Compact Disk Soars To Center Stage At Cannes

BY NICK ROBERTSHAW
CANNES To the surprise of no one, the compact disk and its spectacular progress in the world record markets have dominated the 21st MIDEM, held here Jan. 26-30. One hundred years after the invention of the flat disc, there is general recognition that the introduction of CD represents an event of comparable significance, opening whole new areas of opportunity to a revitalized industry.

The unprecedented high profile of manufacturing companies at the international meet was graphic evidence that the CD revolution is in full swing. Among about 20 such firms present, Austria's Koch International announced the opening of a U.S. office to seek custom-pressing clients from stateside industries. West Germany's Tedtec premiered its Direct Metal Mastering-CD technology; and Australia's Dalectronics celebrated.

CDs Boost '85 Global Music Sales By 2%

CANNES Worldwide sales of pre-recorded music in 1985 increased 2% over 1984, to $12.25 billion, according to figures released at MIDEM by the label trade group IFPI. Compact disk sales accounted for the increase, with unit sales up from 20 million to 61 million. Total record and tape sales for 1986 are not available yet. IFPI did report, however, that 1986 saw a further 200% increase in CD volume worldwide, taking unit sales for the CD close to 200 million. The trade group forecasts a further threefold increase for 1987, with the implication that despite mushrooming CD production worldwide, supply shortfalls may persist for some time to come.

New Study Reflects 12,000 Video Outlets

Retailers Not Sold On Sell-Through

By JIM McCULLAUGH
LOS ANGELES Sell-through video has a long way to go before it reaches industry expectations, a new survey reveals.

According to the study, conducted jointly by New York-based Link Resources Corp. and Video Marketing, a Los Angeles-based research firm, two-thirds of single-store operators receive no more than 5% of their revenue from sell-through. For the larger chains--6% or more storefronts—26% receive no more than 5% of their revenue from sell-through product.

The survey was based on a sample of 267 respondents representing more than 12,000 retail outlets of various types. Large chains and rackjobbers were included in the sample as well as smaller video specialty stores. Key buyers for each type of store operation were interviewed. The first phase of the study was conducted last summer with focus groups; the balance of the survey was completed in November and December.

Other survey findings:

- Timely shipment of product is more important to retailers than price.
- Retailers are troubled by a shorter window in the release of A titles at a lower price.
- Total dependence on direct distribution is not inevitable for the video industry.

Retail Votes For Grammy In-Store Support

By GEOFF MAYFIELD
NEW YORK Retailers and wholesalers hope to be winners, too, when the Grammy Awards telecast Feb. 24 on CBS.

For the second straight year, orders have doubled for the Get Into Grammy Music point-of-sale material provided annually by the National Assn. of Recording Merchandisers (NARM) in support of the awards program.

Pam Cohen, NARM executive director, says the larger demand for Grammy materials comes despite revised by the trade group of its Valentine's Day campaign; that date falls less than two weeks before Grammy Night.

(Continued on page 73)

ADVERTISEMENTS

Times Square Firms Fear Relocation

BY STEVEN DUPLER
NEW YORK A major relocation on the part of Midtown-based entertainment companies and recording studios is likely if the proposed Times Square redevelopment program here goes ahead in its current form.

When word of the city's plan to develop Manhattan's Midtown area west of Fifth Avenue came in 1982, commercial rents began to climb. Rehearsal, production, and studio spaces that for years rented for roughly $4-$5 a square foot are now going for $15-$20. These rates could soon rise to as much as $45-$65, says Jack Goldstein, executive director of the nonprofit Save the Times (Continued on page 77)

Retail Votes For Grammy In-Store Support

By GEOFF MAYFIELD
NEW YORK Retailers and wholesalers hope to be winners, too, when the Grammy Awards telecast Feb. 24 on CBS.

For the second straight year, orders have doubled for the Get Into Grammy Music point-of-sale material provided annually by the National Assn. of Recording Merchandisers (NARM) in support of the awards program.

Pam Cohen, NARM executive director, says the larger demand for Grammy materials comes despite revised by the trade group of its Valentine's Day campaign; that date falls less than two weeks before Grammy Night.

(Continued on page 73)
THE CURRENT SMASH
LOVE YOU DOWN
WENT TO #1 ON THE BLACK CHART,
THE TOP OF THE POP CHART
AND TOOK THE ALBUM,
LONG TIME COMING
TO GOLD STATUS.

NEXT UP
MARY GOES 'ROUND
WILL TAKE IT PLATINUM

PRODUCED BY READY FOR THE WORLD AND GARY SPANIOLA
MANAGEMENT: AMI
AVAILABLE ON MCA COMPACT DISCS, HQ CASSETTES AND RECORDS
MCA RECORDS © 1987 MCA RECORDS, INC.
Forum: Artist Pacts Are Vulnerable

U.K. Cases Could Affect Other Courts

By Fred Goodman

CANNES, France. A recent series of lawsuits in the U.K. has music industry executives worried about legal challenges to standard artist contracts in other countries, according to a group of international entertainment attorneys meeting here Jan. 26 at MIDEM.

The International Assn. of Entertainment Lawyers (IAEL), with members in 14 Western European nations, said challenges to U.K. contracts charging undue influence and restraint of trade filed since the mid-'70s pose far reaching problems for music publishers, record labels, and artist managers in all markets.

At the core of the cases are judgments against music publishers, record labels, and managers for exerting undue influence over artists because of their superior bargaining position and power and judgments in favor of artists who claimed many rights of exclusivity during and after the terms of the contracts constituted a restraint of trade.

In the U.K., the string of contract challenges by artists beginning with Schroeder vs. Macaulay in 1974 and running through last year's suit brought by Elton John against Dick James M.</i>
Many East Coast Stores Forced To Close

Winter Storms Chill Album Sales

This story prepared by Edward Morris in Nashville, Bill Hollenberg in Washington, and Geoff Mayfield in New York.

NEW YORK Old Man Winter, making up for lost time with a late January attack on much of the Eastern U.S., had a chilling effect on record store business. "At least it didn't happen at Christmas," says Terry Carruthers, Southeast regional director for the 191-store Camelot Music web.

Adds Howard Applebaum, vice president of the 29-store Washington, D.C.-based chain, "I made an arrangement with God that if there were no snow in December, I wouldn't complain about it any other time."

The worst blow came Jan. 22, when a snowstorm dumped on states from New England to Georgia, forcing numerous store closings, and limiting traffic for those that managed to remain open. Mines continued for an Eastern cluster of markets—including Washington, D.C., Philadelphia, and southern New Jersey—where an overnight storm wiped out trade the following Monday, Jan. 25.

Since南方ers are unaccustomed to wintry conditions, it does not take much snow to slow business down. But even in the heart East, accumulations of a foot or more snarled traffic and caused a wave of store closings.

Despite 5 inches of traffic-paralyzing snow, Atlanta-based Turtles did manage to keep all of its local stores open. Joe Martin, the TT-store chain's advertising director, says that while the Jan. 22 storm forced five hour delays for some outlets, all of its stores in the area eventually opened.

Men in that market were not as fortunate. Steven Bennett, vice president of marketing for the 130-store Record Bar chain, says, "We lost all of the Atlanta market for one day. Likewise, Camelot's five area stores were also forced to close.

Camelot's Carruthers, who is based in Atlanta, says most of the chain's outlets in Georgia and the Carolinas suffered short days as a result of the Jan. 22 blast, adding that a store in Hendersonville, N.C., remained closed through Jan. 26.

Although he estimates the inclement weather will cause his region to suffer a decrease of 10%-20% for the week, Carruthers thinks (Continued on page 73)

Exclusive Miffs Dealers

BY EARL PAGE

LOS ANGELES Several retailers have reacted angrily to the exclusive 90-day window granted the 521-store Musicland Group by Dick Clark Productions for a compact disk project (Bollooned, Jan. 17).

Barrie Bergman, president and chief executive of the record store Record Bar chain, says of the exclusive window: "It's a terrible trend. I was very surprised."

Paul Brownstein, vice president of programs and sales for Dick Clark Productions, says he is working with the firm's business affairs department to explore another distribution arrangement for the two-volume set, "Dick Clark's All-Time Hits."

"We are looking at a number of distribution possibilities," says Brownstein, who acknowledges the firm received complaints from Musicland competitors.

"We got two letters. I have contacted the (complaining) firms. It's cold. It was my personal decision—a way we could test the package." He also notes that "Musicland does business with us" as a proctor on Clark's syndicated radio show.

We pressured 5,000 of each disk—it was not like a big deal. I think (the reaction) is because it's CD, and the implication was that it was a long-term deal," says Brownstein.

Record Bar's Bergman says he was "relieved" after hearing from Inches of Canada (Continued on page 68).

Goldman Extends His RCA/Ariola Contract Sees Music Publishing, Record Club Growth

BY IRV LICHTMAN

NEW YORK RCA/Ariola's worldwide music publishing interests will play a bigger role in the company's fortunes, while the RCA Record Club operations in the U.S. are to be subject to "fresh ideas."

These are among the new mandates approved by parent Bertelsmann to Elliot Goldman, who has just signed a new long-term agreement as president of RCA/Ariola after a little more than a year on the job.

Goldman, continuing as chief of all of RCA/Ariola's music interests in the U.S. and Canada, is giving up his day-to-day role as head of international operations, although his responsibilities in worldwide management and direction of financial and administrative services, now through the newly established Bertelsmann Music Group, continue.

It is expected that Rudi Gasnner, former PolyGram executive in London, who serves international responsibilities out of New York (Billboard, Jan. 31). Goldman and Gasnner serve as co-chairmen of Bertelsmann and Monti Lueffel, co-chairman of the Bertelsmann Music Group.

Goldman, who has just returned from meetings with Bertelsmann executives in Germany, says that "before agreeing to stay on" he had deemed it "OK with me" when Bertelsmann said it felt that Goldman had "an awful lot on the plate." Goldman explains, "Bertelsmann has a lot of expertise in international activities, and they felt it would be more productive if international reported directly to the board."

While Bertelsmann's president sees it as "an area that I feel very strongly about," Goldman has had a long history of music publishing involvement from his days at CBS on through Arista and Warner Communications Inc.

"It's a world that Bertelsmann's music publishing unit remains a highly active enterprise, RCA has downplayed its efforts for more than a decade."

It is Goldman's plan to meld all of Bertelsmann's publishing units into a more integrated setup. He notes (Continued on page 76)

AFM Locals Mixed On Agreement With Labels

BY EDWARD MORRIS

NASHVILLE Local union resistance to ratification of the agreement recently reached by the American Federation Of Musicians' leadership and representatives of the recording industry continues, to grow (Billboard, Jan. 31).

But Jay Collins, president of Local 257 here, says he is advising members of his bargaining unit, fearing that rejection of the pact will lead to a strike rather than a return to the bargaining table.

"A strike, Collins maintains, would be ruinous to Nashville's recording musicians because they have no film work—and too few jingle projects—to fall back on."

In a letter to its membership dated Jan. 22, the executive board of New York Local 822 urged a no vote on the agreement, which specifies a 10% cut in contributions to the Music Performance Trust Fund and the Special Payments Fund as well as the exemption of royalty payments on titles selling under 25,000 units. Collins, who spoke to Billboard from Los Angeles, where he has been involved in negotiations on union film contracts, says he expects the Los Angeles locale to advise formally against ratification, too.

Collins is by no means an unqualified supporter of the agreement: "Our members are being asked by the federation to ratify (Continued on page 76)

Executive Turntable

RECORD COMPANIES. David Altschul becomes head of Warner Bros. Records' legal and business affairs department in Los Angeles. He was upped from vice president of that area. Also, Richard Streicher is elevated from director to senior director of business affairs for the label. He is succeeded by Jeff Penster, who served as a staff attorney.

Capitol Records in Los Angeles names Ron McCarrill vice president of marketing. He served in a similar capacity for Epic/Portrait/CBS Associated in New York.

Hale Milgrim is promoted to vice president of marketing and creative services for Elektra/Asylum/Nonesuch Records in New York. He was vice president of creative services.

Bob Myers becomes national singles promotion director for EMI America Records in Los Angeles. He was local promotion manager for RCA in Denver.

Delos International in Santa Monica, Calif., names Bob Lampkin director of sales and marketing. He was compact disk buyer and product manager for the Federated Group.

DISTRIBUTION/RETAILING. In a restructuring of its field organization, the Musicland Group in Minneapolis, Minn., makes the following appointments: Paula Connerney as vice president of stores, Western division; Paul Makraker, Western regional director; and Mary Jane Nagel, Central regional director.

Record Bar in Durham, N.C., promotes Chip Cappelletti to vice president of real estate planning and development. He was the chain's director of store planning.

HOME VIDEO. Embassy Home Entertainment in Los Angeles names Victoria Milsom as its home video coordinator.

White vice president of business affairs. She was counsel for theatrical motion pictures at 20th Century-Fox Film Corp.

Diane Keating becomes vice president of International Video, a division of Orion Pictures in New York. She was director of program marketing for RCA/Columbia Pictures.

The Sony Video Software Co. appoints Jeff Ringler director of business affairs. He served in a similar capacity at MGM/UA Home Video.

New World Video in Los Angeles makes the following appointments: Cindy McWeeny as assistant controller; Jeff Willner, operations manager; Sue Lindsay, credit manager; and Mike Silverman, staff accountant.

PUBLISHING. Jay Morgenstern is elected to the ASCAP board of directors as publisher member in New York. He is executive vice president and general manager of Warner Bros. Music and president of Warner Bros. Publica-
Great Grammy Music... and the label says ASCAP

Robert Palmer
Addicted to Love

Burt Bacharach
That's What Friends Are For

James Harris III, Terry Lewis
What Have You Done For Me Lately

Dan Hartman
Living in America

Louis A. Johnson, Gary Bias
Sweet Love

Prince
Kiss

Luther Vandross
Give Me The Reason

Steve Earle
Guitar Town

Jamie O'Hara
Grandpa (Tell Me 'Bout The Good Old Days)

Cy Coleman, Dorothy Fields
Sweet Charity

Douglas Furber, Noel Gay*
Me and My Girl (Original Broadway Cast Recording)

Rupert Holmes
The Mystery of Edwin Drood (Original Broadway Cast Recording)

Stephen Sondheim
Follies in Concert (Original Cast Album)
Andrew Lloyd Webber, Richard Maltby Jr.
Song & Dance (Original Broadway Cast Recording)

Bruce Broughton
Young Sherlock Holmes (Original Motion Picture Soundtrack)

Harold Faltermeyer
Top Gun Anthem (Original Motion Picture Soundtrack)

James Horner
Aliens (Original Motion Picture Soundtrack)

Wynton Marsalis
J Mood

Lee Ritenour
Earth Run

Philip Glass
Company

Witold Lutoslawski†
Sym. No. 3

Johnny Mercer
Trustee Award

Congratulations
to all our outstanding 1987 Grammy nominees in songwriting categories.

* PRS
† ZAIKS

American Society of Composers, Authors & Publishers
Virgin Signs Old Hand Winwood
U.S. Arm Revs Up With Growing Staff

BY DAVE DIMARTINO

LOS ANGELES — With the world-wide signing of Steve Winwood, a nearly complete U.S. staff, and immediate plans for new age and classical lines, Virgin Records is rapidly making its presence felt in the U.S. market, nominated for six Grammy Awards for his recent "Back In The High Life" album on Island/ Warner Bros., is one of the Virgin's first major signings since it began U.S. operations last year. His debut album for the label is tentatively scheduled for release early in 1988.

"Take a look at his career, and take a look at where we are," says Jeff Ayeroff, co-managing director of Virgin America. "We're starting, and here's a man 20 years into his career, with six Grammy nominations. And we have an opportunity to work with him. I think that's perfect." In addition to Winwood, Virgin America's roster includes Warren Zevon, Culture Club, Heaven 17, Killing Joke, and a number of artists making their U.S. debut among them Cutting Crew, the Other Ones, Peter Gabriel, Danny Wilson, T'Pau, and Spear Of Destiny. The label's first release was the soundtrack to The Adventures of Baron Munchausen. "We are a worldwide record company," says Ayeroff. "Because of America being such an important and large segment of the rock 'n' roll market, we will obviously have a lot of influence on how acts break. If you take any of our acts, they are breaking right now, a lot of these that are breaking in England broke in America first. So we're going to enable our English company to have a leg up on things if we break them before they do.

Two new subsidiaries will demonstrate Virgin's growth as a full-line record company, says Ayeroff: a new age label called Venture, and Virgin Classics, a classical label directed by Simon Foster, former head of EMI's U.S. classical label. Product from both is expected within a year.

Though Virgin acts licensed to other U.S. labels are not affected by the formation of Virgin America, certain artists will move to the new label when their current contracts expire, Ayeroff says. "It's very funny how American companies have come to rely upon Virgin as a source of new products. A&M gets this act, Warners gets that one, Arista gets another, Epic gets this one, and MCA gets the other. Well, from now on, we go to go through that bag.

Jordan Harris, the other co-managing director of Virgin America, adds that the licensing of Virgin's U.K. acts to U.S. labels means the company will indeed have to harden itself to establish itself as a separate entity. "We have to build up (Continued on page 68)"

Major Will Distribute New Age Label
Global Pacific, CBS Pact

BY LINDA MOLESKI

NEW YORK — Global Pacific, the Sonoma, Calif.-based new age label, has joined the distribution ranks of CBS Records. Under the new agreement, CBS will handle product in the U.S., beginning with a sampler album titled "The Fruits Of Our Labor." The deal covers Global's back-catalogue as well as 15 upcoming releases by such instrumentalists as Paul Horn, David Friesen, and Stella Kimm. CBS is the latest of the majors to enter the new age marketplace via independent labels. The signing was prompted, in part, by CBS' success with Andreas Vollenweider and Philip Glass, both of whom record for the Masterworks division. Global has been distributed through an alternative network, selling direct to some 1,000 stores and 28 distributors. It also has 16,000 active mail-order customers, according to label co-founder Howard Sapper.

"We never went out into the mainstream in a big way," he says. "We've been selective and slow in (Continued on page 69)"

Verve Prepares First New Recordings in 15 Years

BY PETER KEEPLEW

NEW YORK — The Verve label's first newly recorded albums in 15 years will hit the stores in February, and the label is gearing up for an ambitious production schedule. The label is getting Verve re-releases, due on the market Feb. 23, are vocal albums. Two of them, Nina Simone's "Let Them Eat Marlena Shaw's "It Is Love," were recorded live at the Verve Street Bar & Grill in Los Angeles, for a series of vocal albums. The first to be coming out, Verve re-records, due on the market Feb. 23, are vocal albums. Two of them, Nina Simone's "Let Them Eat Banana," was recorded for PolyGram Germany. All three releases will be available on CD and as a cassette (Continued on page 77)"

I.R.S. Forms Own PMRC

LOS ANGELES — History repeats itself as I.R.S. Records launches a new label, Primitive Man Record Co., devoted to "the discovery and development of new artists."

Like I.R.S. itself, which founder Miles Copeland began in 1979 as a one-man operation in association with A&M, Primitive Man—or PMRC—will be run by one person and start with a deliberately small artist roster. Distribution will be through MCA, A & R, and Sam Gennaway, owner of Camel Records, a California retail outlet, has been named president of the label. He will handle all responsibilities for Primitive Man, including signings, sales, promotion, and publicity. "This continues the tradition we (Continued on page 77)"

Happy Deal. Celebrating the closing of an acquisition that brings Al Gallico Music Corp. into the Columbia Pictures Industries fold are, from left, Robert Holmes, president of the music publishing division of Columbia; Bill Green, director of music publishing at Columbia; Ken Lemberger, Columbia senior vice president of corporate operations and external affairs and general counsel; and Gallico. Under the terms of the deal, veteran publisher Gallico, who built a major catalog of country and rock oldies, stays on as a consultant to Columbia, reporting to Holmes.


FAST FACTS: Three of the albums in the top five on this week's Top Pop Albums chart are debut collections. Cinderella's "Night Songs" is No. 3, the Beastie Boys' "Licensed To Ill" is No. 4, and Bruce Hornsby & The Range's "The Way It Is" is No. 5. It's the first time since new phenoms have accounted for three of the top five pop albums since late 1987, when the top three albums for seven straight weeks were Men At Work's "Business As Usual," the Stray Cats' "Built For Speed," and "Lionel Richie."

Luther Vandross finally lands his first top 20 pop hit this week as "Stop To Love" jumps two notches to No. 19. The breakthrough comes more than five years after Vandross first cracked the chart—and after he amassed five straight platinum albums. Vandross is probably just a few weeks away from another milestone—his first Grammy Award.

Linda Ronstadt & James Ingram's "Somewhere Out There" jumps eight notches to No. 21, becoming Ronstadt's biggest hit in nearly seven years. Until this smash ballad from the movie "An American Tail," Ronstadt hadn't placed a single in the top 50 since "Hurt So Bad" in 1980.

WE GET LETTERS: Tom Natali of Jersey City, N.J., and Larry Zamparelli of Manhattan note that Billy Vera took 19 years and one month from the date he first cracked the Hot 100—in a duet with Judy Clay—to reach No. 1 with "At This Moment." We had reported that Vera's long hard climb to No. 1 took a mere 18 years and seven months.
ANDREW LLOYD WEBBER
VARIATIONS
23 VARIATIONS ON PAGANINI'S FAMOUS CAPRICE IN A MINOR

JULIAN LLOYD WEBBER
CELLO

WILLIAM LLOYD WEBBER
AURORA
WORLD PREMIERE RECORDING

LONDON PHILHARMONIC ORCHESTRA
LORIN MAAZEL

COMPACT DISC 420.342-2 (MC AND LP ALSO AVAILABLE) DIGITAL

PHILIPS
EVERYTHING TOUCHED BY GREGORY ABBOTT IS TURNING TO GOLD.

HIS NO. 1 CHR. R&B AND DANCE SINGLE, "SHAKE YOU DOWN," IS A MILLION SELLER AND HIS DEBUT ALBUM IS ALREADY GOLD IN JUST 12 WEEKS.

THE "SHAKE YOU DOWN" VIDEO HAS ALSO ADDED A NATIONWIDE IMPACT ON ALL FORMATS OF MUSIC TELEVISION.

GREGORY ABBOTT EVERYWHERE YOU TUNE YOU CAN FEEL HIS TOUCH.

GREGORY ABBOTT, THE DEBUT ALBUM. PRODUCED BY GREGORY ABBOTT FOR THE ENTERTAINMENT MUSIC COMPANY. EXECUTIVE PRODUCER, CHARLES KOPPEL. UN.

"COLUMBIA" IS A TRADEMARK OF CBS, INC. © 1987 CBS INC.
by Ray Caviano

It's 1987, and the urban revolution of black/dance music rolls on. In 1980, the "death of disco" cry rang through the urban radio industry. Obviously, dance music has not died. In fact, the entire urban music market is stronger than ever.

The question is, when will the music industry recognize this strong and vibrant market and view it as a legitimate way? In recent years we have witnessed the emergence of some of the biggest and brightest stars ever to come from this rhythm-based arena. These artists, such as Madonna and Prince, have enjoyed enormous mass appeal. Their sound is, for the most part, danceable, yet it meets with r&b and top 40 acceptance. However, in an industry where the road to the top of the pop charts is a long and hard one, the fact is that these popular inroads into the pop market have yet to fulfill the sales and artist-development potential of the urban sound.

In turn, we have noticed many rock and Top 40 groups, such as Wham!, Hall & Oates, Simply Red, Howard Jones, Human League, and Culture Club, utilize a rhythm approach and blend music into one homogenous sound. As a consequence, the music itself has not separated into different divisions; on the contrary, it is coming together as it evolves.

When will some major record companies wake up and take advantage of the urban/dance market in a more effective way? It has taken a long time for the urban music market to develop into the powerhouse it now enjoys. It should be conceded that the expertise of several record company executives led to the emergence of many major artists from the urban music field. However, the prevalent issue is that the music industry still seems to be caught up in its old ways of containing this extremely profitable market.

Why don't record companies still want to establish a complete urban/black/dance base before it can cross over? The hit urban stations are not waiting for record companies and now that this market has potential, they respond.

The passive promotional approach may be the part of many record companies is due to the fact that some black and dance promotional people refuse to recognize that these artists have a bonafide hit on their hands. The entire pop music industry is trying to cross-fertilize of music and audience response. Clearly, the U.S. wanted to dance to the music then, and it hasn't stopped dancing since.

Why does a record have to establish a complete urban/black base to cross over?

FORMER DISCO EXECUTIVE Ray Caviano is currently a co-owner at Taosian Correctional Facility, Bedford Hills, N.Y., where he remains an avid observer of the industry.

Letters to the Editor

Col. North, Nobel Laureate?

This is a special time of year in the music business, when we can all contemplate the deep and unfathomable mysteries of the Grammy nominations.

This year's crop is highlighted by the appearance of the Chicago Bears and their controversial and criticized "Super Bowl Shuffle." There are cynics who tell me you can classify the music business into two groups, crooks and dummies. If this is true, it's not hard to figure out which category the NARAS folks belong in. Walter Williams Long Beach, Calif.

And Now the Bad News

Your publication certainly is a major step, if not the hub, in the wheel of the marketing of recorded music, radio, and video. About these conventions, I have no axe to grind. Why, however, do you need the income from the advertising and promotion of gory and violent videos like those which ran in a recent issue? Is January really that slow for you? Of course, I don't have to buy the video. But then again, why do you promote this kind of mindless vulgarity? Jimmy Clark Ozone Records Pittsburgh, Pa.

A Plan to Save Singles

Say it's not so. The end of the 7-inch single? I can't imagine it! I am a collector of 7-inch singles: I have more than 2,000 diaks from the '70s and '80s. The single has been the prime source of music and of proclaiming the identity of a record. How long before we see the music industry trying to break an album for many years. Why have sales dropped? One reason must be the quality of the record itself. I have purchased many singles, and, unfortunately, some have been warped or cut off center, and the sound quality leaves something to be desired.

Before casting aside the single, let's first investigate ways to improve the quality of the 7-inch disk. If word gets out that singles sound great, sales may begin to climb again.

Even if singles were to become extinct, I'd still be married to my oldies.

Gary Babikian Everett, Mass.

Articles and letters appearing on this page serve as a forum for the exchange of general interest. Contributions should be submitted to the Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.
Special Two Album Package With Music, Interviews
Epic Sets Nonexclusive Promo For REO

The idea itself is not new. No-host shows and special programming packages have been used by labels on and off for several years. "What we do is something people have done before," Stesel says. "But we haven't done something like this for about two years."

The idea was rolled out specifically for REO, Stesel says. "They've been in the mainstream for 14 years, and we felt it was time to do something special--give it a kick in the pants. It's not something you'd do with developing artists. It's worked beyond our wildest expectations." Indeed, REO's single "That Ain't Love" pulled 104 adds in its first shot out of the box last week.

"I prefer this to trip giveaways and some other kinds of promos" says Chris Miller, program director of album rock outlet KQQR San Francisco. "We do a lot of trip giveaways on the deal for one week's worth of promo rewards in some form; to announce the album, we will play the clip, not to play the album before Feb. 5: and not to track the entire album. To participate, stations returned postcards with their consent to those requests.

The World Premiere Weekend packages are set to arrive at participating stations Monday (2), and Stesel says he is confident that programmers will take full advantage of the deal. Lending weight to that confidence is the nonexclusivity of the offer. With 50 of the 50 participants in many markets, Stesel says, "There will be plenty of competition to our deal."

Stesel says the World Premiere Weekend is relatively cost-effective thanks to the number of stations it's reaching, but the promotion was not without its trials. The package was compiled by Radio Star's Bob Hamilton, and Stesel says he's been working on the project for three and a half months.

"It helps a lot that we're working with a band that is going to be massive," Stesel notes. "[REO's lead singer] Kevin [Cronin] spent six hours at our station Wednesday, we had to deliver its music way in advance, plus pulling vocals off tracks for the instrumental beds."

Programmers reveal why they have jumped on certain new releases.

**Top 40**

KSFM "FM-102" Sacramento, PA and Collins says his pick hit this week is Freddie Jackson's latest, "Have You Ever Loved Somebody (Capitol)." "Our target audience being females 18-plu, this record is the epitome of an FM-102 record," Collins says. "It's not too hard, not too soft. It's a bouncy ballad with a very fine production--just a perfect record for us." Huey Lewis' "Forever" album has given FM-102 plenty of hits, Collins says, the latest of which may be the album track "Whole Lot Of Loving" (Chrysalis). The track "has gone crazy in our research and really is a big hit," Collins says. "The young stations are really picking it up."

**Black/Urban**

"All of a sudden, there's a lot of good music out there," observes WAMO-FM Pittsburgh programmer Chuck Woodson. Many of Woodson's favorite records happen to be remixes done by new artists. He says these have real potential to broaden WAMO's audience because they come across as new tracks to young listeners and as "familiar, but fresh" material to the older demos. New Edition's entire "Under The Blue Moon" album has generated much response from listeners, with the remixes "Tears On My Pillow" and "Love Without Limits" (not to mention its hit, "Earth Angel") doing especially well. Other fresh takes on classic tracks include Club Nouveau's "Lean On Me" (Tommy Boy/Warner Bros.), Bruce Willis' "Respect Yourself" (MCA), and Rose Royce's "Just My Imagination" (Omni/Atlantic). Royce's current single, "Don't Have To Be This Way," is also hot, says Woodson, as is Freddie Jackson's "Have You Ever Loved Somebody" (Capitol). "He's almost approaching Luther Vandross status, although Luther is not cooling off, either." Vandross' latest, "See Me" (Epic), can only add more fire to the artist's career, he adds. Madhouse's "G" (Faithless/Warner Bros.) is another hot pick of Woodson's, who guesses that the single for "If The Music Lies" (Enigma). Producer "Your Tender Romance" and "The Girl Next Door" will further establish Brown's credibility as a solid solo performer, Woodson predicts. Finally, the Jacksons' "Time Out For The Burglars" (EMI/Capitol) will be a major act around the country way before they hit it big. The point is that WBRU's listeners are more willing to accept progressive tracks being played, says Woodson. "They're more receptive."

**Country**

Don Langford, PD of KIRK Sacramento, points to Lynn Anderson's "Don't We Shine" (Mercury/PolysGram) as a prime pick. "She's coming out with a whole new style," says Langford. "It's very contemporary, but with the feel of a strong country record. It doesn't come across as if she went into the studio intending to create the perfect crossover record." The PD's pick second is Tom Wopat's "The Rock And Roll Of Love" (EMI America). Langford says he is impressed with the personal rounds Wopat made of the radio stations in central California.
GREGG ALLMAN'S EPIC DEBUT!
"I'M NO ANGEL."

"I'm No Angel" takes the classic Allman sound into the '80s without compromise!
Advance response has been nothing short of phenomenal!
Get on it now!!!

The Gregg Allman Band's "I'm No Angel."
The new album and 12". On Epic Records,
Cassettes and Compact Discs.
METAL FATIGUE?

"LICENSED TO ILL" TOUR:

1/26 Missoula, MT
1/30 Portland, OR
1/31 Seattle, WA
1/2 Bellingham, WA
1/2 San Francisco, CA
1/3 Fresno, CA
1/4 Santa Clara, CA
1/5-6 San Francisco, CA
1/7 Hollywood, CA
1/8 San Diego, CA
1/9 Tucson, AZ
1/10 Phoenix, AZ
1/11 Las Vegas, NV
2/13 Denver, CO
2/14 Kansas City, MO
2/15 St. Louis, MO
2/17 Abilene, TX
2/18 San Antonio, TX
2/19 Austin, TX
2/20 Houston, TX
2/21 Dallas, TX
2/22 New Orleans, LA
2/24 Tallahassee, FL
2/25 St. Petersburg, FL
2/26 Ft. Lauderdale, FL
2/27 Jacksonville, FL
FLY BEASTIES...NUMBER ONE TO THE FUN!!!

- The Beastie Boys get Platinum Stupid on their debut Def Jam album, "Licensed to Ill!"
- Pump it up Homeboy just don't stop—The Beasties grab the Big P in only 3 months!!!
- Yo Leroy, your mama—She hate this record, man!—Current single, "Fight for your Right (to Party!)," out of control!
- Hip Hop body rockin' doin' the do—1987 "Licensed to Ill" tour with special guests Fishbone and Murphy's Law about to get Stupid Busy!
- Keep coolin' in the crib watchin' my TV—"Fight for your Right (to Party)" video now classing up all music video orifices and rock and dance joints!

Hold it now, hit it—Beastie Boys. "Licensed to Ill." On Def Jam/Columbia Records, cassettes and compact discs.
What about Europe?

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

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

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

offers you every week:

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

SUBSCRIBE NOW!
Mail coupon to Music & Media
c/o Billboard Publications, 1515 Broadway

Please enter my subscription:
Name
Company
Address
City/State/Zip
Country
Type of Business
Signature

Payment Enclosed
Charge my credit card as follows:
American Express
Dinersclub
VISA

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

Detach and mail coupon below.

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

Payment Enclosed
Bill Me

Card no
Expiration Date

www.americanradiohistory.com
KiQ-FM "Kick FM" Reno, Nev., kicked off Monday (2) as a brand-new country outlet, with former KOLO-AM Reno PD Tony Thomas at the programming helm. KiQ is the former KNSS-FM, part of the MOR/easy-listening combo that Olympic Broadcasting bought last year. KNSS-AM retains that format.

Olympic is owner of country station KRPM Seattle; hit station KZZU Spokane, Wash.; and eclectic rocker KKCY San Francisco—raised big money in a public stock offering last year and is spending a lot of it on KiQ's launch. Although being hit by the same way, KBET-FM Portland will also be the same way. It's a station that may not and has hired Burtts to start Monday. He's most recently from KIQQ Portland.

**KiQ-FM Reno kicks off as new country outlet**

KDAE Salt Lake City was chosen for his community involvement track record—he's in the Guinness Book for a Guiness World Record, who chose out of hand shaking—and his adult presentation.

At the risk of venturing into "blue jazz" territory, we'll tell you that "the Beaver" has hired a PD. That's country outlet WHVE "the Beaver, 96 1/2" Cincinnati. Station PD Ray Miller was most recently operations manager at KBZR/WRNF Muskegon, Mich.

Bonnie Stacey leaves the programming post at country KCOR Corpus Christi, Texas, for the Dallas promo post for Virgin Records... KKFR Phoenix, Ariz., midday man Scott Kramer is looking for a new top 40, on-air gig. His resume also includes work at KDWB and WTWY, both in Minneapolis/St. Paul. He can be reached at 612-960-5480.

Kevin Belcastro gets his first programming shot at PD of top 40 WBEN-FM Buffalo, N.Y. He's been with the station for two years as night jock.

It's nice to see NEW- FM New York City get back to the roots after a Feb. 14 farewell show. On the air for roughly five months, the weekly had close to 100 affiliates and had delivered good weekend ratings for several affiliates, a DIg rep. The program's demise is the result of poor listenership. Part of that relates to high production costs for the live-on-tape, in-studio-audience show. But, basically the show didn't sell with national advertisers.

We assume that has much to do with the mass-media attention Stern and other so-called "outras-geous" air talents have received in the last few months. From our vantage point, we see the subject often as a one-sided, negative perspective, which surely scare off media buyers.

Will top 40 KRTS Austin, Texas, have trouble because its new morning host Michael Burtts? PD Lisa Tomac thinks not and has hired Burtts to start Monday. He's most recently from KRPM Portland.

