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VOLUME 98 NO. 49

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

December 6, 1986/\$3.95 (U.S.), \$5 (CAN.)

CBS/Fox Video To Increase Prices Of Front-line Titles

BY TONY SEIDEMAN

NEW YORK In a move that seems certain to spark a wave of price hikes on the cream of rental product, CBS/Fox Video has revealed plans for a \$5-\$15 increase in the suggested list of front-line titles starting in first-quarter 1987.

A specific price point has yet to be chosen, says Len White, president of CBS/Fox's consumer products division, but the increase is certain. According to White, the suggested list will probably be \$89.95 or \$99.95.

CBS/Fox has also set in motion a program it says is designed to clear all the excess Beta-format software out of distributor inventories. Through the end of this year, dis-

tributors will be given a chance to exchange 100% of their Beta-format product for an equal value of VHS or Beta titles.

In another development, CBS/Fox plans to lay off its 59 staffers in
(Continued on page 81)

Swan Song For The 7-Inch Single? Cassingle Called Viable Alternative

BY FRED GOODMAN

NEW YORK Is the 7-inch single on its way out? With unit shipments dropping more than 20% during the first six months of 1986 and rackjobbers reporting that it is no longer fea-

sible for many of their accounts to carry the configuration, label executives say the single's days may be numbered.

"If it's round and analog, it's a diminishing configuration," says Russ Bach, senior vice president of mar-

keting development for WEA Distributing. "The industry sales figures tell us a story," he adds, referring to recently released Recording Industry Assn. of America (RIAA) January-June shipment tallies showing singles down 23.5% (Billboard, Nov. 1).

At CBS Records, senior vice president of marketing Paul Smith says the company is "looking at the 7-inch single overall and at alternatives. The racks have come to the conclusion that it is not suitable for them, mostly because of the response time associated with their distribution system to accounts, and especially with country singles. It's hard for them to position hot product in time."

(Continued on page 80)

Labels Praise New Antitheft Package

BY GEOFF MAYFIELD

NEW YORK Shorewood Packaging's antitheft design for compact disk and cassette long boxes could go a long way in the battle against pilferage, according to key label executives.

The innovation, which can also be used in 4- by 12-inch audiocassette

packaging, has piqued the interest of several major labels and is being tested by WEA, CBS, and RCA/Ariola.

The design modification, a rudder-shaped paper tab called an "interlock" (Billboard, Nov. 22), secures the CD jewel box or cassette Norelco box an inch from the base of the outer carton. Shorewood ex-

ecutive vice president Floyd Glinert says the construction, for which the patent is pending, will thwart the shoplifter who gains easy access to CD jewel boxes by slashing the bottom of the 6- by 12-inch package.

Glinert cites several selling points for the interlock. He says the device "maximizes the nonpilferability" of
(Continued on page 80)

Moody Blues Capture Top Video Honors

LOS ANGELES The Moody Blues' "Your Wildest Dreams" won best overall video, and Brian Grant took the prize as top director for the same clip during an awards ceremony Nov. 22 at Billboard's Eighth Annual Video Music Conference here. (For further conference coverage, see page 3).

The awards ceremony was highlighted by a surprise appearance by Beach Boys' star Brian Wilson, who accepted two awards on behalf of the Moody Blues.

The veteran PolyGram act, currently finishing a U.S. tour, rode the award-winning clip for "Your Wildest Dreams" to No. 9 on the Hot 100 singles chart.

Awards-show attendees got an
(Continued on page 77)



FORCE M.D.'s are under the mistletoe with a very special re-packaged re-release of their remarkable debut album, "LOVE LETTERS" (TB 1003). Includes all the early hits. And, be sure to introduce yourself to the Force's brand new chart climbing 12" smash "I WANNA KNOW YOUR NAME" (TB 890). For more on the TOMMY BOY night before Christmas see page 29.



LABAN, Denmark's hottest new export, has landed in the U.S. with their debut LP, CAUGHT BY SURPRISE (CR10500). The first single from this Smash LP, "LOVE IN SIBERIA" is breaking fast in N.Y., Miami, L.A. & San Francisco. LABAN... on Critique Records & Tapes... America's New 'Major' Independent Label... proudly distributed by Independent Distribution.

Music Business Entering Age Of Computers

NEW YORK The music business is proving to be a leader among industries in the use of computer and information network systems.

According to the recently published book "Start Me Up!: The Music Biz Meets The Personal Computer," the industry is approximately five years ahead of most international industries in its use of computers and electronic communication systems. And with 3,500 subscribers, Entertainment Systems International (ESI), a music industry network, has established itself as one of the world's largest systems.

"As far as I know, the largest vertical market is... Don Simpson..."



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ONE-STOPS STILL BUSY WITH BOSS BOX

There is still plenty of Boss business for one-stops, many of which have yet to recover from the frenzied initial release of "Bruce Springsteen & The E Street Band Live/1975-85." They have been dealing primarily in LPs. Earl Paige reports. **Page 4.**

KIIS Gets Tough In Los Angeles

Once the distant music leader in L.A., Gannett's KIIS recruits KMEL San Francisco PD Steve Rivers to fight off stiff competition from Emmis upstart KPWR "Power 106." Kim Freeman has all the details in Vox Jox. **Page 15.**

TOWER TACKLES TORRANCE

After 10 months of construction, Tower Records has opened a glittering 10,000-square-foot store in the highly competitive Torrance area. Chris Morris reports. **Page 40.**

HDTV Video Has 'Million-Dollar Look'

The first high-definition (HDTV) music videoclip has been shot, at a cost of only \$80,000, by director Zbigniew Rybczynski for Cameo's "Candy." Jim Bessman details the historic shoot. **Page 53.**

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Music Vid Meet: Cautious Optimism

Industry Reduces Sell-Through Hopes

BY STEVEN DUPLER

LOS ANGELES Despite its failure to blossom into the sell-through business some had hoped for, the future remains bright for music video.

That was the view reflected by members of the opening panel at the Eighth Annual Billboard Video Music Conference here Nov. 20-22.

The members of the panel, titled "The State of the Industry: An Overview," said that while they are re-evaluating their expectations of the business, they stand firm behind the premise that music video is not going away.

The panel kicked off the two-day conference, which attracted 260 members of the music and video industries for a series of panels, workshops, and screenings. The conference culminated in a music video awards presentation (see story, page 1).

"The industry had rough going this year," said moderator John O'Donnell, president of Sony Video Software, commenting on the lackluster music videocassette market. "We know it's not realistic to expect music videocassettes to sell like records, but there are a number of reasons to be optimistic about the future of music video sales."

According to O'Donnell, these include the proliferation of stereo TV and hi-fi VCRs and a significant increase in the number of two-VCR families. Other positive points cited by O'Donnell include a growing retail universe, a greater number of releases backed by more advertising, and better marketing tie-ins and timing of releases with records.

"Simultaneous release of albums and video product will make the industry strong," said O'Donnell.

But Robert Blattner, president of RCA/Columbia Pictures Home Video, said it is difficult to interest many retailers in carrying music video product.

"Music video is a low-margin,

low-volume business that people don't like to be in," he said. "The wholesale prices don't leave much money for the retailer at the end of the day."

"We approached this business with unrealistically high expectations," Blattner continued. "It's a great business for labels and artists, but not necessarily for home video companies. We're becoming more careful about what we acquire and how much we pay for it."

Ken Kragen, manager of Lionel Richie, Kenny Rogers, and others, stressed video's continuing value as

a marketing and promotional tool, while cautioning against unrealistic monetary expectations for the medium. "All forms of video are tools for creating events rather than income," he said. "We view video as a tool to enhance a career."

Producer Andy Friendly, creator of the syndicated "Rock'n'Roll Evening News" program, said that music programming is still viable for television, but needed to be presented with more originality and freshness to hold and increase the audience. "It's become part of the cul-

(Continued on page 77)

Hackford Keynotes Billboard Confab

Early Music-Film Ties Best

BY CHRIS MORRIS

LOS ANGELES Director Taylor Hackford appealed for the sensible use of contemporary music in movies in his keynote address Nov. 21 at the Eighth Annual Billboard Video Music Conference.

Hackford, whose films have featured four songs that reached No. 1 on the Hot 100 singles chart (including the Oscar-winning "Say You, Say Me" from "White Nights" and "Up Where We Belong" from "An Officer And A Gentleman"), decried the escalating cost of soundtrack material and producers' attempts to secure a hit at any cost.

"You start to see [artists'] prices going to \$65,000, \$125,000, \$150,000 for a song," he said. "You can't buy a No. 1 record. You can buy a famous artist, and [you] can sometimes buy a fairly good record."

Hackford labeled this Hollywood trend as the "poisoning-the-well syndrome."

"What I see happening, which I

think is a little disturbing, are producers going out and trying to buy their way onto the radio," he said. "People with a lot of bucks [are] going out and saying, 'Well, listen, this film may not necessarily need music. The contemporary music to be put in the film may not necessarily fit, but what the hell, let's get a hit song that'll make people come.'"

"It won't happen. Historically, you can look at songs that were hit songs from films, and the films were flops. Vice-versa, you can have an incredibly successful movie, and they slip in a song, and the hit doesn't happen. You can't fool the audience."

Hackford said the inappropriate use of music "sometimes destroys the whole intent of the film."

Most of Hackford's speech, which was complemented by clips from "The Idolmaker," "An Officer And A Gentleman," and "White Nights," summarized the director's careerlong attempts to integrate contemporary

(Continued on page 77)

Third-Quarter U.K. Album Sales Increase

Singles Only Configuration To Show Decline

BY PETER JONES

LONDON U.K. record industry shipments for the third quarter ended Sept. 30 show prerecorded cassettes and compact disks surging ahead and LPs holding up well, while singles continued their "gentle downward path," according to the British Phonographic Industry (BPI).

And, says the trade organization, the "prospect for Christmas sales is encouraging."

Just over 12 million LPs were delivered to the trade in the third quarter, a 13% increase over the same period in 1985 (10.7 million), with value up 12% to \$44.6 million. The second-quarter returns showed a 5.6% dip below the total for the second quarter of 1985.

But BPI general manager Peter Scaping warns that the upturn in LP action "should not be seen as having any long-term significance. It is simply a reflection of the strength of new release shipments,

buying ahead of TV advertisements and stocking up prior to price increases. Pre-Christmas buying has added to stockholding levels."

He says the same influences have affected the level of cassette shipments but adds: "In this sector

'The prospect for Christmas Sales is encouraging'

there has also been a strong underlying growth rate." Cassette deliveries are up 44% to 17.5 million units over 1985 (12.1 million), and sales value is up 35% to \$37.66 million.

The average trade price for cassettes was down 6.4%, compared with the third quarter of 1985. The average trade price for LPs declined 0.8%. Says Scaping: "This could indicate strength in the mid-price and budget areas as compact disk begins to dominate full-price

repertoire."

CD deliveries were 1.8 million units in the quarter and, says Scaping, look to be on target for 7 million units by year's end. Value of sales was \$18.2 million.

Scaping says that even though the third-quarter picture represents stock building rather than sales, unit deliveries of all long-play items (LP, cassette, CD) were up 33% at 31.4 million units compared with 23.6 million last year, and value was up 35% to \$113.7 million against \$84 million in 1985.

Singles were down 7% at 16.2 million units, and 32.5% of these shipments were in the 12-inch format.

U.K. record industry shipments to the trade have now passed the 400 million unit per annum mark (\$560 million) and, according to BPI, look set to stand at over 420 million (\$588 million) by the end of the year. Total value of all third-quarter shipments was \$139.7 million, up 25.6% on last year.

One-Stops Still Busy With Boss Box

BY EARL PAIGE

LOS ANGELES There is still Boss business for one-stops, many of which have yet to recover from the frenzied initial release of "Bruce Springsteen & The E Street Band Live/1975-85."

According to a survey of one-stop representatives, the subdistributors were hit hardest by Springsteen orders from large chains fearful their own direct orders would not be sufficient.

At the same time, one-stops' independent store accounts were ordering in unprecedented amounts. "Will-call" orders added to the frenzy as local stores picked up product directly several times a day in some cases.

In the week following the initial release on Nov. 10, one-stops were dealing mostly in LPs. Reorders on cassettes were trickling in. Compact disk reorders are not expected until after Christmas.

Several report "paying the price"

for the Springsteen set, in that fill on other CBS product is "terrible, terrible" in the words of Bruce Ogilvie, president of Abbey Road Distributors in Santa Ana, Calif.

Meanwhile, the Springsteen pipeline was not yet full in the week following the set's release. Said Bud Libman, buyer of Nova Distributing in suburban Atlanta: "There are still parts of the country where they need the LP. We were shipping 100-piece orders to C.O.D.'s all week, into New Jersey, Maryland, other states."

Some one-stops are still receiving parts of their original orders. "It keeps coming in," says a representative at Vinyl Vendors in Kalamazoo, Mich.

Recalling the initial shipment week, Libman says, "We were selling Camelot and Peaches Entertainment units of 50s, 80s, 100s. We should have held back more for our C.O.D. accounts that depend on us."

Initially fearful they had over-ordered, some one-stops were eager to unload to the big chains until they realized the explosively developing demand.

"We actually made more, too, on orders to the nationals," says Abbey's Ogilvie. "We stopped when we saw we were cutting our throat and could run short with regular accounts," adds Ogilvie.

Nevertheless, most one-stops claim they attempted to balance what they were servicing to national chains and did in fact service independent accounts adequately. "We shipped what we felt were fair amounts to Musicland, and they were happy," says Don Smith, head buyer at Radio Doctors in Milwaukee.

One-stops are ordering again, says Ogilvie. "Of our original 3,000 pieces in CD, the remaining 1,000 came in. We then repeated our original numbers, reordering 3,000 LPs and 2,000 cassettes. I hope it moves."

Several one-stop representatives say they expect volume to continue

(Continued on page 77)

No Blockbusters In Labels' December Release Plans

BY STEVE GETT

NEW YORK Unlike last year, when Barbra Streisand's "The Broadway Album" was a late-breaking holiday blockbuster for Columbia, 1986 holds no last-minute surprises in terms of new product.

A survey of major labels indicates that A&M, Chrysalis, Columbia, Elektra, EMI America, Geffen, IRS, Island, Manhattan, MCA, Motown, PolyGram, RCA, and Sire have no albums scheduled for December release. Arista, Atlantic, Capitol, and Warner Bros. are releasing new product, but it is mostly limited to soundtracks and compilation sets.

Atlantic has an eight-disk "Atlantic Blues Anthology," documenting the label's long association with blues, due Dec. 8. The package is also being issued in four two-disk sets—piano, guitar, vocal, and Chicago—each carrying a list price of \$10.98. Atlantic's only other December releases are Donna Allen's "Perfect Timing" and the soundtrack of the film "A Man And A Woman—20 Years Later."

Capitol is issuing the soundtrack to Eddie Murphy's upcoming movie, "The Golden Child." Highlighted by Heart vocalist Ann Wilson's debut solo single, "The Best Man In The World," the album also features songs by Ratt, Marlon Jackson, and Meli'sa Morgan.

Little Richard's new Warner Bros. album, "Lifetime Friend," ships Dec. 8. The veteran rock'n'roller is doubtless hoping to capitalize on the success of "Great Gosh A'Mighty," his midchart hit from the movie "Down And Out In Beverly Hills."

The only other release scheduled for December is Arista's "Z-100: Greatest Hits Vol. 2," a comedy compilation from New York radio station WHTZ, interest in which will probably be limited to local listeners.

Hot product tentatively set for January release includes new albums from Carly Simon, Lou Gramm, Yes, U2, the System, Dave Edmunds, Peter Wolf, Larry Carlton, Waylon Jennings, Deep Purple, Hank Williams Jr., and Kris Kristofferson.

Video Duplicators Eye 100-Million Mark Sales Increase Spurs New Industry Optimism

BY TONY SEIDEMAN

NEW YORK The prerecorded home video industry might well hit a new milestone this year, with more than 100 million tapes duplicated, according to some duplicators and retailers—although a less spectacular but still impressive figure of 80 million is more likely.

The reason? Sales have soared unexpectedly in recent months after a slower-than-expected first half.

Earlier projections had placed duplication totals for 1986 at about 70 million.

Whatever the final tally, the number of tapes duplicated this year is destined to represent a sizeable gain over last year's total of between 55 million and 60 million units, according to executives at the annual International Tape/Disc Assn. (ITA) Update Seminar, held here Nov. 18.

They said that reorder patterns seem to indicate product is selling through.

"There are very healthy signs. The pipeline is ordering," Dave Cuyler, senior vice president of Bell & Howell/Columbia/Paramount Home Video, said in an interview. "Given the big [preorders] that we got on [the Christmas] promotions, it's a good sign that we've gotten any reorders at all."

The disparity between projections results in part from the use of different yardsticks. The 80 million figure includes duplication done for major and midsized manufacturers. According to Larry Bennett, president of Premiere Video, a midsized Michigan-based duplicator, that total only accounts for a portion of the business.

Adding on the numbers done by low-price specialists, such as Western Merchandising and Goodtimes

Video, along with the unit volume of the adult video industry, could bring the video software industry's total to more than 100 million units in 1986, Bennett said.

Most duplication executives said the 100 million estimate was high. Cuyler projected a unit volume of between 80 million and 85 million units from major manufacturers. Adding on other "categories" brings the total to a maximum of around 90 million, he said.

Even the lower number is something of a surprise to Cuyler and other duplicators. "In late summer, before the big fall and all the surges came, I was thinking 78 million or 79 million was a big year," said Cuyler.

On the manufacturers' side, Nick Santrizos, president of Vista Home Video, projected 80 million units as a likely number. He predicted that next year "the video-

(Continued on page 78)



Touching Reception. RCA/Jive recording artist Samantha Fox celebrates the success of her debut album, "Touch Me," at a party thrown in her honor at the popular Manhattan night spot Stringfellow's. With Fox are, from left, Peter Stringfellow, owner of the club; Paul Katz, business vice president, Zomba/Jive; Barry Weiss, vice president of marketing operations, Zomba/Jive; Bob Buziak, president, RCA-U.S.; and Rick Dobbis, executive vice president, RCA-U.S.

Executive Turntable

RECORD COMPANIES. In an effort to restructure its departments, the MCA Music Entertainment Group makes the following appointments: **Jheryl Busby** as executive vice president of a&r, MCA Records, and president of black music for the label; **Richard Palmese**, executive vice president of marketing and promotion, MCA Records; and **John Burns**, executive vice president, MCA Distributing and Manufacturing. Busby was senior vice president of black music for the label. Palmese continues in his area. Burns was senior vice president of MCA Distributing.

Gary Casson is promoted to senior vice president of business affairs for Elektra/Asylum Records in New York. He was vice president of that area.

Dan Johnson is named senior vice president of corporate development for Word Inc. in Waco, Texas. He was senior vice president of a&r and marketing in the company's Records/Music Division.

I.R.S. Records appoints **Coralie Hummel** marketing coordinator for the label in Canada. She was Ontario customer service representative for A&M Records.

Road Records in Philadelphia, Pa., promotes **Kate Brockman** to East Coast director of marketing and sales. She was in the promotion department.



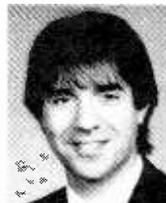
BUSBY



PALMESE



BURNS



CASSON

DISTRIBUTION/RETAILING. Source Video Distribution Co. in Nashville makes the following appointments: **Dennis Phillips** as public relations manager; **Greg Cook** and **Terri Hayes**, sales managers; **Lynn Cimino** and **Jim Bryan**, key account representatives; and **Keith Grant**, assistant advertising manager.

Gerald Roberts is named director of lease administrations for Trans World Music Corp. He was associate general counsel with T.G.I. Fridays in Dallas.

PRO AUDIO/VIDEO. **Jim Williams** becomes vice president and general manager for Cetec Gauss in Sun Valley, Calif. He was upped from executive vice president and assistant general manager.

VCA Teletronics in New York appoints **Iris Greenberg-Solomon** account executive. She served in a similar capacity for Tapepower.

TRADE GROUPS. **Richard Karpel** is named director of regional activities for the Video Software Dealers Assn. in Cherry Hill, N.J. He was a district supervisor for a chain of video stores in the Chicago area. **Holly Rosum** will be assisting Karpel in addition to serving as VSDA legislative liaison.

RELATED FIELDS. **Scott R. Holtzman** is promoted to vice president of legal affairs for Columbia Pictures Music Group in Los Angeles. He was assistant general counsel of Columbia Pictures Industries.

Philip Sandhaus is appointed vice president of creative operations/project development for Isolar, David Bowie's management company, in Los Angeles. He was national director of marketing development for Columbia Records.

American Artists in Minneapolis, names **Henry Neuman** project manager. He was management associate with Michael Lippman.

Gerald Bursey is named manager of participation, royalty & investigation for the entertainment division of Laventhol & Horwath, New York. He was royalty manager for Atlantic Recording Corp.

Jan Mullen joins Rockamerica as manager of client services in New

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There's a new gun in town...

*we've already emptied one round
of bullets into the Top 200...*

THE SMITHEREENS	<i>Especially For You</i>	66
STRYPER	<i>To Hell With The Devil</i>	39
POISON	<i>Look What The Cat Dragged In</i>	133
LIZZY BORDEN	<i>Menace To Society†</i>	144
STRYPER	<i>The Yellow & Black Astack</i>	185
STRYPER	<i>Soldiers Under Command</i>	182

and we're re-loading:

WEDNESDAY WEEK	<i>What We Had</i>
JULES SHEAR	<i>Demo-itis</i>
DON DIXON	<i>Most Of The Girls Like To Dance</i> <i>But Only Some Of The Boys Like To</i>
PETER HAMMILL	<i>And Close As This</i>
FATES WARNING	<i>Awaken The Guardian*</i>
VARIOUS ARTISTS	<i>Enigma Variations 1987</i>

† on Enigma/Metal Blade Records

We're makin' the majors move over!

Look for the smoking six-shooter at

 ENIGMA RECORDS

NARM Meet: Music's The Beat

Piracy Problems, CD Update On Agenda

BY GEOFF MAYFIELD

NEW YORK A unified effort by music suppliers and retailers to combat piracy, an update on compact disk technology, and nuts-and-bolts store issues are among the key concerns that will be addressed during the 1987 National Assn. of Recording Merchandisers (NARM) convention, set for Feb. 13-17 at the Fontainebleau Hilton resort in Miami Beach.

The focus on illicit product—an outgrowth of NARM's stronger bond with the Recording Industry Assn. of America (RIAA)—was a goal stressed by NARM president Roy Imber, head of the 70-store Record World chain, during the retailers advisory committee meeting in San Diego (Billboard, Sept. 27).

In his "state of the association" message, Imber will update members on retailers' efforts to help labels curb the spread of illegal product. Since the advisory group meeting, NARM members have donated

\$60,000 to RIAA's antipiracy campaign, according to NARM executive vice president Mickey Granberg.

Granberg says RIAA will present a video at the convention that will be a "tool for educating members about what's going on in the fight against illegal product."

Music industry concerns are again at the heart of the agenda for NARM's 29th annual convention, as reflected in the theme, "Music ... The Beat Goes On."

NARM conventions in recent years have addressed issues pertaining to prerecorded video. But with the continued growth of the Video Software Dealers Assn. (VSDA) and its own annual confab, NARM's convention committee preferred to focus on music merchandising, according to Granberg, who is also executive vice president of VSDA.

"Video has its own convention, and NARM should be a music convention," says Granberg. Still, she

adds that video will have a presence, with several major vendors represented among the supplier exhibits.

Here is a partial list of the main events:

- The keynote address by Elliot Goldman, president of RCA/Ariola and a member of RIAA's board of directors.

- A return speaking engagement by Jan Timmer, president of PolyGram International. Timmer will offer an update on developments in CD technology since his remarks at NARM's convention last March in Los Angeles (Billboard, March 22).

- Four concurrent seminars, each to be repeated twice. Topics include security, store computerization, and in-store displays. Also planned is an

(Continued on page 80)



Birthday Bash. WNCN New York air personalities Clayelle Dalferes, left, and Bob Evans, right, get ready to broadcast the station's recent 10th Birthday Concert to its listeners, as vice president and general manager Matthew Field looks on. The event, which was attended by some 1,500 people, featured performances by the Cleveland Quartet, pianist Ruth Laredo, and violinist Elmar Oliveira.

Mexican Copyright Conspiracy?

PEER INTERNATIONAL SUED

BY IRV LICHTMAN

NEW YORK A major Mexican publishing setup has charged Peer International Corp. and dozens of other defendants, mostly songwriters, with attempting to destroy it.

In a legal action filed in U.S. federal court here Nov. 10, plaintiffs PHAM and EMMI argue that the defendants also conspired with each other to "monopolize the market for Spanish-language and Spanish-originated music in the United States and throughout the world." PHAM and EMMI control some 25,000 Spanish-language and Spanish-originated copyrights.

The suit, which seeks damages and other punitive monies amounting to hundreds of millions of dollars, has its origins in 1939, when Peer, acting

under the Southern Music banner, made mutual copyright exploitation deals with PHAM. The dispute has led to a number of court actions in both Mexico and the U.S.

One of the keys to the action is the fact that Southern also acquired a 49% interest in PHAM at the time, a situation that the plaintiffs claim was used many years later in an illegal manner detrimental to their interests.

The suit specifies copyright infringement, civil RICO violations, violation of the Sherman Anti-Trust Act, breach of contract, and wrongful taking of corporate opportunities. Other defendants are Ralph Peer, current head of Peer International; SACM, the Mexican rights organization; and SACM's president, Roberto

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CHART BEAT



by Paul Grein

PETER CETERA's duet with Amy Grant, "The Next Time I Fall," jumps to No. 1 on this week's Hot 100, just four months after he topped the chart with "The Glory Of Love." Cetera has now landed as many No. 1 hits on his own as he did in 17 years with Chicago. That group reached the top in 1976 with "If You Leave Me Now" and again in 1982 with "Hard To Say I'm Sorry."

Cetera's solo success comes as Chicago is struggling to regain its momentum. The group's "Chicago 18" album peaked three weeks ago at No. 43, and this week dips to No. 53. That's especially disappointing because the group's last album was a smash, climbing to No. 4 in January 1984.

We should note that Cetera's album, "Solitude/Solitaire," has been a bit of a disappointment itself—at least for an album that features two No. 1 singles. "Solitude" peaked at No. 23 in August. Of the 16 previous albums in the '80s to produce two No. 1 singles, all but three reached No. 1 on the Top Pop Albums chart. And all three of those—Blondie's "Autoamerican," Daryl Hall & John Oates' "Private Eyes," and Starship's "Knee Deep In The Hoopla"—cracked the top 10.

A couple of final notes: "The Next Time I Fall" is the second male/female duet to hit No. 1 so far this year, following Patti LaBelle & Michael McDonald's "On My Own." And it's the seventh No. 1 for producer Michael Omartian, following (deep breath) Andy Kim's "Rock Me Gently," Rhythm Heritage's "Theme From SWAT," Alan O'Day's "Undercover Angel," Christopher Cross' "Sailing," and "Arthur's Theme," and Cetera's "Glory Of Love."

MADONNA'S "Open Your Heart" debuts at No. 51 on this week's Hot

100, becoming the highest-debuting single of the week. The amazing part is that it's her 10th consecutive single to be the week's highest-debuting new release.

The streak started with "Lucky Star," which bowed at No. 49. It was followed by "Like A Virgin" (No. 48), "Material Girl" (No. 43), "Crazy For You" (No. 55), "Angel" (No. 48), "Dress You Up" (No. 36), "Live To Tell" (No. 49), "Papa Don't Preach" (No. 42), and "True Blue" (No. 40).

Two readers contributed this item: Tony Sundholm of Sudbury,

Cetera-Grant duet jumps to No. 1

Ontario, and Curt Ramkissoon of Trinidad, West Indies.

FAST FACTS: "Bruce Springsteen & The E Street Band Live 1975/1985" holds at No. 1 on the Top Pop Albums chart for the second straight week. It's the third No. 1 album so far this year by an act from New Jersey, following "Whitney Houston" and Bon Jovi's "Slippery When Wet." New Jersey native sons (and daughters) have also dominated the No. 1 spot on the Hot 100 this year, with Houston, Bon Jovi, and Dionne Warwick all topping the chart.

Cameo's "Word Up" jumps to No. 10 this week, becoming only the second funk album to crack the top 10 so far in the '80s. It follows Rick James' "Street Songs," which climbed to No. 3 in 1981. Several funk pioneers, including James Brown, Sly & the Family Stone, and the Isley Brothers, landed top 10 albums in the '60s and '70s. But other funk giants have never cracked the top 10, most notably George Clinton and his P-Funk battalion. Parliament's

highest-charting album peaked at No. 13; Funkadelic and Bootsy each topped out at No. 16.

Bruce Hornsby & the Range leaps into the top five on both the Hot 100 and Top Pop Albums chart this week with "The Way It Is." That makes them RCA Records' second group in the past year to leap from anonymity to the Big Time. The first was Mr. Mister, which scored a No. 1 album and two No. 1 singles.

Billy Vera & the Beaters' "At This Moment" leaps 11 notches to No. 39 on this week's Hot 100, already matching the peak position of the group's highest-charting single on Alfa Records, "I Can Take Care Of Myself." In fact, "At This Moment" was originally released as the follow-up to "I Can Take Care" and peaked at No. 79 in September 1981. "At This Moment" is the first top 40 single for L.A.-based Rhino Records.

Billy Idol's "To Be A Lover" jumps to No. 10 on this week's Hot 100, nearly 20 years after it was first released by Gene Chandler. Chandler's version of the William Bell/Booker T. Jones song peaked at No. 94 in June 1967.

WE GET LETTERS: Lyle Gaines of Ann Arbor, Mich., notes that Ben E. King's "Stand By Me," which jumps to No. 13 on this week's Hot 100, is only the sixth single in the rock era to crack the top 20 on two separate occasions. The record peaked at No. 4 on its first release in 1961. It follows Bing Crosby's "White Christmas" (No. 7 in 1955, No. 12 in 1961), the Harry Simeone Chorale's "Little Drummer Boy" (No. 13 in 1958, No. 15 in 1959), Chubby Checker's "The Twist" (No. 1 in 1960, No. 1 in 1962), Bobby "Boris" Pickett & the Crypt-Kickers' "Monster Mash" (No. 1 in 1962, No. 10 in 1973), and the Surfari's "Wipe-Out" (No. 2 in 1963, No. 16 in 1966).

And two comments about last week's column. The reference to Aretha Franklin's 14 top 40 hits was to her 14 releases from 1968's "I Say A Little Prayer" to 1971's "Spanish Harlem." And Bob O'Brien of WDRG Hartford, Conn., notes that the correct title of Bent Fabric's 1962 hit is "Alley Cat." We had "Piano Man."

Christian Label Goes Pop

Reunion Aiming For Crossover

BY EDWARD MORRIS

NASHVILLE The team that engineered Amy Grant's ascent from gospel to pop primacy has released a series of albums aimed at traveling a similar path.

While crossing over is not uncommon, Grant has done it without eroding her popularity and sales in the contemporary Christian music sector. Mike Blanton and Dan Harrell, through their Reunion label, are shooting for the same broad base for several of their other acts.

Says Blanton of the label's direction: "We're making a transition from focusing on contemporary Christian music to focusing on artists. We're finding a few select artists whom we're convinced enough about their hearts that we don't mind what they sing about.

We're in the business of promoting solid artists as a relating force to the youth of America."

The Blanton/Harrell agency, based here, manages Grant, and the two owners are executive producers of her albums. Blanton and Harrell's Reunion Records is co-distributed by Word and A&M.

Grant, who records for Word's Myrrh label, is also distributed by A&M. She hit the pop charts last year with "Find A Way," which peaked at No. 29 on the Hot 100 Singles chart. "Unguarded," the crossover album from which the single was taken, was certified platinum this year. Her duet with Peter Cetera, "The Next Time I Fall," is No. 1 on this week's Hot 100 and is in heavy MTV rotation.

Among recent Reunion albums

(Continued on page 81)

Innovative.



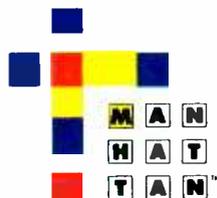
STANLEY JORDAN

While the critical press confirmed the aptness of its title, Stanley Jordan's Blue Note debut, "Magic Touch," has impressed the industry with sales approaching half a million units. On his new album, Stanley takes songs you think you know, but what you'll hear is just, well, something else. A new dimension. An exciting and different perspective. Because that's what Stanley Jordan is all about.

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Songwriters & U.S. Law

WHEN WILL THE REDCOATS ARRIVE?

BY JEFFREY L. GRAUBART

In 1776, we declared our independence from England and fought the Revolutionary War in the fields and towns of North America.

However, except as changed by later legislation and by our courts, the basic English common law, as brought to North America by the English colonists, has become the law of the U.S. and Canada and is the basis on which both American and Canadian law has "developed."

But in 1986, from the perspective of North American songwriters, it is clear that development stopped decades ago, and that this "revolutionary war" has been won by their English counterparts, in the law courts of the U.K.

Indeed, with the 1985 U.S. Supreme Court decision in *Mills Music Inc. vs. Snyder* holding that, after termination of the songwriter's grant of copyright to a music publisher, the publisher may continue to share royalty income from the sale of previously licensed records, it can easily be argued that development has regressed many years.

Although our courts have not generally delved into the issue of the fairness of agreements between the music publisher and the songwriter (primarily on the basis that it would be unwarranted interference with freedom of contract if they were to relieve an adult party from a bad bargain), the British courts have done so, as their recent decisions have shown, with the landmark 1974 case of *A. Schroeder Music Publishing Co. vs. Macaulay*, and with its progeny.

In so doing, the British courts have asserted a public policy of fairness to the creator, which has not yet been articulated by any American court or legislative body.

In the *Macaulay* case, a young songwriter sought to repudiate the writer/publisher agreement he had with a music publisher and was successful in doing so in three levels of the British courts.

Macaulay contended that the agreement was oppressive and an unreasonable restraint of trade (because of his inability to deal with his compositions for a five-year peri-

od except with the defendant), and therefore void as being against public policy. The House of Lords, in affirming the judgment of the trial court that had declared the agreement to be void, made the following observations:

• If the publisher is not bound with a "positive undertaking" to exploit a composer's works, it would be an unreasonable restraint of trade to tie the composer "for this period of years so that his work will be sterilized and he can earn nothing from his abilities as a composer if the publisher chooses not to

writers were 20 and 17 years old, respectively. Armed with the *Macaulay* decision, plaintiffs sought to set aside the publisher and recording agreements entered into with various entities controlled by Dick James on the grounds of undue influence, and demanded return of all copyrights and master recordings.

The court refused to set aside the agreements, citing the long period of time between plaintiffs' questioning the validity of the agreements and their bringing the action.

However, the court did rule on behalf of John and Taupin on a most

Although the court found that the U.S. subsidiary was, in fact, a real operating entity justifying its retention of a 35% subpublisher's fee, the court did not allow the retention of a subpublisher's percentage by the other subsidiary subpublishers.

With respect to the other subsidiaries, the court ruled that the proper compensation to be retained by the subsidiaries was the amount actually paid to the local publisher/administrator in each territory. In so doing, the court exhibited a good understanding of the commercial realities of the music publishing industry.

Although the U.K. court refused to declare the agreement void, as was done in *Macaulay*, it did comment negatively about the agreement, pointing out as "unfair" the following aspects:

• There was no provision for an increased royalty rate in the later years of the agreement, notwithstanding the potential level of success the writers' compositions might enjoy.

• As in *Macaulay*, the copyrights were assigned for their full terms with no provision for a reversion based on the publisher's failure to exploit individual compositions (or for failure to exploit any compositions at all).

American law has its deep roots in English law. But, as has often been pointed out, these roots were planted in the 17th and 18th centuries, and since then, the legal vines have grown in different directions. One might say that some of the American vines have failed to grow at all.

American courts have in the past failed to impose a fairness standard on the writer/publisher agreement. So whether American courts or American legislatures adopt the logic of *Schroeder vs. Macaulay* and its progeny, thereby creating a revolution in the U.S. music publishing industry, remains to be seen.

In fairness, however, that logic at least warrants further self-examination by responsible members of the music publishing industry.

'American courts have, in the past, failed to establish a fairness standard'



Jeffrey L. Graubart, counsel to the New York and San Francisco NARAS chapters, is a member of law firm *Strote, Graubart & Ashley*.

publish."

• Had *Macaulay* the right to recover his compositions after a reasonable time of inactivity by the publisher, the agreement would not be against public policy.

• Because the contract was not negotiated between the parties, but instead the plaintiff was offered a "take-it-or-leave-it" agreement by a party with superior bargaining power, the agreement was oppressive and did not satisfy the test of fairness.

In the 10 years that followed, other British decisions in favor of the creators emerged, and the British courts thereby confirmed and expanded the reasoning of the House of Lords in *Macaulay*, culminating in late 1985, with the decision in *Elton John vs. Dick James Music*.

At issue in that case were writer/publisher agreements signed by Elton John and lyricist Bernie Taupin with Dick James Music when the

controversial provision present in many international publishing agreements. They won support where the publisher enters into sub-publishing agreements with wholly owned subsidiaries in foreign territories—which, in some instances, are nothing more than a paper creations, having no offices, staff, or physical presence.

Typically, under such an agreement, each such "subpublisher" retains as much as 50% of all revenue generated in its own territory. Accordingly, when it is time to account to the writers, the parent music publishing accounts only for the fraction "received" from its subsidiary in the foreign territory.

John and Taupin claimed that the publisher had breached its fiduciary duty and had also, with other defendants, breached an implied warranty not to "unfairly, artificially or unjustifiably reduce" the receipts upon which royalties were payable.

Letters to the Editor

MORE ON BLACK MUSIC

This is in response to letters by David Knight and Randal Cohen (Nov. 22) referring to my commentary on the "urban" vs. "black" controversy (Nov. 1). The fact that it drew such emotional responses only serves to show that the subject deserves discussion. It never ceases to amaze me that whenever anyone makes a statement that's pro-black, it's perceived to be anti white.

First of all, David. Black music, like black people, comes in all colors. There is room for everyone to contribute to the growth of black music.

However, one of the reasons black music is defined as such is because whenever black musicians have named it something else,

someone else has come along and claimed it.

Hence, Paul Whiteman became the "king" of jazz—not Louis Armstrong. Benny Goodman was called "king" of swing—not Duke Ellington, Fletcher Henderson, or Count Basie. And Elvis Presley was dubbed "king" of rock'n'roll—not Chuck Berry or Little Richard.

The term "black music" is not a description of *race*; it's a description of *origin*.

Randal, you sound like one of those "someone else" folks I alluded to above. The "white British sound" you refer to is a direct outgrowth of the profound influence black American music and musicians made upon the Brits starting some 30 years ago. To infer that the

British influence black music is to say that the son influences the father more than the father influences the son. Not so.

By the way, does the term "white British sound" mean that only white musicians can create and perform it? Of course not!

Your last sentence, Randal ("There is no place in the modern music business for a racially segregated mentality"), is a farce. The modern music business is racial, sexist, and age-ist. Blacks have been successful in spite of the business. And the situation won't be corrected by naive, sweep-under-the-carpet statements such as yours.

Joe Shamwell
General Manager, WACR
Columbus, Miss.

BRINGING BACK MEMORIES

I would like to thank Billboard for its coverage of the Monkees' 20th anniversary tour. As a longtime fan of their music and TV show, I found Davy Jones, Mickey Dolenz and Peter Tork as enjoyable today as I did 20 years ago.

Julie T. Byers
Temple City, Calif.

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

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Gotham Stations Mount Promo Blitz Battle For Fall Ratings Heats Up

BY LINDA MOLESKI

NEW YORK Major promotion efforts are under way here as top radio stations battle it out in the midst of the all-important fall Arbitron sweep, which ends Dec. 19. The biggest battle is being fought at top 40, where the recent addition of WQHT has inspired other outlets to beef up their on-air giveaways and advertising campaigns.

"It's very competitive out there, so big dollars are being spent," says Russ King, director of advertising and promotion for WPLJ. "We're doing three to four pushes a year, and with new competitors in the marketplace, there may be one flowing around every quarter."

Currently, WPLJ is conducting an on-air \$95,000 payoff. Listeners can enter the contest simply by sending in a postcard stating that they listen to the station.

The outlet is also doing an eight-week television campaign to promote its morning crew as well as a major bus and subway advertising program.

Although King won't reveal how much the station is spending on pro-

motions this quarter, he notes that it's "a very healthy figure."

Like WPLJ, newcomer WQHT is also offering a sizable on-air giveaway—this one in the form of credit, not cash. The Fantasy Charge Card contest entitles one lucky winner to spend up to \$50,000 on the station's charge card within a 24-hour period.

The station also just completed six weeks' worth of 10- and 30-second television spots, which premiered during this season's opening episode of ABC's "Moonlighting." In addition, billboards have hit area subways with a slogan that refers to the outlet as "New York's Hot New Music Mix."

"We're at the stage of shaking hands and kissing babies to try and win votes," says Marty Wall, director of marketing for WQHT. "We're just starting to have high visibility."

Although the station is new to the game, it will have a "very competitive marketing and advertising budget," says Wall.

The biggest fall giveaway, however, is WHTZ's Incredible Free Money Birthday Contest, which to-

tals some \$165,000 in giveaways. Spread out over a six-week period, the promotion announces a birthday during certain times of the week, and the first person to call in and prove it's his or her birthday wins a specified amount. Cash prizes run from \$1,000 to \$25,000, with the largest amounts being given away on Thursdays (when diary keepers begin recording the week's listening) at 7:20 a.m.

To back the contest, WHTZ bought television spots on network outlets and independent stations in the metro area. According to promotion coordinator Mary Barnett, the station had considerable success with a similar promotion that ran last spring.

But top 40 is not the only format spending big bucks this fall. Album rock outlet WXRK just concluded its Outrageous Contest, which gave \$25,000 to its grand prize winner. The promotion solicited listeners' ideas on what they would do for \$25,000. There were some 1,000 entries, from which five finalists were chosen and asked to carry out their suggestions (Billboard, Nov. 22).

(Continued on page 15)



Blue Suede Blues. Rock legend Carl Perkins, right, enjoys a chat with WSB Atlanta personality Bobby Harper, center. Perkins was in town for a concert and brought another legend, saxophonist Ace Cannon, along to meet Harper.

Promotions

WARMTH IN THE WINTER

Soft-rocking KOAQ "Q103FM" Denver eases into winter with a clever seasonal campaign called Win A Night In, during which the station will make house calls to winning listeners with everything necessary for a lovely night at home. The entries are handled by letters explaining why contestants deserve the special treatment, and winners will get a catered dinner, a VCR, and two hot video movies delivered to their homes.

Meanwhile, album rocker KTXQ "Q-102" Dallas readied for winter by presenting the Cityski Nov. 15-16

at the Dallas City Hall plaza. The event featured a simulated ski slope, which listeners were able to race down for free while testing out various types of ski equipment and getting free instruction.

One morning of the weekend event, conducted by Billy Kidd, was devoted to special classes for Dallas-area Special Olympians. Later, skiers of all levels were invited to compete in the Plymouth Cup race.

In addition, Q-102 listeners were asked to register for a ski trip to Steamboat Springs, Colo., a package provided by a local auto dealer and American Airlines.

Washington Roundup

BY BILL HOLLAND

LAWYERS FOR THE BIDDERS in the RKO properties settlement proceeding met with FCC staffers last week to find out if they would consider buyout bids from third-party "outsiders." The conclusion: Yes they would. The FCC will act as a conduit for negotiations, and submission of offers must take place by Dec. 8. The outsiders' bids must be accompanied by proof of citizenship, statement on cross-ownership and multiple ownership of other stations, character qualifications, and proof of ability to operate the station for 90 days after a deal's closing. Deals must then be closed by Jan. 9 to be included in final reports to the commissioners on Jan. 31. Stations not sold will go back into the ongoing hearing on renewal of the RKO-owned properties.

THE MEXICAN Broadcasters Assn.'s offer to the National Assn.

of Broadcasters (NAB) executive committee to hold last month's meeting in Mexico City was accepted. Talk centered on mutual ties and joint drug awareness programs. The NAB committee also met with Mexican President Miguel de la Madrid, who urged the U.S. broadcasters to let their listeners know more about Mexico's efforts to deal with economic troubles caused by the recent drop in oil prices.

THE NAB AND THE FCC appeared before the U.S. Court of Appeals in New York last week in oral argument on a case involving FCC daytime preference for new FM stations. The case was brought by the National Black Media Coalition (NBMA), which opposes the preference. The NAB filed in support of the FCC preference.

MOTOROLA'S most recent AM stereo bulletin is a pull-no-punches, take-no-prisoners broadside. It leads with the recent news that the

Canadian Assn. of Broadcasters had recommended Motorola's C-Quam as the unannounced winner in the AM stereo wars. Some examples: winner in the number of AM stereo stations in the U.S., the number of AM stereo receivers out there in radioland, and new worldwide growth of stereo stations. In all of these categories, the competitive Kahn system got either "none" or "negligible."

THE FCC'S broadcast station totals as of Oct. 31 reveal that, once again, there are more than 10,000 radio stations out there. It breaks down to 4,856 AM outlets, 3,936 FM commercial outlets, and 1,254 FM educational outlets, for a total of 10,046.

ONE OF THE FIRST GROUPS to announce a celebration of the Centennial Congress is the D.C. chapter of American Women in Radio and Television, which will be welcoming newly elected members of the 100th Congress Feb. 11 at a reception on Capitol Hill. Local and national media figures will appear, along with FCC officials and legal and communications bigwigs.

THE FCC REVIEW BOARD has granted the application of Las Americas Communications Inc. for a new FM station in Newark, N.J., to replace the old WHBI-FM facilities. The decision reversed an earlier decision to award the license to Comserv Broadcast Group Inc. The board cited a "formalistic legal ploy" on the part of Comserv, and called it "corporate legerdemain." Everyone to the dictionaries!

OUT OF THE BOX

Programmers reveal why they have jumped on certain new releases.

BLACK/URBAN

WBLZ Cincinnati PD Brian Castle reports lots of calls on O'Bryan's "Tenderoni" (Capitol). The bulk of the calls, Castle says, appear to be coming from males in their mid-20s. Also pulling big phones is Tina Turner's "Two People" (Capitol), which the PD predicts will become much bigger for WBLZ than her last single, "Typical Male." Rose Royce's "Doesn't Have To Be This Way" (Omni/Atlantic) is a mid-tempo track under consideration. And veterans George Benson and the Manhattans both have promising offerings that represent a mix of old and new traits to Castle's ear. The PD says Benson's "Shiver" (Warner Bros.) and the Manhattans' "Where Did We Go Wrong" (Columbia) should be strong adult records.

COUNTRY

WUBE Cincinnati PD Mike Chapman says Earl Thomas Conley's "Can't Win For Losing You" (RCA) is "a perfect followup to his single with Anita Pointer." In the "automatic add" category is Lee Greenwood's "Mornin' Ride" (MCA), according to Chapman, another programmer who finds Greenwood almost incapable of disappointing his station's audience. And "the next big thing," according to Chapman, is Sweethearts Of The Rodeo and their latest single, "Midnight Girl/Sunset Town" (Columbia). "They are the equivalent of the female Everly Brothers, and this single is by far their stoniest," the PD says.

KIM FREEMAN

...newslines...

SANDUSKY BROADCASTING promotes five of its station executives to vice president posts. They are KWLJ San Diego general manager Tim Hahnke, KLSY Seattle GM Tim Davidson, WKRL Tampa GM Don Hibbits, KNUS/KBPI Denver GM Nick Marnell, and the group's director of programming and personnel, Jeff Sattler.

MICHAEL COLBY is promoted to station manager at new Noble Broadcasting outlet WSSH Boston, a soft adult contemporary outlet. Colby was the station's program manager.

*"... Come on angel, come on darling
Let's exchange the experience..."*

— RUNNING UP THAT HILL



KATE BUSH • THE WHOLE STORY

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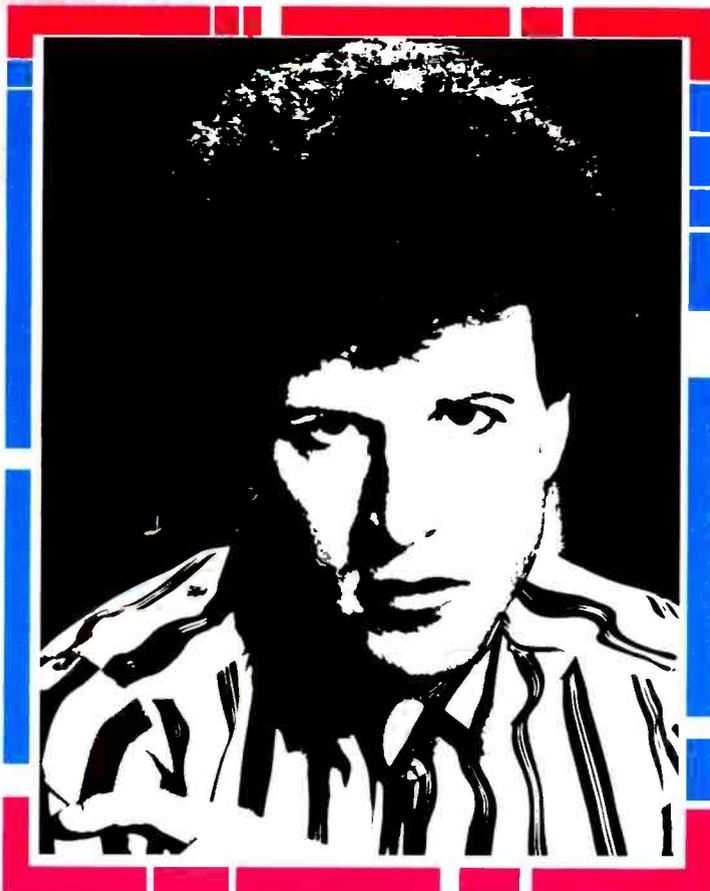
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ROCK WATCH

A Countdown to Ecstasy
with Oedipus



**NOW ON
THE AIR**

Kee a close watch on your listeners. They're about to do something extraordinary. They're going to multiply . . . just as soon as you begin airing the new United Stations Programming Network AOR show, **ROCK WATCH**, starring **OEDIPUS**, the reigning monarch of on-air AOR personalities, and Billboard's 1985 Program Director of the Year.

Every week, **OEDIPUS** will take listeners on a 3-hour trip to the heart of AOR, via R&R's Top 30 tracks. He'll even take them behind the scenes to hear brief, insightful comments directly from the top artists.

It's a show with such phenomenal drawing power it was already cleared by many of the nation's leading AOR stations.

So don't wait another second to reserve this AOR show in your mar-

ket. Call today. And reserve the one program that can count down the top tracks with the top AOR artists . . . and multiply your listeners . . . and ensure their undivided attention from now on.

ROCK WATCH is available on a swap/exchange basis to stations in the top 170 Arbitron-rated metro markets. There are 10 commercial minutes per hour, evenly divided between local station and network.

For station clearance information call United Stations Programming Network Affiliate Relations in Washington, D.C. at (703) 276-2900.

For national sales information call United Stations Programming Network in New York at (212) 575-6100.



New York Washington, D.C. Chicago Detroit Dallas Los Angeles London



YesterHits[©]

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. **Good Vibrations**, Beach Boys, CAPITOL
2. **Mellow Yellow**, Donovan, EPIC
3. **Winchester Cathedral**, New Vaudeville Band, FONTANA
4. **Devil With A Blue Dress On/Good Golly Miss Molly**, Mitch Ryder & the Detroit Wheels, NEW VOICE
5. **You Keep Me Hangin' On**, Supremes, MOTOWN
6. **Born Free**, Roger Williams, KAPP
7. **Stop Stop Stop**, Hollies, IMPERIAL
8. **Lady Godiva**, Peter & Gordon, CAPITOL
9. **I'm Ready For Love**, Martha & the Vandellas, GORDY
10. **That's Life**, Frank Sinatra, REPRISE

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

1. **The Monkees**, COLGEMS
2. **Dr. Zhivago**, Soundtrack, MGM
3. **Supremes A Go-Go**, MOTOWN
4. **The Sound Of Music (Soundtrack)**, RCA/VICTOR
5. **The Mamas & the Papas**, DUNHILL
6. **What Now My Love**, Herb Alpert & the Tijuana Brass, A&M
7. **Sergio Mendes & Brazil '66**, A&M
8. **Going Places**, Herb Alpert & the Tijuana Brass, A&M
9. **Revolver**, Beatles, CAPITOL
10. **Lou Rawls Soulin'**, CAPITOL

COUNTRY SINGLES—10 Years Ago

1. **Thinkin' Of A Rendezvous**, Johnny Duncan, COLUMBIA
2. **She Never Knew Me**, Don Williams, ABC/DOT
3. **Good Woman Blues**, Mel Tillis, MCA
4. **Lawdy Miss Clawdy**, Mickey Gilley, PLAYBOY
5. **Hillbilly Heart**, Johnny Rodriguez, MERCURY
6. **Sweet Dreams**, Emmylou Harris, REPRISE
7. **Take My Breath Away**, Margo Smith, WARNER BROS.
8. **Baby Boy**, Mary Kay Place as Loretta Hagers, COLUMBIA
9. **Fox On The Run**, Tom T. Hall, MERCURY
10. **Broken Down In Tiny Pieces**, Billy "Crash" Craddock, ABC/DOT

SOUL SINGLES—10 Years Ago

1. **Dazz**, Brick, BANG
2. **Car Wash**, Rose Royce, MCA
3. **Enjoy Yourself**, Jacksons, EPIC
4. **Hot Line**, Sylvers, CAPITOL
5. **Keep Me Cryin'**, Al Green, HI
6. **Shake Your Rump To The Funk**, Bar-Kays, MERCURY
7. **Do It To My Mind**, Johnny Bristol, ATLANTIC
8. **I Kinda Miss You**, Manhattans, COLUMBIA
9. **Open Sesame, Part 1**, Kool & the Gang, DE-LITE
10. **Catfish**, Four Tops, ABC



by
Kim
Freeman

STEVE RIVERS is the new program director at **KIIS-AM-FM** Los Angeles as of Dec. 8. Rivers leaves a strong track record at Century Broadcasting's progressive top 40, **KMEL** San Francisco. That station's general manager, **Paulette Williams**, says **KMEL MD Keith Naftaly** will be handling programming duties until Rivers' replacement is found.

According to **KIIS VP/station manager Lynn Anderson-Powell**, "Some programming changes were necessary, and we offered [acting **KIIS PD**] **Mike Schaefer** a promotion with the programming job at **KS-103 (KSDO-FM)** San Diego. Mike has decided not to go to San Diego."

Earlier this year, Schaefer had been made acting PD when **Gerry DeFrancesco** was elevated to Gannett's group programming VP and challenged with retooling **KIIS** to face competition from upstart **KPWR "Power 106"**. After a shock in the spring book, when Power popped up with a slight lead, **KIIS** regained its longstanding top seat in the summer book. In the most recent Arbitrends, however, Power 106 edged back on top of **KIIS**. At presstime, Schaefer's plans were not known.

On Rivers' selection, Anderson-Powell says, "Steve has had outstanding successes at every station he's programmed. That track record and his incredible desire to win made him right for the job."

ANDY DEAN is elevated to music director at **WPLJ** New York, where he succeeds **Lisa Tonacci** (Billboard, Nov. 29). Dean has been at the top 40 outlet for just over three years as a programming assistant. There's a hot rock PD slot open at

Seattle's **KISW**, as PD and assistant **GM Beau Phillips** moves up to the fulltime GM seat... Philadelphia album rock veteran **Ed Sciaky** leaves **WIOQ** to take on afternoons at Infinity classic rocker **WYSP** there, which ought to serve as a nice music-intensive counterpart to

Rivers rolls along to the PD post at L.A.'s KIIS

Howard Stern's simulcast silliness in the mornings. That leaves former afternoon man **Scruff Connors** seeking new opportunities.

ALL EYES ARE ON the ears of **Gene Sandbloom**, **KIIS** Los Angeles music director, who won the latest Active Industry Research (AIR) competition, for the second time in a row. For his precision and consistency in predicting how well top 40 releases would do over the last six months, Sandbloom wins a Porsche 944. (Perhaps the Porsche Sandbloom won in the last competition is available cheap!)

For those unfamiliar with AIR, the contest gives programmers and label reps extra incentive to listen to new releases carefully, and gives participating labels quick feedback on how various releases will do. AIR is based in Columbia, Md., and run by president **Alan Smith**, who started the company about four years ago.

After Sandbloom, the top 10 finishers in AIR, round five, are (in order): **Kirk Cliatt** of Salinas, Calif.; indie **Tony Muscola**; **Chrysalis' Steve Brack**; **WQXI Atlanta's Don Benson**; **WVPZ Petosky, Mich.'s**

Dennis Martin; **KFRX** Lincoln, Neb.'s **Tracy Johnson**; **Columbia's Alan Oremen**, tied with **WKFR** Battle Creek, Mich.'s **Terry Weinacht**; and **WOAY** Oak Hill, W. Va.'s **Jim Martin**. Overall, 30 contestants won prizes, with the runners-up sharing more than \$45,000 worth of audio/visual equipment.

JOHN ROBERTS enters intense competition by taking on the programming reins at **KEGL "The Eagle"** Dallas. Roberts joins the Sandusky top 40 after programming **WWLT Cincinnati** for just over a year. Interim PD **Joe Folger** will see the Eagle through the transition, then go after his own PD post.

At country outlet **KRPM-FM** Seattle, **Charlye Parker** moves into the midday slot, replacing **Patti Par**, who's off on a leave of absence. Parker comes from an air slot at **KRPM-AM**, where she was replaced by **Bobby Scott**.

WTRK "Electric 106" Philadelphia will retain the all-currents format **Mike Josephs** installed roughly a year ago, as Cox puts the station on the sale block. As Josephs explains it, the highly charged programming has doubled **WTRK's** Birch number since startup, and the station has been performing well with those all-important women.

KEN MERSON is the new morning man at new AC outlet **WWMX "We Mix"** Baltimore (formerly top 40 **WMKR**). Merson had been midday man at **WBSB "B-104"** Baltimore for the past four years. Moving into the B-104 slot is **Dave Foxx**, who leaves **WPGC-AM** Washington after nine years—including, B-104 PD **Steve Kingston** reports, a period "too many years ago" when Kingston was **WPGC's** PD.

Bob Chase assumes the operations manager post at **WQPM** Princeton, Minn. He was most recently with **KKJO** Minneapolis.

KRTH-AM Los Angeles recruits **Little Richard** for a series of 10-second television spots promoting its "Smokin' Oldies" format... Record tip of the week comes from **WTHZ** Tallahassee, Fla.'s **Rich Stevens**, who cites "Ronnie's Rap" by Ron & the D.C. crew. We're told it will be out on Profile in a week.

GOTHAM STATIONS MOUNT PROMO BLITZ

(Continued from page 10)

WXRK promotion director **Sharon Rosenbush** says the "Outrageous Contest" was "indicative of the station, but it's not something we do on a regular basis. It's the single largest financial prize we've done so far."

Longtime rocker **WNEW-FM** takes a different approach and tries to build station awareness through community projects, rather than huge cash giveaways.

"Our fourth quarter is usually very big in terms of community service," says **WNEW** promotion director **Rose Polidoro**. "This time of the year people are community-oriented, so we try to do something that hits home. It works very well in terms of having a good focus for the end of the year."

On the urban level, **WRKS** is pro-

moting its "Million Dollar Dash For Cash." The winner of this contest will have 98.7 seconds to grab as much as he/she can in a bank vault containing a million dollars. Also included in the prize package is a 1986 Corvette. Listeners can enter this contest by being the 90th caller when the "song of the day" is played.

"We have [previously] done nothing along the lines of this," says **Brian Marks**, assistant promotion director for **WRKS**. "This [promotion] is pretty extensive."

WBLS is spending some \$75,000 on its "Touch Of Cash" promotion, according to **Janie Washington**, the station's vice president/corporate director of promotion and trade. The contest is tied to a particular record that's being played, during

which listeners are asked to identify one of the station's call letters.

The urban outlet also bought 30-second television spots, which ran for four weeks in October.

"We're doing more promotions this year," says **Washington**. "We beefed up to compete with other stations."

On the adult contemporary front, newcomer **WNSR** appears to be taking the most aggressive approach with heavy television and print advertising. Because of the nature of the format, says creative services coordinator **Paul Benenati**, "It's not so much as giving away prizes as it is increasing our visibility."

As for TV time, he says, the station "buys spots next to high-visibility programs. Right now it's mainly network and local newscasts."

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national album rock radio airplay reports.	TITLE
1	1	3	6	STEVE MILLER CAPITOL	★★ NO. 1 ★★	I WANT TO MAKE THE WORLD
2	3	4	9	BOSTON MCA		WE'RE READY
3	5	7	8	GEORGIA SATELLITES ELEKTRA		KEEP YOUR HANDS TO YOURSELF
4	4	5	6	DON HENLEY Geffen		WHO OWNS THIS PLACE
5	6	13	3	BRUCE SPRINGSTEEN COLUMBIA		WAR
6	8	10	7	BENJAMIN ORR ELEKTRA		STAY THE NIGHT
7	2	1	9	THE PRETENDERS SIRE		DON'T GET ME WRONG
8	10	14	5	ERIC CLAPTON MCA		IT'S IN THE WAY YOU USE IT
9	7	2	10	BILLY IDOL Chrysalis		TO BE A LOVER
10	12	12	9	RIC OCASEK Geffen		TRUE TO YOU
11	15	15	8	BOSTON MCA		COOL THE ENGINES
12	9	6	9	KBC BAND ARISTA		IT'S NOT YOU, IT'S NOT ME
13	19	28	4	STEVIE RAY VAUGHAN Epic		SUPERSTITION
14	16	16	7	DAVID & DAVID A&M		SWALLOWED BY THE CRACKS
15	20	25	5	KANSAS MCA		ALL I WANTED
16	11	8	11	JOHN FOGERTY WARNER BROS.		CHANGE IN THE WEATHER
17	17	17	6	R.E.M. IRS		SUPERMAN
18	22	22	5	THE PRETENDERS SIRE		MY BABY
19	23	29	6	BON JOVI Mercury		WANTED DEAD OR ALIVE
20	18	18	7	EDDIE MONEY COLUMBIA		WE SHOULD BE SLEEPING
21	14	11	24	GENESIS ATLANTIC		LAND OF CONFUSION
22	13	9	13	BRUCE HORNSBY RCA		THE WAY IT IS
23	21	21	7	THE STABILIZERS COLUMBIA		ONE SIMPLE THING
24	24	19	8	TALKING HEADS SIRE		PUZZLIN' EVIDENCE
25	35	—	2	PETER GABRIEL Geffen	★★★ POWER TRACK ★★★	BIG TIME
26	26	33	4	BOB GELDOF ATLANTIC		THIS IS THE WORLD CALLING
27	27	30	5	SURVIVOR SCOTTI BROS.		IS THIS LOVE
28	28	31	4	BILLY IDOL Chrysalis		DON'T NEED A GUN
29	29	34	4	LONE JUSTICE Geffen		SHELTER
30	30	35	3	BILLY SQUIER CAPITOL		SHOT O' LOVE
31	31	45	3	BRUCE SPRINGSTEEN COLUMBIA		FIRE
32	32	41	3	STEVE WINWOOD ISLAND		BACK IN THE HIGH LIFE AGAIN
33	25	23	6	TRIUMPH MCA		TEARS IN THE RAIN
34	39	—	2	THE ROBERT CRAY BAND Mercury		SMOKING GUN
35	41	—	2	BRUCE HORNSBY RCA		ON THE WESTERN SKYLINE
36	43	—	2	JASON & THE SCORCHERS EMI-AMERICA		GOLDEN BALL AND CHAIN
37	37	37	3	BAD COMPANY ATLANTIC		FAME AND FORTUNE
38	38	40	4	PAUL SIMON WARNER BROS.		GRACELAND
39	NEW	—	1	THE KINKS MCA	★★★ FLASHMAKER ★★★	ROCK N' ROLL CITIES
40	33	20	11	TIL TUESDAY Epic		WHAT ABOUT LOVE
41	49	—	2	THE PRETENDERS SIRE		ROOM FULL OF MIRRORS
42	34	26	8	PETER GABRIEL Geffen		THAT VOICE AGAIN
43	NEW	—	1	THE SMITHEREENS ENIGMA		BEHIND THE WALL OF SLEEP
44	36	32	14	STEVE WINWOOD ISLAND		FREEDOM OVERSPILL
45	NEW	—	1	ANN WILSON CAPITOL		THE BEST MAN IN THE WORLD
46	NEW	—	1	BRUCE SPRINGSTEEN COLUMBIA		BECAUSE THE NIGHT
47	47	—	2	BOB SEGER & THE SILVER BULLET BAND CAPITOL		MIAMI
48	40	24	7	THE POLICE A&M		DON'T STAND SO CLOSE TO ME '86
49	NEW	—	1	PAUL YOUNG COLUMBIA		SOME PEOPLE
50	48	46	5	HOWARD JONES ELEKTRA		YOU KNOW I LOVE YOU DON'T YOU

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

Featured Programming

UNITED STATIONS Radio Network chief Nick Verbitsky has been named by the Radio Network Assn. (RNA) to complete the unexpired term of chairman left by Dick Brescia. Brescia resigned his CBS post and with it the position as RNA chairman. Verbitsky will serve as chairman for the remainder of the year. Brescia's replacement at CBS, Robert P. Kipperman will be CBS' representative to the board. Election of new officers for calendar 1987 will take place at the Dec. 8 meeting.

Meanwhile, the RNA's monthly report of collective member revenues for October showed a 7% increase over the same month in 1985. Although the pace of revenue increases slowed in September and October, the national overall increase for 1986 continues to be well above the RNA prediction of 14% (Billboard, Nov. 8).

DENNY SOMACH Productions brings out "News That Rocked" for the seventh consecutive year, wrapping up rock news for 1986. Once again via NBC Radio Entertainment, the two-hour sound collage will review the year's major rock events. "News That Rocked" was the first show produced for NBC's The Source, and this year's installment will focus on the great charity concerts, the new Rock And Roll Hall Of Fame, make-ups, breakups,



On The Money. Eddie Money cashes in on the opportunity to make a guest appearance on Westwood One's "Line One" to promote his latest Columbia album, "Can't Hold Back." Pleased with the outcome are, from left, "Line One" co-host David Perry, producer Mary-Pat Carney, Money, and Columbia album promotion director Jim McKeon.

comebacks, and, of course, the year's hits. Somach himself hosts.

THE "National New Year's Eve Party" will count down the last seconds of the year once again this Dec. 31. This is the eighth consecutive year for the show, broadcast live via satellite. The seven-hour celebration originates from Disneyland at 9 p.m. EST, ushering in the

new year for each time zone. It can be carried for its full length or for a single hour. **Roger Carroll** hosts the wide variety of musical acts as well as the celebrity interviews and new year's features. "Party" comes on a barter basis with six affiliate and six network minutes available per hour. For more information, call 818-441-1864.

STOCKING STUFFER: JAM Creative Productions, Dallas, is offering a Christmas jingle package on a market-exclusive basis. The package is available as an outright buy and can be previewed by calling 800-JAM-DEMO.

Superspots, Chicago, has a television spot available for AOR FM promotion that is specifically designed for that discounted TV time available Dec. 20-24. Designed to run on a saturation schedule, the market-exclusive offering will be totally customized, with logos and positioning statements. The last order date is Dec. 12 to get this rock'n'roll Christmas image under the tree.

(Continued on page 18)

FOR WEEK ENDING DECEMBER 6, 1986

Billboard

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HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ No. 1 ★ ★	
1	2	3	11	THE WAY IT IS RCA 5023 1 week at No. One	◆ BRUCE HORNSBY & THE RANGE
2	1	1	10	LOVE WILL CONQUER ALL MOTOWN 1866	◆ LIONEL RICHIE
3	6	7	6	LOVE IS FOREVER JIVE 1-9540/ARISTA	◆ BILLY OCEAN
4	4	4	11	HUMAN VIRGIN 2861/A&M	◆ THE HUMAN LEAGUE
5	3	2	11	THE NEXT TIME I FALL WARNER BROS. 7-28597	◆ PETER CETERA WITH AMY GRANT
6	5	5	9	TRUE BLUE SIRE 7-28591/WARNER BROS.	◆ MADONNA
7	9	13	5	FALLING IN LOVE (UH-OH) EPIC 34-06352	◆ MIAMI SOUND MACHINE
8	7	6	14	I'LL BE OVER YOU COLUMBIA 38-06280	◆ TOTO
9	8	9	8	EMOTION IN MOTION Geffen 7-28617/WARNER BROS.	◆ RIC OCASEK
10	11	15	5	STAY THE NIGHT ELEKTRA 7-69506	◆ BENJAMIN ORR
11	14	27	3	THIS IS THE TIME COLUMBIA 38-06526	◆ BILLY JOEL
12	15	19	6	STAND BY ME ATLANTIC 7-89361	◆ BEN E. KING
13	13	14	7	AMANDA MCA 52756	BOSTON
14	21	25	4	SHAKE YOU DOWN COLUMBIA 38-06191	◆ GREGORY ABBOTT
15	19	24	4	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") MCA 52973	LINDA RONSTADT AND JAMES INGRAM
16	17	20	6	TAKE THIS LOVE A&M 2875	SERGIO MENDES BRASIL '86
17	12	8	14	COMING AROUND AGAIN ARISTA 1-9525	CARLY SIMON
18	10	11	9	THEY DON'T MAKE THEM LIKE THEY USED TO RCA 5016	KENNY ROGERS
19	25	37	3	CAUGHT UP IN THE RAPTURE ELEKTRA 7-69511	◆ ANITA BAKER
20	23	23	5	HIP TO BE SQUARE CHRYSALIS 43065	◆ HUEY LEWIS & THE NEWS
21	24	26	5	FOOLISH PRIDE RCA 5038	◆ DARYL HALL
22	28	—	2	WILL YOU STILL LOVE ME? WARNER BROS. 7-28512	◆ CHICAGO
23	22	17	10	THE LADY IN RED A&M 2848	CHRIS DEBURGH
24	16	10	11	CALIFORNIA DREAMIN' CAPITOL 5630	◆ THE BEACH BOYS
25	29	35	3	STAY FOR AWHILE A&M 2864	AMY GRANT
26	18	12	16	THROWING IT ALL AWAY ATLANTIC 7-89372	◆ GENESIS
27	30	36	3	(FOREVER) LIVE AND DIE VIRGIN 2872/A&M	◆ ORCHESTRAL MANOEUVRES IN THE DARK
28	20	16	20	SWEET LOVE ELEKTRA 69557	◆ ANITA BAKER
29	26	18	14	TRUE COLORS PORTRAIT 37-06247/EPIC	◆ CYNDI LAUPER
30	37	—	2	TWO PEOPLE CAPITOL 5644	◆ TINA TURNER
31	34	38	4	I'M FOR REAL ELEKTRA 7-69527	◆ HOWARD HEWETT
32	36	—	2	DON'T GET ME WRONG SIRE 37-28630/WARNER BROS.	◆ THE PRETENDERS
33	27	21	19	STUCK WITH YOU CHRYSALIS 43019	◆ HUEY LEWIS & THE NEWS
34	NEW	1	1	GRACELAND WARNER BROS. 7-28522	PAUL SIMON
35	NEW	1	1	GOLDMINE RCA 5062	◆ THE POINTER SISTERS
36	NEW	1	1	VICTORY MERCURY 888 074-7/POLYGRAM	◆ KOOL & THE GANG
37	NEW	1	1	WHEN YOU WISH UPON A STAR ASYLUM 7-69507/ELEKTRA	◆ LINDA RONSTADT
38	35	30	8	LOVING STRANGERS ARISTA 1-9530	CHRISTOPHER CROSS
39	31	22	13	WHEN I THINK OF YOU A&M 2855	◆ JANET JACKSON
40	39	32	25	WORDS GET IN THE WAY EPIC 34-06120	MIAMI SOUND MACHINE

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

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December and January

THE YEAR IN MUSIC & VIDEO #1 AWARDS

BILLBOARD COVERS IT ALL!

FOR WEEK ENDING DECEMBER 6, 1986

Billboard

ADULT CONTEMPORARY MOST ADDED

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

	NEW	TOTAL
	ADDS	ON
86 REPORTERS		
LIONEL RICHIE BALLERINA GIRL MOTOWN	17	17
JEFFREY OSBORNE IN YOUR EYES A&M	13	15
CHICAGO WILL YOU STILL LOVE ME? WARNER BROS.	10	43
L.RONSTADT/J.INGRAM SOMEWHERE OUT THERE MCA	10	54
GREGORY ABBOTT SHAKE YOU DOWN COLUMBIA	10	50

Deutsche
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Deutsche Grammophon Recordings Nos. 1, 2 and 3!

Vladimir Horowitz is the first artist in history to hold the top three positions on the Billboard Classical Chart with all-new classical recordings. Deutsche Grammophon salutes his landmark achievement and thanks him for proving that the greatest hits don't have to be Greatest Hits.

FOR WEEK ENDING NOVEMBER 22, 1986

Billboard

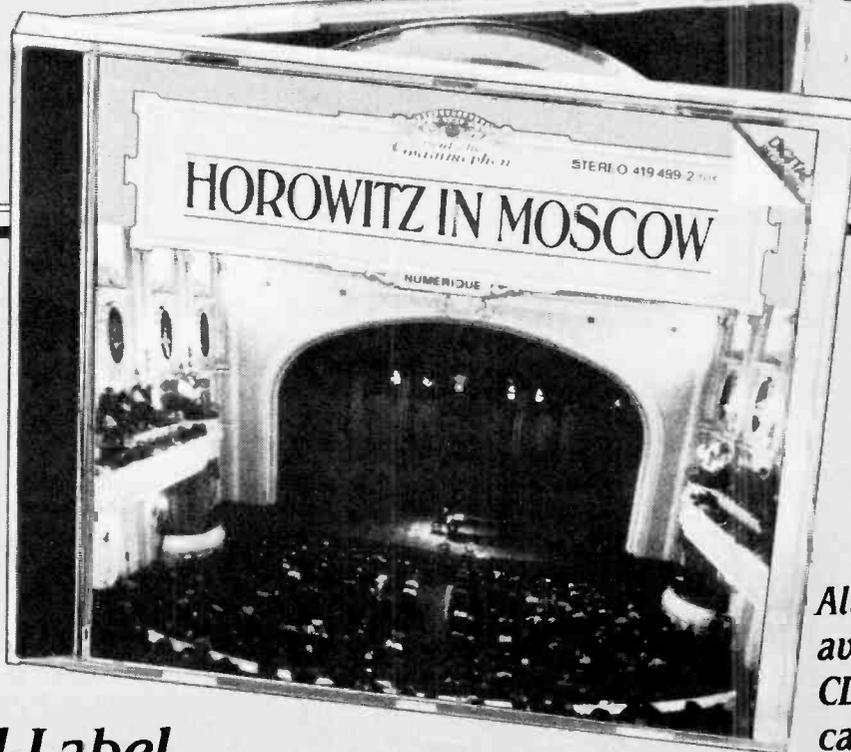
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TOP CLASSICAL ALBUMS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	4	HOROWITZ IN MOSCOW ★★ No. 1 ★★ DG 415-499 (CD)	1 week at No. One VLADIMIR HOROWITZ
2	1	14	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
3	2	40	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ

COMPACT
disc
DIGITAL AUDIO



Horowitz in Moscow
419 499-1/2/4 GH
The Studio Recordings
419 217-1/2/4 GH
The Last Romantic
419 045-1/2/4 GH

All selections
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FEATURED PROGRAMMING

(Continued from page 16)

SYNDICOM of Redwood City, Calif., has teamed with **Alan Olmstead** to offer Olmstead's new **Kaleidophonic Jazz** for syndication. Olmstead's program is currently on California stations **KFMI Eureka** and **KOZT Mendocino**. Initial targets for the program are Sunday morning wake-up slots and upscale demographics. "This is definitely a commercial program, and we're aiming for the people who don't think they like jazz," says Olmstead. "We're programming upbeat tracks and new releases, but we're not afraid to play historic tracks to show the history of jazz."

