL & THE GANG
㊲	44	47	4	TIME KEEPS MOVIN' ON VINYLMANIA VMR 005	CALVIN
㊳	47	—	2	GOOD THINGS COME TO THOSE WHO WAIT FEVER SF 812/SUTRA	NAYOBE
40	24	19	7	CRY FOR LOVE (REMIX) A&M SP-12203	◆ IGGY POP
㊴	49	49	3	TOUCH ME (I WANT YOUR BODY) JIVE 1014-1-JD/RCA	◆ SAMANTHA FOX
42	19	7	11	SOMEBODY (REMIX)/THE RED, RED GROOVY ATLANTIC 0-86771	BRILLIANT
㊵	NEW ▶	1	1	FINGERTIPS (REMIX) MCA/CURB 23684/MCA	SPARKS
44	46	48	4	DON'T THINK ABOUT IT (REMIX) MCA 23659	ONE WAY
㊶	NEW ▶	1	1	ONCE BITTEN TWICE SHY (REMIX) A&M SP-12206	◆ VESTA WILLIAMS
46	32	26	7	I DIDN'T MEAN TO TURN YOU ON (REMIX) ISLAND 0-96804/ATLANTIC	◆ ROBERT PALMER
㊷	NEW ▶	1	1	SAY YOU REALLY WANT ME (REMIX) MCA 23678	KIM WILDE
㊸	NEW ▶	1	1	BOYS (REMIX) DICE TGR 1008/SUTRA	LEAH LANDIS
49	27	11	14	WORD UP ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
㊹	NEW ▶	1	1	DON'T LET ME BE THE ONE ATLANTIC 0-86764	NU SHOOZ
BREAKOUTS	Titles with future chart potential, based on club play this week.			<ol style="list-style-type: none"> 1. WHAT YOU SEE IS WHAT YOU GET (REMIX) BRENDA K. STARR MCA 2. YOU BE ILLIN' RUN-D.M.C. PROFILE 3. COME GET MY LOVE TKA TOMMY BOY 4. BAND OF GOLD (REMIX) BELINDA CARLISLE FEATURING FRED A PAYNE I.R.S. 5. WORLD MACHINE (REMIX) LEVEL 42 POLYDOR 6. EVER FALLEN IN LOVE (REMIX) FINE YOUNG CANNIBALS I.R.S./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	7	BRAND NEW LOVER EPIC 49-05965	◆ DEAD OR ALIVE 3 weeks at No. One
2	2	2	14	FOR TONIGHT ATLANTIC 0-86789	NANCY MARTINEZ
3	3	4	14	DON'T LEAVE ME THIS WAY MCA 23665	◆ THE COMMUNARDS
4	5	8	5	CONTROL (REMIX) A&M SP-12209	◆ JANET JACKSON
⑤	8	6	13	SUMMERTIME, SUMMERTIME SLEEPING BAG SLX-22	NOCERA
⑥	9	10	6	EVERYBODY HAVE FUN TONIGHT (REMIX) GEFEN 0-20551/WARNER BROS.	◆ WANG CHUNG
7	7	7	11	TALK TO ME (REMIX) MOTOWN 4567MG	◆ CHICO DEBARGE
8	4	3	13	HUMAN A&M SP-12197	◆ THE HUMAN LEAGUE
9	6	5	12	NAIL IT TO THE WALL (REMIX) MOTOWN 4563MG	◆ STACY LATTISAW
⑩	14	49	3	WE CONNECT (REMIX) ATLANTIC 0-86757	STACEY Q
⑪	21	25	4	SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS.	SYLVESTER
12	10	9	9	I CAN'T TURN AROUND (REMIX) RCA 5702-1-RD	J.M. SILK
13	11	15	6	MUSIQUE NON STOP WARNER BROS. 0-20549	KRAFTWERK
⑭	15	21	8	SHAKE YOU DOWN (REMIX) COLUMBIA 44-05959	◆ GREGORY ABBOTT
15	13	18	9	FALLING IN LOVE NEXT PLATEAU NP 50049	SYBIL
16	12	14	6	BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) QWEST 0-20546/WARNER BROS.	◆ NEW ORDER
⑰	17	24	6	FACTS OF LOVE (REMIX) WARNER BROS. 0-20545	JEFF LORBER FEATURING KARYN WHITE
⑱	23	23	5	ONCE IN A LIFETIME GROOVE (REMIX) MCA 23692	NEW EDITION
19	16	13	16	WORD UP ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
⑳	26	29	4	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) MANHATTAN V-56038/CAPITOL	◆ GRACE JONES
21	22	17	16	DIAMOND GIRL ATLANTIC 0-86778	NICE & WILD
22	24	26	5	BEAT OF LOVE (REMIX) ATLANTIC 0-86772	REGINA
㉓	30	35	3	GIRLFRIEND MCA 23643	◆ BOBBY BROWN
24	18	20	8	WORLD DOMINATION (REMIX) MCA 23671	◆ THE BELLE STARS
25	20	11	9	TRUE BLUE (REMIX) SIRE 0-20533/WARNER BROS.	◆ MADONNA
26	27	27	5	IT'S THE NEW STYLE/PAUL REVERE DEF JAM 44-05958/COLUMBIA	BEASTIE BOYS
㉗	36	30	4	LOVE YOU DOWN MCA 23680	◆ READY FOR THE WORLD
㉘	37	45	3	MEMORIES EMERGENCY EMDS-6569	CAROLYN HARDING
㉙	31	34	6	TOUCH ME (I WANT YOUR BODY) (REMIX) JIVE 1014-1-JD/RCA	◆ SAMANTHA FOX
30	28	42	4	UNFAITHFUL SO MUCH (REMIX) COLUMBIA 44-05955	FULL FORCE
㉛	38	43	3	MISUNDERSTANDING COLUMBIA 44-05967	JAMES (D TRAIN) WILLIAMS
㉜	NEW ▶	1	1	C'EST LA VIE (REMIX) MANHATTAN V-56036/CAPITOL	◆ ROBBIE NEVIL
33	25	19	8	I DIDN'T MEAN TO TURN YOU ON (REMIX) ISLAND 0-96804/ATLANTIC	◆ ROBERT PALMER
㉞	NEW ▶	1	1	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	◆ MEL & KIM
㉟	39	39	4	VICTORY (REMIX) MERCURY 888 074-1/POLYGRAM	◆ KOOL & THE GANG
㊱	43	37	3	SEXY (REMIX) CONSTELLATION 23675/MCA	KLYMAXX
37	35	38	4	TIME KEEPS MOVIN' ON VINYLMANIA VMR 005	CALVIN
㊲	RE-ENTRY			WALK LIKE AN EGYPTIAN (REMIX) COLUMBIA 44-05935	◆ BANGLES
㊳	NEW ▶	1	1	BOY TOY (REMIX) RCA 5769-1-RD	TIA
40	41	—	2	SUBURBIA (REMIX) EMI-AMERICA V-19226	PET SHOP BOYS
41	34	28	7	CRY FOR LOVE (REMIX) A&M SP-12203	◆ IGGY POP
42	42	50	3	GOLDMINE (REMIX)/SEXUAL POWER RCA 5774-1-RD	◆ THE POINTER SISTERS
㊵	NEW ▶	1	1	COME GET MY LOVE TOMMY BOY TB 887	TKA
㊶	NEW ▶	1	1	LOVE IN SIBERIA CRITIQUE CR 8525	LABAN
㊷	47	—	2	CRY CRY CRY SIRE 0-20542/WARNER BROS.	◆ TWO MINDS CRACK
46	40	40	3	ONCE BITTEN TWICE SHY (REMIX) A&M SP-12206	◆ VESTA WILLIAMS
㊹	NEW ▶	1	1	SERIOUS (REMIX) 21 RECORDS 0-96794/ATLANTIC	DONNA ALLEN
㊸	NEW ▶	1	1	COME GO WITH ME ARISTA AD1-9539	EXPOSE
㊹	NEW ▶	1	1	MATCH MADE UP IN HEAVEN PARIS INTERNATIONAL P-1206	JILL
50	32	32	4	NOTORIOUS (REMIX) CAPITOL V-15264	◆ DURAN DURAN
BREAKOUTS	Titles with future chart potential, based on sales reported this week.			<ol style="list-style-type: none"> 1. GOIN' TO THE BANK (REMIX) COMMODORES POLYDOR 2. IN THE HEAT OF A PASSIONATE MOMENT (REMIX) PRINCESS NEXT PLATEAU 3. GOOD THINGS COME TO THOSE WHO WAIT NAYOBE FEVER 4. BOYS (REMIX) LEAH LANDIS DICE 5. TROW THE D. 2 LIVE CREW LUKE SKYWALKER 6. GIRL FROM IPANEMA GOES TO GREENLAND (REMIX) THE B-52'S W.B. 7. WILD WILD LIFE (REMIX) TALKING HEADS SIRE 8. PLANET NINE NICK JOHN MEGATONE 9. I WON'T STOP LOVING YOU (REMIX) C-BANK FEATURING DIAMOND EYES NEXT PLATEAU 	

○ 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 ALBUMS: Funk and more funk is on the menu. It's getting easier and easier to listen to a rap album all at once: **Steady B.**'s forthcoming "Bring Back The Beat," to be released on Jive/Pop Art, goes repeatedly after artful licks—borrowing the scratch production of spinners **TAT Money** and **K.D.**—and is highly entertaining all through its first side. "Cheatin' Girl" has already been released on a Jive 12-inch backed with the title track; both are greatly improved sonically by **Bryan "Chuck" New's** remixes: clean but not too clean. Other notable tracks: the hot low-fi "Get Physical" and ruefully humorous "Surprise," and on the second side, three LL Cool J-style dance cuts plus the Run-D.M.C.-like "Yo Mutha." Jive, by the way, has also signed **Kool Moe Dee's** "Go See The Doctor," and an album has already been completed in London's **Battery Studios.**

Mantronix's second album, "Music Madness" (Sleeping Bag), is a series of contagious jingles and sharp, sharp beats. Especially so: "Electronic Energy Of . . ." which must have taxed even the chips, and the Latin-disco "Who Is It." Strange and catchy: "Scream," the "Stone Fox Chase"-themed "Listen To The Bass," and "Big Band B-Boy," which borrows a beat from "Sing,

Sing, Sing."

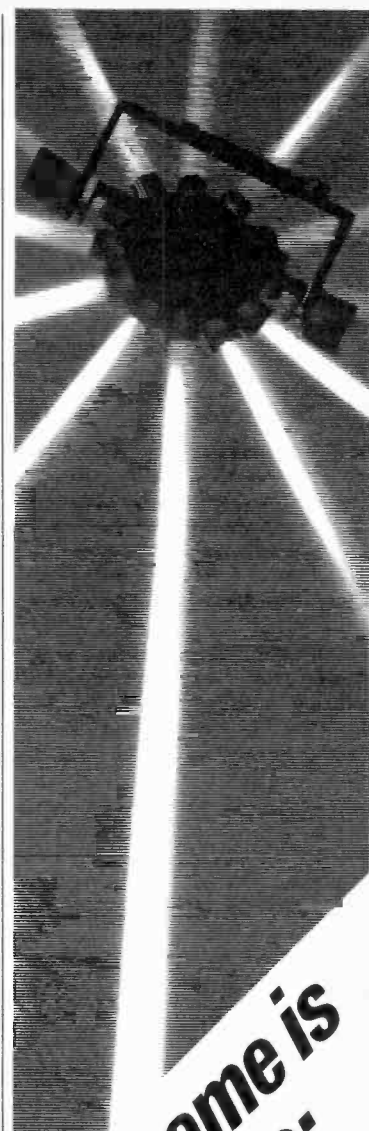
In the mainstream radio category, **Chico DeBarge's** self-titled solo album on Motown is a very creditable piece of work with one real tickler, "I Like My Body" ("I think I'm fine"), and the low-key but excellent "Cross That Line." **Club Nouveau's** "Life, Love and Pain" (Warner Bros./King Jay) is mostly about the last, revisiting the "Rumors" theme in "Situation #9," the new single. Also included are an ingenious reworking of **Bill Withers' "Lean On Me"** as a go-go stomp and the original "Why Ya Treat Me So Bad?" Meanwhile, **Timex Social Club's** "Rumors" album (Danya) has a surprisingly thin sound, though three cuts might do with some postproduction: "Thinkin' About Ya," "Just Kickin' It," and "360."

And for pop so crass it's avant-garde, **Dead Or Alive's** "Mad, Bad And Dangerous To Know" album (Epic) should just about say and do it all. Aside from the chart-topping "Brand New Lover," clubs and radio should note "Something In My House" with its Santa Esmeralda echo; "Son of A Gun," "Hooked On Love," and "Come Inside," all of them disco at varying tempos; and the frantic neo-Motown "I'll Save You All My Kisses."

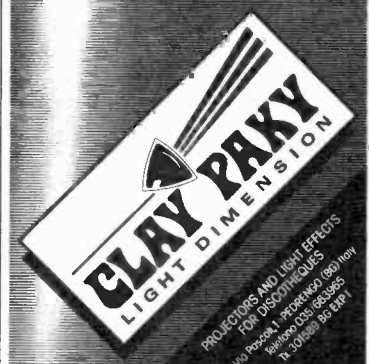
SINGLES: There's just no way we couldn't rave about the **Clark Sisters'** first single in three years, "Time Out" (Rejoice). Five concise mixes of this jazzy tune are provided by **Walter Gibbons** and **Yvonne Turner**; the instrumental "cornerstone" mix should be studied by every studio consultant . . . We welcome **Gladys Knight & the Pips' "Send It To Me"** (MCA) with equal gratitude: This New York pop-disco production should follow the footsteps of "Save The Overtime (For Me)" . . . **Fine Young Cannibals' "Ever Fallen In Love"** (I.R.S.) is characteristic FYC fare, mixed with an enthusiastic layer of echo and boom from **John Potoker**, à la his "Sledgehammer" mix; it should add similarly to cross-format playability. . . . A like-minded approach by **Shep Pettibone** gives a big beat to the **B-52's "The Girl From Ipanema Goes To Greenland"** (Warner Bros.), which ends, I swear, as a Shannon record. . . . **Manfriday** (now one word) has been signed to Jellybean/Warners; the first single is "Winners," moody and obliquely jazzy, as were "Jump" and "Love Heartache." There's a fuller production sound, but the effect is equally offbeat.

MORE REMIXES: **Cameo's** "Candy" (Atlanta Artists) has already been an album breakout; **Larry Blackmon's** remix opens up the cut at the far end . . . **Bananarama's** "Trick Of The Night" (London) can only be said to have been hijacked by the Pete Waterman crew: This Swain/Jolley cut has been so liberally dosed with tracks from Princess' "Say I'm Your Number One" that the production credit now lists **Stock/Aitken/Waterman** . . . **Jesse Johnson's** timed-release "Crazy" (A&M), remixed in four versions by **Bruce Forest** and edited in one by **Cameron Paul**, has a more comfortable clubby flow . . . **Madonna's** "Open Your Heart" (Sire), as redone by **Steve Thompson** and **Michael Barbiero**, is epic length at 10 minutes and recalls the classic extra-length disco mixes of yesteryear in structure . . . **Art Of Noise's** percussive rerecording of "Legs," now retitled "Legacy" (China/Chrysalis), is strangely more evocative of live-band funk.

BRIEFLY: **Nayobe's** first album on the Fever label, aside from the already-charting pop/hip-hop "Good Things Come To Those Who Wait," includes a good **Mark Berry**-produced cover of **Haywoode's** "Roses" and the marimba-flavored "Second Chance For Love" . . . **Vesta Williams' A&M** album has a lot of personality and some very hard beats: "Something About You," "My Heart Is Yours," and "I Can Make Your Dreams Come True" are all topnotch.



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Star Time. Producers Lionel Job, left, and Preston Glass work at Unique Studios in New York on Starpoint's upcoming Elektra album, "Sensational."

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Fascinated—Company B
Jason's Revenge—No Name
Rock Me, Shake Me—Leather and Lace
The Way To My Heart—Matt Warren
Knock Me Senseless—Eastbound Express
In Zare—Icarus
Thinking About Ya—Timex Social Club
Jackin'—Home Wreckers
Bank The Beat—Model 500
Automatic Lover (Rmx)—DD Jackson
Blackjack—V Project
Only The Night—Voice of Fashion

Love & Devotion (Rmx)—M. Bow
Let Your Body—Raze
Emerald Lady—Don Diego
Stay—Ian Darby
Everybody Do It—House Rockers
If You Only Knew—Chip E
Oh La La—Princess Day
Shattered—Stimulation
Beat Of The Drum—Wired
Breathless—Gina Desre

EUROPEAN 12'S

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Into The Night—M. Fortunati
CC Catch—LP
Love Is Like A Game—T. Spencer
Fire On The Moon—Aleph
Heaven Is Hell—C.C. Catch
Heartflash—Linda Jo Rizzo

Read All About It—Flirtations
Don't Delay—Erlene Bentley
Kiss In The Dark—Girl Talk
Time For Love—Silent Circle
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Jim Foglesong Named Board Chairman CMA Elects 17 New Officers

NASHVILLE Jim Foglesong, president of Capitol/EMI America's Nashville division, has been elected board chairman of the Country Music Assn. Broadcaster Al Greenfield, head of the Phoenix-based Greenfield Group, was chosen CMA president for the coming year.

The trade association's 37 directors, elected at a general membership meeting Oct. 14, also chose 15 other officers, including Jack Walz, BDA-BBDO, Atlanta, executive vice president; and Jim Ed Norman, Warner Bros. Records, Nashville, senior vice president. The following were elected as vice presidents: David Conrad, Almo-Irving Music, Nashville; Steve Po-

povich, PolyGram Records, Nashville; Tony Conway, Buddy Lee Attractions, Nashville; Janice Wendell, Eric Ericson & Associates, Nashville; Roger Sovine, BMI, Nashville; Dick Gary, the Gary Group, Venice, Calif.; Jerry Bradley, Opryland Records, Nashville; Sam Marmaduke, Western Merchandisers, Amarillo, Texas; and Brenda Lee, Nashville.

Also elected were Alice Prager, SESAC, New York, secretary; Tim Wiperman, Warner Bros. Music, Nashville, assistant secretary; Lon Helton, Radio & Records, Nashville, treasurer; and Merlin Littlefield, ASCAP, Nashville, assistant treasurer.

The first meeting of the new CMA board will be held in Key West, Fla., Jan. 21-22.



Break From Shoot. MCA artist Reba McEntire, actor David Keith, left, and director Jon Small take a break during the shooting of McEntire's second video, "What Am I Gonna Do About You."

Reeves Package Released Historic Gospel Music From CMF

NASHVILLE As part of its historical country music series, the Country Music Foundation has released a 20-song package, "Jim Reeves: Live At The Opry." The album was compiled from Reeves' performances on the Opry's "Prince Albert Show" in the period 1953-60.

Four of the songs—all gospel numbers—are available to buyers for the first time because Reeves never made studio recordings of them.

According to CMF director Bill Ivey, the collection captures Reeves' sound while there was still a honky-tonk element in it and before it took on the smooth pop qualities that made Reeves' a crossover artist. Reeves died in a plane crash in 1964 but was popular enough that his singles and albums on RCA stayed on the country charts into the mid-'80s.

The album was put together from the original 16-inch disks recorded for delayed broadcasts of the popular program.

Newly available songs on the album are "Peace In The Valley," "Old Time Religion," "When God Dips His Love In My Heart," and "Softly And Tenderly (Jesus Is Calling)."

Other cuts include "Four Walls," "He'll Have To Go," "I Missed Me," "Am I Losing You," "Mexican Joe," "Bimbo," "Yonder Comes A Sucker," "Billy Bayou," "Blue Boy," "In A

Mansion Stands My Love," "Waitin' For A Train," and "According To My Heart."

"Jim Reeves: Live At The Opry" is available in LP and cassette formats only by mail order from Country Music Foundation Records, 4 Music Square E. Nashville, Ten 37203. The price is \$9.98, plus \$2 for postage and handling in the U.S. and \$4 for foreign orders.

Hummingbird Flies

NASHVILLE Hummingbird Productions, a locally based jingle company with an office in New York, is opening a branch in Chicago, at 333 E. Ontario in McClurg Court. Bob and Merrill Farnsworth, the founders and owners of Hummingbird, will staff the new office.

Gary Glover will oversee the Nashville operations in the Farnsworths' absence.

Among the commercials Hummingbird has already produced for the Chicago market are spots for Armour Star, the Chicago Tribune, Hichory Farms, Union 66, McDonald's, S&H Green Stamps, and Kraft.

NASHVILLE SCENE

by Gerry Wood



WITH WILLIE NELSON as MC, the finals of the Willie Nelson/Wrangler Music Invitational talent contest featured a dozen impressive acts, which paraded across the stage of the Austin Opera House in Texas on Nov. 21.

Four acts in each category—rock, country, and r&b—competed for top honors, and the winners for each musical genre landed \$10,000 in prize money and won an appearance on the nationally telecast finals, a Wrangler personal appearance contract, a music video produced for the act, and guitars, drums, keyboards, and amplifiers supplied by Ibanez, Tama, Korg, and Marshall, respectively.

During the past two months, the contest has conducted talent show-downs in 10 cities. The semifinals and finals moved to Austin, and the results were impressive.

Nelson/Wrangler contest showcases 12 great bands

The **Headlites**, winners of the Tampa, Fla., regional sponsored by WKRL radio, won the rock category with a punky, perky blend of old and new rock. An exciting group with loads of commercial success possibilities, the **Montana Band** claimed victory in the country competition. Based in their namesake state, the Montana Band's fame has now spread from the Northwest (they won the Seattle contest sponsored by KMPS) to Texas, and soon this promising act will be on national TV, but probably not before they're snatched up by an alert record label looking for a hot new act. Stiff competition also marked the r&b finals, in which the **Radiants** (victors in the Baltimore regional sponsored by WMKR) back-flipped, choreographed, stage-kicked, and sang themselves to the top.

The finalists were chosen from more than 150 new acts nominated for the competition in each market by a committee, which included representatives from the sponsoring radio stations, a performing club, and a record retail chain as well as a music equipment dealer, a university talent buyer, and a newspaper music critic. Susan Hackney, owner of Nashville-based Susan Hackney Associates and manager of the invitational, noted that the contests will double the amount of markets next year. Nelson said, "Next year, we might add gospel and jazz." The CBS Records artist added, "I've been amazed at the degree of talent—all of the acts were great, and I'm glad I wasn't a judge."

Nelson closed the show with a concert that also included **Dickey Betts**, **Leon Russell**, and **Edgar Winter**. The event was entertainingly hosted by comedians **Williams & Ree**, who play up and play on their red

man-white man repartee with hilarious, ethnic-centered results. Even Custer and Sitting Bull would be hard-pressed not to find humor in the banter of these comedians, who had the unenviable task of filling the dead space during stage breaks.

As the standing-room-only crowd of 1,700 people jammed the Opera House, the acts each performed one number (our only criticism of the finals is that one song is too little to judge a final contestant on). Judging from the diversity and depth of talent, several of these bands will land major record deals in the future. Also making it to the finals in the rock category were

the **Pedestrians** (from the Baltimore finals sponsored by WMKR), the **Original Rabbits** (KBRQ Denver), and **Flyweil** (KSON San Diego). In the country category, **Freddie Pate & Metropolis** (KLOL Houston), **Morgantown** (WKXX St. Louis), and **Southbound** (WKRL Tampa) performed. In the r&b competition **Autumn** (WLRQ/WNKZ Nashville), **Axiom** (WHN New York), and **Edison Jones** (KMPS Seattle) competed.

Wrangler and Willie are onto some winners here. The power and commerciality of the finalists indicate that the contest—this year and in the future—will not only benefit those on the way up, but will also aid those record labels, managers, and bookers who want to take these talents to new heights of show business success—and share in the rewards.

NEWSNOTES: Marie Osmond will co-host the coverage of the Orange Bowl Parade with **Joe Garagiola** on Dec. 31. She will perform the opening number on the NBC-TV prime-time special. And the **Gatlin Brothers** will also be in the thick of this bowling activity when they sing the national anthem at the Citrus Bowl game and perform during half-time.

The **Oak Ridge Boys** will acknowledge their gospel music heritage when they are featured on the HBO Cinemax special, "Gospel Session—Everybody Say 'Yeah!'" set to air in January. Other guests are **Luther Vandross**, **Paul Simon**, and **Edwin Hawkins**.

Nashville's **Scene Three** production house recently won a silver award for "Runaway, Go Home" at the New York International Film Festival. The video accompanied the country single by Larry Gatlin and the Gatlin Brothers aimed at runaway children. Scene Three has also made a professional linkup with **Los**

(Continued on page 32)

FOR WEEK ENDING DECEMBER 13, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

141 REPORTERS			NEW	TOTAL
			ADDS	ON
RANDY TRAVIS	NO PLACE LIKE HOME	WARNER BROS.	66	78
THE STATLER BROTHERS	FOREVER	MERCURY	50	52
LIONEL RICHIE	DEEP RIVER WOMAN	MOTOWN	33	110
S-K-O	BABY'S GOT A NEW BABY	MTM	31	80
JUICE NEWTON	WHAT CAN I DO WITH MY HEART	RCA	25	25

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
GARY MORRIS	LEAVE ME LONELY	WARNER BROS.	18
DAN SEALS	YOU STILL MOVE ME	EMI-AMERICA	13
JUDY RODMAN	SHE THINKS THAT SHE'LL MARRY	MTM	11
JOHN CONLEE	THE CARPENTER	COLUMBIA	9
THE O'KANES	OH DARLIN'	COLUMBIA	7

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HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	15	HELL AND HIGH WATER B.LOGAN (T.BROWN, A.HARVEY)	T GRAHAM BROWN CAPITOL 5621
2	3	5	12	TOO MUCH IS NOT ENOUGH E.GORDY, JR. (D.BELLAMY, R.TAYLOR)	BELAMY BROTHERS WITH THE FORESTER SISTERS MCA/CURB 52917/MCA
3	4	6	10	MIND YOUR OWN BUSINESS H.WILLIAMS, JR. (D.BECKETT, J.E.NORMAN (H.WILLIAMS))	HANK WILLIAMS, JR. WARNER/CURB 7-28581/WARNER BROS.
4	5	8	12	GIVE ME WINGS B.MAHER (R.FLEMING, D.SCHLITZ)	MICHAEL JOHNSON RCA 14412
5	6	9	11	LOVE'S GONNA GET YOU SOMEDAY R.SKAGGS (C.CHAMBERS)	RICKY SKAGGS EPIC 34-06327
6	7	12	10	WHAT AM I GONNA DO ABOUT YOU J.BOWEN, R.MCINTIRE (D.GILMORE, B.SIMON, J.LALLISON)	REBA MCINTIRE MCA 52922
7	8	15	9	CRY MYSELF TO SLEEP B.MAHER (P.KENNERLEY)	THE JUDDS RCA/CURB 5000-7/RCA
8	10	13	13	WHAT YOU'LL DO WHEN I'M GONE J.BOWEN, W.JENNINGS (L.BUTLER)	WAYLON JENNINGS MCA 52915
9	12	18	9	THEN IT'S LOVE D.WILLIAMS, G.FUNDIS (D.LINDE)	DON WILLIAMS CAPITOL 5638
10	16	21	9	FALLIN' FOR YOU FOR YEARS C.TWITTY, D.HENRY, R.TREAT (T.SEALS, M.REID)	CONWAY TWITTY WARNER BROS. 7-28577
11	1	3	14	IT AIN'T COOL TO BE CRAZY ABOUT YOU J.BOWEN (D.DILLON, R.PORTER)	GEORGE STRAIT MCA 52914
12	13	19	12	STAND ON IT J.KENNEDY (B.SPRINGSTEEN)	MEL MCDANIEL CAPITOL 5620
13	17	22	10	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) R.HALL (R.BYRNE, T.BRASFIELD)	T.G. SHEPPARD COLUMBIA 38-06347
14	15	20	14	WALK THE WAY THE WIND BLOWS A.REYNOLDS (T.P.O'BRIEN)	KATHY MATTEA MERCURY 884 978-7/POLYGRAM
15	18	23	10	BAD LOVE M.WRIGHT (D.LINDE)	PAKE MCINTIRE RCA 5004-7
16	20	25	13	OH DARLIN' K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06242
17	22	26	8	YOU STILL MOVE ME K.LEHNING (D.SEALS)	DAN SEALS EMI-AMERICA 9851
18	21	24	11	SHE THINKS THAT SHE'LL MARRY T.WEST (J.RODMAN, D.ORENDER)	JUDY RODMAN MTM 72076/CAPITOL
19	9	1	13	TOUCH ME WHEN WE'RE DANCING H.SHEDD, ALABAMA (T.SKINNER, J.L.WALACE, K.BELL)	ALABAMA RCA 5003-7
20	25	28	8	THE CARPENTER B.LOGAN (G.CLARK)	JOHN CONLEE COLUMBIA 38-06311
21	24	27	9	OUT AMONG THE STARS B.MONTGOMERY (A.MITCHELL)	MERLE HAGGARD EPIC 34-06344
22	26	29	7	LEAVE ME LONELY G.MORRIS, B.ALBERTINE, S.SMALL (G.MORRIS)	GARY MORRIS WARNER BROS. 7-28542
23	32	—	2	DEEP RIVER WOMAN L.RICHIE, J.CARMICHAEL (L.RICHIE)	LIONEL RICHIE MOTOWN 1873
24	27	31	7	GOTTA HAVE YOU R.LANDIS (E.RABBITT, R.NIELSEN, R.LANDIS)	EDDIE RABBITT RCA 5012-7
25	28	30	7	COWBOY MAN T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 52951/MCA
26	11	10	14	WINE COLORED ROSES B.SHERILL (D.KNUTSON, A.L.OWENS)	GEORGE JONES EPIC 34-06296
27	31	34	6	I'LL COME BACK AS ANOTHER WOMAN J.CRUTCHFIELD (R.CARPENTER, K.M.ROBBINS)	TANYA TUCKER CAPITOL 5652
28	30	32	8	SOMEDAY E.GORDY, JR., T.BROWN (S.EARLE)	STEVE EARLE MCA 52920
29	36	41	4	HOW DO I TURN YOU ON R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, R.BYRNE)	RONNIE MILSAP RCA 5033-7
30	33	35	7	BABY I WANT IT T.WEST (B.NIELSEN, CHAPMAN)	GIRLS NEXT DOOR MTM 72078/CAPITOL
31	35	38	5	FIRE IN THE SKY J.HANNA, B.EDWARDS (J.HANNA, B.CARPENTER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28547
32	37	39	6	HOMECOMING '63 B.MEVIS (D.DILLON, R.PORTER)	KEITH WHITLEY RCA 5013-7
33	39	43	4	STRAIGHT TO THE HEART J.E.NORMAN (G.LYLE, T.BRITTEN)	CRYSTAL GAYLE WARNER BROS. 7-28518
34	14	2	17	SHE USED TO BE SOMEBODY'S BABY C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-06252
35	19	7	17	DADDY'S HANDS T.WEST (H.DUNN)	HOLLY DUNN MTM 72075/CAPITOL
36	40	42	5	RIGHT HAND MAN D.GANT, E.RAVEN (G.SCRUGGS)	EDDY RAVEN RCA 5032-7
37	41	44	6	WHEN A WOMAN CRIES N.WILSON (B.MOORE, M.WILLIAMS)	JANIE FRICKE COLUMBIA 38-06417
38	42	45	5	IT WON'T HURT P.ANDERSON (C.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28565/WARNER BROS.
39	44	56	3	MORNIN' RIDE J.CRUTCHFIELD (S.BOGARD, J.TWEEL)	LEE GREENWOOD MCA 52984
40	43	47	6	IT SHOULD HAVE BEEN EASY L.BUTLER (B.MCDILL)	THE WHITES MCA/CURB 52953/MCA
41	45	58	3	I CAN'T WIN FOR LOSIN' YOU N.LARKIN, T.CONLEY (R.BYRNE, B.BOWLES)	EARL THOMAS CONLEY RCA 5064-7
42	47	54	3	MIDNIGHT GIRL/SUNSET TOWN S.BUCKINGHAM (D.SCHLITZ)	SWEETHEARTS OF THE RODEO COLUMBIA 38-06525
43	46	52	6	ME AND YOU S.SILVER (D.FARGO)	DONNA FARGO MERCURY 888 093-7/POLYGRAM
44	23	11	14	OUT GOIN' CATTIN' R.L.SCRUGGS (M.MILLER, R.SCRUGGS)	SAWYER BROWN WITH "CAT" JOE BONSAAL CAPITOL/CURB 5629/CAPITOL
45	29	17	16	AT THE SOUND OF THE TONE J.BOWEN, J.SCHNEIDER (M.T.BARNES, D.RICHARDSON)	JOHN SCHNEIDER MCA 52901
46	48	55	5	WHEN I'M FREE AGAIN R.CROWELL, B.T.JONES (R.CROWELL, W.JENNINGS)	RODNEY CROWELL COLUMBIA 38-06415
47	34	16	16	YOU'RE STILL NEW TO ME P.WORLEY (P.OVERSTREET, P.DAVIS)	MARIE OSMOND WITH PAUL DAVIS CAPITOL/CURB 5613/CAPITOL
48	38	14	17	I MISS YOU ALREADY N.LARKIN (M.RAINWATER, F.YOUNG)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99519/ATLANTIC
49	NEW	1	1	NO PLACE LIKE HOME K.LEHNING (P.OVERSTREET)	RANDY TRAVIS WARNER BROS. 7-28525

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	53	57	5	ONE MAN BAND J.KENNEDY (K.BELL, B.MCGUIRE)	MOE BANDY MCA/CURB 52950/MCA
51	60	—	2	BABY'S GOT A NEW BABY J.STROUD (J.F.KNOBLOCH, D.TYLER)	S-K-O MTM 72081/CAPITOL
52	54	61	5	OLE ROCK & ROLLER (WITH A COUNTRY HEART) T.COLLINS (R.MURRAH, J.D.HICKS, K.STEGALL)	KEITH STEGALL EPIC 34-06418
53	55	62	5	YOUR LOVING SIDE R.ALVES (R.MURRAH, C.WHITSETT, J.SCHWEERS)	BUTCH BAKER MERCURY 888 133-7/POLYGRAM
54	58	71	4	I DON'T LOVE HER ANYMORE T.WEST (M.RAGOGNA)	THE ALMOST BROTHERS MTM 72079/CAPITOL
55	49	50	6	DON'T BURY ME 'TIL I'M READY S.CORNELIUS, H.M.CORNELIUS (J.MOFFAT)	JOHNNY PAYCHECK MERCURY 888 088-7/POLYGRAM
56	NEW	1	1	FOREVER J.KENNEDY (J.FORTUNE)	THE STATLER BROTHERS MERCURY 888 219-7/POLYGRAM
57	70	—	2	KILLBILLY HILL SOUTHERN PACIFIC, J.E.NORMAN (J.MCFEE, T.GOODMAN)	SOUTHERN PACIFIC WARNER BROS. 7-28554
58	71	—	2	PARTNERS AFTER ALL C.MOMAN (C.MOMAN, B.EMMONS)	WILLIE NELSON COLUMBIA 38-06530
59	62	68	4	DO YOU REALLY WANT MY LOVIN' C.ALLEN (S.GOODMAN, M.STUART)	MARTY STUART COLUMBIA 38-06425
60	63	73	3	WICKED WAYS E.GORDY, JR., T.BROWN (K.STALEY)	PATTY LOVELESS MCA 52969
61	50	40	8	HEART TO HEART G.DAVIES, P.PENDRAS (J.HIATT, F.KOLLER)	WILD CHOIR FEATURING GAIL DAVIES RCA 5011-7
62	72	—	2	LITTLE DOLL T.SKINNER, J.L.WALLACE (M.WATKINS)	THE KENDALLS MCA/CURB 52983/MCA
63	56	59	5	STILL IN THE PICTURE M.DANIELL, E.VERETTE (K.BLAZY, P.BARNHART, J.DOWELL)	LEON EVERETTE ORLANDO 115
64	52	33	18	NO ONE MENDS A BROKEN HEART LIKE YOU T.COLLINS (J.SCHWEERS)	BARBARA MANDRELL MCA 52900
65	51	36	19	THAT ROCK WON'T ROLL T.DUBOIS, S.HENDRICKS (J.S.SHERILL, B.DIPIERO)	RESTLESS HEART RCA 14376
66	75	—	2	COUNTRIFIED J.ANDERSON, J.E.NORMAN (T.LAZAROS)	JOHN ANDERSON WARNER BROS. 7-28502
67	77	—	2	QUIETLY CRAZY E.BRUCE, B.MEVIS (M.WILLIAMS, S.CROPPER)	ED BRUCE RCA 5077-7
68	69	78	4	EASY DOES IT J.RUTENSCHEIDER, T.MALCHAK (T.MALCHAK, D.STERN)	TIM MALCHAK ALPINE 004
69	74	80	3	THESE EYES E.PENNY (B.WILLIAMS)	BETH WILLIAMS BGM 092486
70	78	—	2	THIS OL' TOWN W.ALDRIDGE (G.GREEN, R.GILES)	LACY J. DALTON COLUMBIA 38-06360
71	NEW	1	1	WHAT CAN I DO WITH MY HEART R.LANDIS (O.YOUNG)	JUICE NEWTON RCA 5068-7
72	66	49	18	HONKY TONK CROWD J.ANDERSON, J.E.NORMAN (L.A.DELMORE, L.CORDLE)	JOHN ANDERSON WARNER BROS. 7-28639
73	57	37	18	DIGGIN' UP BONES K.LEHNING (P.OVERSTREET, A.GORE)	RANDY TRAVIS WARNER BROS. 7-28649
74	76	74	23	YOU CAN'T STOP LOVE J.STROUD (P.OVERSTREET, T.SCHUYLER)	SCHUYLER, KNOBLOCH & OVERSTREET MTM 72071/CAPITOL
75	79	84	3	FOR OLD TIME SAKE J.NAYLOR, S.STONE (R.JOHNSON)	JERRY NAYLOR WEST 723
76	81	—	2	DOWN AT THE MALL J.KENNEDY (R.MURRAH, J.SCHWEERS)	TOM T. HALL MERCURY 888 155-7/POLYGRAM
77	86	—	2	WHEN LOVE IS RIGHT SNEED BROTHERS (G.NELSON, P.NELSON, J.GREENEBAUM)	CHARLY MCCLAIN/WAYNE MASSEY EPIC 34-06433
78	67	60	14	EVERYTHING I USED TO DO G.WATSON, L. BOOTH (E.ROWELL)	GENE WATSON EPIC 34-06290
79	87	—	2	RUNAWAY J.PALEN (D.SHANNON, M.CROOK)	BONNIE LEIGH R.C.P. 010
80	NEW	1	1	LOVIN' THAT CRAZY FEELIN' B.KILLEN (R.MCDOWELL, J.MEADOR, B.CONN)	RONNIE MCDOWELL MCA/CURB 52994/MCA
81	65	51	17	CHEAP LOVE R.LANDIS (D.SHANNON)	JUICE NEWTON RCA 14417
82	73	69	9	THEY DON'T MAKE THEM LIKE THEY USED TO B.BACHARACH, C.BAYER SAGER (B.BACHARACH, C.BAYER SAGER)	KENNY ROGERS RCA 5016-7
83	85	—	2	DON'T LET IT GO TO YOUR HEART G.KENNEDY (B.STAMPER)	BONNIE NELSON DOOR KNOB 86-257
84	61	48	18	STARTING OVER AGAIN T.BROWN, J.BOWEN (D.GOODMAN, J.W.RYLES)	STEVE WARINER MCA 52837
85	59	64	5	YOU'RE MINE B.HUNGATE, T.BROWN (J.HALL, J.HALL)	ORLEANS MCA 52963
86	89	—	2	LET A LITTLE LOVE IN (TENNESSEE SATURDAY NIGHT) T.MCMILLAN (D.S.HAIR)	ROCKINHORSE LONG SHOT 1003/NSD
87	NEW	1	1	NOW SHE'S IN PARIS R.PENNINGTON, B.KEELS (J.SHOFNER, W.KIRBY)	DAVE HOLLADAY STEP ONE 365
88	68	67	5	FROM WHERE I STAND H.SHEDD (J.KIMBALL, T.SCHUYLER)	DOBBIE GRAY CAPITOL 5647
89	64	46	9	WEREN'T YOU LISTENING R.OATES (C.WATERS, M.GARVIN, T.SHAPIO)	ADAM BAKER AVISTA 8602/NSD
90	83	53	8	SHE'S THE TRIP THAT I'VE BEEN ON R.BAKER (S.D.SHAFFER, D.FRAZIER)	LARRY BOONE MERCURY 888 044-7/POLYGRAM
91	84	70	12	ONLY YOU J.KENNEDY (B.RAM, A.RAND)	THE STATLER BROTHERS MERCURY 888 042-7/POLYGRAM
92	88	66	21	IT'LL BE ME B.KILLEN (S.LEMAIER, J.PENNINGTON)	EXILE EPIC 34-06229
93	90	77	21	SINCE I FOUND YOU S.BUCKINGHAM (B.LLOYD, R.FOSTER)	SWEETHEARTS OF THE RODEO COLUMBIA 38-06166
94	92	87	24	LONELY ALONE J.L.WALLACE, T.SKINNER (J.D.MARTIN, J.JARRARD)	THE FORESTER SISTERS WARNER BROS. 7-28687
95	82	79	3	WALK SOFTLY ON THE BRIDGES V.SANDUSKY (D.FRAZIER, A.L.OWENS)	RODNEY LAY EVERGREEN 1046
96	80	63	20	TOO MANY TIMES N.LARKIN, M.WRIGHT (M.SMOTHERMAN, S.PAGE, T.MCSHEAR)	EARL THOMAS CONLEY AND ANITA POINTER RCA 14380
97	93	85	23	JUST ANOTHER LOVE J.CRUTCHFIELD (P.DAVIS)	TANYA TUCKER CAPITOL 5604
98	95	72	6	DO YOU MIND IF I STEP INTO YOUR DREAMS J.KENNEDY (A.VAN DOLLEN, S.KENNEDY)	THE CANNONS MERCURY 888 048-7/POLYGRAM
99	94	92	7	LOOKING FOR SUZANNE T.CHOWATE, D.W.WILSON (P.KENNERLEY)	THE OSMONDS EMI-AMERICA/CURB 8390/EMI-AMERICA
100	98	86	26	TEN FEET AWAY B.MEVIS (T.SEALS, B.SHERILL, M.D.BARNES)	KEITH WHITLEY RCA 14363

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

Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	HELL AND HIGH WATER	T GRAHAM BROWN	1
2	3	TOO MUCH IS NOT ENOUGH	BELLAMY BROS./FORESTER SISTERS	2
3	4	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	3
4	5	GIVE ME WINGS	MICHAEL JOHNSON	4
5	6	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	5
6	7	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	6
7	8	CRY MYSELF TO SLEEP	THE JUDDS	7
8	9	WHAT YOU'LL DO WHEN I'M GONE	WAYLON JENNINGS	8
9	10	WALK THE WAY THE WIND BLOWS	KATHY MATTEA	14
10	14	FALLIN' FOR YOU FOR YEARS	CONWAY TWITTY	10
11	1	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT	11
12	18	STAND ON IT	MEL MCDANIEL	12
13	16	BAD LOVE	PAKE MCENTIRE	15
14	22	THEN IT'S LOVE	DON WILLIAMS	9
15	17	OH DARLIN'	THE O'KANES	16
16	11	WINE COLORED ROSES	GEORGE JONES	26
17	20	HALF PAST FOREVER	T.G. SHEPPARD	13
18	21	OUT AMONG THE STARS	MERLE HAGGARD	21
19	19	DADDY'S HANDS	HOLLY DUNN	35
20	12	TOUCH ME WHEN WE'RE DANCING	ALABAMA	19
21	26	SHE THINKS THAT SHE'LL MARRY	JUDY RODMAN	18
22	15	OUT GOIN' CATTIN'	SAWYER BROWN WITH "CAT" JOE BONSALE	44
23	13	SHE USED TO BE SOMEBODY'S BABY	THE GATLIN BROTHERS	34
24	—	COWBOY MAN	LYLE LOVETT	25
25	23	I MISS YOU ALREADY	BILLY JOE ROYAL	48
26	25	YOU'RE STILL NEW TO ME	MARIE OSMOND WITH PAUL DAVIS	47
27	28	THE CARPENTER	JOHN CONLEE	20
28	24	AT THE SOUND OF THE TONE	JOHN SCHNEIDER	45
29	30	GOTTA HAVE YOU	EDDIE RABBITT	24
30	—	YOU STILL MOVE ME	DAN SEALS	17

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	HELL AND HIGH WATER	T GRAHAM BROWN	1
2	3	TOO MUCH IS NOT ENOUGH	BELLAMY BROS./FORESTER SISTERS	2
3	4	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	3
4	5	GIVE ME WINGS	MICHAEL JOHNSON	4
5	6	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	5
6	8	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	6
7	9	CRY MYSELF TO SLEEP	THE JUDDS	7
8	10	WHAT YOU'LL DO WHEN I'M GONE	WAYLON JENNINGS	8
9	12	THEN IT'S LOVE	DON WILLIAMS	9
10	16	FALLIN' FOR YOU FOR YEARS	CONWAY TWITTY	10
11	13	STAND ON IT	MEL MCDANIEL	12
12	1	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT	11
13	15	HALF PAST FOREVER	T.G. SHEPPARD	13
14	17	WALK THE WAY THE WIND BLOWS	KATHY MATTEA	14
15	18	BAD LOVE	PAKE MCENTIRE	15
16	21	YOU STILL MOVE ME	DAN SEALS	17
17	20	SHE THINKS THAT SHE'LL MARRY	JUDY RODMAN	18
18	22	OH DARLIN'	THE O'KANES	16
19	24	THE CARPENTER	JOHN CONLEE	20
20	7	TOUCH ME WHEN WE'RE DANCING	ALABAMA	19
21	25	LEAVE ME LONELY	GARY MORRIS	22
22	26	OUT AMONG THE STARS	MERLE HAGGARD	21
23	—	DEEP RIVER WOMAN	LIONEL RICHIE	23
24	27	GOTTA HAVE YOU	EDDIE RABBITT	24
25	28	COWBOY MAN	LYLE LOVETT	25
26	11	WINE COLORED ROSES	GEORGE JONES	26
27	—	I'LL COME BACK AS ANOTHER WOMAN	TANYA TUCKER	27
28	30	SOMEDAY	STEVE EARLE	28
29	—	BABY I WANT IT	GIRLS NEXT DOOR	30
30	—	HOW DO I TURN YOU ON	RONNIE MILSAP	29