**ARBITRON RATINGS**

Following are 12 plus, average quarterly hour survey, metro area reports. Monday-Saturday, 6 a.m. to midnight (3) indicate Arbitron market rank.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>BON JOVI</td>
<td>NEW ON A PRAYER</td>
<td>HEART</td>
</tr>
</tbody>
</table>
music. Three quarters of the way through the fall sweep, WRQX hired Z-94’s morning team of J.J.

McKay and Christian Paul away. “That’s probably the single greatest compliment to our station so far, because we put them together,” says Nelson.

Afternoon man Brian Pierce was moved into mornings, where he was joined Monday (2) by Judy Patarelli to form the Pierce and Patarelli show. Patarelli is a familiar voice in the market, as she reported for many stations via her last post with the Metro Traffic service. Nelson describes the new morning fare as “quick-paced, humorous, and very informal, with a handle on what’s going on.” The pair will take a conversational approach—as if they were sitting in your living room”—while the daypart remains very music intensive, Nelson says. The approach remains consistent throughout the day.

Before its summer switch to Z-94, the station had run an ongoing key-song type contest in which listeners had to tune in all day to identify the designated tune to qualify for a weekly $1,000 giveaway. Nelson says that campaign was ended because it demanded too much listener effort for too small a payoff.

A new promotion complementing Z-94’s new sound is Continuous Cash Car-Toons, wherein a “car ton” is played frequently throughout the day. Callers win $100 each time they identify the song and qualify to win one of five cars, including a Corvette, a Saab, and a Mercedes. The contest ran during the last two months of the fall, and Nelson says it created great public activity.

A television campaign was launched midweek with the “switch is on to the new alt-hit Z-94” theme. Most of Z-94’s on-air imaging liners spin off that theme, and Nelson gives much credit to production director Jim Cutler for his expert “staging of the station.”

From the likes of Paul Drew and Bill Drake, Nelson says he learned that “station promos are your commercials. Your station has to sound larger than life, and that is done through your production elements.” Nelson runs imaging at mixers at once every quarter hour. Most are voiced by Bobby Ocean, a top 40 jock on KFRC San Francisco for many years, who now runs his own production company in San Rafael, Calif.

FOR WEEK ENDING FEBRUARY 7, 1987

Billboard

HOT ADULT CONTEMPORARY

(Continued from page 10)

ADULT CONTEMPORARY MOST ADDED

A weekly national compilation of the most added records on the radio stations currently reporting to the Top 20 Adult Contemporary Singles chart.

<table>
<thead>
<tr>
<th>No. 1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
<th>15</th>
<th>16</th>
<th>17</th>
<th>18</th>
<th>19</th>
<th>20</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>BOLER GAN</strong></td>
<td><strong>MOTOWN 1262</strong></td>
<td><strong>BILLY RAY &amp; THE BEATERS</strong></td>
<td><strong>WILL YOU STILL LOVE ME?</strong></td>
<td><strong>CHICAGO</strong></td>
<td><strong>SATURDAY NIGHT OUT THERE (FROM &quot;AN AMERICAN TAIL&quot;)</strong></td>
<td><strong>INDIANA</strong></td>
<td><strong>YOU GO IT ALL</strong></td>
<td><strong>BILLY JOEL</strong></td>
<td><strong>SOMETHING OUT OF THE WAY</strong></td>
<td><strong>GLASS TIGER</strong></td>
<td><strong>SHAKE YOU DOWN</strong></td>
<td><strong>BRAHMS</strong></td>
<td><strong>FALLING IN LOVE (UNDO)</strong></td>
<td><strong>MIAMI SOUND MACHINE</strong></td>
<td><strong>YOU GOT IT</strong></td>
<td><strong>THE JETS</strong></td>
<td><strong>MADONNA</strong></td>
<td><strong>ARETHA FRANKLIN</strong></td>
<td></td>
</tr>
</tbody>
</table>

BONUS DISTRIBUTION of this issue of Billboard at Minneapolis Music Awards

CALL TODAY FOR AD DETAILS:
LYNDA EMON (612) 330-3810
**YesterHits©**

**Hits From Billboard 10 and 20 Years Ago This Week**

**POP SINGLES—10 Years Ago**
1. Torn Between Two Lovers, Mary MacGregor, ATLANTA AMERICA
2. New Kid In Town, Eagles, ATLANTA
3. Blinded By The Light, Manfred Mann's Earth Band, ATLANTA BROTHERS
4. Car Wash, Rose Royce, RCA
5. Love Theme From "A Star Is Born" (Evergreen), Barbra Streisand, ATLANTA
6. Dazz, Brick, BANG
7. Enjoy Yourself, the Jacksons, EMI
8. I Wish, Steve Wonder, MCA
9. I Like Dreamin', Kenny Nolan, 20TH CENTURY
10. Lost Without Your Love, Bread, ELEKTRA

**POP SINGLES—20 Years Ago**
1. I'm A Believer, Monkees, COLUMBIA
2. Georgy Girl, Seekers, CAPITOL
3. Snoopy Vs. The Red Baron, Royal Guardsmen, LAURENCE
4. Tell It Like It Is, Aaron Neville, WEA
5. Kind Of A Drag, Buckingham, U.S.A
6. Words Of Love, Mambo & the Paperbacks, SUN
7. "(We Ain't Goin' Nothin' Yet, Blues Magoos, MERCURY
8. 98.6, Keith, MERCURY
9. Good Thing, Paul Revere & the Raiders, COLUMBIA
10. Standing In The Shadows Of Love, Four Tops, MOTOWN

**TOP ALBUMS—10 Years Ago**
1. A Star Is Born (Soundtrack), Barbra Streisand & Kris Kristofferson, COLUMBIA
2. Hotel California, Eagles, ASCAP
3. Songs In The Key Of Life, Stevie Wonder, TAHLE
4. Wings Over America, CAPITOL
5. A Day At The Races, Queen, ELEKTRA
6. Year Of The Cat, Al Stewart, A&M
7. Greatest Hits, Linda Ronstadt, RYLO
8. Boston, EPIC
9. Frampton Comes Alive, Peter Frampton, AM
10. Fly Like An Eagle, Steve Miller Band, CAPITOL

**TOP ALBUMS—20 Years Ago**
1. The Monkees, COLUMBIA
2. S.R.O., Herb Alpert & Tijuana Brass, A&M
3. Dr. Zhivago (Soundtrack), MGM
4. The Sound Of Music (Soundtrack), MCM
5. Winchester Cathedral, New Vaudeville Band, FONTANA
6. The Temptations Greatest Hits, MOTOWN
7. "That's Life, Frank Sinatra, REprise
8. Got Live If You Want It, Rolling Stones, LONDON
9. Whipped Cream & Other Delights, Herb Alpert's Tijuana Brass, A&M
10. Spirit Of '67, Paul Revere & the Raiders, COLUMBIA

**COUNTRY SINGLES—10 Years Ago**
1. Near You, George Jones & Tammy Wynette, GHM
2. Saying Hello, Saying I Love You, Saying Goodbye, Jim Ed Brown & Helen Cornelius, RCA
3. Moody Blue/She Thinks I Still Care, Dolly Parton, RCA
5. Let My Love Be Your Pillow, Ronnie Milsap, RCA
6. Liars One, Believers Zero, Bill Anderson, RCA
7. Crazy, Linda Ronstadt, CAPITOL
8. Why Lovers Turn To Strangers, Freddy Hart & the Heartbeats, ALIGHT
9. Say You'll Stay Until Tomorrow, Tom Jones, EMI
10. Two Less Lonely People, Rex Allen Jr., WARNER BROS

**SOUL SINGLES—10 Years Ago**
1. I Wish, Stevie Wonder, TAMLA
2. Don't Leave Me This Way, Thedra Houston, TAMLA
3. Free, Devonte Williams, COLUMBIA
4. Be My Girl, Dramatics, ABC
5. Darlin' Darlin' Baby (Sweet, Tender Love), O'JAYS, PHILADELPHIA
6. I Like To Do It, K.C. & the Sunshine Band, TAMLA
7. Dazz, BRICK, BANG
8. Ha Cha Cha (Funktion), Brass Construction, JU
9. Fancy Dancer, Commodores, MOTOWN
10. I've Got Love On My Mind, Natalie Cole, CAPITOL

---

**PARTY America**

Eight of the nation's hottest D.J.s want to party on your station!

- Featuring the country's biggest CHR hits of the week that you can dance to...in continuous music sweeps...with special "Party" remixes...Every Week!
- Nationwide "Party Reports" from America's leading air personalities!...from America's party capitals...where the music and fun never stop...Every Week!
- More star power per minute than any other party you've been to...Every Week!
- Hosted by Fast Jimi Roberts, WPLJ-FM New York, and Joe Nasty, KPWR-FM Los Angeles...consulted by Larry Berger...produced and created by Ron Cutler Productions...Every Week!
- You are cordially invited to bring the party to your radio station...Every Week...Exclusively on **ABC FM RADIO NETWORK**

For information, contact Lisa Britto at (212) 887-5582 or Nancy Abramson at (212) 887 5646
Smokin' Seger Axe. WDTX Detroit makes sure listeners Sam and Vicki Dirso never forget rock'n'roll as station air personality Steve Courtney presents them with Bob Seger's axe. Seger personally autographed his guitar, and the station threw in a complete library of Seger's records for the contest-winning couple.

WRIF Riffs. WRIF Ann Arbor, Mich., gets ready to beam as Stevie Ray Vaughan goes live via satellite on “Rockline.” Vaughan played live acoustic guitar and answered questions from the WRIF studios for the Los Angeles-based syndicated show. From left are Vaughan’s guitar technician Rene Martinez, WRIF air personality Greg St. James, Vaughan, station PD Michael Mayer, and Mark Felsot, of the Global Satellite Network, which produces “Rockline.”

Ready, Set, Charge! WUSL Philadelphia congratulates winning listener Anzella Moore as she completes her charge against the clock. She had 24 hours to put a $10,000 dent in the station’s charge card account—and did very nicely, thank you. In front, from left, are Moore’s charge assistants Annette Church, William Davis, and LaVerne Williams; Moore; WUSL midday air talent Barbara Sommers; and WUSL GM Bruce Holberg.

Porsche Comes to Shove. The car giveaway craze gets more competitive, as WAVA Washington, D.C., Porsches harder and the third WAVA listener is ready to drive off in a station Porsche. From left are lucky listener John Baker Jr. and his fiancée; WAVA air talents Mike O’Meara, Don Geronimo, Flash Phillips, David Haines, Ken Martin, Erin Kelly, Frank Murphy, Colleen O’Donnell, and Loo Katz, and station GM Alan Goodman.
ON FEB. 8TH
LIONEL RICHIE
GETS DOWN. UNDER.

This is one Sunday night you might want to stay home and put a shrimp on the barb-b.
Because at eleven PM, (8PST), Lionel is live from Brisbane, Australia.
Yes, Lionel Richie. Dancing on the ceiling.
Spinning his hits like, "Ballerina Girl". And it's all happening on HITLINE USA.
Co-hosted by ShadoP Stevens in New York and Brenda Ross in Los Angeles;
HITLINE USA is having the most successful premiere of any CHR program in history. A show that brings your listeners a different artist every week, fifty two weeks a year.
(For more info, Steve Scharch, toll free at 1-800/345-2354. In California, 213/390-9671).
HITLINE USA and Lionel Richie. Live from Australia on February 8th.
It's going to be a g'day.

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

(Continued on page 22)
Oedipus Adds Drama To Rock Programming

BY DAVID WYKOFF

"THERE'S ALWAYS GOING to be a new format, and in the short run, they can be successful. But the great stations, the real survivors in this business, continue to produce Rock Journal," a weekly report on music news and developments.

"I was hanging out in the Boston clubs at the time, carefully watching the nascent rock 'n' roll scene that was becoming punk. And that music delivered a needed jolt of energy, a kickback to its real power and adrenaline-producing roots," he says.

Many consider Oedipus a real pioneer in the punk movement. His Saturday afternoon show at the Massachusetts Institute of Technology station WTBS (now WMBR) because Ted Turner purchased the station's call letters for his own network, the Elektra label, busily acknowledged as the country's first punk show. "It was definitely the first show playing many of punk's earliest releases. Bands would come down for interviews as they passed through Boston, and many ended up staying around." He became a regular part-time announcer for WBCN in 1977 after being given a once-a-week overnight shift. "I eventually worked up to full-time, and much of the credit for my growth should be given to [the station's] leader, Stacey Kendal, who helped me learn to become a professional. In fact, what I do now with DJs is what Charlie did with me. He took my raw talent and helped mold it into something professional," he says.

OEDIPUS was named WBCN's PD in May 1981, just at the height of consultant John Sebastian's "kick ass" format at WCOZ Boston, a low point for WBCN. "A lot of people are playing it safe," he says. "Boston's very, very competitive and adventurous market, probably the best in the country, and we've done a better job than anyone else every day. Our personalities are constantly working on new ways to entertain and attract listeners. "You've got to be hungry to work at WBCN, and it's a credit to the people who've been here for many years. In fact, the most demanding hardest-working DJ here is Charles Laquidara. And he's been here the longest [18 years]. He's always trying out new things, getting input from everyone he can. The day a DJ can't get better is the day that DJ's career is over."

As an album rock station, particularly an album rock station that prides itself on breaking new music, Oedipus and WBCN stay current with their audience. Says Oedipus, "It's very easy to get ahead of your audience with the music, and we get the record first. It's very easy to get burned out on a new release before the listeners are ready to pick it up or to blow it out of proportion."

"As a station make a very strong effort toward being on top of what's happening on the street. Our DJs are out at shows most nights of the week, and we're not at just the big shows at the Centrum. They're at the Rat or anywhere else there's something happening. Our offices aren't on the 50th floor of the Prudential Towers; they're at the Fenway Park on street level."

Oedipus hires most of his personality out of Burning Heat radio scene. "There's a great well of talent in this area. Also, I prefer to work with younger, raw talent, with people who haven't been through the grind. These younger people are a lot more willing to work on honing their craft, working on the elements of entertainment. They're hungry, and they want to excel—not just bring home a paycheck at the end of the radio." "Excitement is an important part of album rock radio," says Oedipus. He looks to focus excitement on what he terms the "current pop culture. We're looking to keep people excited about what's going on all around them. Obviously, music and entertainment have a lot to do with it, but there is more. We pride ourselves on our news coverage, and we have news reporters out on the street all the time. It's all part of the lifestyle, part of an approach to life. We know that radio's not a throw-away part of life, and we do our best to convey that feeling through our programming, which includes things like the "Sunday Morning Review" [a news and feature show] and extended news coverage."

(Continued on next page)
OEDIPUS ADDS DRAMA TO ROCK PROGRAMMING
(Continued from preceding page)

"Once we've earned our listeners' trust, we're free to experiment more, to do things that are out of the ordinary. We can play music that people tell us we just can't play. Why not? If something's good and we can get behind it, why can't we play it? We can do other kinds of important things, like the commercial-free 'Free South Africa' day. We can only do new and innovative things if we've earned the trust."

Oedipus continues to do his weekly show, the three-hour "Nocturnal Emissions" on Sunday evenings.

"It's a new music show, focusing primarily on import and American independent releases. New music has always been my forte and real interest in this business. Whether or not I were doing this show, I'd be orienting myself toward this. I'm always looking forward to it. It's the new stimulus, the new rush that keeps me excited." He says that some of the best music featured on "Nocturnal Emission" ends up going into regular programming for the station.

Oedipus also hosts a new national Top 30 album cut countdown show, "Rock Watch: Countdown To Ecstasy With Oedipus," on the United Stations Programming Network. "We originally explored the possibilities for a new music show but discovered that there's not yet a market for that kind of programming. Nevertheless, we're doing a very fine show for album rock cuts."

"We're not like most of the other countdown shows. We try to make it fun and fast-paced. We don't talk about the success of artists or how many records they've sold. We try to offer insights to their careers or amusing or entertaining anecdotes. It's written by Billy West, whom I work with at "BCN," and both the quality of the writing and production values are very high. Also, it's fun to be the talent again instead of the director or producer."

When asked about his past Oedipus has a single answer, "I really don't think about what I've done or what we've done at 'BCN' to any great extent. If you want to know about the station's past, you'd have to ask the promotion people. That's not just something that concerns me; I'm too busy moving forward. That's what keeps me alive, keeps me going, in this business. It's what we're going to do tomorrow, new promotions, new music, new programming, or whatever. That's what keeps me interested that what gets me off. I just don't have time to dwell on past accomplishments. There's just too much to do that I'm excited about doing."

FEATURED PROGRAMMING
(Continued from page 19)

view with McCartney. The interview was the only U.S. radio interview granted by McCartney while promoting "Press To Play."

OFF THE BEATEN TRACK: Taking pride in being "untrendy as it comes, "Blues From The Red Rooster Lounge" is a decidedly different all-blues show. Cary Wolfson hosts the show as the Red Rooster, and the complete catalog of blues is covered—from the latest Robert Cray to '40s recordings by Howlin' Wolf.

The show is on 20 noncommercial stations across the nation and has been heard on KBCO Boulder, Colo. since 1982. The show successfully captures an old-blues-bar feeling, and its listeners are reported to be amazingly loyal.

The one-hour weekly is available commercially from Longhorn Radio Network for cash; contact 512-471-1631 for more information.

PETER LEWIG

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

Feb. 2, 8, Charlie Daniels Band, Live From Gilley's, Westwood One, one hour.
Feb. 2, 6, 8, Neil Young, Down Time Blues, 512-455-4555, one hour.
Feb. 3, 8, Steve Miller, David & David, Rock Chronicles, Westwood One, one hour.
Feb. 4, 6, 8, Peter Cetera, Hot Rocks, United Stations, 90 minutes.
Feb. 4, 6, 8, Judas, Country Today, 512, one hour.
Feb. 4, 7, Judy, Country Today, KBCO Boulder, one hour.
Feb. 4, 7, Judith Pintar, Musical Starmakers, Frank Forest Productions, two hours.
Feb. 4, 7, David Grisman, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.
Feb. 4, 7, 8, Neil Young, Superstar Concert Series, Westwood One, 90 minutes.
Feb. 4, 9, 13, Bellamy Brothers, Live From Gilley's, Westwood One, one hour.
Feb. 5, 13, Human League, Hot Rocks, United Stations, 90 minutes.
Feb. 5, 14, 15, Grammy Nominees, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.
Feb. 5, 16, Rolling Stones, Legends Of Rock, NBC Radio Entertainment, one hour.
Feb. 5, 16, Peter Wolf, Rock Today, MJ, one hour.
Feb. 6, 20, Pretenders, Hot Rocks, United Stations, 90 minutes.
Feb. 6, 20, Sammy Hagar, Metalshop, MJ, one hour.

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

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

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

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

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

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

Executive Producers: Joshua Feigenbaum, Mike Harrison and Bill Moran, in cooperation with NARAS.*

Sponsored by Anheuser-Busch, Inc.

MJI Broadcasting
666 Fifth Avenue, New York, NY 10103 Telephone (212) 245-5010
Husker's Doing It Again: A Second Two-Album Set

BY JEFF TAMARKIN
NEW YORK When Husker Du initially approached Warner Bros. about making its second album for the label, a two-record set, the company was not exactly enthused by the idea. After all, the Minneapolis-based trio has no platinum track record. Its debut Warner Bros. album, 1986's "Candy Apple Grey"—which followed seven indie albums and EPs—peaked at No. 140 on the Top Pop Albums chart.

But when the band had heard of the material the band had recorded for the new "Warehouse: 1982-1985" double album, they knew they had something special. "Husker Du" were concerned that it was only their second album for the label and that they were not going to get second place. With all the complaints about record prices, we were afraid of losing listeners while we're still trying to broaden their audience," says Steve Berlin, Husker Du's guitarist and producer.


BY STEVE GOTT
NEW YORK Fearless prediction: Peter Wolf will establish himself as a major solo act in 1987. The J. Geils Band front man has spent the better part of a year working on his second EMI America album, "Come Up Front." During that time, the project was recorded at various studios in Boston and New York, with Wolf and ERIE "E.T." Thorenroo co-producing.

On The Beat was given a sneak preview of three tracks from the album—the title cut, "Wind Me Up," and "Thick As Thieves"—and was, to put it mildly, knocked out.

According to Wolf, he had the following in mind when he recorded the album: "Be prepared to rock. Particularly impressive was the song "Come As You Are," to be released as a single Febr. 11. Wolf will perform the new album with an extensive road outing. Details of his touring band are expected shortly.

HIGH FLYER: Richard Branson, the founder of the mighty Virgin empire, recently unveiled his latest wild'n'crazy venture to the U.K. press: He intends to cross the Atlantic in a hot-air balloon. After the fearless Brit made the same trip by sea in record time—three days, eight hours and 41 minutes—preliminary, he's planning to take off on his Atlantic Challenger II vessel. If all goes according to plan, Branson will take to the skies in June aboard the Virgin Flyer, the largest hot-air balloon ever built. At the end of 1986, he reportedly spent eight hours a day ballooning in Spain in order to get his pilot's license.

SHORT TAKES I: Dates are still being finalized, but look for Wang Chung to embark on a U.S. tour in late February or early March. Air Supply's Russell Hitchcock is gearing up to record a solo album for A&M. Former Graham Russell is writing songs for a rock opera, "Sherwood." Eager to quash any rumors of an Air Supply breakup, Hitchcock says Russell and Hitchcock will be recording a new album together toward year's end... After topping the U.K. charts at the end of 1986 with their version of Isley-Jasper-Isley's "Caravan Of Love," Britain's Housemartins are preparing for a U.S. visit... Word has it George Michael will record his debut solo album in Paris... Paul Simon has had to extend his April U.K. tour due to heavy box-office demand. More than 100,000 people have bought the original 20,000 tickets that went on sale through the mail... Look for a Ted Nugent cameo appearance in the coming Donny and Marie special for April. The Motor City Madman performs the tune "Love Is Like A Chain Saw." He'll do the down-home, "a moving love song for these times." Whatever you say, Ted...
Talent in Action

BRUCE WILLIS
The Ritz, New York
Tickets: $12.50

BILLED AS “the return of a legend,” television superstar Bruce Wil- lis arrived in town for his debut Manhattan concert amid a blaze of media hype. Despite the buildup, however, Willis appeared confident and comfortable on stage, displaying the cocky charm that has ingratiated him with TV-viewing audiences.

Supported by a thoroughly professional backup band, the Heaters, Willis kicked off his 50-minute set with a cover of “Secret Agent Man.” Sporting a trench coat and shades, Willis made obvious references to the character he plays in the popular TV series “Moonlighting.” Not surprisingly, this elicited enthusiastic response from the sold-out crowd.

Willis may be an entertaining performer, but he is a merely adequate singer, possessing little more than an average R&B vocal style. His rendi- tion of the Drifters’ “‘Under the Boardwalk,’” though serviceable, paled beside the original. And on duets with June Pointer (“‘Stand By Me’”), Willis seemed to falter, letting the stronger vocalist take over. Other guest artists on hand at this date were Billy Joel, who played keyboards during an encore number, and saxophonist David Sanborn.

Whether Willis will garner serious musical recognition with his debut Motown album, “The Return Of Bru- no,” remains to be seen. In concert here, the overall effect evoked memo- ries of the Blues Brothers.

NADINE REIS

PETER CASE
Club Lingerie, Hollywood, Calif.
Tickets: $10

EX-PLIMSOUL, PETER CASE
created a sold-out hometown audience to a delightful folk-oriented set at the trendy Club Lingerie, but you didn’t need a ticket to enjoy his act. Before the show, the artist took his guitar to the streets, playing and singing in the brisk night air to about 100 unfortunately literally left out in the cold in front of the packed club.

Inside, Case delivered an energetic acoustic set that drew heavily on songs from his Geffen debut album. The material did not suffer from its nonelectric presentation. For the most part, Case played solo, but he was sometimes accompanied by Mar- vin Ettioni, formerly of Lone Justice, on mandolin and Andy Williams of the Williams Brothers on guitar.

Case romped through such poi- (Continued on page 26)
29TH ANNUAL NARM CONVENTION

FEB. 13–17, 1987 FONTAINEBLEAU HOTEL, MIAMI BEACH, FL

SUPERSTAR ENTERTAINMENT

NARM Awards Banquet

Anita Baker
Elektra Records

Scholarship Foundation Dinner

Miami Sound Machine
Epic Records

Keynote Speaker
Elliot Goldman, President & Chief Executive Officer, RCA/Ariola

“The CD Technology: The Beat Goes On”
Jan Timmer, President, PolyGram International

The Miracle of Music Marketing
Peter Glen, Consultant to the “Best” in Retailing.

The Big Generation Consumer: 25–40
John Parikhil

The University of Miami Concert Jazz Band Opens the Show

Welcoming Cocktail Reception
Your Hosts: RCA Records, A & M Records, Arista Records, RCA Distribution Companies

Awards Banquet Reception
Your Hosts: Le-Bo, Recoton, Pfanstiehl

Store Managers Special
Seminars on Security; The Computerized Record Store; Creating Exciting In Store Displays; A + R . . . AND MORE
Store Managers Bash at Spec’s Music Flagship Store, Coral Gables.

The Music: Product Presentations
CAPITOL/EMI/ MANHATTAN/ANGEL
COLUMBIA-EPIC-PORTAIT & ASSOCIATED LABELS- CHRYSALIS-MASTERWORKS
MCA and MOTOWN
POLYGRAM
RCA-A&M-ARISTA DISTRIBUTION
WARNER/ELEKTRA/ ATLANTIC CORPORATION

SEND ME INFORMATION!

Name ____________________________

Company ____________________________

Address ____________________________

City ____________________________ State Zip ____________________________

Phone ____________________________

\[ □ \] I AM A MEMBER
\[ □ \] I AM NOT A MEMBER

Return coupon to:
National Association of Recording Merchandisers, Inc.
3 Evans Drive, Suite 307
Marlton, NJ 08053
(609) 586-2221
grant, acutely written originals as "I Shook His Hand," "Echo Wars," and "Steel Strings," and he also offered a moving cover of the Pogues' "Pair Of Brown Eyes." Several new songs were debuted at the show. These reflected Case's blues and folk roots, echoing the lazy stylings of Jimmy Reed and the rough-hewn balladry of the young Dylan.

Case turned on the juice during his encore, when he was joined by former Fimmous guitarist Eddie Munoz and Peter Buck of R.E.M. for an electric version of the Fimmous' hit "A Million Miles Away." CHRISS MORES

JOE ELY
Fitzgerald's, Berwyn, Ill.
Tickets: $10

ON THIS GLOOMY Saturday night, when the Bears had just blown the playoffs, the best medicine to be found in all of Chicagoland was Joe Ely. The veteran Texas roadhouse rocker was holding forth for the last of three nights at Fitzgerald's; located in a southwest suburb, it's the closest thing Chicago has to a roadhouse. The venue proved to be the perfect venue for Ely and his murderously good four-piece band as a spin-it lifter, they couldn't be bettered. (For a story on an Ely concert longform video, see page 46.)

Those who had never seen Ely and had him figured as strictly a country boy had such misconceptions corrected in a hurry. The opening number, "Poorhouse," a two-fisted rocker, set the tone for Ely's two-hour-plus set. The band's undiluted energy gave the impression that it was powering the sound system, not vice versa.

Much of the set, thirstily received by the shoulder-to-shoulder crowd, consisted of unreleased material. Ely has the equivalent of three albums in the can, one of which was to be issued on his longtime label, MCA, but his contract ran out. One can only hope some of this material will ultimately see the light of day. Standouts at this show included "Clap Your Hands"—with its chunky, nasty guitar groove—the r & b shuffle "My Eyes Got Lucky," and a charming, sassy little number called "Me 'n Billy The Kid."

Of course, Ely could not get away without a few signature tunes, most notably "Musta Notta Gotta Lotta," rendered during the first of two substantial encores. Ely's outstanding group featured red-hot guitarist David "Coochie" Grissom, venerable session saxman Bobby Keys, bassist Jimmy Pettit, and drummer Davis McLarty. MOIRA MCCORMICK

CHRISTOPHER PARKENING
Colden Center for the Performing Arts, Queens College, New York
Tickets: $13, $11

CLASSICAL GUITARIST Christopher Parkening is blessed with a clean, fluid style, uncanny interpretive skills, and a wonderful sense of drama. The EMI/Angel recording artist used these gifts to entrance the sellout crowd at the Colden Center.

The program was culled from works for the guitar and lute by a wide cross-section of classical composers of various periods, styles, and nationalities, including Heitor Villa-Lobos, Fernando Sor, Irish lutenist John Dowland, Enrique Granados, and Jean Baptiste-Beard. Also included were pieces adapted from a piano prelude by Debussy, and an Eastern-influenced orchestral work by Ravel, "The Empress Of The Pagodas."

The high point of the evening came with Parkening's brilliant rendition of Sor's "Variations On A Theme Of Mozart. Op. 9," which left the audience spellbound.

Parkening began to receive national attention while still in his teens and today ranks with the finest guitarists in the world. He has studied with Andres Segovia and Gregor Piatti-gorsky and has appeared in concert with major symphony orchestras. Also featured on this recent bill was fellow guitarist David Brand, who performed four duets with Parkening near the concert's end. These were engaging—particularly the Intermezzo from "Cayenca" by Granados—though they lacked the emotional power of Parkening's solo performance.

STEVEN DUPLER

HIT TO PLAY Ball. Backstage after the first of his two recent shows at the Los Angeles Forum, Huey Lewis met with several members of the California Angels. Pictured, from left, are pitchers Don Sutton and Kirk McCaskill, Lewis, and first baseman Wally Joyner.
## Billboard Hot Black Singles Sales & Airplay Chart

### Sales

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CAMEO 1</td>
<td>Candy</td>
</tr>
<tr>
<td>2</td>
<td>ARETHA FRANKLIN</td>
<td>Jimmy Lee</td>
</tr>
<tr>
<td>3</td>
<td>MIKE AND THE MECHANICS</td>
<td>Cameo</td>
</tr>
<tr>
<td>4</td>
<td>ROBBIE NEIL</td>
<td>Cameo</td>
</tr>
<tr>
<td>5</td>
<td>SHIRLEY MURDOCK</td>
<td>Cameo</td>
</tr>
<tr>
<td>6</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>7</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>8</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>9</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>10</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>11</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>12</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>13</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>14</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>15</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>16</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>17</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>18</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>19</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>20</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>21</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>22</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>23</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>24</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>25</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>26</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>27</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>28</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>29</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>30</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>31</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>32</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>33</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>34</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>35</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>36</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>37</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>38</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>39</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>40</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
</tbody>
</table>

### Airplay

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FREDDIE JACKSON</td>
<td>Cameo</td>
</tr>
<tr>
<td>2</td>
<td>CAMEO</td>
<td>Candy</td>
</tr>
<tr>
<td>3</td>
<td>MIKE AND THE MECHANICS</td>
<td>Cameo</td>
</tr>
<tr>
<td>4</td>
<td>SHIRLEY MURDOCK</td>
<td>Cameo</td>
</tr>
<tr>
<td>5</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>6</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>7</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>8</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>9</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>10</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>11</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>12</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>13</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>14</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>15</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>16</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>17</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>18</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>19</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>20</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>21</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>22</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>23</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>24</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>25</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>26</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>27</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>28</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>29</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>30</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>31</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>32</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>33</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>34</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>35</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>36</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>37</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
<tr>
<td>38</td>
<td>DONNA ALLEN</td>
<td>Cameo</td>
</tr>
<tr>
<td>39</td>
<td>LIONEL RICHIE</td>
<td>Cameo</td>
</tr>
<tr>
<td>40</td>
<td>CLUB NOUVEAU</td>
<td>Cameo</td>
</tr>
</tbody>
</table>
mix and a live version cut in London last November. Club jocks should have fun cutting between the live and studio interpretations. Melisa Morgan’s cut from the “Golden Child” soundtrack on Capitol, “Deeper Love,” has just been released as a single. Dennis Lambert and Jeffrey Smith produced ... Larry Blackmon is planning a film, “A Tacky Guy,” that will utilize many of the actors who’ve appeared in Cameo videos. The band-leader hopes to shoot this spring. Big rappers are in, First The Pat Boys. Then Heavy D. & the Boyz with “Mr. Big Stuff” on MCA. Chubb Rock is the latest weight-overweight in rap, with a new single coming on Select ... Randy Muller, who has either produced or arranged for the Brooklyn, N.Y.-based bands T.T. Express, Brass Construction, and Skyy, has brought a new Brooklyn band, Full Circle, to EMI America. The first single is “Workin’ Up A Sweat,” featuring a special “sweaty mix” ... Judy Hutton is back on the scene, working as publicity director for Sutra/Pever Records.

FOR WEEK ENDING FEBRUARY 7, 1987

**TOP BLACK ALBUMS**

Compiled from a national sample of retail store and one-stop sales reports.

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>39</strong></td>
<td><strong>39</strong></td>
</tr>
<tr>
<td><strong>41</strong></td>
<td><strong>41</strong></td>
</tr>
<tr>
<td><strong>43</strong></td>
<td><strong>43</strong></td>
</tr>
<tr>
<td><strong>43</strong></td>
<td><strong>44</strong></td>
</tr>
<tr>
<td><strong>44</strong></td>
<td><strong>44</strong></td>
</tr>
<tr>
<td><strong>46</strong></td>
<td><strong>46</strong></td>
</tr>
<tr>
<td><strong>48</strong></td>
<td><strong>48</strong></td>
</tr>
<tr>
<td><strong>50</strong></td>
<td><strong>50</strong></td>
</tr>
<tr>
<td><strong>52</strong></td>
<td><strong>52</strong></td>
</tr>
<tr>
<td><strong>54</strong></td>
<td><strong>54</strong></td>
</tr>
<tr>
<td><strong>56</strong></td>
<td><strong>56</strong></td>
</tr>
<tr>
<td><strong>58</strong></td>
<td><strong>58</strong></td>
</tr>
<tr>
<td><strong>60</strong></td>
<td><strong>60</strong></td>
</tr>
<tr>
<td><strong>62</strong></td>
<td><strong>62</strong></td>
</tr>
<tr>
<td><strong>64</strong></td>
<td><strong>64</strong></td>
</tr>
<tr>
<td><strong>66</strong></td>
<td><strong>66</strong></td>
</tr>
<tr>
<td><strong>68</strong></td>
<td><strong>68</strong></td>
</tr>
<tr>
<td><strong>70</strong></td>
<td><strong>70</strong></td>
</tr>
<tr>
<td><strong>72</strong></td>
<td><strong>72</strong></td>
</tr>
<tr>
<td><strong>74</strong></td>
<td><strong>74</strong></td>
</tr>
<tr>
<td><strong>76</strong></td>
<td><strong>76</strong></td>
</tr>
<tr>
<td><strong>78</strong></td>
<td><strong>78</strong></td>
</tr>
<tr>
<td><strong>80</strong></td>
<td><strong>80</strong></td>
</tr>
<tr>
<td><strong>82</strong></td>
<td><strong>82</strong></td>
</tr>
<tr>
<td><strong>84</strong></td>
<td><strong>84</strong></td>
</tr>
<tr>
<td><strong>86</strong></td>
<td><strong>86</strong></td>
</tr>
<tr>
<td><strong>88</strong></td>
<td><strong>88</strong></td>
</tr>
<tr>
<td><strong>90</strong></td>
<td><strong>90</strong></td>
</tr>
<tr>
<td><strong>92</strong></td>
<td><strong>92</strong></td>
</tr>
<tr>
<td><strong>94</strong></td>
<td><strong>94</strong></td>
</tr>
<tr>
<td><strong>96</strong></td>
<td><strong>96</strong></td>
</tr>
<tr>
<td><strong>98</strong></td>
<td><strong>98</strong></td>
</tr>
<tr>
<td><strong>100</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

**RHYTHM & BLUES**

(Continued from page 27)

Climactic Celebration. Klymaxx celebrates the release of its new album, “Running Scared,” at Hollywood’s Roxy. Hanging out at the club are, from left, XHRM program director Gene Harris, Lakeside’s Willam Shelby with daughter Starr Denise, Klymaxx’s Lorena Shelby, XHRM music director Lee McCollum, Klymaxx’s Cheryl Cooley, XHRM general manager Darryl Cox, and Klymaxx’s Robin Grider.
Evie’s latest release is a mixed bag of vocal power

Evie’s newest album may be one of the most talked about releases of the year. It is a double LP, with vocals by Evie and a supporting cast that includes some of the best musicians in the business. The album is produced by one of the top producers in the business, and features a mix of traditional and contemporary styles.