The new three-hour show is available on tape for cash and plans to walk the line between "educational" and easy-listening jazz programming. Ten minutes per hour are available for local sale. More information is available through Syndicom at 415-366-1781.

STARSTREAM Communications Group, Houston, has new long- and short-form offerings available. "**Super Mix Dance Party**" is a three-hour hot mix of urban contemporary tracks hosted by **WBMX Chicago's** afternoon man **Marco Spoon**. The show owes its inspiration to WBMX's successful "**Saturday Night Dance Party**."

In the short-form category, "**On The Inside**" is a daily profile on America's most prominent black men and women. The 90-second feature is hosted by **Jane Kennedy Overton** and concerns itself more with the aspirations, lifestyles, and backgrounds of its subjects than with gossip. Starstreams can be contacted at 713-781-0781.

ON JAN. 2, 1938, **Charles Michelson** began distributing radio comedies and dramas. He is still going strong and is offering 52 half-hours of the original "**Edgar Bergen & Charlie McCarthy Show**." The package is available on a cash basis. For more information on it or on a host of other programs from the golden age of radio, you can call **Charles Michelson Inc.** in Beverly Hills, Calif., at 213-278-4546.

PETER J. LUDWIG

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

Dec. 5, **Little Richard, Jerry Lee Lewis, Solid Gold Scrapbook**, United Stations, one hour.

Dec. 5, **Eric Clapton, Supergroups**, ABC Radio Networks, two hours.

Dec. 5-7, **Tina Turner, Peter Cetera, Toto, The Great Star-Ship**, Barnett-Robbins, one hour.

Dec. 5-7, **Stacy Lattisaw, Star Beat**, MJI Broadcasting, one hour.

Dec. 5-7, **Manfred Mann, the Hollies, the Kinks, etc., Best Of The British Invasion**, CBS Radioradio, three hours.

Dec. 5-7, **Kurtis Blow, Isaac Hayes, Dazz Band, Street Beat**, Barnett/Robbins, one hour.

Dec. 5-7, **Pretenders, Loverboy, Rock Of The World**, Barnett/Robbins, one hour.

Dec. 5-7, **Alabama, Country Today**, MJI Broadcasting, one hour.

Dec. 5-7, **Jermaine Stewart, Five Star, On The Beat**, Barnett/Robbins, one hour.



86 To 25th On Third. Sergio Mendes and Brasil '86 are on hand to help the Blue Note, New York's legendary Third Street club, celebrate its 25th anniversary. Pictured, clockwise from left, are A&M's Rick Stone; the Wiz' Keith Driver and Thad McCullaugh; WRKS New York VP/GM Barry Mayo; A&M's Gwen Franklin; Billboard's Terri Rossi; A&M's Sue Di Benedetto, Dwayne Alexander, and Carol Cooper; WBLN New York's Pat Prescott; and Mendes.



Lakeside Reunion. WWKB alumni come together at WWKB Buffalo, N.Y., to celebrate station morning man Danny Neaverth's 25th year on "KB." The broadcasters came from all over the U.S. and Canada to join the festivities and on-air free-for-all. Seated, from left, are television's "Price Is Right" announcer Rod Roddy, WNBC New York's Joey Reynolds, WWKB morning man Dan Neaverth, WMJG Detroit's Tom Shannon, and CFNY Toronto's Don Berns. Standing, from left, are CKEY Toronto's Jay Nelson, WWKB VP/GM Jim Meltzer, and Pulse publisher Tom Shovan.



On The Superspot. Superspots Chicago co-founder Joe Kelly, center, and Burkhart/Abrams' Lee Abrams, left, give Superspots' new VP/GM Brian Pussilano the business at a production powwow. Pussilano has been on the Superspots since he joined the company in mid-October.



Full-Range Simulcast. WLAV Grand Rapids, Mich., celebrates with Bruce Hornsby & the Range after the station's simulcast of the band's recent concert. Standing, from left, are RCA's Bill Kennedy and Michael Whitenack, WLAV PD Dave Lange, and band members John Molo and Hornsby. Seated, from left, are WLAV air talent Steve Aldrich, band member George Marinelli, WLAV MD Aris Hampers, and "Rangers" Peter Harris and Joe Puerta.



Gift-Box Check. The Save The Children Foundation finds help in 200 unusual gift boxes from station KCBQ San Diego. The station donated box seats for a recent Crystal Gayle concert to National Univ., which, through Ticketron, took donations for the seats. The \$4,000 raised by the university went to the foundation to help earthquake victims in El Salvador. Standing, from left, are the university's Dr. David Chingos, Ticketron's Cathy Frost, and KCBQ GM Charlie Ochs.



Shipped Out. The entire KNIX Phoenix, Ariz., staff gets shipped to San Diego—for a job well-done. As a thank-you for a year's hard work and good ratings, KNIX management sent the staff for a weekend of r&r. One of the jobs well-done was the staff's live satellite broadcast from the 15th-anniversary celebration of Disney World in Orlando, Fla.

POWERPLAYISTS™

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

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

PLATINUM

POWER 95
WFLJ-FM RADIO

New York P.D.: Larry Berger

1	The Human League, Human
2	Gregory Abbott, Shake You Down
3	Boston, Amanda
4	Bon Jovi, You Give Love A Bad Name
5	Madonna, True Blue
6	Cameo, Word Up
7	Lionel Richie, Love Will Conquer All
8	Ben E. King, Stand By Me
9	Cyndi Lauper, True Colors
10	Peter Cetera With Amy Grant, The Next
11	Bruce Hornsby & The Range, The Way It
12	Eddie Money, Take Me Home Tonight
13	Oran "Juice" Jones, The Rain
14	Huey Lewis & The News, Hip To Be Squa
15	Robert Palmer, I Didn't Mean To Turn
16	Anita Baker, Sweet Love
17	Bruce Springsteen & The E Street Band,
18	Nancy Martinez, For Tonight
19	Freddie Jackson, Tasty Love
20	Bangles, Walk Like An Egyptian
21	Wang Chung, Everybody Have Fun Tonigh
22	Samantha Fox, Touch Me (I Want Your B
23	Billy Idol, To Be A Lover
24	Kool & The Gang, Victory
25	Carl Anderson & Gloria Loring, Friend
26	Madonna, Open Your Heart
27	Midnight Star, Midas Touch

400
WHTZ FM

New York P.D.: Scott Shannon

1	Gregory Abbott, Shake You Down
2	The Human League, Human
3	Bon Jovi, You Give Love A Bad Name
4	Boston, Amanda
5	Madonna, True Blue
6	Lionel Richie, Love Will Conquer All
7	Peter Cetera With Amy Grant, The Next
8	Ben E. King, Stand By Me
9	Cameo, Word Up
10	Bruce Hornsby & The Range, The Way It
11	Bangles, Walk Like An Egyptian
12	Cyndi Lauper, True Colors
13	Nancy Martinez, For Tonight
14	Daryl Hall, Foolish Pride
15	Oran "Juice" Jones, The Rain
16	Anita Baker, Sweet Love
17	Huey Lewis & The News, Hip To Be Squa
18	Duran Duran, Notorious
19	Wang Chung, Everybody Have Fun Tonigh
20	Toto, I'll Be Over You
21	Wang Chung, Everybody Have Fun Tonigh
22	Bobby Brown, Girl Friend
23	Run-D.M.C., You Be Illin'
24	Samantha Fox, Touch Me (I Want Your B
25	Billy Vera & The Beaters, At This Mom
26	Robert Palmer, I Didn't Mean To Turn
27	Carl Anderson & Gloria Loring, Friend
28	Madonna, Open Your Heart
29	Miami Sound Machine, Words Get In The
30	Stacey Q, Two Of Hearts

WLS
AM 89

Chicago P.D.: John Gehron

1	The Human League, Human
2	Boston, Amanda
3	Peter Cetera With Amy Grant, The Next
4	Ben E. King, Stand By Me
5	Bruce Hornsby & The Range, The Way It
6	Eddie Money, Take Me Home Tonight
7	Huey Lewis & The News, Hip To Be Squa
8	Wang Chung, Everybody Have Fun Tonigh
9	Billy Idol, To Be A Lover
10	Madonna, True Blue
11	The Pretenders, Don't Get Me Wrong
12	Lionel Richie, Love Will Conquer All
13	The Police, Don't Stand So Close To M
14	Bruce Springsteen & The E Street Band,
15	Anita Baker, Sweet Love
16	Howard Jones, You Know I Love You
17	Orchestral Manoeuvres In The Dark, (F
18	Genesis, Land Of Confusion
19	Toto, I'll Be Over You
20	Janet Jackson, When I Think Of You
21	Survivor, Is This Love
22	Glass Tiger, Someday
23	Glass Tiger, Someday
24	Glass Tiger, Someday
25	Billy Joel, This Is The Time
26	The Beach Boys, California Dreamin'
27	Miami Sound Machine, Words Get In The
28	John Fogerty, Change In The Weather
29	Robbie Nevil, C'est La Vie
30	Daryl Hall, Foolish Pride
31	Carl Anderson & Gloria Loring, Friend

WBBM-FM
610

Chicago P.D.: Buddy Scott

1	The Human League, Human
2	Bangles, Walk Like An Egyptian
3	Huey Lewis & The News, Hip To Be Squa
4	Ben E. King, Stand By Me
5	Cameo, Word Up
6	Peter Cetera With Amy Grant, The Next
7	Cameo, Word Up
8	Billy Idol, To Be A Lover
9	Duran Duran, Notorious
10	Wang Chung, Everybody Have Fun Tonigh
11	Gregory Abbott, Shake You Down
12	Janet Jackson, Control
13	Madonna, True Blue
14	Lionel Richie, Love Will Conquer All
15	Oran "Juice" Jones, The Rain
16	Howard Jones, You Know I Love You
17	Kool & The Gang, Victory
18	Lisa Lisa & Cult Jam With Full Force,
19	Billy Vera & The Beaters, At This Mom
20	Robbie Nevil, C'est La Vie
21	Genesis, Land Of Confusion
22	Commodores, Goin' To The Bank
23	Billy Ocean, Love Is Forever
24	Anita Baker, Caught Up In The Rapture
25	Tina Turner, Two People
26	Luther Vandross, Stop To Love
27	Nancy Martinez, For Tonight
28	Stacy Lattisaw, Nail It To The Wall
29	Cyndi Lauper, True Colors
30	Grace Jones, I'm Not Perfect (But I'm
31	Robert Palmer, I Didn't Mean To Turn
32	Daryl Hall, Foolish Pride
33	The Pointer Sisters, Goldmine

KIIS
FM 102.7
AM 1580

Los Angeles P.D.: Mike Schaefer

1	Ben E. King, Stand By Me
2	Madonna, True Blue
3	Bangles, Walk Like An Egyptian
4	The Human League, Human
5	Billy Idol, To Be A Lover
6	Cameo, Word Up
7	Duran Duran, Notorious
8	Bon Jovi, You Give Love A Bad Name
9	Wang Chung, Everybody Have Fun Tonigh
10	Bruce Hornsby & The Range, The Way It
11	Wang Chung, Everybody Have Fun Tonigh
12	Peter Cetera With Amy Grant, The Next
13	Lionel Richie, Love Will Conquer All
14	Janet Jackson, Control
15	The Pretenders, Don't Get Me Wrong
16	Orchestral Manoeuvres In The Dark, (F
17	Huey Lewis & The News, Hip To Be Squa
18	Boston, Amanda
19	Gregory Abbott, Shake You Down
20	Eddie Money, Take Me Home Tonight
21	Jesse Johnson (Featuring Sly Stone),
22	Steve Winwood, Freedom Overspill
23	Chico DeBarge, Talk To Me
24	Oran "Juice" Jones, The Rain
25	Howard Jones, You Know I Love You
26	Stacy Lattisaw, Nail It To The Wall
27	Robbie Nevil, C'est La Vie
28	Robert Palmer, I Didn't Mean To Turn
29	Nancy Martinez, For Tonight
30	Billy Vera & The Beaters, At This Mom
31	Pet Shop Boys, Suburbia
32	Toto, I'll Be Over You
33	Billy Ocean, Love Is Forever
34	Run-D.M.C., You Be Illin'
35	Timbuk 3, The Future's So Bright, I G
36	Kool & The Gang, Victory
37	Cyndi Lauper, True Colors
38	Wham!, Where Did Your Heart Go?
39	Madonna, Open Your Heart
40	The B-52's, Summer Of Love
41	Ready For The World, Love You Down
42	Tina Turner, Two People
43	Cyndi Lauper, Change Of Heart
44	Luther Vandross, Stop To Love
45	Chicago, Will You Still Love Me?
46	Daryl Hall, Foolish Pride
47	Survivor, Is This Love
48	Miami Sound Machine, Falling In Love
49	Genesis, Land Of Confusion
50	Bruce Springsteen & The E Street Band,
51	Don Johnson, Heartache Away

98!
WCAU-FM

Philadelphia P.D.: Scott Walker

1	Bruce Hornsby & The Range, The Way It
2	Wang Chung, Everybody Have Fun Tonigh
3	Boston, Amanda
4	Billy Idol, To Be A Lover
5	Peter Cetera With Amy Grant, The Next
6	Bangles, Walk Like An Egyptian
7	Huey Lewis & The News, Hip To Be Squa
8	Howard Jones, You Know I Love You
9	Orchestral Manoeuvres In The Dark, (F
10	The Human League, Human
11	Duran Duran, Notorious
12	Madonna, True Blue
13	Talking Heads, Wild Wild Life
14	Robbie Nevil, C'est La Vie
15	Glass Tiger, Someday
16	Kool & The Gang, Victory
17	Daryl Hall, Foolish Pride
18	Cinderella, Nobody's Fool
19	Gregory Abbott, Shake You Down
20	Genesis, Land Of Confusion
21	The Pretenders, Don't Get Me Wrong
22	The Pointer Sisters, Goldmine
23	Survivor, Is This Love
24	Billy Ocean, Love Is Forever
25	Ben E. King, Stand By Me
26	Bob Seger & The Silver Bullet Band, M
27	Kool & The Gang, Victory
28	Janet Jackson, Control
29	David Lee Roth, That's Life
30	Benjamin Orr, Stay The Night
31	Samantha Fox, Touch Me (I Want Your B
32	Bruce Springsteen & The E Street Band,
33	Chico DeBarge, Talk To Me
34	Eurythmics, Thorn In My Side
35	Rod Stewart, Every Beat Of My Heart
36	Donna Summer, Love To Love You
37	Donna Summer, Love To Love You
38	Donna Summer, Love To Love You
39	Donna Summer, Love To Love You
40	Donna Summer, Love To Love You
41	Donna Summer, Love To Love You
42	Donna Summer, Love To Love You
43	Donna Summer, Love To Love You
44	Donna Summer, Love To Love You
45	Donna Summer, Love To Love You
46	Donna Summer, Love To Love You
47	Donna Summer, Love To Love You
48	Donna Summer, Love To Love You
49	Donna Summer, Love To Love You
50	Donna Summer, Love To Love You

WLS
AM 89

Boston P.D.: Sunny Joe White

1	Wang Chung, Everybody Have Fun Tonigh
2	Lionel Richie, Love Will Conquer All
3	The Pretenders, Don't Get Me Wrong
4	Billy Idol, To Be A Lover
5	Bruce Hornsby & The Range, The Way It
6	Huey Lewis & The News, Hip To Be Squa
7	Duran Duran, Notorious
8	Talking Heads, Wild Wild Life
9	Orchestral Manoeuvres In The Dark, (F
10	Bangles, Walk Like An Egyptian
11	Kool & The Gang, Victory
12	Janet Jackson, Control
13	Daryl Hall, Foolish Pride
14	Gregory Abbott, Shake You Down
15	Jesse Johnson (Featuring Sly Stone),
16	Billy Ocean, Love Is Forever
17	The Pointer Sisters, Goldmine
18	Rondi Lauper, Change Of Heart
19	Laban, Love In Siberia
20	Carly Simon, Coming Around Again
21	Robbie Nevil, C'est La Vie
22	Commodores, Goin' To The Bank
23	Samantha Fox, Touch Me (I Want Your B
24	Communnards, Don't Leave Me This Way
25	Nancy Martinez, For Tonight
26	Run-D.M.C., You Be Illin'
27	Genesis, Land Of Confusion
28	Chicago, Will You Still Love Me?
29	Eurythmics, Thorn In My Side
30	Chico DeBarge, Talk To Me
31	Freddie Jackson, Tasty Love
32	Survivor, Is This Love
33	Grace Jones, I'm Not Perfect (But I'm
34	Miami Sound Machine, Falling In Love
35	Debbie Harry, French Kiss
36	Tina Turner, Two People
37	Billy Joel, This Is The Time
38	Aretha Franklin, Jimmy Lee
39	Peter Gabriel, Big Time
40	Cory Heart, I Can't Help Falling
41	The Police, The Future's So Bright, I G
42	Glass Tiger, Someday
43	Rod Stewart, Every Beat Of My Heart
44	Pet Shop Boys, Suburbia
45	David Lee Roth, That's Life
46	Paul Young, Some People
47	Luther Vandross, Stop To Love
48	Eddie Money, Take Me Home Tonight
49	Luther Vandross, Stop To Love
50	Ann Wilson, The Best Man In The World

96.1
FM

Hartford P.D.: Gary Wall

1	Bon Jovi, You Give Love A Bad Name
2	Bangles, Walk Like An Egyptian
3	Wang Chung, Everybody Have Fun Tonigh
4	Bruce Hornsby & The Range, The Way It
5	Cameo, Word Up
6	Gregory Abbott, Shake You Down
7	Janet Jackson, Control
8	Boston, Amanda
9	Kool & The Gang, Victory
10	Duran Duran, Notorious
11	Toto, I'll Be Over You
12	Madonna, True Blue
13	Billy Idol, To Be A Lover
14	Huey Lewis & The News, Hip To Be Squa
15	Lionel Richie, Love Will Conquer All
16	Luther Vandross, Stop To Love
17	Genesis, Land Of Confusion
18	Howard Jones, You Know I Love You
19	Survivor, Is This Love
20	Daryl Hall, Foolish Pride
21	Robbie Nevil, C'est La Vie
22	Commodores, Goin' To The Bank
23	Miami Sound Machine, Falling In Love
24	Billy Ocean, Love Is Forever

98!
WCAU-FM

Washington P.D.: Chuck Morgan

1	Billy Joel, A Matter Of Trust
2	Eddie Money, Take Me Home Tonight
3	Peter Cetera With Amy Grant, The Next
4	No Shooz, Point Of No Return
5	Bon Jovi, You Give Love A Bad Name
6	Wang Chung, Everybody Have Fun Tonigh
7	Corey Hart, I Am By Your Side
8	Toto, I'll Be Over You
9	Bangles, Walk Like An Egyptian
10	Peter Cetera With Amy Grant, The Next
11	Cameo, Word Up
12	Talking Heads, Wild Wild Life
13	Robert Palmer, I Didn't Mean To Turn
14	Bruce Hornsby & The Range, The Way It
15	Five Star, Can't Wait Another Minute
16	Cameo, Word Up
17	Wham!, Where Did Your Heart Go?
18	Duran Duran, Notorious
19	Gregory Abbott, Shake You Down
20	Survivor, Is This Love
21	Glenn Frey, The Heat Is On
22	Glenn Frey, The Heat Is On
23	Glenn Frey, The Heat Is On
24	Glenn Frey, The Heat Is On
25	Glenn Frey, The Heat Is On
26	Glenn Frey, The Heat Is On
27	Glenn Frey, The Heat Is On
28	Glenn Frey, The Heat Is On
29	Glenn Frey, The Heat Is On
30	Glenn Frey, The Heat Is On
31	Glenn Frey, The Heat Is On
32	Glenn Frey, The Heat Is On
33	Glenn Frey, The Heat Is On
34	Glenn Frey, The Heat Is On
35	Glenn Frey, The Heat Is On
36	Glenn Frey, The Heat Is On
37	Glenn Frey, The Heat Is On
38	Glenn Frey, The Heat Is On
39	Glenn Frey, The Heat Is On
40	Glenn Frey, The Heat Is On

98!
WCAU-FM

Philadelphia P.D.: Scott Walker

1	Bruce Hornsby & The Range, The Way It
2	Wang Chung, Everybody Have Fun Tonigh
3	Boston, Amanda
4	Billy Idol, To Be A Lover
5	Peter Cetera With Amy Grant, The Next
6	Bangles, Walk Like An Egyptian
7	Huey Lewis & The News, Hip To Be Squa
8	Howard Jones, You Know I Love You
9	Orchestral Manoeuvres In The Dark, (F
10	The Human League, Human
11	Duran Duran, Notorious
12	Madonna, True Blue
13	Talking Heads, Wild Wild Life
14	Robbie Nevil, C'est La Vie
15	Glass Tiger, Someday
16	Kool & The Gang, Victory
17	Daryl Hall, Foolish Pride
18	Cinderella, Nobody's Fool
19	Gregory Abbott, Shake You Down
20	Genesis, Land Of Confusion
21	The Pretenders, Don't Get Me Wrong
22	The Pointer Sisters, Goldmine
23	Survivor, Is This Love
24	Billy Ocean, Love Is Forever
25	Ben E. King, Stand By Me
26	Bob Seger & The Silver Bullet Band, M
27	Kool & The Gang, Victory
28	Janet Jackson, Control
29	David Lee Roth, That's Life
30	Benjamin Orr, Stay The Night
31	Samantha Fox, Touch Me (I Want Your B
32	Bruce Springsteen & The E Street Band,
33	Chico DeBarge, Talk To Me
34	Eurythmics, Thorn In My Side
35	Rod Stewart, Every Beat Of My Heart
36	Donna Summer, Love To Love You
37	Donna Summer, Love To Love You
38	Donna Summer, Love To Love You
39	Donna Summer, Love To Love You
40	Donna Summer, Love To Love You
41	Donna Summer, Love To Love You
42	Donna Summer, Love To Love You
43	Donna Summer, Love To Love You
44	Donna Summer, Love To Love You
45	Donna Summer, Love To Love You
46	Donna Summer, Love To Love You
47	Donna Summer, Love To Love You
48	Donna Summer, Love To Love You
49	Donna Summer, Love To Love You
50	Donna Summer, Love To Love You

Power 94
FM

Pittsburgh P.D.: Nick Ferrara

1	Bon Jovi, You Give Love A Bad Name
2	Peter Cetera With Amy Grant, The Next
3	Gregory Abbott, Shake You Down
4	The Human League, Human
5	Ben E. King, Stand By Me
6	Bangles, Walk Like An Egyptian
7	Bruce Hornsby & The Range, The Way It
8	Toto, I'll Be Over You
9	Boston, Amanda
10	Huey Lewis & The News, Hip To Be Squa
11	The Monkees, Daydream Believer
12	Duran Duran, Notorious
13	The J. J. Jones, The Rain
14	Bruce Springsteen & The E Street Band,
15	Billy Idol, To Be A Lover
16	Genesis, Land Of Confusion
17	Lionel Richie, Love Will Conquer All
18	Survivor, Is This Love
19	Miami Sound Machine, Falling In Love
20	Janet Jackson, Control
21	Nancy Martinez, For Tonight
22	Daryl Hall, Foolish Pride
23	Peter Gabriel, Big Time
24	Glass Tiger, Someday
25	Bob Seger & The Silver Bullet Band, M
26	Don Johnson, Heartache Away
27	Cyndi Lauper, Change Of Heart
28	Howard Jones, You Know I Love You
29	Madonna, True Blue
30	The J. J. Jones, The Rain
31	Kool & The Gang, Victory
32	Madonna, Open Your Heart
33	Georgia Satellites, Keep Your Hands T
34	The Pretenders, Don't Get Me Wrong
35	Howard Jones, You Know I Love You

93

Atlanta P.D.: Bob Case

1	Bon Jovi, You Give Love A Bad Name
2	Peter Cetera With Amy Grant, The Next
3	Bangles, Walk Like An Egyptian
4	Bruce Hornsby & The Range, The Way It
5	Huey Lewis & The News, Hip To Be Squa
6	Ben E. King, Stand By Me
7	The Human League, Human
8	Wang Chung, Everybody Have Fun Tonigh
9	Peter Cetera With Amy Grant, The Next
10	Billy Idol, To Be A Lover
11	Duran Duran, Notorious
12	Bangles, Walk Like An Egyptian
13	Billy Vera & The Beaters, At This Mom
14	Timbuk 3, The Future's So Bright, I G
15	Howard Jones, You Know I Love You
16	Billy Ocean, Love Is Forever
17	The Pretenders, Don't Get Me Wrong
18	Robbie Nevil, C'est La Vie
19	Genesis, Land Of Confusion
20	Gregory Abbott, Shake You Down
21	Talking Heads, Wild Wild Life
22	Daryl Hall, Foolish Pride
23	Survivor, Is This Love
24	Janet Jackson, Control
25	Paul McCartney, Stranglehold
26	Georgia Satellites, Keep Your Hands T
27	Cyndi Lauper, Change Of Heart
28	Bruce Springsteen & The E Street Band,
29	Carly Simon, Coming Around Again
30	Cyndi Lauper, Change Of Heart
31	Chico DeBarge, Talk To Me
32	Aretha Franklin, Jimmy Lee
33	Madonna, Open Your Heart
34	— Boston, We're Ready
35	— Lionel Richie, Ballerina
36	— The Pointer Sisters, Goldmine

93

Tampa O.M.: Mason Dixon

1	The Human League, Human
2	Madonna, True Blue
3	Eddie Money, Take Me Home Tonight
4	Ben E. King, Stand By Me
5	Robert Palmer, I Didn't Mean To Turn
6	Boston, Amanda
7	Lionel Richie, Love Will Conquer All
8	Bruce Hornsby & The Range, The Way It
9	Bon Jovi, You Give Love A Bad Name
10	Bangles, Walk Like An Egyptian
11	Cameo, Word Up
12	Wang Chung, Everybody Have Fun Tonigh
13	Billy Vera & The Beaters, At This Mom
14	Gregory Abbott, Shake You Down
15	Genesis, Land Of Confusion
16	Toto, I'll Be Over You
17	Duran Duran, Notorious
18	Bruce Springsteen & The E Street Band,
19	Miami Sound Machine, Falling In Love
20	Glass Tiger, Someday
21	Billy Idol, To Be A Lover
22	

Freshman Brings Fresh Approach To L.A.'s KPWR

BY CHRIS MCGOWAN

“WHEN I WAS five years old, I spent my waking hours imitating announcers, and at night I announced baseball games in my sleep. When I was 13, I had my first writing job for radio,” says KPWR Los Angeles promotion director Howard Freshman, who at the age of 29 has been in radio for more than half his life.



Such devotion to the airwaves may help explain Freshman's creative contributions to the success of KPWR, which achieved a 6.8 Arbitron rating and the No. 1 spot in the Los Angeles market for the third quarter. KPWR's climb to the top is one of the big radio success stories of recent years, and the station's rise seems due in part to its innova-

and grandiose promotions.

The Brooklyn-born Freshman garnered his first radio work because of his great love of sports. “When I was 13, Jack Spector had an all-sports talk show on WMCA New York, and I used to call in all the time to ask interesting questions, because of all the trivia I knew. Finally, he ended up inviting me down to be on the show one night, and then after that he hired me to write for him, for free. I supplied trivia questions for the show.”

At Adelphi College, Freshman was sports director for the college radio station and handled public affairs as well. After school, he joined Sports Media, a friend's company that produced radio commercials. Freshman also promoted soccer teams in the New York area.

In 1982, he decided to move to Los Angeles. “I was at a crossroads,” he explains. “I loved L.A. and saw a lot of opportunities here. And I wanted to break away from sports.”

He found a job as an ad salesman for KWOW Pomona, then took a position at KMGG “Magic 106” Los Angeles (the previous incarnation of KPWR) as a copywriter.

“In early 1983 their promotion person quit, and I went to the general manager to tell him about my background. I got the job, and I've been their promotion director ever since.”

Making sure to stay away from “gossip, cliques, and pigeonholing,” Freshman kept his head above water

over the next few years while KMGG went through myriad ownership changes, personnel switches, and format alterations. The station became KPWR “Power 106” on Jan. 11, and the rest is Arbitron history.

“One reason it has done well is that our parent company, Emmis Broadcasting, was smart enough to give everyone here a chance to prove themselves,” Freshman says.

“At first our biggest challenge was with people saying what we were, labeling us as urban, CHR, dance, or disco. We took songs from the pop and r&b charts, whatever fit our format. And we were the first to play people like Stacey Q and Timex Social Club, a lot of dance acts that others weren't playing.”

“Then in our first book we went from 1.9 to 4.4, which was unheard of. The high ratings are due to a large extent to [program director] Jeff Wyatt and [music director] Al Tavera, and we tried to sustain and improve those ratings with our promotions.”

“What we try to do with promotions is always to uphold the image of the radio station, and to be very careful about what we get involved in—not to let ourselves get pressured into anything just because everyone else is doing it. We try to be different, and to take things one step further.”

As an example of “one step further,” Freshman cites the Power Charge promotion last spring. One



Howard Freshman is KPWR “Power 106” Los Angeles promotions director.

Shooz, Stacey Q, the Movies, and others (sponsored by Coca-Cola) aboard the Spruce Goose airplane.

One thousand listeners won tickets for the concert, and 3,500 others purchased tickets. An estimated 100,000 people watched the heavily publicized fireworks display from nearby beaches. The entire event cost over \$100,000 to stage, not counting advertising expenses.

Another imaginative promotion this year was the Rich And Famous Weekend, in which winners lived like royalty for a weekend, with all expenses paid for luxury hotels, private helicopters, caviar—the works.

“That was Jeff Wyatt's idea,” comments Freshman. “What is unique about our promotions department is that everybody participates, and suggestions can come from anyone at KPWR.”

“I read the papers and trades every day,” he continues, “to see what people are crazy for. But it doesn't have to be my idea. Each of us brings different experience to the job. I think this participation separates us from other radio stations, where one person gets all the blame or credit. Here, we work together well as a team; we're all good friends and hard workers.”

The promotions department consists of marketing director Paul Sansone, Freshman, two other full-timers, two part-timers, and a large contingent of interns.

Because of early holiday deadlines, several radio playlists were gathered too late to appear on the Power Playlist pages. These stations had their playlists repeated from last week. However, the late stations' lists were included in the compilation of the Hot 100 in this issue. All playlists will be updated next week.

39	EX	Georgia Satellites, Keep Your Hands T
A40	—	Billy Vera & The Beaters, At This Mom
A	—	Boston, Amanda
A	—	Don Johnson, Heartrate Away
A	—	— Journey, I'll Be Alright Without You
A	—	— Billy Idol, To Be A Lover
A	—	— Ready For The World, Love You Down
EX	EX	Stacy Lattisaw, Nail It To The Wall
EX	EX	Paul McCartney, Straight Up
EX	EX	Luther Vandross, Stop To Love
EX	EX	Grace Jones, I'm Not Perfect (But I'm
EX	EX	Rod Stewart, Every Beat Of My Heart
EX	EX	Bruce Springsteen & The E Street Band,
EX	EX	Chico DeBarge, Talk To Me
EX	EX	Ann Wilson, The Best Man In The World
EX	EX	Nancy Martinez, For Tonight



Houston	P.D.: John Lander	
1	4	Peter Cetera With Amy Grant, The Next
2	7	Duran Duran, Notorious
3	9	Bruce Hornsby & The Range, The Way It
4	11	Bangles, Walk Like An Egyptian
5	5	Book Of Love, You Make Me Feel So Good
6	6	The Human League, Human
7	8	Wang Chung, Everybody Have Fun Tonight
8	11	Ben E. King, Stand By Me
9	2	Cameo, Word Up
10	10	Huey Lewis & The News, Hip To Be Squa
11	12	Gregory Abbott, Shake You Down
12	13	Samantha Fox, Touch Me (I Want You B
13	3	Bon Jovi, You Give Love A Bad Name
14	17	Toto, I'll Be Over You
15	25	Orchestral Manoeuvres In The Dark, (F
16	15	Boston, Amanda
17	15	Cyndi Lauper, True Colors
18	18	Billy Idol, To Be A Lover
19	16	Madonna, True Blue
20	21	The Pretenders, Don't Get Me Wrong
21	18	Gloria Estefan, Take Me Home Tonight
22	20	Oran "Juice" Jones, The Rain
23	24	Genesis, Land Of Confusion
24	EX	Bruce Springsteen & The E Street Band,
25	EX	Survivor, Is This Love
26	EX	Run-D.M.C., You Be Illin'
27	EX	Carly Simon, Coming Around Again
28	29	Howard Jones, You Know I Love You ...
29	30	Timbuk 3, The Future's So Bright, I G
30	EX	Janet Jackson, Control
A	—	— Billy Vera & The Beaters, At This Mom
A	—	— Beatie Boys, Fight For The Right To
A	—	— Tina Turner, Two People
EX	EX	Debbie Harry, French Kissin
EX	EX	David Lee Roth, That's Life
EX	EX	Clannad, Closer To My Heart
EX	EX	Bob Seger & The Silver Bullet Band, M
EX	EX	Talking Heads, Wild Wild Life
EX	EX	Glass Tiger, Sometday

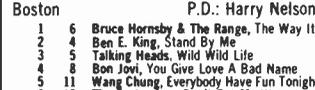


San Francisco	P.D.: Steve Rivers	
1	2	Nancy Martinez, For Tonight
2	4	Bangles, Walk Like An Egyptian
3	3	Run-D.M.C., You Be Illin'
4	1	Bon Jovi, You Give Love A Bad Name

5	5	Talking Heads, Wild Wild Life
6	6	Wang Chung, Everybody Have Fun Tonight
7	8	Cher DeBarge, Talk To Me
8	10	Bruce Hornsby & The Range, The Way It
9	9	Billy Idol, To Be A Lover
10	11	The Pretenders, Don't Get Me Wrong
11	14	Jesse Johnson (Featuring Sly Stone),
12	17	Samantha Fox, Touch Me (I Want You B
13	16	Duran Duran, Notorious
14	18	Ready For The World, Love You Down
15	7	The Secret Ties, Dancing In My Sleep
16	22	Jeff Lorber Fusion, Facts Of Love
17	24	Janet Jackson, Control
18	28	Nocera, Summertime Summertime
19	19	Huey Lewis & The News, Hip To Be Squa
20	20	Peter Cetera With Amy Grant, The Next
21	21	Lionel Richie, Love Will Conquer All
22	25	Timbuk 3, The Future's So Bright, I G
23	26	Luther Vandross, Stop To Love
24	30	Carly Simon, Coming Around Again
25	27	The Pointer Sisters, Goldmine
26	31	Gregory Abbott, Shake You Down
27	33	Peter Gabriel, Big Time
28	23	Commodores, Go! To The Bank
29	35	Robbie Nevil, C'est La Vie
30	EX	Orchestral Manoeuvres In The Dark, (F
31	EX	Debbie Harry, French Kissin
32	15	The Human League, Human
33	EX	Madonna, Open Your Heart
A33	EX	Kool & The Gang, Victory
34	EX	The Jets, You Got It All
35	EX	— Bananarama, A Trick Of The Night
A	—	— El DeBarge, Someone
A	—	— Cyndi Lauper, Change Of Heart
A	—	— Tina Turner, Two People
EX	EX	Howard Jones, You Know I Love You ...
EX	EX	Huey Lewis & The News, Hip To Be One
EX	EX	Billy Vera & The Beaters, At This Mom
EX	EX	Bon Jovi, You Give Love A Bad Name
EX	EX	Genesis, Land Of Confusion
EX	EX	Glass Tiger, Sometday
EX	EX	Grace Jones, I'm Not Perfect (But I'm



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

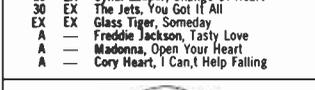


Boston	P.D.: Harry Nelson	
1	6	Bruce Hornsby & The Range, The Way It
2	4	Ben E. King, Stand By Me
3	5	Talking Heads, Wild Wild Life
4	8	Bon Jovi, You Give Love A Bad Name
5	11	Wang Chung, Everybody Have Fun Tonight
6	13	The Pretenders, Don't Get Me Wrong
7	12	Duran Duran, Notorious
8	14	Bangles, Walk Like An Egyptian
9	15	Peter Cetera With Amy Grant, The Next
10	3	Huey Lewis & The News, Hip To Be Squa
11	2	The Human League, Human
12	1	Madonna, True Blue
13	20	Billy Idol, To Be A Lover
14	21	Robbie Nevil, C'est La Vie
15	19	Timbuk 3, The Future's So Bright, I G
16	28	Bruce Springsteen & The E Street Band,
17	22	Howard Jones, You Know I Love You ...
18	23	Daryl Hall, Foolish Pride
19	25	Genesis, Land Of Confusion
20	24	Survivor, Is This Love
21	29	Gregory Abbott, Shake You Down
22	26	Janet Jackson, Control
23	27	Orchestral Manoeuvres In The Dark, (F
24	18	Steve Winwood, Freedom Overspill
25	—	— Glass Tiger, Sometday

A26	—	Madonna, Open Your Heart
30	—	Kool & The Gang, Victory
A28	—	Journey, I'll Be Alright Without You
A29	—	— Cyndi, We're Ready
30	EX	Cyndi Lauper, Change Of Heart
A	—	— The Jets, You Got It All
EX	EX	Tina Turner, Two People
EX	EX	Don Johnson, Heartrate Away
EX	EX	David & David, Welcome To The Boom
EX	EX	Debbie Harry, French Kissin
EX	EX	The Pointer Sisters, Goldmine
EX	EX	Elton John, Heartrate All Over The Wo
EX	EX	Lionel Richie, Love Will Conquer All

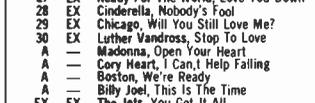


Baltimore	P.D.: Steve Kingston	
1	1	Boston, Amanda
2	2	The Human League, Human
3	4	Bon Jovi, You Give Love A Bad Name
4	7	Bangles, Walk Like An Egyptian
5	5	Robert Palmer, I Didn't Mean To Turn
6	6	Peter Cetera With Amy Grant, The Next
7	8	—
8	10	Ben E. King, Stand By Me
9	14	Eddie Money, Take Me Home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



Washington	P.D.: Mark St. John	
1	2	Bon Jovi, You Give Love A Bad Name
2	1	Madonna, True Blue
3	4	Peter Cetera With Amy Grant, The Next
4	5	Eddie Money, Take Me Home Tonight
5	6	Cameo, Word Up
6	8	Bruce Hornsby & The Range, The Way It
7	7	Huey Lewis & The News, Hip To Be Squa
8	9	Bangles, Walk Like An Egyptian
9	11	Toto, I'll Be Over You
10	12	Run-D.M.C., You Be Illin'
11	14	The Pretenders, Don't Get Me Wrong

12	15	Duran Duran, Notorious
13	3	Boston, Amanda
14	18	Billy Vera & The Beaters, At This Mom
15	16	Wang Chung, Everybody Have Fun Tonight
16	17	Talking Heads, Wild Wild Life
17	7	Robert Palmer, I Didn't Mean To Turn
18	23	Glass Tiger, Sometday
19	21	Gregory Abbott, Shake You Down
20	22	Kool & The Gang, Victory
21	24	Howard Jones, You Know I Love You ...
22	26	Kansas, All I Wanted
23	27	Carly Simon, Coming Around Again
24	29	Survivor, Is This Love
25	30	Janet Jackson, Control
26	EX	Bruce Springsteen & The E Street Band,
27	EX	Ready For The World, Love You Down
28	EX	Cinderella, Nobody's Fool
29	EX	Chicago, Will You Still Love Me?
30	EX	Luther Vandross, Stop To Love
A	—	— Peter Cetera With Amy Grant, The Next
A	—	— Cory Heart, I Can't Help Falling
A	—	— Boston, We're Ready
A	—	— Billy Joel, This Is The Time
EX	EX	The Jets, You Got It All



Atlanta	P.D.: Jim Morrison	
1	4	Bruce Hornsby & The Range, The Way It
2	3	Gregory Abbott, Shake You Down
3	1	Bon Jovi, You Give Love A Bad Name
4	6	Peter Cetera With Amy Grant, The Next
5	5	Lionel Richie, Love Will Conquer All
6	2	The Human League, Human
7	8	Billy Idol, To Be A Lover
8	20	Bangles, Walk Like An Egyptian
9	11	Huey Lewis & The News, Hip To Be Squa
10	16	Carly Simon, Coming Around Again
11	10	David & David, Welcome To The Boom
12	14	Wang Chung, Everybody Have Fun Tonight
13	13	Talking Heads, Wild Wild Life
14	15	Timbuk 3, The Future's So Bright, I G
15	7	Steve Winwood, Freedom Overspill
16	19	Ben E. King, Stand By Me
17	18	The Pretenders, Don't Get Me Wrong
18	EX	Georgia Satellites, Keep Your Hands T
19	21	Billy Ocean, Love Is Forever
20	26	Bruce Springsteen & The E Street Band,
21	25	Luther Vandross, Stop To Love
22	27	Orchestral Manoeuvres In The Dark, (F
23	28	Kansas, All I Wanted
24	9	Boston, Amanda
25	12	Madonna, True Blue
26	28	Paul Simon, Graceland
27	31	Genesis, Land Of Confusion
28	29	Howard Jones, You Know I Love You ...
29	32	Glass Tiger, Sometday
30	33	Billy Joel, This Is The Time
31	35	Robbie Nevil, C'est La Vie
32	34	David Lee Roth, That's Life
33	EX	Billy Vera & The Beaters, At This Mom
34	EX	Benjamin Orr, Stay The Night
A	—	— Boston, We're Ready
A	—	— Bob Geldof, This Is The World Calling
A	—	— Journey, I'll Be Alright Without You
A	—	— Anita Baker, Caught Up In The Rapture
A	—	— Chicago, Will You Still Love Me?
EX	EX	Don Johnson, Heartrate Away
EX	EX	Huey Lewis & The News, Hip To Be Squa
EX	EX	Miami Sound Machine, Falling In Love



St. Paul	P.D.: David Anthony	
1	1	Peter Cetera With Amy Grant, The Next
2	2	Toto, I'll Be Over You
3	34	Bruce Hornsby & The Range, The Way It
4	6	Wang Chung, Everybody Have Fun Tonight
5	3	The Human League, Human
6	13	Bangles, Walk Like An Egyptian
7	4	Boston, Amanda
8	7	Bon Jovi, You Give Love A Bad Name
9	8	Huey Lewis & The News, Hip To Be Squa
10	16	David & David, Welcome To The Boom
11	9	Eddie Money, Take Me Home Tonight
12	11	Oran "Juice" Jones, The Rain

EX	EX	Aretha Franklin, Jimmy Lee
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Glass Tiger Succeeds South Of Canada's Border

BY JIM BESSMAN

NEW YORK For a Canadian band still in the midst of its first U.S. tour, Glass Tiger has garnered swift acceptance here. After scoring a hit with "Don't Forget Me (When I'm Gone)," the leadoff single from its debut Manhattan album, "Thin Red Line," the group is climbing the Hot 100 with the follow-up single, "Someday."

Vocalist/lyricist Alan Frew cites "solid record company involvement" and the band's "international flavor" as key factors behind Glass Tiger's surprisingly strong U.S. performance thus far.

"There's an awful lot of talent that gets lost in the huge system," says Frew. "Even though people expected us to go with a bigger label in America, we chose Manhattan because it's younger, smaller, and more aggressive."

Bruce Garfield, Manhattan's vice president of a&r/contemporary music, says the label has nothing but "top-to-bottom enthusiasm" for Glass Tiger. However, he credits Capitol Canada's Dean Cameron and Tim Trombley for initially recognizing the group's potential.

"They felt Glass Tiger had a great deal of promise but needed to further develop its songwriting," says Garfield. "So Dean put them together with Jim Vallance, Bryan Adams' writing partner, and he produced the album with the sensibility of a songwriter."

Frew, who unlike the other Tigers hails from Scotland, says the group's international songwriting style offers immediate appeal to various worldwide markets. He points to significant chart showings throughout Europe as proof.

"We aren't rewriting musical history by any means," says Frew.

"But our melody lines are strong and mature enough to appeal to the English-speaking world. 'Someday' and songs on the album like 'Thin Red Line' and 'I Will Be There' show that we're deep and mature enough to get a big cross-section of listeners instead of just zeroing in on the 15-year-old females."

To this end, Garfield says Man-

hattan made a "significant investment" by creating a second video to "Don't Forget Me (When I'm Gone)," after one had already been filmed for the Canadian market.

"Steven Reed, our senior vice president of marketing, took a very strong stand because the Canadian video was too cutesy and directed solely toward the youth market,"

says Garfield. "It didn't focus enough on the artistic integrity and entertainment aspect of the band."

That entertainment aspect is now manifesting itself in a three-month tour with Journey, which Garfield calls "an extra-special strong marketing tool." Meanwhile, the group recently won three Juno Awards in Canada (Billboard, Nov. 22).

More Promotion, Outside Activities Kool & the Gang Aim Higher

BY BRIAN CHIN

NEW YORK After scoring a double platinum album with 1984's "Emergency," and having garnered more top 40 hit singles than any other act in the '80s, what do Kool & the Gang want? More, of course.

Says saxophonist/flautist Dennis Thomas, "We've built our success purely on the power and energy of our music. We could be much more renowned with creative promotion. Everything would be much better [including] records and concerts."

With its new Mercury album, "Forever," just out and a major world tour starting in May, Kool & the Gang will indeed be a much more visible entity in the months to come. The group is also gearing up

for a number of outside projects. These will be centered on the band's recently completed New Jersey studio, Quiet Sound, where most of "Forever" was recorded, and will involve all the members of the group, tied corporately under New York-based TWM Management, according to Robert "Kool" Bell.

For example, Kool & the Gang will begin offering songs not recorded by the group for covers. "We usually end up with some 40 tunes per album, some developed, some not," says Bell. "We'll farm some of those ideas out." Fresh Start Music, overseen by TWM's Andy Gould, will begin to place songs with outside artists on the band's behalf.

(Continued on page 31)

by Steve Gett

NEW YORK George Michael, the year's most sought-after client, has connected with L.A.-based manager Michael Lippman. Their deal was reportedly wrapped when the former Wham! vocalist was in Tinseltown mapping out career plans, which call for the release of his first solo album next summer. Lippman says he'll be working closely on Michael's affairs with the singer's agent, Rob Kahane.

ROLLING ON: While Mick Jagger is busy recording his second solo album for Columbia, the other Rolling Stones are not gathering moss. Keith Richards, Bill Wyman, and Ron Wood are reportedly cutting solo albums, and even Charlie Watts is playing a series of December club dates here to promote his Columbia album, "The Charlie Watts Orchestra Live At Fulham Town Hall."

Unlike Jagger and Watts, though, it's uncertain whether the other band members will be recording for Columbia, since the label's multimillion-dollar contract with the Stones is believed to have only called for group and solo Jagger releases.

Rumors abound that Richards will record his first-ever solo set for Atlantic, though the label has no official comment on the matter. Robert Cray, who is garnering a good deal of attention with his PolyGram album "Strong Persuader," is one of the musicians Richards has reportedly approached to work on his project. The Stones guitarist jammed with Cray at one of his recent dates at New York's Bottom Line.

Meanwhile, back to the Stones: Woody has been laying the groundwork for his next solo release in London. He's been writing with longtime Stones' acquaintance Bobby Womack, who will probably produce the album. It appears they will complete the project before connecting with a label.

Stones bassist Wyman is already shopping for a new label deal, having severed his ties with A&M. In addition to the release of a Wyman album, 1987 should see the publication of his book on life with the Stones.

As for Jagger, he's recording in Holland with producer Keith Diamond, having spent a couple of

weeks at New York's Right Track studios. And while the glut of solo projects suggests that the Stones are ready to call it a day, insiders are still hinting that the band will tour next fall.

STILL TOGETHER: Pink Floyd may not be disbanding after all—not if original members David Gilmour, Nick Mason, and Rick Wright have their way. Responding to Roger Waters' recent announcement that he is taking legal steps to prevent the band's name from being used in the future (Billboard, Nov. 29), his former bandmates want it known that they plan to continue working as Pink Floyd.

ON THE BEAT

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

Waters left the group in December 1985, according to Gilmour, Mason, and Wright, who are recording a new album in London with producer Bob Ezrin. With their album scheduled for release in summer 1987, the remaining members say they will "vigorously" fight Waters' legal steps.

"The strength of Pink Floyd always lay in the talents of each of its members," says Gilmour. "Naturally, we will miss Roger's artistic input, but we have every intention of continuing to work together as we have done in the past. We are surprised at recent claims that Roger believes the band to be 'a spent force creatively,' as he's had no involvement with the current project. We are very excited by the new material and would prefer to be judged by the public on the strength of the forthcoming album."

SHORT TAKES: Contrary to recent gossip, the Firm has not disbanded, according to manager Phil Carson. Guitarist Jimmy Page and vocalist Paul Rodgers are, however, recording solo albums... The first of Eric Clapton's two recent dates at Manhattan's Ritz club saw Keith Richards (that man again) coming on stage for a rousing version of "Cocaine"... Look for a new Lindsey Buck-

ingham/Richard Dashut-produced Fleetwood Mac album to emerge in early 1987. Buckingham has also been working on a new solo set... Originally set for a pre-Christmas release, the new Yes album, "Generator," should be out in January or February, with a U.S. tour to follow... Paul Simon was in excellent form when he played songs from "Graceland" on the Nov. 22 "Saturday Night Live." Simon was also reunited with Art Garfunkel during a comedy skit... News of this superjam got lost in the live boxed set shuffle, but Bruce Springsteen and Bob Geldof joined Huey Lewis during his recent gig in Paris for a rendition of "Barefootin'"... The Smiths were forced to cancel their recent antiapartheid concert at London's Royal Albert Hall after guitar player Johnny Marr was involved in an auto accident. Also on the injury list is Damned guitarist Roman Jugg, who was badly hurt when he fell off a spinning table during the filming of a video for the group's new U.K. single "Anything"...

Duran Duran will be touring as an 11-piece unit when it hits the road next March. Accompanying original band members Simon LeBon, Nick Rhodes, and John Taylor, will be drummer Steve Ferrone and ex-Missing Persons guitarist Warren Cuccurullo—both of whom play on the group's new Capitol album "Notorious"—a three-piece horn section and three backing vocalists... Dire Straits bassist John Illsley is reportedly working on a solo album for Warner Bros... The Riot Act, an L.A.-based comedy troupe, is predicting that Prince's last movie will make its return in 1987 with the title, "Under The Cherry Moon: The Special Edition." According to the jovial bunch, "It's been computer-colored—so maybe somebody will see it this time!"... Columbia has postponed the release of the Psychedelic Furs' new album, "Midnight To Midnight," until early 1987... Word has it former Duran Duran guitarist Andy Taylor will be hitting the road Jan. 7 as opening act for David Lee Roth... Look for Irish guitarist Gary Moore to play U.S. dates next March in support of his upcoming album, "Wild Frontier"... Single of the month: Cary Simon's "Coming Around Again"—sounds great on Arista's promo-only compact disk.



Miami Jam. Don Johnson surprised Bonnie Raitt at her Nov. 16 Miami Metrozoo outdoor concert, when he came on stage to sing on "That's No Way To Treat A Lady." Raitt is featured on Johnson's Epic album "Heartbeat." (Photo: Gary Monroe).



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LIBERACE & THE ROCKETTES DANCING WATERS & ERIC HAMELIN	Radio City Music Hall New York, N.Y.	Oct. 16-Nov. 2	\$2,365,033 \$27.50/\$25/\$22.50/\$20	103,900 123,354	Radio City Music Hall Prods.
LIONEL RICHIE SHEILA E.	Maple Leaf Gardens Toronto, Ontario Canada	Nov. 12-14	\$879,896 (\$1,099,870 Canadian) \$23.50/\$21.50	48,000 three sellouts	Concert Prods. International
KENNY ROGERS T. GRAHAM BROWN	Fox Theatre St. Louis, Mo.	Nov. 14-16	\$485,793 \$29.50/\$12.50	23,325 five sellouts	Fox Concerts Steve Litman
DAVID LEE ROTH CINDERELLA	Lakeland Civic Center Arena Lakeland, Fla.	Nov. 12-13	\$289,029 \$14.50	20,000 two sellouts	Silver Star Prods.
LIONEL RICHIE SHEILA E.	Capital Centre Landover, Md.	Nov. 10	\$276,290 \$17.50	15,788 sellout	Cellar Door Prods.
STEVE WINWOOD LEVEL 42	Madison Square Garden Center New York, N.Y.	Nov. 13	\$275,000 \$19	15,000 sellout	Ron Delsener Enterprises
BILLY JOEL	McNichols Arena Denver, Colo.	Nov. 15	\$266,956 \$17.60/\$16.50/\$15.40	15,712 sellout	Feyline Presents
JOURNEY GLASS TIGER	Greensboro Coliseum Greensboro, N.C.	Nov. 13	\$242,363 \$16	15,148 sellout	Beaver Prods.
NEIL YOUNG & CRAZY HORSE	Pacific Amphitheatre Costa Mesa, Calif.	Nov. 15	\$232,009 \$20.35/\$15	12,691 18,764	Nederlander Organization
PETER GABRIEL USSAU	Capital Centre Landover, Md.	Nov. 11	\$223,839 \$16.50	13,556 15,000	Cellar Door Prods.
STEVIE WONDER	McNichols Arena Denver, Colo.	Nov. 2	\$212,540 \$17.60/\$15.40	12,115 17,344	Feyline Presents
JOURNEY GLASS TIGER	Ovens Auditorium-Charlotte Coliseum Charlotte, N.C.	Nov. 14	\$199,760 \$16	12,485 sellout	Beaver Prods.
JOURNEY GLASS TIGER	Carolina Coliseum Columbia, S.C. Univ. of South Carolina	Nov. 15	\$186,944 \$16	11,684 sellout	Beaver Prods.
MARLBORO COUNTRY MUSIC SHOW GEORGE STRAIT MERLE HAGGARD ALABAMA	Capital Centre Landover, Md.	Nov. 9	\$182,702 \$14/\$12	13,132 sellout	Varnell Ents.
THE OAK RIDGE BOYS THE ALMOST BROTHERS	Front Row Theatre Cleveland, Ohio	Nov. 15-16	\$175,974 \$17.75	9,914 12,784	Front Row Prods.
STEVIE WONDER	Univ. of Nevada at Las Vegas Las Vegas, Nev. Univ. of Nevada at Las Vegas	Oct. 31	\$158,269 \$17.50/\$16	10,103 12,000	Feyline Presents
THE LETTERMEN ED FIALA	Fox Theatre St. Louis, Mo.	Nov. 4-9	\$154,056 \$23.50/\$6.50	10,030 32,655	Fox Concerts Steve Litman
KENNY ROGERS LEE GREENWOOD T. GRAHAM BROWN	Peoria Civic Center Peoria, Ill.	Nov. 8	\$141,699 \$16.50/\$13.50	8,821 11,889	North American Tours
38 SPECIAL BAD COMPANY	McNichols Arena Denver, Colo.	Nov. 7	\$141,196 \$15.95/\$14.85/\$13.75	8,938 17,344	Feyline Presents
THE MONKEES UNION GAP HERMAN'S HERMITS GRASS ROOTS	The Kiel St. Louis, Mo.	Nov. 4	\$138,183 \$16.50/\$15.50	8,728 10,532	Contemporary Prods.
THE MOODY BLUES	McNichols Arena Denver, Colo.	Nov. 16	\$137,544 \$17.05/\$15.95	8,246 9,869	Feyline Presents
NEIL YOUNG & CRAZY HORSE	Arizona State Univ. Tempe, Ariz. Arizona State Univ.	Nov. 14	\$135,531 \$16.50	8,214 sellout	Evening Star Prods.
KENNY ROGERS LEE GREENWOOD T. GRAHAM BROWN	Omaha Civic Arena Omaha, Neb.	Nov. 6	\$130,498 \$16.50/\$13.50	8,265 10,980	North American Tours
THE MONKEES HERMAN'S HERMITS GARY PUCKETT & THE UNION GAP	Univ. of Toledo, Centennial Hall Toledo, Ohio Univ. of Toledo	Nov. 14	\$124,292 \$14	8,964 sellout	Belkin Prods.
FREDDIE JACKSON MEL'SA MORGAN LEVERT	Constitution Hall Washington, D.C.	Nov. 16	\$122,174 \$18.50	6,604 6,890	First Class Dimensions United PACE Concerts William Garrison
CHICAGO	St. Paul Civic Center St. Paul, Minn.	Nov. 15	\$118,338 \$16.50	7,831 sellout	Contemporary Presentations
MIDNIGHT STAR READY FOR THE WORLD DOUG E. FRESH ORAN 'JUICE' JONES	San Diego Sports Arena San Diego, Calif.	Nov. 8	\$113,624 \$14	8,116 10,000	Lewis Grey Attractions
THE MOODY BLUES	Lawlor Events Center Reno, Nev. Univ. of Nevada, Reno	Nov. 11	\$111,216 \$16	6,951 9,200	Bill Graham Presents
FREDDIE JACKSON MEL'SA MORGAN LEVERT	Mosque Auditorium & Theatre Richmond, Va.	Nov. 14	\$105,958 \$15.50	6,836 two sellouts	First Class PACE Concerts William Garrison
THE MOODY BLUES	Arco Arena Sacramento, Calif.	Nov. 12	\$93,155 \$16.50	6,010 9,200	Bill Graham Presents
JIMMY BUFFETT & THE CORAL REEFER BAND	West Palm Beach Auditorium West Palm Beach, Fla.	Nov. 13	\$91,018 \$17.50	5,385 6,098	Cellar Door Prods.
THE OAK RIDGE BOYS THE ALMOST BROTHERS	Valley Forge Music Fair Devon, Pa.	Nov. 14	\$90,941 \$16	5,838 5,864	in-house
CHICAGO	Iowa State Center, Hilton Coliseum Ames, Iowa Iowa State Univ.	Nov. 14	\$90,435 \$15	6,506 9,000	Contemporary Presentations
NEIL YOUNG & CRAZY HORSE	Frank Erwin Center Austin, Texas Univ. of Texas, Austin	Nov. 9	\$89,729 \$16.50/\$15.50	5,716 7,200	in-house PACE Concerts
FREDDIE JACKSON MEL'SA MORGAN LEVERT	Hampton Coliseum Hampton, Va.	Nov. 15	\$88,704 \$14	6,336 sellout	First Class Partytime PACE Concerts
THE MONKEES HERMAN'S HERMITS GARY PUCKETT & THE UNION GAP	Wings Stadium Kalamazoo, Mich.	Nov. 15	\$81,930 \$15	5,462 6,200	Brass Ring Prods.

Copyrighted and compiled by Amusement Business, a Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Renee Noel in Nashville at (615) 748-8138; Linda Deckard in Los Angeles at (213) 859-5338; or Melinda Newman in Chicago at (312) 236-2085.

Talent in Action

FELA & EGYPT 80
Felt Forum, New York
Tickets: \$22.50, \$20, \$17.50

MORE THAN TWO YEARS AGO, when the dissident Nigerian pop star Fela Anikulapo Kuti was about to embark on his first major U.S. tour, he was arrested on trumped-up charges at the Lagos airport and spent the ensuing 18 months in jail. Given an unconditional pardon last April, Fela is finally making his tour, and, based on his Nov. 8 performance here, it was worth waiting for.

Playing a handful of songs over two and a half hours, Fela and his large ensemble—including musicians, singers, and dancers, the group numbered 29—created entrancing grooves, with Fela himself playing keyboards and saxophone.

Fela's brand of African pop, which he calls Afro-beat, is a James Brown-influenced synthesis of traditional African music, funk, and jazz. It's a brassy sound, with the nine-man horn section given prominence. Fela continues, however, to eschew synthesizers.

The show, complete with exotic dancers, compared favorably with Bunny Wailer's superb spectacle at Madison Square Garden this summer. Although he sings in pidgin English, which is difficult to under-

stand, Fela is quite articulate and talked amiably between songs.

The 48-year-old performer is noted for his strong political convictions, especially his disdain for the Nigerian military. At this concert, however, he was more the engaging crowd-pleaser than the rabble-rouser—although he did insist on playing past the 11 p.m. Forum cutoff time.

PETER KOBEL

KENNY ROGERS
PAUL ANKA
LEE GREENWOOD

Meadowlands Arena,
East Rutherford, N.J.
Tickets: \$18.50, \$17.50, \$15.50

LACKING A RECENT HIT and without support acts on the level of last year's Dolly Parton, Mac Davis, and Sawyer Brown, Kenny Rogers' annual pit stop here left quite a few upper sections of the arena vacant. Had they been full, Rogers still might not have reached them, since his one-hour set (plus encores) never really caught its usual fire.

Rogers seemed to rush through the opening numbers perfunctorily, in good voice but with little involvement. "Reuben James" and "Ruby Don't Take Your Love To Town," two early hits that are normally concert high points, were presented without fanfare. While Rogers did hit the mark on "Islands In The Stream" during the encores, this was hardly one of his more memorable performances.

Lee Greenwood was a curious choice for an opening act, since he sounds so much like Rogers and often performs similar ballad material. Though he tried hard, Greenwood lacks the headliner's charisma, and he looked uncomfortable while strolling the stage alone.

Paul Anka, on the other hand, seemed quite at home as he sang such tunes as "Having My Baby" and "She's A Lady," updating the latter to sound like Billy Ocean's "Loveboy." Anka may not have the voice or the material of Rogers and Greenwood, but he more than made up for it in entertainment value—corny as it was.

JIM BESSMAN

(Continued on page 31)



Guitar Man. Richard Thompson performed songs from his latest PolyGram album, "Daring Adventures," during a recent date at Manhattan's Ritz club. (Photo: Chuck Pulin)

TO OUR READERS

Because of the Thanksgiving holiday schedule, we are forced to run last week's Boxscore chart again. We regret any inconvenience this may cause.

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'Miller Music II' Brews Exposure Compilation Album Boosts New Acts

BY MOIRA McCORMICK

CHICAGO "Miller Music II," the second promotional compilation album produced by the Miller Music Rock Network and released by RCA, was designed as a marketing item for the Milwaukee-based brewer. However, according to Gary Reynolds, president of Gary M. Reynolds & Associates, the promotion and marketing firm that coordinates Rock Network and Miller Brewers' music programs' the album serves another purpose as well.

"Miller Music II" gives the independent bands featured on it more credibility, because they now have something on a major label," says Reynolds. Unsigned bands have the opportunity to negotiate with RCA, and the label has the right of first refusal on all regional acts sponsored by Rock Network.

So far, RCA has not exercised its option. "The deal was made through RCA's special products division, so a lot of information didn't get across to the a&r people," says Reynolds. "When the bands were signed to the program, they didn't have a deal. Then the Rainmakers hit, and the Del Fuegos made some noise, and the a&r department woke up." He says RCA's West Coast office has expressed an interest in the

Seattle-based Rangehoods.

In addition to tracks by the Kansas City-based Rainmakers and Boston's Del Fuegos, who record for PolyGram and Slash/Warner Bros. respectively, "Miller Music II" contains cuts by In Pursuit from Nashville, signed to the MTM label, and San Francisco's Dynatones, who record for Rounder. Other regional bands featured include the aforementioned Rangehoods; Austin, Texas' Tail Gators; the Entertainers from Raleigh, N.C.; Birmingham, Ala.'s Telluride; the James Harman Band from Los Angeles; Minneapolis' Metros; Magnum from Allentown, Pa.; Cleveland's Fayreweather; Son Seals from Chicago; Peoria, Ill.'s Kool Ray & the Polaroidz; Caruso from Detroit; and Shreveport, La.'s "A" Train.

"Miller Music II" is part of the Rock Network's promotional package for each band, which also includes print and radio promotions, print advertising, musical equipment from four national contributing sponsors, and such other promotional material as posters, banners, jackets, and T-shirts. While the album is not available commercially, Reynolds says, "It serves our purpose by generating greater awareness" for the bands.

"Radio stations shy away from independent bands," says Reynolds.

"But in conjunction with Miller and RCA, it's working in our favor. Sometimes they'll track the record a week or two in support of our promotion."

According to Rob Sanders, accounts supervisor for Reynolds & Associates, the album has received airplay on album rock and college stations.

"The record is utilized primarily as a merchandising tool for the distributors," says Sanders. "But it is also successful as a piece to develop radio promotions, for both those bands that aren't on a label and those that are." In the Del Fuegos case, Sanders says a number of stations in secondary markets have played the group's cut in conjunction with a promotion, "even if the stations weren't playing the Warner Bros. record"—largely due to the notoriety the Del Fuegos received through their Miller television commercial.

"The album is a credibility builder," he says. "It opens doors for independent acts. If a station tracks an album cut by a group they've never played before, it's easier for their label promotion people to come in after that."

Sanders says several major labels in addition to RCA have approached Miller about the possibility of releasing "Miller Music III."

New Group On The Cutting Edge Party Time For Chrysalis

NEW YORK In delivering World Party's debut album "Private Revolution" to Chrysalis, band-leader Karl Wallinger (formerly of the Waterboys) has written what label executives are hailing as the start of a new chapter in the company's history.

"A guy like this is the answer to our prayers," says Charly Prevost, Chrysalis vice president of marketing and creative services. "In the late '60s and early '70s, Chrysalis had the image of being a hip little indie label, especially in England with groups like the Specials. Now with our association with Ensign [World Party's and the Waterboys' U.K. label, distributed here by Chrysalis], we have an artist who helps re-establish our 'cutting edge' credibility, which encourages other new artists to come to us."

Wallinger—who sings and handles guitar, bass, and sampled keyboards on the self-produced "Private Revolution"—left the Waterboys in November 1985, upon completion of a U.S. tour. He says he wanted a "full-time" outlet for his ideas instead of having them "filtered" through other

band contributors.

These ideas include his creative use of video, evidenced by World Party clips for the album's title track and "Ship Of Fools." According to Prevost, these videos will play an important part in promoting the group.

"The English company released 'Private Revolution' as the first single and video, but the 'Ship Of Fools' video was closer to MTV [style] and the American market," says Prevost. He adds that since "Ship Of Fools" has been released first to college and "adventure club" album radio stations—with development at top 40 slated for January—MTV will play the "Private Revolution" clip initially, holding off "Ship Of Fools" until the single's commercial push.

Prevost says that World Party's college base is essential, and that the group will be supported by an aggressive press campaign. "It's a press record," says Prevost. "It's not mainstream, but controversial, requiring a gradual build. But Ensign brings us a different kind of artist, needing longterm commitment to artist development."

JIM BESSMAN

Praxis Manages To Succeed With Good Old Rock'n'Roll

BY JEFF TAMARKIN

NEW YORK With the recent chart success of such artists as the Fabulous Thunderbirds, John Fogerty, and John Cougar Mellencamp pointing the way, classic American rock'n'roll is making a commercial comeback. So say Andrew McLenon and Jack Emerson of the Nashville-based Praxis management company, which represents Jason & the Scorchers, the Georgia Satellites, and the Sluggers.

"Four or five years ago, a band like Jason & the Scorchers was considered almost avant-garde," says McLenon. "Now it's not such an oddity to be a real rock'n'roll band."

Praxis has the Scorchers and the Satellites out touring together through the end of the year. The Scorchers are promoting their new EMI America album, "Still Standing," while the Satellites are supporting their self-titled Elektra debut album, which was a top five album rock radio add during its first three weeks of release.

According to Elektra senior vice president of marketing and promotion Mike Bone, "The success of the Georgia Satellites is almost enough to make you think that AOR could get back to the days when it consistently broke new artists. We knew just from listening to the advance tapes that we were going to create a stir with this record, but I had no idea it would come out of the box this strong."

Dan Baird, guitarist/vocalist with

the Satellites, cites the success of the Fabulous Thunderbird's "Tuff Enuff" album as the turning point in bringing traditional American rock'n'roll back to album rock radio.

"I don't think their success is a fluke," says Baird. "There's a legitimate change in the wind. Those guys played roadhouses for 12 years, and now it's finally their turn. And they've opened up a lot of things."

Scorchers guitarist Warner Hodges sees a more universal shift of emphasis—in the music itself. "There's not nearly as much synthesized stuff happening now as there was in the past few years," he says. "The Fogertys and Mellencamps have helped immensely. There was too much [reliance on] machines, and the reason rock'n'roll has always appealed to people was that it was done by people."

Emerson and McLenon are adamant that constant touring is essential for their Praxis clients. "What people don't realize about bands like the Scorchers and R.E.M. that are starting to break through on different plateaus from a sales standpoint is that those bands have really gone out and played in the United States," says Emerson. "They all started out in vans playing 200-seat clubs and tried with each new record and tour to graduate to the next plateau."

Adds McLenon: "We're continuing at a grass-roots level, proving that there are still a lot of bands that are willing to go out and work for success."

