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SPOTLIGHT ON



Follows page 38

VOLUME 98 NO. 51

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

December 20, 1986/\$3.95 (U.S.), \$5 (CAN.)

Teldec DMM CDs To Hit German Stores In January

BY STEVEN DUPLER

NEW YORK Teldec Schallplatten GmbH will have the first direct-metal-mastered (DMM) compact disks in German record stores by mid-January.

The DMM equipment for CDs—which costs less than a quarter of the price of the current laser-optical mastering systems—was unveiled in November at the 81st Audio Engineering Society show in Los Angeles (Billboard, Nov. 15).

Horst Redlich, developer of the new mastering system and head of

Teldec's technical division, says the label will produce metal masters for its own commercially released CD product during the first quarter of 1987 but will later open its facility to outside clients.

(Continued on page 68)

Restructuring Draws Mixed Reviews WEA Unveils Pricing Changes

BY GEOFF MAYFIELD

NEW YORK A new price structure from WEA effectively raises the wholesale costs of all of the vendor's prerecorded music product.

But key changes in the distributor's pricing policy—including a reduction in the price of direct-shipped goods—will soften the blow for some retailers.

Following the lead established by

CBS three years ago, volume discounts have been eliminated, including the functional discount that allowed rackjobbers to buy product at a cheaper price than retail customers.

Although the revamped structure will give WEA "the highest prices on the street," in the words of one buyer, some retailers are already cheering the abolition of the rack discount.

"It's a positive step in our business for everyone to realize that

(Continued on page 70)

Virgin U.S. To Debut As Full-Line Label

NEW YORK Vowing that it is "here to compete with the big boys," Virgin Records returns to the U.S. market next month via a new manufacturing and distribution agreement with WEA through Atlantic Records.

Managing directors Jordan Harris and Jeff Ayeroff say they aim to establish the new company as "a

large boutique label." The initial roster already boasts Warren Zevon, Culture Club, and Heaven 17.

Harris, who will head a&r activities, says the label will release 25-30 albums in 1987, featuring established and new artists from the U.S. and abroad.

"We plan to do a lot of American signings," says Ayeroff. "Virgin

has traditionally been strong with British acts, but we plan on going after U.S. artists whenever they come up." The company is also one of several seeking to sign Steve Winwood.

The label's start-up staff will encompass 35 to 45 employees, including promotion, merchandising, and

(Continued on page 70)

MTV: Playlist Cuts Give Rock A Better Shot

NEW YORK A major change in the MTV playlist is the first manifestation of the channel's promised rededication to breaking new acts in a rock-only format (Billboard, Oct. 11).

Although the playlist has been reduced significantly in size—from 101 clips on the Dec. 6 chart to 77 this week—the proportion of new and breaking acts represented on the chart has been kept roughly the same, with about one-third of the playlist still composed of developing artists.

The majority of these "baby act" clips are running in the light- and medium-rotation slots, but MTV says that the number of times a video airs daily in these "starter" rotations will be "significantly increased."

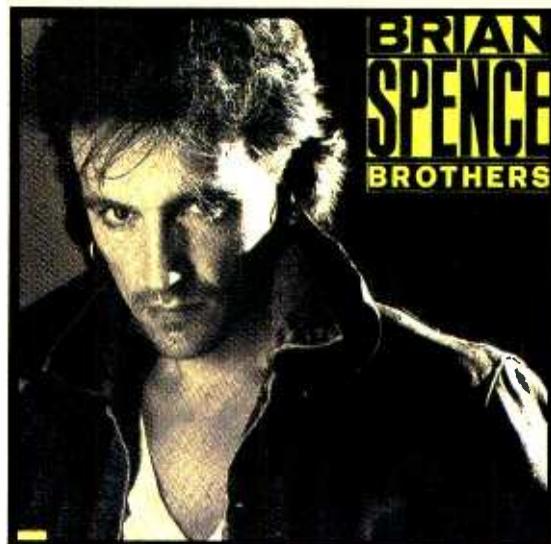
Two rotation categories have been dropped from the chart: new

(Continued on page 71)

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Morris Levy Severing Music Industry Ties

BY FRED GOODMAN

NEW YORK Morris Levy, one of the record industry's most controversial and flamboyant players, is quitting the business.

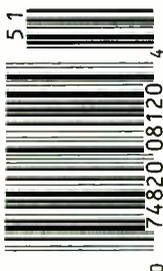
In an exclusive interview with Billboard, Levy says he has decided to dismantle his empire—which in-

Howard Stern has his say, see p. 3

cludes the Roulette group of labels, publisher Big Seven Music, and the 47-store Strawberries Record & Tapes chain—in the wake of his recent indictment by a New Jersey grand jury looking into the record business (Billboard, Oct. 4). Levy says he plans to immigrate to Australia at the conclusion of the trial.

(Continued on page 71)

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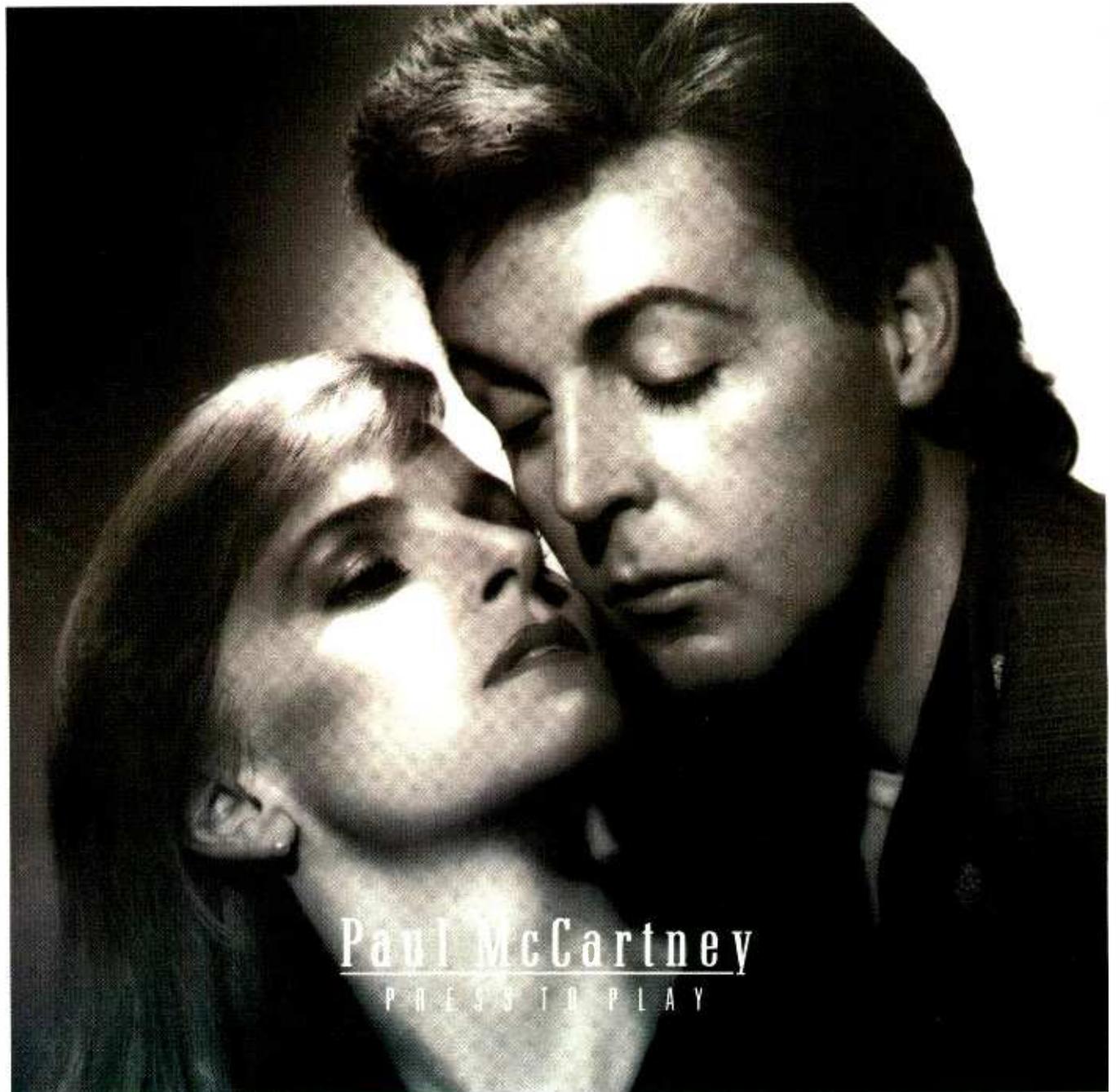
– **Anthony DeCurtis** / *Rolling Stone*

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DECEMBER 20, 1986

PD LANDER IS A HIT AT KKBQ HOUSTON

John Lander is the prolific program director at KKBQ-FM Houston, which dominates Houston's top 40 market. He also heads up the mania on the station's "Q Morning Zoo." Radio editor Kim Freeman and all the details in this week's Pros In Profile feature. **Page 19.**

The Communards Reject Rock Stereotypes

In many ways, the British band the Communards is trying to avoid rock clichés. Lead vocalist Jimmy Somerville, formerly of Bronski Beat, wants to avoid the machismo of the typical band: The Communards' touring band will be mostly women and will include a string quartet. Talent editor Steve Gett has a preview. **Page 22.**

L.A. STORES IN PROFITABLE COEXISTENCE

Four record retailers located within a high-traffic, one-block section of Melrose Avenue find that "competition breeds business." The stores—Aron's Records, Rene's Records, Bleecker Bob's, and Second Time Around—tend to complement each other. The retail climate here is observed by Billboard reporter Chris Morris. **Page 39.**

Spotlight On Italy

The Italian record industry looks ahead to 1987 with "cautious optimism." Italy correspondent Vittorio Castelli and international editor Peter Jones report. **Follows page 38.**

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PMRC Calls For Uniform Labeling Cites Good Faith Of Record Companies

BY BILL HOLLAND

WASHINGTON The tone of a press conference Nov. 10 called by the Parents' Music Resource Center (PMRC) and the national PTA was hopeful and upbeat. But far more harsh was the groups' report on compliance by 22 record companies with the voluntary agreement they signed in November 1985 providing special labeling of records with explicit lyrics.

Press statements released earlier by the two groups referred to some of the 22 Recording Industry Assn. of America (RIAA) member labels as "blatantly ignoring, sidestepping, or mocking" the agreement.

The two groups cited 15 albums that should have carried warning labels or printed lyrics under last year's agreement (see list, page 67). The groups said the albums contained a total of 25 offending songs.

PMRC and PTA spokeswomen displayed an understanding and conciliatory mood at the press conference and voiced optimism that the criticism meted out in the report should be measured against a continuing spirit of good faith.

Sally Nevius, president of the PMRC, and Ann Kahn, president of the national PTA, stressed that what they want is standardization of the "Explicit Lyrics—Parental Guidance" warning label, with similar placement and size on all albums. Both said the option of placing lyrics on the back cover of releases had found favor among record executives.

Neither group chose to strongly inveigh against labels that had ignored labeling releases or had printed labels that were, in their view, too small, hard to find, or "mocking" in tone.

Only once, under repeated questioning by reporters to single out the names of labels that had not yet responded to recent letters concern-

ing the standardization of labels, did PMRC staffer Jennifer Norwood mention a label, Capitol Records, before adding, "but, of course, they are on the West Coast and may not have had a chance to respond to our letter."

Added Kahn: "I think we want to be careful that we are not attempting to close the door on anyone... From this year's experiences, we haven't any reason to believe that everyone else won't come into compliance. I don't think the use of a company's name... is really productive."

The speakers chose instead to point to a positive example of label action, quoting from a just-received letter from Elektra/Asylum: "We have reconsidered matters following our recent meeting with you, and we have decided to accede to your request to print the lyrics on future runs of the Metallica and Metal Church LPs." The letter was signed by Gary Casson, vice president of business affairs for the label.

Metallica's "Master Of Puppets" and Metal Church's "The Dark" (Continued on page 67)

Good Sales Year In Canada Spurred By Surge In CDs

BY KIRK LaPOINTE

TORONTO Sales in Canada of pre-recorded cassettes, LPs, and compact disks will jump 5%-6% in 1986 from 1985 levels, predicts Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA).

CD sales may equal vinyl sales by the end of 1987, Robertson says.

Total wholesale industry revenue should reach \$325 million by the end of the year, which comes to roughly \$600 million at retail.

"I'd have to say that it's gratifying," Robertson says. "To get an increase, any increase, is a plus."

Overall, vinyl sales through the first three quarters of the year were down nearly 3% from 1985. Cassettes now outsell vinyl by nearly a 2-1 margin in Canada.

But the rapid growth of the CD market, bolstered by the opening this year of one Canadian manufacturing plant and the impending openings of two others, has been faster than anticipated.

"We were looking at a much later date for CDs to equal vinyl," Robertson says. "But the market has simply taken off."

A strong year for CBS, WEA Music of Canada Ltd., and RCA/Ariola, and PolyGram's banner first half—coupled with strong growth by MCA Records—have lifted the business out of the doldrums and point to an optimistic future.

"To have an increase, when you consider how flat the first half was for most of the industry, indicates that things are happening," Robertson says.

CBS Records Canada Ltd. continues to lead the way with CRIA certifications, and the Bruce Springsteen box set has been selling well (see related story, page 39).

But WEA is widely believed to be in first place among the majors in sales. While it does not have as many CRIA certifications, the company maintains it has had more than 90 potential certifications of album and single releases this year.

Exclusive Billboard Interview

HOWARD STERN STATES HIS CASE

BY KIM FREEMAN

NEW YORK "At least I'm a jerk who's trying," says Howard Stern, the radio personality on WXRK here who has taken his morning shift's ratings through the roof—and raised the industry's collective eyebrows to new heights in the process.

"I'd like to think that what I do elevates radio—makes it an exciting medium, a medium that people now talk about—and that it may elevate salaries for radio performers and change the thinking on hiring a group show concept." Stern's risky irreverence has made him the top-rated morning personality in New York, and the subject of a Federal Communications Commission inquiry on whether his show violates guidelines on obscene or indecent programming.

The FCC probe began after Stern started simulcasting his WXRK show on WYSP Philadelphia and listeners there filed com-

plaints. The FCC has not yet passed any judgment on Stern's content.

Those who dislike Stern's style say he relies heavily on "shock humor." His fans, however, are not shocked to hear bits like the "Gay Bulimic Movie," "Lesbian Dial-A-Date," and "Guess The Jew" or features like a transsexual beauty contest and an ongoing office bet on the menstruation cycle of his traffic reporter. Graphic sexual discussions are a regular part of his show, and listeners calling in appear to expect that they will most likely be treated roughly or hung up on.

Contrary to the emphasis of press reports elsewhere, however, Stern's show is not all sex and shock. Much of it can be best described as simple silliness, with live commercials that often spend more time on the person supplying the product rather than the product itself.

Stern resents being lumped to-

gether with other DJs. He prefers to call himself a "broadcast comedian," citing human nature as his greatest inspiration and honesty as the key to his appeal.

"Everything is a resource," Stern says. "There's a lot of wacky characters out there if you just sort of observe. I'm a big fan of just sitting in front of the TV and getting in touch with pop culture." Local news, entertainment TV programs, and supermarket tabloids are excellent channels to pop culture, he says. "I'm a real observer. [Our entire morning team] spends a lot of time thinking about why people do things. And I think maybe we're good at pointing those things out—at being real honest."

"It's very difficult to be honest on the air," Stern says. "If it wasn't, a lot of people would be doing it. To really sit in a situation with your wife or kids, then all of a sudden think how great it would be on the air... Well, that's (Continued on page 71)

Home Video Sell-Through Also Delights Execs Handleman: Music Sales On A Roll

BY EARL PAIGE

LOS ANGELES A harbinger of a bountiful fourth quarter for prerecorded music sales comes from rack giant Handleman Co., which reports that it is running "three weeks ahead" of the same period a year ago.

The report is a strong indication that this season's hot albums are fueling business at the farthest reaches of the consumer marketplace, in thousands of mass merchandiser accounts. Handleman services 5,500 stores.

Adding even more to Handleman's bullish outlook is its report of excellent volume in sell-through home video in 3,800 stores it services, according to Frank Hennessey, president, and Mario DeFilippo, vice president.

Speaking of a quickened pace

for music that stems from more than just the boost delivered by Bruce Springsteen's live box set, DeFilippo says, "We're absolutely delighted with business. The

'We have a much stronger lineup of product than we did a year ago'

Springsteen is obviously a contributing factor, but it goes beyond Springsteen.

"We have a much stronger lineup of product to sell than we did a year ago. The Bon Jovi is huge. The Lionel Richie is stronger today than it has ever been since the release of the album. Boston is a

huge item, Huey Lewis, I could go on and on."

Prerecorded music represented 77.3% of Handleman's net sales total of \$422.4 million in fiscal 1986, which ended May 1.

As for configuration share generally, the LP is below 20% in Handleman accounts but has "pretty much stabilized," says DeFilippo. "In the last six months or so it hasn't appreciably dropped."

Turning to sell-through video, Hennessey says, "We're extremely pleased with our sell-through video business. We are getting sufficient quantity of product, and we certainly are able to promote titles at very attractive prices. And although the margins in the video business are less than we would like them to be, certainly the volume in that business has been very exciting."

Three Partners Bank On Music Publishing CBS Songs Buyers Act To Lift Profits

BY IRV LICHMAN

NEW YORK The three partners who paid a record sum of \$125 million to buy CBS' music publishing interests are confident that publishing is in a growth curve and that they can reverse the unit's declining profits.

One of the new owners of CBS Songs, veteran publisher/producer Charlie Koppelman, challenges all who doubt music publishing's financial well-being to name a recent sale that failed to return its sellers a handsome profit.

"Was it crazy for PolyGram to pay Louis Dreyfus \$43 million for Chappell Music and sell it a decade later for \$109 million?" Koppelman says of the previous record buyout. "You just can't name a big publishing deal that wasn't a terrific investment. There are tremendous opportunities in the utilization of copyrights."

Koppelman adds that the separation of the giant publishing firm from CBS Inc. creates an independent status—much like that of Chappell Music's shift several years ago to independent interests led by Freddy Bienstock—that is better-suited to overall exploitation of copyrights.

Although revenues and profits are not reported by the leading music publishers, estimates indicate that Chappell Music, Warner Bros. Music, and CBS Songs are the three biggest music publishing operations in the world.

Koppelman's partners are Marty Bandier, his longtime associate, and Stephen Swid, a successful financier with no prior music industry investments, but who, in the words of high-school buddy Bandier, is "learning very fast."

The three, now working out of new offices here at 810 Seventh Ave. (the building is also the headquarters of Chappell Music), say they provided their own funds and additional funding via "conventional" loan sources to buy the company last month.

The buyout price, the highest in history for a music publisher,

brought in about \$70 million to CBS Inc., with three insurance company partners dividing the remaining \$55 million representing their interest in the CBS Catalogue Partnership, which contains the old-line MGM/UA catalogs. CBS and its partners acquired the 200,000 or so MGM/UA copyrights for about \$69 million four years ago. CBS had previously operated its publishing units mostly under the banners of April Music (ASCAP) and Blackwood Music (BMI).

According to Swid, the decision by CBS Inc. to sell its publishing setup surfaced during the tenure of

former CBS Inc. chairman Thomas Wyman on the suggestion of Walter Yetnikoff, president of the the CBS/Records Group, which operated the company. Thus, the spin-off, as Swid claims, preceded the appointment of Larry Tisch as acting chairman of CBS Inc. Tisch had been regarded as eager to sell marginally profitable CBS divisions.

"Walter recognized the potential, but realized that the division required more of hands-on management than he could provide," says Swid.

As a result, Swid believes that
(Continued on page 70)

Summa Music Group Hits Bullish Streak On Charts

BY CHRIS MCGOWAN

LOS ANGELES Less than two years after entering the music publishing business, Wall Street-backed Summa Music Group here has hit a bullish streak on the pop and black charts.

In the last two months, Summa has charted with the No. 1 black hit "A Little Bit More" (Melba Moore & Freddie Jackson) and the pop and black hit "Talk To Me" (Chico DeBarge). The firm also has scored this year with material on albums by the Temptations, Bryan Duncan, Beau Williams, and Willie Collins as well as songs on soundtracks like the multiplatform "Top Gun."

The Summa Music Group, based here, is an umbrella company for Summa-Booma Music (ASCAP), Summa Group Music (BMI), and associated publishers Del Zorro Music and Gene McFadden Music. Summa was founded in May 1984 by former PolyGram a&r vice president Rick Stevens and capitalized by Communications Technology Group, a group of Wall Street investment bankers.

Through the soundtrack specialist team of Jake Hooker and Stevens, Summa has also produced material for the films "Club Paradise," "Rocky IV," "Iron Eagle," and "Modern Girls" and the television series "Miami Vice."

The diversified company is involved in record production (the Summa label, financed and distributed by PolyGram International), management (Paul Fox, Esquire, Franne Golde, and Skip Drinkwater) and studio production (the Summa Music Group Studio in West Hollywood, Calif.). Its publishing roster includes Fox, Gene McFadden, John Whitehead, Charlie Olins, Bonnie Hayes, and Drinkwater.

"We got our start because when I was shopping deals for Fox, McFadden, and Whitehead, no one wanted to sign them," recalls Summa president Stevens. "But now all the people who passed them up are knocking down my door."

"Our idea is to go back to the Brill Building concept. We put together a team to custom-write ma-
(Continued on page 67)



Beantown Bash. Celebrating the success of Boston's MCA debut, "Third Stage," in Beantown's Allegro On Boylston are, from left, Jeff Dorenfeld, the group's manager; band member Gary Pihl; Steve Meyer, MCA's senior vice president of promotion; and band member Brad Delp with his wife, Micky.

Executive Turntable

RECORD COMPANIES. Peter Elliott is promoted to director, U.S. sales and marketing, for RCA Red Seal. He was product manager as well as writer and producer of the "Red Seal Showcase."

Warner Bros. Records ups Ronald Kittle to controller. He was director of financial planning for the label.

Lori Harbough is appointed a&r manager for PolyGram's West Coast division. Harbough had been creative manager at MCA Music.

DISTRIBUTION/RETAILING. RCA/A&M/Arista Distribution promotes Pete Jones and John Mangini to senior vice presidents. Jones will continue with sales and branch distribution. Mangini assumes responsibility for manufacturing, central distribution operation, and regional "hits" warehouses.

Greg Loudin becomes field merchandiser for Warner/Elektra/Atlantic



ELLIOT



KITTLE



JONES



MANGINI

(WEA) Corp.'s Nashville market.

HOME VIDEO. Vestron Video promotes David Ray to telemarketing manager and Karen Keasler to manager, sales administration. They were sales representatives. Other appointments: Paul Jasko and Tim Brumm to telemarketing representatives; Su Corbin to sales administration coordinator; Scott Davidow to senior sales administrator; Kimberly Kelly, Kimberly Walter, and Michelle Noel to sales administrators.

Donna Ventimiglia is named to the newly created position of public relations administrator with LaserDisc Corp. of America.

Robert Pack becomes director of technical operations for MGM/UA Home Video. He was director of audio/visual services for Paramount Pictures in New York.



VENTIMIGLIA



WILSON



LIGHTSTONE



LUCAS

The Video Software Dealers Assn. names Richard Karpel director of regional activities. He was district supervisor for a video store chain in the Chicago area.

Mark I. Bornstein is made senior vice president of The Maier Group.

PRO AUDIO/VIDEO. Macrovision appoints Heinz Griesshaber director of product development. He was vice president, hardware development, for Gould Inc. in Fremont, Calif.

Karen Rodgers is promoted to advertising program manager for the home electronics division at Pioneer Electronics (U.S.) Inc. She was sales promotion manager. Cheryl Smith is made manager of public relations for the same division. She was an account executive with LeAnce & Herbert Public Relations and Advertising.

PUBLISHING. Columbia Pictures Publications promotes Frank J. Hackinson to chairman and chief executive officer from president. Kevin Kirk becomes president and chief operating officer.

David R.M. Wilson is appointed to the position of chief financial officer worldwide and vice president of financial affairs for SBK Entertainment World Inc. He was previously assistant controller of international finance
(Continued on page 67)

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Geldof Takes Time Out For Himself

From Fund Raising To Making Music

BY STEVE GETT

NEW YORK After spending the best part of two years raising money for Africa's starving masses—\$120 million, to be precise—Bob Geldof is back in the business of making music. And with the release of his Atlantic debut solo album, "Deep In The Heart Of Nowhere," the feisty Irishman, who organized the Band Aid and Live Aid fund-raisers, says the prospect of going out and selling himself does not faze him at all.

"It's got nothing to do with vanity or finance, I just want people to hear

'The record's got nothing to do with vanity or finance'

my record because I think it's worthwhile. So to do that I will go out and do endless promotion," says Geldof. "Listen, can you imagine how many interviews I've done in the last two years with every journalist from every paper in the planet? But this to me is fundamental. I must go out and tell people I'm here, that I'm doing it, and this is the record, which will stand or fall on its own merits. But I don't want sympathy."

Geldof acknowledges that his charity work has earned him tremendous notoriety, which may help spark interest in his new album. "It's true that I am quantifiably more famous," he says. "But, so what? It's an unlooked-for byproduct of the whole thing. I can't help that I'm famous for that."

"I thought the single ["Do They Know It's Christmas"], which was released two years ago, would last two weeks, drop out of the charts, and I'd hand over the money to Save The Children. But it didn't happen like

that. Suddenly, we had 8 million pounds. Rather than give it to an agency, which would have to take a percentage off the top to pay its people in the field, I set up a trust fund to protect the money and then went to Africa to find out what they wanted me to spend it on.

"Initially, I just figured there would be Band Aid, but things went on from there and eventually there was Live Aid. Everything happened logically, and I think if I'd tried to plan things it just wouldn't have worked."

The Band Aid trust was reportedly set to close down as of Dec. 1. "I thought we would have spent all the money by now, but we haven't," says Geldof. "Out of the \$120 million we got, there's \$30 million left, so it'll go on for a few years yet. The actual public profile went down on Dec. 1, and we're not going to do any more fund-raising. We'll just continue to spend the money and account for it."

As to how the remaining money will be distributed, Geldof says, "It'll be on long-term development. For the record, the breakdown was this: 20% went to logistics—trucks, ships, building bridges, and things like that—and 20% went for disaster emergency funds, which was getting food and medicine in straight away. The other 60% was for long-term development. I said every penny would get there, every single cent would get to someone who needed it. And that has happened, is happening, and will happen—guaranteed."

Though Geldof is now happy to be directing his energies toward his musical career, he says initially he felt somewhat uneasy about returning to his regular job. But this changed after he spent a period collaborating with Dave Stewart of the Eurythmics.

"Dave was definitely the catalyst, and his credit on the album is for restoring my confidence," says Geldof. "I'd been in Paris with him when he was mixing Jagger's single ["Ruth-

less People"] and played him about 30 ideas for songs I'd written. We went to L.A. together and started demoing some things. Then we recorded two songs, including the single "This Is The World Calling," which I actually wrote backstage in the pouring rain at one of the Amnesty shows. Dave's an incredibly energetic person to work with and very enthusiastic, which was definitely what I needed."

With Stewart committed to a Eurythmics tour, Geldof enlisted Rupert Hine to produce his album. "We spent six weeks doing it in England, and Rupert's input was great," says Geldof. "Having Dave and Rupert was like a perfect pair."

Plans call for Geldof to begin a tour in February—"subject to the record being a hit," he says.



Durable Blonde. I.R.S. act Concrete Blonde leaves a lasting impression at Santa Monica's Texas Records during an in-store promo for its first single, "Still In Hollywood." The band's eponymous debut album will be shipped later this month. Grouped around the handprints are, from left, band members Harry Rushakoff and Johnette Napolitano; Michael O'Brien, I.R.S. vice president of administration and business affairs; Blonde's Jim Mankey; and Michael Meister, store owner.

CHART BEAT



by Paul Grein

THE BANGLES' "Walk Like An Egyptian" jumps to No. 1 on this week's Hot 100, just three months after **Bananarama's** "Venus" topped the chart. That makes 1986 the first year since 1975 in which two "girl groups" have landed No. 1 singles. That year, **Labelle** ("Lady Marmalade") and **Silver Convention** ("Fly Robin Fly") both did the trick.

Only once have more than two girl groups (the term "female recording acts," although less chauvinistic, doesn't have the same ring) topped the chart in a calendar year. That was in 1964, when the **Dixie-Cups**, the **Supremes**, and the **Shangri-Las** made it to the top.

Two girl groups hit No. 1 during each of the three years leading up to 1964. In 1961, the **Shirelles** and the **Marvelettes** each scored No. 1 hits; in 1962, it was the **Shirelles** and the **Crystals**; and in 1963, the **Chiffons** and the **Angels**.

From 1965 to 1969, the **Supremes** were the only girl group to hit No. 1. No girl groups made it in 1970, but **Honey Cone** topped the chart in June 1971. Only three girl groups managed to hit No. 1 in the next 15 years: **Labelle**, **Silver Convention**, and the **Emotions**.

The **Bangles** are the first Columbia recording act to hit No. 1 this year. **Berlin's** "Take My Breath Away" from the "Top Gun" soundtrack reached No. 1 in September, but Berlin is signed to Geffen.

Finally, we'll share a telex from **Vassilis Vokos** of Star Radio/FM in Greece. Vokos points out many similarities between the **Bangles' "Different Light"** and an earlier Columbia album, "Toto IV."

The first singles from both albums ("Rosanna" and "Manic Monday") peaked at No. 2, and the follow-ups ("Make Believe" and "If She Knew What She Wants")

barely cracked the top 30. (The former peaked at No. 30; the latter at No. 29.) But the third singles ("Af-rica" and "Walk Like An Egyptian") went all the way to No. 1.

And that brings us to the heart of **Vokos' telex**. "Do you know where an Egyptian lives? In

1986 proves a banner year for girl groups

Egypt, sure. But where is Egypt? Why, in Africa, of course."

BILLY JOEL'S "This Is The Time" jumps to No. 37 on this week's Hot 100, becoming his 19th top 40 hit of the '80s. This puts him in a tie with **Daryl Hall & John Oates** for the most top 40 hits by any act so far in this decade. And Joel has a bit of an edge in that **Hall & Oates' tally** includes one single ("Wait For Me") that entered the top 40 in December 1979 but peaked in 1980.

All 19 of Joel's '80s hits (as well as the seven that preceded them in the late '70s) were produced by **Phil Ramone**.

Thanks to **David L. Neukuckatz** of Hanover Park, Ill., for this item.

FAST FACTS: **Luther Vandross' "Give Me The Reason"** jumps five spots to No. 16 on this week's Top Pop Albums chart, becoming the highest-charting album of his career. His first release, "Never Too Much," peaked at No. 19; the follow-up, "Forever, For Always, For Love," reached No. 20; 1983's "Busy Body" hit No. 32; and last year's "The Night I Fell In Love" reached No. 19.

Duran Duran's "Notorious"

jumps to No. 4 on this week's Hot 100, becoming the group's seventh top five single. The ease with which **Duran Duran** makes the top five is remarkable, especially considering that neither of the group's 1985 offshoots was able to crack the top five. **Power Station's** "Some Like It Hot" and **Arcadia's** "Election Day" peaked at No. 6.

Finally, **Robbie Nevil's "C'Est La Vie"** enters the top 10 on this week's Hot 100, exactly 20 years after **Frank Sinatra's "That's Life"**—which is the same title in English—was posted in the top 10.

WE GET LETTERS: Ed Erxleben of Oak Lawn, Ill., notes that "**Bruce Springsteen & The E Street Band Live 1975/1985**" isn't the first five-record set to crack the top 10. But it is the first in the rock era. Erxleben notes that in January 1954, a five-record set entitled "Glenn Miller Limited Edition" climbed to No. 5. "These were full-size 12-inch records, not the 10-inch records that were common in those days," he notes. "The RCA Victor album is a collection of studio recordings and radio broadcasts made by the Miller Orchestra between 1939 and 1942."

Tony Silber of West Bloomfield, Mich., notes that **Billy Ocean** is the current leader in chart longevity. Ocean, whose new hit, "Now And Forever," jumps to No. 20, has had at least one single on the Hot 100 every week since November 1985.

And **K.H.** of Allentown, Pa., notes that **Peter Cetera** and **Phil Collins** have a lot more in common than their initials—and the fact that their names both contain 11 letters. "Both emerged from established groups (**Chicago** and **Genesis**) and hit No. 1 as solo artists. Both then recorded duets with female partners who were relative newcomers to the top 40 (**Amy Grant** and **Marilyn Martin**). And both watched those duets become the fourth No. 1 hits of their careers in the first week of December. (Cetera & Grant's "The Next Time I Fall" reached No. 1 two weeks ago; Collins & Martin's "Separate Lives" made it in December 1985.)

3 Branches Have Own Focus

Aspen Grows In Niches

BY JACK McDONOUGH

SAN FRANCISCO The release of 54 records in a wide range of genres on three labels in six months has given the Aspen Records Group here a high profile among independents.

Group founder and president **Richard Bullock**, who started in the business with retailer **Russ Solomon** at Tower Records and went on to found the now-defunct 45-store **Odyssey** chain, says the output of the three labels—**BlackHawk**, **Aspen**, and **Blue Heron**—is planned with the retailer in mind.

The majority of titles are on **BlackHawk**, the jazz logo. There are currently six titles on **Aspen**, described by Bullock as "our world-music label, for new and traditional forms of acoustic music." About a half-dozen artists have been signed to the pop/dance **Blue Heron** logo, which has released 7-inch and 12-inch dance records in addition to LPs and cassettes.

Herb Wong, the radio veteran who moved over from the Palo Alto/TBA label to become president of **BlackHawk**—named after the famous San Francisco jazz club of the '50s and '60s—says, "We've created **BlackHawk** as a very diverse label. We'll mix everyone from established artists with a following to relative unknowns whom we can pull out of the sea of anonymity to first-rank status."

Among the artists represented on **BlackHawk** are **Stan Getz** (his first quartet album in four years, "Voyage"); **Maynard Ferguson** (with an electric band); **Sheila Jordan** (her second album in recent years following a long hiatus); **Billie Holiday** (a recently discovered 1958 **Monte-rey Jazz Festival** performance recorded on a then-experimental **Ampex** reel-to-reel machine); **Stephane Grappelli** (recorded live in San Francisco); and **Phil Woods**, **Chico Freeman**, **Chris Brubeck**, **Dan Moretti**, **Jimmy Knepper**, and **Kenny Bar-**

(Continued on page 68)

Thanks

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Year

Each Monday night, the hottest artists in rock & roll spend time talking with their fans throughout North America on *Line One*, the Westwood One Radio Networks' premiere live call-in show. So be sure to join cohosts Scott Muni in New York, David Perry in Los Angeles and Roger Scott in London as *Line One* powers into its second successful season. Happy Holidays to you all!

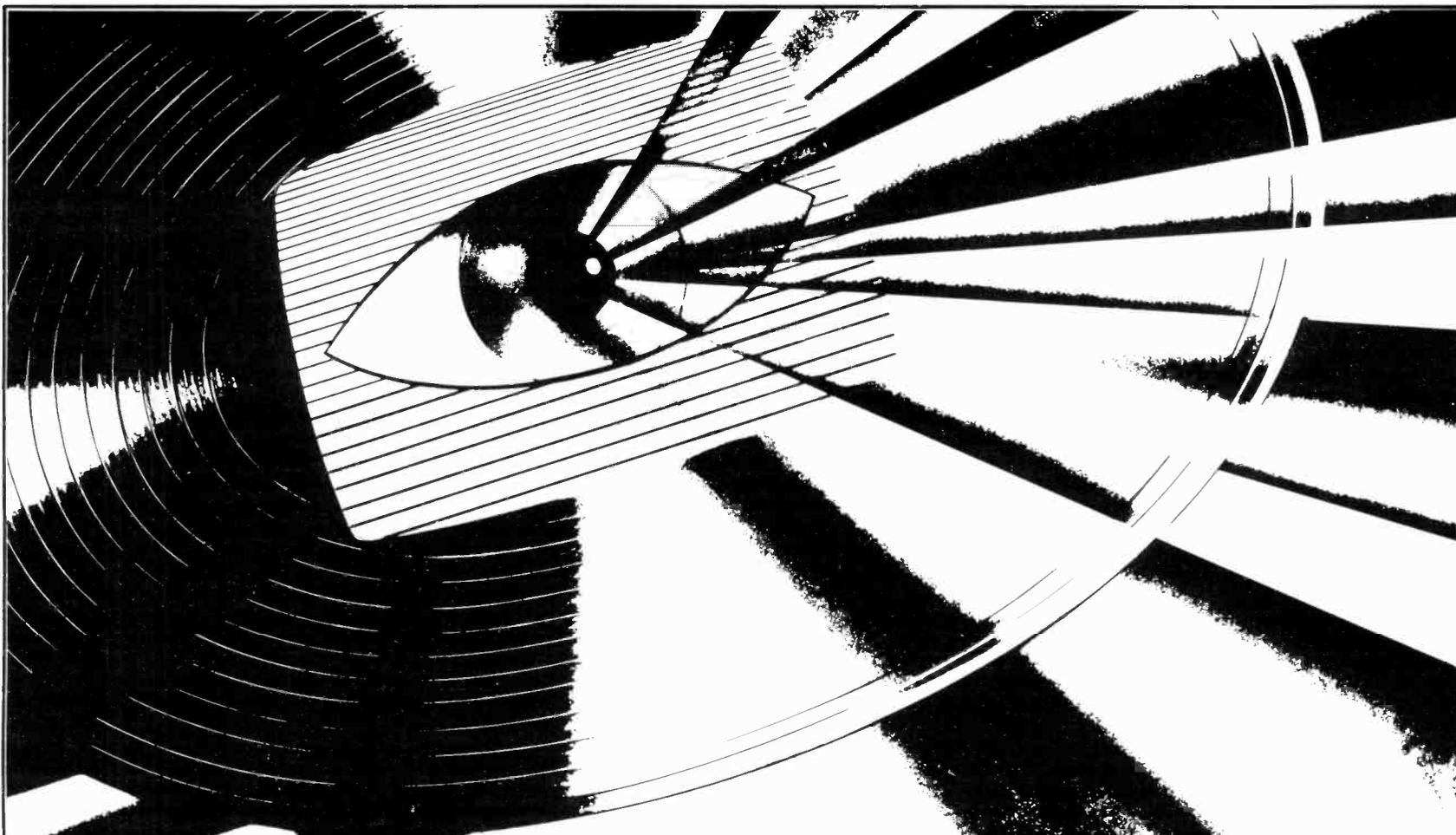
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TV Source Licensing

TRADING COPYRIGHTS FOR 'A PIG IN A POKE'

BY REP. HOWARD L. BERMAN

Rep. Frederick C. Boucher, D-Va., recently outlined on these pages his plans for another version of his source-licensing bill (Commentary, Nov. 29). He is a respected member of Congress, and I have worked closely with him over the last several years. But on this matter, despite my enormous regard for him, I must take serious issue with his conclusions.

I strongly opposed his bill in this past Congress, and I remain unpersuaded by the changes he proposes to make. New bill or old bill, the results will be the same: the end of the ability to earn a living for many American songwriters.

How will this happen?

The Boucher bill would outlaw for syndicated television programs the blanket-license system, which for over 40 years has protected composers and lyricists against infringement of their copyrights. This would destroy the system that assures them of continuing payment for continuing performances.

Proponents of the bill call the blanket license an "anachronism." Songwriters call it a "blessing."

The Boucher bill mandates source licensing, one of several alternative forms of music licensing already available to the broadcasters, as the only method by which creators of American music can sell their performance rights for syndicated TV programs.

Under the bill, songwriters would be forced to convey their performance rights to each syndication show producer—before the music has been performed and before its marketplace value can be known. The result can only be a significant loss of income for American songwriters and tremendous savings for TV station owners.

H.R. 3521/S. 1980 and the revised legislation described by Boucher

would do away with the role of ASCAP, BMI, and SESAC in syndicated TV and replace it with a supposedly cheaper, computerized payroll service.

If all that performing rights organizations did was distribute funds, they could do it more cheaply than the 4% charged by the payroll service. But these organizations also perform tasks that neither songwriters nor computers can perform:

- Locating and licensing tens of thousands of music users all over the nation.

- Negotiating reasonable license fees with all kinds of music users.

safeguard their interests. And the public is in their debt for their role in stimulating and sustaining American culture.

Boucher's proposed legislation would mandate by law the "right" to negotiate residuals and the "right" to form a union for songwriters. But it is not evident to me how a piece of legislation designed to relieve broadcasters of the cost of songwriters' performance rights can create the leverage songwriters would need to bargain with motion picture producers for residuals or for union recognition.

Songwriters view this proposed

publishers who own and promote copyrights.

Unlike the present system, which provides all composers with continued payment for the continued performance of their works throughout the life of their copyrights, the Boucher bill would assure nothing—and most certainly not a \$54 million "residual."

I'm afraid that my colleague also errs when he states that "TV stations must obtain blanket licenses from ASCAP and BMI, for each of which they pay a fee equal to 2% of total station revenues . . ."

The fact is that in 1984, the last year for which station revenue reports are available, the local TV stations paid 1.02% of their gross revenues in total for both ASCAP and BMI licenses. Furthermore, that fee is being reviewed right now by a federal court to assure its ongoing fairness.

Boucher wants to "reform" the long-established, carefully negotiated, fine-tuned system that has made American music pre-eminent around the world. But in the 1986 congressional hearings, his source-licensing bill was supported by the broadcasters, who will realize millions in savings, and opposed by songwriters and everyone else—including the register of copyrights, the patent commissioner, the administration, bar associations specializing in copyright law, music publishers, TV program producers, advertisers, and advertising agencies.

Opponents of this bill fear that the additional "rights" proposed by Boucher are meant to divert attention from the station owner's only bottom line: the unlimited use of music at no cost.

It is easy to understand why the broadcasters believe that reintroduction of this bill in 1987 is a "good idea." For everyone else, I believe it is both a bad idea and a bad deal.

'... a significant loss of songwriter income; tremendous savings for station owners'



Howard L. Berman is a Democratic congressman from California.

- Conducting extensive surveys of music performances.

- Arranging to license works of foreign composers in the U.S. and of American composers abroad.

- Bringing suit against hundreds of willful copyright infringers after numerous efforts to license them prove fruitless.

- Defending the rights of music creators in the courts, in Congress, and in state legislatures across the country.

Boucher dismisses the performing rights organizations as "bureaucracies." However, songwriters here and abroad rely on them to

revision as an effort to entice them to give up their most valuable copyright in exchange for a "pig in a poke," and I must say, I strongly agree with them.

Moreover, the residuals and collective bargaining rights to which Boucher refers would do nothing for the vast majority of songwriters who are not employees, for those whose songs on syndicated TV were previously written, or for the spouses and children of deceased songwriters who depend on continuing royalties for their living. Nor would it do anything for songwriters who live abroad or for music

Letters to the Editor

WE DON'T NEED A COMPANY UNION

The songwriters' point of view: an open letter to Rep. Frederick C. Boucher.

You end your commentary on source licensing of music on local television by soliciting suggestions to make your proposed legislation fairer to composers and lyricists (Billboard, Nov. 29).

The fairest suggestion I can make is that you abandon your legislation. At its core, it is based on a false premise and would put Congress in the position of legislating how purely private matters should be run.

On a first reading of your article, I thought you had perhaps seen the light when you said your bill will mandate that songwriters under work-for-hire contracts receive residual payments for the continuing use of their music and that legal barriers to the organization of unions or guilds would be removed.

Well, even if unions of songwriters working for TV could be formed, which I doubt, they would presumably bargain with the producers of syndicated programs under source licensing and not with the local TV stations.

Are we to believe that TV producers would magnanimously agree to "negotiate" for continued performance payments? Why should we expect that (to use your figures) any producer would pay 2% of syndicated revenue as a residual payment? After all, he is expected to bring in his program at the lowest possible cost.

Obviously, the TV producer will not be willing to pay anything near the amount of money songwriters are now receiving, since he will derive no benefit from the payment. Further, since Hollywood studios that produce TV shows and have music publishing subsidiaries will no longer automatically receive a publisher's share of performance in-

come, their interest will be to minimize, rather than maximize, upfront and continuing obligations to songwriters.

How does that help the songwriter? Not only will he get a smaller fee, but he will also lose the opportunity of a music publishing arm promoting what could become a major theme song outside the area of syndicated TV.

I need only cite the example of Tandem Television, producer of "All In The Family," which engaged Charles Strouse and Lee Adams to write a theme for the program. Because of the exploitation efforts of the publisher, "Those Were The Days" took on a life of its own in other media.

It was my 17-year-old son who furnished me with a better understanding of your intent. After reading your article he suggested that you were indeed proposing a union of songwriters, but that it is a *company union*.

Songwriters may not be able to organize as a union, but we have the benefits of union representation in ASCAP and BMI, which we have designated as our bargaining agent to maximize revenues from the performance of our music in all media.

Songwriters will not be gulled by your company union, Mr. Boucher. It is a sham. What we need is to be let alone and, through our representatives, to bargain freely.

George David Weiss, President
The Songwriters Guild
New York

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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RAB Predicts Solid '87 Bottom Line But Tight Economy Will Slow Growth

NEW YORK Radio's crystal ball for 1987 looks a little clouded when it comes to advertising revenues, says Bill Stakelin, president/CEO of the Radio Advertising Bureau (RAB) in his annual forecast on the industry.

In the following comments, Stakelin offers facts, analysis, and insight that any programmer would do well to digest in order to work effectively with station management next year.

From his vantage point as chief of the radio trade group, Stakelin says the advertising outlook for 1987 is solid and better than the outlook for the national economy, but "less rosy than the years of double-digit growth we experienced from 1980 through 1985."

Stakelin says, "Some economists are asserting that 1986 will be a watershed year for the economy and for marketers. From where I sit, it's too early to tell. But, prudent broadcasters will keep a close eye on the changing ratio of advertising to promotion dollars spent and monitor carefully the impact of client mergers and consolidations in a brave new world of tax reform."

The executive says radio's 1986 performance will be a "very credible" 7.4% collective revenue gain over 1985 figures "even as many clients pull in their purse strings and realign their media philosophies."

Network radio, Stakelin reports, is leading the way with \$389 million earnings in 1986, for an 18.4% increase over last year. National spot radio "will overcome a sluggish first half to post year-end growth of 1.9%. And, local radio revenues, ending the year at \$5.32 billion—an 8.2% in-

crease over 1985—should remain robust even in an uncertain economy."

The RAB forecasts total revenue growth for 1987 of approximately 10%, Stakelin says. "We expect network radio to continue to compete effectively in a tighter spending climate and post 1987 growth of 13%, or revenues of \$440 million. National spot radio will be working hard to better position itself with clients and agencies next year.

"This renewed commitment to

'Radio should again outpace the growth of all advertising media'

business development combined with the inherent values of spot buying leads the RAB to forecast 5% growth in 1987, which will yield \$1.41 billion by year's end. Local revenues, which account for 75% of radio's revenue stream, will again be solid with growth of 11%, or \$5.87 billion, by the end of '87. By the end of next year, we anticipate that radio will be a \$7.72 billion industry."

Stakelin notes that any "true growth" in the radio industry's revenues and/or market share is, in part, a function of the total advertising marketplace, which he calls a "pretty good barometer of the American economy."

Next year, he says, "looks like a

year in which the national economy will muddle its way through. The growth of real gross national product is expected to be about 2.8%, and inflation is forecasted at 3.2%. Both expectations are modest. Increases in wages and benefits should begin to slow down for most of the private sector work force as companies re-trench in response to deflation and look ahead to gently increasing inflation as a by-product of an increased money supply and a weaker U.S. dollar.

"Consumer spending, which has kept large segments of the economy afloat this year, is now burdened by all-time-high levels of debt and should only increase at a rate of 2% after inflation."

Stakelin notes that four crucial factors will affect the total pool of advertising dollars available next year, adding that those same factors will also affect the way ad dollars are spent, to a certain extent.

The factors are the following:

- Changes in the tax laws have forced many businesses to prebuy time and space to maximize deductions in 1986. General uncertainty about the overall impact of cash flow implications or the tax reform act will put spenders in a conservative frame of mind. "Wait and see" will most likely be the dominant attitude, which should make advertising sales incrementally more difficult during the first and second quarters. Capital spending and the introduction of new products or brand extensions will be reduced. This should reduce the overall demand for advertising, especially until business planners can see the real balance sheet impact of the new tax code.

- "The wave of mergers and acquisitions among clients, agencies, and broadcasters should continue, although at a slower pace. The trend to reduce operating costs, consolidate staffs, and examine each new expenditure carefully will continue among clients, agencies, and broadcasters," says Stakelin.

- "Growth in all sectors of the economy should be slow next year even though inflation should remain low. Interest rates will rise slightly, however, so don't expect the Federal Reserve to allow significant increases in interest rates until the economy is considerably stronger."

- "Record debt loans for government, business, and individuals should depress the growth of the economy. Already straining under the load, consumer savings have fallen off significantly. This should keep growth of total retail sales around 1.5% for the year, slightly worse than this year's performance. Given radio's reliance on local and retail businesses, this means that we will face constricting margins and resistance to increased prices or larger schedules from mainstream retailers. Similarly, national advertisers, many of whom will be selling off assets to meet debt service requirements, are unlikely to expand budgets or campaigns, except for new products or problem marketing situations. Our clients will be looking for more impact, greater problem solving, and

(Continued on page 14)



Big Band Of Buffoonery. Top New York radio executives get seriously into the holiday spirit during the New York Market Radio Broadcasters Assn. (NYMRAD) annual Christmas party. In the front row are, from left, banquet entertainer Earl "Speedo" Carrol of the Cadillacs, WNEW-AM-FM VP/GM Mike Kakoyiannis, entertainer Bo Diddley, and NYMRAD executive director Maurie Webster. In the rear are, from left, United Stations Radio Network president Nick Verbitsky, WCBS-FM's Cousin Brucie Morrow, and WNSR VP/GM Mark Bench.

OUT OF THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

The times may be terrible for President Reagan, but they couldn't be better for Ron & the D.C. Crew, whose "Ronnie's Rap" (Profile) gets a vote as a future hit from KCPW Kansas City, Mo., program director Dene Hallam. Calling it an excellent morning- and night-shift track, Hallam reports that "Ronnie's Rap" was elected his listeners' favorite three nights in one week. Hallam says he is also high on Uptown's "techno-dance" cover of "I Know I'm Losing You" (Oak Lawn). "It's got that instant familiarity because it was a hit for Rod Stewart, Rare Earth, and the Temptations," he says. Bobby Brown's urban smash "Girlfriend" (MCA) is generating excellent phones, he says, and Lionel Richie has a rare double-sided hit on his hands with "Deep River Woman" and its flip, "Ballerina Girl" (Motown). "Deep River Woman," of course, is Richie's duet with Alabama; it's been a hit with country radio. "I'm so tired of people categorizing artists. Our listeners don't have prejudices," he says. Both sides are beautiful ballads with great pop potential, according to Hallam.

BLACK/URBAN

Georgio's "Sex Appeal" (Picture Perfect/Macola) is a record to rival any currently on the charts, says XHRM-FM San Diego music director L.D. "It's an urban/dance cut that sounds like a cross between Jermaine Stewart and Prince, with a shade of Scritti Politti." According to L.D., the independent single has the potential to take off on the same city-by-city success trek as the Timex Social Club's "Rumours." (That prediction should carry extra weight given that Macola was the muscle behind "Rumours.") The Beastie Boys' "Paul Revere" (Def Jam/Columbia) is "one of those records that people just *have* to hear," says L.D. The video mix of Janet Jackson's "Control" (A&M) is a "monster without a doubt," says L.D., who dropped the regular mix two weeks ago to watch the video mix shoot to the top of XHRM's playlist for two weeks running.

COUNTRY

KPLX Dallas MD Mack Daniels says Steve Wariner's "Small Town Girl" (Warner Bros.) ought to add another hit to Wariner's string of successes. "It's upbeat and contemporary," says Daniels. Schuyler, Knobloch & Overstreet's latest, "Baby's Got A New Baby" (MTM/Capitol), is another pick hit on Daniels' list, and John Schneider's "Take The Long Way Home" (MCA) is "a smash. It's one of those records that makes you want to cry," Daniels says, adding that the track is drawing especially strong phone responses from females. Randy Travis' "No Place Like Home" is "your basic Travis, an across-the-board hit that everybody loves," says Daniels. Finally, Daniels explains that Restless Heart's "I'll Still Be Loving You" (Epic) may set the group up nicely for a big 1987.

KIM FREEMAN

...newsline...

BELO BROADCASTING makes a number of promotions in preparation for the retirement of company chairman and chief executive officer James Moroney Jr. next year. First, Belo president/chief operating officer Robert Decherd will assume Moroney's title, and Belo executive VP and chief financial officer James Sheehan moves up to the president/COO post. Also, Ward Huey, president/CEO of Belo's broadcast division, will become vice chairman of the board and president of the broadcast division.

PATRICK McNALLY is appointed vice president/general manager of RKO's KFRC San Francisco. Most recently, McNally was VP/GM at WHN/WAPP (now WQHT) New York. He left when the Emmis Broadcasting regime arrived last summer. At KFRC "Magic 61," McNally will be faced with the challenge of implementing the new "American classics" format.

CAPITOL BROADCASTING appoints Mike Buxser vice president and general manager of its AC and country combo, WVAW/WCAW Charleston, W.Va. Most recently, Buxser was general manager at WJBR Wilmington, Del. Earlier, he had been a sales manager at another station in Charleston.

FORT WAYNE MEDIA LTD. agrees to purchase KAWK/WBTU Kendallville/Fort Wayne, Ind., for \$1.87 million. The seller is Empire Communications. Fort Wayne Media's general partners are Carl Lanci and Royal Barber, who also own interests in stations in St. Johns, Mich., and Canton, Ohio. Blackburn & Co. brokered the deal.

EASTERN BROADCASTING CORP. agrees to buy WTAD/WQCY Quincy, Ill., for \$1.1 million. The seller is Lee Enterprises. Blackburn & Co. brokered the deal.

Washington Roundup

BMI HAS AGREED to extend its interim music license for radio for three more months, to March 31. Earlier this month, BMI and the All-Industry Radio Music License Committee had failed to reach an agreement in meetings. The two-year contract ran out Dec. 31, and stations have been using interim contract extensions since then. Stations, however, will almost certainly be asked to cough up a little extra because of the extension.

SAD NEWS . . . Industry veteran Abe Voron died of cancer Nov. 30 at age 68. Voron was one of the first strong advocates of FM broadcasting and was a founder of the group that became the National Radio Broadcasters Assn., now merged with National Assn. of Broadcasters. Voron was a forthright, gutsy man, both among his peers and in championing the needs of radio broadcasters on the Hill. He will be missed.

NEW ASCAP PER-PROGRAM licenses, mostly with all-talk stations that carry little music, kick in Jan. 7, reflecting a 7.5% fee hike decided last July. The radio industry had been operating with interim ASCAP licenses since Dec. 31, 1982.

THE FIRST FULL-TIME president of the Radio-Television News Directors Assn. (RTNDA) is Ernie Schultz, who has been the top gun at the association since 1977, when he first served as the elected volunteer president. The vote follows an RTNDA decision in October to create the full-time position to make the group more effective in meeting the needs of its members.

NAB HAS RELEASED a background paper on the fairness doctrine for its members. The paper gives history, examples of its "chilling effect," and two single-spaced pages pointing out why the group considers it unfair and unconstitutional. Walter Wurfel, senior vice president of NAB public affairs and communications, says the background paper is the first in a series the association will release from time to time.

ARE YOU SITTING DOWN? You'd better be. NAB has announced that with the 22 new radio members who joined last month, membership is up to 4,859, an all-time high. You can get up now.

Rocker CHUM-FM Toronto maintained its hold on the No. 1 spot in Canada this fall . . . see page 57

The Sound of the Town That Set Music On Its Ears

The soulful sound that first came out of Detroit in the sixties seems to own a permanent place on the charts.

Now, every week, for three solid hours, your listeners can cruise to the infectious rhythms of **MOTOR CITY BEAT**, a new guaranteed ratings-grabber from US.

MOTOR CITY BEAT will include a focus on a different star or topic each week, with track after track of Detroit's best. Between

the tunes the artists will tell their stories in brief capsule form. Each show will also highlight a year in the history of the Motor City's music.

We'll play every one of your favorites: Diana Ross, Wilson Pickett, Michael Jackson, Stevie Wonder, Mitch Ryder and The Detroit Wheels and scores of other superstars.

So don't spin your wheels. Call today and rev up your ratings with the hottest new show around!



MOTOR CITY BEAT is available on a swap/exchange basis to stations in the top 170 Arbitron-rated metro markets.

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



Van Halen

THE CRITICS

"THE RHYTHM SECTION OF MICHAEL ANTHONY AND

ALEX VAN HALEN IS A DISPLAY OF UNRESTRAINED

ENERGY; EDWARD VAN HALEN'S GUITAR SKILLS ARE

AT AN ALL-TIME HIGH HAGAR, OF COURSE, NEEDS

NO INTRODUCTION " Song Hits



"...to sum up, Van Halen's

performance was one of the

greatest rock shows I've ever

seen, quite a concession from

someone who's been following

live rock since Led Zep and the

Who played the Avalon in the

late '60s..."

The Herald

"... suffice to say that 5150 is Van Halen's finest work..."

—Willoughby News-Herald

"... Van Halen has become the best heavy-metal band since the term was

coined in the early '70s ... The combination of Hagar's strong, high-pitched

howl and rhythm and lead guitar, Alex Van Halen's quadruple bass drum

set, Michael Anthony's thundering bass and Eddie Van Halen's high-tech lead

guitar created an overwhelmingly powerful sound that filled the steamy arena..."

Cincinnati Post

"... Van Halen delivers a powerhouse punch that leaves the adoring masses reeling deliriously from the blow..."

St. Paul Pioneer Press and Dispatch

5150

CS AGREE

"On 5150, you taste the clean air of the ozone, see the radiant sunbeams shooting through the storm clouds, while the fire burns down below ..."

Rolling Stone



"... Van Halen is still the most vital, intense rock band in the land."