The album opens with a powerful track called “Evie’s Theme,” which features a stunning vocal performance by Evie. The track is followed by “Evie’s Ballad,” a beautiful love song that features Evie’s signature style of heartfelt singing. The album continues with “Evie’s Dance,” a lively track that features a energetic rhythm section.

The second side of the album begins with “Evie’s Blues,” a timeless classic that features a soulful performance by Evie. The track is followed by “Evie’s Rock,” a high-energy track that features a powerful rhythm section. The album concludes with “Evie’s Ballad,” a beautiful love song that features Evie’s signature style of heartfelt singing.

Evie’s latest release is a musical journey that takes listeners on a trip through the range of her talents. From the powerful vocals to the intricate arrangements, this album is a must-have for any fan of Evie’s music.

—

Chicago and other label stalwarts should also be available in the format eventually.

The first new Etern releases under the PolyGram arrangement came out in November and, according to King, have been selling well. The standout album in that initial batch was “Spirtus,” a two-record solo set by Jarrett that is almost certainly his most unusual recording to date: It includes almost no piano and instead features overdubbed improvisations on such instruments as flute, guitar, and miscellaneous percussion. January’s release consists of new albums by bassist Miroslav Vitous, guitarist Steve Tibbetts, and the trio of Corea, Vitous, and Roy Haynes as well as three new titles in ECM’s classically oriented New Series and six more catalog CDs, including Jarrett’s “Standards, Vol. 2” and “Belonging” and Metheny’s “Bright Size Life” and “Pat Metheny Group.” More product, including catalog CDs, is due in February.

By moving from Warner Bros. to PolyGram, ECM has become the third separate jazz operation under the PolyGram Classics umbrella. The others are PolyGram Jazz, which oversees all reissue activity as well as new recording on the Verve label, and PolyGram Special Imports, which handles domestic distribution for several European jazz labels, notably Italy’s prolific Black Saint and Soul Note.

“We’re not stepping on each other’s toes in terms of repertoire,” King says. “Together, this is a stronger jazz operation than any I’ve seen.”
**HOT DANCE/DISCO™**

Complied from a national sample of dance club playlists.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>NO.</th>
<th>TITLE (REMIX)</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>C'EST LA VIE</td>
<td>ROBBIE NEIL</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>SHOWING OUT (GET FRESH AT THE WEEKEND)</td>
<td>MEL &amp; KIM</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>OPEN YOUR HEART (REMIX)</td>
<td>MONICA</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>CHANGE OF HEART (REMIX)</td>
<td>CYNDI LAUPER</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>BOY TOY (REMIX)</td>
<td>TIA</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>WHAT YOU SEE IS WHAT YOU GET (REMIX)</td>
<td>BRENDA K. STARR</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>JUMP INTO MY LIFE (REMIX)</td>
<td>STACY LATTISAW</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>GIRLS FROM PANAMA GOES TO GREENLAND (REMIX)</td>
<td>THE B-52'S</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>NEVER EVER (REMIX)</td>
<td>FINE YOUNG CANNIBALS</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>DON'T STOP (REMIX)</td>
<td>PET SHOP BOYS</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>SHOW ME (REMIX)</td>
<td>SOFONA C</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>SHE DON'T WANT I'M ALIVE (REMIX)</td>
<td>WILLIE COON</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX)</td>
<td>GRACE JONES</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>SOMEONE LIKE YOU (REMIX)</td>
<td>SYLVESTER</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>DESIRE (COME AND GET IT) (REMIX)</td>
<td>GENE LOVES JEBELI</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>TURN ME LOOSE (REMIX)</td>
<td>WALLY JUMP JUNIOR &amp; THE CRIMINAL ELEMENT</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>CANDY (REMIX)</td>
<td>CAMEO</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>SHOW ME (REMIX)</td>
<td>THE COVER GIRLS</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>ONE LOOK (ONE LOOK WAS ENOUGH) (REMIX)</td>
<td>PET SHOP BOYS</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>LET THE MUSIC TAKE CONTROL (REMIX)</td>
<td>J.M. SILK</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>Traction (Now Now Now) (REMIX)</td>
<td>AMERICA</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>GOOD THINGS COME TO THOSE WHO WAIT (REMIX)</td>
<td>NAYOBE</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>BIG McIntosh (REMIX)</td>
<td>HEAVY D &amp; THE BOYZ</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>IF I SAY YES (REMIX)</td>
<td>FIVE STAR</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>KNOCK ME SENSELESS (REMIX)</td>
<td>EASTBOUND EXPRESSWAY</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>SHE (I CAN'T RESIST) (REMIX)</td>
<td>JESSE JOHNSON</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>HE CAN'T RESIST YOU (REMIX)</td>
<td>STACEY Q</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>SOMETHING SPECIAL (IS Gonna Happen Tonight) (REMIX)</td>
<td>PATTI LABELLE</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>NEVER TOO LATE TO LOVE YOU (REMIX)</td>
<td>K.T.P.</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>COME ON EVERYBODY (REMIX)</td>
<td>MADRID THE CITY</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX)</td>
<td>NEW ORDER</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>SO MUCH FOR LOVE (REMIX)</td>
<td>THE VENETIANS</td>
</tr>
<tr>
<td>33</td>
<td>33</td>
<td>INFECTED (REMIX)</td>
<td>THE THE</td>
</tr>
<tr>
<td>34</td>
<td>34</td>
<td>ONLY IN MY DREAMS (REMIX)</td>
<td>DEBBIE Gibson</td>
</tr>
<tr>
<td>35</td>
<td>35</td>
<td>STOP TO LOVE (REMIX)</td>
<td>LUTHER VANDROSS</td>
</tr>
<tr>
<td>36</td>
<td>36</td>
<td>A TRICK OF THE NIGHT (REMIX)</td>
<td>BANANARAMA</td>
</tr>
<tr>
<td>37</td>
<td>37</td>
<td>WE LOVE YOU (REMIX)</td>
<td>THE B-52'S</td>
</tr>
<tr>
<td>38</td>
<td>38</td>
<td>I FEEL GOOD (REMIX)</td>
<td>ORCHESTRAL MANOEUVRES IN THE DARK</td>
</tr>
<tr>
<td>39</td>
<td>39</td>
<td>IT'S THE NEW STYLE/PAUL REVERE &amp; THE JAM (REMIX)</td>
<td>BEASTIE BOYS</td>
</tr>
<tr>
<td>40</td>
<td>40</td>
<td>BAND OF GOLD (REMIX)</td>
<td>BELINDA CARLISLE FEATURING FREDA PAYNE</td>
</tr>
<tr>
<td>41</td>
<td>41</td>
<td>ON THE HOUSE (REMIX)</td>
<td>JACKIE RAWE</td>
</tr>
<tr>
<td>42</td>
<td>42</td>
<td>WORLD MACHINE (REMIX)</td>
<td>LEVEL 42</td>
</tr>
<tr>
<td>43</td>
<td>43</td>
<td>WE DON'T NEED A GUN (REMIX)</td>
<td>BILLY IDOL</td>
</tr>
<tr>
<td>44</td>
<td>44</td>
<td>IF YOU ONLY KNEW (REMIX)</td>
<td>CHIP E.</td>
</tr>
<tr>
<td>45</td>
<td>45</td>
<td>LEGEND (REMIX)</td>
<td>THE ART OF NOISE</td>
</tr>
<tr>
<td>46</td>
<td>46</td>
<td>THE WAY TO MY HEART SITTIN' TIGHT</td>
<td>MATT WARREN</td>
</tr>
<tr>
<td>47</td>
<td>47</td>
<td>MUSIQUE NON STOP (REMIX)</td>
<td>KRAFTWERK</td>
</tr>
<tr>
<td>48</td>
<td>48</td>
<td>ICT FACE IT STATE STREET 1991</td>
<td>MASTER C/J</td>
</tr>
</tbody>
</table>

**12-INCH SINGLES SALES**

Complied from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>NO.</th>
<th>TITLE (REMIX)</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>SOMEONE LIKE YOU (REMIX)</td>
<td>ROBBIE NEIL</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>WE CONNECT (REMIX)</td>
<td>STACEY Q</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>C'EST LA VIE (REMIX)</td>
<td>ROBBIE NEIL</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>OPEN YOUR HEART (REMIX)</td>
<td>MONICA</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>SHOWING OUT (GET FRESH AT THE WEEKEND)</td>
<td>SYLVESTER</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>HE CAN'T RESIST YOU (REMIX)</td>
<td>PET SHOP BOYS</td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>CHANTERELLE (REMIX)</td>
<td>THE COVER GIRLS</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>YOUR MUSIC (REMIX)</td>
<td>CAMEO</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>THE RISE (REMIX)</td>
<td>GRACE JONES</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>LOVE YOU DOWN (REMIX)</td>
<td>TIA</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>SUMMERTIME, SUMMERTIME (SLEEPING BAG MIX)</td>
<td>NOCERA</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>SHAKE YOU DOWN (REMIX)</td>
<td>GREGORY ABBOTT</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>YOU CAN'T STOP LOVING ME (REMIX)</td>
<td>TRANCEFORCE</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>STOP TO LOVE (REMIX)</td>
<td>LUTHER VANDROSS</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>HOW MANY TIMES (REMIX)</td>
<td>NANCY MARTINEZ</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>LET THE MUSIC TAKE CONTROL (REMIX)</td>
<td>THE CAROLINES</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>WALK LIKE AN EGYPTIAN (REMIX)</td>
<td>THE HUMAN LEAGUE</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>LOVE LETTER (REMIX)</td>
<td>GIGGLES</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>ONLY LUCKY (REMIX)</td>
<td>TINA TURNER</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX)</td>
<td>GRACE JONES</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>BOY TOY (REMIX)</td>
<td>TIA</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>SUMMERTIME, SUMMERTIME (SLEEPING BAG MIX)</td>
<td>NOCERA</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>FACE IT STATE STREET 1991</td>
<td>MASTER C/J</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>MATCH MADE IN HEAVEN (REMIX)</td>
<td>JILL</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>ONLY LUCKY (REMIX)</td>
<td>GIGGLES</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX)</td>
<td>GRACE JONES</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>I FEEL GOOD (REMIX)</td>
<td>THE HUMAN LEAGUE</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>IF YOU ONLY KNEW (REMIX)</td>
<td>CHIP E.</td>
</tr>
<tr>
<td>29</td>
<td>29</td>
<td>LEGEND (REMIX)</td>
<td>THE ART OF NOISE</td>
</tr>
<tr>
<td>30</td>
<td>30</td>
<td>THE WAY TO MY HEART SITTIN' TIGHT</td>
<td>MATT WARREN</td>
</tr>
<tr>
<td>31</td>
<td>31</td>
<td>MUSIQUE NON STOP (REMIX)</td>
<td>KRAFTWERK</td>
</tr>
<tr>
<td>32</td>
<td>32</td>
<td>ICT FACE IT STATE STREET 1991</td>
<td>MASTER C/J</td>
</tr>
</tbody>
</table>

**TITLES WITH FUTURE CHART POTENTIAL BASED ON CLUB PLAY THIS WEEK**

1. WINNERS MANFRED WARNER BROS.
2. LOWDOWN SO & SO RAINY DAVIS COLUMBIA
3. EGO MANIC (REMIX) JELLY JELLY BROWN WARNER BROS.
4. SEXAPEAL GEORGIO ALLENTINI PICTURE PERFECT
5. LET'S GET BRUTAL NITRO DELUXE CUTTING
6. DO THE DANCE (REMIX) TRANCE DANCE EPIC
7. AIN'T IT PRETTY (REMIX) JON GIBSON FRONTLINE MAN
8. THE HONEYTHIEF (REMIX) HISPAYT COLUMBIA

**BREAKOUTS**

1. ONE LOOK (ONE LOOK WAS ENOUGH) PAUL PARKER
2. DO THE DANCE (REMIX) TRANCE DANCE EPIC
3. SO COLD (THE NIGHT) REMIX COMMERCIALS MARC A
4. BAND OF GOLD (REMIX) BAND OF GOLD
5. ZERO IN FUTURE WEEK.
ATTENTION DJ's

Disco, Rock & Oldie Books
Over 2,500 titles in each book, indexed in 3 sections by BPM, Song Title & Artist.

What makes a disco jockey stand out from the crowd?

Join the thousands of DJ's who subscribe to the world's leading beat-per-minute music programming resource. The definitive guide to dance music past, present and future. Find out why we are the BPM® of BPM's. Call or write for free brochure.

Tom Lewis
Established 1977
Disco Beats
Box 500 D • Ballston Spa, N.Y. 12020

DMSC & DANCE 12" U.S.A. & IMPORTS (WHOLESALE FOR STORES)

We have a complete selection of all U.S. releases and all import disco records. Send for our free flyer listing all titles we stock. U.S. & imports. We specialize in U.S. small label product: CALL US.

US & CANADA 12"

Last Chance-Carlin
What's on Your Mind-Lyn Paul
No One's Gonna Get Me Down-Leslie West
Motorcycle Mama-Tony Capo
That's the Way It Goes-Nancy Jean
Love Story-EDB
Time after Time-Tina Turner
Two to Tango-Team
Nights Like This—Spectrum Fresh-Easy Social Mix
My Heart's On Fire- upstairs
Work It-C.R.C. Music Syndrome
The Journey-Long Island
Work Your Body—Gary Pandy: Back To Basics
Hey Sorry—Buster Bloodvessel
Gypsy Queen-Eurodisco Ring
Love Letter-Legends

Scandals
Power Run—Latin Dance
Lady Valentine—Moody Chooz
Hairy Eyebrows-- A. Adams
High Steppin'-Baby D
Love Is In the Air-James & B Weiss
Skyscraper—Highflyin
In the Night—F. Poulton
Fresh—Soundtracks

Disco Classics

ALL VYX 12"
ALL ROBOT On 12" Producers
DJ CON-TROL DJ CON-TROL
INC DJ INC DJ INC
ALL LME 12" JP Me You Own DJ

AMERICAN ARTISTS (Continued from page 27)

on American Artists/CBS. We're looking to have three British groups signed by the end of 1987.

The logo/label deal is part of a "continuing effort to build the Minneapolis music scene," according to Hussey. "We want to make sure this town is more than a glitch in time, that it doesn't go the way of Philadelphia, Detroit and Memphis. We want to be sitting here in 1997.

Hussey says more and more unsigned performers are coming to Minneapolis to try to get a deal, which he sees as a healthy situation for all facets of the local music industry. "When the creative part meets a good business community," he says, "it's good for the groups, the management, and the growth of the community in general."
John Anderson Gets 'Clipped'
Makes Video For 'Countrydied'

BY ANDREW ROBLIN
NASHVILLE One by one, most well-known country singers have come to terms with music video. The latest country singer to make a videoclip is Warner Bros.' John Anderson. Anderson's first video is for "Countrydied." It was directed by Martin Kahan and produced by Melissa Reghanti for Autograph Productions.

"A lot of fans have been coming up to me ever since 'Swinging,'" ask. "It's a song, when are you going to do a video?" Anderson says. "First, it was a take to negotiate with Warner Bros. on the money. When we did, I realized two or three singles, until I felt we had the right record and a time when we needed a video."

Anderson has had hit records—notably, the No. 1 "Black Sheep" in December 1983—since "Swinging" hit No. 1 on the country charts and No. 43 on the pop charts in the spring of 1983. But he wants to revitalize his career. "I want to get my name and sound out where all the other country artists have been going," he says. "[I] want all that exposure they've been getting on VH-1 and TNN and all the other good country outlets."

"Countrydied," which was shot in black and white on a budget of some $50,000, may gain Anderson the exposure he wants. Director Kahan casts Anderson as a "hip observer of the funny things in life."

In a scene shot in New York City, Anderson unknowingly walks into the middle of a street bust being conducted by plain-clothes police officers, one of whom is disguised as a street musician. Later, a bouncer outside the chic nightclub Nell's refuses to admit Anderson. In a scene close to Anderson's home, near Smithville, Tenn., Holstein cows are shown while Anderson sings about "seeing the stars."

"John has an 'aw, shucks' personality, but he's not a hick," Kahan says. "So I used the cows as a deflating, fun thing. Pretentiousness is often a problem in videos, and I wanted to avoid that."

Seminar Seeks Promotions
To Illustrate Radio Marketing

NASHVILLE Organizers of the Country Radio Seminar, to be held here Feb. 19-21, are asking station representatives to send in video spots, air checks, and promotional items to illustrate country radio's marketing efforts.

Video spots—on 1/2-inch videotape and marked with the station call letters, address, and name of the particular campaign, is being handled by Erica Farber, the Interper Co., 100 Park Ave., N.Y., N.Y. 10017. The tapes will be returned, organizers say.

The seminar also is soliciting a 90-second air check or station highlight, plus a 60-second promo spot, or a two-minute air check or station highlight, plus a 30-second promo. Tapes should begin with a legal ID and end on reel-to-reel at 7/8".

These are to be sent to Barry Mar- dit, WWWF-FM, 2850 East Jeffer- son Ave., Detroit, Mich. 48207.

Printed matter or such other sta-
tion promotional material as T-shirts, belt buckles, caps, and bumper sticker go to Frank Mull, Multi-

NEJA Benefit
Roast Scheduled

NASHVILLE "Hats Off To Mag- gie," a benefit roast of Maggie Cavender, executive director of the Nashville Songwriters Assn., Inter-
national will be held Thursday (5) at the Sheraton Music Center here. The roast was originally scheduled for last November. Proceeds from the roast will go to the National Entertainment Jour-

FOR WEEK ENDING FEBRUARY 7, 1987

Billboard
Hot Country Singles Action

<table>
<thead>
<tr>
<th>Radio Most Added</th>
<th>New Total</th>
<th>new Total</th>
<th>New Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Total</td>
<td>ADDS ON</td>
<td>ADDS ON</td>
<td>ADDS ON</td>
</tr>
<tr>
<td>Reba Mcentire</td>
<td>68</td>
<td>73</td>
<td>68</td>
</tr>
<tr>
<td>Mmh-mmmh-holly Dunn</td>
<td>66</td>
<td>71</td>
<td>66</td>
</tr>
<tr>
<td>Don Williams</td>
<td>47</td>
<td>47</td>
<td>47</td>
</tr>
<tr>
<td>KATH MATEA</td>
<td>45</td>
<td>54</td>
<td>45</td>
</tr>
<tr>
<td>Watson Jennings</td>
<td>105</td>
<td>105</td>
<td>105</td>
</tr>
</tbody>
</table>

Watson Jennings Rose In Paradise 105

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 within specialty formats. To have your radio station's music bought by the retailer, you must be a member of NEJA (Nashville Entertainment Journalists Assn.).

© Copyright 1989 by Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

All for Jones. George Jones, left, is congratulated on his many hits by CBS executive Bill English, CBS sales managers from throughout the U.S. Pictured with Jones are Danny Yarbrough, center, sales manager, CBS Dallas, and Barry Mog, sales manager, CBS Atlanta.
I wanted to be like my dad,  
"Order me a dry martini."

"I was twelve when I started drinking.  
I drank because I wanted to look cool.  
I wanted to look older."

It's not easy to say no when your friends,  
your parents and everyone else around you is  
pressuring you to drink. But alcohol is a drug.  
And you can get hooked on it.

It's a fact. The younger you start, the more  
addictive it is and the more damage it can do.  
It's not easy to say no. But if you want to be  
 somebody, you have to learn.

To find out more, contact the National  
Council on Alcoholism in your area. Or write NCA,  
12 West 21st Street, New York, New York 10010.

Say no.  
And say yes to your life.
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Producer/Songwriter</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Gary Morris</td>
<td>Leave Me Lonely (Co-Singer)</td>
<td>Warners Bros 7-2594</td>
<td>GARY MORRIS</td>
</tr>
<tr>
<td>2</td>
<td>Waylon Jennings</td>
<td>I'm Gonna Get You</td>
<td>Warners Bros 7-2594</td>
<td>WAYLON JENNINGS</td>
</tr>
<tr>
<td>3</td>
<td>Anne Murray</td>
<td>On and On</td>
<td>Capitol 3585</td>
<td>ANNE MURRAY</td>
</tr>
<tr>
<td>4</td>
<td>Ronnie McDowell</td>
<td>Lonely Crazy Feelin'</td>
<td>MCA 5-28699</td>
<td>RONNIE MCDOWELL</td>
</tr>
<tr>
<td>5</td>
<td>Michael Johnson</td>
<td>Sad Eyes</td>
<td>Capitol 4-5322</td>
<td>MICHAEL JOHNSON</td>
</tr>
<tr>
<td>6</td>
<td>Crystal Gayle</td>
<td>Right Where I Want to Be (Co-Singer)</td>
<td>Warners Bros 7-25958</td>
<td>CRYSTAL GAYLE</td>
</tr>
<tr>
<td>7</td>
<td>Eddy Raven</td>
<td>I Love You Still, Mama</td>
<td>MCA 3-5227</td>
<td>EDDY RAVEN</td>
</tr>
<tr>
<td>8</td>
<td>Earl Thomas Conley</td>
<td>I Can't Wait For Losin' You (Co-Singer, Resolved)</td>
<td>MCA 5-28694</td>
<td>EARL THOMAS CONLEY</td>
</tr>
<tr>
<td>9</td>
<td>Leigh Grewwood</td>
<td>A Long Way Home</td>
<td>RCA 7-49444</td>
<td>LEIGH GROWWOOD</td>
</tr>
<tr>
<td>10</td>
<td>Randy Travis</td>
<td>No Place Like Home</td>
<td>BNA 3-10015</td>
<td>RANDY TRAVIS</td>
</tr>
<tr>
<td>11</td>
<td>Tanya Tucker</td>
<td>Keep It Between Us</td>
<td>Epic 30523</td>
<td>TANYA TUCKER</td>
</tr>
<tr>
<td>12</td>
<td>George Strait</td>
<td>There's Still Enough</td>
<td>MCA 3-52274</td>
<td>GEORGE STRAIT</td>
</tr>
<tr>
<td>13</td>
<td>Steve Wariner</td>
<td>Twenty Years Ago</td>
<td>RCA 7-5079</td>
<td>STEVE WARNER</td>
</tr>
<tr>
<td>14</td>
<td>John Schneider</td>
<td>The Long Way Home</td>
<td>MCA 3-52274</td>
<td>JOHN SCHNEIDER</td>
</tr>
<tr>
<td>15</td>
<td>Eddie Rabbitt</td>
<td>Gotta Have You</td>
<td>RCA 7-5079</td>
<td>EDWARD RABBITT</td>
</tr>
<tr>
<td>16</td>
<td>Larry, Steve &amp; Rudy: The Gatlin Brothers</td>
<td>Talkin' To The Moon</td>
<td>RCA 7-49444</td>
<td>LARRY, STEVE &amp; RUDY: THE GATLIN BROTHERS</td>
</tr>
<tr>
<td>17</td>
<td>Marie Osmond</td>
<td>Only Wanted You</td>
<td>Capitol 4-5322</td>
<td>MARIE OSMOND</td>
</tr>
<tr>
<td>18</td>
<td>Willie Nelson</td>
<td>Baby's Got A New California (Co-Singer)</td>
<td>Columbia 30-3080</td>
<td>WILLIE NELSON</td>
</tr>
<tr>
<td>19</td>
<td>Kenny Rogers</td>
<td>Restless Heart</td>
<td>MCA 5-28694</td>
<td>KENNY ROGERS</td>
</tr>
<tr>
<td>20</td>
<td>Juice Newton</td>
<td>What Can I Do With My Heart</td>
<td>RCA 7-49444</td>
<td>JUICE NEWTON</td>
</tr>
<tr>
<td>21</td>
<td>Alton Lovejoy</td>
<td>Small Town Girl (Co-Singer)</td>
<td>RCA 7-49444</td>
<td>ALTON LOVEJOY</td>
</tr>
<tr>
<td>22</td>
<td>John Conlee</td>
<td>Take The Long Way Home</td>
<td>Columbia 30-3080</td>
<td>JOHN CONLEE</td>
</tr>
<tr>
<td>23</td>
<td>John Conlee</td>
<td>Fallin' For You</td>
<td>Warner Bros 7-28672</td>
<td>JOHN CONLEE</td>
</tr>
<tr>
<td>24</td>
<td>George Strait</td>
<td>You've Got The Touch</td>
<td>MCA 5-28699</td>
<td>GEORGE STRAIT</td>
</tr>
<tr>
<td>25</td>
<td>Conway Twitty</td>
<td>You've Got To Be Sure Of Someone (Co-Singer)</td>
<td>Warner Bros 7-28672</td>
<td>CONWAY TWITTY</td>
</tr>
<tr>
<td>26</td>
<td>John &amp; Lisa Manion</td>
<td>The Carpenter</td>
<td>MCA 5-28694</td>
<td>JOHN &amp; LISA MANION</td>
</tr>
<tr>
<td>27</td>
<td>THE BELLAMY BROTHERS</td>
<td>Back In The Shade</td>
<td>MCA 5-28694</td>
<td>THE BELLAMY BROTHERS</td>
</tr>
<tr>
<td>28</td>
<td>THE BELLAMY BROTHERS</td>
<td>The Rock And Roll Of Love</td>
<td>MCA 5-28694</td>
<td>THE BELLAMY BROTHERS</td>
</tr>
<tr>
<td>29</td>
<td>Tom Wopat</td>
<td>The Bed You Made For Me (Co-Singer)</td>
<td>MCA 5-28694</td>
<td>TOM WOPAT</td>
</tr>
<tr>
<td>30</td>
<td>Anne Murray</td>
<td>On And On (Co-Singer)</td>
<td>Capitol 3585</td>
<td>ANNE MURRAY</td>
</tr>
<tr>
<td>31</td>
<td>Ronnie McDowell</td>
<td>Lovin' That Crazy Feelin'</td>
<td>MCA 5-28699</td>
<td>RONNIE MCDOWELL</td>
</tr>
<tr>
<td>32</td>
<td>Donald Knaack</td>
<td>The Right Left Hand</td>
<td>Capitol 5-28657</td>
<td>DONALD KNAACK</td>
</tr>
<tr>
<td>33</td>
<td>Lacy J. Dalton</td>
<td>This Ol' Town</td>
<td>Columbia 30-3080</td>
<td>LACY J. DALTON</td>
</tr>
<tr>
<td>34</td>
<td>Ricky Van Shelton</td>
<td>Wild Eyed Dream</td>
<td>Columbia 30-3080</td>
<td>RICKY VAN SHELTON</td>
</tr>
<tr>
<td>35</td>
<td>THE JUDDS</td>
<td>Crying Myself To Sleep</td>
<td>MCA 5-28657</td>
<td>THE JUDDS</td>
</tr>
<tr>
<td>36</td>
<td>JT Taylor &amp; The JUDDS</td>
<td>I Want You Back</td>
<td>MCA 5-28657</td>
<td>JT TAYLOR &amp; THE JUDDS</td>
</tr>
</tbody>
</table>

**HOT SHOT DEBUTS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Producer/Songwriter</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>REBA MCENTIRE</td>
<td>What Am I Gonna Do About You (Co-Singer)</td>
<td>MCA 5-28622</td>
<td>REBA MCENTIRE</td>
</tr>
<tr>
<td>2</td>
<td>REBA MCENTIRE</td>
<td>Behind You All The Way</td>
<td>MCA 5-28622</td>
<td>REBA MCENTIRE</td>
</tr>
<tr>
<td>3</td>
<td>K.T. Oslin</td>
<td>The Walls Of Tears (Co-Singer)</td>
<td>MCA 5-28622</td>
<td>K.T. OSLIN</td>
</tr>
</tbody>
</table>

**Power Play/Airplay**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Producer/Songwriter</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Waylon Jennings</td>
<td>Rose In Paradise</td>
<td>MCA 5-28657</td>
<td>WAYLON JENNINGS</td>
</tr>
<tr>
<td>2</td>
<td>Sawyer Brown</td>
<td>Gypsy On A Parade (Co-Singer)</td>
<td>MCA 5-28657</td>
<td>SAVER BROWN</td>
</tr>
<tr>
<td>3</td>
<td>Don Williams</td>
<td>Don't Go To Strangers</td>
<td>MCA 5-28657</td>
<td>DON WILLIAMS</td>
</tr>
<tr>
<td>4</td>
<td>Lionel Richie</td>
<td>Deep River Woman (Co-Singer)</td>
<td>Commodore 197</td>
<td>LIONEL RICHIE</td>
</tr>
<tr>
<td>5</td>
<td>Don Williams</td>
<td>Then It's Love</td>
<td>MCA 5-28657</td>
<td>DON WILLIAMS</td>
</tr>
<tr>
<td>6</td>
<td>Tommy Roe</td>
<td>Let's Be Foolish Like That Again</td>
<td>Mercury 800 266-700</td>
<td>TOMMY ROE</td>
</tr>
<tr>
<td>7</td>
<td>Lynn Anderson</td>
<td>Didn't We Memory</td>
<td>Mercury 800 266-700</td>
<td>LYNN ANDERSON</td>
</tr>
<tr>
<td>8</td>
<td>Michael Johnson</td>
<td>What Am I Gonna Do About You</td>
<td>MCA 5-28622</td>
<td>MICHAEL JOHNSON</td>
</tr>
<tr>
<td>9</td>
<td>REBA MCENTIRE</td>
<td>The Moon Is Still Over Her Shoulder</td>
<td>MCA 5-28622</td>
<td>REBA MCENTIRE</td>
</tr>
<tr>
<td>10</td>
<td>REBA MCENTIRE</td>
<td>The Moon Is Still Over Her Shoulder (Co-Singer)</td>
<td>MCA 5-28622</td>
<td>REBA MCENTIRE</td>
</tr>
</tbody>
</table>

**Billboard** February 7, 1987
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>semana</th>
<th>semanas</th>
<th>semana</th>
<th>semanas</th>
<th>semana</th>
<th>semanas</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE CARPENTER</td>
<td>John Conlee</td>
<td>29</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>I'LL COME BACK AS ANOTHER WOMAN</td>
<td>Tanya Tucker</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>YOU STILL MOVE ME</td>
<td>Dan Seals</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>LEAVE ME LONELY</td>
<td>Gary Morris</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>HOW DO I TURN YOU ON</td>
<td>Ronnie Milsap</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>THE STATOR BROTHERS</td>
<td>The Statler Brothers</td>
<td>16</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>COWBOY MAN</td>
<td>Lyle Lovett</td>
<td>25</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>MIDNIGHT GIRL/SUNSET TOWN</td>
<td>Sweethearts of the Rodeo</td>
<td>13</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)</td>
<td>T.G. Sheppard</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>GOTTA HAVE YOU</td>
<td>Eddy Rabbitt</td>
<td>21</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>NO PLACE LIKE HOME</td>
<td>Randy Travis</td>
<td>12</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>WHEN A WOMAN CRIES</td>
<td>Janie Frock</td>
<td>53</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>RIGHT HAND MAN</td>
<td>Eddy Raven</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>FALLING FOR YOU YEARS</td>
<td>Conway Twitty</td>
<td>27</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>DEEP RIVER WOMAN</td>
<td>Lionel Richie</td>
<td>42</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>I CAN'T WIN FOR LOSING YOU</td>
<td>Earl Thomas Conley</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>PARTNERS AFTER ALL</td>
<td>Willie Nelson</td>
<td>24</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>MORNING' RIDE</td>
<td>Lee Greenwood</td>
<td>99</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>BABY'S GOT A NEW BABY</td>
<td>S.K-O</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>STRAIGHT TO THE HEART</td>
<td>Crystal Gayle</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>FIRE IN THE SKY</td>
<td>Nitty Gritty Dirt Band</td>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>CRY MYSELF TO SLEEP</td>
<td>The Judds</td>
<td>18</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>ME AND YOU</td>
<td>Donna Fargo</td>
<td>64</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>THE RIGHT HAND MAN</td>
<td>George Jones</td>
<td>35</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>I ONLY WANTED YOU</td>
<td>Marie Osmond</td>
<td>23</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>WHAT AM I GOING TO DO ABOUT YOU</td>
<td>Reba McEntire</td>
<td>46</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>TALKIN' TO THE MOON, LARRY, STEVE, RUDY/THE GATLIN BROTHERS</td>
<td>22</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>THEN IT'S LOVE</td>
<td>Don Williams</td>
<td>43</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>HOMECOMING '63</td>
<td>Keith Whitley</td>
<td>11</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>KIDS OF THE BABY BORN</td>
<td>The Bellamy Brothers</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Country Singles A-Z**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>semana</th>
<th>semanas</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LEAVE ME LONELY</td>
<td>Gary Morris</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>HALF PAST FOREVER (TILL I'M BLUE IN THE HEART)</td>
<td>T.G. Sheppard</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>HOW DO I TURN YOU ON</td>
<td>Ronnie Milsap</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>I'LL COME BACK AS ANOTHER WOMAN</td>
<td>Tanya Tucker</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>STRAIGHT TO THE HEART</td>
<td>Crystal Gayle</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>FIRE IN THE SKY</td>
<td>Nitty Gritty Dirt Band</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>I CAN'T WIN FOR LOSING YOU</td>
<td>Earl Thomas Conley</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>MORNING' RIDE</td>
<td>Lee Greenwood</td>
<td>99</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>BABY'S GOT A NEW BABY</td>
<td>S.K-O</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>STRAIGHT TO THE HEART</td>
<td>Crystal Gayle</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>FIRE IN THE SKY</td>
<td>Nitty Gritty Dirt Band</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>I CAN'T WIN FOR LOSING YOU</td>
<td>Earl Thomas Conley</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>MORNING' RIDE</td>
<td>Lee Greenwood</td>
<td>99</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>I STILL BE LOVING YOU</td>
<td>RESTLESS HEART</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>FOREVER</td>
<td>THE STATLER BROTHERS</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>WHAT CAN I DO WITH MY HEART</td>
<td>Juice Newton</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>SMALL TOWN GIRL</td>
<td>Steve Wariner</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>TWENTY YEARS AGO</td>
<td>Kenny Rogers</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>TAKE THE LONG WAY HOME</td>
<td>John Schneider</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>TALKIN' TO THE MOON, LARRY, STEVE, RUDY/THE GATLIN BROTHERS</td>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>GOTTA HAVE YOU</td>
<td>Eddy Rabbitt</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>I ONLY WANTED YOU</td>
<td>Marie Osmond</td>
<td>23</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>PARTNERS AFTER ALL</td>
<td>Willie Nelson</td>
<td>24</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>COWBOY MAN</td>
<td>Lyle Lovett</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>OCEAN FRONT PROPERTY</td>
<td>George Strait</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>FALLIN' FOR YOU YEARS</td>
<td>Conway Twitty</td>
<td>27</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>&quot;YOU'VE GOT THE TOUCH&quot;</td>
<td>Alabama</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>THE CARPENTER</td>
<td>John Conlee</td>
<td>29</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>KIDS OF THE BABY BORN</td>
<td>The Bellamy Brothers</td>
<td>30</td>
<td></td>
</tr>
</tbody>
</table>

**Country Singles By Label**

<table>
<thead>
<tr>
<th>LABEL</th>
<th>NO. OF TITLES ON CHART</th>
</tr>
</thead>
<tbody>
<tr>
<td>MCA (1)</td>
<td>11</td>
</tr>
<tr>
<td>MCA/Curb (6)</td>
<td></td>
</tr>
<tr>
<td>CAPITOL (8)</td>
<td>15</td>
</tr>
<tr>
<td>MTM (4)</td>
<td>15</td>
</tr>
<tr>
<td>Curb/Curb (2)</td>
<td></td>
</tr>
<tr>
<td>TNP/Enigma (1)</td>
<td></td>
</tr>
<tr>
<td>RCA (1)</td>
<td>15</td>
</tr>
<tr>
<td>RCA/Curb (1)</td>
<td></td>
</tr>
<tr>
<td>COLUMBIA</td>
<td>11</td>
</tr>
<tr>
<td>WARNER BROS. (9)</td>
<td>11</td>
</tr>
<tr>
<td>WARNER/Curb (1)</td>
<td></td>
</tr>
<tr>
<td>POLYGRAM</td>
<td>9</td>
</tr>
<tr>
<td>MCA</td>
<td>8</td>
</tr>
<tr>
<td>EMI-AMERICA</td>
<td>2</td>
</tr>
<tr>
<td>NSD</td>
<td>2</td>
</tr>
<tr>
<td>AMI</td>
<td>1</td>
</tr>
<tr>
<td>ATLANTIC</td>
<td>1</td>
</tr>
<tr>
<td>Atlantic-America (2)</td>
<td></td>
</tr>
<tr>
<td>AVISTA</td>
<td>1</td>
</tr>
<tr>
<td>BERMUDA DUNES</td>
<td></td>
</tr>
<tr>
<td>EVERGREEN</td>
<td>1</td>
</tr>
<tr>
<td>MOTOWN</td>
<td>1</td>
</tr>
<tr>
<td>REGAL</td>
<td>1</td>
</tr>
<tr>
<td>RHINO</td>
<td>1</td>
</tr>
<tr>
<td>SOUTHERN TRACKS</td>
<td>1</td>
</tr>
<tr>
<td>STEVE</td>
<td>1</td>
</tr>
<tr>
<td>T.N.T.</td>
<td>1</td>
</tr>
<tr>
<td>1 KILLER (1)</td>
<td></td>
</tr>
<tr>
<td>VINE STREET</td>
<td>1</td>
</tr>
</tbody>
</table>

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

**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.

**Country Singles A-Z**

A ranking of publishing labels by the number of titles they have on the Hot Country Singles chart.
LOS ANGELES: A record number of early registrations indicates that this year's National Assn. of Recording Merchandisers (NARM) meet, slated for Feb. 13-16 in Miami Beach, Fla., at the Fontainebleau will be one of the trade group's strongest ever, according to convention chairman Pat Moreland.