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
RCA (16)	17
RCA/Curb (1)	
MCA (10)	16
MCA/Curb (6)	
CAPITOL (6)	14
MTM (6)	
Capitol/Curb (2)	
WARNER BROS. (10)	12
Reprise (1)	
Warner/Curb (1)	
COLUMBIA	11
POLYGRAM	9
Mercury (9)	
EPIC	7
EMI-AMERICA (1)	2
EMI-America/Curb (1)	
NSD	2
Avista (1)	
Long Shot (1)	
ALPINE	1
ATLANTIC	1
Atlantic/America (1)	
BGM	1
DOOR KNOB	1
EVERGREEN	1
MOTOWN	1
ORLANDO	1
R.C.P.	1
STEP ONE	1
WEST	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
45 AT THE SOUND OF THE TONE	(WB, ASCAP/Two Sons, ASCAP)	
30 BABY I WANT IT	(Uncle Artie, ASCAP)	
51 BABY'S GOT A NEW BABY	(A Little More Music, ASCAP/Sharp Circle, ASCAP/Uncle Artie, ASCAP)	
15 BAD LOVE	(Dennis Linde, BMI)	
20 THE CARPENTER	(April, ASCAP/GSC, ASCAP) CPP/ABP	
81 CHEAP LOVE	(Shidel, BMI/Bug, BMI) HL	
66 COUNTRIFIED	(Pending)	
25 COWBOY MAN	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
7 CRY MYSELF TO SLEEP	(Irving, BMI) CPP/ALM	
35 DADDY'S HANDS	(Blackwood, BMI) CPP/ABP	
23 DEEP RIVER WOMAN	(Brockman, ASCAP)	
73 DIGGIN' UP BONES	(Writers Group, BMI/Scarlet Moon, BMI/Sawgrass, BMI/Lawyers Daughter, BMI) CPP/HL	
98 DO YOU MIND IF I STEP INTO YOUR DREAMS	(Hall-Clement, BMI/Yellow Jacket, BMI/AI Gallico, BMI) CPP/HL	
59 DO YOU REALLY WANT MY LOVIN'	(Big Ears, ASCAP/Red Pajamas, ASCAP/Hank's Cadillac, BMI)	
55 DON'T BURY ME 'TIL I'M READY	(Songmedia, BMI/Bugshoot, BMI)	
83 DON'T LET IT GO TO YOUR HEART	(Chip 'N' Dale, ASCAP)	
76 DOWN AT THE MALL	(Tom Collins, BMI/Collins Court, ASCAP)	
68 EASY DOES IT	(Life Of The Record, ASCAP/Malchak, ASCAP/Deborah Stern, ASCAP/Caloosa, ASCAP)	
78 EVERYTHING I USED TO DO	(Jack & Bill, ASCAP/Little Will, ASCAP/Ernie Powell, ASCAP) HL	
10 FALLIN' FOR YOU FOR YEARS	(WB, ASCAP/Two Sons, ASCAP/Lodge Hall, ASCAP) CPP	
31 FIRE IN THE SKY	(Le-Bone-Aire, ASCAP/Vicious Circle, ASCAP)	
75 FOR OLD TIME SAKE		
24 GOTTA HAVE YOU	(Eddie Rabbitt, BMI)	
23 SHE USED TO BE SOMEBODY'S BABY	(The Gatlin Brothers, BMI)	
24 COWBOY MAN	(Lyle Lovett, BMI)	
25 I MISS YOU ALREADY	(Billy Joe Royal, BMI)	
26 YOU'RE STILL NEW TO ME	(Marie Osmond, BMI)	
27 THE CARPENTER	(John Conlee, BMI)	
28 AT THE SOUND OF THE TONE	(John Schneider, BMI)	
29 GOTTA HAVE YOU	(Eddie Rabbitt, BMI)	
30 YOU STILL MOVE ME	(Dan Seals, BMI)	
56 FOREVER	(Stallier Brothers, BMI)	
88 FROM WHERE I STAND	(Sweet Angel, ASCAP/Michael H. Goldsen, ASCAP/Writers Group, BMI/Bethlehem, BMI)	
4 GIVE ME WINGS	(Irving, BMI/Eaglewood, BMI/MCA, ASCAP/Don Schlitz, ASCAP) CPP/ALM/HL	
24 GOTTA HAVE YOU	(Briarpatch, BMI/Englishdown, BMI) CPP	
13 HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)	(Rick Hall, ASCAP)	
61 HEART TO HEART	(Lilly Billy, BMI/Lucrative, BMI/Bug, BMI)	
1 HELL AND HIGH WATER	(April, ASCAP/Ideas Of March, ASCAP/Preshus Child, BMI) CPP/ABP	
32 HOMECOMING '63	(Blackwood, BMI/Larry Butler, BMI/South Wing, ASCAP) CPP/ABP	
72 MORNIN' RIDE	(Jack & Bill, ASCAP/Foggy Jonz, ASCAP/Amanda-Lin, ASCAP) HL	
29 HOW DO I TURN YOU ON	(Lodge Hall, ASCAP/Rick Hall, ASCAP)	
41 I CAN'T WIN FOR LOSIN' YOU	(Rick Hall, ASCAP)	
54 I DON'T LOVE HER ANYMORE	(Uncle Artie, ASCAP)	
48 I MISS YOU ALREADY	(Tree, BMI) HL	
27 I'LL COME BACK AS ANOTHER WOMAN	(Let There Be Music, ASCAP/Irving, BMI) CPP/ALM	
11 IT AIN'T COOL TO BE CRAZY ABOUT YOU	(Larry Butler, BMI/Blackwood, BMI/Southwing, ASCAP) CPP/ABP	
40 IT SHOULD HAVE BEEN EASY	(Jack & Bill, BMI)	
38 IT WON'T HURT	(Coal Dust West, BMI)	
92 IT'LL BE ME	(Tree, BMI/Pacific Island, BMI) CPP/HL	
97 JUST ANOTHER LOVE	(Web IV, BMI)	
57 KILLBILLY HILL	(Long Tooth, BMI/That's What She Said, BMI)	
22 LEAVE ME LONELY	(WB, ASCAP/Gary Morris, ASCAP)	
86 LET A LITTLE LOVE IN (TENNESSEE SATURDAY NIGHT)	(April, ASCAP/Dune Grass, ASCAP/Swallowfork, ASCAP)	
62 LITTLE DOLL	(KCM, BMI)	
94 LONELY ALONE	(MCA, ASCAP/Alabama Band, ASCAP) HL	
99 LOOKING FOR SUZANNE	(Irving, BMI) CPP/ALM	
5 LOVE'S GONNA GET YOU SOMEDAY	(Hall-Clement, BMI/Ricky Skaggs, BMI/Chip Peay, BMI) HL	
80 LOVIN' THAT CRAZY FEELIN'	(Tree, BMI/Strawberry Lane, BMI)	
43 ME AND YOU	(Prima-Donna, BMI)	
42 MIDNIGHT GIRL/SUNSET TOWN	(Almo, ASCAP/Don Schlitz, ASCAP)	
3 MIND YOUR OWN BUSINESS	(Acuff-Rose Opryland, BMI/Rightsong, BMI/Hiram, BMI) HL	
39 MORNIN' RIDE	(Chappell, ASCAP/Unichappell, BMI)	
64 NO ONE MENDS A BROKEN HEART LIKE YOU	(Collins Court, ASCAP) CPP	
49 NO PLACE LIKE HOME	(Writers Group, BMI/Scarlet Moon, BMI)	
87 NOW SHE'S IN PARIS	(Almarie, BMI)	
16 OH DARLIN'	(Cross Keys, ASCAP) HL	
52 OLE ROCK & ROLLER (WITH A COUNTRY HEART)	(Tom Collins, BMI/April, ASCAP/Keith Stegall, ASCAP) CPP	
50 ONE MAN BAND	(Ensign, BMI/April, ASCAP/Butler's Bandits, ASCAP) CPP	
91 ONLY YOU	(Hollis, BMI)	
21 OUT AMONG THE STARS	(Warner-Tamerlane, BMI/Ten Speed, BMI)	
44 OUT GOIN' CATTIN'	(Zoo Crew, ASCAP/Colgems-EMI, ASCAP/Labor Of Love, BMI)	
58 PARTNERS AFTER ALL	(Chip Moman, BMI/Attadoo, BMI/Unichappell, BMI)	
67 QUIETLY CRAZY	(Cavesson, ASCAP/Tapadero, BMI)	
36 RIGHT HAND MAN	(Earthly Delights, BMI)	
79 RUNAWAY	(Rightsong, BMI/Molehole, BMI)	
18 SHE THINKS THAT SHE'LL MARRY	(Uncle Artie, ASCAP/Sabal, ASCAP) HL	
34 SHE USED TO BE SOMEBODY'S BABY	(Larry Gatlin, BMI)	
90 SHE'S THE TRIP THAT I'VE BEEN ON	(Acuff-Rose Opryland, BMI)	
93 SINCE I FOUND YOU	(Lawyers Daughter, BMI/Uncle Artie, ASCAP)	
28 SOMEDAY	(Goldline, ASCAP) HL	
12 STAND ON IT	(Bruce Springsteen, ASCAP)	
84 WINE COLORED ROSES	(Forrest Hills, BMI/Write Road, BMI)	
63 STILL IN THE PICTURE	(Southern Grand Alliance, ASCAP/Hossier, ASCAP) CPP	
33 STRAIGHT TO THE HEART	(Irving, BMI/Chappell, ASCAP)	
100 TEN FEET AWAY	(WB, ASCAP/Two Sons, ASCAP/Algee, BMI/Blue Lake, BMI) CPP	
65 THAT ROCK WON'T ROLL	(Combine, BMI)	
9 THEN IT'S LOVE	(Dennis Linde, BMI)	
69 THESE EYES	(Rio Grande, BMI)	
82 THEY DON'T MAKE THEM LIKE THEY USED TO	(New Hidden Valley, ASCAP/Walt Disney, ASCAP/CBS, BMI/Wonderland, BMI) CPP/ABP/HL	
70 THIS OL' TOWN	(Riva, ASCAP/Dejamus, ASCAP)	
96 TOO MANY TIMES	(Rowdy Boy, ASCAP/P.B.T.W., ASCAP/Tuna Day, ASCAP)	
2 TOO MUCH IS NOT ENOUGH	(Bellamy Bros., ASCAP)	
19 TOUCH ME WHEN WE'RE DANCING	(Hall-Clement, BMI) HL	
95 WALK SOFTLY ON THE BRIDGES	(Rightsong, BMI/Acuff-Rose Opryland, BMI)	
14 WALK THE WAY THE WIND BLOWS	(Colgems-EMI, ASCAP/White Sheep, ASCAP)	
89 WEREN'T YOU LISTENING	(Tree, BMI/O'Lyric, BMI) HL	
6 WHAT AM I GONNA DO ABOUT YOU	(Tapadero, BMI/Jim's Allisongs, BMI) CPP	
71 WHAT CAN I DO WITH MY HEART	(Oh The Music, BMI)	
8 WHAT YOU'LL DO WHEN I'M GONE	(Larry Butler, BMI/Blackwood, BMI) CPP/ABP/HL	
37 WHEN A WOMAN CRIES	(Tapadero, BMI/Cavesson, ASCAP) CPP	
46 WHEN I'M FREE AGAIN	(Granite, ASCAP/Coolwell, ASCAP/Warner-Tamerlane, BMI/Blue Sky Rider, BMI)	
77 WHEN LOVE IS RIGHT	(Royalhaven, BMI/Cookhouse, BMI/WB, ASCAP/Make Believeus, ASCAP)	
60 WICKED WAYS	(AMR, ASCAP)	
26 WINE COLORED ROSES	(Hall-Clement, BMI/Frizzell, BMI/Cavesson, ASCAP) CPP/HL	
74 YOU CAN'T STOP LOVE	(Lawyers Daughter, BMI/Writers Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP	
17 YOU STILL MOVE ME	(Pink Pig, BMI)	
53 YOUR LOVING SIDE	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
85 YOU'RE MINE	(Irving, BMI/Schmirving, BMI) CPP/ALM	
47 YOU'RE STILL NEW TO ME	(Writers Group, BMI/Scarlet Moon, BMI/Web IV, BMI) CPP	

SHEET MUSIC AGENTS

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

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

NASHVILLE SCENE

(Continued from page 29)

Angeles-based director Jack Cole. Their first joint project is Amy Grant's new music video, "Stay For Awhile." Cole will continue to work on his own projects as well as Scene Three assignments.

"Dolly's Smoky Mountain Christmas," Dolly Parton's first movie for television, will be broadcast on ABC-TV Dec. 14. Directed by Henry Winkler, the program stars, besides Parton, Lee Majors, Anita Morris, Bo Hopkins, and Dan Hedaya.

On Dec. 14, Johnny Cash headlines a Toys For Tots benefit at the Grand Ole Opry House. The campaign is co-sponsored by the U.S. Marines and the Music Country Ra-

dio Network. Performing with Cash will be the Carter Family, Tom T. Hall, Larry Boone, and Kathy Mattea.

Three-time Grammy winner John Hartford has written a book called "Steamboat In A Cornfield" and will autograph copies of it Monday (8) at Waldenbooks in Rivergate Mall here. Hartford, who wrote "Gentle On My Mind," will debut his first MCA/Dot album, "Annual Waltz," in January.

June and Christy Forester, of Warner Bros.' Forester Sisters, will be featured in an upcoming sweater layout for McCall's.

Funnyman Jerry Clower was giv-

en a Bulldog Of Excellence Award by the student body of Mississippi State Univ., Clower's alma mater, during the school's homecoming festivities.

Country Music Television has permanently switched its transmission to Transponder 7v on the Telstar 303 satellite.

SIGNINGS: Rita Coolidge and the O'Kanes to Buddy Lee Attractions for booking... Jeannie Pruett to MSR Records... Stonewall Jackson to Blue Chip Management for booking... Gospel act Farrell & Farrell to Jeff Roberts and Associates for booking.

Writers Group Deal Set

NASHVILLE Screen Gems/Colgems-EMI has signed a long-term co-publishing agreement with the Writers Group here. The deal involves songwriters Thom Schuyler, Fred Knobloch, and Al Gore and covers material written after Sept. 15, according to Charlie Feldman, vice president of Screen Gems/Colgems.

Under the new agreement, Schuyler's songs will be published by Screen Gems-EMI/Writers Group/Bethlehem (BMI), Knobloch's by Colgems-EMI/A Little

More Music (ASCAP), and Gore's by Screen Gems-EMI/Writers Group (BMI).

Established in 1984, the Writers Group has been responsible for such songs as "I Fell In Love Again Last Night," "On The Other Hand," "Used To Blue," "Diggin' Up Bones," "One Love At A Time," and "You Can't Stop Love."

Cliff Audretch of the Writers Group will now act as professional manager for Screen Gems, Feldman says.

FOR WEEK ENDING DECEMBER 13, 1986

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	8	ALABAMA RCA 5649-1-R	★ ★ NO. 1 ★ ★ 5 weeks at No. One THE TOUCH
2	2	2	25	RANDY TRAVIS ● WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
3	5	3	8	EARL THOMAS CONLEY RCA 5619-1-R	TOO MANY TIMES
4	4	4	8	REBA MCENTIRE MCA 5807	WHAT AM I GONNA DO ABOUT YOU
5	3	5	7	RICKY SKAGGS EPIC FE 40309	LOVE'S GONNA GET YA
6	6	6	35	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
7	8	8	27	GEORGE STRAIT ● MCA 5750 (8.98)	# 7
8	9	10	21	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
9	7	9	6	GEORGE JONES EPIC 40413	WINE COLORED ROSES
10	10	7	32	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
11	11	11	8	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL	OUT GOIN' CATTIN'
12	13	13	56	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
13	14	14	8	DAN SEALS EMI-AMERICA PW 17231	ON THE FRONT LINE
14	12	12	12	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
15	15	15	6	MERLE HAGGARD EPIC 40107	OUT AMONG THE STARS
16	17	20	6	WILLIE NELSON COLUMBIA FC 39896	PARTNERS
17	18	16	14	RAY STEVENS MCA 5789	SURELY YOU JOUST
18	16	24	5	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
19	19	19	20	EXILE EPIC FE 40401	GREATEST HITS
20	20	17	42	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
21	22	22	25	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
22	23	21	15	LEE GREENWOOD MCA 5770	LOVE WILL FIND ITS WAY TO YOU
23	25	23	12	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL	I ONLY WANTED YOU
24	24	29	6	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
25	26	26	6	MEL MCDANIEL CAPITOL ST 12528	JUST CAN'T SIT DOWN MUSIC
26	21	18	14	JOHN SCHNEIDER MCA 5795	TAKE THE LONG WAY HOME
27	34	27	27	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
28	35	35	17	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
29	29	37	41	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
30	32	25	29	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
31	33	36	7	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM	RADIO GOSPEL FAVORITES
32	31	33	20	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
33	37	34	90	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
34	36	32	36	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
35	38	38	15	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
36	27	30	59	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
37	NEW		1	GEORGE STRAIT MCA 5800	MERRY CHRISTMAS STRAIT TO YOU
38	30	31	8	THE BELLAMY BROTHERS MCA/CURB 5812/MCA	GREATEST HITS, VOL. II

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	47	5	RODNEY CROWELL COLUMBIA 40116	STREET LANGUAGE
40	40	45	36	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
41	41	46	4	KATHY MATTEA MERCURY 830 405-1/POLYGRAM	WALK THE WAY THE WIND BLOWS
42	47	42	108	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
43	44	55	9	MICHAEL JOHNSON RCA AEL1-9501	WINGS
44	28	28	27	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM	FOUR FOR THE SHOW
45	53	41	273	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
46	49	58	22	KEITH WHITLEY RCA CPL1-7043 (8.98)	L.A. TO MIAMI
47	50	48	449	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
48	NEW		1	RESTLESS HEART RCA 5648	WHEELS
49	51	53	95	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
50	60	59	37	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
51	57	64	3	THE O'KANES COLUMBIA BL 4059	THE O'KANES
52	59	44	22	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
53	63	67	82	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
54	58	54	82	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM	PARDNERS IN RHYME
55	45	43	10	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
56	42	40	19	RAY CHARLES COLUMBIA FC 40338	FROM THE PAGES OF MY MIND
57	67	66	24	GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
58	52	52	63	GEORGE STRAIT ● MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
59	54	56	37	JUDY RODMAN MTM 71050 (8.98)	JUDY
60	48	51	7	VERN GOSDIN COMPLEAT 671022-1/POLYGRAM	GREATEST HITS
61	65	62	139	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
62	64	63	83	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
63	55	50	21	DAVID ALLEN COE COLUMBIA FC 40346	SON OF THE SOUTH
64	NEW		1	HOLLY DUNN MTM ST 1052/CAPITOL	HOLLY DUNN
65	68	70	248	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
66	43	39	40	JOHN CONLEE COLUMBIA FC-40257	HARMONY
67	NEW		1	KENNY ROGERS RCA 5633	THEY DON'T MAKE THEM LIKE THEY USED TO
68	72	71	26	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
69	69	—	187	ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
70	70	—	24	PAKE MCENTIRE RCA AFL1-5809 (8.98)	TOO OLD TO GROW UP
71	74	75	54	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS, VOLUME II
72	56	57	15	THE KENDALLS MCA/CURB C5724/MCA	FIRE AT FIRST SIGHT
73	46	49	247	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
74	61	61	22	REBA MCENTIRE MERCURY 822-455-1 M-1/POLYGRAM	REBA NELL MCENTIRE
75	75	72	32	EDDIE RABBITT RCA AHL1-7041 (8.98) (CD)	RABBITT TRAX

○ 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.

Music Plus' Fogelman: Video Increases Traffic

BY CHRIS MORRIS

LOS ANGELES The 42-store Music Plus chain here continues to prove that the addition of video product not only increases a music store's traffic, but also broadens that retailer's customer demographics.

That was the view of Show Industries president Lou Fogelman as he projected the future of the audio and video business and his Music Plus chain's marketing strategies at a Nov. 7 luncheon sponsored by the Los Angeles chapter of the National Assn. of Recording Arts and Sciences.

In off-the-cuff opening remarks and in a question-and-answer exchange with industry and press attendees, the former National Assn. of Record Merchandisers president and current vice president of the Video Software Dealers Assn. gave his views on such topics as the growth of the compact disk market, the future of black vinyl LPs, the marketing of music video and X-rated video, and the relative merits of mall locations

and superstore outlets.

Fogelman looked back on the changes in his company's business.

"In 1974, when we started Music Plus, we were a record store," he said. "Today we classify ourselves as a home entertainment store. This has pretty much come about through changes in technology led by cassettes and is now being very much driven by the CD and video side of

'We classify ourselves as home entertainment'

our industry."

Fogelman credited the home video boom with broadening the retail base for home entertainment products.

"Before, the hard core of our business was 18-25, maybe 30," he said. "Today we're dealing with 6-60, literally."

The increased traffic in Music Plus stores as a result of video rental has

led to greater opportunities for music and video cross-promotion, according to Fogelman. In particular, he cited the success of a recent Windham Hill in-store promotion, in which a label sampler was merchandised in both the record and video departments. A free video rental was offered with the sale of the sampler.

"We literally sold thousands of them, and not only sold thousands of that particular sampler, but we were able to stir and get excitement on their whole catalog."

He added, "It seems to be holding up that the video customer and the music customer are the same customer. We especially find that in the CD customer." (See related story, page 43.)

But Fogelman noted that music video, which would seem to be an obvious beneficiary of this market crossover, has seen limited growth at this point.

"It's really capable of doing the same numbers that LPs and CDs and cassettes do," he said. "We have to treat it as another configuration. We

can't treat it as a video item. Some companies, like the WEA group and A&M, are treating it as another configuration, and in doing so we are better able to handle it and to direct our stores how to merchandise and market it."

Fogelman predicted the future of a number of product configurations during the question-and-answer period.

He said black vinyl "could be gone, or close to it," in five years. "I think that the worst part is over, though.

This time last year, we were running about 25% LP sales. Today we're running 14[%]. So the major dip has already taken place. It actually happened in the first six months of this year. I think that by the first of this year, we'll probably be closer to 10%, and then it should level off."

Fogelman pointed out that black vinyl catalog sales are growing "weaker and weaker," but that new LP releases remain strong and will continue to be big sellers.

(Continued on page 45)

Host Convention Trips For Staffers And Key Customers Vendors Assist One-Stop NARM Meet Push

BY EARL PAIGE

LOS ANGELES One-stops are taking a more aggressive role in assisting the efforts of the National Assn. of Recording Merchandisers (NARM) to attract independent store personnel to its convention at the Miami Beach Fontainebleau Hilton Feb. 13-17 (Billboard, Dec. 6).

Several vendors have expressed a willingness to help promote these recruiting campaigns by sponsoring trips to the event as incentives.

City-1-Stop here is making an aggressive push, awarding seven trips for two. "We're also sending two of our own phone salespeople," says manager Sam Ginsberg.

Spurring City-1-Stop's enthusiasm, of course, is Pat Moreland's role as 1987 NARM convention chairman. Moreland is a partner in parent company Show Industries, which oversees the one-stop subsidiary.

Central South Music Sales of Nashville has also launched a promotion that is drawing interest. Randy Davidson, president, is arranging to host one-stop principals at his Grand Cayman resort in the Caribbean following the NARM convention. Davidson says his effort is aimed at gaining more one-stop representation at NARM's meet.

As unofficial one-stop host for NARM's convention, Jerry Bassin, president of Miami's Jerry Bassin

Inc., says he is uncertain about any festivities. He notes the firm recently moved to a new 27,000-square-foot facility two miles from its original 11,000-square-foot headquarters. Bassin says some form of open house at that facility could be a possibility.

Hailing the offer by vendors to sponsor trips for one-stop personnel "or key customers" is Bruce Ogilvie, president of Abbey Road Distributors. Although no specific game plan has yet been formulated, Ogilvie says the firm, located in Santa Ana, Calif., will definitely join the push.

"The more participation, the better," he says. "With the convention being in Florida, the vendors' support will be important. Last year when the convention was here in Los Angeles, we got lots of our accounts to attend."

Ogilvie also says that although the price of convention-day passes has doubled from \$25 in 1986 to \$50, this year's arrangement offers more value.

"Last year, the pass was restricted to the vendor exhibits and seminars. But this year, it includes some of the dinners and other functions, which makes it a better deal."

According to City-1-Stop's Ginsberg, NARM demonstrated it could attract independent stores at the '86 convention here at the Century Plaza with a reduced fee for a day badge. "We were delighted at the representation," says Ginsberg, adding that NARM's forum can help "the little guy who's responsible for breaking new music."

On Nov. 11, Ginsberg contacted seven vendors and asked each for \$1,500 to sponsor trips to the meet. Entrants will be asked to suggest topics NARM should address, and each vendor will select winners.



Shining Customer For The Boss. Among the many thousands of customers who got the Bruce Springsteen live album on Nov. 11, the set's opening day of sale, was Stephen King, left, the noted author of numerous best-selling horror books and screenplays. King copped his Boss box at Strawberries Records & Tapes' Kenmore Square store in Boston and took time to sign his autograph for this fan after making the purchase. (Photo: Jon Hill, Boston Herald)

THE BEAT GOES ON

NARM

EIGHTY SEVEN

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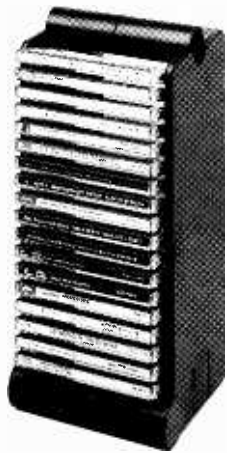
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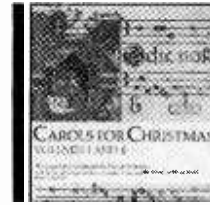
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				POP™ Compiled from a national sample of retail sales reports.	
				★★ NO. 1 ★★	
1	2	2	3	BRUCE SPRINGSTEEN COLUMBIA C3K 40558	BRUCE SPRINGSTEEN & THE E STREET BAND 1 week at No. One
2	1	1	6	BOSTON MCA MCAD 6188	THIRD STAGE
3	3	3	13	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
4	4	16	4	THE POLICE A&M CD 3902	EVERY BREATH YOU TAKE/THE SINGLES COLLECTION
5	5	10	11	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS
6	7	12	7	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
7	13	15	18	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
8	8	4	22	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
9	6	7	6	BOSTON EPIC EK 34188	BOSTON
10	10	8	14	BILLY JOEL COLUMBIA CK 40402	THE BRIDGE
11	9	5	9	TALKING HEADS SIRE CDP 46157/WARNER BROS.	TRUE STORIES
12	12	6	24	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO
13	11	9	10	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!
14	14	11	12	LIONEL RICHIE MOTOWN 6158MD	DANCING ON THE CEILING
15	19	18	32	ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE
16	15	13	17	MADONNA SIRE 2-25442/WARNER BROS.	TRUE BLUE
17	27	27	3	THE ROLLING STONES ABKCO 6667-2/POLYGRAM	HOT ROCKS 1964-1971
18	16	17	81	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
19	23	28	3	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AGCD-1984	FRESH AIRE CHRISTMAS
20	NEW		1	THE PRETENDERS SIRE 2-25488/WARNER BROS.	GET CLOSE
21	20	25	28	STEELY DAN MCA MCAD 5570	DECADE
22	21	19	6	CYNDI LAUPER PORTRAIT RK 40313/EPIC	TRUE COLORS
23	24	22	68	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
24	22	23	18	ANDREAS VOLLENWEIDER CBS MASTERWORKS MK 42255	DOWN TO THE MOON
25	30	20	20	SOUNDTRACK COLUMBIA CK 40323	TOP GUN
26	25	26	4	LED ZEPPELIN ATLANTIC 2-19129	LED ZEPPELIN
27	RE-ENTRY			ANITA BAKER ELEKTRA 2-60444	RAPTURE
28	29	29	10	LINDA RONSTADT ELEKTRA 9 60474-2	FOR SENTIMENTAL REASONS
29	18	30	4	BOSTON EPIC EK 35050	DON'T LOOK BACK
30	26	21	9	TINA TURNER CAPITOL CDP 46323	BREAK EVERY RULE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				CLASSICAL™ Compiled from a national sample of retail sales reports.	
				★★ NO. 1 ★★	
1	1	4	5	HOROWITZ IN MOSCOW DG 419-499	2 weeks at No. One VLADIMIR HOROWITZ
2	2	2	19	SYNCOPATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
3	3	1	16	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
4	4	5	6	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
5	6	6	38	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
6	5	3	45	BACHBUSTERS TELARC 80123	DON DORSEY
7	7	7	26	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
8	8	8	14	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
9	9	10	11	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
10	11	12	5	FILMTRAX PRO ARTE CDD-280	LYN LARSEN
11	10	9	81	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
12	12	11	12	SABRE DANCE PRO ARTE CDD-250	HOUSTON SYMPHONY (COMMISSIONA)
13	13	13	81	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
14	14	15	46	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
15	25	—	2	TCHAIKOVSKY: THE NUTCRACKER SOUNDTRACK TELARC 80137 LONDON SYMPHONY ORCHESTRA	
16	16	18	4	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
17	15	14	81	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
18	17	17	81	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
19	18	16	36	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
20	19	19	25	TELARC SAMPLER # 3 TELARC 80003	VARIOUS ARTISTS
21	21	21	10	ANNIVERSARY LONDON 417-362	LUCIANO PAVAROTTI
22	22	22	33	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS
23	23	23	70	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699 LOS ANGELES PHILHARMONIC (THOMAS)	
24	24	26	3	DVORAK: CELLO CONCERTO CBS MK-42206	YO-YO MA
25	20	20	34	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116 CINCINNATI POPS (KUNZEL)	
26	NEW		1	CHRISTMAS WITH KIRI LONDON 414-632	KIRI TE KANAWA
27	27	27	29	PLEASURES OF THEIR COMPANY ANGEL CDC-47196 KATHLEEN BATTLE, CHRISTOPHER PARKENING	
28	26	25	13	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS
29	NEW		1	O HOLY NIGHT LONDON 414-044	LUCIANO PAVAROTTI
30	28	24	15	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963 TE KANAWA, CARRERAS (BERNSTEIN)	

Record Bar, Handleman Cited As Best Overall CMA Promo Contest Winners Announced

NEW YORK The Durham, N.C.-based chain The Record Bar and Detroit-based rackjobber Handleman Co. earned the honors for best overall company performance in a national display contest held in conjunction with the Oct. 13 CBS telecast of the 1986 Country Music Awards Show.

A panel of label representatives tapped 23 winners for the October merchandising campaign, co-sponsored for the fourth year by the National Assn. of Recording Merchandisers (NARM) and the Country Music Assn. (CMA).

The top individual prize of \$500 in the retailers category went to Jim Bi-

gelow and Robert C. Baxter at Record Bar's store No. 23 in Mobile, Ala. The top individual rack award, also \$500, went to Lieberman Enterprises' Dallas branch.

Winners were chosen from a field of more than 200 retailers and 18 racks. According to CMA spokesperson Kelly Gattis, entries were up by almost 100% over last year's contest.

A second prize of \$300 went to Craig Edgerton at Believe In Music's store No. 17 in Battle Creek, Mich. A \$200 third prize went to Rose Rustman at Record Shop's outlet in Makato, Minn.

In the rack category, \$300 prizes went to three Handleman branches: Tampa, Fla., Sacramento, Calif., and Cincinnati.

Beyond the Mobile outlet's performance, The Record Bar's award-winning overall participation was reflected in the fact that six of the chain's stores were among 10 \$100 winners

selected in the retail division. Bar staffers earning that prize: Peter Davis, store No. 64, Greensboro, N.C.; Phil Strickland, store No. 5, Raleigh, N.C.; Jo Ann Williams, store No. 32, Greenville, N.C.; Chris Schweigert, store No. 58, Pensacola, Fla.; Randy Roe, store No. 128, Baytown, Texas; Matthew Fussell, store No. 93 (Tracks), Norfolk, Va.; and Jill Sheehan, store No. 99, Antioch, Texas.

Other \$100 retail winners were Mike Filbin and Rob McPhail at Disk Jockey No. 28 in Charleston, W.V.; Brenda Pierson at Hastings Records & Tapes' Waco, Texas, outlet; and Christine Andrews at Harmony House No. 15 in Roseville, Mich.

Five Handleman branches and Lieberman's home-base branch in Minneapolis took \$100 awards in the rack category. Handleman branches winning that prize: Brighton, Mich.; Kansas City, Mo.; Little Rock, Ark.; Dallas; and Denver.

ADS GIVE HOMER'S CHAIN HIGH VISIBILITY IN OMAHA

BY MOIRA McCORMICK

OMAHA, Neb. Sparked by an inventive, ongoing approach to advertising, four-unit Homer's Records is Omaha's most visible independent record chain.

Homer's sister company, record/tape and consumer electronics one-stop RTI Inc., maintains its own high profile, currently servicing 3,000 accounts in 30 states.

"RTI is growing at a 40% rate, adding 50 customers a week," says Bruce Hoberman, president of both concerns.

Homer's Records, which bills itself as "the worldwide chain of four," is run by vice president of operations Bruce Van Langen and divisional manager Rick Galusha. Last year, the chain received a radio advertising award from the National Assn. of Record Merchants (NARM).

Homer's distinctive ad campaigns set it apart from the competition, which includes major chains like Musicland and Target and regional department store Richman Gardman. "We're very aggressive with advertising," says Hoberman. "We don't believe we should rely solely on manufacturers for co-op dollars."

Homer's ad budget breaks down to 65%-75% radio, 15%-20% print, and the remainder in television on a seasonal basis (Christmas, Halloween, Easter,

and other holidays). Ads are created in weekly sessions between Homer's executives and its Omaha advertising agency.

Spots generally take a humorous, off-the-wall approach. One TV commercial was a takeoff of John Cameron Swayze's Timex ads, in which a pitchman dubbed John Cameron Crazy proclaimed, "Homer's Records take a slayin' and keep on playin'." A recent radio campaign featured a series of fables with groaningly punny morals.

"If you took a Homer's commercial and measured immediate retail re-

(Continued on next page)

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Audio Plus

BY EDWARD MORRIS

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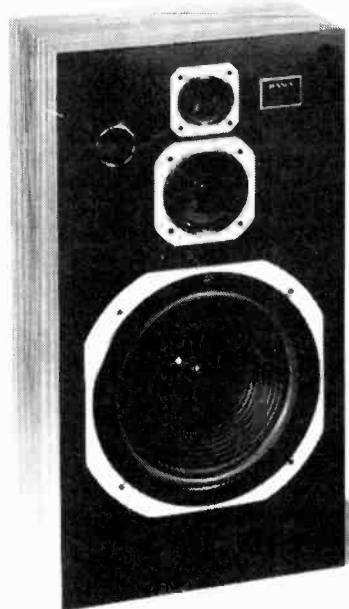
NOW HEAR THIS: There's a new line of headphones from Jasco (405-752-0710). Topping the list is the 3-in-1 Fashion Stereophone. As much a style piece as an audio accessory, the device includes an assortment of changeable, tinted headbands with color-coordinated ear pads. Colors

are lavender, pink, and blue. Suggested retail price for the Model 420 is \$7.99.

Also available are Fashion Tone Bright Stereophone Earbuds. These earphones are packaged in a clear cassette-size carrying case. The Model 426 is a set of red stereophones in a black cassette; the Model 427, black stereophones in a yellow case; and the Model 428, black stereophones in a red case. Suggested price: \$8.99 each.

From Jensen (312-671-5680) come two CD-ready, three-way home speakers. The products will ship in late December. The Model 3120 has a 12-inch three-way speaker, and the Model 3100 has a 10-inch one.

Suggested retail prices for the speakers are \$199.95 (Model 3120) and \$169.95 (Model 3100).



Jensen is closing out 1986 by introducing a pair of CD-ready speaker models. Of the two new designs, model 3120, pictured above, has the higher price point. The three-way speaker handles up to 150 watts.

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HOMER'S RECORDS IN OMAHA

(Continued from preceding page)

turns, the expense couldn't be justified," says Hoberman. "But we're in it for the long run, and we treat our advertising in the same fashion: We expect the cumulative effect to pay off."

Homer's also involves itself in numerous cross-promotions, ranging from radio stations to a local Honda dealer. One such promotion revolved around the College World Series, which is staged in Omaha, and involved WEA. Purchasers of WEA product received discounts on College World Series tickets, and promotional baseball caps were handed out.

Hoberman describes Homer's as a "full-line record store. We carry deep catalog in as many categories as the market will support." Homer's stores are stocked primarily by RIT, which carries 20,000 titles and a total of 20,000 SKUs but also buys imports and cutouts from other sources.

Homer's employees are required to know and talk about music, and they

undergo three interviews before hiring. The company had developed its own 10-hour sales training course, with ongoing updates and quizzes. "We also require our salespeople to read the trades," adds Hoberman.

Hoberman does not adopt a hard-sell approach, he says. "Most people who come in here like record stores, and we want to make them feel welcome and comfortable." There are no fewer than two salespeople on the floor in the smaller stores, and four in the larger ones.

Hoberman describes Homer's pricing as "aggressive," with \$8.98 list records and tapes on sale for \$4.99-\$5.99 and a regular shelf price of \$7.98. Compact disks, which he says account for 15% of total sales, regularly sell for \$14.99-\$15.99, with sale pricing at \$12.99.

Each store carries blank audio- and videotape, carrying cases, cleaning equipment, and T-shirts. Homer's even stocks board games like Trivial Pursuit and stuffed animals.

"The record buyer is predominantly male, which we're trying to fight," says Hoberman. "But we think that while they're here, they might want to pick up something for their wife or girlfriend."

Hoberman, a Harvard graduate, founded Homer's in 1971 (with \$3,000 he borrowed) in a 500-square-foot storefront in downtown Omaha's historic Old Market. The flagship store changed location four more times within a five-block radius before settling into a 5,500-square-foot space there.

The second store (2,000 square feet) opened in 1973 in west Omaha and is the smallest of the four Homer's.

From 1973 to 1985, Hoberman concentrated on getting his one-stop off the ground; it was not until March 1985 that the third Homer's (2,500 square feet) opened its doors in northwest Omaha. The fourth unit (2,500 square feet) bowed in March 1986 in nearby Bellevue.

One reason Homer's growth has been gradual is that Hoberman will not open in a marketplace where there is an RTI customer. The one-stop, which is maintained as a separate company from Homer's Records, is overseen by vice president of operations Steve Hoberman, Bruce's brother; Russ Nelson, head of the consumer electronics division; and Jody Pankhurst, sales manager for prerecorded music.

RTI began operations when Homer's "outgrew the one-stop we were doing business with," according to Hoberman. He bought that wholesaler, who had 30 customers in two states, and a 4,000-square-foot warehouse in 1975. As the one-stop grew, it moved to larger and larger headquarters, finally settling in 1981 into its current 28,500-square-foot facility. Another 5,000-square-foot warehouse is located in Springfield, Mo.

"We're fully computerized," says Hoberman, "with a Qantel computer system and sophisticated phone system."

RTI's promotion department keeps a large supply of point-of-purchase material in stock for RTI's accounts.

TOP MIDLINE ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	164	AEROSMITH COLUMBIA PC-36865 (1980)	★ ★ NO. 1 ★ ★ 48 weeks at No. One AEROSMITH'S GREATEST HITS
2	2	172	ELTON JOHN MCA 1689 (1974)	ELTON JOHN'S GREATEST HITS
3	3	212	DON MCLEAN UNITED ARTISTS LN-10037 (1971)	AMERICAN PIE
4	4	92	BRUCE SPRINGSTEEN COLUMBIA PC-31903 (1973)	GREETINGS FROM ASBURY PARK
5	5	130	STEPHEN WOLF MCA 1599 (1973)	16 GREATEST HITS
6	7	170	ELTON JOHN MCA 1690 (1977)	ELTON JOHN'S GREATEST HITS VOL. II
7	8	172	THE WHO MCA 1691 (1971)	WHO'S NEXT
8	6	224	THE MONKEES ARISTA AL5-8061 (1976)	THE MONKEES' GREATEST HITS
9	10	44	MEATLOAF EPIC PE-34974 (1977)	BAT OUT OF HELL
10	9	72	NEIL DIAMOND MCA 1489 (1974)	12 GREATEST HITS
11	11	40	STEVE MILLER CAPITOL SN-16321 (1978)	GREATEST HITS 1974-1978
12	14	24	CHICAGO COLUMBIA PC-33900 (1975)	CHICAGO IX - GREATEST HITS
13	16	16	LED ZEPPELIN ATLANTIC SD-19129 (1971)	LED ZEPPELIN IV
14	12	122	THE GUESS WHO RCA AYL1-3662 (1971)	THE BEST OF THE GUESS WHO
15	13	178	STEELY DAN MCA 37214 (1977)	AJA
16	22	16	PHIL COLLINS ATLANTIC SD-16029 (1981)	FACE VALUE
17	15	170	LYNYRD SKYNYRD MCA 1685 (1973)	PRONOUNCED LEH-NERD SKI-NERD
18	17	228	DAVID BOWIE RCA AYL1-3843 (1972)	THE RISE AND FALL OF ZIGGY STARDUST
19	18	228	BILLY JOEL COLUMBIA PC-32544 (1974)	PIANO MAN
20	20	28	STEELY DAN MCA 5324 (1982)	GOLD
21	19	32	THE WHO MCA 1496 (1982)	THE WHO'S GREATEST HITS
22	28	12	VARIOUS ARTISTS MCA 1692 (1978)	ANIMAL HOUSE SOUNDTRACK
23	21	162	AEROSMITH COLUMBIA PC-33479 (1975)	TOYS IN THE ATTIC
24	24	140	JANIS JOPLIN COLUMBIA PC-32168 (1973)	JANIS JOPLIN'S GREATEST HITS
25	23	36	HEART PORTRAIT PR-34799 (1977)	LITTLE QUEEN
26	26	158	JIMMY BUFFETT MCA 37150 (1977)	CHANGES IN LATITUDES. CHANGES IN ATTITUDES
27	27	76	SIMON AND GARFUNKEL COLUMBIA PC-9914 (1970)	BRIDGE OVER TROUBLED WATER
28	34	8	AC/DC ATLANTIC SD-16018 (1980)	BACK IN BLACK
29	25	100	TOM PETTY MCA 37248 (1979)	DAMN THE TORPEDOES
30	31	56	THE BEATLES CAPITOL SN-16021 (1976)	ROCK 'N' ROLL MUSIC VOL. II
31	30	88	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4516 (1970)	COSMO'S FACTORY
32	29	172	STEELY DAN MCA 37220 (1980)	GAUCHO
33	38	24	THE BEATLES CAPITOL SN-16020 (1976)	ROCK 'N' ROLL MUSIC VOL. I
34	NEW		THE EAGLES ASYLUM 6E-105 (1976)	GREATEST HITS 1971-1975
35	32	52	HEART PORTRAIT PR-35555 (1978)	DOG & BUTTERFLY
36	36	134	BOZ SCAGGS COLUMBIA PC-36841 (1980)	HITS
37	33	134	MARVIN GAYE MOTOWN M5 191 (1976)	MARVIN GAYE'S GREATEST HITS
38	35	222	THE WHO MCA 37003 (1978)	WHO ARE YOU
39	37	80	CREEDENCE CLEARWATER REVIVAL FANTASY ORC-4515 (1969)	WILLY AND THE POOR BOYS
40	40	56	CHEAP TRICK EPIC PE-35795 (1979)	LIVE AT BUDOKAN

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CIGA HOTELS



Teddy's Tribe. Descendants of President Theodore Roosevelt and the producer of a documentary of the late president gather at a Prism Entertainment press conference announcing the video release of "The Indomitable Teddy Roosevelt" and the formation of the Prism Entertainment/Theodore Roosevelt Historical Film Endowment Fund. Pictured, from left, are Marilyn Engle, co-producer; Harrison Engle, producer and director; Pippi Roosevelt; Philippa Roosevelt; Michael Roosevelt; and P. James Roosevelt.

Distributors Use Bold Returns Policies

Source And Win Lead Way

BY TONY SEIDEMAN

NEW YORK Returns programs are becoming an increasingly important weapon in distributors' arsenals, with some companies offering full returns and others 100% stock balancing programs.

Two of the most visible of these come from the Franklin, Tenn.-based Source Video Distribution Co. and the Long Island City, N.Y.-based Win Records And Video.

Source is giving its regular customers 100% returns this holiday season; the campaign is called Profit Without Liability. To qualify, retailers need to purchase a minimum of \$2,500 worth of product, says Ron Warren, the company's sales manager.

To assist retailers in handling what may prove to be a large sum for a small store, Source is giving extended dating on Profit Without Liability, not requiring payment until Jan. 15. "What do they have to lose," he says. With the extended dating, stores can pay for their titles from the money they get by selling them, he notes.

This is Source's second venture into returns. Earlier this year the company tested a returns program with some of its select customers. Product from only three manufacturers was used, and the effort served both as a test and an opportunity to clear out some of Source's excess inventory.

Profit Without Liability is very different. Product from at least 22 different manufacturers will be used in the campaign. Last time out, the minimum order requirement was nominal. Warren says 225 store owners

have chosen to take part in Profit Without Liability.

Many of these have only dabbled in sell-through in the past, and Warren says he doesn't expect all of the product they buy to be purchased by consumers. "If they can sell 25%-40% of

'We're leaving advertising efforts to the retailers'

the product, I'll consider it good success," he says. Returned titles will be "recycled" through Source's inventory. Many of the titles in the sell-through campaign are strong enough to require deep inventory, and some manufacturers are backing Profit by giving 100% returns to Source itself.

Among the studios whose product Source Video is using are CBS/Fox Video and its sublabels, RCA/Columbia Pictures Home Video, Embassy Home Entertainment, Walt Disney Home Video, International Video Entertainment and its sublabels, HBO/Cannon Video, Karl Video Corp., MCA Home Video, Media Home Entertainment, MGM/UA Home Video, New World Home Video, Paramount Home Video, Prism Entertainment, Random House, Republic Pictures Home Video, Sony Video Software Co., Vestron Video, Warner Home Video, United Entertainment Corp., and Hi-Tops.

Warren sees the 100% returns program as a potent tool, not only for boosting sell-through but for keeping current accounts happy and developing new ones. The company will be

doing other 100% returns campaigns in the future, with the next ones coming in the spring and summer of next year, says Warren.

New York-based Win Records And Video is giving 100% stock balancing instead of straight returns, says company vice president George Weiss. Win's campaign basically uses the same promotions as are in Source's mix, coming up with more than 200 titles for stores to use. Retailers must buy a minimum of 25 assorted pieces. The New York-based company is giving retailers extended dating, Weiss says.

Retailers will be able to trade the product they buy for any merchandise they want, Weiss says. Win has created its 100% exchange campaign to help support the sell-through marketplace, he continues. And he claims that the company is getting no special returns privileges from manufacturers.

Manufacturer support through the use of co-op dollars will provide virtually all of the consumer reach behind the Source and Win programs.

"We're leaving it strictly up to the retailer," says Warren of advertising efforts behind the campaigns. Given the degree to which stores are being "inundated" with promotional product, any special materials from Source would only get "lost in the shuffle," he says.

With all the product in place, how well the promotions do is no longer in the retailers' hands, says Warren. "There's going to be enough product sitting out there, so it's up to the consumer now," he says.

Western Boosts Children's, Educational Product Lines

BY MOIRA McCORMICK

CHICAGO Western Publishing of Racine, Wis., has expanded its budget-priced children's line of Golden Books videos with Golden Books music videos and educational Golden Books Step Ahead videos.

The 75-year-old company is the publisher of children's storybook line Golden Books, having shipped its billionth copy on Nov. 20. The video line was launched in July 1985. Retail-priced at between \$9.95 and \$11.95, Golden Books videos initiated a flow of low-price children's product from a number of manufacturers.

With an initial release of eight titles, Western Publishing now offers 36 Golden Books videos, consisting of licensed product (including "Sesame Street"), works by children's authors, and stories from the Golden Books collection. According to Nick Clementi, group product manager, the wholesale price on the line has dropped from \$8 per title in 1985 to \$7.

"We've also evolved our creative production process," says Clementi. Instead of the dissolve animation which characterized previous releases, Golden Books videos now employ mostly full animation, "with our storybook art as a starting point."

Western Publishing introduced its Golden Book educational and music video lines in June and October, respectively. Each title is approximately 30 minutes long and retails for an average price of \$8.99-\$9.99.

Golden Books Music Video is described by Clementi as "MTV for the 3-year-old," and each of the three cassettes in the line includes 20-25 songs. Fully animated figures, "based on original artwork," encourage children to sing, clap, dance, and finger-play along to the videos. "See, Sing, And Play," suggested for children ages 3-6, offers exercises, finger-play, and sing-

along to 19 childhood standards, including "The Wheel On The Bus," "Farmer In The Dell," and "Hokey Pokey."

"Sing, Giggle, And Grin," also aimed at children ages 3-6, features 23 humorous songs, such as "Pop Goes The Weasel" and "Itsy Bitsy Spider." The third title, "First Nursery Songs," consists of 25 different rhyming tunes, including "The Old Woman Who Lived In A Shoe" and "Hickory Dickory Dock," and is intended for children ages 2-5. "All songs are original productions," says Clementi.

"We did a lot of research on this and the educational line and found that kids preferred these to feature films and live action shows. Parents are especially receptive to something that teaches while the kids are watching TV."