1986

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1

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	TASTY LOVE	FREDDIE JACKSON	1
2	3	CRAZAY	JESSE JOHNSON (FEATURING SLY STONE)	2
3	2	LOVE WILL CONQUER ALL	LIONEL RICHIE	5
4	5	GOIN' TO THE BANK	COMMODORES	3
5	7	LOVE YOU DOWN	READY FOR THE WORLD	4
6	9	DON'T THINK ABOUT IT	ONE WAY	8
7	18	GIRLFRIEND	BOBBY BROWN	6
8	16	VICTORY	KOOL & THE GANG	7
9	12	TALK TO ME	CHICO DEBARGE	9
10	13	YOU BE ILLIN'	RUN-D.M.C.	12
11	15	CAUGHT UP IN THE RAPTURE	ANITA BAKER	10
12	4	NAIL IT TO THE WALL	STACY LATTISAW	18
13	17	IKE'S RAP/HEY GIRL	ISAAC HAYES	13
14	10	SHAKE YOU DOWN	GREGORY ABBOTT	22
15	6	HOT! WILD! UNRESTRICTED! CRAZY LOVE!	MILLIE JACKSON	21
16	19	KISS AWAY THE PAIN	PATTI LABELLE	16
17	23	CONTROL	JANET JACKSON	11
18	20	I'M CHILLIN'	KURTIS BLOW	25
19	21	LET'S GO OUT TONIGHT	LEVERT	14
20	22	UNFAITHFUL SO MUCH	FULL FORCE	20
21	11	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON	31
22	8	HUMAN	THE HUMAN LEAGUE	27
23	—	STOP TO LOVE	LUTHER VANDROSS	15
24	25	LOVE IS FOREVER	BILLY OCEAN	17
25	14	WORD UP	CAMEO	41
26	28	AS WE LAY	SHIRLEY MURDOCK	26
27	35	ONCE IN A LIFETIME GROOVE	NEW EDITION	19
28	33	ONCE BITTEN TWICE SHY	VESTA WILLIAMS	24
29	29	IT'S THE NEW STYLE	BEASTIE BOYS	34
30	36	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	23
31	27	I'M FOR REAL	HOWARD HEWETT	52
32	34	SUMMERTIME, SUMMERTIME	NOCERA	47
33	—	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	GRACE JONES	29
34	32	SPLIT PERSONALITY	UTFO	53
35	—	SEXY	KLYMAXX	28
36	—	TIGHT FIT	CHAKA KHAN	30
37	—	PRECIOUS, PRECIOUS	KRYSTOL	38
38	26	JEALOUSY	CLUB NOUVEAU	56
39	31	LADY SOUL	THE TEMPTATIONS	64
40	—	COME SHARE MY LOVE	MIKI HOWARD	32

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	8	GIRLFRIEND	BOBBY BROWN	6
2	6	LOVE YOU DOWN	READY FOR THE WORLD	4
3	7	GOIN' TO THE BANK	COMMODORES	3
4	9	VICTORY	KOOL & THE GANG	7
5	3	CRAZAY	JESSE JOHNSON (FEATURING SLY STONE)	2
6	10	CAUGHT UP IN THE RAPTURE	ANITA BAKER	10
7	11	STOP TO LOVE	LUTHER VANDROSS	15
8	13	CONTROL	JANET JACKSON	11
9	1	TASTY LOVE	FREDDIE JACKSON	1
10	5	TALK TO ME	CHICO DEBARGE	9
11	12	LET'S GO OUT TONIGHT	LEVERT	14
12	2	LOVE WILL CONQUER ALL	LIONEL RICHIE	5
13	4	DON'T THINK ABOUT IT	ONE WAY	8
14	16	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	23
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16	18	ONCE IN A LIFETIME GROOVE	NEW EDITION	19
17	19	ONCE BITTEN TWICE SHY	VESTA WILLIAMS	24
18	15	UNFAITHFUL SO MUCH	FULL FORCE	20
19	23	SEXY	KLYMAXX	28
20	20	LOVE IS FOREVER	BILLY OCEAN	17
21	21	YOU BE ILLIN'	RUN-D.M.C.	12
22	26	COME SHARE MY LOVE	MIKI HOWARD	32
23	24	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	GRACE JONES	29
24	25	TIGHT FIT	CHAKA KHAN	30
25	31	AS WE LAY	SHIRLEY MURDOCK	26
26	30	MISUNDERSTANDING	JAMES (D TRAIN) WILLIAMS	37
27	28	SOMEONE	EL DEBARGE	36
28	36	JIMMY LEE	ARETHA FRANKLIN	33
29	32	GOLDMINE	THE POINTER SISTERS	35
30	14	KISS AWAY THE PAIN	PATTI LABELLE	16
31	22	EVEN WHEN YOU SLEEP	THE S.O.S. BAND	42
32	34	WHEN YOU LOVE SOMEONE	MAZE FEATURING FRANKIE BEVERLY	39
33	37	SHIVER	GEORGE BENSON	40
34	35	PRECIOUS, PRECIOUS	KRYSTOL	38
35	—	BIG FUN	THE GAP BAND	43
36	40	WHERE DID WE GO WRONG?	THE MANHATTANS (WITH REGINA BELL)	44
37	—	TELL ME WHAT I GOTTA DO	AL JARREAU	45
38	—	FALLING	MELBA MOORE	46
39	—	SERIOUS	DONNA ALLEN	50
40	—	I WANNA KNOW YOUR NAME	FORCE M.D.'S	49

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (9)	10
Constellation (1)	
COLUMBIA (5)	9
Def Jam (2)	
Def Jam/Columbia (2)	
ATLANTIC (3)	7
Omni (3)	
21 Records (1)	
MOTOWN (3)	7
Gordy (4)	
WARNER BROS. (6)	7
Qwest (1)	
CAPITOL	6
EPIC (4)	6
Scotti Bros. (1)	
Tabu (1)	
ELEKTRA	5
MANHATTAN (3)	5
P.I.R. (2)	
POLYGRAM	5
Mercury (2)	
Polydor (2)	
Atlanta Artists (1)	
RCA (3)	5
Jive/RCA (1)	
Total Experience (1)	
A&M (3)	4
Virgin (1)	
ARISTA (2)	4
Jive (2)	
MACOLA	2
Egyptian Empire (1)	
Tuxedo (1)	
PROFILE	2
EMI-AMERICA	1
EDGE	1
FAST FIRE	1
After Five (1)	
ICHIBAN	1
ISLAND	1
4th & B'Way/Island (1)	
MALACO	1
MUSIC SPECIALISTS	1
Jam Packed (1)	
POSSE	1
POW WOW	1
RENDEZVOUS	1
SELECT	1
SLEEPING BAG	1
SOURCE	1
SUPERTRONICS	1
TOMMY BOY	1
TRIPLE T	1
After Five (1)	

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
68 2 THE LIMIT	(Baby Beck, ASCAP)	(Kamalar Music/Let's Shine Music/Clinton St. Publishing)
26 AS WE LAY	(Troutman's, BMI/Saja, BMI)	3 GOIN' TO THE BANK
86 BABY DON'T GO TOO FAR	(MCA, ASCAP)	(Tuneworks, BMI/Franne Gee, BMI/Rightsong, BMI/Nonpareil, ASCAP/Careers, BMI) CPP
43 BIG FUN	(Temp Co, BMI)	35 GOLDMINE
100 CAN'T WAIT ANOTHER MINUTE	(Ensign, BMI/Boomers Mothers, BMI/Naked Prey, BMI) CPP	62 GOOD COMBINATION
10 CAUGHT UP IN THE RAPTURE	(WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)	(WB, ASCAP/Peabo, ASCAP/Almo, ASCAP/Keecho, ASCAP) CPP/ALM
48 C'EST LA VIE	(MCA, ASCAP/Aig, ASCAP/Bug, BMI)	61 GOOD FRIEND
92 CHOCOLATE LOVER	(Billion/Burnt Out, BMI)	(Mycenae, ASCAP)
32 COME SHARE MY LOVE	(Warner-Tamerlane, BMI/Bufalo Factory, BMI)	99 GRAVITY
11 CONTROL	(Flyte Tyme, ASCAP)	(April, ASCAP/Second Nature, ASCAP/Blackwood, BMI/Janiceps, BMI) CPP/ABP
71 CRACK KILLED APPLEJACK	(Jobete, ASCAP) CPP	63 GROWING UP
2 CRAZAY	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	(Zomba, ASCAP)
60 CURIOSITY	(Def Jam, ASCAP)	54 HEAT STROKE
70 DO YOU WANT IT BAD ENUFF	(Glasshouse, BMI/Irving, BMI)	(Max, ASCAP/Leosun, ASCAP)
84 DOESN'T HAVE TO BE THIS WAY	(Rare Blue, ASCAP/Orcu, ASCAP)	79 HOLD ON
82 DON'T LOOK BACK	(MCA, ASCAP/Unicity, ASCAP/Right By The Sea, ASCAP/Nelana, BMI)	(Arrival, BMI)
8 DON'T THINK ABOUT IT	(Duchess, BMI/Perk's, BMI)	21 HOT! WILD! UNRESTRICTED! CRAZY LOVE!
98 DOWN AND COUNTING	(Pending)	(Willesden, BMI)
91 ERIC B. IS PRESIDENT	(Robert Hill, BMI)	27 HUMAN
42 EVEN WHEN YOU SLEEP	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	(Flyte Tyme, ASCAP)
23 FACTS OF LOVE	(Music Corp. Of America, BMI/Bayjun Beat, BMI)	69 I KNOW YOU LOVE ME
46 FALLING	(Rightsong, BMI/Franne Golde, BMI/Gene McFadden, BMI/Summa, BMI/Arista, ASCAP)	(Specialists, BMI)
97 FLAME OF LOVE	(WB, ASCAP/Silver Sun, ASCAP/DQ, ASCAP)	49 I WANNA KNOW YOUR NAME
6 GIRLFRIEND		(Mighty Three, BMI)
		65 (I WANNA) MAKE LOVE TO YOU
		(Pending)
		87 I WISH YOU WERE HERE
		(WB, ASCAP/Future Shock, ASCAP/Kip Teez, ASCAP/La Salas, ASCAP)
		13 IKE'S RAP/HEY GIRL
		(Super Blue, BMI)
		25 I'M CHILLIN'
		(Kuwa, ASCAP/Hugabut, ASCAP)
		52 I'M FOR REAL
		(WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Clarkee, BMI)
		29 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)
		(Bruce Wooley, ASCAP/April, ASCAP/Grace Jones, ASCAP/Deshullfin, ASCAP) CPP/ABP
		34 IT'S THE NEW STYLE
		(Def Jam, ASCAP)
		56 JEALOUSY
		(Jay King IV, BMI)
		33 JIMMY LEE
		(Gratitude Sky, ASCAP/When Words Collide,
		BMI/Bellboy, BMI)
		96 JUMPIN' JACK FLASH
		(Abkco, BMI) CPP
		16 KISS AWAY THE PAIN
		(Mersey Kersey, BMI/L'il Mama, BMI)
		64 LADY SOUL
		(Dream Dealers, ASCAP/Buchu, ASCAP/Arista, ASCAP) CPP
		75 LAST NIGHT I NEEDED SOMEBODY
		(Downstairs, BMI/C'Index, BMI)
		14 LET'S GO OUT TONIGHT
		(Trycet, BMI/Ferntcliff, BMI)
		31 A LITTLE BIT MORE
		(Bush Burnin', ASCAP/Gene McFadden, BMI/Su-ma, BMI/Careers, BMI) CPP
		17 LOVE IS FOREVER
		(Zomba, ASCAP)
		5 LOVE WILL CONQUER ALL
		(Brockman, ASCAP/Dyad, BMI/Poopy's, ASCAP) CPP/CLM
		4 LOVE YOU DOWN
		(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)
		88 THE LOVER
		(Toyge, BMI)
		37 MISUNDERSTANDING
		(Huemar, BMI/Blackwood, BMI) CPP/ABP
		18 NAIL IT TO THE WALL
		(Jobete, ASCAP/Perfect Punch, BMI) CPP
		93 NEVER FELT SO GOOD
		(WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Yah Mo, BMI/Keith Diamond, BMI/Willesden, BMI)
		83 A NIGHT TO REMEMBER
		(Sloopus, BMI/Golden Horizon, BMI) CPP
		74 OLD FRIEND
		(Bellboy, BMI/De Creed, BMI)
		24 ONCE BITTEN TWICE SHY
		(Vesta Seven, ASCAP/Almo, ASCAP/Sir Gant, BMI) CPP/ALM
		19 ONCE IN A LIFETIME GROOVE
		(House Of Champions, ASCAP/April, ASCAP/MGM-UA, ASCAP) CPP/ABP
		51 OUTSIDE IN THE RAIN
		(Colgems-EMI, ASCAP/Lem-Thom, ASCAP)
		85 PASSION AND PAIN
		(Julie Moosekick, BMI/Jaasu, BMI)
		89 PAUL REVERE
		(Def Jam, ASCAP)
		38 PRECIOUS, PRECIOUS
		(Alexandra Kee, BMI/Aujourd'Hui, BMI)
		94 THE RAIN
		(Def Jam, ASCAP)
		50 SERIOUS
		(Triage, BMI/Living Disc, BMI)
		28 SEXY
		(Spectrum VII, ASCAP/Klymaxx, ASCAP) CPP
		22 SHAKE YOU DOWN
		(Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI)
		40 SHIVER
		(Gratitude Sky, ASCAP/Bellboy, BMI)
		78 SLOW DOWN
		(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP)
		36 SOMEONE
		(Noted For The Record, ASCAP/MCA, ASCAP/Music Corp. Of America, BMI)
		77 SOMEONE LIKE YOU
		(Philly World, BMI)
		53 SPLIT PERSONALITY
		(ADRA, BMI/Kadoc/Mokojumbi, BMI/Willesden, BMI)
		81 STAY
		(Little Tanya, BMI/MCA, ASCAP)
		15 STOP TO LOVE
		(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP
		47 SUMMERTIME, SUMMERTIME
		(Washinwear, BMI/Beach House, ASCAP)
		76 SUNSHINE LADY
		(Malaco, BMI/Backlog, BMI)
		58 TAKE IT TO THE LIMIT
		(Bush Burnin', ASCAP/Khari International, ASCAP)
		9 TALK TO ME
		(Music Corp. Of America, BMI/Franne Gee, BMI/Rightsong, BMI/Del Zorro, ASCAP/Summa-Booma, ASCAP)
		1 TASTY LOVE
		(Bush Burnin', ASCAP)
		45 TELL ME WHAT I GOTTA DO
		(Music Corp. Of America, BMI/Young Millionaire's Club, BMI/Noted For The Record, ASCAP/Avodah, ASCAP)
		55 TENDERONI
		(Almo, ASCAP/Crimscio, ASCAP/Music Corp. Of America, BMI/Ziggurat, BMI)
		30 TIGHT FIT
		(April, ASCAP/Blackwood, BMI/Henry Suemay, BMI) CPP/ABP
		90 TO BE CONTINUED
		(Jobete, ASCAP/Tall Temptations, ASCAP)
		73 TOO MUCH IS NEVER ENOUGH
		(Little Ebony Sam, BMI/Spider Daddy, BMI)

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

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

RHYTHM & BLUES

(Continued from page 25)

Lionel Job on Starpoint's next Elektra album ... It'll be interesting to see how black audiences respond to **Chubby Checker's** Profile single "Read You Like A Book" ... Quiet Storm stations should give **Tania Maria's** "The Lady From Brazil" on Manhattan a listen. There are several cuts that would blend beautifully into any mellow, adult format. Three songs, "Just Get Up," "All Gone Love," and the title track, were produced by **George Duke**. "All Gone Love" has a sax solo by **George Howard** ... Another Third World artist worthy of stateside attention is **Leroy Sib-**

bles. His "Mean While" album on Attic Records contains pointedly political songs like "South Africa," "Heads Of Government," and "Mr. Palmer (Informer)." That this album is on a Toronto-based label suggests just how much of a reggae hotbed that Canadian city has become. Attic can be reached at 624 King St. W., Toronto, Ontario M5V 1M7.

The first Christmas record of the year comes from the lips of soul vet **William Bell** on his Atlanta-based Wilbe label. The A side is "Every Day Will Be Like A Holiday," an old Stax tune Bell wrote with **Booker**

T. Jones. On the flip is "Please Come Home For Christmas," which is an old **Charles Brown** tune ... Producer/writer **John Barnes**, who spent much of this year working with **Lionel Richie** and on **Michael Jackson's** upcoming album, is a busy man. He is currently working on albums with **Manhattan Transfer**, **Randy Jackson**, **Jackie Jackson**, and the **Boys Next Door** for **Jermaine Jackson's** MCA-distributed Work Records. Barnes' wife, **Marva King**, is the female vocalist on Richie's "Love Will Conquer All."

NATIONAL BLUES AWARDS

(Continued from page 25)

attracted close to 100 supporters to exchange ideas on fund-raising, grant writing, marketing, promotion, festival organization, and networking to strengthen tour support and radio airplay for the blues. Conference coordinator **Cato Walker** said he was enthused by the second year's attendance because the conference attracted people from diverse backgrounds.

Among the professionals who participated in the conference were BMI's **Roger Sovine** and **Harry Warner**, **Connie Bradley** and **Tom Long** of ASCAP, **Living Blues** editors **Jim** and **Amy O'Neill**, **Dr. Bill**

Ferris of the Univ. of Mississippi's Center for Southern Culture, and **David Evans**, professor of ethnomusicology at Memphis State Univ.

Joe Savarin, president of the National Blues Foundation, challenged the participants to act now and affiliate with the newly formed Blues Advisory Council to capitalize on and receive the benefits from the high visibility of the blues in the marketplace. He said that blues themes are frequently used in print advertising, radio and television commercials, videos, and film.

FOR WEEK ENDING DECEMBER 6, 1986

Billboard

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ No. 1 ★ ★					
1	3	4	5	FREDDIE JACKSON CAPITOL ST 12495 (8.98) 1 week at No. One	JUST LIKE THE FIRST TIME
2	1	2	7	LUTHER VANDROSS EPIC 40415	GIVE ME THE REASON
3	2	1	11	CAMEO ATLANTA ARTISTS 830-265-1/POLYGRAM	WORD UP
4	4	3	35	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
5	5	5	10	GREGORY ABBOTT COLUMBIA BFC 40437	SHAKE YOU DOWN
6	7	6	13	LIONEL RICHIE ▲ ³ MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
7	6	7	20	THE TEMPTATIONS GORDY 6207 GL/MOTOWN (8.98)	TO BE CONTINUED
8	49	—	2	BEASTIE BOYS DEF JAM 40238/COLUMBIA	LICENSE TO ILL
9	8	8	26	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
10	9	9	41	JANET JACKSON ▲ ² A&M SP-5106 (8.98) (CD)	CONTROL
11	10	10	9	TINA TURNER CAPITOL PJ-12530 (9.98) (CD)	BREAK EVERY RULE
12	22	22	4	ARETHA FRANKLIN ARISTA AL-8442 (8.98)	ARETHA
13	14	17	15	MELBA MOORE CAPITOL ST 12471 (9.98)	A LOT OF LOVE
14	11	11	18	ORAN "JUICE" JONES DEF JAM/COLUMBIA BFC 40367/COLUMBIA	JUICE
15	12	13	11	ASHFORD & SIMPSON CAPITOL ST 12469 (9.98)	REAL LOVE
16	13	12	16	LEVERT ATLANTIC 81669-1 (8.98)	BLOODLINE
17	17	19	7	JESSE JOHNSON A&M SP-5122 (8.98)	SHOCKADELICA
18	16	18	7	KURTIS BLOW MERCURY 830 215-1 M-1/POLYGRAM	KINGDOM BLOW
19	25	33	4	COMMODORES POLYDOR 831-194-1/POLYGRAM	UNITED
20	15	16	13	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/MANHATTAN (9.98)	LIVING ALL ALONE
21	18	20	29	BILLY OCEAN ▲ JIVE/ARISTA JLB-8409/ARISTA (8.98) (CD)	LOVE ZONE
22	23	37	4	MILLIE JACKSON JIVE/RCA 10161016-J/RCA (8.98)	AN IMITATION OF LOVE
23	58	—	2	READY FOR THE WORLD MCA 5829 (8.98)	LONG TIME COMING
24	NEW ▶	—	1	KOOL & THE GANG MERCURY 830-398-1-M/POLYGRAM	FOREVER
25	21	15	11	MAZE FEATURING FRANKIE BEVERLY CAPITOL SWBB-12479 (9.98)	LIVE IN LOS ANGELES
26	20	21	29	WHODINI ● JIVE/ARISTA JLB-8407/ARISTA (8.98) (CD)	BACK IN BLACK
27	19	14	12	HOWARD HEWETT ELEKTRA 60487-1 (8.98)	I COMMIT TO LOVE
28	38	29	8	THE HUMAN LEAGUE VIRGIN SP 5129/A&M (8.98) (CD)	CRASH
29	27	25	13	KENNY G. ARISTA AL-8427 (8.98) (CD)	DUOTONES
30	30	34	8	BOBBY JIMMY & THE CRITTERS MACOLA MRC 0933 (8.98)	ROACHES IN THE BEGINNING
31	32	48	4	ONE WAY MCA 5823 (8.98)	ONE WAY XI
32	24	24	8	WHISTLE SELECT SEL 21615 (8.98)	WHISTLE
33	28	28	29	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
34	66	—	2	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
35	33	27	12	GEORGE BENSON WARNER BROS. WB 1-2547 (8.98)	WHILE THE CITY SLEEPS ...
36	31	31	7	LOOSE ENDS MCA 5745 (8.98)	THE ZAGORA
37	35	40	6	CHICO DEBARGE MOTOWN 6214MLA (8.98)	CHICO DEBARGE
38	43	52	18	SHIRLEY MURDOCK ELEKTRA 9 60443-1 (8.98)	SHIRLEY MURDOCK!

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	39	17	FULL FORCE COLUMBIA BFC 40395	FULL FORCE GET BUSY ONE TIME
40	29	23	19	UTFO SELECT SEL 21616 (8.98)	SKEEZER PLEEZER
41	47	41	22	CLARENCE CARTER ICHIBAN 1003 (8.98)	DR. C.C.
42	36	36	8	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
43	53	—	2	ISAAC HAYES COLUMBIA FC 40316	U-TURN
44	26	26	52	LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA FC 40135 (CD)	LISA LISA & CULT JAM WITH FULL FORCE
45	NEW ▶	—	1	KLYMAXX MCA 5832 (8.98)	KLYMAXX
46	52	58	4	JEFF LORBER WARNER BROS. 1-25492 (8.98)	PRIVATE PASSION
47	44	43	8	AL JARREAU WARNER BROS. 25477-1 (8.98) (CD)	L IS FOR LOVER
48	34	30	19	SHIRLEY JONES P.I.R./MANHATTAN ST-53031/MANHATTAN (8.98)	ALWAYS IN THE MOOD
49	39	49	9	FATBURGER GOLDEN BOY/OPTIMISM 2001/OPTIMISM (8.98) (CD)	ONE OF A KIND
50	42	42	12	FIVE STAR RCA AFL-1-9501 (8.98)	SILK & STEEL
51	NEW ▶	—	1	THE POINTER SISTERS RCA 5609-1-R (8.98)	HOT TOGETHER
52	56	64	3	BOB JAMES WARNER BROS. 25495 (8.98) (CD)	OBSESSION
53	46	55	4	GENERAL KANE GORDY 6216 GL/MOTOWN (8.98)	IN FULL CHILL
54	40	32	23	JEFFREY OSBORNE ● A&M SP-5103 (8.98) (CD)	EMOTIONAL
55	41	35	27	MIDNIGHT STAR ● SOLAR 60454/ELEKTRA (8.98) (CD)	HEADLINES
56	50	51	23	BOB JAMES/DAVID SANBORN WARNER BROS. 25390 (8.98) (CD)	DOUBLE VISION
57	51	56	26	EL DEBARGE ● GORDY 6181GL/MOTOWN (8.98) (CD)	EL DEBARGE
58	45	45	6	PEABO BRYSON ELEKTRA 60484 (8.98)	QUIET STORM
59	59	59	19	BOOGIE BOYS CAPITOL 12488 (8.98)	SURVIVAL OF THE FRESHEST
60	65	71	3	VESTA WILLIAMS A&M SP 5118 (8.98)	VESTA
61	48	38	19	JEAN CARNE OMNI 90492/ATLANTIC (8.98)	CLOSER THAN CLOSE
62	57	62	43	MELI'SA MORGAN CAPITOL ST-12434 (8.98)	DO ME BABY
63	55	57	20	PIECES OF A DREAM MANHATTAN ST-53023 (8.98)	JOYRIDE
64	68	70	3	MILES DAVIS WARNER BROS. 25490 (8.98) (CD)	TUTU
65	NEW ▶	—	1	TIMEX SOCIAL CLUB DANYA F 9645/FANTASY (8.98)	VICIOUS ROMORS
66	69	46	7	JAMES BROWN SCOTTI BROS. FZ 40380/EPIC	GRAVITY
67	73	60	11	R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98)	HOLD ON
68	61	47	76	RENE & ANGELA ● MERCURY 824607-1M1/POLYGRAM (CD)	STREET CALLED DESIRE
69	54	44	13	GWEN GUTHRIE MERCURY 829-532/POLYGRAM	GOOD TO GO LOVER
70	70	63	15	CHAKA KHAN WARNER BROS. 25425 (8.98) (CD)	DESTINY
71	60	50	88	WHITNEY HOUSTON ▲ ⁶ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
72	64	54	12	JAMES INGRAM QWEST/WARNER BROS. 1-25424/WARNER BROS. (8.98)	NEVER FELT SO GOOD
73	74	—	6	JAMES (D-TRAIN) WILLIAMS COLUMBIA BFC 40465	MIRACLES OF THE HEART
74	62	69	9	BEAU WILLIAMS CAPITOL ST-12486 (9.98)	NO MORE TEARS
75	72	66	30	THE S.O.S. BAND TABU FZ 40279/EPIC (8.98) (CD)	SANDS OF TIME

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

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YOU BETTER NOT CRY, YOU BETTER NOT POUT, WE'RE TELLING YOU WHY . . .



FORCE M.D.'S "LOVE LETTERS"
INCLUDES: "TEARS," "LET ME LOVE YOU," "ITCHIN' FOR A SCRATCH," AND "FORGIVE ME GIRL."

TBLP 1003



AFRIKA BAMBAATAA & SOULSONIC FORCE "PLANET ROCK: THE ALBUM"
INCLUDES: "PLANET ROCK," "LOOKING FOR THE PERFECT BEAT," "RENEGADES OF FUNK," AND "FRANTIC SITUATION."

TBLP 1007



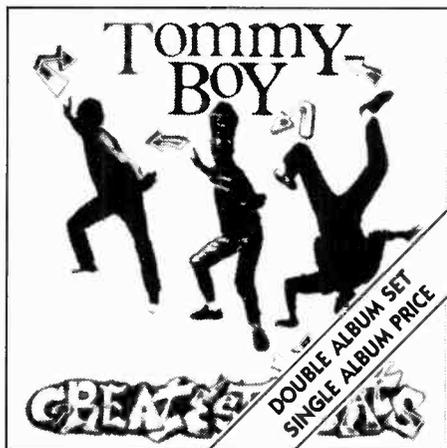
STETSASONIC "ON FIRE"
THE BADDEST B-BOYS FROM BROOKLYN.

TBLP 1012



AFRIKA BAMBAATAA & FAMILY "BEWARE (THE FUNK IS EVERYWHERE)"
INCLUDES: "KICK OUT THE JAMS," "WHAT TIME IS IT," "ROCK AMERICA," AND "FUNK JAM PARTY."

TBLP 1008



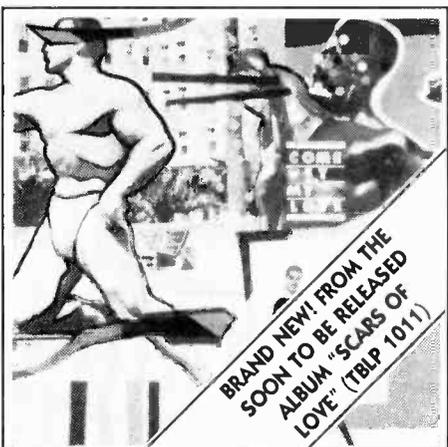
"TOMMY BOY'S GREATEST BEATS"
FEATURING: FORCE M.D.'S, AFRIKA BAMBAATAA & SOULSONIC FORCE, PLANET PATROL, JONZUN & MANY MORE.

TBLP 1005



FORCE M.D.'S "CHILLIN'"
INCLUDES: "TENDER LOVE," "HERE I GO AGAIN," "FORCE M.D.'S MEET THE FAT BOYS," AND "ONE PLUS ONE."

TBLP 1010



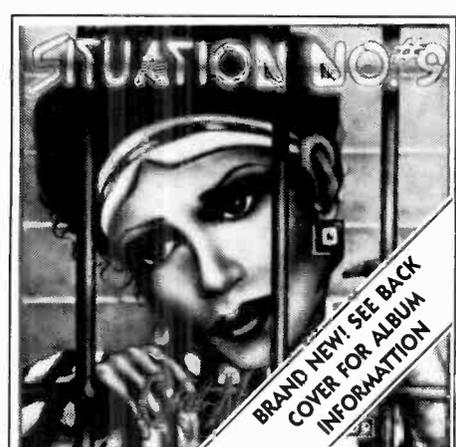
TKA "COME GET MY LOVE"
FROM THE GROUP THAT BROUGHT YOU "ONE WAY LOVE."

TB 12" 887



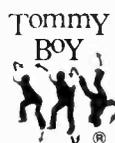
FORCE M.D.'S "WALKING ON AIR" B/W "I WANNA KNOW YOUR NAME"

TB 12" 890



CLUB NOUVEAU "SITUATION #9"
FROM THE WARNER BROTHERS ALBUM "LIFE, LOVE, AND PAIN."

TB 12" 891



TOMMY BOY IS COMING TO TOWN.

HOT DANCE/DISCO™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★ ★ NO. 1 ★ ★					
1	4	6	7	BRAND NEW LOVER EPIC 49-05965	◆ DEAD OR ALIVE
2	2	5	9	WORLD DOMINATION (REMIX) MCA 23671	◆ THE BELLE STARS
3	1	2	9	I CAN'T TURN AROUND (REMIX) RCA 5702-1-RD	J.M. SILK
4	9	17	4	MUSIQUE NON STOP WARNER BROS. 0-20549	◆ KRAFTWERK
5	8	14	5	EVERYBODY HAVE FUN TONIGHT (REMIX) GEFEN 0-20551/WARNER BROS	◆ WANG CHUNG
6	5	8	8	MORE THAN PHYSICAL (REMIX) LONDON 886 080-1/POLYGRAM	◆ BANANARAMA
7	15	37	3	CONTROL (REMIX) A&M SP-12209	◆ JANET JACKSON
8	3	1	10	DON'T LEAVE ME THIS WAY MCA 23665	◆ THE COMMUNARDS
9	10	12	6	FACTS OF LOVE (REMIX) WARNER BROS. 0-20545	JEFF LORBER FEATURING KARYN WHITE
10	13	18	4	EVERY LOVER'S SIGN (REMIX) A&M SP-12208	THE LOVER SPEAKS
11	16	21	4	BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) QWEST 0-20546/WARNER BROS.	◆ NEW ORDER
12	14	19	7	TALK TO ME (REMIX) MOTOWN 4567MG	◆ CHICO DEBARGE
13	6	10	7	TRUE BLUE (REMIX) SIRE 0-20533/WARNER BROS	◆ MADONNA
14	22	29	4	MISUNDERSTANDING COLUMBIA 44-05967	JAMES (D TRAIN) WILLIAMS
15	20	22	7	SET ME FREE (REMIX) CAPITOL V-15252	◆ JAKI GRAHAM
16	23	35	4	GOLDMINE (REMIX)/SEXUAL POWER RCA 5774-1-RD	THE POINTER SISTERS
17	18	25	6	SACRIFICE (REMIX) ATLANTIC 0-86770	CYNDI PHILLIPS
18	31	—	2	SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS.	SYLVESTER
19	7	9	10	SOMEBODY (REMIX)/THE RED, RED GROOVY ATLANTIC 0-86771	BRILLIANT
20	25	33	5	UNFAITHFUL SO MUCH (REMIX) COLUMBIA 44-05955	FULL FORCE
21	30	—	2	ONCE IN A LIFETIME GROOVE (REMIX) MCA 23692	NEW EDITION
22	24	28	5	HUNT YOU DOWN (REMIX) SELECT FMS 62275	THE SHAKES
23	27	39	4	TOO MUCH OR NOTHING (REMIX) I.R.S. 23683/MCA	◆ GENERAL PUBLIC
24	19	20	6	CRY FOR LOVE (REMIX) A&M SP-12203	◆ IGGY POP
25	34	46	3	C'MON EVERY BEATBOX (REMIX)/BADROCK CITY COLUMBIA 44-05963	◆ BIG AUDIO DYNAMITE
26	44	—	2	BOY TOY (REMIX) RCA 5769-1-RD	TIA
27	11	4	13	WORD UP ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
28	32	43	5	I'M A MAN ORPHAN OR-004	◆ JIMMY LIFTON
29	37	—	2	MEMORIES EMERGENCY EMDS-6569	CAROLYN HARDING
30	17	7	11	ONE STEP (REMIX) MERCURY 888 160-1/POLYGRAM	◆ K.T.P.
31	NEW	1	1	CRAZY (REMIX) A&M SP-12214	◆ JESSE JOHNSON (FEATURING SLY STONE)
32	26	26	6	I DIDN'T MEAN TO TURN YOU ON (REMIX) ISLAND 0-96804/ATLANTIC	◆ ROBERT PALMER
33	43	—	2	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) MANHATTAN V-56038/CAPITOL	◆ GRACE JONES
34	40	50	3	FREAK IN THE STREET (REMIX) MCA 23690	THE UNTOUCHABLES
35	38	41	4	THIS TIME 4TH & B'WAY BWAY-426/ISLAND	PRIVATE POSSESSION FEATURING HUNTER HAYES
36	12	3	12	NAIL IT TO THE WALL (REMIX) MOTOWN 4563MG	◆ STACY LATTISAW
37	28	32	5	FREEDOM OVERSPILL (REMIX)/HIGHER LOVE (REMIX) ISLAND 0-20537/WARNER BROS.	◆ STEVE WINWOOD
38	21	13	7	GRAVITY (REMIX) SCOTTI BROS. 429-05943/EPIC	◆ JAMES BROWN
39	NEW	1	1	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	MEL & KIM
40	41	42	4	BEAT OF LOVE (REMIX) ATLANTIC 0-86772	REGINA
41	NEW	1	1	C'EST LA VIE (REMIX) MANHATTAN V-56036/CAPITOL	◆ ROBBIE NEVIL
42	46	—	2	HEAT STROKE SUPERTRONICS RY 016	JANICE CHRISTIE
43	50	—	2	VICTORY (REMIX) MERCURY 888 074-1/POLYGRAM	◆ KOOL & THE GANG
44	47	47	3	TIME KEEPS MOVIN' ON VINYLMANIA VMR 005	CALVIN
45	NEW	1	1	WE CONNECT (REMIX) ATLANTIC 0-86757	STACEY Q
46	48	48	3	DON'T THINK ABOUT IT (REMIX) MCA 23659	ONE WAY
47	NEW	1	1	GOOD THINGS COME TO THOSE WHO WAIT FEVER SF 812/SUTRA	NAYOBE
48	NEW	1	1	IN THE HEAT OF A PASSIONATE MOMENT (REMIX) NEXT PLATEAU NP 50052	PRINCESS
49	49	—	2	TOUCH ME (I WANT YOUR BODY) JIVE 1014-1-JD/RCA	◆ SAMANTHA FOX
50	36	31	7	FALLING IN LOVE NEXT PLATEAU NP 50049	SYBIL
BREAKOUTS	Titles with future chart potential, based on club play this week.				
	1. COME GO WITH ME EXPOSE ARISTA				
	2. NOTORIOUS (REMIX) DURAN DURAN CAPITOL				
	3. GIRL FROM IPANEMA GOES TO GREENLAND (REMIX) THE B-52'S WARNER BROS.				
	4. MIND GAMES CULTURAL VIBE EASY STREET				
	5. U AND ME 2 NITE DE JA VU LET'S GO				
6. TRACTION AMPERSAND POW WOW					
7. DIG IT/THE CHOKE SKINNY PUPPY CAPITOL					

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store sales reports.					
★ ★ NO. 1 ★ ★					
1	1	3	6	BRAND NEW LOVER EPIC 49-05965	◆ DEAD OR ALIVE
2	2	2	13	FOR TONIGHT ATLANTIC 0-86789	NANCY MARTINEZ
3	4	4	13	DON'T LEAVE ME THIS WAY MCA 23665	◆ THE COMMUNARDS
4	3	1	12	HUMAN A&M SP-12197	◆ THE HUMAN LEAGUE
5	8	20	4	CONTROL (REMIX) A&M SP-12209	◆ JANET JACKSON
6	5	5	11	NAIL IT TO THE WALL (REMIX) MOTOWN 4563MG	◆ STACY LATTISAW
7	7	9	10	TALK TO ME (REMIX) MOTOWN 4567MG	◆ CHICO DEBARGE
8	6	6	12	SUMMERTIME, SUMMERTIME SLEEPING BAG SLX-22	NOCERA
9	10	12	5	EVERYBODY HAVE FUN TONIGHT (REMIX) GEFEN 0-20551/WARNER BROS	◆ WANG CHUNG
10	9	11	8	I CAN'T TURN AROUND (REMIX) RCA 5702-1-RD	J.M. SILK
11	15	23	5	MUSIQUE NON STOP WARNER BROS. 0-20549	KRAFTWERK
12	14	22	5	BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) QWEST 0-20546/WARNER BROS.	◆ NEW ORDER
13	18	16	8	FALLING IN LOVE NEXT PLATEAU NP 50049	SYBIL
14	49	—	2	WE CONNECT (REMIX) ATLANTIC 0-86757	STACEY Q
15	21	18	7	SHAKE YOU DOWN (REMIX) COLUMBIA 44-05959	◆ GREGORY ABBOTT
16	13	8	15	WORD UP ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
17	24	29	5	FACTS OF LOVE (REMIX) WARNER BROS. 0-20545	JEFF LORBER FEATURING KARYN WHITE
18	20	21	7	WORLD DOMINATION (REMIX) MCA 23671	◆ THE BELLE STARS
19	12	10	9	SPECULATION (REMIX) MCA 23670	COLONEL ABRAMS
20	11	7	8	TRUE BLUE (REMIX) SIRE 0-20533/WARNER BROS	◆ MADONNA
21	25	45	3	SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS.	SYLVESTER
22	17	13	15	DIAMOND GIRL ATLANTIC 0-86778	NICE & WILD
23	23	27	4	ONCE IN A LIFETIME GROOVE (REMIX) MCA 23692	NEW EDITION
24	26	34	4	BEAT OF LOVE (REMIX) ATLANTIC 0-86772	REGINA
25	19	17	7	I DIDN'T MEAN TO TURN YOU ON (REMIX) ISLAND 0-96804/ATLANTIC	◆ ROBERT PALMER
26	29	37	3	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) MANHATTAN V-56038/CAPITOL	◆ GRACE JONES
27	27	28	4	IT'S THE NEW STYLE/PAUL REVERE OEF JAM 44-05958/COLUMBIA	BEASTIE BOYS
28	42	42	3	UNFAITHFUL SO MUCH (REMIX) COLUMBIA 44-05955	FULL FORCE
29	16	14	7	LOVE CAN'T TURN AROUND (REMIX) COTILLION 0-96805/ATLANTIC	PHILLY CREAM
30	35	—	2	GIRLFRIEND MCA 23643	◆ BOBBY BROWN
31	34	36	5	TOUCH ME (I WANT YOUR BODY) (REMIX) JIVE 1014-1-JD/RCA	◆ SAMANTHA FOX
32	32	40	3	NOTORIOUS (REMIX) CAPITOL V-15264	◆ DURAN DURAN
33	33	26	7	MORE THAN PHYSICAL (REMIX) LONDON 886 080-1/POLYGRAM	◆ BANANARAMA
34	28	30	6	CRY FOR LOVE (REMIX) A&M SP-12203	◆ IGGY POP
35	38	48	3	TIME KEEPS MOVIN' ON VINYLMANIA VMR 005	CALVIN
36	30	32	3	LOVE YOU DOWN MCA 23680	◆ READY FOR THE WORLD
37	45	—	2	MEMORIES EMERGENCY EMDS-6569	CAROLYN HARDING
38	43	—	2	MISUNDERSTANDING COLUMBIA 44-05967	JAMES (D TRAIN) WILLIAMS
39	39	39	3	VICTORY (REMIX) MERCURY 888 074-1/POLYGRAM	◆ KOOL & THE GANG
40	40	—	2	ONCE BITTEN TWICE SHY (REMIX) A&M SP-12206	◆ VESTA WILLIAMS
41	NEW	1	1	SUBURBIA (REMIX) EMI-AMERICA V-19226	PET SHOP BOYS
42	50	—	2	GOLDMINE (REMIX)/SEXUAL POWER RCA 5774-1-RD	THE POINTER SISTERS
43	37	—	2	SEXY (REMIX) CONSTELLATION 23675/MCA	KLYMAXX
44	46	49	3	SOMEBODY (REMIX)/THE RED, RED GROOVY ATLANTIC 0-86771	BRILLIANT
45	22	15	10	HOW MANY LOVERS WARNER BROS. 0-20515	ANTHONY AND THE CAMP
46	36	31	10	DON'T BREAK MY HEART CUTTING CR 209	SA-FIRE
47	NEW	1	1	CRY CRY CRY SIRE 0-20542/WARNER BROS	◆ TWO MINDS CRACK
48	31	19	11	JEALOUSY/MALICIOUS JEALOUSY KING JAY TB 884/TOMMY BOY	◆ CLUB NOUVEAU
49	47	38	7	(FOREVER) LIVE AND DIE A&M SP-12202	◆ ORCHESTRAL MANOEUVRES IN THE DARK
50	48	—	3	CRAZY (REMIX) A&M SP-12214	◆ JESSE JOHNSON (FEATURING SLY STONE)
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				
	1. HEAT STROKE JANICE CHRISTIE SUPERTRONICS				
	2. DON'T LET ME BE THE ONE NU SHOOZ ATLANTIC				
	3. SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM MEL & KIM ATLANTIC				
	4. ONLY IN THE NIGHT THE VOICE IN FASHION PANTERA				
	5. 2 THE LIMIT OCTAVIA POW WOW				
6. WON'T GET NO BETTER (REMIX) SKIPWORTH & TURNER WARNER BROS					

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

Dance TRAX



by Brian Chin

NEW ALBUMS: It was a week for veteran names. Kraftwerk's "Electric Cafe" (Warner Bros.) could easily be classified with the new age/environmental albums—except, of course, for the Euro-hip-hop beat. Its sound collages are gently kinetic and somehow soothing on the title track and "The Telephone Call"; "Sex Object" is more a work of words. Strange, beautiful, and probably influential, again... Grace Jones' single "I'm Not Perfect (But I'm Perfect For You)" has been re-serviced by Manhattan in three useful re-edits, one by Larry Levan and two by the Latin Rascals. All of them get going faster than the original mix; in addition, they restore Jones' usual oomph and avant-garde. On the album, "Inside Story"—a commendably eclectic coproduction by Nile Rodgers and Jones: "Party Girl," a hi-tech semi-reggae worthy of her Sly & Robbie albums; the pop/new wave "Crush" and "Chan Hitchhikes To Shanghai," and the hip-hop "Hollywood Liar"... Klymaxx's self-titled MCA album puts them into the slot of a female Time with no trouble: "Sexy," co-produced by George Clinton, is certainly their version of "Cool." Elsewhere: "Fab Attack," mixed by Louil Silas Jr., and "Fashion" revisit the brittle funk of "The Men All Pause," and "I'd Still Say Yes"

sounds like a good changeup single... Rose Royce, which still has the nucleus of its '70s rhythm section intact, has come up with a very listenable multiproducer album, "Fresh Cut," on Omni: Nick Martinelli's "Doesn't Have To Be That Way" and "Magic Doll" are changes of pace for him, with a lot more forward momentum than the jazzier stuff he's done; Arthur Baker's "Listen Up" is sharp and very to the point.

SINGLES: Easiest pick from the bunch is Sofonda C.'s "Pick It Up" (Klub, through Pearl Distribution, 718-965-6628), one of those really wild New York records that hit the groove dead on target. This production by DJ legend Nick Siano reformulates notes from "Jump Back" and "Love Is The Message" with its own emulator hooks and grand attitude... Also very strong, especially for "power" radio: Eastbound Expressway's "Knock Me Senseless" (VinylMania), an Ian Levine production remixed for the States by Manny Lehman. Here, the subtext is Karen Young's Latin/dance fusion "Hot Shot"... Personal fave: Steinski & Mass Media's "We'll Be Right Back" (4th & B'way), from the edit wizard of Tommy Boy "promo" renown, co-produced by David Ogrin. The go-go beat is

great, and the wit just blinding.

BRIEFLY: Ogrin also produced Faze One's "Layin' Down A Beat" (Sutra), a very busy and entertaining rap from a British duo... The emerging rap material from England (like U.K. black music in general) is influenced highly by the accessibility of the pop chart, which encourages the usual British propensity toward careful craftsmanship. Hardrock Soul Movement's "Bam's Jam" (Streetwave/U.K.) is a good example: Even with Afrika Bambaataa guesting, its production polish resembles the Hot Streak record of a couple of years back, or even the Gap Band.

Minerva's "Love Compensation" (Blue Chip, through Profile) hits midway between Janet Jackson and Trinere... Bassix's "Fake And Move" (Rock Well, P.O. Box 1122, Hialeah, Fla. 33011) is good Robiestyle soul/hip-hop with surprisingly smooth sound... Amoretto's "Clave Rocks" (PKO, 212-749-6947), as the title suggests, is hard street/Latin stuff, in the teenage TKA mode; the Latin Rascals contribute a terrific dub... Donna Garaffa's "Don't Make Me Wait" (Tremper) is the work of Jhon Fair; like his Dhar Braxton hit, the bass groove is heavy, and rather chunkier in this instance... Sheba's "Love Potion"

KOOL & THE GANG

(Continued from page 22)

Additionally, Quiet Sound will be offered as a recording facility, and album producer Ronald Bell—who no longer tours with the band, although he's still considered a full-fledged member, to build Quiet Sound) is also offering synthesizer programming services under the name IBMC (Itty Bitty MIDI Committee), with a library of some 5,000 electronically created or processed sounds.

Robert Bell notes that Kool & the Gang had made one abortive attempt at branching out in the mid-'70s with the formation of Gang Records, which had some r&b success with the band the Kay-Gees. "It was premature," he says. "Ten years later, we're more

knowledgeable."

Kool & the Gang has actually been subject to two image problems: In addition to a low profile compared to its massive record-selling power, there is also the perception that the group strayed from its jazz and funk roots.

Thomas says he hopes that heightening the group's media profile can be done through greater exposure of its inspirational message, and not of the band members' personal lives. "We're willing to trade only a certain amount of that for success," he says. But, he adds, "The personal thing is totally secondary to the ideals of the group."

On the recently released "Forever" album, the group is more out-

spoken in its message-oriented songs, particularly "Peace Maker" and "God's Country." According to Thomas, "It's needed now. We're in the mass music business, and we accept the responsibility gladly."

And Robert Bell maintains that "Forever" does represent a purer funk sound in "IBMC," as well as a greater emphasis on uptempo cuts among the nine album tracks. "We'll use 'Forever' to determine what people are willing to accept [in planning the next Kool & the Gang album]," he says. In the meantime, the hardcore "Funky Stuff" has been returned to the live set list, and the idea of recording a jazz/fusion album remains a possibility.

TALENT IN ACTION

(Continued from page 23)

DOCTOR & THE MEDICS

The Roxy, Los Angeles
Tickets: \$13.50

THE PRESCRIPTION READ "fun" for this recent Roxy show, despite the fact that—according to an I.R.S. Records spokesman—earlier in the day a local radio station had received a phone call from a person who accused the Doctor (Clive Jackson) of satanic practices and threatened to shoot him at the concert. Other than a slight increase of security at the door, though, the death threat had little effect on the show, save for an at-the-time cryptic "thank you" from the Doctor to the

caller.

This apparent (pardon the expression) devil-may-care attitude was in perfect keeping with the spirit of this English group. The Doctor and his five Medics offered their weightless psychedelic-glitter hybrid with a healthy dose of directness. Songs from the group's IRS debut album, "Laughing At The Pieces," including the U.K. chart-topping remake of Norman Greenbaum's "Spirit In The Sky," received no-frills power trio treatment from guitarist Steve Maguire, bassist Richard Searle, and drummer Vom.

Through it all, the long-haired Doctor spinned, kicked, and leaped

while spectral background singers/dancers the Anadin Brothers (Wendi and Collette) made like a punk version of the Doublemint Twins. Between songs, the Doctor delighted/mystified the crowd with curious dedications and words of wisdom.

The short (less than an hour) set came to a close on a high note as the band charged through encore versions of the Black Sabbath classic "Paranoid" and "Good Golly Miss Molly."

STEVE HOCHMAN

(York's, 718-443-4417) is Kool & the Gang-style pop-soul, melodic and smoothly produced... DeJa Vu's "U And Me 2-Nite" (Let's Go, through Next Plateau) is a good reworking of an Aurra record that got some import play this year; it's a bit more street in this Keith Dumpson-edited version. Aurra, by the way, is at work on new tracks with Monte Moir, formerly of Jam/Lewis' Flyte Tyme production group.

REMIXES: Aretha Franklin's "Jimmy Lee" (Arista) is due on 12-inch soon in a Ron St. Germain mix... Cyndi Lauper's "Change Of Heart" (Portrait) is much changed in a Shep Pettibone overdub extravaganza, with many, many new break passages... George Benson's "Shiver" (Warner Bros.) reappears in a David Todd remix, certainly an urban winner... Janet Jackson's "Control" (A&M) makes

the rounds again in the video mix, which removes the multitracking from her voice... Cover fight of the week is between Bonnie Tyler and Belinda Carlisle, with the 1970 soul classic "Band Of Gold." Tyler's Columbia version is extended with Arthur Baker's hi-tech treatment of Euro-pop tracks; Carlisle's was largely recut with a pop-disco slant by remixer John Luongo, with Freda Payne singing descant.

NOTES: Emanon's "The Baby Beat Box" EP (Pow Wow) is one of the most consistently entertaining and listenable rap productions ever... It's all but official: The Time will in all probability regroup on A&M; Jerome Benton has already been signed to the label, while Jesse Johnson sends regards to the others in his liner notes. Note on the latter's "Shockadelica" album: "She" and "Change Your Mind."

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

Love & Devotion (Rmx)—M Bow
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Emerald Lady—Don Diego
Stay—Jan Darby
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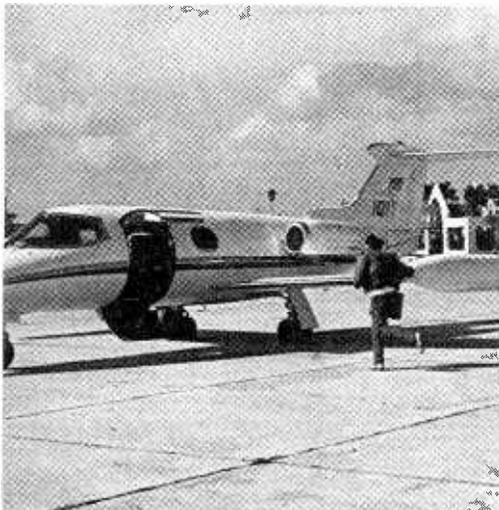
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FOR WEEK ENDING DECEMBER 6, 1986

Billboard

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ No. 1 ★★					
1	1	1	7	ALABAMA RCA 5649-1-R 4 weeks at No. One	THE TOUCH
2	2	2	24	RANDY TRAVIS ● WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
3	5	5	6	RICKY SKAGGS EPIC FE 40309	LOVE'S GONNA GET YA
4	4	9	7	REBA MCENTIRE MCA 5807	WHAT AM I GONNA DO ABOUT YOU
5	3	6	7	EARL THOMAS CONLEY RCA 5619-1-R	TOO MANY TIMES
6	6	3	34	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
7	9	10	5	GEORGE JONES EPIC 40413	WINE COLORED ROSES
8	8	8	26	GEORGE STRAIT ● MCA 5750 (8.98)	# 7
9	10	7	20	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
10	7	4	31	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
11	11	12	7	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL	OUT GOIN' CATTIN'
12	12	11	11	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
13	13	13	55	THE JUDDS ● RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
14	14	15	7	DAN SEALS EMI-AMERICA PW 17231	ON THE FRONT LINE
15	15	19	5	MERLE HAGGARD EPIC 40107	OUT AMONG THE STARS
16	24	26	4	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
17	20	20	5	WILLIE NELSON COLUMBIA FC 39896	PARTNERS
18	16	14	13	RAY STEVENS MCA 5789	SURELY YOU JOUST
19	19	21	19	EXILE EPIC FE 40401	GREATEST HITS
20	17	17	41	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
21	18	18	13	JOHN SCHNEIDER MCA 5795	TAKE THE LONG WAY HOME
22	22	22	24	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
23	21	16	14	LEE GREENWOOD MCA 5770	LOVE WILL FIND ITS WAY TO YOU
24	29	29	5	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
25	23	23	11	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL	I ONLY WANTED YOU
26	26	27	5	MEL MCDANIEL CAPITOL ST 12528	JUST CAN'T SIT DOWN MUSIC
27	30	32	58	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
28	28	37	26	THE STATLER BROTHERS MERCURY 422-826 782-1 M/POLYGRAM	FOUR FOR THE SHOW
29	37	34	40	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
30	31	30	7	THE BELLAMY BROTHERS MCA/CURB 5812/MCA	GREATEST HITS, VOL. II
31	33	33	19	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
32	25	25	28	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
33	36	36	6	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM	RADIO GOSPEL FAVORITES
34	27	24	26	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
35	35	38	16	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
36	32	28	35	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
37	34	35	89	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
38	38	31	14	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	47	51	4	RODNEY CROWELL COLUMBIA 40116	STREET LANGUAGE
40	45	48	35	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
41	46	46	3	KATHY MATTEA MERCURY 830 405-1/POLYGRAM	WALK THE WAY THE WIND BLOWS
42	40	43	18	RAY CHARLES COLUMBIA FC 40338	FROM THE PAGES OF MY MIND
43	39	40	39	JOHN CONLEE COLUMBIA FC-40257	HARMONY
44	55	55	8	MICHAEL JOHNSON RCA AEL1-9501	WINGS
45	43	45	9	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
46	49	71	246	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
47	42	39	107	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
48	51	56	6	VERN GOSDIN COMPLEAT 671022-1/POLYGRAM	GREATEST HITS
49	58	53	21	KEITH WHITLEY RCA CPL1-7043 (8.98)	L.A. TO MIAMI
50	48	54	448	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
51	53	50	94	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
52	52	64	62	GEORGE STRAIT ● MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
53	41	41	272	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
54	56	62	36	JUDY RODMAN MTM 71050 (8.98)	JUDY
55	50	57	20	DAVID ALLEN COE COLUMBIA FC 40346	SON OF THE SOUTH
56	57	49	14	THE KENDALLS MCA/CURB C5724/MCA	FIRE AT FIRST SIGHT
57	64	—	2	THE O'KANES COLUMBIA BL 4059	THE O'KANES
58	54	47	81	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM	PARDNERS IN RHYME
59	44	44	21	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
60	59	52	36	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
61	61	67	21	REBA MCENTIRE MERCURY 822-455-1 M-1/POLYGRAM	REBA NELL MCENTIRE
62	65	58	20	RONNIE MCDOWELL MCA/CURB 5725/MCA (8.98)	ALL TIED UP IN LOVE
63	67	61	81	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
64	63	42	82	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
65	62	59	138	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
66	69	72	134	THE STATLER BROTHERS MERCURY 818-652-1/POLYGRAM (CD)	ATLANTA BLUE
67	66	66	23	GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
68	70	70	247	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
69	RE-ENTRY			ALABAMA ▲ ² RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
70	RE-ENTRY			PAKE MCENTIRE RCA AFL1-5809 (8.98)	TOO OLD TO GROW UP
71	60	60	39	EVERLY BROTHERS MERCURY 826 142-1/POLYGRAM	BORN YESTERDAY
72	71	69	25	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
73	68	68	25	CARL PERKINS, JERRY LEE LEWIS, ROY ORBISON, & JOHNNY CASH AMERICA/SMASH 830 002-1 M1/POLYGRAM	CLASS OF '55
74	75	73	53	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS, VOLUME II
75	72	63	31	EDDIE RABBITT RCA AHL1-7041 (8.98) (CD)	RABBITT TRAX

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

ZDK Promotes Holiday Convoy To Aid Farmers

ANDREW ROBLIN

NEWS **LE** Thanks in part to people in the country music business and country fans, some U.S. farmers had a few extra things to be thankful for this Thanksgiving.

In two years of concerts, Willie Nelson's Farm Aid project has raised about \$9 million and distributed \$5 million in grants to organizations that work with farmers. Nelson is already planning Farm Aid III, which he hopes to hold on Sept. 27 and to cablecast on The Nashville Network.

Farm Aid may be country's best-known fund-raiser for farmers, but farmers have also had some help from a country radio station, WZDQ-FM Decatur, Ill. With promotion from WZDQ, a Thanksgiv-

ing convoy of some 50 trucks was to deliver hay and grain to drought-stricken farmers in South Carolina.

WZDQ's drive to help farmers in South Carolina began as an effort to thank those in Illinois who had already donated hay to the farmers. "We found out through the state Department of Agriculture that 940 Illinois families had donated hay to farmers in South Carolina," says David Webb, vice president and general manager of Prairieland Broadcasters, owner of WZDQ. "We held an appreciation dinner for [the donors] on Oct. 24."

WZDQ flew in Tom Trantham, the South Carolina farmer whose appearance on ABC's "World News Tonight" this past July sparked national awareness of the Southeastern drought, to speak to the hay do-

nors. During his speech, Trantham invited the donors and the staff of WZDQ to join him for Thanksgiving dinner at his farm, 18 miles south of Greenville, S.C.

Trantham's invitation prompted a further round of hay and grain donations from the people of Illinois.

The upshot? A convoy of about 50 trucks—most of them tractor-trailers—was set to leave Decatur on Nov. 23 with some 3,000 80-pound bales of hay. The destination: Trantham's farm, where the members of the convoy will eat Thanksgiving dinner and deliver their hay to needy farmers.

With 30-second spots airing every half-hour, WZDQ's DJs have encouraged listeners to donate their hay, grain, and time to the Thanksgiving convoy. Some of the spots

have included a tape of Trantham thanking the people of Illinois for the help they have already given to the Southeast's farmers.

Response to the spots has been good. "We've had 200 drivers volunteer, but we don't have that many trucks," says Webb. "We'll have about 110 people in the convoy, mostly farmers and their families who have donated hay, but also truck drivers and others who are contributing."

Businesses are also pitching in to help get the hay from Decatur to South Carolina. Staley, Goodyear, Conoco, and others have donated trucks. When the members of the convoy spend the night in Nashville, they will stay in hotel rooms donated by a Ramada Inn and the Fiddlers Inn North. Truckstops Of America will provide parking space, 25 free gallons of gas for the trucks, and free meals. American Trailways Of Georgia, a bus line, will shuttle drivers and passengers between their hotels and the parking lot.

When the Thanksgiving convoy leaves Nashville the next day, it will find free meals waiting in Chattanooga courtesy of the Kayo Oil Co.

The convoy was due in Greenville at 5 p.m. Nov. 24. When the truck drivers and other donors arrive, they will stay—at no charge—in the Ramada Inn, Shoney's, and the Sheraton hotel.

Trantham expected about 400 people to join him for Thanksgiving dinner, which he was to serve on Nov. 26. "It'll be America's second true Thanksgiving," says Trantham. "The first one was when the Indians helped the pilgrims survive. Now these people are helping farmers in the Southeast survive." Conoco will supply the food and a large tent under which to serve it.

WZDQ DJ Griz England was set to sing at the dinner, as was the Greenville-based group Dixiana. Earlier this year, with help from country station WESC-AM-FM, the Sandcastle Recording Studio in Greenville, and WSPA-TV in nearby Spartanburg, Dixiana released "Spirit Of The Land," a single and video aimed at raising funds for Southeastern farmers. The single came out on Soundwaves Records.

Assistance in preparing this story provided by Gerry Wood.

NASHVILLE SCENE

by Gerry Wood



MAILBAG: One of the joys of writing the Nashville Scene column is receiving feedback. Whether by phone, letter, or in person, it's part of our daily diet. And it proves we're succeeding in having the column generate a dialog as well as deliver news. Let's take a look at some of the more interesting reactions to recent Scene columns.

From **Steven M. Wallach**, Nashville: "After reading the Scene regarding the security at concerts, espe-

A look at letters we've received recently

cially country shows, I would like to touch upon some areas not fully covered. I have worked, primarily with major rock'n'roll and black acts, as security director or security adviser—such events as the **Jacksons' 'Victory' Tour** and **Pat Benatar's 'Seven The Hard Way' Tour**, to name a few. During those tours, those that were hired for security for the entire tour were not hired for their size nor for what 'motorcycle gang' they were affiliated with. They were hired for their experience in dealing with the public and their knowledge of how to calm a situation down prior to any sort of physical need. If one sees that an altercation is likely, then it's that security adviser's responsibility to act accordingly. Security personnel on tour represent the artists' character first—not their own.

"The likelihood of having an altercation has a lot to do with your appearance. I have seen more fights break out with security at primarily country concerts because the artist-seekers are confronted by an overly large, hired-on-the-spot, inexperienced individual who is there because he's having fun, not because he represents that artist. I, as do many other security advisers, take my job seriously. We do this for our living, not for the fun of it. We dress not for the act, but for professionalism. We pride ourselves on our character, not because we're out with any one style of artist. As for physical strength of security: We would not be hired for entire tours if the artists and various management executives did not feel confident enough to place their [artists'] lives with us. Because that's what it comes down to—protecting them and trouble-shooting any altercation. It's not just power—it has to do with self-control and the ability to act when needed—whether it's through psychology or strength.

"I hope the artists and managers who continue to ignore this specialized service will stop and look back to security problems that have happened, either to them or to others, and re-evaluate the situation and

make changes. This is not just a country problem: It falls into all fields of live concerts."

From **Gloria Austin**, Feimster Vending Co. Inc., Statesville, N.C.: "I have *really* enjoyed your Nashville Scene column. Thanks for the new and refreshing approach to the country scene. And a special gold star for the 'Backstage Blues' column [Billboard, Sept. 6] from all of us regular fans that have dreamed of a backstage pass. You reinforced my suspicion and fears of what it might be like, so now I'll be content to sit out front and dream."

From **Trey Foerster**, managing editor, Country Sounds: "Read your country column in each issue and must give you a 'right on' for the piece on 'Backstage Blues.' Certainly has to be a song in there somewhere. Perhaps **Tom T. Hall** could masquerade as a journalist sometime and *try* to cover a **Waylon Jennings** concert!"

From **David Skepner**, chairman of the board, Nashville Entertainment Assn.: "Your recent Nashville Scene [on crime in the Music Row area] leads me to ask if this is something the Nashville Entertainment Assn. might get involved in. I thought you'd be interested in the attached note my secretary gave me:

"A business associate came by and wanted to talk to you about security on Music Row. His office was broken into (somebody threw a rock through the window), and he said he heard a gunshot last night. He wanted to know what it is going to take—somebody getting shot and killed—to get something done?"

From artist **Pat Garrett**: "Good article on crime on Music Row. I always felt I had to carry a club!"

From **Grelun Landon**, Country Music Foundation board member and co-compiler of "The Encyclopedia Of Folk, Country & Western Music": "This is an outright mash note. Your Oct. 25 issue column carried some laudatory words about **Fred Bronson's** book 'The Billboard Book Of Number One Hits.' Even the most blatant flack hype would be an understatement on its context and worth. I suppose I could go on and on, but I won't. But you just go ahead, please. It's a pleasure reading another person's views (especially when they coincide with your own) on its value."

Finally, a very meaningful in-person comment concerning the Scene column on Music Row crime. From singer/writer **Paul Davis**, on the mend from gunshot wounds that nearly took his life during an armed robbery in Nashville's Music Row area: "Thanks for writing that column. It was needed."

Keep those cards, letters, and comments coming. Write Nashville Scene, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

NEA Plans Crowell Yule

NASHVILLE The Nashville Entertainment Assn. (NEA) has plans for a special holiday show starring CBS Records' Rodney Crowell. "Rodney Crowell: A Rock'n'Roll Christmas" will be held Dec. 11 in the ballroom of the Vandervelt Plaza Hotel.

Crowell, considered a major force in progressive country and one of the leading lights in Nashville, will perform songs from his "Street Language" album, his debut on the Columbia label and his first album in five years, along

with other tunes in his repertoire. Tickets for the event went on sale Nov. 20 at the NEA office in the Warner Bros. Records Building at 18th and Division Streets. They are priced at \$25 for cabaret-style seating, at tables accommodating four, and \$10 for theater-style seats. Tables may be reserved by calling 615-321-5662. The NEA requests that a donation of a nonperishable food item for the homeless be brought to the show by each concertgoer.

FOR WEEK ENDING DECEMBER 6, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	141 REPORTERS	NEW ADDS	TOTAL ON
LEE GREENWOOD MORNIN' RIDE MCA		45	95
S-K-O BABY'S GOT A NEW BABY MTM		45	46
EARL THOMAS CONLEY I CAN'T WIN FOR LOSIN' YOU RCA		44	94
SOUTHERN PACIFIC KILLBILLY HILL WARNER BROS		34	36
SWEETHEARTS OF THE RODEO MIDNIGHT GIRL COLUMBIA		32	90

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

RETAIL BREAKOUTS

	43 REPORTERS	NUMBER REPORTING
JUDY RODMAN SHE THINKS THAT SHE'LL MARRY MTM		14
GARY MORRIS LEAVE ME LONELY WARNER BROS		11
DAN SEALS YOU STILL MOVE ME EMI-AMERICA		10
THE O'KANES OH DARLIN' COLUMBIA		9
PAKE MCENTIRE BAD LOVE RCA		9

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HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	4	13	★ ★ NO. 1 ★ ★ IT AIN'T COOL TO BE CRAZY ABOUT YOU J.BOWEN (D.DILLON, R.PORTER)	GEORGE STRAIT MCA 52914 1 week at No. One
2	4	6	14	HELL AND HIGH WATER B.LOGAN (T.BROWN, A.HARVEY)	T GRAHAM BROWN CAPITOL 5621
3	5	7	11	TOO MUCH IS NOT ENOUGH E.GORDY, JR. (D.BELLAMY, R.TAYLOR)	BELLAMY BROTHERS WITH THE FORESTER SISTERS MCA/CURB 52917/MCA
4	6	9	9	MIND YOUR OWN BUSINESS H.WILLIAMS, JR. (B.BECKETT, J.E.NORMAN (H.WILLIAMS))	HANK WILLIAMS, JR. WARNER/CURB 7-28581/WARNER BROS.
5	8	10	11	GIVE ME WINGS B.MAHER (R.FLEMING, D.SCHLITZ)	MICHAEL JOHNSON RCA 14412
6	9	12	10	LOVE'S GONNA GET YOU SOMEDAY R.SKAGGS (C.CHAMBERS)	RICKY SKAGGS EPIC 34-06327
7	12	17	9	WHAT AM I GONNA DO ABOUT YOU J.BOWEN, R.MCENTIRE (D.GILMORE, B.SIMON, J.ALLISON)	REBA MCENTIRE MCA 52922
8	15	18	8	CRY MYSELF TO SLEEP B.MAHER (P.KENNERLEY)	THE JUDDS RCA/CURB 5000-7/RCA
9	1	2	12	TOUCH ME WHEN WE'RE DANCING H.SHEDD, ALABAMA (T.SKINNER, J.L.WALLACE, K.BELL)	ALABAMA RCA 5003-7
10	13	16	12	WHAT YOU'LL DO WHEN I'M GONE J.BOWEN, W.JENNINGS (L.BUTLER)	WAYLON JENNINGS MCA 52915
11	10	11	13	WINE COLORED ROSES B.SHERILL (D.KNUTSON, A.L.OWENS)	GEORGE JONES EPIC 34-06296
12	18	20	8	THEN IT'S LOVE D.WILLIAMS, G.FUNDIS (D.LINDE)	DON WILLIAMS CAPITOL 5638
13	19	21	11	STAND ON IT J.KENNEDY (B.SPRINGSTEEN)	MEL MCDANIEL CAPITOL 5620
14	2	3	16	SHE USED TO BE SOMEBODY'S BABY C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-06252
15	20	22	13	WALK THE WAY THE WIND BLOWS A.REYNOLDS (T.P.O'BRIEN)	KATHY MATTEA MERCURY 884 978-7/POLYGRAM
16	21	25	8	FALLIN' FOR YOU FOR YEARS C.TWITTY, D.HENRY, R.TREAT (T.SEALS, M.REID)	CONWAY TWITTY WARNER BROS. 7-28577
17	22	24	9	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) R.HALL (R.BYRNE, T.BRASFIELD)	T.G. SHEPPARD COLUMBIA 38-06347
18	23	26	9	BAD LOVE M.WRIGHT (D.LINDE)	PAKE MCENTIRE RCA 5004-7
19	7	8	16	DADDY'S HANDS T.WEST (H.DUNN)	HOLLY DUNN MTM 72075/CAPITOL
20	25	28	12	OH DARLIN' K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-06242
★ ★ ★ POWER PICK/SALES ★ ★ ★					
21	24	27	10	SHE THINKS THAT SHE'LL MARRY T.WEST (J.RODMAN, D.ORENDER)	JUDY RODMAN MTM 72076/CAPITOL
22	26	29	7	YOU STILL MOVE ME K.LEHNING (D.SEALS)	DAN SEALS EMI-AMERICA 9851
23	11	13	13	OUT GOIN' CATTIN' R.L.SCRUGGS (M.MILLER, R.SCRUGGS)	SAWYER BROWN WITH "CAT" JOE BONSALE CAPITOL/CURB 5629/CAPITOL
24	27	31	8	OUT AMONG THE STARS B.MONTGOMERY (A.MITCHELL)	MERLE HAGGARD EPIC 34-06344
25	28	32	7	THE CARPENTER B.LOGAN (G.CLARK)	JOHN CONLEE COLUMBIA 38-06311
26	29	33	6	LEAVE ME LONELY G.MORRIS, B.ALBERTINE, S.SMALL (G.MORRIS)	GARY MORRIS WARNER BROS. 7-28542
27	31	36	6	GOTTA HAVE YOU R.LANDIS (E.RABBITT, R.NIELSEN, R.LANDIS)	EDDIE RABBITT RCA 5012-7
28	30	37	6	COWBOY MAN T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 52951/MCA
29	17	5	15	AT THE SOUND OF THE TONE J.BOWEN, J.SCHNEIDER (M.T.BARNES, D.RICHARDSON)	JOHN SCHNEIDER MCA 52901
30	32	38	7	SOMEDAY E.GORDY, JR., T.BROWN (S.EARLE)	STEVE EARLE MCA 52920
31	34	40	5	I'LL COME BACK AS ANOTHER WOMAN J.CRUTCHFIELD (R.CARPENTER, K.M.ROBBINS)	TANYA TUCKER CAPITOL 5652
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
32	NEW ▶	1	1	DEEP RIVER WOMAN L.RICHIE (L.RICHIE)	LIONEL RICHIE MOTOWN 1873
33	35	39	6	BABY I WANT IT T.WEST (B.NIELSEN, CHAPMAN)	GIRLS NEXT DOOR MTM 72078/CAPITOL
34	16	1	15	YOU'RE STILL NEW TO ME P.WORLEY (P.OVERSTREET, P.DAVIS)	MARIE OSMOND WITH PAUL DAVIS CAPITOL/CURB 5613/CAPITOL
35	38	44	4	FIRE IN THE SKY J.HANNA, B.EDWARDS (J.HANNA, B.CARPENTER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28547
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
36	41	53	3	HOW DO I TURN YOU ON R.MILSAP, T.COLLINS, R.GALBRAITH (M.REID, R.BYRNE)	RONNIE MILSAP RCA 5033-7
37	39	43	5	HOMECOMING '63 B.MEVIS (D.DILLON, R.PORTER)	KEITH WHITLEY RCA 5013-7
38	14	14	16	I MISS YOU ALREADY N.LARKIN (M.RAINWATER, F.YOUNG)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99519/ATLANTIC
39	43	55	3	STRAIGHT TO THE HEART J.E.NORMAN (G.LYLE, T.BRITTEN)	CRYSTAL GAYLE WARNER BROS. 7-28518
40	42	45	4	RIGHT HAND MAN D.GANT, E.RAVEN (G.SCRUGGS)	EDDY RAVEN RCA 5032-7
41	44	48	5	WHEN A WOMAN CRIES N.WILSON (B.MOORE, M.WILLIAMS)	JANIE FRICKE COLUMBIA 38-06417
42	45	49	4	IT WON'T HURT P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28565/WARNER BROS.
43	47	50	5	IT SHOULD HAVE BEEN EASY L.BUTLER (B.MCDILL)	THE WHITES MCA/CURB 52953/MCA
44	56	—	2	MORNIN' RIDE J.CRUTCHFIELD (S.BOGARD, J.TWEEL)	LEE GREENWOOD MCA 52984
45	58	—	2	I CAN'T WIN FOR LOSIN' YOU N.LARKIN, E.T.CONLEY (R.BYRNE, B.BOWLES)	EARL THOMAS CONLEY RCA 5064-7
46	52	58	5	ME AND YOU S.SILVER (D.FARGO)	DONNA FARGO MERCURY 888 093-7/POLYGRAM
47	54	—	2	MIDNIGHT GIRL/SUNSET TOWN S.BUCKINGHAM (D.SCHLITZ)	SWEETHEARTS OF THE RODEO COLUMBIA 38-06525
48	55	60	4	WHEN I'M FREE AGAIN R.CROWELL, B.T.JONES (R.CROWELL, W.JENNINGS)	RODNEY CROWELL COLUMBIA 38-06415
49	50	57	5	DON'T BURY ME 'TIL I'M READY S.CORNELIUS, H.M.CORNELIUS (J.MOFFAT)	JOHNNY PAYCHECK MERCURY 888 088-7/POLYGRAM

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	40	41	7	HEART TO HEART G.DAVIES, P.PENDRAS (J.HIATT, F.KOLLER)	WILD CHOIR FEATURING GAIL DAVIES RCA 50111-7
51	36	15	18	THAT ROCK WON'T ROLL T.DUBOIS, S.HENDRICKS (J.S.SHERILL, B.DIPIERO)	RESTLESS HEART RCA 14376
52	33	19	17	NO ONE MENDS A BROKEN HEART LIKE YOU T.COLLINS (J.SCHWEERS)	BARBARA MANDRELL MCA 52900
53	57	64	4	ONE MAN BAND J.KENNEDY (K.BELL, B.MCGUIRE)	MOE BANDY MCA/CURB 52950/MCA
54	61	66	4	OLE ROCK & ROLLER (WITH A COUNTRY HEART) T.COLLINS (R.MURRAH, J.D.HICKS, K.STEGALL)	KEITH STEGALL EPIC 34-06418
55	62	67	4	YOUR LOVING SIDE R.ALVES (R.MURRAH, C.WHITSETT, J.SCHWEERS)	BUTCH BAKER MERCURY 888 133-7/POLYGRAM
56	59	65	4	STILL IN THE PICTURE M.DANIEL, L.EVERETTE (K.BLAZY, P.BARNHART, J.DOWELL)	LEON EVERETTE ORLANDO 115
57	37	23	17	DIGGIN' UP BONES K.LEHNING (P.OVERSTREET, A.GORE)	RANDY TRAVIS WARNER BROS. 7-28649
58	71	81	3	I DON'T LOVE HER ANYMORE T.WEST (M.RAGOGNA)	THE ALMOST BROTHERS MTM 72079/CAPITOL
59	64	71	4	YOU'RE MINE D.HUNGATE, T.BROWN (J.HALL, J.HALL)	ORLEANS MCA 52963
60	NEW ▶	1	1	BABY'S GOT A NEW BABY J.STROUD (J.F.KNOBLOCH, D.TYLER)	S-K-O MTM 72081/CAPITOL
61	48	30	17	STARTING OVER AGAIN T.BROWN, J.BOWEN (D.GOODMAN, J.W.RYLES)	STEVE WARINER MCA 52837
62	68	76	3	DO YOU REALLY WANT MY LOVIN' C.ALLEN (S.GOODMAN, M.STUART)	MARTY STUART COLUMBIA 38-06425
63	73	—	2	WICKED WAYS E.GORDY, JR., T.BROWN (K.STALEY)	PATTY LOVELESS MCA 52969
64	46	46	8	WEREN'T YOU LISTENING R.OATES (C.WATERS, M.GARVIN, T.SHAPIO)	ADAM BAKER AVISTA 8602/NSD
65	51	35	16	CHEAP LOVE R.LANDIS (D.SHANNON)	JUICE NEWTON RCA 14417
66	49	34	17	HONKY TONK CROWD J.ANDERSON, J.E.NORMAN (L.A.DELMORE, L.CORDLE)	JOHN ANDERSON WARNER BROS. 7-28639
67	60	47	13	EVERYTHING I USED TO DO G.WATSON, L.BoOTH (E.ROWELL)	GENE WATSON EPIC 34-06290
68	67	70	4	FROM WHERE I STAND H.SHEDD (J.KIMBALL, T.SCHUYLER)	DOBIE GRAY CAPITOL 5647
69	78	83	3	EASY DOES IT J.RUTENSCHROER, T.MALCHAK (T.MALCHAK, D.STERN)	TIM MALCHAK ALPINE 004
70	NEW ▶	1	1	KILLBILLY HILL SOUTHERN PACIFIC, J.E.NORMAN (J.MCFEE, T.GOODMAN)	SOUTHERN PACIFIC WARNER BROS. 7-28554
71	NEW ▶	1	1	PARTNERS AFTER ALL C.MOMAN (C.MOMAN, B.EMMONS)	WILLIE NELSON COLUMBIA 38-06530
72	NEW ▶	1	1	LITTLE DOLL T.SKINNER, J.L.WALLACE (M.WATKINS)	THE KENDALLS MCA/CURB 52983/MCA
73	69	63	8	THEY DON'T MAKE THEM LIKE THEY USED TO B.BACHARACH, C.BAYER SAGER (B.BACHARACH, C.BAYER SAGER)	KENNY ROGERS RCA 5016-7
74	80	—	2	THESE EYES E.PENNY (B.WILLIAMS)	BETH WILLIAMS BGM 092486
75	NEW ▶	1	1	COUNTRIFIED J.ANDERSON, J.E.NORMAN (T.LAZAROS)	JOHN ANDERSON WARNER BROS. 7-28502
76	74	69	22	YOU CAN'T STOP LOVE J.STROUD (P.OVERSTREET, T.SCHUYLER)	SCHUYLER, KNOBLOCH & OVERSTREET MTM 72071/CAPITOL
77	NEW ▶	1	1	QUIETLY CRAZY E.BRUCE, B.MEVIS (M.WILLIAMS, S.CROPPER)	ED BRUCE RCA 5077-7
78	NEW ▶	1	1	THIS OL' TOWN W.ALDRIDGE (G.GREEN, R.GILES)	LACY J. DALTON COLUMBIA 38-06360
79	84	—	2	FOR OLD TIME SAKE J.NAYLOR, S.STONE (R.JOHNSON)	JERRY NAYLOR WEST 723
80	63	42	19	TOO MANY TIMES N.LARKIN, M.WRIGHT (M.S.MOTHERMAN, S.PAGE, T.MCSHEAR)	EARL THOMAS CONLEY AND ANITA POINTER RCA 14380
81	NEW ▶	1	1	DOWN AT THE MALL J.KENNEDY (R.MURRAH, J.SCHWEERS)	TOM T. HALL MERCURY 888 155-7/POLYGRAM
82	79	—	2	WALK SOFTLY ON THE BRIDGES V.SANDUSKY (D.FRAZIER, A.L.OWENS)	RODNEY LAY EVERGREEN 1046
83	53	52	7	SHE'S THE TRIP THAT I'VE BEEN ON R.BAKER (S.D.SHAFFER, D.FRAZIER)	LARRY BOONE MERCURY 888 044-7/POLYGRAM
84	70	56	11	ONLY YOU J.KENNEDY (B.RAM, A.RAND)	THE STATLER BROTHERS MERCURY 888 042-7/POLYGRAM
85	NEW ▶	1	1	DON'T LET IT GO TO YOUR HEART G.KENNEDY (B.STAMPER)	BONNIE NELSON DOOR KNOB 86-257
86	NEW ▶	1	1	WHEN LOVE IS RIGHT SNEED BROTHERS (G.NELSON, P.NELSON, J.GREENEBAUM)	CHARLY MCCLAIN/WAYNE MASSEY EPIC 34-06433
87	NEW ▶	1	1	RUNAWAY J.PALEN (D.SHANNON, M.CROOK)	BONNIE LEIGH R.C.P. 010
88	66	51	20	IT'LL BE ME B.KILLEN (S.LEMAIER, J.PENNINGTON)	EXILLE EPIC 34-06229
89	NEW ▶	1	1	LET A LITTLE LOVE IN (TENNESSEE SATURDAY NIGHT) T.MCMILLAN (D.S.HAIR)	ROCKINHORSE LONG SHOT 1003/NSD
90	77	62	20	SINCE I FOUND YOU S.BUCKINGHAM (B.LLOYD, R.FOSTER)	SWEETHEARTS OF THE RODEO COLUMBIA 38-06166
91	75	75	4	STANDING TOO CLOSE TO THE MOON C.FIELDS (L.DOMANN, E.THORSON)	TINA DANIELLE CHARTA 202
92	87	85	23	LOVELY ALONE J.L.WALLACE, T.SKINNER (J.D.MARTIN, J.JARRARO)	THE FORESTER SISTERS WARNER BROS. 7-28687
93	85	77	22	JUST ANOTHER LOVE J.CRUTCHFIELD (P.DAVIS)	TANYA TUCKER CAPITOL 5604
94	92	90	6	LOOKING FOR SUZANNE T.CHODATE, D.W.WILSON (P.KENNERLEY)	THE OSMONDS EMI-AMERICA/CURB 8390/EMI-AMERICA
95	72	73	5	DO YOU MIND IF I STEP INTO YOUR DREAMS J.KENNEDY (A.VANDOLLEN, S.KENNEY)	THE CANNONS MERCURY 888 048-7/POLYGRAM
96	83	72	6	SOUTHERN AIR R.STEVENS (B.HOLMES, S.DILL)	RAY STEVENS MCA 52906
97	82	74	18	DIDN'T WE J.CRUTCHFIELD (G.LYLE, T.SEALS)	LEE GREENWOOD MCA 52896
98	86	82	25	TEN FEET AWAY B.MEVIS (T.SEALS, B.SHERILL, M.D.BARNES)	KEITH WHITLEY RCA 14363
99	95	93	14	WHEN YOU HURT I HURT B.KILLEN (R.MCOWELL)	RONNIE MCDOWELL MCA/CURB 52907/MCA
100	65	68	5	I DON'T MEAN MAYBE G.BARBER, JR., A.J.MASTERS (B.THORNBURY, A.J.MASTERS, D.MOORDIGIAN)	A.J.MASTERS BERMUDA DUNES 115

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Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	3	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT	1
2	6	HELL AND HIGH WATER	T GRAHAM BROWN	2
3	5	TOO MUCH IS NOT ENOUGH	BELLAMY BROS./FORESTER SISTERS	3
4	8	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	4
5	9	GIVE ME WINGS	MICHAEL JOHNSON	5
6	11	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	6
7	16	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	7
8	13	CRY MYSELF TO SLEEP	THE JUDDS	8
9	17	WHAT YOU'LL DO WHEN I'M GONE	WAYLON JENNINGS	10
10	14	WALK THE WAY THE WIND BLOWS	KATHY MATTEA	15
11	7	WINE COLORED ROSES	GEORGE JONES	11
12	1	TOUCH ME WHEN WE'RE DANCING	ALABAMA	9
13	2	SHE USED TO BE SOMEBODY'S BABY	THE GATLIN BROTHERS	14
14	22	FALLIN' FOR YOU FOR YEARS	CONWAY TWITTY	16
15	12	OUT GOIN' CATTIN'	SAWYER BROWN WITH "CAT" JOE BONSALE	23
16	19	BAD LOVE	PAKE MCENTIRE	18
17	24	OH DARLIN'	THE O'KANES	20
18	23	STAND ON IT	MEL MCDANIEL	13
19	4	DADDY'S HANDS	HOLLY DUNN	19
20	29	HALF PAST FOREVER	T.G. SHEPPARD	17
21	—	OUT AMONG THE STARS	MERLE HAGGARD	24
22	26	THEN IT'S LOVE	DON WILLIAMS	12
23	10	I MISS YOU ALREADY	BILLY JOE ROYAL	38
24	18	AT THE SOUND OF THE TONE	JOHN SCHNEIDER	29
25	15	YOU'RE STILL NEW TO ME	MARIE OSMOND WITH PAUL DAVIS	34
26	—	SHE THINKS THAT SHE'LL MARRY	JUDY RODMAN	21
27	21	NO ONE MENDS A BROKEN HEART LIKE YOU	BARBARA MANDRELL	52
28	28	THE CARPENTER	JOHN CONLEE	25
29	30	I'LL COME BACK AS ANOTHER WOMAN	TANYA TUCKER	31
30	—	GOTTA HAVE YOU	EDDIE RABBITT	27

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1	3	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT	1
2	4	HELL AND HIGH WATER	T GRAHAM BROWN	2
3	5	TOO MUCH IS NOT ENOUGH	BELLAMY BROS./FORESTER SISTERS	3
4	6	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	4
5	8	GIVE ME WINGS	MICHAEL JOHNSON	5
6	9	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	6
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17	22	WALK THE WAY THE WIND BLOWS	KATHY MATTEA	15
18	23	BAD LOVE	PAKE MCENTIRE	18
19	7	DADDY'S HANDS	HOLLY DUNN	19
20	24	SHE THINKS THAT SHE'LL MARRY	JUDY RODMAN	21
21	26	YOU STILL MOVE ME	DAN SEALS	22
22	25	OH DARLIN'	THE O'KANES	20
23	12	OUT GOIN' CATTIN'	SAWYER BROWN WITH "CAT" JOE BONSALE	23
24	28	THE CARPENTER	JOHN CONLEE	25
25	29	LEAVE ME LONELY	GARY MORRIS	26
26	27	OUT AMONG THE STARS	MERLE HAGGARD	24
27	—	GOTTA HAVE YOU	EDDIE RABBITT	27
28	30	COWBOY MAN	LYLE LOVETT	28
29	16	AT THE SOUND OF THE TONE	JOHN SCHNEIDER	29
30	—	SOMEDAY	STEVE EARLE	30

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
MCA (12)	19
MCA/Curb (6)	
RCA (15)	16
RCA/Curb (1)	
CAPITOL (6)	14
MTM (6)	
Capitol/Curb (2)	
COLUMBIA	11
WARNER BROS. (9)	11
Reprise (1)	
Warner/Curb (1)	
POLYGRAM	8
Mercury (8)	
EPIC	7
EMI-AMERICA (1)	2
EMI-America/Curb (1)	
NSD	2
Avista (1)	
Long Shot (1)	
ALPINE	1
ATLANTIC	1
Atlantic/America (1)	
BGM	1
BERMUDA DUNES	1
CHARTA	1
DOOR KNOB	1
EVERGREEN	1
MOTOWN	1
ORLANDO	1
R.C.P.	1
WEST	1

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

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

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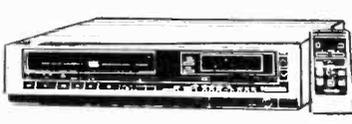
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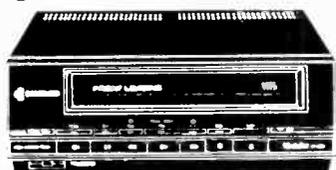
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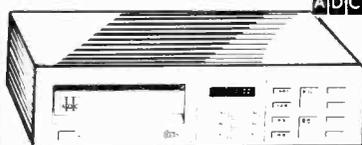
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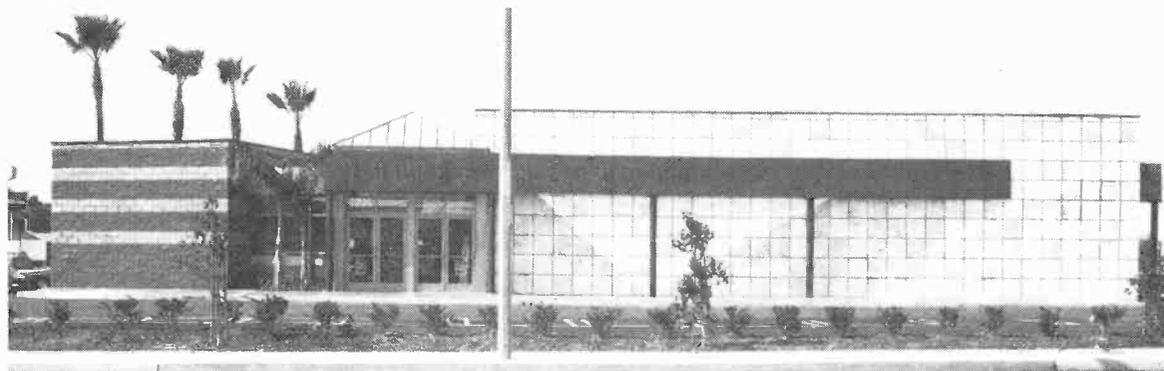
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Retailing

Tower Flexes Muscle In L.A.