People Magazine

"VAN HALEN REVVED UP A SCNIC ASSAULT THAT WAS SORT OF THE MUSICAL EQUIVALENT TO HITLER'S '42 ROCKET ATTACK ON LONDON."

—NEWPORT NEWS PRESS

"The success of 5150, their first #1 LP, swept away the

suspense over whether or not Van Halen would still be

able to cut it—musically and commercially..."

Creem Magazine

"...It's plain from the crowd reaction and record sales that the restructured group is still one of America's leading rock forces..."

Billboard Magazine

*Congratulations!
Thanks, it's been a great year*



E. L. MANAGEMENT, INC.

PARTY America

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

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

You are cordially invited to bring the party to your radio station...Every Week...Exclusively on



For information, contact Beverly Padratzick at (212) 887-5219



The Soft Sell. A&M artist Vesta Williams takes the soft-sell promotion route in discussing the success of her urban hit "Once Bitten, Twice Shy" with WDAS Philadelphia PD Butterball.

RAB PREDICTIONS

(Continued from page 10)

stronger promotion clout from their advertising media next year."

Stakelin is quick to point out, however, that even in an uncertain economy, there is room for optimism. "With low unit costs and the lowest cost per million of any major media, radio is perfectly positioned to compete in a tight-fisted advertising arena. Beyond our pricing advantage, radio's targetability, promotional tie-ins, and creative flexibility give us a variety of ways to market our stations and our audiences to local, regional, spot, and national advertisers."

'We will face retailer resistance'

The challenge, Stakelin says, "will be to relate our value directly to the needs of our clients and to do so in ways that can help them solve marketing problems. Competitively, we expect local television, which grew at a 12% pace in 1986, to make further inroads against local retailers. Given sluggish projections for national spot TV, our electronic brethren will be seeking more local ads to replace national and regional clients who will defect from the medium or curtail advertising plans.

"Similarly, newspapers will redouble their competitive efforts to counteract the growth of preprints and retailers' discovery of direct mail, which is the fastest growth sector in advertising. Our print rivals can be expected to take steps to direct local clients back into display advertising. These efforts will make them more competitive with radio stations.

"But, in spite of the competition, something we know better than almost any industry, radio should outpace the growth of all advertising again in 1987. Locally, radio revenues should outpace the growth of all local media—which McCann-Erickson's Bob Coen predicts will be 8.5%. Nationally, network and spot radio should average stronger growth than Coen's national media forecast."

In conclusion, Stakelin says, "1987 will be a little slow and subject to an occasional surprise. But, with the right combination of positioning, product, and perseverance, radio will turn in another solid revenue performance."

VOX JOX



by
Kim
Freeman

SAN DIEGO SURPRISE: KCBQ-AM-FM dropped country for classic rock and the "Eagle 105" slogan. That's a product of the station's sale Dec. 9 to Eric Chandler Enterprises. At presstime, GM Charlie Ochs was known the be out of the picture, and we'll get into the fate of the rest of the country crew next week.

The switch leaves the country field wide open for the folks at format leader KSON-AM-FM, but makes little sense right now as KCBQ was not doing miserably with that format and now becomes the third classics-oriented station in the market. There are classic hits KGMG "Magic 102" and new Edens outlet KLZZ. Of course, many speculate that the latter will not stay classics too long, considering the top 40 track record of both Edens and KLZZ's new PD Garry Wall.

SEATTLE SLEW: Getting a rough welcome to the VP/GM ranks last week was newly promoted KISW Seattle VP/GM Beau Phillips. Phillips watched KISW's morning team of John Maynard and Robin Erickson and afternoon team of Gary Crow and Mike West hand in resignations.

The destination for both crews? Cross-towner KQKT, which was not a serious contender in the summer book with its AC fare. But, as you know, Phillips' VP/GM post was opened up by the departure of Steve West, who left KISW recently for the VP/GM spot at KQKT. KQKT's production director and interim music man Bob Stevens says the station is "going to be rocking without the head banging. Our demographic will be 25- to 36-year-olds, with probably a 65%-70% male skew." Says West, "A lot of stations are going classic to get the demographic we're after. But we feel the way to do that is playing music that leads the way."

Coming on board to help implement all of that is new operations/program Paul Sullivan, who was most recently at Yesco Foreground Music (owner of Muzak). Sullivan programmed the former KZAM Seattle during its heyday as well as KWST Los Angeles and WWWW Detroit when it was a rocker. West says KQKT's new format and new calls should be up and running by Jan. 5.

Says a diplomatic Phillips, "These people have been vital to our success. On a personal level, it's very sad. On a professional level, it's the nature of the business. We've had unbelievable stability, and our turn has come up to suffer some instability."

WEEP Pittsburgh has many peo-

ple weeping with its change from country to oldies last week. That was the home, at one time, of many of today's programmers, including WWWW Detroit's Barry Mardit; KCPW Kansas City, Mo.'s Dene Hallum; and present-day consultants Moon Mullins and Joel Raab. The latter three, for all of you trivia freaks, all counted WHN New York as a home at one time or

KCBQ drops country for classic rock

another.

DAVE LOGAN returns to album rocker KFOG San Francisco as operations manager. Logan put KFOG on the air in 1982, stayed for two years, then took what KFOG VP/GM Tony Salvatore calls a "sabbatical" to work as a consultant with Burkhart/Abrams. Salvatore says KFOG's adult rock fare will remain the same. Former station PD John Rivers has been given a role on KFOG's morning show and the title of news director.

JOHN SEBASTIAN'S new plan involves accepting the PD-ship at classic rocker KDKB Phoenix, Ariz. That disclosure comes about a month after Sebastian announced the opening of his no-frills consultancy (Billboard, Nov. 22). Sebastian replaces John Larson at the Sandusky outlet and says classics will remain the fare at KDKB as it goes up against Sebastian's former stomping ground, rocker KUPD. In the summer book, KUPD had a 6.8 overall share, compared with KDKB's 2.9.

Sebastian says he won't incorporate any of his eclectic-oriented rock approaches into KDKB's mix, but notes that the same upscale goals EOR strove for can be achieved in a mainstream rock manner. He says, "In my opinion, classic rock stemmed from EOR—from my exposing this tremendous [programming] hole."

At present, KDKB needs a hot morning team and a general manager. Sebastian, by the way, never worked with the Burkhart/Abrams consultancy, as we mistakenly reported earlier.

MICHAEL PLEN was pictured in last week's issue kissing a donkey. A goodbye kiss, perhaps? Yeah... Plen left his VP/promotion post at I.R.S. and will be joining the rapidly growing staff at Virgin's new stateside logo in an upper-echelon promo seat.

DJ DOINGS: WWWW Detroit's Barry Mardit called in a neat instance of something wrong going very right. It involves the addition of Sharon Foster to the country station's morning show. "Our regular morning guy, Chuck Santoni, requested a Friday off, and I asked [afternoon talent] Sharon to fill in for him. But I scheduled Sharon for the wrong day, and they were a little upset to both show up that morning at 4:30 a.m." Mardit says he half-jokingly suggested that the two go on together, and the result was so positive that all parties agreed it would work well on a permanent basis. So, Sgt. Dave Kelly moves from evenings to afternoons, and former WWWW part-timer Debra Danko changes to evenings.

A talent confident that he/she can appeal equally to teens and adults would do well to send tapes to Dene Hallum, as there's a shift open at KCPW Kansas City, Mo., a Gannett outlet he programs.

Julio Flores gets a slight break for his sleep cycle by moving from the 2-6 a.m. slot to 10 p.m.-2 a.m. at classic hit outlet KGMG "Magic 102" San Diego... Don't miss the story on WXKS Boston PD designs on a recording contract, page 25... Nancy G. resigned her midday slot at top rocker WSHE Miami last week.

Sean Hollywood Hamilton, formerly at WHTZ "Z-100" New York, ships out to Los Angeles for the 6-10 p.m. shift at KIIS Los Angeles. With his arrival, Bruce Vidal moves back to 10 p.m.-2 a.m., while Tim Kelly moves from that shift to weekend and fill-in work... Celebrity comedian Steve Allen is in fact the new midday man on WNEW-AM New York.

ARBITRENDS: Here are some updates for those placing bets on the outcome of the Gotham or Los Angeles fall books, based on the latest Arbitrends that ran through Nov. 19:

In the New York top 40 battle, WPLJ is on top again with a 5.5 share, while WHTZ dips to a 5.1, and dancey newcomer WQHT shows more steady growth with a jump from a 1.8 to a 2.5. On the rock watch, WNEW-FM edged up from a 3.7 to a 4.0, while WXRK dipped from a 3.5 to a 3.1. WRKS held the urban lead with a 5.0, and WBLS slipped a little to a 4.2. WLTW logged the biggest AC gains with a jump from 3.5 to 4, while WNSR was right in there with an increase from 2.3 to 2.7.

The big news in Los Angeles was album rocker KLOS's drop from a 3.4 to a 2.5, while newcomer classic rock outlet KLSX pushed its way in with a jump from 1.7 to 2.5. Meanwhile, the market's original rock classics outlet KRTH held its own with a jump from 4.2 to 4.3. KROQ slipped a little to a 3.5; KMET stayed low on the totem pole with a 1.5 share; and pure rocking KNAC drew a 1.3. Urban/hit outlet KPWR furthered its hold on the market 6.9 share, while KIIS checked in at a 6.2. As you know, the fall sweep ends Friday (19), and here's hoping you all have a nice three-week break until the winter book kicks in.

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	8	STEVE MILLER CAPITOL	★★ NO. 1 ★★ I WANT TO MAKE THE WORLD
2	2	3	10	GEORGIA SATELLITES ELEKTRA	KEEP YOUR HANDS TO YOURSELF
3	5	8	7	ERIC CLAPTON MCA	IT'S IN THE WAY YOU USE IT
4	3	4	8	DON HENLEY GEPHEN	WHO OWNS THIS PLACE
5	4	5	5	BRUCE SPRINGSTEEN COLUMBIA	WAR
6	6	6	9	BENJAMIN ORR ELEKTRA	STAY THE NIGHT
7	7	2	11	BOSTON MCA	WE'RE READY
8	8	11	10	BOSTON MCA	COOL THE ENGINES
9	12	18	7	THE PRETENDERS SIRE	MY BABY
10	10	15	7	KANSAS MCA	ALL I WANTED
11	11	13	6	STEVIE RAY VAUGHAN EPIC	SUPERSTITION
12	9	10	11	RIC OCASEK GEPHEN	TRUE TO YOU
13	20	35	4	BRUCE HORNSBY RCA	ON THE WESTERN SKYLINE
14	15	25	4	PETER GABRIEL GEPHEN	BIG TIME
15	13	19	8	BON JOVI MERCURY	WANTED DEAD OR ALIVE
16	18	28	6	BILLY IDOL CHRYSALIS	DON'T NEED A GUN
17	19	31	5	BRUCE SPRINGSTEEN COLUMBIA	FIRE
18	24	34	4	THE ROBERT CRAY BAND MERCURY	SMOKING GUN
19	22	32	5	STEVE WINWOOD ISLAND	BACK IN THE HIGH LIFE AGAIN
20	14	14	9	DAVID & DAVID A&M	SWALLOWED BY THE CRACKS
21	31	36	4	JASON & THE SCORCHERS EMI-AMERICA	GOLDEN BALL AND CHAIN
22	33	45	3	ANN WILSON CAPITOL	THE BEST MAN IN THE WORLD
23	23	26	6	BOB GELDOF ATLANTIC	THIS IS THE WORLD CALLING
24	43	—	2	BON JOVI MERCURY	★★★ POWER TRACK ★★★ LIVIN' ON A PRAYER
25	35	—	2	ERIC CLAPTON WARNER BROS	TEARING US APART
26	27	29	6	LONE JUSTICE GEPHEN	SHELTER
27	38	—	2	KBC BAND ARISTA	AMERICA
28	48	—	15	HUEY LEWIS & THE NEWS CHRYSALIS	JACOB'S LADDER
29	26	20	9	EDDIE MONEY COLUMBIA	WE SHOULD BE SLEEPING
30	28	21	26	GENESIS ATLANTIC	LAND OF CONFUSION
31	21	12	11	KBC BAND ARISTA	IT'S NOT YOU, IT'S NOT ME
32	29	23	9	THE STABILIZERS COLUMBIA	ONE SIMPLE THING
33	41	43	3	THE SMITHEREENS ENIGMA	BEHIND THE WALL OF SLEEP
34	42	46	3	BRUCE SPRINGSTEEN COLUMBIA	BECAUSE THE NIGHT
35	30	27	7	SURVIVOR SCOTTI BROS	IS THIS LOVE
36	16	7	11	THE PRETENDERS SIRE	DON'T GET ME WRONG
37	37	39	3	THE KINKS MCA	ROCK 'N' ROLL CITIES
38	39	41	4	THE PRETENDERS SIRE	ROOM FULL OF MIRRORS
39	17	9	12	BILLY IDOL CHRYSALIS	TO BE A LOVER
40	NEW	—	1	WORLD PARTY CHRYSALIS	★★★ FLASHMAKER ★★★ SHIP OF FOOLS
41	25	17	8	R.E.M. I.R.S.	SUPERMAN
42	49	—	2	BILLY JOEL COLUMBIA	THIS IS THE TIME
43	46	49	3	PAUL YOUNG COLUMBIA	SOME PEOPLE
44	NEW	—	1	THE KINKS MCA	WORKING AT THE FACTORY
45	NEW	—	1	EDDIE MONEY COLUMBIA	I WANNA GO BACK
46	34	24	10	TALKING HEADS SIRE	PUZZLIN' EVIDENCE
47	NEW	—	1	BRUCE SPRINGSTEEN COLUMBIA	RAISE YOUR HAND
48	32	22	15	BRUCE HORNSBY RCA	THE WAY IT IS
49	45	33	8	TRIUMPH MCA	TEARS IN THE RAIN
50	36	16	13	JOHN FOGERTY WARNER BROS	CHANGE IN THE WEATHER

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

WILLIAM J. BATTISON has been named president of **Westwood One Inc.** He fills the post left vacant by **Arthur Levine's** departure May 31. Battison joined the company in November '85 as executive VP and was appointed to chief financial officer in April, a position he will continue to hold. Battison's initial role during his tenure at Westwood One centered on the successful turnaround of its December '85 acquisition, **Mutual Broadcasting**. As chief financial officer, Battison directed the company's two large public stock offerings in '86.

HOLIDAY FARE: ABC Radio Network will be distributing the 1939 classic live broadcast of Charles Dickens' "A Christmas Carol." The show was produced by Orson Welles and stars the great Lionel Barrymore as Scrooge... Westwood One's 1986 wrap-up offers two specials. "Rock & Roll '86: The Year In Review" is hosted by Dennis Elsas and Steve Downes. The special takes a look at Rock's major events in '86, including the albums, performers, the Amnesty International and Conspiracy Of Hope concerts, and the big Westwood One-sponsored tours. "Stars Of The Superstar Concert Series" features highlights of the year's concert series with exclusive performances by the artists that headlined the program throughout the year. Both programs will run three hours.

"COUNTDOWN USA" Mill Valley, Calif., will be changing hosts with their Jan. 10-11 broadcast. **Dave Sholin** comes aboard the top 40 show replacing **John Leader**, who leaves to pursue a lucrative



Can't Hold Back. CBS Radio's Mike Harrison helps "Rock Connections" listeners take a little Eddie Money home with them. Money's top five single "Take Me Home Tonight" was featured in a two-part interview on the classic rock program.

voice-over career full time. Sholin continues as co-owner and top 40 editor of **The Gavin Report** and as PD for **KFRC San Francisco**.

ROCK PROMOTOR Don Kirshner is rumored to be considering tapping his considerable library for weekly three-hour syndication. Appropriately enough, his agent, Skip Lane of William Morris, says that every major syndicator is hot on the scent. It remains to be seen who will make Kirshner an offer he can't refuse... And over at **Superspots Chicago**, final paperwork is being completed for two new album rock syndications due to bow in the spring. The three-hour weeklies are being produced by the **Supershows** division of **Superspots Inc.** and will have **Joe Kelly** as host.

MICHAEL EWING, who was recently promoted to VP/marketing for **CBS Radio's** three units (Billboard Nov. 15), has resigned, and at this time the network is not planning to fill his position. Immediate plans call for the position's duties to be taken on by VP/GM **Robert Kipperman**, VP/sales for CBS Radio Network **Steve Youlios**, and new VP for affiliate relations **John Burrows**. Burrows will be replacing **Neil Knox** when his retirement announcement becomes official.

MARTIN LUTHER KING will be commemorated in three hourlong programs produced by **Narwood Productions Inc.** New York this January. Narwood was selected for the second year by the N.Y. State Martin Luther King Jr. Holiday Commission. Last year's effort focused on public awareness of the Jan. 19 celebration, and this year's series will explore the issues addressed during King's life. The specials are available to all commercial and noncommercial stations in N.Y. state. Narwood can be contacted at 212-755-3320. **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. 19-21, Paul Winter, The Jazz Show With

David Sanborn, NBC Radio, two hours.
Dec. 19-21, Aretha Franklin, Pointer Sisters, Whitney Houston, Street Beat, Barnett/Robbins, one hour.

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

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

Dec. 20-21, Phil Spector, the Animals, Reelin' In The Years, Global Satellite Network, three hours.

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

Dec. 21, Lone Justice, Jason & the Scorchers, Robert Cray, Powercuts, Global Satellite Network/ABC, two hours.

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

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

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

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

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

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

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

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

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

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
85 REPORTERS		
BILLY VERA & BEATERS AT THIS MOMENT RHINO	20	41
LIONEL RICHIE BALLERINA GIRL MOTOWN	16	49
TINA TURNER TWO PEOPLE CAPITOL	12	45
GREGORY ABBOTT SHAKE YOU DOWN COLUMBIA	11	62
JOURNEY I'LL BE ALRIGHT WITHOUT YOU COLUMBIA	9	20

FOR WEEK ENDING DECEMBER 20, 1986

Billboard

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	8	LOVE IS FOREVER JIVE 1-9540/ARISTA	◆ BILLY OCEAN ★ ★ NO. 1 ★ ★ 1 week at No. One
2	1	1	13	THE WAY IT IS RCA 5023	◆ BRUCE HORNSBY & THE RANGE
3	6	7	7	FALLING IN LOVE (UH-OH) EPIC 34-06352	◆ MIAMI SOUND MACHINE
4	7	11	5	THIS IS THE TIME COLUMBIA 38-06526	◆ BILLY JOEL
5	3	2	12	LOVE WILL CONQUER ALL MOTOWN 1866	◆ LIONEL RICHIE
6	8	10	7	STAY THE NIGHT ELEKTRA 7-69506	◆ BENJAMIN ORR
7	5	5	13	THE NEXT TIME I FALL WARNER BROS. 7-28597	◆ PETER CETERA WITH AMY GRANT
8	12	14	6	SHAKE YOU DOWN COLUMBIA 38-06191	◆ GREGORY ABBOTT
9	4	4	13	HUMAN VIRGIN 2861/A&M	◆ THE HUMAN LEAGUE
10	10	12	8	STAND BY ME ATLANTIC 7-89361	◆ BEN E. KING
11	14	15	6	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") MCA 52973	LINDA RONSTADT AND JAMES INGRAM
12	17	22	4	WILL YOU STILL LOVE ME? WARNER BROS. 7-28512	◆ CHICAGO
13	9	9	10	EMOTION IN MOTION Geffen 7-28617/WARNER BROS.	◆ RIC OCASEK
14	18	19	5	CAUGHT UP IN THE RAPTURE ELEKTRA 7-69511	◆ ANITA BAKER
15	16	16	8	TAKE THIS LOVE A&M 2875	SERGIO MENDES BRASIL '86
16	11	6	11	TRUE BLUE SIRE 7-28591/WARNER BROS.	◆ MADONNA
17	13	8	16	I'LL BE OVER YOU COLUMBIA 38-06280	◆ TOTO
18	15	13	9	AMANDA MCA 52756	BOSTON
19	20	25	5	STAY FOR AWHILE A&M 2864	◆ AMY GRANT
20	19	17	16	COMING AROUND AGAIN ARISTA 1-9525	CARLY SIMON
21	24	30	4	TWO PEOPLE CAPITOL 5644	◆ TINA TURNER
22	26	—	2	BALLERINA GIRL MOTOWN 1873	LIONEL RICHIE
23	33	—	2	AT THIS MOMENT RHINO 74403	BILLY VERA & THE BEATERS
24	22	20	7	HIP TO BE SQUARE CHRYSALIS 43065	◆ HUEY LEWIS & THE NEWS
25	21	18	11	THEY DON'T MAKE THEM LIKE THEY USED TO RCA 5016	KENNY ROGERS
26	40	—	2	SOMEONE GORDY 1867/MOTOWN	EL DEBARGE
27	29	—	2	IN YOUR EYES A&M 2894	JEFFREY OSBORNE
28	28	32	4	DON'T GET ME WRONG SIRE 37-28630/WARNER BROS.	◆ THE PRETENDERS
29	25	27	5	(FOREVER) LIVE AND DIE VIRGIN 2872/A&M	◆ ORCHESTRAL MANOEUVRES IN THE DARK
30	31	35	3	GOLDMINE RCA 5062	◆ THE POINTER SISTERS
31	32	—	2	JIMMY LEE ARISTA 1-9546	◆ ARETHA FRANKLIN
32	35	37	3	WHEN YOU WISH UPON A STAR ASYLUM 7-69507/ELEKTRA	◆ LINDA RONSTADT
33	23	21	7	FOOLISH PRIDE RCA 5038	◆ DARYL HALL
34	NEW	—	1	IS THIS LOVE SCOTTI BROS. 4-06381	◆ SURVIVOR
35	NEW	—	1	SOMEDAY MANHATTAN 50048/EMI-AMERICA	◆ GLASS TIGER
36	27	23	12	THE LADY IN RED A&M 2848	CHRIS DEBURGH
37	36	36	3	VICTORY MERCURY 888 074-7/POLYGRAM	◆ KOOL & THE GANG
38	34	34	3	GRACELAND WARNER BROS. 7-28522	◆ PAUL SIMON
39	NEW	—	1	ALL I WANTED MCA 52958	◆ KANSAS
40	30	28	22	SWEET LOVE ELEKTRA 69557	◆ ANITA BAKER

○ 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.

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. **You Don't Have To Be A Star (To Be In My Show)**, Marilyn McCoo & Billy Davis Jr. ABC
3. **The Rubberband Man**, Spinners, ATLANTIC
4. **You Make Me Feel Like Dancing**, Leo Sayer, WARNER BROS.
5. **More Than A Feeling**, Boston, EPIC
6. **Sorry Seems To Be The Hardest Word**, Elton John, MCA/ROCKET
7. **I Wish**, Stevie Wonder, TAMLA
8. **Dazz**, Brick, BANG
9. **Car Wash**, Rose Royce, MCA
10. **After The Lovin'**, Engelbert Humperdinck, EPIC

POP SINGLES—20 Years Ago

1. **Winchester Cathedral**, New Vaudeville Band, FONTANA
2. **Mellow Yellow**, Donovan, EPIC
3. **I'm A Believer**, Monkees, COLGEMS
4. **That's Life**, Frank Sinatra, REPRISE
5. **Devil With A Blue Dress On/Golly Miss Molly**, Mitch Ryder & the Detroit Wheels, NEW VOICE
6. **Sugar Town**, Nancy Sinatra, REPRISE
7. **Snoopy Vs. The Red Baron**, Royal Guardsmen, LAURIE
8. **Good Vibrations**, Beach Boys, CAPITOL
9. **A Place In The Sun**, Stevie Wonder, TAMLA
10. **(I Know) I'm Loosin' You**, Temptations, GORDY

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. **Hotel California**, Eagles, ASYLUM
5. **The Pretender**, Jackson Browne, ASYLUM
6. **A New World Record**, Electric Light Orchestra, UNITED ARTISTS
7. **Wings Over America**, CAPITOL
8. **The Best Of The Doobies**, WARNER BROS.
9. **Frampton Comes Alive**, Peter Frampton, A&M
10. **Fly Like An Eagle**, Steve Miller Band, CAPITOL

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. **Sweet Dreams**, Emmylou Harris, REPRISE
2. **Thinkin' Of A Rendezvous**, Johnny Duncan, COLUMBIA
3. **Baby Boy**, Mary Kay Place as Loretta Haggars, COLUMBIA
4. **She Never Knew Me**, Don Williams, ABC/DOT
5. **Broken Down In Tiny Pieces**, Billy "Crash" Craddock, ABC/DOT
6. **You Never Miss A Real Good Thing (Till He Says Goodbye)**, Crystal Gayle, UA
7. **Statues Without Hearts**, Larry Gatlin, MONUMENT
8. **I Can't Believe She Gives It All To Me**, Conway Twitty, MCA
9. **Two Dollars In The Jukebox**, Eddie Rabbitt, ELEKTRA
10. **Don't Be Angry**, Donna Fargo, ABC/DOT

SOUL SINGLES—10 Years Ago

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

BIGGER THAN EVER!

Rick Dees

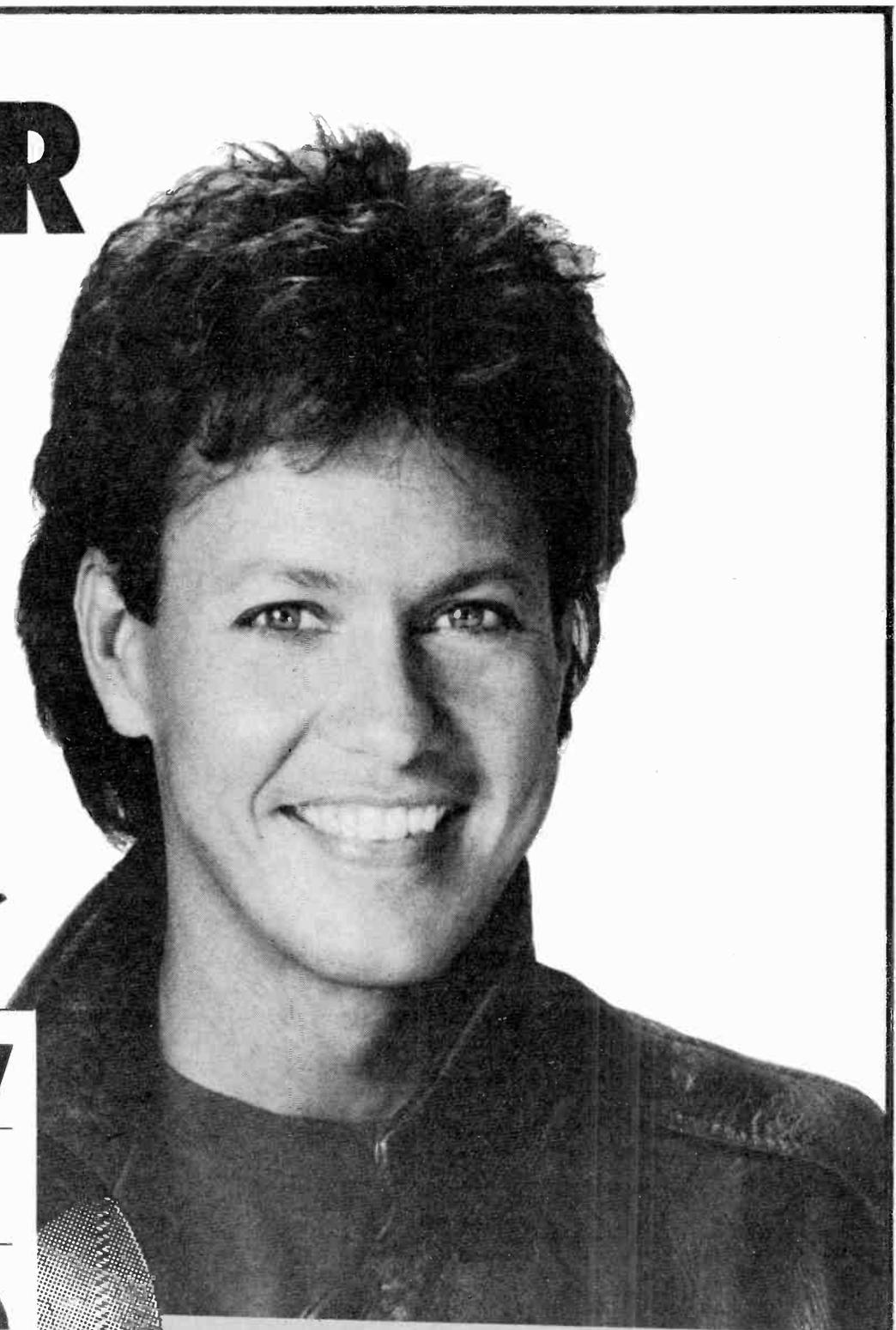
Weekly

Top

40

DIR
DIR RADIO NETWORK

A
LORIMAR Telepictures
Company



Starting January 1 on DIR Radio Network. We welcome these new additions to the list of over 300 affiliates already on the show:

WJF-FM Cleveland, OH	WYSS-FM Sault St. Marie, MI	KFBD-FM Waynesville, MO
KIXS-FM Austin/Waco, TX	KIQY-FM Albany, NY	KLLT-FM Grants, NM
WLVY-FM Elmira, NY	Corvallis, OR	WAIL-FM Key West, FL
KGKG-FM Brookings, SD	Anus, OK	WVID-FM Clarksdale, MS
WHKW-FM Fayette, AL	KRKZ-FM Marysville, CA	KGMG-FM Columbus, NE
WRJT-FM Monterey, TN	KRFD-FM Muskegon, MI	KGRS-FM Burlington, IA
KELR-FM Cheriton, IA	KSAQ-FM San Antonio, TX	KISZ-FM Cortez, CO
KISJ-FM Brownwood, TX	KVXO-FM Spokane, WA	KNEN-FM Norfolk, VA
WZOU-FM Boston, MA	KSLY-FM San Luis Obispo, CA	KBAN-FM Goldin Meadow
KCPW-FM Kansas City, KS	WALG-AM Albany, GA	KJCK-FM Junction City, IA
WBLU-FM Savannah, GA	WSRZ-FM Sarasota, FL	KIOW-FM Forest City, IA
WKOR-FM Starkville, MS	WKPL-FM Plateville, IA	WYRV-AM Cedar Bluff, VA
KGMT-AM Fairbury, NE	WLSO-FM Big Stone Gap, VA	WCKQ-FM Campbellsville, KY
	WADZ-FM Americus, GA	CHAB-FM Saskatchewan, Canada

If you would like to join Rick Dees Weekly Top 40 family, contact your DIR Radio Network representative at (212) 371-6850.

POWER PLAYLISTS™

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

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

PLATINUM

POWER 95
WPLJ-FM RADIO

New York P.D.: Larry Berger

- Gregory Abbott, Shake You Down
- Bangles, Walk Like An Egyptian
- Peter Cetera With Amy Grant, The Next
- Bruce Hornsby & The Range, The Way It
- Bon Jovi, You Give Love A Bad Name
- Ben E. King, Stand By Me
- The Human League, Human
- Lionel Richie, Love Will Conquer All
- Wang Chung, Everybody Have Fun Tonight
- Huey Lewis & The News, Hip To Be Squa
- Boston, Amanda
- Freddie Jackson, Tasty Love
- Cameo, Word Up
- Bobby Brown, Girl Friend
- Duran Duran, Notorious
- Samantha Fox, Touch Me (I Want Your B
- Billy Idol, To Be A Lover
- Nancy Martinez, For Tonight
- Billy Vera & The Beaters, At This Mom
- Madonna, True Blue
- Kool & The Gang, Victory
- Eddie Money, Take Me Home Tonight
- Janet Jackson, Control
- Cyndi Lauper, True Colors
- Anita Baker, Sweet Love
- Oran 'Juice' Jones, The Rain
- Luther Vandross, Stop To Love
- Madonna, Open Your Heart
- Robbie Nevil, C'est La Vie
- The Pretenders, Don't Get Me Wrong

4100
WHTZ FM

New York P.D.: Scott Shannon

- Gregory Abbott, Shake You Down
- Bangles, Walk Like An Egyptian
- Bon Jovi, You Give Love A Bad Name
- Bruce Hornsby & The Range, The Way It
- Ben E. King, Stand By Me
- The Human League, Human
- Peter Cetera With Amy Grant, The Next
- Lionel Richie, Love Will Conquer All
- Bruce Springsteen & The E Street Band,
- Wang Chung, Everybody Have Fun Tonight
- Huey Lewis & The News, Hip To Be Squa
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- Bobby Brown, Girl Friend
- Billy Vera & The Beaters, At This Mom
- Madonna, True Blue
- Boston, Amanda
- Madonna, Open Your Heart
- Eddie Money, Take Me Home Tonight
- Kool & The Gang, Victory
- Janet Jackson, Control
- Cameo, Word Up
- Anita Baker, Sweet Love
- The Pretenders, Don't Get Me Wrong
- Cyndi Lauper, True Colors
- Toto, I'll Be Over You
- Run-D.M.C., You Be Illin'
- Cyndi Lauper, Change Of Heart
- Bon Jovi, Livin' On A Prayer

WLS
AM 89.4

Chicago P.D.: John Gehron

- Ben E. King, Stand By Me
- Bruce Hornsby & The Range, The Way It
- The Human League, Human
- Wang Chung, Everybody Have Fun Tonight
- Peter Cetera With Amy Grant, The Next
- Bangles, Walk Like An Egyptian
- Bruce Springsteen & The E Street Band,
- Boston, Amanda
- Robbie Nevil, C'est La Vie
- Lionel Richie, Love Will Conquer All
- The Pretenders, Don't Get Me Wrong
- Eddie Money, Take Me Home Tonight
- Genesis, Land Of Confusion
- Huey Lewis & The News, Hip To Be Squa
- Billy Idol, To Be A Lover
- Howard Jones, You Know I Love You
- Gregory Abbott, Shake You Down
- Survivor, Is This Love
- Glass Tiger, Sometday
- James Brown, How Do You Stop
- Archa Franklin, Jimmy Lee
- Madonna, Open Your Heart
- Anita Baker, Sweet Love
- Carly Simon, Coming Around Again
- Billy Joel, This Is The Time
- Genesis, Land Of Confusion
- Timbuk 3, The Future's So Bright, I G
- Ann Wilson, The Best Man In The World
- Aretha Franklin, Jimmy Lee
- Peter Gabriel, Big Time
- Billy Vera & The Beaters, At This Mom
- Cinderella, Nobody's Fool
- Don Johnson, Heartache Away
- Journey, I'll Be Alright Without You
- Madonna, Open Your Heart
- The Human League, I Need Your Loving

WBMM-FM
96.1

Chicago P.D.: Buddy Scott

- Bangles, Walk Like An Egyptian
- Ben E. King, Stand By Me
- The Human League, Human
- Wang Chung, Everybody Have Fun Tonight
- Duran Duran, Notorious
- Peter Cetera With Amy Grant, The Next
- Huey Lewis & The News, Hip To Be Squa
- Madonna, Open Your Heart
- Gregory Abbott, Shake You Down
- Billy Idol, To Be A Lover
- Billy Vera & The Beaters, At This Mom
- Kool & The Gang, Victory
- Robbie Nevil, C'est La Vie
- Cameo, Word Up
- Chico DeBarge, Talk To Me
- Genesis, Land Of Confusion
- Howard Jones, You Know I Love You
- Lionel Richie, Love Will Conquer All
- Anita Baker, Caught Up In The Rapture
- Billy Ocean, Love Is Forever
- Tina Turner, Two People
- Luther Vandross, Stop To Love
- Nancy Martinez, For Tonight
- Cyndi Lauper, Change Of Heart
- Commodores, Go! To The Bank
- Oran 'Juice' Jones, The Rain
- Grace Jones, I'm Not Perfect (But I'm
- Miami Sound Machine, Falling In Love
- The Human League, I Need Your Loving
- Aretha Franklin, Jimmy Lee

KIUS
FM 102.7
AM 1150

Los Angeles P.D.: Steve Rivers

- Bangles, Walk Like An Egyptian
- Duran Duran, Notorious
- Bruce Hornsby & The Range, The Way It
- Janet Jackson, Control
- Ben E. King, Stand By Me
- Wang Chung, Everybody Have Fun Tonight
- Peter Cetera With Amy Grant, The Next
- Gregory Abbott, Shake You Down
- The Pretenders, Don't Get Me Wrong
- Billy Idol, To Be A Lover
- Billy Vera & The Beaters, At This Mom
- Chico DeBarge, Talk To Me
- Stacey Q, We Connect
- Madonna, True Blue
- Huey Lewis & The News, Hip To Be Squa
- Pet Shop Boys, Suburbia
- Robbie Nevil, C'est La Vie
- Howard Jones, You Know I Love You
- Stacy Lattisaw, Nail It To The Wall
- Nancy Martinez, For Tonight
- Run-D.M.C., You Be Illin'
- Billy Ocean, Love Is Forever
- Bruce Springsteen & The E Street Band,
- Timbuk 3, The Future's So Bright, I G
- Kool & The Gang, Victory
- Madonna, Open Your Heart
- Ready For The World, Love You Own
- Cyndi Lauper, Change Of Heart
- Luther Vandross, Stop To Love
- Genesis, Land Of Confusion
- Janet Jackson, Control
- The Pointer Sisters, Goldmine
- Debbie Harry, French Kissin
- Survivor, Is This Love
- Eddie Money, Take Me Home Tonight
- Carly Simon, Coming Around Again
- Georgia Satellites, Keep Your Hands T
- The Jets, You Got It All
- Boston, We're Ready
- Lionel Richie, Ballerina Girl
- Tina Turner, Two People
- Chicago, Will You Still Love Me?
- Miami Sound Machine, Falling In Love

KIUS
108 FM

Boston P.D.: Sunny Joe White

- Wang Chung, Everybody Have Fun Tonight
- The Pretenders, Don't Get Me Wrong
- Bangles, Walk Like An Egyptian
- Duran Duran, Notorious
- Gregory Abbott, Shake You Down
- Janet Jackson, Control
- Kool & The Gang, Victory
- Robbie Nevil, C'est La Vie
- The Pointer Sisters, Goldmine
- Jesse Johnson (Featuring Sly Stone),
- Carly Simon, Coming Around Again
- Commodores, Go! To The Bank This Way
- Billy Ocean, Love Is Forever
- Nancy Martinez, For Tonight
- Cyndi Lauper, Change Of Heart
- Laban, Love In Siberia
- Samantha Fox, Touch Me (I Want Your B
- Chico DeBarge, Talk To Me
- Run-D.M.C., You Be Illin'
- Eurythmics, Thorn In My Side
- Genesis, Land Of Confusion
- Janet Jackson, Control
- Chicago, Will You Still Love Me?
- Grace Jones, I'm Not Perfect (But I'm
- Freddie Jackson, Tasty Love
- Miami Sound Machine, Falling In Love
- Paul Young, Some People
- Luther Vandross, Stop To Love
- Debbie Harry, French Kissin
- Glass Tiger, Sometday
- Pet Shop Boys, Suburbia
- Tina Turner, Two People
- Billy Joel, This Is The Time
- Bob Stewart, Every Beat Of My Heart
- Corey Hart, Can't Help Falling In Lov
- Dead Or Alive, Brand New Lover
- Lionel Richie, Ballerina Girl
- Anita Baker, Caught Up In The Rapture
- The Jets, You Got It All
- Gladys Knight, Send It To Me
- Kansas, All I Wanted
- James Brown, How Do You Stop
- Timbuk 3, The Future's So Bright, I G
- Ann Wilson, The Best Man In The World
- Aretha Franklin, Jimmy Lee
- Peter Gabriel, Big Time
- Billy Vera & The Beaters, At This Mom
- Cinderella, Nobody's Fool
- Don Johnson, Heartache Away
- Journey, I'll Be Alright Without You
- Madonna, Open Your Heart
- The Human League, I Need Your Loving

96TIC-FM

Hartford P.D.: Lyndon Abell

- Bangles, Walk Like An Egyptian
- Wang Chung, Everybody Have Fun Tonight
- Gregory Abbott, Shake You Down
- Janet Jackson, Control
- Bruce Hornsby & The Range, The Way It
- Duran Duran, Notorious
- Kool & The Gang, Victory
- Genesis, Land Of Confusion
- Robbie Nevil, C'est La Vie
- Huey Lewis & The News, Hip To Be Squa
- Bon Jovi, You Give Love A Bad Name
- Cameo, Word Up
- Billy Vera & The Beaters, At This Mom
- Nancy Martinez, For Tonight
- Howard Jones, You Know I Love You
- Survivor, Is This Love
- Commodores, Go! To The Bank
- Miami Sound Machine, Falling In Love
- The Pretenders, Don't Get Me Wrong
- Billy Ocean, Love Is Forever
- Cyndi Lauper, Change Of Heart
- Glass Tiger, Sometday
- Anita Baker, Caught Up In The Rapture
- Tina Turner, Two People

93

Atlanta P.D.: Bob Case

- Bruce Hornsby & The Range, The Way It
- Wang Chung, Everybody Have Fun Tonight
- Ben E. King, Stand By Me
- Billy Vera & The Beaters, At This Mom
- Bon Jovi, You Give Love A Bad Name
- Duran Duran, Notorious
- Howard Jones, You Know I Love You
- Billy Idol, To Be A Lover
- Robbie Nevil, C'est La Vie
- Peter Cetera With Amy Grant, The Next
- Genesis, Land Of Confusion
- Billy Ocean, Love Is Forever
- Timbuk 3, The Future's So Bright, I G
- Janet Jackson, Control
- The Pretenders, Don't Get Me Wrong
- Gregory Abbott, Shake You Down
- Bon Jovi, You Give Love A Bad Name
- Chico DeBarge, Talk To Me
- Billy Joel, This Is The Time
- Kool & The Gang, Victory
- Madonna, Open Your Heart
- Georgia Satellites, Keep Your Hands T
- Cyndi Lauper, Change Of Heart
- Madonna, Open Your Heart
- Nancy Martinez, For Tonight
- Peter Gabriel, Big Time
- Aretha Franklin, Jimmy Lee
- Lionel Richie, Ballerina Girl
- Ann Wilson, The Best Man In The World

98!
WCAU-FM

Philadelphia P.D.: Scott Walker

- Bangles, Walk Like An Egyptian
- Wang Chung, Everybody Have Fun Tonight
- Duran Duran, Notorious
- Howard Jones, You Know I Love You
- Robbie Nevil, C'est La Vie
- Gregory Abbott, Shake You Down
- Billy Vera & The Beaters, At This Mom
- The Pretenders, Don't Get Me Wrong
- Genesis, Land Of Confusion
- Bruce Hornsby & The Range, The Way It
- Bangles, Walk Like An Egyptian
- Duran Duran, Notorious
- Ben E. King, Stand By Me
- Janet Jackson, Control
- The Pointer Sisters, Goldmine
- Survivor, Is This Love
- Samantha Fox, Touch Me (I Want Your B
- Billy Ocean, Love Is Forever
- Bruce Springsteen & The E Street Band,
- Kool & The Gang, Victory
- Benjamin Orr, Stay The Night
- Chico DeBarge, Talk To Me
- Daryl Hall, Foolish Pride
- Run-D.M.C., You Be Illin'
- Georgia Satellites, Keep Your Hands T
- Don Johnson, Heartache Away
- Madonna, Open Your Heart
- Chico DeBarge, Talk To Me
- Carly Simon, Coming Around Again
- Kansas, All I Wanted
- Boston, We're Ready
- Timbuk 3, The Future's So Bright, I G
- Nancy Martinez, For Tonight
- The Jets, You Got It All
- Miami Sound Machine, Falling In Love
- Lionel Richie, Ballerina Girl
- Billy Vera & The Beaters, At This Mom
- Cyndi Lauper, Change Of Heart
- Billy Joel, This Is The Time
- Tina Turner, Two People
- Ann Wilson, The Best Man In The World
- Bon Jovi, Livin' On A Prayer
- Aretha Franklin, Jimmy Lee
- Luther Vandross, Stop To Love
- Jeff Lorber Featuring Karyn White, Fa
- Grace Jones, I'm Not Perfect (But I'm

PowerHits
B94 FM

Pittsburgh

- Gregory Abbott, Shake You Down
- Bangles, Walk Like An Egyptian
- Bruce Hornsby & The Range, The Way It
- Peter Cetera With Amy Grant, The Next
- Eddie Money, Take Me Home Tonight
- The Human League, Human
- Toto, I'll Be Over You
- Duran Duran, Notorious
- Bruce Springsteen & The E Street Band,
- Miami Sound Machine, Falling In Love
- Janet Jackson, Control
- Genesis, Land Of Confusion
- Survivor, Is This Love
- Robbie Nevil, C'est La Vie
- Wang Chung, Everybody Have Fun Tonight
- Nancy Martinez, For Tonight
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- The Pretenders, Don't Get Me Wrong
- Janet Jackson, Control
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- Tina Turner, Two People
- The Jets, You Got It All
- Billy Vera & The Beaters, At This Mom
- Georgia Satellites, Keep Your Hands T
- Howard Jones, You Know I Love You
- Kool & The Gang, Victory
- Huey Lewis & The News, Hip To Be Squa
- Bon Jovi, You Give Love A Bad Name
- Cyndi Lauper, Change Of Heart
- Bon Jovi, Livin' On A Prayer
- Glass Tiger, Sometday
- Samantha Fox, Touch Me (I Want Your B
- Boston, We're Ready
- Run-D.M.C., You Be Illin'
- Billy Joel, This Is The Time
- The Human League, I Need Your Loving
- Carly Simon, Coming Around Again

93

Chicago P.D.: Ric Lipincott

- Bangles, Walk Like An Egyptian
- Ben E. King, Stand By Me
- Bon Jovi, You Give Love A Bad Name
- The Human League, Human
- Bruce Hornsby & The Range, The Way It
- Wang Chung, Everybody Have Fun Tonight
- Duran Duran, Notorious
- Cameo, Word Up
- Billy Idol, To Be A Lover
- Billy Vera & The Beaters, At This Mom
- Robbie Nevil, C'est La Vie
- Boston, Amanda
- Georgia Satellites, Keep Your Hands T
- Janet Jackson, Control
- Huey Lewis & The News, Hip To Be Squa
- Genesis, Land Of Confusion
- Timbuk 3, The Future's So Bright, I G
- Gregory Abbott, Shake You Down
- Oran Duran, Notorious
- Dran 'Juice' Jones, The Rain
- Peter Gabriel, Big Time
- Lionel Richie, Love Will Conquer All
- Lisa Lisa & Cult Jam With Full Force,
- REM, Superman
- Debbie Harry, French Kissin
- Nancy Martinez, For Tonight
- Madonna, Open Your Heart
- KBC Band, It's Not You, It's Not Me
- Boston, We're Ready
- Run-D.M.C., You Be Illin'
- Janet Jackson, Control
- Carly Simon, Coming Around Again
- Bon Jovi, Livin' On A Prayer
- Peter Gabriel, Big Time
- Miami Sound Machine, Falling In Love
- Samantha Fox, Touch Me (I Want Your B
- Huey Lewis And The News, Jacob's Ladd
- Chicago, Will You Still Love Me?
- Eddie Money, Take Me Home Tonight
- Ann Wilson, The Best Man In The World

93
TAMPA BAY

Tampa P.D.: Mason Dixon

- Bruce Hornsby & The Range, The Way It
- Eddie Money, Take Me Home Tonight
- Ben E. King, Stand By Me
- Lionel Richie, Love Will Conquer All
- Peter Cetera With Amy Grant, The Next
- The Human League, Human
- Benjamin Orr, Stay The Night
- Wang Chung, Everybody Have Fun Tonight
- Billy Vera & The Beaters, At This Mom
- Robert Palmer, I Didn't Mean To Turn
- Survivor, Is This Love
- Gregory Abbott, Shake You Down
- Bruce Springsteen & The E Street Band,
- Madonna, True Blue
- Run-D.M.C., You Be Illin'
- Glass Tiger, Sometday
- Janet Jackson, Control
- Billy Idol, To Be A Lover
- Carly Simon, Coming Around Again
- Madonna, Open Your Heart
- Cameo, Word Up
- Chicago, Will You Still Love Me?
- The Pretenders, Don't Get Me Wrong
- The Pointer Sisters, Goldmine
- Kool & The Gang, Victory
- Robbie Nevil, C'est La Vie
- Cyndi Lauper, Change Of Heart
- Miami Sound Machine, Falling In Love
- Boston, Amanda
- The Jets, You Got It All
- Lionel Richie, Ballerina Girl
- Billy Joel, This Is The Time
- Linda Ronstadt, Somewhere Out There
- Kansas, All I Wanted
- Boston, We're Ready
- Beastie Boys, Fight For The Right To

9100
MOBILE STATION

Miami P.D.: Rick Stacy

- Gregory Abbott, Shake You Down
- Peter Cetera With Amy Grant, The Next
- Bangles, Walk Like An Egyptian
- Janet Jackson, Control
- Duran Duran, Notorious
- Kool & The Gang, Victory
- Bruce Hornsby & The Range, The Way It
- Madonna, Open Your Heart
- Ben E. King, Stand By Me
- Billy Idol, To Be A Lover
- Chico DeBarge, Talk To Me
- Survivor, Is This Love
- Commodores, Go! To The Bank
- Billy Ocean, Love Is Forever
- The Pointer Sisters, Goldmine
- Georgia Satellites, Keep Your Hands T
- Freddie Jackson, Tasty Love
- Bruce Springsteen & The E Street Band,
- Miami Sound Machine, Falling In Love
- Billy Vera & The Beaters, At This Mom
- Genesis, Land Of Confusion
- Exposé, Come Go With Me
- Duran Duran, Notorious
- Jerusee Johnson (Featuring Sly Stone),
- Cyndi Lauper, Change Of Heart
- Ready For The World, Love You Down
- The Human League, I Need Your Loving
- James Brown, How Do You Stop
- Teena Marie, Lead Me On
- Howard Jones, You Know I Love You
- Jeff Lorber Featuring Karyn White, Fa
- Glass Tiger, Sometday
- New Edition, One In A Lifetime Groov
- Genesis, Land Of Confusion
- Stacey Q, We Connect
- Boston, We're Ready
- Janet Jackson, Control
- Benjamin Orr, Stay The Night
- Laban, Love In Siberia
- James Brown, How Do You Stop
- Don Johnson, Heartache Away
- Eurythmics, Thorn In My Side
- Howard Jones, You Know I Love You
- Carly Simon, Coming Around Again
- Cinderella, Nobody's Fool
- Peter Gabriel, Big Time
- Lionel Richie, Ballerina Girl

95
WITZ

Chicago P.D.: Ric Lipincott

- Bangles, Walk Like An Egyptian
- Ben E. King, Stand By Me
- Bon Jovi, You Give Love A Bad Name
- The Human League, Human
- Bruce Hornsby & The Range, The Way It
- Wang Chung, Everybody Have Fun Tonight
- Duran Duran, Notorious
- Cameo, Word Up
- Billy Idol, To Be A Lover
- Billy Vera & The Beaters, At This Mom
- Robbie Nevil, C'est La Vie
- Boston, Amanda
- Georgia Satellites, Keep Your Hands T
- Janet Jackson, Control
- Huey Lewis & The News, Hip To Be Squa
- Genesis, Land Of Confusion
- Timbuk 3, The Future's So Bright, I G
- Gregory Abbott, Shake You Down
- Oran Duran, Notorious
- Dran 'Juice' Jones, The Rain
- Peter Gabriel, Big Time
- Lionel Richie, Love Will Conquer All
- Lisa Lisa & Cult Jam With Full Force,
- REM, Superman
- Debbie Harry, French Kissin
- Nancy Martinez, For Tonight
- Madonna, Open Your Heart
- KBC Band, It's Not You, It's Not Me
- Boston, We're Ready
- Run-D.M.C., You Be Illin'
- Janet Jackson, Control
- Carly Simon, Coming Around Again
- Bon Jovi, Livin' On A Prayer
- Peter Gabriel, Big Time
- Miami Sound Machine, Falling In Love
- Samantha Fox, Touch Me (I Want Your B
- Huey Lewis And The News, Jacob's Ladd
- Chicago, Will You Still Love Me?
- Eddie Money, Take Me Home Tonight
- Ann Wilson, The Best Man In The World

98 NCX

Cleveland P.D.: Denny Sanders

- Bruce Springsteen & The E Street Band,
- Duran Duran, Notorious
- Genesis, Land Of Confusion
- Janet Jackson, Control
- Wang Chung, Everybody Have Fun Tonight
- Howard Jones, You Know I Love You
- Benjamin Orr, Stay The Night
- Billy Vera & The Beaters, At This Mom
- Richard & The Heartbeats, Somebody Lo
- Survivor, Is This Love
- Billy Idol, To Be A Lover
- Kool & The Gang, Victory
- The Pointer Sisters, Goldmine
- Huey Lewis & The News, Hip To Be Squa
- Daryl Hall, Foolish Pride
- Robbie Nevil, C'est La Vie
- Arrows, Talk Talk
- Commodores, Go! To The Bank
- Timbuk 3, The Future's So Bright, I G
- Madonna, Open Your Heart
- Bruce Hornsby & The Range, The Way It
- Corey Hart, Can't Help Falling In Lov
- Glass Tiger, Sometday
- Boston, We're Ready
- Exposé, Come Go With Me
- The Human League, I Need Your Loving
- Bangles, Walk Like An Egyptian
- Gregory Abbott, Shake You Down
- David & David, We're Ready
- Benjamin Orr, Stay The Night
- Janet Jackson, Control
- Bon Jovi, You Give Love A Bad Name
- Cyndi Lauper, Change Of Heart
- Luther Vandross, Stop To Love
- Kool & The Gang, Victory
- Anita Baker, Caught Up In The Rapture
- David & David, We're Ready
- The Boom
- Cyndi Lauper, Change Of Heart
- Tina Turner, Two People
- Jesse Johnson (Featuring Sly Stone),
- General Cane, Crack Killed Apple Jack
- Kansas, All I Wanted
- The Pretenders, Don't Get Me Wrong
- Carly Simon, Coming Around Again
- Grace Jones, I'm Not Perfect (But I'm
- The Jets, You Got It All
- Ann Wilson, The Best Man In The World
- The Exotic Birds, Dancing On The Air
- Billy Joel, This Is The Time
- Bananarama, A Trick Of The Night
- Genesis, In Too Deep
- Eddie Money, Take Me Home Tonight
- Luther Vandross, Stop To Love
- Beau Couppe & Friends, It Must Be Chri
- Samantha Fox, Touch Me (I Want Your B
- Miami Sound Machine, Falling In Love
- Steve Miller Band, I Want To Make The
- Red Stewart, Every Beat Of My Heart
- Archa Franklin, Jimmy Lee
- Nancy Martinez, For Tonight
- Peter Dinklage, Big Time
- Don Johnson, Heartache Away
- Cameo, Candy

WAMMS
100.1 FM

Cleveland P.D.: Kid Leo

- Bruce Springsteen & The E Street Band,
- The Pretenders, Don't Get Me Wrong
- Bangles, Walk Like An Egyptian
- Duran Duran, Notorious
- Howard Jones, You Know I Love You
- Benjamin Orr, Stay The Night
- Bon Jovi, You Give Love A Bad Name
- Peter Cetera With Amy Grant, The Next
- Robbie Nevil, C'est La Vie
- Madonna, True Blue
- Bruce Hornsby & The Range, The Way It
- Howard Jones, You Know I Love You
- Talking Heads, Wild Wild Life
- The Pretenders, Don't Get Me Wrong
- Survivor, Is This Love
- Glass Tiger, Sometday
- The Jets, You Got It All
- Run-D.M.C., You Be Illin'
- Bon Jovi, You Give Love A Bad Name
- Cyndi Lauper, Change Of Heart
- Genesis, Land Of Confusion
- The Pointer Sisters, Goldmine
- Micheal Stantley Band, Hard Die The H
- Georgia Satellites, Keep Your Hands T
- Paul Young, Sons Of The P
- Cyndi Lauper, Change Of Heart
- Kansas, All I Wanted
- The Pointer Sisters, Goldmine
- Tina Turner, Two People
- Luther Vandross, Stop To Love
- Cinderella, Nobody's Fool
- Boston, We're Ready
- Madonna, Open Your Heart
- Tina Turner, Two People
- Daryl Hall, Foolish Pride
- Carly Simon, Coming Around Again
- Bon Jovi, Livin' On A Prayer
- Debbie Harry, French Kissin
- Don Johnson, Heartache Away
- Journey, I'll Be Alright Without You
- Peter Gabriel, Big Time

WHYT
power 96 fm

Detroit P.D.: Rick Gillette

- Bangles, Walk Like An Egyptian
- Bruce Hornsby & The Range, The Way It
- Bon Jovi, You Give Love A Bad Name
- Lionel Richie, Love Will Conquer All
- Oran Duran, Notorious
- The Human League, Human
- Gregory Abbott, Shake You Down
- Madonna, True Blue
- Cameo, Word Up
- Freddie Jackson, Tasty Love
- Wang Chung, Everybody Have Fun Tonight
- Boston, Amanda
- Eddie Money, Take Me Home Tonight
- Lionel Richie, Deep River Woman
- The Pretenders, Don't Get Me Wrong
- Robbie Nevil, C'est La Vie
- Richard & The Heartbeats, Somebody Lo
- Ready For The World, Love You Down
- Huey Lewis & The News, Hip To Be Squa
- Madonna, Open Your Heart
- Nancy Martinez, For Tonight
- Kool & The Gang, Victory
- Billy Ocean, Love Is Forever
- The Jets, You Got It All
- Melba Moore, Freddie Jackson, A Little
- Chico DeBarge, Talk To Me
- Bob Seger & The Silver Bullet Band, M
- Lionel Richie, Ballerina Girl
- Cameo, Candy

95.5
WCZY-TV '500

Detroit P.D.: Brian Patrick

- Bangles, Walk Like An Egyptian
- Bruce Hornsby & The Range, The Way It
- Wang Chung, Everybody Have Fun Tonight
- Duran Duran, Notorious
- Robbie Nevil, C'est La Vie
- Huey Lewis & The News, Hip To Be Squa
- Lionel Richie, Love Will Conquer All
- Ben E. King, Stand By Me
- Billy Idol, To Be A Lover
- Gregory Abbott, Shake You Down
- Peter Cetera With Amy Grant, The Next
- The Pretenders, Don't Get Me Wrong
- Billy Ocean, Love Is Forever
- Howard Jones, You Know I Love You
- Freddie Jackson, Tasty Love
- Bruce Springsteen & The E Street Band,
- Janet Jackson, Control
- Bon Jovi, You Give Love A Bad Name
- Luther Vandross, Stop To Love
- Talking Heads, Wild Wild Life
- Kool & The Gang, Victory
- Anita Baker, Caught Up In The Rapture
- David & David, We're Ready
- The Boom
- Cyndi Lauper, Change Of Heart
- Tina Turner, Two People
- Genesis, Land Of Confusion
- Bob Seger & The Silver Bullet Band, M
- Timbuk 3, The Future's So Bright, I G
- Madonna, Open Your Heart
- Carly Simon, Coming Around Again
- Cameo, Word Up
- Billy Vera & The Beaters, At This Mom
- Archa Franklin, Jimmy Lee
- Billy Joel, This Is The Time
- Boston, We're Ready
- Exposé, Come Go With Me
- The Human League, I Need Your Loving
- Chico DeBarge, Talk To Me
- Georgia Satellites, Keep Your Hands T
- Janet Jackson, Control
- Bon Jovi, You Give Love A Bad Name
- Cyndi Lauper, Change Of Heart
- Luther Vandross, Stop To Love
- Kool & The Gang, Victory
- Anita Baker, Caught Up In The Rapture
- David & David, We're Ready
- The Boom
- Cyndi Lauper, Change Of Heart
- Tina Turner, Two People
- Jesse Johnson (Featuring Sly Stone),
- General Cane, Crack Killed Apple Jack
- Kansas, All I Wanted
- The Pretenders, Don't Get Me Wrong
- Carly Simon, Coming Around Again
- Grace Jones, I'm Not Perfect (But I'm
- The Jets, You Got It All
- Ann Wilson, The Best Man In The World
- The Exotic Birds, Dancing On The Air
- Billy Joel, This Is The Time
- Bananarama, A Trick Of The Night
- Genesis, In Too Deep
- Eddie Money, Take Me Home Tonight
- Luther Vandross, Stop To Love
- Beau Couppe & Friends, It Must Be Chri
- Samantha Fox, Touch Me (I Want Your B
- Miami Sound Machine, Falling In Love
- Steve Miller Band, I Want To Make The
- Red Stewart, Every Beat Of My Heart
- Archa Franklin, Jimmy Lee
- Nancy Martinez, For Tonight
- Peter Dinklage, Big Time
- Don Johnson, Heartache Away
- Cameo, Candy

POWER 104
KREB-FM

Houston P.D.: Paul Christy

- Wang Chung, Everybody Have Fun Tonight
- Duran Duran, Notorious
- Gregory Abbott, Shake You Down
- Book Of Love, You Make Me Feel So Goo
- Cameo, Word Up
- Samantha Fox, Touch Me (I Want Your B
- Bon Jovi, You Give Love A Bad Name
- Peter Cetera With Amy Grant, The Next
- Robbie Nevil, C'est La Vie



Message In A Bottle. WNEW-FM New York's Pete Fornatale finds the message "We care" in a bottle of donations at WNEW's 1986 "Hungerthon." The station broadcast live from the United Nations and took call-in pledges to help the hungry. Pictured, from left, are air personalities Carol Miller and Fornatale and MD Mark Chernoff.