The Golden Books Step Ahead videos are based on Western Publishing's line of educational workbooks. The four titles combine "a learning series with high entertainment values," Clementi says. "All use songs, stories, and activities to reinforce the concepts." All are suggested for ages 3-6.

"Get Ready To Read" offers educational stories and activities that prepare a child for learning to read, including rhymes, letter and word formations, and beginning sentences. "Get Ready For School" prepares a child for what to expect during the course of a school day, concentrating on the socialization aspects of school as well as introductions to letters and numbers.

"Know The Alphabet" teaches each letter, along with simple words with which to associate it. "Get Ready For Math," which won a Parents' Choice Award in Canada for exceptional video programming, is an introduction to addition and subtraction as well as a demonstration of how to use numbers in everyday life.

Clementi says sales of Golden
(Continued on page 39)

FOR WEEK ENDING DECEMBER 13, 1986

Billboard

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	7	OUT OF AFRICA ▲◆	★★ NO. 1 ★★ Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG	Laser	34.98
2	2	25	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	Laser	34.98
3	3	9	BRAZIL ◆◆	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R	Laser	34.98
4	NEW▶		SANTA CLAUS THE MOVIE	Media Home Entertainment Image Entertainment 15092	Dudley Moore John Lithgow	1985	PG	Laser	34.95
5	5	11	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG	Laser	34.98
6	9	3	AFTER HOURS ▲	The Geffen Company Warner Home Video 11528	Griffin Dunne Rosanna Arquette	1985	R	Laser	34.98
7	NEW▶		HEAD	RCA/Columbia Pictures Home Video 30702	The Monkees	1968	G	Laser	29.95
8	4	15	MURPHY'S ROMANCE ◆	RCA/Columbia Pictures Home Video 30649	Sally Field James Garner	1985	13	CED Laser	29.95 29.95
9	NEW▶		POLICE ACADEMY 3: BACK IN TRAINING	Warner Bros. Inc. Warner Home Video 20022	Steve Guttenberg Bubba Smith	1986	PG	Laser	34.98
10	7	15	SPIES LIKE US ▲	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	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.

TOP VIDEOCASSETTES SALES™

...newsline...

VCR PENETRATION has reached 39.9% of U.S. households, according to Nielsen Media Research. This marks the medium's triumph over pay cable, whose penetration is now only 26.1%. Close to half—or more—of the households in three of the nation's largest designated market areas have VCRs: New York's penetration is at 46%; Los Angeles, 51%; and Chicago, 50%. Highest in penetration are Las Vegas and the San Francisco/Oakland/Santa Rosa area, at 56% each. Other western markets were also among the leaders of the penetration parade, with Sacramento/Stockton at 55% and San Diego at 52%. Washington, D.C./Hagerstown, Md., was also a leader, at 51%. The lowest number recorded by Nielsen was Glendive, Mont., at 19%.

SKIING IS THE latest subject covered by Prism Entertainment. The title is "Billy Kidd's Ski Racing." It stars Billy Kidd, an Olympic silver medalist and world champion. Included in the program are footage of World Cup races and point-of-view shots taken by Kidd during high-speed ski runs. Prism will be supporting the title with a campaign targeted at ski enthusiasts via ski magazines, sporting goods shops, resorts, and ski clubs. Prism has also picked up domestic video rights, from Harmony Gold, to "Shaka Zulu," a miniseries telling the story of an African chief.

"THE BEST OF THE USFL" mixes sports footage and music to detail the three-year history of the trouble-plagued league. Among the musical linkups: Herschel Walker's career is reviewed to the theme of "On Broadway," footage of Doug Flutie and various cheerleaders is backed by "All She Wants To Do Is Dance," and scenes of Jim Kelly are accompanied by "Holding Out For A Hero." The brief history of the league is also presented. Producer and marketer of the tape is Halcyon Days Productions, which is not selling the program through retail outlets. Those interested in buying the \$29.95 title can call 800-437-4400, extension 808, or send a money order to "The Best Of The USFL," P.O. Box 1812, Madison Square Station, New York, N.Y. 10159.

CARIDI VIDEO has made three deals that will see titles released this month, two for films and one for a Scott Joplin opera. The films are "The Marriage Of Maria Braun," which stars Hanna Schygulla, was directed by Rainer Werner Fassbinder and will be released by RCA/Columbia Pictures Home Video; "A Matter Of Principle," which stars Alan Arkin and is due out from Academy Home Entertainment; and the Joplin opera "Treemonisha," which will be put out by Sony Video Software Co. Arkin has done a special "video announcement" to promote his film.

NINE DIRECTORS have been named to the board of the International Tape/Disc Assn. All will serve one-year terms; they are replacing executives who have resigned from the board during 1986. The appointees are Stuart Karl, president, Karl Lorimar Home Video; Andrew Bourne, director of sales and marketing, Rank Video Services Ltd.; Drew Davis, division vice president, magnetic media division, 3M Co.; Tony Gelardi, president, Shape Inc.; Eugene Madison, group general manager, Tandy Corp.; Tony Mirabelli, vice president, marketing, NEC America Inc.'s home electronics group; Robert Wilson, vice president and general manager, Ampex magnetic tape division; Donald P. Winquist, executive vice president, Magnavox Inc.; and Juergen Blank, vice president, audio/video sales and marketing, BASF Corp. Information Systems.

A STRUGGLING FORMAT in the consumer market, 8mm seems to be gaining a foothold among corporations. Several firms have established video networks using industrial 8mm equipment, among them Prudential Insurance and Pizza Hut. The most recent entrant is Schlott Realtors, which has just purchased 100 pro 8mm recorder players and color monitors. The shipping cost on 8mm is cheap enough to reduce shipping costs sharply and increase the efficiency of the company's video network, Schlott claims.

DANCING IS THE topic of a new made-for series. Butterfly Video is releasing "Let's Learn How To Dance" from Kathy Blake Dance Studios. The programs are all priced at \$39.95. The first nine-cassette series is designed for beginners and will cover dance styles, including the waltz, fox trot, jitterbug, polka, tango, samba, cha-cha, and freestyle rock and slow dancing. Butterfly Video is located at P.O. Box 184, Antrim, N.H. 03440; 603-588-2105.

DISTRIBUTOR ARTEC exceeded the goal it had set for contributions to the 1986 United Way Fund Drive. More than \$11,500 was collected from Artec employees; the goal was \$10,000. Artec matched that sum out of its corporate coffers, for a total donation of \$23,000. The company singles out Mary Kenney, Judy Raven, Albert Price, Dana Mercier, Debi Wells, Penny Domina, Clem Potvin, Lisa Cousino, and Elise Schulman as having played key roles in making the campaign a success.

TONY SEIDEMAN

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	5	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
2	2	6	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
3	4	8	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
4	5	17	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
5	3	58	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
6	9	89	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	39.95
7	7	21	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
8	10	72	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
9	6	56	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
10	8	71	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
11	13	10	PLAYBOY VIDEO CENTERFOLD #3	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
12	14	56	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
13	16	69	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
14	12	6	THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1964	NR	29.95
15	17	125	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
16	20	53	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
17	11	10	THE MUSIC MAN	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	24.98
18	21	25	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
19	31	2	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R	79.95
20	RE-ENTRY		GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
21	39	12	NORTH BY NORTHWEST	MGM/UA Home Video 600104	Cary Grant Eva Marie Saint	1959	NR	19.95
22	25	3	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9985	A. Schwarzenegger	1986	R	79.95
23	15	6	MY FAIR LADY ▲◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
24	NEW ▶		THE BEST OF DAN AYKROYD	Broadway Video Warner Home Video 35012	Dan Aykroyd	1986	NR	24.98
25	19	2	COLOR ME BARBRA	CBS Video Music Enterprises CBS-Fox Music Video 3518	Barbra Streisand	1966	NR	29.95
26	18	2	SPACECAMP	ABC Motion Pictures Vestron 5174	Kate Capshaw Lea Thompson	1986	PG	79.95
27	26	239	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
28	22	2	MY NAME IS BARBRA	CBS Video Music Enterprises CBS-Fox Music Video 3519	Barbra Streisand	1963	NR	29.95
29	27	54	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
30	23	35	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
31	35	27	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
32	38	9	THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G	29.95
33	32	11	OUT OF AFRICA ▲◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG	79.95
34	24	2	KELLY'S HEROES	MGM/UA Home Video 700168	Clint Eastwood Telly Savalas	1970	NR	19.95
35	33	36	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	29.95
36	34	42	AMADEUS ▲◆	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
37	NEW ▶		POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13	79.95
38	28	106	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
39	30	43	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
40	29	3	LEGEND	Universal City Studios MCA Dist. Corp. 80193	Tom Cruise Tim Curry	1986	PG	79.95

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Panarecord Inks Agreement With CBS/Fox Video

MILAN, Italy Italian record company Panarecord has increased its commitment to the home video market by signing a licensing deal with CBS/Fox Video. The company, which moved into video just a year ago, already has a similar deal with MGM/UA.

Product from the new agreement will be available immediately. Panarecord president Sergio De Gennaro predicts the label's reported 13% market share in the last quarter of 1985 will grow to better than 20% for the whole of 1986. Additional capital has been raised to support the increased involvement in video.

Less developed than other European countries because of the dominance of private television, Italy's video market is now expanding rapidly. According to the video trade association Univideo, 1985 prerecorded video sales amounted to 369,000 units. In the first half of 1986 they totaled 473,000, and Univideo's forecast for the second half-year is in excess of 600,000.

Home video currently accounts for 85% of Panarecord's turnover, but De Gennaro hopes to restore a more even balance between record and video earnings. "That abnormal proportion is partly due to the fact that we had to neglect our record activities a little in order to set up the new structures needed for such a different kind of business," he says. "No longer, though. In the next few months we intend to cut much deeper than before into the record business cake."

WESTERN PUBLISHING

(Continued from page 37)

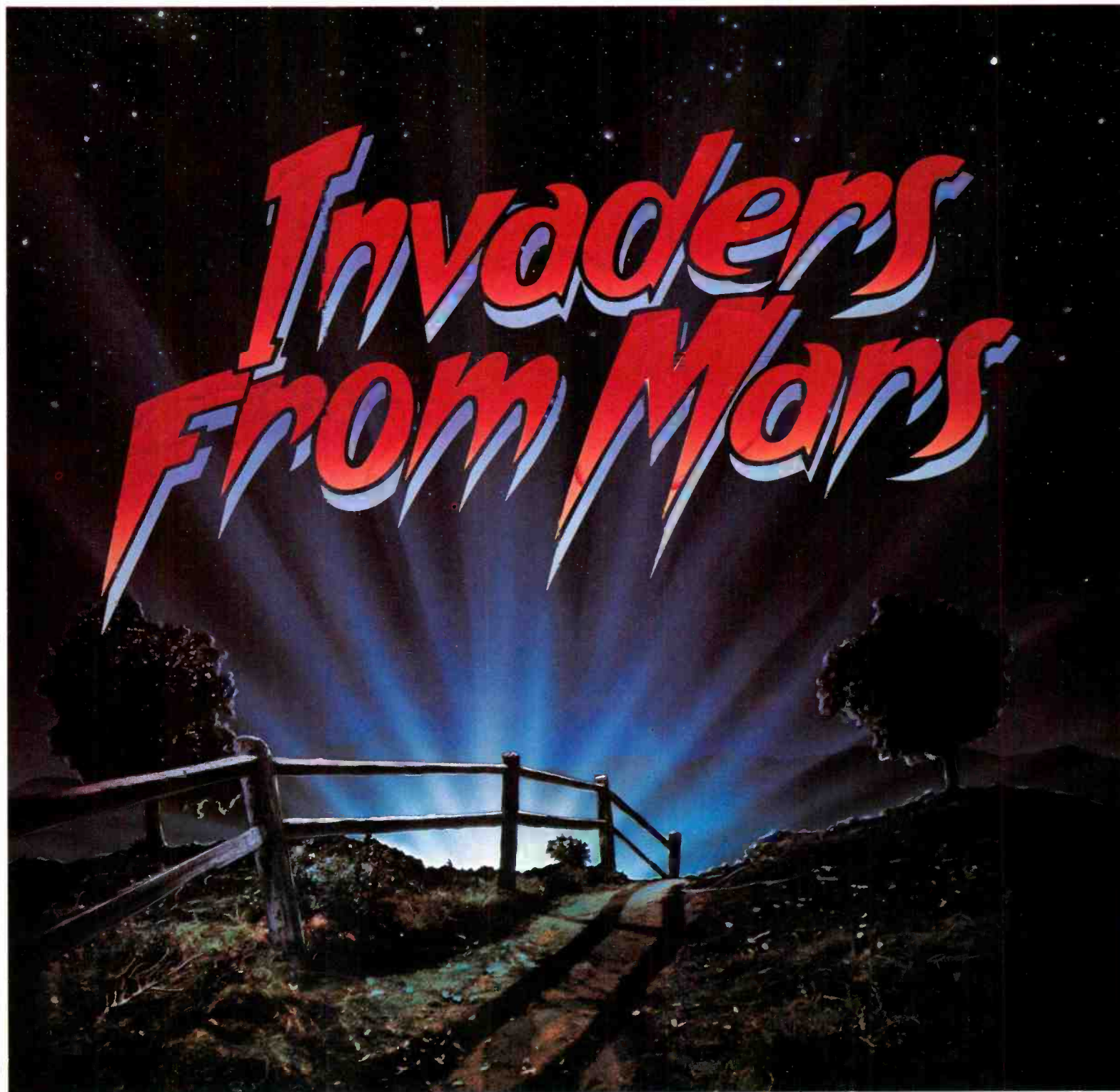
Books videos have "doubled our original projections. We've been getting multiple reorders from individual stores." Some 30,000-40,000 retail outlets around the country carry Golden Books product and are serviced by Western Publishing's 100-member sales force. "We are concentrating on mass merchants, discount stores, toy stores, and bookstores," Clementi says. "We also have some distribution in video and record stores as well as catalog outlets."

Clementi says Western Publishing is working on a "whole new lineup for next year, expanding in both the video and audio areas." The company's 46-title audio line, which consists of cassette/book packages retailing for under \$5, includes "Sesame Street" programming, classic fairy tales, superhero stories, and children's performers Sandra Beech, Bob Schneider, Bob McGrath, and Bob Chimbel.

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.



The Martians have landed with heavy support.

Earthlings, take notice: The Martians have landed in a spectacular science fiction blockbuster, with a mission to ring up big holiday rentals and sales.

Directed by Tobe Hooper ("Texas Chainsaw Massacre I & II," "Poltergeist"), this sci-fi hit features dazzling special effects by Academy Award winner John Dykstra ("Star Wars") and a cast that

includes Laraine Newman, Karen Black and Oscar winner Louise Fletcher.

To support their invasion, the Martians are bringing an arsenal of gifts, including: an eye-catching light-thief mobile and a brand new 3-D poster for your Media lightbox (with qualifying orders). Order by December 18th.

Your profits will be out of this world!



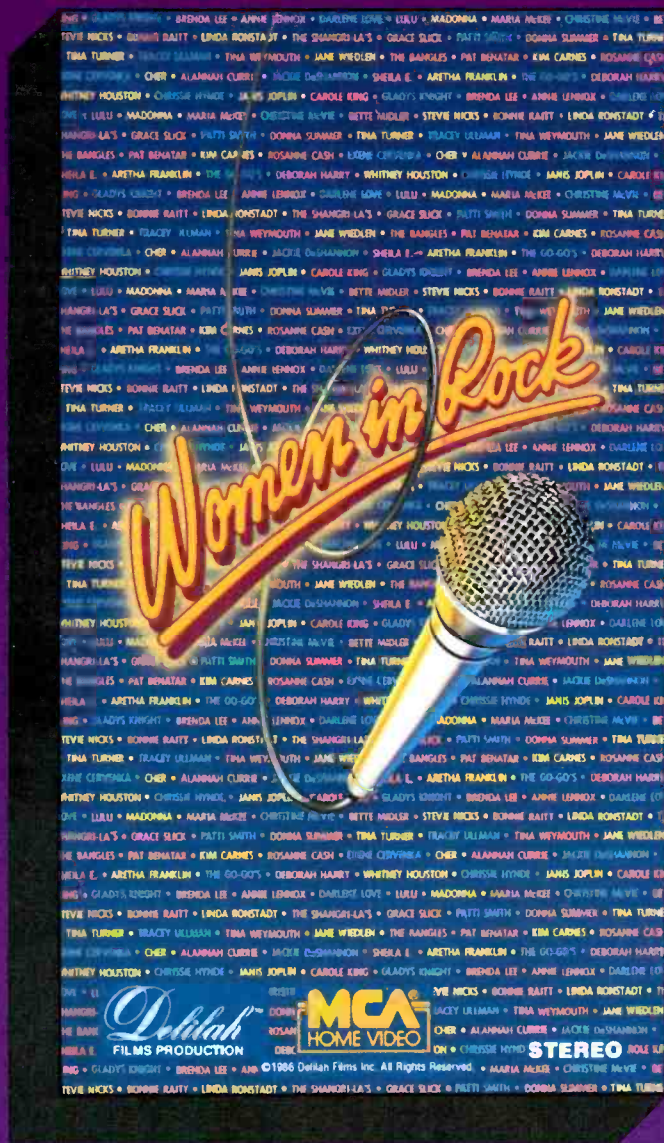
MEDIA HOME ENTERTAINMENT
A Heron Communications, Inc. Company
Los Angeles, California



CLOSED CAPTIONED HI-FI VIDEO

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A Revealing Look At The Women Who Shook The Rock World



From the producers of the best-selling "The Compleat Beatles" and "Girl Groups" comes *Women in Rock*, the sensational new rockumentary on videocassette from MCA that stars all the legendary women of Rock and Roll... from Aretha Franklin, Linda Ronstadt, Tina Turner, Brenda Lee, Carole King, Janis Joplin to Madonna.

Using rare historical footage, musical videos, live concert performances and personal interviews, *Women in Rock* traces the emergence of women as a major force in rock history. It features more than 30 artists and 40 of their greatest hits.

To order *Women in Rock*, contact your MCA distributor today.

**SOON AVAILABLE
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PREDORDER CUT-OFF DATE: DECEMBER 11, 1986
STREET DATE: JANUARY 15, 1987



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Women in Rock

\$29.95 SUGGESTED
RETAIL PRICE

Color/57 Mins.
HiFi Stereo #80428

Home video

'Python,' 'Comedy Theater' To Debut Paramount Moves To Humor

BY CHRIS MCGOWAN

LOS ANGELES Paramount Home Video is hoping to laugh all the way to the bank after its December debut releases of "Paramount Comedy Theater" and "Monty Python's Flying Circus" product.

Howie Mandel will host each "Comedy Theater" episode. The first release, "Well Developed," is priced at \$29.95 and features Mandel, Bruce Mahler (an accordionist who duets with a singing chicken), Judy Carter (who can't keep herself out of trouble), Philip Wellford (who juggles flaming torches while riding a unicycle), and Bob Saget (known for merciless, sharp-tongued monologues).

"We think it stands up with the best comedy programming for pay or regular television," says Tim Clott, senior vice president and general manager of Paramount Home Video.

"For the most part we have tried to take very professional, up-and-coming comics. This is a very marketable genre for home video, and we'd like to move home video into new programming, away from just doing recycling for movies.

"We hope to make the 'Comedy Theater' into a brand name, to do home video specials with it, and

gain the trust and faith of the retail base," he says.

Five shows in the series have already been shot, and a new episode will be released every two to three months. Promotion will include after-hours parties for distribution

'This is a very marketable genre'

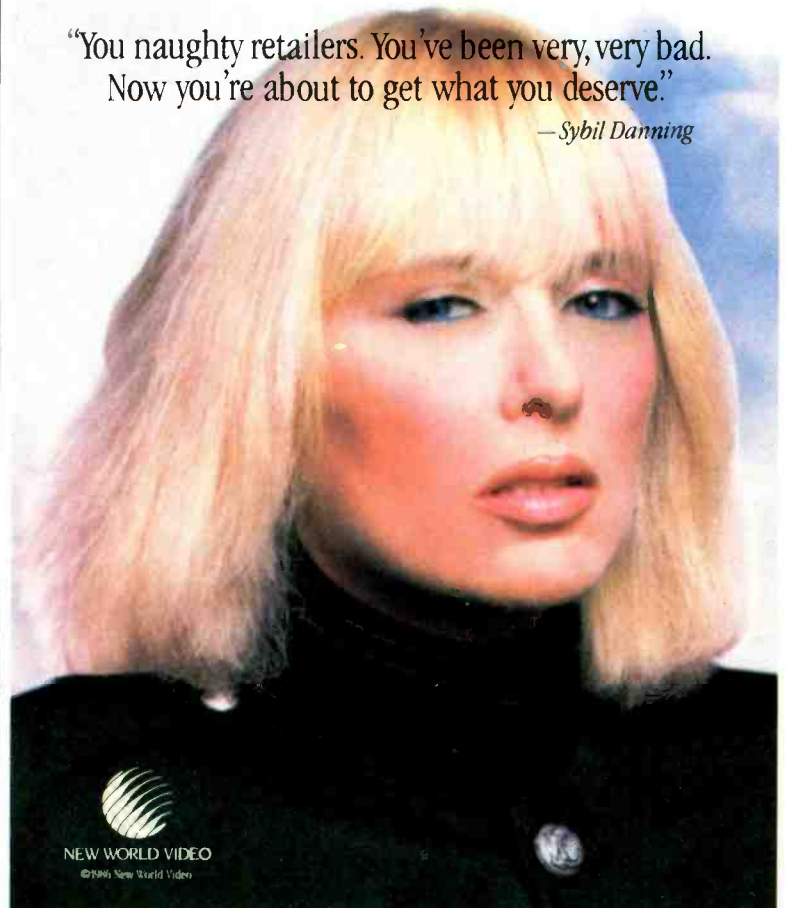
salespeople, with pizza, beer, and screenings of the "Comedy Theater," according to Clott. "We want them to enjoy it and understand it before they go out to sell it," he says.

Paramount will also be releasing the first three videocassette volumes of "Monty Python's Flying Circus" in December. Each tape will cost \$24.95. The famed British comedy group includes Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones, and Michael Palin. The show was originally produced for BBC television.

Because rights to the "Python" shows are owned by the program's producers rather than the BBC, the shows are not part of the product being marketed by CBS/Fox Video (Billboard, Nov. 22) as part of the manufacturer's deal for the U.K. network's programming.

"You naughty retailers. You've been very, very bad.
Now you're about to get what you deserve."

— Sybil Danning



NEW WORLD VIDEO
©1986 New World Video

By MIKE HENNESSEY

The story of the French home entertainment industry in the 1980s is a story of revolution. There has been a revolution in broadcasting, with the deregulation of radio and television and the mushroom growth of local FM stations; there has been a revolution in retailing, with hypermarkets and department stores accounting for an increasingly large share of soundcarrier sales to the massive detriment of the conventional record stores; there has been a revolution in repertoire, with the decline of the classic French "chanson a texte" and increasing acceptance by the young generation of record buyers of Europop and Anglo-American material.

And there has been a revolution in the creative process, with French product becoming much more sophisticated in terms of sound and musical arrangements and a very real determination on the part of French record producers to achieve international breakthrough for the best domestic production.

There have been significant changes, too, on the copyright front. New copyright legislation has introduced a blank tape levy—1.50 francs (22 cents) an hour for audiotape, 2.25 francs (34 cents) an hour for videotape—and ratification, at last, of the Rome Convention which requires radio and television stations to pay neighboring rights to record producers for the airing of their product.

Like all revolutions, that of the French home entertainment industry provides scope for some rejoicing, some lamentation. One major thorn in the industry's side which remains as

THE FRENCH REVOLUTION OF THE '80'S

FRANCE

A BILLBOARD SPOTLIGHT

sharp and painful as ever is the world's highest rate of Value Added Tax on records and tapes—33-and-a-third percent, the same level, record company executives are often heard gloomily to observe, as that applied to pornographic movies.

The revolution in the way in which records and tapes reach the consumer also provides cause for considerable alarm. With the growing dominance of the hypermarkets and department store chains, the record companies have to contend with drastically reduced scope for in-store promotion, high discounts and a damaging retail preoccupation with Top 40 repertoire, to the obvious detriment of catalog and of new talent trying to break into the market.

Says Bernard de Bosson, president of WEA: "Since resale price maintenance on records was abolished at the beginning of the 1980s, conventional record shops have been going out of business at an alarming rate. Where there were once 2,000 in France, the number today is probably around 300. Five years ago there used to be 350 dealers in the Paris area; today you can scarcely find 15."

Patrick Zelnik, president of Virgin, underscores this dramatic attrition when he says: "In towns of less than 100,000 people you often cannot find a conventional record outlet. The hypermarkets sell a very restricted range of repertoire and often use records and tapes as loss leaders."

It is a fact that whereas a conventional record shop must charge 150 francs (\$22.50) for a com-

(Continued on page F-5)



Top left: Lalaine. **Top right:** Renaud. **Top center:** Michael Jowasz.

U.S.-U.K. Rock Steals Spotlight NOW THE FRENCH ARE LISTENING TO SOUNDS, NOT SONGS

By PHILIPPE CROCQ

The anomaly of French popular music remains—the more young people turn to American or British product, the less do French artists sell their work abroad.

There have been few examples of the classic French singers doing so, yet French songwriters have always been among the best in the world, once the lyrics are adapted into English versions, "Autumn Leaves" remaining one of the best samples.

Unfortunately for the rest of the world, the great French performers like Edith Piaf, Georges Brassens, Charles Trenet and Jacques Brel were all content enough to satisfy the relatively small French-speaking market in the world.

Top center: Johnny Hallyday. **Top left:** Bernard Lavillier. **Bottom center:** Axel Bauer. **Top right:** Serge Lama.



Only Maurice Chevalier and Charles Aznavour broke that mould, and no one has followed their example.

What's missing from French artists and singer-songwriters today is the ingredient to make them truly international stars, like Nina Mouskouri and Julio Iglesias, both of whom have been immensely successful in France as in so many other countries.

The French pop group Gold summed it up in a recent interview. "In France, we have invented nothing, and Gold no more than the others. You have to be English-speaking to do that. French groups are only too happy to assimilate Anglo-Saxon rock in their own way. If this music is successful, it means the public wants to hear it."

This Anglo-Saxon rock is pretty well all that young French music listeners want to buy. If their tastes change as they get older, so unfortunately do their record-buying habits. For the young people buy far more music than their elders.

It is not just American or British music that is invading France, it clothing, food ("Le Hamburger" for instance), films and TV soaps, and video—all this over a period of two generations.

Attempts by the government to control the amount of for-
(Continued on page F-9)

Top left: Richard Clayderman. **Bottom right:** Alain Souchon.



Crowded Airwaves Fuel Home Taping THE BROADCAST REVOLUTION: WILL THE FM BOOM CONTINUE?

By MIKE ZWERIN

In the five years since the French government tentatively lifted state control over radio, the shock waves have been relentless: from a mere handful of pioneer FM stations called free radios, there are now as many as 4,000, some with big commercial potential.

In television, there are now two new controversial channels—5 and 6—on top of the state-run networks, some of which are in the process of being privatized, while the satellite-cable scene is changing fast.

But will the boom continue? Competition in radio is breakneck, and among the main sufferers from the FM explosion have been the big networks, like the state-owned France Inter, and the commercial Radio Luxembourg, Europe No.1 and Radio Monte Carlo stations.



Top: Gold. **Above center:** Julien Clerc.

For statistics have shown that despite this proliferation, the listening habits of the French public haven't changed that much. Before the FM boom, about 75% of people listened to radio and, since then, the figure has gone up by only about 1%. So some of the FM stations are bound to suffer.

It is generally agreed that to be commercially successful, there's room just for one broad-scope private FM station per city of 100,000 population, with no more than three in the capital Paris. This does however allow room for the specialized stations—jazz, classical, news, minorities and others.

But it does mean there will have to be a shake-down at some point, leaving perhaps just 500 FM music stations around the country, with no more than 100 of them really commercially sound.

What worries the French music business is that despite this wide new springboard for recorded product, sales of cassette players have sky-rocketed, with the resulting increase in home taping. And, conversely, sales of prerecorded cassettes have started fall. Because most of the FM stations broadcast up to 80% U.S.-U.K. product there has been a subsequent drop in sales of French recorded material.

So whereas the comparison between France and the U.S. can be made as regards the existence of FM radio stations, there's no comparison in the state of the record businesses in the two countries.

Patrice Blanc-Francard, of the state-run French TV channel Antenne-2, believes it has all come too fast, and without enough planning. This, she says, was just not the case with the FM radio stations, and the two new French TV channels, 5 and 6.

And nobody is prepared to go into detail about how the broadcasting shake-down will come about. Pierre Chesnais, the head of SNEP, the French music industry association,
(Continued on page F-4)



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CO-PUBLISHING: PROMOTION . . . OR PAYOLA?

It is illegal in the U.S., Britain and many other countries, but in the French music business it is a fact of life: joint publishing deals between publishing companies and radio stations, which in return offer guaranteed airplay for product.

It is not payola, but it is a still-unresolved problem dating back to just after World War II. Record companies and publishers hate a situation they say is forced on them.

The situation developed when big radio stations upped the spoken content on daily schedules to cover the big political events in France of the last five years, to the detriment of music.

The music industry considers it to be anti-trust, and estimates put the amount of co-published product as high as 50% of all music broadcast.

Henri de Bodinat, president of CBS Records France, says: "I don't like the situation. The theory is that the radio station is helping to sell a record and should be rewarded. But I believe a record should get air-time because it's good. Co-publishing may be legal, but it's not healthy."

More than unhealthy, according to others in the business. Struggling young singer/songwriters are forced to give up as much as half their income to get their product on the air.

And whereas such deals were kept fairly quiet, many of France's new FM radio stations are being really up-front about it, in some cases even reportedly demanding cash advances as well as a share of the publishing rights.

The opposition of record and publishing companies to the system is only matched by the determination of radio program chiefs to maintain it.

Albert Emsalem, head of variety at one of the top commercial stations, Europe-1, argues that the arrangement was

created by the publishing affiliates of the big record companies anyway, due to their close links with the radio world.

Undeterred by the fact that such deals are illegal in other countries, Emsalem says Europe-1 never forced them on traditional music publishers—"It's always the other way round."

He points out that even the state-owned France Inter station got involved with titles in the Eurovision Song Contest in the past and he insists that co-publishing deals exist because radio can promote new artists quicker than any other media.

On a co-published title, he says Europe-1 would guarantee three times a week airplay for as long as 20 weeks, and with an eventual hit this could rise to 12 times weekly. But there are some in the record industry who are not totally opposed, unless the situation got completely out of hand and became a form of blackmail, which according to some it already has.

As co-publishing cannot be avoided, some company chiefs say it must be done correctly and be controlled. In this way it is rather like a TV or radio advertisement, and music ads are banned in all French broadcast media.

At Virgin Records France, Patrick Zelnik comments that the record business too often wants others to sort out its own problems, citing co-publishing and home taping as two main examples.

Zelnik believes many co-publishing deals with radio stations work well.

He says: "There's far too much hypocrisy. Everybody seems to condemn co-publishing but everyone seems to do it. The practice is a sign of weakness in a publisher who is not clever enough to promote his own work otherwise."

MIKE ZWERIN

BROADCAST

(Continued from page F-2)

says: "It's all confusion and conjecture."

This view is shared by Francois Dacla, president of RCA Records France, who admits that his side of the industry will

have to find new outlets for promotion. What he hopes, though, is that the pop-oriented Channel 6 TV will go ahead with an MTV style high rotation and promotion policy, which could give the record business a little more force.

Henri de Bodinat, president of CBS Records France, sees the problem as one of proliferation, rather than revolution, because it is the pace of developments rather than the degree of expansion which is causing the problem. FMs did introduce a lot of new music to the public but instead of buying the records, they taped them at home, he says.

But de Bodinat says things are already stabilizing and, in words rare for a French record business leader, "the future looks fine."

The next development will be nationwide FM broadcasting by the commercial stations, which until recently have only beamed on long wave: France is one of the few big industrial countries still with a great deal of programming on these wavelengths.

Two of these stations, Europe-1 and RTL, which under French law have to beam into the country from outside French borders because of their commercial status, have already begun broadcasting their programs on FM in a number of French provincial cities, and are now in the planning stage to go nationwide.

In TV there has been uproar, mainly because of program content, over the two private channels, 5 and 6, which were authorized at the beginning of the year. Now a question-mark hangs over Channel 6, which until recently only relayed videoclips, and was losing money because of poor advertising revenue.

Channel 6, in which some French record companies have a small share, has now changed its programming to include more youth-targeted films, many American, for a three-month trial, when the government will review its future. But one development has been that French TV stations now pay the music industry up to \$1,000 a time to broadcast videoclips.

Cable-satellite is still very much in its infancy in France and very much, too, in a state of confusion.

(Continued on page F-10)

LICENSED LABELS AND ARTISTS

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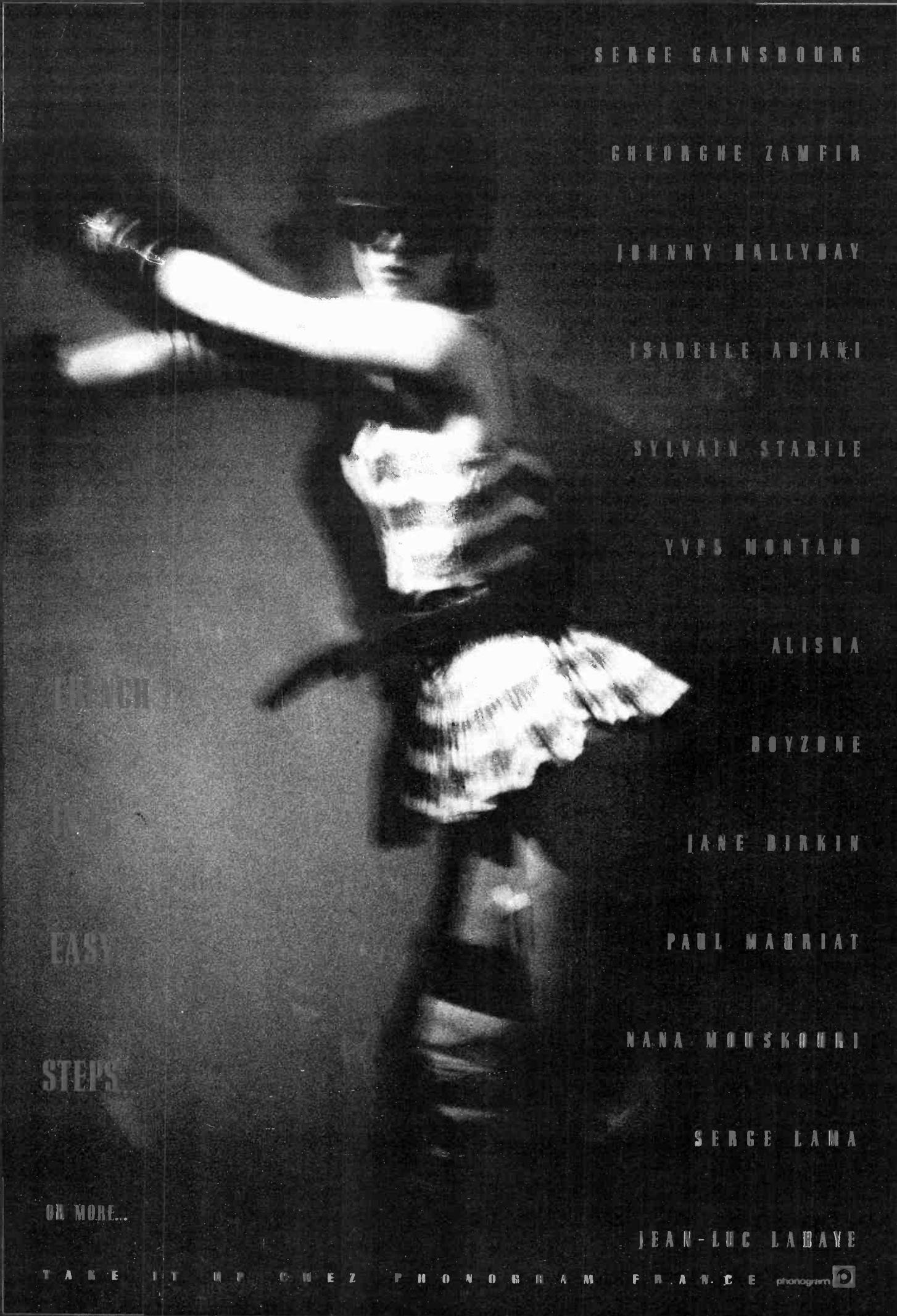
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OR MORE...

TAKE IT UP CHEZ PHONOGRAM FRANCE



FRENCH REVOLUTION

(Continued from page F-1)

compact disk, the FNAC chain of 15 stores can offer CDs at 115 francs (\$17.25). FNAC currently has something like a 16% share of the French record and tape market—an extraordinary concentration in a country the size (213,000 square miles) and population (54 million) of France.

Most industry leaders are agreed that the record retail trade in France needs to be revitalized and there are growing signs that an industry-led movement back to classical, specialist retailing is in prospect. There is a tremendous need for more point-of-sale excitement to reawaken public interest in music-buying. It is known that Virgin plans to extend its retail operations to France and the FNAC may well find itself facing competition from other foreign chain operations.

The disappearance of so many record retail shops from Paris and the provinces is certainly a factor in the growth of mail order sales in France.

France Loisirs, the combined record and book club owned by the German Bertelsmann group, is the biggest in Europe, with a music turnover of \$30 million and sales of three million LPs, CDs and cassettes a year—representing 5% of the total LP/cassette market in France. The club has four million members, who are committed to buying one book or record per quarter, and it offers around 40 new titles a quarter with all product licensed from record companies and some of it consisting of special compilations.

France Loisirs is expecting impressive results from the pre-Christmas release of an 8-LP boxed set of Beatles albums selling at 300 francs (\$45).

But however flourishing, the mail order business can only ever be a minor segment of the music industry and there is urgent need for a restructuring of the retail business.

"We have to face the fact that our industry is in decline at the present time," says Alain Levy, president of PolyGram, "and we need to halt that decline." Levy sees three ways of achieving a turnaround—the first is that the industry must be more zealous in its pursuit of secondary rights (the tape levy, broadcast payments, payments for video use, etc.

The second is that the industry must intensify its campaign for a less punitive rate of VAT. And the third is to produce more exciting records and videos.

On the question of secondary rights, Virgin's Zelnik has a thoroughly realistic philosophy: "If I saw my job as simply selling records in a declining market, then I would not be in the least optimistic. But, in fact, my job is to sell programs in an audiovisual market. The carrier and the source of revenue are not critical factors. We will be going into film and video production and we shall derive our income from numerous areas of exploitation—neighboring rights, tape levy, theatrical distribution and the home video market. The health of the market tomorrow will be very much determined by the expertise of record companies."

The VAT problem is far more chronic and much less easily solved. Says Levy: "The high rate of VAT not only encourages consumers to spend their leisure budgets on other things than records and tapes; it also aggravates the private copying problem. If people have to pay up to 150 francs (\$22) for a compact disk, then the likelihood is that they will use the CD as a master to make cassette copies for their friends."

In the years between 1974 and 1984, blank and prerecorded cassettes showed a parallel rate of growth pattern, with blank tapes always well in the lead. In 1974, prerecorded cassette sales in units totalled 5.4 million, with blank tape sales at 14.2 million. In 1982, prerecorded cassette sales were 27.7 million with blank tape unit turnover reaching 43.5 million. After that peak, sales of both categories declined in 1983, but 1984 saw blank tape sales moving up again (41.7 million) while prerecorded cassette sales dropped further to 23.5 million.

The decline in prerecorded unit sales, both tape and disk, has continued since 1984, with the result that industry turnover dropped from 2.8 billion francs (\$420 million) in 1983 to 2.6 billion francs (\$390 million) in 1984, and to around 2.5 billion (\$375 million) in 1985.

And, CD apart, the decline continues. For the first six months of this year turnover from singles was down 16.3% compared with the same period last year; album sales were down 16.8% and cassettes down 5.6%.

Thanks to the CD explosion—an increase in unit sales of

165.7% over 1985—and also to general retail price increases, industry turnover as a whole was up 6.1% for the first six months of this year. CD sales currently account for 5% of the French market in units and 15% in value.

Since 1981-82, unit sales, then, have steadily tumbled and there are those who see it as no coincidence at all that the decline dates from the time when broadcasting France ceased to be a state monopoly.

There are now something like 1,000 local FM stations in France whose programming consists predominantly of recorded music and they draw much of their audience from the record-buying segment of the population. There is no doubt that abundant programming of pop music has dented sales, either because of private taping from the radio or simply because the radio caters now for most of the musical needs of the 15-35 age group.

The proliferation of FM radio stations has also contributed to the further internationalization of French musical taste. Whereas in the old days, the French state broadcasting, plus the big peripherals, Radio Luxembourg, Europe No.1 and Radio Monte Carlo, were able to guarantee preferential treatment for French repertoire, deregulation of radio and TV has dramatically changed the situation, with a consequent decline in sales of domestic repertoire (from something like 65% of the market to the current figure of 33%).

The peripheral stations have found it harder and harder to compete with the FM outlets in terms of music output, so they are relying more and more on their news and current affairs resources to hold their audiences. Nevertheless it is estimated that they have lost 30% of their audiences to FM stations. The music business revolution is probably seen at its most fundamental in the broadcasting landscape.

There has been a revolution, too, in the boardrooms and executive offices of the French music industry, where young, aggressive entrepreneurs are using sophisticated marketing skills and an approach that places a heavy emphasis on the discovery and building of talent, in an effort to regenerate prosperity in the marketplace.

At Polydor, Luigi Calabrese is typical of the new generation of music company management. Polydor, helped substantially by the PolyGram acquisition for Europe of the A&M line, has boosted its French market share from 4% in 1985 to 10% this year.

Calabrese is a strong advocate of building a powerful and durable local talent roster. "And French repertoire today," he says, "is very different from what it was in the past. The productions are of a far higher quality and have a much more Anglo-American sound than before."

The importance of longterm application to artist development is well understood by Calabrese, who points out that it takes much longer to break a record in France than in many other European countries. "It can take five months to establish a new single in France—so the promotional investment per release is higher. Today video is becoming more and more important in breaking a new single and Channel 6 is a good outlet in this respect, but the audience at present is relatively small." (TV6 can reach 15 million people, but a "respectable" audience currently is over a million).

Alain Levy agrees about the need for longterm persistence with new acts, despite the existence now of an industry chart (accurate but slow) and the FM boom. "The French are conservative and it is more a question of their liking what they know rather than knowing what they like. They take time to adapt to new material," Levy says.

With radio proliferation, extensive airplay on the big stations like Europe No. 1 and Radio Luxembourg no longer guarantees a hit.

Heavy investment in talent is a watchword for Virgin's Patrick Zelnik, who says that his company was the first Virgin company to sign "mega" artists—such as Renaud, Téléphone (now disbanded) and Julian Clerc.

Virgin, a young 45-man company (founded in July, 1980), will this year turn over 200 million francs (\$30 million). And Zelnik says that sometimes as much as 20% of turnover goes on marketing.

In contrast, Pathe-Marconi EMI, now headed by Guy Deluz, is one of the oldest of the French record companies. It was founded in 1896 by the Pathe brothers and has brought to the French public an array of domestic and international talent, including Edith Piaf, Gilbert Beaud, Charles Trenet, and Maurice Chevalier.

Its current roster of French talent includes Jacques Higelin (sales of two million albums), Jeanne Mas (2.5 million) and Daniel Lavoie (1 million).

The changes in the French music business in the last five years have been far-reaching. Where repertoire is concerned, increasingly the French buy sounds rather than artists—although the long-established stars like Johnny Hallyday, Nana Mouskouri and Serge Gainsbourg still continue to enjoy big followings.

But, as one executive puts it: "There are no longer any "guaranteed" sales like there used to be."

Another sign of the times has been the collapse of the powerful independent, Disques Vogue (now re-appearing as a brand new company under the direction of Jean-Louis Detry) and the absorption of another great independent, Barclay, into the PolyGram empire.

Cigar-smoking, party-throwing, marriage-prone Eddie Barclay was for a quarter of a century the flamboyant symbol of the golden era of pop record sales in France. But he, perhaps, saw the writing on the wall and the major sea changes that were about to create so much upheaval in the record business.

Eddie Barclay Records is a compact independent company today whose product is distributed by Pathe-Marconi. Says Barclay: "I used to put out 300 records a year. Now it is more like 15." But he is diversifying into video productions, beginning with a series of 55-minute features on artists such as Ray Charles, Charles Aznavour, Elton John, Quincy Jones, and Stevie Wonder.

He is also merchandising the Barclay name on products such as cigars, whisky, champagne, and cognac and preparing a TV series on the restaurants he has patronized around the world. And hardly surprisingly he has become a party consultant. Eddie Barclay parties were once the incessant talk of "le tout Paris."

Despite the loss of his empire, which he sold to PolyGram in 1979, Barclay remains an optimist about the future of the music business. "There is nothing wrong with the business that another Jacques Brel wouldn't solve. I'm working on that."

Optimism also sustains Bernard Carbonez, newly-appointed head of RCA Ariola France. "I have a feeling," he says, "that we are at the beginning of something fantastic, though it will take a lot of hard work. We have to restructure to follow the trends and changes in the marketplace."

The RCA Ariola company has been much streamlined. It now has 200 staff in two divisions—the record operation in Paris and the distribution facility, Morangis, outside Paris. This arm handles the product of Erato, Ades and Trema, as well as in-house product and has the capacity to take on more labels.

The turnover division is 55% from French product and 45% from international, the French sales coming largely from artists like Sylvie Vartan, Mireille Mathieu, Chantal Goya, Marlene Jobert, Laurent Voulzy, Pierre Cadhelet and Jean-Jacques Lafon, plus pop group Indochine.

One vivid illustration of the change in atmosphere and tradition in the French industry is the fact that RCA Ariola plans a joint hits compilation at the end of this year with EMI and Virgin, to be called "Toute La Musique Que J'Aime" ("All The Music I Like") which will be promoted via radio, media ads and window displays in record outlets. If successful it will be the first of a series. In the pre-revolution days, such a collaboration was unheard of because the companies in the marketplace were so fiercely competitive as often to disadvantage themselves rather than aid a rival.

Without doubt no European country has changed so comprehensively in terms of its music market as has France, but for all the problems and the necessity of total readjustment and realignment of priorities, a mood of optimism prevails, borne along by the burgeoning success of CD and by the prospect that there could be an economic upturn in France next year.

Meanwhile, the hopes of the industry are riding on a bumper Christmas period after the sluggish returns of the last few months. Says Alain Levy: "There is no reason for pessimism. Creativity in terms of product has never been more impressive and there is a lot of new talent breaking, some of which will certainly cross over into other national markets. If the French economy bounces back next year, then the music industry will certainly enjoy a share of the increased consumer spending that will follow."

FRENCH STARFORCE

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ideo music



Shown at the "Artists on Video" panel are Warner Bros. act Ronnie James Dio, at left, and moderator Harvey Leeds, vice president, promotion, Epic/Portrait/Associated Labels. (Photos: Attila Csupo).

BILLBOARD "ARTISTS ON VIDEO" PANEL

(Continued from preceding page)

Brown of the new PolyGram act A=440 noted that there were "three strikes" against the medium from the outset.

"One is that it's a secondary art form—it's something that is derived from music, and you have to create another piece of art based on a previous thing. It's also expensive, so if you fail doing it, you've had an expensive failure.

"The third thing is that with the rush as the video age came in, we saw all the established artists get their feet wet. Then some of them, a la Journey, were saying, 'You know, we'd rather be making music like we have for a long time.' All three of these factors have created this little dip in the video excitement."

Added Brown: "A lot of new bands are growing up seeing that the video challenge is just a larger

part of being an artist."

On the question of what constitutes good video programming, Dio and Brown both pointed to repetitive programming as the biggest flaw in most TV music formats.