Moreland, a principal in Show Industries and director of the Los Angeles company's City-1-Stop, says chains are sending more delegates to the convention, thus pumping up attendance figures. For instance, Record World president Roy Imber, who is a long-time NARM presi- dent, is sending six delegates to this year's meet, double the number that represented the chain last year.

A revised convention fee schedule has apparently had a salutary effect on retailers' convention planning. This year the fee drops to $200 for each delegate beyond the first two from a member company.

NARM attendance also reflects the promotion's efforts in recent years to address issues pertinent to middle management from larger chains, members from smaller oper- ations, and independent retailers. "NARM is changing," says More- land. "We're seeing less of the tune- do and long-dress crowd. Our semi- nars are aimed to delegates come away with ideas they can practically apply when they get back home."

To that end, three of the four four-hour seminars address auxil- iary and bolt stores:

1. In-store displays, to be led by cigarette Pet. Glen, who has been retained by such manufacturer and retailer clients as Nike, Sears, and Cheas King. The session will include demonstrations by merchandisers from WEA, CBS and the Handle- man Co.

2. Security, with theft prevention tips, to be conducted by Mike McCaffery, who oversees his own security consulting firm.

3. Computer use, Western Mer- chandisers' Bob Schneider, a mem- ber of NARM's operations committee, will lead a panel discussion on the ways in which data processing systems can benefit smaller retail operations.

Bob Sherwood, CBS vice presi- dent of marketing, will lead a panel discussion regarding labels' a&c concerns.

Wally Granberg, NARM execu- tive vice president, says that al- though Sherwood's a&c session duplicated the in-store matters' seminar was scheduled because the convention committee felt the sub- ject matter would be of interest to those directly involved with the sell- ing of music. "This will help give them a sense of how the business is run from the label side and how those decisions are made," says Schneider, adding that a similar seminar was well received at NARM's wholesale- ers conference last October in Scottsdale, Ariz.

Casual attendance in Miami Beach is expected to be lower than it was at last year's meet in Los An- geles. "We are seeing fewer of our local 850 registrations for store managers and independent retail- ers," says Moreland. "Los Angeles is such a retailing community. Many registrants dropped by. It wasn't the biggest room in Miami. I'm afraid that they had no one jump drops by Miami."

But on the plus side, Granberg notes that a sales swing from the Southeast has boosted both NARM membership and convention attendance. And although local reg- istration is down, several out-of-state member chains are taking greater advan-

cage of the program then they did last year, largely because the 1987 plant sale was a big hit.

The 1986 special cost $25, but that limited packaging only entitled attendeess to participate in seminars, preregistration incentives, and the managers' party. This year, the $50 offer allows registrants to attend two full days of convention activi- ties, including, for the first time, the Best Seller awards banquet. The Musicland Group, Camelot Music, and Record World are but three of the chains that are taking advantage of the manager package.

As it has in years past, Musicland will reward several store and dis- trict managers with enrollment for the entire convention, and president Jack Eustiger says the chain will use the two-day package to bring along its Southeast store managers. He notes the company utilized last year's $25 plan to invite managers in or near the Los Angeles area, but because Musicland has a higher con- centration of stores in Florida, he then does it in Florida, this year's delegation will be somewhat smaller.

Camelot is bringing its 20 district supervisors and four regional direc-

(Continued on page 12)

RETAILING

WINTER NARM CONVAF REPORTS HIGH REGISTRATION

This story prepared by Earl Poig in Los Angeles and Geoff Maygel- din New York.

LOS ANGELES: A record number of early registrations indicates that this year's National Assn. of Recording Merchandisers (NARM) meet, slated for Feb. 13-16 in Miami Beach, Fla., at the Fontainebleau has a sense of how the business is run from the label side and how those decisions are made," says Schneider, adding that a similar seminar was well received at NARM's wholesale-ers conference last October in Scottsdale, Ariz.

Casual attendance in Miami Beach is expected to be lower than it was at last year's meet in Los An-geles. "We are seeing fewer of our local 850 registrations for store managers and independent retail-ers," says Moreland. "Los Angeles is such a retailing community. Many registrants dropped by. It wasn't the biggest room in Miami. I'm afraid that they had no one jump drops by Miami."

But on the plus side, Granberg notes that a sales swing from the Southeast has boosted both NARM membership and convention attendance. And although local reg- istration is down, several out-of-state member chains are taking greater advan-
tage of the program then they did last year, largely because the 1987 plant sale was a big hit.

The 1986 special cost $25, but that limited packaging only entitled attendeess to participate in seminars, preregistration incentives, and the managers' party. This year, the $50 offer allows registrants to attend two full days of convention activi-
ties, including, for the first time, the Best Seller awards banquet. The Musicland Group, Camelot Music, and Record World are but three of the chains that are taking advantage of the manager package.

As it has in years past, Musicland will reward several store and dis-

trick managers with enrollment for the entire convention, and president Jack Eustiger says the chain will use the two-day package to bring along its Southeast store managers. He notes the company utilized last year's $25 plan to invite managers in or near the Los Angeles area, but because Musicland has a higher con-

Battle in the market has been trimmed to a three-way fight among Gerber, Camelot and Record World, with Cam- elot leading the way, with Gerber and Record World hot on its heels.

Recently, Gerber has been preparing its line of Video-Cassettes for nationwide distribution. The company has a new strategy that includes a shift from the traditional retail outlets to in-store promotions, particularly in larger, more profitable stores. Gerber's strategy is to create a "video display" in each store, where customers can view and purchase videos exclusively.

According to Gerber, the company is addressing the concerns of retailers and consumers alike. "We are seeing a shift in consumer behavior," says Gerber. "Retailers want to promote video as an additional revenue stream, and consumers want easy access to a wide variety of titles." Gerber's strategy is to create a "video display" in each store, where customers can view and purchase videos exclusively. Gerber's goal is to create a "video display" in each store, where customers can view and purchase videos exclusively. Gerber's goal is to create a "video display" in each store, where customers can view and purchase videos exclusively.

Gerber's strategy is to create a "video display" in each store, where customers can view and purchase videos exclusively. Gerber's goal is to create a "video display" in each store, where customers can view and purchase videos exclusively. Gerber's goal is to create a "video display" in each store, where customers can view and purchase videos exclusively. Gerber's goal is to create a "video display" in each store, where customers can view and purchase videos exclusively. Gerber's goal is to create a "video display" in each store, where customers can view and purchase videos exclusively. Gerber's goal is to create a "video display" in each store, where customers can view and purchase videos exclusively. Gerber's goal is to create a "video display" in each store, where customers can view and purchase videos exclusively. Gerber's goal is to create a "video display" in each store, where customers can view and purchase videos exclusively. Gerber's goal is to create a "video display" in each store, where customers can view and purchase videos exclusively. Gerber's goal is to create a "video display" in each store, where customers can view and purchase videos exclusively.
FOR WEEK ENDING FEBRUARY 7, 1987

TOP COMPACT DISKS™

Complied from a national sample of retail sales reports.

** ARTIST **

1 1 2 10 2 5 15 3 weeks at No. 1

** TITLE **

1 THE WAY IT IS 2 BOY JOY MERCURY 852024-2/POPLYGRAM

2 GRACELAND 3 PAUL SIMON WARNER BROS. 2-25447

3 INVISIBLE TOUCH 4 GENESIS ATLANTIC 2-81541

4 THIRD STAGE 5 BOSTON MCA MCD 8198

5 BACK IN THE HIGHLIFE 6 STEVE WINWOOD ISLAND 25448-2/WARNER BROS.

6 SO 7 PETER GABRIEL SONY 2-24088/WARNER BROS.

7 EVERY BREATH YOU TAKE THE POLICE MY CD 2502

8 FORE 9 HUEY LEWIS & THE NEWS CHERYLS 541534

9 RAPTURE 10 ANITA BAKER ELECTRA 2-60444

10 DANCING ON THE CEILING 11 LIONEL RICHIE MOTOWN 61980

11 THE BRIDGE 12 BILL JOEL COLUMBIA CK 40402

12 TRUE BLUE 13 MADONNA SIRE 2-52442/WARNER BROS.

13 BOSTON EPIC EX. 6416B

14 GET CLOSE 15 THE PRETENDERS SIRE 2-24488/WARNER BROS.

15 BROTHERS IN ARMS 16 DIRE STRAITS WARNER BROS. 2-25264

16 LED ZEPPELIN II 17 LED ZEPPELIN ATLANTIC 2-19272

18 DARK SIDE OF THE MOON 19 PINK FLOYD HARVEST CD 46021/CAPITOL

20 RIPTIDE 20 ROBERT PALMER ISLAND 2-90471/ATLANTIC

** COMPACT DISC DIVIDERS **

Gopher Products Corp.
2201 Lockhead Way
Carson City, NV 89701

800/848-0988

The Record Company That Doesn't Make Records

DISTRIBUTORS

EAST SIDE DIGITAL
Minneapolis, MN  USA 612-857-4276

PRECISION SOUND MARKETING
Mountainaire Tower, VA  USA 703-547-7775

INTERSONIC MUSIC CORP
Parkway, NJ  USA 201-524-2724

SURFACE DISTRIBUTORS TECHNOLOGY (800) 524-2724

Copyright 1987, Billboard Publications, Inc.

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

Copyright (c) 1987, Billboard Publications, Inc.

Billboard is published weekly by Billboard Publications, Inc., 666 Madison Avenue, New York, NY 10021.

The Pearlman Family • OCS

FOR WEEK ENDING FEBRUARY 7, 1987

BRIAN MARSALIS

40
NEW RELEASES

Los Angeles outlet caters to New Age clientele

(Continued from page 39)

chimes with headphones may be used to audition a selection of 300 tapes stocked by the store.

"In the metaphysical bookstores, people can listen to tapes, but they have a very limited selection. And in the record stores, people cannot listen to what they would like to have," says Doucet. "That's why we built the listening bar, where they can listen to all the demos."

She adds that she hopes to add another two or three machines to enlarge this customer service.

Only New Age Music will expand its operations in April, when it hosts the first of a projected series of seminars. The premier session will be given by harpist Joel Andrews.

"The seminars are to educate people, not only in what is what, but also in how to use the music," Doucet says. "We'll do seminars for professionals, like people who do massage. They use a lot of new age music for massage."

She adds that she will also use her contacts in the new age field to assist clients in the commissioning of new compositions.

Doucet classifies her wide-ranging clientele as "very well-educated and all ages—from 16 up to 70 years old—with many young people."

She finds her customers very specific in their tastes: "Most people go for the quiet music. They do not go so much for the pop crossover like in the past. The past was Jean-Michel Jarre and Kitaro and (Andreas) Vollenweider. They want the real thing."

"In this type of music the star is not the artist," Doucet says. "The star is the listener. The market is not looking for stars. It's the total opposite. They want to find themselves."

Doucet says the market for new age will expand and envisions Only New Age Music becoming a chain in the future.

"First there was yoga, then there were health food stores, then it was metaphysical bookstores," says Doucet. "I think the next step is Only New Age Music stores."

THE CULT
Love
LP Passport/2.25359/WAX/$15.98
THE DEL FUEGOS
Boston, Mass.
CD Warner Bros./2.25339/WAX/$11.95
MADHOUSE
8
CD Polycom Pink/2.25345/WAX/$15.98
THE TIME
What Time Is It
CD Warner Bros./2.23701/WAX/$15.98
JAZZ
BILL BERGMAN
Midnight Sax
LP Passport/2.20022/WAX/$11.98

NEW AGE

PETER DAVIDSON
Winds Of Space
LP Passport/2.20014/PARAS Group/$10.98
CD Passport/2.20014/PARAS Group/$12.98

To get your company's new releases listed, send release sheets or the information in the above format on your letterhead. Please include suggested list price wherever possible. Send to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.
Jetting Home. It was a homecoming for Joan Jett, Epic recording artist and Long Island native, when she and Blackhearts Riccit Byrd and Paul Harkins made an in-store appearance at Record World’s W.Walt Whitman Mall outlet in Huntington, N.Y. Hundreds of fans kept the store crowded for more than two hours to welcome home the rocker, who will soon make her acting debut with Michael J. Fox in the film “Light Of Day.” Shown at the autograph session are, from left, Byrd, Jett, and Harkins.

WINTER NARM CONVENTION
(Continued from page 39)
tors, and will stage one of its quarterly district supervisor meetings just prior to NARM’s confab. Record World, meanwhile, is using the $50 plan to reward its five manager-of-the-year winners.

Long-range planning has also spurred member interest. NARM announced in September that Elliot Goldman, president and chief executive officer of RCA/Artola, will keynote. One aim of the convention committee was to streamline events and “make the whole thing just more fun,” says Moreland, noting that DJs will be poolside all three days. And for all the frustrated stars in its membership, she adds that NARM will introduce an unusual sort of jam session. More specifically, it is the “First Annual NARM Jam Session,” and Moreland is inviting delegates to bring their instruments and perform.

Typifying the streamlined agenda is the best-seller awards banquet, which schedules a single performer instead of two, as was the case last year. “We observed many people did get up and leave last year, and it wasn’t the quality of the performers but just too much entertainment,” says Moreland.

Elektra artist Anita Baker, who made a cameo appearance during the WEA product presentation at last year’s NARM meeting, will be featured at this year’s awards banquet. More emphasis is being placed on top-drawer keynoters and other personalities, says Moreland, adding that the awards banquet will feature Joe Smith, newly named vice chairman and chief executive officer of Capitol Industries. RRSM is renowned for his witty MC talents.

Actor Tim Reid, of the long-running CBS-TV comedy “WKRP in Cincinnati” and the network’s current series “Simon & Simon,” will coordinate the presentation of NARM’s advertising awards, an event that has been revamped from previous years.

“CD will be a first—holding it as a luncheon, instead of sometime in the afternoon when the only ones at the event were the recipients, it seemed,” says Moreland.

As evidenced by Baker’s appearance, entertainment is a special concern of the committee in planning recent NARM conventions. Says Moreland, “We’re presenting Miami Sound Machine for the scholarship dinner. This is not the kind of band we have had in the past.”

An event that NARM initiated last year with great success, the store managers’ bash at Tower Records appears to be even more of a draw this year, according to Moreland. The invitation-only party, which will be themed Miami Splash, is scheduled for the Speck’s Music store in Coral Gables; MTV J.J Alan Hunter will MC. The top door prize will be an expenses-paid trip to London, which will include a record run at Tower Records store there; second prize will be a record run at Speck’s the night of the party. Other prizes to be raffled include VCRs and CD players.

The NARM convention, to be held earlier in the year than any of its previous meets, also may benefit because it falls on the long President’s Day weekend, says Moreland. The group will likely revert again to last March month as it continues moving back and forth between Miami and Los Angeles.
Web enjoys dramatic growth coast to coast

BY GREG REIBMAN

DALLAS With 59 stores nationwide, the 3½-year-old, Las Vegas-based video franchiser Major Video Inc. has been enjoying rapid coast-to-coast growth.

The web's success has been particularly evident in Texas, where, despite a soft economy, seven Major Video superstores have opened in the past eight months. The outlets, located in Odessa, Lubbock, Arlington, and El Paso, are operated by franchisee United Texas Entertainment, which holds exclusive rights to all Major Video outlets in Texas.

With an eighth store scheduled to go on line in February, United Texas franchisee Danny Cox says business has been "better than we ever expected." Future locations have yet to be selected, "but we are definitely planning to grow statewide.

When United Texas opened its first Major Video store in Lubbock on May 30, Cox says the market was competitive yet vulnerable. "Everyone had the same product, but we were able to compete by having more convenient hours and better selection. When we first came in, nobody wanted to be open on Sundays. But we were committed to being open seven days a week until midnight."

In keeping with chain policy, each superstore is at least 4,000 square feet (and typically 5,000-6,000 square feet) and opens with approximately 5,000 titles. (With more than 400 new titles available monthly, "it doesn't take long before inventory increases substantially above initial start-up," says Bill Jebb, director of finances at National Entertainment Inc., Major Video's parent company.

Another important franchise policy that Cox says he agrees with "wholeheartedly" is National Entertainment's strict requirement that it approve all Major Video locations. "They insist that the store be located in a shopping center which is near or adjacent to a grocery store," says Cox. "And they are both very particular and very right about being choosy."

Jebb says the location parameters have "worked very well for us nationwide. We look for a high population density in an area that is primarily low to middle class with high traffic at that particular location. If it's not in a mall, then there should be a big grocery store across the street."

Major Video's superstores work closely with the franchisee to see to it that the outlet "attracts a lot of attention," says Jebb. "For our Las Vegas stores we will take advantage of the show people who are in town [playing the casinos], but no matter where it is, we make sure to invite the mayor, city councilmen, local representatives, and so on. We throw a pretty big party."

Although Beta is not a major player at all Major Video locations, Cox calls it a "small but important factor" in Texas. "On the average, our Beta customers are more active than VHS customers. That's probably because they don't have as many choices as VHS owners."

During the last 10 days before Christmas, Cox says, video sales through the store were particularly strong. "I expect sales will continue to grow in the next month or two now that so many people got VCRs as gifts.

Rental remains the biggest factor for Major Video. On the average, Cox says, each superstore will rent 500-1,000 units per day. On New

(Continued on page 15)

FOR WEEK ENDING FEBRUARY 7, 1987

Toph Kid Video Sales

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COPYRIGHT OWNER, MANUFACTURER, NUMBER</th>
<th>Suggested Retail Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-SLEEPING BEAUTY</td>
<td>Walt Disney Home Video 476</td>
<td>19.95</td>
</tr>
<tr>
<td>2-PINOCCHIO</td>
<td>Walt Disney Home Video 239</td>
<td>19.95</td>
</tr>
<tr>
<td>3-ALICE IN WONDERLAND</td>
<td>Walt Disney Home Video 24</td>
<td>19.95</td>
</tr>
<tr>
<td>4-THE SWOR IDE IN THE STONE</td>
<td>Walt Disney Home Video 229</td>
<td>19.95</td>
</tr>
<tr>
<td>5-DUMBO</td>
<td>Walt Disney Home Video 24</td>
<td>19.95</td>
</tr>
<tr>
<td>6-ROBIN HOOD</td>
<td>Walt Disney Home Video 228</td>
<td>19.95</td>
</tr>
<tr>
<td>7-Winnie the Pooh and Tigger Too</td>
<td>Walt Disney Home Video 64</td>
<td>14.95</td>
</tr>
<tr>
<td>8-POUND PUPPIES</td>
<td>Family Home Entertainment F1-193</td>
<td>14.95</td>
</tr>
<tr>
<td>9-THE ADVENTURES OF TEDDY RUXPIN</td>
<td>Children's Video Library VHS 147</td>
<td>14.95</td>
</tr>
<tr>
<td>11-Winnie the Pooh and the Honey Tree</td>
<td>Walt Disney Home Video 49</td>
<td>14.95</td>
</tr>
<tr>
<td>12-Winnie the Pooh and the Blustery Day</td>
<td>Walt Disney Home Video 63</td>
<td>14.95</td>
</tr>
<tr>
<td>13-TALE OF TWO CHIPMUNKS</td>
<td>Walt Disney Home Video 477</td>
<td>14.95</td>
</tr>
<tr>
<td>14-DISNEY'S SING-ALONG SONGS</td>
<td>Walt Disney Home Video 480</td>
<td>14.95</td>
</tr>
<tr>
<td>15-MY PET MONSTER</td>
<td>Hi-Tops Video MT 008</td>
<td>14.95</td>
</tr>
<tr>
<td>16-MADBALLS</td>
<td>Hi-Tops Video MT 009</td>
<td>14.95</td>
</tr>
<tr>
<td>17-Mickey Knows Best</td>
<td>Walt Disney Home Video 442</td>
<td>14.95</td>
</tr>
<tr>
<td>18-CANINE COMMANDO</td>
<td>Walt Disney Home Video 477</td>
<td>14.95</td>
</tr>
<tr>
<td>19-WRINKLES IN NEED OF CUDDLES</td>
<td>Children's Video Library VHS 1437</td>
<td>14.95</td>
</tr>
<tr>
<td>20-VELVETEEN RABBIT</td>
<td>Family Home Entertainment F1-173</td>
<td>14.95</td>
</tr>
<tr>
<td>21-REENTRY</td>
<td>Children's Television Workshop Random House Home Video 88319-57</td>
<td>No listing</td>
</tr>
<tr>
<td>22-Learning About Letters</td>
<td>Children's Television Workshop Random House Home Video 88319-57</td>
<td>No listing</td>
</tr>
<tr>
<td>23-Learning About Numbers</td>
<td>Children's Television Workshop Random House Home Video 88315-24</td>
<td>No listing</td>
</tr>
<tr>
<td>24-RAMBO THE RESCUE</td>
<td>Family Home Entertainment F4-215</td>
<td>14.95</td>
</tr>
</tbody>
</table>

Video Plus

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 218970, Nashville, Tenn. 37210.

There's a new VCR headcleaner on the market from Discwasher (312-671-5680). The Wet Video Head Cleaner Kit is designed for VCRs that are "heavily contaminated or receive a great deal of use." Packaged in a plastic storage case, the cleaner uses a fluid that is applied to a nonabrasive tape to remove dust and oxide from the video, audio, and sync heads and pinch rollers. It takes approximately 30 seconds to complete the operation, and the kit is good for up to 100 cleanings.

To use the cleaner—which carries a suggested retail price of $17.95—the consumer puts five to six drops of the cleaning solution into a fluid-applicator well, inserts the unit into the VCR and presses the play button. The tape automatically stops when the process is finished.

BASF (817-271-4046) has intro (Continued on page 15)

www.americanradiohistory.com
IN EVERY WAR, THERE ARE THOSE WHO DIE... AND THOSE WHO MAKE A KILLING!

GAME FOR VULTURES

Two men from opposite worlds collide in a conflict of ideals, governments, big business and certain destruction in this action-packed tale of courage and destiny.

PREBOOK DATE: FEBRUARY 25  
ON SALE DATE: MARCH 11

43003 COLOR/113 MINUTES $79.95

HE NEEDED ALL HIS NINE LIVES TO SURVIVE!

JAGUAR LIVES

The JAGUAR, one of the world’s deadliest secret agents, tracks some of the world’s deadliest enemies — in a thrilling tale of savagery and revenge.

43004 COLOR/91 MINUTES $79.95

With the purchase of every “Game For Vultures” Video you’ll receive a $6.00 discount on a “Jaguar Lives” video.

Univ. World Entertainment (U.S.A.)

NOT AVAILABLE IN CANADA

New Releases

HOME VIDEO

Symbols for formats are B — Beta, 
VHS — VHS, 
CED — CED and 
LV — LV. 
Where applicable, the suggested list price of each title is given; otherwise, “no list” or “rental” is indicated.

MY BEAUTIFUL, LAUNDERETTE
Sade Jaffrey, Roshan Seth, Daniel Day Lewis
L= VHS 385/$69.95
BETTER GOLF
Dave Calloway
L= VHS 349/$49.95

BILL
McKee Rooney, Dennis Quaid, Largo Woodruff
L= VHS 314/$59.95
B= VHS 340/$49.95

CAPTAIN FEAR
Gregory Peck, Robert Mitchum, Polly Bergen
L= VHS 320/$59.95

CLAMBAKE
Elvis Presley, Shelley Fabares, Will Hutchins
L= VHS 349/$59.95

DIRTY DISHES
Carole Laure, Pierre Santini
L= VHS 315/$59.95

ELVIS: THAT’S THE WAY IT IS
Elvis Presley
L= VHS 314/$59.95

THE EMPTY CANVAS
Bette Davis, Horst Buchholz, Catherine Spaak
L= VHS 315/$59.95

FIRES ON THE PLAIN
Eiji Funakoshi, Osamu Takizawa, Asao Sano
L= VHS 300/$59.95

FOOL FOR LOVE
Stefan Sander, Kim Basinger, Randy Quaid
L= VHS 314/$59.95

FREDDIE FELLINI’S GINGER & FRED
Marcello Mastroianni, Giulietta Masina
L= VHS 315/$59.95

GANG OF KINGS
Anthony Hopkins, Darryl Hickman
L= VHS 315/$59.95

HOTLINE
Lynda Carter, Steve Forrest
L= VHS 314/$59.95

KID GALAHAD
Elvis Presley, Lola Albright, Charles Bronson
L= VHS 315/$49.95

LET’S LAUGHING
Mickey Rooney, Red Buttons
L= VHS 314/$49.95

LUMIERE
Jeanne Moreau, Lucie Boga, Francine Racette
L= VHS 314/$49.95

MOBY’S MARAUDERS
Kurt Russell, James MacArthur, Nick Adams
L= VHS 300/$49.95

ON THE TOWN
Gene Kelly, Frank Sinatra, Jules Munshin
L= VHS 314/$49.95

THE ORACLE
Caroline C. Powers, Roger Neill, Victoria Dryden
L= VHS 315/$49.95

JANE POWELL’S FIGHT BACK WITH FITNESS
Exercise
L= VHS 314/$49.95

PSYCHODOLL
Anthony Perkins
L= VHS 314/$49.95

RIDING WITH DEATH
Ben Murphy, Katherine Crawford, Richard Dreyfuss
L= VHS 315/$49.95

ROUNDERCASTER
George Segal, Richard Widmark, Timothy Bottoms
L= VHS 314/$49.95

SHOW BOAT
Kathryn Grayson, Ava Gardner, Howard Keel
L= VHS 314/$49.95

SHOW OFF
Malcolm-Jamal Warner
L= VHS 314/$49.95

(Continued on next page)
FOR WEEK ENDING FEBRUARY 7, 1987

TOP VIDEOCASSETTES RENTALS

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Peak of Rental</th>
</tr>
</thead>
<tbody>
<tr>
<td>SHORT CIRCUIT</td>
<td>CBS-Fox Video 3724</td>
<td>Steve Guttenberg, Karen Valentine</td>
<td>1984 PG</td>
</tr>
<tr>
<td>COBRA</td>
<td>Warner Bros., Warner Home Video 11594</td>
<td>Sylvester Stallone, Yaphet Kotto</td>
<td>1986 R</td>
</tr>
<tr>
<td>MAXIMUM OVERDRIVE</td>
<td>DEG Inc., Karl Lorimar Home Video 395</td>
<td>Emilio Estevez</td>
<td>1985 R</td>
</tr>
<tr>
<td>DOWN AND OUT IN BEVERLY HILLS</td>
<td>Touchstone Film, Touchstone Home Video 473</td>
<td>Nick Nolte, Richard Dreyfuss</td>
<td>1986 R</td>
</tr>
<tr>
<td>THE MANHATTAN PROJECT</td>
<td>HBO/Cannon Video TVA3907</td>
<td>John Lithgow, Christopher Lloyd</td>
<td>1986 PG</td>
</tr>
<tr>
<td>THE MONEY PIT</td>
<td>Ambiso Entertainment, MCA Dist. Corp. 80387</td>
<td>Tom Hanks, Shelly Long</td>
<td>1985 R</td>
</tr>
<tr>
<td>9 1/2 WEEKS</td>
<td>MGM/UA Home Video 800973</td>
<td>Mickey Rourke, Kim Basinger</td>
<td>1986 R</td>
</tr>
<tr>
<td>RAW DEAL</td>
<td>DEG Inc., HBO/Cannon Video TVA9982</td>
<td>A. Schwarzenegger</td>
<td>1985 R</td>
</tr>
<tr>
<td>SPACECAMP</td>
<td>ABC Motion Pictures, Vestron 5174</td>
<td>Kate Capshaw, Lea Thompson, Jeffrey Jones</td>
<td>1985 PG</td>
</tr>
<tr>
<td>HOWARD THE DUCK</td>
<td>Universal City Studios, MCA Dist. Corp. 80511</td>
<td>Lea Thompson, Jenny Jones</td>
<td>1985 PG</td>
</tr>
<tr>
<td>THE GODS MUST BE CRAZY</td>
<td>Playhouse Video 1450</td>
<td>Manu Weyers, Sandra Prinsloo, Martin Kruger</td>
<td>1984 PG</td>
</tr>
<tr>
<td>OUT OF AFRICA</td>
<td>Universal City Studios, MCA Dist. Corp. 80350</td>
<td>Robert Redford, Meryl Streep</td>
<td>1985 PG</td>
</tr>
<tr>
<td>OUT OF BOUNDS</td>
<td>RCA/Columbia Pictures Home Video 6-20722</td>
<td>Anthony Michael Hall, Jenny Wright</td>
<td>1985 R</td>
</tr>
<tr>
<td>F/X 1</td>
<td>HBO/Cannon Video TVA3769</td>
<td>Brian Brown, Brian Dennehy</td>
<td>1985 R</td>
</tr>
<tr>
<td>PRETTY IN PINK</td>
<td>Paramount Pictures, Paramount Home Video 1858</td>
<td>Molly Ringwald, Judd Nelson, Ally Sheedy</td>
<td>1986 PG-13</td>
</tr>
<tr>
<td>BLUE CITY</td>
<td>Paramount Pictures, Paramount Home Video 1649</td>
<td>Judd Nelson, Ally Sheedy</td>
<td>1986 R</td>
</tr>
<tr>
<td>JO JO DANCER, YOUR LIFE IS CALLING</td>
<td>RCA/Columbia Pictures Home Video 6-20653</td>
<td>Richard Pryor</td>
<td>1985 R</td>
</tr>
<tr>
<td>A FINE MESS</td>
<td>RCA/Columbia Pictures Home Video 6-20723</td>
<td>Ted Danson, Howie Mandel</td>
<td>1985 PG</td>
</tr>
<tr>
<td>POLICE ACADEMY 3: BACK IN TRAINING</td>
<td>Warner Bros., Warner Video 20022</td>
<td>Steve Guttenberg, Bubba Smith</td>
<td>1985 PG</td>
</tr>
<tr>
<td>THE TRIP TO BOUNTIFUL</td>
<td>Embassy Home Entertainment 1341</td>
<td>Geraldine Page</td>
<td>1985 PG</td>
</tr>
<tr>
<td>RAN</td>
<td>CBS Video Cassette 7332</td>
<td>Tatuya Nakadai</td>
<td>1985 R</td>
</tr>
<tr>
<td>AT CLOSE RANGE</td>
<td>Orion Pictures, Vestron 5170</td>
<td>Sean Connery, Christopher Walken</td>
<td>1986 R</td>
</tr>
<tr>
<td>BACK TO THE FUTURE II</td>
<td>Universal City Studios, MCA Dist. Corp. 80196</td>
<td>Michael J. Fox, Christopher Lloyd</td>
<td>1985 PG</td>
</tr>
<tr>
<td>LEGEND</td>
<td>Universal City Studios, MCA Dist. Corp. 80193</td>
<td>Tom Cruise, Tim Curry</td>
<td>1985 PG</td>
</tr>
<tr>
<td>VAMP</td>
<td>New World Pictures, New World 606150</td>
<td>Grace Jones, Robert Downey Jr.</td>
<td>1986 R</td>
</tr>
<tr>
<td>ECHO PARK</td>
<td>Paramount Pictures, Paramount Home Video 2391</td>
<td>Susan Dey, Tom Hulce</td>
<td>1985 R</td>
</tr>
<tr>
<td>SLEEPING BEAUTY</td>
<td>Walt Disney Home Video 476</td>
<td>Annette Funicello, Larry Blyden</td>
<td>1959 G</td>
</tr>
<tr>
<td>MURPHY'S LAW</td>
<td>Cannon Films Inc., Media Home Entertainment MB49</td>
<td>Charles Bronson, Gail Kobe</td>
<td>1985 PG</td>
</tr>
<tr>
<td>SWEET LIBERTY</td>
<td>Universal City Studios, MCA Dist. Corp. 80434</td>
<td>Alan Alda, Michael Caine</td>
<td>1986 PG</td>
</tr>
<tr>
<td>FIRE WITH FIRE</td>
<td>Paramount Pictures, Paramount Home Video 5812</td>
<td>Craig Sheffer, Virginia Madsen</td>
<td>1986 PG-13</td>
</tr>
<tr>
<td>DESERT BLOOM</td>
<td>RCA/Columbia Pictures Home Video 6-20685</td>
<td>Jon Voight, John Savage</td>
<td>1986 PG</td>
</tr>
<tr>
<td>HIGHLANDER</td>
<td>HBO/Cannon Video TVA3761</td>
<td>Christopher Lambert, Sean Connery</td>
<td>1986 R</td>
</tr>
<tr>
<td>VOICES ARE BLUE</td>
<td>RCA/Columbia Pictures Home Video 6-20660</td>
<td>Sissy Spacek, Kevin Kline</td>
<td>1985 PG-13</td>
</tr>
<tr>
<td>JUST BETWEEN FRIENDS</td>
<td>HBO/Cannon Video TVA3919</td>
<td>Mary Tyler Moore, Ted Danson</td>
<td>1985 PG-13</td>
</tr>
<tr>
<td>LUCAS</td>
<td>CBS-Fox Video 1495</td>
<td>Corey Haim, Ken Olsen</td>
<td>1986 PG-13</td>
</tr>
</tbody>
</table>

Young And Restless Dealer. Beth MacClard, Emmy Award-winning star of the CBS-TV soap opera "The Young And The Restless," entered the home video market with the opening of Private Eye Video in the Los Angeles suburb of Valencia. The actress and her business partner, recording engineer Christopher Benninger, hope the single-store enterprise will develop into a chain.