Radio Rodeo Roundup. KVET/KASE Austin, Texas, corrals Pake McEntire and Keith Whitley at the Austin Fair Rodeo. The two were in town to perform at the station-sponsored event. Standing, from left, are KVET PD Mike Carta, McEntire, KASE MD Steve Gary, KVEE/KASE promotions director Shari Bishop, and Whitley.



Ten-Speed Coverage. KILQ Colorado Springs, Colo., news director Gary Street, right, does an interview with three-time world cycling champion Lutz Heschich at the World Cycling Championships in Colorado Springs. KILQ was the official radio station of the 12-day event and became the first radio station in the world to broadcast the championships.



For The Children. Actor/activist Peter Fonda, left, settles in for a four-hour stretch as he helps KYYK Kansas City, Mo., air personality Paul Fredricks raise money for the children of veterans killed, disabled, or missing in action in Vietnam. Funds raised by the 12-hour live broadcast and a sold-out concert went to the Paralyzed Veterans Administration.



One Way Tracking. WDKX Rochester, N.Y., gets its club night on the right road with a guest appearance from One Way. The MCA recording artists took a detour and stopped at the station for a guest DJ stint on their way to the performance. Standing, from left, are One Way's Keri, WDKX air talent Jeff Grant, and One Way's Yaz-tae and Al Hudson. Station morning man Roger Moore is in front.



Run-Away Radio. Houston's album rocker KLOL makes sure Van Halen has time on its hands, as station personality Kevin Dorsey presents the band with KLOL Run-away radio wrist watches. Pictured, from left, are Van Halen's Michael Anthony, Eddie and Alex Van Halen; Dorsey; station staffer Mica Hernandez; and the group's lead singer, Sammy Hagar.



Going Batty. KBPI Denver, Colo., listener David Watson gets ready to sink his teeth into the "Transylvania-Mania" grand prize. KBPI sent the lucky winner and his wife on a weeklong tour of Romania, Transylvania, and the Count Dracula castle, a national promotion assembled by the Marketing Entertainment Group of America (MEGA) in New York. From left are KBPI air personality Jo Myers, Watson and wife Jayne, and station air talent Jeffrey Scott.

Promotions

WPLJ SURPRISES ITS MORNING STAR

Birthdays usually benefit the listener most, as many stations use milestones as contest qualifiers. So, it was especially nice to see WPLJ New York twisting that standard around to give morning man **Jim Kerr** a surprise, on-air birthday party Dec. 9. For a few afternoons preceding that date, **Larry Berger**, the top 40's PD, was heard tipping listeners off to the gag with liners suggesting that Kerr could be easily kept in the dark because he spent his afternoons "listening to other shows to steal bits."

Says Berger, "Jim knew we were up to something, but he didn't know what." During his birthday show, Kerr was treated to surprise visits by a former star and current producer of pornographic films and this month's Penthouse Pet as well as phone calls from Amy Grant, Emma Samms of television's "The Colbys," and female celebs who were billed in promos as "some of Jim's best women friends."

The party effectively flaunted the station's lighter side on-air and let listeners witness WPLJ's appreciation of Kerr.

CALLERS PULL PUNCHES ON WNCX'S LINE

Normally, the price of snow skiing equipment is a very serious matter for the average person. Top 40 station WNCX Cleveland, however, has turned that expense into a laughing matter with through its Comedy Call-In Line. With the a local ski shop as sponsor, WNCX is allowing listeners to offer their best jokes in exchange for a shot at \$450 worth of ski gear. Each week, WNCX's audience is encouraged to "deposit" jokes on the line. **Paul Tapie** delivers each day's best jokes during his show, then picks a grand-prize-winning joke at week's end.

The Comedy Call-In Line will remain open in the coming weeks, but the grand prize will change, creating a consistent promotion for listeners to follow and a nice tie-in for advertisers.

WNEW-FM LAYS DOWN ITS LOCAL CARD

There may be some in-house turmoil at WNEW-FM New York following PD **Charlie Kendall's** departure, but you'd never know it listening to the rocker's slick and spontaneous-sounding promos. One that caught our attention emerged when homegrown star **Joan Jett** recently visited WNEW's past and present morning man **Dave Herman** and expressed her desire to line up a hometown rehearsal before launching her upcoming concert tour. Herman picked up on it quickly and a WNEW-sponsored gig was set for Dec. 10 at Gotham's Cat Club. Admission price? \$1.27, which promotes WNEW's 102.7 dial position. Requested attire for the event: A T-shirt with "Dave's Back" written on it to celebrate Herman's return to the morning shift.

KIM FREEMAN

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And we do...

"I've Been Thinking About You" by Billy Davis, Jr.
now in world-wide release.

"Oughta Be A Law" by Jon Burford, available in January.

A new album in February from Friends of Distinction.

And soon, new music from Enchantment,
Magic Lady and Onyx.



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The Communards Reject Rock's Stereotypes

BY STEVE GETT

NEW YORK With their cover version of "Don't Leave Me This Way" recently hitting No. 1 on the Hot Disco/Dance chart, having previously topped the U.K. singles chart, the Communards couldn't be happier. But when lead vocalist Jimmy Somerville took his first bite of success as a member of the British band Bronski Beat, he found that the taste was not so sweet. The latter group's debut album produced top 40 hits like "Why?" and "Small Town Boy," but Somerville feared that he was "losing all grips on reality."

"Just before I decided to leave

the band, there were plans for us to go out on the Madonna tour, which I didn't think we were ready for because we were still establishing ourselves in Britain and Europe," says Somerville. "After that, there was talk of going to Japan and I thought, 'That's fine if you're the Dire Straits or the Eurythmics of the world,' but I didn't see us in that league or that category."

After splitting from Bronski Beat in May 1985, Somerville connected with classically trained multi-instrumentalist Richard Coles to form the Communards. The duo first collaborated four years ago on "Framed Youth," an award-winning British television documentary. During

Somerville's subsequent tenure with Bronski Beat, they maintained a close friendship, and Coles occasionally played saxophone with the group.

"Initially, Richard and I were just going to do an album of jazz and blues standards because we thought it would be good fun," says Somerville. "Suddenly, we realized that we were writing material

which we thought was really strong."

The Communards' first U.K. single, "You Are My World," generated immediate interest in the group—thanks more to support from a cult following, however, than to British radio play.

"It didn't get any airplay," says Somerville. "And I think it's awful that there's one dominant media

machine in Britain called the BBC, which can really determine and dictate what's going to be the flavor of the month and the public's taste. At least in America, I've found you can spend forever switching from channel to channel and listening to different kinds of music."

Despite its initial lack of interest in the Communards, the BBC—
(Continued on page 31)



Grand Tour. Benjamin Orr of the Cars, who has just released his Elektra debut solo album, "The Lace," was given a guided tour of Billboard's charts department when he visited the New York offices recently. Pictured, from left, are Marty Feely, Billboard associate publisher/director of research; Michael Ellis, Hot 100 chart manager; Orr; and George Dassinger, Elektra national director of publicity. (Photo: Chuck Pulin)

Enigma Album By Noted Producer Don Dixon In Solo Debut

BY JIM BESSMAN

NEW YORK After making his mark producing such bands as R.E.M., the Smithereens, Fetchin Bones, and Guadalcanal Diary, Don Dixon is finally receiving attention in his own right as a recording artist. The 35-year-old South Carolina native, who never quite managed to break through on a national level during the 14-year life of his regionally popular and influential band Arrogance, is garnering acclaim with his debut Enigma solo album, "Most Of The Girls Like To Dance But Only Some Of The Boys Like To."

"Several songs on this record are the exact same ones that were turned down by every record company in the world," Dixon says of the album's 13 tracks. Many of these were recorded during the final days of Arrogance, which disbanded in late 1983.

"Most Of The Girls" was released by Enigma in September, following its success as a European import. A year ago, Dixon had given the foreign licensing rights to 16 of his tracks to Josh Grier, head of Black Bird Music Co. and former general manager of Dolphin Records. The latter company had included Dix-

on's current Enigma single, "Praying Mantis," on its 1985 "More Mondo" Southern rock compilation. Grier then secured deals for Dixon with Demon Records in the U.K. and Mega Records in Scandinavia. The two labels released the material in nine different configurations.

"They were interested in me because of other stuff I had produced, which Josh had licensed there," says Dixon, who never intended to release his own overseas-licensed material in the U.S. because of his belief in its import accessibility. But Enigma, whose "Especially For You" album by the Smithereens was produced by Dixon, was persistent in its desire to license "Most Of The Girls" for domestic release.

"We had a lot of built-in interest in Don, either through [familiarity with] Arrogance, 'More Mondo,' or his European solo album," says Enigma president Wesley Hein. "Where we usually give our radio and press departments off-the-wall things, this wasn't a weird new artist that we had to think up angles on. He already had a rich past, lengthy production credits, and was an easy guy to get people to play and write about."

Dixon resequenced titles on the
(Continued on page 24)

Something Different From Night Ranger; Pretenders Will Have Iggy For Openers

by Steve Gett

NEW YORK Night Ranger was recently in the Big Apple to complete its upcoming MCA/Camel album, "Big Life." Scheduled for February release, with a single due the second week of January, the album was co-produced by the band and Kevin Elson, noted for his work with Journey and, more recently, U.K. chart-toppers Europe.

Though Night Ranger's first three albums were produced by Pat Glasser, drummer/vocalist Kelly Keagy says, "We wanted to try something different this time. Initially, we were going to work with Ron Nevison but suddenly he dropped out of the project . . . So then we decided to go with Kevin, which turned out to be a good move, since he was great to work with in the studio. He pulls things out of you, and I think there's a positive change in our sound. If anything, it's more defined."

Basic tracks were recorded at Fantasy Studios in Berkeley, Calif., before Night Ranger came to Manhattan's Record Plant to mix with David Thoener. "We got home from the last tour in February and spent the next five months writing," says Keagy. "We didn't start recording until July and spent about 2½ months at Fantasy. MCA then suggested we mix with David, which definitely gave us fresh ears at the end of the project."

Plans call for Night Ranger to hit the road in February with a series of Canadian dates, followed by a Japanese tour. Keagy predicts the band won't be hitting the U.S. until late April or early May.

SOLID SUPPORT: After making his return to the concert scene with a series of U.S. club dates to support his A&M album "Blah Blah Blah," Iggy Pop has landed the opening slot on the Pretenders' upcoming North American tour. With the first date set for Jan. 14 in Plattsburg, N.Y., the tour will climax April 4 at the Meadowlands in New Jersey. A new Pretenders single, "My Baby," should be out early in 1987.

SHORT TAKES I: Former Kiss guitarist Ace Frehley has inked a deal with the indie label Mega-

force. With four tracks already in the can, Frehley is co-producing his album in New York with Eddie Kramer. The record should be out in April, with a tour to follow . . . Police drummer Stewart Copeland's verdict on the group's rework of "Don't Stand So Close To Me": "The original version is still my favorite. Listening to this one is like seeing the film after you've read the book" . . . Peter Wolf's upcoming EMI America album is produced by Eric "E.T." Thorngren . . . While in town completing his next album, David Bowie has

ON THE BEAT

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

been frequenting Manhattan's China Club. The Upper West Side nightspot is obviously still his favorite late-night hangout . . . Word has it Cyndi Lauper will team with Dan Aykroyd in the Columbia Pictures flick "Vibes." The duo will reportedly portray a pair of psychic crime busters . . . Tina Turner, Whitney Houston, and Paul McCartney are set for HBO specials in early 1987. Meanwhile, press reports indicate that Houston will make her film debut opposite Clint Eastwood in "The Bodyguard" . . . Ex-UFO keyboardist/guitarist Paul Raymond, now living in Los Angeles, has joined the reformed Angel . . . Rita Coolidge and Kris Kristofferson, divorced in 1979 after six years of marriage, are set to reunite on stage for a Jan. 13-18 double bill at the Las Vegas Hilton . . . Air Supply, Gladys Knight & the Pips, Freddie Jackson, and Melba Moore are among the artists scheduled to appear on CBS-TV's Dec. 31 "Happy New Year America" special . . . The Stabilizers have re-signed with Denny Bond and Management III for personal management.

POP STAR: Coca-Cola has issued a special Carl Perkins commemorative bottle to honor the legendary guitarist. The first of the limited edition set went on sale Dec. 1 in Perkins' hometown of Jackson, Tenn. Each bottle sells for \$10—

autographed ones are going for \$15—and bears the message "Coca-Cola Classic and Carl Perkins rockabilly classic make a winning team." Milestones in the musician's career are printed on the back label.

Proceeds from all sales will go to the Carl Perkins Child Abuse Center in Jackson, a facility founded by the musician six years ago. Perkins, who will be inducted into the Rock'n'Roll Hall of Fame on Jan. 21, hopes the soda pop venture will raise about \$125,000. Incidentally, Hard Rock Cafe owner Isaac Tigrett bought the first 14 cases.

SHORT TAKES II: Original Byrds member Gene Clark and Carla Olson of the Textones have recorded an album of acoustic duets. Former Byrd-man Chris Hillman and the Long Ryders' Steve McCarthy make guest appearances on the album, to be released in Europe on Demon. A U.S. label is still being finalized . . . Ringo Starr will be promoting the Canandaigua Wine Co.'s new Sun Country Classic wine cooler in print and TV ads. He's reportedly the first Beatle to be involved in an endorsement deal . . . The latest New York club, due to open shortly, is the Tunnel, located at 220 12th Ave. (at 27th St. by the Hudson River). Built in 1891, the place was originally the Terminal Warehouse Co. and has been converted into a night spot by fashion-industry entrepreneur Elli Dayan. Former Epic publicity head Susan Blond, now an indie PR, is handling press on the Tunnel, and the club's director is the notorious Rudolf . . . Top San Francisco-based session man Randy Jackson, currently playing bass on the Journey tour, is being approached by several major labels for a project he's working on with partner Liz Jackson . . . Winterland Productions has joined forces with Holland's Verkerke Reproductions/Artemis Inc. to become the largest worldwide distributor of entertainment and contemporary music posters. The new venture will be marketed under the Winterland Rock Express name . . . What do Paul Young, Run-D.M.C., John Waite, and movie director Spike Lee have in common? They're among the artists who have delivered their musical picks of 1986, to be published in next week's year-end issue.



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PETER GABRIEL YOUSOU N'DOUR	Madison Square Garden New York, N.Y.	Dec. 1-2	\$685,000 \$19	37,300 two sellouts	Ron Delsener Enterprises
LIONEL RICHIE SHEILA E.	Richfield Coliseum Richfield, Ohio	Nov. 22-23	\$560,000 \$17.50	32,000 two sellouts	Belkin Prods.
JOURNEY GLASS TIGER	Reunion Arena Dallas, Texas	Dec. 2-3	\$527,905 \$17.50	30,166 two sellouts	Beaver Prods.
BEB SEGER & THE SILVER BULLET BAND GEORGIA SATELLITES	American Royal Center Kansas City, Mo.	Dec. 6-7	\$410,240 \$16	25,868 two sellouts	Contemporary Prods. New West Presentations
LUCIANO PAVAROTTI	Sun Dome Tampa, Fla. Univ. of South Florida	Dec. 6	\$381,746 \$150-\$20	7,500 8,500	Tibor Rudas Theatrical Organization
BILLY JOEL	Olympic Saddledome Calgary, Alberta, Canada	Dec. 6	\$277,403 (\$385,590 Canadian) \$23.50/\$22.50	17,419 sellout	Perryscope
JOURNEY GLASS TIGER	Myriad Convention Center Oklahoma City, Okla.	Dec. 4	\$250,005 \$17.50	14,286 sellout	Beaver Prods.
JOURNEY GLASS TIGER	Mississippi Coast Coliseum & Convention Center Biloxi, Miss.	Dec. 7	\$248,705 \$15.50	15,073 sellout	Beaver Prods.
LIONEL RICHIE SHEILA E.	Frank Erwin Center Austin, Texas Univ. of Texas at Austin	Dec. 2	\$236,503 \$17.50/\$16	14,076 sellout	in-house Eric Chandler Ltd.
GALLAGHER	Fox Theatre St. Louis, Mo.	Nov. 28-30	\$199,225 \$15.50/\$12.50	13,995 three sellouts	Fox Concerts
JOURNEY GLASS TIGER	Hirsch Memorial Coliseum Shreveport, La.	Dec. 6	\$165,000 \$17	10,000 sellout	Beaver Prods.
GEORGE THOROGOOD & THE DELAWARE DESTROYERS	Patriot Center Fairfax, Va. George Mason Univ.	Dec. 5	\$155,276 \$15.50/\$13.50	10,157 sellout	Cellar Door Prods.
JOHN FOGERTY BRUCE HORNSBY & THE RANGE	Oakland-Alameda County Coliseum Oakland, Calif.	Dec. 7	\$144,821 \$16.50	8,777 9,500	Bill Graham Presents
CYNDI LAUPER EDDIE MONEY	Centrum in Worcester Worcester, Mass.	Dec. 4	\$144,811 \$14.50/\$13.50	10,326 sellout	Don Law Co.
GEORGE STRAIT KATHY MATTEA	Myriad Convention Center Oklahoma City, Okla.	Nov. 22	\$144,060 \$15	10,007 sellout	Varnell Enterprises
TRIUMPH BAD COMPANY	Richfield Coliseum Richfield, Ohio	Nov. 30	\$128,063 \$15/\$14	9,042 12,000	Belkin Prods.
B.B. KING BOBBY BLUE BLAND ALBERT KING	Front Row Theatre Cleveland, Ohio	Nov. 28-29	\$127,105 \$13.75	9,244 sellout	Front Row Prods.
JULIO IGLESIAS	West Palm Beach Auditorium West Palm Beach, Fla.	Dec. 4	\$124,040 \$40/\$30	3,545 5,046	Fantasma Prods.
DAVID LEE ROTH CINDERELLA	Frank Erwin Center Austin, Texas Univ. of Texas at Austin	Nov. 26	\$116,079 \$16/\$14	7,699 12,937	in-house Stone City Attractions
DAVID LEE ROTH CINDERELLA	El Paso County Coliseum El Paso, Texas	Nov. 28	\$113,789 \$16/\$15	7,393 8,050	Evening Star Prods. Cellar Door Prods.
TOM JONES GEORGE WALLACE	Syria Mosque Pittsburgh, Pa.	Nov. 7-9	\$112,539 \$18.75/\$17.75	7,428 10,500	DiCesare-Engler Prods.
THE MONKEES THE GRASS ROOTS GARY PUCKETT & THE UNION GAP HERMAN'S HERMITS	Centennial Hall Toledo, Ohio Univ. of Toledo	Nov. 14	\$111,888 \$14	7,992 sellout	Belkin Prods.
PETER GABRIEL YOUSOU N'DOUR	Civic Arena & Exhibit Hall Pittsburgh, Pa.	Nov. 8	\$100,912 \$14.75	7,173 12,000	DiCesare-Engler Prods.
QUIET RIOT YNGWIE MALMSTEEN BLACK & BLUE	George M. Sullivan Sports Arena Anchorage, Alaska	Dec. 5	\$95,687 \$19.50	5,022 5,537	Northern Stage Co.
DAVID LEE ROTH CINDERELLA	Tingley Coliseum Albuquerque, N.M.	Nov. 30	\$95,171 \$16/\$15	6,275 7,418	Evening Star Prods. Cellar Door Prods.
THE MONKEES THE GRASS ROOTS GARY PUCKETT & THE UNION GAP HERMAN'S HERMITS	Allen County Memorial Coliseum Ft. Wayne, Ind.	Nov. 10	\$93,254 \$14	6,661 6,800	Belkin Prods.
THE MONKEES THE GRASS ROOTS GARY PUCKETT & THE UNION GAP HERMAN'S HERMITS	Convocation Center Notre Dame, Ind. Univ. of Notre Dame	Nov. 11	\$91,756 \$14	6,554 7,600	Belkin Prods.
ANNE MURRAY	Mayo Civic Center Rochester, Minn.	Nov. 23	\$91,285 \$18.50/\$16.50	5,085 5,479	SRO Prods.
FRESH AIRE MANNHEIM STEAMROLLER	Willern Theatre Los Angeles, Calif.	Nov. 20-23	\$90,657 \$18.50/\$15.50	5,996 9,200	Bill Graham Presents
RATT CHEAP TRICK	Ovens Auditorium-Charlotte Coliseum Charlotte, N.C.	Dec. 7	\$90,075 \$15	6,005 12,900	Kaleidoscope Prods.
THE MONKEES THE GRASS ROOTS GARY PUCKETT & THE UNION GAP	Rochester Community War Memorial Rochester, N.Y.	Nov. 25	\$90,057 \$15/\$13.50	6,218 9,377	Monarch Entertainment Bureau John Scher Presents
DAVID LEE ROTH CINDERELLA	Lawlor Events Center Reno, Nev. Univ. of Nevada at Reno	Dec. 5	\$88,784 \$17.50/\$16	5,549 6,000	Bill Graham Presents
THE WHISPERS JEAN CARNE ORAN "JUICE" JONES	New Newark Symphony Hall Newark, N.J.	Nov. 29	\$88,586 \$20/\$18.50/\$17.50	4,600 sellout	Lewis Grey Attractions
ASHFORD & SIMPSON R.J.'S LATEST ARRIVAL	Paramount Theatre Oakland, Calif.	Dec. 6	\$88,393 \$18.50	2,739 sellout	Bill Graham Presents
ANITA BAKER	Fox Theatre St. Louis, Mo.	Nov. 23-26	\$85,887 \$19.50/\$17.50	4,665 sellout	Fox Concerts Turning Point Prods.
METALLICA METAL CHURCH	Felt Forum New York, N.Y.	Dec. 1	\$84,046 \$18.50	4,600 sellout	Monarch Entertainment Bureau John Scher Presents
CYNDI LAUPER EDDIE MONEY	Mel Center Bloomington, Minn.	Dec. 8	\$78,561 \$14.50	5,987 8,000	Jam Prods. Company 7
ALICE COOPER VINNIE VINCENT INVASION	Dayton Hara Arena & Exposition Center Dayton, Ohio	Nov. 7	\$77,500 \$15/\$14	5,500 6,500	Belkin 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

PETER GABRIEL
Madison Square Garden
Tickets: \$19

FOR BETTER OR WORSE, Peter Gabriel has become a full-fledged pop star. Or at least, he's surrounded by all the trappings: a nearly sold-out stint at the Garden in the midst of a major national tour; screaming 15-year-old female fans; and "overnight success" in the wake of a No. 1 album and single for the first time in his critically acclaimed career.

Fortunately, Gabriel seems not to be especially fazed by all this. And there doesn't seem to be much chance that the singer/songwriter will abandon his unique musical direction and political fervor in favor of the bland, commercial highway his former Genesis compatriots now travel. In fact, Gabriel's show may well be the most intelligently staged, creatively lit, and flawlessly executed stage performance this year.

After a strong and well-received opening set by African vocalist/bandleader Youssou N'Dour, Gabriel launched into "Red Rain," backed by a powerful quartet of top session players—longtime associate Tony Levin (bass, Chapman stick, synthesizer); David Rhodes (guitar); David Sancious (Fairlight Computer Musical Instrument); and Manu Katche (drums).

What followed was a string of the artist's previous "hits," including "Shock The Monkey," "Solisbury Hill," "Lay Your Hands On Me," and the eloquent antiapartheid cry, "Biko" as well as most of the tracks from Gabriel's first real commercial success, "So."

Perhaps most intriguing and special is Gabriel's intuitive ability to make the highest technology seem human and accessible. Everything from the streamlined "Blade Runner"-ish set and lighting to the computer-based musical instruments scattered about the stage was used to create and sustain a wide range of emotions, rather than simply sound and light. This is an important gift for a performer whose music is as personal and imagistic as Gabriel's.

ERIC CLAPTON
The Ritz, New York
Tickets: \$20

ERIC CLAPTON COULD so easily have filled an arena-size venue, but instead the veteran guitar hero opted to make his return to the New York concert scene last month with two dates at the Ritz. The intimate

club setting provided a perfect venue to catch the legend in action and this, the second of his sold-out dates, was quite superb.

Those lucky enough to get tickets were treated to some two hours of first-rate rock'n'roll. Noted session men Greg Phillinganes (keyboards), Nathan East (bass), and Steve Ferrone (drums), provided formidable backing for Clapton, whose performance centered on extended jams and blues-rock soloing.

Much of the show came in the form of a '70s rock revival, but commercial cuts from Clapton's new Phil Collins-produced Warner Bros. album, "August," added freshness to the set. The highlight of the evening, though, was a string of his yester-year hits, which included "Layla," "Let It Rain," and "Cocaine."

Keith Richards of the Rolling Stones made a special guest appearance the night before, but this show saw no surprise performers, despite rumors of a jam with David Bowie. Still, few could have left the club disappointed.

LINDA MOLESKI

NEW ORDER
Hollywood Palladium
Hollywood, Calif.
Tickets: \$15.00

NEW ORDER'S PATENTED mix of dance-oriented synth-pop and hard, moody pieces won the loud applause of a near-sellout crowd at this recent L.A. concert. But the Palladium show, which followed a well-attended date the night before at the more intimate Palace, proved a not entirely satisfying mix for old and new fans of the British group.

For long-standing listeners who admired the band in its incarnation as gloom-rock progenitor Joy Division, the groove-oriented numbers must have sounded distinctly lightweight. For the dancers, the more abrasive guitar-dominated material slowed the action on the floor.

Despite the schizoid quality of the set, however, New Order excelled, displaying a majestic sound unrivalled by its Brit contemporaries. Guitarist Bernard Albrecht has grown comfortably into his role as vocalist and frontman, while bassist Peter Hook remains the solid anchor of the band's pulsating attack.

Older hits like "Confusion" and tracks from the new Qwest album, "Brotherhood," struck sparks, despite the overall inconsistency of momentum. The group encored, surprisingly, with a set-ending staple from the Joy Division days, a slow cover of the Velvet Underground's "Sister" (Continued on page 31)

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Hitmaker Jimmy Jam: No Secret To Success

BY BRIAN CHIN

NEW YORK There is no secret to success, according to Jimmy Jam, who, along with Flyte Tyme production partner Terry Lewis, recently scored his second No. 1 this year on the Hot 100 Singles chart, Human League's comeback single, "Human."

"We just do what we like, and right now popular taste is running parallel," says Jam. "If the public's taste was to turn around 180

degrees, then we'd have no hits. We thought 'Human' would be big, but we didn't think it was *instant*. We thought we had a solid song, but it was more a pop cut, so we're especially proud of how well it's done on a dance level and at black radio."

The production of the Jam/Lewis-penned "Human" and Human League's A&M album "Crash" was in many respects a departure for the Flyte Tyme team. For the first time, material

and basic arrangements were, for the most part, assembled before Jam and Lewis got involved in the project. Paul Rabiger, an associate of Human League, is credited with coming up with many of the basic arrangements.

Tracks were begun in Britain, says Jam. "The arrangements were good, but the sequencers they were using gave them a stiff feel," he adds. "We recut them naturally"—meaning that the electronics were played by hand, not synchronized to the internal clocks of the various keyboards and drum machines used in the production. "That was a total about-face for Human League," says Jam.

In addition, different sampled sounds were used to set the Human League album's sound apart from other Jam/Lewis productions. Jam dismisses the suggestion that "Human" is an S.O.S. Band song in disguise. "I don't think it is at all. Mary Davis' voice wouldn't sound the same, and the Roland 808 we used on [S.O.S. Band productions] isn't there at all. We try consciously to do things and not do things on certain people to keep everybody's sound separate."

Fixtures on the black and dance chart since the first Time album in 1981, Jam and Lewis extended their production track record—which includes projects for S.O.S. Band, Change, Cheryl Lynn, Cherrelle, and Alexander O'Neal—in the overground pop market this year with Janet Jackson's chart-topping "Control" album and singles by the Force M.D.'s, Cher-

relle, and O'Neal. Additionally, Robert Palmer's hit remake of the Cherrelle single "I Didn't Mean To Turn You On" was written by Jam and Lewis. Astoundingly, this was the first cover of any of the team's songs.

Jam and Lewis have expanded their studio facility in Minneapolis and have added fellow ex-Time members Jellybean Johnson and Spencer Bernard as in-house producers. Nona Hendryx has been recording tracks with Johnson and Bernard; Jam and Lewis are completing new albums by O'Neal and Cherrelle as well as several tracks by Herb Alpert. But the number of projects overall will remain low. "We're keeping everything small,

tight-knit," says Jam.

More than one album's worth of material has been completed on a project called the Secret, centered on the Flyte Tyme players, but release of that project has been shelved until a touring band—which would include Jam and Lewis along with unspecified others—can be assembled and sufficient attention devoted "to make the project really go."

That may be some time off, because A&M has already informally indicated that it expects another much-buzzed-about project, a Time reunion, to take place in 1987. Tentative plans call for an album and a film project.



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Guitar Guards. Julian Lennon, center, recently bumped into Night Ranger guitarists Jeff Watson, left, and Brad Gillis at Manhattan's Nirvana club. Night Ranger was in town completing its upcoming MCA/Camel album (see On The Beat), while Lennon was just enjoying the New York night life with bassist Carmine Rojas. (Photo: Robin Kaplan)

W.A.S.P. Returns To Heavy Metal Crunch New Album Has A More Traditional Sound

BY JIM BESSMAN

NEW YORK Disappointed by the lukewarm consumer response to its 1985 album, "The Last Command," W.A.S.P. decided to retreat to the safety of a less ambitious, more traditional heavy metal approach for its third Capitol album, "The Electric Circus," says bandleader/producer Blackie Lawless.

Lawless insists, however, that "The Last Command" will someday be regarded as a "brilliant" album. "I wanted to make the 'Sgt. Pepper' of metal and blow everybody's minds," says the controversial front man. "It was W.A.S.P. meets Pink Floyd. The critics worshipped it, but the technology just didn't exist to make it work big commercially."

In following the raw metal of

the group's eponymous debut album with the heavily, if not noticeably, synthesized "The Last Command," Lawless says, he discovered that the opus, on which he played 14 instruments—ranging

'It's back to basics with layers of guitars and vocals'

from sitar to Hammond organ—could not retain the crunch expected by W.A.S.P. followers.

"I don't think this audience wants to hear that stuff because this music is traditionally guitar-heavy," says Lawless. "But the [studio] state of the art also can't keep up with heavy rock."

According to Lawless, competi-

tion between synthesizers and midrange frequencies requires overall sound shrinkage. "If you turn up the guitars, you have to sacrifice something else," he says. "It's the five-pounds-of-potatoes-in-the-two-pound-sack theory."

Lawless points to the last Judas Priest album, "Turbo," which also used synthesizers extensively, as another failed attempt at what he terms art metal. "I understand Priest's whole feeling behind it," says Lawless. "You want to try something new, but the technology doesn't work, so when your audience hears it they say you've gone commercial. The problem is that you turn the guitar down and you lose that thump in the chest, and the kids complain that it doesn't kick ass. Until you're able to turn everything up and still get that thump, those kinds of records won't be successful."

So Lawless, whose first two W.A.S.P. albums have nevertheless sold more than a million copies each worldwide, has returned to the more successful formula of his band's first album.

"We went back to basics, with layer upon layer of guitar and vocals to fatten up the sound and give the guitars a new dimension," he says.

DIXON IN SOLO DEBUT

(Continued from page 22)

Enigma album version, which varies from its European counterparts by four songs. Of his relationship with Enigma, Dixon says, "They allow me to do what I want without interference." Currently completing his next album, for early 1987 release, Dixon

says it will include his "normal mish-mash of different things."

"I'm lucky to have grown up in the South at a time when regional music was strong and you could hear country right next to hardcore r&b as well as the Beatles and Stones."

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	4	LOVE YOU DOWN	READY FOR THE WORLD	1
2	2	GOIN' TO THE BANK	COMMODORES	6
3	5	VICTORY	KOOL & THE GANG	3
4	7	GIRLFRIEND	BOBBY BROWN	2
5	1	TASTY LOVE	FREDDIE JACKSON	8
6	11	CONTROL	JANET JACKSON	4
7	9	YOU BE ILLIN'	RUN-D.M.C.	12
8	15	STOP TO LOVE	LUTHER VANDROSS	5
9	17	LOVE IS FOREVER	BILLY OCEAN	10
10	12	CAUGHT UP IN THE RAPTURE	ANITA BAKER	7
11	13	IKE'S RAP/HEY GIRL	ISAAC HAYES	9
12	10	TALK TO ME	CHICO DEBARGE	21
13	3	LOVE WILL CONQUER ALL	LIONEL RICHIE	22
14	23	IT'S THE NEW STYLE	BEASTIE BOYS	23
15	24	AS WE LAY	SHIRLEY MURDOCK	15
16	14	LET'S GO OUT TONIGHT	LEVERT	14
17	21	ONCE IN A LIFETIME GROOVE	NEW EDITION	11
18	20	ONCE BITTEN TWICE SHY	VESTA WILLIAMS	13
19	16	SHAKE YOU DOWN	GREGORY ABBOTT	35
20	6	CRAZAY	JESSE JOHNSON (FEATURING SLY STONE)	26
21	8	DON'T THINK ABOUT IT	ONE WAY	30
22	28	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	17
23	31	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	GRACE JONES	18
24	33	JIMMY LEE	ARETHA FRANKLIN	16
25	32	SEXY	KLYMAXX	20
26	34	GOLDMINE	THE POINTER SISTERS	25
27	39	PRECIOUS, PRECIOUS	KRYSTOL	27
28	35	COME SHARE MY LOVE	MIKI HOWARD	19
29	18	UNFAITHFUL SO MUCH	FULL FORCE	41
30	38	TIGHT FIT	CHAKA KHAN	29
31	—	MISUNDERSTANDING	JAMES (D TRAIN) WILLIAMS	24
32	22	A LITTLE BIT MORE	MELBA MOORE & FREDDIE JACKSON	51
33	—	WHEN YOU LOVE SOMEONE	MAZE FEATURING FRANKIE BEVERLY	38
34	37	SUMMERTIME, SUMMERTIME	NOCERA	53
35	19	HOT! WILD! UNRESTRICTED! CRAZY LOVE!	MILLIE JACKSON	61
36	—	BIG FUN	THE GAP BAND	31
37	26	I'M CHILLIN'	KURTIS BLOW	65
38	25	KISS AWAY THE PAIN	PATTI LABELLE	66
39	—	C'EST LA VIE	ROBBIE NEVIL	36
40	—	FALLING	MELBA MOORE	32

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	GIRLFRIEND	BOBBY BROWN	2
2	6	STOP TO LOVE	LUTHER VANDROSS	5
3	3	CONTROL	JANET JACKSON	4
4	5	VICTORY	KOOL & THE GANG	3
5	2	LOVE YOU DOWN	READY FOR THE WORLD	1
6	7	CAUGHT UP IN THE RAPTURE	ANITA BAKER	7
7	9	ONCE IN A LIFETIME GROOVE	NEW EDITION	11
8	11	ONCE BITTEN TWICE SHY	VESTA WILLIAMS	13
9	13	COME SHARE MY LOVE	MIKI HOWARD	19
10	10	IKE'S RAP/HEY GIRL	ISAAC HAYES	9
11	12	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	17
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17	21	AS WE LAY	SHIRLEY MURDOCK	15
18	4	GOIN' TO THE BANK	COMMODORES	6
19	17	LOVE IS FOREVER	BILLY OCEAN	10
20	27	SHIVER	GEORGE BENSON	28
21	32	CANDY	CAMEO	33
22	23	GOLDMINE	THE POINTER SISTERS	25
23	18	TIGHT FIT	CHAKA KHAN	29
24	30	PRECIOUS, PRECIOUS	KRYSTOL	27
25	26	SOMEONE	EL DEBARGE	34
26	29	BIG FUN	THE GAP BAND	31
27	35	FALLING	MELBA MOORE	32
28	37	TELL ME WHAT I GOTTA DO	AL JARREAU	37
29	38	C'EST LA VIE	ROBBIE NEVIL	36
30	36	WHERE DID WE GO WRONG?	THE MANHATTANS (WITH REGINA BELL)	42
31	39	SERIOUS	DONNA ALLEN	40
32	19	YOU BE ILLIN'	RUN-D.M.C.	12
33	—	TWO PEOPLE	TINA TURNER	43
34	—	TAKE IT TO THE LIMIT	RAY, GOODMAN AND BROWN	44
35	40	I WANNA KNOW YOUR NAME	FORCE M.D.'S	39
36	—	BALLERINA GIRL	LIONEL RICHIE	49
37	—	TENDERONI	O'BRYAN	50
38	—	U-TURN	J.BLACKFOOT	48
39	—	IT'S THE NEW STYLE	BEASTIE BOYS	23
40	—	DOESN'T HAVE TO BE THIS WAY	ROSE ROYCE	56

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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 (10)	11
Constellation (1)	
COLUMBIA (6)	9
Def Jam (3)	
CAPITOL	7
MOTOWN (4)	7
Gordy (3)	
WARNER BROS. (6)	7
Qwest (1)	
A&M (4)	6
Virgin (2)	
ELEKTRA	6
POLYGRAM	6
Atlanta Artists (2)	
Mercury (2)	
Polydor (2)	
ATLANTIC (3)	5
21 Records (1)	
Omni (1)	
RCA (3)	5
Jive/RCA (1)	
Total Experience (1)	
MANHATTAN (3)	4
P.I.R. (1)	
ARISTA (2)	3
Jive (1)	
EPIC (2)	3
Tabu (1)	
ICHIBAN	2
MALACO (1)	2
Muscle Shoals Sound (1)	
PROFILE	2
CHRYSALIS	1
Cooltempo (1)	
EMI-AMERICA	1
EDGE	1
FANTASY	1
Reality/Danya (1)	
MACOLA	1
Egyptian Empire (1)	
MUSIC SPECIALISTS	1
Jam Packed (1)	
PJ	1
POSSE	1
POW WOW	1
SLEEPING BAG	1
SOURCE	1
SUPERTRONICS	1
SUTRA	1
Fever (1)	
TOMMY BOY	1
TRIPLE T	1

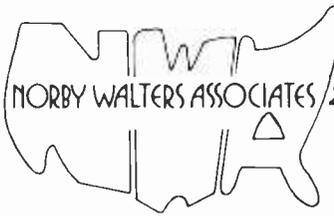
BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
83	2 THE LIMIT	(Baby Beck, ASCAP)
15	AS WE LAY	(Troutman's, BMI/Saja, BMI)
47	LADY SOUL	(Nonpareil, ASCAP/Broerztoones, BMI) CPP
49	BALLERINA GIRL	(Brockman (ASCAP))
31	BIG FUN	(Temp Co., BMI)
33	CANDY	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)
7	CAUGHT UP IN THE RAPTURE	(WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)
36	C'EST LA VIE	(MCA, ASCAP/Afg, ASCAP/Bug, BMI)
19	COME SHARE MY LOVE	(Warner-Tamerlane, BMI/Buffalo Factory, BMI)
4	CONTROL	(Flyte Tyme, ASCAP)
26	CRAZAY	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM
45	CURIOSITY	(Def Jam, ASCAP)
68	DO YOU WANT IT BAD ENUFF	(Glasshouse, BMI/Irving, BMI) CPP/ALM
56	DOESN'T HAVE TO BE THIS WAY	(Rare Blue, ASCAP/Orcs, ASCAP)
78	DON'T LOOK BACK	(MCA, ASCAP/Unicity, ASCAP/Right By The Sea, ASCAP/Nelana, BMI)
77	DON'T MAKE ME WAIT FOR LOVE	(Bellboy, BMI/Gratitude Sky, ASCAP)
30	DON'T THINK ABOUT IT	(Duchess, BMI/Perk's, BMI)
80	EASY LOVE	(Muscle Shoals, BMI/Caraljo, BMI)
98	EVEN WHEN YOU SLEEP	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
17	FACTS OF LOVE	(Music Corp. Of America, BMI/Bajun Beat, BMI)
32	FALLING	(Rightsong, BMI/Franne Golde, BMI/Gene McFadden, BMI/Summa, BMI/Arista, ASCAP)
94	FOOLISH PRIDE	(Hallowed Hall, BMI/Red Network, BMI)
2	GIRLFRIEND	(Kamalar Music/Let's Shine Music/Cinton St. Publishing)
6	GOIN' TO THE BANK	(Tuneworks, BMI/Franne Gee, BMI/Rightsong, BMI/Nonpareil, ASCAP/Careers, BMI) CPP
25	GOLDMINE	(Nonpareil, ASCAP/Broerztoones, BMI) CPP
96	GOOD COMBINATION	(WB, ASCAP/Peabo, ASCAP/Almo, ASCAP/Keecho, ASCAP) CPP/ALM
60	GOOD FRIEND	(Mycena, ASCAP)
79	GOOD THINGS COME TO THOSE WHO WAIT	(Amber Pass, ASCAP/Disco Fever, ASCAP/Panda, ASCAP)
58	HAVE YOU EVER LOVED SOMEBODY	(Zomba, ASCAP/Willesden, BMI)
46	HEAT STROKE	(Max, ASCAP/Leosun, ASCAP)
52	HOLD ON	(Arrival, BMI)
61	HOT! WILD! UNRESTRICTED! CRAZY LOVE!	(Willesden, BMI)
73	HUMAN	(Flyte Tyme, ASCAP)
81	I CAN PROVE IT	(Rare Blue, ASCAP)
76	I KNOW YOU LOVE ME	(Specialists, BMI)
89	I NEED YOUR LOVING	(Flyte Tyme Tunes)
39	I WANNA KNOW YOUR NAME	(Mighty Three, BMI)
57	(I WANNA) MAKE LOVE TO YOU	(Pending)
62	IF I SAY YES	(Ensign, BMI/Marvin Morrow)
9	IKE'S RAP/HEY GIRL	(Super Blue, BMI)
65	I'M CHILLIN'	(Kuwa, ASCAP/Hugabut, ASCAP)
87	I'M FOR REAL	(WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Clarke, BMI)
18	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	(Bruce Wooley, ASCAP/April, ASCAP/Grace Jones, ASCAP/Deshuffin, ASCAP) CPP/ABP
86	IN YOUR EYES	(Prince Street, ASCAP/ATV, BMI/CBS Songs, ASCAP)
23	IT'S THE NEW STYLE	(Def Jam, ASCAP)
16	JIMMY LEE	
	(Gratitude Sky, ASCAP/When Words Collide, BMI/Bellboy, BMI)	
66	KISS AWAY THE PAIN	(Mercury Kersey, BMI/L'il Mama, BMI)
93	LADY SOUL	(Dream Dealers, ASCAP/Buchu, ASCAP/Arista, ASCAP) CPP
14	LET'S GO OUT TONIGHT	(Trycet, BMI/Fercliff, BMI)
51	A LITTLE BIT MORE	(Bush Burnin', ASCAP/Gene McFadden, BMI/Su-ma, BMI) CPP
95	LIVING ALL ALONE	(Downstairs, BMI/C'Index, BMI/Mighty Three, BMI)
10	LOVE IS FOREVER	(Zomba, ASCAP)
22	LOVE WILL CONQUER ALL	(Brockman, ASCAP/Dyad, BMI/Poppy's, ASCAP) CPP/CLM
1	LOVE YOU DOWN	(Ready For The World, BMI/Excalibur Lace, BMI/Trixie Lou, BMI)
82	THE LADDER	(Tpyge, BMI)
84	LOVIN' EVERY MINUTE OF IT	(Entertaining, BMI/Danica, BMI)
24	MISUNDERSTANDING	(Huemar, BMI/Blackwood, BMI) CPP/ABP
85	MR. BIG STUFF	(Malaco, BMI/Roffignac, BMI)
70	MAIL IT TO THE WALL	(Jobete, ASCAP/Perfect Punch, BMI) CPP
91	NEVER FELT SO GOOD	(WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Yah Mo, BMI/Keith Diamond, BMI/Willesden, BMI)
13	ONCE BITTEN TWICE SHY	(Vesta Seven, ASCAP/Almo, ASCAP/Sir Gant, BMI) CPP/ALM
11	ONCE IN A LIFETIME GROOVE	(House Of Champions, ASCAP/April, ASCAP/MGM-UA, ASCAP) CPP/ABP
74	OUTSIDE IN THE RAIN	(Colgems-EMI, ASCAP/Lem-Thom, ASCAP)
75	PASSION AND PAIN	(Julie Moosekick, BMI/Jaasu, BMI)
67	PAUL REVERE	(Def Jam, ASCAP)
27	PRECIOUS, PRECIOUS	(Alexandra Kee, BMI/Aujourd'Hui, BMI)
40	SERIOUS	
20	SEXY	(Triage, BMI/Living Disc, BMI)
35	SHAKE YOU DOWN	(Spectrum VII, ASCAP/Klymaxx, ASCAP) CPP
28	SHIVER	(Charles Family, BMI/Alli Bee, BMI/Grabbit, BMI)
72	SITUATION #9	(Jay King IV, BMI)
54	SLOW DOWN	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP
88	SOMEHOW, SOMEWAY	(Widr, BMI)
34	SOMEONE	(Noted For The Record, ASCAP/MCA, ASCAP/Music Corp. Of America, BMI)
64	SOMEONE LIKE YOU	(Philly World, BMI)
63	STAY	(WB Music/E/A, ASCAP/Make It Big, ASCAP/Rockwood, BMI)
5	STOP TO LOVE	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP
53	SUMMERTIME, SUMMERTIME	(Washinwear, BMI/Beach House, ASCAP)
99	SUNSHINE LADY	(Malaco, BMI/Backlog, BMI)
44	TAKE IT TO THE LIMIT	(Bush Burnin', ASCAP/Khari International, ASCAP)
21	TALK TO ME	(Music Corp. Of America, BMI/Franne Gee, BMI/Rightsong, BMI/Del Zorro, ASCAP/Summa-Booma, ASCAP)
8	TASTY LOVE	(Bush Burnin', ASCAP)
37	TELL ME WHAT I GOTTA DD	(Music Corp. Of America, BMI/Young Millionaire's Club, BMI/Noted For The Record, ASCAP/Avodah, ASCAP)
50	TENDERONI	(Almo, ASCAP/Crimisco, ASCAP/Music Corp. Of America, BMI/Zigurat, BMI) CPP/ALM
29	TIGHT FIT	(April, ASCAP/Blackwood, BMI/Henry Suenmay, BMI) CPP/ABP
59	TO BE CONTINUED	(Jobete, ASCAP/Tail Temptations, ASCAP)
43	TWO PEOPLE	(WB, ASCAP/Almo, ASCAP/Myaxe, PRS/Good Single,
41	UNFAITHFUL SO MUCH	(Forcelul, BMI/Willesden, BMI)
48	U-TURN	(A Naga, BMI)
3	VICTORY	(Delightful, BMI)
38	WHEN YOU LOVE SOMEONE	(Amazement, BMI)
42	WHERE DID WE GO WRONG?	(Aboko, BMI/Ashtray, BMI)
69	WHOPPIT	(Sand Box, ASCAP/Hamilton, ASCAP)
71	WORD UP	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)
12	YOU BE ILLIN'	(Protoons, ASCAP/Rush Groove, ASCAP)
100	YOU BRING ME UP	(Bullion, BMI/Burnt Out, BMI)
55	YOU GOT IT ALL	(Holmes Line, ASCAP)
90	YOU GOT THE LOVE	(Tri-She, BMI/Light & Sound, ASCAP/Berach, ASCAP)
92	YOU SEND THE RAIN AWAY	(Irving, BMI/Glasshouse, BMI/American League, BMI)
97	YOU'RE GONNA COME BACK TO LOVE	(Muscle Shoals, BMI)

SHEET MUSIC AGENTS

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

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



OF THE CHART TALENT SEEN IN THIS SECTION...CHANCES ARE, MOST ARE WITH NORBY WALTERS ASSOCIATES

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FOR WEEK ENDING DECEMBER 20, 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
				★★ NO. 1 ★★	
1	1	1	7	FREDDIE JACKSON CAPITOL ST 12495 (8.98) 3 weeks at No. One	JUST LIKE THE FIRST TIME
2	2	2	9	LUTHER VANDROSS EPIC 40415	GIVE ME THE REASON
3	3	3	13	CAMEO ATLANTA ARTISTS 830-265-1/POLYGRAM	WORD UP
4	4	4	37	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
5	5	5	12	GREGORY ABBOTT COLUMBIA BFC 40437	SHAKE YOU DOWN
6	7	8	4	BEASTIE BOYS DEF JAM 40238/COLUMBIA	LICENSE TO ILL
7	6	6	15	LIONEL RICHIE ▲ ³ MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
8	9	10	43	JANET JACKSON ▲ ² A&M SP-5106 (8.98) (CD)	CONTROL
9	11	12	6	ARETHA FRANKLIN ARISTA AL-8442 (8.98)	ARETHA
10	8	7	22	THE TEMPTATIONS GORDY 6207 GL/MOTOWN (8.98)	TO BE CONTINUED
11	10	9	28	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
12	20	23	4	READY FOR THE WORLD MCA 5829 (8.98)	LONG TIME COMING
13	12	11	11	TINA TURNER ▲ CAPITOL PJ-12530 (9.98) (CD)	BREAK EVERY RULE
14	21	24	3	KOOL & THE GANG MERCURY 830-398-1-M/POLYGRAM	FOREVER
15	13	13	17	MELBA MOORE CAPITOL ST 12471 (9.98)	A LOT OF LOVE
16	14	20	15	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/MANHATTAN (9.98)	LIVING ALL ALONE
17	15	17	9	JESSE JOHNSON A&M SP-5122 (8.98)	SHOCKADELICA
18	19	19	6	COMMODORES POLYDOR 831-194-1/POLYGRAM	UNITED
19	25	34	4	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
20	16	16	18	LEVERT ATLANTIC 81669-1 (8.98)	BLOODLINE
21	18	15	13	ASHFORD & SIMPSON CAPITOL ST 12469 (9.98)	REAL LOVE
22	26	25	13	MAZE FEATURING FRANKIE BEVERLY CAPITOL SWBB-12479 (9.98)	LIVE IN LOS ANGELES
23	24	21	31	BILLY OCEAN ▲ JIVE/ARISTA JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
24	17	14	20	ORAN "JUICE" JONES DEF JAM BFC 40367/COLUMBIA	JUICE
25	22	22	6	MILLIE JACKSON JIVE/RCA 10161016-J/RCA (8.98)	AN IMITATION OF LOVE
26	NEW ▶		1	NEW EDITION MCA 5912 (8.98)	UNDER THE BLUE MOON
27	27	29	15	KENNY G. ARISTA AL8-8427 (8.98) (CD)	DUOTONES
28	28	26	31	WHODINI ● JIVE/ARISTA JL8-8407/ARISTA (8.98) (CD)	BACK IN BLACK
29	37	46	6	JEFF LORBER WARNER BROS. 1-25492 (8.98)	PRIVATE PASSION
30	31	38	20	SHIRLEY MURDOCK ELEKTRA 9 60443-1 (8.98)	SHIRLEY MURDOCK!
31	33	37	8	CHICO DEBARGE MOTOWN 6214MLA (8.98)	CHICO DEBARGE
32	23	18	9	KURTIS BLOW MERCURY 830 215-1 M-1/POLYGRAM	KINGDOM BLOW
33	29	31	6	ONE WAY MCA 5823 (8.98)	ONE WAY XI
34	43	45	3	KLYMAXX MCA 5832/ (8.98)	KLYMAXX
35	39	36	9	LOOSE ENDS MCA 5745 (8.98)	THE ZAGORA
36	36	35	14	GEORGE BENSON WARNER BROS. WB 1-2547 (8.98)	WHILE THE CITY SLEEPS ...
37	38	43	4	ISAAC HAYES COLUMBIA FC 40316	U-TURN
38	42	39	19	FULL FORCE COLUMBIA BFC 40395	FULL FORCE GET BUSY ONE TIME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	41	41	24	CLARENCE CARTER ICHIBAN 1003 (8.98)	DR. C.C.
40	30	27	14	HOWARD HEWETT ELEKTRA 60487-1 (8.98)	I COMMIT TO LOVE
41	48	47	10	AL JARREAU WARNER BROS. 25477-1 (8.98) (CD)	L IS FOR LOVER
42	50	51	3	THE POINTER SISTERS RCA 5609-1-R (8.98)	HOT TOGETHER
43	35	33	31	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
44	40	28	10	THE HUMAN LEAGUE VIRGIN SP 5129/A&M (8.98) (CD)	CRASH
45	34	30	10	BOBBY JIMMY & THE CRITTERS MACOLA MRC 0933 (8.98)	ROACHES IN THE BEGINNING
46	47	44	54	LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA FC 40135 (CD)	LISA LISA & CULT JAM WITH FULL FORCE
47	32	32	10	WHISTLE SELECT SEL 21615 (8.98)	WHISTLE
48	NEW ▶		1	CLUB NOUVEAU WARNER BROS. 25531-1 (8.98)	LIFE, LOVE & PAIN
49	49	52	5	BOB JAMES WARNER BROS. 25495 (8.98) (CD)	OBSESSION
50	46	48	21	SHIRLEY JONES P.I.R./MANHATTAN ST-53031/MANHATTAN (8.98)	ALWAYS IN THE MOOD
51	45	40	21	UTFO SELECT SEL 21616 (8.98)	SKEEZER PLEEZER
52	55	60	5	VESTA WILLIAMS A&M SP 5118 (8.98)	VESTA
53	54	56	25	BOB JAMES/DAVID SANBORN WARNER BROS. 25390 (8.98) (CD)	DOUBLE VISION
54	51	42	10	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
55	52	50	14	FIVE STAR RCA AFL 1 9501 (8.98)	SILK & STEEL
56	NEW ▶		1	GRACE JONES MANHATTAN ST-53038 (8.98) (CD)	INSIDE STORY
57	44	49	11	FATBURGER GOLDEN BOY/OPTIMISM 2001/OPTIMISM (8.98) (CD)	ONE OF A KIND
58	NEW ▶		1	GEORGE HOWARD MCA 5855 (8.98)	A NICE PLACE TO BE
59	57	53	6	GENERAL KANE GORDY 6216 GL/MOTOWN (8.98)	IN FULL CHILL
60	62	65	3	TIMEX SOCIAL CLUB DANYA/FANTASY F 9645/FANTASY (8.98)	VICIOUS RUMORS
61	53	54	25	JEFFREY OSBORNE ● A&M SP-5103 (8.98) (CD)	EMOTIONAL
62	NEW ▶		1	VARIOUS ARTISTS PRIORITY SL-9466/CAPITOL (8.98)	RAP'S GREATEST HITS
63	70	71	90	WHITNEY HOUSTON ▲ ⁶ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
64	65	57	28	EL DEBARGE ● GORDY 6181GL/MOTOWN (8.98) (CD)	EL DEBARGE
65	56	58	8	PEABO BRYSON ELEKTRA 60484 (8.98)	QUIET STORM
66	61	64	5	MILES DAVIS WARNER BROS. 25490 (8.98) (CD)	TUTU
67	67	70	17	CHAKA KHAN WARNER BROS. 25425 (8.98) (CD)	DESTINY
68	59	63	22	PIECES OF A DREAM MANHATTAN ST-53023 (8.98)	JOYRIDE
69	73	—	2	THE CRUSADERS MCA 5781 (8.98) (CD)	THE GOOD AND BAD TIMES
70	60	73	8	JAMES (D-TRAIN) WILLIAMS COLUMBIA BFC 40465	MIRACLES OF THE HEART
71	NEW ▶		1	MIKI HOWARD ATLANTIC 81688 (8.98)	COME SHARE MY LOVE
72	69	66	9	JAMES BROWN SCOTTI BROS. FZ 40380/EPIC	GRAVITY
73	NEW ▶		1	BOBBY BLAND MALACO 7439 (8.98)	AFTER ALL
74	68	59	21	BOOGIE BOYS CAPITOL 12488 (8.98)	SURVIVAL OF THE FRESHEST
75	64	67	13	R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98)	HOLD ON

○ 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.