Defending the mix, Small said, "MTV to me is like radio—it's programmed, and they're only going to play what's on the charts. If it's a strange video that's not getting airplay, hey, it's gonna be hard to keep it in rotation on MTV.

"We're in that state, and I don't think it's ever gonna change," he added. "What I think the record companies have to do is only make videos of songs that are going to be hits."

Gold suggested that less costly videos may be the best way of taking the form out of the hands of monolithic programmers.

"As budgets go up, I find that the most exciting videos are the cheap ones because you've got to come up with a great idea instead of a great effect," he said. "We're trying to re-think it in terms of making less expensive videos that we can justify, either internationally, for local cable shows, or for clubs, and not put all the eggs in the MTV basket."

As to whether music video is a negative influence on children, as the Parents Music Resource Center (PMRC) claims, Dio and Sparrow/Capitol recording artist Steve Taylor both said that video's impact has been blown far out of proportion.

"It gets down to the industry cleaning itself up," Dio added. "The PMRC should just be negated and not even thought about. It's up to the artists and the companies themselves."

New Videoclips

This weekly listing of new videoclips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

BANANARAMA
Trick Of The Night
True Confessions/London/Polygram
Alastair Bates/Limelight Film
Peter Care

BLACK AND BLUE

I'll Be There For You
Nasty, Nasty/Geffen
Bill Sisco, Kris Mathur/Avatar Films
Bill Sisco

BON JOVI
Living On A Prayer
Slippery When Wet/Mercury/PolyGram
George J. Roewe III
Wayne Isham

BOOMERANG
These Boots Are Made For Walkin'
Boomerang/Atlantic
Chip Miller/Focus Filmgroup
Martin Abrahams

JULIAN COPE
World Shut Your Mouth
Julian Cope/Island
John Mills

FRANKIE GOES TO HOLLYWOOD

Warriors Of The Wasteland
Liverpool/Island
Equinox Army Studios
Nick Burgess Jones

ARETHA FRANKLIN
Jimmy Lee
Aretha/Arista
Frank Hilton/MGMM
Brian Grant

KENNY G.
Songbird
Duotones/Arista
Peter Lippman/The Company
Peter Lippman

PETER HIMMELMAN
Eleventh Confession
This Father's Day/Island
Jim Hershleder, Peter Himmelman
Jim Hershleder

IT'S IMMATERIAL
Space
Siren
Alastair Bates/Limelight
Peter Care

TAO JONES
All Night Long
Magnum Opus
Anne Stone/Stoncraft Co.
Bob Coffey

THE POINTER SISTERS
Goldmine
Hot Together/RCA
Simon Straker/Pendulum Productions
Tony Greco

BRUCE SPRINGSTEEN
War
Bruce Springsteen & the E. Street Band Live/1975-85
Thrill Hill Productions
Arthur Rosato

AS OF Dec. 3, 1986

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

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	SNEAK PREVIEW VIDEOS	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION	LIGHT ROTATION
BON JOVI LIVING ON A PRAYER Mercury/PolyGram SNEAK JULIA COPE WORLD SHUT YOUR MOUTH Island LIGHT DEBBIE HARRY FRENCH KISSIN' Geffen BREAKOUT IRON MAIDEN STRANGER IN A STRANGE LAND Capitol BREAKOUT DON JOHNSON HEARTACHE AWAY Epic MEDIUM GRACE JONES I'M NOT PERFECT, BUT I'M PERFECT FOR YOU Manhattan LIGHT PAUL MCCARTNEY STRANGLEHOLD Columbia BREAKOUT MEGADETH PEACE SELLS BUT WHO'S BUYING Capitol LIGHT QUIET RIOT TWILIGHT HOTEL Epic BREAKOUT BRUCE SPRINGSTEEN WAR Columbia HEAVY STABILIZERS ONE SIMPLE THING Columbia LIGHT DWEEZIL ZAPPA LET'S TALK ABOUT IT Barking Pumpkin SNEAK	ERIC CLAPTON IT'S IN THE WAY THAT YOU USE IT Warner Bros. 4 JOHN FOGERTY CHANGE IN THE WEATHER Warner Bros. 4 FRANKIE GOES TO HOLLYWOOD WARRIORS OF THE WASTELAND Island 2 BOB GELDOF THIS IS THE WORLD CALLING Atlantic 5 KANSAS ALL I WANTED MCA 2 THE KINKS ROCK'N ROLL CITY MCA 3 STEVE MILLER BAND I WANT TO MAKE THE WORLD TURN AROUND Capitol 3 RIC OCASEK TRUE TO YOU Geffen 2 DAVID LEE ROTH THAT'S LIFE Warner Bros. 3 TINA TURNER TWO PEOPLE Capitol 5 PAUL YOUNG SOME PEOPLE Columbia 3	CINDERELLA NOBODY'S FOOL PolyGram 11 GENESIS LAND OF CONFUSION Atlantic 2 GEORGIA SATELLITES KEEP YOUR HANDS TO YOURSELF Elektra 7 BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA 11 *BILLY IDOL TO BE A LOVER Chrysalis 12 *HOWARD JONES YOU KNOW I LOVE YOU, DON'T YOU Elektra 7 *HUEY LEWIS & THE NEWS HIP TO BE SQUARE Chrysalis 5 *MADONNA OPEN YOUR HEART Sire/Warner Bros. 4 ROBBIE NEVIL C'EST LA VIE EMI 8 *BENJAMIN ORR STAY THE NIGHT Elektra 7 *PRETENDERS DON'T GET ME WRONG Warner Bros. 9 *ROD STEWART EVERY BEAT OF MY HEART Warner Bros. 7 SURVIVOR IS THIS LOVE Scotti Bros./CBS Associated 13 *TALKING HEADS WILD WILD LIFE Warner Bros. 5 TIMBUK 3 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES I.R.S. 15 VAN HALEN BEST OF BOTH WORLDS Warner Bros. 3 *WANG CHUNG EVERYBODY HAVE FUN Geffen 10	CHEAP TRICK IT'S ONLY LOVE Epic 4 THE ROBERT CRAY BAND SMOKING GUN PolyGram 4 DAVID & DAVID SWALLOWED BY THE CRACKS A&M 2 *DURAN DURAN NOTORIOUS Capitol 6 EUROPE THE FINAL COUNTDOWN Epic 23 *EURHYTHMICS THORN IN MY SIDE RCA 9 GLASS TIGER SOMEDAY EMI 6 CYNDI LAUPER CHANGE OF HEART Epic 3 OMD (FOREVER) LIVE AND DIE A&M 11 *RATT DANCE Atlantic 6 SMITHEREENS BEHIND THE WALL OF SLEEP Enigma 8 VINNIE VINCENT INVASION BOYZ ARE GONNA ROCK Chrysalis 5	BLACK'N'BLUE I'LL BE THERE FOR YOU Geffen 3 CHICAGO WILL YOU STILL LOVE ME Warner Bros. 5 FINE YOUNG CANNIBALS EVER FALLEN IN LOVE MCA 5 JANET JACKSON CONTROL A&M 4 LOVE & ROCKETS ALL IN MY MIND Big Time 5 JOHN PARR BLAME IT ON THE RADIO Atlantic 2 THE RAINMAKERS DOWNSTREAM Mercury/PolyGram 6 WORLD PARTY SHIP OF FOOLS Chrysalis 2	CROWDED HOUSE NOW WE'RE GETTING SOMEWHERE Capitol 2 DEAD OR ALIVE BRAND NEW LOVER Epic 6 DEPECHE MODE BUT NOT TONIGHT Warner Bros. 4 ARETHA FRANKLIN JIMMY LEE Arista 2 PET SHOP BOYS SUBURBIA EMI 7 GEORGE THOROGOOD NIGHT TIME EMI 4 WOODENTOPS GIVE IT TIME Columbia 4 ZEBRA CAN'T LIVE WITHOUT Atlantic 3	BIG AUDIO DYNAMITE C'MON EVERY BEATBOX Columbia 6 FASTWAY AFTER MIDNIGHT Columbia 4 GENE LOVES JEZEBEL DESIRE Geffen 7 PETER HIMMELMAN 11TH CONFESSION Island 4 ROBYN HITCHCOCK & THE EGYPTIANS RAYMOND CHANDLER EVENING Relativity 3 HUNTERS & COLLECTORS IS THERE ANYBODY IN THERE I.R.S. 4 JOAN JETT & THE BLACKHEARTS GOOD MUSIC Epic 4 MARTI JONES CHANCE IN A LIFETIME A&M 4 THE LUCY SHOW A MILLION THINGS Big Time 3 NEW MODEL ARMY 51ST STATE Capitol 3 PRICE-SULTON SHOTGUN SHY CBS 2 RAGE TO LIVE ENOUGH IS NEVER ENOUGH Bar None 2 SAXON NORTHERN LADY Capitol 2

* Denotes Sneak Preview Recurrent. ** MTV Exclusive. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

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CDs A Logical Crossover For Hi-Tech Consumers

BY KEN JOY

LOS ANGELES The compact disk, once the private domain of record retailers, is now making a remarkable crossover into some video stores, where retailers and distributors alike are reporting brisk sales.

'The video customer is a technological cowboy'

The key to the crossover success appears to lay in the hi-tech allure that CDs hold for VCR owners who also own CD players. While not all VCR owners also own a CD player, most consumers who own CD players do own VCRs. As a result, video retailers are discovering a ripe market among this upscale audience and are finding rapid acceptance for the addition of CDs to their inven-

tories.

"The video customer who buys CDs is a kind of a 'technological cowboy,'" says Gary Messenger, president of North American Video, which has successfully mixed CD and video titles in its newest Durham, N.C., store. "They are more affluent and are already acclimated to the technology, so the CD is a natural item for them to purchase while in an electronics-oriented environment like a video store."

Messenger expects to have CDs in six of the chain's 12 stores by the first of the year and is taking full advantage of promo racks from distributors for in-store promotion. He is also offering incentives to customers to buy CDs from his video stores rather than the record stores across the street.

"We sell our CDs below list and offer members of our video club a 10% discount on CD purchases," Messenger says, noting that many customers have joined the video club just to get the CD discount.

So ready, apparently, is the video retail market for the addition of

CDs that Schwartz Brothers specifically opened a CD division in June to market product to video stores (Billboard, May 10). Roger Sutton, general manager for the division, says, "We feel that the marriage of CDs and videos is a natural. And even though not every VCR owner has a CD player, the sell-through in most stores is very high."

Sutton says that 80% of his division's CD sales are to video stores and that sales are "brisk." "We open six to 10 new video retail accounts a day," said Sutton, noting that video stores are calling him and

not the other way around. "The retailers are realizing they can't survive on rentals alone, and it's a big plus for them to be able to get their video and CD titles from us," he adds.

There appears to be no typical profile of video retailers who are adding CDs to their inventories, as large video retailing chains along with small mom-and-pop stores across the country are selling the product to their customers in increasing numbers.

As with the proliferation of VCRs, the demographics of the av-

erage CD owner have changed rapidly in the last six months. As the prices have dropped on CD players they have become more affordable (especially to teen-agers), pushing up CD sales in all categories—not just the adult contemporary and classical categories that were the strong sellers in the beginning.

Ingram Audio is testing the CD-video store connection with a display rack, designed especially for promoting compact disk sales, that is proving popular with many retailers. Like Schwartz Brothers, In-

(Continued on page 47)

FOR WEEK ENDING DECEMBER 13, 1986

Billboard®

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
★ ★ NO. 1 ★ ★						
1	1	7	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	63	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	3	26	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
4	4	63	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
5	5	35	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
6	6	58	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
7	7	21	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
8	12	26	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
9	14	4	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
10	9	3	JIMINY CRICKET'S CHRISTMAS	Walt Disney Home Video 747	1986	19.95
11	11	5	THE UNSINKABLE DONALD DUCK	Walt Disney Home Video 478	1986	14.95
12	17	9	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
13	10	26	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
14	8	5	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
15	18	3	CANINE COMMANDO	Walt Disney Home Video 477	1986	14.95
16	19	5	MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	1983	14.95
17	20	9	A WALT DISNEY CHRISTMAS	Walt Disney Home Video 92	1981	19.95
18	15	25	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
19	13	54	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
20	25	59	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	17.98
21	NEW ▶		INHUMANOIDS THE EVIL THAT LIES WITHIN	Sunbow Productions Inc. Hi-Top Video HT 0006	1986	24.95
22	23	12	CARE BEARS II: A NEW GENERATION	RCA/Columbia Pictures Home Video 6-20682	1986	79.95
23	24	38	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
24	16	25	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
25	21	35	RAINBOW BRIDE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95

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

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.

A TIME FOR MIRACLES

Kate Mulgrew, Lorne Greene, Rossano Brazzi

◆♥ Charter Entertainment 90169/SBI/\$59.95

A WOMAN OF DISTINCTION

Rosalind Russell, Ray Milland, Edmund Gwenn

◆♥ RCA/Columbia 0708/SBI/\$69.95

ALAKAZAM THE GREAT

Animated

◆♥ HBO/Cannon 9976/SBI/\$29.95

ALL CREATURES GREAT AND SMALL

Christopher Timothy, Robert Hardy, Peter Davidson

◆♥ Playhouse 3718/SBI/\$39.98

APOLOGY

Leslie Ann Warren, John Glover, Peter

Weller

◆♥ HBO/Cannon 9975/SBI/\$79.95

CENTURIONS

Animated

◆♥ Children's Video Library 1548/SBI/\$29.95

COBRA

Sly Stallone

◆♥ Warner 21874/IDC America/\$34.98

DARKTOWN STRUTTERS

Trina Parks, Edna Richardson, Betty Sweet

◆♥ Charter Entertainment 90135/SBI/\$59.95

DEATH ON THE NILE

Peter Farrow, David Niven

◆♥ HBO/Cannon 1035/SBI/\$29.95

el.51

DESERT BLOOM

Jon Voight, JoBeth Williams, Ellen Barkin

◆♥ RCA/Columbia 0689/SBI/\$79.95

THE DEVASTATOR

Richard Hill, Katt Shea, Crofton Hardester

◆♥ MGM/UA 0988/SBI/\$79.95

ENDLESS NIGHT

Hayley Mills, Britt Ekland, George Sanders

◆♥ HBO/Cannon 1424/SBI/\$29.95

EVIL UNDER THE SUN

Peter Ustinov, Jane Birkin, James Mason

◆♥ HBO/Cannon 1080/SBI/\$29.95

(Continued on page 46)

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or contact any Billboard sales office worldwide



Design: Barbara Cold

MUSIC PLUS ADDS VIDEO

(Continued from page 33)

"We sold a tremendous number of Bruce Springsteen box sets on the LP. In fact, the LP outsold the cassette and the compact disk by far."

Fogelman said laser videodisks represent "a great technology. We keep thinking it's going to happen, and it hasn't happened until now because the player base is really small out there... Now we're starting to see combo players that will handle the CD and the LaserVision."

Asked if he foresees a future for the cassette single, Fogelman replied, "I do, because there's such a strong cassette market out there."

"Manufacturers say they keep losing the amount of 7-inch business that they do (Billboard, Dec. 6). The 12-inch business is the new single. I'm not sure if it's going to be a cassette with only one or two cuts."

While Fogelman termed Motown's release of midline catalog LPs as CD twofers "a pretty ingenious move," he said he foresees few other labels following suit: "I think there's too much greed, to tell you the truth. They make too much money the other way. I can sell a CBS midline like Bruce Springsteen for \$3.99 LP or cassette and the same title for \$12.99 on CD. Kind of strange."

A number of questions touched on nuts-and-bolts retail issues. Asked whether he had experienced any pressure from special-interest groups attempting to control the type of product sold in his stores, he replied, "I've had a couple of landlords try to put pressure on me, and we've been able to negotiate out of that. I've never had any problem with audio, and I've never really had any problem with video, either."

Fogelman said that while Music Plus does stock X-rated videocassettes, "we don't blast it out; we don't make a big thing about it. It's just another category. We keep everything on its spine, and we try to keep it far away from other aspects that we have in the store. I was quite nervous about it when we first started dealing with X-rated videos... [but] in over two and a half years of handling this product, I haven't had one complaint."

Fogelman said that he doesn't believe video retailers should worry about the still-developing bookstore market for such new CD configurations as CD-I, CD-V, and CD-ROM.

"There's a lot of room out there," he said. "I don't think that retailers are going to lose our niche or our hold on the CD market."

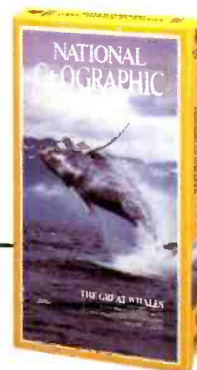
Fogelman gave a thumbs down to malls and a thumbs up to superstore consolidation.

"We recognized that the mall customer was a passive customer, and we weren't interested in the passive customer," he said.

Calling the superstore "the best concept," Fogelman noted that three of the four Music Plus shopping center locations that once housed separate record and video stores have now consolidated into one superstore.

Asked if Show Industries is contemplating any acquisitions to continue its corporate growth, Fogelman said, "It's been my belief up to now that I could usually do it cheaper and better by starting from scratch than by buying somebody's past mistake or whatever."

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Approx. 60 Minutes.

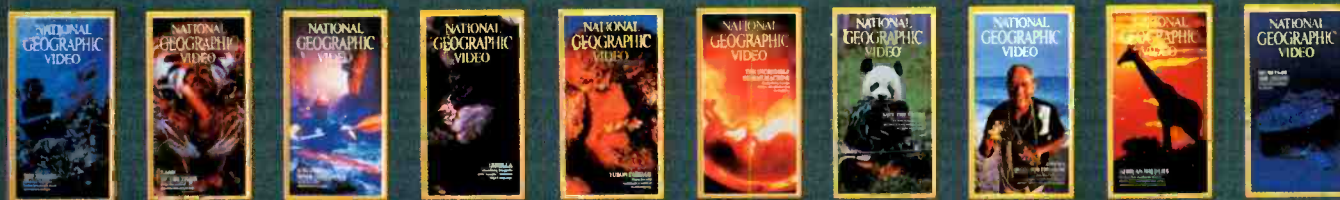
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VHS: VA1057; Beta: VB1057;
Approx. 60 Minutes.

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VIDEO RELEASES

(Continued from page 43)

FLOWER STORIES

Animated

♥ Family Home Entertainment 21485/SBI/\$14.95

FUNNY LADY

Barbra Streisand

♣ RCA/Columbia 21876/IDC America/\$34.95

GUN FURY

Rock Hudson, Donna Reed, Phil Carey

♥ RCA/Columbia 0687/SBI/\$69.95

HARDBODIES II

Brad Zolut, Fabiana Udenio

♥ RCA/Columbia 0706/SBI/\$79.95

INDIANA JONES AND THE TEMPLE OF DOOM

Harrison Ford

♣ Paramount 21833/IDC America/\$39.95

JO JO DANCER: YOUR LIFE IS CALLING

Richard Pryor

♣ RCA/Columbia 21878/IDC America/\$29.95

THE JOLSON STORY

Al Jolson

♣ RCA/Columbia 21875/IDC America/\$34.95

MANHATTAN PROJECT

John Lithgow, Christopher Collet

♥ HBO/Cannon 3907/SBI/\$79.95

THE MARRIAGE OF MARIA BRAUN

Hanna Schygulla

♥ RCA/Columbia 0718/SBI/\$69.95

THE MIRROR CRACK'D

Elizabeth Taylor, Rock Hudson, Kim Novak

♥ HBO/Cannon 1054/SBI/\$29.95

MORE ROOBARR

Animated

♥ Family Home Entertainment 23519/SBI/\$14.95

PRETTY IN PINK

Molly Ringwald, Andrew McCarthy

♣ Paramount 21888/IDC America/\$29.95

THE PURSUIT OF HAPPINESS

Michael Sarrazin, Barbara Hershey, E.G. Marshall

♥ RCA/Columbia 0707/SBI/\$69.95

ROSIE

Sondra Locke, Tony Orlando, Katherine Helmond

♥ USA Home Video 1089/SBI/\$39.95

SALVADOR

James Woods, Jim Belushi, John Savage

♣ Vestron 21902/IDC America/\$39.95

SILK

Cec Verrell, Bill McLaughlin, Fred Bailey

♥ MGM/UA 0987/SBI/\$79.95

SIR PRANCELOT

Animated

♥ Family Home Entertainment 24734/SBI/\$14.95

THE SKI BUM

Zalman King

♥ Charter Entertainment 90060/SBI/\$59.95

STAR TREK: THE CAGE

William Shatner

♣ Paramount 21887/IDC America/\$39.95

TALES OF BEATRIX POTTER

Animated

♥ HBO/Cannon 3902/SBI/\$29.95

TAMMY WYNETTE

Tammy Wynette

♣ Vestron 21904/IDC America/\$34.95

TURTLE DIARY

Ben Kingsley, Glenda Jackson

♣ Vestron 21901/IDC America/\$34.95

VIETNAM: REMEMBER

Documentary

♥ MPI MP 1082/\$39.95

VIETNAM: THE SECRET AGENT

Documentary

♥ MPI MP 1352/\$29.95

VIETNAM: THE WAR AT HOME

Documentary

♥ MPI MP 1353/\$29.95

VIETNAM: IN THE YEAR OF THE PIG

Documentary

♥ MPI MP 1195/\$39.95

VIOLETS ARE BLUE

Sissy Spacek, Kevin Kline

♣ RCA/Columbia 21859/IDC America/\$29.95

WHITE CHRISTMAS

Bing Crosby, Danny Kaye

♣ Paramount 21887/IDC America/\$39.95

THE WONDERS OF ALADDIN

Donald O'Connor, Vittorio De Sica

♥ Charter Entertainment 90134/SBI/\$59.95

TAMMY WYNETTE IN CONCERT

Tammy Wynette

♥ Vestron MusicVideo 1061/\$29.95

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacture, 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.

TOP VIDEOCASSETTES RENTALS™

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	4	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG
2	2	10	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
3	16	3	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9982	A. Schwarzenegger	1986	R
4	4	7	THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
5	6	8	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13
6	3	12	OUT OF AFRICA ▲◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
7	NEW▶		COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R
8	5	7	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
9	7	10	F/X ▲	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
10	14	3	LEGEND	Universal City Studios MCA Dist. Corp. 80193	Tom Cruise Tim Curry	1986	PG
11	17	2	SPACECAMP	ABC Motion Pictures Vestron 5174	Kate Capshaw Lea Thompson	1986	PG
12	8	4	POLICE ACADEMY 3: BACK IN TRAINING	Warner Bros. Inc. Warner Home Video 20022	Steve Guttenberg Bubba Smith	1986	PG
13	9	6	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G
14	18	2	THE GODS MUST BE CRAZY	Playhouse Video 1450	Marius Weyers Sandra Prinsloo	1984	PG
15	12	5	MURPHY'S LAW	Cannon Films Inc. Media Home Entertainment M849	Charles Bronson	1986	R
16	19	3	THE TRIP TO BOUNTIFUL	Island Pictures Embassy Home Entertainment 1341	Geraldine Page	1985	PG
17	10	4	AT CLOSE RANGE	Orion Pictures Vestron 5170	Sean Penn Christopher Walkin	1986	R
18	20	9	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R
19	11	9	WILDCATS	Warner Bros. Inc. Warner Home Video 11583	Goldie Hawn	1986	R
20	13	5	HIGHLANDER	HBO/Cannon Video TVA3761	Christopher Lambert Sean Connery	1986	R
21	21	4	LUCAS	CBS-Fox Video 1495	Corey Haim Kerri Green	1986	PG-13
22	15	11	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	PG-13
23	25	5	SANTA CLAUS THE MOVIE	Media Home Entertainment M846	Dudley Moore John Lithgow	1985	PG
24	24	11	YOUNG SHERLOCK HOLMES	Amblin Entertainment Paramount Home Video 1670	Nicholas Rowe Alan Cox	1985	PG-13
25	28	18	MURPHY'S ROMANCE ◆	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13
26	NEW▶		BORN AMERICAN	Continental Video CT 1085	Mike Norris	1986	R
27	27	8	AMERICAN ANTHEM	Karl Lorimar Home Video 386	Mitch Gaylord Janet Jones	1986	PG-13
28	22	27	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
29	23	8	8 MILLION WAYS TO DIE ●	CBS-Fox Video 6118	Jeff Bridges Rosanna Arquette	1986	R
30	36	21	THE JEWEL OF THE Nile ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG
31	34	3	UNDER THE CHERRY MOON	Warner Bros. Inc. Warner Home Video 11605	Prince	1986	PG-13
32	NEW▶		POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13
33	29	5	BAND OF THE HAND	Tri-Star Pictures RCA/Columbia Home Video 6-20709	James Remar John Cameron Mitchell	1986	R
34	30	17	IRON EAGLE ▲	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13
35	33	31	COCOON ▲	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
36	37	25	JAGGED EDGE ▲◆	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R
37	38	2	CRAWLSPACE	Empire Pictures Lightning Video 9943	Klaus Kinski	1986	R
38	35	2	THE QUIET EARTH	CBS-Fox Video 3042	Bruno Lawrence Alison Routledge	1985	R
39	31	10	CRITTERS	New Line Cinema RCA/Columbia Home Video 6-20666	Dee Wallace Stone M. Emmet Walsh	1986	PG-13
40	26	10	CROSSROADS	RCA/Columbia Pictures Home Video 6-20665	Ralph Macchio Joe Seneca	1986	R

◆ 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.

Request Offers Pay Service Firm Creates Stir At Cable Show

ATLANTIC CITY, N.J. Targeting video rental stores as its competition, Request Television's pay-per-view narrow-cast service attracted wide attention during the Atlantic Cable Show, which was held here recently at Convention Hall.

The 1-year-old, New York-based firm claims that rental shops often do not have enough copies of a popular movie to satisfy customer demand. Thus, at a cost of \$3-\$5 per movie, Request Television allows subscribers to order specific movies for home viewing from their local cable company.

The interactive service provides viewers with a monthly catalog of available titles; customers order their movies from home via telephone. If more than one household selects the same movie, the program is simultaneously fed to the homes.

Among the advantages that Request Television offers are that it cannot run out of films and it elim-

inates having to drive out to pick up or drop off videocassettes.

A company official admits to a drawback: start-up costs. Some cable services have complained about the required cost of maintaining a phone staff 20 hours a day. Request's system would also cause many cable companies to buy and install more sophisticated converters than they now employ, which again means additional expense.

Claiming an account list of 75 cable operators nationwide, a Request spokesman says Cablertainment of New Jersey will add the system within the next few months, first in Brigantine and possibly also in bordering Atlantic City.

The fifth annual trade-only Atlantic Cable Show hosted some 140 exhibitors from Pennsylvania, Maryland, New Jersey, Delaware, and New York during the four-day meet.

MAURIE H. ORODENKER

CDS CROSS OVER FOR HI-TECH CONSUMERS

(Continued from page 43)

gram's CD and cassette division is well-positioned to service the video retail market because sister division Ingram Video is a major distributor for such outlets.

"Even though the concept of selling something is still new for many video stores—especially nonvideo product—I think CDs are a logical addition to video store inventories," says Jim Parker, vice president and general manager of Ingram Audio. "As the market matures and retailers become more sophisticated in their marketing, the CD is going to enable them to get much more for their marketing dollar."

Although CDs were only added to Ingram product mix in May, Parker expects to fully expand its classical and new age catalog to include all music genres by early 1987. "The logical tie-in with CDs in video stores is the motion picture soundtrack, and we're gearing up to provide video retailers an excellent

source for that product."

If there is a major obstacle to overcome in this market, it comes in the lack of expertise on the part of video clerks in regard to compact disks: "They [video clerks] just don't know enough about the CD product to adequately promote it to their customers," says North American Video's Messenger. "If you have a video-only employee, you're not going to sell any CDs. You have to hire record people who can also sell video, not the other way around. The record business is just a different world from video, and you can't expect them to tie in as easily as you would assume."

"Nor can you expect video stores that aren't doing a good job of selling videos to do a good job of selling CDs," says Schwartz's Sutton. "It's an educational process because they're not record people... but they're learning."

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Billboard Panel Sees Benefits To Laserdisk Editing

BY STEVEN DUPLER

NEW YORK Hard-disk-based video editing systems are starting to have a powerful creative and economic effect on music video productions, say video producers and technical experts.

High-definition television (HDTV), another new technology not yet in popular use, also has great cost-saving and creative potential.

'The number of hours spent in postproduction is drastically reduced'

These were some of the conclusions reached by the "Technological Innovation And Creative Evolution" panel at the Eighth Annual Billboard Video Music Conference, held in Los Angeles Nov. 20-22.

Gary Guttierrez, co-founder of Colossal Pictures, said he has worked with laserdisk for off-line editing at Spectra Image in Los Angeles and was "surprised" to find that disk-based editing is similar to film editing in its "instant access" capabilities.

"Being able to view the images instantly is an incredible aid to creativity," said Guttierrez. "In conventional 3/4-inch tape editing, you're sitting and waiting while

you fast-forward and rewind, and ideas tend to get muddled."

Laserdisk editing systems, such as the custom setup at Spectra Image, and other systems, like Lucasfilm's EditDroid, are also money savers.

"When the clock is ticking and all that money is just screaming out of your wallet, time is an important thing," Guttierrez continued. "You're juxtaposing images, trying to find the most interesting relationships. With laserdisk, it's no big deal to make those continual small adjustments. And since it's done so quickly, the number of hours spent in postproduction is drastically reduced."

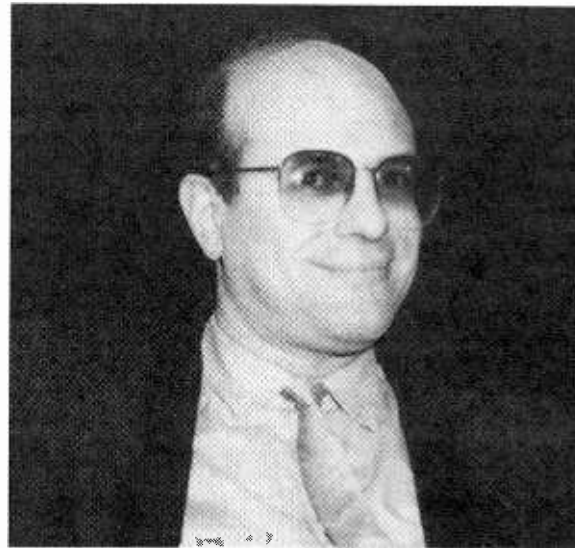
HDTV, the 1,125-line high-resolution video standard, has just been used for the first time on a music video shoot for PolyGram act Cameo (Billboard, Dec. 6).

Producer/rep Stuart Samuels, who works with director Zbigniew Rybczynski, said that shooting in HDTV can shave as much as 30%-40% off postproduction costs and give a look similar to 35mm film.

"Ultimate, paint boxes—all the toys—can be used live while you're doing the video," Samuels said. "Thus, you don't have to go to the expense and trouble of using an optical lab to achieve these kinds of effects, as you do when shooting in 35mm."

"George Lucas could have used this system to shoot 'Star Wars' and gotten for \$5 million what he spent \$50 million on."

Rybczynski is shooting another HDTV clip—this one for John Len-



Among the experts serving on the "Technological Innovation and Creative Evolution" panel were producer Stuart Samuels, at left, and Gary Guttierrez of Colossal Pictures. (Photos: Attila Csupo)

non's "Imagine." The clip was commissioned by Yoko Ono.

And on the consumer side, another disk technology—the laser videodisk—is seen as having a stronger market potential for the coming decade than its lackluster sales performance in the U.S. so far would indicate.

Ron Rich, president of Pioneer Artists, said that the laserdisk has taken off in Japan in a big way. There are about 10 companies manufacturing and distributing the software there, he said, and the laserdisk recently surpassed the videocassette in sales by a margin of almost 2-1.

Asked why the videodisk has yet to catch on in the U.S., Rich cited confusion about the format—particularly the difference between

the laserdisk and the ill-fated CED format—as one reason. Another is the rapid and widespread VCR penetration and the lower price points brought about by the surge.

But, said Rich, Pioneer is opti-

'Time is an important thing'

mistic that the combination compact disk/laserdisk player, which he says will soon be selling for \$500-\$600, will create a strong consumer demand for the format.

Also, said Rich, "Most industry research I've seen says that people are not using their VCRs to record programs much. Who really time-shifts anymore, anyway?"

Angus Margerison, general manager of Virgin Vision, the home video arm of Virgin Ltd., was also bullish on laserdisk's future. One advantage he cited was the speed with which the disks can be duplicated, "as opposed to 8mm, which is done now largely in real time." Margerison also noted that "videocassettes are clumsy and difficult to store compared to videodisks. "Instant access to any track and much higher picture quality are attractive features to the consumer as well," he added.

Other panelists included computer animator John Kennedy of Pyrate Communications Inc., Peter Blachley of Picture Music International, and moderator Kevin Dole, a director with Eye in the Village.

Musicians Learn Varied Skills Free Seminars Held

CHICAGO Six free Sound Advice seminars aimed at educating local musicians to various aspects of the music industry are being presented by the Midwest Recording Arts Foundation and the Chicago Office of Film and Entertainment. Half the seminars center around pro audio topics.

The seminars alternate locations between two Guitar Center stores, one on Chicago's North Side and the other on the South Side, according to Lois Roewade, project coordinator for the Midwest Recording Arts Foundation. The first session, "Cassette Critique," took place Nov. 12 at the South Side Guitar Center and featured an open audition for local musicians' cassettes.

Panelists critiquing the tapes included Peter Leonardi, chief engineer for Chicago-based studio Pierce Arrow Recorders; Sigidi, a songwriter and producer who has worked with Ahmad Jamal and Donald Byrd; and Jerry Soto, owner of Chicago's Soto Sound Studios.

The second seminar, "Home Recording From High Tack to Hi-Tech," is scheduled for Tuesday

(9) at the Guitar Center North. Featured panelists are Gary Khan, owner of Khan Audio Systems and chief engineer at Chicago-based Lincoln Park Recorders; Jeff Murphy, lead guitarist of former Elektra band Shoes, which began its career in a home studio; and Jim "Jumbo James" Phillips, member of local band Blue Moves and operator of a 4-track home studio.

The final seminar, slated for May, will feature a discussion called "Trouble Shooting Equipment," which Roewade describes as "learning about the guts of the equipment in order to make minor repairs." Other sessions deal with setting up publicity and promotional materials, getting booked in area clubs, and securing management. These sessions are scheduled for February, March, and April, respectively.

Funding for the Midwest Recording Arts Foundation is provided by the Illinois Arts Council, Chicago Office of Fine Arts, Ampex Corp., Universal Recording Co., Streeterville Studios, Alligator Records, and entertainment attorney Jay B. Ross.

NEW YORK

CARIBBEAN ARTIST BARRON was in at Brooklyn's Sound Heights overdubbing his "Full Of Fire" EP on B's Records. Background vocals were supplied by Glenda Ifill and Janet Alleyne. Hue Loy was producing. Vince Traina was at the board, with Matt Malles and Christine Raymond assisting. Also there, in a rock/rap groove, was In-N-Out, overdubbing additional vocals on its singles "What Do You Do" and "Skeleton Bop." Producing and engineering was Blaise Castellano, with Mary Ellen Jones and Raymond assisting. And Hawk returned for MIDI sampling and synth overdubs on its latest single, "Reign Supreme." The group's publicist, Anthony Brando, assisted with production. Traina engineered, with assistance from Hugh Ffrench and Howard Clarke. Finally, Daisann McLean, aka Lady Complainer, was in overdubbing her Calypso single "I Can't Take That," to be released on her own label. Castellano was at the console. Wayne Koehler and Louis Lofredo were assisting.

Audio Track

Van Gibbs and Edison were editing a rap tune for Essence, billed as "Brooklyn's No. 1 beat-box," in that borough's Rawlston Recording. Also laying tracks there: Nigerian-born Aquai. Tom Weber and Franklyn Grant are at the board. And finally, Al Baptiste is producing three singles for his band, X Press. Grant is engineering, with George Mayers Jr. assisting.

Ellen Burnfeld was in at D&D completing tracks for her upcoming album. Ann Bryant was producing; Doug Grama and Michael Rogers were at the desk. Also there, Michael Baker and Axel Kroll were in remixing "Sweet Murder" for RCA's the Blow Monkeys. Grama was at the console. Finally, Dennis Brown was in finishing covers of three Bob Marley tunes: "No Woman No Cry," "Could You Be Loved," and "Pimpers Paradise." Producing the sessions was Marty Celay. Rogers was engineering.

LOS ANGELES

GENERAL PUBLIC WAS in recently at Larrabee Sound working on the 12-inch version of its I.R.S. single "In Conversation." Steve

Beltran was producing, and Keith Cohen was at the desk. Elmer Flores assisted. Also there, Marlon Jackson was in mixing "The Chosen One," which will be on the soundtrack to Eddie Murphy's new movie, "The Golden Child." Jackson was co-producing with Winston Johnson. Dennis MacKay was at the board, with John Hegedes assisting. Additionally, Jellybean Benitez was in producing his latest release for Chrysalis. Eddie Delena was at the console, assisted by Jeff Lorenzo. Finally, Jesse Johnson was in producing an album for A&M. Randy Tominaga was engineering. Sabrina Buchanek and Flores were assisting.

Film composer Tom Newman was in at Image recording the underscore for "Light Of Day," TriStar's new release starring Michael J. Fox. John Vigran was at the desk, with Steve Krause assisting. Also there, Bobby Vinton has been working on his new album. Barney Perkins was at the board. In Studio B, Peter Bunetta and Rick Chudacoff were working on the soundtrack to Blake Edwards' upcoming "Blind Date." Ron DaSilva engi-

(Continued on page 50)

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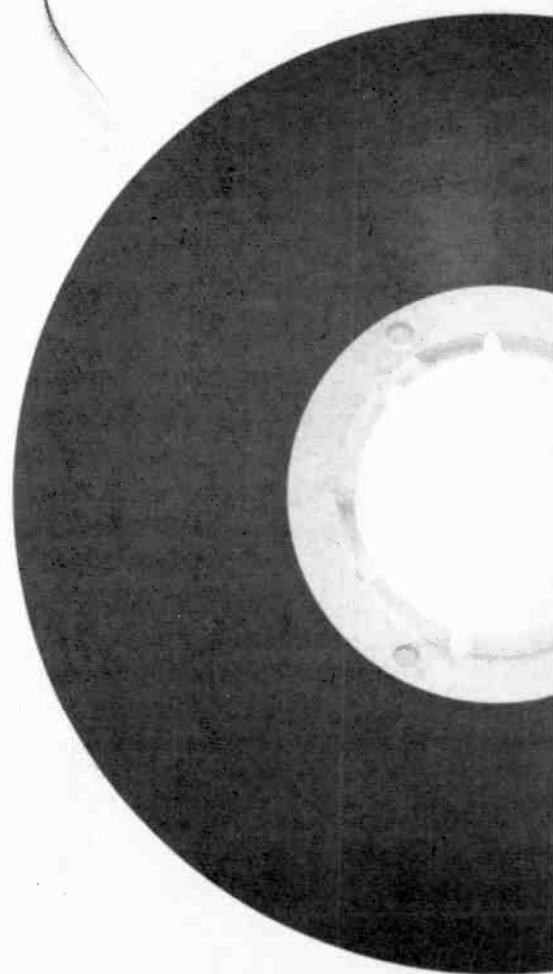
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Sound Investment

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

PAINTING THE TOWN: Unitel Video's Hollywood branch has installed a new Paintbox suite. The move is the latest in a series of upgrades to the facility, including the addition of a third off-line editing suite, a second telecine edit controller, and the acquisition of a mobile production unit. The Paintbox has already had its first workout: **Mark Freedman Productions** used the suite for the "Nobody's Fool" clip by PolyGram act Cinderella. Another recent client was broadcast design firm **GRFX**, which used the Paintbox for a number of TV projects.

BREAKING NEW GROUND: Business has been good for **Media Productions'** Fort Lauderdale, Fla., video facility. So good, in fact, that the company has opened a second plant in Pompano Beach. The new facility is part of a two-phase expansion program, says Media, which will be completed early next year. The finished product will include two sound stages, four edit suites, computer graphics, and a variety of equipment and services.

LEARN ABOUT POST: TVC Vid-

eo Inc. of New York is hosting a series of free technical seminars designed to help update ad agency producers on the latest developments in video postproduction technology. The one-hour seminars started at the beginning of December and run through the winter. Spotlights during the classes will be three new postproduction developments: the Sunburst color-correction system; the Sync Smart system; and the Auto Conform system. For information and registration, contact **Michael**

Marlowe at 212-599-1616.

DUPING DEAL: Mediatech West in Hollywood has been chosen by **Lionheart Television International** as its primary duplication and storage facility. The firm's current programming library will be relocated from its present duplicating service in Detroit to Mediatech West by the end of January.

Edited by **STEVEN DUPLER**

AUDIO TRACK

(Continued from page 48)

needed.

Keta Bill was in at Redwood's **Drone** tracking for an upcoming radio show on KPIX. **Brett Brown** was at the desk.

In Sausalito, at the **Plant**, **Zakir Hussain & the Rhythm Experience** were in completing their upcoming Aspen release. Also involved in the project were **Narada Michael Walden** and **Mikey Hart**. Producing the sessions were **Hussain** and **Anthony Hindson**. **Gordon Lyon** engineered, with **Stephen Hart** assisting. Also there, **Tony Prophet** finished mixing a demo. **Alan Glass** helped in the production. **Maureen Droney** was at the desk. **Tom Sadzeck** assisted. And finally, the

Dates, in from Santa Cruz, completed tracking and overdubbing their latest. **Bob O'Neil** and **Jim Thompson** were producing. **Jeffrey Norman** was at the board, with **Rob Beaton** assisting.

OTHER CITIES

NRBQ WAS IN at Philadelphia's **Warehouse**, where project engineer **Bill Scheniman** was mixing tracks for the group's upcoming **Twin/Tone** release. Also there, **Westwood One's** mobile production unit was completing vocal tracks for a **Journey** radio broadcast. **Biff Daves** and **Chester Ciani** were at the board for the live recording, which was done in Detroit and Philly. Finally, producer **Lance Quinn** was in finishing tracks for **Myles Goodwyn's** upcoming **Aquarius/Capitol** project. At the desk were **Obie O'Brien** and **Nick Didia**.

Heavy metal band **Nantucket** was in at Rockville, Md.'s **Omega** mixing live concert tracks. **Jack Knepley** was at the desk. **Steve Ward**, a "Star Search" winner and Air Force rocker with **Spectrum**, was also there, working on his upcoming solo album. **Bill Brady**, studio manager, was co-producing.

Visions was in at Cincinnati's **Fifth Floor** working on its latest for PolyGram. The group was producing itself. **Robin Jenney** and **Steve Moller** were at the console, with **Phil Renghia** assisting.

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

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GOSPEL

by Bob Darden



This is the second of a two-part interview with singer/songwriter/guitarist Darrell Adams. Adams recently released the folk-based album "Home," which is appearing on a number of year-end top 10 lists. The Louisville, Ky., native has appeared on "Prairie Home Companion" a number of times in the past year.

ADAMS HAS BEEN contemplating an expansion of his music in recent days. In the past he has traveled alone with his guitar.

"I hope to include another guitar player after the first of the year," he says. "That will give me a little more flexibility and variety in what I can do. Before I've pretty much played guitar to accompany what I sing. But some of the stuff I'm working on now needs a little more music behind it. So, in the next couple of

Darrell Adams decides to expand his sound

months I'll be working with a fine guitarist from Louisville, Blake Ragsdale."

He's also currently working on a follow-up to "Home."

"It's going to contain my kind of gospel music," he says. "That's not necessarily the title of an identifiable style but more to describe an empathy with folks that kind of have been left out in the current religious music industry. These are story songs, songs where the Kingdom of God breaks through—Harry Chapin-

type stuff.

"It won't be quite as identifiable as gospel as the previous releases have been. It'll be more of—gee, I don't know how to classify it—'artist observation songs' about real people.

"I'll also have some more songs by songwriter Richard Vinson [who wrote the classic "Joseph's Song" from "Home"]. He wrote some really good stuff. One in particular is 'Song Of Stone.' It's about the Viet Nam Memorial and boy is it powerful. The chorus goes: 'Talk to me no more of just wars/What justice decided what name would go upon this stone?'"

Adams' career has been growing at a slow but steady pace. He has released two previous albums ("Songs & Hymns" and "God! What A World"), has been featured on a number of gospel and country television shows (including "Hee Haw," where he sang a tribute to the late Grady Nutt), plays more than 100 concerts per year, and has been featured on "Prairie Home Companion" four times.

"I understand I may be on the show again soon, but it hasn't been confirmed," he said. "I have a healthy respect for Garrison Keillor. I don't know what it is he's seen in me, but it is such a fun show to do. I respect the great integrity he obviously has. Garrison has a great gift of telling us who we are."

And through it all, Adams has maintained a remarkably healthy outlook on a career that began at Southern Baptist Theological Seminary in the mid-'70s.

"In recent years there has been a peace about what I'm doing that lately has been coming to me more and more," he says.

JAZZ BLUE NOTES

by Peter Keepnews



MIXED SIGNALS regarding the status of jazz in Eastern Europe have emanated from Czechoslovakia in recent weeks. On the one hand, six Czech jazz musicians were arrested under circumstances the International Jazz Federation (IJF) deems questionable; on the other hand, the cities of Prague and Bratislava both recently hosted large-scale jazz festivals boasting major international names.

Billboard's Mike Hennessey reports that the IJF has expressed its "deep concern" over the arrest and imprisonment, on charges of illegal trading, of six members of the jazz section of the Czech Musicians' Union. The charges relate to the jazz section's continued sale of its cultural publications. The Czech Ministry of the Interior officially abolished the union's jazz section a year ago.

IJF president Charles Alexander said in a statement that the federation, which represents numerous jazz organizations worldwide, is "fully satisfied" that there is no evidence that any of the persons arrested, who have now been in prison for more than three months, made any financial gain from their activities. While declining to take a stand on questions of law in Czechoslovakia, Alexander said the IJF is concerned about the extreme measures adopted against people whose activities have been directed toward a wider appreciation of culture and the arts.

While the IJF was expressing the hope that the authorities will allow the jazz section to be "one of the positive forces in the continuing development of Czechoslovakian jazz life," Czech jazz fans were being entertained by the likes of Herbie Hancock, Betty Carter, and John Scofield at the 16th Prague International Jazz Festival—and, a week later, by Lester Bowie's Brass Fantasy, Bobby McFerrin, and Flora Purim & Airto Moreira at the 12th annual Bratislava

Jazz Days. The moral of this story? Things may be rocky for jazz musicians behind the Iron Curtain from time to time, but the music still has a home there.

ONE OF THE MOST UNUSUAL jazz books ever published—and one of the best—has just hit the market. "Celebrating Bird: The Triumph Of Charlie

Czechs and balances behind the Iron Curtain

Parker" by Gary Giddins (Beech Tree/William Morrow, \$15.95) is unusual in that it's a hybrid—part coffee-table book, part scholarly essay. It's good because the photographs, many of them previously unpublished, are carefully chosen and organized. The essay is informative, moving, and beautifully written.

As his title suggests, Giddins does indeed celebrate Parker, but his text is hardly a study in idolatry. Like all good biographers—and, despite its modest length, his well-researched essay does qualify as a biography—he gives us his subject whole, emphasizing Parker's genius as a musician without glossing over or sensationalizing his legendary self-destructive streak. What emerges is a three-dimensional portrait of one of the greatest jazz musicians of all time, as exciting to read as it is to look at. (The bulk of the credit for the book's visual appeal presumably goes to Toby Byron, who is listed as "producer.")

As Giddins himself graciously notes, Stanley Crouch has been hard at work for years on an extensive, full-length Parker biography. This book should whet Bird fanciers' appetites for that one. It is also more than capable of standing on its own.