BY CHRIS MORRIS

LOS ANGELES Tower Records president Russ Solomon lets out a chuckle as he recalls an incident that occurred while his company's new Torrance store was under construction.

"When we dug in to make the basement, we found oil," he says. "There was an old oil well on the premises."

Solomon may hope that this incident proves prophetic. By moving into the South Bay area, Tower Records has entered one of the most competitive music and video retailing environments in Southern California.

After 10 months of construction, Tower's glittering 10,000-square-foot store opened in mid-September at the hot intersection of Hawthorne and Sepulveda. The opening could signal the first shot in a retail skirmish among chain outlets located west of the Del Amo Mall.

The freestanding Tower location sits just across Sepulveda from a mall housing Wherehouse's 12,500-square-foot showcase store, which opened in November 1985. A small Licorice Pizza outlet is two doors down in the mall. A block down Hawthorne is Major Video's 8,500-square-foot superstore, which opened its doors in August.

In spite of the heavy concentration of competition near Tower's newest store, Solomon remains sanguine about the situation.

"Everything you do is a calculated risk," Solomon says. "We have to be in the best location in the area. Retailing responds to the availability of the best retailers, even when they're selling the same product. It becomes a real center for people interested in that kind of product. It adds real interest."

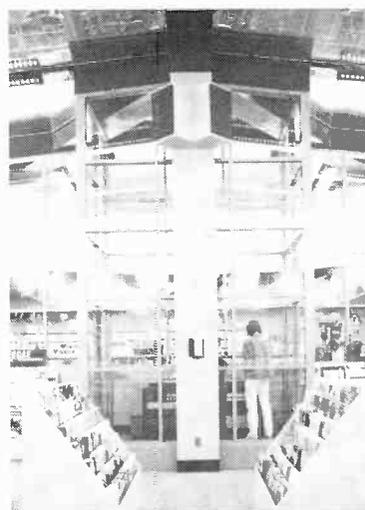
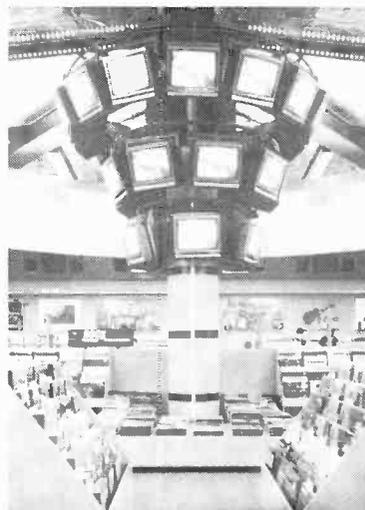
The potential number of customers in the South Bay area makes a store there particularly attractive, Solomon says.

"Five hundred thousand to 600,000 people go to that general area to shop," he says. "You've got a big city there."

Tower is making every effort to stay ahead in the fray. The new store, built at a cost of \$1.5 million, houses an estimated \$1 million in inventory—\$700,000-\$800,000 in records and \$300,000 in video product.

While Solomon has no ready piece count of his audio inventory, he says that the Torrance location carries 7,000-10,000 videocassettes and "a couple of thousand" laserdiscs.

The store was designed by the New York architectural firm Buttrick, White & Burtis, which also



Four views of Tower Records' Torrance, Calif., store, the newest player in this highly competitive Southern California market. Top: While other Tower superstores were fitted within existing buildings, this store was an original construction from the ground up. Second from top: In the entrance foyer, an expansive check-out counter, at left, and display plaques, at right, draw attention to stacks of hit sellers. Second from bottom: Some 60 video monitors adorn the store. This cluster of screens is located in the rock section. Bottom: The DJ booth feeds sound throughout. (Photos: Tim Street-Porter)

styled five individual Tower outlets in New York City and the company's Washington, D.C., and London locations.

"It's real hi-tech," Solomon says. "It's hard to describe without getting poetic. It's real up-market."

The high, windowless structure was designed with input from the Torrance city fathers on landscaping and materials. "The city wanted to make sure that it was an attractive building," Solomon says.

Tower's Torrance customers walk into a long foyer highlighted by an imposing stone checkout counter and a wall of video monitors. Stacks of current top-selling LPs line the foyer wall.

The 2,000-square-foot classical department is in a room of its own on the left; to the right are the 2,000-square-foot video department and a 6,000-square-foot area devoted to LPs, compact disks, and audiocassettes.

The main room, which is decorated in muted hues like the rest of the store, is a riot of audiovisual stimulation. The ceiling is covered with mirrored tiles; neon "lightning bolts" hang overhead; and a "chandelier" is hung with 24 video screens. (Solomon estimates that there are 60 video monitors.)

The elaborate jigsaw-cut point-of-purchase displays that line the walls are designed by two Tower artists, who work out of the store's 2,500-square-foot basement.

Buttrick White & Burtis' jazzy design is also quite functional, Solomon says: "They pretty well understand traffic flow, from working on the other stores. They've developed room in front of the counters, room for people to move around."

Tower's discount pricing on top pop titles is \$6.99; Solomon is unfazed when it is pointed out that Wherehouse sells its top 100 titles for \$5.99 directly across the street.

"When people are competing head to head, they're at the same price, if you get my drift," he says.

While the opening of Tower's Torrance store is clearly a high-water mark for the chain, Solomon says the company's expansion will continue through the end of the year.

In December, Tower will open a third store in Phoenix, Ariz. and a new store in Bellevue, Wash. It will move its Tacoma, Wash., store to a new location.

The chain's Philadelphia store will probably open in January 1987, according to Solomon. A Boston outlet is targeted for a September 1987 launch (Billboard, Feb. 8). Both are being designed by Buttrick, White & Burtis.

Seminar: Getting The Promotional Edge

NARM Meet Recommends Third-Party Sponsors

BY RUSSELL SHAW

ATLANTA Music retailers should work more closely with music manufacturers and potential third-party sponsors to maximize the beneficial potential of artist-related promotions, according to Ralph King, a former senior vice president at Record Bar and now president of Advanced Retail Consultants, Durham, N.C.

This was the underlying theme of "The Successful Promotion," a key seminar in the Nov. 11 meeting here of A Taste Of NARM '86, a traveling, instruction-oriented road show offered in three Florida cities—Miami, Jacksonville, and Tampa—and here by the National Association of Recording Merchandisers.

"For you as a retailer, what I consider to be a promotion is first and foremost an idea," King told the more than 50 in attendance. "A lot of companies go about marketing their product centered around a main idea. But for you as retailers, your idea is the one thing that can get the support from manufacturers, radio, TV, and newspapers that are out there.

"I believe the best sources for new ideas are new releases. This is a good place to gather support from the manufacturers' side and radio as well. If you were involved in a promotion for Stevie Winwood's 'Higher Love,' for instance, you might be able to propose a promo-

tion to fly a couple somewhere for a second honeymoon. The key is in taking that new release and using the title to generate the idea and then gather support with co-sponsors."

King told the meeting that other potentially fertile sources for cross-merchandising campaigns are mov-

'The best sources for new ideas are new releases'

ie theaters, car dealers, and in-store appearances by popular members of local pro sports teams. He also urged tie-ins with movie theaters, centered around new releases and soundtracks. "The movie business is as dependent on excitement and hype as the record business," he said. "I urge you to continually review the movie sections of your newspaper. Look for ideas like ticket giveaways and soundtrack tie-ins."

But what of the more conservative retailer not caught up in the glitz? King is similarly enthusiastic. "Most of the retail community doesn't have the built-in excitement record retailers do, so they will want to tie into that. When new shoes go on sale, people don't line up—but when a new Springsteen record does, they sure do. You may

get a 'no,' but be persistent."

The consultant listed three questions retailers should consider when planning a promotion as well as four rules to follow.

"Are you doing something that makes sense for the marketplace?" he asked. "The worst thing is to do a promotion no one cares about. You'll also want to pull out the calendar and coincide your timing around the biggest cashflow into the market, like any military paydays that may exist. Your promotion should draw people into the store with money to spend. Also know up front what is expected from your manufacturer, media, and retailer partners."

King feels planning for promotion should start 60 days before the projected beginning date and that everything should be confirmed in writing 20-30 days in advance.

Despite the natural enthusiasm and euphoria that is likely to occur in the promotion-planning stage, King cited four rules:

• "If you are going to do a promotion with an unknown artist, you have to ensure the other parts of promotion are strong enough to carry that artist. Maybe the prize is strong enough to excite customers to come into the store no matter who the artist is."

• "You'll want to have broad appeal. Don't be too narrowcasted. In most markets, you want to ensure

(Continued on page 43)

New Releases

ALBUMS

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

POP/ROCK

GEFILTE JOE & THE FISH
Hanukkah Rocks
EP Rhino RNEP 650/\$5 98

LITTLE RICHARD
Lifetime Friend
LP Warner Bros. 1-25529/WEA/\$8 98
CA 4 35529/\$8 98

TESLA
Mechanical Resonance
LP Geffen GHS 24120/WEA/\$8 98
CA M5G 24120/\$8 98

THE THREE STOOGES
Christmas Time With The Three Stooges
EP Rhino RNEP 606/\$5 98
CA RNEC 606/\$5 98

VARIOUS ARTISTS
Christmas Rocks
EP Rhino RNEP 652/\$5 98

VARIOUS ARTISTS
Cool Yule
LP Rhino RNLP 70073/\$8 98
CA RNC 70073/\$8 98

VARIOUS ARTISTS
Dr. Demento Presents: The Greatest Novelty Records Of All Time Vol. VI, Christmas
LP Rhino 825/\$8 98
CA RNC 825/\$8 98

VARIOUS ARTISTS
Rockin' Christmas—The 50's
LP Rhino RNLP 066/\$8 98
CA RNC 066/\$8 98

VARIOUS ARTISTS
Rockin' Christmas—The 60's
LP Rhino RNLP 067/\$8 98
CA RNC 067/\$8 98

XTC
Skylarking
LP Geffen GHS 24117/WEA/\$8 98
CA M5G 24117/\$8 98

BLACK

NAYOBE
Nayobe
LP Fever SF 002/Sutra/no list
CA SF 002 no list

COMPACT DISC

J.S. BACH
Six Suites For Unaccompanied Cello; Suites 1, 2, 3
János Starker
CD Satef SE-CD 300B/Intercon Music/no list

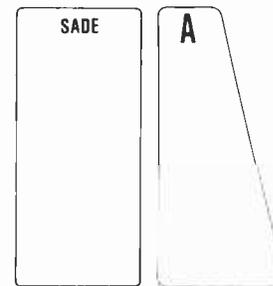
BERLIN
Count Three And Pray
CD Geffen 2 24121/\$15 98

DIGITAL SEX
Essence & Charm
CD Sordide/Sentimental SSCD002/no list

PETER GABRIEL
Plays Live
CD Geffen 2 4012/WEA \$29 98

(Continued on page 44)

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ON TARGET

by Mike Shalett

HOW MANY OF today's record consumers recall that Peter Gabriel was once a member of Genesis? Is the fan of one act also the fan of the other?

We were able to poll audiences of both acts on their recent tours. Here are some data comparing and contrasting their fans.

Gabriel's audience was slightly younger than the fans sampled at a Genesis concert.

Eighteen percent of Gabriel's fans are teen-agers under the age of 18. Two-thirds of his audience are 18-26, while the remainder, some 15%, are over 27.

Genesis' audience has fewer fans under the age of 18: The younger segment of teen-agers is 13% of the total audience, while 15% are over the age of 25. The remainder, 60%, is between 18 and 24 years old.

Age is also a factor when we discover how these fans found out about the show they were attending. In both cases, word of mouth is the most frequently mentioned way of finding out about the show. Word of mouth edges out radio by a few percentage points with both audience.

In the case of Genesis fans, newspaper ads drew 20% of the audience. In terms of most concerts,

this is quite high. Newspapers were only mentioned by 6% of Gabriel's fans as the means from which they found out about the show. We see from the data that the large increase in print ad effectiveness can be directly linked to

Genesis, Gabriel fans contrasted

the older age of the audience. As we've seen in the past, older audiences are more likely to find out about a show through a print ad.

The favorite radio format for both act's fans is overwhelmingly album-oriented rock. In each case, the sample was asked to tell us their two favorite radio stations. In the case of Genesis' fans, AOR call letters outscore top 40 call letters by 4-1. In the case of Gabriel's fans, the ratio increases to 6-1, but markets we sampled in both offer very strong top 40 call letters.

In relation to their concert attendance behavior, we see that the Genesis fan is a much more casual concert-goer. He or she attends fewer concerts than their counterparts at the Gabriel shows. Most of them see fewer than three shows in a year.

The Gabriel fan is much more active. More than one-third attend a show six times a year. When we asked the Genesis fans if they had seen the band in concert before, 70% told us it was their first time.

As for product, 77% say they own Genesis catalog, while 47% say they have the most recent album, "Invisible Touch." In Gabriel's case, 75% of the sample say they own some of his product, while 60% claim ownership of his latest effort. We tried to discover crossover by asking those at the Genesis show if they had purchased Gabriel's record, however, we did not gather this information from Gabriel's audience.

"On Target" is a biweekly feature to help readers understand more about consumer buying habits and trends. The column is based on retail research conducted by the Street Pulse Group, a Connecticut-based music industry marketing consultancy of which Mike Shalett is president.



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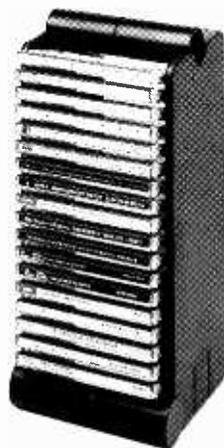
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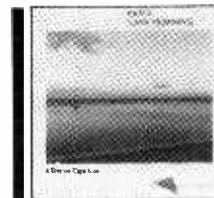
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FOR WEEK ENDING DECEMBER 6, 1986

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	1	5	BOSTON MCA MCAD 6188	★★ NO. 1 ★★ 4 weeks at No. One THIRD STAGE
2	2	—	2	BRUCE SPRINGSTEEN COLUMBIA C3K 40558	BRUCE SPRINGSTEEN & THE E STREET BAND
3	3	2	12	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
4	16	22	3	THE POLICE A&M CD 3902	EVERY BREATH YOU TAKE/THE SINGLES COLLECTION
5	10	13	10	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS
6	7	5	5	BOSTON EPIC EK 34188	BOSTON
7	12	11	6	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
8	4	8	21	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
9	5	4	8	TALKING HEADS SIRE CDP 46157/WARNER BROS.	TRUE STORIES
10	8	7	13	BILLY JOEL COLUMBIA CK 40402	THE BRIDGE
11	9	6	9	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!
12	6	9	23	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO
13	15	3	17	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
14	11	10	11	LIONEL RICHIE MOTOWN 6158MD	DANCING ON THE CEILING
15	13	12	16	MADONNA SIRE 2-25442/WARNER BROS.	TRUE BLUE
16	17	18	80	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
17	NEW ▶	1	1	BRUCE SPRINGSTEEN COLUMBIA CK 38653	BORN IN THE U.S.A.
18	30	25	3	BOSTON EPIC EK 35050	DON'T LOOK BACK
19	18	17	31	ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE
20	25	26	27	STEELY DAN MCA MCAD 5570	DECADE
21	19	14	5	CYNDI LAUPER PORTRAIT RK 40313/EPIC	TRUE COLORS
22	23	19	17	ANDREAS VOLLENWEIDER CBS MASTERWORKS MK 42255	DOWN TO THE MOON
23	28	—	2	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AGCD-1984	FRESH AIRE CHRISTMAS
24	22	21	67	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
25	26	24	3	LED ZEPPELIN ATLANTIC 2-19129	LED ZEPPELIN
26	21	16	8	TINA TURNER CAPITOL CDP 46323	BREAK EVERY RULE
27	27	—	2	THE ROLLING STONES ABKCO 6667-2/POLYGRAM	HOT ROCKS 1964-1971
28	NEW ▶	1	1	THE HUMAN LEAGUE A&M/VIRGIN CD 5219/A&M	CRASH
29	29	20	9	LINDA RONSTADT ELEKTRA 9 60474-2	FOR SENTIMENTAL REASONS
30	20	15	19	SOUNDTRACK COLUMBIA CK 40323	TOP GUN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	4	8	4	HOROWITZ IN MOSCOW DG 419-499	★★ NO. 1 ★★ 1 week at No. One VLADIMIR HOROWITZ
2	2	3	18	SYNCPATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
3	1	1	15	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
4	5	6	5	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
5	3	2	44	BACHBUSTERS TELARC 80123	DON DORSEY
6	6	4	37	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
7	7	5	25	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
8	8	7	13	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
9	10	10	10	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
10	9	9	80	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
11	12	14	4	FILMTRAX PRO ARTE CDD-280	LYN LARSEN
12	11	11	11	SABRE DANCE PRO ARTE CDD-250	HOUSTON SYMPHONY (COMMISSIONA)
13	13	12	80	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
14	15	16	45	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
15	14	13	80	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
16	18	26	3	KATHLEEN BATTLE SINGS MOZART ANGEL CDC 47355	KATHLEEN BATTLE
17	17	17	80	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
18	16	15	35	SWING, SWING, SWING PHILIPS 412 626	BOSTON POPS (WILLIAMS)
19	19	18	24	TELARC SAMPLER #3 TELARC 80003	VARIOUS ARTISTS
20	20	19	33	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116	CINCINNATI POPS (KUNZEL)
21	21	20	9	ANNIVERSARY LONDON 417-362	LUCIANO PAVAROTTI
22	22	22	32	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS
23	23	23	69	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
24	26	—	2	DVORAK: CELLO CONCERTO CBS MK-42206	YO-YO MA
25	NEW ▶	1	1	TCHAIKOVSKY: THE NUTCRACKER SOUNDTRACK TELARC 80137	LONDON SYMPHONY ORCHESTRA
26	25	24	12	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS
27	27	27	28	PLEASURES OF THEIR COMPANY ANGEL CDC-47196	KATHLEEN BATTLE, CHRISTOPHER PARKENING
28	24	21	14	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963	TE KANAWA, CARRERAS (BERNSTEIN)
29	28	28	6	BEETHOVEN: PIANO CONCERTO NO. 5 PHILIPS 416-215	CLAUDIO ARRAU
30	29	29	80	COPLAND: APPALACHIAN SPRING TELARC 80078	ATLANTA SYMPHONY

NARM SEMINAR

(Continued from page 41)

that better than 50% of the people will be interested in that promotion."

•"Keep the promotion simple for everyone. Don't set up a series of qualifiers, like a series of trivia games that will be too intense and complicated for customers to participate in."

•"Make sure the promotion is legal. Some cities and states have very strange laws about what you can or can't do. Before you invest that time and energy, know you are legal and within bounds."

King also had some words of caution about what to look for when taking on a local radio station as a partner in promotion. "Look for the station that merchandises music, rather than just the station itself," he said. "The one to work with is the one that will tell the listener who the artist is, what album the song came from, and talk about the new release."

"They are going to want some advertising, so look for a third person like another retailer or a record company to fund your idea. But make sure that the radio station is giving you promotional time, not including it as part of an advertising package they are selling you. What you have to offer to encourage this is the physical presence they don't have. You should offer the radio station front-of-store physical display for their call letters."

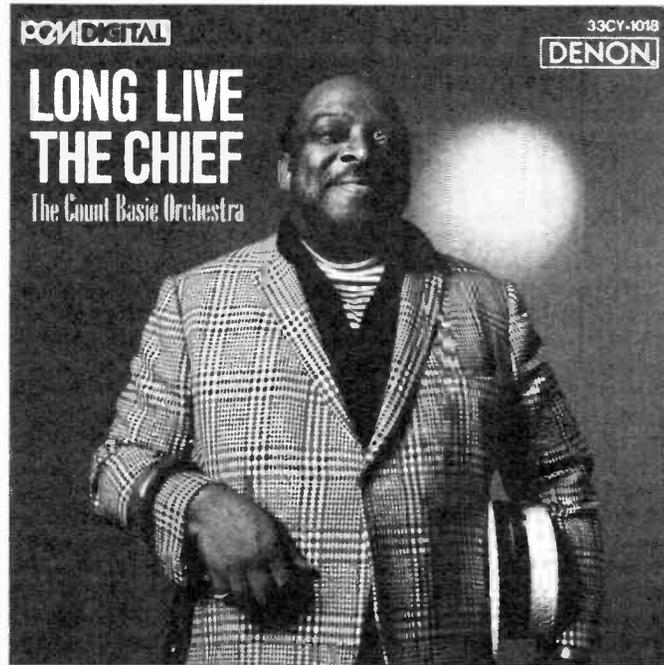
Lastly, once the promotion is in place, King indicated he considers two weeks to be a useful lifetime for such an event. "After that, the people in the store are ready for the next promotion," he said.

The NARM regional agenda included a discussion centered on the future of cutouts.

It was agreed by participants on the panel that because of the large amount of turntables in use, cut-out LPs will thrive for some time to come, particularly if and when new releases by these artists are not available on LP and parallel CD catalog carries a substantially higher price. Price-competitive CD cutouts, by contrast, were not seen as being a significant factor in the near future.

Participants on the "What's A Cut-Out And Why Is It So Cheap?" panel were Mike Maslin, Surplus Records & Tape Distributors; Brian Panter, Turtles Records and Tapes; Steve Pearlman, Scorpio Music, and Susan Smith, One Way Records.

CY-1018. THE COUNT BASIE ORCHESTRA, "LONG LIVE THE CHIEF," DDD



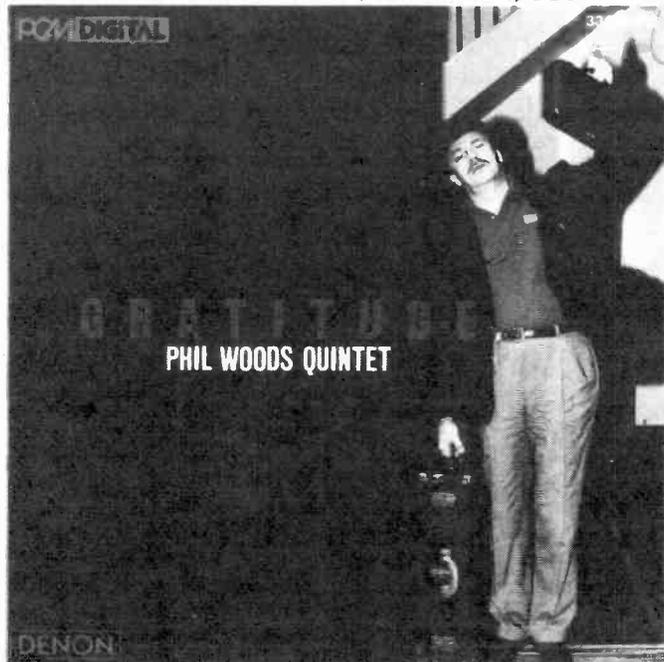
CY-1128. McCOY TYNER, "DOUBLE TRIOS," DDD



CY-1216. CARMEN McRAE, "ANY OLD TIME," DDD



CY-1316. PHIL WOODS QUINTET, "GRAT TUDE," DDD



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MCA Bows 'Mutt Music'

BY CHRIS MORRIS

LOS ANGELES MCA Records' Nashville division is attempting to stir retail and consumer interest in what it is calling "mutt music" artists—country-influenced performers whose sound has the potential to appeal to younger listeners—with a sampler featuring six of the label's up-and-coming acts.

The 12-track sampler, which features two songs apiece by Steve Earle, Lyle Lovett, T-Bone Burnett, Giles Reaves, Nanci Griffith, and the duo Acoustic Alchemy, is being used to spark enthusiasm for the acts at in-house, retail, and consumer levels.

"Country music is going through an evolutionary stage as far as sound," says Walt Wilson, director of marketing for MCA Nashville. "You have two forms. First you have traditional—George Strait, Reba McEntire, and Randy Travis. Then you have another sound; I call it a 'mutt' sound. It's a crossbreed, a hybrid, and it lends itself to a broader base than traditional country."

Resistance to the country label, which is frequently applied to the new style, is often found behind the counter at the retail level, according to Wilson.

"When you call certain music country, it's hard to get younger

people and store clerks," he says. "You don't go into a record store and hear Conway Twitty. You hear rock."

The problem is primarily one of a lack of exposure to the new, less traditional sounds, he says.

"I can ask the clerks, 'Do you like country music,' and they'll say no," he says. "But I can play Steve Earle and say, 'Do you like this,' and they'll say yes."

To that end, MCA has pressed 2,000 copies of the anthology, titled "The You Can't Resist Sampler" after a Lovett composition included on the LP. Via its branches, the label will distribute 1,500 copies to retail outlets for in-store play; another 500 have been allocated for college radio.

Each copy will include a sheet of information on the artists and a questionnaire post card. Among the questions posed are, "Do you feel differently about these artists after listening to the album?" and "How would you describe this music?"

Wilson says the sampler will also be used to educate MCA branch personnel.

"Realistically, they don't listen to every record in the branches," he says. "We're turning our own people on to this music."

The mid-November shipment of

(Continued on page 48)

Independent Record Alleys Share Ad Space 'Partners' Maintain Distinct Inventories In 2 States

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

NASHVILLE Two independent record store owners in the Cincinnati area have found that by teaming up they can sharpen their competitive edge. Both stores are called Record Alley, an angle that allows the advertising for one to simultaneously promote the other at no

'It helps us both to use the same name—we both get traffic'

cost. Bob Theissen's Record Alley is a 2,400-square-foot store and is located in a historic and refurbished shopping plaza in northern Cincinnati. Marty Nelson's Record Alley, a freestanding 1,800-square-footer, is across the Ohio River from Cincinnati in Erlanger, Ky. The two "partners" have been friends for 15 years and used to promote record-collector shows.

Theissen says their experience with such exhibitions helps their retail service. He adds that because they are record collectors, they em-

phasize customer service.

"We don't turn anybody away. We treat our customers like real people," says Theissen. "We always ask customers what else they're looking for. We go out of our way to get a special order. Sometimes the customer doesn't even know something is available. They give us a title they've been wanting for years. We just go down to the one-stop and pick it up right off the shelf."

Although both men say they do not plan their advertising together, each commonly includes the other's store address and phone number in the ad time or space purchased individually. Moreover, each honors the other's sale prices on albums, even though they don't maintain an identical pricing structure.

The Kentucky store has been in operation for seven years; the Cincinnati outlet has been in business for one year.

According to Theissen, he and Nelson both decided to use the store name Record Alley. Theissen says, "It helps us both, using the same name. We run advertising together. We both get traffic."

Ordinarily, the two stores "use a lot of radio," Theissen says. AOR outlets WEBN Cincinnati and WKKS Vanceburg, Ky., plus the commercial college station WOXY Oxford, Ohio, get heavy use. "I'm about half-soul or whatever you call

it," says Theissen. "Marty has a lot of country. But our biggest category is hard rock, a lot of heavy metal."

The two have not diversified into full-line video, but both stores rent music videos. "We have around 100 titles," Theissen says. "We've been doing this for a year; \$5 rental for two days." Nelson says that "20 or so" full-service video stores in his area make his branching beyond music videos seem superfluous.

Both Record Alley stores are open 11 a.m.-8 p.m., Monday-Saturday, and from noon-7 p.m. on Sunday.

NEW RELEASES

(Continued from page 41)

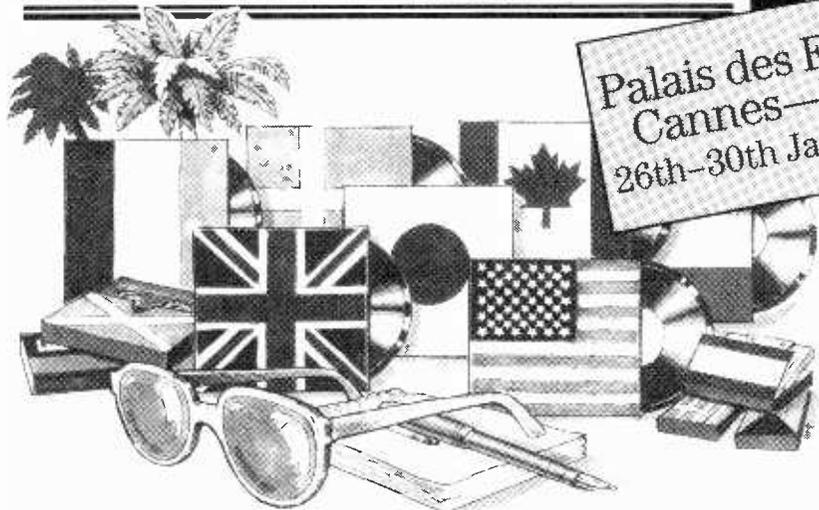
J. HAYDN MENDELSSOHN
String Quartets, Octet in E-Flat Major
Smetana Quartet, Panocha Quartet
CD Denon CO 11129/no list

ELTON JOHN
Leather Jackets
CD Geffen 2-24114/WEA/\$15.98

KRAFTWERK
Electric Cafe
CD Warner Bros. 2-25525/WEA/\$15.98

GUSTAV MAHLER
Symphony No. 5
Eliahu Inbal, The Frankfurt Radio
Symphony Orchestra
CD Denon CO 1088/no list

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sonnet

A BILLBOARD ADVERTISING SUPPLEMENT

INTO THE MULTI-MEDIA AGE

Involvement in multi-media exploitation of programming has been recognized by Sonet as a logical evolutionary step for some years now, so it was no great surprise, when the Europafilm studio complex came on the market two years ago, that the Sonet group came up with a successful bid for the facility.

Says Sonet international group chairman Dag Haeggqvist: "We saw this as a non-recurring opportunity, coming at a time when we were witnessing the parallel development of high technology progress in the audio, video and film media.

"Increasingly, home entertainment companies have to concern themselves with all forms of exploitation of program material. Today, when you release an album of music, you are thinking not just in terms of a vinyl disk, cassette

and compact disk, but also possible film, video and TV connections. The reason we made such a substantial investment in the studio area is that we realized how essential it is to operate on a multi-media basis."

The Sonet Studio complex, still in the course of modification, consists of film and video studios, video mixing and dubbing facilities, video duplication, handling in-house and custom work, and three sound studios, the largest of which can be used for combined sound and video recordings and incorporates a 120-seat theater.

Acquisitions of the Europafilm complex has put the Sonet group in an unrivalled position in Scandinavia. "No one," says Haeggqvist, "would be stupid enough to try to compete with us."

The studio complex is located in northwest Stockholm, an area which also boasts the headquarters of EMI, CBS, Toolex Alpha and, in due course, PolyGram. The facility includes a mobile studio which, while on site, is used as a control room for the video studio.

Sonet has already released album/video packages featuring pianist Adam Mokowicz, Chet Baker, the late Zoot Sims, Benny Carter, and the *Rendezvous In Rio* production featuring Sivuca, Toots Thielemans and Sylvia, and more such productions are being lined up.

"This is a reflection of the fact that in the present econom-



ic and technological climate, record companies just cannot afford to limit their operations to one level. The record company is just one useful channel for the distribution of music, but in order to survive and prosper today, you have to get into all the areas where music can be used," says Haeggqvist.

And what makes this philosophy especially timely is the fact that, over the coming years, big changes in the Scandinavian broadcasting landscape are likely to create a massive demand for programming, not least in the TV medium. "Even if the actual transmission of television programs continues to be controlled by the government," Haeggqvist says, "the networks will need the help of the private entertainment industry to maintain program output.

"In the years ahead I am sure that an increasingly large proportion of Sonet's turnover will come from sources other than conventional record and cassette sales."

SWEDISH SUFFICIENCY—INTERNATIONAL EXPERTISE

Adaptability, dedication to good music, solid integrity and an efficient but always amiable way of doing business—these are some of the factors which have maintained the Sonet group on an enviable level of prosperity for three decades.

In recent years, independent companies in the music business which operated in a fairly free and easy manner, buoyed along by a love of music and a pioneering spirit, have shown themselves to be increasingly vulnerable to the chill winds of recession and to the unrelenting fierce competition of the mega-corporation.

But in a business where there have been substantial attrition, takeovers, mergers, bankruptcies and buy-outs, Sonet has not only survived but has prospered and progressed—without sacrificing in the process the good-natured, non-conformism and sense of fun which have been so much a part of its philosophy.

The ability to run a business with brisk efficiency, without giving the slightest appearance of being brisk, is a well-known Sonet attribute. The company's innate friendliness and ability to communicate its enthusiasm for the function of disseminating good music have a lot to do with the fact that its relationships with licensors and licensees are mostly of the long-term variety.

When they started the Sonet label in 1956, Sven Lindholm and Gunnar Bergstrom financed the operation with 5,000 Swedish crowns borrowed from their parents. The company has been self-financing since that time and is currently turning over 750 times its first year's income.

Says Sonet international group chairman Dag Haeggqvist: "Good relationships within the industry are tremendously important to us. We feel that we approach the business in much the same way as do Chris Wright, Chris Blackwell and Richard Branson and this obviously helps to generate mutually beneficial associations. I do a great deal of travelling in the cause of maintaining personal contact with our business partners and I think this is a key reason why we continue to have the respect of these people.

"Another important factor is that we still like to listen to music and to participate in the creative process."

It is ironic and paradoxical, but it may also be true, that what helps Sonet to sustain prosperity is that its directors did not really regard making a profit as a priority when they first went into the business and, privately, they will still confess to you today that it is not their main motivation.

"It really didn't develop as a business as a business at the beginning," Haeggqvist says. "The only money that was put in from the start was enough to import the first shipment of Savoy records from the U.S. Then it was a question of selling that product in order to raise money to



The Swedish jazz enthusiasts who turned their mutual musical passion into a major international multi-media success. From left: Sven Lindholm, Gunnar Bergstrom, and Dag Haeggqvist.

buy some more.

"Sonet has always been under-capitalized, and yet we have been running at a profit for most of the time we have been in business. We have never paid dividends. The main return we look for is the satisfaction of producing good music.

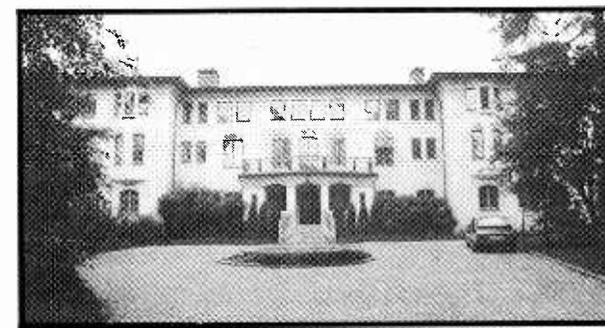
"We have never been, primarily, a bottom-line orientated company, though, of course, we recognize that if we didn't make profits we would not be able to continue in business. We are not concerned to make personal fortunes—and this has much to do with the society we live in and the kind of tax system that prevails, because it is a system which does not favor the private accumulation of wealth. However, by international standards, it is quite favorable to the idea of re-investing profits in order to expand the business and thus generate social benefit.

"This in a way has reinforced our inclination to follow our own ambitions and instead of opting to make the maximum amount of profit in the minimum period of time, we have had very good reasons to invest in good recordings where, *maybe*, a profit will emerge after a period of years.

"This means that we can spend a lot of time developing an artist or an act. We don't have the obligation of reporting to shareholders every six months and having to prove that all the artists on our roster are generating profits. I think this bottom line pressure can backfire tremendously in terms of artist development."

The Sonet management feels, in short, that it makes more sense to use its financial resources in interesting recording and video projects rather than pay inordinate amounts of tax on high personal incomes. Or, as Haeggqvist puts it: "We have had the satisfaction of doing a lot of things through the company which more than compensate for having to settle for swimming pools of modest dimension and a near absence of yachts."

He adds: "We have never had a problem to know what to do with our money, where to invest it. The income the Sonet group has generated has given us the opportunity to record a lot of artists we have always admired, irrespec-



Sonet headquarters for the past 10 years has been the lovingly restored art nouveau house on the island of Lidingo, just 10 minutes from the center of Stockholm.

tive of whether those recordings are going to bring us a financial return."

Another strand of the Sonet philosophy is that to go half-heartedly into something which is ostensibly commercial but uninspiring on a creative level may well be less rewarding financially than doing something non-commercial with great vigor, commitment and conviction.

Although deceptively unhurried and relaxed in their approach, the Sonet people are very much alive to the basic imperatives of business survival. They have been quick to see the need to reconstitute the group as a multi-media operation—hence the restructuring process which took formal effect on July 1 last year when the parent company was designated as Sonet Media AB and grouped within it were divisions handling records, films, videos, music publishing, art, studios, distribution and operating companies in the four Nordic countries, U.K. and France.

Other elements in the Sonet success story are the fact that the company has never put itself in a position where it depends excessively on being the licensee for Scandinavia of one particular label and, with the inestimable benefit of experience gained over 30 years, Sonet is particularly well attuned to the needs of music consumers in Sweden, Denmark, Norway and Finland.

"The multi-national companies, for some reason, have not been all that vigorous in their Scandinavian business activities; they have mostly regarded their operating companies more as vehicles to market their international product rather than as means of building and exploiting local repertoire. Furthermore, the interest of the multi-national companies here in handling third party repertoire for the Scandinavian market seems to have declined every year," says Haeggqvist.

Sonet has devoted a great deal of time to building a
(Continued on page S-17)

SONET

**SINCE
15 YEARS WE ARE
PART OF THIS
GROWING SUCCESS**

**Thank you Dag and
Gunnar in Stockholm,
Rod in London, Karl-
Emil in Kopenhagen,
Terje in Oslo, Gugi
in Helsinki**



**Peter Kirsten
Nederlinger Straße 21
D 8000 München 19
Phone: 089-15 10 63
Telex: 05-215 019**

CREATIVITY + CREDIBILITY = CONTINUED CHART SUCCESS

With the current diversification and expansion of the Sonet organization, its record label is now the day-to-day responsibility of Hans Breitholz, who had gained valuable local experience with EMI Sweden as their marketing and sales manager, having previously been a working musician. Breitholz shares his responsibility with Lars Olof Helen, Sonet director and international manager, who has been with the company for 20 years.

Much of Breitholz' time inevitably involves Sonet's licensed-in labels—Chrysalis, Island, Jive, ZTT, Stiff, Mute, Curb and a number of slightly more specialist labels like the jazz-orientated Pablo. Of particular note at the moment in terms of domestic success are Depeche Mode, Huey Lewis and a new Chrysalis band called Device, whose success in Scandinavia is regarded as a prelude to greater international fame, while their songwriter Holly Knight (her songs have been recorded by Tina Turner and Rod Stewart among others) has her own hit in Sweden with "Hanging On A Heart Attack."

In a country where critical comment in the press is still of some considerable importance, much of Sonet's success is, of course, achieved with internationally respected artists such as Steve Winwood, Robert Palmer, U2, etc. Radio and club promotion is gaining in importance and both Samantha Fox and Billy Ocean have capitalized on their worldwide success with even bigger hits in Sweden.

Naturally, the effectiveness of Breitholz and his aggressive, young promotion and marketing team is measured partly by chart results. In Sweden, there are two notable charts—what is known as the Tracklistan is compiled by listeners sending in postal votes to the Swedish radio organization. This is regarded as an important step towards inclusion on the Sales Chart which is published fortnightly in the main media and is based on a representative survey of national dealers.

Most a&r decisions regarding local talent are undertaken by a committee and of course local repertoire acquired can be both time consuming and profitable, de-

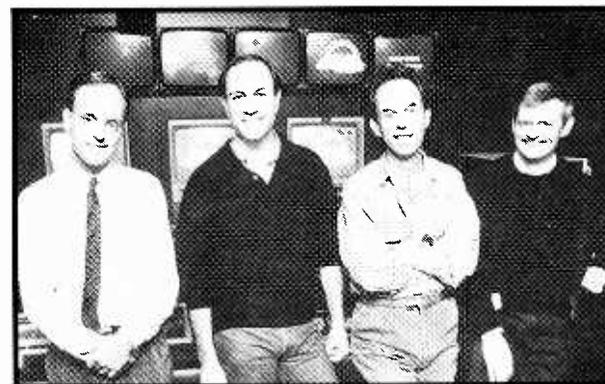


Longtime Scandinavian favorite—Island's Robert Palmer—returns Sonet's gold disk salute. From left: David Harper, manager; Lars Olof Helen, Sonet Sweden; Palmer; Phil Cooper, Island international director.

spite, as Breitholz says, "the fact that any investment in artists who sing in Swedish is unlikely to be recouped anywhere else other than Scandinavia, naturally enough. However, it is necessary to have longer relationships with local acts, although the flow of imports which often affect international repertoire does not apply."

Among local names with the strength of Sonet behind them is Py Backman, already a major star in Sweden, the fairly new Di Leva, an Iggy Pop like figure whose material veers from the melodic to the manic, and of course many other local artists in every style from folk to jazz to country, using the Swedish language and impressions of the unique Swedish lifestyle and deep Nordic heritage to continue the country's long musical tradition. Some artists prefer to mix Swedish and English and notable among these is the affable country personality Hasse Anderson. A giant of a man in every way including musically, his best selling album has sold in excess of 150,000.

Swedish artists choosing to perform in English with
(Continued on page S-20)



Sonet Group Swedish divisional directors, from left: Peter Possne, Sonet Film; Hans Breitholz, Sonet Grammfon; Stefan Lagstrom, Sonet Music; and Olle Mossberg, Sonet Studios.

the film studios are fully backed up with all the necessary offices, production suites for sound effects overdubbing, wardrobe, dressing room facilities, restaurant and fully equipped work shop. This attractive site also houses the Sonet video duplication plant with naturally enough, multi-language subtitling equipment and four master machines driving 200 VHS slaves and smaller quantities of the other formats.

While most of those who have used the new studio complex are already connected with Sonet, Mossberg is happy that more and more clients from outside Scandinavia will be taking advantage of the facilities, which compare very favorably in price with most American or British studios which are similarly
(Continued on page S-20)

sonet

SELECTIVE SUCCESS

Sonet Film has been part of the Sonet group since the end of the '70s, although the current managing director of the film and video company, Peter Possne, has only been with the company since 1984, when he joined from the Reader's Digest organization. Perhaps not the most obvious background for the boss of a film and video company, but Possne had spent his years with Reader's Digest marketing their well-known box sets of albums and cassettes—including the uniquely successful direct marketing campaign on local Swedish product with phenomenal success that has yet to be repeated—so the music world was by no means unfamiliar . . .

"We work in three main areas—theatrical releases, home video, and in co-productions with other companies like Svensk Filmindustri, Viking Film and others.

"We acquire films in pretty much the same way as anyone else, visiting major centers of film production, attending film festivals around the world and trying to acquire the best films—and then selling as many copies of them as we can. We maintain fairly selective policies as regards films, because the market is very turbulent today—a number of Norwegian companies, for instance, have been working with public money, and there's a lot of money circulating at film festivals, to the point where even if you could afford the unrealistically high prices, it's very difficult for investors to get their money back. As a result, we've been concentrating on quality, supported by strong marketing efforts to develop pictures which aren't immediately obvious into success. We buy for Sweden and Denmark, or for the whole of Scandinavia—the biggest pictures are of
(Continued on page S-21)

THE TOTAL AUDIO—VISUAL FACILITY

While Sonet has invested in studios for some time, recent years have seen investment of a magnitude which must be the envy of similarly sized companies. Apart from the purchase in London of the celebrated Riverside Recording Studios (now largely re-equipped with the latest in computer mixing facilities etc.) the opportunity to acquire what had been the film studio complex of Europa Film in Stockholm was eagerly accepted.

Following extensive renovation which continues, this multi-faceted complex in the Bromma suburb of Stockholm is overseen by Sonet Studio's managing director Olle Mossberg, who was previously head of technical facilities at the Swedish national television company. "The main complex contains six studios—two of these are large fully equipped film/sound stages currently, of course, also used for video production. One is used exclusively for video and television production and there are three state-of-the-art recording studios."

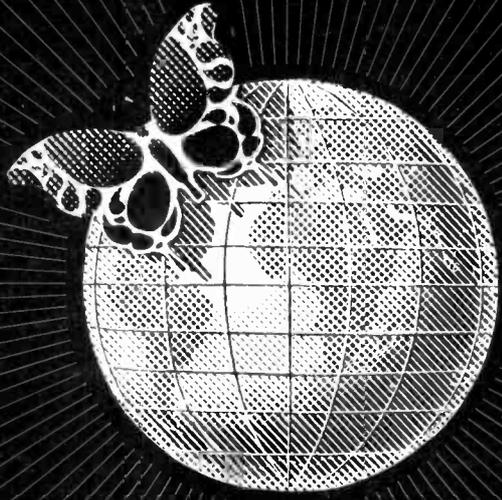
One of the major sound stages is fully wired for both 24-track sound (SSL) and video and equipped with movable seating for recording live concerts. Naturally

Secret Service



One of the very few internationally notable Swedish groups of the 1960s was Ola & the Janglers, led by Ola Hakanson, a multi-faceted genius of popular music. When the Janglers disbanded, Ola became head of Sonet's music publishing arm in Sweden, as well as assisting and supervising the production of numerous hit records for a wide variety of artists from Sweden and many other countries. For some years, despite frequent encouragement, Ola resisted the temptation to record again but, by 1980, he had restarted, using the group identity of Secret Service. Little may have been expected of this revival, but after the first single by Secret Service had charted in Germany, Holland, Belgium, Denmark, Norway, Brazil, Italy, Spain, Mexico and Australia, and subsequent releases performed similarly well, Ola eventually had to relinquish his fulltime music publishing career in favor of a return to performance.

His latest and potentially biggest record release (even for someone with such a notable past) is a duet he has cut with erstwhile Abba star Agnetha Faltskog, "The Way You Are." The best is probably yet to come . . .



*In 1968 Chrysalis and Sonet began a relationship which in 1986 is stronger than ever.
Chrysalis Sweden salutes Sonet.*



CONGRATULATIONS

PAUL SIMON

YOUR WAY IN NORWAY

For many years Sonet was represented in Norway by the independent Arne Bendiksen Co., and the two companies enjoyed a close relationship until 1983, when for a variety of reasons, Bendiksen's closed down—at which point Sonet Norsk Grammofon was launched with Terje Engen (previously international head of Bendiksen's) in command. Sonet's Norwegian Co. is the local licensee of product from Chrysalis, Island, Mute, Jive, etc., as well as for the Swedish Polar label (Abba and its individual members' solo projects, including the 'Chess' musical, and their associated Record Station Co. with Thomas Ledin and Eva Dahlgren). Local licensors also include such companies as Big Hand (with their award-winning country act, Claudia), Uniton (original home of Fra Lippo Lippi) and Hanne Krogh, both with her solo career and in her position as half of the Eurovision song contest winning duo Bobbysocks, whose most recent release "Waiting For The Morning" has already achieved diamond status in its home territory.

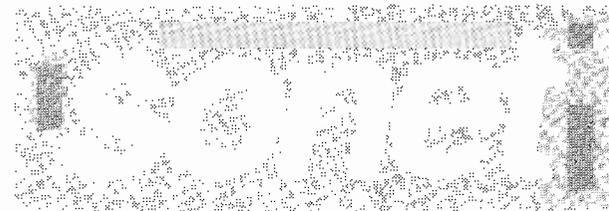
In addition, a list of familiar names who have achieved considerable extra success throughout the Norwegian territory with sales awards of various precious metals include Leo Sayer, Frankie Miller, Manfred Mann and Tracey Ullman, as well as more predictable names like Samantha Fox, Billy Ocean, Frankie Goes To Hollywood,



This time it's Norwegian gold for Huey Lewis, Sonet Norway. With the picture of Lewis are Mike Allen, Chrysalis international director, left, and Richard Isbell, Sonet Norway.



Frankie went to Norway to receive gold from Sonet Norwegian team for their Island/ZTT album, "Welcome To The Pleasure Dome."



Huey Lewis, etc., etc.

Sonet Norway has an 8% market share, and as Norway is the leading Scandinavian country in the field of compact disks, expects to improve that position as local acts such as Bobbysocks, Eldoen and Marius Muller reach for international stardom while the impressive roster of international acts already noted should be augmented by the anticipated breakthrough of acts like the Waterboys, James Warren, the Beat Farmers, Device.

Terje Engen feels that the close cooperation between Sonet executives in the various companies has created an impressive loyalty, which is of paramount importance in the Sonet success story. He adds, "As the only real established independent record company in Scandinavia, Sonet combines—from management down through the rest of the organization—commercialism with genuine musical interest. The Sonet philosophy is based more on creativity and discovering new talent from all parts of the world than simply on market share and that philosophy is shared by most of the international labels we represent. Bear in mind that 25 years ago Sonet was the first company with which Island Records' boss Chris Blackwell made a licensing agreement for his label, and that relationship continues today."

DENMARK— CONTINUING THE SONET TRADITION

Although Sonet's head office has been at the company's splendid mansion on the island of Lidingo near Stockholm for many years, the first Sonet label was established in Denmark in 1951, when jazz fanatic Karl-Emil Knudsen launched the Storyville label which he incorporated into the Sonet Dansk Grammofon company in 1955. When the Sonet label in Sweden began operations in 1956, an arrangement was made for the Swedish company to release Danish Sonet and Storyville product on the new label and vice versa. Knudsen entered into licensing arrangements with Chris Blackwell (when Island and Blackwell were still based in Jamaica) and also with Roulette, Chancellor and Colpix, among other American labels. Although the Danish company often initially inaugurated new licensing deals—mostly for the whole of Scandinavia—

(Continued on page S-22)



Mute's Daniel Miller and members of Depeche Mode receive a Scandinavian Sonet award for sales of more than 250,000 albums. With Miller, right, and Depeche Mode are Henry Denander, Sonet Group financial director, Dag Haeggqvist, Sonet International Group Chairman, Kent Munch (kneeling), Karl Knudsen, Jonas Holst, and Lars Olof Helen.

FINNISH SONET—IT'S JUST THE BEGINNING

By Sonet Suomi AB, the Finnish branch of Sonet based in Helsinki, was launched originally as a joint venture with Polar Music International some three years ago, after a long period working in conjunction with the well-established local independent company, Scandia—itsself a division of the well known Fazer conglomerate. Label boss since 1981 has been Gugi Kokljuschkin, who is now head of Sonet Finland, having previously been managing director of Scandia, which was formed during the 1950s by a quartet of jazz enthusiasts—a similar story to that of Sonet in Sweden. At this point Sonet distributes a positive galaxy of labels in Finland—Chrysalis, Island, Jive, Virgin, Stiff, Pablo, Curb, Alligator, Mute, Polar as well as the many subsidiary labels which owe allegiance to these companies like Go! Disc, Siren, and ZTT for example.

While in the '70s Finland seemed a strong advocate of local New Wave/Punk acts, more recently English language music and melodic rock appear to have taken over, which is reflected by the fact that Sonet's market share has increased from 4% at the start of 1983 to 10% this year.

Among the acts which contributed to this impressive performance are Dingo, a domestic act with a diamond disk for "Pyha Klaani" earlier this year, and Paula Koivuniemi, whose "Ilman Minua" has just gone gold. From the international sector, Samantha Fox has captured the imagination of Finland just as she has the rest of Scandinavia—"Touch Me" achieved gold status recently, although she has female competition in Finland in the shape of Germany's Sandra, whose record "Long Play" won a diamond disk earlier this year.

Plainly, the Finnish branch of Sonet is expanding all the time—Kokljuschkin and his staff are confidently expecting further major Finnish success for licensed acts Huey Lewis & the News, Billy Idol, U2, Frankie Goes To Hollywood, Paul Roberts, Pete Townshend, Johnny Winter, Ultravox, the Human League, and the venerable Dr. Feelgood, as well as having international hopes for various other local acts following in the established tradition of past hitmakers for Finland like

(Continued on page S-22)



Golden Fox In Finland—Jive's Samantha Fox and Sonet Finland M.D. Gugi Kokljuschkin celebrate multiple gold in Finland.

Fabulous Thunderbirds



Bob Dylan stopped by backstage following the Fabulous Thunderbirds' Madison Square Garden appearance. From left: Kim Wilson, Dylan, Fran Christina, Jimmie Vaughan. (Photo: Chuck Pulin).

One of the most critically acclaimed acts of the past 15 years has been Texas r&b combo, the Fabulous Thunderbirds. Throughout their lengthy career, the group has been associated in Scandinavia with Sonet. More recently, the group has signed with Epic Records for the entire world, with the exception of Scandinavia, where they preferred to remain with Sonet. Their current LP, "Tuff Enuff," produced by Dave Edmunds, recently became the band's first to reach the Top 20 of the Billboard album chart and also their first to be certified gold.

That they have chosen to remain with Sonet has not, in fact, set a precedent: both Doug Sahm and Augie Meyers, leading lights of Sir Douglas Quintet, also decided that their relationships with Sonet were too valuable to sacrifice for that of an unknown quantity. Such loyalty in the record business is surely unique and could only be accrued to a company with the unique qualities of Sonet.



SONET	30	ISLAND
1956	—	1962
1986	25	1987

Congratulations

from Island Records & Island Music

We like to feel that we have made some contribution to the fact that "SONET" is now celebrating their 30 years of outstanding service to the music and recording industry. So...



RUGGED, CONVENIENT, AND FUTURE-SAFE—THE NEW STUDER A 812.

"Congratulations SONET,
and thank you for
some of your reflected
glory."

STUDER
ELFA STUDIO AB

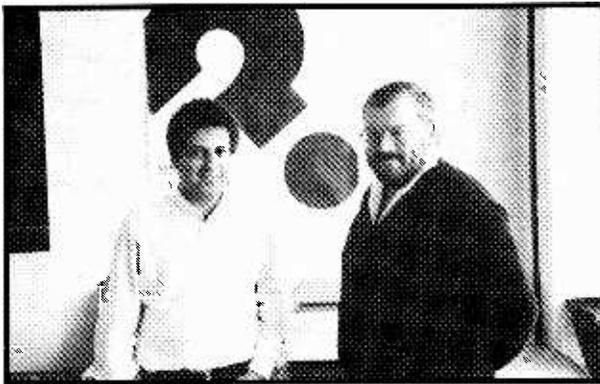
SONET U.K.—THE INT'L TEAM

As Sonet Grammofon celebrates 30 years of success, its offspring, Sonet (U.K.) approaches two decades of continuous activity under the leadership of managing director Rod Buckle, who has been in command since 1968, when the parent company invited him to form a British office for Sonet. Previously a journalist, Buckle's initial brief was to act as a liaison point for U.K. and U.S. labels distributed by Sonet in Scandinavia, to collect potentially commercial publishing contracts and to release a few records.

The company soon established itself as one which pursued projects in which it believed, selling millions of LPs of often other than mainstream material—blues, folk, jazz, etc.—as well as scoring the occasional (huge) hit single, although this latter achievement is not one which Buckle and his staff slavishly pursue—"Basically, we're more interested in selling albums, but to move large quantities of LPs, you need to sell singles first, as that magnifies the potential sales of an album."

Among the major British hits achieved by Sonet (U.K.) are "Seaside Shuffle" by Terry Dactyl & the Dinosaurs, a 1972 Top 3 hit which was licensed to Jonathan King's U.K. label and written by latter-day hit maker Jona Lewie, Swedish vocalist Sylvia's "Y Viva Espana," a 1974 Top 5 hit which sold over a million copies, the 1977 chart-topping "Mississippi" by Dutch group Pussycat, which also topped one million sales, and the same year's "I Remember Elvis Presley" by Danny Mirror (in real life Dutch record producer Eddy Ouwens), which also reached the Top 5 despite Sonet's half-hearted attempt to conceal the fact that it was a Sonet release by putting it on the Stone label. Several follow-up hits also resulted, in addition to smaller hits by the likes of Barbara Jones ("Just When I Needed You Most"), Hank C. Burnette ("Spinning Rock Boogie") and "Beach Boy Gold" by Adrian Baker's Gidea Park.

The major occurrence of the 1980s for Sonet (U.K.) has quite definitely been the emergence of the Mute label, masterminded by Daniel Miller. Mute was launched in 1978 with the release of the now classic "Warm Leatherette/T.V.O.D." by the Normal. Late in 1979, Sonet approached Mute with a view to obtaining the Scandinavian license for Mute's successful but mysterious Silicon Teens. This eventually became ex-



Sonet U.K. founder and managing director Rod Buckle, right, with Jacques Attali, managing director of Sonet's newest international venture—Mute/Sonet France. (Photo: P. Zelnick).

panded to a general publishing arrangement, and Sonet became wholeheartedly involved in assisting Daniel Miller in Mute's operations worldwide. Rod Buckle's experience has often been relied upon by Miller in numerous areas of Mute's activities, publishing being only one aspect. While in Britain the only formal connection between Mute and Sonet relates to

*CHRIS WRIGHT, Chairman
Chrysalis Records*

"Sonet was the first licensee ever to be appointed by Chrysalis, then known as Chrysalis Productions, in the autumn of 1968, when they expressed interest from early on in the first Jethro Tull album, prior to its release anywhere outside the U.K.

"Since then, and for the past 18 years, with a short break in the mid-1970s, Sonet has represented Chrysalis in one way or another throughout the Scandinavian territories. In the summer of this year, when we established our own record company operation in Sweden, again we chose Sonet as our distributor.

"They are a kindred spirit. And we are delighted to be considered as part of their family."

company and their longtime worldwide licensees, Sonet.

Attali acknowledges the immense assistance which he has received from Rod Buckle of Sonet U.K., both during the Vogue era, and especially today. Although the company has been in existence for only six months, Mute/Sonet can already claim some major successes—not only, predictably, with Depeche Mode, whose latest album is just about to go gold, but more dynamically, with Vince Clarke's latest venture, "Erasure"—also featuring Andy Bell. The "Erasure" single of "Oh L'Amour" is well over 200,000 singles in France so far, and Attali was more than pleased to be the first of the now considerable list of territories to have broken the "Erasure" single and album product, notes Attali.

"In addition to both Sonet and Mute's growing roster of artists with commercial LP and single success, both Mute and Sonet have a considerable depth of catalog, working on which is the real reason for the existence of the French company. From Mute we have Nick Cave & the Bad Seeds, Frank Tovey (Fad Gadget), I Start Counting, etc. etc. And, in addition to Sonet's new chart artists, we are able to draw on their brilliant jazz and blues catalog."

In the future, Attali intends to sign local acts, although at the moment, the company's chart activities are somewhat time-consuming. Says Attali: "Our current success and the unique nature of our association with Virgin and EMI means that we are guaranteed the freedom to work the French marketplace aggressively for the foreseeable future. Sonet was the first label to

(Continued on page S-19)



music publishing, in the rest of the world Sonet also distributes Mute, which has enjoyed substantial international success, particularly with Depeche Mode, who have now scored 17 major international hits to date, Yazoo, the duo of Alison Moyet and ex-Depeche Mode writer Vince Clarke (who charted under the name of Yaz in the U.S.) and Clarke's post-Yazoo project, the Assembly (with Feargal Sharkey). More recently of course, the Mute/Sonet relationship has resulted in major international success for Vince Clarke's long-term project (with vocalist Andy Bell)—Erasure. Daniel Miller, in the meantime, has been extensively developing Mute's roster of artists, in most cases, managing successfully to combine critical acclaim for the label's creativity with considerable chart success—featured artists at this time include Nick Cave and the Bad Seeds, Frank Tovey (Fad Gadget), Crime and City Solution, Mark Stewart and the Mafia, Diamanda Galas, I Start Counting, and others.

Sonet's concentration on Mute's affairs and the subsequent explosive growth and turnover, has inevitably somewhat swamped Sonet's style as regards the acquisition of new talent since about 1981, "... when the Mute success story started to overwhelm us." Rod Buckle feels that Sonet's hit process has been continued over the past five years, perhaps even expanded, by the company's involvement with Mute. In the last few months, Sonet (U.K.) has been able to expand its own horizons and get back to signing new artists of its own. The first signings include singer/songwriter Paul Roberts (previously leader of Sniff'n'the Tears of "Driver's Seat" fame), James Warren (who previously tasted chart success with his group the Korgis), and electronic band Moving Fingers. "Basically, we signed all of these people with a view to their potential as album artists, but with an ability to produce hit singles."

(Continued on page S-23)

THE PIGALLE CONNECTION

The most recent addition to Sonet's international network of companies only began operations earlier this year. Sonet had been distributed in France since 1977 by Leon Cabat's Vogue record company, with Jacques Attali as label manager. During this nine year period, Sonet experienced major success in France with its whole varied catalog of recordings, including considerable single and album chart success with Secret Service, George Thorogood & the Destroyers and others. Close cooperation between Sonet U.K. and Attali assisted the latter in bringing in to Vogue a variety of major hits from UB40, the Stiff label, the Korgis (the leading light of that group, James Warren, has just signed a deal with Sonet) and various other artists.

With Leon Cabat's departure from the greatly troubled Vogue company, Sonet decided to launch a joint venture company in France, eventually picking on Virgin and EMI to handle sales and distribution. Attali—or "Jacky Boy," as he is familiarly known—was an obvious choice to head the company, and in March '86 Mute/Sonet France came into being with Jacques Attali at the helm. The Mute part of the company name is the result, of course, of the further broadening of the association between Daniel Miller's U.K.-based Mute

Bill Haley



Bill Haley with Her Royal Highness Queen Elizabeth II.

While the question of who invented rock'n'roll has an almost infinite number of answers, there can surely be no question about who was the first international star of the rock'n'roll era. Bill Haley was the leader of Bill Haley & the Comets, who recorded what remains the first rock'n'roll anthem, "Rock Around The Clock," which sold many millions of copies, reaching the British Top 30 on no less than eight separate occasions between 1955 and 1974.

For the final 13 years of his life, Haley was signed to Sonet Records, for whom he cut seven albums, several of which were the equal of his more celebrated hits of the 1950s. It is impossible to avoid the suggestion that the only realistic caption for this photograph, taken at a Royal Variety Performance in London, has to be "The King Meets The Queen."

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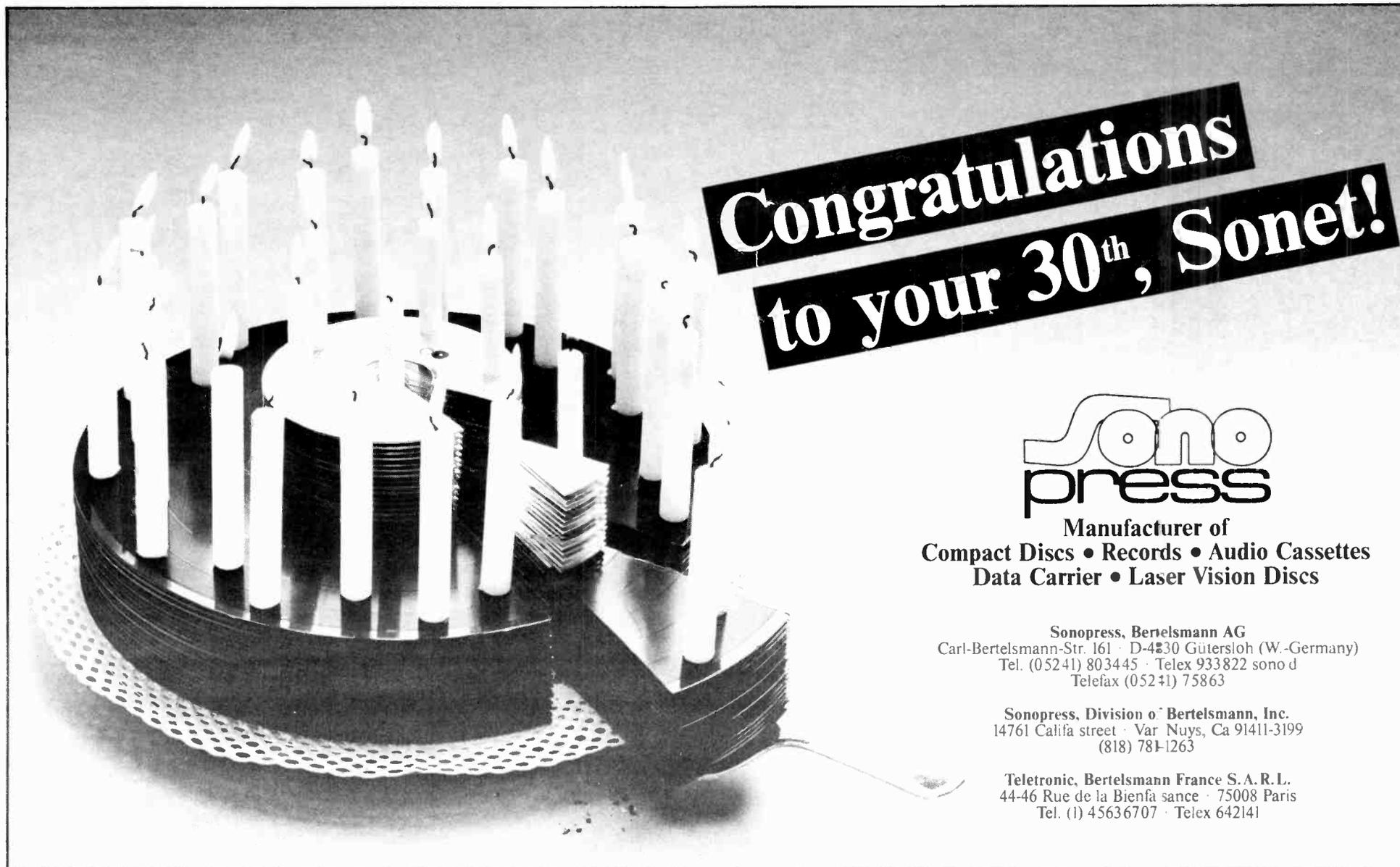
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SONET MUSIC PUBLISHING— THE HEART OF THE COMPANY

From Tijuana's "Lonely Bull" to Phil Collins; from Don Cherry to Paul Simon and Bruce Springsteen; from Lightnin' Hopkins to Little Richard—the continuing catalog of hits from the immense Sonet Publishing repertoire both national and international is a major business unto itself.

Although the major foundations of this particular aspect of Sonet's business were largely laid by company founders Dag Haeggqvist and Gunnar Bergstrom, Sonet's long-time publishing director and creative dynamo has been Ola Hakansson—himself a major recording artist (on Sonet, naturally), and artist, and film star even (!) throughout the '60s with his band, Ola and the Janglers. Despite having replaced the joys and horrors of life on the road for the publisher's/producer's walkman (or checkbook perhaps) for many years, Ola was eventually enticed back into the studio as part of Secret Service about six years ago. The worldwide success of Secret Service (fifteen million units and counting) coupled with the creative demands of this enthusiastic music man have consequently pushed another ex-musician into the spotlight over the publishing manager's chair: Stefan Lagstrom (another EMI veteran and, coincidentally, previously a musician in the band with Sonet Records' managing director, Hans Breitholz). Lagstrom, who also has a background of record business and musical instrument retailing, took over at Sonet Music two years ago.

The publishing company is very much involved with a&r decisions made by the record label, and Lagstrom feels that local repertoire is well cared for, while internationally the company represents the catalogs of Paul Simon, Bruce Springsteen, Big Seven, Island Music, Plangent Visions, RCA Music, Charisma Music, Hit and Run Music and many more. Lagstrom reflects a worldwide dilemma when he notes, "There are less fulltime songwriters in Sweden now, just like everywhere else, because they all aspire to superstardom as performers themselves, and it often takes some time for them to realize they are better writers than performers. There are some very good songwriters about, but with the advance of technology it has become as important to master computers and synthesizers in order to be able to construct great songs. At this stage, I really believe we are getting back to great songs, simply because the competition in the technical field is getting a little too tough." Even so, Lagstrom is an admirer of the work of Vince Clarke, whom he says has raised the standard of technical music without sacrificing great tunes and lyrics.

"The difference between us and many other companies is that many of them acquire deals at head office level in Britain or America, whereas we are happy to spend time travelling around the world looking for business opportunities. In the case of Hit and Run (Phil Collins, Genesis, etc.), for example, I started by telephoning their office when I first arrived here to introduce myself. Every subsequent time I went to London I called them, and I also sent letters—finally, at Midem this year, we concluded the deal. It's a matter of hard work and being trustworthy—there is no point in making promises you cannot keep. At this time I would say that 25% to 30% of our copyrights are by Swedish writers and the income they generate is slightly less than that percentage-wise, but everything changes, of course, with a few local hits."

It is worth noting that at this moment in time, Sonet Publishing is riding high. "A couple of weeks back we had copyrights on each of the top six LPs in the chart, and four of them were controlled 100% by us. We have songs on 40% of the records in the LP chart at the moment, including the Eurythmics al-



Longtime friends from Sonet Publishing success—Doug Sahm, left, and Bruce Springsteen.

*RALPH SIMON, Joint Chief Executive,
Zomba*

"Sonet has always been a pioneer in the Scandinavian markets and we at Zomba and Jive value our association with their companies. They have shown their mettle with impressive results with Samantha Fox and Billy Ocean and we hope they will continue the process of breaking our artists in their markets."

bum which has sold incredibly well here.

"Even though I was on the record side of the business for some years now, I feel I have begun to scratch the surface of publishing—I am fortunate to have considerable depth of advice and support available to me here, from the other directors of the company, and I must say, I now find publishing much more interesting than records. Basically, this is because you are involved in so many different aspects of the business—sheet music, TV, films, records, synchronization rights etc. With the technological media explosions, the growth possibilities worldwide for a publisher are incredible even when based in this rather small territory."

Much of this international publishing expansion is currently in the hands of the other main division of Sonet's publishing empire—Sonet Publishing London. As general manager, Alan Whaley says, "The uniquely influential position of the United Kingdom and the English language in the world music business has obviously caused a major expansion for us in the past couple of years, particularly thanks to our close association with Mute. Apart from our past representation of the Mute Records publishing catalog itself, we have, of course, direct deals with Vince

sonet



It took a very special song and a very special singer to entice Abba's vocalist Agnetha Faltskog back into the studio. On her new single, "The Way You Are," she shares vocal honors with Secret Service's Ola Hakansson.

Clarke (the founder of Depeche Mode, Yazoo with Alison Moyet and now Erasure, with Andy Bell), Martin Gore (Depeche Mode) and various other writers.