DON'T BE MEESE-LED.

The Meese Commission Exposed is must reading for everyone concerned about creeping censorship in our society. Literary, artistic, social, religious, intellectual and political freedom of thought is being threatened.

The biases and abuses of the Attorney General's Commission on Pornography, appointed with the charge of "controlling" what our laws do not even define, have aroused the concern of many Americans.

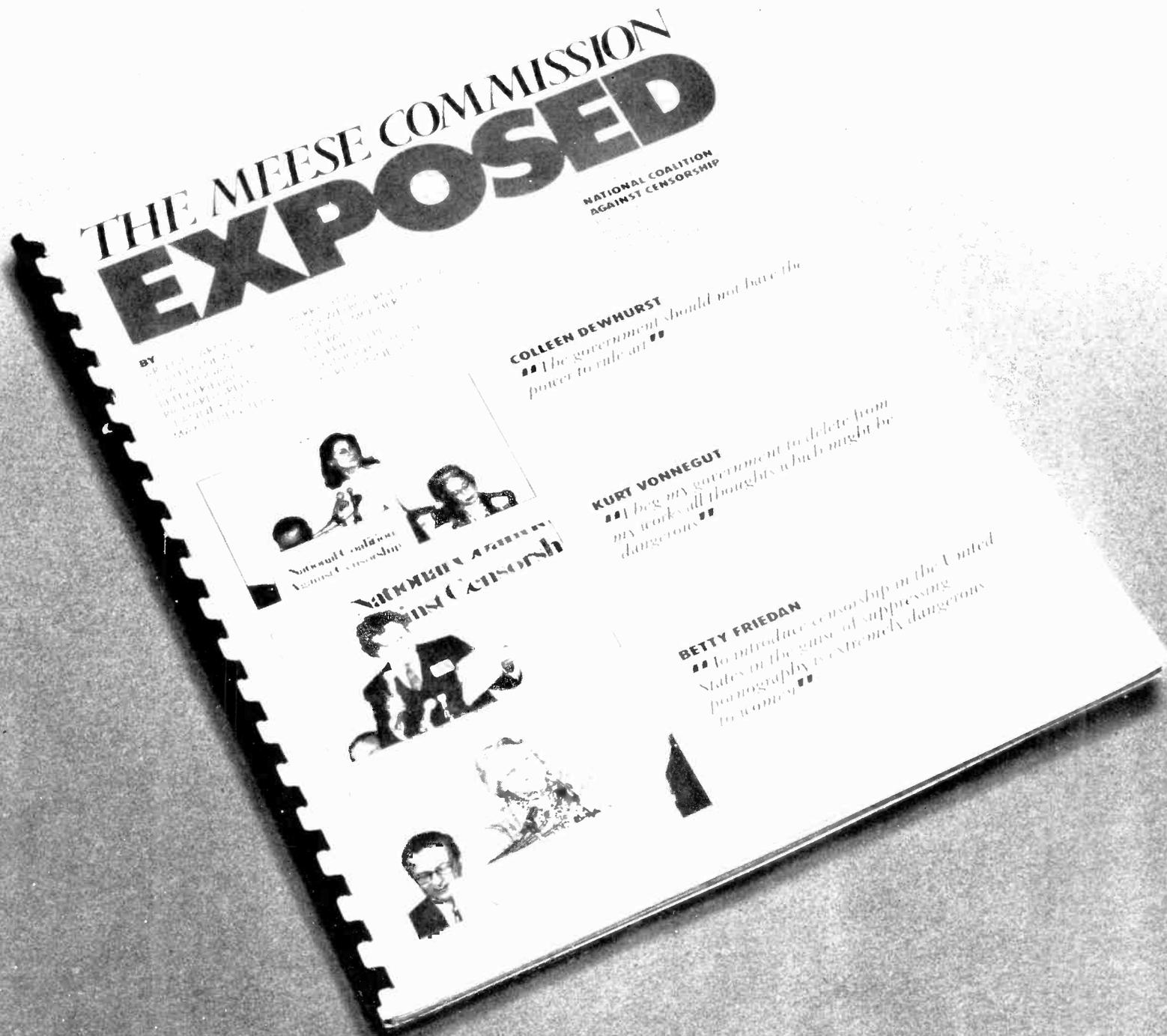
On January 16, 1986, the National Coalition Against Censorship brought together well-known writers, feminists, actors, psychiatrists, lawyers and psychologists at a Public Information Briefing to answer the Meese Commission. Actress Colleen Dewhurst, author Kurt Vonnegut, Jr., and feminist Betty Friedan among others spoke out fervently on the growing wave of attacks—on the national, state

and local levels—on sexually related expression. This booklet presents the vital information covered in this historic public information briefing.

It is must reading for all who cherish freedom of thought, expression and choice in our country, and wish to see these freedoms preserved.

To order **The Meese Commission Exposed**, write to: National Coalition Against Censorship, 132 West 43rd Street, New York, NY 10036 or call (212) 944-9899. Postpaid copies are \$3 to individuals, \$6 to institutions. Bulk rates on request.

The NATIONAL COALITION AGAINST CENSORSHIP, founded in 1974, is a broad-based non-profit, non-partisan coalition of religious, educational, professional, artistic, labor and civil rights organizations. The Coalition opposes censorship and advocates First Amendment rights.



HOT DANCE/DISCO

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of dance club playlists. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ No. 1 ★ ★	
1	2	7	5	CONTROL (REMIX) A&M SP-12209	◆ JANET JACKSON
2	3	4	6	MUSIQUE NON STOP WARNER BROS. 0-20549	◆ KRAFTWERK
3	1	1	9	BRAND NEW LOVER EPIC 49-05965	◆ DEAD OR ALIVE
4	4	5	7	EVERYBODY HAVE FUN TONIGHT (REMIX) GEFLEN 0-20551/WARNER BROS.	◆ WANG CHUNG
5	8	11	6	BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) QWEST 0-20546/WARNER BROS.	◆ NEW ORDER
6	12	18	4	SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS.	SYLVESTER
7	13	16	6	GOLDMINE (REMIX)/SEXUAL POWER RCA 5774-1-RD	◆ THE POINTER SISTERS
8	10	14	6	MISUNDERSTANDING COLUMBIA 44-05967	JAMES (D TRAIN) WILLIAMS
9	17	21	4	ONCE IN A LIFETIME GROOVE (REMIX) MCA 23692	NEW EDITION
10	6	10	6	EVERY LOVER'S SIGN (REMIX) A&M SP-12208	THE LOVER SPEAKS
11	21	33	4	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) MANHATTAN V-56038/CAPITOL	◆ GRACE JONES
12	20	31	3	CRAZY (REMIX) A&M SP-12214	◆ JESSE JOHNSON (FEATURING SLY STONE)
13	11	12	9	TALK TO ME (REMIX) MOTOWN 4567MG	◆ CHICO DEBARGE
14	28	39	3	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	◆ MEL & KIM
15	31	—	2	COME GO WITH ME ARISTA AD1-9539	EXPOSE
16	23	26	4	BOY TOY (REMIX) RCA 5769-1-RD	TIA
17	9	9	8	FACTS OF LOVE (REMIX) WARNER BROS. 0-20545	JEFF LORBER FEATURING KARYN WHITE
18	19	20	7	UNFAITHFUL SO MUCH (REMIX) COLUMBIA 44-05955	FULL FORCE
19	5	2	11	WORLD DOMINATION (REMIX) MCA 23671	◆ THE BELLE STARS
20	29	41	3	C'EST LA VIE (REMIX) MANHATTAN V-56036/CAPITOL	◆ ROBBIE NEVIL
21	22	23	6	TOO MUCH OR NOTHING (REMIX) I.R.S. 23683/MCA	◆ GENERAL PUBLIC
22	25	25	5	C'MON EVERY BEATBOX (REMIX)/BADROCK CITY COLUMBIA 44-05963	◆ BIG AUDIO DYNAMITE
23	7	3	11	I CAN'T TURN AROUND (REMIX) RCA 5702-1-RD	J.M. SILK
24	27	28	7	I'M A MAN ORPHAN OR-004	◆ JIMMY LIFTON
25	26	29	4	MEMORIES EMERGENCY EMDS-6569	CAROLYN HARDING
26	34	45	3	WE CONNECT (REMIX) ATLANTIC 0-86757	STACEY Q
27	30	35	6	THIS TIME 4TH & B'WAY BWAY-426/ISLAND	PRIVATE POSSESSION FEATURING HUNTER HAYES
28	15	15	9	SET ME FREE (REMIX) CAPITOL V-15252	◆ JAKI GRAHAM
29	33	34	5	FREAK IN THE STREET (REMIX) MCA 23690	◆ THE UNTOUCHABLES
30	18	17	8	SACRIFICE (REMIX) ATLANTIC 0-86770	CYNDI PHILLIPS
31	35	42	4	HEAT STROKE SUPERTRONICS RY 016	JANICE CHRISTIE
32	39	47	3	GOOD THINGS COME TO THOSE WHO WAIT FEVER SF 812/SUTRA	NAYOBE
33	36	48	3	IN THE HEAT OF A PASSIONATE MOMENT (REMIX) NEXT PLATEAU NP 50052	PRINCESS
34	16	8	12	DON'T LEAVE ME THIS WAY MCA 23665	◆ THE COMMUNARDS
35	NEW ▶	1	1	WHAT YOU SEE IS WHAT YOU GET (REMIX) MCA 23704	BRENDA K. STARR
36	37	43	4	VICTORY (REMIX) MERCURY 888 074-1/POLYGRAM	◆ KOOL & THE GANG
37	38	44	5	TIME KEEPS MOVIN' ON VINYLMANIA VMR 005	CALVIN
38	47	—	2	SAY YOU REALLY WANT ME (REMIX) MCA 23678	KIM WILDE
39	48	—	2	BOYS (REMIX) DICE TGR 1008/SUTRA	LEAH LANDIS
40	50	—	2	DON'T LET ME BE THE ONE ATLANTIC 0-86764	NU SHOOZ
41	43	—	2	FINGERTIPS (REMIX)/THE SCENE (REMIX) MCA/CURB 23684/MCA	SPARKS
42	14	6	10	MORE THAN PHYSICAL (REMIX) LONDON 886 080-1/POLYGRAM	◆ BANANARAMA
43	41	49	4	TOUCH ME (I WANT YOUR BODY) JIVE 1014-1-JD/RCA	◆ SAMANTHA FOX
44	NEW ▶	1	1	COME GET MY LOVE TOMMY BOY TB 887	TKA
45	24	22	7	HUNT YOU DOWN (REMIX) SELECT FMS 62275	THE SHAKES
46	NEW ▶	1	1	SUBURBIA (REMIX) EMI-AMERICA V-19226	◆ PET SHOP BOYS
47	NEW ▶	1	1	NOTORIOUS (REMIX) CAPITOL V-15264	◆ DURAN DURAN
48	NEW ▶	1	1	GIRL FROM IPANEMA GOES TO GREENLAND (REMIX) WARNER BROS. 0-20588	THE B-52'S
49	NEW ▶	1	1	BAND OF GOLD (REMIX) I.R.S. 23706/MCA	BELINDA CARLISLE FEATURING FREDA PAYNE
50	45	—	2	ONCE BITTEN TWICE SHY (REMIX) A&M SP-12206	◆ VESTA WILLIAMS
BREAKOUTS				1. OPEN YOUR HEART (REMIX) MADONNA SIRE	
				2. MR. BIG STUFF HEAVY D. AND THE BOYZ MCA	
				3. FOOLISH PRIDE (REMIX) DARYL HALL RCA	
				4. I NEED YOUR LOVING THE HUMAN LEAGUE A&M	
				5. CANDY (REMIX) CAMEO ATLANTA ARTISTS	
				6. CHANGE OF HEART (REMIX) CYNDI LAUPER PORTRAIT	
				7. CAN'T SHAKE YOUR LOVE BLACK IVORY PANORAMIC	
				8. LOVE IN SIBERIA LABAN CRITIQUE	
				9. WON'T GET NO BETTER 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.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of retail store sales reports. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ No. 1 ★ ★	
1	1	1	8	BRAND NEW LOVER EPIC 49-05965	◆ DEAD OR ALIVE
2	2	2	15	FOR TONIGHT ATLANTIC 0-86789	NANCY MARTINEZ
3	4	5	6	CONTROL (REMIX) A&M SP-12209	◆ JANET JACKSON
4	3	3	15	DON'T LEAVE ME THIS WAY MCA 23665	◆ THE COMMUNARDS
5	6	9	7	EVERYBODY HAVE FUN TONIGHT (REMIX) GEFLEN 0-20551/WARNER BROS.	◆ WANG CHUNG
6	10	14	4	WE CONNECT (REMIX) ATLANTIC 0-86757	STACEY Q
7	7	7	12	TALK TO ME (REMIX) MOTOWN 4567MG	◆ CHICO DEBARGE
8	11	21	5	SOMEONE LIKE YOU MEGATONE/WARNER BROS. 0-20548/WARNER BROS.	SYLVESTER
9	13	11	7	MUSIQUE NON STOP WARNER BROS. 0-20549	◆ KRAFTWERK
10	5	8	14	SUMMERTIME, SUMMERTIME SLEEPING BAG SLX-22	NOCERA
11	16	12	7	BIZARRE LOVE TRIANGLE (REMIX)/STATE OF THE NATION (REMIX) QWEST 0-20546/WARNER BROS.	◆ NEW ORDER
12	18	23	6	ONCE IN A LIFETIME GROOVE (REMIX) MCA 23692	NEW EDITION
13	14	15	9	SHAKE YOU DOWN (REMIX) COLUMBIA 44-05959	◆ GREGORY ABBOTT
14	8	4	14	HUMAN A&M SP-12197	◆ THE HUMAN LEAGUE
15	17	17	7	FACTS OF LOVE (REMIX) WARNER BROS. 0-20545	JEFF LORBER FEATURING KARYN WHITE
16	12	10	10	I CAN'T TURN AROUND (REMIX) RCA 5702-1-RD	J.M. SILK
17	9	6	13	NAIL IT TO THE WALL (REMIX) MOTOWN 4563MG	◆ STACY LATTISAW
18	23	30	4	GIRLFRIEND MCA 23643	◆ BOBBY BROWN
19	20	26	5	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) (REMIX) MANHATTAN V-56038/CAPITOL	◆ GRACE JONES
20	26	27	6	IT'S THE NEW STYLE/PAUL REVERE DEF JAM 44-05958/COLUMBIA	BEASTIE BOYS
21	28	37	4	MEMORIES EMERGENCY EMDS-6569	CAROLYN HARDING
22	15	13	10	FALLING IN LOVE NEXT PLATEAU NP 50049	SYBIL
23	22	24	6	BEAT OF LOVE (REMIX) ATLANTIC 0-86772	REGINA
24	24	18	9	WORLD DOMINATION (REMIX) MCA 23671	◆ THE BELLE STARS
25	30	28	5	UNFAITHFUL SO MUCH (REMIX) COLUMBIA 44-05955	FULL FORCE
26	34	—	2	SHOWING OUT (GET FRESH AT THE WEEKEND)/SYSTEM ATLANTIC 0-86755	◆ MEL & KIM
27	21	22	17	DIAMOND GIRL ATLANTIC 0-86778	NICE & WILD
28	49	—	2	MATCH MADE UP IN HEAVEN PARIS INTERNATIONAL P-1206	JILL
29	29	31	7	TOUCH ME (I WANT YOUR BODY) (REMIX) JIVE 1014-1-JD/RCA	◆ SAMANTHA FOX
30	32	—	2	C'EST LA VIE (REMIX) MANHATTAN V-56036/CAPITOL	◆ ROBBIE NEVIL
31	48	—	2	COME GO WITH ME ARISTA AD1-9539	EXPOSE
32	39	—	2	BOY TOY (REMIX) RCA 5769-1-RD	TIA
33	35	39	5	VICTORY (REMIX) MERCURY 888 074-1/POLYGRAM	◆ KOOL & THE GANG
34	38	—	4	WALK LIKE AN EGYPTIAN (REMIX) COLUMBIA 44-05935	◆ BANGLES
35	27	36	5	LOVE YOU DOWN MCA 23680	◆ READY FOR THE WORLD
36	19	16	17	WORD UP ATLANTA ARTISTS 884 933-1/POLYGRAM	◆ CAMEO
37	47	—	2	SERIOUS (REMIX) 21 RECORDS 0-96794/ATLANTIC	DONNA ALLEN
38	44	—	2	LOVE IN SIBERIA CRITIQUE CR 8525	LABAN
39	40	41	3	SUBURBIA (REMIX) EMI-AMERICA V-19226	◆ PET SHOP BOYS
40	33	25	9	I DIDN'T MEAN TO TURN YOU ON (REMIX) ISLAND 0-96804/ATLANTIC	◆ ROBERT PALMER
41	36	43	4	SEXY (REMIX) CONSTELLATION 23675/MCA	◆ KLYMAXX
42	31	38	4	MISUNDERSTANDING COLUMBIA 44-05967	JAMES (D TRAIN) WILLIAMS
43	43	—	2	COME GET MY LOVE TOMMY BOY TB 887	TKA
44	NEW ▶	1	1	FRENCH KISSIN (REMIX) GEFLEN 0-20575/WARNER BROS.	◆ DEBBIE HARRY
45	NEW ▶	1	1	GIRL FROM IPANEMA GOES TO GREENLAND (REMIX) WARNER BROS. 0-20588	THE B-52'S
46	NEW ▶	1	1	BOYS (REMIX) DICE TGR 1008/SUTRA	LEAH LANDIS
47	50	32	5	NOTORIOUS (REMIX) CAPITOL V-15264	◆ DURAN DURAN
48	NEW ▶	1	1	THE CALLING AIRWAVE AW 12-95000	KEN HEAVEN
49	25	20	10	TRUE BLUE (REMIX) SIRE 0-20533/WARNER BROS.	◆ MADONNA
50	NEW ▶	1	1	MR. BIG STUFF MCA 23691	HEAVY D. AND THE BOYZ
BREAKOUTS				1. OPEN YOUR HEART (REMIX) MADONNA SIRE	
				2. TO THE BEAT OF THE DRUM WIRED APEXTON	
				3. PICK IT UP SOFONDA C KLUB	

dance TRAX



by Brian Chin

NEW RECORDS: "DJ International Presents House Music Volume II" (DJ International) is a surprisingly solid potpourri of Chicago dance music—surprising most of all for its variety. The album was promoted on white-label pressings and is scheduled to ship soon. The centerpiece is inevitably the return of **Loleatta Holloway** after a two-year silence in "So Sweet." She often quotes "Love Sensation" (not so surprising in a Chicago record) though in the mix included here, she's almost reduced to a cameo appearance with the drum machine. There's fairly routine Colonel-clone material (**Full House's** "Communicate" and **Frankie Hollywood & Ricky D's** "Feel The Fire"), along with a well-chosen remake (Teddy Pendergrass' "Can't Hide From Yourself" by **Frankie Knuckles**). But the change-up cuts are noteworthy: the pop/Euro disco-flavored "I Can't Stop" from **Peter Black** and **Fingers Inc.'s** "You're Mine," an unexpectedly mellow, jazzy cut that cooks up at the closing percussion break. Biggest surprise: There was no denying that side two was listenable, after all.

Sylvester's "Mutual Attraction" album (Warner Bros./Megatone) could easily be his launching pad to the mass audience. Aside from the charting single, there's the very mainstream midtempo title cut from MaiTai producers **Eric Van Tijn** and **Jochem Fluitsma** and two fine illustrations of Sylvester's artistic breadth: the jazzy "Cool Of The Evening" and a revival of "Summertime," much in the style of Soft Cell's "Tainted Love."

SINGLES: Willie Colon's "She Don't Know I'm Alive" (A&M) pulls off a cross-cultural combination equal to his first dance-market hit, "Set Fire To Me." Co-produced by Colon and New Yorker **Yvonne Turner**, "She Don't Know" is another groove odyssey, focused primarily on the long break in the sec-

ond half, which is a deep-trance passage similar in impact to Eddy Grant's conclusion of "California Style" . . . **David Van Tieghem's** techno remake of "In-A-Gadda-Da-Vida" (Wide Angle), if you ask us, has more charm than the original ever did: It's already tipped widely by dance-rock DJs, and there is a mostly break B-side mix for the more disco-oriented.

POP: **Five Star** is on the verge of a major breakthrough: "If I Say Yes" (RCA) could be just the vehicle, especially as improved for "power" radio in a hyper-hyper **Shep Pettibone** remix . . . Latin-flavored "power" pop gets a shot of deep, hollow beat-box bottom on **Carmen's** "You And Me" (Suite 2, through Atlantic), postproduced and mixed by **Chep Nunez** and **Robert Clivilles** and led with a stiff, Trinere-style vocal . . . Also a heavier-duty New York variant of Miami pop is **Trilogy's** "Red Hot" (Jackie Jack), which is Shannon-turned-Latin with a boomy bass.

BRIEFLY: **Ampersand's** "Traction" (Pow Wow) is a surprisingly discoish release for the label, but fits right into the crossover vein of Depeche Mode . . . Inner space gets jacked on **Mr. Fingers'** "Beyond The Clouds," not the Quartz oldie, but similar in its tension without resolution. Also on the Trax label, **Santos'** "Can You Feel It" is similarly jazzy/spacey . . . **M.C. Holliday's** "The Gucci Man" (The Fever) combines go-go, Dana Dane, and brand names . . . **Love Delegation's** "I'm Gonna Knock You Out" (Moving Target/Celluloid) is charming pop-rock with a lick from "96 Tears" . . . **Che's** "Be My Powerstation" (Logarithm) is another slice of recombinant found music from the Fats Comet rhythm section, ending in a great break.

NOTES: Regular Dance Trax readers know that documenting the his-

tory of dance music is a pet subject here, because it's one of the things that legitimizes the form in a lasting way, especially since the industry at large is so quick to declare things "dead" on regular cycles. We were impressed, therefore, to hear that former DJ Gary Tighe, who retired from the booth in 1983, donated his "work" collection of 12-inch singles to the Archive of Popular Music at the Univ. of California School of Music. The archive catalogs recordings, sheet music, and musical instruments representing pop music dating from the '20s and '30s.

According to Tighe, no 12-inch singles were in the archive's collection prior to his donation, which totaled 4,000 disks. The records will be supplemented by reel-to-reel tapes of his playing and written commentary on disco technique. The noncirculating collection is available to music scholars. Tighe kept his albums and got a favorable tax write-off.

MORE HISTORY: We're pleased to note the graduation of another club DJ into the top 40. It's **Sergio Munzibai**, whose production (with **Teneen Ali**) of **Nancy Martinez'** "For Tonight" is bulleting at No. 37 on the Hot 100 chart as of this writing. Munzibai and his partner at the control room mix board, **John Morales**, returned as a team to the turntables recently, with planned monthly gigs at the newly opened 1018 club in New York.

We're only sorry that **Jellybean Benitez'** production of **Stacy Lattisaw's** "Nail It To The Wall" so narrowly missed hitting the top 40, as two simultaneous chartings of DJs-turned-producers would have made for even more of a milestone. But looking at the Hot 100 chart as a whole, there were three such records on the list during early December, the third being **Stacey Q.'s** legs-of-life 22-week charter "Two Of Hearts."

THE COMMUNARDS REJECT ROCK'S STEREOTYPES

(Continued from page 22)

which operates Britain's national Radio One station and the highly influential weekly TV show "Top Of The Pops"—could not ignore the group when "Don't Leave Me This Way" emerged and hit No. 1 on the U.K. charts for four weeks.

Released in Britain on the London label, the Communards eponymous debut album has just been issued here by MCA. The U.S. label is still working "Don't Leave Me This Way." According to Glen Lajeski, MCA executive director of marketing administration/advertising, "We've been breaking it from the clubs and then spreading it to urban markets. With strong support from MTV, sales and radio play have been very encouraging. There are a lot of other strong cuts on the record, so we'll be going with it well into the new year."

"The album's actually quite old," says Somerville. "We did it last

Christmas at Sigma in New York, with Mike Thorne producing. He loves it there, and I also jump at any opportunity to go over."

Having just completed an extensive European tour, Somerville will be back in New York on Wednesday

'We do everything under our terms'

(17), when the Communards headline the Ritz club, one of two pre-Christmas U.S. dates—the other being Sunday (14) at the Palace in Los Angeles. The Communards' 10-piece touring band features vocalist Sarah Jane Morris, who sang on "Don't Leave Me This Way," and a string quartet. Aside from Somerville, Coles, and bassist/keyboardist David Renwick, it's an all-female entourage.

"They're all very accomplished musicians," says Somerville. "We're not really into the whole stereotyped, clichéd, accepted format of a band—two guitars, bass, drums, a lot of machismo, and a lot of ego. Women get such a rough deal in the music industry. Usually, they're just backing singers or dancers. And if they're not, they have to put up with men coming up to them saying things like, 'Oh, you're really good for a woman,' or 'Oh, you're brilliant—you played just like a man.' And that's crap because some women musicians are much better than men."

Though he rejected stardom with his former band, Somerville says that "things are different with the Communards. Richard and I both agree about what we want and how we're going to take each step of our career. We're doing everything under our own terms."

TALENT IN ACTION

(Continued from page 23)

Ray." With more attention to pacing and focus in its performance, New Order will rule the roost among dance-pop proponents. **CHRIS MORRIS**

ALABAMA
MERLE HAGGARD
RICKY SKAGGS
SURREAL McCOYS

Meadowlands Arena
East Rutherford, N.J.
Tickets: \$14, \$12

THE NEW YORK-AREA stop of this year's Marlboro Country Music tour offered an outstanding bill as well as a spectacular arena presentation featuring crystalline sound and live video mixing on three suspended 16- by 20-foot screens. Opening the recent show was local quintet the Surreal McCoys, whose brief set featured crying-in-your-beer country fare accompanied by rollicking piano, accordion, and sax.

Next up was Ricky Skaggs, who has developed into a slick entertainer from his bluegrass roots. He offered flashy showmanship to go with the rapid-fire computerized lighting above the stage. Other effects included mixing parts of his "Country Boy" video in with the live action. Musically, Skaggs and his eight-piece band were uniformly terrific, but his persistent hamming cut against the grain of his material and the sincerity in his voice.

Merle Haggard, on the other hand, gave his customarily understated treatment to a classic body of work. The result was a nearly flawless performance. Leading his 11-piece country swing band, the Strangers, with a tight rein, Haggard mixed more recent slow ballads with famous hard country hits, many excerpted and strung together

er on the spot. Of special note was the welcome return of his former wife and backup singer Bonnie Owens, who majestically supported her ex-husband with enthusiastic clapping as well as an unaffected vocal presence.

Alabama's predictable headline set, offering hit after hit of countrified Southern rock, never sounded better. The guitar quartet, now assisted in concert by a keyboard player, was also wondrously enhanced by the video projection. **JIM BESSMAN**

ANTONIO CARLOS JOBIM & GAL COSTA
Wiltern Theatre, Los Angeles
Tickets: \$17.50

THIS DEC. 1 "Rio Revisited!" concert, featuring bossa nova legend Antonio Carlos Jobim and Brazilian vocalist Gal Costa, kicked off a 10-concert "Jazzvisions" series, which is being filmed and recorded for 1987 cable, video, and audio release (with Lorimar Telepictures distributing).

The opening show was also noteworthy since it marked the Los Angeles debut of RCA Brazil artist Costa, a talented chanteuse who has enjoyed numerous platinum albums in her native land. Long overdue for a U.S. release, she lent her beautiful voice (and remarkable vocal control) to such Jobim classics as "Dindi," "Wave," and "Gabriela," often dueting with the master himself.

The evening was relaxed, natural, and intimate throughout; Jobim sang and played solo pieces and performed with Costa, a five-piece band, and five female backup singers. The audience responded to Costa's vocals and Jobim's clear, light, timeless melodies with three standing ovations. **CHRIS MCGOWAN**

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Collaboration Celebration. Jim Foglesong, left, president of Capitol/EMI America Nashville, poses with singer/songwriter Paul Davis, Tanya Tucker, and Jerry Crutchfield, senior vice president of MCA Music Nashville during a party hosted by the label celebrating their collaboration on Tucker's No. 1 single "Just Another Love" from her "Girls Like Me" LP.

MCA/Nashville Revels In Success CMA Award, 13 No. 1 Hits Highlight '86

BY GERRY WOOD

NASHVILLE Citing a record-shattering year for MCA Music in Nashville, the publishing firm's top officials from Nashville to Los Angeles are predicting continued bullish times for the company. "This is the most successful year ever for MCA Music in Nashville," says president Leeds Levy. The firm won the Country Music Assn.'s recent song-of-the-year competition with "On The Other Hand," written by Don Schlitz and Paul Overstreet, which was co-published by MCA, and it had a remarkable series of 13 No. 1 records on the Billboard Hot Country Singles chart during 1986.

The unprecedented year of activity prompts Irving Azoff, MCA Records Group president, to forecast even greater expansion and achievements for his publishing firm. "Leeds Levy and [senior vice president] Jerry Crutchfield have made impressive strides in boosting the operation to its best year ever," says Azoff. "Their accomplishments will allow even further growth in 1987 in terms of additional writers and catalog acquisitions." Azoff points to other award-winning efforts, such as "40 Hour Week" (recorded by Alabama and written by Dave Loggins, Lisa Silver, and Schlitz) and Silver's Rising Star Award from the Songwriter's Guild. The MCA chief sees the international arena as a prime growth area for the MCA/Nashville catalog in 1987.

During one week last spring, MCA scored four of the top five country singles; in the year, it hit with 50 charting singles and 55 album cuts, either as publisher or co-publisher. Other writers contributing hits are J.D. Martin, Russell Smith, Lee Greenwood, and Lewis Anderson.

Keying the Nashville thrust under Crutchfield are Pat Halper, manager of creative services; Marty Griffin, director of administrative services; Steve Day, director of professional services; Tom McHugh, assistant en-

gineer; and Clarissa Cater who, effective Jan. 1, will be named coordinator of creative services.

Acquisitions of catalogs and writers—on an extremely selective basis—is on Crutchfield's agenda for 1987. "Our goal," he says, "is to add two more blue-chip writers. Rather than have a huge stable of writers, I'd rather have 10-12 real good ones. A small staff of premium writers is the best way to go."

The firm recently doubled its space by expanding into a new building located near its previous 17th Avenue South headquarters. Every writer has office space, and a 24-track studio has been established for demo work.

Crutchfield has been producing Tanya Tucker, taking her to No. 1 on the country charts, and he plans to produce an album on Martin, who is a performer as well as a songwriter, for Capitol Records. He also envisions a 1987 album from Smith, the former head of the Amazing Rhythm Aces, who scored with such songs as "Third Rate Romance."

Among the artists hitting with MCA songs are Greenwood, Gary Morris, Crystal Gayle, John Conlee, Kenny Rogers, the Judds, Randy Travis, T.G. Sheppard, the Forester Sisters, Juice Newton, and Don Williams.

NASHVILLE SCENE

by Gerry Wood



SINCE I WASN'T ASKED, I'll happily volunteer some of my favorite albums of the year as we enter the last half of the last month of 1986.

Let's lead with the obvious: Randy Travis' "Storms Of Life." The Warner Bros. singer has the charm of a country Casanova and enough talent to make him a country chart giant for years to come. Congratulations go to Charlie Monk, who pitched a Travis demo tape to every major label in town a couple of years ago only to be turned down. Monk kept at it, finally luring WB's Martin Sharp to the Nashville Palace club to catch Randy live on stage between his sets of washing dishes and cooking catfish. Monk's persistence (along with the efforts of Randy's manager, Lib Hatcher, an equally persistent personality) resulted in Travis finally exploding onto the country music scene this year. Other favorites are the following:

- **Reba McEntire**, "Whoever's In New England." Reba confided to me two years ago that her No. 1 goal was to someday be voted the Country Music Assn.'s entertainer of the year. Soon afterward, the MCA artist took a giant step toward that goal by snaring the CMA's female-entertainer-of-the-year award. This year, she gained her coveted entertainer-of-the-year trophy. To prove she deserves it, just listen carefully to this album and watch the convincing performance she renders on the video version.

- **Exile**, "Hang On To Your Heart." These Kentucky wonders made a quantum leap ahead in style, substance, and originality with this impressive album. Tight harmonies, fresh melodies, and powerful lyrics combine to make this one of the best LPs to emerge from Nashville in recent years. Watch this Epic Record group grow and grow...

- **Willie Nelson**, "Partners." Though some of the selections are nothing to write Waylon about, Willie's always good, and when he's great, he's even better. One song on the Columbia album is crying out to be a single release. That's "When I Dream," the Sandy Mason song that Jack Clement recorded more than a decade ago. Willie's version is masterful.

- **T. Graham Brown**, "I Tell It Like It Used To Be." The songs on this album fit Brown to a T. The Capitol artist has a rousing, earthy voice that will help expand country music's appeal and audience.

- **Vince Gill**, "The Things That Matter." The promising RCA rising star also has wide appeal.

- **Nitty Gritty Dirt Band**, "Twenty Years Of Dirt." The Warner Bros. group sounds as fresh now as it did when first hitting with "Mr. Bojangles," the Jerry Jeff Walker classic. "Stand A Little Rain" is one of the Dirt Band's best efforts in years.

- **Kathy Mattea**, "Walk The Way The Wind Blows." Her Mercury/PolyGram LP has established Mattea as one of the top new talents in country music.

- **Sweethearts Of The Rodeo**, self-titled album. The two-sister group's Columbia album proves that the Sweethearts are as effective on vinyl as they are in person. It'll be interesting to see the direction of their next album.

- **Bruce Hornsby & the Range**, "The Way It Is." Though this RCA act isn't really country, their name sure is. And who says I have to like just country albums?

While we're looking beyond country, let's mention such great LPs as the **Moody Blues'** "The Other Side Of Life"; **Ric Ocasek's** "This Side Of Paradise"; the self-titled **Georgia Satellites** album; the self-titled **Whitney Houston** album; **ZZ Top's** "Afterburner"; **Dire Straits'** "Brothers In Arms"; and the new boxed set by a fellow named **Bruce Springsteen**.

NEWSNOTES: Jim Ed Norman of Warner Bros. Records/Nashville was slated to fly to Las Vegas, Nev., recently to surprise **Hank Williams Jr.** with his 13th gold album. Hank, appearing at the Las Vegas Hilton, panned gold with his "Montana Cafe" LP... Kentucky fans of **Earl Thomas Conley** can celebrate New Year's Eve in style as their hero and special guest **Billy Joe Royal** perform at the Louisville Gardens Dec. 31. Says the RCA star, "I wanted to do a concert where we could really party, and I wanted to do something close enough to home for the family to be with me, too."

Michael Johnson has completed a coast-to-coast swing promoting "Give Me Wings"... **Moe Bandy** recently played host to his second annual golf tournament in San Antonio, Texas. Among those chipping and putting their way to stardom were **George Strait**, **Jerry Jeff Walker**, **Johnny Bush**, ex-Texas football coach **Darryl Royal**, and **Spanky McFarland**. Proceeds benefit the youth illiteracy program in San Antonio.

Scene's favorite new Christmas song: "White Christmas Makes Me Blue" by **Randy Travis**, written by **Rich Grissom** and **Neil Patton Rogers**.

Plenty of exciting albums and rising stars lit up 1986

Runner Finishes First In Showdown

NASHVILLE Runner, a five-member band from Rocky Mount, N.C., was voted winner of the fifth annual True Value Country Showdown in the final contest held here Dec. 3. The finals were televised live as a special edition of "Nashville Now" on the Nashville Network.

The North Carolina troupe triumphed over five other finalists: Smokin' Okie, Clinton, Okla.; Monterey, Painesville, Ohio; Millwee Hollow Band, Chattanooga, Tenn.; the Randy Anderson Band, Las Vegas; and Overland Express, Omaha, Neb.

Top prize in the contest was \$50,000 in cash, a contract to record a single for CBS Records, and representation by a professional booking agency.

Last year's winning act, Sweethearts Of The Rodeo, now records for Columbia Records.

A spokesman for the True Value competition says there were more than 100,000 contestants in this year's sweep and that hundreds of sponsoring radio stations were involved.

FOR WEEK ENDING DECEMBER 20, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

141 REPORTERS			NEW	TOTAL
			ADDS	ON
RESTLESS HEART	I'LL STILL BE LOVING YOU	RCA	53	53
JOHN SCHNEIDER	TAKE THE LONG WAY HOME	MCA	37	37
RANDY TRAVIS	NO PLACE LIKE HOME	WARNER BROS.	35	114
THE STATLER BROTHERS	FOREVER	MERCURY	34	86
JUICE NEWTON	WHAT CAN I DO WITH MY HEART	RCA	33	58

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

RETAIL BREAKOUTS

43 REPORTERS			NUMBER
			REPORTING
GARY MORRIS	LEAVE ME LONELY	WARNER BROS.	21
EDDIE RABBITT	GOTTA HAVE YOU	RCA	12
JOHN CONLEE	THE CARPENTER	COLUMBIA	12
STEVE EARLE	SOMEDAY	MCA	10
DAN SEALS	YOU STILL MOVE ME	EMI-AMERICA	8

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T. Graham's Buster Browns. T. Graham Brown, center, shed his shoes on a recent episode of The Nashville Network's "Nashville Now" series. Joining in with jokes are Dottie West and the show's guest host, comedian Andy Andrews.

Band Glides Using Songs With Ski Imagery Wickline, TNN Join In Video Album Promo

NASHVILLE Building on the wide video exposure last year of two of its ski-oriented country songs, the band Wickline has just released "World Of White," a six-song video album to be sold by direct mail and in ski shops. To promote the venture, The Nashville Network will launch a "World Of White Romantic Rendezvous For Two" sweepstakes in January.

The Nashville Network promotion will be carried primarily on the "Country Clips" program. A winner will be selected and announced on Feb. 14. Grand prize is a five-day stay at Lakeland Village Resort in South Lake Tahoe, Calif., including free skiing at Heavenly Valley, skis from K-2, his-and-her White Stag outfits, Salomon boots and bindings, an accessories pack from Serus, and a copy of the "World of

White" video. Air fare for the winners will be paid by Cascade Mountain Music, the video's producer.

There will be nine consolation prize packages that include K-2 skis, a White Stag sweater, Serus pack and gloves, and a copy of the video.

"Powder Winter" and "Ski Bumpus," which debuted in video form from Wickline last year, were featured on TNN as well as HBO, Showtime, VH-1, USA, On Select, and Canada's Superchannel. The two songs, both of which are included in the new video album, were first released as audio singles. "Ski Bumpus" went to No. 78 on the Hot Country Singles chart in 1984.

A third cut from the album, the Beach Boys-like "Comin' Down," began airing on TNN in December and has been accepted for HBO

broadcast through January.

Bob Wickline, who heads the project, says that the first airing of the video on TNN, which also gave the toll-free order number for the album, netted 80 calls.

Aimed primarily at the ski buff, "World Of White" uses both stock and new footage, provided chiefly by Joe Jay Jalbert, of Long Island, and Dick Barrymore, of Sun Valley. Wickline's company paid a flat fee for the footage. He estimates Cascade Mountain Music will need to sell 7,000-10,000 albums to break even.

"World Of White" sells for \$19.95, plus a \$3 handling fee. Cascade Mountain Music (800-538-5476) is also releasing a soundtrack of the video—in cassette form only—for \$7.95, plus \$1 for shipping.

EDWARD MORRIS

Band Cuts Charity Album McGuffey Lane Christmas Project

NASHVILLE The McGuffey Lane band has recorded a six-cut album, "Christmas With McGuffey Lane," which will be sold as a benefit item at most Rax restaurants. The Columbus, Ohio-based chain has 500 outlets in 38 states. Proceeds from the sale are earmarked for the Karin Johnson Memorial Asthma Research and Program Fund, managed by the Central Ohio Lung Assn.

Rax underwrote the cost of the album and will donate the entire purchase price of \$3.99 per album to the fund. "Christmas With McGuffey Lane" will also be available through retail record stores in central Ohio at a list price of \$4.99.

Dan Corrigan, executive vice president of marketing for Rax, says that all the company-owned restaurants began selling the album Thanksgiving week. He added that the initial pressing was 10,000 copies but that additional quantities will be quickly available if demand warrants. The album is being sold in both cassette and LP.

The project started in August when McGuffey Lane, formerly on the Atlantic America label, offered an original Christmas song to the lung association as a fund-raiser.

Songs on the album are "What Child Is This (Greensleeves)," an instrumental; "It's Not Christmas

(Till You're In My Arms)" by Thom Schuyler and Nancy Bergen; "Bring Back My Baby (For Christmas)" and "It's Hot This Christmas" by John Schwab; "The Voices Of Rejoicing Love" by Rick Giles and Steve Bogard; and "Christmas Letter" by John Greenebaum, Gen Nelson, and Paul Nelson.

Permian Records Is Dissolved

NASHVILLE Permian Records president and board chairman Chuck Robinson has disbanded the label to concentrate on publishing, management, and production. At its peak, Permian boasted such artists as Lynn Anderson and Dottie West and was distributed by MCA.

According to a statement issued by his office, Robinson "will be involved totally with the career of Mark Nesler, singer/songwriter." Carpad Music and Car Productions, Robinson's publishing and management companies, will move from Dallas to Nashville by the end of January, the statement says.

Program Takes Bronze Medal At N.Y. Fest PBS Nashville Series Wins Award

NASHVILLE "Nashville Skyline," a PBS series that features performances by Nashville's top songwriters, earned a bronze medal at the International Film & TV Festival in the entertainment series category. The award was announced Nov. 10 in New York.

On Nov. 15, the series won four additional awards in the Nashville Emmy competition, scoring in the divisions of entertainment

series or segment. Executive editor Peter Kimball won an award, as did Sam Parker for audio, John Sprague for lighting direction, and Kent Green for technical direction.

"Nashville Skyline" is produced by the ProVision Group and distributed to public TV stations nationally by the Southern Educational Communications Assn., Columbia, S.C.

HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	13	★ ★ NO. 1 ★ ★ TOO MUCH IS NOT ENOUGH E. GORDY, JR. (D. BELLAMY, R. TAYLOR)	BELLAMY BROTHERS WITH THE FORESTER SISTERS MCA/CURB 52917/MCA
2	3	4	11	MIND YOUR OWN BUSINESS H. WILLIAMS, JR., B. BECKETT, J.E. NORMAN (H. WILLIAMS)	HANK WILLIAMS, JR. WARNER/CURB 7-28581/WARNER BROS
3	4	5	13	GIVE ME WINGS B. MAHER (R. FLEMING, D. SCHLITZ)	◆ MICHAEL JOHNSON RCA 14412
4	5	6	12	LOVE'S GONNA GET YOU SOMEDAY R. SKAGGS (C. CHAMBERS)	RICKY SKAGGS EPIC 34-06327
5	6	7	11	WHAT AM I GONNA DO ABOUT YOU J. BOWEN, R. MCENTIRE (D. GILMORE, B. SIMON, J. ALLISON)	◆ REBA MCENTIRE MCA 52922
6	7	8	10	CRY MYSELF TO SLEEP B. MAHER (P. KENNERLEY)	THE JUDDS RCA/CURB 5000-7/RCA
7	9	12	10	THEN IT'S LOVE D. WILLIAMS, G. FUNDIS (D. LINDE)	DON WILLIAMS CAPITOL 5638
8	10	16	10	FALLIN' FOR YOU FOR YEARS C. TWITTY, D. HENRY, R. TREAT (T. SEALS, M. REID)	CONWAY TWITTY WARNER BROS. 7-28577
9	13	17	11	HALF PAST FOREVER (TILL I'M BLUE IN THE HEART) R. HALL (R. BYRNE, T. BRASFIELD)	T.G. SHEPPARD COLUMBIA 38-06347
10	14	15	15	WALK THE WAY THE WIND BLOWS A. REYNOLDS (T.P. BRIEN)	◆ KATHY MATTEA MERCURY 884 978-7/POLYGRAM
11	17	22	9	YOU STILL MOVE ME K. LEHNING (D. SEALS)	DAN SEALS EMI-AMERICA 9851
12	15	18	11	BAD LOVE M. WRIGHT (D. LINDE)	PAKE MCENTIRE RCA 5004-7
13	16	20	14	OH DARLIN' K. KANE, J.O. HARA (J.O. HARA, K. KANE)	THE O'KANES COLUMBIA 38-06242
14	18	21	12	SHE THINKS THAT SHE'LL MARRY T. WEST (J. RODMAN, D. ORENDER)	◆ JUDY RODMAN MTM 72076/CAPITOL
15	1	2	16	HELL AND HIGH WATER B. LOGAN (T. BROWN, A. HARVEY)	◆ T. GRAHAM BROWN CAPITOL 5621
16	12	13	13	STAND ON IT J. KENNEDY (B. SPRINGSTEEN)	MEL MCDANIEL CAPITOL 5620
17	20	25	9	THE CARPENTER B. LOGAN (G. CLARK)	JOHN CONLEE COLUMBIA 38-06311
18	22	26	8	LEAVE ME LONELY G. MORRIS, B. ALBERTINE, S. SMALL (G. MORRIS)	GARY MORRIS WARNER BROS. 7-28542
19	23	32	3	DEEP RIVER WOMAN L. RICHIE, J. CARMICHAEL (L. RICHIE)	LIONEL RICHIE MOTOWN 1873
★ ★ ★ POWER PICK/SALES ★ ★ ★					
20	25	28	8	COWBOY MAN T. BROWN, L. LOVETT (L. LOVETT)	LYLE LOVETT MCA/CURB 52951/MCA
21	24	27	8	GOTTA HAVE YOU R. LANDIS (E. RABBITT, R. NIELSEN, R. LANDIS)	EDDIE RABBITT RCA 5012-7
22	27	31	7	I'LL COME BACK AS ANOTHER WOMAN J. CRUTCHFIELD (R. CARPENTER, K. M. ROBBINS)	TANYA TUCKER CAPITOL 5652
23	8	10	14	WHAT YOU'LL DO WHEN I'M GONE J. BOWEN, W. JENNINGS (L. BUTLER)	WAYLON JENNINGS MCA 52915
24	29	36	5	HOW DO I TURN YOU ON R. MILSAP, T. COLLINS, R. GALBRAITH (M. REID, R. BYRNE)	RONNIE MILSAP RCA 5033-7
25	33	39	5	STRAIGHT TO THE HEART J.E. NORMAN (G. LYLE, T. BRITTEN)	CRYSTAL GAYLE WARNER BROS. 7-28518
26	30	33	8	BABY I WANT IT T. WEST (B. NIELSEN, CHAPMAN)	◆ GIRLS NEXT DOOR MTM 72078/CAPITOL
27	31	35	6	FIRE IN THE SKY J. HANNA, B. EDWARDS (J. HANNA, B. CARPENTER)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28547
28	28	30	9	SOMEDAY E. GORDY, JR., T. BROWN (S. EARLE)	STEVE EARLE MCA 52920
29	32	37	7	HOMECOMING '63 B. MEVIS (D. DILLON, R. PORTER)	KEITH WHITLEY RCA 5013-7
30	36	40	6	RIGHT HAND MAN D. GANT, E. RAVEN (G. SCRUGGS)	EDDY RAVEN RCA 5032-7
31	37	41	7	WHEN A WOMAN CRIES N. WILSON (B. MOORE, M. WILLIAMS)	JANIE FRICKE COLUMBIA 38-06417
32	21	24	10	OUT AMONG THE STARS B. MONTGOMERY (A. MITCHELL)	MERLE HAGGARD EPIC 34-06344
33	39	44	4	MORNIN' RIDE J. CRUTCHFIELD (S. BOGARD, J. TWEEL)	LEE GREENWOOD MCA 52984
34	11	1	15	IT AIN'T COOL TO BE CRAZY ABOUT YOU J. BOWEN (D. DILLON, R. PORTER)	GEORGE STRAIT MCA 52914
35	41	45	4	I CAN'T WIN FOR LOSIN' YOU N. LARKIN, E. T. CONLEY (B. BYRNE, B. OWLES)	EARL THOMAS CONLEY RCA 5064-7
36	38	42	6	IT WON'T HURT P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE 7-28565/WARNER BROS.
37	19	9	14	TOUCH ME WHEN WE'RE DANCING H. SHEDD, ALABAMA (T. SKINNER, J.L. WALLACE, K. BELL)	◆ ALABAMA RCA 5003-7
38	40	43	7	IT SHOULD HAVE BEEN EASY L. BUTLER (B. MCDILL)	THE WHITES MCA/CURB 52953/MCA
39	42	47	4	MIDNIGHT GIRL/SUNSET TOWN S. BUCKINGHAM (D. SCHLITZ)	SWEETHEARTS OF THE RODEO COLUMBIA 38-06525
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
40	49	—	2	NO PLACE LIKE HOME K. LEHNING (P. OVERSTREET)	RANDY TRAVIS WARNER BROS. 7-28525
41	43	46	7	ME AND YOU S. SILVER (D. FARGO)	DONNA FARGO MERCURY 888 093-7/POLYGRAM
42	51	60	3	BABY'S GOT A NEW BABY J. STROUD (J.F. KNOBLOCH, D. TYLER)	◆ S-K-O MTM 72081/CAPITOL
43	46	48	6	WHEN I'M FREE AGAIN R. CROWELL, B.T. JONES (R. CROWELL, W. JENNINGS)	RODNEY CROWELL COLUMBIA 38-06415
44	26	11	15	WINE COLORED ROSES B. SHERRILL (D. KNUXTON, A.L. OWENS)	GEORGE JONES EPIC 34-06296
45	35	19	18	DADDY'S HANDS T. WEST (H. DUNN)	◆ HOLLY DUNN MTM 72075/CAPITOL
46	50	53	6	ONE MAN BAND J. KENNEDY (K. BELL, B. MCGUIRE)	MOE BANDY MCA/CURB 52950/MCA
47	34	14	18	SHE USED TO BE SOMEBODY'S BABY C. YOUNG (L. GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-06252
48	56	—	2	FOREVER J. KENNEDY (J. FORTUNE)	THE STATLER BROTHERS MERCURY 888 219-7/POLYGRAM
49	58	71	3	PARTNERS AFTER ALL C. MAMAN (C. MAMAN, B. EMMONS)	WILLIE NELSON COLUMBIA 38-06530

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	57	70	3	KILLBILLY HILL SOUTHERN PACIFIC, J.E. NORMAN (J. MC FEE, T. GOODMAN)	◆ SOUTHERN PACIFIC WARNER BROS. 7-28554
51	62	72	3	LITTLE DOLL T. SKINNER, J.L. WALLACE (M. WATKINS)	THE KENDALLS MCA/CURB 52983/MCA
52	54	58	5	I DON'T LOVE HER ANYMORE T. WEST (M. RAGOONA)	THE ALMOST BROTHERS MTM 72079/CAPITOL
53	60	63	4	WICKED WAYS E. GORDY, JR., T. BROWN (K. STALEY)	PATTY LOVELESS MCA 52969
54	45	29	17	AT THE SOUND OF THE TONE J. BOWEN, J. SCHNEIDER (M. T. BARNES, D. RICHARDSON)	JOHN SCHNEIDER MCA 52901
55	71	—	2	WHAT CAN I DO WITH MY HEART R. LANDIS (O. YOUNG)	JUICE NEWTON RCA 5068-7
56	67	77	3	QUIETLY CRAZY E. BRUCE, B. MEVIS (M. WILLIAMS, S. CROPPER)	ED BRUCE RCA 5077-7
57	44	23	15	OUT GOIN' CATTIN' R.L. SCRUGGS (M. MILLER, R. SCRUGGS)	◆ SAWYER BROWN WITH "CAT" JOE BONSALE CAPITOL/CURB 5629/CAPITOL
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
58	NEW ▶	1	1	I'LL STILL BE LOVING YOU T. DUBOIS, S. HENDRICKS, RESTLESS HEART (M.A. KENNEDY, P. BUNCH, P. ROSE, T. CERNEY)	RESTLESS HEART RCA 5065-7
59	66	75	3	COUNTRIFIED J. ANDERSON, J.E. NORMAN (T. LAZAROS)	JOHN ANDERSON WARNER BROS. 7-28502
60	70	78	3	THIS OL' TOWN W. ALDRIDGE (G. GREEN, R. GILES)	LACY J. DALTON COLUMBIA 38-06360
61	47	34	17	YOU'RE STILL NEW TO ME P. WORLEY (P. OVERSTREET, P. DAVIS)	MARIE OSMOND WITH PAUL DAVIS CAPITOL/CURB 5613/CAPITOL
62	48	38	18	I MISS YOU ALREADY N. LARKIN (M. RAINWATER, F. YOUNG)	BILLY JOE ROYAL ATLANTIC/AMERICA 7-99519/ATLANTIC
63	52	54	6	OLE ROCK & ROLLER (WITH A COUNTRY HEART) T. COLLINS (R. MURRAH, J.D. HICKS, K. STEGALL)	KEITH STEGALL EPIC 34-06418
64	69	74	4	THESE EYES E. PENNY (B. WILLIAMS)	BETH WILLIAMS BGM 092486
65	80	—	2	LOVIN' THAT CRAZY FEELIN' B. KILLEN (R. MCDOWELL, J. MEADOR, B. CONN)	RONNIE MCDOWELL MCA/CURB 52994/MCA
66	53	55	6	YOUR LOVING SIDE R. ALVES (R. MURRAH, C. WHITSETT, J. SCHWEERS)	BUTCH BAKER MERCURY 888 133-7/POLYGRAM
67	NEW ▶	1	1	TAKE THE LONG WAY HOME J. BOWEN, J. SCHNEIDER (J. NEEL, D. CRIDER)	JOHN SCHNEIDER MCA 52989
68	NEW ▶	1	1	THE ROCK AND ROLL OF LOVE J. CRUTCHFIELD (B. MCDILL, C. BLACK)	TOM WOPAT EMI-AMERICA 8364
69	55	49	7	DON'T BURY ME 'TIL I'M READY S. CORNELIUS, H.M. CORNELIUS (J. MOFFAT)	JOHNNY PAYCHECK MERCURY 888 088-7/POLYGRAM
70	68	69	5	EASY DOES IT J. RUTENSCHEIDER, T. MALCHAK (T. MALCHAK, D. STERN)	TIM MALCHAK ALPINE 004
71	NEW ▶	1	1	WILD-EYED DREAM S. BUCKINGHAM (A. RHODY)	RICKY VAN SHELTON COLUMBIA 38-06542
72	76	81	3	DOWN AT THE MALL J. KENNEDY (R. MURRAH, J. SCHWEERS)	TOM T. HALL MERCURY 888 155-7/POLYGRAM
73	65	51	20	THAT ROCK WON'T ROLL T. DUBOIS, S. HENDRICKS (J.S. SHERRILL, B. DIPIERO)	RESTLESS HEART RCA 14376
74	77	86	3	WHEN LOVE IS RIGHT SNEED BROTHERS (G. NELSON, P. NELSON, J. GREENEBAUM)	CHARLY MCCLAIN/WAYNE MASSEY EPIC 34-06433
75	NEW ▶	1	1	DIDN'T WE SHINE J. KENNEDY (D. SCHLITZ, J. WINCHESTER)	LYNN ANDERSON MERCURY 888 209-7/POLYGRAM
76	79	87	3	RUNAWAY J. PALEN (D. SHANNON, M. CROOK)	BONNIE LEIGH R.C.P. 010
77	61	50	9	HEART TO HEART G. DAVIES, P. PENDRAS (J. HIATT, F. KOLLER)	◆ WILD CHOIR FEATURING GAIL DAVIES RCA 5011-7
78	59	62	5	DO YOU REALLY WANT MY LOVIN' C. ALLEN (S. GOODMAN, M. STUART)	MARTY STUART COLUMBIA 38-06425
79	74	76	24	YOU CAN'T STOP LOVE J. STROUD (P. OVERSTREET, T. SCHUYLER)	SCHUYLER, KNOBLOCH & OVERSTREET MTM 72071/CAPITOL
80	64	52	19	NO ONE MENDS A BROKEN HEART LIKE YOU T. COLLINS (J. SCHWEERS)	BARBARA MANDRELL MCA 52900
81	NEW ▶	1	1	LET'S BE FOOLS LIKE THAT AGAIN N. LARKIN (L. ANDERSON)	TOMMY ROE MERCURY 888 206-7/POLYGRAM
82	NEW ▶	1	1	SOMETHIN' YOU GOT D. B. WHITE (J.P. PENNINGTON, S. LEMAIRE)	THE NIELSEN WHITE BAND VISION 12574
83	87	—	2	NOW SHE'S IN PARIS R. PENNINGTON, B. KEELS (J. SHOFNER, W. KIRBY)	DAVE HOLLADAY STEP ONE 365
84	NEW ▶	1	1	NOT TONIGHT S. SORELLE (K. BROOKS, T. SHAPIRO, C. WATERS)	PAUL PROCTOR AURORA 1003
85	72	66	19	HONKY TONK CROWD J. ANDERSON, J.E. NORMAN (L.A. DELMORE, L. CORDLE)	JOHN ANDERSON WARNER BROS. 7-28639
86	82	73	10	THEY DON'T MAKE THEM LIKE THEY USED TO B. BACHARACH, C. BAYER SAGER (B. BACHARACH, C. BAYER SAGER)	KENNY ROGERS RCA 5016-7
87	84	61	19	STARTING OVER AGAIN T. BROWN, J. BOWEN (D. GOODMAN, J.W. RYLES)	STEVE WARINER MCA 52837
88	73	57	19	DIGGIN' UP BONES K. LEHNING (P. OVERSTREET, A. GORE)	RANDY TRAVIS WARNER BROS. 7-28649
89	63	56	6	STILL IN THE PICTURE M. DANIEL, L. EVERETTE (K. BLAZY, P. BARNHART, J. DOWELL)	LEON EVERETTE ORLANDO 115
90	86	89	3	LET A LITTLE LOVE IN (TENNESSEE SATURDAY NIGHT) T. MCMILLAN (D.S. HAIR)	ROCKINHORSE LONG SHOT 1003/NSD
91	88	68	6	FROM WHERE I STAND H. SHEDD (J. KIMBALL, T. SCHUYLER)	DOBIE GRAY CAPITOL 5647
92	83	85	3	DON'T LET IT GO TO YOUR HEART G. KENNEDY (B. STAMPER)	BONNIE NELSON DOOR KNOB 86-257
93	85	59	6	YOU'RE MINE D. HUNGATE, T. BROWN (J. HALL, J. HALL)	ORLEANS MCA 52963
94	81	65	18	CHEAP LOVE R. LANDIS (D. SHANNON)	JUICE NEWTON RCA 14417
95	75	79	4	FOR OLD TIME SAKE J. NAYLOR, S. STONE (R. JOHNSON)	JERRY NAYLOR WEST 723
96	92	88	22	IT'LL BE ME B. KILLEN (S. LEMAIRE, J.P. PENNINGTON)	EXILE EPIC 34-06229
97	93	90	22	SINCE I FOUND YOU S. BUCKINGHAM (B. LLOYD, R. FOSTER)	◆ SWEETHEARTS OF THE RODEO COLUMBIA 38-06166
98	90	83	9	SHE'S THE TRIP THAT I'VE BEEN ON R. BAKER (S.D. SHAFER, D. FRAZIER)	LARRY BOONE MERCURY 888 044-7/POLYGRAM
99	97	93	24	JUST ANOTHER LOVE J. CRUTCHFIELD (P. DAVIS)	◆ TANYA TUCKER CAPITOL 5604
100	98	95	7	DO YOU MIND IF I STEP INTO YOUR DREAMS J. KENNEDY (A. VAN DOLLEN, S. KENNEDY)	THE CANNONS MERCURY 888 048-7/POLYGRAM