FOR WEEK ENDING DECEMBER 13, 1986

Billboard

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TOP INSPIRATIONAL ALBUMS™

Compiled from a national sample of retail store and one-stop sales reports.				
THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	37	SANDI PATTI WORD WR 8325/A&M	★ ★ NO. 1 ★ ★ 33 weeks at No. One MORNING LIKE THIS
2	3	17	AMY GRANT MYRRH SP 3900/WORD	THE COLLECTION
3	2	25	MICHAEL W. SMITH REUNION WR 8332/A&M	THE BIG PICTURE
4	4	13	PETRA STAR SONG 7-102-07386-0/WORD	BACK TO THE STREET
5	5	57	SANDI PATTI IMPACT RO 3910/BENSON	HYMNS JUST FOR YOU
6	6	13	STEVE GREEN SPARROW SP 1120	FOR GOD AND GOD ALONE
7	8	5	DEGARMO AND KEY POWER DISC PWR 01087/BENSON	STREET LIGHT
8	NEW ▶		STRYPYER ENIGMA 82339-1	TO HELL WITH THE DEVIL
9	15	181	SANDI PATTI ● IMPACT RO 3818/BENSON	MORE THAN WONDERFUL
10	7	77	AMY GRANT ● WORD SP 5060/A&M	UNGUARDED
11	19	5	STEVE CAMP SPARROW SPR 1129	ONE TO ONE
12	13	117	SANDI PATTI IMPACT RO 3884/BENSON	SONGS FROM THE HEART
13	9	45	CARMAN WORD WR 8321/A&M	THE CHAMPION
14	17	21	DENISE WILLIAMS SPARROW 1121	SO GLAD I KNOW
15	10	9	GREG VOLZ MYRRH 7-01-684638-5	THE RIVERS RISING
16	21	5	SECOND CHAPTER OF ACTS LIVE OAKS 7-010-00721-7/WORD	HYMNS
17	24	5	CHRIS EATON REUNION WR-8349/A&M	VISION
18	14	65	STRYPYER ENIGMA 72077-1	SOLDIERS UNDER COMMAND
19	16	5	CARMAN POWER DISC PWR 01086/BENSON	A LONG TIME AGO
20	NEW ▶		PHILIP BAILEY MYRRH 7-01-683406-9/WORD	TRIUMPH
21	11	73	STRYPYER ENIGMA E-1064	THE YELLOW AND BLACK ATTACK
22	NEW ▶		MESSIAH PROPHET PURE METAL 790-060-0477/REFUGE	MASTERS OF THE METAL
23	12	17	WHITE HEART SPARROW SP 1128	DON'T WAIT FOR THE MOVIE
24	31	81	RUSS TAFF MYRRH SP 751/A&M	MEDALS
25	NEW ▶		KATHY TROCCOLI REUNION 7-010-01412-4/WORD	IMAGES
26	20	25	BRYAN DUNCAN LIGHT 7-11-5709122/LEXICON	HOLY ROLLING
27	25	5	BRENTWOOD SINGERS BRENTWOOD R25027	KIDS SING PRAISE
28	23	9	A.D. SPARROW SPR 5406	RECONSTRUCTION
29	NEW ▶		SAINT PURE METAL 790-060-0493/REFUGE	TIMES END
30	33	73	STEVE GREEN SPARROW ST 41022/CAPITOL	HE HOLDS THE KEYS
31	22	13	LARNELLE HARRIS BENSON RO 3956	FROM A SERVANTS HEART
32	30	145	AMY GRANT ● WORD SP 5058/A&M (CD)	STRAIGHT AHEAD
33	32	21	MATHEW WARD MYRRH 7-01-000521-4/WORD	ARMED AND DANGEROUS
34	37	41	WAYNE WATSON DAYSRING 7-01-413501-5/WORD	GIANTS IN THE LAND
35	29	230	AMY GRANT ▲ WORD SP 5056/A&M (CD)	AGE TO AGE
36	18	25	FIRST CALL STAR SONG 7-01-4144014/WORD	UNDIVIDED
37	27	9	BLOOD GOOD FRONTLINE RO 9002/BENSON	BLOOD GOOD
38	38	17	DAVID MEECE MYRRH WR 8336/A&M	CHRONOLOGY
39	36	33	PETRA STAR SONG SP 6401/A&M	CAPTURED IN TIME AND SPACE
40	39	29	JIMMY SWAGGART BENSON RO 3645	IT'S BEGINNING TO RAIN

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TOP LATIN ALBUMS™

		THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
Compiled from a national sample of retail store and one-stop sales reports.							
POP	1	1	5	JOSE JOSE	SIEMPRE CONTIGO	ARIOLA 5732	
	2	3	11	FRANCO	YO CANTO	PEERLESS 2401	
	3	2	7	EMMANUEL	TODA LA VIDA Y OTROS GRANDES EXITOS	RCA 7561	
	4	4	7	JOSE FELICIANO	TE AMARE	RCA 56109	
	5	8	3	DANIELA ROMO	MUJER DE TODOS, MUJER DE NADIE	EMI/ODEON 5681	
	6	6	17	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078	
	7	9	17	ROCIO DURCAL	SIEMPRE	ARIOLA 6075	
	8	13	15	CARIDAD CANELON	ATREVE TE	SONOTONE 1401	
	9	10	5	YOLANDITA MONGE	MI CANCION ES PREFERIDA	CBS 10433	
	10	—	3	PRISMA	DESDE LA INTIMIDAD	PEERLESS 40098	
	11	7	17	BEATRIZ ADRIANA	A PUNTO DE . . .	PROFONO 90484/CBS	
	12	17	3	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452	
	13	5	11	CAMILO SESTO	AGENDA DE BAILE	ARIOLA 6100	
	14	14	5	EDNITA NAZARIO	TU SIN MI	MELODY 094	
	15	15	23	GRUPO FLANS	FLANS	MELODY INTERNATIONAL 073	
	16	11	7	BASILIO	SERA QUE ESTOY SONANDO	BMS 701	
	17	—	1	DANNY RIVERA	OFRENDA	DNA 335	
	18	19	13	PANDORA	PANDORA	EMI/ODEON 77552/EMI-ODEON	
	19	—	1	JULIO ANGEL	TRADICIONES NAVIDENAS	TOP TEN HITS 1913	
	20	22	17	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432	
	21	16	21	LISSETTE	FUGA	CBS 10409	
	22	18	7	SOPHY	VERSATIL Y TEMPORALMENTAL	VELVET 6050	
	23	12	35	ROBERTO CARLOS	ROBERTO CARLOS 86	CBS 12327	
	24	20	9	ANGELA CARRASCO	LA CANDELA	ARIOLA 6099	
	25	25	31	JOAN SEBASTIAN	JOAN SEBASTIAN	MUSART 6005	
TROPICAL/SALSA	1	1	19	EL GRAN COMBO	Y SU PUEBLO	COMBO 2048	
	2	2	9	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424	
	3	3	59	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368	
	4	4	9	JOHNNY VENTURA	EL SENOR DEL MERENGUE	CBS 10440	
	5	10	25	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR 1043	
	6	7	5	THE NEW YORK BAND	THE NEW YORK BAND	KAREN 98	
	7	6	7	HANSEL Y RAUL	TROPICAL	RCA 5701	
	8	8	11	MILLIE Y LOS VECINOS	SPECIAL DELIVERY	RCA 7535	
	9	9	19	BONNY CEPEDA Y SU ORQUESTA	DANCE IT!/ BAILALO	RCA 7541	
	10	15	21	FANIA ALL STARS	VIVA LA CHARANGA	FANIA 640	
	11	—	49	EL GRAN COMBO	NUESTRA MUSICA	COMBO 2045	
	12	5	17	BOBBY VALENTIN	BOBBY VALENTIN	BRONCO 143	
	13	—	1	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434	
	14	16	3	VARIOS ARTISTAS	NON STOP MERENGUE	CBS 10457	
	15	11	7	GILBERTO SANTAROSA	GOOD VIBRATIONS	COMBO 2049	
	16	14	15	LA SABROSA	LOS 12 HITS DE MERENGUE	SALSOSO 1009	
	17	20	3	MARVIN SANTIAGO	OFICIAL Y AHORA CON TREMENDA PINTA	TH 2433	
	18	23	3	VARIOS ARTISTAS	LOS MERENGAZOS DEL AÑO VOL. 3	KUBANEY 1020	
	19	25	31	OSCAR D'LEON	OSCAR 86	TH 2399	
	20	—	1	TABIN PUMAREJO	EL HIGADO	VIVA 143	
	21	—	7	SANDY REYES	SANDY REYES	KAREN 90	
	22	18	13	VARIOS ARTISTAS	AQUI ESTA EL MERENGUE VOL. 4	KAREN 93	
	23	—	1	MARIO ORTIZ	DEJAME SONAR	RICO 909	
	24	12	35	RAPHY LEAVITT Y LA SELECTA	SOMOS EL SON	BRONCO 139	
	25	—	1	JOSE NOGUERA E ISMAEL MIRANDA	VERSO DE NUESTRA CULTURA	MUSICA ESTIVAL 028	
REGIONAL MEXICAN	1	1	15	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021	
	2	4	23	LOS CAMINANTES	AMOR SIN PALABRAS	ROCIO 1007	
	3	2	29	LOS BUKIS	16 SUPEREXITOS	PROFONO 90464	
	4	3	31	LOS BONDADOSOS	17 SUPEREXITOS	PROFONO 90465	
	5	7	5	LOS BONDADOSOS	REALIDADES	PROFONO 90492	
	6	20	9	BRONCO	BRONCO	ARIOLA 56088	
	7	6	9	RAMON AYALA	DEBAJO DE AQUEL ARBOL	FREDDIE 1360	
	8	13	55	LOS YONICS	LOS YONICS	PROFONO 90448	
	9	5	37	LA MAFIA	LA MAFIA 1986	CBS 84320	
	10	15	5	EL NEGRO GANGOSO	RENACIMIENTO 74	RAMEX 1172	
	11	—	1	LOS FREDDIES	NO QUIERO QUE ME ENGANES	PROFONO 90490	
	12	8	5	FITO OLIVARES	LA PURA SABROSORA	GIL 1031	
	13	—	13	GRUPO FLASH	GRUPO FLASH	TH 2395	
	14	23	5	GRUPO EL TIEMPO	TU EX-AMOR	LUNA 1122	
	15	—	9	GRUPO LIBERACION	ESTRENANDO NOVIO	DISA 1221	
	16	22	59	LOS CAMINANTES	15 EXITOS	LUNA 1110	
	17	—	13	GERARDO REYES	16 TESOROS MUSICALES DE MEXICO	CBS 10385	
	18	9	77	LOS BUKIS	ADONDE VAS	PROFONO 90425	
	19	10	29	CHELO	15 EXITOS TROPICALES VOL. 2	MUSART 6008	
	20	14	29	GRUPO MAZZ	NUMERO 16	CARA 077	
	21	—	29	LAURA LEON	RITMO ARDIENTE	PROFONO 90415	
	22	25	13	LOS TAM Y TEX	LA SUAVECITA	RAMEX 1159	
	23	—	9	CARLOS Y JOSE	CARLOS Y JOSE	DLV 338	
	24	—	7	LOS HURACANES DEL NORTE	LO NUEVO DEL 86	GARMEX 1007	
	25	21	73	JOAN SEBASTIAN	RUMORES	MUSART 6005	

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LATIN NOTAS

This week's column was written by Billboard's Carlos Agudelo.

WITH THE PURCHASE of WCMQ-FM-AM in Miami, Raul Alarcon Sr. has added another radio outlet to his projected network of stations, which include WSKQ-AM New York and KSKQ Los Angeles. The acquisition, which cost \$15 million, was recently ap-

Alarcon's purchase of WCMQ approved by FCC

proved by the Federal Communications Commission. Alarcon says changes in the programming of the stations, better known as FM 92 and AM 92, can be expected, but he declines to specify what they will be. He also says Betty Pino will continue as program director of both stations.

New ownership of the stations will be effective Dec. 22. The Miami outlets will be part of a national network already in the making, to be called Radio Centro Cadena Nacional, which will simulcast national news via satellite. Alarcon says there are also plans to acquire stations in Chicago, other cities in the Midwest, and possibly Texas, thus providing a foothold in the five main Hispanic markets in the country.

THE SONG "TODOS," composed by New Yorker Vilma Planas, won first place in the 15th Interna-

tional OTI Song Festival, held in Santiago, Chile, Nov. 15. Planas' song had been selected in October to represent the U.S. at the festival, in a National OTI event sponsored by Spanish International Network.

The song won over 19 other entries competing in the festival, created by the Organization of Ibero-American Television. The event, simulcast throughout most of Latin America and Spain, ended with participant affiliates voting live from each country for their favorite songs. The festival is the foremost event of its kind in the Spanish- and Portuguese-speaking world. This year's winning tune was sung by a trio composed of Miguel Angel Guerra of Honduras, Eduardo F. Cajade of Uruguay, and Damaris Carbaugh of Puerto Rico.

WILFRIDO VARGAS, perhaps the most important innovator in merengue music today, has been signed by Sonografica, the Venezuelan parent of U.S. independent Sonotone. Sonografica also signed Las Chicas Del Can, a female merengue group with a very good profile in the charts. The agreement confirms the general trend toward merengue that most record companies are feeling this days, hoping to cash in on the sudden popularity of the rhythm, which originated in the Dominican Republic.

RICKY CORREOSO, FORMERLY with RCA in Miami, is now promotions director for A&M in the same city. His appointment coincides with new plans from the label to open its own promotion operation on the East Coast.

CBS has reached a manufacturing and distribution agreement with Joe Lopez and Joey Records of San Antonio, Texas. Joey specializes in norteno music and features such artists as Los Hermanos Barron, Los Rebeldes De Rio Bravo, and Los Jilgueros Del Arroyo.

Little Joe Has Crossover Dreams CBS Album Litmus Test For Tejano

BY RAMIRO BURR

SAN ANTONIO, Texas Little Joe, leader of the tejano music recording act Little Joe Y La Familia, says he is "on the edge" of crossing over.

'We've had a plan for some time, and so far, things have been coming around'

Acknowledged as the pioneer and reigning king of tejano music, Little Joe sees the mainstream and international markets as his next steppingstones.

His debut album for CBS, "Timeless," may prove to be the litmus test—for his own crossover potential as well as that of other tejano acts.

"We've had a plan for this for some time, and, so far, things have been coming around, a little slow but steady," Little Joe said backstage at the Rosedale Pavilion after a recent performance here.

"We landed the CBS contract last year and after that negotiated a deal with the William Morris Agency, just like we had envisioned."

The CBS album marks two firsts for the Texas Hispanic music industry: The album was digitally recorded in San Antonio and Dallas

studios, and CBS has announced that it will be available as a compact disk.

"This should be La Familia's biggest LP ever," says CBS Records executive Jose Bejar. "We believe Little Joe has the biggest potential for crossover success, and that's why we're investing in him heavily."

In engineering their move to break into mainstream markets, Little Joe and Bob Gallarza, his lead guitarist and producer, realize the importance of achieving success with this first product for CBS.

For industry insiders, however, the big question is whether La Familia can achieve sales of more than 50,000, a figure that pretty much defines the upper limit for tejano recording acts. And for precisely that reason, both men are working hard to give this album their best shot.

The stakes are considerable. If album sales are nominal, the band may not only endanger its future with CBS but that of any tejano artists following in its path. On the contrary, if album sales take off, La Familia could be breaking new ground for tejano music.

The group recently finished a monthlong series of gigs throughout Texas celebrating Little Joe's 46th birthday. The birthday tour is a tradition for the band. One performance at Houston's Miller Theater attracted more than 30,000 people.

Other events may help Little Joe and Gallarza as they orchestrate

their crossover moves.

Earlier this year, the band played to full houses in Los Angeles at the Palladium and the Palace. On July 4, Willie Nelson joined the band on-stage before 45,000 fans at the Farm Aid II concert. The band also recorded a series of commercials for the Texas State Highway Department's cleanup campaign using the "Don't mess with Texas" slogan.

And recently, Little Joe joined comedian Paul Rodriguez in Sante Fe, N.M., for work on an upcoming HBO video special.

Ramiro Burr is a San Antonio-based reporter.

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.

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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	9	JOSE JOSE ARIOLA	★ ★ No. 1 ★ ★ Y QUIEN PUEDE SER
2	2	3	8	DANIELA ROMO ODEON	DE MI ENAMORATE
3	3	5	11	PANDORA EMI	SOLO EL Y YO
4	5	7	9	PRISMA PEERLESS	DE COLOR DE ROSA
5	7	8	11	JOAN SEBASTIAN Y PRISMA MUSART	OIGA
6	4	4	11	FRANCO PEERLESS	TODA LA VIDA
7	6	2	11	EMMANUEL RCA	TODA LA VIDA
8	11	22	4	BRAULIO CBS	JUGUETE DE NADIE
9	16	11	11	BEATRIZ ADRIANA PROFONO	HASTA CUANDO
10	8	13	11	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
11	10	16	11	CAMILO SESTO ARIOLA	ME LA ESTAS PONIENDO DIFICIL
12	12	10	11	JUAN GABRIEL ARIOLA	YO NO SE QUE ME PASO
13	13	6	11	JOSE FELICIANO RCA	SE ME SIGUE OLVIDANDO
14	14	20	6	EDNITA NAZARIO MELODY	TU SIN MI
15	9	9	11	LOS YONICS PROFONO	CORAZON VACIO
16	19	21	6	BASILIO BMS	VIVIR LO NUESTRO
17	18	24	6	FLANS PROFONO	TIMIDO
18	34	19	10	CARMIN A&M	★ ★ ★ POWER PICK ★ ★ ★ OTRA SEMANA
19	15	15	11	ROCIO DURCAL ARIOLA	LA GUIRNALDA
20	24	26	10	MIAMI SOUND MACHINE CBS	NO ME VUELVO A ENAMORAR
21	29	31	11	FRESAS PHILIPS	COMO NO QUERERTE A TI
22	20	28	8	LUCERITO MUSART	ERA LA PRIMERA VEZ
23	17	12	11	LISSETTE CBS	EVA
24	23	23	5	MARISELA PROFONO	TU DAMA DE HIERRO
25	25	17	11	NICOLA DI BARI CBS	ROSA
26	32	33	5	BOBBY VALENTIN BRONCO	EL SENOR DE LA SENORA
27	44	38	4	ANDY MONTANEZ TH	ME LA ESTAS PONIENDO DIFICIL
28	28	—	2	JUAN GABRIEL ARIOLA	QUE LASTIMA
29	46	40	11	JORGE RIGO RODVEN	NO RENUNCIARE
30	31	25	7	VALERIA LYNCH RCA	FUERA DE MI VIDA
31	38	44	3	LOS BUKIS PROFONO	ESTE ADIOS
32	33	47	4	JOSE MEDINA RINGO	Y ME DECIDI
33	21	14	9	JOHNNY VENTURA CBS	EL LUNAR
34	30	32	11	ROBERTO CARLOS CBS	DE CORAZON A CORAZON
35	22	18	11	EDDIE SANTIAGO TH	TU ME QUEMAS
36	27	29	11	THE NEW YORK BAND KAREN	COLE
37	RE-ENTRY	—	—	CONJUNTO CHANEY PDC	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ CADA COSA EN SU LUGAR
38	40	—	2	DYANGO Y ROCIO DURCAL EMI/ODEON	LA HORA DEL ADIOS
39	39	—	2	MARIA CONCHITA ALONSO A&M	SUETAME
40	42	43	3	PEDRO PARDO CBS	CELOS
41	45	42	7	MARIO PINTOR PEERLESS	ADIOS QUE TE VAYA BIEN
42	26	27	11	EL GRAN COMBO COMBO	GARANTIA
43	NEW	—	1	LA PATRULLA BRONCO	OJO AJA
44	37	37	9	LUNNA TELE	NI PRINCESA NI ESCLAVA
45	NEW	—	1	LITTLE JOE CBS	MI NENA
46	NEW	—	1	GILBERTO SANTA ROSA COMBO	CANTANTE DE CARTEL
47	NEW	—	1	LISSETTE CBS	FUGA
48	36	36	3	LOS FREDDIES PROFONO	ESTOY LLORANDO
49	47	50	6	GRUPO EL TIEMPO ROCIO	TU EX-AMOR
50	49	41	6	ISABEL PANTOJA RCA	HOY QUIERO CONFESARME

○ Products with the greatest airplay gains this week.

CLASSICAL KEEPING SCORE

by Is Horowitz



EAST MEETS WEST: Soviet label Melodiya, which has been available in the U.S. under a variety of license deals in recent years, may have found a more permanent domestic releasing agency, at least insofar as compact disks are concerned, in its new deal with Mobile Fidelity.

Herb Belkin, president of Mobile Fidelity, has re-

Melodiya CDs to be made and distributed in the U.S.

cently returned from Moscow with enough digitally processed master tapes to put out 30 CDs, with lots more to come. They'll start appearing in February, or March at the latest, says Belkin, with the release rate gradually stepped up to 40 a year.

The ties the two companies have established go beyond domestic release on CD of Soviet recordings. Belkin, whose firm has built a reputation for technical expertise, will also be supplying the Soviet label with digital remasters of older Melodiya recordings for release in its own market. Melodiya began recording digitally in 1982.

Mobile Fidelity brought its own digital equipment to Moscow to dub selected analog masters as well as to copy recent digital recordings. The former will be "restored," using "proprietary" technology, says the U.S. label chief. "We have also been looking at material that dates back to the '50s and may even go back to the '40s or earlier in search of historic performances."

First CDs out will include a program featuring the Rachmaninoff "Symphonic Dances" and one holding works by Borodin and Mussorgsky. Upcoming re-

leases will include complete performances of Prokofiev's "War and Peace" and "Romeo and Juliet."

Like other Mobile Fidelity product, Distribution will be via company reps. Basic dealer price of the CDs will be \$10.50, says Belkin. No LPs or cassettes are scheduled.

NIMBUS RECORDS, whose recordings have largely been limited to soloists and groups no larger than a chamber orchestra, has some ambitious projects on the boards. Next June the British label will begin a cycle of the Vaughan Williams symphonies, with **William Boughton** conducting the Philharmonia Orchestra. And with the same conductor, this time directing the London Symphony Orchestra, Nimbus has just recorded cellist **Alexander Michejew** in concertos by Dvorak and Saint-Saens.

A "substantial" relationship is being established with the LSO, says **Martin Earle** of Nimbus, in New York recently on a business trip. As many as 10 recordings annually are projected.

FOR THE RECORD: The recording by **Andrew Davis** and the Toronto Symphony Orchestra of Holst's "The Planets" did win a Juno Award, as reported recently (Billboard, Nov. 22), although the label was incorrectly identified. The album that won the prestigious Canadian honor was produced and released by **Angel Records**.

PolyGram Classics is the first company to offer CDs to NARAS members as part of the academy's Awards Guide program. They can order the product at \$8.50 per CD. Purpose of the sale to members is to acquaint them with recordings that might figure in Grammy nominations.

GRASS ROUTE

by Linda Moleski



RAS RECORDS of Washington, D.C., has formed an association with venerable Jamaican reggae label **Studio One**. Dubbed the **Real Authentic Sounds of Studio One**, the imprint will release catalog product as well as new material.

Founded by veteran producer **Clement "Sir Coxson" Dodd**, Studio One claims responsibility for the discovery of such reggae legends as **Bob Marley**, **Peter Tosh**, and **Dennis Brown**. Other artists connected with the label include **Burning Spear**, **Fredie McGregor**, **Sugar Minott**, **Alton Ellis**, the **Hep-tones**, and **Peter Broggs**.

According to RAS president **Gary Himmelfarb**, Studio One has done a few licensing deals over the years but was "never headstrong into the [U.S.] record business." RAS has been serving as a U.S. distributor for the label.

The first catalog releases under the new pact are cassettes of **Bob Marley & the Wailing Wailers** and **Burning Spear's** first two albums. Himmelfarb says he hopes to have some 40 titles out on cassette by spring, in addition to two or three CDs. Studio One's catalog consists of some 80 LPs.

New projects slated for release this January are a 12-inch single by former **Gaylads** singer **B.B. Seaton** and an anticrack record by new DJ rap artist **Lone Ranger**. Scheduled for February release are two compilation albums, titled "Dance Hall Session" and "All In The Same Rhythm." The former features dance hall music; the latter consists of the famous Studio One rhythm **Pass The Dutchie/Kutchie** (made famous by **Musical Youth** and the **Mighty Diamonds**).

SEEDS & SPROUTS: Profile has just released the debut album from hardcore noisemakers **Murphy's Law** on its **Rock Hotel** label. Cuts titled "Sit Home & Rot" and "Beer" should clue you in as to what you're in for... **Emergency** recently celebrated the

RAS and Studio One join to create a new imprint

release of **Carolyn Harding's** new project, "Memories," at Manhattan's 4D club. Partygoers were treated to a performance by the band... Encino, Calif.-based metal imprint **Target Records** is branching out with **Target Trax**. The newly formed label will focus on more mainstream rock and will bow with a release by **Play The Siren... Midnight International** has put together its second Christmas compilation package, titled "Oh No!! Not Another Midnight X-Mass Again!!" The somewhat-unorthodox record contains previously unreleased cuts by such acts as **Woofing Cookies**, the **Ravens**, **Dementia 13**, and the **Psycho Daisies**. And you were wondering what to get that special relative... **Jem** recording act the **Rods** is in the studio putting the finishing touches on its latest album, "Heavier Than Thou." The record marks the debut of new front man **Shmoulik Avigal... Tommy Boy** has a new record out by popular funksters **Afrika Bambaataa**. It's aptly titled "Beware (The Funk Is Everywhere)."

HITS of the WORLD

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CANADA (Courtesy The Record) As of 11/27/86

		SINGLES
1	4	THE LADY IN RED CHRIS DE BURGH A&M
2	2	TWO OF HEARTS STACEY Q WARNER BROS./WEA
3	1	AMANDA BOSTON MCA
4	3	TRUE BLUE MADONNA SIRE/WEA
5	7	HUMAN HUMAN LEAGUE VIRGIN/A&M
6	11	TO BE A LOVER BILLY IDOL CHRYSALIS/MCA
7	6	SPIRIT IN THE SKY DOCTOR & THE MEDICS I.R.S./MCA
8	16	THE WAY IT IS BRUCE HORNSBY & THE RANGE RCA
9	19	EVERYBODY HAVE FUN TONIGHT WANG CHUNG GEFFEN/WEA
10	5	TRUE COLORS CYNDI LAUPER PORTRAIT/CBS
11	NEW	YOU GIVE LOVE A BAD NAME BON JOVI POLYGRAM
12	NEW	WORD UP CAMEO POLYGRAM
13	NEW	NOTORIOUS DURAN DURAN CAPITOL
14	14	(FOREVER) LIVE AND DIE O.M.D. VIRGIN/A&M
15	8	RUMORS TIMEX SOCIAL CLUB A&M
16	20	STAND BY ME BEN E. KING ATLANTIC/WEA
17	12	THE NEXT TIME I FALL PETER CETERA/AMY GRANT WEA
18	17	HIP TO BE SQUARE HUEY LEWIS CHRYSALIS/MCA
19	10	TAKE MY BREATH AWAY BERLIN CBS
20	NEW	THE RAIN ORAN "JUICE" JONES CBS

		ALBUMS
1	1	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & THE E STREET BAND LIVE/1975-1985 COLUMBIA/CBS
2	2	BOSTON THIRD STAGE MCA
3	11	BILLY IDOL WHIPLASH SMILE CHRYSALIS/MCA
4	4	MADONNA TRUE BLUE SIRE/WEA
5	6	PAUL SIMON GRACELAND WARNER BROS./WEA
6	3	HUEY LEWIS & THE NEWS FORE! CHRYSALIS/MCA
7	7	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
8	5	SOUNDTRACK TOP GUN COLUMBIA/CBS
9	9	THE POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
10	10	BILLY JOEL THE BRIDGE COLUMBIA/CBS
11	12	COREY HART FIELDS OF FIRE AQUARIUS/CAPITOL
12	14	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
13	16	CHRIS DE BURGH INTO THE LIGHT A&M
14	8	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/WEA
15	15	CYNDI LAUPER TRUE COLORS PORTRAIT/CBS
16	17	PRETENDERS GET CLOSE WARNER BROS./WEA
17	NEW	O.M.O. THE PACIFIC AGE VIRGIN/A&M
18	18	HOWARD JONES ONE TO ONE WEA
19	19	GENESIS INVISIBLE TOUCH ATLANTIC/WEA
20	20	PETER GABRIEL SO GEFFEN/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 12/1/86

		SINGLES
1	1	IN THE ARMY NOW STATUS QUO VERTIGO/PHONOGRAM
2	2	SUBURBIA PET SHOP BOYS PARLOPHONE/PMV
3	3	COMING HOME (JEANNY PART II) FALCO TELDEC
4	4	(I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN/ARIOLA
5	7	WORD UP CAMEO MERCURY/PHONOGRAM
6	10	YOU WANT LOVE MIXED EMOTIONS ELECTROLA/EMI
7	12	TWO OF HEARTS STACEY Q ATLANTIC/WEA
8	5	THE FINAL COUNTDOWN EUROPE EPIC/CBS
9	6	GERONIMO'S CADILLAC MODERN TALKING HANSA/ARIOLA
10	16	TWO PEOPLE TINA TURNER CAPITOL/EMI
11	14	RUMORS (REMIX) TIMEX SOCIAL CLUB MERCURY/PHONOGRAM
12	8	TRUE BLUE MADONNA SIRE/WEA
13	19	NOTORIOUS DURAN DURAN EMI
14	NEW	WALK LIKE AN EGYPTIAN BANGLES CBS
15	20	MUSIQUE NON STOP KRAFTWERK EMI ELECTROLA
16	11	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON/METRONOME/PMV
17	18	WHERE ARE YOU? 16 BIT ARIOLA
18	NEW	I WANNA HEAR YOUR HEARTBEAT BAD BOYS BLUE COCONUT/ARIOLA
19	NEW	ROCK THE NIGHT EUROPE EPIC/CBS
20	NEW	KEINE STERNE IN ATHEN STEPHAN REMMLER MERCURY/PHONOGRAM

		ALBUMS
1	9	MODERN TALKING IN THE MIDDLE OF NOWHERE HANSA/ARIOLA
2	1	PETER MAFFAY TABALUGA UND DAS LEUCHTENDE SCHWEIGEN TELDEC
3	2	TINA TURNER BREAK EVERY RULE CAPITOL/EMI
4	4	CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
5	3	FALCO EMOTIONAL TELDEC
6	5	MADONNA TRUE BLUE SIRE/WEA
7	6	FRANKIE GOES TO HOLLYWOOD LIVERPOOL ISLAND/ARIOLA
8	8	A-HA SCOUNDREL DAYS WARNER/WEA
9	19	ENGBERT TRAEUMEN MIT ENGELBERT ARIOLA
10	7	SOUNDTRACK TOP GUN CBS
11	10	EUROPE THE FINAL COUNTDOWN EPIC/CBS
12	11	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
13	12	HUEY LEWIS & THE NEWS FORE CHRYSALIS/ARIOLA
14	16	STATUS QUO IN THE ARMY NOW VERTIGO/PHONOGRAM
15	14	CHRIS REA HERZKLOPFEN POLYSTAR/PMV
16	NEW	AUDREY LANDERS WEITES LAND ARIOLA
17	13	BILLY IDOL WHIPLASH SMILE CHRYSALIS/ARIOLA
18	15	EURYTHMICS REVENGE RCA
19	NEW	DIRE STRAITS BROTHERS IN ARMS VERTIGO/PHONOGRAM
20	NEW	GIANNA NANNINI PROFUMO METRONOME/PMV

FRANCE (Courtesy of Europe 1) As of 11/30/86

		SINGLES
1	1	THE FINAL COUNTDOWN EUROPE CBS
2	2	EVE LEVE TOI JULIE PIETRI CBS
3	3	L'ENFANT JEAN MAS PATHE
4	4	LA VIE PAS PROCURATION JEAN JACQUES GOLDMAN CBS
5	6	TAKE MY BREATH AWAY BERLIN CBS
6	8	PREMIER BAISER EMMANUELLE AB/POLYGRAM
7	5	FLASH STEPHANIE CARRERE
8	11	J'VEUX PAS L'SAVOIR BIBIE CBS
9	7	HOLIDAY RAP MC MIKER G AND DEEJAY SVEN CARRERE
10	12	TRUE BLUE MADONNA WEA
11	12	LES DEMONS DE MINUIT IMAGES FLARENASH/WEA
12	9	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/CARRERE
13	15	RIEN QUE POUR TOI FRANCOIS FELDMAN PHONOGRAM
14	10	C'EST PAS FACILE CAROL ARNAULD POLYDOR
15	14	VILLE DE LUMIERE GOLD WEA
16	13	BRICK FAKE CBS
17	17	LES BRUNES COMPTENT PAS POUR DES PRUNES LIO POLYDOR
18	16	LIBERTINE MYLENE FARMER POLYDOR
19	20	FOURTH RENDEZ VOUS JEAN MICHEL JARRE DREYFUS/POLYGRAM
20	NEW	DON'T LEAVE ME THIS WAY COMMUNARDS BARCLAY

MUSIC & MEDIA PAN-EUROPEAN CHARTS 12/6/86

		HOT 100 SINGLES
1	2	THE FINAL COUNTDOWN EUROPE EPIC
2	1	TAKE MY BREATH AWAY BERLIN CBS
3	3	TRUE BLUE MADONNA SIRE
4	4	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON
5	5	NOTORIOUS DURAN DURAN EMI
6	7	IN THE ARMY NOW STATUS QUO VERTIGO
7	12	WALK LIKE AN EGYPTIAN BANGLES CBS
8	10	I'VE BEEN LOSING YOU A-HA WARNER
9	6	TRUE COLOURS CYNDI LAUPER PORTRAIT
10	14	DON'T GIVE UP PETER GABRIEL & KATE BUSH VIRGIN
11	13	SUBURBIA PET SHOP BOYS PARLOPHONE
12	9	TYPICAL MALE TINA TURNER CAPITOL
13	11	FLASH/ONE LOVE TO GIVE STEPHANIE JULISA/CARRERE
14	19	THROUGH THE BARRICADES SPANAU BALLET CBS
15	8	RAGE HARD FRANKIE GOES TO HOLLYWOOD ZTT/ISLAND
16	16	HOLIDAY RAP MC MIKER G AND DEEJAY SVEN DURECO
17	18	GERONIMO'S CADILLAC MODERN TALKING HANSA/ARIOLA
18	15	TWO PEOPLE TINA TURNER CAPITOL
19	NEW	WARRIORS (OF THE WASTELAND) FRANKIE GOES TO HOLLYWOOD ZTT/ISLAND

		HOT 100 ALBUMS
1	1	MADONNA TRUE BLUE SIRE
2	2	TINA TURNER BREAK EVERY RULE CAPITOL
3	3	SOUNDTRACK TOP GUN CBS
4	4	A-HA SCOUNDREL DAYS WARNER
5	5	EURYTHMICS REVENGE RCA
6	7	FRANKIE GOES TO HOLLYWOOD LIVERPOOL ZTT/ISLAND
7	6	POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
8	NEW	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & E STREET BAND LIVE 75-85 CBS
9	8	PAUL SIMON GRACELAND WARNER
10	11	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
11	10	OIRE STRAITS BROTHERS IN ARMS VERTIGO
12	9	IRON MAIDEN SOMEWHERE IN TIME EMI
13	17	EUROPE THE FINAL COUNTDOWN EPIC
14	NEW	PRETENDERS GET CLOSE REAL RECORDS/WEA
15	12	CHRIS DE BURGH INTO THE LIGHT A&M
16	14	HUEY LEWIS & THE NEWS FORE CHRYSALIS
17	13	BILLY IDOL WHIPLASH SMILE CHRYSALIS
18	15	ELTON JOHN LEATHER JACKETS ROCKET/PHONOGRAM
19	19	STATUS QUO IN THE ARMY NOW VERTIGO
20	18	PETER GABRIEL SO VIRGIN

AUSTRALIA (Courtesy Kent Music Report) As of 12/8/86

		SINGLES
1	1	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
2	2	LADY IN RED CHRIS DE BURGH A&M/FESTIVAL
3	17	FUNKY TOWN PSEUDO ECHO EMI
4	3	YOU CAN CALL ME AL PAUL SIMON WARNER/WEA
5	6	TO BE A LOVER BILLY IDOL CHRYSALIS/FESTIVAL
6	4	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON/POLYGRAM
7	9	TWO OF HEARTS STACEY Q ATLANTIC/WEA
8	5	TRUE BLUE MADONNA SIRE/WEA
9	13	DON'T GET ME WRONG THE PRETENDERS WEA
10	14	(I JUST) DIED IN YOUR ARMS CUTTING CREW SIREN/EMI
11	7	STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS/FESTIVAL
12	NEW	THORN IN MY SIDE EURYTHMICS RCA
13	15	FRIENDS AND LOVERS CARL ANDERSON & GLORIA LORING EPIC/CBS
14	8	HEARTACHE ALL OVER THE WORLD ELTON JOHN ROCKET/POLYGRAM
15	10	MATTER OF TRUST BILLY JOEL CBS
16	12	TAKE MY BREATH AWAY BERLIN CBS
17	16	THE WAY IT IS BRUCE HORNSBY & THE RANGE RCA
18	11	EMOTION IN MOTION RICO CAUSEK GEFFEN/WEA
19	19	(DON'T FORGET ME) WHEN I'M GONE GLASS TIGER MANHATTAN/EMI
20	18	VENUS BANANARAMA LIBERATION/EMI

		ALBUMS
1	1	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
2	2	PAUL SIMON GRACELAND WARNER/WEA
3	4	EURYTHMICS REVENGE RCA
4	7	VARIOUS 1987-LET'S PARTY FESTIVAL
5	3	BRUCE SPRINGSTEEN LIVE 75-85 CBS
6	NEW	VARIOUS SUMMER '87 POLYSTAR/POLYGRAM
7	NEW	POLICE EVERY BREATH YOU TAKE A&M/FESTIVAL
8	8	TALKING HEADS TRUE STORIES EMI
9	9	WHITNEY HOUSTON ARISTA/RCA
10	5	ELTON JOHN LEATHER JACKET ROCKET/POLYGRAM
11	11	KEVIN BLOODY WILSON KEV'S BACK CBS
12	NEW	THE ANGELS HOWLING MUSHROOM/FESTIVAL
13	17	LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
14	10	HUEY LEWIS & THE NEWS FORE CHRYSALIS/FESTIVAL
15	6	BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS
16	16	THE PRETENDERS GET CLOSE WEA
17	15	JOE COCKER LIBERATION/EMI
18	13	VARIOUS TOP GUN-ORIGINAL MOTION PICTURE SOUNDTRACK CBS
19	18	CYNDI LAUPER TRUE COLOURS PORTRAIT/CBS
20	12	MADONNA TRUE BLUE SIRE/WEA

JAPAN (Courtesy Music Labo) As of 12/8/86

		SINGLES
1	NEW	BARADE NO YOUNI NEMURE SHONEN TAI WARNER/PIONEER/JANNYS
2	3	WAKU WAKU SASETE MIHO NAKAYAMA KING/VARNING P
3	4	SAIGO NO HOLY NIGHT KIYOTAKA SUGIYAMA VAP/NTV M
4	NEW	SHINSHI DOMEI HIROKO YAKUSHIMARU TOSHIBA/EMI/OFFICE MEL
5	NEW	HALFMOON SERENADE NAOKO KAWAI COLUMBIA/GEIEI
6	10	WAZA ARI USHIROYUBI SASAREGUMI CANYON/FUJII/PACIFIC
7	1	MAY YUKI SAITO CANYON/TOHO/FUJII/PACIFIC
8	5	ONE DAY KUWATA BAND VICTOR/AMUSE/FUJII/PACIFIC
9	6	ROPPONGI JUNJOHA YOKO OGINOME VICTOR/JCM/NICHION/RISING P
10	2	KOGARASHI NI DAKARETE KYOKO KOIZUMI VICTOR/VARNING P
1	NEW	YUMI MATSUTOYA ALARM A LA MODE TOSHIBA EMI
2	NEW	MINAYO WATANABE ALFALFA CBS/SONY
3	1	AKEMI IISHII MONA LIZA CBS/SONY
4	2	MIYUKI NAKAJIMA 36.5 CANYON
5	3	BOOWY BEAT EMOTION TOSHIBA/EMI
6	NEW	BOSTON THIRD STAGE WARNER/PIONEER
7	NEW	A-HA SCOUNDREL DAYS WARNER/PIONEER
8	4	REBECCA TIME CBS/SONY
9	6	BRUCE SPRINGSTEEN THE LIVE CBS/SONY
10	NEW	SOUNDTRACK TOP GUN CBS/SONY



The Greatest Gift Of All. Whitney Houston is presented with gold and platinum disks in Holland for her debut self-titled album by Arista label manager Gerard Kostermans, left, and regional managing director Martin Kleinjan.

U.K. Digital Exchange Seminar Held Record Cos. Criticized For Not Updating

BY NICK ROBERTSHAW

LONDON Record company attitudes to compact disk and digital recording techniques came under attack at the annual Digital Information Exchange seminar held here Nov. 25-27. Sponsored principally by Sony Broadcast and audio firm HHB, the event attracted more than 200 attendees on each of its three days, but only a handful of labels was represented.

Producer/performer Alan Parsons chastised companies that willingly fork out large sums on promo videos while continuing to regard digital recording as an avoidable expense.

"The industry should come to terms with the fact that by their refusal to give their artists the benefit of the new technology, they are literally holding back the development

of the music," Parsons said. "If record companies were a little more adventurous, increased sales would mean hardware prices could come down and everyone would benefit."

"Here we are in the age of the laser-scanned digital disk, and many of us are still using technology dating from the 1930s."

Similar criticism, though from a different angle, was voiced by consultant Nick Hopewell-Smith, whose clients include Sony U.K. He said, "In British and many European studios, the technology to produce excellent-quality recordings is widely available. Yet time and time again, we hear that record companies are unwilling to pay the going rate for digital recording technology and high-quality ancillary equipment."

With CD unit manufacturing costs at about \$2.80 and retail prices averaging \$17.50, record companies have more than \$8 per unit to cover artist royalties, recording and marketing costs, and other overheads.

Market research indicates that new CD hardware owners are no longer buying as much software as in the system's early days. Disk-to-player sales ratios had dropped from 26 in 1984 to 20 last year and an estimated 17.5 in 1986, though average CD collections are still 37

per individual compared with only 11 for vinyl LPs.

"Some consumers are renting disks, more are borrowing them from public libraries," Hopewell-Smith said. "Extensive purchase at current retail prices for today's cost-conscious consumers is not likely."

The British Phonographic Industry (BPI) disputed Hopewell-Smith's cost breakdown, however. Profits are not large, it said, and pricing is fair in relation to costs and quality. Manufacturing costs have risen by 27% this year alone.

Next year may also see significant increases in publishing royalties, with a knock-off effect on artist royalties, if negotiations under way with the Mechanical Rights Society are concluded successfully.

The BPI also noted that if vinyl album prices had been inflation-indexed, they would now cost about \$16.50. On this basis, it said, there is reason to argue that CD disks are in fact not overpriced but underpriced.

It concluded: "In the long term, CD prices will fall, but it is perfectly right that a commercially structured industry should take the supply-and-demand situation into consideration when setting price levels."

Classical Recordings To Be Released In Growing Market CBS Australia Strengthens Ties With China

BY GLENN A. BAKER

SYDNEY, Australia Peter Bond, the Australian-based CBS senior vice president responsible for Southeast Asia, Australasia, and Africa, is back from a "productive" visit to China that has cemented yet another vital link in the opening up of the populous nation to international music.

Bond has been able to place a number of CBS Masterworks albums with China Record Co. (CRC). "For them, classical music is non-controversial, in as much as it has no lyrics," he says.

"Their problem with Western music has long been the lyrics, which worry them. The Wham! visit may well have been a little premature. But one year, maybe two, down the line we will see Western pop music selling in China. They are interested; they are listening carefully and evaluating it.

"Interestingly, a lot of Cantonese pop is now selling in the southern regions of the country. Three or four years ago, this 'Hong Kong pop' was as much frowned upon as Western rock is now. But it came to be accepted, and there is a lot of it in the shops from every major Hong Kong artist. So it's just a matter of waiting until official attitudes change."

Bond continues, "I guess we're all looking at the China market. The potential one day will be fantastic. Not just yet, but before too much longer. I was looking at some figures that are, on one hand, hard to believe, but on the other, probably will be believable in a couple of years' time. They suggest that the Chinese are selling 100 million legitimate cassettes a year right now as well as a limited number of disks."

While Bond concedes that opening a CBS office or factory in China some time in the future is "at least a possibility, no more than that," he is far more interested in arranging se-

lected licensing deals with CRC.

"The input I got from Guangzhou [China] this time was that a good classical record can sell anything from 1,000 to 10,000, which are interesting figures. The royalties are not very high, but the fact that they are willing to pay royalties is very important.

"This may be the only country in Asia without a piracy problem. When I was in Guangzhou, I was interested to see if piracy was in evidence, so I checked it out thoroughly... the markets, small shops, everywhere. And there was no sign of it at all, even though we'd heard that a lot of pirate material was coming in from Macao."

Bond found that Chinese interest in Western music is very much slanted toward ballads rather than more energetic music. Julio Iglesias, for instance, has begun to catch Chinese interest, and "they're

even interested in Billy Joel."

He also found that CRC has a large pile of domestic masters that it is looking to place in international markets. "We released one interesting one, a classical Chinese work called 'Phases Of The Moon' put together by Masterworks in New York, and it sold fairly well.

"The standard of performance of their classical music is high, though the standard of recording is sometimes inadequate. But it is getting better. In Guangzhou I saw a studio under construction that was absolutely mind-boggling for the size of it—you could hold basketball tournaments there. That is for the recording of symphony orchestras, but there was a smaller studio for the recording of pop.

"It must be one of the most ambitious studio complexes in the world. The Chinese are interested in music, and they mean business."

French Co. Has U.S. Sub

PARIS French background music operation Groupe Mood has launched an American subsidiary, Tabata Music Inc., looking to expand its 5,000-title music library and reaching agreements with U.S. record labels and publishers.

The group, which comprises six related companies, claims a leading 80% share of the French market for background music, with 22,000 subscribers and a weekly "audience" of over 30 million. Most outlets are hotels, restaurants, department stores, or supermarkets, and carriers used include Fidelipac cartridges, 8-tracks, cassettes, FM radio, satellite, and cable, plus new giant video walls with up to 64 monitors.

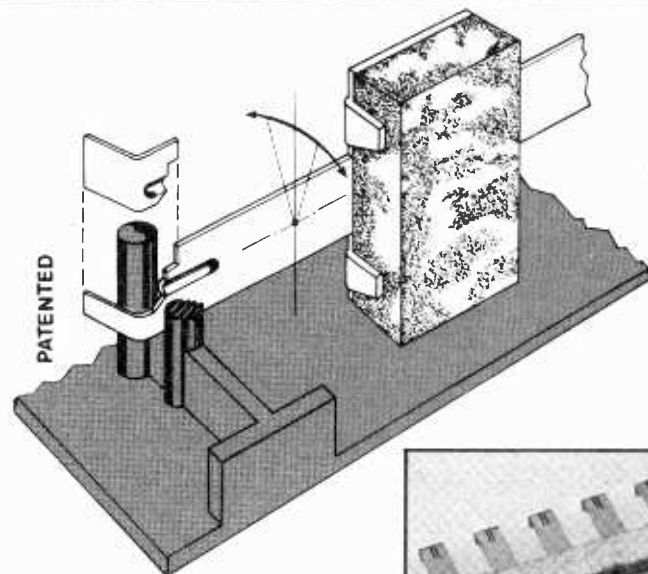
Tabata Music's Herve Louchet says: "Our advantage over our

competitors is that for 25 years or more we have put the emphasis on reaching young people. That policy means that we abolished elevator music and developed 'foreground' music programs including chart hits long before it was commonplace to do so.

"We see ourselves as an important element in record promotion because we reach a very wide audience covering all ages and all population segments at all hours. Most importantly, we reach them when they are actually in the shops at the point of purchase."