"We are still considered to be a relatively small company here in the U.K., although fortunately for us, with the size and reputation of Sonet behind us, our hungry aggression of promoting music of all kinds is backed up by a fairly unique financial guarantee."

Whaley, whose previous experience included working for the MCPS, CBS and Carlin, has been with Sonet U.K. for 14 years. He is naturally able to draw on the depth of experience, computer facilities, financial services etc., offered by Sonet Sweden, but more importantly, he is able to take full advantage in England of their own aggressively successful promotion department and to join with Rod Buckle in handling their own copyrights internationally.

As Whaley remarks, "Prior to its sale to ATV Music, our 10 year representation of Venice Music was very valuable for us in establishing our name here in the United Kingdom. With artists such as John Lennon, Elvis Presley, Little Richard, the Osmonds and many others recording our material, we had a very good base to work from and develop our company here, in addition to the help we received from Sonet

(Continued on page S-25)

Bobbysocks



Arguably the first Scandinavian popular music act to make a genuine international impact was Abba, who were launched throughout the rest of the world as a result of their triumphant victory in the 1974 Eurovision Song Contest. History seems to be repeating itself: the 1985 Eurovision winners were Hanne Krogh (a Norwegian native) and her partner, Elisabeth Andreasson, from Sweden, collectively known as Bobbysocks, representing Norway.

In the year when a-ha became international superstars, the first ever to emerge from Norway, Bobbysocks look set to further emphasize the aesthetic and commercial validity of a country with little tradition for internationally successful popular music. Their debut album "Bobbysocks" has sold prodigiously throughout Europe, and their first single of this year, "Waiting For The Morning," proved that the so-called stigma of winning the Eurovision Song Contest is by no means a guarantee of subsequent oblivion. Today, Norway: tomorrow, the world!



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SONET AND ALLIGATOR— A SNAPPY TALE

When Bruce Iglauer launched Alligator Records in 1971 by touring the major cities of the U.S. selling Hound Dog Taylor LPs from the trunk of his car, he never imagined for one moment that Alligator would go on to become one of the world's most renowned record labels, with such an impressive roster of mainly blues-related artists signed to the company. Much of the success has been with the strong assistance, since the late '70s, of Sonet, which in their position of European licensees have co-financed a number of Alligator recordings, including the living Chicago Blues services.

Iglauer originally worked for the pioneering blues/jazz label, Delmark Records, but then decided to find out whether his theory that a young white audience of rock fans would buy blues albums was correct. Starting with an album by Hound Dog Taylor, Iglauer's immense enthusiasm and superhuman energy successfully created a marketplace for his label—other artists during the early years included Koko Taylor, who became the first Grammy-winning act on the label, Son Seals and the label's biggest-selling act for some time, Albert Collins, who found a home at Alligator after several years of varied fortunes with labels like Imperial and Blue Thumb. Iglauer also manages many of the acts on Alligator, which adds to an already huge workload: "The artists have to call in every day, that's one of the rules. We believe in very personal management, and because artists are on the road as much as 40 weeks of the year, we want to keep track of them."



Genuine house Rockin' Bowie—Alligator's blues star Albert Collins, center, guests on a recent David Bowie recording session with producer Arif Mardin. (Photo: B. Iglauer)

When we spoke, Bruce was recovering from a long night in the studio with Collins, who is completing his first album for some time, although he was involved in one of the biggest selling blues albums of this year, the remarkable "Showdown" which featured Collins, Robert Cray and Johnny Copeland, and was one of four Alligator albums to reach the Billboard LP chart this year. "We're proud to be the only independent label to have that many chart albums," says Iglauer. "We've experienced enormous growth during the last three years—our sales have tripled in that time, and our records are available in many more shops."

Recent successful signings include early '70s guitar hero Roy Buchanan, whom Alligator have allowed to enjoy artistic freedom he previously lacked, while another guitarist's guitarist, Lonnie Mack, co-produced with Stevie Ray Vaughan his own return to vinyl after a gap of several years.

Apart from new albums by Alligator staples like Johnny Winter and Lonnie Mack, Iglauer is excited by the forthcoming LP by a new signing, Li'l Ed & the Blues Imperials. "They're in the spirit of Hound Dog Taylor," he reports. "Only one member of the group

(Continued on page S-24)



James Warren



Back in 1975, on Midsummer's Day, one of the most memorable live events of the 1970s took place. On the bill that day were Elton John, the Beach Boys, the Eagles and Joe Walsh's band, while further down the bill came an act signed to Elton's Rocket Records, Stackridge, one of whose members was James Warren. A few years later, Warren teamed up with another ex-member of Stackridge, Andy Davis, to form the Korgis.

While Stackridge had been unable to transform a strong following into commercial success, the Korgis scored a trio of British hits during 1979-80, the most of the three, "Everybody's Got To Learn Sometime," reaching the U.K. Top 5 and achieving similar heights around the world. After a sabbatical during the first half of the 1980s, Warren has returned to active service after signing worldwide to Sonet. His debut album, "Burning Questions," provides the answer to the question "Is James Warren as a solo artist the equal of his work in his previous group and duo?" If anything, Warren's solo work is actually an improvement...

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STORYVILLE AND ALL THAT JAZZ

Sonet's impeccable credentials as a "jazz-friendly" label are a reflection of the enduring commitment to jazz of the management triumvirate—Gunnar Bergstrom, Sven Lindholm and Dag Haeggqvist—and of Sonet Dansk's president, Karl Emil Knudsen.

It was Knudsen who created the celebrated Storyville label in the early fifties—a label named after the famous red light district of New Orleans which was the cradle of jazz. The first recording for Storyville was made by Britain's Chris Barber—one of the key figures of the U.K. traditional jazz boom—in 1953. It was a considerable hit and Storyville has since gone from success to success, with more than 300 albums in the catalog and a substantial quantity of so-far unreleased masters.

From the predominantly traditionally-oriented jazz of Storyville in the early days, the jazz repertoire of the

Sonet group has widened in range to embrace classic blues recordings and the whole spectrum of jazz from Louis Armstrong to Albert Ayler, from Albert Ammons to Archie Shepp, from Wild Bill Davidson to Warne Marsh and Lee Konitz.

But although the jazz menu is varied, the spirit and dedication behind it are constant—representing exactly the same commitment that the Sonet people have toward all music of minority appeal.

Says Dag Haeggqvist: "Our primary goal in recording 'left field' music has never been that of commercial exploitation of an esoteric music form. The money we make from the more conventional forms of music has given us the opportunity to record a lot of the artists we admired when we were young. We used to get a great thrill out of buying records by Dizzy Gillespie and Stan Getz—so it was very gratifying to be able to record them.

"Even though we make jazz albums primarily because we love the music, we have a very realistic approach to these projects and we don't overestimate their potential. Like cajun, or Tex-Mex music, we regard jazz as a segment of the musical spectrum which needs to be recorded from a cultural point of view. And if it is important enough to be worthy of recording, then it is likely that the record will have long life and will be meaningful. Of course, our commitment to jazz is out of proportion to the turnover we get from sales of our jazz repertoire—I'd estimate it at less than 5%—but this is very much in keeping with the Sonet philosophy. We like to produce music we enjoy as well as music that is highly profitable and popular."

It happens, of course, that, because of the integrity and commitment which characterizes Sonet's jazz productions, quite often the music is rewarding both spiri-

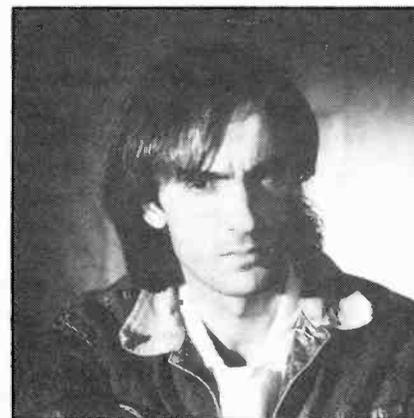
(Continued on page S-26)



Satchmo and Emil—A young Karl Emile Knudsen meets with Louis Armstrong in 1955.

sonet

Paul Roberts



(Photo: Serge Krouglikoff)

One of the more recent additions to the Sonet musical family is the absurdly talented Paul Roberts. His proven ability as a hitmaker with his previous group, Sniff'n The Tears, (whose "Driver's Seat" single became a worldwide hit), is now harnessed with his signing as a solo artist to Sonet worldwide, both as a recording star and a songwriter.

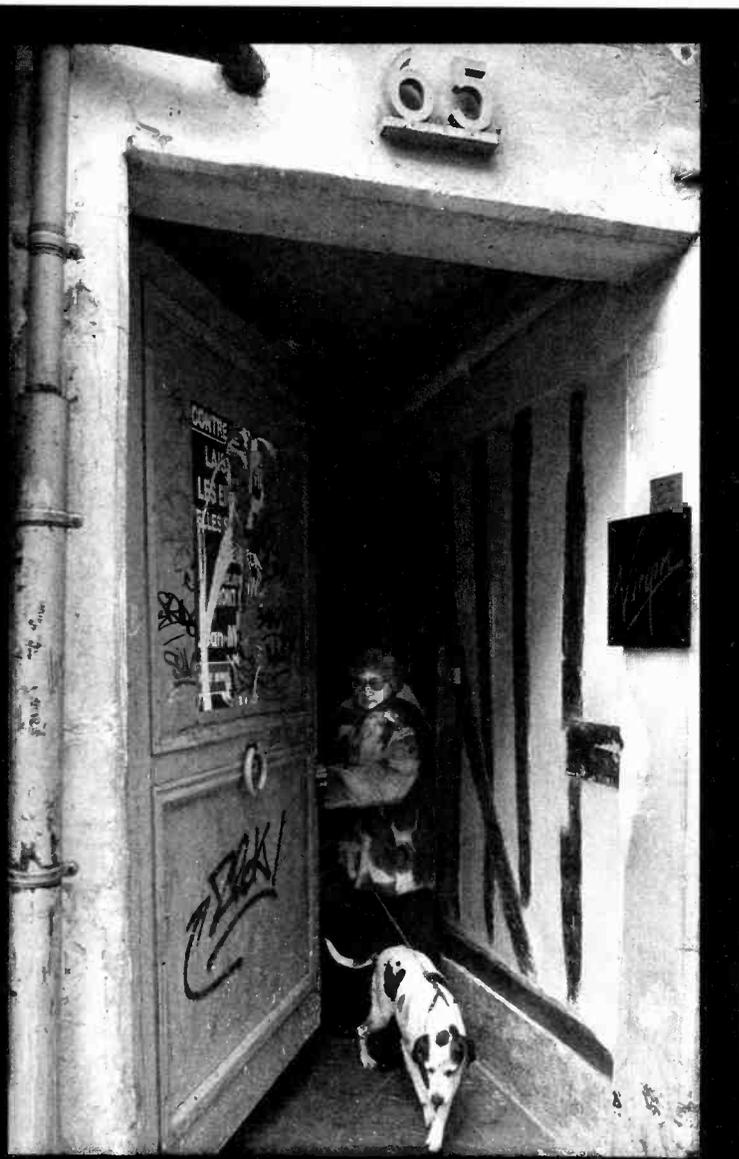
His debut solo album, "City Without Walls," can only be described as one of the most musically literate LPs of the 1980s. As well as his clearly evident talent as a songwriter and performer, Roberts is also internationally celebrated as a painter, and the sleeve of "City Without Walls" contains a striking self-portrait, whose quality is as obvious as the music on the record inside.

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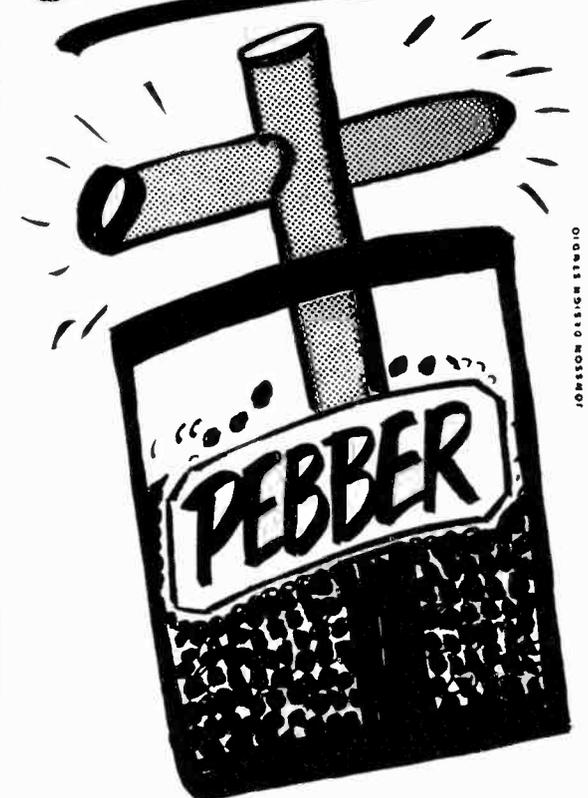
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SAM CHARTERS— AN ARTISTIC COMMITMENT

While there have been various individuals and labels in the U.S. connected with Sonet, one American in particular has maintained his ties with the company for nearly two decades—Sam Charters. After living in New York's Greenwich Village during the early '60s, where his friends and contemporaries included Dave Van Ronk, Eric Von Schmidt and Bob Dylan, Charters found substantial fame during the second half of that decade when he produced the first four Vanguard label LPs by Country Joe & the Fish—the second of these, "Feel Like I'm Fixin' To Die" included as its title track a song which became the theme music for anti-Vietnam war movements. It also topped the chart in Sweden, a country which Charters and the band visited in '69, when they met the staff at Sonet, Vanguard's Swedish distributor.

During the following years, Charters returned to Sweden and was given the job of producing a Bill Haley LP, "Rock Around The Country," in Nashville for Sonet. By 1971 he and his family had moved house to Sweden, where Charters based himself for much of that decade, while his interest in Cajun music, which was shared by Sonet, led to his contracting and recording several LPs in the genre, starting with a two-volume anthology in 1973, and followed by albums featuring such leading exponents of the music as Rockin' Dopsie, Clifton Chenier and others—in all, Charters assembled some 20 LPs of Cajun music over the years for Sonet, before turning his attention to another musical genre in which he is an expert, the blues.

As well as writing an excellent book, "The Legacy Of The Blues," Charters collaborated with Sonet to produce a companion series of a dozen acclaimed albums, featuring the performers whose lives and music he chronicled in the book, continuing his unique relationship with Sonet by also writing a book titled "The Fiddlers," a history of Swedish folk fiddle music. Having now returned to the U.S., Charters reports: "I would have enjoyed recording more Cajun music, but so many of the performers have died that the Cajun scene simply isn't as alive as it was, so I'm now moving into jazz, which was in fact the subject of several of my early books. So I'm coming full circle, which I'm finding very exciting, like returning to a first love."

When Dag Haeggqvist joined Sonet in 1960, he brought with him his Gazell label, and Gazell is the name Sam Charters has chosen to use for his new label, through which new Sonet jazz recordings are distributed in the U.S. Current releases include albums by Chet Baker, the Paris Reunion Band, Barney Kessel, Benny Carter, and the Brazilian act Sivuca—the Charters/Sonet connection obviously remains strong.

(Continued on opposite page)



Sonet's Good Rockin' Dopsie working on good rockin' Paul Simon's latest album. Sonet has represented Simon's music publishing in Scandinavia for many years. (Photo: Leslie Hill/Master Trak).

(Continued from opposite page)

Of the company with which he has been on good terms for so long, Charters says: "Sonet has grown since I've been working with them, yet they've retained all the excitement which much smaller labels enjoy—there's still that feeling of people committed to music and to records, and that's not something you can say of many labels these days. Gazell is trying to provide a broad range of music for the specialist audience, which is looking for something genuine in their music, and I want to explore new avenues for them. They've been catered for very poorly in the past, and there's a good deal of marvellous alternative music available in the States which I'm sure that immense audience is just waiting for."

SWEDISH SUFFICIENCY

(Continued from page S-2)

Scandinavian-wide organization. "We realized early on the importance of having a strong and coordinated multi-media operation throughout the whole territory—because it is really a united group of countries in terms of the music market, with many aspects in common," Haeggqvist says.

Located in the finance department of the uniquely elegant headquarters building in Atlasvaegen, in the Stockholm suburb of Lidingo, home of the Sonet team for the last 10 years, is a highly sophisticated computer, acquired secondhand from Stig Anderson's Polar Music Co. And the theory is that this piece of electronic technology keeps the Sonet group on its toes because it once had the job of totting up Abba's royalties.

It is a matter of pride at Sonet that the computer does not now find itself under-utilized in terms of royalty calculations.

*SEYMOUR STEIN, President
Sire Records*

"Though we'd met earlier at Midem, it was Nat Joseph, head of Transatlantic Records, one of Britain's top indies and Sonet's U.K. distributor, who pointed me in the direction of Hill Street, Berkeley Square, and strongly suggested I meet up with Rod Buckle.

"I had long been curious about this Swedish company founded some 10 or 12 years earlier by a 14-year old. It sounded more from the pages of Hans Christian Anderson than Billboard. I learned later that I had been the first U.S. visitor to those early Sonet offices.

"For almost 20 years Sire and Sonet have enjoyed the most cordial relationship between myself and Dag and Gunnar in Stockholm and Rod in London, or wherever you can catch him. Sonet was instrumental in establishing the Pretenders in Scandinavia and along the way there have been the Jackpots, and Secret Service and, from Mute, Depeche Mode, Yazoo, Erasure, Fad Gadget and Daniel Miller."

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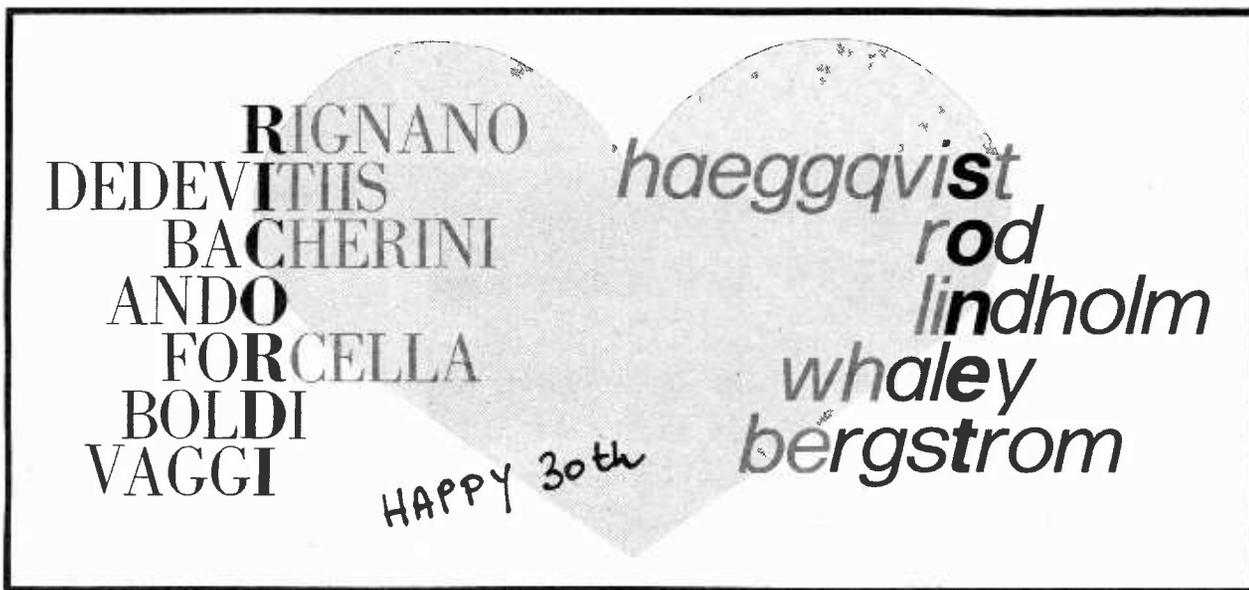
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GALLERIE OSTERMALM— THE ARTISTIC CONNECTION

Alongside its internationally known reputation in the music industry, Sonet has established a major local niche with its celebrated art gallery, Gallerie Ostermalm, which is situated, logically enough, in the Ostermalm district of Stockholm, and presided over by Gunnar Bergstrom, one of the senior directors of Sonet, who shares with Sven Lindholm (with whom Bergstrom launched Sonet) and their slightly younger partner, Dag Haeggqvist, a passion for art which matches their shared passion for music.

Haeggqvist: "It specializes in internationally recognized artists, in particular graphic art—etchings, lithographs and so on—in limited, numbered editions. We have a wide selection of works by most of the famous artists of the later 20th century, including Picasso, Miro, Chagall and Dali, as well as lesser-known artists whose work we have introduced to the Scandinavian public, to the point where today we're the major Scandinavian dealers in the field.

"Some artists like Coignard, a Frenchman, and Vennekamp, a German, have become very well known, first in Scandinavia and then worldwide. We hold about eight exhibitions per year, featuring not only graphic art, but also original paintings by artists active in the graphic field, and we also have a division called Editions Sonet, our own publishing house, for these limited editions and also occasionally for books, such as the book by Sam Charters on Swedish fiddle music.

"Among the artists who have created special editions for us are Coignard, Vennekamp, Calder, Sonya Delaunay, Matta and Wunderlich, people who are quite well known in the art world. Editions Sonet has also published a number of books cataloging the graphic works of particular artists, with reproductions,

(Continued on opposite page)

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Artistic Connections—Artist David Oxtoby with Sonet directors Gunnar Bergstrom and Dag Haeggqvist at the opening of his exhibition at their Gallerie Ostermalm.



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Artistic Connections 2—Gisela Roberts with noted singer/songwriter/artist and husband Paul Roberts.

(Continued from opposite page)

precise information about sizes and dates of production, as well as quantities involved and who was responsible, which is rather specialized.

"The record company originally financed the art venture, and we started it partly because we had a personal interest in collecting art, although our ambitions were not initially very great, and partly because after 13 years dealing exclusively with music, we were feeling a little jaded, and needed something else to stimulate us. The idea worked rather well, because we devoted a lot of time to developing the gallery and became quite excited about it, which helped to rekindle our interest in the music. What we have in the gallery these days is a mixture of styles—while it's mostly quite traditional, we also deal with more recent items by Jim Dine, Andy Warhol and Rosenquist, although the emphasis is largely on the Surrealist school—people like Max Ernst, to whom we've devoted a lot of time. You might say that we're more art dealers than art gallery, as our business is really in buying and selling graphics and paintings as opposed to inviting artists to exhibit in the gallery, and our exhibitions usually feature artists with whom we've had a long term relationship."

As well as the names already mentioned, Sonet has been occasionally able to combine its music interests with art, as in the case of David Oxtoby, ("A fine painter, who's very much connected with rock'n'roll—we did an exhibition with him, and we've also used his art on several album sleeves, and he did a limited edition lithograph of Bill Haley, which was signed by both Bill Haley and Oxtoby, which is quite a rarity today") and Paul Roberts. "We got to know him through our association with Chiswick Records, for whom we launched Sniff'n'the Tears in Scandinavia with considerable success. Then, through completely different channels, we organized an exhibition of artists attached to the Nicholas Treadwell Gallery in London, of which Paul was one. We've now continued our relationship with Paul by signing him to Sonet worldwide both for records and publishing, because he's also a great singer/songwriter. That's a very good example of the occasional crossover that's possible between our music and our art."

Underlining this continued commitment to the crossover between the two apparently rather disparate fields, Sonet director Sven Lindholm spent some time during last summer providing guitar and bass backing for a Swedish traditional folk group during their tour of Ireland, contributing as much energy to this aspect of his talent as he expends in his business life.

PIGALLE CONNECTION

(Continued from page S-8)

believe in Mute, with whom we had some major success at Vogue, and the Mute/Sonet company is continuing this work with further hit records. I'm proud to head this exciting new company—Sonet isn't just a company, it's a family, and it seems that the independent ideals of Daniel Miller and Mute fit very comfortably alongside this."

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MUSIC GROUP (SCANDINAVIA) AB

CONTINUED SUCCESS*(Continued from page S-4)*

an eye to the international market range from the aggressive melodic rock of Spellbound and Madison, Moby Dick (who appear on their own Red House label) to rock'n'roll veterans like Jerry Williams. Despite his Anglo-Saxon stage name, Jerry has been with Sonet over 20 years and is as successful as ever. Every year in the summer he works the Folk Park circuit, and draws respectable crowds of not only teenagers but also middle-aged rockers in leather, who both enjoy his wild performances in these unique Swedish settings. As Jerry is regarded as the Father of Swedish rock'n'roll (he appeared at Hamburg's Star Club and with the Beatles) he is constantly required for TV shows and he has stayed true to rock'n'roll despite the passing trends.

Lars Olof Helen and Breitholz have been responsible for marketing a TV show, boxed sets of albums, video cassettes etc., etc., . . . Jerry Williams prefers making most of his albums at the Sonet Studio in London where he works closely with contracted producer Kenny Denton.

Apart from Abba, of course, the most successful Swedish act internationally is undoubtedly Secret Service. Over the last five years they have created a whole string of dance orientated hits, a considerable number of which have gone on to take high chart honours in Germany, France, Italy, South America (Brazil in particular) and many other territories.

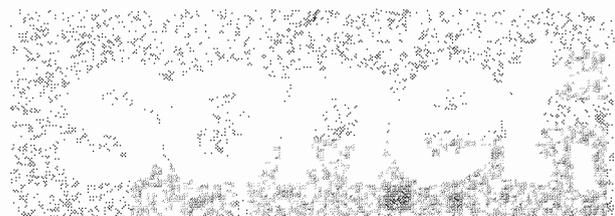
Despite a reputation for being a country suffering punishing taxes, the fairly low unemployment figures in Scandinavia coupled with the country's lifestyle (a lot of home-orientated entertainment, and an excellent but rather limited output of radio and TV) together with a fairly high disposable income among consumers of most age groups, has meant that most homes have been equipped for many years with excellent record reproduction systems. This is probably the main reason why, rather surprisingly, both the CD revolution and cassette explosion have been somewhat slow to hit the Swedish market.

Sonet international group chairman Dag Haeggqvist, feels—and this view is endorsed by Breitholz—that to some extent the general public is still wary of an investment into CD equipment as they have the impression that the famine of worthwhile product is continuing.

Adds Haeggqvist, "Sonet is intending to be among the forefront of record companies seeking to correct this impression held by the general public, as more and more activity, expenditure and enthusiasm is put behind the CD format. With a continuing flow of excellent product from our long-term licensees and a considerably increased investment and creative input behind our local acts we are intending to improve upon our market share which has been as high as 17% in some recent years."

AUDIO-VISUAL*(Continued from page S-4)*

equipped. The cost of transportation to and from Scandinavia is easily covered by increased productivity caused not only by typical Swedish efficiency (the staff is 100% English speaking), but also by such things as the totally non-restricted working practices within the studio complex.

(Continued on opposite page)**sonet**BEST
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(Continued from opposite page)

Throughout the summer, of course, Europe's longest hours of clear daylight have helped to provide Swedish film makers throughout the years with an excellent environment which has enhanced their worldwide reputation.

Sweden offers film makers longer hours of clear sunlight than do the Mediterranean territories during the long days of summer—surprising, that is, except for those who have witnessed bronzed Swedes strolling through the cosmopolitan outdoor waterside restaurants in Stockholm throughout the long summer evenings.

The length of Sweden (2,000 km) provides an incredibly varied choice of location shooting and, of course, the wild, rugged countryside coupled in the north with reliable snow and water locations, give excellent filming possibilities all year round.

The recording studios are also generally considered to be state-of-the-art, total recall desks, etc. Also in construction at the moment is a programming room and some new editing suites for both audio and video. The very latest video equipment is available to the studios including Ampex, Ace Editor, etc.

Sonet's famous Park studio has been transferred and re-built within the complex and is now without a doubt the most modern and in-demand studio control room in Scandinavia.

On the video side the company operates two fully equipped mobile vehicles for outside broadcasts (one of which, regrettably, was recently called in for outside broadcast coverage of Swedish Prime Minister, Olof Palme's funeral). Apart from this uniquely sad event Sweden, of course, is considered to be one of the safest and most constructive environments in the world in which to live and work.

On the rapidly expanding music video front, the constant search for excellent facilities and new locations recently attracted U2 who made their "Unforgettable Fire" video with Sonet's help.

Other pleasant uses recently for the mobile include a number of 24-track live concert videos, the latest of which was for Mute artists Erasure.

The most effective barometer to gauge the success of the Sonet Studio complex is the brightness of the smile on the face of Cristos, the Greek cook in the studio canteen. He was formerly the cleaner at the studios, but his culinary expertise is now given full expression and the canteen does excellent business.

Says Dag Haeggqvist: "At the time we acquired the studios, Cristos was a rather depressed chap because it seemed likely that the Europafilm complex would become a parking lot. But now that the future of the studios is assured, Cristos is very happy. The studios have really been reactivated, Cristos is smiling, and that augurs well!"

SELECTIVE SUCCESS

(Continued from page S-4)

ten sold for the whole world at the synopsis stage, even before production has started, and as Sonet is quite selective at this point, we've concentrated to some extent on local rights."

One of the company's current big titles is a French film—"Trois Hommes Et Un Couffin" ("Three Men And A Cradle") which Possne indicates has been a major success across Europe and in North America, despite the film's lack of established stars—proving Possne's point about creative selectivity. Sonet is also the proud licensors of the recent current series of films starring Alain Delon, and a similar package of Jean-Paul Belmondo movies, including the massively successful (and critically acclaimed) "Hold Up!," all of which are provided with Swedish subtitles by Sonet. "We also have a connection with Rank in England, through which we've acquired both the original versions and modern remakes of classics by Alfred Hitchcock and others, including 'The Lady Vanishes,' 'The

(Continued on page S-27)

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DENMARK

(Continued from page S-6)

it soon became clear that Sweden's greater international standing made it a better headquarters than Denmark, and control gradually moved to Stockholm.

However, the Danish company remains very active, with many labels currently licensed, including Chrysalis, Island, Mute, Jive, Stiff, Curb, and ZTT plus a distribution deal for Virgin and various other companies in the territory. Not surprisingly, most of the label's biggest international stars/hitmakers (U2, Huey Lewis, Depeche Mode, Steve Winwood, Samantha Fox, Billy Ocean, Robert Palmer, Go West, etc.) originate from these licensed labels. Sonet Denmark has an enviable reputation of being the first country in Scandinavia—and often in Europe—in breaking new artists from their licensees.

Over the years, the company has continued its policy of working with both established and brand new local talent. Bamses Venner, who had spent ten years on other labels, signed with Sonet and released their first LP for the label this year, which reached the local Top 10, while the debut album by new act, Danseorkestret, spent nearly a year in the Danish chart, peaking at No. 2 and selling over 70,000 copies. An even more recent acquisition, Sharing Patrol, has toured extensively throughout Scandinavia and Germany, and is now attracting wide international interest.

Despite marginal growth in the size of the local record market over the last five years, Sonet Dansk Gramofon has enjoyed more than their share of positive growth in both profit and turnover not only in the record division but also in the video field, where president Karl Knudsen has established a worldwide reputation for his vast catalog of jazz films which are increasingly available on video. Incidentally, one of the artists for whom Knudsen made his first recordings on Storyville—Chris Barber—has just made a new album for Sonet in England, emphasizing that continuity and creativity can indeed go on hand in hand.

Although it must be said that he is a record industry veteran, Knudsen is not considering retirement. He notes, "As long as there are interesting challenges in the job, I shall stay on, but with the success of video and jazz my personal job emphasis could be shifted as time goes by."

The company, however, continues to forge ahead on all levels with a developing CD market and its well-known and knowledgeable international manager, Kent Munch—eying space in the warehouse for the first DAT releases—says, "The future is clear; if we maintain our great reputation for artistic judgement it does not matter what the medium is—video, vinyl, CD—what really matters is what is on it! WHAT? SONET!"

FINLAND

(Continued from page S-6)

rock group Hurriganes and Jukka Tolonen's "Tasavalan Presidentti." The mysterious Tolonen, for a long time Finland's most enigmatic and legendary international musical export, has a new album set for international release by Sonet entitled "Radio Romance" which is confidently expected to further boost his international following as far afield as Australia and the U.S.

Another aspect of the company's success which
(Continued on opposite page)



(Continued from opposite page)

seems particularly forward-looking is their recent activity on TV advertised albums—the two hit compilation volumes of “Fever” both went gold, while the first two volumes of “The Best” achieved diamond status, and the more recently released volume three is already gold. Back in the '70s, Sonet Scandia act Danny & Armi received the only gold single awarded during that decade in Finland—plainly the energetic, ambitious, promotion minded Gugi Kokljuschkin and his staff are aiming to do even better during the '80s. Considering Finland's precarious geographical proximity to the U.S.S.R., could it be that the directors of Sonet Sweden have shown their usual foresight in appointing a managing director with a considerable Russian heritage and language skills to lead the way forward even into the '90s?

SONET U.K.

(Continued from page S-8)

At the same time, Mute has launched two new labels, Blast First and Rhythm King—which will have two subsidiary labels of its own in Transglobal and Flame, and it is expected that Sonet will be able to further assist Mute by overseeing the international development of these two new companies. Together with the recent formation of the Mute/Sonet joint venture in France, it is clear that the relationship between the older-established Sonet (U.K.) and the fast-growing Mute is continuing successfully, although changing in character somewhat, to the delight of both partners.

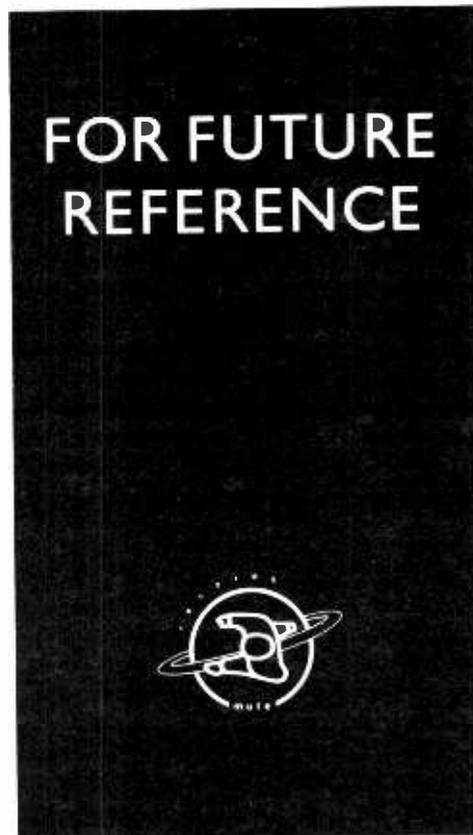
Other ventures undertaken by Sonet (U.K.) in recent times include the acquisition of a London recording studio, previously known as Riverside Recordings, and various other successful ventures in film and advertising. The end of this year will see Sonet capitalizing on the depth of its uniquely varied catalog with the release of an initial batch of compact disks, with the first concentration on blues material originated by Alligator Records and further titles covering the whole range of the Sonet repertoire from Stefan Grossman and John Renbourn's folk guitar expertise, the best of Cajun music from Rockin' Dopsie (who is currently featured on the latest Paul Simon album) and further jazz and blues material, both historical and contemporary. According to Buckle: “I'd like to maintain the unique position of Sonet (U.K.). We're big enough to be reliable and to have the necessary resources for aggressive promotion, and still small enough to care about the music.”



HERBERT KOLLISCH
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SNAPPY TALE

(Continued from page S-12)

has a permanent address, and one of them lived out of a car for some time. The new Johnny Winter record features Dr. John, plus a reunion of the original Johnny Winter's Trio from Johnny's earliest recordings."

Of Sonet, Iglauer says, "They've been our licensees in Europe for about 12 years now, they've helped us financially with projects like Johnny Winter and Lonnie Mack, apart from the 'Living Blues' series, and through them, we've gained increased visibility in Europe, and also TV exposure, particularly through Inter-cord in Germany. They're swell people to work with—when it came to renewing our contract with them recently, I didn't even think of changing our representation."

Perhaps a measure of the label's almost legendary
(Continued on opposite page)



Mutual Admiration Society—Alligator's re-discovered legend Lonnie Mack with Rolling Stone's Keith Richards and Ron Wood at a recent Lonnie Mack New York concert. (Photo: Bruce Iglauer).

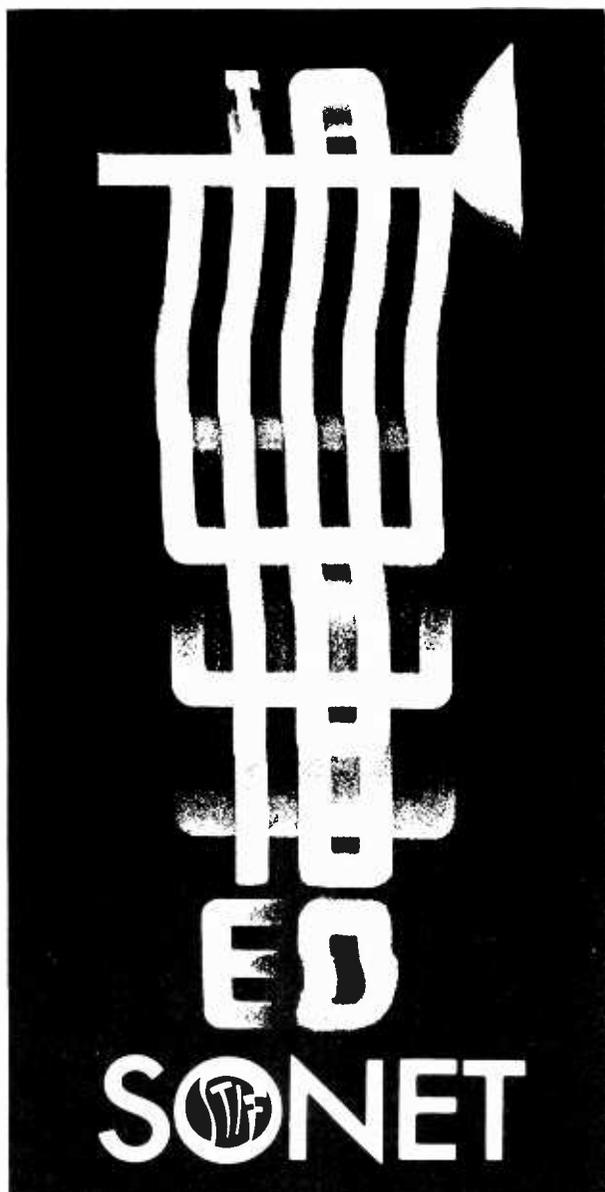
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(Continued from opposite page)

artist-based orientation is that Iglauer can say with a smile: "We're the only label in the world with two artists who have the first name Lonnie—Lonnie Mack, of course, and also Lonnie Brooks, who also has a new LP available shortly." The blues from Chicago are evidently in hands which will nurture, rather than exploit, a great American musical genre . . .

**BRUCE IGLAUER, President
Alligator Records**

"Over the last 12 years that Alligator and Sonet have worked together, we couldn't have asked for a more supportive European licensee. When Sonet took on distribution of what was then a tiny American label, it not only multiplied our sales in Europe and the U.K. many times over, but also gave Alligator the backing to undertake many new projects.

"Without Sonet support, we couldn't have produced out award-winning 'Living Chicago Blues' series, nor could we have signed Johnny Winter and Lonnie Mack, whose 1986 releases made Alligator one of the most prominent indie labels in the U.S. More important than any one piece of marketing or financial support has been the unflinching belief that all the Sonet organization has had in Alligator's music.

"They've encouraged us to record new, unknown and unproven artists because we've heard those artists' ability to make great genuine house-rockin' music. They've helped with tours, publicity and marketing. The folks at Sonet have never forgotten that at the center of this business stands music, not just money. We couldn't ask for a finer company to work with."

MUSIC PUBLISHING

(Continued from page S-10)

Sweden."

More recent additions to the catalog include internationally successful writers such as Paul Roberts (who scored worldwide with his previous group Sniff'n'the Tears), James Warren (of the previously successful Korgis) whose career has taken a similar turn and new group Moving Fingers. Recent signings include a renewal of a longterm agreement with Stefan Grossman, and most recently the acquisition from New York lawyer Michael Tannen of his multi-faceted DeShufflin Publishing catalog, including material on the latest Bob James and Grace Jones album.

It is hoped that activities by Sonet U.K. in picking up material for Sonet Sweden Publishing can more than repay the debt owed by this busy medium-sized independent who is fortunate enough to be endowed with the Sonet name and reputation for creativity, correctness and hopefully a modicum of craziness.



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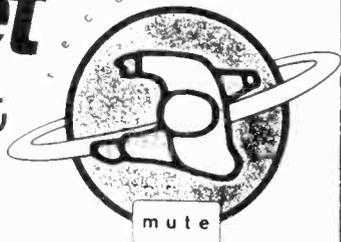


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STORYVILLE

(Continued from page S-14)

tually and financially. One good example in recent years has been the album of Gilbert O'Sullivan songs recorded by the fine Swedish guitarist, Rune Gustafsson, which achieved excellent sales.

It was a passion for jazz that brought Bergstrom, Lindholm and Haeggqvist into the record business in the first place—Haeggqvist by negotiating to import the Charles Mingus label, Debut, into Sweden and Bergstrom and Lindholm by doing a deal to represent the Savoy label in Sweden.

In the late fifties Sonet began to produce its own jazz recordings, the first an EP by Swedish trumpeter Jan Allen, followed by dates with the great Swedish baritone saxophonist Lars Gullin.

During this time Storyville was going from strength to strength as a jazz and blues label with recordings by Big Bill Broonzy, Memphis Slim, Leadbelly, Bunk Johnson, Sidney Bechet, and the boogie specialists Albert Ammons, Pete Johnson, and Meade Lux Lewis.

Sonet then acquired the license for the Roulette label and had a signal success with the "Atomic Mr. Basie" album which went gold. After a substantial amount of recording Swedish jazz artists in the late fifties and sixties, Sonet set up more and more dates with major U.S. jazz artists. And then, in the early seventies, with the invaluable assistance of jazz and blues expert Sam Charters, Sonet produced its prestigious Giants Of Jazz series—the biggest jazz project it has so far undertaken. The series of 24 albums includes "The Bop Session," with an illustrious all-star line-up consisting of Dizzy Gillespie, Sonny Stitt, John Lewis, Hank Jones, Percy Heath and Max Roach, plus LPs by Lee Konitz, Zoot Simms, Art Blakey, Art Farmer, Joe Venuti, Roy Eldridge, Ruby Braff, Kai Winding, Buddy Tate, Vic Dickenson, and Philly Joe Jones.

Other major jazz series from the Sonet/Storyville stable include:

- the Mazz Mezzrow King Jazz sides featuring the great Sidney Bechet;
- a 10-volume Blues Roots package featuring such giants as Champion Jack Dupree, Lonnie Johnson, Sunnyland Slim, Memphis Slim, Otis Spann and Speckled Red;

- Legacy Of The Blues, a 12-album set featuring Lightnin' Hopkins, Memphis Slim, Snooks Eaglin, Juke Boy Bonner, Bukka White and others, with a companion book by Sam Charters profiling all the artists. This series has had considerable international success and has sold well in the Eastern Bloc countries

(Continued on opposite page)



Lionel Hampton recording at Sonet Studios 39 (Copenhagen) with producer Rune Offverman.

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(Continued from opposite page)

and in Japan.

The most recent Sonet series, on the Storyville label, has been the 12-volume Masters Of Jazz collection, containing many hitherto unissued sides by such jazz immortals as Billie Holiday, Duke Ellington, Louis Armstrong, Jack Teagarden, Earl Hines, Coleman Hawkins, Lester Young, Ben Webster, Johnny Hodges, Teddy Wilson, Art Tatum, and Sidney Bechet. A special feature of this series is the cover art work. Storyville commissioned the distinguished German graphic artist Johannes Vennekamp to produce etchings portraying the artists and the fine arts division of the Sonet group published in a limited edition of the portraits to coincide with the release of the series.

In keeping with its multi-media orientation, Sonet is extending its jazz activity into the video field and is producing a video tribute to Kenny Clarke, featuring the Paris Reunion Band. Other jazz artists on video include Chet Baker, Adam Makowicz, Chris Barber, Benny Carter, and Zoot Sims—a moving video record of his last recording, made with Red Mitchell and Rune Gustafsson in the library of the Sonet headquarters.

Another rich source of jazz video material will be the unique collection of jazz films collected by Karl Knudsen over a period of many years, including a considerable number of "Soundies." With Sonet now able to avail itself of the video editing and duplicating facilities at the new studio complex, a fascinating program of jazz videos will start issuing from the production line within the next year or so.

SELECTIVE SUCCESS

(Continued from page S-21)

Thirty-Nine Steps,' 'Brief Encounter,' and the still-in-demand 'Bugsy Malone.'

"Our association with Goldcrest has given us a strong feature film repertoire, notable among which is 'Enigma,' 'Brimstone And Treacle,' which stars Sting, and 'Red Monarch,' which was produced by David Puttnam."

As in many other territories, the initial video repertoire of almost exclusively sex, violence and action has been toned down (despite Sonet's good rental income from the first three classic "Emmanuelle" films) and the market has become more sophisticated, which suits Sonet's desire to work hard for a small number of selected titles.

The market for music video in Sweden is extremely limited, and despite the strengths of Sonet's own direct music industry contacts, there is no real sign yet of a sell-through market developing.

"We're intending to expand our catalog of great films from the past" says Possne, "But our main ambition is to work with a limited number of films with potential, exploit them theatrically (over a long period if necessary) and later release them for the home video market."

The superb Sonet studio complex has seen the making of several original films—many of which are the result of the co-production deals already mentioned. One major recent success is "Sallskapsresan N. 2." This has been one of the biggest theatrical successes ever in Sweden. "It's a comedy about people's behavior on a skiing holiday in the Alps." Possne is a self-confessed gourmet of comedy—another video which Sonet has released is "Monty Python And The Holy Grail," while he is almost religious in his fervent admiration of John Cleese—a personal taste which clearly personifies the growing sophistication in taste among the Scandinavian film and video consumers of all ages.

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Network Expands Into Ownership

Public Offering Permits New Direction

BY CHRIS MCGOWAN

LOS ANGELES On the strength of a public offering in June, Network Video Inc. has expanded its business from licensing video specialty stores to opening company-owned outlets.

Ten in the latter category are cur-

'We are not a franchise. We license companies'

rently open, and 20 are expected to be operational before Christmas. Network, which has licensed some 240 stores since 1982, expects to earn roughly \$1 million on sales of \$5 million-\$7 million in the fiscal year ending May 31.

"I believe that we're one of the few chains of our type to go public and be successful," says Bob Bunte, Network Video vice president of finance. "We are not a franchise; we don't charge franchise fees. We license companies, give them what

they need, and then maintain contact with them."

According to Bunte, Network charges no royalty or monthly advertising fees nor does it have a central service center selling merchandise to the outlets. It subsists entirely on license fees earned, its recent stock offering, and income derived from its 10 company-owned stores.

The firm's twofold licensing program allows for a one-time basic fee of \$37,900 or a higher fee of \$60,900, which provides the licensee with necessary know-how, inventory, and site location assistance. A monthly customer newsletter is distributed to all licensees.

The typical Network Video-licensed outlet will have approximately 1,200 feet of floor space, 1,200-1,500 titles, a blue-and-white color scheme, and a standard display system.

The company began in 1981 with six stores in the Cleveland area, owned individually by company executives. The licensing business began the next year. Currently, the heaviest pockets of Network Video outlets are in these areas: Ohio (70 stores), Pittsburgh (30), Detroit (15),

and Florida (57). Company-owned stores are all currently on the Florida Gulf Coast.

"We have a strong reputation with suppliers and vendors, and we get low cost factors for our licensees," adds Bunte. "Also, licensees in one area will often group together to pool funds for co-op advertising."

For the quarter ending August 31, Network Video had a net income of \$84,091, as compared with \$56,887 for the same period in 1985.



The grand opening of this company-owned Network Video store in East Bonita Springs, Fla., found assistant manager Christina Coyer, center, clowning with customers. Including stores operated by licensees, this was Network's 329th outlet.

FOR WEEK ENDING DECEMBER 6, 1986

Billboard®

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
★★ NO. 1 ★★						
1	1	6	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	3	62	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	2	25	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
4	5	62	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
5	4	34	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
6	6	57	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
7	7	20	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
8	16	4	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
9	17	2	JIMINY CRICKET'S CHRISTMAS	Walt Disney Home Video 747	1986	19.95
10	10	25	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
11	11	4	THE UNSINKABLE DONALD DUCK	Walt Disney Home Video 478	1986	14.95
12	8	25	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
13	13	53	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
14	14	3	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
15	9	24	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
16	15	24	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
17	RE-ENTRY		CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
18	19	2	CANINE COMMANDO	Walt Disney Home Video 477	1986	14.95
19	RE-ENTRY		MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	1983	14.95
20	RE-ENTRY		A WALT DISNEY CHRISTMAS	Walt Disney Home Video 92	1981	19.95
21	22	34	RAINBOW BRIDE AND THE STAR STEALER	Warner Bros. Inc. Warner Home Video 11531	1985	79.95
22	20	20	LEARNING ABOUT LETTERS	Children's Television Workshop Random House Home Video 88319-57	1986	No listing
23	21	11	CARE BEARS II: A NEW GENERATION	RCA/Columbia Pictures Home Video 6-20682	1986	79.95
24	18	37	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
25	12	58	BUGS BUNNY'S WACKY ADVENTURES ●	Warner Bros. Inc. Warner Home Video 11504	1985	17.98

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

Riverside VSDA Trade Exhibit Holds Lessons

BY EARL PAIGE

RIVERSIDE, Calif. The board of the local Inland Empire chapter of the Video Software Dealers Assn. (VSDA) is evaluating an experimental trade exhibit held here Nov. 11.

As with many VSDA chapters holding exhibits, organizers of the Inland event learned some valuable lessons, according to Joan Weisenberger, chapter president and head of local two-store In Home Video. Weisenberger is also a national VSDA director.

The exhibit here at the 92,000-square-foot Riverside Convention Center was a success to some degree. "We had 28 exhibitors compared with 18 last year," said Weisenberger, who admitted, however, that the turnout of around 30 dealers was disappointing.

Some vendors grumbled because there was another VSDA chapter meeting—though without exhibits—on the same night in Fullerton. Several tables purchased for the Inland affair remained unattended, including those for Metro Distributing, Walt Disney Home Video, and Karl/Lorimar Home Video. "We're still returning calls and finding out what happened," said Weisenberger.

Weisenberger and Debbie Newman, former owner of Video

World here, worked six weeks drumming up interest. "We were offered a mailing from Comm-tron and should have taken them up on it. As it was, we did an extensive mailing of our own, then hit the phones. We even ran an ad in the Riverside newspaper."

Inland board member Don Brown, owner of the three-store Video Spectrum here, complained of basic apathy. "There are 91 stores out here, and yet only a couple ever advertise in the paper and seem to be aggressive. I don't know why we aren't having better representation."

Inland obtained a 5,000-square-foot dinner room in the convention facility for \$370. VSDA's normal assistance fees of \$100 for legal counsel and \$200 for a room easily covered the rental, but no meeting was held. A fee of \$75 per exhibit table covered the cost of the food and there was a cash bar.

Another problem was that the convention room was available on one date only. "We were not able to switch the date when we learned it conflicted with Orange County," Weisenberger said of the Fullerton gathering.

VSDA's national board is planning to come up with some standard procedures for chapter-exhibit affairs, said Weisenberger. Also in the works is a meeting of the six California VSDA chapter presidents to iron out schedules.

Cincinnati-Based Chain Opens First Large Store

BY EARL PAIGE

LOS ANGELES Cincinnati-based Video Store opened its first large unit Nov. 17, following a trend among small video specialty retail firms responding to increased competition.

"Everything about the store is different," says Jack Messer, president of the chain, which has 15 stores in four states. He says Video Store studied chains around the country to determine what kind of fixturing, theft-prevention systems, and counter style to use in its new store.

The 4,600-square-foot unit, adjacent to the Cincinnati-area Kenwood Mall, uses Ontario fixture shelving. Messer claims he is the first to use the Canadian firm's product in the U.S. "It's more like a customized fixture, with slat board and metal in two colors, mauve and gray, which complement the store's color scheme," says Messer.

Messer readily admits that his open display system was inspired by a Warehouse unit here in Southern California. It uses Sensormatic security and "pass around," a system,

long in use in libraries, that leaves the videocassette permanently "wired."

The computerized payment counter will be Video Store's first excursion into pay-upon-return. Among its many advantages, Messer says, is that "there are no late fees because everything is calculated when the tape comes back. It relieves the take-out counters toward the end of the day. That's zoo time. The clerks are checking out movies, not handling returns, too. The pay-when-return also lets us catch a lot of late-fee volume. Clerks tend to waive late fees and let them slide too often. Finally, people just rent more movies when they are not paying up front."

Other features of the new store include four ceiling-suspended video monitors and light-box displays, "which we borrowed from [Dallas-based] Blockbuster."

Messer has toured the country during the past several months organizing a new group for video-chain owners. One purpose of the group is to exchange ideas on store layout and merchandising.

Audio Plus

BY GEOFF MAYFIELD

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

THERE ARE NUMEROUS storage units on the market for VHS and Beta cassettes. Now from Lift Display Inc. (201-662-8503) comes a carrier for 8mm videocassettes.

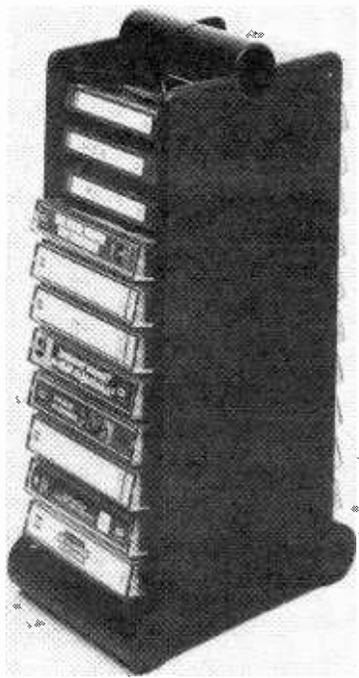
The Austrian company—with U.S. offices in North Bergen, N.J.—has been known primarily for its retail fixtures designed to merchandise compact disks. But Lift has also launched an accessory division.

The company's Vidkit houses 22 8mm cassettes vertically. The unit accommodates tapes with or without their boxes.

As an added selling point, Lift's Vidkit can be stacked, with an interlocking design for growing 8mm libraries. Suggested list is \$12.99.

For video and audio/video combo dealers that stock hardware, North American Philips Consumers Electronics Corp. (615-521-4316) has introduced VHS camcorders under two of its logos, Sylvania and Magnavox. The product debuts mark the first forays into the VHS-C field for both divisions. And both units are loaded with features.

Magnavox says its lightweight VHS-C Video Escort has features not found in other camcorders of this format, including a high shutter speed of 1/1000 of a second for action shots free of blur.



Lift Display is courting the 8mm video market with the Vidkit, a storage unit that holds 22 tapes, with or without cassette boxes. An interlocking design permits consumers to stack racks together.

The unit's light sensitivity of 7 lux is said to be the industry's lowest.

It also boasts focal zone indication. When activated, this feature permits one to focus on a moving subject or isolate and focus on one subject in a crowd.

The same feature, along with the fast shutter and low light capability of the Magnavox camcorder, (Continued on page 48)

FOR WEEK ENDING DECEMBER 6, 1986

Billboard

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TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			Compiled from a national sample of retail store rental reports.				
			★ ★ NO. 1 ★ ★				
1	1	3	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG
2	2	9	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
3	3	11	OUT OF AFRICA ▲ ◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
4	4	6	THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
5	6	6	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
6	5	7	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13
7	7	9	F/X ▲	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
8	18	3	POLICE ACADEMY 3: BACK IN TRAINING	Warner Bros. Inc. Warner Home Video 20022	Steve Guttenberg Bubba Smith	1986	PG
9	9	5	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G
10	11	3	AT CLOSE RANGE	Orion Pictures Vestron 5170	Sean Penn Christopher Walkin	1986	R
11	10	8	WILDCATS	Warner Bros. Inc. Warner Home Video 11583	Goldie Hawn	1986	R
12	8	4	MURPHY'S LAW	Cannon Films Inc. Media Home Entertainment M849	Charles Bronson	1986	R
13	15	4	HIGHLANDER	HBO/Cannon Video TVA3761	Christopher Lambert Sean Connery	1986	R
14	14	2	LEGEND	Universal City Studios MCA Dist. Corp. 80193	Tom Cruise Tim Curry	1986	PG
15	12	10	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	PG-13
16	16	2	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9982	A. Schwarzenegger	1986	R
17	NEW ▶		SPACECAMP	ABC Motion Pictures Vestron 5174	Kate Capshaw Lea Thompson	1986	PG
18	NEW ▶		THE GODS MUST BE CRAZY	Playhouse Video 1450	Marius Weyers Sandra Prinsloo	1984	PG
19	17	2	THE TRIP TO BOUNTIFUL	Island Pictures Embassy Home Entertainment 1341	Geraldine Page	1985	PG
20	13	8	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R
21	24	3	LUCAS	CBS-Fox Video 1495	Corey Haim Kerri Green	1986	PG-13
22	20	26	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
23	25	7	8 MILLION WAYS TO DIE ●	CBS-Fox Video 6118	Jeff Bridges Rosanna Arquette	1986	R
24	19	10	YOUNG SHERLOCK HOLMES	Amblin Entertainment Paramount Home Video 1670	Nicholas Rowe Alan Cox	1985	PG-13
25	23	4	SANTA CLAUS THE MOVIE	Media Home Entertainment M846	Dudley Moore John Lithgow	1985	PG
26	21	9	CROSSROADS	RCA/Columbia Pictures Home Video 6-20665	Ralph Macchio Joe Seneca	1986	R
27	27	7	AMERICAN ANTHEM	Karl Lorimar Home Video 386	Mitch Gaylord Janet Jones	1986	PG-13
28	22	17	MURPHY'S ROMANCE ◆	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13
29	28	4	BAND OF THE HAND	Tri-Star Pictures RCA/Columbia Home Video 6-20709	James Remar John Cameron Mitchell	1986	R
30	26	16	IRON EAGLE ▲	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13
31	30	9	CRITTERS	New Line Cinema RCA/Columbia Home Video 6-20666	Dee Wallace Stone M. Emmet Walsh	1986	PG-13
32	29	6	APRIL FOOL'S DAY	Paramount Pictures Paramount Home Video 1832	Jay Baker John Foreman	1986	R
33	36	30	COCOON ▲	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
34	35	2	UNDER THE CHERRY MOON	Warner Bros. Inc. Warner Home Video 11605	Prince	1986	PG-13
35	NEW ▶		THE QUIET EARTH	CBS-Fox Video 3042	Bruno Lawrence Alison Routledge	1985	R
36	32	20	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG
37	31	24	JAGGED EDGE ▲ ◆	RCA/Columbia Pictures Home Video 6-20591	Glenn Close Jeff Bridges	1985	R
38	NEW ▶		CRAWLSPACE	Empire Pictures Lightning Video 9943	Klaus Kinski	1986	R
39	34	32	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R
40	40	12	THE CLAN OF THE CAVE BEAR ▲	CBS-Fox Video 6795	Daryl Hannah	1986	R

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

New Releases

HOME VIDEO

Symbols for formats are ♠=Beta, ♥=VHS, ♦=CED and ♣=LV. Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

- A CHRISTMAS WITHOUT SNOW**
John Houseman, Michael Learned
♠♥ Playhouse/\$59.98
- ADVISE & CONSENT**
Henry Fonda, Charles Laughton, Burgess Meredith
♠♥ Hal Roach 3002/\$29.95
- ALL CREATURES GREAT AND SMALL**
Christopher Timothy, Carol Drinkwater, Robert Hardy
♠♥ Playhouse \$39.98
- AMERICAN BALLET THEATRE IN SAN FRANCISCO**
ABT
♣ Pioneer 21824/IDC America/\$34.95
- BELLS ARE RINGING**
Judy Holliday
♣ MGM 21812/IDC America/\$39.95
- BONNIE AND CLYDE: MYTH OR MADNESS**
Burl Ives
♠♥ United Entertainment/\$49.95
- CAPTAIN AMERICA**
Reb Brown, Len Birman, Heather Menzies
♠♥ MCA 55101/\$39.95
- CAPTAIN AMERICA II: DEATH TOO SOON**
Reb Brown, Connie Sellecca, Len Birman
♠♥ MCA 55113/\$39.95
- THE CARDINAL**
Tom Tryon, Carol Lynley, John Saxon
♠♥ Hal Roach 7004/\$59.95
- CAROLS FOR CHRISTMAS**
Royal College Of Music Choir
♣ Pioneer 21915/IDC America/\$29.95
- CENTURIONS MICRO MENACE**
Animated
♠♥ Children's Video Library 1548/Vestron/\$29.95
- CINDERELLA**
Lesley Ann Warren, Ginger Rogers, Walter Pidgeon
♠♥ Playhouse/\$59.98
- CLASSIC TALES RETOLD**
Animated
♠♥ Hi-Tops HT0011/\$29.95
- COLOR ME BARBRA**
Barbra Streisand
♣ CBS/Fox 21884/IDC America/\$29.98
- DON'T LOOK BACK**
Bob Dylan
♣ Paramount 21742/IDC America/\$29.95
- 8 MILLION WAYS TO DIE**
Jeff Bridges, Rosanna Arquette
♣ CBS/Fox 21885/IDC America/\$34.98
- GOING BACK**
Bruce Campbell, Christopher Howe, Perry Mallette
♠♥ Vestron 4483/\$69.95
- GUNG HO**
Michael Keaton
♣ Paramount 21894/IDC America/\$29.95
- THE HOMECOMING**
Patricia Neal, Richard Thoman, Edgar Bergen
♠♥ Playhouse/\$59.98
- JOY OF TALKING**
Educational
♠♥ Vidmark/\$29.95
- LAST RESORT**
Charles Grodin, Robin Pearson Rose, John Ashton
♠♥ Vestron 5177/\$79.95
- LEGEND**
Tom Cruise, Mia Sara, Tim Curry
♣ MCA 21892/IDC America/\$34.98
- LOW BLOW**
Cameron Mitchell, Troy Donahue, Leo Fong
♠♥ Vestron 4484/\$69.95
- MESSIAH**
Academy Of Ancient Music, Choir Of Westminster Abbey
♣ Pioneer 21824/IDC America/\$49.95
- MISTER ROGERS HOME VIDEO: MUSIC AND FEELING**
Fred Rogers, Yo-Yo Ma, Ella Jenkins
♠♥ Playhouse/\$19.98
- THE MUNSTERS' REVENGE**
Fred Gwynne, Yvonne DeCarlo, Al Lewis
♠♥ MCA 80470/\$34.95
- MY NAME IS BARBRA**
Barbra Streisand
♣ CBS/Fox 21883/IDC America/\$29.98

(Continued on next page)

SURVIVAL KIT.

Napoleon once said that God was on the side of big armies. Video industry analysts say that big libraries make big winners. Embassy says **\$24.95***

For **\$24.95** each, you can choose from the twenty titles in Embassy's new Survival Kit.

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Remember the first rule of the jungle: Survival of the fittest. And the second rule: **\$24.95** is a great price.



EMBASSY HOME ENTERTAINMENT®



\$24.95*
each
Available
Feb. 4, 1987

*Suggested retail price. Artwork and design © 1987 Embassy Home Entertainment. Printed in the USA.



The Magnavox Video Escort is one of two new, full-featured VHS-C camcorders introduced by N.A.P. Consumer Electronics Corp; the Knoxville-based firm also unveiled a similar product under the Sylvania logo. Both units weigh in at 3.1 pounds and share many of the same selling points, including what N.A.P. claims is the camcorder field's fastest shutter speed and lowest light sensitivity.

VIDEO PLUS

(Continued from page 46)

corders, are also found on Sylvania's VCC155, which weighs in at a mere 3.1 pounds without battery.

Both units are equipped with a 2/3-inch black-and-white viewfinder with operational and warning indicators: record-pause, recording speed, white balance, light warning, focal zone, tape ending, and low battery power.

The Magnavox Video Escort and Sylvania's VCC155 both carry a suggested retail list of \$1,899, including AC adaptor, one hour battery, A/V cable, cassette adapter, RF adapter, and shoulder strap.

Maxell (201-440-8020) has set a co-promotion with cable television's The Movie Channel to drive the sale of its EX series videocassettes. Consumers who buy specially marked Maxell-EX multipacks receive an enclosed rebate coupon worth \$10 off the premium cable service subscription cost.

In turn, The Movie Channel will

be giving away Maxell Starter Kits to viewers via on-air sweepstakes through Dec. 31. Kits feature a pair of EX tapes, VCR dust cover, head cleaner, and the "Maxell Videotape Handbook." The fourth-quarter promotion is a new phase in the tape vendor's link with the cable service, which began last August.

Geoff Mayfield is filling in for the vacationing Edward Morris.

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON
The inside story of every Number One single from "Rock Around the Clock" to "We Are the World." AT BOOKSTORES NOW.

NEW RELEASES

(Continued from preceding page)

NIGHT PATROL
Murray Langston, Pat Paulsen, Linda Blair
♣ Image 21906/IDC America/\$34.95

ROBIN HOOD... THE LEGEND: HERNE'S SON
Jason Connery, Oliver Cotton, George Baker
♣♥ Playhouse/\$39.98

SAINT JOAN
Richard Widmark, Richard Todd, Jean Seberg
♣♥ Hal Roach 3003/\$29.95

SECRETS OF THE TITANIC
Martin Sheen
♣♥ National Geographic 1063/Vestron/\$29.95

SHADOW WORLD
Animated
♣♥ Hi-Tops HT0013/\$29.95

STARBIRDS
Animated
♣♥ Hi-Tops HT0012/\$29.95

SWEET LIBERTY
Alan Alda, Michael Caine, Michelle Pfeiffer
♣♥ MCA 80434/\$79.95

THE THREE MUSKETEERS
Gene Kelly
♣ MGM 21867/IDC America/\$39.95

THE TRIP TO BOUNTIFUL
Geraldine Page
♣ Embassy 21905/IDC America/\$34.95

VOLTUS 5
Animated
♣♥ Hi-Tops HT0014/\$29.95

WELCOME TO THE REAL WORLD
Mr. Mister
♣ Pioneer 21826/IDC America/\$16.95

STEVEN WRIGHT LIVE
Steven Wright
♣♥ Vestron 3146/\$59.95

WRINKLES IN NEED OF CUDDLES
Ami Foster
♣♥ Children's Video Library 1437/Vestron/\$19.95

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

'MUTT MUSIC'

(Continued from page 44)

the sampler coincided with the commercial release of one of its tracks, Earle's live cover of Bruce Springsteen's "State Trooper," as a 12-inch single. Wilson says the song, which hardly qualifies as straight country fare, will be given a heavy album radio push by the label.

Wilson says the sampler also serves as a teaser for the Nanci Griffith and Acoustic Alchemy albums, which are scheduled for January release.

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON
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Embassy Sets Promo For 20 Titles Targeted For Rental Marketplace

BY TONY SEIDEMAN

NEW YORK Embassy Home Entertainment is targeting the rental marketplace with its latest low-price promotion.

With a ship date of Feb. 4, Survival Kit will put 20 Embassy titles on sale for a limited time at \$24.95. In addition, four of the top titles in Embassy's catalog will be permanently dropped to that price: "A Chorus Line—The Movie," "Eddie And The Cruisers," "The Emerald Forest," and "The Sure Thing."

The promotion is named Survival Kit because Embassy believes that in 1987 "a good strategy for retailers is to broaden their rental inventory," says Rand Bleimeister, senior vice president of distribution. The company is hoping to move 300,000-400,000 units through the course of the campaign.

Order close date on the cam-

paign is Jan. 19. Ship date is Feb. 4, and retailers will be able to order price-dropped product through April 30.

The crowded sell-through mar-

'The retailer will have more choices in January than ever before'

ket of this year's holiday season was one of the main reasons Embassy decided to go with a rental-targeted promotion, Bleimeister says. The nature of the product figured in as well. "Some titles lend themselves more to rental, some titles lend themselves more to sell-through. That's basically why [Embassy chose this direction for the promotion]," he says. "A lot of retailers are buying low-cost catalog promotion goods for rental product anyway."

Embassy has over 150 titles out on the market at under \$30. In January, the company will be releasing "Labyrinth," a strong rental title, and it hopes Survival Kit will ride to success on that title's coat-tails.

"The retailer is going to have

more choices available to him in January for hit rental product than he's ever had before," he says. "In anticipation of millions of people coming into rental stores in February to rent 'Labyrinth' and 'Karate Kid II,'" Embassy decided to schedule its rental-targeted campaign, he says.

Because Survival Kit is targeted mainly at video stores, consumer-directed advertising and promotional support will be limited. "We don't plan on buying television time for a promotion of the Survival Kit titles," he says. Nor will point-of-purchase material be available in abundance. Support will be mainly through co-op dollars, he says. The company has also repackaged some of its titles for the campaign.

The 20 Survival Kit titles: "Eye For An Eye," "Breaker! Breaker!," "Another Country," "Circle Of Iron," "The Chicken Chronicles," "Deadly Force," "The Highest Honor," "King Of The Mountain," "Marvin & Tige," "The Hit," "Laura," "Farewell My Lovely," "Mussolini And I," "Nightkill," "The Ruling Class," "Trinity Is Still My Name," "Soldier Blue," "Saturday The 14th," "The Wild Angels," and "The Tamarind Seed."



Whitney Wins. Whitney Houston is presented with a platinum video award from the Recording Industry Assn. of America for her video "Whitney Houston: The #1 Video Hits." The award was presented by Gary Khammar, senior vice president of RCA/Columbia Pictures Home Video, whose MusicVision line put out the cassette.

FOR WEEK ENDING DECEMBER 6, 1986

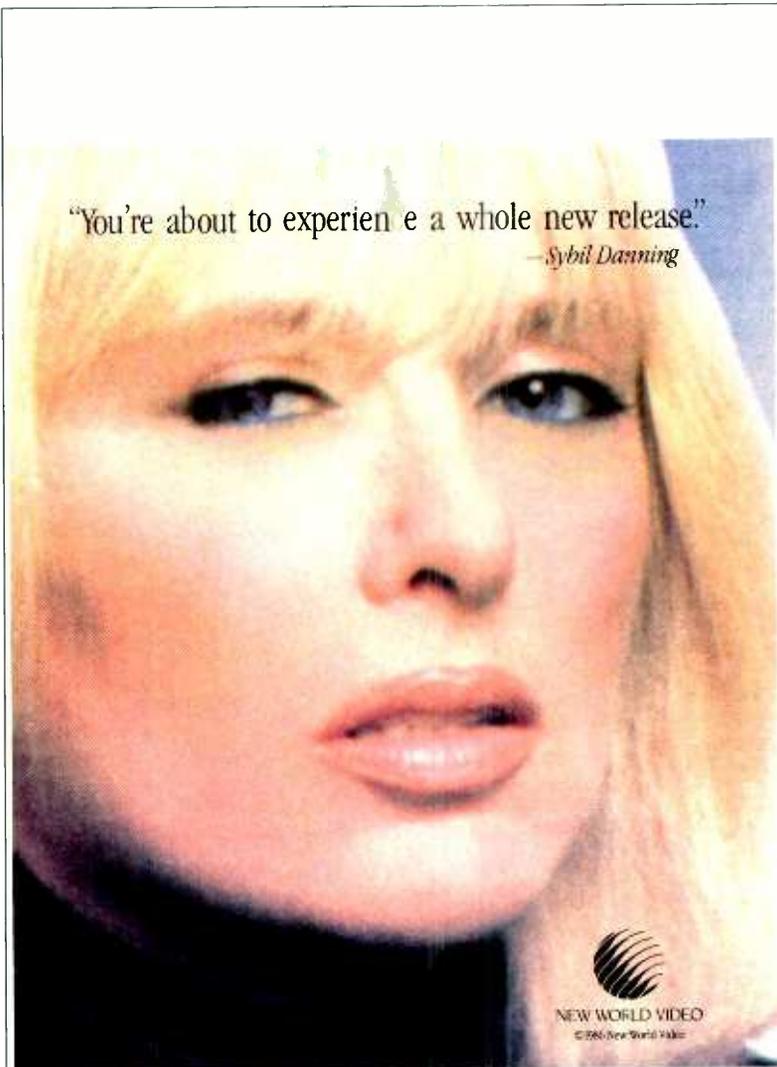
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TOP MUSIC VIDEOCASSETTES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price
Compiled from a national sample of retail store sales reports.								
1	2	7	★★ NO. 1 ★★ WHAM! IN CHINA—FOREIGN SKIES	CBS Video Music Enterprises CBS-Fox Music Video 7142	Wham!	1986	C	19.98
2	1	23	THE #1 VIDEO HITS ▲◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
3	NEW▶		EVERY BREATH YOU TAKE—THE VIDEOS	A&M Records Inc. A&M Video 6-21022	The Police	1986	LF	19.95
4	9	3	MY NAME IS BARBRA	CBS Video Music Enterprises CBS-Fox Music Video 3519	Barbra Streisand	1965	C	29.95
5	NEW▶		CONTROL—THE VIDEOS	Atlantic Records Inc. Atlantic Video 6-21021	Janet Jackson	1986	SF	12.95
6	6	3	THE VIDEO ALBUM, VOLUME II	CBS Video Music Enterprises CBS-Fox Music Video 6199	Billy Joel	1986	LF	19.98
7	5	11	STARING AT THE SEA	Elektra Records Elektra Entertainment 40101	The Cure	1986	LF	24.98
8	8	65	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
9	14	15	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98
10	NEW▶		WHAT YOU NEED	Atlantic Records Inc. Atlantic Video 50113-3	INXS	1986	SF	16.98
11	10	19	THE ULTIMATE OZZY	CBS Video Music Enterprises CBS-Fox Music Video 6199	Ozzy Osbourne	1986	LF	29.98
12	4	23	DICK CLARK'S BEST OF BANDSTAND ●	dick clark Video Vestron Music Video 1028	Various Artists	1986	D	29.95
13	NEW▶		DAVID LEE ROTH	Diamond Dave Touring, Inc. Warner Reprise Video 3-38126	David Lee Roth	1986	SF	19.98
14	16	25	I CAN'T WAIT	RCA Video Prod. Inc. MusicVision 6-20524	Stevie Nicks	1986	SF	19.95
15	13	7	THE VIDEO ALBUM, VOLUME I ●	CBS Video Music Enterprises CBS-Fox Music Video 6198	Billy Joel	1986	LF	19.98
16	11	7	HARD TO HANDLE	CBS Video Music Enterprises CBS-Fox Music Video 3502	Bob Dylan Tom Petty	1986	C	29.98
17	12	53	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
18	7	5	THE COMPLEAT BEATLES ▲◆	MGM/UA Home Video 700166	The Beatles	1982	D	19.95
19	15	3	MAX HEADROOM	Karl Lorimar Home Video 367	Max Headroom	1986	D	39.95
20	3	7	MTV CLOSET CLASSICS	Vestron Music Video 1043	Various Artists	1986	LF	29.95

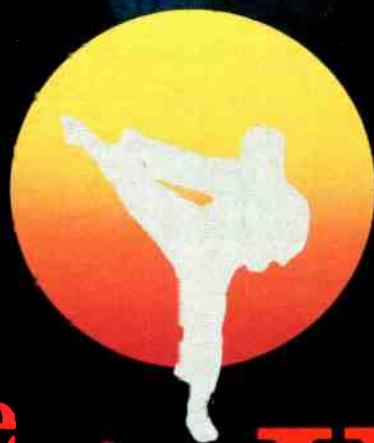
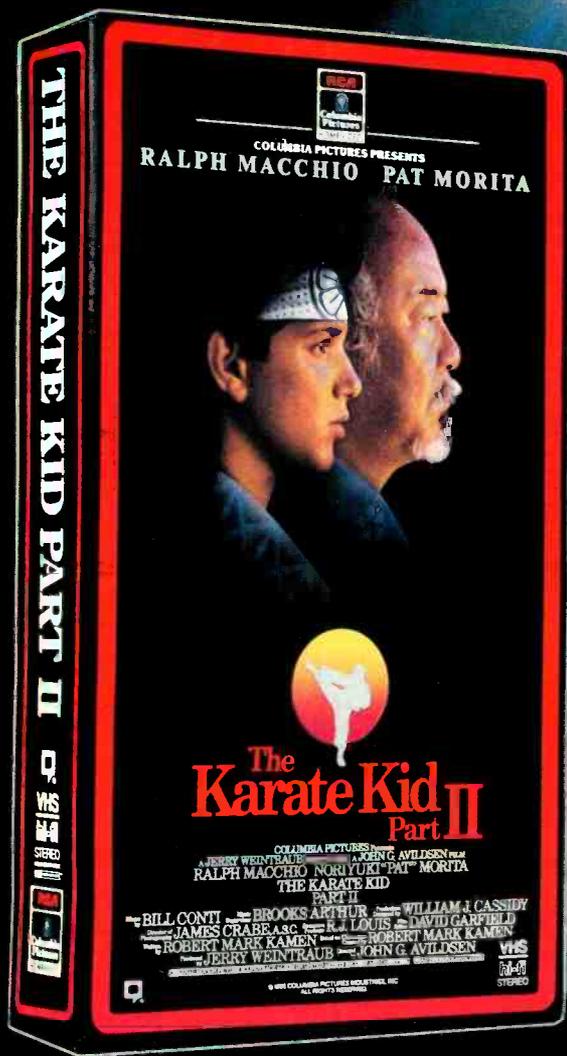
● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for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



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...newsline...