Suggested rental price of the Tri- al-Pack is $17.90, but a spokesman for BASP says that "aggressive retailers" may mark the item down to as low as $8.49.

Konica (201-568-3100) has launched a Buy Five, Get One Free promotion for its VHS T-120 standard-grade cassettes. The promotion will run through June 31. Consumers get the free cassette by mailing in their proof of purchase to Konica.

From CDN (516-625-0100) comes a second generation of blank 8mm videocassettes featuring a one-piece cassette mechanism and an improved five-layer tape. The cassette are made to be shock- and heat-resistant to stand up under repeated outdoor use. They will be ready for delivery in March and will be available in 30-, 60-, and 120-minute lengths. There are new package graphics too.

Record Shop chain takes video plunge ... see page 39
Orr Seeks Identity Beyond The Cars In Sci-Fi Solo Clip

NEW YORK The Cars' video clips have mostly been characterized by an emphasis on bold graphics and animation rather than concert footage.

While these types of videos can establish a strong group identity, they don't necessarily do much for the images of the individual band members.

That's why Benjamin Orr, the Boston-based band's bassist, and Elektra Records have gone the performance video route for his second solo clip, "Too Hot To Stop."

The label says it is banking on the futuristic, computer-lit clip to create a stronger visual presence for Orr and to help pull him from the shadow of the Cars.

In addition to director Jon Small, the creative team assembled for the video includes artistic director Jean Renard, who worked on Orr's debut "Stay The Night" production.

"Performance videos always look the same," says Renard. "There's a guy with a guitar and a guy with a camera. But Ren wanted this clip to have a specific look and be lit in a particular way—more elegant than rock 'n' roll but without losing its edge."

That particular look and lighting are the product of the 42 by 22-foot science-fiction-type backdrop created by designer Alain Vaes, who has created sets for the New York City Ballet, among other groups. The backdrop required complex computerized lighting to bring out its full depth of field.

The drop is set behind the musicians and features an expansive "window" into starry, moonlit space. Because the backdrop is translucent, light is admitted from the rear, giving the illusion of huge volume and dimension.

Looking at the drop, the moon and stars seem to shine on stone pillars and walls as well as the steps painted at the drop's bottom. These stairs merge with the real steps of the musicians' stage.

"Some stars are translucent, some are holes in the drop and are brighter to create more depth," says Orr. "The design points out that the blend of modern and ancient architectural elements in the stone foundation as well as the metal ventilation tubing within give the setting a futuristic planet feel."

The key to translating this feel to video, though, is the unique lighting. By using a Klieg computer system, lighting designer Tim Hunter was able to change the lighting and the video's atmosphere—106 times in four minutes.

"You couldn't do that by hand," says Hunter, who has used the system for theatrical work with Alvin Ailey and other dance companies. For "Too Hot To Stop," Hunter rigged 50 lights of assorted sizes and colors around the backdrop. Nearly half the computer's program controls the backdrop lighting, he says, with the other half lighting the band.

"We've tried hard to create a visual image different from other videos," Hunter says.

"When lit, the realism is amazing," says Renard. Still, the designer points out that there are "extraordinary problems" inherent in working with translucent backdrops of such size.

For example, Vaes' backdrop cost $5,000-$4,000 "just to execute and not counting the artistic fee commanded by such a big name." (Vaes' projects typically run between $750,000 and $1 million.)

According to Vaes, Orr borrowed a crystal scepter from a Salem, Mass., witch to give him energy. Orr says, "My only idea was to have Vaes design the video to do with outer space. That's what seems to capture attention the most these days, so I wanted to see if we could go out there for a while—or at least fool the camera into thinking we had."
### Programming

**Billboard February 7, 1987**

### Video Music

#### 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.

**Russ Taff**

I'm Not Alone
Medallion/MCA
Marc Pagle
Doug Grooms

**Kim Wilde**

You Keep Me Hangin' On
Another Step/MCA
Mike Farrell
Greg Manser

**Jody Watley**

Looking For A New Love
Jody Watley/MCA
Francis Hille/NOAH
Brian Grant

---

**Video Track**

(Continued from preceding page)

doubly played an invaluable role in breaking the Swedish rockers here in the U.S. It was directed by Nick Morris, who also created clips for Paul Young's "Some People" and Eddie Money's "I Wanna Go Back." The video supports the title track off Europe's second Epic album.

Aretha Franklin teamed up with George Michael to shoot a clip for "I Knew You Were Waiting," a duet off her latest Arista album, "Aretha." It was filmed in her hometown of Detroit and blends classic footage of such acts as Ike & Tina Turner and Sonny & Cher with performance footage of Franklin and Michael. Andy Morahan directed. Daniel Stewart and Luc Roeg produced for Vivid Productions.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Moleki, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

### Current Chart Hits

(Available by Subscription)

For programming use only

Inquire on station letterhead:

**Record Source International**

A Division of Billboard

1515 Broadway, New York, N.Y. 10036

---

*Denotes former Sneak Preview Video.

For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.
WARNER HOME VIDEO EXITS SOUTH AFRICA
by entering into an agreement in principle to divest its interest there to the Gallo Group. The Gallo Group is a subsidiary of the Premier Group Limited, a South African conglomerate chaired by Tony Bloom. The move follows an earlier corporate move by WCI to disinvest its holdings in South Africa.

SONY PLANS TO ADDRESS THE ROMANCE MARKET
with a rental-oriented line timed for Valentine's Day availability. The first two titles in the Passion & Romance Video Library are "Bouquet Of Barbed Wire" (Paramount) and "Second Chance." Each will consist of three cassettes, which will be packaged separately for triple rentals but will be sold as one package to dealers for the price of a single feature. And if dealers purchase one copy of both titles, they will get a free copy of "Loving," starring Geraldine Page and Lloyd Bridges, a $69.95-late tape.

BIG SCREEN VIDEO
says it has sold more than 250,000 units of Rodney Dangerfield's "Back To School." The company says that at least 20% of that figure was attributable to the company's massive ad campaign, which included a great deal of television advertising.

VIDEO MUSIC NOTES: Vestron Videodisc releases "Ultravox—The Collection," a 54-minute retrospective at $29.95, and "Spandau Ballet—Live Over Britain," a 51-minute compilation at $29.95.

Golf Title Spurs Sell-Through Success

BY JIM McCULLOUGH
LOS ANGELES Bob Mann claims that if he and Jane Fonda were to make a film together, "we would sell 2 million units the first month." Judging by his track record, he might be right.

While sports enthusiastic Mann may not get the publicity of the larger home video firms, he can arguably lay claim to the title of "father of sell-through video.

Four and half years ago, he brought out "Automatic Golf," a how-to-cassette that promised to increase a player's drive from 30 to 80 yards, on his independent Video Reel label.

To date, according to Mann, the program—which now lists for $14.95—has sold about 450,000 units and shows no signs of letting up.

Mann's company now employs 40 people, and he has his own in-house duplicating facility, which runs around the clock. Two titles, "Instant Karate" and "Isometric Stretch," were added last year. A general exercise tape for muscle tone should be available by May, 1986, while bowling, bicycling, and swimming tapes will be added by year's end.

Mann attributes his success to several factors, including the quality of the golf tape and a sell-through marketing initiative that allowed him to get a jump on the competition.

He says he is well-positioned for the mushrooming special-interest video market, which "will be far larger than any of the recent studies predict.

"The tape had a legitimate message and that's what it takes," he says. He notes that any number of critics, including golf experts, have attempted to question its validity, but that he maintains that "they all ended up praising its techniques. The word of mouth among golfers has also been phenomenal, he says.

"It's especially important to have the message," he says, "because of the inability to browse a tape the way you can a book." Mann says his biggest fear now is that inferior tapes from "fast-buck-oriented companies" will flood the market and discredit it.

Another plus at the outset, he says, is that the tape was perceived as a sporting goods product first and a video product second. It quickly gravitated to locations like K mart's sporting goods department, where it sold well.

The golf tape emerged from two original tapes that Mann put on the market at $69.95 each. During the 1983 Christmas season, Mann recalls, he lowered the price to $29.95, taking a cue from Paramount, which had reduced prices on certain feature films, while also following his own instincts about where the market was heading.

By the summer of 1984 the tape was at $24.95. Mann says he will

(Continued on next page)
soon reduce the price of "Automatic Golf!" to a suggested $12.95 list, which he calls the correct price point for the sell-through mass market. Huge chains can still discount it and have a margin, he claims: "That's where the mass market wants it."

The $10 price point is also the catalyst for reducing a majority of illegal duplication, he maintains, since "it doesn't make sense to copy it then."

'I think the real ballgame
is in the mass merchants'

Mann, who claims a number of larger companies have expressed an interest in acquiring his firm, says he will concentrate on a limited number of well-promoted releases. "We don't want to release a certain number of titles every month or every quarter." In the last few months, he says, the special-interest market has finally taken off. That market, he claims, lies in the huge discounters like J.C. Penney and K mart as well as the sporting goods chains. He adds that drugstores and convenience outlets, which number about 125,000, are also rapidly embracing low-price videos, as are supermarkets and bookstores.

Two kinds of made-for videos are also emerging, he says: a branded, advertised high-product value tape at $9.95 and a generic type at $6.99. As the price point comes down, Mann says, the need for distributors also lessens. "There isn't enough margin in the product for distributors," he says. Mann estimates that 80% of his distribution is direct. Video Reel also supplements its retail orientation with direct-response ads in business, sports, health, and lifestyle magazines.

"But the real ballgame," he says, "is in the mass merchants. The video chains can also do well with made-fors. The big mistake is being made by the independent video stores who insist upon being rental-oriented. The sell-through business will pass them right by."

Mann predicts that special-interest video will surpass theatrical video in volume by the end of 1988. By 1991, he figures to do $500 million with 20 titles. "We will sell three million units this year on just six titles," he says.

By the end of this year, Mann predicts, the entire special-interest video market could sell 100 million units, doing close to $1 billion at wholesale and $1.5 billion at retail. And, he adds, "The market will double each year for the next three years."

Open your eyes and see just how many subjects are covered in the new edition of the Consumer Information Catalog. It's free just for the asking and so are nearly half of the 200 federal publications described inside. Booklets on subjects like financial and career planning, eating right, exercising, and staying healthy; housing and child care, federal benefit programs. Just about anything you would need to know. Write today. We'll send you the latest edition of the Consumer Information Catalog, which is updated and published quarterly. It'll be a great help, you'll see. Just write:

The Consumer Information Center
Department TD
Pueblo, Colorado 81009

A public service of this publication and the Consumer Information Center of the U.S. General Services Administration.

The following text is too small to read.

The following text is too small to read.

The following text is too small to read.

The following text is too small to read.

The following text is too small to read.
S&S Increases Tape Output

**Special-Interest Product To Debut**

LOS ANGELES—Simon & Schuster Video plans to step up its made-for-video profile this year by releasing "The Palm-Aire Seven Day Plan To Change Your Life," in April at $29.95. The tape is its first original production.

The Florida-located Palm-Aire spa, which is presented by celebrities, is contributing to production, marketing, and distribution costs of the video, says Marc Jaffe, president of Simon & Schuster Video. The video will also be sold by the spa both on the premises and through its direct-mail catalog.

At the time of the video release, Prentice-Hall, Simon & Schuster's sister company, will release a $19.95 book of the same name. Additionally, a 32-page instructional booklet will accompany the video. Consumers will be able to purchase either the tape or the book separately or as a package. The tape is broken into four main segments covering diet, relaxation, beauty, and exercise suggestions. By focusing on one aspect per week, a viewer can interact with the tape for a period of 28 days.

Says Jaffe, "We're optimistic about this market, particularly in the wake of all the sell-through Christmas promotions. Retailers are not only learning about selling but about special-interest videos as well."

---

**SONY TO RELEASE VIETNAM**

(Continued from page 48)

general quotes from reviews on the back. And at the end of each cassette, we're tagging on a 'video bibliography'—a list of tapes—on the back, containing a section describing other outstanding Vietnam documentaries, to show the American people the wealth of material on Vietnam that is available on videocassette.

While O'Donnell admits that most of the other titles are from Sony, he says that CBS Video Library's "The Vietnam War With Walter Cronkite" 'it attempts to present both sides in juxtaposition.'

Cronkite's subscription series will also be mentioned. He adds that the bibliography will also note the availability of WOBG transcripts of each program as well as the companion book "Vietnam: A History" by journalist Stanley Karnow.

O'Donnell says that Sony will shortly launch a massive promotion behind "A Television History" and the related titles. He says that the campaign will cost $50,000 and will include extensive advertising in mass-circulation news and feature magazines, major newspapers, and periodicals directed at "military and history buffs." Veterans will be specifically targeted through their groups' mailing lists.

To generate and maintain publicity, Sony has taken the unusual step of hiring a public relations firm in-

---

**FOR WEEK ENDING FEBRUARY 7, 1987**

<table>
<thead>
<tr>
<th>WEEK ENDING</th>
<th>NO. 1</th>
<th>TITLE</th>
<th>COPYRIGHT OWNER, MANUFACTURER, CATALOG NUMBER</th>
<th>PRINCIPAL PERFORMERS</th>
<th>RATING</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 1 16</td>
<td>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</td>
<td>KVC/KRC Home Video Karl Lorin Home Video O70</td>
<td>JANE FONDA</td>
<td>30.00</td>
<td></td>
</tr>
<tr>
<td>2 6 66</td>
<td>JANE FONDA'S NEW WORKOUT</td>
<td>KVC/KRC Video</td>
<td>JANE FONDA</td>
<td>38.95</td>
<td></td>
</tr>
<tr>
<td>3 13</td>
<td>INDIANA JONES AND THE TEMPLE OF DOOM</td>
<td>Paramount Pictures Paramount Home Video 1643</td>
<td>Harrison Ford, Kate Capshaw</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>4 14</td>
<td>SLEEPING BEAUTY</td>
<td>Walt Disney Home Video</td>
<td>Animated</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>5 5</td>
<td>SECRETS OF THE TITANIC</td>
<td>National Geographic Video</td>
<td>Martin Sheen</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>6 7 133</td>
<td>STAR TREK II: THE WRATH OF KHAN</td>
<td>Paramount Pictures Paramount Home Video 1180</td>
<td>William Shatner, Leonard Nimoy</td>
<td>19.95</td>
<td></td>
</tr>
<tr>
<td>7 6 64</td>
<td>STAR TREK III: THE SEARCH FOR SPOCK</td>
<td>Paramount Pictures Paramount Home Video 1621</td>
<td>William Shatner, DeForest Kelley</td>
<td>19.95</td>
<td></td>
</tr>
<tr>
<td>8 10 80</td>
<td>THE SOUND OF MUSIC</td>
<td>CBS-Fox Video 1071</td>
<td>Julie Andrews, Christopher Plummer</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>9 28 3</td>
<td>CALLANETICS</td>
<td>Callan Productions, Corp. MCA Dist. Corp. 80429</td>
<td>Callan Pinckney</td>
<td>19.95</td>
<td></td>
</tr>
<tr>
<td>10 9 97</td>
<td>RAIDERS OF THE LOST ARK</td>
<td>Paramount Pictures Paramount Home Video 1376</td>
<td>Harrison Ford, Karen Allen</td>
<td>19.95</td>
<td></td>
</tr>
<tr>
<td>11 8 64</td>
<td>STAR TREK: THE MOTION PICTURE</td>
<td>Paramount Pictures Paramount Home Video 8858</td>
<td>William Shatner, Leonard Nimoy</td>
<td>19.95</td>
<td></td>
</tr>
<tr>
<td>12 14 8</td>
<td>PLAYBOY VIDEO CENTERFOLD #4</td>
<td>Karl Lorin Home Video 513</td>
<td>Luane Lee</td>
<td>19.95</td>
<td></td>
</tr>
<tr>
<td>13 11 29</td>
<td>WITNESS</td>
<td>Paramount Pictures Paramount Home Video 1736</td>
<td>Harrison Ford, Kelly McGillis</td>
<td>19.95</td>
<td></td>
</tr>
<tr>
<td>14 23 33</td>
<td>KATHY SMITH'S BODY BASICS</td>
<td>JCI Video Inc. JCI Video 811</td>
<td>Kathy Smith</td>
<td>19.95</td>
<td></td>
</tr>
<tr>
<td>15 18 76</td>
<td>PINOCCHIO</td>
<td>Walt Disney Home Video 239</td>
<td>Animated</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>16 16 92</td>
<td>GONE WITH THE WIND</td>
<td>MGM/UA Home Video 900284</td>
<td>Clark Gable, Vivien Leigh</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>17 17 62</td>
<td>HOWARD THE DUCK</td>
<td>Universal City Studios MCA Dist. Corp. 80511</td>
<td>Lea Thompson, Jeffrey Jones</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>18 12 64</td>
<td>BERYLL FERRIS COP</td>
<td>Paramount Pictures Paramount Home Video 1134</td>
<td>Eddie Murphy</td>
<td>19.95</td>
<td></td>
</tr>
<tr>
<td>19 31 114</td>
<td>JANE FONDA'S PRIME TIME WORKOUT</td>
<td>KVC/KRC Video Karl Lorin Home Video O58</td>
<td>JANE FONDA</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>20 21 56</td>
<td>CASABLANCA</td>
<td>CBS-Fox Video 4514</td>
<td>Humphrey Bogart, Ingrid Bergman</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>21 22 18</td>
<td>PLAYBOY VIDEO CENTERFOLD #3</td>
<td>Karl Lorin Home Video 509</td>
<td>Rebekka Armstrong</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>22 25 9</td>
<td>PLAYBOY VIDEO CALENDAR</td>
<td>Karl Lorin Home Video 510</td>
<td>Various Artists</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>23 27 62</td>
<td>KATHY SMITH'S ULTIMATE WORKOUT</td>
<td>JCI Video Inc. JCI Video 6100</td>
<td>Kathy Smith</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>24 17 17</td>
<td>ALICE IN WONDERLAND</td>
<td>Walt Disney Home Video 36</td>
<td>Animated</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>25 15 14</td>
<td>THE CAGE</td>
<td>Paramount Pictures Paramount Home Video 60400-01</td>
<td>Jeffery Hunter, Susan Oliver</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>26 19 10</td>
<td>COLOR ME BARBRA</td>
<td>Barwood Films Ltd. CBS-Fox Music Video 3518</td>
<td>Barbra Streisand</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>27 20 61</td>
<td>MARY POPPINS</td>
<td>Walt Disney Home Video 23</td>
<td>Julie Andrews, Dick Van Dyke</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>28 13 9</td>
<td>THE BEST OF DAN AYKROYD</td>
<td>Broadway Video Warner Home Video 35012</td>
<td>Dan Aykroyd</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>29 37 31</td>
<td>AUTOMATIC GOLF</td>
<td>Video Read VA39</td>
<td>Bob Mann</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>30 29 28</td>
<td>THE MUSIC MAN</td>
<td>Warner Bros. Inc. Warner Home Video 11473</td>
<td>Robert Preston, Shirley Jones</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>31 29 9</td>
<td>MY NAME IS BARBRA</td>
<td>Barwood Films Ltd. CBS-Fox Music Video 3519</td>
<td>Barbra Streisand</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>32 24 15</td>
<td>WHITE CHRISTMAS</td>
<td>Paramount Pictures Paramount Home Video 6104</td>
<td>Bing Crosby, Dinah Shore</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>33 35 5</td>
<td>1986 METS YEAR TO REMEMBER</td>
<td>New York Mets Sports Channel/Random Home Video</td>
<td>New York Mets</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>34 40 5</td>
<td>THE POLICE: EVERY BREATH YOU TAKE THE VIDEOS</td>
<td>A&amp;M Records Inc. A&amp;M Video 6 21022</td>
<td>The Police</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>35 26 14</td>
<td>MY FAIR LADY</td>
<td>CBS-Fox Video 7038</td>
<td>Rex Harrison, Audrey Hepburn</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>36 30 4</td>
<td>MAXIMUM OVERDRIVE</td>
<td>DEG Inc. Karl Lorin Home Video 395</td>
<td>Emilio Estefan</td>
<td>29.95</td>
<td></td>
</tr>
<tr>
<td>37 34 2</td>
<td>INVADERS FROM MARS</td>
<td>Cannon Films Inc. Media Home Entertainment M877</td>
<td>Karen Black, Ed Harris, Cameron Crowe</td>
<td>29.95</td>
<td></td>
</tr>
</tbody>
</table>

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

BY KEN JOY

A biweekly survey of technical developments in the hardware and software sides of the home video business.

IT’S HARD TO BELIEVE that the VCR is entering its second decade.

Sony first introduced consumer VCRs to the world in 1976 with its SL-7200 Betamax, and forever changing the entertainment industry. Given the flood of sales this past Christmas—and the technology that is just around the corner—home entertainment will surely change again in the second decade.

Since the VCR’s introduction in the U.S., enough units have been sold for one in every eight Americans to own one, and a growing number now own two. In the Soviet Union, VCRs have become the No. 1 consumer electronics black-market item, and in other countries, like England, videotapes are rented from vans and street corners.

Who would have guessed, even two short years ago, that you could find blockbuster movies on videotape next to the milk at 7-Eleven stores?

The VCR has changed us from being a people absorbed in the vast wasteland of broadcast television, with its plethora of late-night talk shows and movies on their 257th run, to being a people in charge of their entertainment destiny. Not only can we take charge of that vast wasteland (time-shifting), but we can use both the tube and the VCR as a self-help appliance to rid ourselves of a little cellulite (Jane Fonda and her many imitators), to educate ourselves in foreign matters (“The Joy Of French,” Vidmark), and to babysit our kids (“Old Time Rock & Roll,” Hanna Barbera’s HDTV/Worldvision).

We have become masters of the pause control and kings of the fast forward. Madison Avenue executives now wake nights in a cold sweat over the millions of Americans who are fast-forwarding through the commercials in the “Cagney & Lacey” show they taped on Monday, while watching it on Thursday and missing whatever else the network is broadcasting.

So heavily has the VCR penetrated our society that it is almost assumed you have one. It is now chic, when asked, “Did you see that show on television the other night,” to respond by saying, “Oh, I taped it, but I haven’t gotten ‘round to screening it yet.”

What does the next decade have in store for us?

Surely, miniaturization will continue to play a major role in the use of the VCR. Samsung’s introduction of a 4mm camcorder at least signals the introduction to a new technology that could replace some conventional pastimes, like reading.

Proponents of the tiny formats contend that video books and magazines will one day replace that antiquated medium known as “paper” (you know, that stuff that is squeezed behind two giant inky rollers), and major magazines will continue to thrive.

(Continued on page 51)
"A BRASH OUTRAGEOUS COMEDY."
—Michael Medved, SNEAK PREVIEWS

"SOUL MAN' IS VERY, VERY GOOD."
—Joel Siegel, ABC-TV

"A CHARMING, FUNNY COMEDY."
—Ira Hellman, PEOPLE MAGAZINE

"A CHEERFUL FRAT-HOUSE VERSION OF 'TOOTSIE'"
—Janet Maslin, THE NEW YORK TIMES

NEW WORLD PICTURES in Association with BALCOR FILM INVESTORS
Presents A STEVE TISCH Production A STEVE MINER Film SOUL MAN
Starring C. THOMAS HOWELL RAE DAWN CHONG ARYE GROSS
JAMES B. SIKKING LESLIE NIELSEN and JAMES EARL JONES
as Professor Banks Edited by DAVID FINFER Music Score by
TOM SCOTT Written by CAROL BLACK
Co-Producers CAROL BLACK and NEAL MARLENS
Produced by STEVE TISCH Directed by STEVE MINER
BOX OFFICE SMASH.

SOUlt MAN

www.americanradiohistory.com
Ladies and Gentlemen, Now For the First Time Ever, Available on Videocassette...

KENNETH FELD PRESENTS

THE 115th EDITION OF

RINGLING BARNUM & BAILEY CIRCUS

it's an American tradition that's thrilled generations of young and old alike. Now you can experience THE CIRCUS ON VIDEO, in this colossal collection of fantastic family fun!

A SPECIAL LIMITED EDITION

Now Available on Videocassette from Family Home Entertainment

New Age Tapes

Evoke Soothing Atmosphere

LOS ANGELES Believing that new age music/visual imagery vid-}

cocassettes are a fertile hybrid

in search of a market, Mood-

tapes has been formed here
to launch a series of such product.

The key to the market, accord-
ing to marketing head Nancy

Mills, is to develop alternative

marketing avenues as book-
stores, health food outlets, nature-

oriented stores, video vending

machines, mail-order catalogs, and
even hospitals.

The hospital market is being
tapped by using a national satellite

network that services patients' view-
ing needs.

The first tape in the series is
"Tranquility," which, according
to Mills, is proving to be viable pro-

gramming for convalescents.

In that tape, glowing sunrises,
clouds, and ocean waves are mar-

ried to a calming and rhythmic me-
lodic concerto.

Creator of Moodtapes is Ron
Roy of Ron Roy Productions. Up-

coming productions in the series
are "Energy" and "Passion." The
tapes have a suggested list price
of $39.95 each.

FAST FORWARD

(Continued from page 51)

begin issuing video "editions" to
their subscribers. In this case, the
future is here. A travel magazine in
New York is putting out monthly
video issues to be sold at news-
stands and in bookstores. A 30-min-
ute program is $4.95!

While record industry experts
predict the demise of the vinyl rec-
ord in the next 10-15 years (thanks
to the CD), video futurists see the
compact laser disk—disks you can
record on that are small enough to fit
in your wallet or send through

the mail—becoming the standard
for the majority of communications
and entertainment.

People will look back on chrome
videotape wondering how such an
inferior medium could have ever
spawned such a massive growth in-

dustry.

But then, mankind thought cave
walls were the most advanced art
medium for thousands of years.
March Rollout Set For FreeVees Plan
1,000 Stores To Offer New Advertising Scheme

BY JIM McCULLAUGH

LOS ANGELES Seattle-based Video Information Network (VIN) will roll out its FreeVees free rental advertiser video concept to more than 1,000 stores in March, according to the company’s president, Dan Haggart. Half the stores will be in Southern California, the rest in the mid-Atlantic region.

The company hopes to add a region a month thereafter and be in 10,000 stores by the end of the year, says Haggart.

The concept, he explains, is to offer consumers the opportunity to rent a manufacturer’s video advertising message for free when they pick up a movie. In turn, the advertisers pay VIN, while the dealer gets paid on a monthly basis by VIN. Dealers can also earn commissions from catalog-oriented shopping tapes.

Test marketing has been completed in 20 stores in five states, according to Haggart. To date, VIN has a total of 20 advertisers. No tape was specifically prepared for the test.

“This is a new medium,” says Haggart, “and advertisers have not made tapes for it. The tapes we have were used at conventions and other trade events. Because of that, some are not completely appealing to the average consumer. Eventually, however, manufacturers will fine-tune their approach and begin making tapes specifically designed for this purpose.”

Travel as well as health and beauty tapes proved most successful during the test—as did the 12- to 15-minute length. Other test videos included messages from automotive, home decorating, fashion, electronics, food and cooking, gardening, and publishing firms. Haggart predicts that home-catalog-type shopping tapes will become a major category.

The VIN president says he looks at the concept, created in 1985, as a “new advertising medium.” He figures about 30 million of the 40 million U.S. VCR households rent videos every week. Since consumers are under no obligation to take the advertiser videos, Haggart also reasons that they won’t find them “intrusive,” and that the videos should have more impact because of specific viewer interest.

The minimum advertiser participation charge is $22,500 to display in 500 stores in a single region for 90 days, plus an additional $6,750 to cover duplication, packaging, and distribution of three tapes per store to 500 stores. From the test, Haggart says the cost per viewing varied from a low of 88 cents to a high of $2.15.

Dealers are required to keep a log of which tapes go out. That information is passed along to advertisers, who can then gauge a monthly tally of consumer viewings.

Some advertisers, says Haggart, “may want to rotate their tape every 60 days into another region. Others might want to have it available in all the 20 regions we’ve divided the country into. We’re looking at a long sell cycle.” Primarily, he says, Fortune 500 companies are being sought.

As the concept grows and becomes a successful traffic builder, VIN will be offering radio spots, ad slicks, and other promotional tools to attract interest. Already provided is a freestanding, 7-foot-high point-of-purchase floor display that holds 20 tapes face out.

Video Trends is the distributor that will be doing the actual placing of tapes in stores. Haggart says the prime focus will be on video specialty stores, but adds that he considers such larger chains as Wherehouse, Erol’s, National Video, and Adventureland, to be viable candidates.

Former RCA Records executive and international marketing consultant David Heneberry is executive vice president of the company and manages East Coast operations.

Fox Hills Video Turns To Nontheatrical Sell-Through

BY MOIRA McCORMICK

CHICAGO Fox Hills Video, the 6-month-old sister company of Media Home Entertainment, is making use of a $15 million acquisition budget to develop its catalog of nontheatrical sell-through product. According to president Jack Bernstein, Fox Hills will be releasing its first three titles April 8 and expects to issue some 36 titles by December 1987.

Fox Hills has served as distributor of the $19.95 classic-film line Nostalgia Merchants since November, and Bernstein says that line will also be beefed up in the ensuing year.

Fox Hills’ April releases consist of three titles. “Bizarre Sports And Incredible Feats” is priced at $19.95. “How To Become The Love Of His Life” and “How To Read A Woman Like A Book,” also priced at $14.95 each. All three are original programs by Scanline Communications.

Bernstein says “Love Of His Life” and “Like A Book,” both 30-minute programs, are to be the focus of an “extensive marketing campaign” targeting male-female audiences aged 18-28 and involving trade and consumer advertising and television interviews.

“Book sales in the area of romance and relationships are in the millions,” says Bernstein. “There’s a large audience out there.” Both titles utilize dramatization, extensive graphics, and original music scores.

The other title, “Bizarre Sports And Incredible Feats,” is “a compilation of clips from dogs downhill skiing to elephants playing soccer to Eskimos running 100-yard dashes on their knuckles, with interesting narration and great musical tracking,” according to Bernstein. “It raises the age-old question ‘Why would anyone want to do that?’ It’s not for the sports enthusiast, in that sense.”

Fox Hills product will be available primarily through mass merchants, bookstores, and large video chains that carry sell-through, says Bernstein. He adds, “It’s not limited to one retail environment.”

Nor is the $15 million acquisition budget limited to one type of programming. Bernstein says, “We’re involved in getting whatever programming we want to acquire, from sports to lifestyles. We have 15-20 programs currently committed by different production companies, of which we’re working with three major and speaking to others.”

Bernstein says a portion of the acquisition budget will be utilized to secure the participation of “big names who will lend themselves to video—especially in sports. Some of the budget is also for promotion.

“Most of our thrust has been in acquisition. Starting from scratch, it takes awhile to build an inventory of contemporary product priced at $14.95-$24.95.”

As for Nostalgia Merchants, Bernstein says its existing 88 titles will be augmented by another 100, which are now in the can. “New titles won’t be just films,” he notes. “We’ll be releasing titles based around classic big band and current events as well.” Nostalgia Merchants films, he notes, are very rarely in the public domain. “And one of our criteria is that we won’t put a film unless we can’t transfer it from an original 35mm print. Other companies have ‘King Kong,’ for example, but ours is taken from a previously unused print.”

Bernstein says Fox Hills is planning a specialized marketing strategy to get its new line noticed in the plethora of sell-through product. In addition to “unique ads for targeted audiences,” he says, “We’re also doing market research with exit interviews at sell-through establishments, gathering information on what people want. We’re also thinking of putting focus groups together.”

Also included among plans for the company’s future is the distribution of titles that will be marketed via direct mail, television, and other channels.

EXERCISE & HEALTH VIDEO

FOR AD DETAILS CONTACT:
IN NEW YORK
RON WILLMAN, DIRECTOR OF SALES:
VIDEO/SOUND (212) 764-7350
IN LOS ANGELES
MICKEY GRENN (213) 859-5313

Be sure you advertise in Billboard’s Spotlight on Exercise and Health Video... in time for shaping up for summer business.

A BILLBOARD SPOTLIGHT

EXERCISE & HEALTH VIDEO

ISSUE DATE: MARCH 7
AD CLOSING: FEBRUARY 10

www.americanradiohistory.com
By Andrew Roblin

Nashville. In an industry lacking a single digital recording standard—and with no sign of one on the horizon—how do the reigniting formats, DASH and ProDigi, stack up in this city, one of the major U.S. recording centers?

Internationally, DASH leads the pack, with more than 300 Sony digital machines in place around the globe. New York is also clearly a DASH town, with 24 Sony digital multitracks in place. But ProDigi, based in the Mitsubishi 32-track format and adopted by that firm, along with Otari and AEG, has been making strong inroads in this city as well as Los Angeles, where the number of DASH and ProDigi multitracks is about equal despite Sony’s initial jump on the market.

Nashville studios and equipment rental houses boast 13 Mitsubishi 32-tracks, as opposed to only eight in New York. There are just three Sony 24-track digital decks here. Many Nashville studio owners say they like Sony’s 24-track format because of its greater versatility.

“The Sony is 24-track, and I feel the basic format of upgrading will be in the form of additional tracks,” says Mike Ponto, co-owner and general manager of Nashville’s newest Mitsubishi-equipped rental studio, Sixteenth Avenue Sound. “People were already having to lock up two 24-track analog machines to get more tracks.”

The Artic also houses what Live Oak says is the Bay area’s only Publix Information Machine 90 digital signal processor. Unlike many preproduction suites, the Artic is capable of handling fairly substantial sessions without the extraneous of Mitsubishi machines here—were responsible for his decision.

Ken Cribles, staff engineer at ESPN, says that’s the point. “The Mitsubishi has become a standard around this town,” he says. “Most other rooms have it.”

Still, despite Mitsubishi’s early lead here, the Sony PCM-32A, with its share of Nashville advocates, is the only Sony digital recording machine to make debut in what Sony engineer Gary Paczosa, who contends that the Sony machine is actually more versatile than the Mitsubishi.

“Most of people ask why we have two 24-track machines, when everybody else in town has one 32-track,” he says. “Two machines give you the flexibility to lay down and make slaves. They also give you unlimited editing capability. You can cross-fade two tracks, so it’s very insubstantial.”

In addition, says Paczosa, the two machines can be “locked up in two minutes.”