Louchet adds: "So, apart from the sizable income we generate for publishers, authors, and composers in rights fees, we can have a crucial influence in breaking new artists and titles."

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FACTOR-CTL Sets Funding Program Project Begins As Exec Director Resigns

BY KIRK LaPOINTE

TORONTO A "multiproject funding" program that could allow Canadian independent record companies to stabilize and form business plans more easily is being established by the Foundation to Assist Canadian Talent on Record-Canadian Talent Library (FACTOR-CTL).

Under the program, the FACTOR-CTL board will establish lines of credit of about \$200,000 annually for four or more projects for qualifying companies. Companies will still have to submit plans for each recording project to the board, but the credit system should provide them with sufficient security to develop their rosters. In the past, FACTOR-CTL funding was done on a project-by-project basis, with no long-range program to allow companies to juggle rosters easily.

Just as the program is getting under way, however, FACTOR-CTL executive director Gary Muth has left, apparently over a disagreement with the organization's board.

Muth's resignation comes as a big surprise because he was brought aboard only two months earlier following a lengthy recruitment process.

David Rittenhouse of the executive search firm Woods Gordon has been retained by FACTOR-CTL to acquire a new executive director. FACTOR-CTL president Duff Roman and Rogers Radio executive Ann Graham will administer the foundation in the interim period.

Roman says there are certain criteria for qualification under the new program. Companies should have two years of experience, although this is not mandatory, and one of every three projects they develop under their lines of credit must be new acquisitions.

FACTOR-CTL will provide up to half of the approved budget for such functions as production, pre-production, and album graphics.

The addition of the program comes after a recent announcement by the federal government that \$25

million will be given to the recording and radio industry during the next five years. In an unprecedented move, the government is allowing FACTOR-CTL, a privately run body, to disburse more than \$2 million annually for sound recording production, international tour support, and syndicated radio programming production.

Muth's resignation leaves FACTOR-CTL without a front man at a

'If I can't do it with conviction, I shouldn't do it'

critical juncture. The administration of the federal funds was handed over to FACTOR-CTL because of the government's confidence in it as an experienced, stable entity. Federal officials last week expressed continued confidence in the organization and privately said that they were not unduly concerned by the executive change because the board was fully in control.

Muth's notice of resignation read, in part, "I accepted the position with the pure motives of making a contribution to the industry in which I make my living. After two months of intense involvement, I came to the conclusion that I would be unable to contribute to the development of certain new programs proposed by FACTOR-CTL in ways that would be consistent with my personal views.

"I found myself on the wrong side of the fence to influence change. That prerogative lies with the board of directors."

Muth stated that one of the roles of the executive director is to represent board policies and decisions to the public and the industry.

"I feel that if I can't do it with conviction, I shouldn't be doing it at all."

Muth will return to work with Gary Topp and Gary Cormier in concert promotion, record promotion,

and television production.

There have recently been other significant changes and additions to FACTOR-CTL's functions.

The organization will now provide funds for artists who tour internationally. Business plans will be submitted to FACTOR-CTL, and if, upon the group's return, there is a revenue shortfall, the organization will provide an agreed-upon amount. FACTOR-CTL has said it will provide up to 25% of a tour's budget.

In the area of radio programming, FACTOR-CTL is trying to encourage the development of series, although money will be available for one-time programs. The organization will provide up to 50% of pilot costs and 25% of actual program costs. The primary aim of the program should be to expose Canadian music, Roman says.

The first applications are now being accepted; a Dec. 31 deadline has been established for the first round of financing.

Roman emphasizes that the FACTOR-CTL board is going to be vigilant in the disbursement of the fund to ensure the continued confidence of the government.

"We have a unique relationship with the government," he says. "To my mind, there is no other private group disbursing funds this way for the government. From our standpoint, we have to be very circumspect."

FACTOR-CTL is also likely to increase the maximum amount it grants in forgivable loans. The current ceiling is \$25,000, which must be no more than half of production costs.

NAB joins the Canadian Assn. of Broadcasters to defeat a Canadian performance royalty bill . . . see page 4

Customs Act's \$25 Million Loophole

TORONTO The Canadian recording industry has a new foe in its fight against counterfeit and bootleg product—the Customs Act.

Already suffering from rampant copyright violations, largely because of an antiquated Copyright Act, the industry recently took notice of a loophole in the Customs Act that appears to grant carte blanche to those wishing to ship counterfeited and bootlegged material to Canada. In essence, the list of prohibited goods doesn't include sound recordings.

As a consequence, customs inspectors do not check shipments of albums to Canada to see if copyrights are violated or if the product has been legally manufactured.

The Canadian Recording Industry Assn. (CRIA) conservatively estimates that \$25 million (Canadian) in illegal product is making its way into the country this way annually. It dis-

covered the practice of noninspection in May and has been quietly seeking redress of the matter, but CRIA president Brian Robertson now has gone public to complain about what he says is federal indifference.

"We're getting absolutely nowhere with this," Robertson says. "It's unbelievable."

The Canadian situation is in stark contrast to American practice, in which companies shipping product to the U.S. must accompany their shipment with an authorizing letter from the copyright holder in the U.S.

The Canadian industry has long suffered from widespread counterfeiting and bootlegging and estimates the impact of illegal activity to be \$50 million annually. Wholesale revenues this year in legal activity are projected to be roughly \$320 million, so the illegal activity amounts to roughly 14%.

J.G. MacDonald, regional collector in Toronto under the Customs and Excise branch of the Revenue Department, wrote CRIA recently to confirm that sound recordings were not listed among prohibited goods under the act.

Robertson says it would take a simple amendment of Schedule C regulations under the Copyright Act to include sound recordings and to eliminate the problem. That would compel customs inspectors to check each shipment. A recent inadvertent inspection by a customs officer drew a reprimand from the department and the illegal product was allowed to be shipped, much to the consternation of CRIA, which then had to track its distribution and seek prosecution upon its sale or possession.

KIRK LaPOINTE

Melodiya To Expand Exports Recording Technology Improved

BY KARI HELOPALTIO

HELSINKI, Finland Following heavy investment in the latest equipment in recording studios in cities like Moscow, Leningrad, and Tbilisi—much of it imported from Finland and Sweden—the Russian record industry is now looking for ways to increase exports of its product abroad.

That is the message from Sergei Jukanov and Rostislav Melnik, two top executives from the state-owned Melodiya record company who visited here.

They say the Russian industry has improved at virtually all levels, notably in matters of technology. "In the late '70s, most of our studio equipment was very old, much of it at least 15 years out of date. But we've been importing new product lines from Scandinavian territories," says Melnik.

But he admits selling Russian recorded music outside the Eastern

bloc is still a problem. To improve the situation, Melodiya and export company Kniga are looking for greater areas of global cooperation. "A lot can be done by arranging exhibitions and seminars built round Soviet records, and we're working almost full-time on this," according to Melnik.

The Melodiya executives say an album by a top star like Alla Pugacheva could sell around 250,000 units in the U.S.S.R., but that an initial pressing of 25,000 is more usual. Foreign releases by acts like Abba and the Beatles have sold well but are rare.

Today, Melodiya employs 8,000 people and has studio complexes in nine cities nationwide. Annual manufacturing output is around 110 million albums and some 1,000 new titles, including many linguistic minority releases.

In Finland, Melodiya product is released on the Polarvox label.

Japan Album Rent Curbed

BY SHIG FUJITA

TOKYO Following a legal move by CBS/Sony and Epic/Sony, the District Court here has issued a temporary injunction banning the rental of records of new singers for three months from the date of release.

It is the first decision by a Japanese court on the right of record companies to ban or curb the renting of records and is seen as being of major importance to the burgeoning record rental business here.

The injunction gained by the CBS/Epic group was against Aikos and Sogo Kaden Daiichi Denpa, two companies with offices in Tokyo operating record rental outlets.

In June 1985, the record compa-

nies here signed an agreement, valid for one year, permitting the rental firms to rent records of new artists but on the condition that they pay a special charge levied on top of the regular charges paid to JAS-RAC, the music copyright society, and the record companies.

But in March, the record companies notified the rental operators that they would not permit rental of recordings by new artists. The record rental operators, however, refused to comply with the ban.

It was then that CBS/Sony and Epic started court action, asking for a court injunction. Now they have gained court backing for their ban on rental of new artists for the first three months on release.

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- Yugoslavia—MITJA VOLCIC, Dragomer, Rozna 6, 61351, Brezovica, Ljubljana 23-522.

Panel: Music Video Contracts An Arena Of Conflict

BY ETHLIE ANN VARE

LOS ANGELES The ascendancy of music video has made the portion of recording contracts covering music videos a hotly contested area of negotiation between labels and artists. And a panel at Billboard's Eighth Annual Video Music Conference Nov. 20-22 showed the two opposing points of view are fairly cut-and-dried: Both artists and labels want the lion's share of creative control over rights

'Negotiation is a function of leverage'

and income from video product.

Representing the label side during a lively mock negotiation were David Altschul, vice president for legal affairs at Warner Bros. Records, and Len Eband, senior vice president and general manager of PolyGram Music Video U.S. Speaking for the artists were entertainment attorneys Lee Phillips of Manatt, Phelps, Rothenberg, Tunney & Phillips, and Jay Cooper of Cooper, Epstein & Hurewitz. Jim Gianopulos, vice president of business affairs for the video division of Paramount Television, moderated.

"Five years ago, these 10 contract pages wouldn't exist," noted Altschul, referring to the sample provisions of a Warner Bros. template con-

tract. Each page had numerous points of contention, leading to what Cooper laughingly referred to as a "totally blown deal" by the panel's end. But moderator Gianopulos said, "Negotiation is a function of leverage," noting that this play-acting regarding a "moderately successful" performer would take on a new face if it concerned a superstar or a hungry newcomer.

The first friction between the two teams was sparked by the contract's first clause, which gave the label the right to decide whether a videoclip would be made at all.

"Most artists believe that videos do sell records," said Cooper, asking that a guarantee for a specified number of clips at a specified budget (he mentioned \$100,000) be written in.

Phillips, however, noted that some artists want "freedom from video," and both labels insisted on the option to tape or not to tape. "We don't want to spend \$80,000 on something no one's going to see," said Altschul. Often, he added, a label will check with MTV beforehand to see if a video is a good airplay candidate.

If the video gets made, who pays for it—and who owns it? That was the basis for fierce disagreements, as the label representatives wanted the budget to be 100% recoupable—half from record royalties, half from video income, in this contract—while retaining 100% of the rights.

"Videos promote records. The record company's primary purpose is to



Record label executives and attorneys for recording artists mix it up during a mock negotiation on music video rights at Billboard's Eighth Annual Video Music Conference, held recently in Los Angeles. Pictured during the panel are, from left, Len Eband, PolyGram Music Video U.S.; David Altschul, Warner Bros. Records; Jim Gianopulos, Video Division, Paramount Television Group; and attorneys Jay Cooper and Lee Phillips. (Photo: Atilla Csupo)

promote records. I fight them on this all the time," said Cooper.

"But these videos are also creating value for publishing, ticket sales, merchandising—lots of things the label doesn't share," countered Eband. One case-by-case compromise that the labels allow (but will try not to commit to on paper) is giving the artist permission to finance a video out of his own pocket. "In a few years, we may be entirely in the video business," said Altschul. "We'll need ex-

clusive rights to all product."

Direct income from videocassettes, a growing area, was another major negotiating point. Both the artists and the labels are laying a groundwork for a time when this income becomes increasingly significant. Standard royalty rates (10% for product priced \$16.98 or less, 15% for that which is higher) were less in dispute than the labels' desire to take 50% of gross for its financing split, plus another 25% for distribution. "Sheer

greed" is what the artists' representatives termed this clause.

Despite the fact that neither side exhibited much flexibility in this worst-case scenario, in real life the primary goal is to reach an agreement, and in most cases every point is negotiable. But, noted the parties, video is an area of an artist's career and a label's output that is still in flux, and many decisions are being made in the dark—guesswork precedents for an industry yet to develop.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Close 11/24	Close 12/1	Change
NEW YORK STOCK EXCHANGE				
American Can	216.6	86 3/4	85 3/4	-1/4
John Blair & Co.	23.5	14 1/2	14	-1/2
CBS Inc.	251.5	134 1/4	135 1/2	+1 1/4
Cannon Group	552.9	12 1/2	12 1/2	-1/4
Capital Cities Communications	123.1	274 1/2	274	-1/2
Coca Cola	2973.3	35 1/2	35 1/2	.....
Walt Disney	1023.2	43 3/4	43 3/4	-1/2
Eastman Kodak	2751.7	68 1/2	67 1/2	-1
General Electric	4452.2	80 3/4	83 3/4	+2 3/4
Gulf & Western	635.6	65 1/4	67 1/2	+2 1/4
Handleman	87.4	30 3/4	30 3/4	.....
MCA Inc.	740.3	41 1/2	41 1/2	-1/4
MGM/UA	70.4	9 1/4	9 1/4	+1/4
Orion Pictures Corp.	150	13 1/2	14 1/4	+3/4
Sony Corp.	294.9	22 1/4	21 1/4	-1
Taft Broadcasting	295.8	118	120	+2
Vestron Inc.	73.5	5 1/4	5 1/4	+1/4
Viacom	2887.7	38 1/4	41 1/4	+3 1/4
Warner Communications Inc.	2233.5	22 1/4	22 1/4	-1/4
Westinghouse	1833.8	58 1/4	59 1/4	+1/4
AMERICAN STOCK EXCHANGE				
Commtron	22	8 1/4	8 3/4	-1/4
Lorimar/Telepictures	662.4	18 1/2	17 1/2	-1/4
New World Pictures	63.4	13 1/2	13 3/4	+1/4
Price Communications	47.8	10 3/4	10 3/4	.....
Turner Broadcasting System	19.7	13 1/4	13	-1/4
Unitel Video	10.9	8 1/4	8 1/4	-1/4
Wherehouse Entertainment	118.7	20	19 1/4	-1/4
OVER THE COUNTER				
Crazy Eddie	13 1/4	13 3/4	.....	.....
Infinity Broadcasting	12 1/4	13	+1/4	.....
Josephson Inc.	11 1/4	10 3/4	-1/4	.....
LIN Broadcasting	55	55 1/2	+1/2	.....
Lieberman Enterprises	19	19	.....	.....
Malrite Communications Group	11	11	.....	.....
Prism Entertainment	3 1/4	3 1/4	.....	.....
Recoton Corporation	8 1/4	8 1/2	+1/4	.....
Reeves Communications	7 1/4	7 1/4	.....	.....
Satellite Music Network Inc.	6	5 1/4	-1/4	.....
Scripps Howard Broadcasting	78	80	+2	.....
Sound Warehouse	20 1/4	20 3/4	.....	.....
Specs Music	9	9 1/4	+1/4	.....
Trans World Music Corp.	22 1/4	22 1/4	.....	.....
Tri-Star Pictures	11 1/4	11 1/4	+1/4	.....
Wall To Wall Sound & Video Inc.	5	5 1/4	+1/4	.....
Westwood One	27 1/4	27 1/4	.....	.....

Chrysalis Group Profits Are Down

LONDON Chrysalis Group chairman Chris Wright has announced pretax profits for the year ending June 1986 of \$7.43 million, down from \$7.8 million in the previous 12 months. Turnover was \$115.23 million, with \$42.46 million coming from the MAM companies Chrysalis merged with last April.

Analysts blame the downturn on delays in releasing major U.S. albums. Nevertheless, record and music publishing activities accounted for \$4.34 million of the overall profits figure. Studio business produced losses of \$180,000.

Wright has told shareholders that all divisions are now trading ahead of budget, and he predicts the current year's results will show a substantial advance. Money raised from the recent sale of Kingsmead Hotels will be used for expansion, and a number of potential leisure-based acquisitions have been identified.

Wright confirms that Richard Branson's Virgin group holds a 3.6% stake in Chrysalis, but he stresses that he and his fellow directors control more than 50%. No talks are under way between the two groups, he says.

Chrysalis came to the London Stock Market in July 1985, shortly after the MAM merger. Shares quoted then at \$2.80 are now worth \$2.65. Comparisons between the two U.K. independents, which both emerged from the '60s rock boom and are both now public companies, are frequently made.

Virgin's music activities are cur-

rently more profitable, but earnings derive from an artist roster several times larger than its rival's.

Chrysalis' strategy appears to be to build financial strength

through diversification—amusement slot machines are seen as a key profit area—rather than to embark on a policy of unrestrained artist signings.

...newsline...

VESTRON BID IS NO JOKE: Vestron Inc. (NYSE/VV) has made a friendly acquisition offer for National Lampoon Inc. (NASDAQ/NLPI) through a merger of outstanding common shares at \$4 per share in cash. Total value of the offer is approximately \$6.4 million, based on total shares outstanding of approximately 1.6 million. In addition to publishing National Lampoon and Heavy Metal magazines, the company creates, develops, and produces motion pictures, television, and related projects. Vestron, whose stock has been declining steadily for several months, closed Monday at 5 3/8, up 1/8.

FULL-STEAM AHEAD is the position being taken by Viacom (NYSE/VIA) management, which is seeking to take the company private in a leveraged buyout. Despite suits challenging the sale by several stockholders, the management group reported it filed a preliminary copy of its proxy statement and prospectus with the Securities and Exchange Commission on Nov. 28. Along with the management team, the new owners would include a consortium of financial advisers, among them Donaldson, Lufkin & Jenrette Securities, and Equitable Life.

BOOK VALUE? Barnes & Noble Bookstores is set to acquire the 796-store B. Dalton Bookseller chain from Dayton Hudson Corp. Although the price was not disclosed, it is believed to be more than \$200 million. Barnes & Noble, which currently operates 179 of its own stores, had been the third-largest bookseller in the country; the sale makes it the second biggest—which B. Dalton had been. The K mart-owned Waldenbooks Inc. remains the leader.

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

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or 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

KATE BUSH

The Whole Story
PRODUCERS: Andrew Powell, Kate Bush & Jon Kelly
EMI America PWAS-17242

The mercury-voiced English thrush's rock 'n' roll fantasies are well represented on this collection of hits from the past nine years. New single, "Experiment IV," will give an added push to this attractive, gift-oriented collection. Added impetus for fans: a version of Bush's first hit, "Wuthering Heights," with a new vocal track.

DEAD OR ALIVE

Mad, Bad, And Dangerous To Know
PRODUCERS: Stock, Aitken & Waterman
Epic FE 40572

British outfit that scored well with its debut album last year returns with package of similar, pop-inflected dance material. Strongest cuts are "Brand New Lover" and "Come Inside," which should prove entrée to radio. Lack of depth on remainder of album could hinder the collection's run, though.

RECOMMENDED

ORIGINAL MOTION PICTURE SOUNDTRACK

Little Shop Of Horrors
PRODUCER: Bob Gaudio
Geffen GHS 24125

Soundtrack's sales potential may be strongly linked to success of upcoming film, but surprising vocal showing by Rick Moranis and Four Tops' Levi Stubbs (playing Audrey, the man-eating plant) could carry this across to a general audience.

DREAMS SO REAL

Father's House
PRODUCER: Peter Buck
Coyote TTC 8688

R.E.M. guitarist Buck weaves the moody atmosphere associated with his own band on the debut of outstanding, dreamy-sounding new wave trio. Sounds like a major-label act. Distributed by Minneapolis' Twin/Tone Records.

SOUL ASYLUM

While You Were Out
PRODUCER: Chris Osgood

Twin/Tone TTR 8691

Third release this year by storming Twin Cities band is its most heated yet. Layers of screaming guitars and hard-hitting writing and singing will find favor at left-wing radio outlets. Rumored a major-label signing, Soul Asylum is one of America's rockiest units.

DIVINE HORSEMEN

Devil's River
PRODUCERS: Chris D. & John Burnham
SST 091

Second album by hard-nosed, guitar-driven L.A. band is filled with intelligent, tough rockers, spurred by unusual vocal duets by mastermind Chris Desjardins and sweet-voiced spouse Julie Christensen. Contact: P.O. Box 1, Lawndale, Calif. 90260.

TRANSLATOR

Everywhere That I'm Not: A Retrospective
PRODUCERS: Ed Stasium & David Kahne
415/Columbia FC 40529

Fine Bay area band that never really broke through the way it should have offers a summary of its work via this solid 12-song collection.

THE FLIRTS

Questions Of The Heart
PRODUCERS: Bobby Orlando
CBS Associated BFZ 40419

Tongue-in-cheek female trio offers saucy spoofs on sexual role-playing, with tunes like "All You Ever Think About Is (Sex)" and "My Boyfriend Is A Marine." Results are somewhere between Pullsallama and Bananarama.

THE ROCHEs

No Trespassing
PRODUCERS: Joe Ferry, Andy Block & the Roches
SOS/Rhino REMP 70616 (EP)

Esoteric vocal trio marks its return to active recording with this four-song collection on its own imprint through Rhino. Group's smooth-as-silk vocal harmonies and ear for offbeat arrangements have drawn a following, but there is scant chance of radio exposure beyond college outlets.

MURPHY'S LAW

Rock Hotel/Profile PRO-1225
PRODUCER: Robert Musso

New York hardcore band debuts on the Profile-distributed metal label. Results are loud but not totally insensitive, making it more for the art rockers than the head bangers.

FIGURES

The Gateway
PRODUCER: Anton Feir
Twintone TTR 8690

Chiming guitar, simple harmonies, and upbeat tempos mark this strong album, which should appeal to progressive fans.

NANCY SINATRA

Boots: Nancy Sinatra's All-Time Hits
PRODUCERS: Various
Rhino RNLP 70227

A miniskirted, go-go-booted trip back to the mid-'60s. Fourteen-song package includes some real kitsch ("The Last Of The Secret Agents") as well as some bona fide hits ("These Boots Are Made For Walkin'" and "Somethin' Stupid").

FRED ASTAIRE

The Irving Berlin Songbook
REISSUE PRODUCER: Richard Seidel
Verve 829 172-1

These are the Berlin songs from the classic multicomposer Astaire/jazz combo box first released as "The Astaire Story" by Norman Granz in 1953. So it's Astaire, Berlin, Charlie Shavers, Oscar Peterson, et al. As another songwriter wrote, "Who could ask for anything more?"

SPOTLIGHT



DURAN DURAN

Notorious
PRODUCERS: Nile Rodgers & Duran Duran
Capitol PJ-12540

Surviving original triumvirate of Simon Le Bon, Nick Rhodes, and John Taylor may have pulled together its slickest production ever. Rodgers, who turned the trick with the Power Station spin-off, puts up the funk, with a high-gloss, danceable package the result. Top 10 crash-through of titular single bodes well for chart performance of this late-breaking entry in the Christmas-time sales sweeps. Strong writing and playing all around, with Andy Taylor lending a farewell hand.

NEW AND NOTEWORTHY

THE CHARLIE WATTS ORCHESTRA

Live At Fulham Town Hall
PRODUCERS: Charlie Watts & John Stevens
Columbia FC 40570

Rolling Stones drummer Watts indulges his lifelong love of swing and pop in this brassy big-band excursion featuring numbers from the Benny Goodman, Lionel Hampton, and Charlie Parker repertoires. Raucous ensemble work, wild solos, detailed arrangements.

BLACK

PICKS

THE MANHATTANS

Back To Basics
PRODUCERS: Bobby Womack, Ronald Bell & Leo Graham
Columbia FC 40300

Vocal quartet's last album re-established the group with a cover of "You Send Me," and this new collection is a sure-footed follow-up. First single, "Where Did We Go Wrong," should get the ball rolling, but best tracks are Womack's "I'm Through Trying To Prove My Love To You" and a cover of "Neither One Of Us (Wants To Be The First To Say Goodbye)."

RECOMMENDED

O'BRYAN

Surrender
PRODUCERS: O'Bryan, Jerry Knight, Aaron Zigman
Capitol ST-12520

Teen tease O'Bryan is hitbound with his sexy, chewable "Tenderoni" bubble gum, and "What Goes Around" holds the flavor a few more minutes. Don Cornelius' protégé should think about adding some substance to surface, though young fans won't quarrel.

TASHAN

Chasin' A Dream
PRODUCERS: Tashan, A27
Columbia BFC 40289

Tashan's eminently danceable r&b grooves may catch the charts with

"Strung Out On You." Up-tempo ballads run counter to other Def Jam rhapsodies, but this mainstream, thoroughly modern effort deserves a hearing on quality alone.

SYLVESTER

Mutual Attraction
PRODUCERS: Ken Kessi & Morey Goldstein
Megatone/Warner Bros. 25527

Disco star hits the comeback trail. Sound is updated but somewhat short on drive. Lead track, "Someone Like You," is album's best.

DONNA ALLEN

Perfect Timing
PRODUCER: Lou Pace
21/Atco 90548

Big-voiced singer makes the most of a superior set of songs and arrangements. Single "Serious" is the vehicle to get this one over via clubs.

COUNTRY

PICKS

EDDY RAVEN

Right Hand Man
PRODUCER: Don Grant, Eddy Raven
RCA 5728-1-R

Raven nicely balances country and pop elements in this passionately interpreted collection. Best cuts: "Right Hand Man," "Other Than Montreal," "But She Loves Me."

GEORGE STRAIT

Merry Christmas Strait To You
PRODUCERS: Jimmy Bowen, George Strait
MCA 5900

Mostly traditional fare, including kid favorites "Santa Claus Is Coming To Town" and "Frosty The Snowman."

RECOMMENDED

JIM REEVES

Live At The Opry
PRODUCER: The Country Music Foundation
Country Music Foundation Records CMF-008

Twenty selections from Reeves' appearances on the Grand Ole Opry's "Prince Albert Show" between 1953 and 1960. Features most of Reeves' top hits and includes four hymns not previously available.

MERLE TRAVIS

Rough, Rowdy And Blue
PRODUCERS: Merle Travis, Martin Haerle
CMH 6262

These songs are from Travis' final sessions, in which he sang and picked (on 12-string guitar) such blues favorites as "Honey, Take A Whiff Of Me," "Cocaine Blues," "Jelly Roll Blues," and "Step It Up And Go."

VARIOUS ARTISTS

The Nashville Christmas Album
PRODUCER: Steve Buckingham
Epic 40418

All-acoustic-backed rendition of standards, with vocals by Connie Smith, Willie Nelson, Mark Gray, Janie Frickie, Merle Haggard, Sweethearts Of The Rodeo, George Jones, Gene Watson, John Conlee, Mickey Gilley, Libby Hurley, Charly McClain, Wayne Massey, Tammy Wynette, and the O'Kanes.

JAZZ

RECOMMENDED

HELEN MERRILL/GORDON BECK/STEPHANE GRAPPELLI/STEVE LACY

Music Makers
PRODUCERS: Jean-Jacques Pussiau & Francois Lemaire
Owi 044

The breathy voice of Merrill is eloquently applied to a well-selected

program of standards and jazz ballads. Superb accompaniment by three supreme lyricists—pianist Beck, violinist Grappelli, and saxophonist Lacy.

WORLD SAXOPHONE QUARTET

Live At Brooklyn Academy Of Music
PRODUCERS: World Saxophone Quartet
Black Saint BSR 0096

Second WSQ album release in a month (the magnificent Ellington recital was the first) finds Messrs. Bluiett, Hemphill, Lake, and Murray waxing bluesy, swinging, and cacophonous on a set of their own compositions.

GOSPEL

PICKS

DION

Velvet And Steel
PRODUCER: Neal Joseph
Dayspring 7-C1-414601-7

The street savvy of Dion has gone from New York sidewalks to storefront churches. There's an edge to this man's music; he delivers the gospel in no uncertain terms wrapped in the street rock that brought him here musically.

RECOMMENDED

CARMAN

A Long Time Ago...In A Land Called Bethlehem
PRODUCER: John Andrew Schreiner
Benson PWR 01086

Carman has emerged as one of the bright new stars in gospel, and this Christmas concept musical adds a new dimension to him. Music presenting the age-old message for the youth in church with the hipness of today is the order of the day.

CLASSICAL

RECOMMENDED

RODRIGO: CONCIERTO DE ARANJUEZ; FANTASIA PARA UN GENTILHOMBRE/CASTELNUOVO-TEDESCO: GUITAR CONCERTO NO. 1

Eduardo Fernández, English Chamber Orchestra, Martinez
London 417 199

Idiomatic performances, but most effective in the Castelnuovo-Tedesco. Considerable commercial strength of this album, though, rests primarily in the generous programming; the only current contender offering all three major pieces on a single disk.

ENGLISH STRING MUSIC

Sinfonia of London, New Philharmonia Orchestras, Barbirolli
Angel CDC 7-47537

Barbirolli had few, if any, peers in this repertoire—Elgar's "Introduction & Allegro For Strings" and "Serenade In E Minor" plus the "Thomas Tallis" and "Greensleeves" fantasias of Vaughan-Williams. Transfers are excellent, and the sound is more than acceptable. Two short pieces by Elgar provide added value.

RUSSIAN SHOWPIECES

National Philharmonic, London, Harmonic, Slatkin
RCA 5661-RC

Brisk, no-nonsense performances that often dazzle. Major works are Mussorgsky's "Pictures," Prokofiev's "Classical Symphony," and Kabalevsky's "Comedians." Sound is direct, up-front, and crystal clear. Laid-back cover art, however, will do little to stop traffic.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

NEW GROUP BRUCE HORNSBY & the Range scores the No. 1 record on the Hot 100 with its second single release, "The Way It Is" (RCA). Hornsby is No. 1 in airplay by a solid margin, with 214 of the 222 reporting stations playing the record, and No. 2 in sales, trailing "Hip To Be Square" by **Huey Lewis & the News** (Chrysalis) by a slim margin. Lewis holds at No. 3 without a bullet as his record loses its radio momentum while increasing strongly in sales. The **Bangles'** "Walk Like An Egyptian" (Columbia) is poised to challenge Hornsby for the top next week, and **Wang Chung's** "Everybody Have Fun Tonight" (Geffen) is also moving up quickly.

MADONNA'S "OPEN YOUR HEART" (Sire) is this week's Power Pick/Airplay after entering the chart as the Hot Shot Debut last week. In the year that Billboard has been naming Airplay Power Picks, 36 of the 38 picks have reached the top 10, and the other two (the current singles by **Bruce Springsteen** and **Cyndi Lauper**) are on track for the top 10. This 100% accuracy rate in picking future top 10 singles is especially impressive when one notes that Airplay Power Picks are sometimes records as far down the chart as the 50s.

IN ADDITION TO THE success of Hornsby, several other new artists are bulleted on the Hot 100. Singer/songwriters **Gregory Abbott** from New York and **Robbie Nevil** from Los Angeles are in the top 15 with their first singles, and new American bands **Timbuk 3** (I.R.S.) and the **Georgia Satellites** (Elektra) are moving up nicely. The Satellites are already top 20 at reporting stations in seven markets, including San Jose, Calif.; Chicago; and their hometown, Atlanta. English artist **Samantha Fox** (RCA) moves up to No. 44—in a tight area of the chart—as "Touch Me (I Want Your Body)" has an excellent week at radio, with 22 adds from the pop panel and seven top five reports. Canadian artist **Nancy Martinez** continues to bullet at No. 37 with "For Tonight" (Atlantic)—one of the rare records that regains a bullet. It's No. 1 at KMEL San Francisco and top 10 at five other reporting stations. Another record from the never-say-die school is No. 61, "Crazy" by **Jesse Johnson** (A&M), which regains the bullet it lost six weeks ago. That's a real rarity. The record, a major hit in certain markets, is starting to spread. It's especially strong in California and the Southeast, including No. 8 at FM 102 in Sacramento and No. 12 at WSSX Charleston, S.C.

A NEW INDEPENDENT label, Night Wave Records, debuts on the Hot 100 as "Dancin' In My Sleep" by **Secret Ties** enters the chart at No. 92. This dance record has been bubbling under for several months with scattered airplay. At B-94 FM El Paso, Texas, PD **Ron Haney** says that he listens to local club hits like the Secret Ties record and occasionally adds them to his station's playlist. "It won our 'Battle Of The Future Hits' for five or six nights, then was added into regular rotation. It's top 10 in call-out research and sales."

FOR WEEK ENDING DECEMBER 13, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

222 REPORTERS		NEW ADDS	TOTAL ON
MADONNA	OPEN YOUR HEART SIRE	58	201
BOSTON	WE'RE READY MCA	54	148
BON JOVI	LIVIN' ON A PRAYER MERCURY	47	49
LIONEL RICHIE	BALLERINA GIRL MOTOWN	44	98
CYNDI LAUPER	CHANGE OF HEART PORTRAIT	42	175

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

RETAIL BREAKOUTS

200 REPORTERS		NUMBER REPORTING
CYNDI LAUPER	CHANGE OF HEART PORTRAIT	30
BILLY VERA & THE BEATERS	AT THIS MOMENT RHINO	22
G.SATELLITES	KEEP YOUR HANDS TO YOURSELF ELEKTRA	22
READY FOR THE WORLD	LOVE YOU DOWN MCA	21
THE POINTER SISTERS	GOLDMINE RCA	17

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NANCY MARTINEZ

HAS A HIT RECORD

FOR TODAY,
FOR TOMORROW,
AND FOREVER!

"FOR TONIGHT"

(7-89371)

[also available as a 12" (0-86789) and (DMD 963)]



Produced by Teneen Ali and Sergio Munzibai
Co-Produced and arranged by Phil George, Richard Buck & L.I.F.E.

BILLBOARD HOT 100 CHART # 37

For Tonight or Any time Slot,
Sounds like a Hit to us!

Already on: WXKS WTIC WPLJ WHTZ WRQX WBMW WHYI WBZZ KRBE
WHYT WBBM WTTZ KIIS KPKE WYTZ KMEL KZZP WBJW and more

"Top Selling 12" in N.Y.!" Frankie Blue Z-100 NY

"Good Requests, sounds great on the air!" Buddy Scott WBBM Chicago

"26 to 14 in singles sales—Coming on Strong!" Brian Thomas BJ 105 Orlando

Look for the Nancy Martinez album next month!

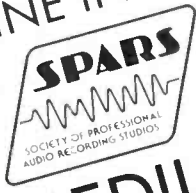


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AD CLOSING: DECEMBER 17

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	4	HIP TO BE SQUARE	HUEY LEWIS & THE NEWS	3
2	5	THE WAY IT IS	BRUCE HORNSBY & THE RANGE	1
3	7	WALK LIKE AN EGYPTIAN	BANGLES	2
4	3	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	4
5	1	YOU GIVE LOVE A BAD NAME	BON JOVI	6
6	9	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	5
7	10	TO BE A LOVER	BILLY IDOL	7
8	12	NOTORIOUS	DURAN DURAN	8
9	11	STAND BY ME	BEN E. KING	10
10	2	WORD UP	CAMEO	12
11	13	SHAKE YOU DOWN	GREGORY ABBOTT	9
12	8	LOVE WILL CONQUER ALL	LIONEL RICHIE	11
13	20	WAR	BRUCE SPRINGSTEEN & THE E STREET BAND	15
14	15	C'EST LA VIE	ROBBIE NEVIL	14
15	17	DON'T GET ME WRONG	THE PRETENDERS	13
16	6	HUMAN	THE HUMAN LEAGUE	16
17	22	CONTROL	JANET JACKSON	17
18	19	(FOREVER) LIVE AND DIE	ORCHESTRAL MANOEUVRES IN THE DARK	25
19	14	TRUE BLUE	MADONNA	22
20	24	VICTORY	KOOL & THE GANG	21
21	26	LOVE IS FOREVER	BILLY OCEAN	23
22	27	IS THIS LOVE	SURVIVOR	18
23	28	THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	TIMBUK 3	26
24	25	YOU KNOW I LOVE YOU ... DON'T YOU?	HOWARD JONES	19
25	31	LAND OF CONFUSION	GENESIS	20
26	16	AMANDA	BOSTON	24
27	23	WILD WILD LIFE	TALKING HEADS	27
28	33	SOMEDAY	GLASS TIGER	28
29	36	YOU BE ILLIN'	RUN-D.M.C.	31
30	18	TAKE ME HOME TONIGHT	EDDIE MONEY	29
31	37	ALL I WANTED	KANSAS	30
32	21	I'LL BE OVER YOU	TOTO	33
33	34	TASTY LOVE	FREDDIE JACKSON	43
34	40	COMING AROUND AGAIN	CARLY SIMON	34
35	32	WELCOME TO THE BOOMTOWN	DAVID & DAVID	47
36	—	FOR TONIGHT	NANCY MARTINEZ	37
37	38	FOOLISH PRIDE	DARYL HALL	35
38	29	THE RAIN	ORAN "JUICE" JONES	45
39	—	AT THIS MOMENT	BILLY VERA & THE BEATERS	32
40	—	TOUCH ME (I WANT YOUR BODY)	SAMANTHA FOX	44

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	THE WAY IT IS	BRUCE HORNSBY & THE RANGE	1
2	4	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	5
3	5	WALK LIKE AN EGYPTIAN	BANGLES	2
4	3	HIP TO BE SQUARE	HUEY LEWIS & THE NEWS	3
5	2	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	4
6	13	NOTORIOUS	DURAN DURAN	8
7	6	YOU GIVE LOVE A BAD NAME	BON JOVI	6
8	14	SHAKE YOU DOWN	GREGORY ABBOTT	9
9	12	TO BE A LOVER	BILLY IDOL	7
10	16	DON'T GET ME WRONG	THE PRETENDERS	13
11	7	HUMAN	THE HUMAN LEAGUE	16
12	15	STAND BY ME	BEN E. KING	10
13	17	YOU KNOW I LOVE YOU ... DON'T YOU?	HOWARD JONES	19
14	18	IS THIS LOVE	SURVIVOR	18
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24	10	TRUE BLUE	MADONNA	22
25	29	SOMEDAY	GLASS TIGER	28
26	25	WILD WILD LIFE	TALKING HEADS	27
27	35	AT THIS MOMENT	BILLY VERA & THE BEATERS	32
28	39	OPEN YOUR HEART	MADONNA	38
29	32	THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	TIMBUK 3	26
30	20	TAKE ME HOME TONIGHT	EDDIE MONEY	29
31	37	FALLING IN LOVE (UH-OH)	MIAMI SOUND MACHINE	39
32	36	ALL I WANTED	KANSAS	30
33	—	CHANGE OF HEART	CYNDI LAUPER	40
34	34	GOLDMINE	THE POINTER SISTERS	36
35	40	COMING AROUND AGAIN	CARLY SIMON	34
36	38	YOU BE ILLIN'	RUN-D.M.C.	31
37	—	TWO PEOPLE	TINA TURNER	41
38	28	I'LL BE OVER YOU	TOTO	33
39	—	THIS IS THE TIME	BILLY JOEL	42
40	30	FOOLISH PRIDE	DARYL HALL	35

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. (6)	15
Geffen (4)	
Sire (4)	
Island (1)	
COLUMBIA (9)	10
Def Jam (1)	
A&M (6)	8
A&M/Virgin (2)	
ATLANTIC (6)	7
Island (1)	
CAPITOL	7
EMI-AMERICA (3)	7
Manhattan (4)	
EPIC (5)	7
Portrait (1)	
Scotti Bros. (1)	
ELEKTRA (5)	6
Solar (1)	
MCA (5)	6
I.R.S. (1)	
RCA (5)	6
Jive (1)	
MOTOWN (4)	5
Gordy (1)	
POLYGRAM	5
Mercury (3)	
Atlanta Artists (1)	
Polydor (1)	
ARISTA (3)	4
Jive (1)	
CHRYSALIS	2
MERCURY	1
NIGHT WAVE	1
PROTRAIT	1
PROFILE	1
RHINO	1

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
59 ALL CRIED OUT	(Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
30 ALL I WANTED	(Dangling Participle, BMI/Hard Fought, BMI/Stark Raving, BMI)	
24 AMANDA	(Hideaway Hits, ASCAP)	
32 AT THIS MOMENT	(WB, ASCAP/Vera-Cruz, ASCAP) WBM	
58 BALLERINA GIRL	(Brockman, ASCAP)	
78 THE BEST MAN IN THE WORLD	(Not Listed) CPP	
66 BIG TIME	(Ciofline, BMI/Hidden Pun, BMI)	
88 BLAME IT ON THE RADIO	(Bogus Global/PRS)	
77 BRAND NEW LOVER	(Lalebond, PRS/WB, ASCAP) WBM	
79 CAN'T HELP FALLING IN LOVE	(Gladys, ASCAP)	
99 CAN'T WAIT ANOTHER MINUTE	(Ensign, BMI/Boomers Mothers, BMI/Naked Prey, BMI) CPP	
72 CAUGHT UP IN THE RAPTURE	(WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)	
14 C'EST LA VIE	(MCA, ASCAP/Afg, ASCAP/Bug, BMI) WBM/MCA/HL	
40 CHANGE OF HEART	(Stone And Muffin, BMI/Relita, BMI)	
34 COMING AROUND AGAIN	(C'est, ASCAP/Famous, ASCAP) CPP	
17 CONTROL	(Flyte Tyme, ASCAP) WBM	
61 CRAZAY	(Shokadelica, ASCAP/Almo, ASCAP) CPP/ALM	
92 DANCING IN MY SLEEP	(Prime Wave, ASCAP)	
94 DON'T FORGET ME (WHEN I'M GONE)	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calypto Toonz, PROC) WBM/CP/ALM	
13 DON'T GET ME WRONG	(Hynde House of Hits/Clive Banks) HL	
84 DON'T STAND SO CLOSE TO ME '86	(Virgin, ASCAP) CPP	
62 EMOTION IN MOTION	(Lido, ASCAP) WBM	
86 EVERY BEAT OF MY HEART	(Rod Stewart, ASCAP/Intersong-USA, ASCAP/Black Lion, ASCAP/Kevin Savigar, ASCAP) WBM/CHA/HL	
5 EVERYBODY HAVE FUN TONIGHT	(Chong, PRS/Warner-Tamerlane, BMI/Pet Wolf, ASCAP/Chappell, ASCAP) WBM/CHA/HL	
82 FACTS OF LOVE	(Music Corp. Of America, BMI/Bayjun Beat, BMI)	
39 FALLING IN LOVE (UH-OH)	(Foreign Imported, BMI) CPP	
35 FOOLISH PRIDE	(Hallowed Hall, BMI/Red Network, BMI) CPP	
37 FOR TONIGHT	(Pezaz, PRO/Kish Kish, CAPAC)	
25 (FOREVER) LIVE AND DIE	(Virgin, ASCAP) CPP	
54 FREEDOM OVERSPILL	(F.S.Limited, PRS/April, ASCAP/Hot Little Numbers, ASCAP) CPP/ABP/WBM	
69 FRENCH KISSIN	(Home Grown, BMI/Theodello Profunct, BMI)	
26 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	(Mambadaddi, BMI/I.R.S., BMI/Criterion, ASCAP)	
74 GOIN' TO THE BANK	(Tuneworks, BMI/Careers, BMI/Franne Gee, BMI/Rightsong, BMI/Nonpareil, ASCAP) CPP	
36 GOLDMINE	(Nonpareil, ASCAP/Broozertoones, BMI) CPP	
85 GRACELAND	(Paul Simon, BMI)	
60 HEARTACHE AWAY	(Stone Diamond, BMI) CPP	
3 HIP TO BE SQUARE	(Hulex, ASCAP) CLM	
16 HUMAN	(Flyte Tyme, ASCAP) WBM	
96 I AM BY YOUR SIDE	(Liesse, ASCAP) CPP	
55 I DIDN'T MEAN TO TURN YOU ON	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	
70 I NEED YOUR LOVING	(Flyte Tyme, ASCAP)	
67 I'LL BE ALRIGHT WITHOUT YOU	(Rock Dog, ASCAP/Frisco Kid, ASCAP/Street Talk, ASCAP)	
33 I'LL BE OVER YOU	(Rehtakul Veets, ASCAP/California Phase, ASCAP) WBM	
80 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	(Bruce Woolley, ASCAP/April, ASCAP/Grace Jones, ASCAP/DeShufflin, ASCAP) CPP/ABP	
18 IS THIS LOVE	(Easy Action, ASCAP/WB, ASCAP/Rude, BMI/Warner-Tamerlane, BMI) WBM	
89 IT'S NOT YOU, IT'S NOT ME	(Warner-Tamerlane, BMI/Cool Dude, BMI/Writers House, BMI) WBM	
73 JIMMY LEE	(Gratitude Sky, ASCAP/When Words Collide, BMI/Bellboy, BMI)	
48 KEEP YOUR HANDS TO YOURSELF	(No Surrender, BMI/Warner-Tamerlane, BMI/Elekstylum, BMI) WBM	
81 LADY SOUL	(Dream Dealers, ASCAP/Buchu, ASCAP/Arista, ASCAP) CPP	
20 LAND OF CONFUSION	(Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM	
83 LIVIN' ON A PRAYER	(Bon Jovi, ASCAP/PolyGram, ASCAP/April, ASCAP/Desmobile, ASCAP)	
23 LOVE IS FOREVER	(Zomba, ASCAP) HL	
11 LOVE WILL CONQUER ALL	(Brockman, ASCAP/Dyad, BMI/Poppy's, ASCAP) CPP/CLM	
56 LOVE YOU DOWN	(Music Corp. Of America, BMI/Off Backstreet, BMI/Walk On The Moon, BMI/Ready For The World, BMI/Trixie Lou, BMI) MCA/HL	
75 MIAMI	(Gear, ASCAP) WBM	
87 MIDAS TOUCH	(Hip Trip, BMI/Midstar, BMI) CPP	
64 NAIL IT TO THE WALL	(Jobete, ASCAP/Perfect Punch, BMI) CPP	
4 THE NEXT TIME I FALL	(Sin-Drome, BMI/Blackwood, BMI/Chappell, ASCAP/French Surf, ASCAP) CPP/ABP/CHA/HL	
57 NOBODY'S FOOL	(Chappell, ASCAP/Eve, ASCAP) CHA/HL	
8 NOTORIOUS	(Copyright Control)	
38 OPEN YOUR HEART	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Rafelson, ASCAP/Bertus, BMI/Doraflo, BMI)	
45 THE RAIN	(Del Jam, ASCAP)	
9 SHAKE YOU DOWN	(Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI) HL	
65 SOME PEOPLE	(April, ASCAP/I.Q., PRS) CPP/ABP	
28 SOMEDAY	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calypto Toonz, BMI) WBM/CP/ALM	
10 STAND BY ME	(Rightsong, BMI/Trio, BMI/A.D.T. Enterprises, BMI) WBM/CHA/HL	
50 STAY THE NIGHT	(Orange Village, ASCAP) HL	
52 STOP TO LOVE	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	
95 STRANGLEHOLD	(MPL, ASCAP) MPL/HL	
90 SURBURBIA	(Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP) CPP	
76 SWEET LOVE	(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP/WBM	
29 TAKE ME HOME TONIGHT	(C And D, ASCAP/Arlon, ASCAP/Chappell, ASCAP/Mother Bertha, BMI/Trio, BMI/Warner-Tamerlane, BMI) CHA/HL	
46 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	
43 TASTY LOVE	(Bush Burnin', ASCAP)	
93 THAT'S LIFE	(Bibo, ASCAP) HL	
42 THIS IS THE TIME	(Joel, BMI) CPP/ABP	
97 THIS IS THE WORLD CALLING	(NOB/Intersong-USA, ASCAP)	
68 THORN IN MY SIDE	(RCA, BMI/Red Network, BMI) CPP	
7 TO BE A LOVER	(East Memphis, BMI/Irving, BMI) CPP/ALM	
44 TOUCH ME (I WANT YOUR BODY)	(Zomba, ASCAP)	
22 TRUE BLUE	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM	
63 TRUE COLORS	(Denise Barry, ASCAP/Billy Steinberg, ASCAP) WBM	
41 TWO PEOPLE	(Myaxe, PRS/Irving, BMI/WB, ASCAP) WBM/CP/ALM	
100 TYPICAL MALE	(Myaxe, PRS/Almo, ASCAP/WB, ASCAP) WBM/CP/ALM	
21 VICTORY	(Delightful, BMI)	
2 WALK LIKE AN EGYPTIAN	(Peer International, BMI) CPP	
15 WAR	(Stone Agate, BMI) CPP	
1 THE WAY IT IS	(Zappo, ASCAP/Bob-A-Lew, ASCAP) CPP/CLM	
91 WE CONNECT	(Golden Torch, ASCAP/Willie Wilcox, ASCAP/French Luck, BMI)	
47 WELCOME TO THE BOOMTOWN	(Zen Of Iniquity, ASCAP/48/11, ASCAP/Almo, ASCAP) CPP/ALM	
49 WE'RE READY	(Hideaway Hits, ASCAP)	
71 WHAT ABOUT LOVE	(Intersong-USA, ASCAP/Til Tunes, ASCAP) CHA/HL	
98 WHEN I THINK OF YOU	(Flyte Tyme, ASCAP) WBM	
27 WILD WILD LIFE	(Index, ASCAP)	
53 WILL YOU STILL LOVE ME?	(Air Bear, BMI/Warner-Tamerlane, BMI/Music Corp. Of America, BMI/Young Millionaire's Club, BMI/Warm Springs, ASCAP) WBM/MCA/HL	
12 WORD UP	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI) WBM	
31 YOU BE ILLIN'	(Protons, ASCAP/Rush Groove, ASCAP)	
6 YOU GIVE LOVE A BAD NAME	(Bon Jovi, ASCAP/PolyGram, ASCAP/April, ASCAP/Desmobile, ASCAP) CPP/ABP/WBM	
51 YOU GOT IT ALL	(Holmes Line, ASCAP)	
19 YOU KNOW I LOVE YOU ... DON'T YOU?	(Howard Jones Ltd, PRS/Warner-Tamerlane, BMI) WBM	

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.