VIDEO HARDWARE SALES heated up in October, with VCR unit sales to dealers up to 1.39 million units, an increase of 17.8% from October 1985, according to the Electronic Industries Assn.'s Consumer Electronics Group. Year to date, VCR sales were up by 15% from the same period in 1985, to 10.25 million units from 8.91 million units. October camcorder sales posted the sharpest percentage increase of any consumer electronics product, increasing by 116.4% to 143,926 units from 66,519 in October 1985. Year-to-date camcorder sales came to 840,761, up by 219.4% from 1985's 263,212.

TELEVISION SET SALES were also strong in October, up by 9% from the same month a year before to 1.78 million units. Monochrome sets were the only category to show weakness, with sales down by 1.7% to 345,715 units. Year to date, total TV set sales were up by 7.1% for the first 10 months, to 17.65 million units from 16.51 million units. Projection TV sales for October were up by 19.2%, to 34,437 units from 28,902 units in 1985. Total projection set sales came to 242,507, up by 23.4% from last year's figure of 196,559 units for the first 10 months.

MORE MUSICALS will be added to MGM/UA Home Video's "Musicals Great Musicals" promotion in January. The company will be including six more titles in its collection, all priced at \$29.95. Two of the programs, "Broadway Melody Of 1938" and "Thank Your Lucky Stars," have never before been out on cassette. The other titles in the package are "The Pirate," "On The Town," "Kismet," and "Showboat."

BOOK PUBLISHER Price/Stern/Sloan and MCA Home Video have reached a production/distribution deal for children's product. Price/Stern/Sloan will create the product, while MCA Home Entertainment will deal with distribution and marketing. Price/Stern/Sloan has been in the publishing business for 23 years. Among its top-selling titles are "Wee Sing," "Serenadity," "Mad-Libs," "Mr. Men," and "The World's Worst Joke" series.

KARTES VIDEO has also cut a deal with MCA. This one will see the low-price specialist releasing seven more titles from the library of the major manufacturer, all at \$19.95. Release dates on the movies range from 1929 to 1971. The films are "The Virginian," "Morocco," "The Moon's Our Home," "You Can't Cheat An Honest Man," "Seven Sinners," "The Appaloosa," and "The Hired Hand." The titles will be released on the company's Video Film Classics label. At the same time, the firm will be releasing two programs in its "The Everyday Gourmet" series: "Chocolate & Other Divine Desserts" and "Terrific Brunches For Two To Twenty." The programs will run for 40 minutes and list for \$14.95.

"INCIDENT AT CHANNEL Q," PolyGram's heavy metal music title, is due out on RCA/Columbia Pictures Home Video's MusicVision label in January at a list price of \$29.95. Other MusicVision titles due at that time include "Krokus: Screaming In The Night" (\$19.95), "Barry Manilow: The Concert At Blenheim Palace" (\$29.95), and "Traffic: Live At Santa Monica" (\$29.95).

SANDAH BERGMAN stars in a new exercise video from Magnum Entertainment. Titled "Gymjazz—The Non-Impact Workout With Sandahl Bergman," the cassette runs for 30 minutes and lists for \$29.95. It is a nonimpact program designed to keep injuries to a minimum, Magnum claims. Other nontheatrical titles due from the label include "Once Upon A Wheel," a documentary on auto racing hosted by Paul Newman, and "How To Stuff A Wild, Wet T-Shirt... The Girls Of Spring Break, Part II," a program on 1986's spring break events in Fort Lauderdale, Fla.

ASSISTING VIEWERS in achieving their new year's resolution is one goal of Morris Video's special package of video releases for January. The company is enclosing a coupon with three of its titles that will enable consumers to get free audiocassette versions of the self-help programs. The three shows are hosted by therapist Al Fowles. They are "Lose Weight," "Stop Smoking," and "Coping With Stress." All list for \$29.95. Another title, "The One Minute Cook: Microwave Made Easy," lists for \$24.95 and is available in video only.

CLASSIC CHILDREN'S BOOK "Mike Mulligan And His Steam Shovel" is coming out in video via CC Studios. The company is releasing "Mike Mulligan And His Steam Shovel And Other Stories." The "other stories" on the \$29.95 cassette are "Burt Dow: Deep Water Man" and "Moon Man." Also coming from CC Studios is "Christmas Stories," which will include two small films; "Morris's Disappearing Bag"; "The Little Drummer Boy"; "The Twelve Days Of Christmas"; and "The Clown Of God."

SKI STAR SUZY CHAFFEE is releasing her own exercise video, one designed, not surprisingly, for skiers. Based on the physical therapy work Chaffee did when she damaged her knee 18 months ago, the program is titled "The Suzy Chaffee Ski Workout" and is being released by Today Home Entertainment with a list price of \$29.95. Chaffee developed the workout in cooperation with Dr. Richard Steadman, who is physician to the official U.S. ski team.

TONY SEIDEMAN

TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	4	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
2	2	5	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
3	4	57	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
4	3	7	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
5	14	16	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
6	7	55	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
7	17	20	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
8	8	70	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
9	15	88	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	39.95
10	5	71	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
11	9	9	THE MUSIC MAN	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	24.98
12	6	5	THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1964	NR	29.95
13	10	9	PLAYBOY VIDEO CENTERFOLD # 3	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
14	RE-ENTRY		STAR TREK: THE MOTION PICTURE	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
15	12	5	MY FAIR LADY ▲◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
16	11	68	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
17	24	124	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
18	NEW ▶		SPACECAMP	ABC Motion Pictures Vestron 5174	Kate Capshaw Lea Thompson	1986	PG	79.95
19	NEW ▶		COLOR ME BARBRA	CBS Video Music Enterprises CBS-Fox Music Video 3518	Barbra Streisand	1966	NR	29.95
20	13	52	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
21	18	24	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
22	NEW ▶		MY NAME IS BARBRA	CBS Video Music Enterprises CBS-Fox Music Video 3519	Barbra Streisand	1963	NR	29.95
23	28	34	GHOSTBUSTERS ▲	RCA/Columbia Pictures Home Video 6-20413	Bill Murray Dan Aykroyd	1984	PG	29.95
24	NEW ▶		KELLY'S HEROES	MGM/UA Home Video 700168	Clint Eastwood Telly Savalas	1970	NR	19.95
25	22	2	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9985	A. Schwarzenegger	1986	R	79.95
26	33	238	JANE FONDA'S WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 042	Jane Fonda	1982	NR	59.95
27	21	53	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
28	26	105	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
29	19	2	LEGEND	Universal City Studios MCA Dist. Corp. 80193	Tom Cruise Tim Curry	1986	PG	79.95
30	29	42	ALIEN ▲◆	CBS-Fox Video 1090	Sigourney Weaver Tom Skerritt	1979	R	29.98
31	NEW ▶		COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R	79.95
32	30	10	OUT OF AFRICA ▲◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG	79.95
33	32	35	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	29.95
34	16	41	AMADEUS ▲◆	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
35	27	26	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
36	20	2	THE TROUBLE WITH TRIBBLES	Paramount Pictures Paramount Home Video 60040-42	William Shatner Leonard Nimoy	1967	NR	14.95
37	25	49	CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
38	23	8	THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G	29.95
39	36	11	NORTH BY NORTHWEST	MGM/UA Home Video 600104	Cary Grant Eva Marie Saint	1959	NR	19.95
40	34	2	THE TRIP TO BOUNTIFUL	Island Pictures Embassy Home Entertainment 1341	Geraldine Page	1985	PG	79.95

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

Camp Culls Cult Kitsch For Initial Product Line

BY CHRIS MCGOWAN

LOS ANGELES Kitsch cult video will be the primary product of Camp Video, a company that shipped its first two titles in October.

"The Psychic" and "Nightmare House" were the first releases of the Los Angeles-based firm, which is orienting itself toward "science fiction, horror, and psychological thrillers that have an underlying sense of the absurd," says a company executive.

Two more titles will be released shortly, with some 20 to follow in 1987. Each Camp title will retail for \$39.95. Company director James Golf promises "unusual" promotional campaigns and theatrical-size posters to back up the releases.

"We want to stand out, to do things out of the ordinary and to be outrageous," says Golf. "What you have in our company is a bunch of guys who got very bored with the whole video industry and wanted to do something different.

"We are going to bring out some cult classics that have been hidden for a long time, and we aren't trying to pawn off this schlock as decent movies—as many companies do. We're telling people that this stuff is totally absurd; it's amazing that people could have made these kinds

of movies to begin with."

"The Psychic" is a good example of Camp's offbeat product. The protagonist of the film is described on the box as having "read men's minds and corrupted their women." The supernatural thriller is a psychological study shot like a low-budget porno film.

"We plan on expanding this effort to the entire industry," says Golf. "We're trying to create a camp category, to be a bit of counterculture in the video business."

Business has been good so far, he claims. "We moved over 2,500 pieces on each of the two titles in the first three weeks.

"We're keeping the price point low to make it affordable, and we've built in a high profit margin for distributors and stores," he says. Golf also claims that all of the Camp titles are exclusives.

Camp is also producing its own product. "The Las Vegas Serial Killer" is in postproduction now, and two other movies are in the planning stages. "They will be both humorous and serious films, but even the serious ones will have a touch of self-parody," says Golf. "Four or five years down the road, we'd like to be in full swing on production, from concept to finished product."

DuPont Readies High-Speed Duper

WILMINGTON, Del. DuPont Co. has developed a new high-speed duplication system, which will probably be tested at Bell & Howell/Columbia/Paramount's duplicating facilities next year.

The new unit takes 52 seconds to copy a two-hour movie, a figure that is 140 times real time and three times faster than Sony's Sprinter, the only high-speed system currently in operation.

The DuPont process has worked well enough in the laboratory to justify its testing in a manufacturing environment, says Michael P. Hartnagel, director of the compa-

ny's storage products division. He claims that one of the new high-speed machines can replace 215 of the real-time VCR slaves now used for duplication purposes.

The "manufacturing environment" will initially be in DuPont's own facilities, but Bell & Howell's Northbrook, Ill., factory will probably get one of the machines to try out in early 1987.

According to Hartnagel, if the new machines work in a manufacturing environment, DuPont will consider forming some kind of joint venture with Bell & Howell to manufacture and sell them.

The new machines use a process called Thermal Magnetic Duplication. The tape is heated by a laser to the point at which it loses its magnetism, the signal is printed, and the tape is cooled, Hartnagel explains. He claims that the quality of the resulting video is at least as good as that achieved by real-time slaves. Cost of the machines will probably be in the \$200,000 range, the same as Sony's Sprinter units.

The new high-speed machines will work in VHS and Beta formats.

MAURIE H. ORODENKER

Fast Forward

BY KEN JOY

REMEMBER THE LASERDISK player?

The laserdisk player, for those who may have forgotten, is the video version of the compact disk that has all but been ignored by the video-consuming public, yet has managed to hold its own against the rapid proliferation of the VCR.

A very strong seller in Japan, the video laserdisk format has lumbered along with sales of 200,000 units a year since 1984, compared with the expected sales of 4.5 mil-

lion VCRs by year's end.

Supporters of the format liken it to BETA VCRs as a medium with superior video and audio reproduction qualities over the ever-popular 1/2-inch VHS format. But, like BETA, when the first laserdisk player (LaserVision) was introduced by Pioneer in 1981, VHS machines were just being introduced and touted as the format with the ability not only to record (laserdisk players, like compact disk players are "read-only" machines), but also to record longer than BETA VCRs.

Ever since then, the laserdisk player has suffered an identity crisis that has been fueled by many different factors:

- Price: Even as VCR prices continue to fall to the unbelievable \$200-\$300 price range, laserdisk players have consistently remained at suggested lists of \$900 or more (usually more)—a figure that a lot of consumers feel is too pricey for a machine that can only play back. The major faux pas in this area seems to be that Pioneer and its OEMs forgot the Gillette Blade theory: Give away the razor, make the money on the blades. In hi-tech markets where software is the driving force, this seems to be a major blunder—one that the manufacturers fortunately did not repeat in the VCR arena.

- In addition, OEM's, like NAD and TEAC, felt the squeeze in their margins from Pioneer (the exclusive distributor of the format in the U.S.) and have told me they're getting out of the laserdisk business after the first of the year. TEAC will concentrate more heavily on the industrial uses of read/write laserdisk machines, while NAD is taking a look at coming back into the market with its own product when the field shows some sign of life.

- Lack of software: Until recently, there was as much as a one-year time lag between a feature film's release on videocassette and its release on laserdisk (if released on disk at all), putting most of the titles into the "has-been" category, and making them unattractive to consumers who could find them. Most stores, even now, will only sell laserdisks—not rent them—and even though they are priced lower than videocassettes, there has been strong resistance among consumers to purchase them.

The software situation is getting

better as feature films released on laserdisk are now consistently only a month or so behind their videocassette release, and there are nearly 2,000 titles available. (Laserdisk software, although limited in availability and distribution, is now out selling BETA software).

- Play-only machines: If software availability had been better in the beginning, consumers may have overlooked the fact that LaserVision (and all of its OEM versions) couldn't record, but only play back prerecorded disks. Although the technology is here for read/write laserdisks (used heavily in sports instant replays), it is far too costly for consumer applications.

The irony behind all this is that while video retailers have been using laserdisk players to demonstrate high-quality video monitors to potential customers because it offers the highest resolution possible—over everything from broadcast to BETA—customers have nearly banished the format to extinction by failing to notice the systems in any significant number.

All of that is about to change.

Expect to see 1987 as the year of the laserdisk player, as Pioneer demonstrates its ongoing commitment to the format by spending \$8 million on new laserdisk pressing facilities with enhancements to quality and productivity. The company will also introduce—as CES in January—a new laserdisk player with digital sound for \$550 retail. This introduction, backed by a major media campaign from Pioneer, will go a long way in raising the format's visibility and should ready the industry for some truly astounding technology for the consumer market, some of which includes the following:

- Encyclopedias on laserdisk: Pioneer is offering, as a free premium for consumers who buy the new laserdisk player during its initial promotion, a 20-volume Grolier's Encyclopedia (all 9 million words of it) on laserdisk (\$89.95 retail value). This technology is just emerging in the computer field—where read-only laserdisks are providing instantaneous access to information.

- Read/write systems: Although it's still four or five years away, the laserdisk player will eventually become the ultimate record/playback system for home video.

1986

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THE YEAR IN CHARTS AND NUMBER ONE AWARDS

1

Rybczynski's Cameo Clip Makes HDTV History

BY JIM BESSMAN

NEW YORK The first high-definition (HDTV) music video has been shot by director Zbigniew Rybczynski for Cameo's "Candy."

The \$80,000 HDTV clip is the first product of a partnership between the director and Barry Rebo of Rebo Associates whereby Rebo's HDTV equipment will be used by Rybczynski in creating music videos. Rebo's HDTV system is the only complete high-definition setup

'One machine can do everything possible on film and video and get fantastic quality'

owned by a U.S. production facility.

"Candy" was produced at Rathe Studios here using the Sony HDTV system. The clip follows the "instant video" technique developed by Rybczynski on his videos for Simple Minds' "All That She Said," Pet Shop Boys' "Opportunities," and Missing Persons' "I Can't Think About Dancing."

In those previous videos,

Rybczynski used blue screens and Ultimatte techniques to shoot the video and postproduce it simultaneously, so that by the end of the shoot he had a finished master tape. Having now brought the procedure to the sophisticated HDTV system, Rybczynski hails its "revolutionary" properties.

"With one machine you can do everything possible on film and video and get fantastic quality," the director says. "There's really no comparison, because with HDTV, you can have unfocused mattes, whereas with the Simple Minds video, for instance, they could only be focused and therefore flat and two-dimensional-looking."

"But now we can focus on the subject while the background [matte] is unfocused, which is a major element of the realistic way in which we see the world. So this is a very big step in the video media, and it can be transferred to 35mm film and projected in a theater and look like film."

Rybczynski further claims that HDTV allows unlimited electronic manipulation of video imagery with complete control, and a look at the two-thirds-finished "Candy" bears this out. Layered onto a seamless, revolving pan of the neon-lit Times Square district are Cameo group members and dancing associates,

with he foreground figures appearing crisp and clear while those behind are out of focus. One shot features a huge, Jolly Green Giant-sized Larry Blackmon (Cameo's leader), towering over the others as they scurry about between his legs.

"That scene would have taken [George] Lucas months to do, but we did it in hours," says Stewart Samuels, Rybczynski's producer and representative. "The whole thing might have taken 10 months and cost millions of dollars, but it cost us less than \$100,000 to get a million-dollar look."

As Samuels, Rybczynski, Rebo, and other proponents of HDTV note, the new technology makes possible a filmlike video look through its 1,125 lines of picture screen resolution, compared to the 525-line American NTSC standard and European 625-line PAL counterpart. Its five-by-three aspect ratio, as opposed to the traditional TV's

four-by-three box, further allows a fuller, richer frame comparable to 35mm film.

"The HDTV image is inherently sharper than NTSC, but it can also be treated like film stock," says Rebo, who values at nearly \$2 million his high-definition equipment

'We paid less than \$100,000 for a million-dollar look'

including camera, three VCRs, video switcher, and Ultimatte. "You can diffuse it, degrade it, and selectively modify it, whereas traditional video doesn't have the structure to support this kind of manipulation."

Samuels distinguishes HDTV from the so-called "Charlex look" made famous by that house's production of the Cars' award-winning

video "You Might Think."

"This is more realistic than Charlex matting," he says. "The edges are cleaner and without electronic noise so that the keyed-in images don't look false, like cutouts on focused backgrounds lacking depth-of-field and perspective. Because of the high level of electronic information which can be recorded with HDTV, definition is so fine that even a strand of hair can be matted seamlessly, and the unfocused backgrounds give the illusion of reality."

Samuels further notes that since almost all traditional music video-making is done on film, the HDTV process now obviates the enormous expenses incurred by taking film crews out on location. Using "Candy" as an example, he says that backgrounds were easily shot by the HDTV video camera with a minimum of support technicians, with all action being taped in-studio

(Continued on next page)



They Want Muscles. Cheap Trick members Robin Zander, left, and Rick Nielsen, far right, work out on the set of their latest video, "It's Only Love," from their Epic album "The Doctor." The video has the distinction of being the first to include captions for the hearing-impaired.

Video Track

NEW YORK

MCA'S SPYRO GYRA has lensed a video for "Bob Goes To The Store," a single off the jazz/fusion group's latest album, "Breakout." Seen through the eyes of a dog named Bob, the comic piece blends performance footage with scenes of Manhattan. It was directed by **Merrill Markoe**, who revived the character she introduced in her short "My Dog Bob" films, seen on "Late Night With David Letterman."

New York-based directors **Ken Ross** and **Richard Levine** were responsible for Chicago's "Will You Still Love Me?" clip, currently airing on MTV. Filmed on location at a factory in Commercial City, the piece features performance footage interspersed with sequences of women shooting the video and each other. **Kris P.** served as executive director. **Tony Shiff** was line producer. The video supports the group's latest Warner Bros. album, "18."

LOS ANGELES

NOTED MUSIC VIDEO director **Mark Rezyka**, whose production credits include clips for such artists as **Cinderella**, **Heart**, **Greg Kihn**, and **Quiet Riot**, has crossed over to full-length feature films. His first project, "Darkness, Darkness," starring **Jeffrey Osterhage** and **Lisa Blount**, is said to be a film "for anyone who ever drove through the desert, saw a single house in a barren landscape and wondered... Who lives there and why?" The film will be shot on location in the Moja-

ve Desert.

Rock act **Black & Blue's** video for "I'll Be There For You," a single off its new Geffen album, "Nasty Nasty," was recently voted programmer's pick of the week on Hit Video USA. The high-energy performance piece was lensed at L.A.'s Olympic Auditorium. **Bill Sisca** directed and produced for **Avatar Films**. **Kris Mathur** co-produced. **Richard Lerner** served as director of photography.

OTHER CITIES

BACKSTAGE BOSTON Productions has wrapped a longform concert video for bluesmen **Buddy Guy** and **Junior Wells**. Shot on location at the Nightstage in Cambridge, Mass., the project will initially air in South America to support the artists' upcoming tour. It was produced and directed by **John McDermott**, best known for his clips for 'til tuesday, **Face To Face**, and the **Del Fuegos**. Songs included in the performance are **Muddy Waters'** "She's 19 Years Old" and "Got My Mojo Workin'" and a medley of **James Brown's** "Super Bad," "I Got A Bag Of My Own," and "I Got You (I Feel Good)."

Electronic Edit's Michael Church was at **AAV Australia** recently to complete postproduction work on national television spots for **Kenny Rogers** and **Dolly Parton's** upcoming Australian tour special, slated to air this February. The commercials were produced for **Denis Smith** and **Gary Van Egmond**, promoters of the tour.

Edited by **LINDA MOLESKI**

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

ART OF NOISE

Legacy
Chrysalis
Charles Gillet/Oval Music Ltd.
George Snow

BELLE STARS

World Domination
Stiff/MCA
Steven Buckley
Sebastian Harris

DR. YORK

Let Me Be The One On Christmas
York
Eric Meza/Tape Power
Edward Barbin

FINE YOUNG CANNIBALS

Ever Fallen In Love
Something Wild (Soundtrack)/IRS/MCA

Religioso Primitiva
Jonathan Demme

CRYSTAL GAYLE

Have Yourself A Merry Little Christmas
Crystal Christmas/Warner Bros.
Peter Israelson/Picture Vision
Jon Small

GENESIS

Land Of Confusion
Invisible Touch/Atlantic
John Lloyd, Jim Yukich/Split Screen Inc.
John Lloyd, Jim Yukich

KLYMAXX

Sexy
Klymaxx/Constellation/MCA
Beth Broday, Kim Dempster
Dominic Sena

THE KINKS

Rock'n'Roll Cities
Think Visual/MCA
Waterloo Films
Ray Davies

LOOSE ENDS

Slow Down
Zagora/Virgin/MCA
LimeLight Films
Simon Cook

MEL & KIM

Showing Out
Atlantic
Andy Pichela/West & Miller Ltd.
Simon West

JOHN PARR

Blame It On The Radio
Running The Endless Mile/Atlantic
Paul Spencer/Midnight Films Ltd.
Meiert Avis

PRICE-SOLTAN

Shotgun Shy
Lights On/Epic
Jon Small/Picture Vision
Jon Small

READY FOR THE WORLD

Love You Down
Long Time Coming/MCA
Faye Cummins
Duncan Gibbons

RICKY SKAGGS WITH JAMES TAYLOR

New Star Shining
Love's Gonna Get Ya/CBS
Jon Small/Picture Vision
Jon Small

RUSS TAFF

I'm Not Alone
Medals/Myrrh
Lynn Nichols
Douglas Grimm

THE UNTOUCHABLES

Freak In The Street
The Untouchables Dance Party/Stiff/MCA
Tina Silvey/Silvey Leed Productions
Andrew Doucette, Jane Simpson

Many Cos. Have Discontinued Releases

Dutch Industry Off, Despite Price Cuts

BY WILLEM HOOS

AMSTERDAM The music video business in Holland, as in most European markets, is still stubbornly refusing to take off, despite ever-growing catalogs and a 50% decrease in prices over the last two years.

Major companies, including RCA/Columbia and Warner Home Video, have become so discouraged they have discontinued releases.

Sales statistics provide graphic illustration of the problems. Of 15 titles released by RCA/Columbia between March 1984 and April 1985, the most successful was Lionel Richie's "All Night Long," with 877 copies sold. "Jefferson Starship," the least successful, sold 71 copies nationwide in this country of 14.3 million people.

Since 1983, record company Virgin Benelux has released around 40 music video titles, featuring David Bowie, Elvis Presley, Depeche Mode, Meatloaf, and other established names. U2's "Under A Blood Red Sky" has been the most popular, with 400 units sold. Tom Petty's "Pack Up The Plantation," released in April, has so far sold 12 copies in Holland, Belgium, and Luxembourg.

Even for major international hits, the figures here are disappointing. Videos of Madonna and Phil Collins have sold, according to WEA here, "a few hundred copies each." Dire Straits' "Alchemy Live," distributed by market leader Boudisque, is just into four figures, making it the company's top-selling title to date. CBS/Fox's "Wham—The Video" has sold around 1,500 copies in two years.

Executive comment exudes pessimism. Says CBS/Fox product manager Perry Stritsko: "Music video is a marginal business, and I think it will always stay that way. As a turnover stimulant, music video sales are negligible."

WEA marketing manager Jaap Hoitingh notes: "It's a business with hardly any impact. It's uninteresting and almost unprofitable."

At EMI Bovema, which has Holland's biggest music video catalog, with some 90 titles on release, Ton Van Beusekom says: "Unfortunately, it's a very marginal and disappointing business, although I've recently noted some growth. Tina Turner's "Private Dancer Tour," which is our best-selling tape, has sold more than 600 copies. In the U.K., it has sold more than 20,000."

Last year, EMI Bovema provided 20 major Dutch record retailers with video equipment and software in a bid to stimulate consumer interest. "We invested much time, energy, and money in that campaign, but I'm sorry to say that it was a flop," says Van Beusekom.

A number of factors appear to have contributed to the stunted growth of the market here. Until price cuts in the U.K., where most releases originate, brought local prices down, music videos were widely perceived as too expensive. Now the average price is around the guild equivalent of \$27.50, with considerable variations according to playing time.

Compact disk is seen as real competition, not only for consumer dollars but also for retail investment. Record shops have seen that CD is a profitable and growing business and prefer to put their money into the new format rather than into slow-moving music video product. More than 95% of music videos are sold rather than rented, but Dutch law prohibits video rental outlets from making sales unless they have separate departments for that purpose.

Pan-European satellite channels, including Sky Channel and Music Box, feed a steady diet of music video to Dutch television viewers. The country is the most heavily cabled in Europe, with more than 80% of households able to receive these broadcasts, and home videotaping of clips and music specials has destroyed what viability the market might have had.

Nevertheless, some companies intend to persevere. VES, representing Vestron here, has just released its first five music video titles, featuring Elton John, the Beach Boys, the Beatles, the Rolling Stones, and Neil Diamond, and plans to release up to 15 more in 1987, distributed mainly through mail order.

"We've found that music videos are difficult to distribute," says managing director Elbert Timmerman, "because most record retailers actually don't like them and most video retailers don't know much about music. We hope mail ordering will be the solution, and if it turns out a success we will certainly carry on."

Boudisque reports weekly sales up from 60-70 units to 600 units following 50% price cuts in midyear, and predicts the number will rise further if exchange rates favor the local market. The company has also

started to supply video retailers, which it says are now beginning to rent music videos.

Free Record Shop, a 41-store chain, also notes some recent growth in its music video business, which accounts for only 2%-3% of overall turnover, and says the market could be better if more product was available from such acts as Bruce Springsteen, the Eagles, Supertramp, and Simple Minds. Local Dutch acts are also poorly represented on music video.

Record companies have a vested interest in persisting with music video releases. Thus, while Warner Home Video has released only one of the 25 titles to which it has distribution rights and plans no more unless the business becomes more profitable, WEA's Hoitingh says: "We're still in music video because we want to maximize the exploitation of our acts and their repertoire. So, if a particular WEA act has made a music video, we'll do our utmost to sell as many copies as possible."

RYBCZYNSKI

(Continued from preceding page)

in front of blue screens and then immediately laid into the master tape's preshot matted backgrounds.

The ability to do live blue-screening, says Rebo, while complicated and time-consuming, gives the video director security in instantly knowing whether his ideas work, thus catalyzing further creativity.

"Before, we couldn't do Ultimattes with the esthetic quality of high-end theatrical films or commercial productions," he adds. "But the music video market demands this level, which is why 80% of them are shot on 35mm film. Zbig has used Ultimattes with great creativity, but never with the film quality that this system allows. While 'Candy' falls within the normal price range of existing videos, it's getting much higher production quality through his creativity and ability to use the technology."

Following completion of "Candy," the video will be sent to Japan for conversion into 35mm film. The returned print, says Samuels, can then be used theatrically or transferred to NTSC and PAL formats.

Of this procedure, Rebo says that while current TV technology can handle only the standard resolutions, image quality is still maximized and retained throughout the reductive process. "The higher the quality you start out with," he says, "the better the end result."

Rebo says he hopes that "Candy" and future HDTV videos will be used theatrically in 35mm formats in conjunction with local promoters as "teasers" for upcoming concert appearances. He and Rybczynski, in association with Yoko Ono, are currently creating an HDTV video for John Lennon's "Imagine" as a demonstration of the system for the National Video Festival. Rybczynski previously directed Ono's "Hell And Paradise" clip.



PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
BETLES	TWIST & SHOUT Capitol	HEAVY
CROWDED HOUSE	NOW WE'RE GETTING SOMEWHERE Capitol	BREAKOUT
DAVID & DAVID	SWALLOWED BY THE CRACKS A&M	ACTIVE
FRANKIE GOES TO HOLLYWOOD	WARRIORS OF THE WASTELAND Island	SNEAK PREVIEW
ARETHA FRANKLIN	JIMMY LEE Arista	BREAKOUT
GENESIS	LAND OF CONFUSION Atlantic	HEAVY
KANSAS	ALL I WANTED MCA	SNEAK PREVIEW
RIC OCASEK	TRUE TO YOU Geffen	SNEAK PREVIEW
JOHN PARR	BLAME IT ON THE RADIO Atlantic	MEDIUM
PRICE-SULTON	SHOTGUN SHY CBS	BREAKOUT
RAGE TO LIVE	ENOUGH IS NEVER ENOUGH Bar None	NEW
SAXON	NORTHERN LADY Capitol	LIGHT
WORLD PARTY	SHIP OF FOOLS Chrysalis	MEDIUM
ERIC CLAPTON	IT'S IN THE WAY YOU USE IT Warner Bros.	3
JOHN FOGERTY	CHANGE IN THE WEATHER Warner Bros.	3
BOB GELDOF	THIS IS THE WORLD CALLING Atlantic	4
THE KINKS	ROCK'N ROLL CITY MCA	2
HUEY LEWIS & THE NEWS	HIP TO BE SQUARE Chrysalis	4
STEVE MILLER BAND	I WANT TO MAKE THE WORLD TURN AROUND Capitol	2
RATT	DANCE Atlantic	5
DAVID LEE ROTH	THAT'S LIFE Warner Bros.	2
TINA TURNER	TWO PEOPLE Capitol	4
PAUL YOUNG	SOME PEOPLE Columbia	2
*BANGLES	WALK LIKE AN EGYPTIAN Columbia	13
CINDERELLA	NOBODY'S FOOL PolyGram	10
BRUCE HORNSBY & THE RANGE	THE WAY IT IS RCA	10
*BILLY IDOL	TO BE A LOVER Chrysalis	11
BEN E. KING	STAND BY ME Atlantic	10
*MADONNA	OPEN YOUR HEART Sire/Warner Bros.	3
ROBBIE NEVIL	C'EST LA VIE EMI	7
*PRETENDERS	DON'T GET ME WRONG Warner Bros.	8
*ROD STEWART	EVERY BEAT OF MY HEART Warner Bros.	6
SURVIVOR	IS THIS LOVE Scotti Bros./CBS Associated	4
*TALKING HEADS	WILD WILD LIFE Warner Bros.	12
TRIUMPH	SOMEBODY'S OUT THERE MCA	7
VAN HALEN	BEST OF BOTH WORLDS Warner Bros.	2
*WANG CHUNG	EVERYBODY HAVE FUN Geffen	9
CHEAP TRICK	IT'S ONLY LOVE Epic	3
THE ROBERT CRAY BAND	SMOKING GUN PolyGram	3
*DURAN DURAN	NOTORIOUS Capitol	5
EUROPE	THE FINAL COUNTDOWN Epic	22
*EURYTHMICS	THORN IN MY SIDE RCA	8
GEORGIA SATELLITES	KEEP YOUR HANDS TO YOURSELF Elektra	6
GLASS TIGER	SOMEDAY EMI	5
*DARYL HALL	FOOLISH PRIDE RCA	6
*ELTON JOHN	HEARTACHE ALL OVER Geffen	8
*HOWARD JONES	YOU KNOW I LOVE YOU, DON'T YOU Elektra	6
CYNDI LAUPER	CHANGE OF HEART Epic	2
OMD (FOREVER)	LIVE AND DIE A&M	10
*BENJAMIN ORR	STAY THE NIGHT Elektra	6
*THE OUTFIELD	EVERY TIME YOU CRY Columbia	7
POLICE	DON'T STAND SO CLOSE TO ME '86 A&M	8
SMITHEREENS	BEHIND THE WALL OF SLEEP Enigma	7
TIMBUK 3	THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES I.R.S.	14
VINNIE VINCENT	INVASION BOYZ ARE GONNA ROCK Chrysalis	4
BLACK'N'BLUE	I'LL BE THERE FOR YOU Geffen	2
CHICAGO	WILL YOU STILL LOVE ME Warner Bros.	4
FINE YOUNG CANNIBALS	EVER FALLEN IN LOVE MCA	4
GENE LOVES JEZEBEL	DESIRE Geffen	6
JANET JACKSON	CONTROL A&M	3
ROB JUNGKLAS	MEMPHIS THING EMI	3
LOVE & ROCKETS	ALL IN MY MIND Big Time	4
MICHAEL McDONALD	OUR LOVE Warner Bros.	4
MEATLOAF	GETTING AWAY WITH MURDER Atlantic	2
THE RAINMAKERS	DOWNSTREAM Mercury/PolyGram	5
BIG AUDIO DYNAMITE	C'MON EVERY BEATBOX Columbia	5
THE COMMUNARDS	DON'T LEAVE ME THIS WAY MCA	7
DEAD OR ALIVE	BRAND NEW LOVER Epic	5
DEPECHE MODE	BUT NOT TONIGHT Warner Bros.	3
FASTWAY	AFTER MIDNIGHT Columbia	3
SAMANTHA FOX	TOUCH ME RCA	13
GENERAL PUBLIC	TOO MUCH OR NOTHING I.R.S.	6
JOAN JETT & THE BLACKHEARTS	GOOD MUSIC Epic	3
THE LUCY SHOW	A MILLION THINGS Big Time	2
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BRIAN SPENCE	HEAR IT FROM THE HEART PolyGram	9
THEY MIGHT BE GIANTS	PUT YOUR HAND INSIDE THE PUPPET'S HEAD Bar None	7
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ROBYN HITCHCOCK & THE EGYPTIANS	RAYMOND CHANDLER EVENING Relativity	2
HUNTERS & COLLECTORS	IS THERE ANYBODY IN THERE I.R.S.	3
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Chicago Trax Studio Gets In A Dance Groove

BY MOIRA McCORMICK

CHICAGO As one of the few Chicago recording studios that focus on music rather than jingle work, Chicago Trax has carved a niche for itself by serving as home base for Windy City dance-genre house music.

Now, the studio finds itself fielding an increasing number of major label projects in a city where the little album work there usually goes to the "big three" downtown facilities: Universal Recording Co., Chicago Recording Co., and Streeterville Studios.

According to Reid Hyams, president and studio manager of Chicago Trax, the studio is involved in most of the releases by the premier house music label, DJ International, and hosts fellow house labels Britestar and Sunset. In recent months, newly signed Geffen recording artists Jesse's Gang and Bang Orchestra! have recorded and mixed their label debuts there, both of which are due in January.

Jesse's Gang leader Jesse

Saunders, along with Roger Carpenter, produced various mixes of a 12-inch single, "Showdown," for Geffen act No Sovereign at Chicago Trax, and the Temptations' Otis Williams was in working with a West Coast solo artist.

"We also mixed Robin Angel for

'We wanted to be a dance studio'

CBS, and we'll be doing the debut CBS album for the [Chicago-based] Insiders," says Hyams. Chicago Trax has also seen projects by Sire act Ministry.

The studio was founded eight years ago by Hyams' partner, Al Ursini, and was known originally as Birdland. Based in a house basement, the studio began as an 8-track outfit. From the beginning, its focus was music, an unusual emphasis in a city whose recording industry thrives on commercial

work.

"We wanted to be a music studio, or we'd have built downtown," says Hyams. "We knew we'd only get a little advertising business—and we do get some."

Hyams and Ursini attracted clients by "convincing people that 8-track with a good engineer sounded as good as more multitracked stuff," says Hyams. Chicago Trax's first three album projects were by folkie Gerry Grossman, blues artist Hip Linckchain, and an anthology of folk artists from the nightclub Earl Of Old Town.

Eventually, Chicago Trax relocated to a building on the Near North Side that had formerly housed a 1920s-era movie theater. The theater's 16-foot ceiling in what is now the playing room imparts a "real live sound," according to Hyams, which can be tuned to dead if so desired.

Chicago Trax now encompasses two 24-track rooms. Studio A features a LEDE (live end-dead end) control room, designed by Doug Jones of Electro-Acoustics. "We have some unique acoustical treatments," says Hyams. "We're one of the first rooms to have a bass diffusion system, as opposed to bass traps."

The back wall of the control room is designed to counteract bass buildup by diffusing the signal, resulting in a more natural sound than that effected by the deadening of bass traps.

Another feature of Studio A is that the control-room speakers are not visible to the eye, which means producers and engineers do not feel constrained to sit in the so-called "sweet spot" between speakers during playback. "The control room was designed so that the 'sweet spot' covers a large

area, not just the speakers' midpoint," says Hyams. "If they can't see them, they'll stay where they are." Studio A is equipped with a Harrison console; Sony/MCI, Otari, and Studer recorders; UREI 813 speakers; and Audio Kinetics master mix automation.

Hyams says Chicago Trax is in the process of acquiring a Dolby SR system rather than going to digital. "With its noise reduction and dynamic range, Dolby SR is warmer than digital but just as quiet and clean," he says.

Studio B is a much smaller 24-track, according to Hyams, and is mainly used for synthesizer and drum machine tracks and vocal overdubs. "Every room is tied in electronically," he says. "You can record in one room and tie in gear from another." Chicago Trax plans to build an additional room in the near future, a testament to the studio's ever-increasing label activity.

The studio's major label work began to increase in 1984, when producer/recording artist Gavin Christopher (who has worked with Grandmaster Flash, among others) began producing his sister Shawn Christopher there, after the studio they had begun working in developed technical difficulties.

Soon after, Christopher started bringing in tracks from Arthur Baker's Streetwise Records, like Cuba Gooding's "Got The Hots," for mixing purposes. Chicago Trax mixed a number of projects for Streetwise, according to Hyams.

Next up was CBS Records' Yvonne Gage, who cut some tracks there. The studio was involved in numerous other album jobs, including the PolyGram soundtrack "Girls Just Want To Have Fun" and the debut album for Passport

by Chicago fusion band the Warmers.

When house music linchpin J.M. Silk recorded his "Music Is The Key" for DJ International at Chicago Trax, the studio began a two-year association with DJ and other house labels. Now, house star Farley Jackmaster Funk is a frequent visitor to the studio, and Hyams says major label a&r people are also stopping in regularly.

Studio engineer Steve Spapperi frequently turns the knobs for DJ International recordings, and his latest project, Tango (featuring Ramsey Lewis' son Kevin), is generating label interest, says Hyams.

Among the studio's dozen other

'We knew we'd only get a little advertising business—and we did get some'

engineers are Ron Gresham, who contributes to most of the Geffen work, and Glenn Odagawa, who is engineering the Insiders. Despite their full load, Chicago Trax staffers manage to teach eight different recording classes in conjunction with Columbia College's music business program.

"We book the studio day to day, but we're always working," says Hyams. "What little downtime there is, we use for maintenance. We've gotten to the point where, out of necessity, we just won't book sometimes."

Sound Investment

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

DESIGNING DUO: Two New York City companies, Benchmark Associates, the design firm specializing in recording studios, sound stages, and control rooms, and Downtown Design, a nationally known architectural firm have merged to form a new company, Benchmark Associates with Downtown Design. The firm will build and design complete facilities from the ground up, which it says will mean a better-designed and better-built studio.

"Most projects include reception areas, offices, and the customary support facilities for a studio," says Vin Gizzi of Benchmark. "It's far more convenient and more efficient to have the job handled by one company rather than an architect, plus a studio designer, plus a contractor. We're one of the few firms in the country that can manage it all, from design through construction."

The new company is now working on projects for Greene Street Recording and Power Play Studios in New York. Projects in the works include Andre Perry Video, Don One Recording, Sound On Sound, and London By Night Recording.

The new half-hour syndicated show, "Ask Dr. Ruth," starring the irrepressible Dr. Ruth Westheimer, will be taped in Unitel/New York's Studio B, a 3,300-square-foot space that will house four video cameras, several 1-inch VTRs, Chyron, and full production and communication audio.

MASTER CLASSES: Compact disk mastering seems to be on everyone's mind these days. Now

Sony Pro Audio says it will hold seminars on the topic in New York and Los Angeles. The two-day classes are Jan. 13-20 in New York and Jan. 27-Feb. 3 in Los Angeles, with seminars offered three times in each city.

"We have received a great number of inquiries regarding CD mastering techniques," says Hiro Kono, manager of product management for Sony. "The enormous growth of interest in CD has made

(Continued on page 57)

Audio Track

NEW YORK

NAYOBE WAS IN at Platinum Island recording vocals for her latest Sutra release. Producing was **Gene McFadden**, with **Bruce Miller** at the board. Also there, producer **Rob Freeman** was cutting tracks for **Jailbait**. The band members were recent finalists on "Star Search." **Jerry Gottus** was at the console. **Rich Travallo** assisted.

Belouis was in laying tracks at **Right Track** for his eponymous upcoming release. **Gary Langham** was producing and engineering. Co-producer was **Guy Fletcher**, also on keyboards for this project and in on loan from **Dire Straits**.

Mantronix was in at I.N.S. recently laying tracks and mixing cuts for its latest Sleeping Bag album, "Musical Madness." **Steve Griffin** and **Jeff Neiblum** were at the console. **Chep Nunez** was editing. Also there, **John Ehrlich**, from Broadway's "Big River," is working on a 12-inch, "Spill The Wine." Producing is **Sergio Cosa** and **Robbie Watson**. Lastly, **Ron Dean Miller** and **Frankie D** have been editing **Paul Neil's** 12-inch "Ain't Nothing Like It." **Denzil**

Miller Jr. was producing for Music Magic.

LOS ANGELES

TEENA MARIE IS IN at Larrabee Sound working on a project for Paramount Pictures. **Jellybean Benitez** is remixing. **Michael Hutchinson** is engineering. Also there, on the other side of the board, **Madonna** is tracking and mixing Sire's **Nick Kamen** with **Steve Bray**. **Michael Hutchinson** is at the knobs. And **John Luongo** is remixing I.R.S. artist **Belinda Carlisle's** "Band Of Gold." **Gary Hillman** is at the console. Finally, **Louil Silas** is in mixing MCA's **Ready For The World**, with **Taavi Mote** at the controls.

Don Bleu was in at **Live Oak** recording a variation of **Timex Social Club's** "Rumors." The new version, the proceeds of which are being donated to the Pros For Kids organization, is titled "Bay Area Hall Of Fame." **Bleu** is a DJ at KYUU in San Francisco. Also there was the **Banks Project**, a new group comprised of **Bill Church**, formerly with **Sammy Hagar**; **Kevin Carlson**, formerly

(Continued on next page)

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AUDIO TRACK

(Continued from preceding page)

with Aldo Nova; John Neyman, from the Eric Martin Band; and Chuck Ruff, formerly of Edgar Winter's White Trash; with Bob Banks on lead vocals. Richie Corsello was at the desk. Finally, Malo was in recording his latest for Blue Heron/Aspen. Greg Errico produced. Corsello was at the board. Dale Everingham assisted.

Elsewhere in the city on the bay, Merl Saunders was in at Russian Hill working on a score for an upcoming "Twilight Zone" episode. Samuel Lehmer was at the knobs for the Kronos String Quartet. Also there, the Dave Brubeck Quartet was in working on their newest project. Gary Clayton was at the console. Marnie Moore was assisting.

NASHVILLE

RECENT ACTIVITY AT Music Mill included RCA artist K.T. Oslin's debut album, which was completed by Harold Shedd. Jim Cotton, Joe Scaife, and George Clinton assisted. Also in at the Mill was Louise Mandrell, working on her latest project. Producing were Shedd and Mark Wright. At the console were Cotton, Scaife, and Paul Goldberg. Also there, Cotton, Scaife, and Goldberg were in to mix tracks for Alabama's upcoming CBS special. In addition to that project, Cotton and Goldberg were mixing Anne Murray's latest single. Finally, Jimmy Swaggert was in cutting, with Joe Huffman producing. Assisting were Cotton, Clinton, and Goldberg.

OTHER CITIES

PRODUCERS JIMMY LEWIS and Rich Cason were in at Muscle Shoals to finish mixing the upcoming album by the Rose Brothers. Also there, T. Graham Brown was tracking his new Capitol release. Bud Logan was producing, with Pete Greene at the controls.

Jamahl Holmes was in at Chicago's Seagrape working on tracks for his upcoming album. Producing was Johnny Samuel. Joe Tortorici was at the desk. Also there, Jethro Burns was in finishing the mix on his solo acoustic CBS release. Harry Brotman was at the board, with Ken Rasek assisting. Finally, Assyrian singer Linda George was in mixing and overdubbing her upcoming album for Ishtar. Ashoor Baba was producing. Mike Konopka and Tom Haban were at the controls.

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SOUND INVESTMENT

(Continued from page 55)

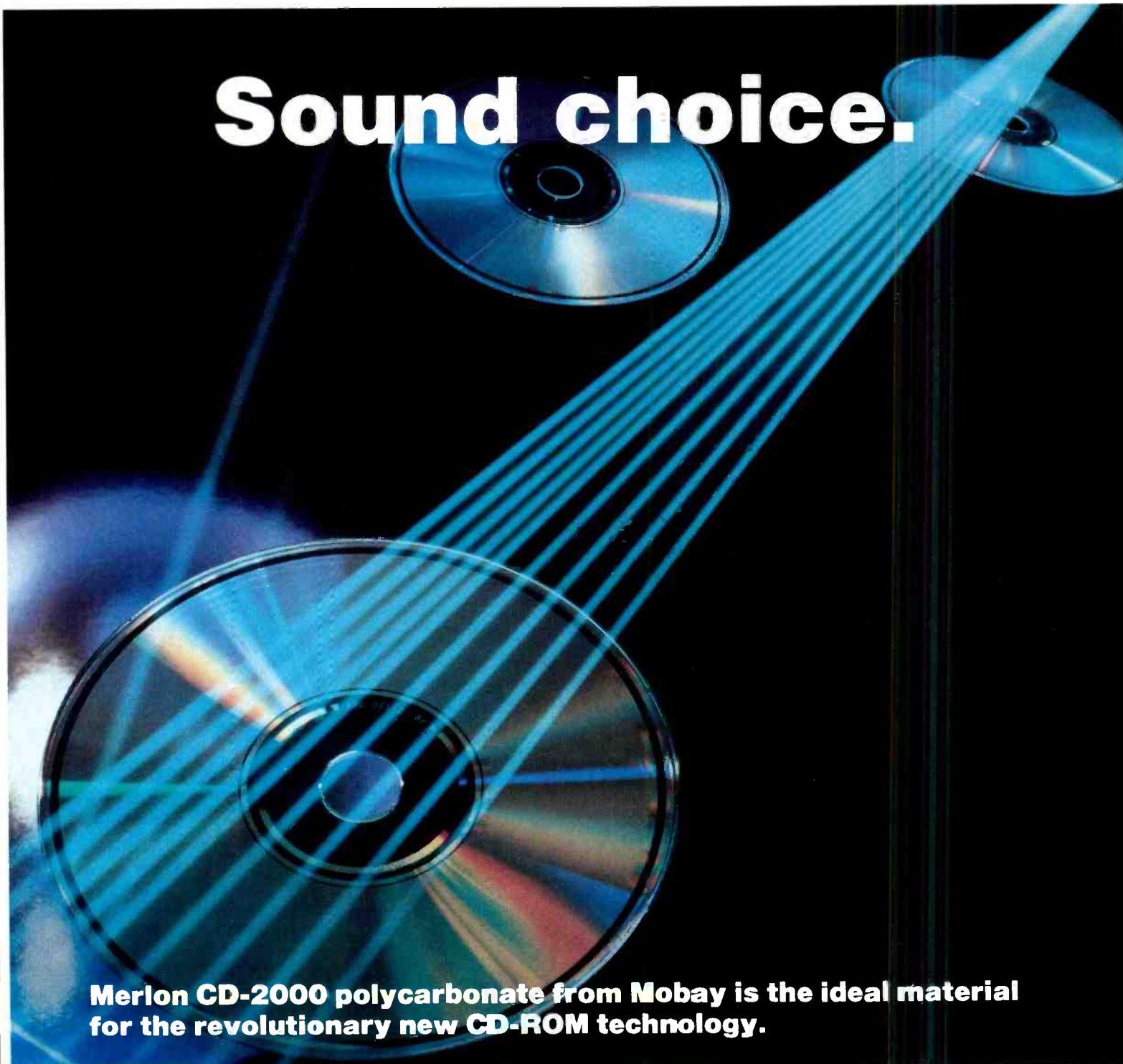
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The seminars will cover two-channel digital recording and playback systems, CD mastering systems, digital editing, CD subcode editing, and CD cutting. Contact Sony for more details at 201-368-5185 or 213-537-4300.

A NEW CHAPTER: The International Teleproduction Society (ITS), has added a new arm, with the official establishment of a new chapter in the Midwest, ITS/Chicago. The society now numbers four regional chapters—Los Angeles, New York, and Mid-Atlantic are the other three. Tom Angell, board president of the ITS, says the organization is in a period of heavy growth, with a 50% membership increase since the recent National Assn. of Broadcasters convention. Angell says the trade group expects new chapters in the not-too-distant future in Massachusetts, Florida, Atlanta, Detroit, and New Orleans.

The ITS was formed when the Videotape Producers Assn. and Videotape Facilities Assn. merged last year.

THE AUDIO ENGINEERING SOCIETY (AES) says it will hold its 1987 convention at the New York Hilton, where it has traditionally been housed since departing from the Waldorf Astoria several years ago. The AES convention committee had originally chosen the Jacob K. Javits center in New York, but decided that the location was not suitable. Word is that the AES decision comes after reports of a not entirely satisfactory SMPTE show at the Javits Center. Edited by STEVE DUPLER



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TOP CLASSICAL ALBUMS™

CLASSICAL **K**EEPING SCORE
by Is Horowitz



Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	6	★★ NO. 1 ★★ HOROWITZ IN MOSCOW DG 419-499 (CD)	4 weeks at No. One VALADIMIR HOROWITZ
2	2	16	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
3	3	42	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
4	4	18	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
5	5	8	VERDI: OTELLO ANGEL DSB-3993 (CD)	PLACIDO DOMINGO
6	6	10	DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA
7	7	26	ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
8	8	38	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
9	9	14	ANNIVERSARY LONDON 417-362 (CD)	LUCIANO PAVAROTTI
10	14	4	VIENNA, CITY OF MY DREAMS ANGEL DS-38280 (CD)	PLACIDO DOMINGO
11	11	108	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
12	12	36	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM-42096 (CD)	WYNTON MARSALIS
13	13	8	MOZART: THE MARRIAGE OF FIGARO PHILIPS 416-370 (CD)	ACADEMY OF SAINT MARTIN-IN-THE-FIELDS (MARRINER)
14	17	4	BEETHOVEN: SYMPHONY NO. 3 LONDON 417-235 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
15	10	8	PUCCINI: TOSCA LONDON 414-597 (CD)	KIRI TE KANAWA
16	NEW ▶		BERNSTEIN BY BOSTON PHILIPS 416-360 (CD)	BOSTON POPS (WILLIAMS)
17	15	24	THE KRONOS QUARTET NONESUCH 79111	THE KRONOS QUARTET
18	16	26	BEETHOVEN: PIANO CONCERTO NO. 5 PHILIPS 416-215 (CD)	CLAUDIO ARRAU
19	19	6	HOLST: THE PLANETS TELARC 10133 (CD)	ROYAL PHILHARMONIC ORCHESTRA
20	18	18	PURCELL: DIDO AND AENEAS PHILIPS 416-299 (CD)	JESSYE NORMAN
21	21	6	BEL CANTO ARIAS LONDON 417-253 (CD)	JOAN SUTHERLAND
22	20	76	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
23	RE-ENTRY		BERNSTEIN: CANDIDE NEW WORLD NW 340/341 (CD)	NEW YORK CITY OPERA (MAUCERI)
24	24	174	HAYDN/HUMMEL/L. MOZART: TRUMPET CONCS. CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
25	25	364	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL1-5468	● PAILLARD CHAMBER ORCHESTRA

THE WELK RECORD GROUP, which recently acquired the Vanguard Records catalog, will be issuing its first classical compact disks in February. Six are planned for the the first time around.

The initial batch of CD titles includes two Vivaldi packages performed under the direction of **Trevor Pinnock**, a Chopin-Liszt program played by **Alfred Brendel**, and a theater-music set conducted by **Maurice Abravanel**. More titles drawn from the Vanguard catalog will be released on a regular basis, says Welk's **Bernice McGeehan**.

SILENT STRINGS: In a simple ceremony at the Metropolitan Museum of Art in New York Nov. 20 **Andrés Segovia** and his wife **Emilia** donated two guitars the maestro performed on for much of his career. One, a Ramirez, dates from 1912; the other, a Hauser, from 1937. The Hauser was used for many of Segovia's recordings on Decca and MCA Records. The instruments will find a permanent, though silent, home in the museum's **André Mertens** collection.

TALKING TERMS: Negotiations between the American Federation of Musicians (AFM) and the recording industry over a new contract are stalled, and further talks have been put off until January. While the basic confrontation is over the fate of the Music Performance and Special Payments funds, which receive small "royalties" on the sale of recordings, the classical wing of the record industry is seeking to relax some of the union terms for producing operas and orchestral music recordings.

A greater discount is being sought for opera projects that consume many sessions. Record labels also want to cut back the requirement that mandates all members of a symphony orchestra be paid for the first

hours of a recording session even if a reduced ensemble is used and many of the musicians don't actually play.

Costs of recording in the States is blamed for much of the work going overseas, although many U.S. orchestras help finance recording sessions through special funding programs.

Welk Record Group sets February CD release

Meanwhile, musicians are reported concerned over the growing practice of symphony orchestra managements to issue recordings from archival or broadcast sources for fund-raising purposes. This appears to conflict with AFM union regulations, and orchestras are being alerted to check first with AFM locals.

PASSING NOTES: The New York Philharmonic has begun storing all its performance data for the past 144 years in computer files. Cross-referencing flexibility will permit instant access to timings, instrumental requirements, and a variety of repertoire category breakdowns as well as to historical documents relating to the orchestra's operation.

The Philharmonic's archivist, **Barbara Haws**, is entering an equivalent of 900 file drawers of information into the computer. It will take some time to complete.

At Philips Records in New York, **Susan Mann** has been named manager of press and artist relations and **Victoria Finke** promoted to product coordinator. Newest member of the staff that reports to label chief **Nancy Zannini** is **Mark Dugger**.

TOP CROSSOVER ALBUMS™

1	1	8	★★ NO. 1 ★★ RODGERS & HAMMERSTEIN: SOUTH PACIFIC CBS SM-42205 (CD)	6 weeks at No. One TE KANAWA, CARRERAS
2	2	16	DOWN TO THE MOON CBS FM-42255 (CD)	ANDREAS VOLLENWEIDER
3	3	16	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
4	9	4	A CHRISTMAS CELEBRATION ANGEL DS-37363 (CD)	KATHLEEN BATTLE
5	4	16	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
6	13	4	CHRISTMAS WITH KIRI LONDON 414-632 (CD)	KIRI TE KANAWA
7	6	16	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
8	8	12	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
9	5	16	BEAUTIFUL DREAMER LONDON 417-242 (CD)	MARILYN HORNE
10	NEW ▶		STRATAS SINGS WEILL NONESUCH 79131 (CD)	TERESA STRATAS
11	7	16	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
12	10	6	PERSONA CBS BFM 42120 (CD)	LIONA BOYD
13	NEW ▶		A CHRISTMAS CAROL RCA HRC1-5888 (CD)	JAMES GALWAY
14	11	16	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
15	12	16	SWING SWING, SWING PHILIPS 412-626 (CD)	BOSTON POPS (WILLIAMS)

(CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

GRASS ROUTE
by Linda Moleski



LOS ANGELES-BASED **M.S. International**, in association with **Macola Records**, is sponsoring a national talent search among area street gangs. The contest calls for groups to come up with an antigang rap song; the winner will be signed to an exclusive deal with the newly formed label.

"We're in the very early stages of trying to put to-

A new L.A. label plans to gang up on gangs

gether a national drive to arouse awareness," says TV actor **Tim Reid**, who founded **M.S. International** together with **Michael Stokes**. "It will be a regular record that will stand on its own merits, but a portion of the royalties will be put back into a victim assistance program." In addition, the label will donate some of its proceeds from the record to a community service organization.

"We don't want it to look like we're patting gang members on the back," says Reid. "We're giving them a profit motive, but with the understanding that they put some back. We want them to begin to understand their obligation to the community."

According to Reid, the purpose of the contest is to provide a creative outlet for street gangs. "We're dealing with the problem right at the nucleus," he says. "We tried to come up with a way that will make an impact."

Though plans are still in the preliminary stages, **M.S. International** is looking to launch the contest

Jan. 1 in major markets, including L.A., New York, Washington, and Chicago. The label also hopes to do tie-in promotions with radio stations and independent distributors.

The initial release will be a 12-inch single, to be manufactured and distributed by **Macola**.

SEEDS & SPROUTS: CD-only label **Happy Hour Music** has put together a holiday jazz package, "The Cool Side Of Yuletide" by **Joe Hackney**. The release contains several Christmas favorites, including "Deck The Halls" and "O Holy Night." **Happy Hour** can be reached at 5206 Benito St., Montclair, Calif. 91763. . . . Another CD label, **Rykodisc**, is slated to put out an all-new project from folk veteran **Richie Havens**. It's his first domestic release in five years. . . . This week's favorite album cover is the **New Age Urban Squirrels'** debut release, "Five Virgins," a parody of **John Lennon & Yoko Ono's** memorable "Two Virgins." It's on **Poplama Products**, P.O. Box 95364, Seattle, Wash. 98145-2364; 206-527-8816. The album also contains tracks by the **Mighty Squirrels**.

MARK YOUR CALENDAR: Plans are well under way for the National Assn. of Independent Record Distributors (NAIRD) conference in San Francisco, set for April 28-May 3. The event will consist of more basic panels geared toward first-timers, according to board chairman **Jerry Richman**, who says some 100 new members are expected to participate. Playing a key role in the organization of the conference is NAIRD administrator **Holly Cass**, who succeeded **Sonny Richman** earlier this year.

Billboard.

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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	8	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
2	3	3	7	DANIELA ROMO ODEON	DE MI ENAMORATE
3	5	4	10	PANDORA EMI	SOLO EL Y YO
4	4	2	10	FRANCO PEERLESS	TODA LA VIDA
5	7	12	8	PRISMA PEERLESS	DE COLOR DE ROSA
6	2	5	10	EMMANUEL RCA	TODA LA VIDA
7	8	7	10	JOAN SEBASTIAN Y PRISMA MUSART	OIGA
8	13	22	10	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
9	9	8	10	LOS YONICS PROFONO	CORAZON VACIO
10	16	14	10	CAMILO SESTO ARIOLA	ME LA ESTAS PONIENDO DIFICIL
11	22	37	3	BRAULIO CBS	JUGUETE DE NADIE
12	10	6	10	JUAN GABRIEL ARIOLA	YO NO SE QUE ME PASO
13	6	10	10	JOSE FELICIANO RCA	SE ME SIGUE OLVIDANDO
14	20	27	5	EDNITA NAZARIO MELODY	TU SIN MI
15	15	13	10	ROCIO DURCAL ARIOLA	LA GUIRNALDA
16	11	11	10	BEATRIZ ADRIANA PROFONO	HASTA CUANDO
17	12	9	10	LISSETTE CBS	EVA
18	24	25	5	FLANS PROFONO	TIMIDO
19	21	21	5	BASILIO BMS	VIVIR LO NUESTRO
20	28	23	7	LUCERITO MUSART	ERA LA PRIMERA VEZ
21	14	16	8	JOHNNY VENTURA CBS	EL LUNAR
22	18	20	10	EDDIE SANTIAGO TH	TU ME QUEMAS
23	23	30	4	MARISELA PROFONO	TU DAMA DE HIERRO
24	26	19	9	MIAMI SOUND MACHINE CBS	NO ME VUELVO A ENAMORAR
25	17	15	10	NICOLA DI BARI CBS	ROSA
26	27	17	10	EL GRAN COMBO COMBO	GARANTIA
27	29	32	10	THE NEW YORK BAND KAREN	COLE
28	NEW	1	1	JUAN GABRIEL ARIOLA	QUE LASTIMA
29	31	31	10	FRESAS PHILIPS	COMO NO QUERERTE A TI
30	32	35	10	ROBERTO CARLOS CBS	DE CORAZON A CORAZON
31	25	26	6	VALERIA LYNCH RCA	FUERA DE MI VIDA
32	33	34	4	BOBBY VALENTIN BRONCO	EL SENOR DE LA SENORA
33	47	33	3	JOSE MEDINA RINGO	Y ME DECIDI
34	19	18	9	CARMIN A&M	OTRA SEMANA
35	35	—	2	RAMON AYALA FREDDIE	SEIS ROSAS AMARILLAS
36	36	—	2	LOS FREDDIES PROFONO	ESTOY LLORANDO
37	37	36	8	LUNNA TELE	NI PRINCESA NI ESCLAVA
38	44	—	2	LOS BUKIS PROFONO	ESTE ADIOS
39	NEW	1	1	MARIA CONCHITA ALONSO A&M	SUETAME
40	NEW	1	1	DYANGO Y ROCIO DURCAL EMI/ODEON	LA HORA DEL ADIOS
41	30	24	10	GILBERTO SANTA ROSA COMBO	SIN UN AMOR
42	43	—	2	PEDRO PARDO CBS	CELOS
43	34	29	6	MILLIE Y LOS VECINOS RCA	NO SE MUERA NA
44	38	39	3	ANDY MONTANEZ TH	ME LA ESTAS PONIENDO DIFICIL
45	42	38	6	MARIO PINTOR PEERLESS	ADIOS QUE TE VAYA BIEN
46	40	41	10	JORGE RIGO RODOVEN	NO RENUNCIARE
47	50	49	5	GRUPO EL TIEMPO ROCIO	TU EX-AMOR
48	45	42	10	SANDY REYES SR	ENAMORAR
49	41	40	5	ISABEL PANTOJA RCA	HOY QUIERO CONFESARME
50	39	28	10	BONNY CEPEDA RCA	ASESINA

Products with the greatest airplay gains this week.

LATIN NOTAS

This week's column, written by Tony Sabournin, continues our ongoing examination of the changes labels are making in their approach to the U.S. and Puerto Rican markets.

MAKING GOOD ON ITS PROMISE of deep involvement in the Hispanic market of the U.S. and Puerto

WEA enters the market with a small, select roster

Rico, WEA has officially heaved its hat in the ring, naming **Máximo Aguirre** director of operations of its newly created Latin division.

There seem to be several obvious advantages to this label's maiden voyage. One is the small but select group of artists gathered to initiate its activities. For starters, there are **Miguel Bosé** and **Luis Miguel**—both young, attractive TV darlings and talented scions of *artiste* parents who have developed immense followings throughout Latin America and Europe, but who have yet to achieve commensurate success in the U.S. Once considered their respective labels' brightest stars—Bosé with CBS and Miguel at EMI—each has decided to start with a clean slate at WEA.

On the other hand, the seductive **Rocío Banguells** did not have much of a problem breaking her first and only album in this country, aided by the cascades of Mexican imports and her typecast beautiful villainess image in several *novelas*. A clear, tender timbre in hits like "Ese Hombre No Se Toca" ("Don't Touch That Man") didn't hurt.

The singing/composing duo **Lara y Monárrez**, former OTI festival winners, were initially signed by **Discos A y M** with only moderate success. WEA Latin's signing of the duo is an indication that the new label feels their commercial potential is yet untapped.

"The idea is to start small and make the label progressively stronger," says Aguirre. He says WEA Latin will add other artists to its roster in the not-too-distant future, particularly in the Mexican and Mexican-American field, as well as salsa and merengue acts from the Northeast and Puerto Rico.

The new label will also benefit from efforts by WEA's individual companies to penetrate the Hispanic market, such as **David Lee Roth's** "Sonrisas Salvajes" (Warner Bros.) and future recordings by **Rubén Blades** (Elektra). Although he would be happy to market such product, Aguirre says, "Those are internal issues that have yet to be decided."

He declines to comment on the rumor that WEA Latin will be selling its products directly to distributors throughout the U.S. and Puerto Rico, instead of using the established distribution channels of multinationals like CBS and Ariola/RCA. If WEA decides on

this strategy, it could place the company in direct competition with the two giants for future distribution agreements.

Aguirre plans vigorously to address the problem of parallel imports, which he categorizes as "almost as troublesome as record piracy." He acknowledges that the labels' combined efforts have resulted in the prosecution of some wrongdoers, and the probable discouragement of others, but he cautions that unrelated external forces often aid the import business.

"For instance, when I was with Ariola [as director of operations] we tried to release **José José** and **Juan Gabriel** LPs in the U.S. at least 60 days before we'd release them anywhere else. Yet Mexican stations near the border would get the product and program them, forcing Ariola to release the albums in Mexico, losing sales and/or programming opportunities."

Aguirre emphasizes the timeliness of the problem: Forty percent of record sales in Mexico occur during the Christmas buying season.

THE SEASON TO BE JOLLY seems to be smiling benignly upon **RCA/Ariola International**. Fresh from releases by superstars **Juan Gabriel**, **Rocío Durcal**, and **Menudo**, the label arrives full throttle with albums from similarly prominent artists **José José**, **Daniela Romo**, **Django**, and **José Feliciano**.

Also due is the eagerly awaited new **Emmanuel** album, "Solo." Produced by **Juan Carlos Calderón**, "Solo" was two years in the making.

In addition, Miami-based **RCA/Ariola** has mounted an intensive promotional campaign for **Isabel Pantoja**, the enigmatic Spanish balladist whose album "Marinero De Luces" ("Sailor Of Lights"), with songs by compatriot **José Luis Perales**, reached sales of 500,000 units in Spain.

According to **RCA/Ariola International** vice president **Jorge Pino**, the campaign is designed to establish the base for Isabel to achieve similar success in the Americas.

Other areas have not been left unattended, says Pino, with new tropical releases, such as the Miami **gallos Hansel & Raul's** "Tropical," and **merengueros Los Vecinos**, **Bonny Cepeda**, and **Dionis Fernández**. The label's traditional compilation catalog gets a boost with greatest-hits packages by **Raphael** and **Luis Miguel**.

As gleeful as he feels with the delivery of new product by top sellers, Pino is equally excited by the company's penetration in the *novela* circuit. Currently, **Angelica María's** "El Hombre Di Mi Vida" ("The Man Of My Life"), **Daniela Romo's** "De Mi Enamorate" ("Fall In Love With Me"), and **José José's** old hit "Como Fué" ("How Was It") are featured in various soaps in the SIN network, while **Valeria Lynch's** "Fuera De Mi Vida" ("Out Of My Life") is on Puerto Rican television.

Whereas the slight decline in LP sales has been more than compensated for by an increase in cassette purchases, Pino says the company's future bonanza is in the compact disk market. At the moment, **RCA/Ariola** lists more than 50 titles on CD; Pino projects a total of almost 200 CD titles by the end of 1987.

Labels Dancing To Christmas Beat

NEW YORK Christmas time is dancing time for Latins. This year, a lot of that dancing will be done to the tune of merengue, the Dominican rhythm that is flooding the market.

At least five merengue compilations—"Aqui Esta El Merengue, Vol. 4," "Los Merengazos Del Ano, Vol.3," "Merengue Mix," "Non Stop Merengue," and "Los 12 Hits Del Merengue"—are available in record stores and getting played on radio stations on the East Coast, and more are coming. Add to this total numerous other merengue albums by individual artists and groups, and it appears that an invasion is in the works.

The TH album "Bailables Del Ano" is the leading album of tradi-

tional Christmas dancing music. Even more traditional than that is "14 Canonazos Bailables, Vol. 26," a Colombian release by Fuentes. "Que Siga La Fiesta," by Billo's Caracas Boys of Venezuela, and "Navidades Sabrosas" are the Velvet label's contribution to the season's package. Sonotone has "Bailables De Fin De Ano," with such artists as Roberto Lugo, Los Inmortales, Los Melodicos, and Nelson Enriquez playing and singing traditional dancing tunes.

EMI is releasing one of the few pop LPs with specific Christmas themes: "Eterna Navidad," with songs by Pandora, Yuri, Daniela Romo, Tatiana, Oscar Athie, and others.

RCA is counting on pop compila-

tions such as "Encuentro Romantico," "15 Superfavoritos," "16 Exitos" by Raphael, and "14 Exitos" by Luis Miguel for holiday sales. The A&M label, distributed by RCA, has "Grandes Exitos" by Lani Hall and "Grandes Exitos" by Maria Conchita on the shelves. Other than that, the company has done well with "Merry Christmas America," which includes the song "Feliz Navidad" by Jose Feliciano, one of the most popular Christmas tunes of all time.

From Puerto Rico, Danny Rivera with his "Ofrenda" seems to be getting ahead of the competition, while El Gran Combo is doing well with its 1985 Christmas album, "Nuestra Musica."

CARLOS AGUDELO

JAZZ BLUE NOTES

by Peter Kæpnews



WHO SAYS there's no place in the mainstream for idiosyncratic improvisers? The cases of **Bobby McFerrin** and **Tim Berne** suggest otherwise.

The cognoscenti have known for some time about McFerrin's unusual gifts as a vocalist, and his current **Blue Note** album, "Spontaneous Inventions," has been moving steadily up Billboard's jazz chart. And he has been singing his way into the hearts of America's

A singer and a saxophonist make surprising strides

TV viewers for several months on the soundtrack of a Levi's jeans commercial.

But McFerrin's assault on America's living rooms has really picked up steam in recent weeks. The singer's busy November included features on "Entertainment Tonight" and "CBS Sunday Morning." He also performed at the **New Music Awards** show, telecast on the USA Network. And to top things off, McFerrin made a triumphant Nov. 19 appearance on "The Tonight Show." His vocal pyrotechnics (he sang an unaccompanied, wordless medley of "Scrapple From The Apple" and "Honeysuckle Rose") impressed both the audience and **Johnny Carson**, who invited McFerrin back for a return appearance in December.

Berne is not apt to make it to "The Tonight Show." But he has made it to **Columbia Records**, and that in itself is both an impressive accomplishment and an unlikely one.

Berne is a young saxophonist and composer whose music—alternately intense, introspective, cacophonous, and spacy and very seldom conventionally tonal—has been heard on a number of independent la-

els. Despite its eclectic jazz policy, Columbia seems an unlikely home for such an iconoclastic artist.

Nevertheless, Berne's first Columbia album, "Fulton Street Maul," featuring guitarist **Bill Frisell** and produced by **Gary Lucas**, will be released early next year. The label obviously can't be expected to promote Berne as heavily as it promotes **Bruce Springsteen**—or, for that matter, **Wynton Marsalis**. And his signing is no more likely to signal a wholesale change in a&r policy than did the signing of **Ornette Coleman** in the early '70s or **Arthur Blythe** in the late '70s. Still, it's nice to know that a label the size of Columbia will take a chance on an artist like Berne every once in a while.

ALSO NOTED: A four-hour all-star jazz "party" set for Dec. 14 at New York's **New School For Social Research** will celebrate the memory of saxophonist **Zoot Sims**, who died last year, and raise money for the newly established **Zoot Sims Scholarship Fund** of the school's jazz and contemporary music program. Among the musicians who'll perform at the event, organized by promoter **Paul Weinstein** and Sims' widow, **Louise**, are **Gerry Mulligan**, **Tommy Flanagan**, and Sims' longtime colleague **Al Cohn**. Tickets are \$300 for patrons, \$200 for each additional patron's ticket, and \$50 for unreserved seats. For more information, call **Karyl Nichols** at 212-741-8950. . . . The recent **Jazz On The Rocks** festival in Sedona, Ariz., turned out to be a family reunion for **Louie Bellson**. The great drummer and his brother **Hank**, who serves as his manager and often travels with him, ran into their brother **Tony**, a drummer who recently moved from Chicago to Arizona, backstage at the festival. **Hank** and **Tony** hadn't seen each other in 22 years, according to a festival spokesman, who explains that they had been "just busy, I guess."

GOSPEL LECTERN

by Bob Darden



DARRELL ADAMS has one of those high, pure voices that render criticism or analysis superfluous.

It cuts to the heart of every song, every lyric. It hearkens to a time past when the voice, music, and words were enough, when singers sang and didn't have to wear black leather or dye their hair purple.

But Adams is fiercely contemporary. His original songs address the topics of a hurting world.

We caught Adams in Kansas City, where he was performing, with **Ken Medema**, at the 10th-anniversary celebration of **Habitat for Humanity**. The two discussed releasing Adams' music on Medema's **Brier Patch** label. Medema then left for Nicaragua; Adams headed back out on tour.

"We had a good talk," Adams says in his characteristically soft voice. "Ken's idea for **Brier Patch** is to have it composed of a consortium of folks like me doing some stuff together."

"I'm not signed to a major label, although there was some good interest on my last album, 'Home.' I think topical songs like 'Jesus Would Have Loved El Paso' and 'World Religion Zoo' probably scared some people off. The major labels are not interested in anything of real integrity with the gospel. They're just interested in packaging and production. Anything really identifiable as the gospel just isn't 'vanilla' enough to be sold commercially."

"It beats me why you would want to buy something that all sounds the same," he says. "I believe people are more interested in stuff with integrity and content. That's why I'm really excited about the prospects of a label with **Ken**, **Gene Cotton**, and myself—one that would have a serious distributor, like **Spring**

Arbor. They've already said they are willing to put **Brier Patch** out there to see what happens.

"I'm convinced that there are a lot of people out there who are interested in what we're doing. Right now, it is hard for them to get that kind of music."

I do folk songs and modern songs; things I've written and stuff I've stolen from the likes of **Tom Waits**,

Darrell Adams is at once traditional & contemporary

Cotton, **Medema**, **Harry Chapin**, and **Richard Vinson**," he says. "I love hymns that are traditional and spiritual as well as true spirituals. I love some contemporary hymn material."

"You see, I approach hymns and folk songs the same way. I consider both of them ethnic musicology. As opposed to contemporary Christian music, hymns do contain history. There is an identifiable root in this history, and that's interesting to any audience."

In that regard, Adams says that hymns fit in very well with other songs that tell stories about real people, experiences, and social issues. He says that hymns apply a spiritual dimension to people that the other story-songs can only talk about.