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

Billboard Hot Country Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	2	TOO MUCH IS NOT ENOUGH	BELLAMY BROS./FORESTER SISTERS	1
2	3	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	2
3	4	GIVE ME WINGS	MICHAEL JOHNSON	3
4	5	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	4
5	6	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	5
6	7	CRY MYSELF TO SLEEP	THE JUDDS	6
7	9	WALK THE WAY THE WIND BLOWS	KATHY MATTEA	10
8	10	FALLIN' FOR YOU FOR YEARS	CONWAY TWITTY	8
9	14	THEN IT'S LOVE	DON WILLIAMS	7
10	13	BAD LOVE	PAKE MCENTIRE	12
11	17	HALF PAST FOREVER	T.G. SHEPPARD	9
12	15	OH DARLIN'	THE O'KANES	13
13	21	SHE THINKS THAT SHE'LL MARRY	JUDY RODMAN	14
14	1	HELL AND HIGH WATER	T GRAHAM BROWN	15
15	24	COWBOY MAN	LYLE LOVETT	20
16	12	STAND ON IT	MEL MCDANIEL	16
17	27	THE CARPENTER	JOHN CONLEE	17
18	8	WHAT YOU'LL DO WHEN I'M GONE	WAYLON JENNINGS	23
19	16	WINE COLORED ROSES	GEORGE JONES	44
20	11	IT AIN'T COOL TO BE CRAZY ABOUT YOU	GEORGE STRAIT	34
21	29	GOTTA HAVE YOU	EDDIE RABBITT	21
22	—	LEAVE ME LONELY	GARY MORRIS	18
23	30	YOU STILL MOVE ME	DAN SEALS	11
24	—	IT WON'T HURT	DWIGHT YOAKAM	36
25	20	TOUCH ME WHEN WE'RE DANCING	ALABAMA	37
26	25	I MISS YOU ALREADY	BILLY JOE ROYAL	62
27	19	DADDY'S HANDS	HOLLY DUNN	45
28	22	OUT GOIN' CATTIN'	SAWYER BROWN WITH "CAT" JOE BONSALE	57
29	—	SOUTHERN AIR	RAY STEVENS	—
30	—	SOMEDAY	STEVE EARLE	28

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1	2	TOO MUCH IS NOT ENOUGH	BELLAMY BROS./FORESTER SISTERS	1
2	3	MIND YOUR OWN BUSINESS	HANK WILLIAMS, JR.	2
3	4	GIVE ME WINGS	MICHAEL JOHNSON	3
4	5	LOVE'S GONNA GET YOU SOMEDAY	RICKY SKAGGS	4
5	6	WHAT AM I GONNA DO ABOUT YOU	REBA MCENTIRE	5
6	7	CRY MYSELF TO SLEEP	THE JUDDS	6
7	9	THEN IT'S LOVE	DON WILLIAMS	7
8	10	FALLIN' FOR YOU FOR YEARS	CONWAY TWITTY	8
9	13	HALF PAST FOREVER	T.G. SHEPPARD	9
10	16	YOU STILL MOVE ME	DAN SEALS	11
11	15	BAD LOVE	PAKE MCENTIRE	12
12	14	WALK THE WAY THE WIND BLOWS	KATHY MATTEA	10
13	17	SHE THINKS THAT SHE'LL MARRY	JUDY RODMAN	14
14	18	OH DARLIN'	THE O'KANES	13
15	1	HELL AND HIGH WATER	T GRAHAM BROWN	15
16	11	STAND ON IT	MEL MCDANIEL	16
17	19	THE CARPENTER	JOHN CONLEE	17
18	21	LEAVE ME LONELY	GARY MORRIS	18
19	23	DEEP RIVER WOMAN	LIONEL RICHIE	19
20	24	GOTTA HAVE YOU	EDDIE RABBITT	21
21	27	I'LL COME BACK AS ANOTHER WOMAN	TANYA TUCKER	22
22	25	COWBOY MAN	LYLE LOVETT	20
23	8	WHAT YOU'LL DO WHEN I'M GONE	WAYLON JENNINGS	23
24	30	HOW DO I TURN YOU ON	RONNIE MILSAP	24
25	—	STRAIGHT TO THE HEART	CRYSTAL GAYLE	25
26	29	BABY I WANT IT	GIRLS NEXT DOOR	26
27	—	FIRE IN THE SKY	NITTY GRITTY DIRT BAND	27
28	28	SOMEDAY	STEVE EARLE	28
29	—	HOME COMING '63	KEITH WHITLEY	29
30	—	RIGHT HAND MAN	EDDY RAVEN	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 (11)	17
MCA/Curb (6)	
RCA (15)	16
RCA/Curb (1)	
CAPITOL (6)	14
MTM (6)	
Capitol/Curb (2)	
COLUMBIA	12
WARNER BROS. (9)	11
Reprise (1)	
Warner/Curb (1)	
POLYGRAM	10
Mercury (10)	
EPIC	6
EMI-AMERICA	2
ALPINE	1
ATLANTIC	1
Atlantic/America (1)	
AURORA	1
BGM	1
DOOR KNOB	1
MOTOWN	1
NSD	1
Long Shot (1)	
ORLANDO	1
R.C.P.	1
STEP ONE	1
VISION	1
WEST	1

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

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

SHEET MUSIC AGENTS

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

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

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1984
- Top Ten Country Singles, 1948-1984
- Top Country Singles Of The Year, 1946-1984
- Number One Country Albums, 1964-1984
- Top Ten Country Albums, 1964-1984
- Top Country Albums Of The Year, 1965-1984

FOR INFORMATION, WRITE: Billboard Chart Research, Attn: Debra Todd, 1515 Broadway, New York, NY 10036

FOR WEEK ENDING DECEMBER 20, 1986

Billboard®

TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
①	1	1	9	ALABAMA RCA 5649-1-R 6 weeks at No. One	THE TOUCH
②	2	2	26	RANDY TRAVIS • WARNER BROS. 1 25435 (8.98)	STORMS OF LIFE
③	4	4	9	REBA MCENTIRE MCA 5807	WHAT AM I GONNA DO ABOUT YOU
4	5	3	8	RICKY SKAGGS EPIC FE 40309	LOVE'S GONNA GET YA
5	3	5	9	EARL THOMAS CONLEY RCA 5619-1-R	TOO MANY TIMES
6	6	6	36	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
7	7	8	28	GEORGE STRAIT • MCA 5750 (8.98)	# 7
8	8	9	22	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
9	10	10	33	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
10	11	11	9	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL	OUT GOIN' CATTIN'
11	9	7	7	GEORGE JONES EPIC 40413	WINE COLORED ROSES
12	12	13	57	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
13	13	14	9	DAN SEALS EMI-AMERICA PW 17231	ON THE FRONT LINE
14	14	12	13	GARY MORRIS WARNER BROS. 1 25438	PLAIN BROWN WRAPPER
15	16	17	7	WILLIE NELSON COLUMBIA FC 39896	PARTNERS
16	15	15	7	MERLE HAGGARD EPIC 40107	OUT AMONG THE STARS
17	17	18	15	RAY STEVENS MCA 5789	SURELY YOU JOUST
⑱	20	20	43	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
19	21	22	26	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
20	18	16	6	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
⑳	24	24	7	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
22	22	23	16	LEE GREENWOOD MCA 5770	LOVE WILL FIND ITS WAY TO YOU
23	23	25	13	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL	I ONLY WANTED YOU
24	26	21	15	JOHN SCHNEIDER MCA 5795	TAKE THE LONG WAY HOME
25	25	26	7	MEL MCDANIEL CAPITOL ST 12528	JUST CAN'T SIT DOWN MUSIC
⑳	29	29	42	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
27	27	34	28	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
28	28	35	18	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
⑳	37	—	2	GEORGE STRAIT MCA 5800	MERRY CHRISTMAS STRAIT TO YOU
⑳	67	—	2	KENNY ROGERS RCA 5633	THEY DON'T MAKE THEM LIKE THEY USED TO
31	19	19	21	EXILE EPIC FE 40401	GREATEST HITS
⑳	48	—	2	RESTLESS HEART RCA 5648	WHEELS
⑳	38	30	9	THE BELLAMY BROTHERS MCA/CURB 5812/MCA	GREATEST HITS, VOL. II
⑳	NEW ▶	1	1	ALABAMA RCA ASL1-7014	ALABAMA CHRISTMAS
35	33	37	91	GEORGE STRAIT • MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
⑳	41	41	5	KATHY MATTEA MERCURY 830 405-1/POLYGRAM	WALK THE WAY THE WIND BLOWS
⑳	43	44	10	MICHAEL JOHNSON RCA AEL1-9501	WINGS
⑳	42	47	109	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
⑳	40	40	37	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
40	30	32	30	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
41	34	36	37	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
42	32	31	21	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
43	45	53	274	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
44	35	38	16	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
45	36	27	60	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
46	44	28	28	THE STATLER BROTHERS MERCURY 422-826 782 1 M/POLYGRAM	FOUR FOR THE SHOW
⑳	51	57	4	THE O'KANES COLUMBIA BL 4059	THE O'KANES
⑳	52	59	23	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
49	31	33	8	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM	RADIO GOSPEL FAVORITES
50	50	60	38	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
⑳	62	64	84	LEE GREENWOOD • MCA 5582 (8.98) (CD)	GREATEST HITS
⑳	55	45	11	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
53	53	63	83	RONNIE MILSAP • RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
54	54	58	83	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM	PARDNERS IN RHYME
⑳	73	46	248	WILLIE NELSON ▲ ³ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
⑳	66	43	41	JOHN CONLEE COLUMBIA FC-40257	HARMONY
57	57	67	25	GIRLS NEXT DOOR MTM ST 71053/CAPITOL (8.98)	THE GIRLS NEXT DOOR
58	39	39	6	RODNEY CROWELL COLUMBIA 40116	STREET LANGUAGE
59	46	49	23	KEITH WHITLEY RCA CPL1 7043 (8.98)	L.A. TO MIAMI
60	61	65	140	ALABAMA ▲ ² RCA AHL1-4939 (8.98) (CD)	ROLL ON
61	63	55	22	DAVID ALLEN COE COLUMBIA FC 40346	SON OF THE SOUTH
⑳	72	56	16	THE KENDALLS MCA/CURB C5724/MCA	FIRE AT FIRST SIGHT
⑳	68	72	27	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
64	64	—	2	HOLLY DUNN MTM ST 1052/CAPITOL	HOLLY DUNN
65	65	68	249	ALABAMA ▲ ³ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
⑳	NEW ▶	1	1	THE STATLER BROTHERS MERCURY 824 785-1/POLYGRAM	CHRISTMAS PRESENT
⑳	69	69	188	ALABAMA ▲ ² RCA AHL1-4663 (8.98) (CD)	THE CLOSER YOU GET
68	49	51	96	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
69	56	42	20	RAY CHARLES COLUMBIA FC 40338	FROM THE PAGES OF MY MIND
⑳	75	75	33	EDDIE RABBITT RCA AHL1-7041 (8.98) (CD)	RABBITT TRAX
71	71	74	55	HANK WILLIAMS, JR. • WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS, VOLUME II
72	58	52	64	GEORGE STRAIT • MCA 5605 (8.98) (CD)	SOMETHING SPECIAL
73	59	54	38	JUDY RODMAN MTM 71050 (8.98)	JUDY
74	60	48	8	VERN GOSDIN COMPLEAT 671022-1/POLYGRAM	GREATEST HITS
75	47	50	450	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST

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

Billboard Panel Eyes 'The Fourth Configuration'

BY STEVEN DUPLER

NEW YORK If music is to become a successful home video product, it must be marketed as a "fourth music configuration" (along with vinyl, compact disk, and cassette) and sold and promot-

'Consumers are building libraries'

ed differently from movie product. That was one conclusion of the programming/marketing panel titled "Where Is The Audience? A Programming/Marketing Analysis" at the Billboard Video Music Conference in Los Angeles, Nov. 20-22.

Russ Bach, executive vice president of marketing development for WEA, said labels and their home

video arms have not been approaching the sales and marketing of music video product from the right perspective. "Seventy-five percent of our sales are through record stores," he said. "To be successful in this market you can't have the mentality of a video manufacturer—you have to have the mentality of a record manufacturer."

A year ago, Bach said, WEA began offering retailers "record terms on music video product, not video terms." These include granting dealers returns credits, returns charges, and no caps on returns, he said.

Bach called for an industrywide move to adopt these types of terms, saying, "All labels must cooperate and decide to market music video as they would records."

Lou Fogelman, president of Show Industries—parent company



Representatives from record labels, video outlets, retail, and home video companies gathered to ask "Where Is The Audience?" during the programming/marketing analysis panel at the Billboard Video Music Conference in Los Angeles, Nov. 20-22. Shown, from left, are Ken Ross, Video Music; Russ Bach, WEA; Lou Fogelman of Music Plus; moderator Seth Willensen of Paramount Video Group; Kevin Wall, Radio Vision International; Giles Ashford of "Night Tracks,"; Peter Baron, Arista Records; and Debbie Newman, CBS Video Music Enterprises.

of 42-store chain Music Plus, the only retailer represented on the panel—said that music video is "much stronger" than it was three years ago. Sales of music product account for about 2% of his sales, he said. However, Fogelman called upon labels and video companies to provide "better programming, more simultaneous release of video and album product, and lower prices."

"I want to see \$19.95 and under for music," said Fogelman. "At \$29.95, you're hedging your bets."

Ken Ross, director of CBS/Fox Video Music, said he hoped the "changing structure" of the conventional home video market would soon have an impact on music product as well.

"Movies, which have been the bread and butter of home video, are now undergoing dramatic price reductions," he said. "Consumers are finally buying more, building libraries. We hope this trend will eventually include music."

As far as programming, Ross said he "hopes to see" more primary product made for video only being released within the coming year.

The panel agreed that lower pricing, stronger program content, and more simultaneous releases are the key to improved performance for music video at retail.

Also stressed were factors important to improving audience awareness of the product. These include pulling clips from music videocassettes for use on broadcast and cable music outlets; timing the release of concert videos to coincide with the beginning of the ar-

definitely helps sales. You have to come out early and get that TV exposure."

Although the panel agreed that TV exposure is an important sales aid for most types of video music, the strongest musical genre in terms of videocassette sales has been heavy metal, a format that receives virtually no radio airplay and very little TV exposure, said Fogelman. The Music Plus chief said TV's avoidance of heavy metal clips means that fans of the music have to "go out and buy the videos if they wish to see them."

TV remains important also for financing original longform productions. According to Debbie Newman, vice president of programming and sales for CBS Video Music Enterprises, "On a really expensive project, you have to go to television first."

Newman says that labels will ultimately only be able to continue producing original longform videos if the home video market grows enough to "be able to underwrite" those projects the way TV now does.

'You have to have the mentality of a record maker'

ist's tour; and better cross-marketing of album and video at retail.

Commenting on the importance of television to music video sales, Giles Ashford, co-producer of "Night Tracks," said: "You can't have a home video hit without exposure on TV, and a great song."

Kevin Wall, president and chief executive officer of Radiovision International, said: "When the concert video comes out early in the tour, it keeps it current and

Clip For Southern Pacific Stills Effect Is Moving

BY ANDREW ROBLIN

NASHVILLE Ethan Russell, a Grammy-winning album cover photographer turned video director, has put his expertise in still imagery to use in his latest clip, "Killbilly Hill," by country act Southern Pacific.

"Album covers are really a bastardized, hybrid form [falling somewhere] between creative work and commercial work," Russell says. "Videos are between art and packaging, too. They're an advertisement."

"Killbilly Hill" is made up almost entirely of black-and-white still photographs. More than 300 stills, chosen from some 3,000 shot by Russell, appear in the video.

"The percussion of the song suggested stills and quick cuts," Russell says. "There are 366 downbeats in the song, most of which got a photo. I just liked the idea."

The still photographs flash by at the rate of two per second. The rapid succession of photographs creates a visual effect similar to quickly edited film or videotape.

The photographs show the lives, complete with a marriage and a birth, of three generations in a family of oil riggers. Bob Wills Jr., the son of Texas swing bandleader Bob Wills, plays the patriarch of the family; when he is not working, the patriarch unwinds by playing guitar in a honky-tonk, Killbilly Hill.

The members of Southern Pacific are seen performing in scenes set at the honky-tonk. The video is the first for Southern Pacific; "Killbilly Hill" is the second single from the band's second Warner Bros. album.

Russell originally planned to use his stills as backdrops for the band's performance. However, that proved too distracting. "I didn't plan to use this many still photos, but I ultimately found I was hooked into the downbeat of [Southern Pa-

cific member and former Doobie Brother] Keith Knudsen's drums.

"I respect the band for understanding my artistic need to focus more on the stills and less on their performance," says Russell.

Budgetary considerations also encouraged Russell to use his stills. Filming all the action would have cost \$500,000, he says. Russell would not give the actual cost of the video, except to say that it was over \$20,000.

To transfer the stills to video, they were mounted on an easel and recorded on 3/4-inch videotape with an Animatics camera.

Russell isn't sure whether he will use his still-photograph video technique again. In part, that will depend on the success of this video. He says he probably won't use the technique again if the video becomes a hit.

"There's such a high rate of attrition for style and creative ideas in video," he says. "Once you've used a new idea for a-ha, you can't use it again for Rod Stewart, because it has become identified with a-ha."

Although he has worked on other music videos for John Lennon, Lone Justice, Emmylou Harris, Gary Morris, Rickie Lee Jones, and Leon Redbone, Russell is probably best known for his album-cover photography.

Russell shot photographs seen on the covers of the Beatles' "Hey Jude" and "Let It Be"; the Rolling Stones' "Through the Past, Darkly"; the Who's "Who's Next" and "Quadrophenia"; Linda Ronstadt's "Hasten Down The Wind" and "Prisoner In Disguise"; and James Taylor's "Mudslide Slim And The Blue Horizon."

In the early '70s, Russell was nominated for a Grammy award for the album packaging of "Quadrophenia." He later won a Grammy in the same category for his work on Ode Records' version of "Tommy."

Video Track

NEW YORK

GEORGE GAGE PRODUCTIONS was responsible for Peter, Paul & Mary's video for "No Easy Walk To Freedom," the title track from the trio's latest album, on Gold Castle Records. Shot at **Record Plant**, the clip blends performance sequences with archival footage highlighting the folk group's long-time involvement in human-rights issues around the world. **George Gage** and **Jim Shea** co-directed. **Beth Gage** and **Mary Beth Yarrow** co-produced. **Charlie Randazzo** performed post-production work.

Dweezil Zappa, son of the inimitable **Frank Zappa**, rounded up a host of celebrities for his new video, "Let's Talk About It," currently on MTV. Sung by the young guitarist's sister, **Moon Unit**, the performance piece includes cameos by **Don Johnson**, **Jane Fonda**, **Robert Wagner** and his daughter **Katie**, and rocker **Charlie Sexton**, among others. It supports Zappa's debut album, "Having A Bad Day," on the Barking Pumpkin label.

LOS ANGELES

JIMMY LIFTON completed a clip for his remake of the **Spencer Davis** classic, "I'm A Man." It features performance footage as well as a cameo by Playboy Playmate **Ava Fabian**, who plays the singer's love interest. The piece supports his upcoming album on Orphan Records.

"Rock Influences," a series of one-hour specials created for MTV, is up for an ACE Award for the second consecutive year for best music series on cable. Winners will be announced during the Eighth Annual ACE Award show, which will be held in Los Angeles on January 20. The 2-year-old program is produced by **Performance Video**, a division of the Monarch Entertainment Bureau.

OTHER CITIES

VETERAN BLUESMAN **Robert Cray**'s video for "Smoking Gun" is a performance piece that reflects

on the guitarist's 13-year recording career. It was directed by **Peter Care** and supports his latest release, "Strong Persuader," on Hightone/Mercury.

Source recording artist **Candi Staton** just wrapped a video for "You Got The Love." Shot on location in the Bahamas, it's a documentarylike clip that's tied to the dramatic weight loss of **Ron High**, who went from a whopping 850 to 400 pounds.

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

Mark Booth is appointed chief of MTV in Europe . . . see page 56

CBS/U.K. Looks To Give Lead Singer Johnson More Presence Longform Focuses The The's Image

BY JIM BESSMAN

NEW YORK CBS/U.K. is making an expensive push to establish a stronger visual presence for Matt Johnson of the The. The label shot videos for all eight of the songs on his upcoming Epic album, "Infected," and will use the production to co-promote the album.

"Infected—The Movie," as the thematically linked video album is being called, cost \$500,000. Funded by CBS/U.K., the clips were filmed variously in London, New York, Bolivia, and Peru. Directors were Tim Pope, Peter Christopherson, Ali McIlwaine, and Mark Ronmanek.

Individually and as a whole, the clips are the key to a major U.S. campaign behind "Infected," which is due in-store on Jan. 12.

John Warner, East Coast product manager for Epic/Portrait/CBS Associated Labels, says Epic will use "Infected—The Movie" to spearhead promotion of "Infected" prior to the album's January release.

A 12-inch commercial version of "Infected," containing an extended album mix together with "skull-crusher" and "energy" mixes, was made available the first week of December, following the mid-November servicing of the LP version to album radio.

Simultaneous with the commercial 12-inch will be the release of the "Infected" videoclip to video outlets as well as a test run of the clip at movie houses in Los Angeles' Westwood district.

Additionally, Epic and the Rockamerica video pool are setting up the The video nights at rock clubs in 30

major cities in early December, at which the full-length video will be screened and 12-inches and posters given away.

Warner says that CBS/U.K. has made home video release arrangements for the title in its territories, and he hopes that the "Infected" album and video release in the U.S. will create demand for its domestic release as well.

Warner adds that cable television placement of "Infected—The Movie" is also being attempted.

'There's nothing quite like it'

Epic launched the the The video promotion last week with press screenings in New York and Los Angeles. Warner, who ordered 35mm prints from London for big-screen projection and "more impact than showing it on a video screen," says that in addition to the rock, video, and trade press, "friends from other labels" were invited.

"There's nothing quite like it," says Warner of "Infected—The Movie." "It's state of the art, not in terms of animation or graphics, but as narrative filmmaking. We want to get a buzz going and get the whole industry talking about it."

The individual videos themselves employ imaginative production techniques and strong imagery in presenting a disturbing picture of the world as observed by Johnson.

"They are an extension of my lyrics," Johnson says, noting that the new album confronts such issues as

AIDS, heroin, test-tube babies, terrorism; in short, "the symptoms and causes of the fall of the Western Empire."

Consequently, the settings are very real and threatening, ranging from South American jungles, prisons, brothels, and beetle-infested dwellings to crack houses in Harlem. "My songs are very cinematic," says Johnson in explaining his choice of locales, "and there can be no pulling of punches when dealing with these kinds of situations. I'm not trying to be gratuitously pornographic or violent, but I had to put myself in some dangerous settings to capture the intensity of the album."

Johnson says the theme running through the videos and songs is the manifestation of desire, both globally in the "ideological pollution [occurring] when the West meets the Third World," and individually, in the "struggle between corruption and innocence."

A subtheme running through the South American videos, he adds, is the "cross between a very powerful Catholicism and rock'n'roll America tinged with the rising sun of Japan, which is very evident there."

While Johnson admits that such subject matter is "very serious," he says that humor is also present so as not to be "too dogmatic, didactic, or preaching."

Of his decision to undertake production of "Infected—The Movie," Johnson says that because he hasn't played live in 3½ years and never uses photos of himself on his record sleeves, the album-length video will increase his visibility.

New Videoclips

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

KATE BUSH
Experiment IV
The Whole Story/EMI America
Vicki Walls
Kate Bush

FAZE ONE
Layin' Down A Beat
Sutra
Spellbound Productions U.K.
Mick Sawyer, Viv Goldman

LAUREN GREY
Saturday Night
Dice/Sutra
Dice Productions
Tom Weisser, Bob Davis

COREY HART
Can't Help Falling In Love With You
Fields Of Fire/EMI America
Equus Management
Robert F. Quartly

PHYLLIS HYMAN
Living All Along
Living All Along/P.I.R./Manhattan
Michael Utterback
Joe Biella

GRACE JONES
I'm Not Perfect (But I'm Perfect For You)
Inside Story/Manhattan
Steven Swartz
Grace Jones, Keith Haring

ROB JUNGKLAS
Make It Mean Something
Closer To The Flame/Manhattan
Eric Meza
Jim Hershleder

JIMMY LIFTON
I'm A Man
Mystics/Orphan
Marina Sargenti/Cinescope
David Golden

LINDA RONSTADT
When You Wish Upon A Star
For Sentimental Reasons
John Caldwell/Modern Productions
Michael Smuin

STABILIZERS
One Simple Thing
Tyranny/Columbia
Kim Dempster/N. Lee Lacy/Assoc.
David Fincher

TASHAN
Chasin' A Dream
Chasin' A Dream/Columbia
Pamela Gibson/Atlantis Productions
Rolando Hudson

TIMBUK 3
Life Is Hard
Greetings From Timbuk 3/I.R.S.
Jessica Cooper
Carl Grasso

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PROGRAMMING		WEEKS ON PLAYLIST
This report does not include videos in recurrent or oldie rotation.		
VIDEOS ADDED	BANANARAMA TRICK OF THE NIGHT PolyGram	LIGHT
	HUMAN LEAGUE I NEED YOUR LOVING A&M	LIGHT
	LONE JUSTICE SHELTER Geffen	MEDIUM
	WEIRD AL YANKOVIC CHRISTMAS AT GROUND ZERO Epic	MEDIUM
SNEAK PREVIEW VIDEOS	BON JOVI LIVING ON A PRAYER Mercury/PolyGram	2
	FRANKIE GOES TO HOLLYWOOD WARRIORS OF THE WASTELAND Island	3
	KANSAS ALL I WANTED MCA	3
	THE KINKS ROCK 'N' ROLL CITIES MCA	4
	STEVIE MILLER BAND I WANT TO MAKE THE WORLD TURN AROUND Capitol	4
	RIC OCASEK TRUE TO YOU Geffen	3
	DAVID LEE ROTH THAT'S LIFE Warner Bros.	4
	PAUL YOUNG SOME PEOPLE Columbia	4
	DWEEZIL ZAPPA LET'S TALK ABOUT IT Barking Pumpkin	2
	**WORLD PARTY SHIP OF FOOLS Chrysalis	3
HEAVY ROTATION	CINDERELLA NOBODY'S FOOL PolyGram	12
	*ERIC CLAPTON IT'S IN THE WAY THAT YOU USE IT Warner Bros.	5
	GENESIS LAND OF CONFUSION Atlantic	3
	GEORGIA SATELLITES KEEP YOUR HANDS TO YOURSELF Elektra	8
	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA	12
	*BILLY IDOL TO BE A LOVER Chrysalis	13
	*HOWARD JONES YOU KNOW I LOVE YOU, DON'T YOU Elektra	8
	CYNDI LAUPER CHANGE OF HEART Epic	4
	*HUEY LEWIS & THE NEWS HIP TO BE SQUARE Chrysalis	6
	*MADONNA OPEN YOUR HEART Sire/Warner Bros.	5
	ROBBIE NEVIL C'EST LA VIE EMI	9
	*BENJAMIN ORR STAY THE NIGHT Elektra	8
	*PRETENDERS DON'T GET ME WRONG Warner Bros.	10
	*RATT DANCE Atlantic	7
	BRUCE SPRINGSTEEN WAR Columbia	2
	*ROD STEWART EVERY BEAT OF MY HEART Warner Bros.	8
SURVIVOR IS THIS LOVE Scotti Bros./CBS Associated	6	
*TALKING HEADS WILD WILD LIFE Warner Bros.	14	
TIMBUK 3 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES I.R.S.	16	
VAN HALEN BEST OF BOTH WORLDS Warner Bros.	4	
*WANG CHUNG EVERYBODY HAVE FUN Geffen	11	
ACTIVE ROTATION	THE ROBERT CRAY BAND SMOKING GUN PolyGram	5
	DAVID & DAVID SWALLOWED BY THE CRACKS A&M	3
	*DURAN DURAN NOTORIOUS Capitol	7
	EUROPE THE FINAL COUNTDOWN Epic	24
	*EURYTHMICS THORN IN MY SIDE RCA	10
	*BOB GELDOLF THIS IS THE WORLD CALLING Atlantic	6
	GLASS TIGER SOMEDAY EMI	7
	SMITHEREENS BEHIND THE WALL OF SLEEP Enigma	9
	*TINA TURNER TWO PEOPLE Capitol	6
	VINNIE VINCENT INVASION BOYZ ARE GONNA ROCK Chrysalis	6
	MEDIUM ROTATION	BLACK 'N' BLUE I'LL BE THERE FOR YOU Geffen
DEAD OR ALIVE BRAND NEW LOVER Epic		7
DEPECHE MODE BUT NOT TONIGHT Warner Bros.		5
FINE YOUNG CANNIBALS EVER FALLEN IN LOVE MCA		6
*JOHN FOGERTY CHANGE IN THE WEATHER Warner Bros.		5
DEBBIE HARRY FRENCH KISSIN' Geffen		2
IRON MAIDEN STRANGER IN A STRANGE LAND Capitol		2
DON JOHNSON HEARTACHE AWAY Epic		2
LOVE & ROCKETS ALL IN MY MIND Big Time		6
JOHN PARR BLAME IT ON THE RADIO Atlantic		3
THE RAINMAKERS DOWNSTREAM Mercury/PolyGram	7	
PET SHOP BOYS SUBURBIA EMI	8	
LIGHT ROTATION	CHEAP TRICK IT'S ONLY LOVE Epic	5
	CHICAGO WILL YOU STILL LOVE ME Warner Bros.	6
	JULIAN COPE WORLD SHUT YOUR MOUTH Island	2
	CROWDED HOUSE NOW WE'RE GETTING SOMEWHERE Capitol	3
	ARETHA FRANKLIN JIMMY LEE Arista	3
	GENE LOVES JEZEBEL DESIRE Geffen	8
	PETER HIMMELMAN 11TH CONFESSION Island	5
	ROBYN HITCHCOCK & THE EGYPTIANS RAYMOND CHANDLER EVENING Relativity	4
	JANET JACKSON CONTROL A&M	5
	GRACE JONES I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) Manhattan	2
	THE LUCY SHOW A MILLION THINGS Big Time	4
	PAUL MCCARTNEY STRANGLEHOLD Columbia	2
	MEGADETH PEACE SELLS BUT WHO'S BUYING Capitol	2
	PRICE-SULTON SHOTGUN SHY CBS	3
	QUIET RIOT TWILIGHT HOTEL Epic	2
	SAXON NORTHERN LADY Capitol	3
STABILIZERS ONE SIMPLE THING Columbia	2	
GEORGE THOROGOOD NIGHT TIME EMI	5	
WOODENTOPS GIVE IT TIME Columbia	5	
ZEBRA CAN'T LIVE WITHOUT Atlantic	4	

* Denotes former Sneak Preview Video. ** Hip Clip: High Rotation Weekly Pick. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

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SPOTLIGHT

ON

By VITTORIO CASTELLI & PETER JONES

The Italian record industry looks ahead to 1987 with "cautious optimism." It is a mood which has prevailed in this economically-troubled country for some years, but this time, say the pundits, there is less caution and more genuine optimism.

In a sales sense, the news is a mix of bad and reasonably good. The single is in real trouble, having plummeted from an annual 30 million units sold to just over 10 million in a couple of years. And Italian record companies generally have lacked faith in the maxi-single format, mainly because of its high price.

But the prerecorded cassette is rising and about to overtake the gently sliding LP. The 1985 figures, this year's not yet available, showed total LP sales at 15.5 million units and cassettes at 14.3 million.

However all sectors of the Italian music business see 1987 as the year of the compact disk, though it is not without its own problems (pricing, availability, catalog scope). The public bought 1.1 million CDs in 1985 and at least twice that this year, but Italian retailers are cautiously subdued when it comes to spending large sums on CD stocks.

There's caution, too, on the manufacturing side of the business. While the multinationals have set up their European pressing plants outside Italy, there are anyway more presses available than needed for the long-time stagnant Italian market.

PolyGram, for instance, decided to concentrate on the creative and marketing side of its business and, having sold its pressing plant last year, has now off-loaded its recording studio complex. PolyGram Italy managing director Gianfranco Rebulli: "It'll be a few years before CD sales match LPs, but there's still room for pressing plants in Italy, provided they give quality and value for money."

But Fonit Cetra, Milan-based Italian company, has closed down its pressing plant. It was a matter of closure or heavy investment in new technology, and caution won. However CGD-MM has restructured its factory so it is no longer a loss-maker.

Ducale, headed by Davide Matalon, has cut back on its industrial activities in favor of the commercial/distribution side. But the firm has moved into the vinyl and blank tape trades to supply competitors' needs even when not pressing or distributing their product.

Riccardo Benini, Ariston general manager, readily concedes that the golden years for Italian pressing

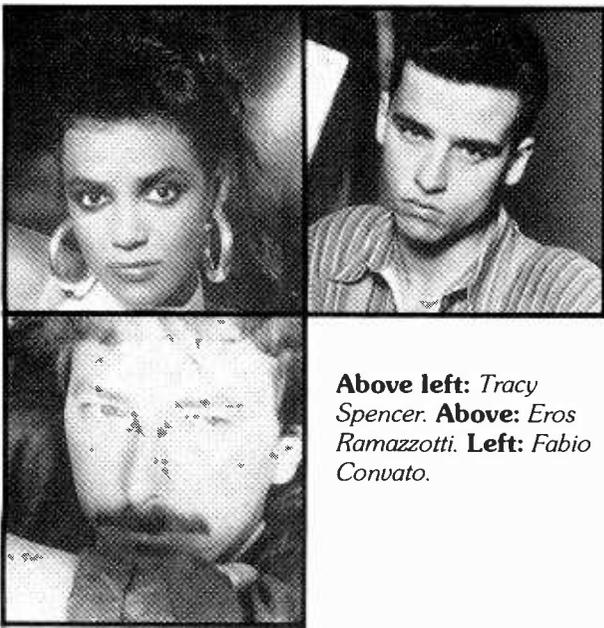
plants are over but adds that things could be worse. "Years ago, when record sales boomed through news-stand outlets, the Ariston plant worked on a constant basis of double shifts. Now business is reduced and pressing quantities are smaller."

But the reasons for industry optimism are similarly reasoned. There is a whole new generation of Italian talent coming through and succeeding in the international marketplace, particularly at pan-European level. Then there is also a new generation of industry leaders: young, imaginative and creative executives very much in tune with global pop happenings.

Marco Bignotti, WEA Italiana managing director: "Instead of hiring established people in the business, we're taking on people of 27-30 from a university-type background. They can deal with young artists, understand them better and have the right young approach."

He looks ahead to 1987: "If singles drop another 30%, the format will probably disappear from our market. But I think the fall is likely to be around 15%-20%. LPs will drop a little, and cassettes rise a little.

(Continued on page 1-6)



Above left: Tracy Spencer. **Above:** Eros Ramazzotti. **Left:** Fabio Convato.

NOW ITALIAN TALENT CAN MAKE THAT VITAL INTERNATIONAL BREAKTHROUGH

By VITTORIO CASTELLI

The injection of a whole new generation of domestic acts is giving a vital boost to the Italian record industry. Suddenly, Italian artists are not only producing chart-topping material at home in face of traditionally strong foreign product, they are selling abroad, too—and often in their own language.

For Lucio Salvini, managing director of Fonit Cetra, part of the state-owned RAI group, Italian artists have for too long been under-rated. They now have a real chance, he says, to succeed abroad by performing songs with all the best features and ingredients Italy can provide.

Fonit's own act Mango is one of these, achieving strong sales in Germany, France and Spain with his title "Lei Verra," on top of successes in Italy after his appearance at the San Remo Song Festival.

For it seems as if language is once again, after the boom in the 1960s, no longer a barrier to the success of homegrown Italian talent abroad. The artists have achieved their successes at home by regularly topping the charts, even though foreign product accounts for 70% of the Italian record market.

(Continued on page I-6)



Above: Gianna Nannini. **Left:** Spagna.

COMPACT DISK: CONFIDENCE AMID THE GROWING PAINS

The compact disk, according to Sandro Coppola, group managing director of Atlas-Delta Records in Milan, is "a good market to be in. But it's a pity that earnings are so low. If 10% of your stock remains unsold, then you've worked for nothing."

And Coppola's views are generally shared by his executive colleagues in the Italian record industry, nearly all of whom see in CD the sort of quality product urgently needed to revive their bottom-line performances.

It seems that the industry must now sort out domestic problems arising from the highly-promising debut of the new configuration. Roberto Bartoli, of Florence International, which concentrates on classical and folk material, the full potential of compact disk technology is nowhere near being reached in Italy, "a great pity when one considers the product is so expensive."

One of the great problems is that most CD releases correspondent exactly to LP packages.

In Italy, it was classical music that launched the CD format: barely two years ago it represented 80% of compact disk sales. Now, according to Marco G. Rho, of Nowo, most of whose activities are in CD distribution, the figure is nearer 40%. But the main point borne out by Rho is that the classical music LP market in Italy is "now nearly dead," due to the high quality influence of CD, with companies selling off at discount their stocks of classical albums.

The CD market leader, PolyGram, estimates that there are now two million CD players in use in Italy, with

200,000 units sold this year. PolyGram managing director Gianfranco Rebullia says that, thanks to the efforts by both the hardware and software manufacturers, the market should expand greatly in 1987.

But what constitutes a CD hit in Italy seems very much a matter of dispute. PolyGram estimates that top foreign
(Continued on page I-9)



Above: Lucio Salvini, Fonit Cetra managing director. **Above right:** Marco G. Rho, Nowo president. **Right:** Giuseppe Benedetti, CGD managing director.

THE SINGLE IN ITALY IS ON THE WAY OUT

There is every prospect that the singles market in Italy could virtually disappear within three years, but the reasons for the demise of what once was the cornerstone of the record industry are unclear.

The slide began with the proliferation of radio stations some 10 years ago, but in the last two years the drop has reached dramatic proportions, with sales dipping from 30 million units to 10 million between 1984 and 1986.

As a result, the record companies are switching production to the LP, reserving singles for what Luigi Mantovani, of Virgin Records, considers their vital role as a market test for new talent. One company, Durium, has dropped singles production altogether at its factory. In Italy, the maxi-single has never really caught on.

As to the reasons for the single's fall from grace, Roberto Citterio, EMI Italiana managing director, says it is partly due to the high retail price, with the youth market preferring hit compilations on LP. But he says the single

is still the right format for launching new talent, because of its low production cost.

Piero La Falce, CBS president, says he no longer releases singles of leading acts, such as Claudio Baglioni. He argues that by destroying the singles market, the radio stations gave the record industry an indirect boost by
(Continued on page I-7)



Roberto Citterio, EMI Italiana managing director.

Right: Zucchero Fornaciari. **Below:** Linsey Wesley. **Below right:** Mango.



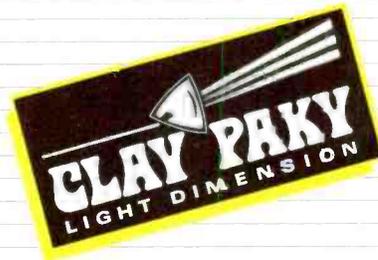
Clay Paky Saturno.

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DANCING THE ITALIAN WAY: A MONEY-SPINNING INDUSTRY LIGHTING UP THE WORLD STAGE

By VITTORIO CASTELLI

There are around 50,000 dance-halls in the whole of Europe, 5,000 of which are to be found in Italy—except in the summer months when a further 2,000 venues open up to attract the holidaymakers.

In Italy this year around \$360 million, or its equivalent in lire, has been spent on entrance tickets and the bigger share of that was spent in the northern regions.

The discotheque owner of the 1980s is always looking for the very latest lines of lighting, sound and video installations, as well as furnishings of the most modern types, and those requirements add up to non-stop creativity among the 500 specialist Italian manufacturers involved in this sector of the entertainment industry. "Made In Italy," in terms of discotheque equipment manufacture, carries a guarantee of quality recognized right around the world.

These companies employ around 10,000 people today and the turnover is huge. But this remarkable growth industry really started developing at the start of the 1970s, according to Nicola R. Ticozzi, president of APIAD, the Italian association of disco and theater equipment manufacturers, and it is mostly to be found in the northern part of Italy.

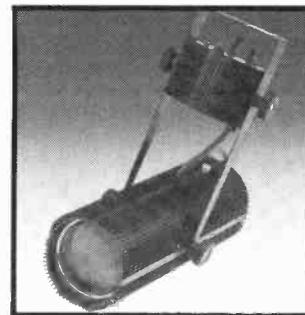
The current year has been exceptionally good for Italian companies, with 35% of their total production exported abroad, most notably to West Germany, France, the U.S. and the Far East. New and interesting profit-boosting markets have opened up for action next year, Japan, Australia and China among them. It seems to Ticozzi that these new territories will push the export ratio up to around 55% of the total.

And as Italy is such a great exporter of discotheque

equipment, it is only right that Italy, the holiday center of Rimini to be precise, should stage one of the most important specialist exhibitions in the international industry calendar. This is SIB, the International Dance-Hall Equipment Show, and the 1986 event attracted 12,000 people, 20% up on the previous year, of whom 1,700 came from abroad.

Says Ticozzi: "SIB's success comes not only from its high organizational standards, but also from the international interest created by the Italian manufacturers and designers, particularly in the areas of lighting effects and interior decoration."

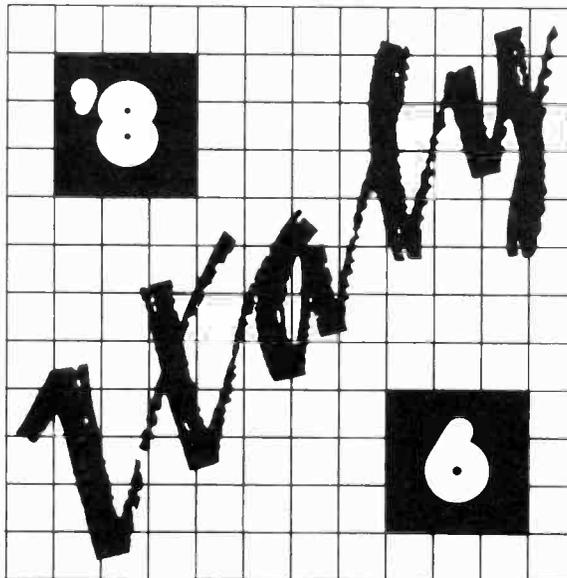
The Rimini Fair management, overseeing the SIB event, has confirmed that the next in the series will be



The new Clay Paky Gemini light effect.



Pasquale Quadri and Giulio Savoldi, Clay Paky's managers (Disco equipment).



held May 4-8 '87, spread over one day more this time. The opening hours (10 a.m.—6.30 p.m.) have been adjusted to suit exhibitor needs.

Says Mauro Malfatti, Rimini Fair vice manager: "We've tried to meet the demands of the people involved. We've also been asked to change the date from May to March, but we've postponed making a firm decision on this until the following year."

(Continued on page I-8)



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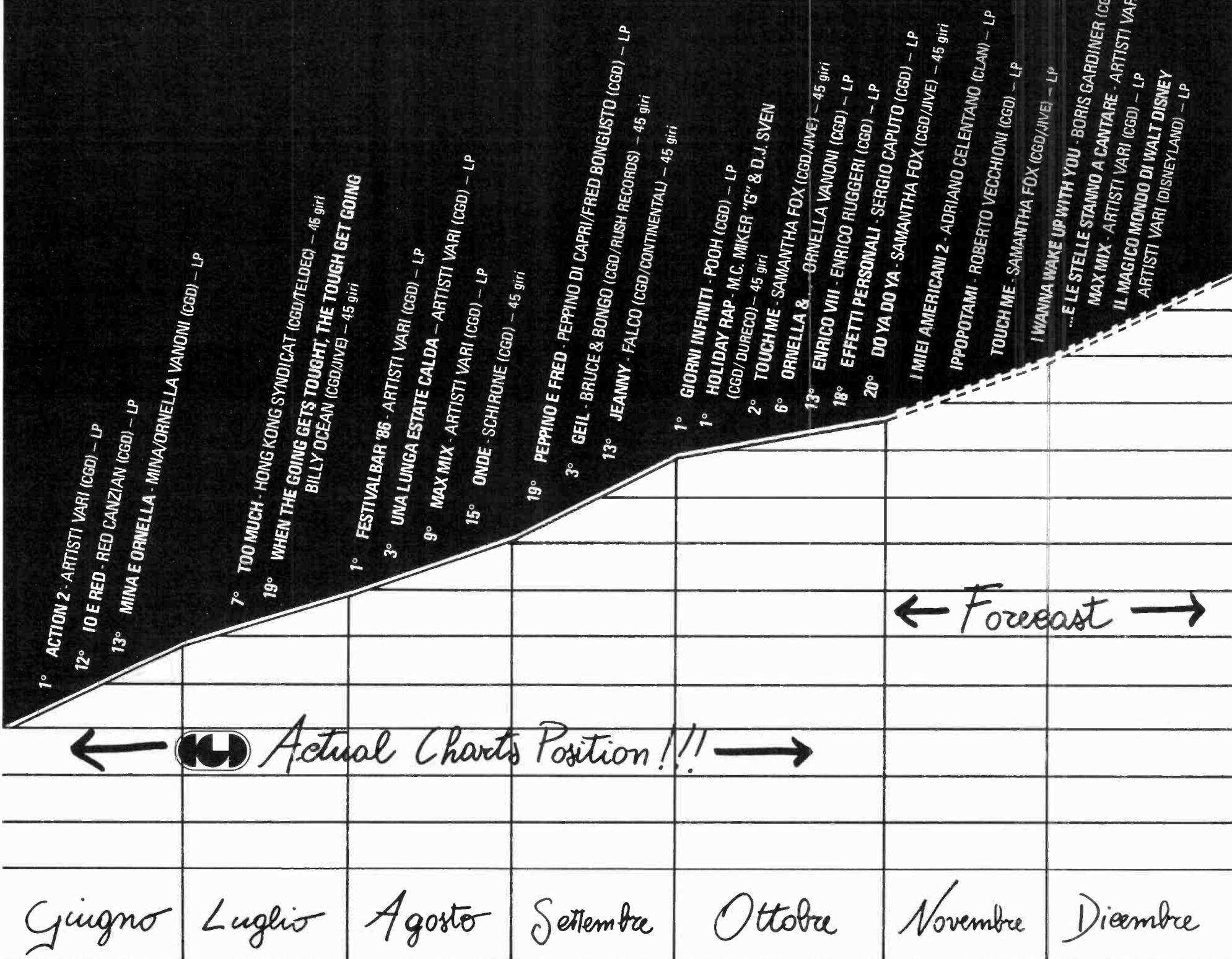
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ITALIAN TALENT

(Continued from page I-2)

Rock act Gianna Nannini, Ricordi superstar, is among the forefront of these artists. Singing in Italian, she has won a gold record in West Germany for her album "Latin Lover" and that award rewards sales of 250,000-plus. Her latest album, "Profumo," has topped the Italian charts and is selling in Austria and Switzerland as well as Germany. It is only now that Ricordi is planning to release her in the English language.

Nannini started recording in 1976 and her big pan-European breakthrough came with a now legendary live show during the 1982 Eurovision broadcast of the German "Rockpalast" show.

EMI Italiana has a success story to match this, with its act Baltimora. The group sold nearly half its singles, totaling more than a million units, in the U.S. alone.

These artists have achieved what many thought impossible—to sell abroad. But so have others. Tracy Spencer (admittedly an American living in Italy) and Spagna on the CBS label, Linsey Wesley (EMI), Eros Ramazzotti (DDD) and Matia Bazar (Ariston) are among them, selling Italian-version product to other territories.

CBS's Tracy Spencer won Italy's top juke box title contest, "Festivalbar," but this time with a song in English, "Run To Me." She is produced by television personality Claudio Cecchetto, who was behind another CBS success of the year, "Easy Lady," by the blond, punky Spagna, who had sold 400,000 units in France alone by the end of August.

Spagna's single was released in March this year, but took its time registering with the media. It went on to top the Italian charts for eight weeks, reaching number one in Spain, two in Switzerland, four in France, and then soared up the West German chart. It has been released in virtually every European territory.

Prior to directing her colorful personality to performing, she had built a reputation by writing songs for major acts like Boney M and Fun Fun.

At EMI, Linsey Wesley had moderate singles sales at

home, but then made the U.K., French and German charts. Roberto Citterio, EMI Italy managing director, admitting the dip in fortune of the singles format in Italy, says that EMI could simply not afford to drop the single in view of the Wesley-type hit material. "It's still too important for a multinational like us."

There is a wealth of locally-signed talent on the WEA Italiana roster. Through a joint venture of the Italian, Spanish and Mexican WEA divisions, top Spanish artist Miguel Bose was signed. He, Drupi and the Al Bano-Romina Power duo are now joined by younger talent such as Dora, who used to sing with the Novecento group, and Grazia di Michele. The latter artist was the revelation of the Riva del Garda Festival, a key promotional event in Italian music life.

At Ariston, Matia Bazar has achieved foreign sales of its hit title "Ti Sento" in Italian on the "A" side and English on the flip. It was the Italian version which scored, in charts all over northern Europe.

And Eros Ramazzotti, in his early 20s, darkly good-looking and performer in the modern Italian style, has hit top chart positions in Italy through the past year. His success owes much to winning the San Remo Song Festival earlier in the year with "Adesso Tu." But the song which really caught on was "Il Clarinetto," which did not even come out as a single. As an album title, it reached Top 10 in the first week on release.

At DDD, general manager Roberto Galanti says it is the Italian sound and style of Ramazzotti which "guarantees" his sales abroad, not the fact that he sings in Italian. An obvious plus for pop fans in southern and northern Europe is his appearance: striking Latin looks. Ramazzotti was the first Italian artist to have an Italian language album to feature in the Music & Media Euro-chart, but his sales successes stretch beyond Europe to countries like Argentina, Mexico and Japan.

CGD is another company expanding sales abroad through its links with Sugar Music International. One of its artists, Giorgia, followed up an appearance at San Remo by winning a song contest in Budapest, Hungary,

while CGD act Paulo Conte has achieved good sales in France.

On the same label, Ornella Vanoni recorded her recent double album in New York, festuring such jazz instrumentalists as George Benson, Herbie Hancock, Gil Evans, and Lee Konitz among others.

But everything hinges on the San Remo Festival and its multi-media promotional action. As it took place this year though, a number of established Italian artists were doing very well in the charts, including Adriano Celentano (Clan/CGFD), Lucio Dalla (RCA) and Riccardo Cocchiante (Virgin), who made a single "Questione di Feeling," with another favorite artist, Mina.

San Remo was also good news for the foreign groups there: Sting, Double and Drum Theatre, all of whom did well in subsequent sales charts.

Later in the year, Peter Gabriel, Madonna and Joe Cocker were among the top foreign acts in the Italian charts, as were local artists Renato Zero, Fabio Concato and Zucchero (PolyGram), Pooh (CGD) and Antonello Venditti (Heinz Music).

On the nostalgia beat within the Italian talent scene, Frank Sinatra made his first appearance in Italy for many, many years at a concert in Milan. The compilation album released by Reprise at the time went straight to the top five in album sales.

But now Italian music executives, artists and fans await the next San Remo epic, set for February, 1987.

MUSICAL RENAISSANCE

(Continued from page I-1)

The cassette increase would be better if it were not for piracy."

But piracy is being strongly tackled by the industry group AFI (Associazione dei Fonografici Italiani), presided over by Guido Rignano, who is also president of Dischi Ricordi and of the newly set-up Italian Federation of Music, which brings together record companies, publishers and artists.

One of the reasons for the public's disaffection with

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records is that radio and TV misuse and abuse makes music available free and so kills public need to buy it, he says. The industry is trying to put right this situation not by promoting music as such but by fighting for better laws to cover the consumption of music.

The Italian parliament is working on a law, approved by all major political parties, to slap a 10% levy on blank tape and recording equipment—with a 20% tax on multiple recording decks—to compensate for revenue losses due to home taping.

And, says Rignano, further optimism can be gained from the fact that there is now a royalty on sponsorship of musical events, such as the San Remo Festival. AFI came to realize that while music was handed to event organizers free of charge, somebody in the end made money and it certainly was not the music producers. The main radio and TV networks have now agreed payments.

Piero La Falce, president and managing director of CBS Dischi in Milan, is optimistic about the future of local talent. He says international product has 70% of the sales, but that the biggest hits are by local artists. He thinks radio station playlist tastes are somewhat misleading because they aim at teenagers with international records and neglect the adults.

He says Julio Iglesias, though from Spain, enjoys enormous success with his Italian-language songs, to the extent that many people think he is actually an Italian. "If he makes another Italian album, and I hope he will, it would be a sensational industry event," he says, adding that a special survey backs his views.

However Lucio Salvini, Fonit Cetra managing director, warns that, with singles falling, companies have to invest much more money on albums, so caution is inevitable. "Basically it means young artists have rather less chance of getting that initial break on record."

Italy's video industry is making excellent progress, according to UNIVIDEO, the trade organization which represents 80% of producers and distributors, though excluding the porno market which is reckoned to be as big as the "normal" sector. In 1985, videocassette sales totalled 369,000, while the first half sales this year were 473,000. The second six months are predicted to hit the 600,000 mark. There were 650,000 VCRs in domestic use in Italy by the end of 1985 and it is estimated there will be another 615,000 this year.

The Italian music business remains mercurial: excitable but often exciting. The right kind of talent is coming through, with the right kind of industry leaders to sell it. That is the basis for the optimism.

But the accompanying caution is outlined by Rignano. While the national economy is improving, the record market thus far is not. The Italian public tends to 'fall in love' with everything new to the marketplace, video games, personal computers, home video. "After a while, the public drops them, but never goes back to records."

THE SINGLE

(Continued from page I-2)

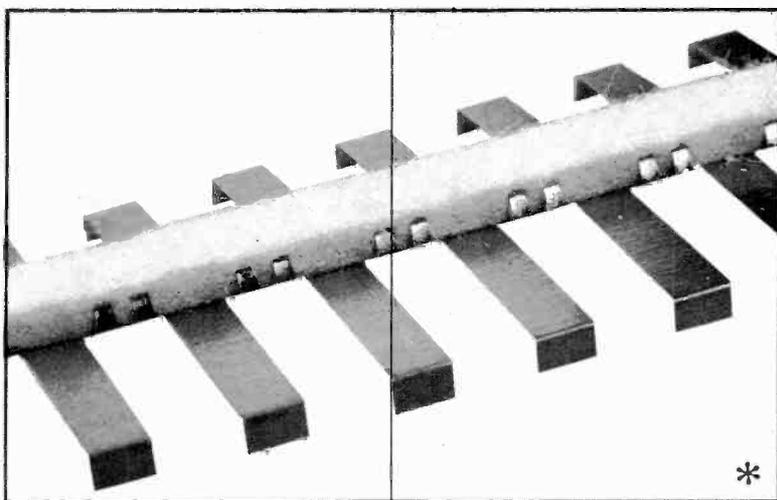
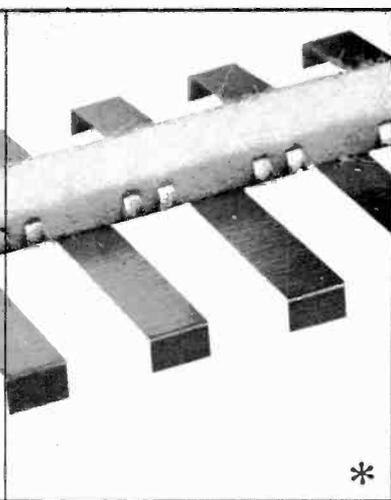
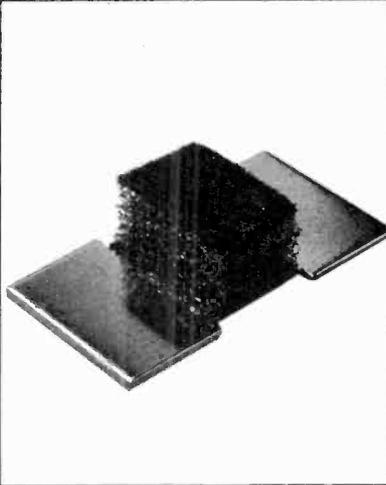
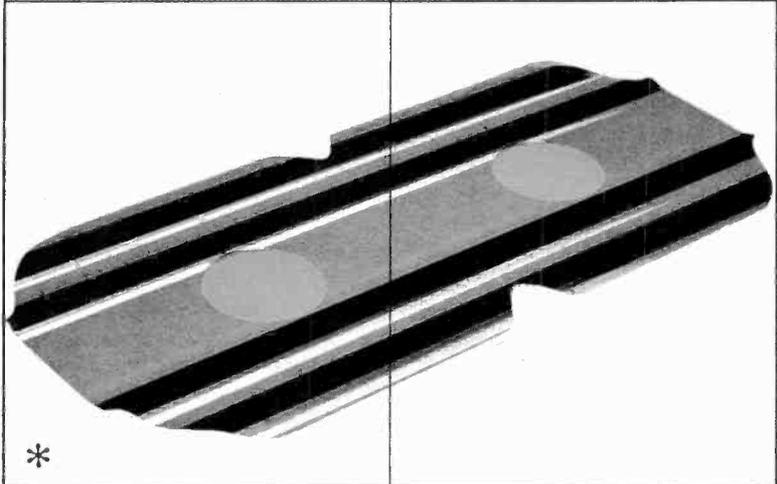
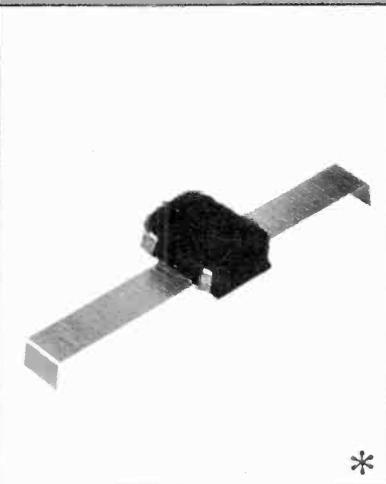
making the album the principal promotional tool, despite its high cost.