Living Music Makes Promo Push Tasty Tie-In With Remy-Martin

BY CHRIS MCGOWAN

LOS ANGELES The modest-sized Living Music label is promoting itself in grand style: It recently tied with Remy-Martin for a series of cognac tastings/live performances for press, radio, and retail and ran a Grand Canyon Sweepstakes in-store display contest.

Living Music, founded in 1980 by musician Paul Winter, signed a distribution deal with Windham Hill and A&M last June. The label has 11 releases, primarily in a jazz-oriented, contemporary instrumental vein. Artists include Winter, Denny Zeitlin, Paul Halley, Eugene Friesen, and Oscar Castro-Neves.

The nine-city Living Music and Remy-Martin co-promotion began Oct. 12 in San Francisco and concluded Nov. 24 in Washington, D.C. Each reception featured a 30-40 minute performance by label artists and tastings of three types of Remy-Martin cognac.

The receptions were often in unusual locations, including a mansion in Seattle, a museum in Denver, and a greenhouse in Chicago. Other cities on the promotional tour included Boston, Minneapolis, and Los Angeles.

"It was a big success," says John Azzaro, Living Music vice president for sales and marketing. "As a result of the tastings, we've had retailers asking us for in-store performances and additional major chains adding our product. It's opened many doors."

According to Azzaro, Living Music has tripled its sales in the last six months and has doubled the size of its catalog. The label also established an executive office in New York.

The label is often placed near Windham Hill product in retail outlets. "We try to keep between the jazz and new age sections," says Azzaro. Richard Perl helms Living Music and founder Winter owns

20% of the firm.

The Grand Canyon Sweepstakes began Sept. 1 and ended Nov. 17, capitalizing on the September PBS airing of "Canyon Consort," a one-hour documentary of the Paul Winter Consort rafting and performing in the Grand Canyon.

According to Azzaro, 833 retailers participated in the sweepstakes. "There were Living Music sections created in many stores," says Azzaro. "Some were incredible. James Bigelow of the Mobile, Ala., Record Bar created a cave in his store with amplified music coming from inside."

Prizes will be given to retailers for the best in-store designs. Other contest winners will be consumers who filled out entry forms. Winners will be announced Dec. 15. Top prizes are Colorado River raft trips for two, and second prizes are CD players and satin jackets.



Authentic Reggae. Noted producer Clement "Sir Coxson" Dodd, right, head of Studio One, meets with RAS Records president Gary Himmelfarb, center, and vice president Stephen Cornwell to ink a label deal with the Washington, D.C.-based company. Dubbed the Real Authentic Sounds of Studio One, the new logo will put out catalog product as well as new releases. (See Grass Route, page 55.)

Ajax Music Loses Appeal Against CBS Court Order On Pirate Holds

NEW YORK A permanent injunction gained last year by CBS Records against a pirate record operation and its owner was upheld recently by an appeals court in Florida.

An action by Charles Garrod and his companies Ajax Music, Joyce Music, and Ajaz Records to overturn an order to stop manufacturing and selling recordings with performances owned by CBS was denied Sept. 29 by the 11th U.S.

Circuit Court of Appeals.

In 1985, CBS charged Garrod—whose companies manufactured rare and live big band and jazz recordings—with record bootlegging, suing him and his labels for unfair competition, conversion, and theft. A U.S. District Court in Tampa, Fla., found in CBS' favor, issuing a permanent injunction.

CBS' original claims for damages, court costs, and attorney fees are still pending.

Lifelines

BIRTHS

Boy, Henry Samuel, to **Michael and Renee Pollock**, Nov. 3 in Urbana, Ill. He is co-owner of Record Service Inc.

Boy, Kevin Joseph, to **Mike and Kris Abney**, Nov. 4 in Nashville. He is vice president of operations for Country Music Television. She was formerly in the cable industry.

Girl, Claire Margaret, to **Jean-Pierre and Sherry Weiller**, Nov. 13 in New York. He is director of jazz for Island Records.

Boy, Robert Earl, to **Brian and Yim Ashley**, Nov. 14 in Northridge, Calif. He is head of Ashley Communications Inc., publisher of Record Review, Blast, and Fresh magazines.

Boy, Seth David, to **Sandy and Carla Shalman Friedman**, Nov. 25 in Los Angeles. He is executive vice president and she is a senior account executive at Rogers & Cowan in Beverly Hills.

MARRIAGES

Martin Kitcat to **Donna Lane**, Nov. 1 in Gloucestershire, England. He is vice president of the Glen Larson Music publishing companies.

DEATHS

Horace Heidt, 85, of pneumonia Dec. 1 in Los Angeles. The bandleader and radio personality recorded in the late '30s and early '40s for the Brunswick and Columbia labels, producing hit recordings of "Gone With The Wind," "I Don't Want To Set The World On Fire," "Deep In The Heart Of Texas," and "Ti-Pi-Pin."

Desi Arnaz, 69, of lung cancer Dec. 2 in Del Mar, Calif. Although primarily associated with the "I Love

Lucy" TV show, the Cuban-born talent was a bandleader/singer who got his big break in Rodgers & Hart's 1939 musical "Too Many Girls." He was also in the film version made by RKO a year later, which also starred wife-to-be Lucille Ball. He was closely associated with the song "Babalu," although Xavier Cugat had the original hit recording. Arnaz, who recorded for the RCA and Colum-

bia labels, at one time had label and music publishing affiliates through Desilu Productions, the company he formed with Ball.

Lee Dorsey, 59, of emphysema Dec. 2 in New Orleans. The r&b singer, best known for his recordings of "Working In A Coal Mine," "Ya Ya," and "Holy Cow," died four days short of his 60th birthday. (See related story, page 6.)

Calendar

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

DECEMBER

Dec. 13, The 18th Annual AMC Cancer Research Center Humanitarian Award Dinner In Honor Of Elliot Goldman, Park Avenue Armory, New York. 212-757-6460.

Dec. 18, International Radio & Television Society (IRTS) Christmas Benefit, Waldorf-Astoria, New York. 212-867-6650.

JANUARY

Jan. 8-11, Consumer Electronics Society (CES) Winter Show, Las Vegas. 202-457-4919.

Jan. 21, Rock And Roll Hall Of Fame Foundation Second Annual Induction Dinner, Waldorf-Astoria, New York. Christopher Johnson, 216-621-3300.

Jan. 26-30, MIDEM '87, Cannes, France. 212-967-7600.

FEBRUARY

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.

Grammy Ballots Mailed

NEW YORK More than 5,000 active members of Nation Academy of Recording Arts and Sciences have just received entry lists and first-round ballots for the 29th annual "Grammy Awards" show, which airs Feb. 24 on CBS-TV.

NARAS is urging members to mail their ballots well before Dec. 15, when they are due in the offices of Deloitte Haskins & Sells, the independent account-

ing firm that tabulates the results. Grammy finalists will be announced on Jan. 8.

Active NARAS members who have not received their ballots should reach the academy's national office at 213-849-1313.

This year's Grammy list contains more than 4,300 entries and covers 16 specialized fields, in addition to the four general categories of best new artist and record, album, and song of the year.

New Companies

Black Swan Music, formed by R.J. Odierno. A publishing and record production company seeking dance, rock, and adult contemporary music signings. First signings are pop/dance-oriented musi-

cian Ray Hopps and rock vocalist Diane Acierno. 28-19 23rd Ave., Astoria, N.Y. 11105; 718-726-1410.

Per Productions, a religious music publishing and production company, formed by Gerald and Ann Strothers. Company will promote original works and has signed Phillip Eugene Russell. 111 St. Croix Dr., Pittsburgh, Pa. 15235; 412-795-1370.

Sand Dollar Records, formed by Lanny Swaim. First release is the single "A Child Is Born" by Latter Rain. Company also offers booking and concert promotion services. P.O. Box 2154, Carolina Beach, N.C. 28428; 919-458-8651.

FOR THE RECORD

Due to a production error, the credits for the new MCA album by the Crusaders, "The Good And Bad Times," were listed incorrectly in the Top Jazz Albums chart for the Dec. 6 issue. The album was produced by Joe Sample and Wilton Felder and performed by the Crusaders. We regret any inconvenience to the Crusaders or to MCA Records.

WDZK-FM in Decatur, Ill., was misidentified in an article in the Dec. 6 issue of Billboard. Billboard regrets the error.

Separated from his wife, Dorsey is survived by 11 sons.
JEFF HANNUSCH and FRED GOODMAN

CBS PRE-1976 CERTIFICATIONS

(Continued from page 4)

Simon & Garfunkel each notched four platinum or multiplatinum albums in November. Johnny Cash; Bob Dylan; Earth, Wind & Fire; and Janis Joplin each earned three.

The top unit level awarded in November was for REO Speedwagon's 1981 smash, "Hi Infidelity," certified for sales of 7 million copies. It became eligible for multiplatinum certification in 1984, when those awards were introduced, but it was not previously submitted.

The top pre-1976 titles cited were Simon & Garfunkel's "Bridge Over Troubled Water" and "Greatest Hits," both certified for sales of 5 million. The duo's "Parsley, Sage, Rosemary & Thyme" was certified at 3 million, ahead of "Bookends," surprisingly, at 2 million.

Here's the complete list of CBS catalog titles to be certified in November. Two important notes: All pre-1976 albums that were certified multiplatinum were also certified platinum but are not listed twice in the interest of space. And all albums were released on Columbia unless otherwise noted.

Multiplatinum Albums

REO Speedwagon's "Hi Infidelity," Epic, 1980, 7 million.

Simon & Garfunkel's "Bridge Over Troubled Water," 1970, 5 million.

Simon & Garfunkel's "Greatest Hits," 1972, 5 million.

Aerosmith's "Toys In The Attic," Aerosmith, 1975, 4 million.

Chicago's "IX/Chicago's Greatest Hits," 1975, 4 million.

Culture Club's "Colour By Numbers," Virgin, 1983, 4 million.

Meat Loaf's "Bat Out Of Hell," Cleveland International, 1977, 4 million.

Quiet Riot's "Metal Health," Pasha, 1983, 4 million.

Santana's "Abraxas," 1970, 4 million.

"Blood, Sweat & Tears," 1969, 3 million.

"Cheap Trick At Budokan,"

Epic, 1979, 3 million.

Janis Joplin's "Pearl," 1971, 3 million.

Kansas' "Leftoverture," Kirshner, 1976, 3 million.

Kansas' "Point Of Know Return," Kirshner, 1977, 3 million.

Pink Floyd's "Wish You Were Here," 1975, 3 million.

Simon & Garfunkel's "Parsley, Sage, Rosemary & Thyme," 1966, 3 million.

Sly & the Family Stone's "Greatest Hits," Epic, 1970, 3 million.

Bruce Springsteen's "Born To Run," 1975, 3 million.

"My Fair Lady" original cast album, 1959, 3 million.

"West Side Story" soundtrack, 1961, 3 million.

"Aerosmith," 1973, 2 million.

Aerosmith's "Get Your Wings," 1974, 2 million.

Aerosmith's "Greatest Hits," 1980, 2 million.

"Johnny Cash At Folsom Prison," 1968, 2 million.

"Johnny Cash At San Quentin," 1969, 2 million.

Johnny Cash's "Greatest Hits," 1969, 2 million.

"Chicago Transit Authority," 1969, 2 million.

"Chicago V," 1972, 2 million.

"Chicago VI," 1973, 2 million.

"Chicago X," 1976, 2 million.

Charlie Daniels Band's "Million Mile Reflections," Epic, 1979, 2 million.

Neil Diamond's "Jonathan Livingston Seagull" soundtrack, 1973, 2 million.

Bob Dylan's "Greatest Hits," 1969, 2 million.

Earth, Wind & Fire's "Gratitude," 1975, 2 million.

Earth, Wind & Fire's "That's The Way Of The World," 1975, 2 million.

Dan Fogelberg's "Souvenirs," Epic, 1974, 2 million.

Heart's "Little Queen," Portrait, 1977, 2 million.

Billy Joel's "Piano Man," 1973, 2

million.

Molly Hatchet's "Flirtin' With Disaster," Epic, 1979, 2 million.

Willie Nelson's "Red Headed Stranger," 1975, 2 million.

"Ted Nugent," Epic, 1975, 2 million.

"Santana," 1969, 2 million.

"Santana III," 1971, 2 million.

Simon & Garfunkel's "Bookends," 1968, 2 million.

Barbra Streisand's "A Christmas Album," 1967, 2 million.

Barbra Streisand's "Greatest Hits," 1970, 2 million.

Edgar Winter Group's "They Only Come Out At Night," Epic, 1972, 2 million.

Platinum Albums

Lynn Anderson's "Rose Garden," 1971.

Jeff Beck's "Blow By Blow," Epic, 1975.

Jeff Beck's "Wired," Epic, 1976.

Blood, Sweat & Tears' "Greatest Hits," 1972.

"The Byrds' Greatest Hits," 1967.

Wendy Carlos' "Switched-On Bach," CBS Masterworks, 1969.

"Chicago III," 1971.

"Chicago VII," 1974.

"Chicago VIII," 1975.

Ray Conniff's "Somewhere My Love," 1966.

NOVEMBER CERTIFICATIONS

(Continued from page 4)

Warner Bros., 3 million.

Bon Jovi's "Slippery When Wet," Mercury/PolyGram, 2 million.

Platinum Albums

Boston's "Third Stage," MCA, its third.

Iron Maiden's "Piece Of Mind," Capitol, its second.

Cyndi Lauper's "True Colors," Portrait, her second.

Tina Turner's "Break Every Rule," Capitol, her second.

Gold Albums

Talking Heads' "True Stories," Sire/Warner Bros., their seventh.

Mac Davis' "Baby, Don't Get Hooked On Me," 1972.

Neil Diamond's "Serenade," 1974.

Bob Dylan's "Greatest Hits, Vol. 2," 1972.

Bob Dylan's "Nashville Skyline," 1969.

Earth, Wind & Fire's "Open Our Eyes," 1974.

Art Garfunkel's "Breakaway," 1975.

Herbie Hancock's "Headhunters," 1973.

Johnny Horton's "Greatest Hits," 1971.

Janis Ian's "Between The Lines," 1975.

Janis Joplin/Big Brother & the Holding Company's "Cheap Thrills," 1968.

Janis Joplin's "Greatest Hits," 1973.

Loggins & Messina's "Full Sail," 1973.

"Loggins & Messina," 1972.

Johnny Mathis' "All Time Greatest Hits," 1972.

Johnny Mathis' "Heavenly," 1958.

Johnny Mathis' "Johnny's Greatest Hits," 1958.

Johnny Mathis' "Merry Christmas," 1958.

Iron Maiden's "Somewhere In Time," Capitol, its fifth.

Lee Greenwood's "Inside Out," MCA, his fourth.

Boston's "Third Stage," MCA, its third.

Ratt's "Dancin' Undercover," Atlantic, its third.

John Fogerty's "Eye Of The Zombie," Warner Bros., his second.

Cyndi Lauper's "True Colors," Portrait, her second.

Tina Turner's "Break Every Rule," Capitol, her second.

Belinda Carlisle's "Belinda,"

O'Jays' "Family Reunion," Philadelphia International, 1975.

Gary Puckett & the Union Gap's "Greatest Hits," 1970.

Charlie Rich's "Behind Closed Doors," Epic, 1973.

Marty Robbins' "Gunfighter Ballads & Trail Songs," 1963.

"Carlos Santana & Buddy Miles Live," 1972.

Santana's "Caravanserai," 1972.

Santana's "Greatest Hits," 1974.

"Sesame Street" cast album, 1970.

"Paul Simon," 1972.

Paul Simon's "There Goes Rhymin' Simon," 1973.

Sly & the Family Stone's "Stand!," Epic, 1969.

Barbra Streisand's "Funny Girl" soundtrack, 1968.

Barbra Streisand's "Live In Concert At The Forum," 1972.

Barbra Streisand's "My Name Is Barbra, Two," 1965.

Barbra Streisand's "Stoney End," 1970.

Barbra Streisand's "The Way We Were," 1974.

Ten Years After's "A Space In Time," 1971.

Andy Williams' "Christmas Album," 1963.

Andy Williams' "Love Story," 1971.

PAUL GREIN

VIDEO HAS SELL-THROUGH FEAST

(Continued from page 1)

with the latter's "Sleeping Beauty" the most-mentioned single title.

Thanksgiving weekend was "sensational" for Erol's 106 stores, according to public relations director Van Stevenson. He reports that sales were up 41% over the same period last year and that rentals nearly doubled. Erol's is concentrated in the Mid-Atlantic region.

"Our sales are through the roof," says Steve Goldberg, director of operations for West Coast Video, a 50-store chain based in Philadelphia. Most outlets are in the Delaware Valley, with four in Boston and one in Santa Monica, Calif. "Rental was up 35%," Goldberg says, adding, that sales rose 150%. "The lower the price point the better," he says, adding that the chain took out full-page advertisements and ran numerous promotions.

At the 80-store Palmer Video, based in Elizabeth, N.J., rentals were up "about 30%" and sales up 25% over last year, according to Peter Margo, vice president of operations. However, Margo notes that sales in general have been increasing this year by a wide margin and that "Thanksgiving weekend was just about like any other weekend."

"Our sales are up fivefold," says

Jack Messer, owner of the 14-unit Video Store, Cincinnati. But he cautions that sell-through success is misleading in many instances because there was relatively less product a year ago and many stores—particularly specialty video outlets—are just now emphasizing sale items. Messer adds that his rentals are 20% ahead of 1985 on a same-store basis.

Most independent video specialty stores were closed Thanksgiving Day, but business was brisk the day before and the day after the holiday. Bob Bigelow, head of six-unit Bigelow Video, Minneapolis, says rentals for the weekend as a whole were up 25%.

Another Minneapolis chain, 10-unit Adventures In Video, was ahead 20% in rental with sales "more than doubling," according to president Dave Ballstadt. "We sold the most pieces in Disney and Paramount. In fact, during the past 42 days, we've sold 1,000 movies, which is great for us," Ballstadt says. The best price point is \$29.95, and aside from Disney and Paramount, he mentions CBS Fox Video, Warner Home Video, Playboy Home Video, Karl Lorimar Home Video, "and all the exercise prod-

uct."

Sharply discounted sell-through items hurt some smaller stores, according to Rudy Neely, owner of Video Show in the Los Angeles suburb of Fullerton. "Price Club and Sears have 'Indiana Jones And The Temple Of Doom' for \$2 less than what I pay Metro [Distributing]. This is eating the small video store alive," he says.

Sell-through may also have cut into rental. Joe Medwick, director of marketing for the 40 Tower Video stores, says, "Rental was a lot less in our New York stores due to the sell-through. It's a two-edged sword. If we're losing rental, it's great if it's picked up in sales." Medwick adds that rental was the same or less chainwide "except for the Northwest and Washington, D.C."

Reports from regions where the economy is weak, like Houston, or where competition is strong, as in Seattle, were more pessimistic.

"We're a dead tossup with sales a year ago," says Dave Dinwoodie, manager at Video Specialties, Houston, a single store.

"Everybody was slow from what I hear," says Kim Hall, manager at Lake Stevens Video in a suburb of

Seattle, a store affiliated with buying group Video West. Hall blames competition. Owner Ed Empey has closed a second store.

At record and tape combo chain Sound Warehouse, director of retail operations John Quinn says 200 "under \$30" sell-through titles were stacked up in all 91 stores. "We're real pleased with sell-through," he adds.

At Camelot, Carol Babeli, sale video buyer, credits the quality and pricing of movies for the 191-store

chain's increase in business.

"The Thanksgiving weekend business was good," she says, "but we've seen increased business every weekend in November." She adds that a direct mailing scheduled to arrive at 15 million homes on Dec. 2 should ensure increased video activity for the chain.

Babeli says Camelot's best sellers were "Indiana Jones And The Temple Of Doom," "Sleeping Beauty," "Star Trek: The Movie," "Jane Fonda's New Workout."

Porn Trial Sets New Ban

LOS ANGELES The last of a series of closely watched adult video prosecutions concluded Dec. 2 in Cincinnati, resulting in a new local obscenity standard that bans only incest as subject matter.

Both prosecution and defense report satisfaction in the retrial of Vicky Emerson, co-owner of Video Barn, a three-store chain based in suburban Batavia. The retrial ended in jury dismissal and a settlement under which Video Barn

agreed not to offer such videocassettes as "Taboo" and three sequels or other explicit material focusing on incest.

Prosecution of Emerson dates back to mid-1985; one case resulted in a hung jury early this year. In another widely followed case, Cincinnati chain owner Jack Messer won acquittal March 26 after three trials. The acquittal followed a hung jury and dismissal of the second jury on procedural errors.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
★★ NO. 1 ★★					
1	1	1	3	BRUCE SPRINGSTEEN COLUMBIA CSX 40558 (CD)	BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985
2	3	3	14	BON JOVI ▲ ² MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
3	2	2	9	BOSTON ▲ ³ MCA 6188 (9.98) (CD)	THIRD STAGE
4	4	4	14	HUEY LEWIS & THE NEWS CHRYSALIS DV 41534 (CD)	FORE!
5	5	10	26	BRUCE HORNSBY & THE RANGE ● RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
6	8	8	6	BILLY IDOL CHRYSALIS OV 41514	WHIPLASH SMILE
7	7	5	16	LIONEL RICHIE ▲ ³ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
8	6	6	14	PAUL SIMON ● WARNER BROS. 25447 (9.98) (CD)	GRACELAND
9	10	11	12	CAMEO ● ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
10	16	26	4	THE POLICE A&M SP 3902 (9.98) (CD)	EVERY BREATH YOU TAKE-THE SINGLES
11	9	7	11	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
12	11	12	22	MADONNA ▲ ³ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
13	13	16	35	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
14	18	18	22	CINDERELLA ● MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
15	14	15	27	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
16	12	9	12	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
17	19	17	41	JANET JACKSON ▲ ² A&M SP-5106 (9.98) (CD)	CONTROL
18	17	13	18	BILLY JOEL ▲ COLUMBIA OC 40402 (CD)	THE BRIDGE
19	15	14	10	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
20	20	21	16	EDDIE MONEY COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
21	21	23	9	LUTHER VANDROSS EPIC FE 40415	GIVE ME THE REASON
22	22	20	11	TALKING HEADS ● SIRE 25512/WARNER BROS. (9.98) (CD)	"TRUE STORIES"
23	25	25	25	GENESIS ▲ ² ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
24	24	22	22	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
25	30	36	46	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
26	23	19	28	SOUNDTRACK ▲ ² COLUMBIA SC 40323 (CD)	TOP GUN
27	27	28	5	THE PRETENDERS SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
28	26	24	11	THE HUMAN LEAGUE A&M/VIRGIN SO 5129/A&M (8.98) (CD)	CRASH
29	32	33	5	FREDDIE JACKSON CAPITOL ST 12495 (8.98)	JUST LIKE THE FIRST TIME
30	36	38	23	PETER CETERA ● WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE
31	31	32	13	SOUNDTRACK ATLANTIC 81677 (9.98) (CD)	STAND BY ME
32	28	27	21	DAVID LEE ROTH ▲ WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
33	29	29	56	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
34	43	46	5	ARETHA FRANKLIN ARISTA AL-8442 (9.98) (CD)	ARETHA
35	33	31	27	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
36	37	39	4	STRYPER ENIGMA PJAS 73237/CAPITOL (9.98)	TO HELL WITH THE DEVIL
37	35	30	8	RATT ● ATLANTIC 81683 (9.98)	DANCIN' UNDERCOVER
38	38	43	31	BILLY OCEAN ▲ JIVE JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
39	39	42	18	DAVID & DAVID A&M SP 65134 (6.98) (CD)	BOOMTOWN
40	34	35	22	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98)	THIN RED LINE
41	41	51	7	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
42	70	—	2	KOOL & THE GANG MERCURY 830 398 1/POLYGRAM	FOREVER
43	54	92	3	BEASTIE BOYS DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
44	48	57	7	GREGORY ABBOTT COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
45	45	37	10	RIC OCASEK GEFEN GHS 24098/WARNER BROS. (8.98) (CD)	THIS SIDE OF PARADISE
46	51	59	5	KANSAS MCA 5838 (8.98)	POWER
47	63	75	7	GEORGIA SATELLITES ELEKTRA 60496 (8.98)	GEORGIA SATELLITES
48	40	40	14	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
49	47	47	9	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP 5144/A&M (8.98) (CD)	THE PACIFIC AGE
50	44	34	14	DON JOHNSON ● EPIC FE 40366 (CD)	HEARTBEAT
51	46	44	10	JOHN FOGERTY ● WARNER BROS. 25449 (9.98) (CD)	EYE OF THE ZOMBIE
52	42	41	19	EURHYTHMICS ● RCA AJL1-5847 (9.98) (CD)	REVENGE
53	55	52	36	VAN HALEN ▲ ³ WARNER BROS. 25394 (8.98) (CD)	5150
54	58	70	11	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	50	53	10	LINDA RONSTADT ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS
56	57	48	17	R.E.M. I.R.S. 5783/MCA (8.98) (CD)	LIFE'S RICH PAGEANT
57	53	50	9	CHICAGO WARNER BROS. 25509 (9.98) (CD)	18
58	59	58	8	ALABAMA RCA 5649-R-1 (8.98) (CD)	THE TOUCH
59	69	71	90	WHITNEY HOUSTON ▲ ⁷ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
60	49	49	8	'TIL TUESDAY EPIC FE 40314 (CD)	WELCOME HOME
61	60	55	21	THE MONKEES ● ARISTA AL9-8432 (9.98) (CD)	THEN & NOW... THE BEST OF THE MONKEES
62	52	54	32	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
63	67	64	56	MIAMI SOUND MACHINE ▲ EPIC BFE 40131 (CD)	PRIMITIVE LOVE
64	73	87	3	THE POINTER SISTERS RCA 5609-1-R (9.98) (CD)	HOT TOGETHER
65	56	56	7	HOWARD JONES ELEKTRA 60499 (8.98) (CD)	ONE TO ONE
66	66	68	6	SURVIVOR SCOTTI BROS./CBS ASSOCIATED F2-40457/EPIC	WHEN SECONDS COUNT
67	68	63	13	ORAN "JUICE" JONES DEF JAM BFC 40367/COLUMBIA	JUICE
68	71	66	18	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
69	65	62	9	ALICE COOPER MCA 5761 (8.98)	CONSTRUCTOR
70	61	61	6	BERLIN GEFEN GHS 24121/WARNER BROS. (8.98)	COUNT THREE AND PRAY
71	78	74	35	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
72	80	86	5	STEVE MILLER CAPITOL PJ 12445 (9.98)	LIVING IN THE 20TH CENTURY
73	72	65	10	YNGWIE J. MALMSTEEN MERCURY 831 073-1/POLYGRAM (CD)	TRILOGY
74	64	60	6	W.A.S.P. CAPITOL ST 12531 (8.98)	INSIDE THE ELECTRIC CIRCUS
75	76	67	17	GEORGE THOROGOOD AND THE DESTROYERS EMI-AMERICA ST 17214 (8.98)	LIVE
76	62	45	15	TRIUMPH MCA 5786 (8.98) (CD)	THE SPORT OF KINGS
77	75	69	9	COREY HART EMI-AMERICA PW 17217 (8.98)	FIELDS OF FIRE
78	79	79	9	IGGY POP A&M SP 5145 (8.98) (CD)	BLAH, BLAH, BLAH
79	104	156	3	ROBBIE NEVIL MANHATTAN ST 53006 (8.98)	ROBBIE NEVIL
80	128	—	2	READY FOR THE WORLD MCA 5829 (8.98)	LONG TIME COMING
81	82	90	5	SOUNDTRACK MCA 6189 (9.98)	THE COLOR OF MONEY
82	74	73	13	VINNIE VINCENT INVASION CHRYSALIS BFV 41529	VINNIE VINCENT INVASION
83	77	72	9	JESSE JOHNSON'S REVUE A&M SP 5122 (8.98) (CD)	SHOCKADELICA
84	85	96	7	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMHY 3311 (8.98) (CD)	THE TONIGHT SHOW BAND
85	86	98	6	KBC BAND ARISTA AL 8440 (8.98) (CD)	KBC BAND
86	83	80	15	DARYL HALL RCA AJL1-7196 (9.98) (CD)	THREE HEARTS IN THE HAPPY ENDING MACHINE
87	81	77	53	LISA LISA & CULT JAM WITH FULL FORCE ● LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	
88	88	91	5	FRANKIE GOES TO HOLLYWOOD ISLAND 90546/ATLANTIC (8.98)	LIVERPOOL
89	94	97	15	KENNY G. ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
90	92	108	4	PAUL YOUNG COLUMBIA FC 40543 (CD)	BETWEEN TWO FIRES
91	152	—	2	SOUNDTRACK MCA 6192 (9.98)	MIAMI VICE II
92	87	84	14	PAUL MCCARTNEY CAPITOL PJAS 12475 (9.98) (CD)	PRESS TO PLAY
93	84	76	8	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
94	120	—	2	ELTON JOHN GEFEN GHS 24114/WARNER BROS. (9.98)	LEATHER JACKETS
95	100	112	6	BENJAMIN ORR ELEKTRA 60460 (8.98) (CD)	THE LACE
96	89	82	18	BANANARAMA ● LONDON 828 013-1/POLYGRAM (CD)	TRUE CONFESSIONS
97	106	114	4	KROKUS ARISTA AL-8445 (8.98) (CD)	ALIVE AND SCREAMIN'
98	99	106	5	SLAYER DEF JAM GHS 24131/GEFFEN (8.98)	REIGN IN BLOOD
99	119	148	3	SAMANTHA FOX JIVE 1012-1-J/RCA (8.98) (CD)	TOUCH ME
100	96	81	20	QUIET RIOT PASHA OZ 40321/EPIC (CD)	QUIET RIOT III
101	91	95	20	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
102	93	83	8	GENERAL PUBLIC I.R.S. 5782/MCA (8.98) (CD)	HAND TO MOUTH
103	103	105	6	METAL CHURCH ELEKTRA 60493 (8.98)	THE DARK
104	98	103	106	BOSTON ▲ ⁹ EPIC JE 34188 (CD)	BOSTON
105	111	121	4	COMMODORES POLYDOR 831 194 1/POLYGRAM	UNITED
106	90	78	9	BILLY SQUIER CAPITOL PJ 12483 (9.98)	ENOUGH IS ENOUGH
107	116	94	8	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
108	112	123	5	JEFF LORBER WARNER BROS. 25492 (8.98)	PRIVATE PASSION
109	109	113	7	LOVE & ROCKETS BIG TIME 6011-1-B/RCA (8.98) (CD)	EXPRESS

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.

PUTTIN' ON THE CLIPS

Billboard's 8th Annual Music Video Conference,
Nov. 20-22 at the Sheraton-Premiere, L.A.

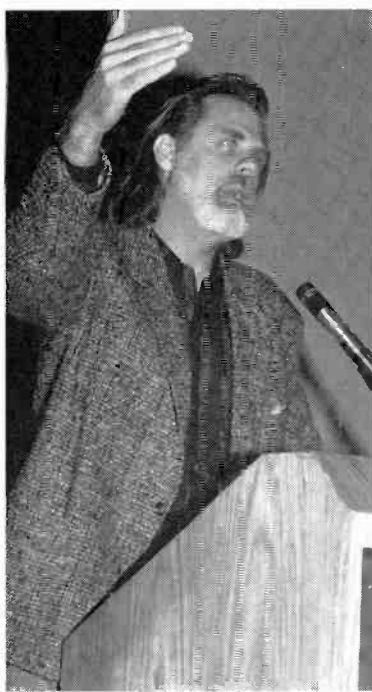
(PHOTOS: ATTILA CSUPO)



Party Partners. Enjoying the confab's opening-night cocktail reception are, from left, Doug Cerrone, music video coordinator for MCA Records; Jeff Most, Top 40 Videos; Chuck Askerneese of MCA recording act the Untouchables; Shari Bernson, Teletunes; Clyde Grimes, the Untouchables; Scott Gordon, New Grooves; and Tim Devine, MCA Records.



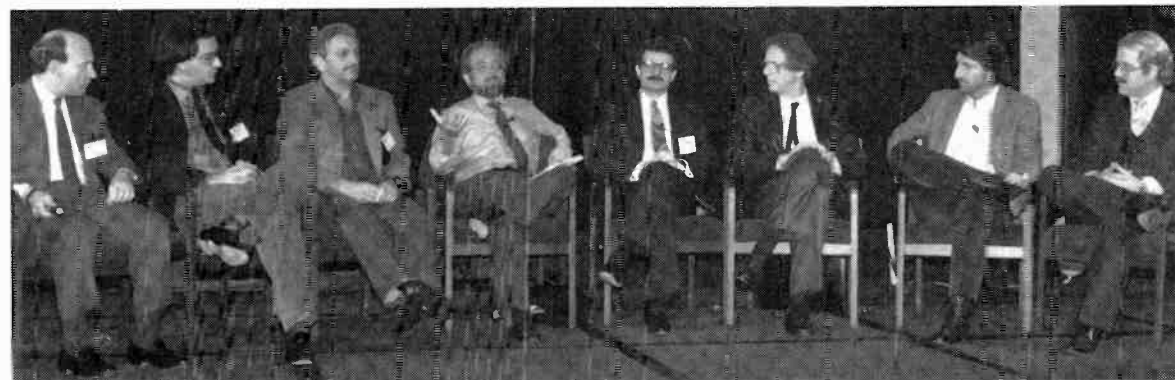
Top Winners. The video music awards ceremony drew a host of industry figures. Clockwise from left: Eric Evans, a Michael Jackson impersonator, gives thumbs up after serving as assistant to master of ceremonies Paul Rodriguez; Brian Wilson of the Beach Boys accepts the best video award on behalf of the Moody Blues; Debbie Newman, vice president of CBS Music Video Entertainment, picks up an award for "Nervous Night" by the Hooters, which was named best longform; cinematographer Stephen Ramsey is honored for his work on "Rain On The Scarecrow" by John Cougar Mellencamp.



Opening Remarks. Noted director Taylor Hackford gives industry insights during his keynote address.



Let's Get Technical. Exhibitor Michael Callen, project manager of Fairlight Instruments, demonstrates the use of the company's computerized video equipment (top), while Steven Nini, hospitality division representative for Sight & Sound Entertainment, presents his company's current product line.



Discussion Kickoff. Gathered for the opening panel, titled "The State Of The Industry: An Overview," are, from left, Robert Blattner, president of RCA/Columbia Pictures Home Video; Paul Colichman, director of special programming for Fox Broadcasting; Don Zimmerman, president of Capitol Records; Ken Ehrlich, Ken Ehrlich Productions; Lee Masters, senior vice president and general manager of MTV and VH-1; Ken Kragen, Kragen & Co.; Andy Friendly, Andy Friendly Productions; and John O'Donnell, president of Sony Video Software.

CALL FOR EXPANSION OF ROME CONVENTION RULES

(Continued from page 3)

ness of the convention was something to be proud of, she said. To date, 29 countries had ratified it, but legislation currently existed in 50 countries to protect neighboring rights, and more countries would be ratifying the convention in the near future.

Moeller said that the producers and performers currently face five main problems in the area of rights protection:

- The advent of new broadcasting media—cable and satellite television transmission—creates a great temptation for broadcasters to supply programming to a worldwide audience at the expense of perform-

ers and producers.

- Users are increasingly getting access to performances without the right owners being able to prevent it, as in the case of home taping. She said it is important to make the public aware that unauthorized and uncompensated private copying of protected works cannot be tolerated and that a royalty on home taping media is indispensable.

- A growing campaign advocating free access to protected works on the grounds of education and the public right to a free flow of information poses a problem. However, these advocates should not prevail at the expense of the rights owners.

- There is discrimination in some national legislation against foreign right owners.

- The practice of governments putting a tax on product containing copyright material, like videograms, is also a problem, a practice that generates large sums for public funds, no proportion of which benefits the copyright owners.

Moeller pointed out that before the possibility of fixation of musical works, artists could trade their performances for admission fees on a "no money, no performance" basis. However, with the advent of radio, recording, and film, a situation has developed in which the artists were competing, in live situations, with

themselves on record or film.

The advent of private copying exacerbated this situation and made it immensely more difficult for performers and producers to protect their interests. She said there is a widespread attitude that creation is a reward in itself. If this view is allowed to prevail, it will result in a long-term impoverishment of cultural life.

Putting the performers' case, John Morton, president of the International Federation of Musicians, said the time was right for a reappraisal of the scope and style of the Rome Convention and of its scale of benefits.

"We must resist the uncontrolled

impact of technology on commerce," he said. He argued that there were developments in technology, like digital sampling, which would appear to fall outside the protection afforded by the Rome Convention.

"Let us celebrate 25 years of the convention, acknowledging for the first time the role of the performer," Morton concluded. "And let us agree that even in much improved form, the Rome Convention will still remain complementary to other measures performers must take to protect and preserve their interests."

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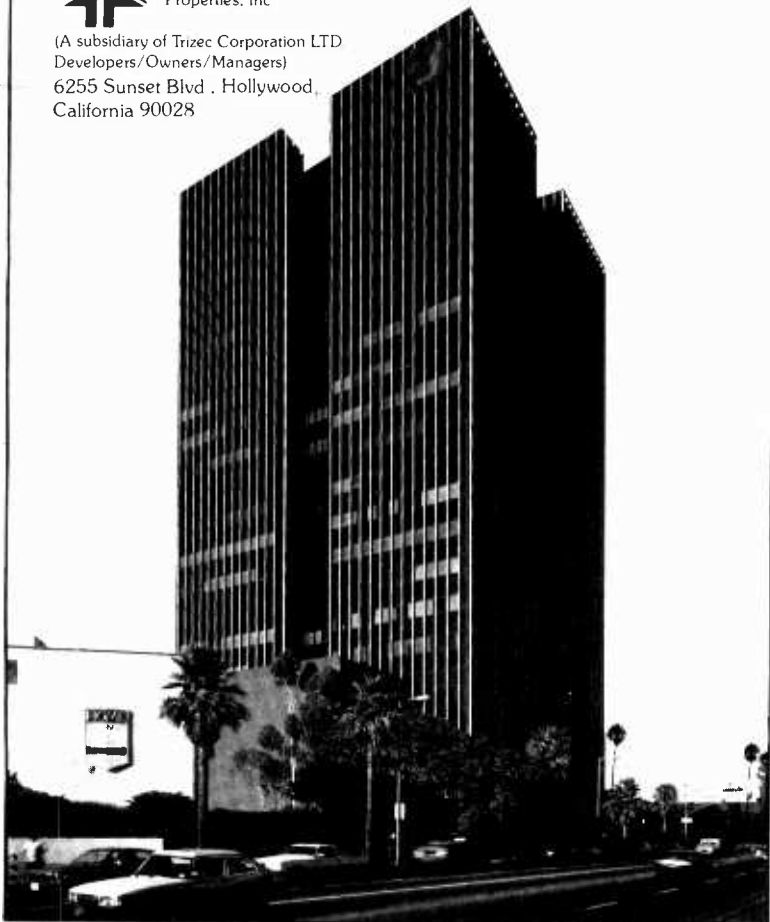
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ON THE BEAT

(Continued from page 18)

and three with the **Confederates**.

DAY TWO: With Christmas shopping in full swing, London's West End was a madhouse this Saturday afternoon. Busy as ever was the hipper-than-hip **Ebony** store on trendy South Molton Street, where the likes of **Rod Stewart**, **John Waite**, **Paul Young**, and the **Durans** often buy their clothes. Owner **John Kaye** said the celebs keep coming in and that he had just been busy outfitting **Billy Ocean's** entourage for its upcoming tour. Members of the group **Dead Or Alive** were also spotted on South Molton during the afternoon.

At night, **On The Beat** checked out some of the London clubs. In the VIP room of the newly opened **Limelight** was **Billy Idol's** guitarist, **Steve Stevens**. The young axman said he and **Idol** were in town to mix the song "Don't Need A Gun" and to continue their search for new band members. A couple of nights later, **Idol** himself showed at the **Limelight** to celebrate his 31st birthday with a few friends.

London club king **Peter Stringfellow** was in a cordial mood when encountered at his giant **Hippodrome** night spot. His other club, **Stringfellow's**, is still operating in London, and, of course, he has a New York branch. "I'll be over there next week for a couple of parties, including the 'Top Of The Pops' one," said **Stringfellow**.

DAY THREE: Not much to do on a Sunday in the Brit capital, with just about everything closed. The **SOS Band** checked into **Hammersmith Odeon** for the first of two nights at the famous venue. Just across the River Thames, at the **Half Moon** pub/club in Putney, ex-**Humble Pie** leader **Steve Marriott** was gigging with his new band, **Packet Of Three**.

DAY FOUR: **Prince Charles** launched a new independent radio station, **Ocean Sound**, in the south of England. After introducing a **Cyndi Lauper** song, he put in a request for one of **Princess Di's** favorites—"Lady Writer" by **Dire Straits**. When told that he'd passed the audition and could get a job as a DJ, **Chas** replied, "No, thank you very much—it's the gift of the gab you need."

Later in the day, **Chas** and **Di** showed for the London premiere of the **David Bowie** movie "Labyrinth." **Princess Di** was introduced

to a bunch of scary monsters from the **George Lucas**-directed flick, but, alas, **Bowie** played supercreep and didn't show, obviously more concerned with completing his new album in New York. Among those who did turn up for the royal premiere, however, were the film's 15-year-old star, **Jennifer Connelly**; Queen guitarist **Brian May**; and actress **Margot Kidder**.

Across town, the **Communards** were gearing up for their sellout show at the Royal Albert Hall. Led by ex-**Bronski Beat** singer **Jimmy Sommerville**, the MCA act deliv-

ON THE BEAT

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

ered a strong set that included the hit cover of "Don't Leave Me This Way." The **Communards** are set to play a Dec. 14 gig at the **Palace** in Los Angeles and a Dec. 17 show at New York's **Ritz** club.

Following a brief late-night rendezvous with Gotham-based duo the **System**, in London to produce the **Chiefs Of Relief**—a new band featuring ex-**Sex Pistols** drummer **Paul Cook**—**On The Beat's** brief U.K. trip was over.

FINAL SHORT TAKES: Caught up with **Wilf Wright**, manager of the group **Waysted**, who said his clients are touring with **Status Quo** in the U.K. through the end of the year. **Waysted's** debut album for

Capitol, "Save Your Prayers"—just out in the U.K. on Parlophone—will be released in the U.S. in January, with live dates to follow . . . Five years after her big hit "Kids In America," **Kim Wilde** is back on the Brit charts with a version of the **Supremes'** classic "You Keep Me Hangin' On" . . . When **Genesis** completes its "Invisible Touch" tour in mid-1987, **Phil Collins** has a number of options: He's been invited to produce jazz drummers **Tony Williams** and **Buddy Rich**, and he has also been offered a movie role . . . aha's December U.K. tour is a complete sellout . . . **Deep Purple** will be touring Europe in February and is set for March 3-4 dates at London's **Wembley Arena** . . . **Don Johnson's** "Heartache Away" has been issued as a picture disk in Britain . . . The **Housemartins** are favorites to top the U.K. singles chart this Christmas with their version of **Isley-Jasper-Isley's** "Caravan Of Love," according to bookmakers **William Hill**, who are offering 6-4 odds. Next in the running, at 5-2, is **Madonna's** "Open Your Heart" . . . **Felix Howard**, the young lad featured in the "Open Your Heart" video, is one of the presenters on the weekly Brit TV music program "The Tube." On a recent show, **Alison Moyet** performed her latest single, "Is It Love" (from her upcoming album "Chasing Rain"), and African musician **Fela Anikulapo Kuti** played a couple of songs . . . Last but not least, **U2** is reportedly set for two major outdoor concerts at London's **Wembley Stadium** next summer. The Irish band is in Dublin, completing its next album with producers **Daniel Lanois** and **Brian Eno**.

MAINSTREAM RECORDS

(Continued from page 4)

ords, while **Mainstream** itself licensed the unsold masters to **Roulette**. As part of that later deal, **Mainstream** says it delivered 190,000 finished pressings, which **Roulette** had a license to sell until July 1982.

Mainstream charges that **Galactic** entered into a sublicensing agreement with **Audiofidelity** in July 1982 to cover the entire **Mainstream** catalog, including the unsold masters that they had no rights to. **Audiofidelity**, they charge, also acquired the 190,000 records from **Roulette** for \$75,000.

Although the **Audiofidelity** agreement called for royalty payments,

Mainstream says it has never received a sales report or any payment. Additionally, it charges the **Pugliese**-owned firm with "dumping" the existing product at a substantial profit.

Audiofidelity is also charged with sublicensing the catalog to **Century Records** in Japan, which **Mainstream** says it has no rights to do.

Mainstream recently licensed its titles to **Mobile Fidelity**, but says the new licensee cannot manufacture any product because **Audiofidelity** has not returned **Mainstream's** masters, mothers, stamps, and other parts.