But it seems to be fighting an uphill battle in Nashville. “Historically, this has been a one-machine-studio town,” says Graeme Goo- hall, Sony’s regional sales manager.

“With the exception of Norbert Putnam, no one really got into locking up dual track machines in.”

The concept of “one machine per studio,” is not a factor in New York or Los Angeles. Gus Skinas, Sony’s product manager for digital audio, says his firm has 24 multitracks in New York and 27 in Los Angeles. While Mitsubishi has just eight machines in New York, it has placed an impressive 28 32-track recorders on the West Coast.

The concept of one machine per studio, is not a factor in New York or Los Angeles. Gus Skinas, Sony’s product manager for digital audio, says his firm has 24 multitracks in New York and 27 in Los Angeles. While Mitsubishi has just eight machines in New York, it has placed an impressive 28 32-track recorders on the West Coast.

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

Station Avigation: Talk about diversification of studio business! Power Station co-owner Tony Boniget and his partner, the Attic’s chief engineer, recently helped out in a scientific study on noise level in the cabin of the record-breaking aircraft. Because Boniget and Evans are both licensed pilots and experts in the field of aircraft noise control, the pair served as consultants to the Voyager project engineers to ensure that the aircraft’s pilots were safeguarded against hearing damage.

The Attic also houses what Live Oak says is the Bay area’s only Publix Information Machine 90 digital signal processor. Unlike many preproduction suites, the Attic is capable of handling fairly substantial sessions without the extraneous of Mitsubishi machines here—were responsible for his decision.

Ken Cribles, staff engineer at ESPN, says that’s the point. “The Mitsubishi has become a standard around this town,” he says. “Most other rooms have it.”

Still, despite Mitsubishi’s early lead here, the Sony PCM-32A, with its share of Nashville advocates, is the only Sony digital recording machine to make debut in what Sony engineer Gary Paczosa, who contends that the Sony machine is actually more versatile than the Mitsubishi.

“Most of people ask why we have two 24-track machines, when everybody else in town has one 32-track,” he says. “Two machines give you the flexibility to lay down and make slaves. They also give you unlimited editing capability. You can cross-fade two tracks, so it’s very insubstantial.”

In addition, says Paczosa, the two machines can be “locked up in two minutes.”

But it seems to be fighting an uphill battle in Nashville. “Historically, this has been a one-machine-studio town,” says Graeme Goo- hall, Sony’s regional sales manager.

“With the exception of Norbert Putnam, no one really got into locking up dual track machines in.”

The concept of one machine per studio, is not a factor in New York or Los Angeles. Gus Skinas, Sony’s product manager for digital audio, says his firm has 24 multitracks in New York and 27 in Los Angeles. While Mitsubishi has just eight machines in New York, it has placed an impressive 28 32-track recorders on the West Coast.

The concept of one machine per studio, is not a factor in New York or Los Angeles. Gus Skinas, Sony’s product manager for digital audio, says his firm has 24 multitracks in New York and 27 in Los Angeles. While Mitsubishi has just eight machines in New York, it has placed an impressive 28 32-track recorders on the West Coast.
installed its second Dubner Texta advanced character generator and graphics system in postproduction Suite No. 2. VP&T claims the addition of the system now gives the facility the most advanced on-line editing capabilities of any video post house in the Southwest. The Dubner Texta is unique in that it offers a practically unlimited selection of fonts and print selection, with custom fonts easily manipulated within the system. Simple animation sequences may also be created directly in the VP&T post suites, and more sophisticated animation routines already created on the facility’s Dubner CBG-2LX 3-D graphics system may be played back in the suites directly from digital disks.

**Quality Dupes:** Versadyne International of Campbell, Calif., says it has developed a new cassette-duplication system that makes use of new and existing technologies to significantly improve cassette quality. The system includes Versadyne’s proprietary HFE ultrasonic biasing technology (an equivalent to Dolby HX Pro, according to the firm) as well as Versadyne’s L3X level expanding circuitry. The two technologies have been incorporated into Versadyne’s 1500 Series. The firm claims that high-frequency overload problems are eliminated, and the resulting recordings have “extended headroom, reduced distortion, and are cleaner in every respect.”

**Clearer MIDI:** Clarity of Garrison, N.Y., has released its XLV effects automation MIDI interface. This clever unit allows full control of all Lexicon 224XL and 480L digital reverb parameters from any MIDI source. The XLV also performs eight channels of MIDI-to-control voltage conversion. Contact the company at 914-424-4071.

**Audio Track**
(Continued from preceding page)

White Boy) Crew were in at city’s Syntex Studios working on their second single, “Rock You,” on Dimex Records. Instrumental tracks were done by Bentmaster Jay and L.T. Rock, members of Beatown funk/fusion act the B-Street Band. A takeoff on Queen’s “Don’t Stop ’til You Get Enough,” the song was produced by John V. Johnson. Co-production credits go to Larry Thomas. John Tortorella was at the knobs.

Urban Blight was in Jersey City, N.J.’s Quantum Sound Studios producing its next release, a five-song EP titled "From the East Side To The West Side." Butch Jones was at the board, with Craig Johnson’s assistance. Also there, Earl "The Pearl" Monroe was in to work on releases for BBQ and Virgi Williams. Both artists are signed to Monroe’s new Elektra/Pretty Pearl label. Jones and Johnson teamed up again for this project.

Columbia artist Linda Imperial was in Richmond, Va.’s Starlight Studios working on a 12-inch single, which Don Miley produced. Maureen Droney engineered.

**Sound Investment**
(Continued from preceding page)

Moonlighting. Steven Paul Perry, in foreground, the first pop artist signed to PM Records, a division of Total Experience, was joined recently in the label’s studio by Yarbough & Peoples. The pair came by to listen to the mix of Perry’s debut single, “Jinder The Latin Moon.”

**Audio/Video**

Including
Audio Cassette
Video Cassette
CD’s Duplication
Plus
Bulk Brand Update
And
Up-grading Packaging
& Tape Quality

**BONUS DISTRIBUTION**
at ITA March 11-14, Hilton Head, SC

**CALL TODAY TO RESERVE YOUR AD SPACE!**

In New York:
Ron Willman, Sales Director: Video/Sound, (212) 764-7350

In Los Angeles:
Christine Matuchek, (213) 359-5344

In Tokyo:
Hugh Nishikawa, (81) 3-498-4641
SERVICES/SUPPLIES/ EQUIPMENT

EQUIPMENT

POSTERS ZAP ENTERPRISES
125-31 Rl.
Los Angeles, Calif. 90006
(213) 732-3781
DEALERS ONLY
ROCK POSTERS

NOVELTIES/ MERCENDISE

GUMBY MEETS GODZILLA
6 FOOT INFLATABLE FIGURES
$50.00 & up. 12 to 15 pips. Smaller inflatable figures vary.
$20.00 & up. 3 to 6 pips. Smaller inflatable figures vary.
(415) 544-0241
(213) 667-0771

ANNOUNCER PRODUCTION MAN
Want to come to sunny south Florida... then join the TSI winning team. Send demo tape and resume to:
5900 Dewey St.
Hollywood FL 33021
A great voice or multiple voices will help you gain the position paying up to $30,000 per year plus company benefits and paid 5 day 40hr. week. Send attn. Mr. T.

MUSIC BUSINESS/VIDEO CAREERS!

TOOL FREE CLASSIFIED ADS HOT LINE!

CALL NOW TO PLACE YOUR AD!

BE THE FIRST STATION WITH THE LATEST HITS

RECORD PRESSING

Quality Pressings Using Virgin Vinyl
LP's and Disco Jackets & Labels
Color Separations
Mastering/Plating/Stampers
Free stampers after 1st 1,000
Fast Turn-Around Time
Ship anywhere in USA & Canada

TALENT

BERT STRATTON
NEW CROSSOVER COUNTRY ARTIST
to debut album in Feb., produced by Jack Gable @ Jim Pierce. Lookin' to perform outside the upstate N.Y. area, Club, agent, manager, interested. Contact:
East One Productions
P.O. Box 20662
Berlin, Md. 20814
(301) 493-6440

MALE HARD ROCK/METAL LEAD VOCALIST WANTED
To front major international touring and recording band. Send 3 cassette tapes and $10 with resume.
Rockefeller Center Station
P.O. Box 511
New York, New York 10115

HELP WANTED

COMEDY MATERIAL

COMEDY WRITER ONE-LINER specialist. P.O. Box 3516, Hollywood CA 90028.

LISTEN TO THE MUSIC
N.Y. based sales territory with significant growth potential. A minimum of four years ad sales experience required. 25% travel. Send resume with cover letter:
GENE SMITH, Billboard, 1515 Broadway, New York, NY 10036
(Please—No Phone Calls)

ANNOUNCER PRODUCTION MAN
Want to come to sunny south Florida... then join the TSI winning team. Send demo tape and resume to:
5900 Dewey St.
Hollywood FL 33021
A great voice or multiple voices will help you gain the position paying up to $30,000 per year plus company benefits and paid 5 day 40hr. week. Send attn. Mr. T.

LISTEN AGAIN
Junior sales position in Los Angeles. At least one year ad sales experience required. Some travel. Send resume with cover letter to:
GENE SMITH, Billboard, 1515 Broadway, New York, NY 10036
(Please—No Phone Calls)

MUSIC BUSINESS/VIDEO CAREERS!

BUSINESS OPPORTUNITIES

INCREASE YOUR INCOME FLOW
Become a cassette tape distributor. Also a special for established business. An exceptional opportunity package. Write: Macdaddy Records 2076 E. Marlin Pk Chap Hill, NY 10003

COMEDY MATERIAL

COMEDY WRITER ONE-LINER specialist. P.O. Box 3516, Hollywood CA 90028.

HELP WANTED

STUDIO MANAGER/SALES REP
For established N.Y.C. recording studio to undergo major expansion into new markets. Need to be energetic, enthusiastic and personable. Experience necessary. Salary negotiable.
Call Joel (212) 362-7840

ADULT CONTEMPORARY SINGLES

CHART RESEARCH PACKAGES

The definitive lists of the top hits by year, through the entire history of the Adult Contemporary Singles charts.
Based on the authoritative statistical research of the music industry’s foremost trade publication.

THREE TITLES AVAILABLE:

Number One Adult Contemporary Singles, 1961 through 1985. Lists Billboard issue date, title, artist and label of the number one record of each week. $30.00
Top Ten Adult Contemporary Singles, 1961 through 1985. Lists artist and title of every record which reached number 10 or higher on Billboard’s Adult Contemporary Singles chart. Listed alphabetically within each year, 11 records are indicated. $30.00
Top Adult Contemporary Singles Of The Year, 1966 through 1985. The annual listings of the top hits of the year in rank order, as published in Billboard’s year-end special issues. Includes title, artist and label for each entry. $30.00.

Individual yearly lists may also be purchased separately; see coupon below. $5.00 per list.

Billboard Chart Research
Attn: Jim Canosa
1515 Broadway
New York, NY 10036
Please send me the following Billboard Chart Research Packages:
G-1 Number One Adult Contemporary Singles @ $30.00
G-2 Top Ten Adult Contemporary Singles @ $30.00
G-3 Top Adult Contemporary Singles Of The Year @ $30.00

Individual yearly lists from—(please list book code number) for—please list year(s) desired.

Check or money order is enclosed in the amount of: $ 

 Görtes: (CD or billing)

Name:

Company:

Address:

City State Zip

Overseas air mail rates available upon request.

All sales are final.

www.americanradiohistory.com
The third annual Blue Note Latin Jazz Festival, at New York's Blue Note nightclub, ought to be interpreted as a 135th invitation to Afro personnel from all musical genres to experience a unique art form threatened with extinction. Of all the Latin styles, it's perhaps the most demanding, because the percussive dancing flavor—anchor to the Latin roots—cannot get in the way of jazz improvisations, nor can the improvisations get in the way of the rhythm. To add trouble to complexity, soloists and orchestras must play as a coordinated ensemble.

The most glorious jazz names have learned from it—Charles Parker, John Coltrane, Dizzy Gillespie, Stan Getz, et al. Latin jazz practitioners have also been the core of Latin music's development in the U.S.—from Machito & the Afro-Cubans, musically master-minded by Mario Bauzá, to the big-band and Latin-jazz piquete of Tito Puente, the remaining link to the glory days of yesteryear, who played with the Afro-Cubans at the tender age of 17. (Coincidentally, Bauzá and Puente are contemporaries for this year's Grammy in the Latin category.)

Perhaps the least part of the story lies with the Blue Note itself, a Greenwich Village establishment sufficiently preoccupied with the survival of jazz for the past few years to notice Latin musicians' consistent following. Three years ago, spurred by the lack of attention exhibited by better-known enterprises, the Blue Note held its first Latin Jazz Week. This year's lineup reflects the club's intention to perpetuate this cultural segment with the infusion of new blood. Master Cuban conguero Mongo Santamaría and his group open the festivities Tuesday-Sunday (3-8p) with the group of young Dominican keyboardist Michel Camilo, a 1986 Cassandra winner. WBGO Newark's Chico Mendoza, a roly-poly bundle of raw enthusiasm and joy, brings his big band for a one-night-only engagement. Star jazz saxophonist Paquito D'Rivera's Havana/New York group will exchange ending chords Feb. 19-15 with the internationally known Ray Barreto and his band.

A New York jazz nightclub supports a struggling genre

The poignant part of the story reads like this: You won't find the name of a ballad-oriented, multinational company associated with the artists performing at this festival. It almost hurts to think that if it weren't for outposts like Concorde Picante and Buddah—good labels, although they lack the operational facilities that multinationals have—legends like Puente and Santamaría would not be recorded. It hurts for real to listen to the rumor that Machito & the Afro-Cubans, currently co-led by the late singer's son Mario Grillo and trumpeter Alfredo "Chocolate" Armenteros, are setting permanent residence in Spain to take advantage of the better economic climate that exists for music in Europe. If the industry is really interested in the recovery of the fabulab—One that is educated, ed, wise, and aware enough not to buy an import or a pirated product—it should also invest in the growth of musical forms with recognized followings.

Valentine's Day promotion time for Spanish radio stations around the country. "Slave for one day" is the theme chosen for a promotion by KGBT-AM Brownsville, Texas. The station will send a DJ to the winning couple's home, where the DJ will perform chores from 9 a.m.-5 p.m. on Feb. 14. The DJ will also bring along a $1,000 check.

Valentine’s Day inspires some unusual promotions

In Los Angeles, KALI-AM is organizing a daytime barbecue, where a lucky couple will be honored. The celebration will continue at a party at the Hollywood Palladium, with performances by guest artists. Los Joso is scheduled to make an appearance. Also invited is DJ Suga Torres. Each woman at the party will receive a bouquet.

On Feb. 14 in Miami, WQBA-FM "Super Q" is sponsoring a dance concert with El Gran Combo and anachronistic concert next day with Mexican singer Emilio. The events will be held at the James L. Knight Convention Center. According to Maria Cristina Ruiz, WQBA's program director, the station pioneered compact disc broadcasting in Spanish Dec. 31 with the tune "Hasta Que Te Conozco," sung by Arizola's Juan Gabriel. The plan is to gradually increase the number of CDs played on the air—not only those by Latin singers but also those by U.S. recording artists. The station has a bilingual top 40 format.

Jose Luis Martinez is the new program director at KIWW-FM Harlingen, Texas. Martinez replaces Mike Cantu at the Tex Mex, tropical, and pop-formatted station. No substantial changes in programming are foreseen by Martinez, whose assistant is now the recording cupboard manager. One of Martinez's goals is to increase the music's generally known audience to 4,000-5,000 a day. The station plays a mixture of pop, salsa, and merengue.

"Billboard Latin hits countdown," a syndicated program based on the Hot Latin 50 weekly chart, debuted on 30 stations around the country on Jan. 31. The two-hour weekly broadcast, hosted by "El Jefe," will feature the first 20 songs in each week's chart. The format of the show includes interviews with at least one of the featured singers as well as promotional contests. Barry Richards, executive producer for Spanish International Marketing, the firm producing the program, says the goal is to enlist 50 stations to carry the weekly countdown in the U.S. and Puerto Rico. In New York and Miami, the program will be hosted by WJIT New York program director Silvio Iglesias.
Looking ahead: RCA Records may be placing much current stress on refurbishing major catalog items for compact disk, but it is also bendig its resources toward new recording projects in line with Michael Emmerson's rebuilding mandate.

It's just six months since Emmerson came to the label as Red Seal president, but a pattern is already beginning to emerge. It will not only involve expanded commitments to solo artists. An ambitious orchestral program has also been mapped, the results of which will begin to become apparent later this year and early in 1988.

With his new Red Seal management team now in place and the Berliozian corporate transfer of power in its final administrative stages, Emmerson can look ahead and focus on new recording projects.

As for orchestral plans, a cycle of the Beethoven symphonies with Andre Previn and the Royal Philharmonic is due to begin in June, and an "agreement in principal" has been reached with the conductor to tackle the complete orchestral works of Copland with the Los Angeles Philharmonic.

“We have also reconfirmed our commitment" to Leonard Slatkin and the St. Louis Symphony, says the Red Seal to H. With them, expect that some Tchaikovsky ballets will be recorded and, perhaps, the Shostakovich Symphony No. 10.

Lots more orchestral work will be undertaken overseas.

Starting in May, a Sibelius cycle will be launched with the Finnish Radio Orchestra under its regular conductor, Jukka-Pekka Saraste. And beginning in July, a Nielsen cycle will get underway with the Royal Danish Symphony and Paavo Berglund. But before that, Berglund and the orchestra will tape a Mozart album for RCA.

And that's not all. Later in the year, probably November, the Berlin Symphony under its principal conductor Claus Peter Flor will undertake a recorded traversal of the Martinu symphonies.

On the solo instrumental side, Emmerson has signed an exclusive recording agreement with the young violinist Joseph Anton Swenson, who has won sponsorship and career awards from the Leventritt and Avery Fisher Foundations. This is a long-term contract, with repertoire plans still to be set. However, the Shostakovich A Minor Concerto is said to be a likely early candidate.

Meanwhile, Emmerson’s first signing, Tchaikovsky Competition gold medalist Barry Douglas, has his second album at the starting block—a Mussorgsky and Liszt program, with future projects slated to include the Liszt Piano Concerto with an orchestra still to be chosen, and the Brahms F minor Piano Quintet in a collaboration with the Tokyo String Quartet.

As for Erato Records, distributed nearly worldwide by RCA, Emmerson sets special store on material the French label has in the works with Mstislav Rostropovich. In the course of an 18-album commitment, Rostropovich is expected to rescore all the major works for cello as well as appearing in other repertoire as conductor.

Red Seal chief schedules new recording projects

Barry Douglas
Looking ahead: RCA Records may be placing much current stress on refurbishing major catalog items for compact disk, but it is also bendig its resources toward new recording projects in line with Michael Emmerson's rebuilding mandate.

It's just six months since Emmerson came to the label as Red Seal president, but a pattern is already beginning to emerge. It will not only involve expanded commitments to solo artists. An ambitious orchestral program has also been mapped, the results of which will begin to become apparent later this year and early in 1988.

With his new Red Seal management team now in place and the Berliozian corporate transfer of power in its final administrative stages, Emmerson can look ahead and focus on new recording projects.

As for orchestral plans, a cycle of the Beethoven symphonies with Andre Previn and the Royal Philharmonic is due to begin in June, and an "agreement in principal" has been reached with the conductor to tackle the complete orchestral works of Copland with the Los Angeles Philharmonic.

“We have also reconfirmed our commitment" to Leonard Slatkin and the St. Louis Symphony, says the Red Seal to H. With them, expect that some Tchaikovsky ballets will be recorded and, perhaps, the Shostakovich Symphony No. 10.

Lots more orchestral work will be undertaken overseas.

Starting in May, a Sibelius cycle will be launched with the Finnish Radio Orchestra under its regular conductor, Jukka-Pekka Saraste. And beginning in July, a Nielsen cycle will get underway with the Royal Danish Symphony and Paavo Berglund. But before that, Berglund and the orchestra will tape a Mozart album for RCA.

And that's not all. Later in the year, probably November, the Berlin Symphony under its principal conductor Claus Peter Flor will undertake a recorded traversal of the Martinu symphonies.

On the solo instrumental side, Emmerson has signed an exclusive recording agreement with the young violinist Joseph Anton Swenson, who has won sponsorship and career awards from the Leventritt and Avery Fisher Foundations. This is a long-term contract, with repertoire plans still to be set. However, the Shostakovich A Minor Concerto is said to be a likely early candidate.

Meanwhile, Emmerson’s first signing, Tchaikovsky Competition gold medalist Barry Douglas, has his second album at the starting block—a Mussorgsky and Liszt program, with future projects slated to include the Liszt Piano Concerto with an orchestra still to be chosen, and the Brahms F minor Piano Quintet in a collaboration with the Tokyo String Quartet.

As for Erato Records, distributed nearly worldwide by RCA, Emmerson sets special store on material the French label has in the works with Mstislav Rostropovich. In the course of an 18-album commitment, Rostropovich is expected to rescore all the major works for cello as well as appearing in other repertoire as conductor.

Red Seal chief schedules new recording projects

Barry Douglas

Hard-core finds a home at new label, Body Rock

Tommy Boy has formed Body Rock, a new label devoted to developing and promoting hard-core street product. Initial releases are 12-inches by former Soul Sonic Force member M.C. King Tre (“Take A Pause”), Smitty D & Rock Squad (“Kic Kic”), M.C. G.L.O.B.E. (“Get Ridiculous”), and S82 (“It’s Time”).

The logo currently has two projects in the studio.

We’re garnering a lot of college airplay and some commercial,” says Rodd Houston, head of promotion for the label. “Body Rock was designed as a way to focus on one particular style of music. We want it to be synonymous with the hip-hop sound.

According to Houston, they are showing strength in the New York, Philadelphia, Los Angeles, and Miami markets.

Other activity: Tommy Boy includes a debut album by New York rappers Stetsasonic, titled “On Fire.” According to label chief Monica Lynch, the record’s already off to a healthy start, and a single is expected to be shipped this week.

Also one to watch for, says Lynch, is “Lean On Me,” the follow-up to Club Nouveau’s current #1 hit, “Situation #9.” It’s a remake of the memorable Bill Withers tune, released in 1972.

Extracurricular activities: Comstock Records president Frank Faro has written “How To Open Doors In The Music Industry . . . The Independent Way,” a short, easy-to-understand book that offers helpful hints to new artists and songwriters who are seeking that elusive hit record. Based on Faro’s own experiences, it attempts to dispel some of the common myths in the business and gives insight into a few of its unwritten rules. Subjects include shopping for the right label, the importance of record promotion, and how to be successful in the international marketplace. The book also contains a special chapter on producers, written by studio veteran Patty Parker.

The cost is $10. For more information, contact Starfield Press, P.O. Box 3837, Shawnee Mission, Kan.

Seeds & Sprouts: Veteran bluesman Albert Collins is slated to appear on “Late Night With David Letterman” Feb. 12 for an all-out jam with Paul Shaffer and the boys. He will be playing cuts from his latest release, “Cold Snap,” on Alligator. . . . As some of you may have witnessed, one of the highlights of the recent “American Music Awards” TV show was a performance by Profile’s Run-D.M.C. The rap trio was up for awards in several categories . . . The latest label to spring up in the New York area is SoulWinds, with “Manhattan Carnival,” a jazz/fusion album by saxophonist Joe Lovano. The first can be reached at P.O. Box 20771, Cathedral Finance Station, New York, N.Y. 10025; 212-612-7000 . . . Fever Records is capturing radio’s heart with “Show Me,” a new 12-inch by the Cover Girls. The act is being packaged as an updated version of the Supremes . . . Ontario-based Somersault Records has entered the U.S. market with 12-inches by pop-rock act Vis-A-Vis and dance artist Rita Johns, definitely worth checking out.
German dealers who order singles, including 12-inches, before they get into the charts will find it pays off. Releases in this category are now available for about $2.50 on a small disk and $3.50 for the 12-inch version.

"What we do is rewarding the dealers for their creativity when it comes to helping us sell new artists."

And traders prepared to gamble on opening up new specialist retail shops in today's record/tape climate are being offered special discounts and longer periods of payment. They also get a total returns quota of 15% so they can avoid running into the problems created by the stock misjudgements so many newcomers go through.

On the classical side, PolyGram International grants Yemen a bonus of up to 6%. Dealers now are paying $10 for a classical LP.

Says Oehms: "There have been too many people talking about the imminent death of the specialist rec ord trade in Germany. We want to give that trade an injection of vita mins so it can again become the strong partner it has been in the past decades."

"And, anyway, we have to do whatever we can to help Germany defend its position as the second biggest soundcarrier market in the Western world.'"

PepsiCo To Sponsor U.K.'s 'American Countdown'

CANNES PepsiCo's northern Eu rope operation is expected to an nounce a major U.K. sponsor ship deal for Piccadily Productions' weekly "American Countdown" show, which is hosted by DJ Paul Gambaccini.

The soft-drinks giant will underwrite the costs of producing and distributing the two-hour show every week, with options for renewal. No figure has been set on the value of the deal, but it is likely to be worth in the region of $1 million a year.

Currently, Piccadily Productions funds the program, which went on air in January. In May, the channel is now due to be shown on British Sky Broadcasting, with the show also being repeated on the night

MIDEM REPORT

In addition to its own series, Piccadily is also looking for additional programming. Currently, the company is looking at developing British versions of American shows, with the possibility of exporting them to the U.S. for syndication.

Japan VCR Outlook Bleak

TOKYO Japanese VCR exports were up only 8.7% in volume last year, to a total of 27.70 million units, and value was down 21.1% to $8.33 million, according to statistics prepared by the government's finance ministry.

And, in view of the stockpile expansion noted in the U.S., the main market for Japanese video hardware, the industry here believes 1987 offers only bleak prospects for improvement.

The statistics also show that VCR exports during the month of December came to 1.93 million units, down 6.7% from the same month in 1986, with value down 25.3% to $548.45 million. December was the second straight month in which monthly exports were down from the previous year.
<table>
<thead>
<tr>
<th>CANADA</th>
<th>HOT 100 SINGLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>EVERYBODY HAS SOMETHING TO SAY</td>
</tr>
<tr>
<td>2</td>
<td>THE LADY IN RED</td>
</tr>
<tr>
<td>3</td>
<td>THE FOURTH OF JULY</td>
</tr>
<tr>
<td>4</td>
<td>THE WAY IT IS</td>
</tr>
<tr>
<td>5</td>
<td>THE WAY IT IS</td>
</tr>
<tr>
<td>6</td>
<td>THE WAY IT IS</td>
</tr>
<tr>
<td>7</td>
<td>THE WAY IT IS</td>
</tr>
<tr>
<td>8</td>
<td>THE WAY IT IS</td>
</tr>
<tr>
<td>9</td>
<td>THE WAY IT IS</td>
</tr>
<tr>
<td>10</td>
<td>THE WAY IT IS</td>
</tr>
</tbody>
</table>

**NEW** SINGLES:

1. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
2. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
3. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
4. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
5. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
6. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
7. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
8. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
9. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
10. "The Way It Is" - Bruce Hornsby & the Range (Capitol)

**NEW ALBUMS**

1. PAUL SIMON & GRACELAND - WANDERER (A&M)
2. BON JOVI - SLIPPERY WHEN WET (REPRISE)
3. MADONNA - TRUE BLUE (SIRE)
4. HEULLE RICHES - DANCING ON THE CEILING (POLYDOR)
5. THE RAIN ORANGE - JONES (POLYGRAM)
7. NEW YORK ORCHESTRA - THE WAY IT IS (MCA)
8. ENZO FADDEI & THE EUGENIES - SURRENDER SWING OUT SISTER (A&M)
9. THE RAIN ORANGE JONES - JONES (POLYGRAM)
10. MADONNA - TRUE BLUE (SIRE)

**NEW** SINGLES:

1. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
2. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
3. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
4. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
5. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
6. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
7. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
8. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
9. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
10. "The Way It Is" - Bruce Hornsby & the Range (Capitol)

**NEW** ALBUMS:

1. PAUL SIMON & GRACELAND - WANDERER (A&M)
2. BON JOVI - SLIPPERY WHEN WET (REPRISE)
3. MADONNA - TRUE BLUE (SIRE)
4. HEULLE RICHES - DANCING ON THE CEILING (POLYDOR)
5. THE RAIN ORANGE - JONES (POLYGRAM)
7. NEW YORK ORCHESTRA - THE WAY IT IS (MCA)
8. ENZO FADDEI & THE EUGENIES - SURRENDER SWING OUT SISTER (A&M)
9. THE RAIN ORANGE JONES - JONES (POLYGRAM)
10. MADONNA - TRUE BLUE (SIRE)

**NEW** SINGLES:

1. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
2. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
3. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
4. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
5. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
6. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
7. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
8. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
9. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
10. "The Way It Is" - Bruce Hornsby & the Range (Capitol)

**NEW** ALBUMS:

1. PAUL SIMON & GRACELAND - WANDERER (A&M)
2. BON JOVI - SLIPPERY WHEN WET (REPRISE)
3. MADONNA - TRUE BLUE (SIRE)
4. HEULLE RICHES - DANCING ON THE CEILING (POLYDOR)
5. THE RAIN ORANGE - JONES (POLYGRAM)
7. NEW YORK ORCHESTRA - THE WAY IT IS (MCA)
8. ENZO FADDEI & THE EUGENIES - SURRENDER SWING OUT SISTER (A&M)
9. THE RAIN ORANGE JONES - JONES (POLYGRAM)
10. MADONNA - TRUE BLUE (SIRE)

**NEW** SINGLES:

1. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
2. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
3. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
4. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
5. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
6. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
7. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
8. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
9. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
10. "The Way It Is" - Bruce Hornsby & the Range (Capitol)
CD Keys Year Of Growth For PolyGram Germany

HAMBURG PolyGram Germany reports a turnover of €14 million for 1986, up 11% from the previous year. The group—which includes Deutsche Grammophon, Deutsche Grammophon & Metronome as record product sources, distributed through PolyGram Musikvertrieb—increased its share of the pop music market in Germany to just over 20%.

The company notes that children’s repertoire released via the Karussell arm played “a positive part in the notable upturn, as did children’s repertoire through PolyGram” singles already four years ago, which again showed the highest growth rate of any area in 1986.

PolyGram Germany’s 1986 classi-
cal music turnover was up 20% over the previous year, whereas the dom-
estic classical market as a whole was up by just 10%. CD made the biggest advance in this division, helped by the easing of the soft-
neering supply crunch in the second half of the year. The PolyGram clas-
sical catalog now offers 950 titles.

At the end of 1986, the PolyGram-
controlled plant of Philips and Du
Puy operated in Hanover produced its 100 millionth compact disk. The re-
port notes that rejects now are running at less than 10%. The high-
est reject rate, at the start of CD production, was 30%.

The Hanover plant supplies Poly-
Gram’s CD needs, along with cus-
tom orders from approximately 50 companies that have thus far bought a total 40 million units.

For coverage of the MIDEM confab... see pages 1, 62

Canada
Tax Revisions Urged For Musicians Could Deduct Professional Losses

BY KIRK LAINPONTE

OTTAWA A House of Commons committee has urged the federal government to consider exempting professional artists from tax rules that would impose an 80% tax on any losses they might get a chunk of the cash.

Among other things, the commit-
tee recommends that artists be al-
lowed to claim personal losses from fes-
tional artists from other sources of in-
come and that they be allowed to use "block averaging" so they aren't hit by a string of bad years they suddenly succeed financially.

The committee, whose report runs 112 pages and is due out by March 31, pointed full had been used on the national IPFI branch.

Full-page advertise-
ments pointing out the audio quali-
ty of CD and underlying the wide-
range of software selection now available—some 2,600 different ti-
ts—are being taken in leading

Industrywide Campaign
Finnish CD Push Working

HELSPAINTI A concentrated camp-
aign to boost the popularity of com-
 pact disks here started, during the Christmas season, to pay off. The promotion will con-
inue for the next few months.

Finland’s major record com-
panies, the Finnish Wholesalers & Importers Asso-
, whose members include Philips, Pioneer, Sony Akai, Technics, and Manta, has the Finnish record-
ing industry through its national IPFI branch.

Full-page advertise-
ments pointing out the audio quali-
ty of CD and underlying the wide-
range of software selection now available—some 2,600 different ti-
ts—are being taken in leading

International Editor

INTERNATIONAL CORRESPONDENTS

Australia—GLENNA B. BAKER, P.O. Box 261, Bankstown N.S.W. 2200, Sydney. tele: 60-128-5832.

Beirgan—MAARON M.V., Kapitanostr 41, 2040 Athens, Greece.


Conchonzo,me—RETOS BELLERONC, Octavio 5, 1300 Praha 3.

Denmark—ANUDBRISTED, 22 Tjernvej, 20370 Snekkersten, Denmark. tel: 47-22-76-07.

Finland—KARHINI, P.O. Box 7, 00100 Helsinki, Finland. tel: 47-22-76-07.


—PHILLIP GUOGO, 34 rue de Mont Pellier, 75001 Paris. 47-22-76-07.

—SANDRA GUOGO, 10 rue Mont Pellier, 75001 Paris. 47-22-76-07.

—GEORGE JOHN, Kiasauria 26, Athens 610.


Hong Kong—MARK DOUGHERTY, 16/F, Church Centre, 21 Westfield Rd., Causeway Bay, Hong Kong. 83-78318.


Italy—GIULIANO D’OLIMPO, Via Reggio Emilia 120, 40126 Bologna. 31-44-44-01.

Japan—SHIYI FUTTA, 1-8 Chome 1-107, Chiyoda-ku, Tokyo 150. 03-830-62.

Korea—KIM TAE-MOK, 5410 Rotger Rd, Diagnal 97-14-76-74-72.

Israel—BENNY DUDYNEVICH, P.O. Box 1793, 9213 Jerusalem.

Italy—VITTORIO CASTELLI, Via Vittorio Veneto 14, 00133 Roma.

Maui—MAKENA SHIRDBEAR, 413 Turtle Beach Towers, Ocho Rios.

Mexico—SHIYI FUTTA, UTOSUZAWA, 16-11-Dias 6-Chome, Chiyoda-ku, Tokyo 150. 03-830-62.

Norway—CHRISTE LEDO, Prinsensgate 1, 0133 Oslo. 47-22-76-07.

Philippines—CES RODRIGUEZ, 18 Anonas, Postbox 102, Quezon City 101.

Poland—ROMAN WASZCIO, Magiera 37, 01-813 Warszawa, 31-46-04.

Portugal—FERNANDO TENENTE, R. Ita Plaza 121, R/C, Oporto.

Romania—OCTAVIANUS Ursulescu, Str. R. de la Radio al Almarii nr. 7, S-2, Sector 3, Bucuresti O.P. 13-6-10-11-6-10.

South Africa—JOHN MULLER, 305 Buckingham Court, Lloyds St., Joubert Park, Johannesburg, 2000.


Sweden—MAGNUS JANSO, Katarina Gat, 13335 Stockholm.

Switzerland—PIERRE HASSEL, Haslementweg 8, CH-4000 Olten, 450-75109.


USS.R.S.—KADIM YUNENCHEY, 6 Aprel’sya Str, Block 6, Apt 1126 Leningrad, K-26, 225-35-88.

West Germany—WOLFGANG SPATH, Postb 1150, 17500 Bad Segeberg. 314-511-01-54.