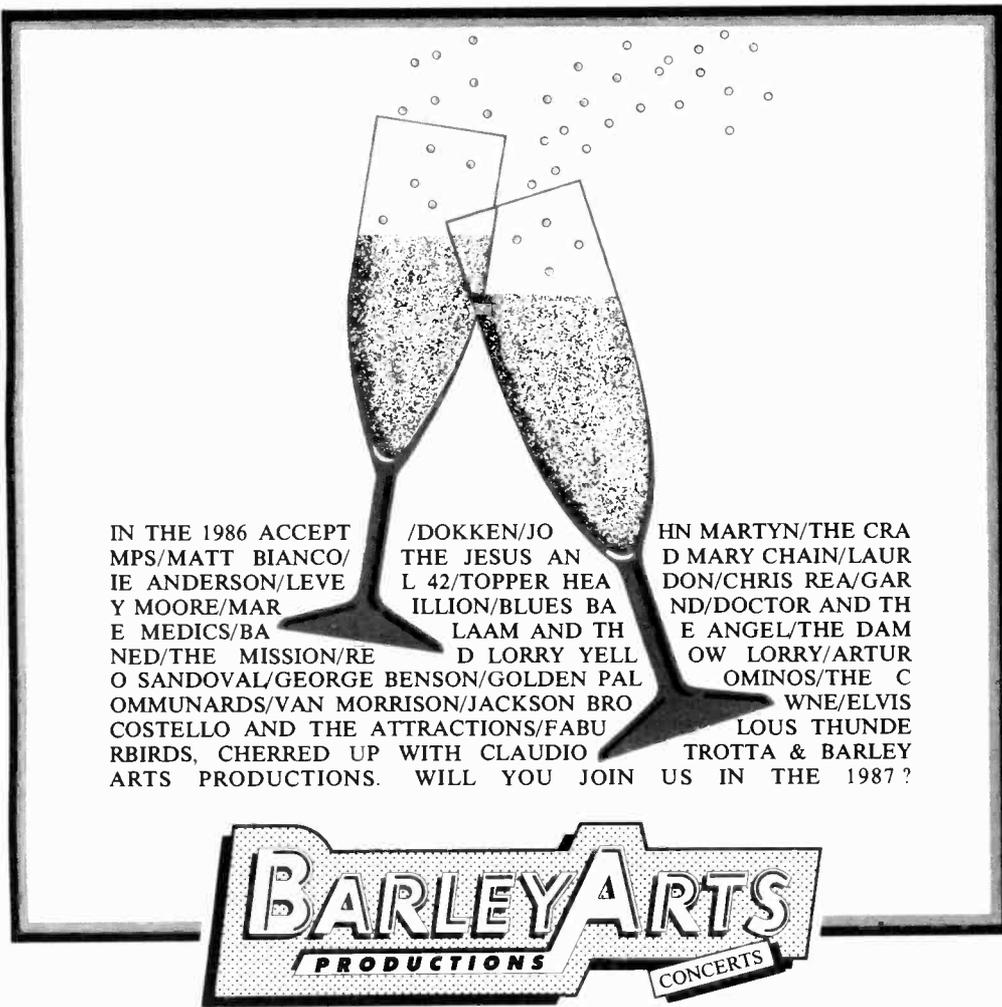
But Italy is virtually alone among major western European territories to lose the single, and PolyGram managing director Gianfranco Rebullia says this could cause problems for the Italian industry.

"Countries such as the U.K., a very important source of hit material, France and Germany still use singles as we used to. But when this product reaches Italy in the single format, it does badly." Rebullia cites a single by Level 42, "Lessons In Love," which although high in the charts for several weeks, sold only 70,000 copies, and was not even featured in an album, so its success could not be capitalized upon.

Sounding among other record industry executives prove the point. Just a few years ago a hit record in the format could achieve sales as high as 2 million, but now the figure is nearer 50,000.

But with the strong sales confirmation of the cassette, steady sales of albums and a promising start to CD, the Italian industry does not seem too worried, especially as many acts are now compensating for the drop in singles sales by winning highly creditable sales abroad, both in western Europe and beyond. **VITTORIO CASTELLI**

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LIGHTING UP

(Continued from page I-4)

A parallel exhibition, Magis, wholly devoted to the theater, television and cinema areas of equipment, runs alongside SIB. Malfatti: "The first Magis edition this year was mainly devoted to cinema operators and it was limited in scope and size. But to meet the exigencies of the growing Italian and European market, we have enlarged the exhibition so that in its 1987 edition it will be able to take in theater and TV as well. The leading Italian and European companies in this business will be there and there will be linked conventions."

And the growing demand for TV equipment in Italy has enticed internationally respected companies such as Arri, Strang Lighting, De Sisti, Quartzcolor, Adb and Celco to confirm participation at Rimini next year.

One of the top international lighting effect producers, Clay Paky, of Italy, feels strongly about the many commercial aspects of SIB. Says Pasquale Quadri, manager: "Though we took part this year in 10 specialist exhibitions worldwide through our local representatives, it was only at SIB that we presented our latest production, the revolving Maxi-Spot, the Satumo and the Gemini."

Gemini is a basically simple piece of equipment, able to give off a number of small slabs of colored beams. The housing is aluminium casing, with covers and bracket in sheet steel. The effect is generated by the light reflected inside by a 75-watt Thor M61 halogen lamp, inexpensive and long-lasting. Gemini is also provided with an oscillating 180-degree adaptor. Suited to any disco, compact and elegant, it hits maximum effect when used in combinations based on at least five projectors.

Clay Paky's Quadri says 1987 will be a year of expansion in the U.S. market, through its distributors there, Ness (New Jersey), High End Systems (Texas), Hammond (Alabama) and, in Canada, Disco Warehouse. "It seems the American market has just recently discovered the light effects which have been in fashion for years in Europe," says Quadri.

Gabriella Savoldi, Clay Paky's export manager, also says that many of the company's effects, successful in Italy during the 1970s, have become appreciated not in the American marketplace. "In fact, Americans were not all that used to have moving light effects in their venues," she says.

Clay Paky's trade logo is now known all over the world, and 80% of its output goes overseas, from England to the Far East, Australia and the U.S. (where the highest percentage increase in exports was noted).

Another top Italian company in this field is Coemar, whose managing director, Bruno Dedoro, says: "We closed this year by participating in different exhibitions focussed on different markets and customers: the Light & Sound Show in London, Sonimag in Barcelone, Discotec in Dusseldorf, all mainly for the disco equipment market, plus Photokina in Cologne, which put us in touch with theater and TV studio clients.

"We've registered a 40% increase in turnover for the first half of 1986, compared with last year, and we are looking for a full-year upturn of 50%. We're very interested in the U.S. market and will be at the Las Vegas Disco & Bar Expo exhibition in January."

The U.S. market is the target for a growing number of Italian companies, among them Padova King's Sound, noted for its strobe effects such as the pleiglass tube Jet Strobe System, introduced at SIB in 1984. Says Lanfranco Meoni: "We export 70% of our production, 50% of which goes to Germany, but we're now looking hard at the U.K. and U.S. markets."

A recent introduction from King's Sound is Octopus, based on a three-optic, four-glasses lamp.

Milan-based Spotlight is a long-experienced company producing lighting equipment for theaters and effects for discos. Says general manager Augusto Andraghetti: "This year we've been selling products by ADB, a company for which we are exclusive distributors. Our aim next year is to export more and more outside European borders."

Rimini is the focal point for dance and dance-halls in Italy. And there is one of the country's top venues, the maxi-disco L'Altro Mondo Studio. Manager Luciano Marzotti says: "Next year we'll be celebrating our 20th anniversary with a huge party, to be shown on RAI Television."

CD

(Continued from page I-2)

acts like Sting and Dire Straits can sell as many as 20,000 units, with leading domestic artists, like Fabio Concato, nearing the 10,000 sales mark.

Not so, say many other company chiefs. Dischi Ricordi general manager Diego Ando' says a sale of 2,000 units per title is the average in the pop music field, and he adds that that is enough to do just better than the break even point.

Ando' says that record companies would still do better by selling 2,000 more copies of an LP title instead, but he agrees that at this stage of CD development the market cannot be ignored.

Riccardo Benini, general manager at Ariston, also nurses some doubts about the benefits of CD to a small record company. "Of course it's vital for the artist's image, but to us it is anti-economic." One of Ariston's top acts, Stephen Schlaks, sold only 2,700 CDs in two years, compared with his LP sales of nearly 70,000.

Piero La Falce, CBS Italy president, echoes general feelings about the CD's high production costs and low earnings at present, coupled with the high investment required by the retail outlets. He warns that in the hypothetical event of a CD-only market, company profitability would be seriously threatened if CD retail prices weren't hiked. His optimism lies in the growth of music consumption generally, which he says will help CD out of its growing pains.

Italy was one of many countries that initially suffered from shortage of player and software supplies. But despite this, WEA Italiana managing director Marco Bignotti says his sales have increased recently by 70%—and could have doubled but for the supply bottlenecks.

Now, he believes, 1987 will be the year of CD in Italy, thanks to the mushrooming of software plants around Europe. The Italian public, he says, will overcome the novelty aspect of the format, and devote more attention to musicians and musical contents. Technical developments at the manufacturing plants will bring down costs and help Italian companies achieve better cost earnings ratio in CD which he says are too low.

The trend now is towards simultaneous release of all major product in CD, LP and cassette, says Fonit Cetra managing director Lucio Salvini.

CREDITS: International Editorial Director, Mike Hennessey; International Editor, Peter Jones; Editorial by Vittorio Castelli, Billboard's Italy correspondent; Cover & design, Stephen Stewart.

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In-Store Appearances Still Viable Promotion Tool

BY CHRIS MCGOWAN

LOS ANGELES Although some chains have cooled to in-store appearances by recording artists, such events are still a viable promotional tool and are fairly easy to coordinate because stores now have experience in setting them up, according to many music retailers.

"We do as many in-stores as we can get artists to do," says John Quinn, director of operations for Sound Warehouse, an 87-store chain based in Dallas. "It's a very good promotion for the store and generates excitement around the artist's album. It's good for us and it's good for the industry."

On Nov. 9, the Bangles visited the Greenville Avenue Sound Warehouse in Dallas and attracted 240 fans in two hours.

'It exposes your name and location, and it's good for employee morale'

"There are several things you can do to make it run smoothly," says Quinn. "We often bring the artist in through the back door and take him straight behind the counter to sign autographs. We create a crowd route and try to line them up and get them through as quickly as possible so that we can take care of everybody."

Texas Tapes and Records, which has one store in South Houston, has staged more than 50 hard rock/heavy metal appearances in the last eight years.

"It has put our name on the map, and most of the bands are aware of us," says Dave Brichler Jr., vice president and general manager. "In January 1985, Deep Purple

made their only U.S. in-store appearance at our store.

"We had 5,000 people pass through over three hours. We sold 600 Deep Purple records that day—our most successful in-store ever."

Crowds are not a problem for Brichler because his store has 20,000 square feet of space as well as four brick walls and no glass frontage.

"We have expenses. We have to pay our own staff extra, plus we hire local policemen as security if we need them. We buy beer, soda pop, and food for the band and the local radio and record people. It's not cheap, but it's basically an advertising investment. It helps sales immediately, that day and through the week. It's a good long-term investment, putting the store in the public eye.

"Plus it gives the fans the impression that the band cares about them, that they take time out of their busy schedule to see them and spend two or three hours signing LPs, shirts, and blue jeans."

In the home of the Seattle Seahawks football team, Tape Town coordinated with KIRO Seattle for an in-store by running back Kurt Warner.

"KIRO has a 'Sportsline' show every Tuesday following Seahawk games, and they did one live in October from our store here with Kurt," recalls Lynn Schultz, music buyer for the 22-store, Seattle-based chain.

"It was a big success. We got 300 people and sold quite a bit of both software and hardware." Tape Town carries car stereos and electronics and ran ads on several specials.

"It exposes your name and location, and it also helps employee morale," adds Schultz.

Music Plus tied with KROQ Pasadena, Calif., for an appearance by Animotion in the spring, with DJ Richard Blade also present.

"It's good publicity for us and

the radio station," says George Chronis, communications coordinator of the 42-outlet, Los Angeles-based chain.

"We try to keep the advertising expenses down, and often we can work out something with a radio station. Generally, the bigger the talent, the more likely we'll use the radio. And then often the labels will pick it up."

In the summer, Tony Bennett did an in-store at the Studio City Music Plus outlet to promote his CBS album "The Art Of Excellence." "We had lines going down the block," recalls Chronis. "And it brought in an older clientele that we don't normally see. We sold over 100 LPs, 50 cassettes, and 20 CDs of the new album. It was a huge rush, and only a couple of his LPs were left in the store.

"But obviously, in most stores we're not looking for profit. It's icing on the cake if we get it. The major thing is to bring more excitement and recognition to the store.

Chronis estimates that Music Plus stages about 10 in-stores a year. Many are for new locations, such as an appearance in February by Kurt Rambis at a Torrance outlet for USA Sports Video's "Return To Glory" tape. "Three hundred people showed up; it was important for that store, which was

fairly new," says Chronis.

Chronis says January-October is the prime time for in-stores. "We can't do them right during the Christmas season." The square footage and pattern of entry/exit pathways also determine which locations to utilize. "We don't want to interfere with normal video or audio business."

'It has put our name on the map'

"We like to be between 100 and 500 people, if we can help it. That's manageable. If it's much above that, you have problems. At in-stores, we generally have all of a store's employee list present, some 15 to 20 people, plus four to seven people pulled from other stores. The employees help people move and are placed at strategic spots to watch the floor. We tend to hire event-management people if we have a heavy metal band."

Advertising for Plus appearances is usually done through fliers, counter-top signs, ads in calendar sections, and, when appropriate, radio.

Durham, N.C.-based The Record Bar stages an estimated 50 in-

stores a year in its 127 stores, according to promotions manager Ron Phillips.

"They're often a pain to coordinate, and you often only have three or four days to put it all together, but if it's an artist we worked successfully with in the past, we jump at it.

"We like to do it with developing acts, such as somebody who has a song on the radio but is not so big that we'll jam up the store for a couple of hours. On Nov. 9, for example, we did one with the Georgia Satellites and Jason & the Scorchers in our Winston-Salem, [N.C.], store. We had more than 100 people and sold a good 40 pieces of product for each act.

"One we did with a bigger name, though, was in 1985 in Gainesville, [Fla.], when we had some 400 people show up over two hours for Alabama. We sold about 100 pieces of product; we hired off-duty policemen, mainly for crowd control and to run everyone through to meet the artist in a sane fashion.

"On the average, we use about twice as many store personnel as normal during in-stores. We try to stay away from Saturdays because our stores are so jammed then anyway it can hurt sales. We try for off-peak time periods," says Phillips.

ON TARGET

by Mike Shalett

THERE HAVE been recent debates at both the retail and manufacturer level about the value of display material.

From the beginning of time—so it seems—record companies have provided reams of in-store aids to stimulate the consumer to buy particular product. Is point-of-purchase still effective and cost-efficient?

We recently asked retailers the question, "What do you feel is the most effective point-of-purchase display material?" Replies varied, with 61% saying that posters are still the most effective in-store display material.

Flats (12-by-12-inch album cover replicas) tied for second place with stand-ups: Each was mentioned as an effective display tool by 25% of our respondents. The only other pop materials mentioned by more than 5% of the retailers were head-cards.

When we asked retailers what size of display material works best for them, 32% cited the generic term "large," while 22% indicated a preference for pieces that are 2 by 3 feet. Large seems to be the way retailers want their materials. Among those who indicated that stand-ups are effective, 75% said they like life-size dimensions, the remainder preferring stand-ups that are even larger than life.

Now let's bring in the consumer.

How does the consumer rate browsing as a means of discovering product? Most record consumers come to your store looking to buy specific product. Only 7% of shoppers in our survey indicated that they had specifically come to browse. Customers who browse are likely to be males; by age, they are most likely to be in the 18-34 demographic.

The actual breakdown by gender

Display materials prove effective

is the typical 60/40 male to female split. However, not typical is that consumers who come specifically to browse tend to be older. In one recent survey, we found that 56% of those who came to casually look through the store were between 18 and 34, while an additional 19% were in older demographics. That means that three-quarters of those specifically browsing were older than 18.

Radio continues to be the primary way that consumers find out about the records they buy. Allowed to give more than one answer to the question of how they discover product, 69% of consumers cited radio. Word of mouth—which has been growing larger in almost every survey we conduct—

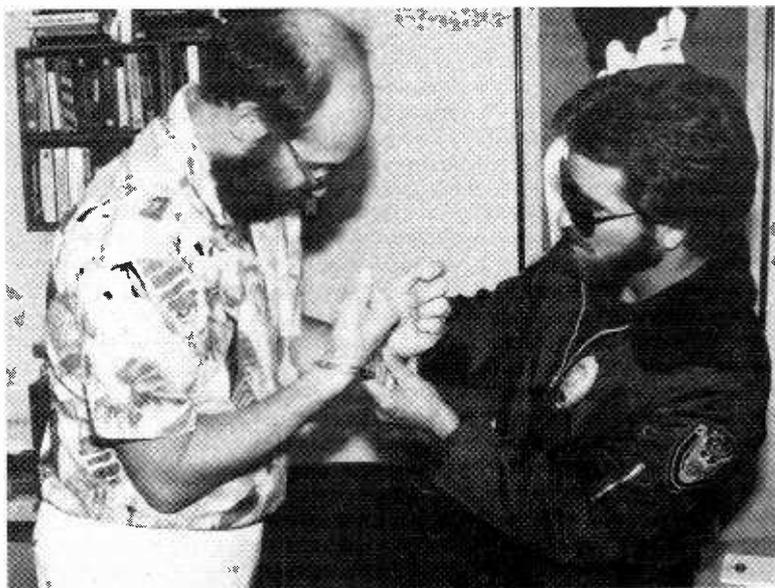
is the second most frequent means of finding out about product, registering 64% in this sample.

If people don't come to specifically browse, but rather to buy specific product, does browsing lead to a multiple purchase? The answer is a definite yes. These same customers told us that browsing is the third most effective way that they find out about the records they buy.

In this regard, the male shopper is much more likely to be stimulated by browsing to buy a record.

In today's total home entertainment environment, the demand for space in a retail location is intense. Display space must be used both effectively and efficiently. In-store play, which takes up no space, is still very key and should be explored with greater verve not only by manufacturers, but also by retailers who can profit from such product exposure.

"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.



Police Brutality. Having deemed his initial order for the Police's greatest-hits set "Every Breath You Take—The Singles" too small, A&M's Los Angeles sales staff places Show Industries director of purchasing Mitch Perliss, left, under arrest. The actor who played the role of the arresting officer, hired by the label, later released Perliss under his own recognizance. Show is the parent company for City-1-Stop and the retail chain Music Plus.

New Store Opens In Boston CD Chain Expands

BY DAVID WYKOFF

BOSTON Boston Compact Disc, one of the first CD-only retail operations in the U.S., opened its third store Dec. 8.

The 800-square-foot outlet, similar in size to BCD's San Francisco unit and 200 square feet larger than its flagship Cambridge store, is located on Newbury Street in Boston's tony Back Bay neighborhood.

BCD co-owner Don Rose calls the location "the most fashionable shopping area in New England. It's in close proximity to a number of colleges and universities and in the middle of one of Boston's most affluent residential communities. Moreover, Boston's first megasize convention center is being constructed a block away."

The new BCD unit faces stiff competition. Newbury Comics, the neighborhood's best-known record/tape/CD outlet, is two blocks west, and the CD Store, the area's only other CD-only store, recently relocated across the street. Tower Records' long-promised Boston outlet is slated to open in the spring or summer on the same block as Newbury Comics.

Such competition doesn't intimidate Rose and co-owners John Pinkney and Fred Jeffery. Says Rose: "We've done very well with the Cambridge store, and it's in the most concentratedly competitive shopping area in the country. There's definitely a place for us in the market."

Rose reports that the new out-

let's inventory, fixturing, and hours of operation (11 a.m.-9 p.m., Monday-Friday; 10 a.m.-9 p.m., Saturday; noon-6 p.m., Sunday) differ little from its sister store across the Charles River, though they "will fine-tune operations to the particular needs of the area." BCD looks to offer "the best selection, service, and expertise at a reasonable price," he says. The store's CD inventory is complemented with a full range of related accessories, laserdiscs, and one line of hardware units (the Sony D7).

Rose says the store is "resolutely committed to the booklet-only [backed by plexiglass squares] display format, which enables us to merchandise a tremendous number of titles in a relatively small area."

Pinkney, who formerly managed the Cambridge store, will head the Newbury Street unit. BCD's mail-order operations have also moved to the Newbury Street location.

To help promote the expansion, Rose has tentative plans for a grand opening celebration, which will have a shuttle bus carrying interested customers from the original store to the new site. A drawing will be held to give away an RCA CD player.

In the meantime, the hard-to-find CD version of "Bruce Springsteen & the E Street Band Live/1975-85" provided another hook for the Newbury store. The dealer carefully hoarded copies of the title for the opener.

L.A. Stores Find Coexistence Profitable On Melrose Avenue, 'Competition Breeds Business'

BY CHRIS MORRIS

LOS ANGELES Peaceful—and even profitable—coexistence in the face of competition is possible, according to four record retailers located near each other within a one-block area in the high-traffic Melrose Avenue shopping district here.

"This is not a war zone," says Jesse Klempner, manager of Aron's Records, the 21-year-old, 2,000-square-foot store that rules the retail roost in the crowded 7600-7700 address area of Melrose.

Aron's sits two doors down from Rene's Records, a 1,200-square-foot shop founded eight years ago by former Aron's manager Rene Cortez. Bleecker Bob's Golden Oldies Record Shop, the 1,800-square-foot Los Angeles outlet opened in June by Greenwich Village record maven Bob Plotnik (Billboard, July 19), is located half a block away. Second Time Around, a specialist in used LPs, is located directly across the street from Aron's and Rene's.

Despite the high concentration of apparently competing retail stores in the area, owners and managers appear to welcome the presence of other record traders in this neighborhood. While there is definitely some crossover in the product offered by the outlets, each store's specialized style allows the dealers to benefit from the area's fluid consumer traffic.

"We're a larger catalog-depth store than Rene's," says Klempner of Aron's, founded by Manny Aron in 1965 in a 625-square-foot storefront down the street.

Klempner estimates that 45% of the shop's business is in new domestic LPs and CDs, with another 10% derived from imports.

"Manny always felt that Rene being there with imports would help, but I don't think it's affected us," Klempner says.

Rene's business is largely in used records (30%) and imports (20%), according to store manager Bruce

Thomas.

Describing the retail climate, Thomas says, "It's competitive but not ruthless. There's no backstabbing."

Thomas attributes the continued health of Rene's in the crowded marketplace to customer loyalty.

"Well over 50% of our customers come in here two to three times a week; 10%-15% of our regular customers are here five times a week on the average," he says.

The heavy turnover in Rene's used stock is responsible for the high return trade, according to Thomas.

The large retail record presence on Melrose is viewed as a blessing rather than a curse by Thomas.

"It helps, because there's so much foot traffic," he says. "People who come in here have already bought stuff from Aron's."

Plotnik of Bleecker Bob's com-
(Continued on page 42)

THE BEAT GOES ON

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Springsteen Big In Canada, Too

TORONTO CBS Records Canada Ltd. is predicting sales of more than 500,000 copies of the Bruce Springsteen live box set, reports Don Oates, vice president of marketing and sales.

With the album's higher-than-average wholesale cost, topping the 500,000 mark will most likely make the set the biggest revenue generator in Canadian music industry history, ahead of Michael Jackson's "Thriller" album, which has sold more than 2.4 million copies.

"I've never seen anything like this," says Dave Platiel, CBS product manager. "The lines were the same in Canada as they were in the U.S. on the first days of release."

An initial fill of 10,000 compact disks for Canada was reportedly sold out within 48 hours, and another 10,000 are not due at retail until Dec. 16.

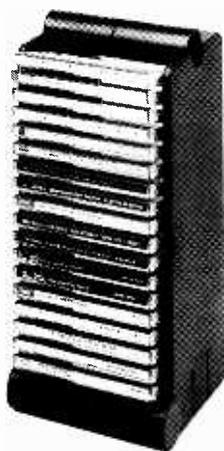
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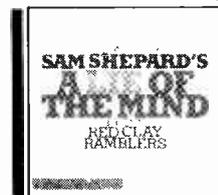
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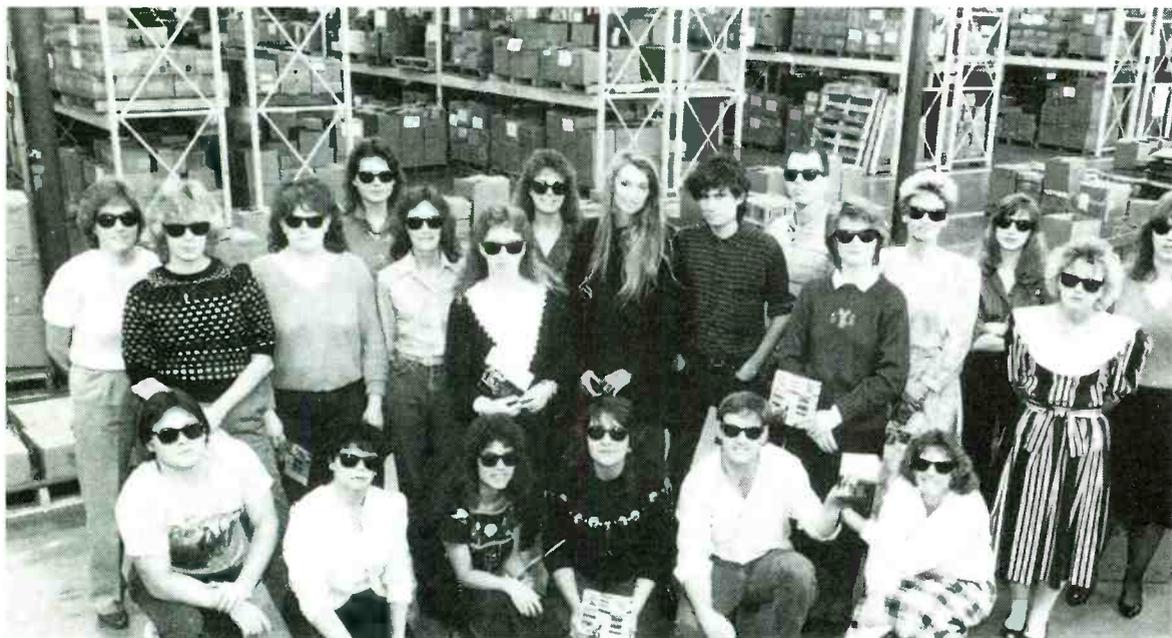
FOR WEEK ENDING DECEMBER 20, 1986

Billboard TOP COMPACT DISKS

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				POP TM			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE		
1	1	2	4	BRUCE SPRINGSTEEN COLUMBIA C3K 40558	★ ★ NO. 1 ★ ★ BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985		
2	2	1	7	BOSTON MCA MCAD 6188	THIRD STAGE		
3	3	3	14	PAUL SIMON WARNER BROS. 2-25447	GRACELAND		
4	4	4	5	THE POLICE A&M CD 3902	EVERY BREATH YOU TAKE/THE SINGLES COLLECTION		
5	5	5	12	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS		
6	8	8	23	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH		
7	6	7	8	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET		
8	12	12	25	PETER GABRIEL GEFEN 2-24088/WARNER BROS	SO		
9	9	6	7	BOSTON EPIC EK 34188	BOSTON		
10	7	13	19	STEVE WINWOOD ISLAND 25448-2/WARNER BROS	BACK IN THE HIGHLIFE		
11	11	9	10	TALKING HEADS SIRE CDP 46157/WARNER BROS.	TRUE STORIES		
12	10	10	15	BILLY JOEL COLUMBIA CK 40402	THE BRIDGE		
13	13	11	11	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!		
14	14	14	13	LIONEL RICHIE MOTOWN 6158MD	DANCING ON THE CEILING		
15	16	15	18	MADONNA SIRE 2-25442/WARNER BROS.	TRUE BLUE		
16	18	16	82	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON		
17	19	23	4	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AGCD-1984	FRESH AIRE CHRISTMAS		
18	27	—	14	ANITA BAKER ELEKTRA 2-60444	RAPTURE		
19	RE-ENTRY			DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS		
20	21	20	29	STEELY DAN MCA MCAD 5570	DECADE		
21	23	24	69	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES		
22	15	19	33	ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE		
23	24	22	19	ANDREAS VOLLENWEIDER CBS MASTERWORKS MK 42255	DOWN TO THE MOON		
24	17	27	4	THE ROLLING STONES ABKCO 6667-2/POLYGRAM	HOT ROCKS 1964-1971		
25	22	21	7	CYNDI LAUPER PORTRAIT RK 40313/EPIC	TRUE COLORS		
26	28	29	11	LINDA RONSTADT ELEKTRA 9 60474-2	FOR SENTIMENTAL REASONS		
27	RE-ENTRY			GEORGE WINSTON WINDHAM HILL CD 1025/A&M	DECEMBER		
28	20	—	2	THE PRETENDERS SIRE 2-25488/WARNER BROS	GET CLOSE		
29	29	18	5	BOSTON EPIC EK 35050	DON'T LOOK BACK		
30	25	30	21	SOUNDTRACK COLUMBIA CK 40323	TOP GUN		

				CLASSICAL TM			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
1	1	1	6	HOROWITZ IN MOSCOW DG 419-499	★ ★ NO. 1 ★ ★ 3 weeks at No. One VLADIMIR HOROWITZ		
2	2	2	20	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)		
3	3	3	17	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER		
4	4	4	7	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS		
5	5	6	39	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ		
6	6	5	46	BACHBUSTERS TELARC 80123	DON DORSEY		
7	8	8	15	HOROWITZ: THE STUDIO RECORDINGS DG 419 217	VLADIMIR HOROWITZ		
8	7	7	27	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS		
9	10	11	6	FILMTRAX PRO ARTE CDD-280	LYN LARSEN		
10	9	9	12	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA		
11	11	10	82	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER		
12	15	25	3	TCHAIKOVSKY: THE NUTCRACKER SOUNDTRACK TELARC 80137	LONDON SYMPHONY ORCHESTRA		
13	12	12	13	SABRE DANCE PRO ARTE CDD-250	HOUSTON SYMPHONY (COMISSIONA)		
14	13	13	82	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)		
15	14	14	47	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)		
16	16	16	5	KATHLEEN BATTLE SINGS MOZART ANGEL CDC 47355	KATHLEEN BATTLE		
17	17	15	82	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)		
18	NEW ▶		1	A CHRISTMAS CELEBRATION ANGEL CDC-47587	KATHLEEN BATTLE		
19	19	18	37	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)		
20	26	—	2	CHRISTMAS WITH KIRI LONDON 414-632	KIRI TE KANAWA		
21	18	17	82	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)		
22	22	22	34	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS		
23	23	23	71	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)		
24	20	19	26	TELARC SAMPLER #3 TELARC 80003	VARIOUS ARTISTS		
25	21	21	11	ANNIVERSARY LONDON 417-362	LUCIANO PAVAROTTI		
26	29	—	2	O HOLY NIGHT LONDON 414-044	LUCIANO PAVAROTTI		
27	25	20	35	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116	CINCINNATI POPS (KUNZEL)		
28	24	24	4	DVORAK: CELLO CONCERTO CBS MK-42206	YO-YO MA		
29	NEW ▶		1	POMP ON PARADE PRO ARTE CDD-267	HOUSTON SYMPHONY (COMISSIONA)		
30	28	26	14	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS		



Made In The Shades. I.R.S. recording act Timbuk 3 visited Western Merchandisers' Amarillo, Texas, headquarters, where warehouse staffers apparently feel the song and video "The Future's So Bright, I've Gotta Wear Shades" accurately describes the act's prospects. Sans sunglasses are Timbuk 3's husband-and-wife team, Barbara K and Pat MacDonald. (Photo: Ron Marlow)

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

RONNIE BARRON
Bon Ton Roulette

LP Allegiance TAK 7119/\$8.98

DIVINE HORSEMEN

Devil's River

LP SST 091/\$8.98

CA C 091/\$8.98

GAP BAND

Gap Band 8

LP Total Experience/no list

MINUTEFLAG

Minuteflag

EP SST 050/\$6.98

ZOOZ RIFT

Looser Than Clams—Greatest Hits Vol. 1

LP SST 088/\$8.98

CA C 088/\$8.98

VARIOUS ARTISTS

End Of The World A-Go-Go

LP Tremor/Metro-America MA1023/\$8.98

CA MA1023/\$8.98

BLACK

EARL KING & ROOMFUL OF BLUES

Glazed

LP Black Top 1035/Rounder/no list

LEROY SIBBLES

Meanwhile

LP Attic LAT 1226/no list

COMPACT DISK

J.S. BACH

Selected Pieces For Harpsichord

Huguette Dreyfus

CD PCM CO-1153/Denon/no list

GENE CLARK

Fire Byrd

CD Allegiance TAKCD 7112/\$14.98

ERIK SATIE

Danceries

CD PCM CO-1289/Denon/no list

DVORÁK

Concerto In B Minor For Cello And Orchestra;

Sonata De Camera For Cello And Orchestra

Václav Neumann, Angelica May, Czech

Philharmonic Orchestra

CD PCM CO1152/Denon/no list

DVORÁK

Symphony No. 6 In D Major, Op. 60

Václav Neumann, Czech Philharmonic

Orchestra

CD PCM C37-7705/Denon/no list

DVORÁK

Te Deum, Op. 103

Václav Neumann, Czech Philharmonic

Orchestra, Prague Philharmonic Chorus

CD PCM C37-7230/Denon/no list

JOHN FAHEY

Best Of John Fahey 1959-1977

CD Allegiance TAKCD 7058/\$14.98

HUSKER DU

Flip Your Wig

CD SST CD-055/\$16.98

JANÁČEK

The Danube Symphony, Idyll For Strings

Otakar Trhák, Ostrava Janáček

Philharmonic Orchestra

CD PCM CO1150/Denon/no list

OSAMU KITAJIMA

Face To Face

CD Allegiance TAKCD 7107/\$14.98

LEO KOTTKE

6 And 12 String Guitar

CD Allegiance TAKCD 7024/\$14.98

MAHLER

Symphony No. 8 In E-Flat Major; The Symphony

Of A Thousand

Václav Neumann, Czech Philharmonic

Orchestra

CD Supraphon C37-7307-8/Denon/no list

MAHLER

Symphony No. 9 In D Major

Václav Neumann, Czech Philharmonic

Orchestra

CD Supraphon C37-7340-1/Denon/no list

MEAT PUPPETS

Up On The Sun

CD SST CD-039/\$16.98

W.A. MOZART

Sonatas For Violin And Piano

Václav Smitil, Jan Panenka

CD Supraphon CO-1032-7/Denon/no list

SIR DOUGLAS QUINTET

Best Of

CD Allegiance TAKCD 7095/\$14.98

SMETANA

Libuse—Festive Opera In 3 Acts

Zdenek Kosler, Prague National Theatre,

Chorus, And Orchestra

CD Supraphon C37-7438-40/Denon/no list

VARIOUS ARTISTS

Your Bach Organ Favorites

(Continued on next page)

Vinyl Production Down 29% In Oct. Japanese CD Output Soars

TOKYO Japanese CD production in October totaled 4.65 million units, according to the Japan Phonograph Record Assn. The figure indicates that production was up 98% from 1985. Production of vinyl disks was down 29% at 7.5 million units, and cassette production was up 1% at 6.26 million.

In value terms, CD has now easily outstripped conventional disks. CD production was worth \$61.2 million, vinyl production valued \$41.7 million, and prerecorded tape production was at \$54.6 million.

During the first 10 months of 1986, CD manufacture totaled 33.85 million units, up 128% compared with the same period a year

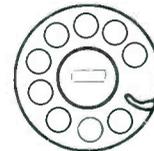
ago. Value was \$454.7 million, up 109%. Record production was 86.91 million, down 14%, with a value of \$520.7 million, down 20%. Tape production was at 53.63 million, down 5%, with a value of \$461.5 million, down 6%.

Of this year's CD output, 17.1 million units contained domestic repertoire, and 16.75 million units contained international product. By contrast, only 5.3 million prerecorded cassettes featured international material, with 48.33 million carrying domestic repertoire.

The overall value of record and tape production in the period of January-October 1986 was \$4.47 billion, 6% higher than the equivalent value the previous year.

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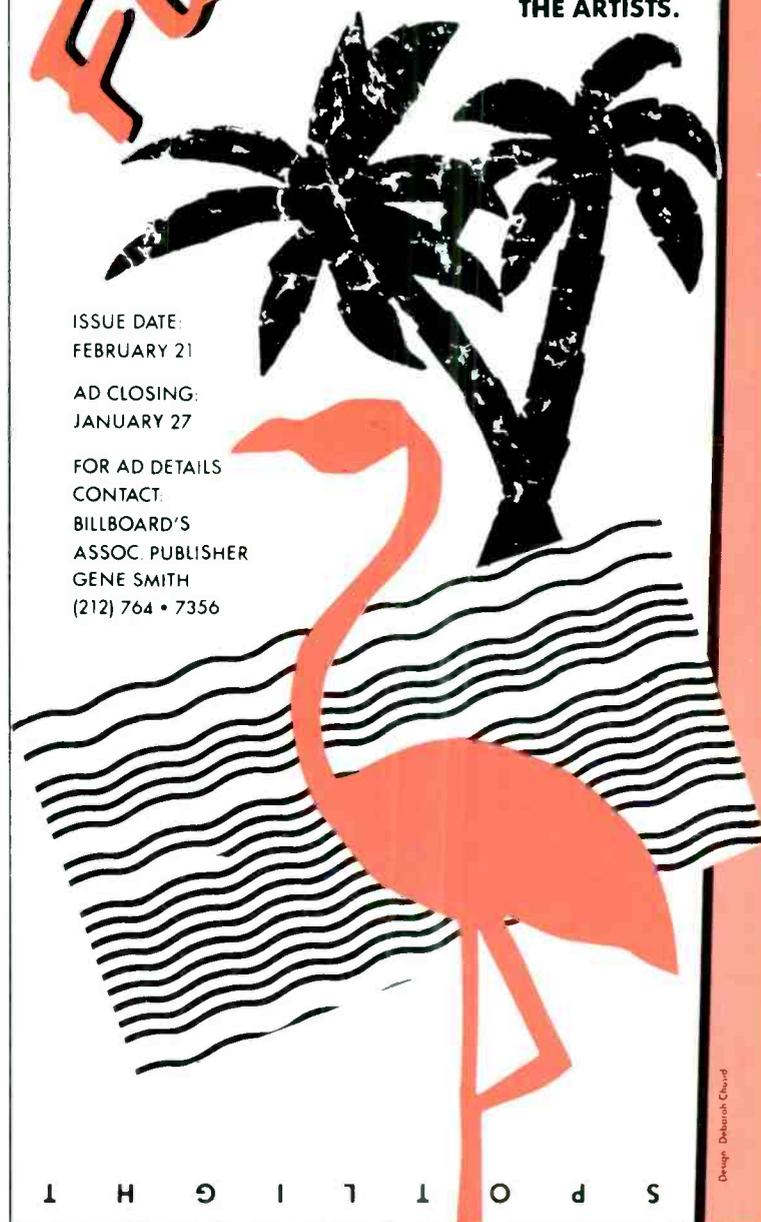
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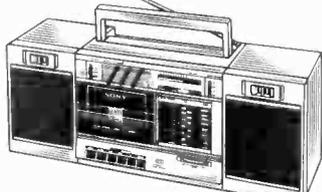
Panasonic



Panasonic KX-T3815 Cordless Telephone

\$634⁹

SONY



Sony CFS-3000 Portable AM/FM Cassette Stereo Component

\$49⁹⁵

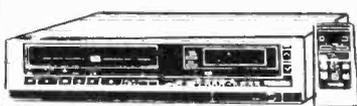
TEAC



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\$234⁹⁵

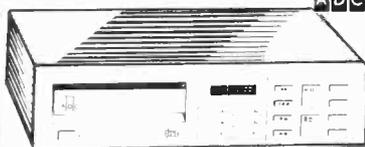
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etailing

L.A. STORES FIND COEXISTENCE PROFITABLE

(Continued from page 39)

compares the Melrose record enclave to the Charing Cross bookselling district in London. He sees no evidence that the other stores eat into his shop's business, which caters to the import and collector trade.

"People are used to coming down to Melrose looking for cheap records," Plotnik says. "Anything that brings people in is good for me. Anything that creates foot traffic is good. Melrose is like an outdoor mall: Competition breeds business."

Citing his experience in New York City, Plotnik points out that the presence of 17 record stores in Greenwich Village creates an atmosphere of excitement.

"It has a certain mystique to it," he says. "Coming in from the suburbs on weekends to buy records in the Village is like a ritual."

Plotnik says that his Los Angeles outlet gets referrals from other stores, and that Bleecker Bob's in turn directs customers to nearby competitors if a particular title is not in stock.

"Just because I own a hot dog stand doesn't mean I won't refer them to another restaurant," Plotnik says.

Second Time Around Records actually moved closer to the fray when it relocated from a block away nine months ago. Manager Phil Kano says the relocation of the 3½-year-old store was a calculated decision.

"People coming to buy records don't have to go too far to get to us," Kano says. "The competition helps us. People are attracted to the four stores."

As one might surmise from the store's name, used records account for 80% of Second Time Around's business. The other 20% comes from new product, both domestic and import, which is purchased from various one-stops.

"Our store specializes in out-of-print, hard-to-find things much more than the other stores," Kano says. "Our prices are about one-half of what Bleecker Bob charges."

"Having Bob's down the street helps a lot. If [the customers] see something there, they'll see it for

less at our store and they'll gladly buy it."

Rene's Thomas neatly sums up the live-and-let-live philosophy on Melrose: "I talk to Bleecker Bob, Rene talks to Manny Aron. It's not a dog-eat-dog relationship. Everybody helps everybody else. If somebody moved, everybody would suffer. If Aron's left, it would hurt rather than help."

Adds Bleecker Bob's Plotnik, "I hope these stores all stay strong."



Hall's Happy. Daryl Hall and his bassist/co-producer, Tom "T-Bone" Wolk, pitch Hall's solo album "Three Hearts In The Happy Ending Machine" during an autograph session at Tower Records' downtown store in New York City. Front row, from left: Kenny Altman, the store's assistant manager; Hall; Wolk; and Jim Kelly, RCA New York branch manager. Second row, from left: Alan Grunblatt, RCA product director; Sherri Stone, RCA national sales coordinator; and John Parisi, RCA East Coast field marketing director.

NEW RELEASES

(Continued on preceding page)

CD PCM CO-1195/Denon/no list

VARIOUS ARTISTS

Your Baroque Favorites

CD PCM CO-1188/Denon/no list

VARIOUS ARTISTS

The Blasting Concept Vol. II

CD SST CD-043/\$16.98

VARIOUS ARTISTS

Your Cello Favorites

CD PCM CO-1193/Denon/no list

VARIOUS ARTISTS

Your Chopin Favorites

CD PCM CO-1191/Denon/no list

VARIOUS ARTISTS

Your Flute Favorites

CD PCM CO-1194/Denon/no list

VARIOUS ARTISTS

Your Guitar Favorites

CD PCM CO-1196/Denon/no list

VARIOUS ARTISTS

Your Orchestra Favorites

CD PCM CO-1189/Denon/no list

VARIOUS ARTISTS

Your Piano Favorites

CD PCM CO-1190/Denon/no list

VARIOUS ARTISTS

Your Violin Favorites

CD PCM CO-1192/Denon/no list

JAZZ

ROGER KELLAWAY

Ain't Misbehavin'

LP Barnbridge CRS6833/\$8.98

CA CRC6833/\$8.98

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

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- THE YEAR IN MUSIC & VIDEO #1 AWARDS
- WINTER CES
- MIDEM '87
- CANADA

BILLBOARD COVERS IT ALL!

Ingram Sets New Division For High-Margin Titles

BY TONY SEIDEMAN

NEW YORK Distributor Ingram Video has created Ingram Alternative Products, a new division that will specialize in high-margin, high-profit titles.

The company has hired former VTR executive Jeff Rabinowitz to head the six-person division, which will focus on 20 independent manufacturers and carry no product from the majors at all. Rabinowitz ran a similar division at VTR.

Among the companies to be spotlighted are Trans World Entertainment, United Entertainment, and Magnum Entertainment.

Ingram decided to create a division devoted to independent manufacturers for a number of reasons, says Brian Woods, vice president of sales and marketing. A primary reason is profits. "A lot of these manufacturers offer higher profit margins on a day-to-day basis than the major manufacturers," he says.

Woods says that when the titles from the 20 companies are mixed in with the other product lines, "focus" is lost and sales shrink. The indie programming gets lost among all the A titles that compete with it. "This is a way to focus on a more profitable side of our business," he says.

The six staffers in the new division work primarily by telephone, Woods says, with the company's field representatives continuing to handle a full spectrum of manufacturers. There are about 50 other telemarketing employees at Ingram, and the new division's contribution to the company's take will probably follow the line set by this split, contributing a small but significant percentage of the company's total revenues. The 50 employees handle about 80 lines, Woods says.

Business by the division, which only recently started operations, has been unexpectedly strong, given the flood of promotionally priced A titles, Woods says. He expects even more action "after Christmas, when retailer's cash coffers are a little more full." Further strengthening sales is the fact that "in the winter time is when the independent titles rent the most," he says.

The 20 manufacturers that fuel the alternative division were carefully selected, Woods says. "We sat down and looked at the manufactur-

ers that had margins we thought were acceptable and had the type of product we thought was good video product," he says. Also influencing the choice was "the manufacturer's willingness to work with us on making sure they're going to do things like getting product to us on street date, which has been a problem before with independents," he says.

The 80 lines that the rest of Ingram handles are "under heavy scrutiny," Woods says. "We are cautiously analyzing these days what is profitable for us and what isn't," he says. "It is questionable as to whether every line we're carrying is giving us a return," he says. This is a situation that will be changed soon, he says, even though "this alternative marketing is taking some of the heat off" the other indies.

"There is going to be some consolidation, and so the independent manufacturer is going to have to be smart to stay around," Woods says. This doesn't mean there will be a wholesale slashing of indies from

Ingram's inventory, however. "The plans I have for alternative product are not short-term—they're long-term," Woods says.

There is definitely a crucial place for indie product on the shelves of video specialty stores, Woods says. "It's one of the things that helps make a video specialty store a video specialty store and not a convenience store," he says. And although titles from indie manufacturers may not generate the burst of income A features do, many of them prove consistent and reliable renters, he says.

Among the other companies whose product will be serviced by the Ingram Alternative Products: Continental Video, Hal Roach Studios, Sony Video Software Co., Maljack Productions, Worldvision, Today Home Entertainment, Hollywood Video, Republic Pictures, Entertainment Programs, Unicorn Video, Pacific Arts Video, Vidmark, Twin Towers Entertainment, and Rhino Video.

Fast Forward

BY KEN JOY

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

APPARENTLY, OWNING a VCR isn't enough anymore.

Now you have to own a *second* VCR (preferably a different format from your first), a projection television set, a satellite dish, a laserdisk player (all the better if it also plays compact disks), a programmable wireless remote control that will operate all of your gear—regardless of maker—and an audio/video command center to hook it all up.

Of course, you don't *have* to have all of the above, but for consumers who do, the makers of myriad additional add-ons are betting that the market is ripe for video and audio enhancers that pick up where current equipment leaves off.

There's only one problem: Hardly anyone knows what these audio/video enhancers really do, and it's rare to find one even plugged into a

unit in a video store, much less a salesperson who knows how to operate it.

This is the dilemma that faces manufacturers like Recoton, MFJ Enterprises, Showtime, and Vidcraft, among others. In 1987, the VCR industry is looking to the hi-tech accessory market to move consumers toward more expensive VCRs that, by interfacing with these products, will provide home videophiles with near-professional editing and color balancing results.

Video processors seem to be the staple of the hi-tech accessory market in that they (depending on the model) will greatly sharpen the picture detail of older VCRs to a point comparable—depending on the original source of the signal—to some of today's VCRs equipped with HQ.

But that's only a small portion of what processors are capable of, which is one of the reasons they have been so hard to sell—except to hardcore videophiles. Video enhancers also act as signal boosters when making duplicates from one

(Continued on next page)

FOR WEEK ENDING DECEMBER 20, 1986

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.									
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Price	
1	3	3	EVERY BREATH YOU TAKE-THE VIDEOS	★ ★ NO. 1 ★ ★ A&M Records Inc. A&M Video 6-21022	The Police	1986	LF	19.95	
2	5	3	CONTROL-THE VIDEOS	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95	
3	NEW ▶		LIVE WITHOUT A NET	Warner Bros. Records Warner Music Video 38129	Van Halen	1986	C	29.98	
4	6	5	THE VIDEO ALBUM, VOLUME II	CBS Video Music Enterprises CBS-Fox Music Video 6199	Billy Joel	1986	LF	19.98	
5	1	9	WHAM! IN CHINA-FOREIGN SKIES	CBS Video Music Enterprises CBS-Fox Music Video 7142	Wham!	1986	C	19.98	
6	2	25	THE # 1 VIDEO HITS ▲ ◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95	
7	4	5	MY NAME IS BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3519	Barbra Streisand	1965	C	29.95	
8	7	13	STARING AT THE SEA	Elektra Records Elektra Entertainment 40101	The Cure	1986	LF	24.98	
9	NEW ▶		COLOR ME BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	C	29.95	
10	NEW ▶		THE MAKING OF DANCING ON THE CEILING	Karl Lorimar Home Video 394	Lionel Richie	1986	D	14.95	
11	15	9	THE VIDEO ALBUM, VOLUME I ●	CBS Video Music Enterprises CBS-Fox Music Video 6198	Billy Joel	1986	LF	19.98	
12	13	3	DAVID LEE ROTH	Diamond Dave Touring, Inc. Warner Reprise Video 3-38126	David Lee Roth	1986	SF	19.98	
13	10	3	WHAT YOU NEED	Atlantic Records Inc. Atlantic Video 50113-3	INXS	1986	SF	16.98	
14	9	17	GENESIS LIVE: THE MAMA TOUR	Picture Music Intl. Atlantic Video 50111-3-5	Genesis	1986	C	24.98	
15	12	25	DICK CLARK'S BEST OF BANDSTAND ●	dick clark Video Vestron Music Video 1028	Various Artists	1986	D	29.95	
16	NEW ▶		MOTLEY CRUE UNCENSORED	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98	
17	17	55	MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲ ◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95	
18	8	67	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95	
19	11	21	THE ULTIMATE OZZY	CBS Video Music Enterprises CBS-Fox Music Video 6199	Ozzy Osbourne	1986	LF	29.98	
20	18	7	THE COMPLEAT BEATLES ▲ ◆	MGM/UA Home Video 700166	The Beatles	1982	D	19.95	

● 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.

Where's Mister Macho? Contest Seeks Industry's 'Best'

NEW YORK Who's the most macho of them all? That is what Coliseum Video is trying to discover in its Macho Election, a contest designed to find the most macho male in the video industry—and the female best qualified to manage him.

Anyone in the video industry can be a candidate. Deadline for entries is Jan. 31, says Marcia Kesselman, Coliseum vice president. And dealers take note—so far there is not one retailer tabbed in the initial voting.

Coliseum is conducting the contest to help publicize Randy "Macho Man" Savage, one of the heroes of the wrestling videos the company has released. Males getting votes so far include Len White of CBS/Fox Video, Court Shannon of Karl Lorimar Home Video, Saul Melnick of MGM/UA

Home Video, Brian Woods of Ingram Distribution, Jules Abramson of Media Home Entertainment, Artie Bach of Star Video, and Gary Khammar of RCA/Columbia Pictures Home Video.

Female vote getters are Christine Steinhage of RCA/Columbia, Robin Montgomery of Prism Entertainment, Janice Whiffen of Media, Susan Abramson of Coliseum, and Krickett Y. Wertz of IVE.

Those wishing to cast their votes should write to Macho Election, Coliseum Video, 430 W. 54th St., New York, N.Y. 10019. Every ballot will count, Kesselman says.

As for Billboard, although neither of our favorites is among the frontrunners, we will be casting our votes for Coliseum's Kesselman as manager, and our own retail editor Earl Paige as the *man*.

Nontheatricals Take RIAA Cake Gold, Platinum For 36

NEW YORK Nontheatrical titles outshone theatrical releases in the Recording Industry Assn. of America's gold and platinum certifications for November.

A total of 13 nontheatrical titles was certified gold and seven platinum in November, against 12 gold and four platinum theatrical certifications. No titles were certified in the RIAA's music category for the month.

Warner Home Video was the leader in the theatrical category, taking home four gold and two platinum certifications. Winning both gold and platinum were "Wildcats" and "Police Academy 3: Back In Training." Taking home gold were "The Music Man" and "The Shining."

Coming in next were MCA Home Video and Media Home Entertainment, both of which earned two gold and one platinum. Winning gold and platinum for MCA was "Legend." Winning gold alone was "Holiday Inn." Media Home Entertainment won gold and platinum with "Santa Claus The Movie," and gold with "P.O.W. The Escape."

Taking home three theatrical gold certifications was Vestron Video, which won with "Salvador," "At Close Range," and "Future Kill." Continental Video earned gold for "Born American."

Winning theatrical gold requires sales of 75,000 units or a dollar volume of \$3 million at retail list. Theatrical platinum takes sales of 150,000 units worth \$6 million at retail.

Dominating the nontheatrical category was Random House Home Video, whose "Sesame Street Home Video" line turned in a potent performance, winning six gold and

three platinum awards.

Winning gold and platinum were "My Sesame Street Home Video: Learning About Numbers," "My Sesame Street Home Video: Learning About Letters," and "My Sesame Street Home Video: Bedtime Stories And Songs." Taking home gold were "My Sesame Street Home Video: Play-Along Games & Songs," "My Sesame Street Home Video: I'm Glad To Be Me," and "My Sesame Street Home Video: Getting Ready To Read."

Next in the nontheatrical category was Karl Lorimar Home Video, with three gold and two platinum. Winning gold and platinum were "Max Headroom—The Original Story," and "Jane Fonda's Low Impact Aerobic Workout." Taking home gold for the label was "Playboy Video Centerfold Vol. 3 Starring Rebekka Armstrong."

Warner won two gold and two platinum. The company's platinum titles were "The Best Of Dan Aykroyd," which also won gold, and "Bugs Bunny's Wacky Adventures." Winning gold for Warner was "Speedy Gonzales' Fast Funnies."

Vestron Video won two nontheatrical gold awards, for "National Geographic Video—The Sharks," and "National Geographic Video—Land Of The Tiger."

Winning nontheatrical gold requires sales of 30,000 units or a retail volume of \$1.2 million for gold, and 60,000 units or a retail value of 2.4 million units for platinum.

Manufacturers will have until Dec. 22 to send their theatrical and nontheatrical titles in for awards. After that, the RIAA will be certifying only audio recordings.

TONY SEIDEMAN

FAST FORWARD

(Continued from preceding page)

machine to another, creating a copy nearly as "clean" as the original, and in some cases (on higher-price units) will eliminate the picture roll sometimes associated with tapes encoded with Macrovision. (Don't anyone tell Jack Valenti about this.)

On the low end, they act as junction boxes to route various audio/video components without the need for a mesh of wiring; they adjust the color and tint of tapes, either in the duplication or recording process, whether the source is a video camera or a broadcast signal; and they adjust contrast from scene to scene or between two different video sources.

On the high end, video enhancers will synchronize two compatible VCRs together to accomplish assembly or A&B roll editing—a term familiar in motion picture editing—a feature previously only available in professional decks costing 10 times as much; they create a stunning array of special effects—everything from animated titles (which can be superimposed over previously recorded tape) to a variety of wipes, fades and split-screen effects that can merge the signal from two audio/video sources into

one.

For the home tape enthusiast who wants to try his hand at movie making with near professional editing results, these hi-tech add-ons are just the ticket. Of course the ticket comes with a high price: from \$99 for the low-end video-only enhancers to over \$1,000 for a combination audio/video enhancer, editing synchronizer, multiple camera switcher, and special effects generator.

The consumer may ask himself several questions, however. Does he really need to do all that with his VCR? Isn't the color and picture produced by a new VCR as good as it can be? Does it really need help? Does he really need A&B roll editing?

These are questions manufacturers will have to answer this year as they compete to gain exposure for their viable products. Most manufacturers feel these questions would be satisfactorily answered if consumers could see the difference the processors make in the average video recording.