"Hymns are the things that bring hope to our story," he says. "We see in the stories, in the difficulties and joys of life, a spiritual dimension that gives all of that meaning for our existence in what quite often seems to be a n unfriendly universe."

FOR WEEK ENDING DECEMBER 6, 1986

Billboard

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	7	MILES DAVIS WARNER BROS. 25490 (CD)	★★ No. 1 ★★ 3 weeks at No. One TUTU
2	2	17	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255 (CD)	DOWN TO THE MOON
3	3	25	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (CD)	DOUBLE VISION
4	4	9	WYNTON MARSALIS COLUMBIA FC 40308 (CD)	J MOOD
5	6	15	KENNY G. ARISTA AL8 8427 (CD)	DUOTONES
6	9	19	BOBBY MCFERRIN BLUE NOTE BT-85110/EMI-AMERICA	SPONTANEOUS INVENTIONS
7	5	19	PIECES OF A DREAM MANHATTAN ST-53023	JOYRIDE
8	12	9	SOUNDTRACK COLUMBIA SC 40464	ROUND MIDNIGHT
9	11	9	AL JARREAU WARNER BROS. 25477-1 (CD)	L IS FOR LOVER
10	7	23	SPYRO GYRA MCA 5753 (CD)	BREAKOUT
11	26	3	BOB JAMES WARNER BROS. 25495 (CD)	OBSESSION
12	8	11	GEORGE BENSON WARNER BROS. WB 1 25475	WHILE THE CITY SLEEPS ...
13	17	7	DIANE SCHUUR GRP A-1030 (CD)	TIMELESS
14	10	11	LEE RITENOUR GRP 1021 (CD)	EARTH RUN
15	16	7	STANLEY CLARKE EPIC FE 40275	HIDEAWAY
16	14	7	KEVIN EUBANKS GRP 1029 (CD)	FACE TO FACE
17	NEW		CRUSADERS WITH B.B.KING/ROYAL PHILHARMONIC ORCH. MCA 5665	THE GOOD AND BAD TIMES
18	33	3	DAMON RENTIE TBA 219/PALO ALTO	DON'T LOOK BACK
19	29	3	JEFF LORBER WARNER BROS. 1-25492	PRIVATE PASSION
20	19	13	EARL KLUGH WARNER BROS. 25478 (CD)	LIFE STORIES
21	22	7	JOHN MCLAUGHLIN & MAHAVISHNU RELATIVITY/IMPORTANT 88561-8081-1	ADVENTURES IN RADIOLAND
22	27	3	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMR 3311	THE TONIGHT SHOW BAND
23	13	23	YELLOWJACKETS MCA 5752 (CD)	SHADES
24	23	5	BRANFORD MARSALIS COLUMBIA FC 40363	ROYAL GARDEN BLUES
25	NEW		TANIA MARIA MANHATTAN ST 53045	THE LADY FROM BRAZIL
26	30	7	THE LEADERS BLACK HAWK/ASPEN BMH 52001-1D/ASPEN	MUDFOOT
27	24	3	ANITA BAKER ELEKTRA 60444 (CD)	RAPTURE
28	NEW		GEORGE SHAW TBA 218/PALO ALTO	ENCOUNTERS
29	20	17	FATTBURGER GOLDEN BOY/OPTIMISM GBJ 2001/OPTIMISM (CD)	ONE OF A KIND
30	35	11	TOM GRANT PAUSA PR 7199	TAKE ME TO YOUR DREAMS
31	NEW		FREE FLIGHT CBS FM 42143	ILLUMINATION
32	40	3	WORLD SAXOPHONE QUARTET NONESUCH/ELEKTRA 9 79137-1F/ELEKTRA (CD)	WORLD SAXOPHONE QUARTET PLAYS DUKE ELLINGTON
33	15	21	LESLIE DRAYTON & FUN ESOTERIC/OPTIMISM ER 1004/OPTIMISM (CD)	WHAT IT IS, IS WHAT IT IS
34	34	3	GENE HARRIS TRIO PLUS ONE CONCORD JAZZ CJ 303	GENE HARRIS TRIO PLUS ONE
35	18	11	MIKE METHENY IMPULSE/MCA 5755/MCA (CD)	DAY IN, NIGHT OUT
36	NEW		TOM SCOTT SOUNDWINGS SW 2102	ONE NIGHT/ONE DAY
37	25	9	HENRY BUTLER IMPULSE/MCA 5707/MCA (CD)	FIVIN' AROUND
38	39	3	ETTA JAMES & EDDIE "CLEANHEAD" VINCENT FANTASY 9647	BLUES IN THE NIGHT
39	NEW		MAX BENNETT & FREEWAY TBA 216/PALO ALTO	THE DRIFTER
40	31	9	OUT OF THE BLUE BLUE NOTE BT 85128/MANHATTAN	INSIDE TRACK

Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

DG Leads Fight On Album Rental German Court OKs Procedure

BY WOLFGANG SPAHR

HAMBURG, West Germany Deutsche Grammophon, acting on behalf of the West German record industry, recently appealed against a federal Supreme Court ruling that gives the green light to the album rental business here.

The court ruled that album rental is permitted without the copyright owner's consent once an album has been legitimately sold to the trade. The first sale doctrine of the German Copyright Act overrules, in the court's opinion, other provisions of the act that allow the rights owner to withhold his rights regarding certain means of exploitation.

In the court's view, the imprint on albums that reads "Unauthorized rental is not permitted," in use here for decades, does not apply.

Burkhard Rochlitz, senior counsel of PolyGram Germany, Deutsche Grammophon's parent company, says: "The constitutional court had previously ruled that the copyright owners shall always receive a fair share of income derived from any means of commercial exploitation of a work. Album rental is a new business, and there is definitely someone involved who makes, or tried to

make, money out of it without the copyright owner receiving a penny.

"As long as the government does not expressly confirm this principle with respect to record rental, the constitutional court will have to

'Discrimination against artists must cease'

stop these new activities."

The Deutsche Grammophon appeal is now pending before the court.

Rochlitz says that album rental has fortunately not yet caused as many "irritations" in Germany as it has in Japan over the past few years. But it is felt that, along with the arrival of digital audiotape (DAT), it could also become a real threat in West Germany when CDs could be copied on DAT.

He adds that the Deutsche Grammophon appeal case was fought not only in the interest of the record industry but also on behalf of the trade, which, he says, could not really be enthusiastic about the rental activities of "some shortsighted and

irresponsible traders."

Says Rochlitz, the PolyGram lawyer: "A side aspect of this case, though it is quite important, deals with the unequal treatment of authors and composers on the one hand and performing artists and record companies on the other. Paragraph 27 of the German Copyright Act prescribes a compulsory license in connection with the lending out of albums in public libraries, together with a remuneration for composers and authors only.

"There's no doubt that public libraries fulfill a cultural function and that a compulsory license makes sense, all the more since public libraries are not active in the commercial field. However, the performing artists and the record companies should also receive remuneration. The discrimination against performing artists and record companies must cease."

It is expected that the constitutional court will hear the case sometime within the next year. But in the meantime the German IFPI group has started lobbying for an amendment of the Copyright Act regarding album rental.



Honorable Britons. ASCAP president Morton Gould, third left, meets with some of the celebrity guests at the performing rights organization's annual London dinner honoring members of the U.K. Performing Right Society. From left are Feargal Sharkey, Simon Climie, John Parr, Cynthia Lennon (who accepted three awards on behalf of her son Julian), and Billy Ocean.

French Publishers Expand

PARIS Publishers here are increasingly looking to other revenue sources to compensate for the decline in mechanical royalties brought about by the current nationwide slump in record sales.

Rene Boyer—president of Peer Southern, France, vice president of the French Music Publishers' Assn., and a member of the board of SACEM, the French performing right society—sees the exploitation of French copyrights on a Europe-

wide basis as one means of compensating for diminishing income from domestic record sales.

In addition, he says, "Publishers have got to move increasingly into record production to offset the mounting difficulty of placing copyrights, following the concentration of power in the record industry within a handful of mega-companies."

Boyer points out that long-established publishing operations such as Peer Southern, with a vast fund of copyrights, also have the opportunity to reactivate standard songs through TV- and radio-merchandised compilation albums. "The huge success of recent nostalgia albums has provided useful additional income," he says.

"Last year, when Reader's Digest put out a special compilation album of French standards, we placed a number of songs, amounting to one-third of the material on the album. And, of course, publishers are also benefiting in terms of back catalog from the reactivation occasioned by the reissue of repertoire on CD."

Boyer says that further compensation for the reduction in mechanical-rights revenue will come in France from the blank tape levy and from the payment of neighboring rights, which will compensate producers of records for airplay of their product.

"There should also be more performance revenue as we start to collect from new private radio stations," he adds.

Peer Southern in France, which produced Michel Polnareff's recordings in the 1960s and '70s, has only recently returned to record production. The company's first new productions feature singer Sheila O'Connor, the French-born daughter of an English mother and Irish father, and Martin Ingle, an American performer working with producer Jack Robinson.

"I am very optimistic," says Boyer, "because there is a new vitality to French production and we are seeing more and more records of French origin on the European charts."

Boyer says that 30% of Peer Southern's income currently comes from mechanical royalties, with 43% from performance, 17% from synchronization rights, and 10% from sheet music sales.

London Club Agrees To Pay For Vidclip Use

LONDON The Video Cafe, a central London video venue, has agreed to pay for videoclip use, following legal action by Video Performance Ltd. (VPL), the record industry licensing and collection agency for video broadcasts.

VPL was granted a High Court injunction restraining the Video Cafe from showing music videos in public without a license. The venue has now settled out of court, paid VPL's legal costs, and been granted a license.

VPL consultant director Roger Drage says 127 other cases are pending against premises throughout the U.K. that continue to resist attempts to license them.

"The outcome of the case is an important step forward in our campaign to stamp out unauthorized showing of music videos," says Drage, "but there are still many venues refusing to apply for a license. We will not hesitate to enforce our rights, if those rights continue to be flouted."

The Video Cafe has proved one of the most successful ventures of its kind to date. Opened early in 1985, the 500-capacity site is operating at a profit, with turnover estimated at \$2 million a year.

Managing director David Williams now plans to raise \$3 million to launch new Video Cafes.

National Music Network In Danger French Labels Protest Plan To Close TV6

BY PHILIPPE CROCQ

PARIS Several record companies have lodged official protests with the French government over its plans to shut down the year-old music network TV6. Among the labels that have protested the move are EMI and Flarensch here.

The labels argue that revoking the commercial channel's concession will deprive them of substantial revenues from the screening of videoclips, while opening the way for such foreign-based rivals as Music Box/Super Channel and Sky Channel.

All sectors of the industry appear united in the campaign to retain a national music-based network at all costs. They point to the already precarious position of French record production, which accounts for 3% of the country's gross national product but has been hard hit by the decline in disk and tape sales in recent years and by the 33% Value Added Tax on prerecorded music software.

Behind the current controversy lies the question of whether a music TV channel is commercially viable in France. Although it has spent more than \$1 million on publicity since its launch early this year, TV6 has yet to build up a large audience. The channel recently announced radical programming changes, with movies replacing a substantial part of its clip output, which will now be limited to between five and eight hours daily.

According to program director Patrice Blanc-Francard, if TV6 is to remain a predominantly music-

based service it will have to target a much broader age group than originally envisaged—"everyone between 10 and 45, not just the teenager."

In a published exchange of letters between Jean-Loup Tournier, president of the copyright society SACEM, and French prime minister Jacques Chirac, the latter says: "I

take note of your desire to see the principle of a musical network maintained in the new audio/visual landscape, but this concept can be applied to a regional service."

Observers take this to mean that the government is in favor of regional television and would like to see music represented on general entertainment channels.

Dutch Legislature To Act On Blank Tape Royalty Bill

AMSTERDAM A Dutch government bill that would introduce a private-copying royalty on blank audio and videotape goes before the House of Representatives early next year. If it becomes law, as is expected, Holland will be the sixth of the 12 member states of the European Economic Community to pass or prepare legislation for such a royalty.

Dutch Minister of Justice F. Korthals Altes has announced that an agreement was reached among his ministry and those of economic affairs and culture, following consultations with the music and video industries.

In a statement, NVPI, the Dutch national IFPI group, said: "We're pleased that the government has accepted our case that home taping has become a serious problem for copyright owners. And we'll continue to press for a levy to be introduced on recording equip-

ment as well as blank software."

The royalty is already in force in West Germany, France, and Portugal, while the Spanish and U.K. governments are readying legislation. However, the British government recently postponed the introduction of its new copyright legislation, which would have provided for a 10% levy on blank audiotape, because of the "pressure of parliamentary time" prior to a general election (Billboard, Nov. 22).

Additionally, the EEC Commission has almost completed its own proposals on the private copying issue, and the decision of the Dutch government may influence the commission's decision on whether to recommend a royalty throughout the 12 member territories.

Other countries where a royalty exists are Finland, Iceland, Austria, Hungary, and Congo.

HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 11/22/86

This Week	Last Week	SINGLES
1	1	TAKE MY BREATH AWAY BERLIN CBS
2	2	YOU KEEP ME HANGIN ON KIM WILDE MCA
3	4	SHOWING OUT MEL & KIM SUPREME
4	5	BREAKOUT SWING OUT SISTER MERCURY
5	14	THE FINAL COUNTDOWN EUROPE EPIC
6	8	THROUGH THE BARRICADES SPANAU BALLET CBS
7	11	LIVIN' ON A PRAYER BON JOVI VERTIGO
8	3	WALK LIKE AN EGYPTIAN BANGLES CBS
9	9	DON'T GIVE UP PETER GABRIEL & KATE BUSH VIRGIN
10	13	FOR AMERICA RED BOX WEA
11	27	FRENCH KISSIN' IN THE USA DEBBIE HARRY CHRYSALIS
12	26	EACH TIME YOU BREAK MY HEART NICK KAMEN WEA
13	22	GHOSTDANCING SIMPLE MINDS VIRGIN
14	18	BECAUSE I LOVE YOU SHAKIN' STEVENS EPIC
15	10	ALL I ASK OF YOU CLIFF RICHARD & SARAH BRIGHTMAN POLYDOR
16	33	SOMETIMES ERASURE MUTE
17	6	IN THE ARMY NOW STATUS QUO VERTIGO
18	20	THE GHOST TRAIN MADNESS ZARJAZZ
19	36	SWEET LOVE ANITA BAKER ELEKTRA
20	12	NOTORIOUS DURAN DURAN EMI
21	7	EVERY LOSER WINS NICK BERRY BBC
22	NEW	THE SKYE BOAT SONG ROGER WHITTAKER/DES O'CONNOR TEMBO
23	NEW	IF I SAY YES FIVE STAR TENT
24	NEW	WARRIORS (OF THE WASTELAND) FRANKIE GOES TO HOLLYWOOD ZTT
25	15	DON'T GET ME WRONG PRETENDERS WEA
26	NEW	STRANGER IN A STRANGE LAND IRON MAIDEN EMI
27	17	MIDAS TOUCH MIDNIGHT STAR SOLAR
28	NEW	LAND OF CONFUSION GENESIS VIRGIN
29	31	DON'T FORGET ME GLASS TIGER MANHATTAN
30	19	TRUE BLUE MADONNA SIRE
31	38	LOVE IS THE SLUG FUZZBOX VINDALOO
32	16	SOMETHING OUT OF NOTHING LETITIA DEAN & PAUL MEDFORD BBC
33	21	ASK SMITHS ROUGH TRADE
34	NEW	ANYTHING DAMNED MCA
35	23	EXPERIMENT IV KATE BUSH EMI
36	25	THIS IS THE WORLD CALLING BOB GELDOLF MERCURY
37	NEW	I'VE BEEN IN LOVE BEFORE CUTTING CREW SIREN
38	24	YOU CAN CALL ME AL PAUL SIMON WARNER
39	30	TRUE COLOURS CYNDI LAUPER PORTRAIT
40	NEW	ALL FALL DOWN ULTRAVOX CHRYSALIS
1	NEW	VARIOUS HITS 5 CBS/WEA/RCA
2	1	POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
3	NEW	KATE BUSH THE WHOLE STORY EMI
4	NEW	BRUCE SPRINGSTEEN LIVE 1975-1985 CBS
5	2	VARIOUS NOW DANCE 2 EMI/VIRGIN
6	3	PAUL SIMON GRACELAND WARNER
7	5	MADONNA TRUE BLUE SIRE
8	4	ORIGINAL SOUNDTRACK TOP GUN CBS
9	6	FIVE STAR SILK AND STEEL TENT
10	7	BON JOVI SLIPPERY WHEN WET VERTIGO
11	8	VARIOUS GREATEST HITS OF 1986 TELSTAR
12	9	SUPERTRAMP THE AUTOBIOGRAPHY OF SUPERTRAMP A&M
13	10	VARIOUS HIT MIX 86 STYLUS
14	NEW	MISSION GODS OWN MEDICINE MERCURY
15	12	FOSTER & ALLEN REMINISCING STYLUS
16	17	PETER GABRIEL SO VIRGIN
17	21	DIRE STRAITS BROTHERS IN ARMS VERTIGO
18	13	EURHYTHMICS REVENGE RCA
19	14	QUEEN A KIND OF MAGIC EMI
20	26	WHITNEY HOUSTON ARISTA
21	37	DIANA MICHAEL GLADYS STEVIE THEIR VERY BEST BACK TO BACK PRIORITY
22	NEW	MICHAEL MCDONALD SWEET FREEDOM WARNER
23	20	VARIOUS TOGETHER K TEL
24	11	PRETENDERS GET CLOSE WEA
25	32	STATUS QUO IN THE ARMY NOW VERTIGO
26	28	VARIOUS BLACK MAGIC STYLUS
27	NEW	VARIOUS LOVERS TELSTAR
28	15	FRANKIE GOES TO HOLLYWOOD LIVERPOOL ZTT
29	19	A-HA SCOUNDREL DAYS WARNER
30	23	TE KANAWA/CARRERAS/VAUGHAN SOUTH PACIFIC CBS
31	27	HUEY LEWIS & THE NEWS FORE CHRYSALIS
32	35	DRIFTERS VERY BEST OF THE DRIFTERS ARISTA/TELSTAR
33	18	HOUSEMARTINS LONDON O HULL 4 GO DISCS
34	36	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
35	NEW	BANGLES DIFFERENT LIGHT CBS
36	22	VARIOUS THE CHART TELSTAR
37	25	BILLY IDOL WHIPLASH SMILE CHRYSALIS
38	24	ELTON JOHN LEATHER JACKETS ROCKET
39	16	PAUL YOUNG BETWEEN TWO FIRES CBS
40	NEW	QUEEN QUEENS GREATEST HITS EMI

CANADA (Courtesy The Record) As of 11/13/86

SINGLES		
1	6	AMANDA BOSTON MCA
2	5	TWO OF HEARTS STACEY Q WARNER BROS/WEA
3	2	TRUE BLUE MADONNA SIRE/WEA
4	3	THE LADY IN RED CHRIS DE BURGH A&M
5	1	TRUE COLORS CYNDI LAUPER PORTRAIT/CBS
6	4	SPIRIT IN THE SKY DOCTOR & THE MEDICS I.R.S./MCA
7	9	HUMAN HUMAN LEAGUE VIRGIN/A&M
8	8	RUMORS TIMEX SOCIAL CLUB A&M
9	7	HEARTBEAT DON JOHNSON EPIC/CBS
10	10	TAKE MY BREATH AWAY BERLIN CBS
11	12	TO BE A LOVER BILLY IDOL CHRYSALIS/MCA
12	16	THE NEXT TIME I FALL PETER CETERA/AMY GRANT WEA
13	13	WALK THIS WAY RUN-D.M.C. LONDON/POLYGRAM
14	19	(FOREVER) LIVE AND DIE O.M.D. VIRGIN/A&M
15	11	SOMEDAY GLASS TIGER CAPITOL
16	NEW	THE WAY IT IS BRUCE HORNSBY & THE RANGE RCA
17	17	HIP TO BE SQUARE HUEY LEWIS CHRYSALIS/MCA
18	14	A MATTER OF TRUST BILLY JOEL COLUMBIA/CBS
19	NEW	EVERYBODY HAVE FUN TONIGHT WANG CHUNG GEFFEN/WEA
20	NEW	STAND BY ME BEN E. KING ATLANTIC/WEA
1	NEW	ALBUMS
1	NEW	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & THE E STREET BAND LIVE/1975-1985 COLUMBIA/CBS
2	1	BOSTON THIRD STAGE MCA
3	3	HUEY LEWIS & THE NEWS FORE! CHRYSALIS/MCA
4	2	MADONNA TRUE BLUE SIRE/WEA
5	5	SOUNDTRACK TOP GUN COLUMBIA/CBS
6	6	PAUL SIMON GRACELAND WARNER BROS./WEA
7	9	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
8	8	STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/WEA
9	NEW	THE POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
10	7	BILLY JOEL THE BRIDGE COLUMBIA/CBS
11	4	BILLY IDOL WHIPLASH SMILE CHRYSALIS/MCA
12	12	COREY HART FIELDS OF FIRE AQUARIUS/CAPITOL
13	10	TINA TURNER BREAK EVERY RULE CAPITOL
14	11	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
15	13	CYNDI LAUPER TRUE COLORS PORTRAIT/CBS
16	15	CHRIS DE BURGH INTO THE LIGHT A&M
17	18	PRETENDERS GET CLOSE WARNER BROS./WEA
18	NEW	HOWARD JONES ONE TO ONE WEA
19	14	GENESIS INVISIBLE TOUCH ATLANTIC/WEA
20	16	PETER GABRIEL SO GEFFEN/WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 11/24/86

SINGLES		
1	2	IN THE ARMY NOW STATUS QUO VERTIGO/PHONOGRAM
2	3	SUBURBIA PET SHOP BOYS PARLOPHONE/PMV
3	1	COMING HOME (JEANNY PART II) FALCO TELDEC
4	6	(I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN/ARIOLA
5	4	THE FINAL COUNTDOWN EUROPE EPIC/CBS
6	5	GERONIMO'S CADILLAC MODERN TALKING HANSA/ARIOLA
7	7	WORD UP CAMEO MERCURY/PHONOGRAM
8	8	TRUE BLUE MADONNA SIRE/WEA
9	9	TAKE MY BREATH AWAY BERLIN CBS
10	14	YOU WANT LOVE MIXED EMOTIONS ELECTROLA/EMI
11	11	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON/METRONOME/PMV
12	NEW	TWO OF HEARTS STACEY Q ATLANTIC/WEA
13	10	RAGE HARD FRANKIE GOES TO HOLLYWOOD ISLAND/ARIOLA
14	13	RUMORS (REMIX) TIMEX SOCIAL CLUB MERCURY/PHONOGRAM
15	12	(FOREVER) LIVE AND DIE OMD VIRGIN/ARIOLA
16	16	TWO PEOPLE TINA TURNER CAPITOL/EMI
17	15	EASY LADY SPAGNA CBS
18	NEW	WHERE ARE YOU? 16 BIT ARIOLA
19	19	NOTORIOUS DURAN DURAN EMI
20	NEW	MUSIQUE NON STOP KRAFTWERK EMI ELECTROLA
1	3	PETER MAFFAY TABALUGA UND DAS LEUCHTENDE SCHWEIGEN TELDEC
2	2	TINA TURNER BREAK EVERY RULE CAPITOL/EMI
3	1	FALCO EMOTIONAL TELDEC
4	4	CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
5	6	MADONNA TRUE BLUE SIRE/WEA
6	5	FRANKIE GOES TO HOLLYWOOD LIVERPOOL ISLAND/ARIOLA
7	7	SOUNDTRACK TOP GUN CBS
8	8	A-HA SCOUNDREL DAYS WARNER/WEA
9	NEW	MODERN TALKING IN THE MIDDLE OF NOWHERE HANSA/ARIOLA
10	9	EUROPE THE FINAL COUNTDOWN EPIC/CBS
11	10	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
12	13	HUEY LEWIS & THE NEWS FORE CHRYSALIS/ARIOLA
13	12	BILLY IDOL WHIPLASH SMILE CHRYSALIS/ARIOLA
14	11	CHRIS REA HERZKLOPFEN POLYSTAR/PMV
15	14	EURHYTHMICS REVENGE RCA
16	15	STATUS QUO IN THE ARMY NOW VERTIGO/PHONOGRAM
17	19	PAUL SIMON GRACELAND WARNER
18	NEW	POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M/DG/PMV
19	NEW	ENLEBERT TRAEUMEN MIT ENGELBERT ARIOLA
20	NEW	CYNDI LAUPER TRUE COLORS PORTRAIT/CBS

FRANCE (Courtesy Europe 1) As of 11/16/86

SINGLES		
1	1	THE FINAL COUNTDOWN EUROPE CBS
2	2	EVE LEVE TOI JULIE PIETRI CBS
3	3	L'ENFANT JEAN MAS PATHE
4	4	FLASH STEPHANIE CARRERE
5	5	HOLIDAY RAP MC MIKER G AND DEEJAY SVEN CARRERE
6	6	TOUCH ME (I WANT YOUR BODY) SAMANTHA FOX JIVE/CARRERE
7	7	J'VEUX PAS L'SAVOIR BIBIE CBS
8	8	LA VIE PAS PROCURATION JEAN JACQUES GOLDMAN CBS
9	9	PREMIER BAISER EMMANUELLE AB/POLYGRAM
10	10	LES DEMONS DE MINUIT IMAGES FLARENASH/WEA
11	11	C'EST PAS FACILE CAROL ARNAULD POLYDOR
12	12	TAKE MY BREATH AWAY BERLIN CBS
13	13	BRICK FAKE CBS
14	14	VILLE DE LUMIERE GOLD WEA
15	15	LIBERTINE MYLENE FARMER POLYDOR
16	16	LES BRUNES COMPTENT PAS POUR DES PRUNES LIO POLYDOR
17	17	TRUE BLUE MADONNA WEA
18	18	FOURTH RENDEZ VOUS JEAN MICHEL JARRE DREYFUS/POLYGRAM
19	19	BOULE DE FLIPPER CORYNNE CHARBY POLYDOR
20	20	RIEN QUE POUR TOI FRANCOIS FELDMAN PHONOGRAM

MUSIC & MEDIA PAN-EUROPEAN CHARTS 11/29/86

HOT 100 SINGLES		
1	1	TAKE MY BREATH AWAY BERLIN CBS
2	3	THE FINAL COUNTDOWN EUROPE EPIC
3	2	TRUE BLUE MADONNA SIRE
4	5	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON
5	4	NOTORIOUS DURAN DURAN EMI
6	6	TRUE COLOURS CYNDI LAUPER PORTRAIT
7	7	IN THE ARMY NOW STATUS QUO VERTIGO
8	14	RAGE HARD FRANKIE GOES TO HOLLYWOOD ZTT/ISLAND
9	12	TYPICAL MALE TINA TURNER CAPITOL
10	8	I'VE BEEN LOSING YOU A-HA WARNER
11	11	FLASH/ONE LOVE TO GIVE STEPHANIE JULISA/CARRERE
12	20	WALK LIKE AN EGYPTIAN BANGLES CBS
13	16	SUBURBIA PET SHOP BOYS PARLOPHONE
14	18	DON'T GIVE UP PETER GABRIEL & KATE BUSH VIRGIN
15	13	TWO PEOPLE TINA TURNER CAPITOL
16	9	HOLIDAY RAP MC MIKER G AND DEEJAY SVEN DURECO
17	10	EASY LADY SPAGNA CBS
18	NEW	GERONIMO'S CADILLAC MODERN TALKING HANSA/ARIOLA
19	NEW	THROUGH THE BARRICADES SPANAU BALLET CBS
20	15	WORD UP CAMEO CLUB/PHONOGRAM
1	1	HOT 100 ALBUMS
1	1	MADONNA TRUE BLUE SIRE
2	2	TINA TURNER BREAK EVERY RULE CAPITOL
3	3	SOUNDTRACK TOP GUN CBS
4	7	A-HA SCOUNDREL DAYS WARNER
5	6	EURHYTHMICS REVENGE RCA
6	NEW	POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
7	4	FRANKIE GOES TO HOLLYWOOD LIVERPOOL ZTT/ISLAND
8	10	PAUL SIMON GRACELAND WARNER
9	5	IRON MAIDEN SOMEWHERE IN TIME EMI
10	11	DIRE STRAITS BROTHERS IN ARMS VERTIGO
11	9	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
12	8	CHRIS DE BURGH INTO THE LIGHT A&M
13	14	BILLY IDOL WHIPLASH SMILE CHRYSALIS
14	12	HUEY LEWIS & THE NEWS FORE CHRYSALIS
15	16	ELTON JOHN LEATHER JACKETS ROCKET/PHONOGRAM
16	13	QUEEN A KIND OF MAGIC EMI
17	NEW	EUROPE THE FINAL COUNTDOWN EPIC
18	18	PETER GABRIEL SO VIRGIN
19	19	STATUS QUO IN THE ARMY NOW VERTIGO
20	NEW	SUPERTRAMP THE AUTOBIOGRAPHY A&M

AUSTRALIA (Courtesy Kent Music Report) As of 11/24/86

SINGLES		
1	1	YOUR'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
2	4	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON/POLYGRAM
3	3	LADY IN RED CHRIS DE BURGH A&M/FESTIVAL
4	2	YOU CAN CALL ME AL PAUL SIMON WARNER/WEA
5	5	TRUE BLUE MADONNA SIRE/WEA
6	6	STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS/FESTIVAL
7	10	HEARTACHE ALL OVER THE WORLD ELTON JOHN ROCKET/POLYGRAM
8	12	EMOTION IN MOTION RIC O'CASEK GEFFEN/WEA
9	8	MATTER OF TRUST BILLY JOEL CBS
10	16	TWO OF HEARTS STACEY Q ATLANTIC/WEA
11	7	YOU TAKE MY BREATH AWAY BERLIN CBS
12	14	THE WAY IT IS BRUCE HORNSBY & THE RANGE RCA
13	9	WALK THIS WAY RUN DMC LONDON/POLYGRAM
14	NEW	TO BE A LOVER BILLY IDOL CHRYSALIS/FESTIVAL
15	13	FRIENDS AND LOVERS CARL ANDERSON & GLORIA LORING EPIC/CBS
16	11	VENUS BANANARAMA LIBERATION/EMI
17	NEW	DON'T GET ME WRONG THE PRETENDERS WEA
18	17	TRUE COLOURS CYNDI LAUPER CBS/PORTRAIT
19	NEW	(I JUST DIED) IN YOUR ARMS CUTTING CREW SIREN/EMI
20	NEW	(DON'T FORGET ME) WHEN I'M GONE GLASS TIGER MANHATTAN/EMI
1	1	ALBUMS
1	1	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
2	2	PAUL SIMON GRACELAND WARNER/WEA
3	NEW	BRUCE SPRINGSTEEN LIVE 75-85 CBS
4	5	EURHYTHMICS REVENGE RCA
5	4	ELTON JOHN LEATHER JACKET ROCKET/POLYGRAM
6	3	HUEY LEWIS & THE NEWS FORE CHRYSALIS/FESTIVAL
7	6	BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS
8	7	TALKING HEADS TRUE STORIES EMI
9	12	WHITNEY HOUSTON ARISTA/RCA
10	8	VARIOUS TOP GUN-ORIGINAL MOTION PICTURE SOUNDTRACK CBS
11	9	JOE COCKER LIBERATION/EMI
12	10	CYNDI LAUPER TRUE COLOURS PORTRAIT/CBS
13	11	TINA TURNER BREAK EVERY RULE INTERFUSION/FESTIVAL
14	13	MADONNA TRUE BLUE SIRE/WEA
15	14	CHRIS DE BURGH INTO THE LIGHT A&M/FESTIVAL
16	15	KEVIN BLOODY WILSON KEV'S BACK CBS
17	16	GENESIS INVISIBLE TOUCH VIRGIN/EMI
18	17	A-HA SCOUNDREL DAYS WARNER/WEA
19	NEW	THE PRETENDERS GET CLOSE WEA
20	20	LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA

ITALY (Courtesy Germano Ruscitto) As of 11/20/86

SINGLES		
1	1	HOLIDAY RAP MC MIKER G & DEEJAY SVEN CGDMM
2	2	BELLO IMPOSSIBILE GIANNA NANNINI RICORDI
3	NEW	NOTORIOUS DURAN DURAN EMI
4	NEW	TRUE COLORS CINDY LAUPER CBS
5	4	EASY LADY SPAGNA CBS
6	3	TRUE BLUE MADONNA WEA
7	18	FIGHT FOR OURSELVES SPANAU BALLET CBS
8	NEW	DON'T LEAVE ME THIS WAY COMMUNARDS POLYGRAM
9	9	TYPICAL MALE TINA TURNER EMI
10	5	VENUS BANANARAMA POLYGRAM
11	6	PAPA DON'T PREACH MADONNA WEA
12	19	CATCH THE FOX DAN HARROW BABY RECORDS/CGDMM
13	15	H I H I SANDRA VIRGIN/EMI
14	12	RAGE HARD FRANKIE GOES TO HOLLYWOOD RICORDI
15	NEW	WONDERLAND PAUL YOUNG CBS
16	8	EAST RIVER PICNIC AT THE WHITEHOUSE CBS
17	7	SPIRIT IN THE SKY DOCTOR & THE MEDICS CBS
18	11	HUMAN HUMAN LEAGUE VIRGIN/EMI
19	17	GREATEST LOVE OF ALL WHITNEY HOUSTON RCA
20	NEW	LOVE ME LICA CRISTINA D'AVENA FIVE RECORDS/CGDMM

Japan: No Middleman?

TOKYO Sony Video Software International (SVSI) here is introducing a scheme allowing Japanese rental outlets to obtain stock directly from the company instead of going through wholesalers or distributors.

By February 1987, SVSI hopes to have contracts with as many as 2,000 of the country's estimated 10,000 video rental locations, and eventually the number should rise to 6,000, according to director Hiroaki Ishikawa.

Known as Cross Club, the scheme requires creditworthy outlets to pay

an annual membership of \$75 and an admission fee of around \$60. Thereafter, they may purchase any number of videocassettes, with no minimum order. Conventional schemes, by contract, involve deposits of up to \$2,500 and orders of at least 50 tapes at a time.

Outlets going through wholesalers also pay up to 85% of retail price, compared with 75% under the Cross Club scheme.

The aim is to permit even small outlets to join a rental scheme. Members will receive a regular Cross Magazine Hi-File publication.

Fed Rules Set For Music Grants Government To Disburse \$6.5 Mil

BY KIRK LaPOINTE

OTTAWA Federal guidelines have recently been published for the sound recording industry to apply for the federally administered portion of the five-year, \$25 million Sound Recording Development Program (SRDP).

Under the program, \$18.5 million of the funds will be disbursed by industry groups for sound, video, and radio production. Criteria for application to those programs are still being completed and should be ready within weeks.

But the federally administered funds, amounting to \$6.5 million over five years, are needed right away. Part of the money is for international marketing support, and companies want the government to help them attend MIDEM in early 1987.

The information guide lists criteria for international marketing, business development, and specialized music production. Guidelines to apply for Canada Council funds are

also outlined.

The government will provide \$350,000 annually for international marketing. To qualify, companies must be Canadian-controlled and have been in business 24 months. Record firms must have produced three albums, including one in the

Companies want the funds quickly to attend MIDEM

last year.

Publishers must have 25 titles, including eight in the last year. Managers must be agents for two albums by their artists, including one in the last year. Aid for attendance includes 50% of travel expenses and per diem allowance for up to two representatives of a company. Aid for participation includes rental space as well. Aid for promotion activities outside Canada includes half of travel costs and a per diem allow-

ance for up to seven days, conditional on a marketing plan submitted to the Communications Department.

Several kinds of business assistance are provided: for business analysis, large-scale promotion, distribution or marketing, and professional training. Up to \$300,000 annually will be handed out for these activities. The government will provide up to 80% of total costs to a maximum of \$20,000 for companies and up to 50% for trade or service organizations.

In the area of specialized music production, the government will supply \$150,000 a year. The recordings are expected to be in the classical, electroacoustic, ethnographic, and experimental jazz fields. To qualify, the recordings must be produced by a Canadian company, with 50% Canadian music and a performer whose principal residence or nationality is Canadian.

New Producer No Small Victory

Parachute Club Is Feeling Its Oates

TORONTO It was a matchmaker's dream: a successful Canadian band looking to broaden its appeal internationally and an international star with some time to spare and an inclination to produce.

The result has hit the street with a bang in Canada: "Small Victories" by Parachute Club, the Juno-winning group of the year in 1985, with John Oates of Daryl Hall & John Oates at the production board for six tracks,

the co-writer of three songs, and in a duet with vocalist Lorraine Segato on the track "Love Is Fire." The album is easily the band's quickest seller and has drawn praise from a press that had doubted it could retain its lyrical conscience and musical distinction amid Oates' hit-making skills.

As Oates tells it, the project came along just at the right juncture. "Daryl and I had stopped touring, and I'd spent six months of doing

nothing. I wasn't really bored and I wasn't really looking for anything, but I felt this was a good chance to work with an interesting band and maybe to lend a hand."

What happened was that Oates' involvement grew and grew, from one track to two to five, and his in-studio assistance blossomed to include support vocals, guitar, keyboards, and drum programming.

For Parachute Club, a platinum-plus band at home but little recognized outside Canada, working with an established talent didn't prove the great compromise some might have expected.

"We knew that people would be scrutinizing this album," says Segato, one of three principal writers in the seven-member band. "I don't want to be perceived as having sold out, but we think we've got what we want with the album. There's a major leap in songwriting, and John just turned out to be the perfect vehicle for us to do that."

Parachute Club was spawned in the Queen Street West music scene of Toronto and has been through a few incarnations over the years. Signed almost four years ago to Current Records by Gerry Young, the band made a strong first impression at home with "Rise Up," a single from its self-titled debut album. The success brought the band a Juno in 1984 as most promising group. A second album, "Dancing At The Feet Of The Moon," was a strong seller, and the band won the 1985 group Juno as a result.

This time, the aim is international. "Small Victories" ships in the U.S. in January, and plans call for Oates to appear with the band on some tour dates. He says he's currently writing some soundtrack songs and will likely take another production job.

KIRK LaPOINTE

INTERNATIONAL EDITOR

PETER JONES, Billboard, 71 Beak St., London W1R 3LF. 01-439 9411.

INTERNATIONAL CORRESPONDENTS

- Australia—GLENN A. BAKER, P.O. Box 261, Baukham Hills, 2153 New South Wales.
- Austria—MANFRED SCHREIBER, 1180 Wien, XVII, Kreuzgasse 27. 0222 48-2882.
- Belgium—MARC MAES, Kapelstraat 41, 2040 Antwerpen. 03-5688082.
- Canada—KIRK LaPOINTE, 7 Glen Ames Ave., Toronto, Ontario M4E 1M3. 416-364-0321.
- Czechoslovakia—PETER BELOHLAVEK, Biskupcova 15, 1300 Praha 3.
- Denmark—KNUD ORSTED, 22 Tjoernevej, DK-3070 Snekersten. 02-22-26-72.
- Finland—KARI HELOPALTIO, SF-01860 Perttula 27-18-36.
- France—MICHAEL ZWERIN, 11 rue Jean Mace, 75011 Paris. 01-4356 6277.
- PHILLIPE CROCO, 4 bis rue Mizon, 75015 Paris. 01-4327 6309.
- Greece—JOHN CARR, Kaisarias 26-28, Athens 610.
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- Hong Kong—HANS EBERT, TNS 17/F1, Citicorp Centre, 18 Whitfield Rd., Causeway Bay. 05 787618.
- Hungary—PAUL GYONGY, Orloutca 3/b, 1026 Budapest 11. Tel: 167-456.
- India—Jerry D'Souza, c/o F.M. Pinto, 136 Lady Jamshedji Rd., Mahim, Bombay 400 016.
- Ireland—KEN STEWART, 56 Rathgar Rd, Dublin 6. 97-14-72.
- Israel—BENNY DUDKEVITCH, P.O. Box 7750, 92 428 Jerusalem.
- Italy—VITTORIO CASTELLI, Via Vigoni 7, 20122 Milan. 02-545 5126.
- Jamaica—MAUREEN SHERIDAN, 43F Turtle Beach Towers, Ocho Rios.
- Japan—SHIG FUJITA, Utsunomiya Bldg., 19-16 Jingumae 6-Chome, Shibuya-ku, Tokyo 150. 03-4984641.
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- Philippines—CES RODRIGUEZ, 18 Anonas, Project 2, Quezon City 3001.
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Copyright Management Collects

Company Specializes In Royalty Audits

BY ANDREW ROBLIN

NASHVILLE For record industry accountants, artist royalty audits can be a sizable chunk of their business. Now Copyright Management, a company based here, is carving a niche for itself in the business by concentrating its attentions on licensing and administering this area exclusively, attempting to avoid full, large-scale, audits down the line.

When the company calls, it collects. In the past year, according to vice president Tim Smith, Copyright Management's business has doubled. In 1985, the company had gross receipts of just under \$2 million.

"We're writing the book on new and better methods of administering copyrights," says director of consultation Richard Perna. "We try to make the money come in faster and more efficiently."

Copyright Management licenses and administers copyrights for publishing companies owned by Lionel Richie, ZZ Top, the Statler Brothers, the Bellamy Brothers, the Oak Ridge Boys, Mel Tillis, Emmylou Harris, and others. In all, the company has almost 400 clients.

Copyright Management's computer scrutinizes the quarterly royalty statements issued by record companies. Sometimes the computer uncovers errors worth thousands of dollars to the company's clients.

"After looking at a quarterly royalty statement to a publishing company owned by one of the best-known pop stars, we noticed his record label was cross-collateralizing under an old agreement," says Perna. But when Perna dug up the old agreement, he

'The labels know we're on top of it'

found it didn't permit cross-collateralizing after all. He then called the royalty department at the record label to request an adjustment check. "We got an adjustment check for about \$10,000 in two days," he claims.

That kind of close scrutiny, when done on a regular basis, can save money for Copyright Management's clients in another way, too: by reducing the need for costly, time-consuming audits later on.

Copyright Management also keeps labels up to date on when quarterly royalty statements are due. Late statements are common, Perna says, so he puts labels on notice.

"They're supposed to give us royalty statements no later than 45 days after the end of the quarter. If we don't get the statement by then, we call the head of the label's royalty department and get a check from them in two or three days.

"Few people have to be put on no-

notice. We all treat them like a friend, not like a collection agency. But at least they know we're on top of it. They respect that."

Another problem area between labels and publishers is licenses. Many labels don't ask for a license from the publisher when they release a song. And the labels don't pay royalties until the license has been issued. Copyright Management gets around that catch by issuing the license as soon as the song is released, whether the label asks for it or not. "The longer you wait to issue the license, the longer it takes to collect," says Perna.

Copyright Management also specializes in collecting foreign royalties. The company now has 12 foreign offices covering 39 territories.

"Different territories have different requirements for collecting performance royalties," says Perna. "In Germany, you have to give GEMA, their performance rights organization, the first line of the song to collect performance royalties. In Italy, you can't collect performance royalties unless you submit a lead sheet. Few publishers are even aware of those rules."

Copyright Management charges clients a 10% commission for collecting domestic royalties and a 20% commission for collecting foreign royalties. The company charges \$100 per hour for consultations.

...newsline...

NATIONAL VIDEO INC. (NASDAQ/NVIS) recently made its revised initial public offering of a million shares at \$5 per share. Net proceeds from the offering will be used for further development of the company's pay-per-transaction program, expansion of its franchise network through acquisitions of franchiser rights, expansion of its video camera rental program, and general corporate purposes. One of the largest franchisers of retail video stores, National Video sells franchises and provides support services and is continuing to test a controversial pay-per-transaction distribution system in cooperation with unnamed video imprints. Copies of the final prospectus are available from Morgan, Olmstead, Kennedy & Gardner in Los Angeles.

NET INCOME FOR RECOTON (NASDAQ/RCOT) dipped in the third quarter ended Sept. 30 despite a significant rise in sales. The company said it had "substantially increased spending on advertising and promotional activities to support our growing business." Net income for the three-month period was \$232,000 or 9 cents per share, compared with \$297,000 or 11 cents per share in the third quarter of 1985. Net sales for the quarter were \$7 million, compared with \$5.4 million in the same period last year. Company president Robert L. Borchardt attributed the hike in revenues to brisk sales of new products, including a compact disk adaptor and a line of stereo decoders.

TRI-STAR'S LATEST RELEASE: Tri-Star Pictures filed a registration statement on Nov. 21 for a new public offering of over 4 million units, each consisting of one share of common stock and one warrant to purchase one-half share of common stock. Proceeds will be used to defray part of the cost of the proposed acquisition of the Loews Theater Management Corp., announced in October. If the acquisition is not completed, Tri-Star says funds from the new offering will be used in the "ongoing expansion of the company's business," including television programming, home video distribution, and the possible acquisition of other businesses. Price of the offering will be based primarily on the market price of the company's common shares and the terms of the warrants.

Manager/Agent Handles Athletes, Rockers

David Fishof Doesn't Monkee Around

BY FRED GOODMAN

NEW YORK David Fishof has some advice for recording artists: Diversify.

Fishof, a 30-year-old manager and agent who made his reputation in the sports world handling the likes of New York Yankees manager Lou Piniella and pro football players Vince Ferragamo, Phil Simms, and Jack "Hacksaw" Reynolds, moved into the music industry in a big way last year when he organized the Monkees' reunion and tour just as the group was being revived with MTV reruns and reissue albums. And from his vantage point between the sports and entertainment industries, Fishof sees some differences in the way athletes and musicians conduct themselves and their business.

"All my entertainers wish they were athletes, and all my athletes wish they were performers," says Fishof. [New York Giants quarterback] Phil Simms tells everyone he thought up the Monkees reunion and wants to be a comedian."

Although wags among the Giants' faithful might suggest Simms has already achieved that goal, Fishof says athletes have a surer sense of themselves than musical performers and a better feel for the need to establish identities and expertise in other areas.

Noting that the average career span for a player in the National Football League is only three and a half years, Fishof says his play-

ers generally know how to protect themselves for the future. He also says athletes are less susceptible to the trappings of success.

"A lot of the entertainers think the limos and the luxuries make a

'A lot of artists didn't care where their money went'

difference," he says. "A professional athlete has usually been praised his entire life, and by the time he gets to the pros he knows what it feels like to be at the top. Some entertainers who suddenly become hot make all kinds of demands when they could be putting their energies elsewhere."

Fishof says he makes all his professional athletes take a financial course, and he suggests that musicians and entertainers should follow a similar path. "They should learn to see the light," he says. "A lot of these artists who are broke now just didn't care where their money went."

Additionally, Fishof advises artists to diversify their careers. Although many recording artists aspire to acting careers, Fishof suggests that developing parallel careers and images—for example, producing other artists or doing corporate promotions—can serve the same function.

Endorsements can "get a per-

sonality out there," says Fishof, adding that it can have a significant effect on an artist's behavior "knowing he represents a multi-million-dollar company."

Proper product match is essential, though. "I'm not talking about Gene Simmons endorsing Century Village," he says. "But the right product can be great. If Madison Avenue picks you to work their product, it's only after a lot of research."

For Fishof, who began his business as a teenager booking his brother's band in the Catskills before moving on to work as a sports agent, the music business has special rewards and problems. While he says he enjoys negotiating contracts for his athletes, he leaves record label negotiating to industry attorneys.

"I didn't like the record business for a long time," says Fishof, although he lauds Arista for its support of the Monkees. "I feel bad when someone spends a lot of money and time on their tunes and is shot down; I've always liked something that's sure."

French record label protest the proposed shutdown of the year-old TV6 ... see page 64

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Close 11/17	Close 11/21	Change
NEW YORK STOCK EXCHANGE				
American Can	583.7	86 1/2	85 1/2	-1 1/2
John Blair & Co.	65.1	15 1/4	14 1/4	-1 1/4
CBS Inc.	489.6	136	132	-4
Cannon Group	1349.6	21 1/2	14	-7 1/2
Capital Cities Communications	165.1	272 1/4	274 1/2	+1 1/4
Coca Cola	19036.7	36 1/2	36 1/2	.....
Walt Disney	2398.4	42 1/2	44 1/4	+2 1/4
Eastman Kodak	5558.3	65 1/2	69	+3 1/2
General Electric	4200.3	76 1/4	79	+2 3/4
Gulf & Western	587.8	66	66 1/2	+1/2
Handelman	337.9	31 1/4	31	-1/4
MCA Inc.	1266.2	41 1/4	40 1/4	-1 1/4
MGM/UA	109	9 1/4	9 1/4	.....
Orion Pictures Corp.	323.4	14 1/4	13 1/4	-1/2
Sony Corp.	702	20 1/2	22 1/4	+1 1/2
Taft Broadcasting	529.5	115	117 1/2	+2 1/2
Vestron Inc.	113.8	5 1/4	5 1/4	.....
Viacom	4562.3	43 1/4	39 1/2	-4 1/2
Warner Communications Inc.	2113.3	22 1/2	22 1/2	.....
Westinghouse	1871.9	56 1/4	58 1/4	+1 1/2
AMERICAN STOCK EXCHANGE				
Commtron	22.5	8 1/4	8 1/2	+1/4
Lorimar/Teletelvisions	1404.4	20 1/4	18 1/2	-1 1/2
New World Pictures	129.6	14	13 1/4	-1/4
Price Communications	96	10 1/2	10 1/4	-1/4
Turner Broadcasting System	13.4	15	14	-1
Unitel Video	3.6	8 1/4	8 1/4	.....
Wherehouse Entertainment	87.9	20 1/4	21	+1 1/4
OVER THE COUNTER				
Crazy Eddie		14 1/4	14 1/2	+1/4
Infinity Broadcasting		12 1/2	12 1/2	.....
Josephson Inc.		10 1/4	11 1/4	+1 1/4
LIN Broadcasting		50 1/4	51 1/4	+1 1/4
Lieberman Enterprises		19 1/4	19 1/4	.....
Malrite Communications Group		10 1/4	11	+1/4
Prism Entertainment		4 1/4	3 1/4	-1/4
Recoton Corporation		7 1/4	7 1/4	.....
Reeves Communications		7 1/4	7 1/4	.....
Satellite Music Network Inc.		5 1/4	5 1/4	.....
Scripps Howard Broadcasting		81 1/2	81 1/2	.....
Sound Warehouse		20 1/4	20 1/4	.....
Specs Music		8 1/4	9	+1/4
Trans World Music Corp.		21	22	+1
Tri-Star Pictures		12 1/4	12 1/4	.....
Wall To Wall Sound & Video Inc.		4 1/4	5 1/4	+1 1/4
Westwood One		25 1/4	27	+1 1/4

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention and other releases of special interest

PICKS New releases predicted to hit the top half of the chart in the format listed

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POP

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PRODUCERS: Nile Rodgers & Grace Jones
Manhattan ST-53038

By turns explosive and witty, Jones' latest offering combines dance rhythms and cabaret music to chic effect. First single, "I'm Not Perfect (But I'm Perfect For You)" should get album rolling fast, and there's plenty here for urban programmers to dig deep on.

STRYPER

To Hell With the Devil
PRODUCERS: Stephan Galfas, Michael Sweet, Robert Sweet, Oz Fox
Enigma PJAS-73237

California Christian heavy metal act has already blown into the top 40 on the Top Pop Albums chart with this one. As metal goes, this is better than average, with strong melodic sense propelling devoutly themed metal tunes. Religious nature of material is obviously no barrier to broad commercial acceptance.

RECOMMENDED

THE HOUSEMARTINS

London O Hull 4
PRODUCER: John Williams
Elektra 60501-1

Chipper Mersey beat sound belies political lyrics; debut album from British purveyors of nerd rock is already getting attention for "Happy Hour," and album is loaded with potential follow-up singles. Pete Wingfield guests on piano.

THE NEVILLE BROTHERS

Tracherous: A History Of The Neville Brothers
PRODUCERS: Various
Rhino RNFP 71494

Retrospective of licensed titles conveys the evolution of New Orleans music through the Nevilles, featuring solo recordings by Aaron, Art Neville with the Hawkettes, and tracks with the Wild Tchoupitoulas. Absence of tracks by the Meters is a minus, though.

TOBY REDD

In the Light
PRODUCER: Gary Spaniol
Nemperor 4000-1-E

Detroit-based hard rock quartet goes straight for the album rock jugular with this well-played, well-sung, well-produced package. Only the absence of a first-rate single possibility will limit potential of this promising act's debut.

SPENCER BREWER, NANCY RUMBEL, ERIC TINGSTAD

Emerald
PRODUCERS: Spencer Brewer, Eric Tingstad
Narada N-61011

New age chamber music is propelled by Brewer's keyboards; Rumbel's oboe, English horn, and ocarina; and Tingstad's guitar. Easy to take and quite lively neo-Renaissance stylings.

GRAHAM GRACE

Shining Knight
PRODUCERS: Andy Markley & Paul Delph
Palace 701

Energetic pop with dance inflection. Grace's compositions have a big sound that invites comparison to Jim Steinman tunes. And while his voice isn't particularly memorable, he more than makes up for what he lacks in energy. Contact: 408-980-7257.

ASTOR PIAZZOLLA

Tango: Zero Hour
PRODUCER: Kip Hanrahan
American Clavé 1013

Argentine composer and performer has expanded the tango form and gained an international reputation as the music's *enfant terrible*. American debut recording is a remarkable and driven performance that deserves to be heard by all fans of music.

MUSIC FROM THE ORIGINAL SOUNDTRACKS

Glenn Miller In Hollywood
PRODUCER FOR REISSUE: Don Eifman
Mercury 826 635-1

Because film recording was technically superior to the recording studios in the early '40s, Miller numbers from "Sun Valley Serenade" (1941) and "Orchestra Wives" (1942) have more body than their studio counterparts, thanks also to digital remastering. To make all this even more pleasant news, the album's two-LP version carries a special low price.

BLACK

PICKS

THE GAP BAND

8
PRODUCERS: Lonnie Simmons, Charlie Wilson, Rudy Taylor, Oliver Scott & Jimmy Hamilton
Total Experience/RCA 2700-1

Album's lead track, "Big Fun" is a bit of a departure for these West Coast funkateers, but the faithful will find plenty of "bombs" in "Get Loose, Get Funky." Somewhat more mellow approach is indicative of changes at black radio, and collection could attract strong airplay.

BEASTIE BOYS

Licensed To Ill
PRODUCER: Rick Rubin
Def Jam/Columbia BFC 40238

White rappers cut through all barriers (including taste) with an energetic, decidedly adolescent, and ultimately satisfying collection of fast and furious raps. Should break through at urban radio.

RECOMMENDED

VARIOUS ARTISTS

The Blues Is Alright, Vol. II
PRODUCERS: Various
Malaco 7438

Album showcases Malaco's stable of blues artists, including Bobby Bland, Denise LaSalle, Little Milton, Johnny

SPOTLIGHT



ERIC CLAPTON

August
PRODUCERS: Phil Collins, Tom Dowd, Eric Clapton
Warner Bros. 25476-1

Latest from Slowhand continues trend begun last year with "Behind The Sun." Collins again de-emphasizes Clapton's blues roots and instrumental virtuosity for a more commercial pop-rock slant. Album includes "It's In The Way That You Use It" from "The Color Of Money," but best single bet would appear to be scorching duet with Tina Turner, "Tearing Us Apart." Clapton's vocals and chops are in potent shape here.

NEW AND NOTEWORTHY

VARIOUS ARTISTS

Atlantic Jazz
PRODUCERS: Various
Atlantic 81712

Fifteen-record set culled from Atlantic's vaults is a companion to last year's rhythm & blues compilation. Available in single and double album configurations as well, the set is split into thematic volumes including bebop, mainstream, singers, soul, avant-garde, and fusion. Although the label has always been recognized for its role in recording the jazz of the late-'40s through the early-'60s, the set's breadth demonstrates how much attention Atlantic's producers continued to pay to the art form even after the label had established itself as a leading pop imprint.

Taylor, Latimore, and others. Also included is B.B. King's "Sweet Sixteen," licensed from Kent.

COUNTRY

RECOMMENDED

A.J. MASTERS

Back Home
PRODUCERS: Various
Bermuda Dunes BDRLP 1010

Masters has a light, intense, and flexible quality that adapts to the wide range of original material this album covers. Includes "Lonely Together," "Love Keep Your Distance," and "Back Home."

JAZZ

PICKS

STANLEY JORDAN

Standards Volume 1
PRODUCERS: Stanley Jordan and Gene Lennon
Blue Note 48T-85130

Sans the lush orchestration that accompanied much of his previous

strong sellers, this solo performance of pop and jazz standards shows off Jordan's unique guitar technique better but may not appeal as much to the fusion crowd.

VITAL INFORMATION

Global Beat
PRODUCER: Steve Smith
Columbia BFC 40506

Pitfalls of fusion are largely sidestepped on this attractive package, asserting various Third World rhythms. Generally superior playing is highlighted by work of onetime Santana keyboardist Tom Coster, saxophonist Dave Wilczewski, and ex-Journey skinman Smith. Will garner play on fusion-oriented jazz radio.

ADAM MAKOWICZ

Moonray
PRODUCER: Ben Sidran
Novus 3003-1-N

Gifted East European pianist's first album in years is a lively delight. Makowicz excels in Tatum-like bursts of virtuosity in a program largely made up of standards from the jazz and popular song repertoire. Fellow pianist Sidran's production is appropriately subtle and on the money.

RECOMMENDED

FLORA PURIM & AIRTO

The Magicians
PRODUCER: Airto Moreira
Crossover CR-5001

Latest Brazilian-flavored fusion of vocalist Purim and percussionist Moreira includes a surprise: Kenny Loggins shares vocals on lively "Bird of Paradise." That tune and "Jump" prime for jazz airplay.

JAMES MOODY

Something Special
PRODUCER: Tom McIntosh
Novus 3004-1-N

Well-traveled saxophonist-flutist returns after a long absence with solid set featuring a new version of "Moody's Mood For Love." Fine supporting combo includes pianist Kirk Lightsey and drummer Idris Muhammad.

ART BLAKEY & THE JAZZ MESSENGERS

Live At Kimball's
PRODUCER: Frank Dorrite
Concord CJ-307

The great drummer and bandleader continues to promote the finest young talent on the jazz scene. Boppers Terence Blanchard, Donald Harrison, and Jean Toussaint form the front line for yet another strong edition of the Messengers.

HENRY JOHNSON

You're The One
PRODUCER: Henry Johnson
Impulse/MCA 5754

Guitarist of the Wes Montgomery school offers seamless label debut. Effortless swing and light touch make for enjoyable, mainstream date somewhat at odds with the label's usually adventurous style.

DINAH WASHINGTON

The Bessie Smith Songbook
REISSUE PRODUCER: Richard Seidel
EmArcy/PolyGram Classics 826 663

Late-'50s dates find Washington working with many of the Empress of the Blues best-known vehicles. Arrangements are intelligent if somewhat glossy; Washington is in fine form.

LATITUDE

PRODUCER: Latitude
Lifestyle/Moss Music Group LSR 6004

Vibraphonist Craig Peyton and guitarist Ben Verdery combine for a new age date. Results are strong, and Peyton continues to prove himself an artist of broad tastes and versatile abilities. Label is new imprint from Moss Music Group.

RON ESCHETE

Christmas Impressions
PRODUCER: Bill Metz
Bainbridge BT 6267

Although retail is usually inundated with holiday music collections this time of year, product flow has been a mere trickle. Guitarist Eschete's intelligent and smooth album is one of the finer new additions to the genre and should be a regular staple for seasons to come.

RANDY BERNSEN

Mo' Wasabi
PRODUCER: Randy Bernsen
Zebra/MCA ZEB-5857

Guitarist/composer/bandleader strikes a sound between electric fusion and big band swing. Charts are energetic if predictable, but Bernsen and talented sidemen (including Wayne Shorter, Jaco Pastorius, Michael Brecker, and Herbie Hancock) pull it off.

DAVID BECKER TRIBUNE

Long Peter Madsen
PRODUCERS: David Becker Tribune
MCA 5865

Fusion guitarist Becker leads a fine trio that runs the gamut from bop to samba. But the sound of the band is definitely out of the Metheny school, and the results are uniformly strong.

GOSPEL

PICKS

THE KINGSMEN

Stand Up
PRODUCERS: Jim Hamill & Eldridge Fox
Riversong RO 3998

Nobody does Southern gospel any better than the Kingsmen, and they do it best live. This album, recorded in Nashville at Opryland, gives a solid dose of the live and lively group. Best cut is "Stand Up," which is a remake of the country hit by Mel McDaniel.

CLASSICAL

RECOMMENDED

TCHAIKOVSKY: PIANO CONCERTO NO. 1
Barry Douglas, London Symphony Orchestra,
Slatkin
RCA 5708-RC

An auspicious debut recording that brings new life and excitement to a sometimes tired warhorse. The Tchaikovsky Competition gold medalist has the necessary fingers and temperament. Slatkin keeps pace, and the engineers provide impressive sound. A PBS telecast of the competition this month will prod consumer attention.

STRAUSS: LIEDER (INCLUDING 'MALVEN')

Jessye Norman, Geoffrey Parsons, Piano
Philips 416 298

The opulent voice, superbly controlled, and capable of the most subtle nuance, captures and pins down attention throughout 20 well-chosen songs. Inclusion of "Malven," the much-publicized last song Strauss penned, adds points to a set that already holds a strong commercial edge.

DVORAK: CELLO CONCERTO/TCHAIKOVSKY:

VARIATIONS ON A ROCOCO THEME
Mstislav Rostropovich, Boston Symphony
Orchestra, Ozawa
Erato NUM 75282

Rostropovich puts aside baton for bow, momentarily, to demonstrate beyond cavil that he is still the master most other cellists need to measure themselves against. A full-blooded and passionate rendition of the Dvorak and a performance of the "Rococo Variations" that startles with its easy virtuosity.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THIS COLUMN APPROACHES its first birthday, it is an appropriate time to review the methodology for the Hot 100 chart. We get a lot of questions on this subject, so here goes.

THE HOT 100 CHART ranks records according to a combination of sales and top 40 radio airplay reports. The radio panel consists of 222 top 40 stations that report their full playlists to Billboard every week; the retail panel consists of 200 contacts. A contact can be one independent mom-and-pop store, a local chain of several stores, a regional chain, a large national chain with hundreds of outlets, or a one-stop where smaller stores and juke-box operators buy their records.

THE 200 RETAIL CONTACTS reporting to Billboard represent thousands of individual store locations around the country. Because the dealers vary so widely in sales volume, five weighting categories have been established, with the largest national chains and eligible one-stops receiving five times the weight of the smallest individual stores. There are three intermediate weight categories.

EACH RETAIL CONTACT is called once a week and asked to report the 30 best-selling single records, with points applied in reverse order: 30 points for No. 1, 29 points for No. 2, on down to one point for No. 30). The points are then multiplied by the weight of the outlet, and all reports are added together. At this point, the dealers are rotated so that 1 of the 200 are used for the chart—although every account is called every week.

THE 222 TOP 40 radio stations reporting to the Hot 100 chart supply their weekly playlists, and, as in the case of stores, the radio stations are separated into five categories (platinum, gold, silver, bronze, and secondary, in order of descending size). The radio reports are tabulated in the same manner as the store reports, except that all radio stations are used for the chart every week.

ALL RECORDS receiving reports are ranked in order of total points, and the top 100 finishers make up the chart that week. After the ranking is complete, bullets are awarded to those records that make significant gains in total points from the previous week. Different point gains are required for bullets in different areas of the chart, with the most points required in the top 10. Chart jumps do not determine bullets. The record below the top 20 with the largest gain in sales points becomes the Power Pick/Sales; the Power Pick/Airplay designation goes to the record with the largest airplay point gainer below the top 20.

THE BILLBOARD Hot 100 chart radio and retail panels are updated when necessary to reflect changes in the retail or radio marketplace. The latest retail panel is effective with this week's chart.

WEEK ENDING DECEMBER 6, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

222 REPORTERS		NEW ADDS	TOTAL ON
DIADONNA	OPEN YOUR HEART SIRE	130	143
OSTON	WE'RE READY MCA	90	94
YNDI LAUPER	CHANGE OF HEART PORTRAIT	61	134
IONEL RICHIE	BALLERINA GIRL MOTOWN	54	54
JOURNEY	I'LL BE ALRIGHT WITHOUT YOU COLUMBIA	48	51

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

RETAIL BREAKOUTS

199 REPORTERS		NUMBER REPORTING
SATELLITES	KEEP YOUR HANDS TO YOURSELF ELEKTRA	23
THE JETS	YOU GOT IT ALL MCA	21
BILLY VERA & THE BEATERS	AT THIS MOMENT RHINO	21
BRUCE SPRINGSTEEN & THE E STREET BAND	WAR COLUMBIA	18
THE POINTER SISTERS	GOLDMINE RCA	18

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“When I think of the road we're traveling on, I wonder what's gone wrong. I can't help it. I wonder what's gone wrong.”

—Paul Simon, *American Tune*.

It's obvious to us that these folks who find rock and roll lyrics so shocking and disorienting have never seen our book, *Radio Eyes*.®

If they had, they'd get a chance to see rock lyrics for what they really are: poems that speak the truths about our lives. Often disturbing truths at that.

It's not supposed to be comforting, for example, that some people in America can't live where they want, a situation addressed in Stevie Wonder's powerful *Cash In Your Face* on page 92. Or that the social classes are drifting further apart, the position forwarded by Frank Zappa in his violent *More Trouble Every Day* (page 80). Or that silly prejudices still exist, as Randy Newman proves in his often-misunderstood *Short People* (page 63).

Is your boyfriend gay? That's the thoroughly modern question posed in *Johnny Are You Queer?* (page 37). What happens to people who take too many drugs? Grace Slick shows us the unhappy results in *Lather* (page 72). How would your lifestyle change if war comes? David Byrne gives a vivid prediction in *Life During Wartime* (page 91). Do you have to choose between loving America and leaving her? That's the theme of Paul Simon's patriotic *American Tune* (page 60). And how does it feel when your own daughter betrays you? Bob Dylan and The Band's Richard Manuel explore the love beneath the pain in *Tears of Rage* (page 31).

On and on *Radio Eyes* goes, page after page of this remarkable poetry.

There are songs of heartbreak (*What A Fool Believes*), songs of soaring love (*Piece Of My Heart*) and songs of indestructible hope (John Lennon's *Imagine*). Forty-six works in all,

by most every major songwriter from Leiber and Stoller to Sting and David Bowie. All of them interpreted visually by the world's top illustrators, the same artists whose work you see on LP jackets, greeting cards and movie posters.

We first published *Radio Eyes* back in 1983, long before the current controversy erupted over rock lyrics. We published it as a labor of love, thinking we were merely presenting a pretty art book. (It's pretty all right: The Swiss design magazine, *GRAPHIS*, devoted two entire pages to *Radio Eyes* in its 1984 annual.)

But little did we realize how relevant and useful our little book would become. Our most optimistic hope is that by the time these would-be censors finish reading *Radio Eyes*, they will come to understand what the rest of us know already: Rock lyrics are, in fact, Art. And not even with the noblest of intentions do Americans familiar with the Bill of Rights interfere with something so precious.



RadioEYES

RADIO EYES is available by phone and mail order only. \$14.95 + \$3.00 postage and handling. CA residents add 6 1/2% sales tax. Make checks payable to the Galliard Press. Phone orders: (213) 271-8698, 24 hours. Mail orders: The Galliard Press, 8939 Keith Avenue, Suite 1, L.A., CA 90069. Allow 2 weeks for X-mas delivery.

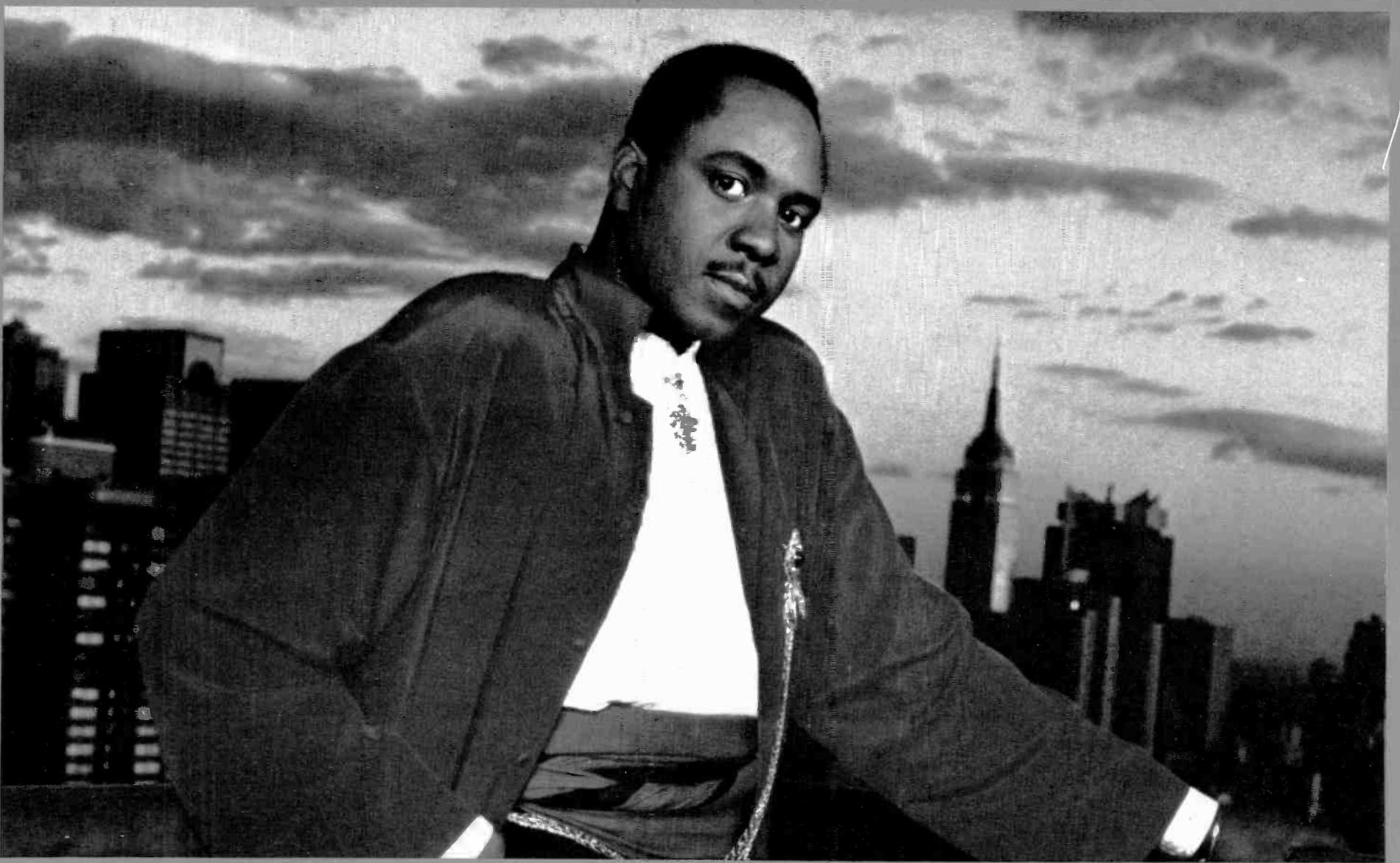
Radio Eyes includes the work of Paul Simon • Bob Dylan • Sting • David Byrne • Randy Newman • James Taylor • John and Michelle Phillips • Chuck Berry • Kenny Loggins • Frank Zappa • Stevie Wonder • Michael McDonald • Grace Slick • John Lennon • Roger Waters • Ray Davies • Eric Clapton • Alice Cooper • Stephen Stills • Elton John • Bernie Taupin • Brian Wilson • Christine McVie • David Crosby • Elvis Presley • Dary' Hall and John Oates • Hoyt Axton • Hoyt's Mother Mae Boren Axton • Otis Redding • Steve Cropper • Tom Johnston • Debora Iyall • Jerry Leiber and Mike Stoller • David Bowie • Lou Reed • Van Dyke Parks • Joe Jackson • And More

American Tune ©1973 by Paul Simon. Used with permission.

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Freddie Jackson

When Freddie Jackson's
"Tasty Love"
replaced his
"Just A Little Bit More"
(duet with Melba Moore)
as Billboard's
Number 1 R&B single,
it was the first time in
26 years that an artist
replaced himself at the
Number 1 position.



He's simply the greatest!

The William Morris Agency
is proud to be a part of
the 1986/1987 "Tasty Love"
Worldwide
Freddie Jackson Tour.



Big Record. Island Records executives meet with Shriekback in New York to discuss plans for the group's latest release, "Big Night Music." From left are band member Martyn Barker, vice president of marketing Jim Swindell, band members Barry Andrews and Dave Allen, label president Lou Maglia, director of artist relations Kathy Kenyon, and Huge & Jolly Management's Hugo Burnham.



Support Team. Columbia Records promotion staffers meet with Journey's Neil Schon and Steve Perry. The group members were in New York to promote their latest release, "Raised On Radio." In the back row are, from left, national promotion manager Linda Kirishjian, administrative assistant Eva Pfaff, promotion manager Lisa Wolfe, Schon, Perry, and administrative assistant Cathy Thiele. In the front row are promotion manager Chrissie Murray and administrative assistant Robin Solomon.



Rain In L.A. PolyGram recording artists the Rainmakers are greeted backstage by fellow Missourians Jim Wirt and Brian Coffman, members of the Los Angeles-based band Secret Life. The group took a break from its current tour with Berlin to perform a set at Club Lingerie. Pictured are, from left, Rainmaker Rich Ruth, Coffman and Wirt, and Rainmakers Bob Walkenhorst, Pat Tomek, and Steve Phillips.



Timeless Meeting. Songwriter Marilyn Bergman, left, greets GRP Records artist Diane Schuur during a reception to celebrate the release of Schuur's third album, "Timeless." Seated with Schuur is saxophone great Stan Getz.



Crackdown Benefit. Atlantic Records chairman Ahmet Ertegun, third right, congratulates Crosby, Stills & Nash backstage following their recent performance at the Crackdown Music Concert at New York's Madison Square Garden. Pictured are, from left, personal manager Bill Siddons, Graham Nash, David Crosby, Stephen Stills, and concert promoter Bill Graham.



Something Saxxy. RCA/Novus recording artist James Moody, right, gets a warm welcome from pianist Michel Petrucciani after one of Moody's recent sets at the Village Vanguard in New York. Moody's first Novus release is "Something Special."



Music Maker. Jules Shear, seated, meets with MCA Music executives to sign an exclusive co-publishing agreement with the company. Under the deal, MCA acquires Shear's hits "All Through The Night," recorded by Cyndi Lauper, and "If She Knew What She Wants," recorded by the Bangles. Standing, from left, are MCA Music vice president Danny Strick, Shear's manager Michael Lembo, MCA Music president Leeds Levy, senior vice president John McKellen, and creative assistant Susan Henderson.

Elton Hits New Heights Grand Tour Of Australia

BY GLENN A. BAKER

SYDNEY After his first rehearsal at the Brisbane Entertainment Centre, Elton John retreated to his dressing room and wept. He later told some of his 101 backing musicians: "It's one of the most creatively emotional days of my life."

John is back in Australia, his favorite playground, for his seventh concert tour Down Under, the most ambitious and extravagant of his career. Suggested by promoter Kevin Ritchie, "Tour De Force" places the composer/performer on stage with a 13-man backing rock group and the 88-piece Melbourne Symphony Orchestra.

The staging costs are being variously quoted at between \$2 million and \$4 million, and it seems unlikely John will walk away with any personal profit, even with ticket prices at \$37 Australian (\$24). The sumptuous Australia-designed stage set alone cost around \$350,000.

Sponsored by Qantas, Australia's national airline (which has involved itself in the past with sports, ballet, and opera, but never with rock), and the Australian Broadcasting Corp., the 26-date extravaganza comes on the heels of John's 131-date world tour. It marks his first live performances with a symphony orchestra since 1973, when he presented one concert with the London Symphony Orchestra that left him disillusioned. "They were such snobs, making snide remarks during rehearsal and giving about one quar-

ter of their best," he recalls.

The Melbourne Symphony's reaction is markedly different, as evidenced by the round of spontaneous applause John received when he walked on board the chartered Airbus taking the troupe to Brisbane.