Yugoslavia—MITA VLOV, Dragosci, Oska 6, 31515, Brezovica, Ljubljana 23-822.

CD Keys Year Of Growth For PolyGram Germany

More Money For Each Project
Capitol’s New Chief Maps ’87 Strategy

Capitol-EMI has one of the stron-
gest rosters in the business. It’s a top-

group, but the company’s newly installed chief, Richard Lyttelton, says it’s not likely that its sizeable domestic roster will be doubled.

Instead, Lyttelton says, substan-
tially more money will be poured into each project. To issue with the recording and the artist are ready to compete on an interna-
tional scale. "The one thing I really want to do is make sure that every project can stand beside the competition," he says.

Lyttelton, who came to Capitol-
EMI Canada last year as an interim replacement for president and chief executive David Evans, was ap-
pointed full-time to the post when Evans retired following a stroke last year. The British native had most recently run Capitol’s South Africa operations and has had a well-respected career in EMI and as a provincial man in the U.K. and Finland.

He says he plans to change the emphasis of the company slightly. There has been a lot more money going to the marketing, sales, and promo-
tion team, while “a half-dozen or so” of staffs have been dropped from the company’s administration.

Lyttelton says he intends to alter the company’s return policy. “Quite frankly, on a personal level, I’ve been used to selling records that stay sold,” he says.

Lyttelton says he doesn’t like the fact that product can be bought at volume discounts and returned for full-rate credit. That policy is going to change.

Also going to change was the company’s attitude towards potential new releases. "We’re worried about the potential of paral-
lel exports when product manufac-
turing exceeds demand in the dom-
estic marketplace. "We’ve taken $4 million off the balance sheet in the last few months," he says. "Now we’re manufac-
turing much more tightly to demand."

The policy may mean occasional supply shortfalls, but it should also rid Capitol-EMI of large returns and paper losses from them.

S E V E R A L D E C E R E D e N T A L R O S T E R S h a v e m a i n t a i n e d t h e i r r e c o r d b u d g e t s b e c a u s e o f l o w y i e l d s p e r q u a r t e r f o o l o f f l o o r s p a c e. At prestissime, it appeared cer-
mely likely that a new album would be forthcoming from two major chains. Full details will be available soon.

The RECORD, a Canadian music industry publication, reports that “Nikita” by Elton John was the top single and “Whitney Houston’s” the top album in 1986. “Venus” by Ba-
naarana, “Rumors” by Timex So-
cial Club, “Conga” by Miami Sound Machine, and “Don’t Forget Me (When I’m Gone)” by Canada’s Glass Tiger fill out the top five in

Maple Briefs

M E N U R E Ss

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk Lainponte at the new Bill-
board office: 38 Hamilton Avenue, N, Ottawa, Ontario, Canada M6J 1M3.
HOT 100
SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

MADONNA'S "OPEN YOUR HEART" (Sire) makes it to No. 1 this week on its outstanding radio strength. Billy Vera & the Beaters' "At This Moment" (Rhino) holds at No. 1 in sales—but Madonna is close behind and gaining. Bon Jovi's "Livin' On A Prayer" (Mercury) has made enormous point gains each week and has jumped over other strong records to No. 3. It's in position to challenge Madonna next week. Four other bulleted records in the top 10 are making strong point gains.

SIX NEW STATIONS were added to the Hot 100 radio panel this week. These are stations that changed format to top 40 or increased their audience size in the last several months to qualify for reporting status. The stations, all FM, are KEGL Dallas-Fort Worth, WDTX Detroit, KXYZ-Salem-Portland, Ore., KYRK Las Vegas, WNYZ Utica-Rome, N.Y., and WKHI Ocean City, Md. This brings the pop radio panel to 227 reporters. The panel will be revised in about two months to reflect the fall 1986 Arbitron ratings. As in the past, we will print the complete list of pop reporters when the revisions are completed.

THE POWER PICK/SALES this week goes to "(You Gotta Fight For Your Right (To Party!)") by the Beastie Boys (Def Jam). The record, at No. 24 nationally, is now top five on 10 reporting stations, including No. 1 at KZOU-FM Little Rock, Ark. PD Jerry Loustau says it has been the best-selling single in Little Rock for four weeks and has been No. 1 in phone requests for six weeks. Despite the heavy rock/rap sound of the record, Loustau says he consistently gets calls from listeners up to age 40, and he plays it around the clock.

THE BIGGEST JUMP ON the chart and Power Pick/Airplay goes to Starship's "Nothing's Gonna Stop Us Now" (RCA), last week's Hot Shot Debut. It picks up 72 adds and strong upward moves—19 to 24 at WYDD Pittsburgh—to surge 22 places to No. 42 on the Hot 100. The second-biggest gainer in airplay points is Janet Jackson's "Let's Wait Awhile" (A&M), her fifth single from "Control." It jumps 46 to 36, with good moves at radio and sales reports beginning to come in. Among the markets where it's already top 20 are San Francisco; Detroit; San Jose, Calif.; San Diego; Miami; Birmingham, Ala.; and San Antonio, Texas.

QUICK CUTS: There are eight new records on the chart, led by veteran Tina Turner with the Hot Shot Debut, "What You Get Is What You See" (Capitol), at No. 74. Two American artists bow on the Hot 100. The Robert Cray Band has its first pop chart record with "Smoking Gun" (Mercury) at No. 88, while Rob Jungklaus debuts at No. 91 with "Make It Mean Something" (Manhattan). One last note: Although "We Connect" by Stacey Q (Atlantic) loses its bullet at No. 46, the record is top 20 in at least 30 markets, including No. 3 at KAMZ El Paso, Texas, No. 2 at KGGI Riverside, Calif., and No. 6 at KMAI Honolulu.

COMPACT DISK SOARS TO CENTER STAGE AT CANNES

(Continued from page 1)

brated the production start-up of its $30 million Melbourne plant, the first one Down Under (Billboard, Nov. 18). By 1988, it is predicted, some 50 plants will be operational worldwide.

Even with annual CD sales growth running at 200% (see separate story, page 1), there are signs of cost-cutting pressure, particularly in the case of Nippon, where heavy investments by the Japanese firms are expected to yield a profit in the next fiscal year. In the U.K., however, the practice of sending test pressings to radio stations is likely to continue.

William Joslin, an analyst at the market research firm IMS, said there is little doubt that the market is "big enough for everyone to make a profit as long as they don't waste their money trying to kill each other." Joslin predicted that the market will grow to $600 million by 1990, and that by that time, "The European market will be really significant."
CLARK CD MIFFS RETAILERS
(Continued from page 4)

Brownstein.
Gary Ross, senior vice president of marketing and merchandising for MusicLand (which includes Sam Goody, Discount, and Licorice Pizza stores), plays down the exclusivity aspect. "We considered it a test," he says, adding that the chain routinely tests products. "It's very customary, not only for us, but for many of our competitors."

In his letter to Dick Clark Productions, Bergman wrote, "By limiting your product to one chain of music stores, no matter how good or big they may be, you are severely curtailing your potential audience." Claiming that Record Bar feels "highly discriminanted against," Bergman concluded the letter by writing, "We have no choice but to consider your exclusive with MusicLand permanent. It also goes for any other product that you or your firms are associated with."

Brownstein also phoned an apology to Camelot. "It's unfortunate that this product is not in any of the showplaces of retail out there," he says Stan Goeman, senior vice president of Tower Records. "I haven't heard anything from our store managers, so it must not be that popular."

BIRTHS
Girl, Elizabeth Louise, to Christo- pher and Ann Carter, 3356 College Ave., Berkeley, Calif. He is vice president in charge of production for Concord Jazz Records.

Girl, Michelle Suzanne, to Scott MacLachlan and Elaine Black-MacLachlan, Jan. 19 in Los Ange- les. She's going to Johnnycake Road for such artists as Kathy Wells, Johnny Jack, and Roy Acuff, among others. His catalogue of tunes includes "Lonly Mooned Off Clay," "Just Inside the Pearly Gates," "I Don't Claim To Be An Angel," "A&M - Unique," "We're On the Street," "One By One," and "Let Your Conscience Be Your Guide." In 1955, Anglin began performing with his brothers, Jack and Red, and WJSX Nashville. They recorded for Columbia during 1937-38 as the Anglin Twins & Red. After serving in World War II, Anglin concentrated on songwriting, co-writing many songs with his brother Jack. Others who have recorded Anglin songs include Little Jimmy Dickens, Roy Drusky, Buck Owens, and Waylon Jennings.

Robert Warren, 71, of cancer. Jan. 19 in New York. Warren was a music arranger for 25 years for big bands headed by Artie Shaw, Guy Lombardo, Eddy Duchin, among others. He is credited with establishing the first BMI-cleared music publishing company when the performance rights group was formed in 1940. In the '60s, he started to write satirical songs and books. An "album," "Irras- lic," was recently marketed by New York-based RP Records.

EXECUTIVE TURNTABLE
(Continued from page 4)

Kurt Denny is appointed associate director of performing rights for BMI in Nashville. He was free-lancing for several film and video houses. The Zomba Music Publishing Group in New York names Nancy Wesh- coff to the newly created post of manager of copyright administration. She was assistant to the president of Overseas Music Services Inc. Danny McGuffy is named vice president of sales for Sparrow-Star Song in Chatsworth, Calif. He was director of sales for the Sparrow Corp. Bug Music in Los Angeles appoints David Kanawishi director of royalties. He has been with the company for the past year.

Evelyn Skavo becomes manager of the copyright, licensing, and contract department of the Richardson Organization in New York, succeeding Jay Mark, who recently retired. She was with United Artists.

VIRGIN AMERICA SIGNS WINWOOD
(Continued from page 3)

CBS DISTRIBUTES GLOBAL PACIFIC
(Continued from page 6)

Ambient Video Inc., a sell-through video manufacturer. First release is "Pacific Waves." P.O. Box 170445, San Francisco, Calif. 94117; 415-664- 2006 or 213-686-1428.

Stepping Stone Records, an inde- pendent music publishing company of all types of music. Company is cur- rently accepting demo tapes and promotional material. 91 Nahant St., Wakefield, Mass. 01880; 617- 245-7037 or 245-8138.

Don King Music Group Inc., a mu- sic publishing company. Current signings include Tery Brown, Don
<table>
<thead>
<tr>
<th>WEEK 21</th>
<th>LAST #</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>PUBLISHERS/PERFORMERS/RIGHTS/SHEET MUSIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>OPEN YOUR HEART</td>
<td>MADONNA</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>LIVIN’ ON A PRAYER</td>
<td>BON JOVI</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>WILL YOU STILL LOVE ME?</td>
<td>JAMES INGRAM</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>BIG MISTAKE</td>
<td>ALL SHEET MUSIC</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>ALL THIS IS THE TIME</td>
<td>BILL JOEY</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>LOVE YOU DOWN</td>
<td>READY FOR THE WORLD</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>WILL YOU STILL LOVE ME?</td>
<td>CHUCK BERRY</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>NOBODY’S FOOL</td>
<td>LINDA RONSTADT</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>CAN’T HELP FALLING IN LOVE</td>
<td>JIMMY LEE</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>THIS IS THE LOVE</td>
<td>JAMES INGRAM</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>STAY ALIVE WITHOUT YOU</td>
<td>BILL JOEY</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>COMING AROUND AGAIN</td>
<td>CARRY SIMON</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>NOTORIOUS</td>
<td>DURAN DURAN</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>I WANT IT BACK</td>
<td>EDDIE MONEY</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>BRAND NEW LOVER</td>
<td>DEAN &amp; ALICE</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>FALLING IN LOVE (Unh-Oh)</td>
<td>MARION SOUND MACHINE</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>MANDOLIN RAIN</td>
<td>JACQUELINE HOPPINE &amp; THE RENDEZvous</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>FACTS OF LOVE</td>
<td>JEFF LORBER FEATURING KARYN WHITE</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>CANDY</td>
<td>CAMEO</td>
<td>(ASCAP)</td>
</tr>
</tbody>
</table>

**SALES**

<table>
<thead>
<tr>
<th>WEEK 21</th>
<th>LAST #</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>PUBLISHERS/PERFORMERS/RIGHTS/SHEET MUSIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>BILL VERA &amp; THE BEATERS</td>
<td>BILL VERA</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>OPEN YOUR HEART</td>
<td>MADONNA</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>LIVIN’ ON A PRAYER</td>
<td>BON JOVI</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>TOUCH ME (I WANT YOUR BODY)</td>
<td>SAMANTHA FOX</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>5</td>
<td>5</td>
<td>LAND OF CONFUSION</td>
<td>GEFFEN</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>6</td>
<td>6</td>
<td>BIG MISTAKE</td>
<td>ALL SHEET MUSIC</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>7</td>
<td>KEEP YOUR HANDS TO YOURSELF</td>
<td>GEORGIA SATELLITE</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>C’EST LA VIE</td>
<td>ROBBIE NEIL</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>BALLERINA GIRL</td>
<td>LIONEL RICHE</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>10</td>
<td>10</td>
<td>WE’RE READY</td>
<td>GENESIS</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>11</td>
<td>11</td>
<td>YOU GOT IT ALL</td>
<td>JAMES INGRAM</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>SOMEDAY</td>
<td>GLASS TIGER</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>13</td>
<td>13</td>
<td>SHAKE YOU DOWN</td>
<td>GREGORY ABBOTT</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>14</td>
<td>14</td>
<td>THIS IS THE TIME</td>
<td>BILL JOEY</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>15</td>
<td>15</td>
<td>LOVE YOU DOWN</td>
<td>READY FOR THE WORLD</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>16</td>
<td>16</td>
<td>WILL YOU STILL LOVE ME?</td>
<td>CHUCK BERRY</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>17</td>
<td>17</td>
<td>NOBODY’S FOOL</td>
<td>LINDA RONSTADT</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>18</td>
<td>18</td>
<td>CAN’T HELP FALLING IN LOVE</td>
<td>JIMMY LEE</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>19</td>
<td>19</td>
<td>THIS IS THE LOVE</td>
<td>JAMES INGRAM</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>20</td>
<td>20</td>
<td>STAY ALIVE WITHOUT YOU</td>
<td>BILL JOEY</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>21</td>
<td>21</td>
<td>COMING AROUND AGAIN</td>
<td>CARRY SIMON</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>NOTORIOUS</td>
<td>DURAN DURAN</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>23</td>
<td>23</td>
<td>I WANT IT BACK</td>
<td>EDDIE MONEY</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>24</td>
<td>24</td>
<td>BRAND NEW LOVER</td>
<td>DEAN &amp; ALICE</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>25</td>
<td>25</td>
<td>FALLING IN LOVE (Unh-Oh)</td>
<td>MARION SOUND MACHINE</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>26</td>
<td>26</td>
<td>MANDOLIN RAIN</td>
<td>JACQUELINE HOPPINE &amp; THE RENDEZvous</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>27</td>
<td>27</td>
<td>FACTS OF LOVE</td>
<td>JEFF LORBER FEATURING KARYN WHITE</td>
<td>(ASCAP)</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>CANDY</td>
<td>CAMEO</td>
<td>(ASCAP)</td>
</tr>
</tbody>
</table>
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 of noteworthy attention and other releases of special interest
PACKS
New releases predicted to hit the top half of the chart in the format listed
RECOMMENDED
Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review. Send albums for review to: Jess Rothenbuhl, Billboard USA, 76 Broad, New York, N.Y. 10006 and Chris Morris, Billboard 3907 Wilshire Blvd, Beverly Hills, Calif. 90210 Country albums should be sent to: Ed Morris, Billboard USA, 123 Music Circle, Nashville, Tenn. 37203

PSEUDO ECHO
Love An Assignment PRODUCER: Mark S. Berry RCA VS 5037 LP
Australiian pop band's second album is well-produced, professionally played package of rock-ready mades. Lacks of hooks and a lingering facelessness make the band a dubious chart proposition, however.

WEDNESDAY WEED
We Rat PRODUCER: Dan Donn Engine 5371 1-4574
Femme-fronded quartet that issued an LP on L.A. indie Warf Cat a couple years back returns with collection of rocking pop tunes with a dark cast. Production is superior, and vocal comparisons to the Bangles are not inappropriate. Front woman Kristi Callan burns on leads.

BILLY VERA
The Billy Vera Album PRODUCER: L. Robert Brown Warner MRC 01911 LP
Tracks recorded by Vera in 1977 for Milliand International Records are resuscitated on capital of success of "At This Moment." Nice vdb-infected tunes (with incongruous country touches), although pleasant, are unlikely to grace charts.

RUBEN BLADES Y SEIS DEL SOLAR
Agua De Luna PRODUCER: Ruben Blades Eneka E 90721
Latin star Blades' latest, based in part on the works of Nobel Peace-prize winning author Gabriel Garcia Marquez, bears comparison to his impassioned "Buscando America." Blades' growing reputation outside the Latin market ensures broader play and sales.

ROBYN NITCHOCK
Invisible Hitchcock PRODUCER: Various Mushroom 62172 LP
Compelling collection of oddball outtakes, mostly acoustic, will likely sell to fans only. Those fans are legion, however, Hitchcock's most recent studio effort has been the No. 1 college album for a number of weeks.

MOVING HEARTS
PRODUCER: None Island Green Lwnt Sf 3306
First U.S. release for these two groups (featuring Christy Moore, Ireland's premier song stylist. Self-titled studio album is an unusual fusion of traditional Irish music, rock, and jazz; as ever, Moore's vocals are captivating. Counting down of Jackson Browne's "Before The Deluge" stands out. Live album lacks the Irish influence and charm of the studio effort but is more likely to appeal to a mainstream audience.

DION & THE BELMONTs
Resarate: Live At Madison Square Garden 1972 PRODUCER: Various Rhinom RPL7376
The street-corner kings run through their hits in this relic, cut at a Garden rock-'n'-roll revival show. Vocals are loose; band directed by the ubiquitous Billy Vera is pretty tight. Tapecould have used some editing.

A HISTORY OF NEW ORLEANS
With its volume of 600 songs, the series captures the spirit of New Orleans and its many musical traditions. The collection covers a wide range of styles, from jazz to blues to R&B, and provides a glimpse into the city's rich musical history.

POP ART
Soap Crackle Pop Art PRODUCER: Urban Air Stinengardt SGN 029
Third home-brewed album by this aptly named band is cerebral, brightly arranged pop. Front man Dave Steinhardt's vocal border on the affected, but the album gives up its share of intelligent pleasures.

LOU GRAMM
Ready Or Not PRODUCER: Pat Moren & Lou Gramm Atlantic 7 81728
Gramm's outstanding vocal capabilities, featured on numerous Foreigner hits, shine on his highly suspicious debut solo set. Production is less sophisticated than on Foreigner's works, but Gramm was probably keen to avoid Miek Jones' protracted style of recording. Material is strong throughout and should appeal to album rock and top 40 radio.

BRUCE WILLIS
The Return Of Bruce PRODUCER: Billboards Gift Kraft Motown 63212
The quality of the music on this album is almost beside the point; "Moonlighting's" star popularity will undoubtedly catapult it into the upper reaches of the chart. For the record: Choice of material—especially an admirable take on the Drifters' "Under The Boardwalk," with vocal backing by the Temptations—and musicianship are fine, but Willis' vocals barely pass muster.

McGloon's youthful themes should find an audience by capturing every inch of rap's no-fucks-threshold.

MOONFISH
PRODUCER: None Island AAT-8001-3D LP
Five witty dance tracks move to the requisite beat. "Shut Up" and "Kick-wax-bot" are attracting attention in N.Y.C., unfortunately, words of the latter are often unintelligible.

BLACK
BUNNY DEBARGE
In Love PRODUCER: Various Mushroom 62172 LP
Bunny's bid to join brothers El and Chico on the charts as a solo artist should do the trick; spunky, up-tempo numbers are singing in with the ballads that were her major contribution to Debarge. First single, "Save The Best For Laid," is somewhat formulaic, but its pesty sentiment is the real thing.

STEAD Y
Bring The Beat Back PRODUCER: Jeffrey Goldman Jive/MCA 1000 LP
Fast-talking Philly rapper hits chart stride on the easy-access "Chillin' Girl" and the title trip. Warren

SPOTLIGHT
TONY RICE
Mr. & My Guitar PRODUCER: Anthony Rice, Bill Watt Rounder 2021
The title reference here is to the James Taylor number, not necessarily the contents of the album. Besides being an ace guitarist, Rice also has an unerring ear for durable songs, demonstrated here by the inclusion of such hardies as "Four Strong Winds" by Ian Tyson and assorted Gordon Lightfoot tunes.

COUNTRY

TOMMY CORIA
Three, Live In Europe PRODUCER: Various RCA/Epic ECM 1310 827 749
1984 dates find an acoustic Corea reunited with Mervin Vitov and Roy Haynes. As always, they complement each other handsomely, especially on the album's three standards. The only miss: Haynes' drum solo track, which would probably be more fun in person than it is on record.

WAYNE SHORTER
Phantasm Navigator PRODUCER: Wayne Shorter Columbia FC 40537
Fans of "Mr. Gone" era Weather Report should rejoice when they hear this one. Shorter's compositions and blowing will enliven foods memos of his former band's sophisticated fusion hits. Plenty of lyrical soprano sax is heard here—welcome news to those disappointed by Shorter's diminished role in Weather Report's last days.

TIM BERNE
Salt Lake Mapl PRODUCER: Various Columbia 409 150
Progressive atmo makes its major label bow with an unusual quartet recording featuring guitar and cello. At best, album is vigorous and aggressively exploratory, but some tracks lean on aimless avant-gardism.

BILL SHIELDS
Skatesthes PRODUCERs: Bill Shields & Stanley Clarke R S P/Jippings (inc. 900) Pianist-synthasthes Shields gives some fairly predictable tunes a good workout here, with nice contributions by guest stars Clarke, John Abercrombie, and Freddie Hubbard.
Contact: 218-850-8350.

ALPHONSO MOURNOE
Love Fantasy PRODUCER: Alphonso Mournoe Columbia FC 40537
Vet fusioneer Mournoe works out on drums and synthesizer with noteworthy guest players, including both Rand Fields, pianist Jeff Daniel, and guitarist Ray Parker Jr. Studio is a cooking version of Miles Davis' "Milestones." Radio should reach for it. Contact: 218-850-3500.

BARRY BUKES
One-time pop prodigy Miles shuffles through a familiar-sounding program of folk numbers and mood pieces, accompanied by brother Terry Silverlight on drums. Contact: 1700

GOSPEL

THE CATHEDRALS
Travelin' Live PRODUCER: Joe Ozone Benson R02324
The Cathedrals are probably the hottest group in Southern gospel now, and this album keeps them on a roll. Mixing up-tempo numbers with big ballads, the group somehowcornered the country sound in gospel.

THE GOSPEL SONGBOOK
This group, led by the Rev. Andrew Chears, combines singing with preaching in an intense delivery. Using elements of both gospel and pop/ed, the group presents soulful selections with strong promise.

CLASSICAL

ROUND-UP
Essex, Cincinnati Pops Orchestra, Kessler Tocett CD 40814
This may turn out to be the crossover record of the season. Opening concert sounds and horse whinnies are but a prelude to a nostalgic romp through a familiar range of background scores to Western films by such as Elmer Bernstein, Frank Sinatra, Alfred Newman, and Dimitri Tiomkin; also included is appropriate folk material arranged by Richard Hayman. Natural and digital sound effects and Lain's vocals add to the verisimilitude. A winner.
NEW & NOTEWORTHY  Highlights new and unfolding acts worthy of attention and other releases of special interest

PICKS: Records with the greatest chart potential

RECOMMENDED Records with significant chart action

Singles appropriate for more than one chart, and are reviewed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review. Send singles for review to: Nancy Evich, Billboard 315 Broadway New York, N.Y. 10006

Country singles should be sent to: Billboard 14 Music Circle E Nashville, Tenn. 37203

REVIEWS

SINGLES

POLLY

GAINS IMMEDIACY WITH REPETITION.

LIVERPOOL BAND;

CHINA CRISIS - ARIZONA SKY

THE VAN HALENS;

EDWARD VAN HALEN - OPTIMISM; DREAMY LONGING AND SPARKLING TEXTURES.

ROAD BIKES;

OCTAVO RIDES - IT'S A LITTLE LOVE (TO MAKE LOVE GROW)

COUNTRY

DOLLY PARTON, LINDA RONSTADT, EMILY HARRUS

TO KNOW HIM IS TO LOVE HIM; UNPROFILED

LAURA LEE

WITHOUT TAKING OFF MY CLOTHES

JIMMY WILCOX

THE SWING!!!! SIDE OF THEM SWING!!!! WINES!!

TERRA SLOANE

COUNTRY GIRL GONNA TOWN

JIM CHRISTOPHER

SHAME, SHAME ON YOU

BOBBY YATES

THE UGLY SONG

JOCYLN BROWN

EGO MANIA

DAVID ALLAN COE

NEED A LITTLE TIME OFF FOR BAD BEHAVIOR

WILLIE NELSON

MONEY BOX

NANCY MARTINEZ

MINE OUT

Writers: Max Troy Barnes, Dave Richardson PUBLISHER: Crescendo Publishing Co. CMR-133

Canadian group combines vocal elements of Roots, Heart and Exile; sharp hook and big, emotional harmonies. Contact: 913-651-6000

LINDA LEE

WITHOUT TAKING OFF MY CLOTHES

Writers: Matthew, Lee, Parrish PUBLISHER: Golden Boy PGC-78544 

Begley 7-1093

A brisk, uptempo demand that there be a ring beforeomp. Contact: 610-860-6399

JIMMY WILCOX

THE SWING!!!! SIDE OF THEM SWING!!!! WINES!!

Writers: Ray Crovill, Dennis Smillie, Dale Thenell PUBLISHER: Royal Haven, BMI Silver Stallion 12186

Western album at its finest; Wilco's smooth vocals display all the standard finesse. Contact: 713-999-8641

TERRA SLOANE

COUNTRY GIRL GONNA TOWN

Writers: Tamora Sloan, Jim Marilt PUBLISHER: Winnie Rae, BMI Asher 4051

A true country vocal and a shadow of country swing. Contact: TMC Productions, Box 12853, San Antonio, Texas 78212

JIM CHRISTOPHER

SHAME, SHAME ON YOU

Writers: not listed

Sandy Alexander, Eddie Lowrance, Gary Farley PUBLISHER: Loose Ends/Pits, Stop ASCAP (12 inch)

Nestiey songs landed under banal lyrics. Contact: P.O. Box 110825, Nashville, Tenn. 37222

BOBBY YATES

THE UGLY SONG

Writers: Ray Carter PUBLISHER: Bobby Yates Asylum 9, BMI Rod 1992

Novelty number done in traditional country style. Contact: NRD, Nashville.

JOCYLN BROWN

EGO MANIA

Writers: Hubert Laws II PUBLISHER: Hubert Laws II BMG Catalog 974-046

Spacious production leaves lots of room between funky slap bass and tough, quirky guitar, her first single under the No. 1 I Love You Gonna Get You

WANG CHUNG

LET'S GET L(600)


NANCY MARTINEZ

MINE OUT

Writers: Nancy Martinez, Charly Johnson PUBLISHERS: Epic Records, BMI/ASCAP Catalog 96-067-2 (12 inch single)

Follows up the buzz and buzz of crossover “For Tonight”; Latin beat gives way to a hard disc-rocker thump and heavy electropercussion.

EVALUATIONS

REID SPELEGDAWN That Ain't Love (3:35)
PUBLISHERS: Dot/Cherry Tree/Phonogram BMI/Public Domain/Unicorn BMI

One of those long-loved midwest quintet's first release since 1969 is making big gains on Hot 100 and Rock Tracks charts.

PRETENDERS My Baby (4:07)
PUBLISHERS: Bob Crossman/Janie Love/Christine Hynde PUBLISHER: Phonogram BMI

The new Pretenders wield their old power with a rolling gait and tight-paced arrangements; family concerns give the lyric multiple meanings.

TINA TURNER What You Got in That Pocket (3:57)
PUBLISHERS: Terry Brown PUBLISHER: BMI

Noteworthy; baby girl, doom.

STEVE WINWOOD The Finer Things (4:00)
PUBLISHERS: Roger, Steve Winwood PUBLISHERS: Steve Winwood, Ivy Jennings BMI

A pleasant-sounding duet; tough, lightweight material anchored by the massive Turner persona.

SAMMY HAGER Winter Takes All (3:50)
PUBLISHERS: Greg Moroder, Sammy Hagar, Edward Van Halen

Guitar and production

CHINA CRISIS Arizona Sky

The David Van Halen band; Spanish-flavored; very good.

ISAAC HAYES Thing For My Trim (3:58)
PUBLISHERS: Isaac Hayes PUBLISHER: Betweendom/Cherrybomb BMI

Baroq sausage, B.B. King-like vocals

HERB ALPERT Keep Your Eye on Me (3:02)
PUBLISHERS: Herb Alpert, Terry Lewis PUBLISHER: Herb Alpert, BMI

Not your average funk track; driving feel.

FULL FORCE Old Flames Never Die (2:52)
PUBLISHERS: Full Force PUBLISHER: Full Force

A long-time favorite, Robert Frank

CHERYL LYNNE New Dress (2:55)
PUBLISHERS: Cheryl Lynne, Larry Cooper PUBLISHERS: Full Force, BMI

Dynamic singer comes back kicking in a label debut that can almost out-muscle Jackson or Lallibel; LP title

LULL SEXY GIRL (4:00)
PUBLISHERS: Paul Laurence, Tenley Allen PUBLISHER: Tenley Allen, BMI

Noteworthy; baby girl, doom.

CHANA KHAN Earth To Mickey (4:44)
PUBLISHERS: Art Martin PUBLISHER: Chas/MGM BMI

Audio engineers strut their stuff in a wild bit of put-down funk; tape-op artist Joshua Christopher contributes disorienting effects.

SURFACE Hussy (3:57)
PUBLISHERS: David "PC" Conley, David Townsend, Bernard Jackson PUBLISHER: Chas/MGM BMI

This fourth-time-around rendition radiates with a trio of fine harmonizing vocalists; dreamy, delighting arrangement to the heart.

ODESSEY Take A Little Rain (To Make Love Grow) (3:57)
PUBLISHERS: Jimmy Bowen, James Dean Hicks, Roger Murrill, Steve Donnelly PUBLISHER: BMI

Forlorn, no gain, no gain, the Oaks in their first, Bown-produced single; their churchly harmonies uplift an inspirational message.

RICKY SKAGGS I Wonder If I Can Ever Be (3:50)
PUBLISHERS: Ricky Skaggs, Steve Shewmake BMI

British star brings a venerable rock 'n' roll rave-up into the modern age.

MIKEY D & THE L.A. POSSE My Telephone (3:45)
PUBLISHERS: Michael Paul, Michael Duvall PUBLISHER: N.Y. Posse BMI

DJs, perhaps the first to play the "kiss-off" sound

SCOTT & RAVER The Tree (4:37)
PUBLISHERS: Ray Rutlin (4:37)
PUBLISHER: N.W. BMI

This big-country rocker.

LYLE LOVETT God Will (2:31)
PUBLISHERS: Lyle Lovett, "Tiny Brown" PUBLISHER: George Goldsen, BMI

This is certainly the big beat

MICHAEL MARTIN MURPHY & HOLLY DUNN A Fan Of The Woman (4:09)
PUBLISHERS: Steve Gibson, Jan Ederman BMI

Formerly of Restless Heart; perfect entry.

SHARP IMPREGNATION AND SPIRITED HARMONIES ARE SET TO A DRIVING BEAT AS THE DUO RHAPSODIZES ABOUT THE EFFECTS OF LOVE.

DAVID ALLAN COE Need A Little Time Off For Bad Behavior (3:01)
PUBLISHERS: Billy Stewart PUBLISHER: RCA/Capitol BMG

This is certainly the big beat

WILLIE NELSON Money Box (4:47)
PUBLISHERS: Willie Nelson, BMI

To know him is to love him.

KRIS KRISTOFFERSON They Killed Him (3:20)
PUBLISHERS: Chips Woman PUBLISHER: TMLR/ASCAP/BMI

For his first Mercury single, Kristofferson ponders his iconic fate that is to be a peoplesinger. Johnny Cash released the song in 1984.