Now, if we could only get one of those salesmen to plug one in . . .

FOR WEEK ENDING DECEMBER 20, 1986

Billboard

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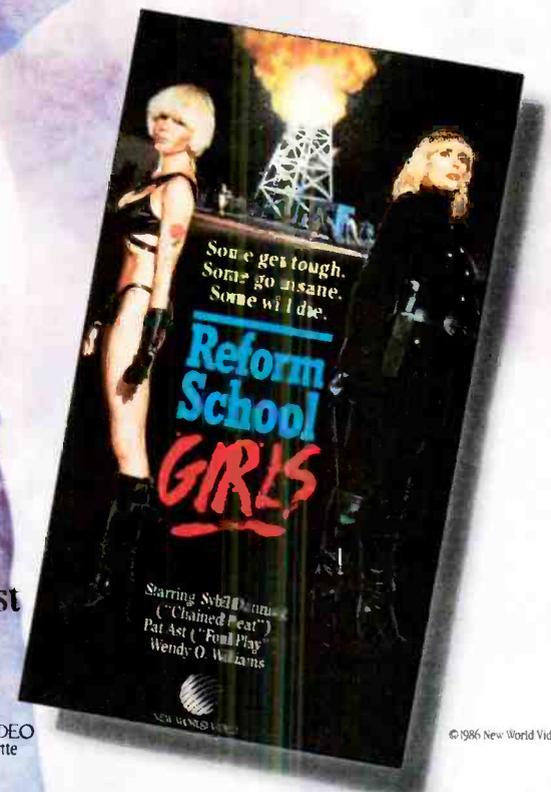
TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Price
1	1	6	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
2	2	7	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
3	4	18	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
4	3	9	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
5	5	59	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
6	8	73	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
7	6	90	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
8	15	126	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
9	7	22	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
10	12	57	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
11	9	57	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
12	14	7	THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1964	NR	29.95
13	10	72	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
14	13	70	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	Animated	1951	G	29.95
15	19	3	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R	79.95
16	NEW▶		SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG	79.95
17	37	2	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13	79.95
18	20	85	GONE WITH THE WIND ▲◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
19	NEW▶		PLAYBOY VIDEO CENTERFOLD #4	Karl Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
20	11	11	PLAYBOY VIDEO CENTERFOLD #3 ●	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
21	RE-ENTRY		STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
22	18	26	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
23	23	7	MY FAIR LADY ▲◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
24	NEW▶		JO JO DANCER, YOUR LIFE IS CALLING	RCA/Columbia Pictures Home Video 6-20683	Richard Pryor	1986	R	79.95
25	32	10	THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G	29.95
26	17	11	THE MUSIC MAN ●	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	24.98
27	21	13	NORTH BY NORTHWEST	MGM/UA Home Video 600104	Cary Grant Eva Marie Saint	1959	NR	19.95
28	38	107	JANE FONDA'S PRIME TIME WORKOUT ▲◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
29	16	54	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
30	24	2	THE BEST OF DAN AYKROYD ▲	Broadway Video Warner Home Video 35012	Dan Aykroyd	1986	NR	24.98
31	NEW▶		1986 METS A YEAR TO REMEMBER	New York Mets Sports Channel/Rainbow Home Video	New York Mets	1986	NR	19.95
32	25	3	COLOR ME BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	NR	29.95
33	31	28	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
34	33	12	OUT OF AFRICA ▲◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG	79.95
35	29	55	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
36	28	3	MY NAME IS BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3519	Barbra Streisand	1963	NR	29.95
37	35	37	THE KARATE KID ▲	RCA/Columbia Pictures Home Video 6-20406	Ralph Macchio Pat Morita	1984	PG	29.95
38	22	4	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9985	A. Schwarzenegger	1986	R	79.95
39	36	43	AMADEUS ▲◆	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
40	26	3	SPACECAMP	ABC Motion Pictures Vestron 5174	Kate Capshaw Lea Thompson	1986	PG	79.95

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They talk dirty. They play rough.
And they take long, long showers.



New World Pictures and International Cinevision Productions, Inc.
In Association With Balcor Film Investors
Present A Tom DeSimone Film "Reform School Girls" Starring Wendy O. Williams • Pat Ast
Linda Carcl and Sybil Danning as "Sutter" Director of Photography
Howard Wexler Executive Producers Gregory Hinton and Leo Angelos
Produced by Jack Cummins Written and Directed by Tom DeSimone

NEW WORLD VIDEO
Now on V-Cassette

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Industry Eyes Cincinnati Adult Video Trial Ruling

BY EARL PAIGE

LOS ANGELES Attorneys and other observers of the adult home video market are mulling the potential impact of a surprisingly narrow ruling in the recent of a Cincinnati-area trial outcome that bans only incest as a theme in the genre.

Although an isolated county court case (Billboard, Dec. 13), interest in the decision is keen be-

'At least dealers now have one guideline and can make decisions'

cause the Cincinnati market has been an active battleground in the ongoing adult video debate.

The latest case was a retrial of Vicky Emerson, co-owner of Video Barn, a three-store chain based in suburban Batavia of Clermont County. Following County Court jury dismissal and a settlement Dec. 2, Video Barn has agreed not to offer such titles as "Taboo" and

its three sequels or other explicit material focusing on incest.

Prosecution of Emerson dates back to mid-1985 and follows a trial that resulted in a hung jury early this year.

"At least dealers now have one guideline and can make some decisions [regarding adult material] without looking over their shoulder," says defense attorney Louis Sirkin, with the Cincinnati firm Sirkin, Pinelas & Schwartz, of the Emerson decision.

Serkin was also defense attorney in another widely followed case, earning a March 26 acquittal for Jack Messer, president of Cincinnati chain The Video Store, after three trials. Messer's victory followed a hung jury decision and a dismissal of the jury on procedure (Billboard, April 12).

Sirkin is quick to point out limitations of the Emerson decision. He says it pertains only to the defendants and only relates to limited conditions set down in the consent agreement. "It's important to understand the language of the agreement. There is a combination involved. The theme defined is incest, but the videocassette must have explicit sexual depiction,

too."

In this sense, Sirkin says, a general theatrical release such as "Chinatown" would not be affected because although the subject of incest plays a role in that movie's script, there is no explicit sexual depiction of the act.

"We did not agree to a finding of obscenity, only that our clients agree not to offer certain specific titles with certain content under a certain condition," says Serkin. Another condition is that Emerson and those working at Video Barn "must have knowledge of the in-

cest content."

The attorney further says that had prosecution not agreed to limitations or had it seemed other elements in adult video would be included, "we'd have gone to trial." In that event, Serkin says he held "a clear constitutional issue" as an ace in the hole because the "police rented the tapes and never returned them. That's outright seizure without a search warrant."

Sirkin says the agreement in the court of Judge E. Robert Schaeffer "is in keeping with Miller vs. California, which basi-

cally says that what may be reasonable by community standards in Times Square is not in Biloxi or Cincinnati."

Phoenix video marketer Linda Lauer says that as a result of the Emerson trial, prosecutors "could start taking it by subgenre." Lauer heads franchise store chain Starlite Video and a branch of adult distributor General Video (General Video of Arizona) and helped organize the Arizona Video Tapes Rights Coalition.

Like Cincinnati, Phoenix has
(Continued on page 48)

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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	8	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	64	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
3	4	64	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
4	5	36	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	29.95
5	6	59	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
6	3	27	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	1951	29.95
7	7	22	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
8	8	27	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
9	10	4	JIMINY CRICKET'S CHRISTMAS	Walt Disney Home Video 747	1986	19.95
10	16	6	MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	1983	14.95
11	NEW ▶		MY LITTLE PONY-THE MOVIE	DEG Inc. Vestron 5171	1986	79.95
12	12	10	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
13	9	5	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
14	13	27	WINNIE THE POOH AND THE BLUSTERY DAY ◆	Walt Disney Home Video 63	1968	14.95
15	18	26	WINNIE THE POOH AND THE HONEY TREE ◆	Walt Disney Home Video 49	1965	14.95
16	17	10	A WALT DISNEY CHRISTMAS	Walt Disney Home Video 92	1981	19.95
17	NEW ▶		THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
18	14	6	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
19	11	6	THE UNSINKABLE DONALD DUCK	Walt Disney Home Video 478	1986	14.95
20	23	39	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	14.95
21	19	55	PETE'S DRAGON ▲ ◆	Walt Disney Home Video 10	1977	29.95
22	21	2	INHUMANIDS THE EVIL THAT LIES WITHIN	Sunbow Productions Inc. Hi-Top Video HT 0006	1986	24.95
23	22	13	CARE BEARS II: A NEW GENERATION	RCA/Columbia Pictures Home Video 6-20682	1986	79.95
24	24	26	MICKEY KNOWS BEST ◆	Walt Disney Home Video 442	1986	14.95
25	15	4	CANINE COMMANDO	Walt Disney Home Video 477	1986	14.95

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

Video Works Has Exclusive Agreement Web Banks On Cowboys Vid

BY GREG REIBMAN

DALLAS The Video Works chain, based here, hopes to score some extra points this holiday season with an exclusive regional distribution pact for a new Christmas video starring the Dallas Cowboys.

Although Sears and local grocers Tom Thumb Page and Minyard will also stock limited quantities of the five-song "Dallas Cowboys Christmas '86" charity video, the 16-store outfit will be the only video retailer on the Cowboys' home turf with the product.

"This is a terrific opportunity for us," says Video Works president Gary Meinershagen. "And, of course, it is for a good cause, so we're especially glad to be involved." Proceeds from the tape will benefit the Cowboys' Youth Foundation.

Video Works (Billboard, Sept. 6) also held the exclusive on the team's first Christmas video last season. De-

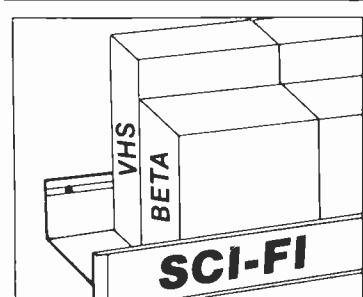
spite the fact that the 1985 project was not available until early December, it enjoyed sales in excess of 4,500 units for Video Works. With almost a full extra month of marketing time for the new video, Meinershagen—who thinks the 1986 tape is superior to last season's—hopes to nearly double 1985's sales. "It went over very well last year, and this one is longer and a better value," he says.

In addition to a pair of songs featuring current team players, the new video also features a song with the celebrated Dallas Cowboy cheerleaders and another number featuring ex-players.

Both the 1985 and 1986 tapes were produced by Chris Christian and Bob Breunig for their Home Sweet Home label. In addition to the videocassette, the label has also released a Dallas Cowboy Christmas album, cassette, and songbook.

The video—available in either VHS or Beta at a retail list of \$19.95—will be wholesaled to retailers outside of northeast Texas without the restriction of an exclusive sales agreement. The record and cassette are available in many Dallas-area stores, says Home Sweet Home promotion director Robin Creasman, "but we were so happy with the way Video Works handled the project last year that we decided to give them the exclusive [video] rights again this year."

A major benefit in the arrangement in terms of sell-through is that fans who want to view the video must purchase rather than rent it. "Of course, there is no way to prevent someone [a competitor] from buying the tape and then turning around and renting it, but we won't be renting it ourselves," says Meinershagen.



SCI-FI

STORE DISPLAY RACKS for VIDEO TITLES

GOPHER PRODUCTS

800/648-0958
2201 LOCKHEED
CARSON CITY, NV 89701



This countertop display from CBS/Fox Video Music is designed to help video stores and music/video combo dealers inspire impulse sales on two titles spun from early Barbra Streisand television specials, "Color Me Barbra" and "My Name Is Barbra."

Video Plus

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

PFANSTIEHL (312-623-1360) has introduced a compact video amplifier. The Pfantone TV-AMP10 will amplify HF, UHF, and FM signals from any video source—antenna, VCR, or cable—and allow them to be sent to one or two TV sets without losing picture quality. The signals, according to the product description, can be sent through switches, splitters, or long cables. Pfanstiehl promises that the unit can be easily installed. Suggested retail price is \$24.95. The units come in hang-up boxes for pegboard display.

Barbra Streisand is making appearances all over these days via the recently released videocassettes of her TV specials from CBS/Fox Video Music. Available are video versions of "Color Me Barbra" and "My Name Is Barbra." Retailers can get the videos in a freestanding counter unit that holds six cassettes. The suggested retail price for each (Beta or VHS) is \$29.98. A gift pack of both videos carries the suggested tag of \$49.98.

Amaray's (206-881-1000) hand-somely packaged Trackmate VHS VCR Cleaning System has a wide tape that extends beyond the actual video path and an ultrafine brush to clean video head and drum. Its cleaning solution is applied with a felt-tip pen. Suggested price: \$19.95.

In a nod to increasing VHS-C camcorder popularity, Maxell (201-641-8600) has just bowed a standard grade (EX) compact VHS videocassette. It joins the line with the company's HGX Gold compact tapes.

\$29.95
U.S. Suggested Retail Price

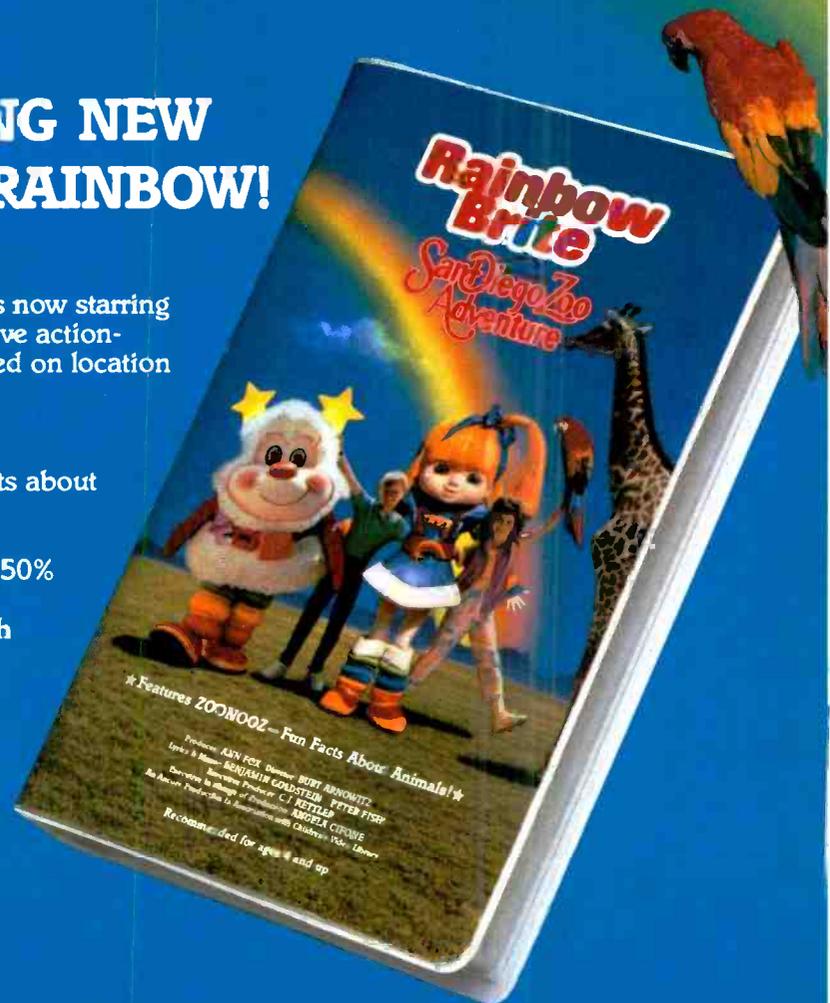
THERE'S SOMETHING NEW AT THE END OF THE RAINBOW!

Rainbow Brite home video's platinum star is now starring in a new kind of children's program! It's a live action-adventure story full of music and fun facts—filmed on location at the San Diego Zoo!

- Made specially for home video!
- Live action!
- Fun learning featuring ZOO NOOZ—fun facts about animals!
- Priced to sell at a collectible \$29.95!
- PLUS, as a special Rainbow Brite bonus a 50% discount on IT'S YOUR BIRTHDAY PARTY! WITH RAINBOW BRITE AND FRIENDS with each purchase of RAINBOW BRITE SAN DIEGO ZOO ADVENTURE!

NATIONAL RELEASE DATE: January 28, 1987

VHS: CA1549; Beta: CB1549; 45 Minutes; 1986.



Share the success of home video's cutest character with the entire Rainbow Brite collection!



"Peril in the Pet"
VHS: CA1507; Beta: CB1507;
45 Minutes; \$9.95



"The Mighty Monstromark Menace"
VHS: CA1510; Beta: CB1510;
48 Minutes; \$29.95



"It's Your Birthday Party! With Rainbow Brite and Friends"
VHS: CA3105; Beta: CB1105;
48 Minutes



"The Beginning of Rainbow Land"
VHS: CA1523; Beta: CB1523;
41 Minutes; \$29.95

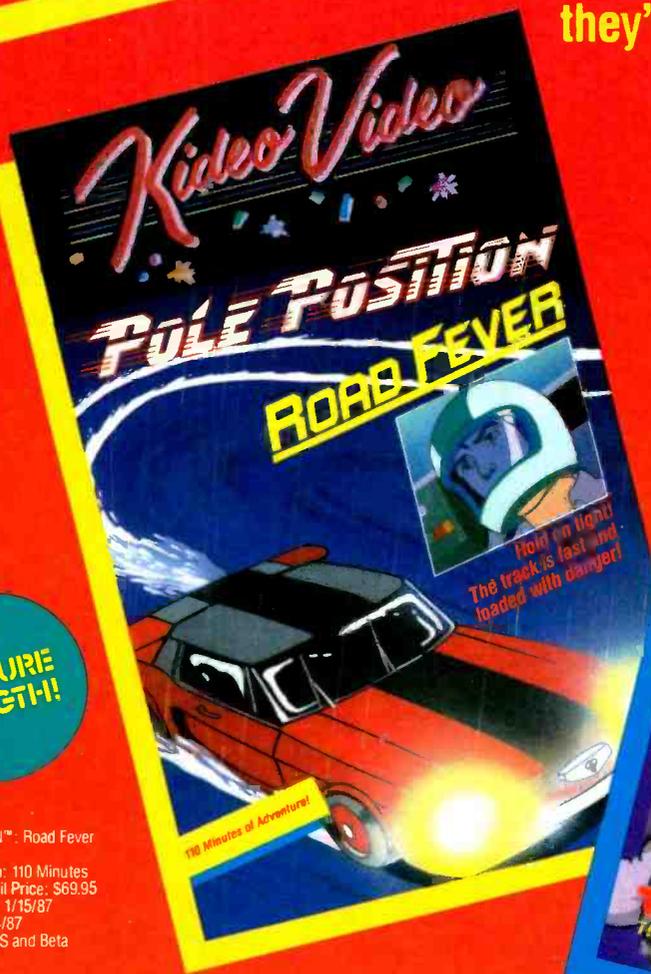
RAINBOW BRITE is a trademark of Hallmark Cards, Inc., used under license.

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1987 is on the way and, to start you off right, here comes...

THE BRAT PACK!

Stars of the animation screen and KIDEO VIDEO'S SHOWCASE SERIES, they're the kids' favorite animated heroes!



FEATURE LENGTH!

POLE POSITION™: Road Fever
Catalog #190
Program Length: 110 Minutes
Suggested Retail Price: \$69.95
Pre-Order Date: 1/15/87
Street Date: 2/4/87
Available on VHS and Beta



INSPECTOR GADGET™:
The Daffy Detective
Catalog #192
Program Length: 110 Minutes
Suggested Retail Price: \$69.95
Pre-Order Date: 1/15/87
Street Date: 2/4/87
Available on VHS and Beta

The kids wanted more so... It's the Pole Position™ team in their second feature-length release—race car excitement, mystery and danger! They're hot!

Gadget's gone feature-length! See that lovable bumbling detective and his gadgetry in 110 minutes of hilarious crime-solving adventures!

KLV-TV™
KARL-LORIMAR VIDEO

Pole Position™ Namco, Ltd. © 1984 Namco-America, Inc.
Inspector Gadget™ © 1986 Dic Enterprises, Inc.
Kideo Video™ is a joint venture of DIC Animation City and LBS Communications Inc.
Kideo Video is a trademark of LBS Communications Inc.
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KLV-TV is a trademark of Karl-Lorimar Home Video, Inc.

INDUSTRY EYES RULING

(Continued from page 46)

been another key battleground regarding adult themes: Three video stores in that market are scheduled for trial, and a trial involving an adult bookstore is in progress. Area stores there with trials now pending are K&K Video, Arizona Videocassettes #4, and Ron's Video.

She says the Cincinnati decision may have an impact on prosecution strategy in upcoming trials. "As far as I have learned, there have never been any seizures [of product] involving gays and lesbians or mixed racial relationships," says Lauer. Incest, according to Lauer, is a relatively minor subgenre and one about which retailers are very sensitive. "Taboo II," one of the sequels to "Taboo," was one of the first titles seized in the Phoenix video cases, she says.

Lauer thinks retailers are leery of drawing any conclusions from trials. Following a Phoenix trial that resulted in a hung jury, she says a ruling involving Arizona Home Video prohibited the store from carrying adult video without "defining" the category.

Narrow definitions may be the new trend in obscenity cases as a consequence of the Attorney General's Commission on Pornography, says John Weston, a partner in the Los Angeles firm Brown, Weston & Sarno who is considered a leading attorney in adult video cases. "Focus on the minimal elements in subject material is very consistent with prosecutors' and the Meese Commission's approach." In terms of strategy, Weston says the tactic is much like "eating the elephant a bite at a time."

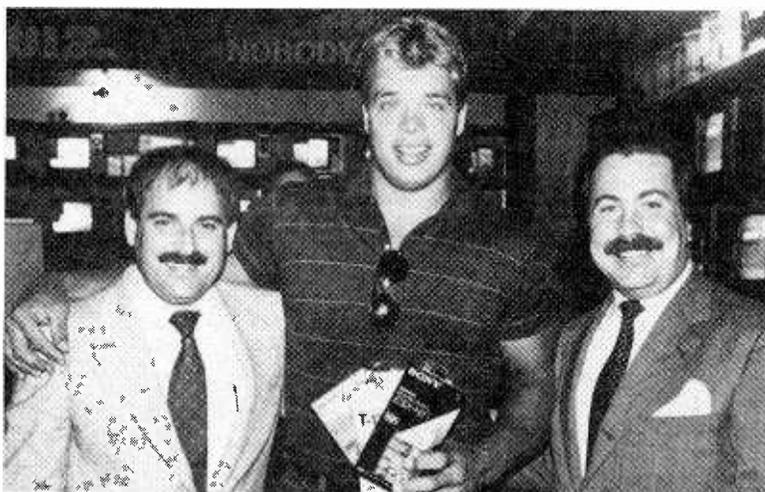
Overall, Weston is optimistic about the incest limitation. He says that since adult video is such a far-reaching genre, antipornography groups have faced difficulty before jurors.

"In my testimony before [the Meese Commission], I tried to point out that the average adult videocassette is basically always concerned with heterosexuality with a fairly wide range of normal conduct or fantasy," says Weston. "It very rarely deals with juveniles, sexual violence, excrement, or, as in this instance, incest."

Retailers, according to Weston, can take at least guarded solace from the Emerson trial because such a decision can lead to agreements over community standards. "If authorities in the community come in and point to one particular theme as being of concern, it's better than widespread prosecutions and bans," he says.

Starlite Video's Lauer and others say dealers are already sensitive about the more bizarre subjects covered in certain adult tapes, which may lead to concerns on the part of some suppliers. Al Bloom, president of adult program vendor Caballero Home Video, says incest in particular "is not mainstream, certainly not with us."

**Music home video—
the 4th configuration
... see page 37**



Blank Tape Blitz. Joe Klecko, center, defensive star for the New York Jets football team, assists The Wiz's grand-opening ceremonies for the Brooklyn-based chain's new store in Queens, New York. Sony Magnetic Products brought in Klecko to sack sales for its blank video- and audiotape. The Wiz also carries prerecorded music, consumer electronics products, and small appliances. Flanking the guest of honor are Bary Bordin, left, the chain's general manager, and Steve Trentacoste of Thal Trent Associates, Sony's New York sales representative.

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.

THE AMBUSHERS

Dean Martin, Senta Berger, Janice Rule
 ♣ RCA/Columbia 0726/SBI/\$69.95

ANNIE OAKLEY

Barbara Stanwyck, Preston Foster, Melvyn Douglas
 ♣ Nostalgia Merchant 7003/SBI/\$19.95

BACHELOR MOTHER

Ginger Rogers, David Niven, Charles Coburn
 ♣ Nostalgia Merchant 7005/SBI/\$19.95

THE BIG SKY

Kirk Douglas, Dewey Martin, Arthur Hunnicutt
 ♣ Nostalgia Merchant 7007/SBI/\$19.95

THE BOY IN BLUE

Nicolas Cage, Christopher Plummer, David Naughton
 ♣ Key/\$79.98

BUJONES: IN HIS IMAGE

Fernando Bujones, Cynthia Gregory, Robert Denver
 ♣ Kultur/\$39.95

CONTRACT FOR LIFE: THE S.A.D.D. STORY

Anne Gee Byrd, Estee Chandler, Robert Chestnut
 ♣ Walt Disney 497/\$39.95

DESERT HEARTS

Helen Shaver, Patricia Charbonneau, Audra Lindley
 ♣ Vestron 5120/\$79.95

A FINE MESS

Ted Danson, Howie Mandel
 ♣ RCA/Columbia 0723/SBI/\$79.95

FROM HERE TO MATERNITY

Carrie Fisher, Lauren Hutton, Arleen Sorkin
 ♣ Vestron 3144/\$59.95

THE GODDESS

Kim Stanley, Lloyd Bridges, Steve Hill
 ♣ RCA/Columbia 0728/SBI/\$69.95

THE HORSE IN THE GREY FLANNEL SUIT

Dean Jones, Diane Baker, Lloyd Bochner
 ♣ Walt Disney 321/\$69.95

JUBAL

Glenn Ford, Ernest Borgnine, Rod Steiger
 ♣ RCA/Columbia 0727/SBI/\$69.95

MEN OF BRONZE

Documentary
 ♣ Pacific Arts 650/SBI/\$39.95

MR. LOVE

Barry Jackson, Maurice Denham, Margaret Tyzack

♣ Warner 11581/\$69.95

THE MYSTERY OF PICASSO

Pablo Picasso
 ♣ Vestron 4486/\$69.95

NIKKI, WILD DOG OF THE NORTH

Jean Coutu, Emile Genest, Uriel Luft, Nikki
 ♣ Walt Disney 323/\$69.95

THE NINE LIVES OF ELFEBO BACA

Robert Loggia, Robert F. Simon, Lisa Montell
 ♣ Walt Disney 496/\$69.95

NO PLACE TO RUN

Hershel Bernardi, Scott Jacoby
 ♣ Vidmark 3102/\$59.95

OUT OF BOUNDS

Anthony Michael Hall, Jenny Wright, Jeff Kober
 ♣ RCA/Columbia 0722/SBI/\$79.95

OUT OF THE PAST

Robert Michum, Kirk Douglas, Jane Greer
 ♣ Nostalgia Merchant 8012/SBI/\$19.95

PARTING GLANCES

John Bolger, Richard Ganoung
 ♣ Key/\$79.98

RECKLESS DISREGARD

Tess Harper, Leslie Nielsen, Ronny Cox
 ♣ Vestron 4487/\$69.95

SAMMY, THE WAY-OUT SEAL

Jack Carson, Robert Culp, Patricia Barry
 ♣ Walt Disney 355/\$69.95

SEVEN MINUTES IN HEAVEN

Jennifer Connelly, Byron Thames, Maddie Corman
 ♣ Warner 11546/\$69.95

SWING TIME

Fred Astaire, Ginger Rogers
 ♣ Nostalgia Merchant 8031/SBI/\$19.95

SYLVIA

Eleanor David, Tom Wilkinson, Nigel Terry
 ♣ Key/\$79.98

SYLVIA SCARLET

Katharine Hepburn, Cary Grant, Edmund Gwenn
 ♣ Nostalgia Merchant 7006/SBI/\$19.95

A TIGER WALKS

Brian Keith, Vera Miles, Pamela Franklin
 ♣ Walt Disney 293/\$69.95

VENDETTA

Karen Chase, Sandy Martin, Durga McBroom
 ♣ Vestron 5187/\$79.95

WILLIE NELSON: GREATEST HITS LIVE

Willie Nelson, Jody Payne, Grady Martin, Bee Spears, Paul English, Bobby Nelson, Mickey Raphael
 ♣ Vestron MusicVideo 1059/\$29.95

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036.

FOR WEEK ENDING DECEMBER 20, 1986

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
1	1	5	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG
2	7	2	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R
3	3	4	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9982	A. Schwarzenegger	1986	R
4	2	11	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
5	NEW ▶		SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
6	4	8	THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
7	32	2	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13
8	12	5	POLICE ACADEMY 3: BACK IN TRAINING ▲	Warner Bros. Inc. Warner Home Video 20022	Steve Guttenberg Bubba Smith	1986	PG
9	5	9	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13
10	11	3	SPACECAMP	ABC Motion Pictures Vestron 5174	Kate Capshaw Lea Thompson	1986	PG
11	6	13	OUT OF AFRICA ▲ ♦	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
12	8	8	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
13	14	3	THE GODS MUST BE CRAZY	Playhouse Video 1450	Marius Weyers Sandra Prinsloo	1984	PG
14	10	4	LEGEND ▲	Universal City Studios MCA Dist. Corp. 80193	Tom Cruise Tim Curry	1986	PG
15	17	5	AT CLOSE RANGE ●	Orion Pictures Vestron 5170	Sean Penn Christopher Walkin	1986	R
16	NEW ▶		JO JO DANCER, YOUR LIFE IS CALLING	RCA/Columbia Pictures Home Video 6-20683	Richard Pryor	1986	R
17	9	11	F/X ▲	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
18	16	4	THE TRIP TO BOUNTIFUL	Island Pictures Embassy Home Entertainment 1341	Geraldine Page	1985	PG
19	15	6	MURPHY'S LAW	Cannon Films Inc. Media Home Entertainment M849	Charles Bronson	1986	R
20	19	10	WILDCATS ▲	Warner Bros. Inc. Warner Home Video 11583	Goldie Hawn	1986	R
21	13	7	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G
22	NEW ▶		VAMP	New World Pictures New World Video A86150	Grace Jones Chris Makepeace	1986	R
23	21	5	LUCAS	CBS-Fox Video 1495	Corey Haim Kerri Green	1986	PG-13
24	20	6	HIGHLANDER	HBO/Cannon Video TVA3761	Christopher Lambert Sean Connery	1986	R
25	18	10	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R
26	22	12	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	PG-13
27	23	6	SANTA CLAUS THE MOVIE ▲	Media Home Entertainment M846	Dudley Moore John Lithgow	1985	PG
28	28	28	BACK TO THE FUTURE ▲ ♦	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
29	26	2	BORN AMERICAN ●	Continental Video CT 1085	Mike Norris	1986	R
30	27	9	AMERICAN ANTHEM	Karl Lorimar Home Video 386	Mitch Gaylord Janet Jones	1986	PG-13
31	25	19	MURPHY'S ROMANCE ♦	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13
32	35	32	COCOON ▲	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13
33	38	3	THE QUIET EARTH	CBS-Fox Video 3042	Bruno Lawrence Alison Routledge	1985	R
34	40	11	CROSSROADS	RCA/Columbia Pictures Home Video 6-20665	Ralph Macchio Joe Seneca	1986	R
35	24	12	YOUNG SHERLOCK HOLMES	Amblin Entertainment Paramount Home Video 1670	Nicholas Rowe Alan Cox	1985	PG-13
36	37	3	CRAWLSPACE	Empire Pictures Lightning Video 9943	Klaus Kinski	1986	R
37	30	22	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG
38	31	4	UNDER THE CHERRY MOON	Warner Bros. Inc. Warner Home Video 11605	Prince	1986	PG-13
39	34	18	IRON EAGLE ▲	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13
40	29	9	8 MILLION WAYS TO DIE ●	CBS-Fox Video 6118	Jeff Bridges Rosanna Arquette	1986	R

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Merger With Siemens AG Said To Be Beneficial Ruper Neve Unveils Digital Console

BY STEVEN DUPLER

NEW YORK Console maker Ruper Neve Inc. unveiled the first production model digital tape transfer console—the DTC-1—at the recent Audio Engineering Society meet in Los Angeles, Nov. 12-16.

During the presentation, Neve president Barry Roche also spoke at length about his firm's acquisition two years ago by West German electronics giant Siemens AG.

Siemen's "commitment to research and development" is of primary importance to Neve's future, said Roche. He notes that Siemen's research and development activities involve more than 36,000 staffers, with an investment approaching \$10 million a day.

"One of the major considerations in forming the Neve/Siemen partnership was the intense involvement of both companies in the development and application of digital technology," Roche said.

Among the activities Siemen is involved in are the development of a 100-megabyte computer chip (the Mega project) as well as the manufacture of systems for digitization and manipulation of color images. The firm is also deeply involved in digital data transmission research, Roche said.

The Neve organization works directly with the Siemens AG-Austria, Sound & Studio Systems Division. The Austrian subsidiary is Siemen's second largest arm, after the U.S. subsidiary.

Johann Haider, speaking for the Austrian group, noted that Neve's "expertise in studio consoles will certainly benefit [us] as we expand our turnkey studio systems market-

'We approach R&D with all the right tools'

ing effort." Haider also lauded Neve's work in digital technology.

But the greatest benefit to Neve provided by the merger has been the infusion of much-needed capital as well as a "vast" management structure, which is helping Neve "approach research and development, manufacturing, and marketing with all the right tools," said Haider.

Two immediately discernible positive effects of the acquisition are the rebuilding of the Neve digital production facility in Melbourne, England, and the reorganization of the Neve factory in Scotland.

Following the remarks on the merger, the DTC-1 made its official U.S. debut. The console is used in the preparation of compact disk master tapes and provides the user with total digital mixing and signal-processing capabilities.

All parameters on the DTC-1 can be instantly reset under SMPTE time code control, and the console also allows the user to select or mix either of two stereo digital inputs and one stereo analog input.

"We have achieved what the market has been seeking for years—the elimination of the need for analog/digital and digital/analog conversions," Roche said.

Among the features of the DTC-1—which had design input from a number of well-known U.S. mastering engineers—are motorized digital faders that provide left and right balance, stereo balance, and stereo level, all available on one fader for each input; the ability to retain multiple stores of console settings on floppy disk; an RS-232 printer port to provide a complete printout of all stored console settings; and separate analog and digital metering.

Roche said that DTC-1 systems are already on order from Sterling Sound and Masterdisk here, Disk Mastering Inc. in Nashville, and Precision Lacquer in Los Angeles.



Video To Go. The latest entry in the growing professional video-for-the-masses franchise market is Go-Video, a Scottsdale, Ariz.-based public company whose business centers on vans that travel to a client's location and offer complete professional video production services. These include video taping and editing, music dubbing, special effects, and more. Each van is provided to the client with a technician. The client receives a finished product on the spot. Contact GO-Video at 602-994-5547.

Sound Investment

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

LOOKING TO THE EAST: Cetec Gauss of El Monte, Calif., says it is establishing "a music marketing beachhead" in China. The tape duplication equipment manufacturer claims to have sold more high-speed cassette duplicating systems and equipment to the Chinese than any other firm, with Gauss duplicators representing "more than 70% of the music systems market in China," according to Jim Williams, vice president and general manager of Cetec Gauss.

Williams says the Chinese market is "exploding" and predicts that the growth rate will continue to accelerate at least through the end of the decade. Williams estimates that the total cassette market in China exceeded 300 million units this year. China Records, the country's national label, is gearing up with duplication systems to produce cassettes not only for Chinese distribution but also for an increasing export market to other Asian nations.

A BYTE OF THE APPLE: Sony Corp. and Quantel have teamed to transform VCA Teletronics Inc.'s 3,000-square-foot Center Stage facility into what is claimed to be the world's first all-digital production center.

The digital center comprises Quantel's Paintbox, Harry, and Encore systems, linked to the Sony

DVR-1000 component digital VTR. As all processing is handled in the digital domain (conforming to the CCIR 601 standard), there is no multigeneration or transcoding loss between systems. The system was first demonstrated during the Society of Motion Picture & Television Engineers convention in New York last October.

GOING MOBILE: Unitel Video has purchased the assets of Reeves Teletape's mobile division, a package that includes three trucks, plus all associated hardware and equipment. The mobile production units are now being refurbished by Unitel Mobile in Pittsburgh, Pa., and will be based at Unitel/Hollywood, where they will be used primarily for videotape production on motion picture studio lots as well as limited location work, according to Alex Geisler, executive vice president of Unitel. The largest of the three vehicles is a 43-foot tractor trailer, featuring an 18-foot control room. The mobile unit can handle up to a seven-camera shoot and sports a Grass Valley 1680 switcher. Its audio gear includes a Neve 5114 console equipped for 24-track recording, which, when teamed with Tascam submixers, can handle 56 audio inputs.

STUDIO UPDATES: Trod Nossel Recording Studios, Wallingford, Conn., has made a number of acquisitions and upgrades. The facility purchased a Sony JH-24 recorder with autolocator as well as a Lexicon 224XL and Yamaha REV-7 and SPX-90 processors. In addition, the studio's custom API console has been modified with 16 effects returns, disk-based automation, and four API 554 parametric equalizers.

Quantum Sound Studios, Jersey City, N.J., has installed a new 48-input SSL 4000 console with Total Recall.

Edited by STEVEN DUPLER

Audio Plus

NEW YORK

POSTPRODUCTION WORK for a documentary on PolyGram's Kiss, called "Kiss Exposed," was underway recently at Sync Sound. Grant Maxwell was at the board for the audio sweetening.

The Woodentops' "Give It Time" was recently remixed at Shake-down Sound. Arthur Baker did the remix as well as producing for CBS/Epic. The cut had been engineered originally by Jon Mathias, with Dave Sussman and Rich Novak assisting. Edits were done by Junior Vasquez. Also there, This Island Earth was working on a mix for "See That Glow." Michael Baker produced the session for Simple Simon Inc. And Capitol artist Hanover Fist was in overdubbing and mixing its new single, "Razor Garden." Producing were Matt Nobel and Kevin Reeves. Sussman was at the knobs, with Louis Scalise assisting. Editing was done by the Latin Rascals. Finally, the Rascals were in editing Grace Jones' "I'm Not Perfect, But I'm Perfect For You" for Manhattan.

Fila dance artist Fonda Rae was in at Evergreen Recording finishing her latest single, "The Price You Pay." Lance McVickar was at the board. Andrea Bella assisted. Also there, Elvin Jones was in drumming for bassist Gene Perla. Perla was laying tracks for his upcoming CD. Jay Henry was at the console with Gary Tee.

T La Rock was in at I.N.S. Re-

cording to work on his next album for Fresh, "Lyric King From The Boogie Down Bronx." Matronik and DJ Louie Lou were in to co-produce with Rock. Beat box artist Greg Nice is featured on the project. Chep Nunez and Omar Santana were in to do some edits. Steve Griffin and Jeff Neiblum were engineering. Nunez did the edits on the first 12-inch single, "Back To Burn."

Cookie Watson, currently appearing off-Broadway in "Beehive," was in at Long Island City's Power Play Studios working on her latest project. Gary Salzman and Julian Herzfeld were producing the tracks. Herzfeld was at the dials, with Jerry Santos and Mike Krzynski assisting. Also there, producer Aaron Fuchs was in to work on various projects for his Tuff City label. Freddy B & the Mighty Mic Masters' single "The Main Event," originally tracked and mixed there, was being remixed. Mike Nicoletti was at the controls. Abdu Malahi assisted. And Tuff City's Grandmaster Caz was in to lay tracks for the 12-inch "The Judge." Marley Mart sat in. Nicoletti engineered with Pete Lacomba's assistance.

LOS ANGELES

NATALIE ARCHANGEL, recently signed with CBS, was in at Soundcastle working on her upcoming release. David Kahne was producing and engineering. Liz Cluse was assisting. Also there, Warner Bros. act Atlantic Starr

was in producing its latest project. Tom Vicari and Eric Zobler were mixing. Cluse and Mike Tacci were assisting. Finally, Royalty was in working on its debut release. Fred Law and Zobler were at the desk. Assisting were Tacci and Bino Espinoza.

The soundtrack for Kenneth Anger's film "Lucifer's Rising," recorded in the '60s by Jimmy Page, is being reprocessed into a 12-inch version at Golden Goose Recording. Dennis Rose was at the console. The project will be released through Boleskine House. Rose was also in producing his own album, "Evolutions," for the Khepera label. Just completed is the first single, "Babalon." John Goetz is assisting him at the board. Also there, r&b artist Aaron Hatch was finishing vocals for a 12-inch and laying additional tracks for his upcoming release. Dale "Spanky" Kimberlyn was producing. Goetz was at the desk.

Mavis Vegas Davis, newly signed with MCA, was in at Preferred Sound recording her upcoming release. Bob Esty was the producer, and Paul Sabu was the engineer.

OTHER CITIES

THE NYLONS WERE IN at Manta Sound in Toronto, working on their next project. Bill Henderson was producing, and John Naslund was at the board. Mixing is taking place at Little Mountain Studio and will be done by Henderson and Bob Rock.

Towerhill Records is preparing a classical CD with graphics capability ... see page 54

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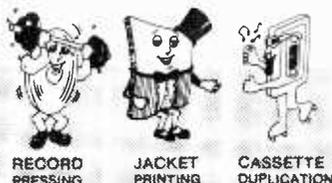
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LATIN NOTAS

This week's column by Tony Sabournin.

MERENGUE beats, which have permeated the U.S. and Puerto Rico, much to the popular erosion of salsa, threaten to make a serious move into South America thanks to **Sonográfica's** recent five-year deal with **Wilfrido Vargas**, arguably the genre's most progressive force.

The deal encompasses Vargas' own **Los Beduinos**; the feisty all-female band **Las Chicas Del Can**; **Aguas Calientes**, a Costa Rican orchestra whose stock was

Sonográfica teams with Vargas for merengue push

recently purchased by Vargas; and the **Altamira Band Show**, a project that borrows its name from Vargas' hometown in the Dominican Republic.

According to the band leader, the parting of ways with **Karen Records**, the label for which **Los Beduinos** have recorded since 1981, was amicable. "[Karen owner] Bienvenido Rodriguez understood that Karen was much too small to help us achieve the goals we have set for all the bands in our organization for the next several years," says Vargas. There are still two **Los Beduinos** productions on Karen scheduled for delivery Jan. 10.

With **Sonográfica's** potent television resources, Vargas foresees merengues being included in future *novelas* and miniseries. This, he claims, will help further solidify merengue's popularity in Venezuela, a market known for its record-buying, as well as in Argentina, Brazil, Chile, and Uruguay—countries ready for "merengue's next invasion," says Vargas. Due to previous commitments, the **Sonográfica** deal excludes Ecuador, Colombia, and the Dominican Republic.

At **Sonotone**, **Sonográfica's** U.S. division, New York branch manager **Joe Cain** describes the Vargas deal as "evidence the label is making an all-out effort to have good balance." In addition to the signing of salsa star **Willie Colón**, Cain cites the acquisition for manufacturing and distribution rights of the **Discos Fuentes**, a major force in the cumbia market along with such groups as **La Sonora Dinamita** and **Calixto Ochoa**.

Moreover, Cain says the new album from Sono-

tone's television actor/balladist **Carlos Mata** is due in January to coincide with the release of a new novela, expected to be broadcast over **SIN**. Cain will also produce salsaero singer **Roberto Lugo's** second LP for **Sonotone** in early February.

NEW YORKERS can hardly miss the subterranean delight **Record Mart** store—first because it's located at the junction of three subway lines in the Times Square mezzanine and second because it's the home of **Montuno Records**. The label recently released the second LP from **Zaperoko**—a Puerto Rican band led by trombonist **Edwin Feliciano** and singer/percussionist **Frankie Rodriguez**—with enough production values to give these ears hope for a salsa resurgence.

Still to be released is **Son Primero's** debut album, which includes outstanding performances by young timbalero **Charlie Santiago**, pianist **Jorge Dalto**, and flutist **Dave Valentín**, with vocals by former Joe Cuba singer **Willie Garcia**. **Son Primero** revives the *típico charanga* sounds of strings and flute without losing the dancing flavor.

Record Mart owner **Jesse Moskowitz** has just signed another Puerto Rican songo group, **Batacumbete**, whose two previous critically acclaimed albums were released with Frank Ferrer's defunct **Tierrazo** label. This LP, like every product issued by **Montuno**, will be produced by veteran craftsman **René López**.

FROM THE perseverance-reaps-fruits file: The Hispanic community in Los Angeles was dealt a serious blow a couple of months ago with **Channel 18's** decision to cancel its Hispanic programming.

Michael Draznin, spokesman for **Channel 18**, says that Los Angeles' Hispanic community is not totally bereft of television entertainment, since they have **SIN's** **Channel 34** and 1-year-old **Channel 52**.

Now, **Roland Hilda**, host of the popular **Channel 18** programs "**En Vivo**" and "**Mundo Music**," has announced that the latter will go into national syndication. The magazine-format show, which included a top five songs countdown, has secured corporate sponsor support and will be seen in 11 markets.

According to **Hilda**, additional markets are negotiating with the initial broadcast scheduled for mid-January. Promotional clips should be submitted to **Roland Hilda**, **Mundo Music Inc.**, 7419 Woodrow Wilson Drive, Hollywood, Calif. 90046.

Latin Album Reviews

JOSE JOSE *Siempre Contigo*—Producer: Jose Cepero, Ariola 5732-1-RL. Jose Jose's magic talent for giving credibility to almost anything he interprets is the main reason behind his enormous success. He sings very well and by adding quality and feeling to the tunes, some of which don't deserve it, makes the music work. Something missing in this and other recent albums is the great strength and energy of his first recordings, some of which are still unsurpassed in many ways. By becoming more delicate and singing less exigent tunes, Jose Jose may be leaving the best of him out of his work.

ANDY MONTANEZ Y SU ORQUESTA *Mejor Acompañado Que Nunca*—Producer: Frank Torres, TH AMF2434. Andy has always been in good company, and this album is no exception. The band swings, even with borrowed pop songs rearranged in standard salsa fashion. Good vocals and lyrics make the record worth hearing as well as dancing to.

DANIELA ROMO *De Mi Enamorate*—Producer: G.P. Felisatti, EMI-Odeon 5681-1-RL. This seems to be a very ambitious album, which once and for all may establish Daniela Romo as a major voice in the international Latin pop scene. Her talent is undeniable, and with a capable team behind her, success seems almost certain. There is drive and creativity here and the willingness to say something beyond the customary I-love-you message. Romo also participated in the composition of most of the songs in the album, a plus that adds to her creative importance.

VARIOUS ARTISTS *Los Merengazos Del Año, Vol. 3*—Producer: Mateo San Martín, Kubaney K-10020. There are enough good merengues in this album to keep a party going for awhile. The selection is well-balanced, without the monotony that very often lingers over one-band merengue records. Belkis Concepcion, Fernandito Villalona, Anibal Bravo, Juan Minaya, El Haitiano, Valeria &

Johnny, and Orquesta Noche Sabrosa have cuts on the album. Another thing: Beware of the record cover.

LUCERITO *Un Pedacito De Mi*—Producer: Jaime Sanchez Rosaldo, Musart EMTV-6017. Lucerito's voice is still young and tender, but that adds to the quality of the album, made of the kind of romantic ballads adolescents like to hear. "Era La Primera Vez," a song that has performed consistently well in airplay charts, has the potential to become a classic in the genre.

FRANCISCO ARAIZA WITH SINFONICO MARIACHI AGUILAS DE MEXICO *Fiesta Mexicana*—Producer: Daniel Garcia Blanco, Deutsche Grammophon 419-193-1. This digital recording gathers in the fine voice of tenor Francisco Araiza some of the best traditional Mexican songs of all time. The production is impeccable, particularly because of the symphonic mariachi, which adds greatness to the effort put behind this classical album. A must for Mexican music lovers.

THE NEW YORK BAND *The New York Band*—Producer: Wilfrido Vargas, Karen KLP-98. Standard merengue sound with standard pop songs borrowed from recent and current hits. Wilfrido Vargas' touch is felt through the orchestration, sometimes rich and sometimes just too complicated for the band to handle. Sonia Silvestre's voice as well as Wilfrido's, the other guest artist, adds merit to those pop-merengue songs.

NANO CABRERA *Caribe Soy*—Producer: Roberto Page, Velvet 6049. A contemporary *típico* album without a lot of backing. The music is very much left behind, lingering in the background, while the voices can hardly fill the gap. The swing is missing, which may have to do with an unbalanced mixing and production rather than with the band's talent.

FOR WEEK ENDING DECEMBER 20, 1986

Billboard

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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	2	2	9	DANIELA ROMO CELEON	DE MI ENAMORATE
2	1	1	10	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
3	4	5	10	PRISMA PEERLESS	DE COLOR DE ROSA
4	3	3	12	PANDORA EMI	SOLO EL Y YO
5	10	8	12	ROCIO DURCAL ARIOLA	QUEDATE CONMIGO ESTA NOCHE
6	5	7	12	JOAN SEBASTIAN Y PRISMA MUSART	OIGA
7	8	11	5	BRAULIO CBS	JUGUETE DE NADIE
8	7	6	12	EMMANUEL RCA	TODA LA VIDA
9	9	16	12	BEATRIZ ADRIANA PROFONO	HASTA CUANDO
10	6	4	12	FRANCO PEERLESS	TODA LA VIDA
11	24	23	6	MARISELA PROFONO	TU DAMA DE HIERRO
12	13	13	12	JOSE FELICIANO RCA	SE ME SIGUE OLVIDANDO
13	15	9	12	LOS YONICS PROFONO	CORAZON VACIO
14	14	14	7	EDNITA NAZARIO MELODY	TU SIN MI
15	17	18	7	FLANS PROFONO	TIMIDO
16	12	12	12	JUAN GABRIEL ARIOLA	YO NO SE QUE ME PASO
17	22	20	9	LUCERITO MUSART	ERA LA PRIMERA VEZ
18	16	19	7	BASILIO BMS	VIVIR LO NUESTRO
19	11	10	12	CAMILO SESTO ARIOLA	ME LA ESTAS PONIENDO DIFICIL
20	28	28	3	JUAN GABRIEL ARIOLA	QUE LASTIMA
21	31	38	4	LOS BUKIS PROFONO	ESTE ADIOS
22	19	15	12	ROCIO DURCAL ARIOLA	LA GUIRNALDA
23	26	32	6	BOBBY VALENTIN BRONCO	EL SENOR DE LA SENORA
24	27	44	5	ANDY MONTANEZ TH	ME LA ESTAS PONIENDO DIFICIL
25	38	40	3	DYANGO Y ROCIO DURCAL EMI	LA HORA DEL ADIOS
26	18	34	11	CARMIN A&M	OTRA SEMANA
27	39	39	3	MARIA CONCHITA ALONSO A&M	SUETAME
28	NEW	1	1	LA HERMANDAD EMI	VEN A CANTAR
29	32	33	5	JOSE MEDINA RINGO	Y ME DECIDI
30	20	24	11	MIAMI SOUND MACHINE	NO ME VUELVO A ENAMORAR
31	21	29	12	FRESAS PHILIPS	COMO NO QUERERTE A TI
32	23	17	12	LISSETTE CBS	EVA
33	40	42	4	PEDRO PARDO CBS	CELOS
34	34	30	12	ROBERTO CARLOS CBS	DE CORAZON A CORAZON
35	30	31	8	VALERIA LYNCH RCA	FUERA DE MI VIDA
36	36	27	12	THE NEW YORK BAND KAREN	COLE
37	42	26	12	EL GRAN COMBO COMBO	GARANTIA
38	29	46	12	JORGE RIGO RODEVEN	NO RENUNCIARE
39	47	—	2	LISSETTE CBS	FUGA
40	46	—	2	GILBERTO SANTA ROSA COMBO	CANTANTE DE CARTEL
41	41	45	8	MARIO PINTOR PEERLESS	ADIOS QUE TE VAYA BIEN
42	25	25	12	NICOLA DI BARI CBS	ROSA
43	43	—	2	LA PATRULLA BRONCO	OJO AJA
44	NEW	—	1	WILKINS MASA	SI YO FUERA MUJER
45	48	36	4	LOS FREDDIES PROFONO	ESTOY LLORANDO
46	NEW	—	1	EDNITA NAZARIO MELODY	QUE ME AME MAS
47	50	49	7	ISABEL PANTOJA RCA	HOY QUIERO CONFESARME
48	44	37	10	LUNNA TELE	NI PRINCESA NI ESCLAVA
49	45	—	2	LITTLE JOE CBS	MI NENA
50	35	22	12	EDDIE SANTIAGO TH	TU ME QUEMAS

Products with the greatest airplay gains this week.

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	8	HOROWITZ IN MOSCOW DG 419-499 (CD) NO. 1 6 weeks at No. One	VLADIMIR HOROWITZ
2	2	18	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
3	3	44	HOROWITZ: THE LAST ROMANTIC DG 419-045 (CD)	VLADIMIR HOROWITZ
4	4	20	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
5	5	10	VERDI: OTELLO ANGEL DSB-3993 (CD)	PLACIDO DOMINGO
6	6	12	DVORAK: CELLO CONCERTO CBS IM-42206 (CD)	YO-YO MA
7	10	6	VIENNA, CITY OF MY DREAMS ANGEL DS-38280 (CD)	PLACIDO DOMINGO
8	7	28	ROMANCES FOR SAXOPHONE CBS M-42122 (CD)	BRANFORD MARSALIS
9	9	16	ANNIVERSARY LONDON 417-362 (CD)	LUCIANO PAVAROTTI
10	8	40	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD)	KATHLEEN BATTLE, CHRISTOPHER PARKENING
11	11	110	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	NEVILLE MARRINER
12	14	6	BEETHOVEN: SYMPHONY NO. 3 L'OISEAU LYRE 417-235 (CD)	ACADEMY OF ANCIENT MUSIC (HOGWOOD)
13	16	4	BERNSTEIN BY BOSTON PHILIPS 416-360 (CD)	BOSTON POPS (WILLIAMS)
14	13	10	MOZART: THE MARRIAGE OF FIGARO PHILIPS 416-370 (CD)	ACADEMY OF SAINT MARTIN-IN-THE-FIELDS (MARRINER)
15	15	10	PUCCINI: TOSCA LONDON 414-597 (CD)	KIRI TE KANAWA
16	12	38	TOMASI/JOLIVET: TRUMPET CONCERTOS CBS IM-42096 (CD)	WYNTON MARSALIS
17	NEW		TCHAIKOVSKY: THE NUTCRACKER SOUNDTRACK TELARC 10137 (CD)	LONDON SYMPHONY ORCHESTRA
18	17	26	THE KRONOS QUARTET NONESUCH 79111	THE KRONOS QUARTET
19	19	8	HOLST: THE PLANETS TELARC 10133 (CD)	ROYAL PHILHARMONIC ORCHESTRA
20	NEW		TCHAIKOVSKY: PIANO CONCERTO NO. 1 RCA RC-5708 (CD)	BARRY DOUGLAS
21	NEW		MOZART: DON GIOVANNI DG 419-179 (CD)	BERLIN PHILHARMONIC (KARAJAN)
22	20	20	PURCELL: DIDO AND AENEAS PHILIPS 416-299 (CD)	JESSYE NORMAN
23	22	78	GERSHWIN: RHAPSODY IN BLUE CBS IM-39699 (CD)	LOS ANGELES PHILHARMONIC (THOMAS)
24	24	176	HAYDN/HUMMEL/L MOZART: TRUMPET CONCS. CBS IM-37846 (CD)	WYNTON MARSALIS, NATIONAL PHILHARMONIC ORCH. (LEPPARD)
25	25	366	PACHELBEL: CANON/FASCH: TRUMPET CONCERTO RCA FRL-1-5468	PAILLARD CHAMBER ORCHESTRA

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	10	RODGERS & HAMMERSTEIN: SOUTH PACIFIC CBS 5M 42205 (CD) NO. 1 8 weeks at No. One	TE KANAWA, CARRERAS
2	4	6	A CHRISTMAS CELEBRATION ANGEL DS-37363 (CD)	KATHLEEN BATTLE
3	2	18	DOWN TO THE MOON CBS FM-42255 (CD)	ANDREAS VOLLENWEIDER
4	6	6	CHRISTMAS WITH KIRI LONDON 414-632 (CD)	KIRI TE KANAWA
5	3	18	BEGIN SWEET WORLD RCA AML1-7124 (CD)	RICHARD STOLTZMAN
6	10	4	STRATAS SINGS WEILL NONESUCH 79131 (CD)	TERESA STRATAS
7	5	18	SONGS FROM LIQUID DAYS CBS FM-39564 (CD)	PHILIP GLASS
8	8	14	OPERA SAUVAGE POLYDOR 829-663	VANGELIS
9	13	4	A CHRISTMAS CAROL RCA HRC1-5888 (CD)	JAMES GALWAY
10	7	18	BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS) DG 415-963 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)
11	11	18	BACHBUSTERS TELARC 10123 (CD)	DON DORSEY
12	12	8	PERSONA CBS BFM-42120 (CD)	LIONA BOYD
13	9	18	BEAUTIFUL DREAMER LONDON 417-242 (CD)	MARILYN HORNE
14	NEW		O HOLY NIGHT LONDON OS-26473 (CD)	LUCIANO PAVAROTTI
15	14	18	BERNSTEIN: WEST SIDE STORY DG 415-253 (CD)	TE KANAWA, CARRERAS (BERNSTEIN)

(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.

CLASSICAL **KEEPING SCORE**
by Is Horowitz



SIGHT & SOUND: Towerhill Records, after some 18 months of relative inactivity, is back on the new-product front with a pair of compact disks, its first. That in itself is not so unusual for a small specialist label, but one of the two CDs that Towerhill is readying breaks new ground—at least for a domestic classical label.

The disk, containing a program of French organ music performed by **John Rose**, also holds related visual material that may be fed to a television screen as the music plays. As far as this columnist knows, its billing as the "first serious-music CD" with subcode graphics is accurate. A conventional CD featuring pianist **Thomas Richner** will be released at the same time.