FRED GOODMAN

Billboard. TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	110	104	20	THE TEMPTATIONS GORDY 6207G/MOTOWN (8.98)	TO BE CONTINUED
111	102	93	13	AMY GRANT A&M SP 3900 (9.98) (CD)	THE COLLECTION
112	117	128	3	LONE JUSTICE GEFEN GHS 24122 (9.98)	SHELTER
113	95	88	7	A-HA WARNER BROS. 25501 (8.98)	SCOUNDREL DAYS
114	114	145	7	EUROPE EPIC BFE 40241	THE FINAL COUNTDOWN
115	97	89	54	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
116	108	85	14	THE RAINMAKERS MERCURY B30-214-1/POLYGRAM (CD)	THE RAINMAKERS
117	101	101	31	THE MOODY BLUES ● POLYDOR 829179-1/POLYGRAM (CD)	THE OTHER SIDE OF LIFE
118	118	109	26	AC/DC ● ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
119	105	100	40	THE FABULOUS THUNDERBIRDS ● CBS ASSOCIATED BFZ 40304/EPIC (CD)	TUFF ENUFF
120	124	102	12	STACEY Q ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
121	123	137	4	JASON & THE SCORCHERS EMI-AMERICA ST 17219 (8.98)	STILL STANDING
122	115	99	35	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
123	130	139	6	VARIOUS ARTISTS PRIORITY SL 9466 (7.98)	RAP'S GREATEST HITS
124	125	125	8	BLACK 'N BLUE GEFEN GHS 24111/WARNER BROS. (8.98)	NASTY, NASTY
125	170	—	2	KLYMAXX MCA 5832 (8.98)	KLYMAXX
126	113	124	93	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
127	126	115	27	THE CURE ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
128	121	136	62	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 DEGREES FAHRENHEIT
129	133	155	44	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
130	150	131	8	NEW ORDER QWEST 25511/WARNER BROS. (8.98)	BROTHERHOOD
131	131	132	10	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
132	136	110	22	WHAM! ▲ COLUMBIA OC 40285 (CD)	MUSIC FROM THE EDGE OF HEAVEN
133	155	174	138	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
134	139	130	11	AL JARREAU WARNER BROS. 25477 (8.98) (CD)	L IS FOR LOVER
135	141	141	27	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
136	129	116	11	FIVE STAR RCA AFL1-5901 (8.98) (CD)	SILK AND STEEL
137	NEW ▶	1	1	DEBBIE HARRY GEFEN GHS 24123/WARNER BROS. (8.98)	ROCKBIRD
138	143	147	5	SOUNDTRACK A&M SP 3903 (9.98) (CD)	SOUL MAN
139	137	119	7	BIG AUDIO DYNAMITE COLUMBIA BFC 40445 (CD)	NO. 10 UPPING STREET
140	146	142	22	RANDY TRAVIS ● WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
141	122	118	13	GEORGE BENSON WARNER BROS. 25475 (8.98) (CD)	WHILE THE CITY SLEEPS
142	142	143	57	ZZ TOP ▲ ³ WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
143	145	129	10	LINDA RONSTADT ASYLUM 60489/ELEKTRA (24.98) (CD)	'ROUND MIDNIGHT
144	171	190	130	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
145	107	107	15	ASHFORD & SIMPSON CAPITOL ST 12469 (8.98)	REAL LOVE
146	156	173	4	BOB JAMES WARNER BROS. 25495 (9.98) (CD)	OBSESSION
147	135	120	8	PETE TOWNSHEND ATCO 90553/ATLANTIC (8.98)	DEEP END LIVE!
148	199	—	2	BILLY VERA & THE BEATERS RHINO RNLP 70858/CAPITOL (8.98)	BY REQUEST
149	157	157	5	VARIOUS ARTISTS TEE VEE TOONS TVT 1200 (16.98)	TELEVISION'S GREATEST HITS VOLUME II
150	153	163	5	CHICO DEBARGE MOTOWN 6214 ML (8.98)	CHICO DEBARGE
151	132	122	18	THE MONKEES RHINO RNLP 70140/CAPITOL (8.98)	THE MONKEES
152	134	117	10	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40518 (CD)	BLOOD & CHOCOLATE
153	NEW ▶	1	1	KENNY ROGERS RCA 5633-1-R (9.98)	THEY DON'T MAKE THEM LIKE THEY USED TO
154	158	134	18	THE MONKEES RHINO RNLP 70142/CAPITOL (8.98)	MORE OF THE MONKEES
155	RE-ENTRY			THE JETS ● MCA 5667 (8.98) (CD)	THE JETS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	164	176	3	KRAFTWERK WARNER BROS. 25525 (8.98)	ELECTRIC CAFE
157	151	126	8	BAD COMPANY ATLANTIC 81684 (9.98) (CD)	FAME & FORTUNE
158	147	158	38	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
159	167	164	66	JOHN COUGAR MELLENCAMP ▲ ³ RIVA 824 865-1/POLYGRAM (CD)	SCARECROW
160	163	153	654	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
161	179	181	25	JEFFREY OSBORNE ● A&M SP-5103 (8.98) (CD)	EMOTIONAL
162	NEW ▶	1	1	GRACE JONES MANHATTAN ST 17242/EMI-AMERICA (8.98)	INSIDE STORY
163	154	179	136	HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FY 41412 (CD)	SPORTS
164	149	149	80	DIRE STRAITS ▲ ⁵ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
165	140	111	29	NU SHOOSZ ● ATLANTIC 81647 (8.98) (CD)	POOLSIDE
166	168	168	3	MOTORHEAD PROFILE/GWR PAL 1223/PROFILE (8.98)	ORGASMATRON
167	144	144	7	LIZZY BORDEN METAL BLADE/ENIGMA ST 73224/CAPITOL (8.98)	MENACE TO SOCIETY
168	148	133	20	POISON ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
169	138	138	31	WHODINI ● JIVE JL8-8407/ARISTA (8.98) (CD)	BACK IN BLACK
170	176	178	52	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
171	169	150	22	THE SMITHS SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
172	159	159	4	SOUNDTRACK MERCURY 830 545 1 (CD)	JUMPIN' JACK FLASH
173	181	160	6	THE OUTLAWS PASHA/CBS ASSOCIATED F2-40512/EPIC	SOLDIERS OF FORTUNE
174	162	151	16	UB40 A&M SP 5137 (8.98) (CD)	RAT IN THE KITCHEN
175	127	127	4	JOHN LENNON CAPITOL SJ 12533 (9.98)	MENLOVE AVENUE
176	160	140	11	THE B-52'S WARNER BROS. 25504 (8.98)	BOUNCING OFF THE SATELLITES
177	186	170	35	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
178	165	167	10	PHYLLIS HYMAN P.I.R. ST 53029/EMI-AMERICA (8.98)	LIVING ALL ALONE
179	178	165	30	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
180	166	135	8	JOAN JETT AND THE BLACKHEARTS BLACKHEART/CBS ASSOCIATED BFZ 40544/EPIC	GOOD MUSIC
181	190	184	76	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
182	182	169	21	CREEDENCE CLEARWATER REVIVAL ● FANTASY CCR2 (11.98) (CD)	CHRONICLE I
183	173	166	28	BELINDA CARLISLE ● I.R.S. 5741/MCA (8.98) (CD)	BELINDA CARLISLE
184	189	182	48	STRYPER ENIGMA ST 73217/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND
185	198	191	4	SOUNDTRACK COLUMBIA SC 40549	TRICK OR TREAT
186	161	161	9	GENE LOVES JEZEBEL GEFEN GHS 24118/WARNER BROS. (8.98)	DISCOVER
187	NEW ▶	1	1	BOB GELDORF ATLANTIC 81687 (9.98)	DEEP IN THE HEART OF NOWHERE
188	175	154	27	MIDNIGHT STAR ● SOLAR 60454/ELEKTRA (8.98) (CD)	HEADLINES
189	191	192	75	HEART ▲ ⁴ CAPITOL ST-12410 (9.98) (CD)	HEART
190	187	188	8	MILES DAVIS WARNER BROS. 25490 (9.98) (CD)	TUTU
191	196	183	21	DOUBLE A&M SP 5133 (8.98) (CD)	BLUE
192	174	162	31	38 SPECIAL ● A&M SP-5115 (8.98) (CD)	STRENGTH IN NUMBERS
193	NEW ▶	1	1	VANGELIS POLYDOR 8296631/POLYGRAM	OPERA SAUVAGE
194	NEW ▶	1	1	MANNHEIM STEAMROLLER AMERICAN GRAMOPHONE AG 386 (11.98)	FRESH AIRE #6
195	188	172	117	TALKING HEADS ▲ SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
196	NEW ▶	1	1	KURTIS BLOW MERCURY 8302151/POLYGRAM	KINGDOM BLOW
197	195	185	17	STRYPER ENIGMA ST 73207/CAPITOL (8.98)	THE YELLOW AND BLACK ATTACK
198	NEW ▶	1	1	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
199	193	196	7	HOWARD HEWETT ELEKTRA 60487 (8.98) (CD)	I COMMIT TO LOVE
200	183	152	9	CHEAP TRICK EPIC FE 40405 (CD)	THE DOCTOR

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|------------------------|--------------------------------------|-----------------------------|---------------------------------------|---------------------------------------|---|-------------------------|--|
| 38 Special 192 | Cinderella 14 | Kenny G. 89 | Jason & The Scorchers 121 | Lone Justice 112 | Benjamin Orr 95 | Simply Red 122 | Pete Townshend 147 |
| A-Ha 113 | Phil Collins 126 | Peter Gabriel 35 | The Jets 155 | Jeff Lorber 108 | Jeffrey Osborne 161 | Slayer 98 | Randy Travis 140 |
| AC/DC 118 | Commodores 105 | Bob Geldorf 187 | Joan Jett And The Blackhearts 180 | Love & Rockets 109 | The Outfield 115 | The Smithereens 68 | Triumph 76 |
| Gregory Abbott 44 | Alice Cooper 69 | Gene Loves Jezebel 186 | Billy Joel 18 | Madonna 12 | The Outlaws 173 | The Smiths 171 | Tina Turner 16 |
| Alabama 58 | Elvis Costello & The Attractions 152 | General Public 102 | Elton John 94 | Megadeth 93 | Robert Palmer 33 | SOUNDTRACKS | UB40 174 |
| Ashford & Simpson 145 | Creedence Clearwater Revival 182 | Genesis 23 | Don Johnson 50 | Ngwie J. Malmsteen 73 | Pink Floyd 160 | The Color Of Money 81 | Van Halen 53 |
| The B-52's 176 | The Cure 127 | Georgia Satellites 47 | Don Johnson's Revue 83 | Mannheim Steamroller 194 | The Pointer Sisters 64 | Yngwie J. Malmsteen 172 | Wang Chung 41 |
| Bad Company 157 | David & David 39 | Glass Tiger 40 | Paul McCartney 92 | John Cougar Mellencamp 159 | Poison 168 | Miami Vice II 91 | Luther Vandross 21 |
| Anita Baker 13 | Miles Davis 190 | Amy Grant 111 | John Cougar Mellencamp 159 | Metal Church 103 | The Police 10 | Soul Man 138 | Vangelis 193 |
| Bananarama 96 | Chico DeBarge 150 | Daryl Hall 86 | Metallica 158 | Miami Sound Machine 63 | Iggy Pop 78 | Stand By Me 31 | VARIOUS ARTISTS |
| Bangles 25 | Dire Straits 164 | Debbie Harry 137 | Midnight Star 188 | Midnight Star 188 | The Pretenders 27 | Top Gun 26 | Rap's Greatest Hits 123 |
| Beastie Boys 43 | Dokken 170 | Corey Hart 77 | Eddie Money 20 | Motorhead 166 | Quiet Riot 100 | Trick Or Treat 185 | Television's Greatest Hits Volume II 149 |
| George Benson 141 | Double 191 | Heart 189 | The Monkees 151, 154, 61 | Robbie Nevil 79 | R.E.M. 56 | Survivor 66 | Billy Vera & The Beaters 148 |
| Bertin 70 | Steve Earle 107 | Howard Hewett 199 | The Moody Blues 117 | Linda Ronstadt 55, 143 | The Rainmakers 116 | Van Halen 53 | Vinnie Vincent Invasion 82 |
| Big Audio Dynamite 139 | Europe 114 | Bruce Hornsby & The Range 5 | Motorhead 166 | David Lee Roth 32 | Ratt 37 | Wang Chung 41 | Wham! 132 |
| Black 'N Blue 124 | Eurythmics 52 | Whitney Houston 59 | Robbie Nevil 79 | Run-D.M.C. 15 | Ready For The World 80 | Wham! 132 | George Winston 133 |
| Kurtis Blow 196 | The Fabulous Thunderbirds 119 | The Human League 28 | Linda Ronstadt 55, 143 | Bob Seger & The Silver Bullet Band 71 | Slayer 98 | George Winston 133 | Steve Winwood 24 |
| Bon Jovi 128, 129, 2 | Five Star 136 | Phyllis Hyman 178 | Bob Seger & The Silver Bullet Band 71 | Paul Simon 8 | The Tonight Show Band/Doc Severinsen 84 | Steve Winwood 24 | Dwight Yoakam 177 |
| Boston 104, 3 | John Fogerty 51 | Billy Idol 6 | Paul Simon 8 | | Toto 48 | Dwight Yoakam 177 | Paul Young 90 |
| Bobby Brown 198 | Samantha Fox 99 | Iron Maiden 19 | | | | Paul Young 90 | |
| Cameo 9 | Aretha Franklin 34 | Janet Jackson 17 | | | | | |
| Belinda Carlisle 183 | Frankie Goes To Hollywood 88 | Freddie Jackson 29 | | | | | |
| Peter Cetera 30 | | Bob James/David Sanborn 135 | | | | | |
| Cheap Trick 200 | | Bob James 146 | | | | | |
| Chicago 57 | | Al Jarreau 134 | | | | | |

LOCAL VIDCLIP SHOWS PLAY BIG ROLE IN LABEL PROMOTIONS

(Continued from page 1)

"We've had many instances of records added to local album rock or urban stations because the video was so strong, and they were able to directly see the label's support of the act," says Baron.

Some of the more effective locals Baron cites are Washington, D.C.-based "Music Video Connection," a one-hour late-night program carried by the local NBC-TV affiliate station. "It's particularly strong for us in that Friday night slot," he notes. The show is consulted by urban format leader WKYS.

Others include Dallas-based "The Beam," also a one-hour program, produced through KKDA and syndicated in seven markets around the country; "N.Y. Hot Tracks," which "does even a better job for us when it goes national on Saturdays"; and Houston-based "Video Magic," associated with urban station KMJQ.

Celia Hirschman, director of marketing for Vis-Ability, an independent video promotion/marketing firm servicing several major labels, says regional shows are "most important" when it comes to helping

new talent. MTV and the national outlets are also important in this respect, she says, but "it's the nature of the programming that's different."

"Nationals are important, but exposure on 35 regionals in prime time is better than three times a week in off-hours of the morning on the nationals," she says.

Also, seeing something on a regional show is "like getting a tip from a friend," she says. "That may be one reason the national shows try to get a little regional flavor into their programming."

Doug Cerrone of MCA Records cites a number of successful artist promotions done with various local programs and record retailers. Last fall, when the label wanted to build awareness of new act Cactus World News for its tour date in Denver, it did a retail tie-in with six-store chain Rocky Mountain Records and "Teletunes," the Broomfield, Colo.-based local video show.

"Teletunes" aired a Cactus World News concert taped in Daytona Beach and received over 300 en-

tries for a contest offering a trip for two to Los Angeles. Because of the heavy exposure the band got in the market, Rocky Mountain Records ordered 130 albums, far more than they would have normally taken," he says.

Another promotion was an Alice Cooper look-alike contest done with Tampa, Fla.-based 24-hour local outlet V32. The artist's current clip was placed in "ultraheavy" rotation, and the contest yielded more than 500 entries.

Particularly strong shows cited by Cerrone include "Magic Number Video" in San Jose, Calif.; TV23 in Akron, Ohio; "City Sounds" in Baltimore; and "The Beam" and "Music Video Connection."

At Columbia Records, Debbie Samuelson, associate director of video, agrees that locals have significant impact in breaking new acts. In addition to regular broadcast and cable shows, she points out alternative outlets that are equally important, like college video networks.

"Both Campus Network and Rockworld are strong, especially

for our acts with a solid college base, like the Bangles, Big Audio Dynamite, Fishbone, the Woodentops, and some others," she says.

Rockworld has a network of 500 campuses, and Campus Network has 250. Videoclips are played on closed-circuit TV, and the services also air interviews and other types of programming. Many times, says Samuelson, the interviews are shared with local radio stations.

Despite their importance to the labels, the local video shows have not always endeared themselves to station owners and many have gone by the wayside since 1984.

The reason offered by most label staffers is twofold: an overabundance of "opportunistic" shows that jumped into the market early in the wake of MTV's launch in 1981, without any real commitment to the format, and economic decisions made by TV executives also not committed to a musical format.

Harvey Leeds, vice president of promotion for Epic Records, says the initial local market glut was created because "for anyone who

wanted to get into music, television, or the entertainment business, it was simple and almost free to get a videoclip show started.

"Then, when labels started charging for clips, it went from being an amateur entrepreneur's dream to professional TV programming. The profit margins just weren't there, and the amateurs got out," he says.

In some cases, as with Newark, N.J.-based U68 and Boston's V66, a successful local show was scrapped because of the sale of its station to a "non-format-friendly" owner—Home Shopping Network—and not because of its ratings, points out Steve Leeds, former program director of U68.

Still, while the local market has stabilized greatly, it is far from secure. One program many label executives cite repeatedly as a strong performer in the album rock format—Detroit-based "The Beat," associated with local radio station WLLZ—is reportedly leaving the airwaves at the end of this month, a testimony to the continuing volatility of this end of the industry.

STUDIOS LINKING WITH VID RETAILERS

(Continued from page 1)

as chief of the video chain for an as-yet-undetermined period. "I didn't have the chain up for sale. I had no thought about it. They came from left field," he says of the buyout. No party to the deal, including Morowitz, would reveal the dollars involved in the buyout.

Morowitz, who is expected to continue as president of the Video Software Dealers Assn., retains ownership of Metro Video Distributing and Coliseum Video, a prerecorded videocassette manufacturer.

Film company dollars are seen as increasingly important to the retail

scene as stores expand their inventories to support larger rental libraries and seek to boost the sell-through market. RKO/Warner has cash and is willing to invest, Morowitz says. "These people have a level of management and capital that will help the stores grow very quickly."

RKO/Warner has plans for significant expansion of the Video Shack chain. The company was in the prerecorded video business before the buyout, with one outlet in New Jersey and three in New York City.

According to Michael Landes, president of the firm, which does an estimated \$20 million a year in combined business, plans are to have a total of 30 new stores in the New York area by June and to expand nationally after that. The stores will carry inventories of 15,000-25,000 cassettes, he says. RKO/Warner will expand through acquisition and new store openings, he adds.

RKO/Warner Theatres Video is part of The Almi Group, L.P., which is in movie and television production. The company recently sold its 97-screen movie theater circuit.

UA Communications, considered the nation's largest movie theater chain, is also looking to increase its involvement in video, says Jan Jordan, president of UA Video Inc. UA Communications has just been purchased by TCI, the nation's largest cable system owner, which could provide it with substantial funds for

expansion. "It's something that we would really have to be in, because it's all part of the same industry," says Jordan of home video.

UA Video Inc. operates four stores, three in the New York area and one in Fleetwood, Texas. No firm plans have been made for future company moves. "Right now we're trying to determine which way we're going and which area of the country we're going into," says Jordan.

The Musicland test store is called Paramount Pictures. The tightly guarded project bowed over the Thanksgiving weekend. It is a mall unit of about 2,300 square feet, located at the Rosedale Shopping Center in suburban Roseville—just north of St. Paul/Minneapolis—where Musicland and Record Shop have conventional record/tape stores.

Explaining the joint venture between Musicland, the largest home entertainment chain in the world, with 520 stores, and partnership entity Bell & Howell Columbia Paramount Video is Steve Milam, executive vice president. "I want to stress it's a very, very limited licensing" for the use of the name and logo "for an indefinite period of time," he says.

According to Milam, Musicland and Paramount "have been in discussion for some time about various ways to explore specialty retailing. This test store is a first step." He adds the venture is a first for Para-

mount with any retail firm.

The store is stocked with sell-through product, all movie-related. The store does not offer rentals but does carry an array of merchandise, from prerecorded video and related accessory items like posters and T-shirts to audio soundtrack offerings in compact disk and cassette. There are no LPs.

On the strategy for Musicland, Milam says Paramount Pictures would logically offer leverage in approaching mall managements for a second store where the giant web already has a record store. "We're looking at all these kinds of specialty retailing opportunities," Milam says.

One observer close to the mall retail scene says, "Musicland can come in and have all kinds of bargaining power because they can put up a Musicland and right next door a Paramount Pictures. This is common in ready-to-wear—like a Limited store right down the aisle from an Express.

"Musicland is the only one really going after sell-through, and it's obvious this test is based on what kind of volume can be generated," the observer says.

The move is part of an apparent accelerated effort by Musicland to test new concepts and pump more excitement into the chain following a disappointing attempt to go public recently.

S P O T L I G H T

Florida



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FEBRUARY 21

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CBS CD GIVEAWAY

(Continued from page 3)

vantage of the promotion are buying five CDs at one time. There have been some instances in which buyers have purchased 15 or 20 CDs at once.

Feedback also indicated that some consumers were not fully aware of specific titles available in the CBS CD catalog. The label developed and printed up a million copies of a 16-page fall 1986 catalog listing all available CDs, with a cov-

er heralding "Free CBS CDs!" and a coupon on the back.

Shulman says requests for free CDs are catalog-oriented, although one surprise is the number of requests for the new Fabulous Thunderbirds CD. Otherwise, an informal top 10 list of requests so far would include "Chicago's Greatest Hits," "Heart's Greatest Hits," Bruce Springsteen's "Born In The U.S.A." and "Edge Of Darkness,"

Pink Floyd's "Animal" and "Final Cut," Journey's "Frontier," "The Best Of Elvis Costello," and Michael Jackson's "Thriller." Shulman says selections among classical product are too diffuse to show definitive trends in title requests.

Under federal law, CBS cannot extend its promotion beyond the Jan. 31 deadline. However, the offer might have a sequel later in the year.

BRUCE TOPS HOLIDAY MUSIC MENU

(Continued from page 1)

"It looks like people have megabucks to spend on home entertainment. A good indication of that was that even after the weekend, our numbers for [Monday] were very strong," adds Tunder.

Springsteen was the main course for this Thanksgiving feast—at 95-store, Dallas-based Sound Warehouse, the live box set outsold the chain's No. 2 title by a 3-1 margin. But Bon Jovi and Boston provided generous stuffing, with strong across-the-board sales, followed by a satisfying supporting menu of titles.

Other veterans that scored well include Huey Lewis & the News, Genesis, Duran Duran, Madonna, Billy Joel, Luther Vandross, and Paul Simon. Strong regional sales were reported for Freddie Jackson, Eric Clapton, Cyndi Lauper, Peter Gabriel, Cameo, and Run-D.M.C.

Meanwhile, Bruce Hornsby paced an impressive pack of developing artists, including Anita Baker, Cinderella, the Bangles, and the Beastie Boys.

The continued growth of compact disk sales added to the music retailers' feast, as did long-sought movement on music video product. Combo dealers with full-line sales and rental video departments received an additional boost (see separate story, page 1).

According to Frank Fischer, president of National Record Mart, which is based in Pittsburgh and has 75 stores, the company posted a 27% increase on a comparative store basis over the 1985 Thanksgiving weekend, and the holiday proved to be similarly generous for several other chains. "It absolutely exploded for us," says Mary Ann Lovitt, president of the 29-store Record Shop chain, based in Sausalito, Calif.

Dealers reporting increases of better than 20%—with some reaching as high as 28%—include Owensboro, Ky.-based Wax Works (42 stores); Troy, Mich.-based Harmony House (20 stores); Pennsauken, N.J.-based Richman Bros. Records (21 stores); and the Miami-area Q Records & Tapes (4 stores).

In Chicago, the 13-store Rose Records web scored "strong sales," but, according to Ronna Hoffberg, vice president of marketing, the

best may be yet to come. "While it was a big-volume weekend, it's nothing compared to what will occur. That's been our pattern," she says.

Ira Heilicher, president of the Minneapolis-based, 17-store Great American Music/Wax Museum chain, says volume on a per-store basis was up by 34%. But, he adds, "Last Thanksgiving we lost 30% of Saturday and 98% of Sunday because of a storm, so the comparison is wrong. We went to 1984 [figures] and are up 17% from that."

"Everybody seemed pretty happy with the weekend," says Evan Lasky, president of the 85-store, Denver-based Budget Tapes & Records franchise. "I talked to [stores in] Montana and the Northwest today, and everybody seemed to be smiling."

Thanks to the bumper crop of product, Wax Works buyer Harold Guilfoil says some stores posted 40%-45% gains, and he anticipates "a superstrong holiday season," in striking contrast to last year's run.

"There are too many things that will bring people out," says Guilfoil. He notes that box sets by Springsteen, Frank Sinatra, and Linda Ronstadt make appealing gift ideas for "the guy who wants a nice, high-ticket item."

"Springsteen is bringing a lot of traffic, and they are buying things other than Springsteen," says Carl Thom, president of Harmony House. A similar assessment comes from Jerry Richman, operations chief for Richman Bros., who says the Boss plus "a little of a lot of things" helped the company's 14-store Sound Odyssey and seven-store Variety Records chains post a 25% increase in Richman's six-state territory.

Confidence in product is so strong that even chains reporting modest Thanksgiving weekend gains project a booming year-end finish.

Dave Roy, buyer for 188-store Trans World Music Corp. (including Record Town, Tape World, Cocoanuts, and some Peaches outlets), declines to divulge the specific increase but says trade for the three-day period was "good but not great." Based on the fact that "piece counts are up significantly," he anticipates healthy fourth-quarter

increases.

Tom Pettit, director of merchandising for 70-store Record World, says that unseasonably warm weather kept gains for the Long Island, N.Y.-based, seven-state chain down to the range of 5%-7%. But, he predicts, "It's going to be a very strong season, and most of it is going to be due to the compact disk. In general, CDs are taking off like crazy."

CD performance was one of the lone bright spots during 1985's flat holiday season, and, based on the growth the configuration has enjoyed since then, Pettit is not alone in his enthusiasm. Among the many who cite the CD as a key factor this quarter are Budget's Lasky, National Record Mart's Tunder, Great

American Music's Heilicher, and Rose's Hoffberg.

John Quinn, director of retail operations for Sound Warehouse, says the chain saw a "very big increase" in CD sales during the holiday spending spree. In Tucson, Zips Records & Tapes saw evidence of the configuration's current strength. Rick Andrade, audio buyer for the four-store web, says the arrival of back-ordered CDs added luster to a "great" weekend.

But while brisk CD sales were expected, music video provided a pleasant surprise for several chains. Although the category has never been considered a consistent player for record stores or video specialists, the product had a promising run during the holiday weekend.

Buyers See Slowdown Of CBS Supply Say Boss Box Puts Crunch On Production Capacity

BY GEOFF MAYFIELD

NEW YORK A production crunch caused by the through-the-roof sales on "Bruce Springsteen & The E-Street Band Live/1975-85" has created shipment delays on many CBS titles, according to music buyers.

LP and cassette shipments for current titles by several key artists were slowed during Springsteen's first two weeks on the market, including those for Journey, Luther Vandross, and Oran "Juice" Jones.

During Thanksgiving weekend, several chains ran short on the Bangles album, which grew new legs with the single and videoclip "Walk Like An Egyptian."

Buyer Harold Guilfoil says the 42-store, Owensboro, Ky.-based Wax Works chain went "three or four weeks" without the title. Another buyer frustrated by the Bangles void is Sandy Bean of 20-store Harmony House, based in Troy, Mich. "If we could have it in stock, we could sell a lot of it," she says.

"It's taking a while to get hot product from them," one major chain buyer says of CBS. "Normally, they can refill orders within two or three days, but now it's taking five to six days to get hot product."

Guilfoil paints a bleaker picture. "I placed an order with them on Oct. 29. It didn't show up until Nov. 18, and then it was just marginal fill," he says.

Ronna Hoffberg, vice president of marketing for the 13-store Rose's Records chain in Chicago, acknowledges problems with fill on current CBS product. But, she notes, "They warned us up front. Things faltered significantly [because of] Bruce."

More severely impacted are midline and catalog titles. On Nov. 1, the distributor was also forced to stop taking orders on midline product. And at presstime, some accounts were still awaiting the balance of the midline orders they placed in September as part of CBS' fourth-quarter buy-in program.

Things have eased somewhat, and buyers say CBS salesman are now offering "occasional shots" on midlines, although Ned Berndt, president of four-store Q Records & Tapes in Miami, notes that those "orders are being taken on a no-backorder basis."

Buyer Dave Roy says the 188-store, Albany, N.Y.-based Trans World Music Corp. is "in pretty good shape" on CBS catalog and midline stock because the chain ordered heavy when the distributor

For example, Q Records & Tapes president Ned Berndt says the chain scored well with Sony Video Software's line of \$9.95 music titles.

"Music video is finally happening," says Trans World's Roy. He adds that heavy metal titles showed particular strength in the genre, with Ozzy Osbourne emerging as the chain's No. 1 seller.

"We're selling the heck out of metal video," says Wax Works' Guilfoil. He cites Iron Maiden and Motley Crue as prime examples, although he says that the chain typically does little heavy metal business in prerecorded audio.

"I wouldn't have thought we could give it away, and it's just amazing the way it's selling," says Guilfoil of heavy metal video.

first introduced its buy-in program. But he thinks other chains may experience hard-to-fill voids. "Anybody who has to go back in is in trouble," he says.

"We're real concerned about midline product," says Evan Lasky, president of the 85-store, Denver-based Budget Records and Tapes. "Up at our Seattle branch, it didn't hit until 10 days after the Denver branch. It's also affecting hot product, there's no doubt about it."

Overall, Lasky characterizes CBS fill as "hit and miss." Prior to Springsteen's release date, he and Lew Garrett, vice president of purchasing for 191-store Camelot Music, had expressed concern about the effect the title might have on the CBS pipeline (Billboard, Oct. 25).

With production time for the configuration already limited, the Boss clogged CBS compact disk production. At least two major chains experienced outs on CDs for current titles by Huey Lewis and Billy Joel.

Meanwhile, fulfillment on initial CD orders for the Springsteen set took longer than promised. Several accounts received their balance as late as the week of Nov. 24-28, although CBS had first indicated that those shipments would arrive by Nov. 18.

With CD replenishment on the Boss not expected until January, Harmony House came up with a novel solution. Bean says the chain printed up Springsteen CD gift certificates, which featured a photo of the product. Certificates sell at \$40.99, the same price the chain charges for the actual product.

CASSETTES TAKE 2-1 LEAD OVER VINYL IN SURVEY

(Continued from page 1)

singles, 12-inch singles, EPs (disk and cassette) and 8-tracks—came in at \$1.98 billion.

The survey also indicated optimism among NARM members—73% expected their total unit sales of recordings to increase over the next two years. Only 17% expected sales to remain the same; 10% expected a decrease. Even more positive was that 74% of NARM companies surveyed said they planned to expand their businesses in the next two years. Only 1% said they planned to reduce outlets; 25% said they would stay the same.

Those surveyed said that 76% of their total dollar volume comes from prerecorded music, and 50% predicted future growth in the home entertainment industry will come primarily through prerecorded music products.

Respondents reported that retail business accounted for 52% of dol-

lar volume; wholesale business, 34%; one-stop business, 10%; and independent distribution, 4%.

The breakdown of dollar volume in product categories (cassettes, LPs, and CDs) went as follows: full-price catalog, 41%; current best-seller releases, 37%; midline, 10%; budget, 9%, and cutouts, 3%.

The NARM survey was included in an RIAA sourcebook weightily titled "Inside The Recording Industry: A Statistical Overview—1986 Update." The booklet also contains a consumer survey conducted by Chilton Market Research that further shows the enormous growth in preference for prerecorded cassettes. According to the study, consumers buy cassettes over LPs by 58.9% to 33.7%. Compact disks took nearly 3% of the money spent on prerecorded music.

Rock was way ahead as the type of music purchased with 43%, fol-

lowed by pop, 17%; black/dance, 10%; and country, 10%. Consumers said they bought 61% of their records and prerecorded tapes at record stores, 23% at "other stores," and 10% through clubs. The RIAA booklet states that \$4.4 billion was spent by buyers on prerecorded music in 1985.

The demographic breakdown showed the staying power of the Big Chill generation and its elders—the 35-plus demographic accounted for 26% of prerecorded music purchased, with people age 30-34 buying 11%. Younger listeners, however, held sway, with a total of 63%—the 25-29 group, 14%; 20-24, 15%; 15-19, 25%; and 10-14, 9%.

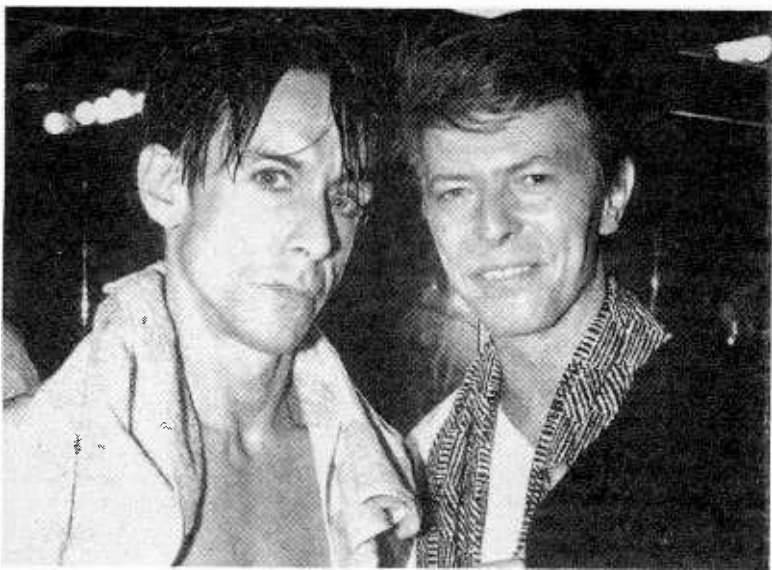
The South rose again in the regional breakdown of dollar-volume purchases, accounting for 34%; the North Central, 23%; the West, 22%; and the Northeast, 21%.

Whites were the biggest buyers,

purchasing 82.2% of product; blacks bought 11.4%; and Hispanics, 2.9%. And males outbought females 52.7% to 47.3%.

The survey also includes import and export statistics from the U.S. International Trade Commission (ITC). Once again, prerecorded cassettes were the big item—but this time, as imports. Uncle Sam says that 24.4 million cassettes were imported, while only 3.4 million were exported. LPs continued to be the biggest export item, with 5.8 million going overseas, but again, LP imports were more than triple the output at 17 million, the great majority, as with tapes, from England and Common Market countries. U.S. dollar value of exported records came to \$30.6 million; imports were nearly double that, at \$54.2 million. Exported tapes brought in \$43.4 million, and imports took away a tidy \$89.4 million.





Iggy Stardust. In town mixing his upcoming EMI America album, David Bowie, at right, popped down to Manhattan's Ritz club to catch his good friend Iggy Pop at the last stop on his 1986 U.S. tour. Bowie co-produced Pop's latest A&M album, "Blah Blah Blah." (Photo: Larry Busacca)

Group Says Cure Song Defames Arabs In U.S.

LOS ANGELES A 6-year-old song by the Cure is arousing the wrath of Arab-Americans, who have demanded the offending track, "Killing An Arab," be removed from further pressings of the band's "Standing On A Beach" compilation album on Elektra.

"We intend to make the issue of the inflammatory nature of this song title a matter of national debate," says Faris Bouhafa, director of public relations for the American-Arab Anti-Discrimination Committee (ADC) in Washington, D.C. If the track is not pulled, he says, a national campaign will be in the offing to alert Arab-Americans "to the existence of this song, to its availability in record stores, and to our requests that the record be recalled."

The track, recorded in 1979 and inspired by Albert Camus' novel "The Stranger," is the opening song on the British band's album.

"Our position is that the choice of title, the placement of the song as the lead track on side A, and the release of the song as a single to college radio were cynical market-

ing decisions designed to capitalize on the current and very dangerous wave of anti-Arab hysteria existent in the country," says Bouhafa.

Elektra and Warner Communications officials denied the charges in a series of exchanges with the ADC.

Bernard R. Sorkin of the Warner Communications legal department wrote: "Far from encouraging the killing of Arabs or any other people, and far from being defamatory of Arabs or any other people, [the song] expresses in the mode of communication familiar to many of our young people of all backgrounds the view that killing is insane and useless—a view which I for one hope would be more widely applauded."

A meeting between company officials, Cure manager Chris Parry, and the ADC is scheduled Wednesday (10) in New York. Geoff Holmes, vice president of public affairs for Warner Communications, says they will "sit down and talk it through." **DAVE DIMARTINO**

Manhattan To Push 'Inside Story' Grace Gets Promo Blitz

NEW YORK Manhattan Records is under way with its most extensive marketing and merchandising campaign ever, on behalf of the new Grace Jones album, "Inside Story."

Released domestically Nov. 14, the package follows a late-1985 release, "Slave To The Rhythm," which had a reported sale of more than 1 million worldwide, including 150,000 in the U.S.

The campaign, to unfold over the span of six months to a year, is designed to create a stronger recording presence for the performer in the U.S. "Although Grace is a major recording star around the world, the U.S. market is the last to come in," says Ste-

phen Reed, senior vice president of Manhattan.

Besides full-page, four-color ads in the trades and half-page ads in key "street papers," street posters, radio spots, ad mats and minis, and point-of-purchase material are being sent to major accounts across the country.

The p-o-p material includes a four-color streamer for the single from the album, "I'm Not Perfect, But I'm Perfect For You," LP cover blowups, compact disk header cards, cassette shelf talkers, and window stickers.

Manhattan has also created an eight-minute "videograph" for promo use only. It is a retrospective on the artist's career.

INSIDE TRACK

WESTWOOD ONE, the Culver City, Calif.-based international radio syndication network, has agreed to pay between \$10 million and \$20 million to acquire industry trade publication **Radio & Records** from owner Hart Hanks Communications. The agreement in principle, reached Dec. 4, will be closed in early January. At least one link previously existed between the two companies: R&R founder **Bob Wilson** is a member of the board of directors of Westwood One. **Norm Pattiz**, president and CEO of Westwood One, says funds from his firm's recently completed \$100 million convertible debenture were not used for the acquisition, and he says Westwood One is "still actively pursuing acquisitions within network radio business." (Negotiations between **Group W** and **NBC** to merge were dropped Dec. 4. Westwood One had been rumored to be seriously interested in purchasing the **NBC Radio Network** and, possibly, its O&O stations.) R&R is no stranger to the syndication market. The publication produced and distributed the "Wolfman Jack" syndicated radio program. Westwood One's closing OTC stock quote on Dec. 3 was 27⁵/₈.

GY LESLIE plans to stay on as chairman of **MGM/UA Home Entertainment Group** through the full term of his contract, which runs until the end of 1987. Leslie was expected to leave when the video company completed its move to the West Coast late next summer (Billboard, Dec. 6).

A FIRST TO FOLLOW: **HBO/Cannon** has become the first manufacturer to follow **CBS/Fox Video** in raising prices on A titles. The first rises will probably come late in the first quarter of 1987. HBO/Cannon has chosen a specific price point: \$99. The extra money will be spent on consumer-targeted marketing, the company says.

TESTING, TESTING: Losses due to compact disk theft have added urgency to the mission of the **NARM/VSDA** security committee, which is investigating the feasibility of developing a universal security target, to be placed within the packaging of all audio and video product at the point of manufacture (Billboard, Feb. 1). Magnetic recyclable targets from **3-M** and **Knogo** that would allow retailers to desensitize the strip for the purpose of video rental are currently being tested by **CBS Technology** labs to ensure that the desensitization process will not harm the playback quality of prerecorded tapes. NARM board members have been informed that one of the systems initially appeared to cause a "deterioration of signal," which prompted CBS labs to extend its experiments. Committee chairman **Lou Kwiker**, president of **Wherehouse Entertainment**, says he expects to see final test results the week of Dec. 15. The security committee's next scheduled meeting is set for Feb. 12 in Miami, just prior to the 1987 NARM convention.

THE STORE COUNT continues to climb for Albany-based **Trans World Music Corp.** Already numbering 188 outlets—under the logos **Record Town**, **Tape World**, **Peaches**, and **Coconuts**—the company plans to have a total of 205 stores open by Christmas . . . **Troy, Mich.-based Harmony House** opened its 21st unit Dec. 5, located at **Trapper's Alley**, a newly renovated shopping facility in downtown Detroit that once housed a furriers' plant.

ON HOLD: Plans for the reactivated U.S. **Virgin Records** to be distributed via **WEA** through **Atlantic** apparently hit a last-minute snag last week, when a planned announcement of the pact was postponed.

READER'S DIGEST is reported to be readying its first compact disk package for direct marketing. The five-disk set is being manufactured at **Digital Audio Disc Corp.**, the Sony plant in **Terre Haute, Ind.**

JIM HALSEY'S BIG VEGAS ACT: The **International Assn. of Fairs & Expositions** convened last week in Las Vegas, and the Vegas strip read like the **Halsey Co.** roster: **Roy Clark**, **Reba McEntire**, and **Williams & Ree** at **Bally's Grand Hotel**; **Oak Ridge Boys** and the **Forester Sisters** at **Caesar's Palace**; the **Judds** at **Las Vegas Hilton**; **Mel Tillis** at the **Sahara**; the **Righteous Bros.**, **Lee Greenwood**, and **Diana Jordan** at the **Frontier**. As an added attention grabber, Halsey set up a slot machine at his convention booth offering each fair manager two pulls, with the winner getting a free show at his fair by one of the following: **Clark**, the **Oak Ridge**

Boys, **Greenwood**, **Tillis**, **McEntire**, or the **Forester Sisters**. **Halsey**, just as **Track** predicted, has finalized a prime-time sitcom for the **Judds** with **Triad Artists** and **Tony Eaton** of **BRB Entertainment** and **Tall Pony Productions**.

JIM FISHEL, vice president and executive director of the **Recording Industry Assn. of America**, has decided to make the move when the trade group relocates from New York to Washington, D.C., late next spring. All other key staffers are also moving to the nation's capital to work under new president-elect **Jay Berman**, as per last week's **Track**. It was previously reported that current **RIAA** chief **Stan Gortikov** won't move; he intends to retire in a year or two . . . The New York chapter of **NARAS**, the recording academy, has two special events scheduled in the Big Apple. In the second of its fall/winter seminars, producer **Phil Ramone** appears Wednesday (10) from 6-8 p.m. at **New York Univ. 3M Co.** and the **NYU** music business and technology program are also sponsors. And on Dec. 16, the chapter hosts its eighth annual **Most Valuable Player Awards** for studio musicians, which will include a special tribute to **Paul Simon**. Site is the **Embassy Suite of the Loews Summit Hotel** from 6-10 p.m. . . . **MCA Music's** recent deals with such black music writer/producers as **Ron Kersey & Alex Brown**, **Carl Sturken & Evan Rogers**, and **Aaron Zigman** are a big factor in some 12 songs on **Billboard's** **Hot Black Singles** chart, three of which are in the top 10 . . . The spate of golden-oldie film soundtracks hasn't hurt **Gil/Pincus Music**, which has "Come Go With Me" and "Whispering Bells" in "Stand By Me" and "She Loves Me" in "Peggy Sue Got Married." So that film producers can turn to other **Gil/Pincus** songs, reports West Coast office chief **Irwin Pincus**, a special songbook is on its way to them.

SPACED OUT ON CDS: A new compact-disk-only dealership that opened in Philadelphia Nov. 25 has a mission. Called **Dynamic Disc** and owned by **Warren Krangel**, the store's interior and exterior were designed by **Otto Schubert**, president of fixture and accessory company **Discplay**. Schubert's space-efficient CD fixtures—seen this year at **NARM** and **VSDA** conventions—are designed for jewel boxes without long boxes or clamshells. Since all U.S. distributors currently use the extra packaging, Schubert hopes to make a case for a dual inventory, which would allow accounts to purchase CDs in jewel-box-only shipments.

SPLITSVILLE: After finishing nine dates that are scheduled through New Year's Eve, the **Michael Stanley Band** will disband. While **MSB** had many fans within the music industry and always sold and drew well in northeastern Ohio—it set the attendance record at **Akron's Blossom Music Center** during a three-day run in 1983—the ensemble never caught fire during its four major label contracts, including stints with **Epic**, **Arista**, and **EMI America**. Stanley recently did music for a video by football's **Cleveland Browns**, and he says he will pursue such projects in the future . . . **Michael McDonald's** "No Lookin' Back," which had a disappointing sales run last year, has been reissued by **Warner Bros.** The label is no doubt trying to give the album new legs on the strength of the hits he performed for three 1986 movie soundtracks. The package has new artwork, and the song "Our Love" is now identified as the "Theme From 'No Mercy.'" Warner also added the song "Sweet Freedom" to the album, although no mention is given to the fact that it first appeared on the soundtrack to the **MCA** property "Running Scared" . . . **Merle Haggard** has invited ailing **Johnny Paycheck** to recuperate at his home in **Reddy, Calif.** Paycheck left **Redding's Mercy Medical Center** shortly after Thanksgiving suffering from emphysema and bronchitis.

JUST WHEN WILL Def Leppard's follow-up to its multiplatinum "Pyromania" album emerge? Latest word from the studio in **Holland** is that **Mutt Lange** is in the hospital with a broken leg and other injuries sustained in an auto crash.

THE GIFT OF CHARITY: The **Music and Performing Arts Unit of B'nai B'rith** is hosting its second annual Hanukkah party Dec. 17 at the **Sutton Place Synagogue** at 225 E. 51st St. in Manhattan. Attendees are being asked to bring a wrapped gift, not exceeding \$5 in cost, to be distributed, through the **Metropolitan New York Coordinating Council on Jewish Poverty**, to help less fortunate children. Tickets are \$8.50. For more info, contact **Josh Grier** at 212-582-1116. **Edited by IRV LICHTMAN**

ZYX records

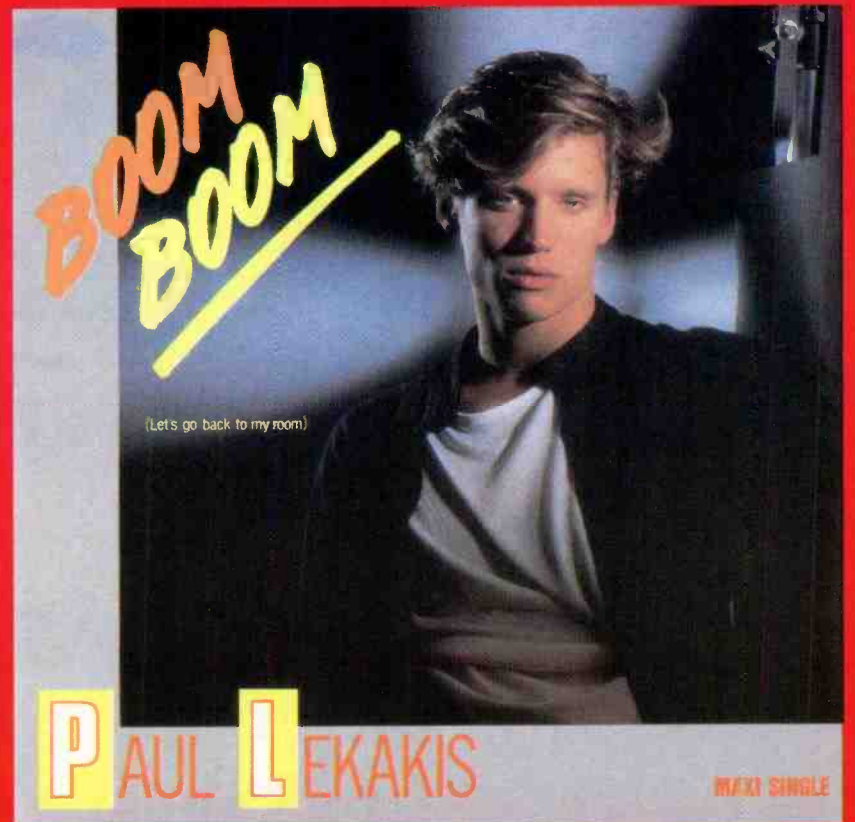
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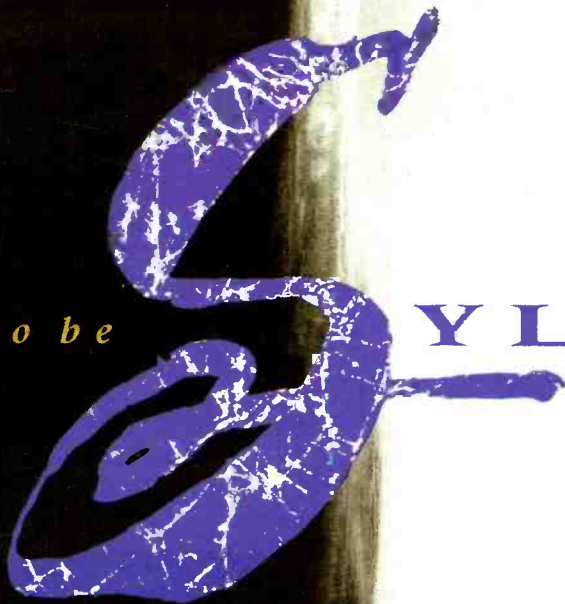
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