PAUL TILLS I Wish She Wouldn't Treat You That Way (2:55)
PUBLISHERS: Marshall Morgan PUBLISHER: Warner Bros. BMI

His first single Mercury single, Kristofferson ponders his iconic fate that is to be a peoplesinger. Johnny Cash released the song in 1984.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>ALBUM</th>
<th>SUGGESTED LIST PRICE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BON JOVI</td>
<td>MERCURY</td>
<td>53042 (9.98)</td>
<td>25 26 27</td>
</tr>
<tr>
<td>2</td>
<td>BANGLES</td>
<td>COLUMBIA</td>
<td>04029 (CD)</td>
<td>8 LEFT</td>
</tr>
<tr>
<td>3</td>
<td>CINDERELLA</td>
<td>MERCURY</td>
<td>80076 (PO)</td>
<td>30</td>
</tr>
<tr>
<td>4</td>
<td>BEASTIE BOYS</td>
<td>SONY</td>
<td>SIRE 40238</td>
<td>11 11 11</td>
</tr>
<tr>
<td>5</td>
<td>BRUCE HORNSGOOD &amp; THE RANGE</td>
<td>RCA</td>
<td>61111 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>6</td>
<td>BOSTON</td>
<td>MCA</td>
<td>6180 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>7</td>
<td>HUEY LEWIS &amp; THE NEWS</td>
<td>CHYLDRO'S LION</td>
<td>43254 (CD)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>8</td>
<td>BRUCE SPRINGSTEEN</td>
<td>CBS</td>
<td>CBS 364 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>9</td>
<td>WHITNEY HOUSTON</td>
<td>CAPITOL</td>
<td>26474 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>10</td>
<td>MADONNA</td>
<td>SIRE</td>
<td>SIRE 52472</td>
<td>9 9 10</td>
</tr>
<tr>
<td>11</td>
<td>LIONEL RICHIE</td>
<td>MOTOWN</td>
<td>75452 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>12</td>
<td>GENESIS</td>
<td>ATLANTIC</td>
<td>81461 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>13</td>
<td>DURAN DURAN &amp; CAPTAIN</td>
<td>EMI</td>
<td>75452 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>14</td>
<td>RUN DMC</td>
<td>JIVE</td>
<td>12103 (998)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>15</td>
<td>CYNDI LAUPER</td>
<td>CAPITOL</td>
<td>43313 (PO)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>16</td>
<td>PAUL SIMON</td>
<td>WARNER BROS.</td>
<td>25474 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>17</td>
<td>GEORGIA SATELLITES</td>
<td>ELEKTRA</td>
<td>00440 (CD)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>18</td>
<td>LUTHER VANDROSS</td>
<td>EPIC</td>
<td>6414 (CD)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>19</td>
<td>CAMEO &amp; ARTIST</td>
<td>MCA</td>
<td>ARTIST 320 25 1</td>
<td>9 9 10</td>
</tr>
<tr>
<td>20</td>
<td>BILLY JOEL</td>
<td>COLUMBIA</td>
<td>40402 (CD)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>21</td>
<td>JANET JOEL</td>
<td>CHYLDRO'S LION</td>
<td>41514 (CD)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>22</td>
<td>BILLIE VERA &amp; THE BEATERS</td>
<td>MCA</td>
<td>70433741 (CAPTOL 9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>23</td>
<td>GREGORY ABBOTT</td>
<td>CAPITOL</td>
<td>45037 (CD)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>24</td>
<td>ANITA BAKER</td>
<td>ELEKTRA</td>
<td>0444 (CD)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>25</td>
<td>FREDDIE JACKSON</td>
<td>CAPITOL</td>
<td>12495 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>26</td>
<td>THE POLICE</td>
<td>ATOMIC</td>
<td>3092 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>27</td>
<td>TAYLOR SWIFT</td>
<td>CAPITOL</td>
<td>731248 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>28</td>
<td>KISS</td>
<td>CAPITOL</td>
<td>731246 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>29</td>
<td>ROYAL &amp; THE GANG</td>
<td>MERCURY</td>
<td>830 108 1</td>
<td>9 9 10</td>
</tr>
<tr>
<td>30</td>
<td>STRIPPER</td>
<td>SIRE</td>
<td>73277 (CAPTOL 9.99)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>31</td>
<td>SAMANTHA FOX</td>
<td>SIRE</td>
<td>10212 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>32</td>
<td>STEVE WINWOOD</td>
<td>ISLAND</td>
<td>25488 (WARNER BROS 9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>33</td>
<td>JOURNEY</td>
<td>CAPITOL</td>
<td>3699 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>34</td>
<td>IRON MAIDEN</td>
<td>CAPITOL</td>
<td>525 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>35</td>
<td>ROBBIE NEILL</td>
<td>MANHATTAN 57 53005 (EMI 9.98)</td>
<td>9 9 10</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>EUROPE</td>
<td>EPIC</td>
<td>04241 (CD)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>37</td>
<td>KANSAS</td>
<td>RCA</td>
<td>6436 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>38</td>
<td>ARETHA FRANKLIN</td>
<td>ATLANTIC</td>
<td>8442 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>39</td>
<td>READY FOR THE WORLD</td>
<td>MCA</td>
<td>5629 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>40</td>
<td>THE PRETENDERS</td>
<td>SIRE</td>
<td>19598 (WARNER BROS 9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>41</td>
<td>NEW EDITION</td>
<td>MCA</td>
<td>5915 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>42</td>
<td>TALKING HEADS</td>
<td>SIRE</td>
<td>75512 (WARNER BROS 9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>43</td>
<td>TINA TURNER</td>
<td>CAPITOL</td>
<td>19598 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>44</td>
<td>MIAMI SOUND MACHINE</td>
<td>EPIC</td>
<td>4031 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>45</td>
<td>SOUNDTRACK</td>
<td>COLUMBIA</td>
<td>03233 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>46</td>
<td>ERIC CLAPTON</td>
<td>WARNER BROS</td>
<td>9474 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>47</td>
<td>AUGUST</td>
<td>WARNER BROS</td>
<td>9474 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>48</td>
<td>SCOTT WILSON</td>
<td>BUDDAH</td>
<td>2578 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>49</td>
<td>CHICAGO</td>
<td>WARNER BROS</td>
<td>2578 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>50</td>
<td>WHITNEY HOUSTON</td>
<td>WARNER BROS</td>
<td>73026 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>51</td>
<td>THE SMITHREENS</td>
<td>MCA</td>
<td>37026 (CAPITOL 9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>52</td>
<td>STEVE RAY VAUGHAN &amp; DOUBLE TROUBLE</td>
<td>EPC</td>
<td>02451 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>53</td>
<td>PETER CETERA</td>
<td>WARNER BROS</td>
<td>2578 (9.98)</td>
<td>9 9 10</td>
</tr>
<tr>
<td>54</td>
<td>SOLITUDE / SOLITAIRE</td>
<td>WARNER BROS</td>
<td>2578 (9.98)</td>
<td>9 9 10</td>
</tr>
</tbody>
</table>

*Albums with the greatest sales gain this week.* (CD) Compact disc available. • Recording Industry Assoc. 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 numerical symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their product.*
fore the Grammys show.

Despite measures taken to avoid the shortfalls that NARM experienced during last year’s Grammy promotion, many members still again receive fewer rewards than they ordered. For the first time, NARM instituted an order deadline, Dec. 15, and, based on increased demand in 1986, boosted initial print orders for the 187 campaign.

One reason for the increased al-

size flat sales last year, according to Lynn Lindsey, director of promotional services for NARM. This year, NARM placed an order for 130,000 flats, and Lindsey says that even with more than dou-

dy sales, the demand for the item is still exceeding supply.

"Obviously, it’s a very important campaign for our retailers," says Cohen. She adds that increased orders from rackjobbers—particu-

larly Handieman Co. and Lieberman Enterprises—also are contributing to the pop-gro-

ing.

"We consider the Grammy pro-

motion to be one of our more suc-

cessful promotions," says Fred Caughran, senior buyer at Handieman Detroit headquarters.

"We have seen increased sales for acts who have exposure from sweeping the awards or a successful showcase on the broadcast."

In recent years, dealers have escalated Grammy fuel postshow sales for acts that fall outside of the pop mainstream, including Wynon Marsalis, Herbie Hancock, and Amy Grant. In the wake of the 1986 telecast, Phil Col-

lins and Whitney Houston saw their stores go into overdrive. With Handleman’s Detroit successful promotions, he says, "Now that’s going to help us to do more things this year to help NARM.

"We’re handling a lot of our promotions with Handleman’s Detroit and we’re going to see if we can get them to work real well for us," says Rees. In addition to building in-store displays, National Record Mart and the 42-store Wax Works chain, based in Owensboro, Ky., will place key nominated titles at $2 off their everyday price and will support that advertising campaign with in-store displays.

Wax Works buyer Harold Guflan says he will seek to complement the NARM materials with large banners, made-in-house, to help catch the attention of mall customers. The demands of the NARM trend of asking stuffer ballot inviting customers to guess which of the nominated acts will actually win awards. Stores are encouraged to use those ballots to conduct contests in which gift cer-

tiﬁcates will be awarded to consum-

ers who pick the most winners.

"We’re enthusiastic about it, but I can’t say that I’ve heard anything that I can take with a grain of salt," says Guflan.

"We’re around the circle of the only one that’s approached us about a Grammy promotion," says Bla-

eye.

Not A Fair-Weather Shopper

By Bill Holland

Washington What stayed open and continued to deliver despite the two snowstorms that paralyzed the mid-Atlantic region Jan. 22-26, was not the U.S. Postal Service. The answer is Waxie Maxie, the family-owned chain with 110 video club stores in the Washington area, Baltimore, Philadelphia, and Norfolk, Va.

People went out to buy records, and they went out to rent videos," says Vans Stevenson of Erol’s. "We did 20% better than the day before" the weekend when we projected. One store, in Manassas, Va., did almost $10,000 in one day, nearly triple the usual business. And the storms hit hard down there.

The chain utilized headquarters staff and skeleton crews in the stores to move the product around.

"It’s been heavy snow and cold and kept all but one of the stores open," Stevenson, director of public relations at the chain’s headquarters, found himself behind a sales counter in the Bethesda, Md., store. "We were just lucky to have a skeleton crew there.

"The 11-store Video Place, which plays Avis to Erol’s Hertz here, didn’t do too badly either. We lost about half our business there.

"The 27 CD plants currently on line in nine countries, including four in the U.S., five in the U.K., nine in continental Europe, and eight in Japan. Where combined output is estimated tentatively at 275 million units annually. The figure—based on manufacturer’s most optimistic calculations and reflecting gross output, with no account taken of rejects—is almost certainly a substantial overestimate.

As indication of the global rush into CD production, IFPI names a further 29 companies planning to open plants between 1988 and 1990, almost half of them in North America. The latter group includes Denon America, PDQ, CBS, WEA, Memory Tech, Discovery Systems, and Laser Video.

Attention at the MIDEM event this year focused heavily on CD, which, although 20 cameras panned the proceedings, was presented and many U.S., British, and other labels seeking to license material for CD release.

The so-called "post-embargo" explosion is vinyl’s decline, now proceeding at an unexpected and to some degree uncontrolled pace. But IFPI’s new figures are already visible in IFPI’s 1986 figures, where world sales of singles and EPs are given as 730 million, compared to 500 million in 1985.

One prerecorded cassettes, with world sales up from 850 million in 1984 to 900 million in 1985, have had a far superior in bucking the trend, though the arrival of digital audio tape may introduce a new un-

predictable variable in the sales equa-

tions.

For coverage of the MIDEM confab ... see pages 1, 62
MUSIC PUBLISHING

It all starts with a song!

ISSUE DATE:
MARCH 21

AD CLOSING:
FEBRUARY 24

Advertise in this issue of Billboard, and hear your creative and sales staff whistle a happy tune.
Reach Billboard's decision making readers:
• to convince artists/writers to sign with your publishing company
• to introduce to the trade the new music you're publishing
• to persuade distributors, wholesalers and retailers to carry your music print catalog

IN THIS ISSUE
Overview '87
Special coverage of country music, home video, domestic and international music publishing
Analysis of the music print market
An update on video rights as they pertain to music copyrights
Legislative battles in congress
Protecting against the erosion of copyright value
The CD impact on copyrights

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

www.americanradiohistory.com
Large chains are becoming more efficient at maximizing rental turns.

A significant amount of point-of-purchase material is never seen by the consumer.

Tim Baskerville of Video Market-ing says the study was an attempt to “see what makes buyers from different classes of trade tick. It’s the first survey that attempted to look at the different channels of distribution and compare how they operate in a systematic, numerical way.”

Of the sample, 15% earned no revenue from selling prerecorded cassettes.

“It’s starting that you could have that many stores not attempting to sell anything,” says Baskerville. “Even more drastic is that 1980’s promotional video product has been feeding rental inventories.

Baskerville acknowledges, however, that for larger chains, shelf rental volume might be masking sell-through dollars. Another factor is that sell-through in 1986 was largely a fourth-quarter phenomenon.

In terms of selecting product sources—whether direct or through wholesalers—the entire sample indicated that the most important issue was getting delivery on time, followed by fulfillment.

Price ranked third, except among the larger chains, where it was the second priority.

Respondents were asked to rank their priorities. After price, they ranked as follows: good sales staff, p-o-p availability, co-op advertising, wide selection, and distance.

“The field is extremely competitive,” says Baskerville, “and nothing will tick a retailer off more than being told by a supplier that delivery of a hot title will be delayed by a day or two.”

The co-op element, according to Baskerville, revealed some dramaticic contrasts among different classes of trade, particularly between large chains and small operators.

“We found,” says Baskerville, “that mom-and-pop retailers were being frustrated by co-op and tended to write it off as a waste of time, whereas the larger chains often times had a good philosophy.” The most important philosophy was: “Co-op is the public face of the retailer.”

Questions on p-o-p revealed that many retailers were not doing p-o-p, or not using it, and never used it.

The sample showed that 43% of p-o-p material was thrown away or never used—significant because of the huge expenditure involved.

Of the larger chains, stores tossed out p-o-p material, and p-o-p material was much appreciated by the mom-and-ops.

“The studios,” says Baskerville, “are in effect, throwing out a large amount of money. We don’t have a solution, however, since the smaller stores do use it and find it very valuable.

Another significant survey finding, says Baskerville, is how much more efficient the large video chains are becoming in maximizing rental turns per unit compared with the mom-and-ops—128.7 vs. 75.1. When the finding seems to deflate the notion that the mom-and-ops can maintain dominance through specialized knowledge of product.

“The large chains,” he says, “are continuing to take a big chunk of the business away from the mom-and-ops—and as many as they become increasingly more sophisticated in moving inventory from store to store and expanding, it does not bode well for smaller dealers. Particularly in two years, when VCR unit growth slows.”

Also revealing, says Baskerville, is how valued the distributor relationship is, even to large chains.

On the distribution front, says Baskerville, it might have been believed that the market was hurting toward direct distribution, but “when you start talking to these large accounts, you realize how much value the distributor adds with inventory control, computer transmittance that is practically considered rare.

Retailers were particularly emotional about this issue,” Baskerville says, “By not being told when the product is being re-released, they fear that they might be getting stuck in many cases, having too many rental copies that they can’t unload in time.”

**Goldman Extends RCA/Ariola Contract**

(Continued from page 4)

that the Interworld/Ariola operation has strong centers on several continents, including Germany and the U.K., but views much of it as “kind of hanging out there by itself without a cohesive approach. It’s a little chaotic.”

In choosing between major acquisition sources and a slower, carefully nurtured pattern of growth, Goldman says he is likely to lean toward the latter approach. But he does not rule out buyouts and would not shy away from major acquisitions if they were available under favorable [economic] conditions.” While associated with Ariola, Goldman played a key role in setting up Arista/Career Music, which under the direction of Billy Sherrill, has evolved into a “very profitable” venture.

**Nashville Works to Avert Musicians-Union Strike**

(Continued from page 4)

an agreement that contains a proviso [the $25,000-unit exemption] that cannot becott out. That is the gigantic question mark.

Colins says that no one—not even the record companies—can know what the impact will be because they so jealously guard the statistical information. So do we do without the strike? We do not know how many titles will be removed from the obligation to contribute to those two funds with the $25,000-unit exemption. If an enormous amount of titles are exempted, it could be an enormous cutback.

He adds that from the statistics he does have, however, the drop in funding should not be too substantial.

Collins says the 435 recording musicians eligible to vote on ratification in Nashville stand little chance of prevailing in the face of overwhelming opposition from the union.

Representatives of the Montreal and Toronto locals were the first to walk out on the negotiations when the 10% cut was proposed by the recording industry. They were then joined by Los Angeles and New York, leaving Nashville as the only nonwalkout in the dealings.

Collins says he met with 45-50 of his members Jan. 9, just before re-summption of the negotiations, which had stalled in November. The union agreed to a cut if that meant not striking, but a majority did agree to strike if the record labels decided to cut contributions to the funds altogether.

**Whitney, Lionel Are Big AMA Winners**

(Continued from page 3)

years ago by brother Michael Jackson’s “Don’t Stop Till You Get Enough.”

Alabama won for favorite country album for the third time in the past four years. The platinum pe- rennial also won as favorite country group for the fifth consecutive year. This ties Barbara Mandrell’s five-year lock on the favorite coun- try female vocalist award from 1981-85 as the longest winning streak in the history of the awards.

After a one-year interruption, Mandrell won the country female vocalist award again this year, while Willie Nelson took the equivalent male award for the fourth time in the past six years.

Here is the complete list of win- ners.

<table>
<thead>
<tr>
<th>Single</th>
</tr>
</thead>
<tbody>
<tr>
<td>Billy Ocean’s “There’ll Be Sad Songs,” Jive/Arista.</td>
</tr>
<tr>
<td>Male Vocalist: Lionel Richie, Motown.</td>
</tr>
<tr>
<td>Video Single: Whitney Houston, Arista.</td>
</tr>
<tr>
<td>Duo/Group: Huey Lewis &amp; the News, Chrysalis.</td>
</tr>
<tr>
<td>Male Video Artist: Billy Ocean, Jive/Arista.</td>
</tr>
<tr>
<td>Female Video Artist: Madonna, Sire/Warner Bros.</td>
</tr>
<tr>
<td>Female Video Artist: Huey Lewis &amp; the News, Chrysalis.</td>
</tr>
</tbody>
</table>

**AMA Album:** Whitney Houston, Arista.

**Female Vocalist:** Whitney Houston, Arista.

**Female Video Artist:** Janet Jackson, A&M.

**Video Duo/Group:** Huey Lewis & the News, Chrysalis.

**Soul/R&B Album:** “Whitney Houston,” Arista.

**Single:** Janet Jackson’s “Nas- ty,” A&M.

**Male Vocalist:** Lionel Richie, Motown.

**Female Vocal Artist:** Whitney Houston, Arista.

**Female Video Artist:** Janet Jackson, A&M.

**Video Duo/Group:** Kool & the Gang, De-Lite/Outkast.

**Country Album:** Alabama’s “Greatest Hits,” RCA.

**Single:** the Judds’ “Grandpa,” RCA.

**Male Vocalist:** Willie Nelson, Columbia.

**Female Vocalist:** Barbara Mandrell, RCA.

**Duo/Group:** Alabama, RCA.

**Male Video Artist:** George Jones, Epic.

**Female Video Artist:** Reba McEntire, RCA.

**Video Duo/Group:** Alabama, RCA.

**Whitney, Lionel Are Big AMA Winners**

Family Ties. The Judds celebrate their two American Music Awards victories backstage with Mickey Gilley, left, and James Ingram. (Photo: Attila Csupo)
**FEBRUARY RELEASE SCHEDULE**

(Continued from page 3)

**CDs are really picking up the slack. The labels are putting out a lot of strong catalog stuff**

live set from Sting previously available as a European import.

**ARISTA:** The Houston album and Carly Simon’s label debut are the works of two different acts whose fans have high hopes for Patrice Rushen’s “Watch Out,” due Feb. 26.

**ATLANTIC:** Dominates the label’s February release schedule, with albums due from Ray Brown’s “A Bitch,” Overkill’s “The Factory,” and a “Psychelic parsley” called “The World,” and Reckless (“No Frills”). The latter was produced by Mark trombonist and Jay Jay French (credited J. French-Segall); Overkill’s album is the first Atlantic/Megaforce release. Atlantic is also issuing a Pete Townsend two-album set, “Another Scoop,” a collection of the artist’s demo tapes, home recordings, and unreleased songs. Other February releases include albums from Nice & Wild, Martee Lebow, John Philip, and Winter Ghost.

**CAPITOL:** San Francisco-based rocker Eric Martin issues an eponymous album Feb. 20. Most of the tracks were produced by Richie Zito. Also shipping that day is Jon Bon Jovi’s “The Unplugged Sessions” album, which will be released on May 15, 2000.

**CHRYSALIS:** There is a possibility the second Go West record will ship this month, but Chrysalis has scheduled no releases until March.

**COLUMBIA:** The soundtrack to “Back to the Top,” an only now release, “Over The Top,” could be a winner if the film fares well at the box office. Highlighted by a newly recorded version of the Fats Domino cover, the film also features cuts by Asia, Eddie Money, Kenny Loggins, and Cheap Trick’s Robin Zander. Columbia releases are the Psychelic parsley’s “Furris ‘Midnight To Midnight’” and Patty Smyth’s “Never Enough.”

**ELEKTRA:** Startpoint’s “Sensation” is due mid-February, as is “Ba-Doo-Bop-Bang” from Grand Master Flash. The new Simply Red album, “Don’t Leave Women,” is set for March release.

**EMI AMERICA:** New albums from Peter Wolf and John Waite are due in March/April. Meanwhile, the label has three February releases: “Tonight” by the Nu Romantics, “Flood” by The Flirtations, and “Sylvers & Hy Tech,” and “On The Air,” an Eddie Cochran collection.

**HMV/Warner Bros.** Long-awaited debut album, “The Torch Song” (Exhibit B) and Intimate Strangers (“Charm”), I.R.S. has a soundtrack for the movie “Albers, Ga.—Inside Out.” It includes songs from R.E.M., Love Tractor, and eight other acts.

**Nat Geo:** The label’s two February releases are “St. Julian” by Julian Cope and an eponymous set from the Sacramento-based 77s.

**MANHATTAN:** Set for Feb. 20 release is Cheryl Lynn’s label debut. “Start Over.” Due the same day are “Romance & Revolution” by James Howard, “Other Aspects” by Eric Dolphy, “America—Do You Remember The Love?” by James Blood Ulmer, “The Real McCoy” by McCoy Tyner, and “Gettin’ Around” by Dexter Gordon. The Tyner and Gordon sets are reissues.

**Atlantic:** Ex-Duran Duran guitarist Andy Taylor unveils his debut solo album, “Thunder,” Feb. 23. The record is co-produced by Andy and onetime Sex Pistol Steve Jones. Ex-Shalamar vocalist Jody Watley releases her self-titled debut album the same day. MCA’s other February releases include the Oak Ridge Boys’ “Where The Fast Lane Ends” and the movie soundtrack “Some Kind of Wonderful.”

**MOTOWN:** Smokey Robinson’s “Keep Me” highlights Motown’s February releases. Also set to emerge are albums by FGO and Blake & Hyes.

**POLYGRAM:** Originally set for fall 1999 release, Billy Brigan’s John Rollo-produced debut album, “Make A Move,” finally hits the streets, Feb. 5. The album’s recorded by Laura Brigan’s younger brother. U.K. hard rock group Magnum has its new album, “Vigilante,” out the same day.

**RCA:** The Judds follow their double-platinum “Rockin’ With The Rhythm” with “Heartland,” due Feb. 2. Reissues dominate the rest of RCA’s February schedule. These include a two-record Jefferson Airplane compilation; albums from the Bluebird vaults by Paul Desmond and Johnny Hodges; and a series of double albums from Diz Gillespie, Fats Waller, Shorty Rogers, and Louis Armstrong.

**VIRGIN:** Making its return to the U.S. market with the recently released soundtrack for “The Mission,” Virgin has its first batch of pop/rock product coming this month. Titles include Killing Joke’s “Brighter Than A Thousand Suns,” Heaven 17’s “Come in” and Cutting Crew’s “Broadcast.”

**WARNER BROS.:** Few new releases are scheduled from the Warner/Reprise/Geffen label. RCA’s February releases are Eddy Arnold’s “Doin’ What I Can” and “On The Road Again,” among others.

**POLYGRAM:** Originally set for fall 1999 release, Billy Brigan’s John Rollo-produced debut album, “Make A Move,” finally hits the streets, Feb. 5. The album’s recorded by Laura Brigan’s younger brother. U.K. hard rock group Magnum has its new album, “Vigilante,” out the same day.

**RCA:** The Judds follow their double-platinum “Rockin’ With The Rhythm” with “Heartland,” due Feb. 2. Reissues dominate the rest of RCA’s February schedule. These include a two-record Jefferson Airplane compilation; albums from the Bluebird vaults by Paul Desmond and Johnny Hodges; and a series of double albums from Diz Gillespie, Fats Waller, Shorty Rogers, and Louis Armstrong.

**VIRGIN:** Making its return to the U.S. market with the recently released soundtrack for “The Mission,” Virgin has its first batch of pop/rock product coming this month. Titles include Killing Joke’s “Brighter Than A Thousand Suns,” Heaven 17’s “Come in” and Cutting Crew’s “Broadcast.”

**WARNER BROS.:** Few new releases are scheduled from the Warner/Reprise/Geffen label. RCA’s February releases are Eddy Arnold’s “Doin’ What I Can” and “On The Road Again,” among others.

**GROUPS:** group of strong catalog items out, and that’s what’s holding things together right now.

**VERVE’S NEW RECORDINGS**

(Continued from page 6)

sets as well as in LP form.

Although the initial emphasis of Verve’s new incarnation is on vocalists, Seidel stresses that the label plans a “three-pronged approach” aimed at “being consistent with what Verve has meant in the past.”

In addition to vocal jazz, he says, the label will concentrate on Brazil.

The Verve label will offer several Brazilian albums

**TIMES SQUARE DEVELOPMENT**

(Continued from page 1)

Theaters Foundation.

According to a survey by the foundation, hundreds of industry business leaders, including a number of major publishers, production companies, recording studios, and artist management firms—say they could be foreclosed by the expense. One of the key fears is the area if the zoning commission’s plan to raze theaters and landmark buildings in the neighborhood now that high-rent skyscrapers becomes reality.

The neighborhood has been the focal point of entertainment industry activity in the city for more than 50 years.

Ancillary and support businesses that have thrived on the presence of the Midtown recording studios could suffer as well. These include such professional equipment-rental houses and major musical-instrument retailers as Manny’s and Sam Ash on West 48th Street.

One neighborhood cited by some studios as a possible new recording center is Chelsea, located between 14th and 30th streets on Manhattan’s West Side.

Two well-known mastering facilities and at least three recording studios say they will be looking for less expensive lodgings because their leases will soon expire.

The Save the Theaters Foundation says it will keep entertainment industry companies from leaving the area. But the group has no time to act. Several established 200-300 firms—including many film and theater-related businesses—have moved to other neighborhoods in the past year.

“Rents are going up,” says Curt Hagedorn, director of the foundation. “And it’s not only dependent upon whether the 42nd Street development program actually goes through in the form in which it’s been envisioned.”

“It’s simply that once landlords hear about a major project like this, it drives the property values up so high that businesses whose leases are up for renewal can’t afford to stay.”

Save the Theaters is still compiling the results of a questionnaire it mailed to approximately 2,000 entertainment-related businesses in the Midtown-West area. Once this is complete—possibly by the end of February—the information will be supplied to the city planning commission “to get them to recognize the problem,” says Goldstein.

Among other things, the firm’s current rent, date of lease renewal, the number of times it had moved within the past year, and the nature of the business was currently looking for new space. According to Hagedorn, many businesses whose leases are up or due to expire say they are planning to look elsewhere.

The foundation has presented several zoning provisions to protect entertainment-related businesses. Among the proposals:

* Inclusionary Zoning. Any new construction would have to provide
  housing for businesses indigenous to the
  entertainment district. This might in-
**Bank Sues Allied Chief Seeks Outstanding Loans**

**This story prepared by Chris Morria and Dave DiMartino.**

LOS ANGELES—Kim Richards, president of fledgling Allied Video Records, is facing a massive lawsuit by a local bank, and his operating company has been placed in receivership.

On Jan. 20, Union Bank filed suit in California Superior Court against Richards, Allied Video Records Ltd., and Cos. Inc., a consortium including Allied Artists Records, to secure the payment of $7 million in outstanding loans. The suit accuses Richards of fraud and breach of promissory notes, among other charges.

On the same day, Superior Court Judge Ricardo Torres granted a request by the bank that Consolidated Allied be placed in protective receivership. An order restraining Richards from selling the company’s assets was simultaneously filed. A hearing on the receivership was scheduled for Jan. 27.

According to the complaint, the majority of the outstanding money was secured by leases on recording studio equipment, Riviera Capital Corp., a Huntington Beach firm not named in the suit, leased equipment to Consolidated Allied and sold the loans to Union Bank, with Consolidated Allied responsible for the payments. The bank has alleged that Consolidated Allied has not made payments on the loans—which were secured last November and October—and the loans were secured through fraud.

The suit states that Consolidated Allied’s financial statements indicated cash deposits of $11 million in an institution called Recording Artists International Credit Union. According to the suit and to deposits from Union Bank vice president Wayne-Kent A. Bradshaw and the lending institution’s attorney, Peter Cato, the bank subsequently discovered on Jan. 14 via a reverse telephone directory that 115 credit union’s telephone numbers, supplied to the bank by Richards, “in fact rang through to premises maintained by Richards.”

The suit maintains that Consolidated Allied “does not own cash funds of a credit union or any substantial funds at all.”

According to the depositions of Union Bank vice presidents Kent W. Alexander and Terry Ettinheim, at a meeting between Richards and the bank officers on Jan. 12, Richards “indicated that the $10 million in cash reflected on Allied’s financial statement was a line of credit which the Credit Union established and which was collateralized by master tapes.”

The depositions of Ettenheim, Steven, and Cato further state that on Jan. 14 the bank and hit Menlo Park trailer truck containing $7 million of dollars of equipment was “stored on Allied’s property” and police report was filed, “because the police indicated that the filing of a police report would make it more difficult to rescue the trailer truck equipment.”

However, according to documents supplied to BeautifulSoup by Richards’ attorney, Brent Horner, the theft of a trailer truck from the parking lot of Consolidated Allied’s Santa Fe Springs offices was reported on Nov. 20.

The theft complaint does not list any recording equipment among the stolen property; the truck, valued at $75,000, was listed.

Richards characterizes the Union Bank allegations as “worse than inaccuracy— they’re blatant lies. The receivership was obtained under false pretenses.” Richards denies the bank officers’ recounting of the Jan. 12 meeting, that this was his first time around, that current financial difficulties are tied to the purported equipment theft. Richards says, “The equipment recovered is in that pieces of equipment, due to the theft that occurred, were unable to work and garner income,” he says.

**Giants Video Scores Big 40,000 Shipped In 1st Week**

LOS ANGELES—Coliseum Video is hoping to score big with its just-released “We’re The N.Y. Giants” a case-bound set of four video cassettes on the 20-minute, $19.95 title shipped approximately 40,000 units, according to Coliseum’s Marcia Kesselman.

The Giants became football’s world champs with their Jan. 25 33-13 victory over the Denver Broncos, 33-20.

The cassette includes the video for eight Super Bowl highlights and Little Major Record Directors and A-1 Creative Records. The single and video feature players Lio- pold, John Riggins, Harry Gimel, and Andy Headen. The remainder of the program includes player interviews and outtakes from the video single. The title is being promoted quite heavily in New York and is getting airplay on MTV, VH-1, the Madison Square Garden Network, ESPN and KBME in Houston, says. Radio and newspaper advertising is also being employed.

In addition to video specialty stores, such outlets in New York as B. Dalton Bookmakers and Lam- son’s are carrying the program. There are four pressings of the 1985 football season, expect much action from the Colora- do area.

This year, the Chicago Bears’ “Superbowl Shuffle” video racked up more than 100,000 units, but that title was released during the middle of the 1985 football season. The confident Bears finished out the season at 16-1, scoring a lop- sided Super Bowl victory over the New England Patriots.

**Indie Lobbyists Are Elated About Presi- dent Reagan’s broad trade-competitiveness package de- livered to Congress today following his State of the Union Address Jan. 27; the document contains a section on protecting copyrights. A fact sheet says, “The Rea- gan administration seeks a ‘technological solution’ to the problem by requiring the first 1.5 minutes of right material on digital audiorecorders.” The pro- posal augments a similar administration position from last year concerning conventional audiorecorders ... The same section has been hired by incoming Recording Industry Assn. of America president Jay Berman to head the trade group’s lobbying effort, which represents 40,000 D.C. headquarters. Under Rosen, RIAA’s lobbying ac- tivities will still utilize the talents of the Arnold & Por- ter law firm.”

**Vinyl Relief:** Watch for at least one major label to cut back on service of 12-inch promo disks to album radio stations. The current music model also satisfies radio’s call for relief from the glut of vinyl product.

**Vinyl, etc., Statistics:** Taking into account only the deal was made with SBK Entertainment World, which administers the Michael Jackson-owned publisher as a result of SBB’s recent purchase of CBS Inc.’s music publishing interests. Previous print rights were held by Chrysalis Music. Last week, Rolling Stone reported the potential of establishing a similar agreement could expand to include duties previously handled by recently departed program director Steve Casey.

**The Safe Sex Tour:** A contract rider on the Beastie Boys’ nationwide tour reportedly calls for a “rainbow assortment” of condoms to be placed in the dressing room. Also, the publisher has signed on with Vinyl Studio’s “Superbowl Shuffle” video cassettes, which now include a five-CD release, “World’s Favorite Music,” which is selling at $49.95, $10 more than its eight-LP and -cassette counterparts. And in June, reports Bruce Trachten- berger, music critic and creator of the Arista Video series, the company is releasing its second CD release, “Best Loved Melodies,” with the number of CDs included yet to be determined.

**How to Sing For Your Supper:** A six-week course is being offered for young singers seeking a career as recording artists and singers. A week under way March 6 at the Juilliard School in New York. Dottie O’Dwyer, a former pupil of and close friend of the American Airlines terminal at Los Angeles Airport for about eight hours because of toxic fume leaks from a passenger’s suitcase (real hot records) . . . And in a final Super Bowl note, Marty Weiss, veteran industry and marketing director of KS Records, sent out “Have a Super Sunday” cards to friends that, in addition to reminding the recipient of Super Bowl XXI’s starting time, offered an “Ex-NewYorker Pick: Denver (Broncos), 24, New Jersey (Giants), 20.” Weiss’ card tagged the Broncos (who scored 20) “the Jack in the Box” and the Giants (who scored 39) as “Rambo.”

**Replacing Southern Pacific’s lead singer** Tim Goodman is David Jenkins, former guitarist and singer for Pablo Cruise. The Warner Bros. Records act begins its tour early this month, playing three dates with Don Lewis & the News. Its third album is due this spring.

**Look for Expansion of Bob Thiele label Inter- ests—currently Doctor Jazz and Signature—as a con- sequence of a merger soon with a new public company. Both labels are part of Thiele’s Teresa Gramophone Co. The Warner Bros. Records execs has made its annual selection of a musician and nonmusician who have made significant contributions to jazz. The instrumentalist is Bud Freeman, while Thiele is the nonmusician. NJSJ will be presented with plaques to both on March 15 at the Rutgers Commencement at Rutgers University. That’s the date for the Pee Pee Russ- sell Memorial Stomp, a concert that for the past 17 years has used proceeds to benefit a scholarship in Russ- sell’s name at the university and the Institute of Jazz Studies. NJSJ is also helping to underwrite a major Hall of Fame at Rutgers.

**Reader’s Digest** is promoting its first compact disc project. The label released its first CD last week, a five-song collection, “World’s Favorite Music,” which is selling at $49.95, $10 more than its eight-LP and -cassette counterparts. And in June, reports Bruce Trachten- berger, music critic and creator of the Arista Video series, the company is releasing its second CD release, “Best Loved Melodies,” with the number of CDs included yet to be determined.

**How to Sing For Your Supper:** A six-week course is being offered for young singers seeking a career as recording artists and singers. A week under way March 6 at the Juilliard School in New York. Dottie O’Dwyer, a former pupil of Frank Sinatra and a grandmother of Frank Jr., the Jr. will make a special appearance during the course.

**Friends of Cal Roberts,** who is retiring after 33 years with CBS Records, gather to wish him well. Thiele, Warner Bros. label head, has been a familiar figure in the industry in the area of CBS custom pressing and duplicating, known as CBS Rec- ording Services. Thiele was also in charge of the music/video firms who’s referring to himself as “Mike Hennessey of Billboard” is not Mike Hennessey of Bill- board. He’s a fraud seeking freebies . . . Allee Sherman, president of EMI/Amalgamated, is now a vice presi- dent of Warner Bros. Records and now a sports analyst for ESPN and a Warner Com- munications Inc. exec, speaks to the monthly gather- ing of the music and performing arts unit of Wnu B’ith at the Sutton Place Synagogue in Manhattan. Meet starts at 5:30 p.m. Thursday (5).
"LIFE AS WE KNOW IT." ROCK & ROLL THAT TELLS IT ALL.

10 NEW SONGS FROM REO SPEEDWAGON.

Featuring the new hit single, "THAT AIN'T LOVE."

On Epic Records, Cassettes and Compact Discs.
HÜSKER DÜ IS THE AMERICAN BAND THAT SETS THE PACE FOR NEW MUSIC. WAREHOUSE IS A DOUBLE ALBUM WHICH FEATURES 20 ORIGINAL SONGS OF POWERFUL BEAUTY. WHEN IT COMES TO MUSIC THAT MATTERS, THE LINE STARTS RIGHT HERE.

WAREHOUSE: SONGS AND STORIES
THE NEW DOUBLE ALBUM
PRODUCED BY BOB MOULD AND GRANT HART
ON WAREHOUSE BRO. RECORDS AND CASSETTES - COMING SOON ON COMPACT DISCS

SEE HÜSKER DÜ LIVE
2/13 MINNEAPOLIS, MN • 2/14 BOSTON, MA • 2/16 WEST HARTFORD, CT • 2/18 PHILADELPHIA, PA • 2/19 NEW YORK, NY • 2/21 CHICAGO, IL • 2/23 WASHINGTON, DC • 2/26 CHARLOTTESVILLE, VA • 2/27 CHAPEL HILL, NC • 3/02 BIRMINGHAM, AL

MANAGEMENT: DAVID SAVOY © 1987 WARNER BROS. RECORDS INC.