Said players' committee president Simon Collins, a viola player: "The majority are delighted about the tour. It's like nothing we've ever done. Orchestras have a bad image, that they only play stuffy old music to semi-elitist audiences, so this gives us a chance to reach a whole new audience."

Intense preparations for the event saw James Newton Howard and Brad Decker working on arrangements earlier in the year. Howard, who has been associated with John since 1975, flew in two months ago to begin working with the orchestra, which he conducts.

After arriving in Sydney with 40 trunks of stage clothes, a valet, and a piano tuner, John hurled himself into two weeks of marathon rehearsal sessions with his own band and the orchestra.

"I haven't personally played classical music for 21 years," he admits. "I've almost forgotten how to sight read. This is marvelous mental arithmetic. We all have to play much less in songs than we normally would, to give each other room. Those 101 musicians produce so much creative energy, we light up Australia."

Restaurant Moves To Fill New York's Rock Club Gap

BY JIM BESSMAN

NEW YORK In response to the shrinking downtown Manhattan rock club scene, the centrally located Nirvana Club One Indian restaurant has launched a weekly series of music industry-targeted showcases and jam sessions.

Promoter Frank D'Amico and showcase producer Alan Dranow are presenting The Nirvana Wednesday Showcase Series, which spotlights two or three unsigned bands in search of record deals each week. The Thursday Night Music People's Party, organized by D'Amico, features a midnight jam with house band Nerve Damage, which has already attracted sit-ins by the likes of Rick Derringer, Nile Rodgers, Billy Squier, Paul Stanley, Tommy Shaw, Jean Beauvoir, Kasim Sulton, and Carlos Alomar.

"The New York City club scene has not been healthy in the last year," says Dranow. "New and up-and-coming talent needs a place to play, and a&r people have been complaining that there's no place to showcase because the smaller clubs being used really aren't designed for it. But our

room is ideal."

Taking up the lower floor of the two-level eatery/disco atop One Times Square Plaza, in the heart of midtown Manhattan, the showcase setting, according to Dranow, is "very dead" soundwise, allowing for "recordlike" sound from a newly installed system valued at \$25,000.

The room's "natural deadness," says Dranow, comes largely from the white satin sheet wall coverings, which give Nirvana its appropriately heavenly look.

Showcase night scheduling at the 850-capacity room gives the 11:30 p.m. "prime slot" to bands specifically requested by label a&r staffers and other industry executives. "It beats the sterile environments of showcase studios that are too small for more than friends and associates of the band," says Dranow. He adds that the later 12:45 a.m. slot is used to showcase recently signed label acts for the rest of the industry.

He adds that Thursday night's "professional music industry jam sessions" serve an important function in providing a relaxed atmosphere for both established and developing artists.

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

DECEMBER

Dec. 6, **National Academy Of Songwriters' (NAS) Second Annual Salute To The American Songwriter**, Beverly Theatre, Los Angeles, Calif. 213-463-7178.

Dec. 8, **The American Cancer Society's (ACS) 7th Annual Tribute Dinner In Honor Of Clive Davis**, Century Plaza Hotel, Los Angeles, Calif. 213-390-8766.

Dec. 13, **The 18th Annual AMC Cancer Research Center Humanitarian Award Dinner In Honor Of Elliot Goldman**, Park Avenue Armory, New York. 212-757-6460.

Dec. 18, **International Radio & Television Society (IRTS) Christmas Benefit**, Waldorf-Astoria, New York. 212-867-6650.

JANUARY

Jan. 5, **Dynasty Records' Rapper's Rap-Off Finals**, Atlanta Civic Center, Atlanta. Anthony Stenson, 404-792-3812.

Jan. 8-11, **Consumer Electronics Society (CES) Winter Show**, Las Vegas, Nev. 202-457-4919.

Jan. 21, **Rock And Roll Hall Of Fame Foundation Second Annual Induction Dinner**, Waldorf-Astoria, New York. Christopher Johnson, 216-621-3300.

Jan. 26-30, **MIDEM '87**, Cannes, France. 212-967-7600.

FEBRUARY

Feb. 10-13, **Performance Magazine's Seventh Annual Summit Conference**, Fairmont Hotel, New Orleans. Shelly Brimacombe, 817-338-9444.

Feb. 13-17, **National Association Of Recording Merchandisers (NARM) Convention**, Fountain Bleu Hotel, Miami, Fla. 609-424-7404.

Feb. 19-21, **Country Radio Broadcasting Inc. Seminar**, Opryland Hotel, Nashville. Frank Mull, 615-327-4488.

New Companies

International Talent Producers Ltd., a concert consultant and artist management firm, formed by Joe Meachum. Company will specialize in total production of concerts, including advertising and marketing strategies. 4832 Park Road, Suite 136, Charlotte, N.C. 28209; 704-523-3073.

SRP Sound Production, a music production and management company, formed by James Edward Bratton Jr. and Delores R. Drewry. First releases are "Falling In Love" by Sybil and "You And Me Tonight" by Deja Vous. Currently working on Kelly Charles Project. 159 New St., New Brunswick, N.J. 08901; 201-246-4701.



Royal Recordings. Meeting in London to discuss upcoming releases on MCA Classics' Black Line label are, from left, Ivor Schlossberg, managing director of Innovative Music Productions Ltd.; Andre Previn, music director and conductor of the Royal Philharmonic Orchestra; Ian MacLay, managing director of the RPO; and Tom Shepard, vice president of classical and theatrical, MCA Records. Under a newly signed agreement with RPO Records, Black Line will release four new recordings per year.

Lifelines

BIRTHS

Girl, Margaret Jane, to **Tim and Ann Walters**, Oct. 20 in Chicago. He is a district supervisor for Camelot Music.

MARRIAGES

Keith Cahoon to **Nancy Ray**, Oct. 30 in Tokyo. He is general manager for Tower Records in Japan.

DEATHS

Ronald "Ron" Condon, 59, of diabetes mellitus, Nov. 4 in Atlanta. He was director of marketing and sales for Atlanta International Records Inc. He is survived by his wife, Mary, and six children.

Stephen Levine, 37, of cancer, Nov. 9 in New York. He was an agent in the music department of The William Morris Agency. He is survived by his father and a sister.

David Cruse, 38, of a blood clot in the brain, Nov. 12 in Philadelphia. The drummer/songwriter/performer, known as "Dawud Abdul Rasul," was the son of the late Theodore "Teddy" Cruse, drummer with the Duke Ellington orchestra. David Cruse performed with the Delphonics and was a studio musician in Philadelphia for many years. He is survived by his wife, Claudette, his mother, five brothers, two sisters, a son, and two daughters.

EXECUTIVE TURNTABLE

(Continued from page 4)

York. She was with Columbia Records.

Eda Galeno is appointed publicity director for Greenwood-McFaden Inc. in Nashville. She will be working with artists Lee Greenwood and David Slater.

Willard Alexander Inc., a Los Angeles-based booking agency, names **Steve Cooper** and **Mike Gardner** co-directors. Cooper was with the company for the past eight months. Gardner was head of his own management firm.

Hawaiian Suit Settled

NEW YORK Five music publishers have agreed to a final settlement in a copyright infringement action against a Hawaiian record company and distributor.

Under a consent judgment entered in Federal Court in Honolulu by Judge Harold M. Fong, Hula Records and Kona Kai Distributing Co. have admitted liability for copyright infringement, according to The Harry Fox Agency, the music publisher agent and collector

of mechanical royalties. The companies have also agreed to pay \$45,000 in damages and royalties and \$20,000 in attorneys' fees.

The plaintiffs—Famous Music, Milene Music, Granite Music, Criterion, and Acuff-Rose Publications—had alleged infringement of such copyrights as "Blue Hawaii," "Blue Darlin'," "Whistle Song (Noenonani)," "No Place Like Hawaii," and "Pearly Shells."

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	—	2	BRUCE SPRINGSTEEN COLUMBIA CSX 40558 (CD)	BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985
2	2	1	8	BOSTON MCA 6188 (9.98) (CD)	THIRD STAGE
3	3	2	13	BON JOVI ▲ ² MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
4	4	3	13	HUEY LEWIS & THE NEWS CHRYSALIS OV 41534 (CD)	FORE!
5	10	18	25	BRUCE HORNSBY & THE RANGE ● RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
6	6	7	13	PAUL SIMON ● WARNER BROS. 25447 (9.98) (CD)	GRACELAND
7	5	5	15	LIONEL RICHIE ▲ ³ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
8	8	8	5	BILLY IDOL CHRYSALIS OV 41514	WHIPLASH SMILE
9	7	4	10	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
10	11	15	11	CAMEO ● ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
11	12	10	21	MADONNA ▲ ³ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
12	9	6	11	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
13	16	16	34	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
14	15	14	26	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
15	14	11	9	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
16	26	71	3	THE POLICE A&M SP 3902 (9.98) (CD)	EVERY BREATH YOU TAKE-THE SINGLES
17	13	9	17	BILLY JOEL ▲ COLUMBIA OC 40402 (CD)	THE BRIDGE
18	18	20	21	CINDERELLA ● MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
19	17	19	40	JANET JACKSON ▲ ² A&M SP-5106 (9.98) (CD)	CONTROL
20	21	21	15	EDDIE MONEY COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
21	23	23	8	LUTHER VANDROSS EPIC FE 40415	GIVE ME THE REASON
22	20	17	10	TALKING HEADS ● SIRE 25512/WARNER BROS. (9.98) (CD)	"TRUE STORIES"
23	19	12	27	SOUNDTRACK ▲ ² COLUMBIA SC 40323 (CD)	TOP GUN
24	22	13	21	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
25	25	22	24	GENESIS ▲ ² ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
26	24	24	10	THE HUMAN LEAGUE A&M/VIRGIN SO 5129/A&M (8.98) (CD)	CRASH
27	28	29	4	THE PRETENDERS SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
28	27	25	20	DAVID LEE ROTH ▲ WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
29	29	27	55	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
30	36	53	45	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
31	32	32	12	SOUNDTRACK ATLANTIC 81677 (9.98) (CD)	STAND BY ME
32	33	40	4	FREDDIE JACKSON CAPITOL ST 12495 (8.98)	JUST LIKE THE FIRST TIME
33	31	28	26	PETER GABRIEL ▲ GEFLEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
34	35	36	21	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98)	THIN RED LINE
35	30	26	7	RATT ATLANTIC 81683 (9.98)	DANCIN' UNDERCOVER
36	38	39	22	PETER CETERA ● WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE
37	39	82	3	STRYPHER ENIGMA PJAS 73237/CAPITOL (9.98)	TO HELL WITH THE DEVIL
38	43	38	30	BILLY OCEAN ▲ JIVE JLB-8409/ARISTA (8.98) (CD)	LOVE ZONE
39	42	45	17	DAVID & DAVID A&M SP 65134 (6.98) (CD)	BOOMTOWN
40	40	43	13	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
41	51	51	6	WANG CHUNG GEFLEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
42	41	33	18	EURYTHMICS ● RCA AJL1-5847 (9.98) (CD)	REVENGE
43	46	58	4	ARETHA FRANKLIN ARISTA AL-8442 (9.98) (CD)	ARETHA
44	34	30	13	DON JOHNSON ● EPIC FE 40366 (CD)	HEARTBEAT
45	37	31	9	RIC OCASEK GEFLEN GHS 24098/WARNER BROS. (8.98) (CD)	THIS SIDE OF PARADISE
46	44	34	9	JOHN FOGERTY ● WARNER BROS. 25449 (9.98) (CD)	EYE OF THE ZOMBIE
47	47	50	8	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP 5144/A&M (8.98) (CD)	THE PACIFIC AGE
48	57	68	6	GREGORY ABBOTT COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
49	49	49	7	'TIL TUESDAY EPIC FE 40314 (CD)	WELCOME HOME
50	53	46	9	LINDA RONSTADT ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS
51	59	83	4	KANSAS MCA 5838 (8.98)	POWER
52	54	47	31	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
53	50	44	8	CHICAGO WARNER BROS. 25509 (9.98) (CD)	18
54	92	—	2	BEASTIE BOYS COLUMBIA BFC 40238 (CD)	LICENSED TO ILL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	52	41	35	VAN HALEN ▲ ³ WARNER BROS. 25394 (8.98) (CD)	5150
56	56	56	6	HOWARD JONES ELEKTRA 60499 (8.98) (CD)	ONE
57	48	37	16	R.E.M. I.R.S. 5783/MCA (8.98) (CD)	LIFE'S RIC
58	70	78	10	TIMBUK 3 I.R.S./MCA 5739/MCA (8.98)	GREETINGS FROM
59	58	42	7	ALABAMA RCA 5649-R-1 (8.98) (CD)	TOUCH
60	55	48	20	THE MONKEES ● ARISTA AL-8432 (9.98) (CD)	THEN & NOW... THE BEST OF THE
61	61	62	5	BERLIN GEFLEN GHS 24121/WARNER BROS. (8.98)	COUNT THREE
62	45	35	14	TRIUMPH MCA 5786 (8.98) (CD)	THE SPO
63	75	93	6	GEORGIA SATELLITES ELEKTRA 60496 (8.98)	GEORGIA
64	60	60	5	W.A.S.P. CAPITOL ST 12531 (8.98)	INSIDE THE ELEC
65	62	59	8	ALICE COOPER MCA 5761 (8.98)	CC
66	68	85	5	SURVIVOR SCOTTI BROS./CBS ASSOCIATED F2 40457/EPIC	WHEN SECO
67	64	52	55	MIAMI SOUND MACHINE ▲ EPIC BFE 40131 (CD)	PR
68	63	54	12	ORAN "JUICE" JONES DEF JAM/COLUMBIA BFC 40367/COLUMBIA	JUICE
69	71	65	89	WHITNEY HOUSTON ▲ ⁷ ARISTA AL-8212 (8.98) (CD)	WHITN
70	NEW	▶	1	KOOL & THE GANG MERCURY 830 398 1/POLYGRAM	FOREVER
71	66	61	17	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPEC
72	65	57	9	YNGWIE J. MALMSTEEN MERCURY 831 073-1/POLYGRAM (CD)	TRILOGY
73	87	—	2	THE POINTER SISTERS RCA 5609-1-R (9.98) (CD)	IT TOGETHER
74	73	64	12	VINNIE VINCENT INVASION CHRYSALIS BFV 41529	VINNIE VI
75	69	55	8	COREY HART EMI-AMERICA PW 17217 (8.98)	FIELDS OF FIRE
76	67	63	16	GEORGE THOROGOOD AND THE DESTROYERS EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
77	72	70	8	JESSE JOHNSON'S REVUE A&M SP 5122 (8.98) (CD)	SHOCKADELICA
78	74	67	34	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
79	79	75	8	IGGY POP A&M SP 5145 (8.98) (CD)	BLAH, BLAH, BLAH
80	86	107	4	STEVE MILLER CAPITOL PJ 12445 (9.98)	LIVING IN THE 20TH CENTURY
81	77	72	52	LISA LISA & CULT JAM WITH FULL FORCE ● LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	
82	90	112	4	SOUNDTRACK MCA 6189 (9.98)	THE COLOR OF MONEY
83	80	76	14	DARYL HALL RCA AJL1-7196 (9.98) (CD)	THREE HEARTS IN THE HAPPY ENDING MACHINE
84	76	77	7	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
85	96	101	6	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMHY 3311 (8.98) (CD)	THE TONIGHT SHOW BAND
86	98	104	5	KBC BAND ARISTA AL 8440 (8.98) (CD)	KBC BAND
87	84	80	13	PAUL MCCARTNEY CAPITOL PJAS 12475 (9.98) (CD)	PRESS TO PLAY
88	91	91	4	FRANKIE GOES TO HOLLYWOOD ISLAND 90546/ATLANTIC (8.98)	LIVERPOOL
89	82	81	17	BANANARAMA ● LONDON 828 013-1/POLYGRAM (CD)	TRUE CONFESSIONS
90	78	73	8	BILLY SQUIER CAPITOL PJ 12483 (9.98)	ENOUGH IS ENOUGH
91	95	87	19	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
92	108	148	3	PAUL YOUNG COLUMBIA FC 40543 (CD)	BETWEEN TWO FIRES
93	83	84	7	GENERAL PUBLIC I.R.S. 5782/MCA (8.98) (CD)	HAND TO MOUTH
94	97	102	14	KENNY G. ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
95	88	74	6	A-HA WARNER BROS. 25501 (8.98)	SCOUNDREL DAYS
96	81	66	19	QUIET RIOT PASHA OZ 40321/EPIC (CD)	QUIET RIOT III
97	89	69	53	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
98	103	100	105	BOSTON ▲ ⁹ EPIC JE 34188 (CD)	BOSTON
99	106	114	4	SLAYER DEF JAM GHS 24131/GEFFEN (8.98)	REIGN IN BLOOD
100	112	135	5	BENJAMIN ORR ELEKTRA 60460 (8.98) (CD)	THE LACE
101	101	88	30	THE MOODY BLUES ● POLYDOR 829179-1/POLYGRAM (CD)	THE OTHER SIDE OF LIFE
102	93	94	12	AMY GRANT A&M SP 3900 (9.98) (CD)	THE COLLECTION
103	105	122	5	METAL CHURCH ELEKTRA 60493 (8.98)	THE DARK
104	156	—	2	ROBBIE NEVIL MANHATTAN ST 53006 (8.98)	ROBBIE NEVIL
105	100	79	39	THE FABULOUS THUNDERBIRDS ● CBS ASSOCIATED BfZ 40304/EPIC (CD)	TUFF ENUFF
106	114	169	3	KROKUS ARISTA AL-8445 (8.98) (CD)	ALIVE AND SCREAMIN'
107	107	123	14	ASHFORD & SIMPSON CAPITOL ST 12469 (8.98)	REAL LOVE
108	85	86	13	THE RAINMAKERS MERCURY 830-214-1/POLYGRAM (CD)	THE RAINMAKERS
109	113	115	6	LOVE & ROCKETS BIG TIME 6011-1-B/RCA (8.98) (CD)	EXPRESS

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

HACKFORD: MUSIC-FILM TIES SHOULD BE MADE EARLY

(Continued from page 3)

music into the narrative film.

Hackford's experiences over the last six years illustrate the extent to which the film and record industries have improved coordination of their marketing efforts and the growing importance of early involvement by musical artists in the planning of a film soundtrack.

Hackford said that A&M's album release of the Jeff Barry score for his first feature, "The Idolmaker," was torpedoed by "very bad coordination" between the label and the studio.

"The record came out three weeks after the movie came out, and by that time the movie was gone," he said. "I discovered at that point that there really needed

to be some involvement in planning the music and its release in coordination with the film."

The approach had improved slightly by the time "An Officer And A Gentleman" was made. While the source music score of the film was determined from the

'They synthesize the two mediums'

start, the Jennifer Warnes-Joe Cocker duet, "Up Where We Belong," was added a month and a half before release as "an afterthought."

Ironically, top executives at Par-

amount hated the future Oscar-winning smash.

"The head of the company said, 'This will never be a hit.' The chairman of the board said, 'Forget it.' We called another prominent record executive, who said, 'Forget it. Jennifer Warnes has never had a hit song and Joe Cocker's a has-been.'"

Although Hackford lobbied for the inclusion of the song in the film because its words and mood were appropriate, the studio sought to substitute a tune by a proven hitmaker.

"Finally, one of the famous artists who was involved looked at the movie and said, 'Hey, I can write something, but it's not going to work as well as the song you've got.'"

Ultimately, time ran out, and the film was released with the Warnes-Cocker duet intact.

"It proved that a good record and a good song in a good film can be successful," Hackford said.

Hackford's subsequent films found the director working earlier with songwriters and performers on the soundtrack score.

Phil Collins was approached to write the title song for "Against All Odds" when the feature was in rough cut form, while songwriters were given scripts of "White Nights" before shooting began.

The early integration of music into a film, Hackford said, mates "songwriters and filmmakers and artists to create a synthesis of these two mediums."

CAUTIOUS OPTIMISM AT BILLBOARD CONFAB

(Continued from page 3)

ture," he said. "Now, we have to find new ways to present it."

Lee Masters, senior vice president and general manager of MTV and VH-1 agreed, saying, "The solution to any problem is creativity. Spending more money isn't the answer—we've seen people take chances and create brilliant, original work with low budgets."

'We are more careful about what we pay'

Friendly and Masters discussed the benefits labels can derive from their respective programs in terms of breaking new artists. "We offer something radio doesn't," Masters said.

Labels should "look to feed the appetite that exists to find out more about the artists behind the music," said Friendly. "There's a need for more creative programming to augment videoclips."

Don Zimmerman, president of Capitol Records, the only label rep-

resented on the panel, said that Capitol continues to view video as an aid to marketing records. But, he said, "It's difficult to monitor the effect of video these days."

Zimmerman added that despite the shake-out in local video broadcast and cable outlets over the past two years, hometown shows are particularly important to Capitol. "We're getting back to the point where we can break artists on a regional basis. Specialized programming is very important to us," he said, referring to national channels like BET and The Nashville Network, in addition to local outlets.

One problem the music videocassette industry faces, according to O'Donnell, is that "video is still a stepchild to records. It's time for record companies to consider video as a viable product like records and introduce more simultaneously released product."

Responded Zimmerman: "Labels are not in the video business. We got into video as a tool to sell records, and we spent a lot of money doing it, money that we don't recoup."

MOODY BLUES CAPTURE TOP VIDEO HONORS

(Continued from page 1)

other surprise early in the program when host Paul Rodriguez, the CBS recording artist, brought a Michael Jackson look-alike on the stage.

The winners were selected in a vote by members of the music, video, and home entertainment industries around the world.

Here is a list of other winners:

• **Best Performance, Male:** Bruce Springsteen for "My Home-town."

• **Best Performance, Female:** Madonna for "Papa Don't Preach."

• **Best Performance, Group:** The Moody Blues for "Your Wildest Dreams."

• **Best Concert Performance:** The Hooters for "Where Do The Children Go?"

• **Best Performance By A New Artist:** Big Audio Dynamite for "Bottom Line."

• **Best Cinematographer:** Stephen Ramsey for John Cougar Mellencamp's "Rain On The Scarecrow."

• **Best Choreographer:** Pat Birch, Lori Eastman (assistant), and Mama Lou Parks (associate) for the Rolling Stones' "Harlem Shuffle."

• **Best Lighting Director:** David Watkin for George Michael's "A Different Corner."

• **Best Set Designer:** Wolf Kroeger for the Rolling Stones' "Harlem Shuffle."

• **Best Editor:** Tom McQuade for Kenny Loggins' "Danger Zone."

• **Best Computer Graphics:** Mick Jagger's "Hard Woman."

• **Best Special Effects:** Mick Jagger's "Hard Woman."

• **Best Audio:** Kenny Loggins' "Danger Zone."

• **Best Costumes:** The Bangles' "Walk Like An Egyptian."

• **Most Innovative Video:** Yoko Ono's "Hell In Paradise."

• **Best Long-Form Program:** "The Hooters' "Nervous Night."

• **Best Conceptual Video:** John Cougar Mellencamp's "Rain On The Scarecrow."

There was a tie for best independent video, a special category for clips submitted with budgets below \$10,000. Honors there went to "Explicit Lyrics," produced by Scott Blackwell and directed by Adam Baren; and "Physics," produced and directed by Denise Gallant.



A Parade Of Hits. Pictured backstage at the Nov. 18 ASCAP tribute to the late composer Harold Arlen at the Majestic Theater in New York are, from left, ASCAP president Morton Gould, Harold Nicholas, Lena Horne, Leonard Bernstein, and Tony Bennett.

ONE-STOPS STILL BUSY WITH BOSS BOX

(Continued from page 4)

on the Springsteen box. Among them is Jerry Bassin, president of Jerry Bassin Inc. in Miami. "Our second shipment is all allocated. We didn't get in any cassettes. We received LPs on Wednesday, and they went right out. We don't expect CDs until after Christmas. And CBS is just a disaster on filling everything else."

As for how one-stops missed in their original anticipation, Bassin says, "When we were doing presolicitation, dealers were saying it's too high-priced, he has eight albums already. But, we had chains calling wanting 3,000-5,000 pieces."

The dribble in reorder fill is especially vexing to Libman. "We heard

[CBS] had back-orders for 92,000 in cassette and duplicated 4,000. We got 100 pieces."

Demand for the album and pricing in stores is stabilizing, Smith believes. "Most of the [first] purchases were personal. Now we'll see it as a gift item. We will have to wait to see how it holds up through the season." CD, however, is a "lost cause" until after Christmas, Smith says.

Not all one-stops exploited the Springsteen album to grab plus accounts and volume, says Ogilvie. "We had it \$19.39 or 6% over cost, which we're required to do in California. But we typically put new releases on sale and did it with Springsteen. Now it's \$21.15."

1986

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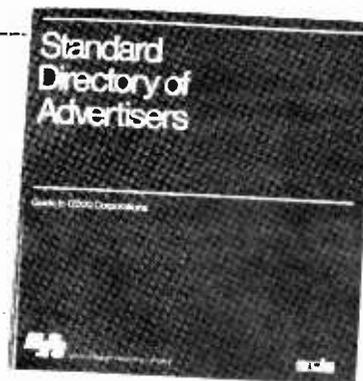
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VIDEO DUPLICATORS

(Continued from page 4)

cassette barrier of 100 million units will be broken."

Whatever the figure, it represents a huge increase from that of a few years ago, according to Santrizos. In 1981, the prerecorded video industry saw 5 million units sold. Two years later, the figure was the same. But that number jumped to 10 million in 1984 and 25 million in 1985, and last year at least 50 million cassettes were sold.

Rental still dominates the business, said Santrizos, who estimated rental volume at "45% of units and over 80% of the wholesale dollars." He said he sees rental holding on to its strength and continuing to account for more than two-thirds of the industry's wholesale revenues by 1990. Total wholesale revenues will probably come to \$2 billion in 1986, rise by 20% to \$2.4 billion for 1987, and hit \$4.4 billion by 1990, he predicted.

A figure of 100 million units this year would have to include cas-

'There are very healthy signs'

ettes duplicated for the professional as well as the consumer marketplace, said John Birmingham, vice president at Sony Magnetic Products Co. Including professional units, Birmingham said, 60 million units were sold in 1985, while 100 million will be sold in 1986 and a probable 120 million in 1987.

Having a strong impact on the tape market will be an increasing move toward "pancake" tape, which is mounted on reels instead of loaded into cassettes. Pancake volume will at least equal that of loaded cassettes in 1986 and surpass it in 1987, Birmingham predicted. The unfavorable dollar-yen ratio will make such economies as pancake and high-speed duplication vital in coming years, he said.

Video retailers said their sell-through business indicates that a total of 100 million units is within reach.

"I think it's going to be even more than that," Peter Balner, president of New Jersey-based Palmer Video, said in an interview. "My best estimate is that this store will sell approximately 1,000 prerecorded videocassettes in the month of December. I've never even come close to that before," he said of his main outlet.

The same holds true of his branches, Balner said. "I have stores that are selling 80 to 90 to 100 cassettes a week. Last year it wasn't even close to that.

"The quality of the product out on the marketplace is superior to what it was last year," he added. "Price points are much more aggressive."

One factor that might nibble at this year's number is returns. Because of their increasing importance in the business, 1986 will be the first year returns could have a significant impact on total unit volume. Returns will leave such figures uncertain until February or March, but most executives maintain that the impact will not be that great.

Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	104	96	19	THE TEMPTATIONS GORDY 6207G/MOTOWN (8.98)	TO BE CONTINUED
(111)	121	168	3	COMMODORES POLYDOR 831 194 1/POLYGRAM	UNITED
(112)	123	127	4	JEFF LORBER WARNER BROS. 25492 (8.98)	PRIVATE PASSION
(113)	124	106	92	PHIL COLLINS ▲ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
(114)	145	147	6	EUROPE EPIC BFE 40241	THE FINAL COUNTDOWN
115	99	92	34	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
116	94	89	7	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
(117)	128	—	2	LONE JUSTICE GEFEN GHS 24122 (9.98)	SHELTER
118	109	99	25	AC/DC ● ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
(119)	148	—	2	SAMANTHA FOX JIVE/RCA 1012-1-J/RCA (8.98) (CD)	TOUCH ME
(120)	NEW ▶	—	1	ELTON JOHN GEFEN GHS 24114/WARNER BROS. (9.98)	LEATHER JACKETS
(121)	136	143	61	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 DEGREES FAHRENHEIT
122	118	95	12	GEORGE BENSON WARNER BROS. 25475 (8.98) (CD)	WHILE THE CITY SLEEPS
(123)	137	166	3	JASON & THE SCORCHERS EMI-AMERICA ST 17219 (8.98)	STILL STANDING
124	102	90	11	STACEY Q ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
125	125	110	7	BLACK 'N BLUE GEFEN GHS 24111/WARNER BROS. (8.98)	NASTY, NASTY
126	115	118	26	THE CURE ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
127	127	193	3	JOHN LENNON CAPITOL SJ 12533 (9.98)	MENLOVE AVENUE
(128)	NEW ▶	—	1	READY FOR THE WORLD MCA 5829 (8.98)	LONG TIME COMING
129	116	103	10	FIVE STAR RCA AFL1-5901 (8.98) (CD)	SILK AND STEEL
(130)	139	140	5	VARIOUS ARTISTS PRIORITY SL 9466 (7.98)	RAP'S GREATEST HITS
(131)	132	132	9	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
132	122	113	17	THE MONKEES RHINO RNLP 70140/CAPITOL (8.98)	THE MONKEES
(133)	155	163	43	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
134	117	97	9	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40518 (CD)	BLOOD & CHOCOLATE
135	120	98	7	PETE TOWNSHEND ATCO 90553/ATLANTIC (8.98)	DEEP END LIVE!
136	110	108	21	WHAM! ▲ COLUMBIA OC 40285 (CD)	MUSIC FROM THE EDGE OF HEAVEN
137	119	119	6	BIG AUDIO DYNAMITE COLUMBIA BFC 40445 (CD)	NO. 10 UPPING STREET
138	138	144	30	WHODINI ● JIVE JLB-8407/ARISTA (8.98) (CD)	BACK IN BLACK
139	130	125	10	AL JARREAU WARNER BROS. 25477 (8.98) (CD)	L IS FOR LOVER
140	111	124	28	NU SHOOSZ ● ATLANTIC 81647 (8.98) (CD)	POOLSIDE
141	141	129	26	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
142	143	111	56	ZZ TOP ▲ WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER
(43)	147	154	4	SOUNDTRACK A&M SP 3903 (9.98) (CD)	SOUL MAN
144	144	149	6	LIZZY BORDEN METAL BLADE/ENIGMA ST 73224/CAPITOL (8.98)	MENACE TO SOCIETY
145	129	130	9	LINDA RONSTADT ASYLUM 60489/ELEKTRA (24.98) (CD)	'ROUND MIDNIGHT
146	142	120	21	RANDY TRAVIS ● WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
(47)	158	150	37	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
48	133	116	19	POISON ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
49	149	161	79	DIRE STRAITS ▲ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
50	131	117	7	NEW ORDER QWEST 25511/WARNER BROS. (8.98)	BROTHERHOOD
151	126	109	7	BAD COMPANY ATLANTIC 81684 (9.98) (CD)	FAME & FORTUNE
(152)	NEW ▶	—	1	SOUNDTRACK MCA 6192 (9.98)	MIAMI VICE II
(153)	163	188	4	CHICO DEBARGE MOTOWN 6214 ML (8.98)	CHICO DEBARGE
(154)	179	158	135	HUEY LEWIS & THE NEWS ▲ CHRYSLIS FV 41412 (CD)	SPORTS
(155)	174	—	137	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	173	185	3	BOB JAMES WARNER BROS. 25495 (9.98) (CD)	OBSESSION
157	157	172	4	VARIOUS ARTISTS TEE VEE TOONS TVT 1200 (16.98)	TELEVISION'S GREATEST HITS VOLUME II
158	134	126	17	THE MONKEES RHINO RNLP 70142/CAPITOL (8.98)	MORE OF THE MONKEES
159	159	187	3	SOUNDTRACK MERCURY 830 545 1 (CD)	JUMPIN' JACK FLASH
160	140	121	10	THE B-52'S WARNER BROS. 25504 (8.98)	BOUNCING OFF THE SATELLITES
161	161	164	8	GENE LOVES JEZEBEL GEFEN GHS 24118/WARNER BROS. (8.98)	DISCOVER
162	151	128	15	UB40 A&M SP 5137 (8.98) (CD)	RAT IN THE KITCHEN
163	153	175	653	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
(164)	176	—	2	KRAFTWERK WARNER BROS. 25525 (8.98)	ELECTRIC CAFE
165	167	195	9	PHYLLIS HYMAN P.I.R. ST 53029/EMI-AMERICA (8.98)	LIVING ALL ALONE
166	135	105	7	JOAN JETT AND THE BLACKHEARTS BLACKHEART/CBS ASSOCIATED BFZ 40544/EPIC	GOOD MUSIC
167	164	153	65	JOHN COUGAR MELLENCAMP ▲ RIVA 824 865-1/POLYGRAM (CD)	SCARECROW
168	168	—	2	MOTORHEAD PROFILE/GWR PAL 1223/PROFILE (8.98)	ORGASMATRON
169	150	134	21	THE SMITHS SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
(170)	NEW ▶	—	1	KLYMAXX MCA 5832 (8.98)	KLYMAXX
(171)	190	174	129	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
172	146	146	39	BOSTON ▲ ⁴ EPIC FE 30500 (CD)	DON'T LOOK BACK
173	166	131	27	BELINDA CARLISLE I.R.S. 5741/MCA (8.98) (CD)	BELINDA CARLISLE
174	162	138	30	38 SPECIAL ● A&M SP-5115 (8.98) (CD)	STRENGTH IN NUMBERS
175	154	156	26	MIDNIGHT STAR ● SOLAR 60454/ELEKTRA (8.98) (CD)	HEADLINES
176	178	178	51	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
177	177	181	4	"WEIRD AL" YANKOVIC SCOTTI BROS./CBS ASSOCIATED FZ 40520/EPIC	POLKA PARTY
178	165	136	29	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
179	181	157	24	JEFFREY OSBORNE ● A&M SP-5103 (8.98) (CD)	EMOTIONAL
180	180	192	157	U2 ▲ ISLAND 90127/ATLANTIC (6.98) (CD)	UNDER A BLOOD RED SKY
181	160	160	5	THE OUTLAWS PASHA/CBS ASSOCIATED F2-40512/EPIC	SOLDIERS OF FORTUNE
182	169	171	20	CREDENCE CLEARWATER REVIVAL ● FANTASY CCR2 (11.98) (CD)	CHRONICLE I
183	152	139	8	CHEAP TRICK EPIC FE 40405 (CD)	THE DOCTOR
184	187	155	14	GLORIA LORING ATLANTIC 81679 (8.98) (CD)	GLORIA LORING
185	175	176	5	SAM KINISON WARNER BROS. 25503 (8.98)	LOUDER THAN HELL
186	170	173	34	DWIGHT YOAKAM REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
187	188	141	7	MILES DAVIS WARNER BROS. 25490 (9.98) (CD)	TUTU
188	172	167	116	TALKING HEADS ▲ SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
189	182	170	47	STRYPER ENIGMA ST 73217/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND
190	184	186	75	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
191	192	177	74	HEART ▲ ⁴ CAPITOL ST-12410 (9.98) (CD)	HEART
192	189	145	26	EMERSON, LAKE & POWELL POLYDOR 829297-1/POLYGRAM (CD)	EMERSON, LAKE, & POWELL
193	196	162	6	HOWARD HEWETT ELEKTRA 60487 (8.98) (CD)	I COMMIT TO LOVE
194	198	182	20	QUEENSRYCHE EMI-AMERICA ST 17197 (8.98)	RAGE FOR ORDER
195	185	159	16	STRYPER ENIGMA ST 73207/CAPITOL (8.98)	THE YELLOW AND BLACK ATTACK
196	183	142	20	DOUBLE A&M SP 5133 (8.98) (CD)	BLUE
197	195	184	17	THE MONKEES RHINO RNLP 70143 (8.98)	HEADQUARTERS
198	191	191	3	SOUNDTRACK COLUMBIA SC 40549	TRICK OR TREAT
(199)	NEW ▶	—	1	BILLY VERA & THE BEATERS RHINO RNLP 70858/CAPITOL (8.98)	BY REQUEST
200	193	183	17	THE MONKEES RHINO RNLP 70141/CAPITOL (8.98)	PISCES, AQUARIUS, CAPRICORN, AND JONES LTD.

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

38 Special 174	Commodores 111	Peter Gabriel 33	Billy Joel 17	Madonna 11	The Outlaws 181	The Smiths 169	Tina Turner 12
A-Ha 95	Alice Cooper 65	Gene Loves Jezebel 161	Elton John 120	Megadeth 84	Robert Palmer 29	SOUNDTRACKS	U2 180
AC/DC 118	Elvis Costello & The Attractions 134	General Public 93	Don Johnson 44	Yngwie J. Malmsteen 72	Paul McCartney 87	The Color Of Money 82	UB40 162
Alabama 59	Creedence Clearwater Revival 182	Genesis 25	Jesse Johnson's Revue 77	John Cougar Mellencamp 167	The Pointer Sisters 73	Jumpin' Jack Flash 159	Van Halen 55
Ashford & Simpson 107	The Cure 126	Georgia Satellites 63	Howard Jones 56	Poison 148	The Police 16	Miami Vice II 152	Luther Vandross 21
The B-52's 160	David & David 39	Glass Tiger 34	Oran "Juice" Jones 68	Iggy Pop 79	Metallica 147	Soul Man 143	VARIOUS ARTISTS
Bad Company 151	Miles Davis 187	Amy Grant 102	Journey 52	The Pretenders 27	Miami Sound Machine 67	Stand By Me 31	Rap's Greatest Hits 130
Anita Baker 13	Chico DeBarge 153	Daryl Hall 83	KBC Band 86	Queensryche 194	Midnight Star 175	Top Gun 23	Television's Greatest Hits Volume II 157
Bananarama 89	Dire Straits 149	Howard Hewett 193	Kansas 51	Quiet Riot 96	Steve Miller 80	Trick Or Treat 198	Billy Vera & The Beaters 199
Bangles 30	Dokken 176	Bruce Hornsby & The Range 5	Sam Kinison 185	R.E.M. 57	Eddie Money 20	Survivor 66	Vinnie Vincent Invasion 74
Beastie Boys 54	Double 196	The Human League 26	Klymaxx 170	The Rainmakers 108	The Monkees 197, 132, 158, 200, 60	Talking Heads 190, 188, 22	Andreas Vollenweider 91
George Benson 122	Steve Earle 116	Phyllis Hyman 165	Kool & The Gang 70	Ratt 35	The Moody Blues 101	The Temptations 110	W.A.S.P. 64
Berlin 61	Emerson, Lake & Powell 192	Billy Idol 8	Kraftwerk 164	Ready For The World 128	Motorhead 168	George Thorogood And The Destroyers 76	Wang Chung 41
Big Audio Dynamite 137	Europe 114	Iron Maiden 15	Krokus 106	Lionel Richie 7	The Rainmakers 108	'Til Tuesday 49	Wham! 136
Black 'N Blue 125	Eurythmics 42	Janet Jackson 19	Patti LaBelle 178	Linda Ronstadt 50, 145	Robbie Nevil 104	Timbuk 3 58	Whodini 138
Bon Jovi 121, 133, 3	The Fabulous Thunderbirds 105	Freddie Jackson 32	Stacy Lattisaw 131	David Lee Roth 28	New Order 150	The Tonight Show Band/Doc Severinsen 85	George Winston 155
Boston 98, 172, 2	John Fogerty 46	Bob James/David Sanborn 141	Cyndi Lauper 9	Run-D.M.C. 14	Nu Shooz 140	Toto 40	Steve Winwood 24
Cameo 10	Samantha Fox 119	Bob James 156	John Lennon 127	Bob Seger & The Silver Bullet Band 78	Paul Simon 6	Pete Townshend 135	"Weird Al" Yankovic 177
Belinda Carlisle 173	Aretha Franklin 43	Al Jarreau 139	Huey Lewis & The News 4, 154	Orchestral Manoeuvres In The Dark 47	Simply Red 115	Randy Travis 146	Dwight Yoakam 186
Peter Cetera 36	Frankie Goes To Hollywood 88	Janet & The Scorchers 123	Jeff Lorber 112	Jeffrey Osborne 179	Slayer 99	Triumph 62	Paul Young 92
Cheap Trick 183	Kenny G. 94	John Jett And The Blackhearts 166	Gloria Loring 184	The Outfield 97	The Smithereens 71		ZZ Top 142
Chicago 53			Love & Rockets 109				
Cinderella 18							
Phil Collins 113							

CASSINGLE CALLED VIABLE ALTERNATIVE TO 7-INCH SINGLE

(Continued from page 1)

Smith, who characterizes rack returns on singles as "horrendous," says the racks have been making their problems known to the labels for some time.

"They've come to us at several meetings saying they recognize the promotional value of the configuration and will stay in even though they would be better served using the space otherwise," he says.

While noting that the racks' desire to drop singles does not in and of itself spell the end of the format, executives say that if the industry is to continue reaping the promotional benefits singles provide, they must develop a new configuration that reflects changing consumer buying patterns. All agree a cassette single could be the most viable solution if cost hurdles can be overcome.

"Returns are up and sales are definitely down," says Harold Sulman, vice president of sales for MCA Distribution. "Now people are talking about the 'cassingle' as an alterna-

tive."

At RCA/Ariola, executive vice president Rick Dobbis says cassette singles are being discussed, with various packaging possibilities being examined. "Obviously the economics haven't been resolved to the point where we feel we can bring it to market," he says. "Certainly, it's possible in 12-inch equivalent releases, and I think it should be."

While a cassette single may not solve rackjobbers' problems with the configuration, Arista vice president of sales and distribution Jim Cawley sees it as a way to reverse lost sales in other areas. "You hear more and more about teen-age girls who don't own turntables," he says. "Labels have to look at something else."

Lou Dennis, vice president of sales for Warner Bros. Records, also notes that the demand for singles from juke box operators—traditionally a major user of the configuration—has dropped dramatically in recent years.

"Years ago, we used to sell a lot of

records to juke boxes," he says. "The numbers keep decreasing, and a lot of the boxes are filled with oldies now. At one time, there were as many as 500,000 juke boxes, and we could easily sell them 100,000 singles. We've lost that."

Although singles are no longer a major source of income for labels, the single-title format remains an essential promotional tool at radio and for building album sales. "You need singles as a promotional tool," says Sulman. "How do you direct radio play without it?"

"I don't know of any act we've broken in the last few years without a single," says Warner Bros.' Dennis. "All the big albums have at least one hit single, and we've all seen what two, three, four, or even five hit singles do for an album. We continue to promote them."

WEA's Bach says he will be looking for input from his field staff at an upcoming branch and marketing managers meeting in Phoenix. But he

admits that he is already sold on the idea of cassingles.

"I'm a proponent of having to change configurations to keep up with the times," he says. Adding that cost is the biggest problem, Bach says WEA might consider trying to open the market with the kind of extended play cassettes released by Arista and Capitol. The latter offer the equivalent playing time of 12-inch singles at a \$4.98 list price. The WEA operation recently tested those waters with a cassette version of Peter Gabriel's "Sledgehammer."

Ultimately, Bach would like to see industry cooperation with the goal of shifting all singles to cassettes. "Everybody's packaging needs to be the same so [the change] is attractive to the retailer. We may make a proposal along these lines at the next RIAA meeting. We need to be in 100% agreement about this."

At Arista, one of the first proponents of cassingles, Cawley also sees a need for label unity.

"We're hoping a lot of labels will make them," he says. "If only one or two companies are involved it will be totally unwieldy to get the configuration off and running. But if a lot of key labels came in with the right packaging and specs, it could work."

Cawley calls the current cassette packaging debate "a fiasco" and says retailers need to be assured of a consensus among manufacturers. "The dealers are concerned about splintering."

At Capitol, which has released 17 extended cassingles, Dennis White, executive vice president of Capitol Group Services, says the label has had "some good successes" with the configuration, but has also experienced some difficulties.

"It's a placement problem," says White, noting that retailers have trouble separately merchandising the cassingles apart from album-length cassettes. "We need to identify the product and get it out of the cassette bins."

LABELS PRAISE SHOREWOOD'S NEW ANTITHEFT DESIGN

(Continued from page 1)

CD and cassette long boxes without changing their basic design—or increasing packaging costs. Moreover, he says, the interlock is compatible with standard machinery—both automatic and semi-automatic—already utilized for product insertion throughout the industry.

He calls the interlock a "constructive step in answering some of [the labels'] concerns about pilferage. It's an answer to the problem without changing the whole package... with no incremental increase in cost."

Retailers have long been concerned about shrinkage due to CD theft (Billboard, May 24), to the extent that the National Assn. of Recording Merchandisers (NARM) has scheduled seminars on store security at its February convention (see story, page 6). But according to

Glinert, Shorewood's new packaging wrinkle came as a direct result of concerns stated by rackjobbers during NARM's recent wholesalers conference in Phoenix.

Other rack executives, among them Handleman vice president Mario DeFillippo, note that some of their customers have been suffering significant CD losses via razor theft. And when NARM's rackjobbers advisory committee unanimously endorsed the 4-by-12 cassette box being touted by WEA, RCA/A&M/Arista Distribution, and MCA, it did so on the condition that the labels develop a more secure package (Billboard, Nov. 15).

Glinert says a label executive contacted him about the racks' concerns at the conclusion of the Phoenix summit, and that Shorewood's staff then developed the interlock

within three days. He took the design to several labels for feedback, including Arista, CBS, MCA, RCA/Ariola, and WEA.

Early response from key distribution executives is optimistic, pending test results from those labels' pressing plants.

"The real hope here is that [Shorewood has] achieved something extremely simple to address a complex problem," says Russ Bach, WEA's executive vice president of marketing development. "I would think that if this works, all of the labels would ask the companies that do their packaging to go to this type of design."

A bulk of the WEA labels' packaging is produced by Ivy Hill, although Elektra is serviced by Shorewood. Bach's interest in the interlock is twofold: WEA, in addition to pushing the 4-by-12 cassette package, made an early commitment to cardboard CD packaging over the clamshell.

Paul Smith, senior vice president and general manager of marketing at CBS, also gives the Shorewood design a preliminary endorsement. While CBS has expressed reluctance to absorb the extra cost of the cassette long box, it has replaced the CD clamshell with the 6-by-12 package.

Smith says Shorewood's interlock

"doesn't do away with the problem, [but] it at least makes it more difficult to remove the compact disk. With the sealed end, which we've been using for all of our CD boxes, it helps a great deal in reducing pilferage."

"We have no problem in using [the interlock] as long as it's compatible with our machinery," adds Smith. "We have to let our manufacturing people play with it to see if there are any other concerns."

RCA/A&M/Arista Distribution now has 82 audiocassettes available in the 4-by-12 package. Distribution president Sal Licata is enthusiastic about the interlock.

"The key thing," says Licata, "is that at the rackjobbers meeting, they informed us of the problem, and here in two to three weeks, we as an industry have come up with a solution. I don't think the industry has ever reacted this quickly to a problem."

Glinert says the prototype also got a favorable review from a company whose current CD packaging is "totally clamshell."

Pressing plants for WEA, CBS, and RCA are all testing the Shorewood design. RCA's subsidiary plant QTI in Weaverville, N.C., has already produced prototypes of the cassette box, and Licata says RCA is in the process of sending the test

package to concerned customers, including Handleman.

Tom Stevens, materials manager for QTI, thinks the interlock could be an effective solution.

The only hindrance Stevens sees thus far is that "it's a little bit slower with semi-automatic loading, because it takes a little bit longer for our people to place the cassette an inch higher in the box. We've only run about 200, so we can't give exact increases on how much time it will take."

Stevens says the Weaverville plant will be moved to an automated loader early next year, which should eliminate that problem.

Shorewood's Glinert says that automated systems will require the addition of an appendage to push the jewel box or Norelco box into the package. Other than that, conversion to the interlock would only require a one-time die change. He adds that semi-automatic loaders, like those now used by RCA, can convert immediately.

Glinert and others acknowledge that the interlock is only a partial solution to shrinkage.

"It doesn't help with the professional shoplifter," says WEA's Bach. "That's another type of theft that's going to occur from time to time."

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1987 NARM CONVENTION PLANS

(Continued from page 6)

artists and repertoire session, to be led by Columbia Records senior vice president Bob Sherwood. To encourage attendance—particularly at the store manager level—a CD player will be given away as door prize at each seminar.

• Mass product presentations by all six major label distributors, to be held for the fourth year. Each label will make a single presentation rather than several smaller ones—a format that was well received by members at the 1986 meet.

Other convention highlights will include two annual NARM attractions: the scholarship foundation dinner, which will feature a performance by an as-yet-unnamed re-

corded artist, and the awards banquet.

The latter recognizes best-selling titles from the previous year, along with retailer and wholesaler of the year awards as determined by the manufacturers advisory committee. The MC will be Joe Smith, president of the National Academy of Recording Arts and Sciences. Smith served the same role at NARM's 1985 convention.

Taking advantage of Miami's weather, Granberg says many events will be staged outdoors, including the supplier exhibits.

In addition to utilizing the Fontainebleau's pool-area cabanas for vendor exhibits, she says, NARM

will rent a "screened tent with fans and lighting" that IBM has used for meetings at the same site. The exhibit area will have room for between 60 and 65 suppliers' booths.

Granberg hesitates to estimate attendance for the 1987 meet. But she says, "I can tell you just by the first 25 or 30 forms that the numbers each company are bringing are bigger."

As it did for the 1986 convention, NARM is encouraging member companies to extend attendance beyond executive ranks. An invitation-only store managers' bash will be held at the Spec's Music store in Coral Gables.

CBS/FOX VIDEO PLANS PRICE HIKES

(Continued from page 1)

Los Angeles who work for the Playhouse and Key labels. These divisions will now be handled by staffers in New York.

In the wake of CBS/Fox's announced price increase, executives representing other manufacturers say similar hikes are inevitable.

"Sales are going to hit a plateau, and that plateau is not going to increase dramatically," says one top executive. "If it stays at a plateau, the only way for manufacturers to get more out of it is by increasing the price." Manufacturers agree they have not seen much price sensitivity on the part of retailers over rental product.

Other manufacturers confirm they are at least considering following CBS/Fox's path. "We certainly have been contemplating some similar type of action on pricing," says Rob Blattner, president of RCA/Columbia Pictures Home Video.

"We'll study it," says Bill Gallagher, president of MGM/UA Home Video. He predicts that the situation will turn out well for CBS/Fox, and that price sensitivity will be minimal on the rental-oriented titles.

"I don't think they'll sell any less of a successful film with a higher list price for the rental market," Gallagher says. "I don't think the list price is that important. What is

important is getting as much for the product as you can get."

According to White, reduced prices on sell-through product are a primary reason for CBS/Fox's decision to raise prices on rental titles. The hikes will "rekindle the profits" of the company, he says.

Getting a share of retailer rental income is the primary reason other manufacturers give for planned or potential price hikes. "It's rental surcharge, it's forced revenue sharing, it's trying to take a slice of the pie that has grown," says one executive.

Distributor and retailer reaction to the move has been mixed. "It's about time," says Sam Weiss, president of New York-based Win Records & Video. "There's no problem with that. It's all rental product. They can raise it all they want."

Other distributors feel differently. "Retailers will buy less copies for rental," says Bill Pilossoph, executive vice president of the Pittsburgh-based distributorship VTR. "It's going to hurt some of the good retailers who are buying four or five copies; it's going to bring them down to a one [copy] level." The higher prices, he suggests, may also mean more piracy.

"It will definitely have an impact on the way we buy," says Hank Lawhead, video director for the 75-

store National Record Mart, also based in Pittsburgh. The chain operates full-line video departments in 15 locations.

Lawhead says the "higher price points would make me reticent to buy anything but the main releases, and with those we would buy fewer titles." Noting that retailers did not support the concept of two-tiered pricing in 1982-83, he says he expects similar resistance this time.

Other retailers are more positive. "I see all these things working in the best interest of renters that are renting it at acceptable prices," says Peter Balner, president of the New Jersey-based Palmer Video chain. He predicts that the hikes will clear out stores that have been "lowballing" rental prices, forcing them either to increase what they charge or to go out of business.

Distributor response to CBS/Fox's scheduled Beta swap has been uniformly positive. The 100% stock exchange program is a one-time-only event, says White. After Jan. 1, the company will return to its standard 5% stock balancing. It will also only exchange Beta for Beta and VHS for VHS.

Assistance in preparing this story provided by Geoff Mayfield.

PEER INTERNATIONAL SUED

(Continued from page 6)

Cantoral Garcia.

The heart of the suit arises out of an amended deal in 1965 that PHAM claimed Peer had breached. PHAM sought relief in a Mexican court in 1974, seeking rescission and cancellation of the 1965 agreement. PHAM and EMMI claim that Peer defaulted in responding to the action. Judgment was made in favor of the plaintiffs in 1975, the suit notes.

The plaintiffs, however, charge Peer with an "extrajudicial" attempt to circumvent the judgment of the Mexican court by utilizing its ownership, through Southern, of 49% of the stock of PHAM.

This took the form, in April 1976, of Peer's call for an "unlawful" stockholders' meeting that sought to "exclude PHAM's Mexican stockholders from the meeting by not personally notifying them of the meeting and, instead, publishing the notice of the meeting in a publication which did not commonly publish such notice."

At this meeting, according to the suit, Peer representatives "purported to remove all members of the board of directors of PHAM and to replace them with individuals loyal to [Peer]; to remove the manager of PHAM with an individual loyal to Peer, and to freeze 13 million pesos (then approximately \$1 million) which was to be used, in part to enforce the Mexican rescission judgment against

Peer."

PHAM claims that the Mexican courts and the National Commission of Foreign Investments have "dispositively ruled that [Peer's] actions to take over control of PHAM through its improperly called stockholders' meeting and thereby to negate the Mexican rescission judgment were a nullity." However, in 1978, PHAM failed in Federal Court here to force Peer to honor a Mexican court's 1977 judgment to that effect.

PHAM and EMMI say that they continued to pay writers estimated income from their relationship to Peer until they could no longer afford to.

The suit charges that Peer and SACM attempted to "destroy the business of PHAM and EMMI," and thereby "caused individual composers who executed agreements with Peer to commence individual actions in Mexico seeking to divest PHAM and EMMI of any rights to exploit the PHAM and EMMI catalogs in Mexico."

SACM, the suit charges, also damaged the plaintiffs by agreeing to withhold performance monies it owed to PHAM and EMMI, a move that left the plaintiffs unable to pay composers under contract to them.

In addition to identified defendants, the suit names 100 John Does who the plaintiffs claim are writer members of SACM.

MUSIC BUSINESS ENTERING AGE OF COMPUTERS

(Continued from page 1)

miles."

Begun three years ago as International Management Communications (IMC), the network initially served the concert touring business exclusively but now offers a broad menu of services ranging from electronic mail to industry charts and trade news, as well as specialized services for virtually every segment of the music industry.

With access for subscribers 24 hours a day, seven days a week, ESI has become a popular communication network for all phases of the industry, although companies involved in personal management and touring still dominate the subscriber list.

"At this point the only real record

company people using the system are the ones the artist managers have forced onto it," says Singleton. "We've done no real selling into the record companies."

The company aims to change that in the coming months, though. "We're aggressively developing products specially designed to be useful to the record companies," says Singleton.

Chief among them is a broad selection of industry charts and electronic news from the trades. Billboard, Radio & Records, and the tip sheet Album Network already make select charts available through ESI prior to publication. Hotline, a weekly preview of Billboard news, is also avail-

able, as is a daily feature from the Hollywood Reporter and regular features from Pollstar, Rock Over London, and the Street Pulse Group.

ESI is also seeking to expand its network in other directions. Bridget Thexton, vice president of sales and marketing for ESI, told attendees at a recent NARM operations conference in Minneapolis that ESI is willing to develop a data base for home entertainment retailers (Billboard, Oct. 25).

Electronic mail, which allows for any data generated by a computer to be transmitted over telephone lines to another computer, remains one of ESI's most popular features. Thexton notes that it puts an end to "tele-

phone tag" by allowing subscribers to leave messages in other subscribers' electronic mailboxes. Direct, on-screen "chatting" between subscribers is also available.

At its inception the system proved particularly well suited to the concert and tour business because it allows artist management to keep in touch with promoters, tour managers, and others who can access a portable terminal while on the road. Changes in tour schedules are quickly cleared, changes in contracts can be approved by using electronic mail transmission, and even travel and flight arrangements can be made on the system.

Numerous specialized services are

also available, including a typeset laser printing service that delivers hard copy to subscribers on the road; audio and production equipment rentals; specialized entertainment business software for artists, tours, booking agents, promoters, halls, and merchandisers; and information networks for photograph buyers and Solid State Logic, Fairlight, and MIDI users.

With a large share of its subscribers overseas, ESI operates offices in London, Amsterdam, Sydney, and Tokyo, as well as New York, Los Angeles, and Nashville.

REUNION RECORDS AIMING FOR CROSSOVER

(Continued from page 6)

with format-straddling prospects are Michael W. Smith's "The Big Picture," Kathy Troccoli's "Images," and Chris Eaton's "Vision." Additionally, an album by Grammy-winner Michael Omartian is being worked at classical and jazz radio, as well as at contemporary Christian stations.

Except for Omartian's new age tilt, the sound, lyrics, and album graphics of Reunion's crossover crew are youth-oriented.

The albums feature energetically performed pop-sounding songs with "positive" lyrics that are ambivalent enough to be interpreted in either a secular framework or a sacred one—sort of "lite gospel."

The songs forego the preaching and saturation with Christian references still common in most gospel music and demanded by some fans.

Smith sings in everyday terms of such subjects as virtue under assault, setting the right goals, and resisting suicidal impulses—with-

out spelling out the Christian ethos that underlies his music.

Troccoli's songs speak of love in its various forms of joy and complexity. And Eaton, whose "Hold Back The Tears" was recorded by Janet Jackson, sings of love as a difficult but redeeming force.

Harrell says that Eaton, an Englishman, was uncomfortable with the strictures of American contemporary Christian music. "He doesn't want to speak to just one select group of people."

Eaton's album graphics are so bereft of religious symbolism and song titles that Reunion is sticking it for the Christian bookstore market. The sticker draws attention to Eaton's religious connections and convictions and quotes from a review of his music in Contemporary Christian magazine.

The absence of blatant proselytizing has not damaged the credibility of Blanton/Harrell's artists in the Christian marketplace, Blanton

says: "Overall, we're getting good support because we are believable." Harrell, who is Amy Grant's brother-in-law, says that Grant's sales remain almost evenly divided between secular and religious outlets.

Both men agree that they would not decline to sign an artist on religious grounds alone. Currently, Blanton and Harrell are completing a record deal—most likely with RCA—for singer/songwriter Gary Chapman, Grant's husband.

Chapman's music will be marketed primarily as country, Blanton says. Grant wrote "Finally," a No. 1 country hit for T.G. Sheppard in 1982 and an early example of "lite gospel" lyrics.

Reunion's other acts are Rich Mullins, Brown Bannister, elim Hall, Pam Mark Hall, Prism, and Billy Sprague. Blanton/Harrell owns or administers 10 publishing catalogs and has its own tour management division.

Of sticking and similar over-

tures to the hardcore Christian audience, Blanton says: "They are subtle efforts we have made to a very loyal and deserving public. There's a jealousy in your fans that says, 'We brought you to the dance.'"

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Leslie To Leave MGM/UA In Firm Shift To W. Coast

BY TONY SEIDEMAN

NEW YORK MGM/UA Home Entertainment Group is relocating from New York to its parent company's home base in Culver City, Calif. The move should be completed by fall 1987.

Cy Leslie, chairman, chief executive officer, and president of the Home Entertainment Group, will resign as soon as the relocation is complete. Bill Gallagher, president of MGM/UA Home Video, a division of the Home Entertainment Group, will be staying with the company at least through 1987, working on both coasts. The disposition of the rest of MGM/UA's executive team is still uncertain.

"Everyone in the company will have an opportunity, based on their levels of importance, to participate in the move," says Gallagher. MGM/UA Home Entertainment Group has about 100 employees in New York, 60 of whom work for MGM/UA Home Video.

Gallagher claims most of the top-level executives will be relocating. "A very limited number of the key executives will be leaving. Pretty generally, they've decided to stay on," he says.

But other MGM/UA staffers say a significant percentage of the company's high-level staff may be departing as competitors exploit the opportunity to hire the MGM/UA executive talent.

The Home Entertainment Group's middle-level executives are being offered a bonus of three months' pay if they choose not to make the move but commit to staying with the company through August. Generous severance packages and counseling are being of-

ferred to all employees, Gallagher says.

According to Gallagher, the move was predicated on the parent company's desire to bring all of its creative elements together.

The Home Entertainment Group's parent company, MGM/UA Communications, was created earlier this year from holdings sold off by Ted Turner. The media mogul had purchased MGM/UA Entertainment Corp. in 1985, but kept only the cable and television rights to the MGM/UA catalog. The Home Entertainment Group is part of MGM/UA Telecommunications, a subsidiary of MGM/UA Communications.

Leslie was reportedly offered the helm of MGM/UA Telecommunications. He declined, and Norman Horowitz was recently appointed that company's head.

Leslie has more than 30 years' experience in the record and video industries, moving into the home video business in 1980 as president of CBS Video Enterprises.

He declined the move to California because "my life has been here. I just simply prefer not to move to California."

Leslie is given credit for the creation of the Home Entertainment Group in April 1982 and for making the company a highly profitable one through skillful marketing of catalog and library product.

This has allowed MGM/UA Home Video to maintain a strong market position despite its limited number of recently released feature films.

The Home Entertainment Group's new headquarters will be in the Filmland Corporate Center in Culver City.

INSIDE TRACK

MCA RECORDS ANSWERS SUGAR HILL'S suit (*Billboard*, Nov. 29) by charging that the **Joe Robinson**-owned operation is attempting to cover up its own "massive fraud and material breaches in its dealings with MCA." Along with a terse statement expressing "outrage [at] the news that Sugar Hill is accusing [us] of violating the RICO Act," MCA released copies of a Nov. 11 letter from senior vice president of business and legal affairs **Zach Horowitz** to Sugar Hill's attorney charging Robinson and the label with trying to renege on an agreement to repay loans made to them by MCA. According to the letter, Robinson and Sugar Hill attempted to interfere with payments due MCA as successor to a previous Sugar Hill licensing arrangement with **Vogue Records** of France. In his initial suit, Robinson said Sugar Hill received over \$1 million in loans from MCA as part of a deal for the Chess catalog. MCA now says it will "vigorously defend against this frivolous lawsuit and aggressively pursue its legitimate claims against Sugar Hill." Sugar Hill's multimillion-dollar suit charged MCA Records with conspiring with reputed mobster **Salvatore Pisello** to financially weaken the New Jersey-based label to get a lower sale price on Chess.

RIAA EXECS TO D.C.: Six staffers of the New York-based label trade group have opted to join new president **Jay Berman** in Washington, D.C., where RIAA will officially relocate late in the spring. They include **Joel Schoenfeld**, director of antipiracy and general counsel; **Ken Giel**, deputy director of antipiracy operations; **Neil Edelson**, an attorney; **Trish Heimers**, director of public relations, and her assistant, **Tanya Blackwood**; and **Shelley Chernin**, controller. Still undecided is **Jim Fishel**, vice president and executive director. Also, 10 secretarial and other support posts will be filled in Washington.

HOT RADIO FLASHES: In a surprise move, **Charlie Kendall** resigned Nov. 25 as PD of album rocker **WNEW-FM** New York. At presstime, Kendall was not available for comment, but station VP/GM **Mike Kakoyiannis** said, "Charlie added a lot of innovations to this station, and he wanted to pursue some outside interests. That was kind of a private understanding between us." The search for Kendall's replacement will be "extensive," says the VP/GM... **Nick Ferrara** takes the PD post at Gannett's **KSDO-FM** San Diego, leaving the programming post at **EZ Communication's** top 40 **WBZZ** Pittsburgh. The primo San Diego slot had been offered to **Mike Schaefer**, former assistant PD at Gannett's **KIIS** Los Angeles. (See *Vox Jox*, page 15)... **KFRC** San Francisco morning man **Dr. Don Rose** was fired Nov. 21 after 13 high-profile years with the **RKO** outlet, which dropped hits for big band/nostalgia earlier this year. According to **KFRC** PD **Dave Sholin**, Rose was let go with one month remaining on his contract because he was "already pursuing other things." Rose was paid a reported \$150,000 to leave his post. Bay-area veteran **Carter B. Smith** takes over the shift.

FARM AID III may take place Sept. 27 at Memorial Stadium at the Univ. of Nebraska in Lincoln. **Willie Nelson**, who has helped raise some \$9 million to help farmers in financial trouble, expects the event to be on the **Nashville Network**, the cable service that carried the first Farm Aid, which, Nelson admits, did better than the second event.

THE PALACE WAS THE PLACE to be in L.A. Nov. 21 as **EMI's Jason & the Scorchers** and **Elektra's Georgia Satellites** revved up a crowd heavily peopled with label types and video pros who slipped away from the action at the **Eighth Annual Billboard Video Music Conference** (see stories, pages 1 and 3)... Among the many repeat attendees at the video music confab was **Spike**, a scene-stealing Celebes monkey that stars in the kid vid production "Chucko's Hap-Happy Birthday" with children's entertainer **Robin Diamondz**. The tape is available from **Vide-U Productions**... **Four Tops'** great **Levi Stubbs** is featured as the voice of the man-eating plant in Geffen's upcoming film remake of "Little Shop Of Horrors." The cast also includes **Rick Moranis** and **John Candy**, with **Steve Martin** in the masochist's role originated by **Jack Nicholson**. Geffen will promote its soundtrack album with a comedy single due this month.

FASHION PLATES: The Dec. 13 **AMC Cancer** benefit dinner in honor of **RCA/Ariola** chief **Elliot Goldman**

has a novel touch, which explains why it's being held at the 66th Street Armory in New York. Industry figures, including **Goldman**, will take part in a fashion show offering designs by **Armani**, **Valentino**, **Missoni**, **Perry Ellis**, and **Calvin Klein**. Besides **Goldman**, the male fashions on display will be worn by **Bob Pittman**, **Dick Asher**, **Gil Friesen**, **Miles Copeland**, **Richard Perry**, **Bruce Lundvall**, **Stan Gortikov**, **Leon Huff**, **Harold Childs**, and **Billboard's Sam Holdsworth**, among others. Female fashions will be worn by **Martha Quinn**, **Claire Stevens**, **Sheryl Washington**, and **Barbara Howar**, among others.

THE SEARCH FOR MISSING CHILDREN is being aided by a new label, **Family Productions**, based in Atlanta. Income from a series of educational albums, devised by child educator **Jo Ann Currier**, will partly aid **Child Keyppers' International**, a nonprofit organization of which Currier is president. Veteran music man **Norm Rubin** is general manager. Rubin, who'll spend most of the week in Atlanta while still maintaining residence in New York, is currently lining up indie distributors and direct sales links.

PHONE LINE: Veteran saxophonist **James Moody**, whose "Something Special" album on **RCA's Novus** label is his first studio recording in 10 years, received friendly advice from a guest at a luncheon in his honor at **RCA's HQ** in New York last week, to the effect that he ought to give his close friend **Bill Cosby** a call to help get him a shot on the **Johnny Carson Show**. Replied **Moody**, "The only reason I have Bill's number is because he knows I won't call him."

HOPING TO STICK OUT IN A CROWD: **MCA Music Entertainment Group** is venturing into the crowded national radio programming field via the just-formed **MCA Radio Syndication**. Headed by former **Radio & Records** co-president **Bob Kardashian**, the operation is expected to offer programs for various formats, with the first offerings to be announced within the month. The division will be based at **MCA's Universal City, Calif.**, headquarters.

ANOTHER AIR TRAFFIC reporter was killed Nov. 25 when **Nancy McCormick** died in a helicopter crash reporting for **WKRC Cincinnati**. The craft took off for the morning report in dense fog and was found scattered in pieces at the **California Nature Preserve**. Pilot **Dan Gould** was also killed.

METAL MIGHT ON VIDEO: Two Midwest-based chains report monster sales for the new longform video by heavy metal act **Motley Crue**, released on the fledgling **Elektra Entertainment** label. **Joe Bressi**, senior VP for 191-store **Camelot Music**, and **Hank Lawhead**, video director for 75-store **National Record Mart**, both say the title has been flying out the door at a pace much faster than anticipated... If you're looking to pinch pennies on your **National Assn. of Recording Merchandisers** convention junket, the trade group's executive vice president **Mickey Granberg** notes that the hotel next door to the **Fontainebleau Hilton** resort has a cheaper rent. As noted in the registration pamphlet, the rate at the neighboring **Eden Roc** hotel is some \$50 less per night. Some **NARM** members are complaining that the **Fontainebleau's** rates seem high for the Miami market... Speaking of **NARM**, Thanksgiving week was moving van time for that organization and sister group the **Video Software Dealers Assn.** As noted earlier in *Track*, those staffs are relocating from **Cherry Hill, N.J.**, to quarters in nearby **Marlton**. If all went according to plan, both associations should be in their new home by the time you read this... **Glenn A. Baker**, **Billboard's** Australian correspondent, is the author of a new tome, "Monkeomania: The True Story Of The Monkees," which **St. Martin's Press** will publish Dec. 20 (\$10.95). Glenn also wrote a story in this week's issue on **Elton John's** tour *Down Under* (see Update page).

BMI REPS stage a music industry symposium Dec. 9 at the **Hyatt Regency** in Austin in which a panel will discuss topics ranging from the creation of recordings to their exposure at retail. Panelists will include **Epic/Portrait's Patrick Clifford**, **CBS Records' Larry Hamby**, **Chappell/Intersong's Ira Jaffe**, **PolyGram's Bob Skoro**, **Entertainment World/CBS Songs' Donna Young**, indie producer **Terry Manny**, and writer **Harlan Howard**.

Edited By IRV LIGHTMAN

For 'Encouraging Violence' Suit Targets Aerosmith

NEW YORK A New Jersey couple claim in U.S. District Court here that one of them was pummeled at an Aerosmith concert as a direct consequence of the group's purposefully communicated image, on stage and on record, of "encouraging violence and other unlawful and outrageous acts."

The plaintiffs are asking four corporate defendants involved in the group's activities to pay a total of \$5.5 million in damages.

The defendants are group members **Tom Hamilton**, **Brad Whitford**, **Steven Tyler**, **Joe Perry**, and **Joey Kramer**, forming the entity known as **Aerosmith Productions**; promoter **Ron Delsener Enterprises**; **Control Data Corp.**, owner of **Ticketron**; and **Warner Bros. Records**.

According to the complaint, **Lynda** and **Vincent Matarazzo** purchased tickets to an **Aerosmith** concert at **New York's Madison Square Garden** on April 8. While they admit they bought the tickets because they were "interested in [Aerosmith's] music," they note in the complaint that

the group also "sought to and did attract people" the couple refer to as "crazies."

It was one of those "crazies," the couple claim, who broke **Lynda Matarazzo's** nose in several places, knocked her down, and rendered her unconscious, so that she required hospitalization and surgery.

The incident allegedly took place when the couple attempted to return to their seats after getting refreshments while the group was performing.

Warner Bros. Records appears to be part of the action because of **Aerosmith's** album on the **Warner-affiliated Geffen** label, "Done With Mirrors," which contains the song "My Fist In Your Face."

The suit charges, "In this song, a male singer threatens a woman with assault, battery, and serious bodily injury. He conveys this by among other things singing or shouting a number of times the words 'My fist, your face for sure,' thereby encouraging men to punch women in the face."

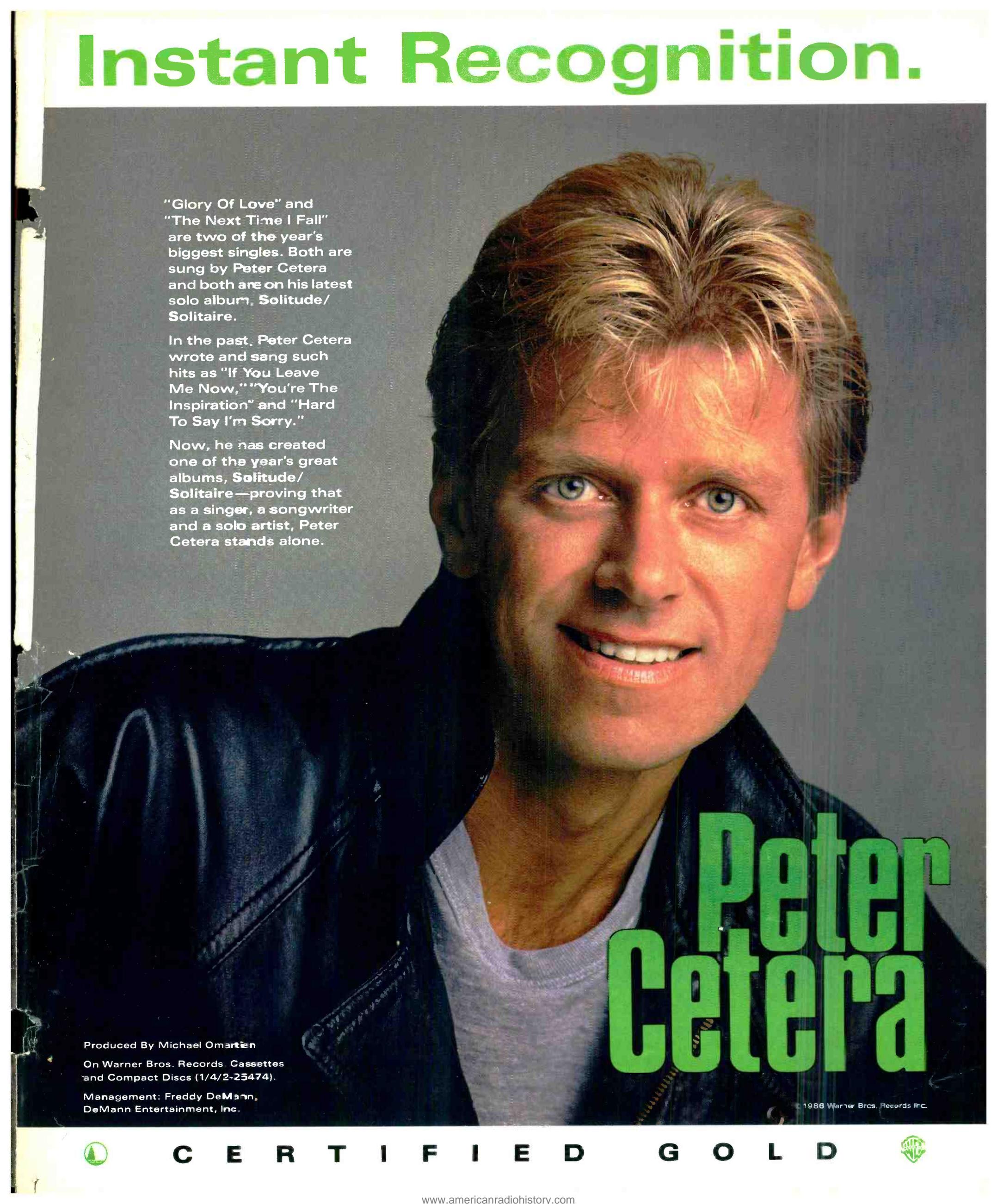
IRV LIGHTMAN

Instant Recognition.

"Glory Of Love" and "The Next Time I Fall" are two of the year's biggest singles. Both are sung by Peter Cetera and both are on his latest solo album, **Solitude/Solitaire**.

In the past, Peter Cetera wrote and sang such hits as "If You Leave Me Now," "You're The Inspiration" and "Hard To Say I'm Sorry."

Now, he has created one of the year's great albums, **Solitude/Solitaire**—proving that as a singer, a songwriter and a solo artist, Peter Cetera stands alone.

A close-up portrait of Peter Cetera, smiling slightly, wearing a dark leather jacket over a light-colored t-shirt. The background is a plain, light-colored wall.

Peter Cetera

Produced By Michael Omartín

On Warner Bros. Records. Cassettes and Compact Discs (1/4/2-25474).

Management: Freddy DeMann, DeMann Entertainment, Inc.

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