Processing on both CDs is now being completed in Japan by Sanyo, says Towerhill president **Michael Nemo**. He expects the Rose CD, with graphics capability, to be released here in January, and it will be sold at no increase in price over conventional CDs. Dealer price will be in the \$9-\$11 range, he says.

CD graphics has been much talked about in recent years but without hard product made available to test the market. The technology requires special output ports in CD players to accept the necessary decoding equipment, and only a few models have been outfitted properly to date. But as CD-I (interactive) software, which has largely elbowed its graphic cousin from the glamor spotlight, gets closer to market, more port-equipped players will surface.

Visual elements of the Rose CD were prepared by **Larry Israel**, a well-known computer graphics specialist who has done work for the Record Group in Burbank, Calif. The involvement of Israel and the Record Group, as well as that of Sanyo, is said to be at least partly experimental, with none of them having an equity share in the final product.

Music on the CD, titled "The French Romantics," is

by Cesar Franck, Gabriel Pierne, Louis Vierne, Camille Saint-Saëns, and Leon Boellman and was recorded on an Austin pipe organ in Hartford, Conn. Graphics appear every five to 30 seconds and attempt to illustrate the mood of the music. Absent the required associated equipment, the album will deliver its audio message as in the case of any other CD.

Towerhill readies a CD with graphics capability

From now on, only CDs will be released by Towerhill, says Nemo. Appropriate titles in the label's back catalog of 22 LPs will be transferred to the new configuration, and once current inventory runs out no further LPs will be pressed.

Among new recording projects being discussed is Towerhill's first with an orchestra. The recording ensemble would be the Santa Fe Symphony Orchestra conducted by **Stuart Robertson**.

No other graphics CDs are planned at this time, says Nemo.

PASSING NOTES: The Boston Symphony Orchestra under **Seiji Ozawa** recorded the Mahler Symphony No. 2 for Philips last week. No word yet on whether a full-scale Mahler cycle is planned. Meanwhile, tapings by the Boston and Ozawa continue for sister label Deutsche Grammophon. Most recent sessions laid down a complete "Romeo And Juliet" by Prokofiev (October) and works by Faure (including "Pelleas And Melisande"), Offenbach, and Gounod (November).

GRASS ROUTE
by Linda Moleski



IN AN EFFORT to attract more independent companies, the upcoming MIDEEM conference is offering an American music independents' Stand, which will allow smaller U.S. participants to exhibit at a reduced rate. The international confab, now in its 21st year, is the largest event of its type, bringing together some 8,000 industry personnel from more than 50 countries. It is

MIDEEM conference offers shared facility to U.S. indies

slated to take place at the Palais des Festivals in Cannes, France, Jan. 26-30.

"There's a tremendous number of independent companies that visit MIDEEM, but we're trying to get more from America to participate," says **Frank Kelcz**, director of marketing for the confab. "It's a very good environment to go in and get appointments with people who would normally be difficult to access."

Because of steep fees, American independents have shied away from taking space at MIDEEM. The shared facility, however, will enable participants to have a presence for almost half the cost of a normal exhibitor.

"Many smaller companies don't have a lot of money to spend," says Kelcz. "This is a way for them to get international exposure at a reasonable rate."

As participants in the special setup, companies will have access to private sound rooms and sitting areas for appointments. There will also be three bilingual secretaries on hand and panel space for promotional

use. The stand will also include audio equipment and telephones. The cost is \$2,200, which will allow at least four full-time members of a company to participate, says Kelcz.

Shared facilities are not new to the conference. In the past, it has featured group booths from such countries as Canada, Sweden, Australia, and Holland. The first American-type stand was introduced last year by **Tommy Boy**, which coordinated space with seven other outfits.

In addition to the American booth, MIDEEM will also house a first-time Texas stand, the Texas music delegation.

Says Kelcz, "It's the same idea as the American booth, only we're putting together labels, recording studios, agents, and production companies from Texas. There's enough talent and things going on there that it's worthwhile for them to have their own delegation. It's also making a statement that Texas is not cowboys, but a resource center. It's important to change that image."

Last year's MIDEEM saw some 23 American independent exhibitors. This year the conference is expecting 30, with an additional 20 at the American stand and 10 at the Texas booth. A total of 350 companies will exhibit.

Confirmed participants in the American booth include **Emergency, Critique, Rykodisc, Roulette, and Rounder**.

For more information contact **Frank Kelcz** at 38 W. 32nd St., New York, N.Y. 10001; 212-967-7600. Telex: 4979122 Perad UI; Fax: 212-967-7607.

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	MILES DAVIS WARNER BROS. 25490 (CD)	TUTU 5 weeks at No. One
2	2	19	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255 (CD)	DOWN TO THE MOON
3	11	5	BOB JAMES WARNER BROS. 25495 (CD)	OBSESSION
4	17	3	THE CRUSADERS MCA 5665	THE GOOD AND BAD TIMES
5	4	17	WYNTON MARSALIS COLUMBIA FC 40308 (CD)	J MOOD
6	6	21	BOBBY MCFERRIN BLUE NOTE BT-85110/EMI-AMERICA	SPONTANEOUS INVENTIONS
7	8	11	SOUNDTRACK COLUMBIA SC 40464	ROUND MIDNIGHT
8	3	27	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (CD)	DOUBLE VISION
9	5	17	KENNY G. ARISTA ALB 8427 (CD)	DUOTONES
10	NEW		GEORGE HOWARD MCA 5855	A NICE PLACE TO BE
11	9	11	AL JARREAU WARNER BROS. 25477-1 (CD)	L IS FOR LOVER
12	18	5	DAMON RENTIE TBA TBA 219/PALO ALTO	DON'T LOOK BACK
13	13	9	DIANE SCHUUR GRP A-1030 (CD)	TIMELESS
14	12	13	GEORGE BENSON WARNER BROS. WB 1-25475	WHILE THE CITY SLEEPS ...
15	7	21	PIECES OF A DREAM MANHATTAN ST-53023	JOYRIDE
16	10	25	SPYRO GYRA MCA 5753 (CD)	BREAKOUT
17	NEW		STANLEY JORDAN BLUE NOTE BT 85130/MANHATTAN (CD)	STANDARDS VOLUME 1
18	24	7	BRANFORD MARSALIS COLUMBIA FC 40363	ROYAL GARDEN BLUES
19	19	5	JEFF LORBER WARNER BROS. 1-25492	PRIVATE PASSION
20	15	9	STANLEY CLARKE EPIC FE 40275	HIDEAWAY
21	16	9	KEVIN EUBANKS GRP 1029 (CD)	FACE TO FACE
22	25	3	TANIA MARIA MANHATTAN ST 53045	THE LADY FROM BRAZIL
23	28	3	GEORGE SHAW TBA 218/PALO ALTO	ENCOUNTERS
24	22	5	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMR 3311	THE TONIGHT SHOW BAND
25	21	9	JOHN MCLAUGHLIN & MAHAVISHNU RELATIVITY/IMPORTANT 88561-8081-1	ADVENTURES IN RADIOLAND
26	36	3	TOM SCOTT SOUNDWINGS SW 2102 (CD)	ONE NIGHT/ONE DAY
27	31	3	FREE FLIGHT CBS MASTERWORKS FM 42143	ILLUMINATION
28	14	13	LEE RITENOUR GRP 1021 (CD)	EARTH RUN
29	26	9	THE LEADERS BLACK HAWK/ASPEN BKH 52001-1D/ASPEN	MUDFOOT
30	27	5	ANITA BAKER ELEKTRA 60444 (CD)	RAPTURE
31	NEW		PAUL WINTER LIVING MUSIC LM 0012/WINDHAM HILL (CD)	WINTERSONG
32	23	25	YELLOWJACKETS MCA 5752 (CD)	SHADES
33	39	3	MAX BENNETT & FREEWAY TBA 216/PALO ALTO	THE DRIFTER
34	RE-ENTRY		MEL TORME & ROB MCCONNELL CONCORD JAZZ CJ 306 (CD)	MEL TORME/ROB MCCONNELL AND THE BOSS BRASS
35	30	13	TOM GRANT PAUSA PR 7199	TAKE ME TO YOUR DREAMS
36	NEW		MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 386 (CD)	FRESH AIRE VI
37	32	5	WORLD SAXOPHONE QUARTET NONESUCH/ELEKTRA 9 79137-1F/ELEKTRA (CD)	WORLD SAXOPHONE QUARTET PLAYS DUKE ELLINGTON
38	38	5	ETTA JAMES & EDDIE "CLEANHEAD" VINCENT FANTASY 9647	BLUES IN THE NIGHT
39	NEW		ROBERT CRAY HIGHTONE/MERCURY 830 568-1 M-1/POLYGRAM	STRONG PERSUADER
40	34	5	GENE HARRIS TRIO PLUS ONE CONCORD JAZZ CJ 303	GENE HARRIS TRIO PLUS ONE

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.

JAZZ BLUE NOTES
by Peter Keepnews



THE LOS ANGELES-BASED International Assn. of Jazz Appreciation (IAOJA) held a gala benefit concert, featuring Louie Bellson and Pearl Bailey, on Dec. 7 at the Dorothy Chandler Pavilion. The not-for-profit organization's goal was to raise \$200,000 for its Jazz Goes To School program.

The IAOJA describes its primary goal as the "preservation and perpetuation" of jazz. To that end, it's working hard to promote jazz education in public schools. Jazz Goes To School, a pilot project aimed at kindergarten through 12th-grade students in the in-

In L.A., school is in for an ambitious organization

ner-city schools of Los Angeles, includes weekly visits by professional musicians, concerts in the schools, and the creation of a high school all-star band.

Dr. William Coffey is the IAOJA's president. Helping him run Jazz Goes To School are guitarist/educator Mundell Lowe; Audree Coke Kenton, keeper of the Stan Kenton flame and administrator of the Kenton summer jazz camps; and Ruth Roby, a former executive director of the Monterey Jazz Festival.

TWO OF THE MORE high-profile brass players on the scene have been taking steps to raise their profiles even higher via film and television work.

Trombonist Bill Watrous has been busy on the soundtrack front. He performs several solos on the soundtracks of the new Clint Eastwood film, "Heartbreak Ridge," and the current cable TV production of "Picnic." In addition, he performs on camera in a Henry Mancini special for PBS. Watrous records for the new Soundwings label, owned by another high-profile Hollywood musician, composer Patrick Williams.

Chuck Mangione has also been active on the TV front. He has appeared twice as a celebrity judge on the syndicated oddity "Puttin' On The Hits" (that's the show where contestants lip-synch—and, for all we know, flugelhorn-synch—to current hit records). In a more serious vein, Mangione and his pianist brother Gap were recently profiled by Billy Taylor for the "CBS News Sunday Morning." And Mangione will be featured—along with Dizzy Gillespie, Maynard Ferguson, Sarah Vaughan, and others—in a Cinemax concert special, "Brass And Sass," taped recently in New Orleans and set for airing in March.

ALSO NOTED: About 200 National Public Radio stations are expected to carry the fourth annual New Year's Eve edition of the American Jazz Radio Festival. The seven-hour extravaganza will include live remotes from WBGW Newark, N.J. (featuring Tania Maria), KERA Fort Worth, Texas (with the Nat Adlerley All-Stars), and KLON Long Beach, Calif. (with Ross Tompkins, Jack Sheldon, and others). The festivities begin at 10 p.m. EST.

GOSPEL LECTERN
by Bob Darden



MICHAEL OMARTIAN'S artist bio reads like a PR man's dream. He's done it all. He is, quite simply, the most important producer/arranger/musician working in contemporary Christian music today. And there are those who will say that he's among the most important producer/arranger/musicians working in any genre.

Omartian is that rare artist who is able to hurdle various seemingly insurmountable musical barriers. That means he's been able to produce such disparate artists as Peter Cetera, Whitney Houston, Rod Stewart, Christopher Cross, Donna Summer, Jermaine Jackson, Debby Boone, and the Imperials.

That means he's been able to arrange/play keyboards for most of those artists as well as Steely Dan, Dolly Parton, Manhattan Transfer, Al Jarreau, Eric Clapton, Barbra Streisand, Michael Jackson, the Jacksons, Julio Iglesias, and Sheila Walsh.

Omartian has had a host of top 10 singles (including the Cetera/Amy Grant duet "The Next Time I Fall"), won a fistful of Grammys, writes his own ticket as a producer of unknown acts, and somehow has found time to record three of the most pivotal contemporary Christian albums of all time: "White Horse," "Adam Again," and "Seasons Of The Soul."

Actually, make that four: "Conversations" for Reunion Records. It is his first wholly instrumental album. But far from being just another Windham Hill clone, "Conversations" is a brilliant, mostly symphonic work that demands active listener participation. It is easily one of the five best albums released in religious music in 1986.

Any Omartian release is important. The two albums he produced for the Imperials, "Priority" and "One More Song For You," codified contemporary Christian music as we know it today. But "Conversations" is particularly significant, coming as it does after a long recording hiatus.

"Well, it was something I wanted to do—something I had to fit in," Omartian says. "I gave myself 10 days to

do it. Of course, I'd practiced for 16 months prior to going into the studio. I tried to do everything in the first take and imagined an audience out there listening. At least I approached it that way. I botched the most difficult song so badly that I had to have a second take.

"I tried to keep it as spontaneous as possible. I orchestrated around the original piano tracks, added the synthesizers, and 'emulated' the percussion. I also did all the production and arranging myself. Terry Christian did the engineering for me, and Erich Bulling did all of

Omartian: a multitaled force in Christian music

the programming for the synthesizers. I stayed mostly on the acoustic piano, but I had it mated to four keyboard synthesizers to get various tones."

People who know Omartian weren't surprised by the classical emphasis of "Conversations."

"Basically, I've always been bent toward classical things; that's really how I got started," he says. "It's that element that I loved about the Beatles: how they capitalized on certain classical stuff."

"From the moment I got the first inkling that I was supposed to do this project, I knew it was going to have a classical feel. I even went back to a piano teacher to get the discipline down once again."

With Omartian's current run of chart successes, he could have placed "Conversations" with virtually any of the mainstream labels or one of the Christian "meditation" instrumental-music labels. As it turns out, that's exactly what he didn't want to do.

"I certainly didn't want this project considered background music," he says. "I got a lot of feedback on the project before I released it from some brutally honest people, and they all told me 'Conversations' wasn't something you could casually listen to."

Boss Box Proves A Hit In Germany Radio Ads Run In English And German

FRANKFURT, West Germany CBS executives in West Germany have special reason for satisfaction with the success of the Bruce Springsteen box set in their territory. Before the release, most German retailers were deeply skeptical about sales prospects in a market where box sets rarely achieve high volumes and live recordings appeal only to limited target groups.

Some dealers suggested that a low-price compilation would make more sense than an expensive live package, particularly if CBS were aiming to secure the first chart entry for a multialbum set in the history of West German pop.

But CBS regional managing di-

rector Jochen Leuschner vowed to prove the pessimists wrong, and, after a launch campaign with several unique features, the company is well on the way to doing so.

**'This package
could go on
to the top three'**

CBS' radio advertising ran in both German and English, a first for the advertising industry here, with former American Forces Network DJ Rick Deslisle giving a suitable American flavor to the English-language version. The na-

tional radio campaign runs through Dec. 23 and is backed by intensive press advertising and posters in all major cities.

Two weeks after release, with sales already over 100,000 units, the live set was at No. 34 on the album chart and dealers nationwide were clamoring for reorders. It has moved up to No. 11.

Heinz Canibol, director of artist marketing and the man behind the Springsteen campaign here, says: "We've reached our first target, and this package could go on to make the top three, especially with the video of the 'War' single going on television this month."

Draft Legislation Readied By Culture Ministry Greece Considers Private Radio And TV

BY JOHN CARR

ATHENS, Greece Though many industryites remain skeptical, the way could be opening for Greece to free some radio and television broadcasting from state control. The Culture Ministry here is drawing up a draft bill that would allow private stations to provide an alternative to the rigid government control over all programming.

The minister in charge is George Papandreou, son of the prime minister, and his background includes U.S. education, which he says helped convert him to supporting the liberalization of the airwaves.

Justification for keeping all radio

and TV under state control is that private radio could fall under the influence of special interests. Article 15 of the Greek Constitution says "radio and TV shall be under the immediate control of the state."

Papandreou says his plan, which he has not yet unveiled, would not run counter to the constitution. The main opposition party to the Socialist government has long urged a deregulation of the radio and TV media along U.S. and West European lines.

Public opinion polls here show a majority of people in favor of private radio.

Observers believe it was the success of an experiment in nonstate

programming called Channel 15 that moved Papandreou and other officials to start considering the trend, particularly because experts predict that satellite TV will become a reality in Greek homes next year.

However, Roussos Koundouros, who started Channel 15 and still runs it, says the draft bill will not change anything. He predicts that rather than the national government, it will be local governments that will control "private" radio here.

The Greek government has a history of suppressing efforts at setting up private radio stations, starting in December 1983 when police detector vans tracked down a station run by the counterculture magazine *Anti* and raided it just a half-hour after it started on the air. Artists and record producers criticized the government's move at the time. Some had participated in the station and risked arrest as a result.

The government has also issued stern warnings to the 2,000 or so private broadcasters in the Athens area. Penalties for being caught running a pirate station are still on the books—a fine of \$20,000 and up to a year in jail.

Record company executives here say they have mixed feelings about signs that private radio could become a reality. Most don't believe there will be much change but do see the potential for higher record sales if it develops.

Anything not directly under state control is seen as eventually benefiting the marketplace, already becalmed by a slump lasting several years and threatened now by a 36% Value Added Tax, to take effect Jan. 1.

with the intention to seek wider share ownership, which it declared in October 1984 when its IBA franchise was extended for eight years.

Australian media interests are prominent among existing shareholders, with Paul Ramsay Broadcasting alone holding 28.5% of voting shares. Analysts say investing in British companies is seen as cheaper and less risky than trying to expand in the competitive Australian market.

The main worry for U.K. commercial stations is the possibility that the public service BBC Radio One and Radio Two stations may be allowed by the government to take advertising.

With its chart-based programming policy, Radio One plays a vital role in the promotion and breaking of new releases. As the only pop station with national coverage, it would represent stiff competition. Many observers doubt whether advertising revenues would expand fast enough to support all the existing stations.

LONDON Capital Radio, Britain's biggest commercial radio station, is to be floated on the stock market in early 1987. The company earned \$1.31 million on a gross of \$24.5 million in 1985, and this year's results are expected to be substantially better. It is likely to be valued at about \$17 million.

Holder of the London radio entertainment franchise since 1973, Capital has an audience of some 3 million listeners, and its advertising revenue accounts for 20% of the total earnings of Britain's 46 Independent Local Radio (ILR) stations.

Many of these stations are in financial difficulties, but prospects for the ILR sector have improved with the effective abolition of the government's broadcast levy earlier this year and reductions in the rental paid to the Independent Broadcasting Authority (IBA).

Three other ILR stations, Radio Clyde (Glasgow), Radio Piccadilly (Manchester), and Radio City (Liverpool) are already quoted on the Unlisted Securities Market here, but Capital is the first to go for a full listing. Managing director Nigel Walmsley says the move is in line

Booth European MTV Head Exec With Firm Since Inception

BY NICK ROBERTSHAW

LONDON Mark Booth has been appointed managing director of MTV in Europe in a deal (Billboard, Nov. 29) that sees a modified version of the music channel cablecast to the continent via satellite.

Booth was formerly vice president, affiliated sales and marketing, of MTV Networks (MTVN) in the U.S. and has been with MTV since its inception. Prior to that he was with Warner Amex, which set up the pop music channel operation.

At a recent press conference here Booth said: "We are very confident about consumer reaction and are much encouraged by our discussions with cable operators, advertisers, and the music industry generally in Europe."

The operation will be based in London, but other European centers are planned, with Amsterdam, Holland, next in line. Because of its high cable penetration, the Benelux countries (Belgium, the Netherlands, and Luxembourg) are seen as the second area of expansion for the joint operation, with Scandinavia and West Germany to follow.

Participants in the venture are MTVN parent company Viacom International, with 25% of the action, British Telecom (24%) and Robert Maxwell's Mirror Group Newspapers with 51%.

The service, set to start in April, will be advertising-supported and will be charging cable systems to

take the programs. With talks already in progress with Video Performance Ltd. (VPL), no problems are foreseen over videoclip licensing arrangements with the record companies that supply MTV programming, the press conference was told.

European VJs are being appointed, said Booth, and the breaking of European talent will be a key ingredient of the planning.

Maxwell, chairman of the European Cable/Satellite Consortium and chairman of the new venture, was quizzed about when the venture could expect to turn a profit. He said: "Neither of us is a member of the Salvation Army. We would be satisfied to be in profit in two or three years." This projection comes in the context of the continuous losses sustained here by Sky Channel and Music Box/Super Channel.

"This is a historic day, with the projection of pop music to hundreds of millions of viewers in Europe," Maxwell said.

He owns his own cable systems and is particularly interested in the interactive System 8. He said the venture was starting with "absolutely right timing. MTV programming is well in demand, and we are privileged to be operating with it."

The new venture is to be based on the same format used by MTV in the U.S., though Booth said, "It will be tailored to the musical tastes, lifestyles, and sensibilities of European audiences."

U.K. Vid Industry Thriving

LONDON The U.K. video industry is on course for its first 100 million pounds (\$140 million) sales year, according to the British Videogram Assn. Earnings to September were more than \$105 million, with the holiday period still to come.

The BVA, which recently announced that weekly rental revenue had exceeded 7 million pounds (\$9.8 million) for the first time with annual value near \$550 million, warns that its figures fluctuate according to the number of member companies making returns, but describes the results nevertheless as "very evidently a success story."

Prospects for increasing VCR penetration also look good. Steve Bernard, RCA/Columbia Pictures Video U.K. managing director, says, "During the first half of 1986, retail off-take has run at a 46% higher level than in 1985. Assuming this trend continues to the end of the year, up to 2.4 million additional units are likely to be absorbed into the U.K. market instead of the 1.5 million originally forecast."

Some of these sales reflect replacement or trading up, Bernard adds, but two-machine households are becoming more common. "The importance of this trend is that it increases the all-round requirement

and scope of the software needed to serve two levels of interest in the same household. This helps to explain why many dealers report significantly increased revenues and the return of many lapsed club members."

Bernard credits the BVA's year-long awareness campaign with stimulating consumer interest and heightening trade professionalism. The Video Recordings Act and the fight against "video nasties" have aided this development, he says, giving the industry a more mature and acceptable image.

Next year, he predicts, top titles will become more expensive—some are already about \$75—and overnight rental charges will increase. The recognition that blockbuster releases virtually sell themselves will lead to a concentration of marketing spends on secondary tier product, an area where prices may fall.

More dealers will invest in sell-through lines, a fast-growing sector largely based in multiple chains and other nonspecialist High Street stores. He also says that major distributors will examine holiday season returns carefully to see what product and price points best satisfy consumer demand while still giving acceptable trade margins.

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.

CHUM-FM Leads In Radio Battle

Competitors Gain More Loyal Audience

BY KIRK LaPOINTE

TORONTO Baby-boomer rock station CHUM-FM remains the most popular radio outlet in Canada, and information and soft-rock station CFRB-AM continues to attract the most loyal audience. But the audience for yuppie radio is clearly fragmented, and there continues to be a fair amount of shake-out in the battle for supremacy of the lucrative 25-39 demographic.

Those are but three of the many interpretations of the fall audience survey by the BBM Bureau of Measurement of the Toronto market, by far the most competitive in the country. Released Dec. 4, the BBM fall book is either the catalyst for a big start to the following year or bad news at holiday time for edgy radio executives.

This year, the book is interesting for several reasons. The most significant moves toward deregulation of radio have been made in the last year, and several stations have altered their formats to chase the baby boomers and yuppies. The Toronto survey shows that there is a huge audience to chase, but it also indicates that stations with a distinct format can succeed on their own terms.

CHUM-FM, the audience champ for more than a year now, continued to pull in a hefty listenership in the fall book. Its 1.09 million listeners (those who tuned in for at least 15 minutes throughout the week) outdistanced the nearest rival, top 40 station CFTR, by more than 100,000. But CHUM-FM's listeners aren't riveted to radio, it seems. BBM says the average number of hours tuned per week was only 5.9, the second-lowest among the 12 major stations in the market. Still, the large audience gave the outlet a 7.8% share of the Toronto market.

CFTR was a clear winner in the fall survey. When CHUM-AM

shifted to an adult contemporary and gold music format earlier this year, it vacated the top 40 business and left it to the longtime rival.

The BBM survey found that CFTR had 979,400 listeners tuned for an average of 7.8 hours a week and carried an 8.7% share of the market. Those numbers do not

The survey shows distinct-format stations do well

match what CFTR had at the zenith of its appeal a couple of years ago, but they are strong and appear to be getting stronger as listeners discover that it's the only spot on the AM dial playing new music.

An even bigger winner may have been CJCL-AM, the nostalgia music station that refers to its playlist as "Music of your life." Its total listenership wasn't very high (531,500), but the audience stayed tuned more than on any other station in the city (10.1 hours a week) except for CFRB. Even though the survey was conducted on the heels of baseball season (CJCL is the broadcaster of the Toronto Blue Jays and of postseason baseball), the rise to 8.8% of the market was an immense gain for a station that many had written off only a couple of years ago.

But, if it's loyalty and hours tuned in by listeners you're seeking as an advertiser, the leader of the pack continues to be CFRB. Although its market share has dipped dramatically from 15.1% a year ago to 12.4% in the current

book, CFRB has been undergoing massive format changes in the year and seems to have retained a big share of its earlier audience in the move to more contemporary music. Its 943,000 listeners are down only slightly from the 950,000 it garnered a year ago, but the hours tuned in (10.3 weekly) are best in the market and combine with the audience to give CFRB a nearly 50% edge in market share. The station's 12.4% share is head-and-shoulders above CJCL's 8.8%.

CHUM-AM's controversial format change this year, widely condemned by the recording industry as a stifling of artist development, appears to be working out. The fall figures aren't nearly as spectacular as the summer figures, when the station likely enjoyed a wide sampling of its new format. But the 825,600 listeners are more than CHUM-AM has been consistently enjoying in recent years, even though the hours-tuned-in number of 5.6 was the lowest among the 12 major stations in the market and the 5.8% market share was down from the 6.6% it enjoyed in the summer. Another book should tell the tale on whether the station has found new life or not.

CILQ-FM, the hard rock station in town, turns 10 years old this spring and can't be displeased with its recent performance. As the distinct AOR outlet in the market, its audience has moved to the 850,000 mark, and the loyalty of 8.4 weekly hours tuned has moved the station into sixth spot in the market share with 6.3%. It won't show on the Toronto BBM, but the "Mighty Q" has also been snaring a healthy, loyal following in upstate New York.

Japan VCR Exports Up

TOKYO Japanese exports of VCRs in October totaled 2.55 million units, up 3.9% from the same month in 1985. The month's returns brought the total exports for the year to date to 23.85 million, up 13.3% from the 21.05 million registered in the first 10 months of the 1985.

Production of VCRs in October totaled 2.63 million, up 13.5%, while domestic shipments came to 406,000, up 20.5%. Total production

for the year through October totaled 26.48 million units.

October color television set exports for October were down 24.1% to 1.12 million, with exports down 49.1% to 385,818 units. Domestic shipments were up 6%. The January-October production total was 10.46 million, down 25.7% compared with the previous year, according to the statistics from the Trade and Industry Ministry.

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Discus Upgrades With Automation

MONTREAL The 75-store Discus retail chain is to be fully automated by spring with an ambitious inventory system valued at more than \$1 million.

The Retail Inventory Management System will scan point-of-sale registers and generate daily sales reports by midday the following day. It will automatically consolidate daily sales and replenish orders weekly.

About 35 stores are now on-line, with outlet equipment costing \$15,000-\$20,000. The balance of the chain should be on-line by April.

Key to the system, which is expected to reduce returns by half, is a record of when purchases are made during the day. In that way, store managers might better be able to deploy staff. Employees also clock in and out on the system.

CANADA
OH, CANADA!

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Billboard Spotlight

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HITS of the WORLD

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CANADA (Courtesy The Record) As of 12/4/86

SINGLES	
1	1 THE LADY IN RED CHRIS DE BURGH A&M
2	2 TWO OF HEARTS STACEY Q WARNER BROS./WEA
3	3 AMANDA BOSTON MCA
4	4 TRUE BLUE MADONNA SIRE/WEA
5	5 HUMAN HUMAN LEAGUE VIRGIN/A&M
6	8 THE WAY IT IS BRUCE HORNSBY & THE RANGE RCA
7	7 SPIRIT IN THE SKY DOCTOR & THE MEDICS I.R.S./MCA
8	6 TO BE A LOVER BILLY IDOL CHRYSALIS/MCA
9	9 EVERYBODY HAVE FUN TONIGHT WANG CHUNG GEFEN/WEA
10	12 WORD UP CAMEO POLYGRAM
11	11 YOU GIVE LOVE A BAD NAME BON JOVI POLYGRAM
12	13 NOTORIOUS DURAN DURAN CAPITOL
13	18 HIP TO BE SQUARE HUEY LEWIS & THE NEWS CHRYSALIS/MCA
14	20 THE RAIN ORAN "JUICE" JONES CBS
15	16 STAND BY ME BEN E. KING ATLANTIC/WEA
16	15 RUMORS TIMEX SOCIAL CLUB A&M
17	17 THE NEXT TIME I FALL PETER CETERA/AMY GRANT WEA
18	10 TRUE COLORS CYNDI LAUPER PORTRAIT/CBS
19	14 (FOREVER) LIVE AND DIE O.M.D. VIRGIN/A&M
20	NEW WALK LIKE AN EGYPTIAN THE BANGLES CBS

ALBUMS	
1	1 BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & THE E STREET BAND LIVE/1975-1985 COLUMBIA/CBS
2	2 BOSTON THIRD STAGE MCA
3	3 BILLY IDOL WHIPLASH SMILE CHRYSALIS/MCA
4	4 MADONNA TRUE BLUE SIRE/WEA
5	5 PAUL SIMON GRACELAND WARNER BROS./WEA
6	10 BILLY JOEL THE BRIDGE COLUMBIA/CBS
7	7 LIONEL RICHIE DANCING ON THE CEILING MOTOWN
8	9 THE POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
9	6 HUEY LEWIS & THE NEWS FORE! CHRYSALIS/MCA
10	8 SOUNDTRACK TOP GUN COLUMBIA/CBS
11	11 COREY HART FIELDS OF FIRE AQUARIUS/CAPITOL
12	NEW BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
13	16 PRETENDERS GET CLOSE WARNER BROS./WEA
14	13 CHRIS DE BURGH INTO THE LIGHT A&M
15	R GLASS TIGER THE THIN RED LINE CAPITOL
16	R WHITNEY HOUSTON ARISTA/RCA
17	17 O.M.D. THE PACIFIC AGE VIRGIN/A&M
18	14 STEVE WINWOOD BACK IN THE HIGH LIFE ISLAND/WEA
19	19 GENESIS INVISIBLE TOUCH ATLANTIC/WEA
20	12 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM

MUSIC & MEDIA PAN-EUROPEAN CHARTS 12/13/86

HOT 100 SINGLES	
1	1 THE FINAL COUNTDOWN EUROPE EPIC
2	2 TAKE MY BREATH AWAY BERLIN CBS
3	3 TRUE BLUE MADONNA SIRE
4	4 DON'T LEAVE ME THIS WAY COMMUNARDS LONDON
5	5 NOTORIOUS DURAN DURAN EMI
6	14 THROUGH THE BARRICADES SPANDAU BALLET CBS
7	6 IN THE ARMY NOW STATUS QUO VERTIGO
8	7 WALK LIKE AN EGYPTIAN BANGLES CBS
9	19 WARRIORS (OF THE WASTELAND) FRANKIE GOES TO HOLLYWOOD ZTT/ISLAND
10	8 I'VE BEEN LOSING YOU A-HA WARNER
11	10 DON'T GIVE UP PETER GABRIEL & KATE BUSH VIRGIN
12	15 RAGE HARD FRANKIE GOES TO HOLLYWOOD ZTT/ISLAND
13	NEW WAR BRUCE SPRINGSTEEN CBS
14	NEW THE RAIN ORAN "JUICE" JONES DEF JAM/CBS
15	16 HOLIDAY RAP MC MIKER G AND DEEJAY SVEN DURECO
16	11 SUBURBIA PET SHOP BOYS PARLOPHONE
17	13 FLASH/ONE LOVE TO GIVE STEPHANIE JULISA/CARRERE
18	17 GERONIMO'S CADILLAC MODERN TALKING HANSA/ARIOLA
19	9 TRUE COLOURS CYNDI LAUPER PORTRAIT
20	NEW EVE LEVE TOI JULIE PIETRI CBS

HOT 100 ALBUMS	
1	1 MADONNA TRUE BLUE SIRE
2	2 TINA TURNER BREAK EVERY RULE CAPITOL
3	3 SOUNDTRACK TOP GUN CBS
4	4 A-HA SCOUNDREL DAYS WARNER
5	8 BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & E STREET BAND LIVE 75-85 CBS
6	7 POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
7	5 EURYTHMICS REVENGE RCA
8	6 FRANKIE GOES TO HOLLYWOOD LIVERPOOL ZTT/ISLAND
9	13 EUROPE THE FINAL COUNTDOWN EPIC
10	9 PAUL SIMON GRACELAND WARNER
11	NEW SPANDAU BALLET THROUGH THE BARRICADES CBS
12	11 DIRE STRAITS BROTHERS IN ARMS VERTIGO
13	12 IRON MAIDEN SOMEWHERE IN TIME EMI
14	NEW KATE BUSH THE WHOLE STORY EMI
15	20 PETER GABRIEL SO VIRGIN
16	10 LIONEL RICHIE DANCING ON THE CEILING MOTOWN
17	NEW BON JOVI SLIPPERY WHEN WET VERTIGO
18	14 PRETENDERS GET CLOSE REAL RECORDS/WEA
19	16 HUEY LEWIS & THE NEWS FORE CHRYSALIS
20	NEW QUEEN A KIND OF MAGIC EMI

BRITAIN (Courtesy Music Week) As of 12/13/86

This Week	Last Week	SINGLES
1	1	THE FINAL COUNTDOWN EUROPE EPIC
2	3	SOMETIMES ERASURE MUTE
3	23	CARAVAN OF LOVE HOUSEMARTINS GO DISCS
4	12	THE RAIN ORAN "JUICE" JONES DEF JAM
5	2	TAKE MY BREATH AWAY BERLIN CBS
6	15	SHAKE YOU DOWN GREGORY ABBOTT CBS
7	4	LIVIN' ON A PRAYER BON JOVI VERTIGO
8	NEW	OPEN YOUR HEART MADONNA SIRE
9	5	EACH TIME YOU BREAK MY HEART NICK KAMEN WEA
10	14	SO COLD THE NIGHT COMMUNARDS LONDON
11	8	FRENCH KISSIN' IN THE USA DEBBIE HARRY CHRYSALIS
12	6	BREAKOUT SWING OUT SISTER MERCURY
13	10	THE SKYE BOAT SONG ROGER WHITTAKER/DES O'CONNOR TEMBO
14	40	REET PETITE JACKIE WILSON SMP
15	7	YOU KEEP ME HANGIN ON KIM WILDE MCA
16	28	CRY WOLF A-HA WARNER
17	20	LAND OF CONFUSION GENESIS VIRGIN
18	9	SHOWING OUT MEL & KIM SUPREME
19	21	SHIVER GEORGE BENSON WARNER
20	11	FOR AMERICA RED BOX WEA
21	26	STEP RIGHT UP JAKI GRAHAM EMI
22	13	SWEET LOVE ANITA BAKER ELEKTRA
23	18	WAR BRUCE SPRINGSTEEN CBS
24	32	IS THIS LOVE ALISON MOYET CBS
25	39	BECAUSE OF YOU DEXYS MIDNIGHT RUNNERS MERCURY
26	16	IF I SAY YES FIVE STAR TENT
27	27	CANDY CAMEO CLUB
28	17	THROUGH THE BARRICADES SPANDAU BALLET CBS
29	29	THE MIRACLE OF LOVE EURYTHMICS RCA
30	NEW	BIG FUN GAP RAND TOTAL EXPERT
31	22	WALK LIKE AN EGYPTIAN BANGLES CBS
32	19	WARRIORS (OF THE WASTELAND) FRANKIE GOES TO HOLLYWOOD ZTT
33	20	ALL I ASK OF YOU CLIFF RICHARD & SARAH BRIGHTMAN POLYDOR
34	NEW	DREAMIN' STATUS QUO VERTIGO
35	NEW	OH MY FATHER HAD A RABBIT RAY MOORE PLAY
36	24	DON'T GIVE UP PETER GABRIEL & KATE BUSH VIRGIN
37	25	BECAUSE I LOVE YOU SHAKIN' STEVENS EPIC
38	NEW	NO MORE THE FOOL ELKIE BROOKS LEGEND
39	NEW	ONLY LOVE REMAINS PAUL MCCARTNEY PARLOPHONE
40	36	IN THE ARMY NOW STATUS QUO VERTIGO

ALBUMS	
1	1 VARIOUS NOW THAT'S WHAT I CALL MUSIC 8 EMI/VIRGIN
2	2 VARIOUS HITS 5 CBS/WEA/RCA
3	3 KATE BUSH THE WHOLE STORY EMI
4	4 POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
5	NEW QUEEN LIVE MAGIC EMI
6	9 PAUL SIMON GRACELAND WARNER
7	6 MADONNA TRUE BLUE SIRE
8	5 ORIGINAL SOUNDTRACK TOP GUN CBS
9	7 FIVE STAR SILK AND STEEL TENT
10	8 BON JOVI SLIPPERY WHEN WET VERTIGO
11	11 FOSTER & ALLEN REMINISCING STYLUS
12	15 BANGLES DIFFERENT LIGHT CBS
13	23 TE KANAWA/CARRERAS/VAUGHAN SOUTH PACIFIC CBS
14	14 VARIOUS LOVERS TELSTAR
15	13 VARIOUS GREATEST HITS OF 1986 TELSTAR
16	18 EURYTHMICS REVENGE RCA
17	37 HUEY LEWIS & THE NEWS FORE CHRYSALIS
18	10 SPANDAU BALLET THROUGH THE BARRICADES CBS
19	30 VARIOUS SIXTIES MANIA TELSTAR
20	NEW VARIOUS NOW THE CHRISTMAS ALBUM EMI/VIRGIN
21	17 DIRE STRAITS BROTHERS IN ARMS VERTIGO
22	NEW ALED JONES AN ALBUM OF HYMNS TELSTAR
23	33 A-HA SCOUNDREL DAYS WARNER
24	12 VARIOUS NOW DANCE 86 EMI/VIRGIN
25	28 BONNIE TYLER VERY BEST OF BONNIE TYLER TELSTAR
26	39 HOUSEMARTINS LONDON O HULL 4 GO DISCS
27	19 BRUCE SPRINGSTEEN LIVE 1975-1985 CBS
28	21 VARIOUS HIT MIX 86 STYLUS
29	20 PET SHOP BOYS DISCO PARLOPHONE
30	NEW VARIOUS MOTOWN CHARTBUSTERS MOTOWN
31	35 EUROPE THE FINAL COUNTDOWN EPIC
32	40 GENESIS INVISIBLE TOUCH VIRGIN
33	NEW PAUL NICHOLAS JUST GOOD FRIENDS KTEL
34	36 MICHAEL McDONALD SWEET FREEDOM WARNER
35	27 WHITNEY HOUSTON ARISTA
36	NEW ELAINE PAIGE CHRISTMAS WEA
37	22 ERIC CLAPTON AUGUST DUCK
38	25 QUEEN A KIND OF MAGIC EMI
39	NEW COMMUNARDS LONDON
40	NEW DAMNED ANYTHING MCA

WEST GERMANY (Courtesy Der Musikmarkt) As of 12/8/86

SINGLES	
1	1 IN THE ARMY NOW STATUS QUO VERTIGO/PHONOGRAM
2	2 SUBURBIA PET SHOP BOYS PARLOPHONE/PMV
3	5 WORD UP CAMEO MERCURY/PHONOGRAM
4	14 WALK LIKE AN EGYPTIAN BANGLES CBS
5	4 (I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN/ARIOLA
6	7 TWO OF HEARTS STACEY Q ATLANTIC/WEA
7	3 COMING HOME (JEANNY PART II) FALCO TELDEC
8	6 YOU WANT LOVE MIXED EMOTIONS ELECTROLA/EMI
9	20 KEINE STERNE IN ATHEN STEPHAN REMMLER MERCURY/PHONOGRAM
10	NEW RAGE HARD FRANKIE GOES TO HOLLYWOOD ISLAND/ARIOLA
11	8 THE FINAL COUNTDOWN EUROPE EPIC/CBS
12	10 TWO PEOPLE TINA TURNER CAPITOL/EMI
13	15 MUSIQUE NON STOP KRAFTWERK EMI/ELECTROLA
14	13 NOTORIOUS DURAN DURAN EMI
15	11 RUMORS (REMIX) TIMEX SOCIAL CLUB MERCURY/PHONOGRAM
16	18 I WANNA HEAR YOUR HEARTBEAT BAD BOYS BLUE COCONUT/ARIOLA
17	NEW VICTORY KOOL & THE GANG METRONOME/PMV
18	19 ROCK THE NIGHT EUROPE EPIC/CBS
19	17 WHERE ARE YOU? 16 BIT ARIOLA
20	9 GERONIMO'S CADILLAC MODERN TALKING HANSA/ARIOLA

ALBUMS	
1	2 PETER MAFFAY TABALUGA UND DAS LEUCHTENDE SCHWEIGEN TELDEC
2	1 MODERN TALKING IN THE MIDDLE OF NOWHERE HANSA/ARIOLA
3	3 TINA TURNER BREAK EVERY RULE CAPITOL/EMI
4	5 FALCO EMOTIONAL TELDEC
5	4 CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
6	9 ENGLEBERT TRAEUMEN MIT ENGELBERT ARIOLA
7	7 FRANKIE GOES TO HOLLYWOOD LIVERPOOL ISLAND/ARIOLA
8	8 A-HA SCOUNDREL DAYS WARNER/WEA
9	6 MADONNA TRUE BLUE SIRE/WEA
10	12 BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
11	NEW BRUCE SPRINGSTEEN LIVE 1975-85 CBS
12	11 EUROPE THE FINAL COUNTDOWN EPIC/CBS
13	10 SOUNDTRACK TOP GUN CBS
14	13 HUEY LEWIS & THE NEWS FORE CHRYSALIS/ARIOLA
15	14 STATUS QUO IN THE ARMY NOW VERTIGO/PHONOGRAM
16	18 EURYTHMICS REVENGE RCA
17	15 CHRIS REA HERZKLOPFEN POLYSTAR/PMV
18	17 BILLY IDOL WHIPLASH SMILE CHRYSALIS/ARIOLA
19	NEW PAUL SIMON GRACELAND WARNER/WEA
20	NEW MUENCHENER FREIHEIT TRAUMZIEL CBS

AUSTRALIA (Courtesy Kent Music Report) As of 12/15/86

SINGLES	
1	1 YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
2	3 FUNKY TOWN PSEUDO ECHO EMI
3	5 TO BE A LOVER BILLY IDOL CHRYSALIS/FESTIVAL
4	2 LADY IN RED CHRIS DE BURGH A&M/FESTIVAL
5	4 YOU CAN CALL ME AL PAUL SIMON WARNER/WEA
6	6 DON'T LEAVE ME THIS WAY COMMUNARDS LONDON/POLYGRAM
7	7 TWO OF HEARTS STACEY Q ATLANTIC/WEA
8	9 DON'T GET ME WRONG THE PRETENDERS WEA
9	NEW WALK LIKE AN EGYPTIAN BANGLES LIBERATION/EMI
10	10 (I JUST DIED) IN YOUR ARMS CUTTING CREW SIREN/EMI
11	8 TRUE BLUE MADONNA SIRE/WEA
12	12 THORN IN MY SIDE EURYTHMICS RCA
13	13 FRIENDS AND LOVERS CARL ANDERSON & GLORIA LORING EPIC/CBS
14	14 HEARTACHE ALL OVER THE WORLD ELTON JOHN ROCKET/POLYGRAM
15	19 (DON'T FORGET ME) WHEN I'M GONE GLASS TIGER MANHATTAN/EMI
16	11 STUCK WITH YOU HUEY LEWIS & THE NEWS CHRYSALIS/FESTIVAL
17	NEW NOTORIOUS DURAN DURAN EMI
18	15 MATTER OF TRUST BILLY JOEL CBS
19	NEW LET'S GO PARADISE MENTAL AS ANYTHING CBS
20	16 TAKE MY BREATH AWAY BERLIN CBS

ALBUMS	
1	1 JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
2	3 EURYTHMICS REVENGE RCA
3	2 PAUL SIMON GRACELAND WARNER/WEA
4	5 BRUCE SPRINGSTEEN LIVE 75-85 CBS
5	6 VARIOUS SUMMER '87 POLYSTAR/POLYGRAM
6	7 POLICE EVERY BREATH YOU TAKE A&M/FESTIVAL
7	4 VARIOUS 1987-LET'S PARTY FESTIVAL
8	15 BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS
9	12 THE ANGELS HOWLING MUSHROOM/FESTIVAL
10	10 ELTON JOHN LEATHER JACKETS ROCKET/POLYGRAM
11	11 KEVIN BLOODY WILSON KEV'S BACK CBS
12	9 WHITNEY HOUSTON ARISTA/RCA
13	8 TALKING HEADS TRUE STORIES EMI
14	14 HUEY LEWIS & THE NEWS FORE CHRYSALIS/FESTIVAL
15	13 LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
16	18 VARIOUS TOP GUN-ORIGINAL MOTION PICTURE SOUNDTRACK CBS
17	19 CYNDI LAUPER TRUE COLOURS PORTRAIT/CBS
18	NEW GENESIS INVISIBLE TOUCH VIRGIN/EMI
19	17 JOE COCKER LIBERATION/EMI
20	16 THE PRETENDERS GET CLOSE WEA

ITALY (Courtesy Germano Ruscitto) As of 11/27/86

ALBUMS	
1	1 MADONNA TRUE BLUE WEA
2	2 POOH GIORNI INFINITI CGDMM
3	6 SOUNDTRACK TOP GUN CBS
4	NEW MINA SI BUANA PDU/EMI
5	4 LUCIO DALLA DALLAMERICARUSO RCA
6	5 GIANNA NANNINI PROFUMO RICORDI
7	3 ANTONELLO VENDITTI SEGRETI RICORDI
8	NEW RICCARDO COCCIANTE QUANDO SI VUOLE BENE VIRGIN/EMI
9	7 EROS RAMAZZOTTI NUOVI EROI DDD/CBS
10	NEW EURYTHMICS REVENGE RCA
11	9 ORNELLA VANONI ORNELLA E... CGDMM
12	12 TINA TURNER BREAK EVERY RULE EMI
13	NEW ENZO AVITABILE SOS BROTHERS EMI
14	NEW QUEEN KIND OF MAGIC EMI
15	17 ENRICO RUGGERI ENRICO VIII CGDMM
16	8 ZUCCHERO FORNACIARI RISPETTO POLYGRAM
17	15 A-HA SCOUNDREL DAYS WEA
18	10 WHAM THE FINAL CBS
19	NEW FABIO CONCATO SENZA AVVISARE POLYGRAM
20	13 FRANKIE GOES TO HOLLYWOOD LIVERPOOL RICORDI

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 12/13/86

SINGLES	
1	1 WALK LIKE AN EGYPTIAN BANGLES CBS
2	2 DON'T LEAVE ME THIS WAY COMMUNARDS LONDON
3	3 YOU CAN CALL ME AL PAUL SIMON WARNER
4	5 MEXICO ZANGERES ZONDER NAAM PHONOGRAM
5	10 SUBURBIA PET SHOP BOYS EMI/BOVEAMA
6	4 RUMORS TIMEX SOCIAL CLUB MERCURY
7	8 GOING TO THE BANK COMMODORES POLYDOR
8	6 YOU GIVE LOVE A BAD NAME BON JOVI MERCURY
9	NEW THROUGH THE BARRICADES SPANDAU BALLET CBS
10	NEW WAR BRUCE SPRINGSTEEN CBS

ALBUMS	
1	1 PAUL SIMON GRACELAND WARNER
2	2 BRUCE SPRINGSTEEN LIVE 1975-85 CBS
3	6 DIV KINDEREN KINDEREN VOOR KINDEREN 7 DISKY
4	4 MADONNA TRUE BLUE SIRE
5	3 VARIOUS NOW THIS IS MUSIC VOL 5 EVA
6	NEW SPANDAU BALLET THROUGH THE BARRICADES CBS
7	7 JANET JACKSON CONTROL A&M
8	5 COMMUNARDS LONDON
9	NEW VARIOUS HITS 5 THE ALBUM CBS
10	BZN HEARTBREAKER MERCURY

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THE BANGLES SCORE THEIR first No. 1 single as "Walk Like An Egyptian" (Columbia) runs to the top of the chart on strong sales and airplay increases. "The Way It Is" by **Bruce Hornsby & the Range** (RCA) continues to gain in sales points but not enough to hold off the Bangles. **Wang Chung's** "Everybody Have Fun Tonight" (Geffen) is just a whisker behind the Bangles in airplay points, and if sales increase strongly it will be a contender for No. 1 next week.

IT IS A GREAT FEAT for a record to nab both Power Picks in the same week. Only four records have achieved this in 1986, and with the Bangles' "Walk Like An Egyptian" reaching No. 1 this week, all four double Power Picks have gone on to top the chart. (The other three were **Madonna's** "Papa Don't Preach," **Berlin's** "Take My Breath Away," and **Huey Lewis & the News'** "Stuck With You.") This bodes well for the fifth record to garner the Power Pick/Sales & Airplay, "At This Moment" by **Billy Vera & the Beaters** (Rhino), now at No. 22. The odds against an independently promoted record reaching No. 1 are high, but the double Power Pick seems to be an indicator of a future No. 1, so it will be interesting to see how high Vera gets on the chart.

MOST RECORDS EARN bullets by airplay gains in their early weeks on the chart, then by a combination of airplay and sales gains. **Freddie Jackson's** "Tasty Love" (Capitol) regains its bullet at No. 41 totally because of sales increases, showing no gain in airplay points this week. "Tasty" is a major hit, however, at several big radio stations, including No. 12 at WPLJ New York, No. 3 at WQUE New Orleans, and No. 10 at WHYT Detroit, where new PD **Rick Gillette** says the song is doing very well. It is currently top 15 in requests at WHYT and No. 9 in local sales.

AS THE MUSIC YEAR winds down, fewer new singles are released, and there are only five debuts on the Hot 100. Two of the entries are by new artists. The **Beastie Boys**, already well-known on the New York music circuit, enter the national chart for the first time with "(You Gotta) Fight For The Right (To Party!)" (Columbia) at No. 86. The record leaps 27-10 at KITS San Francisco and 23-8 at WROQ Charlotte, N.C. **Bobby Brown**, formerly of **New Edition**, makes his bow as a solo artist with "Girlfriend" (MCA) at No. 76. It is already a top 15 record at radio stations in New York and San Antonio.

QUICK CUTS: **Benjamin Orr's** "Stay The Night" (Elektra) moves only from 50 to 48 but it has 19 Billboard pop radio adds and a good sales increase as well. The total point gain is well above that needed for a bullet but is not enough to jump over other records doing equally well in the 40s. **Bon Jovi's** "Livin' On A Prayer" (Mercury) is starting off even stronger than the group's recent No. 1 single, with an outstanding gain of 71 pop reporting stations sending the record skyrocketing from No. 83 to No. 56 on the Hot 100 this week.

FOR WEEK ENDING DECEMBER 20, 1986

Billboard HOT 100 SINGLES ACTION

RADIO MOST ADDED

222 REPORTERS

NEW TOTAL

ADDS ON

BON JOVI	LIVIN' ON A PRAYER	MERCURY	71	120
CHICAGO	WILL YOU STILL LOVE ME?	WARNER BROS.	43	143
EDDIE MONEY	I WANNA GO BACK	COLUMBIA	42	61
BILLY VERA & THE BEATERS	AT THIS MOMENT	RHINO	36	188
LIONEL RICHIE	BALLERINA GIRL	MOTOWN	35	133

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

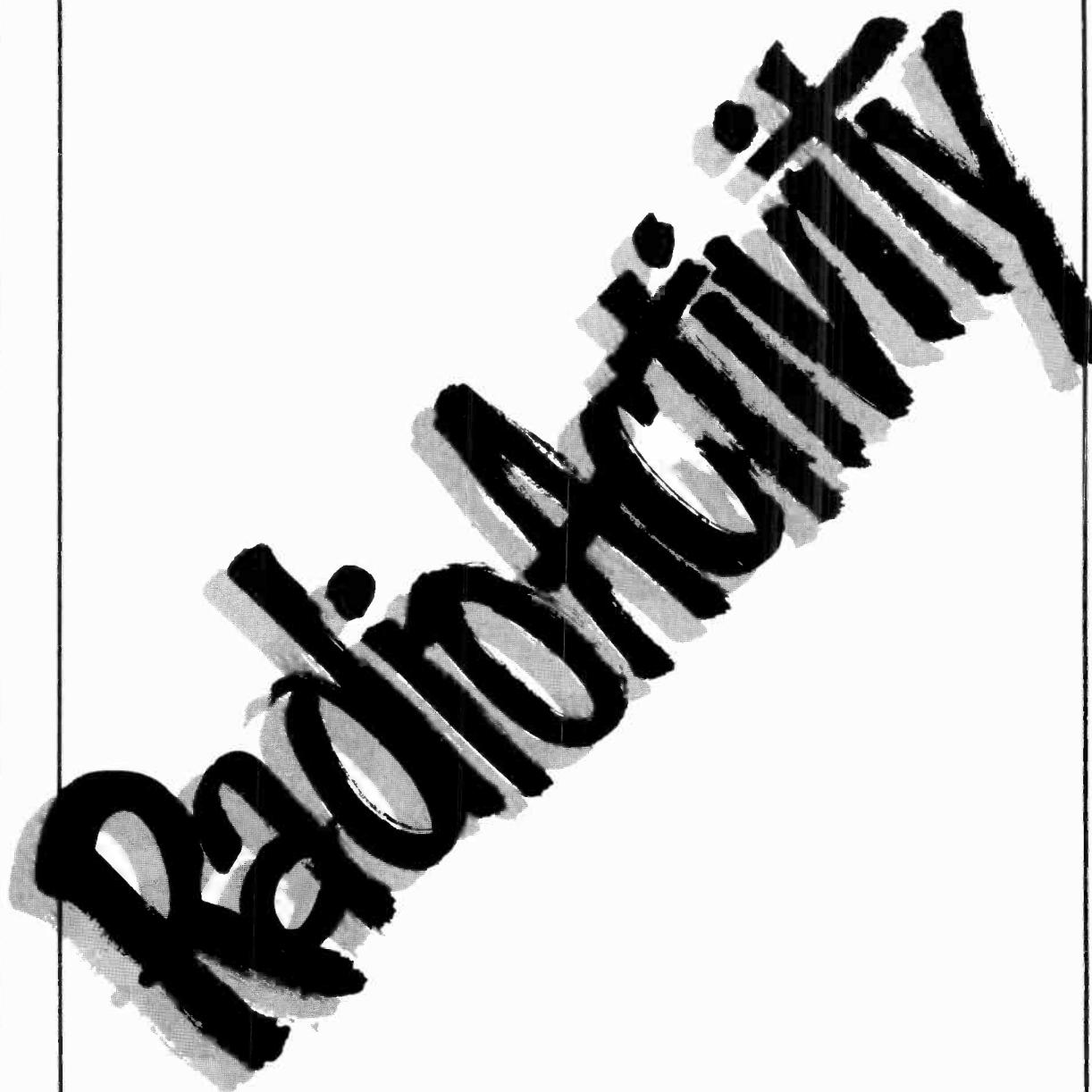
RETAIL BREAKOUTS

200 REPORTERS

NUMBER
REPORTING

MADONNA	OPEN YOUR HEART	SIRE	35
BOSTON	WE'RE READY	MCA	32
CYNDI LAUPER	CHANGE OF HEART	PORTRAIT	24
G.SATELLITES	KEEP YOUR HANDS TO YOURSELF	ELEKTRA	24
THE HUMAN LEAGUE	I NEED YOUR LOVING	A&M	21

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Mick Clicks. Mick Jones, center, leader of and guitarist for supergroup Foreigner, signs a solo publishing deal with Intersong International in Chappell/Intersong's New York offices. The deal, between Jones' Somerset Songs Publishing Inc. and Heavy Petal Music Inc., covers his catalog as well as current and future output. With Jones are, from left, Freddy Bienstock, president of the worldwide Chappell and Intersong Music Group, and Irwin Z. Robinson, president of Chappell/Intersong Music Group-U.S.



Exit's New Entry. Exit Records artists the Seventy Sevens drop by Island's New York offices to meet the staff. Island is distributing their new eponymous release due next month. Pictured, from left, are band member Jan Eric; Lou Maglia, Island's president; band member Mike Roe; and Bob Musso, producer for the album.



Platinum Punch. Sylvester Stallone, second left, holds Recording Industry Assn. of America gold and platinum certification awards for the Scotti Bros./Epic "Rocky IV" soundtrack. Joining Stallone, from left, are Robin Garb, the film's music coordinator; Tony Scotti, chairman of Scotti Bros. Industries; and Johnny Musso, president of Scotti Bros. Records.



The Glitter Of Real Gold. Lisa Lisa & Cult Jam and Columbia recording partners Full Force accept a gold album for their joint debut. Enjoying the celebration, from left, are Rubin Rodriguez, vice president of black music and jazz promotion, Columbia Records; Paul Anthony, B-Fine, and Bowlegged Lou of Full Force; Mike Hughes of Cult Jam; Lisa Lisa; John Fagot, vice president of promotion, Columbia; Alex of Cult Jam; group manager Steve Salem; Mickey Eichner, senior vice president of a&r, Columbia; Al Teller, president, CBS Records; and Bob Sherwood, senior vice president of marketing, Columbia.



Jets Celebrate! The Jets receive a gold certification award in Universal City, Texas, for their self-titled debut album. MCA executives were on hand for the presentation. Standing in the back row, from left, are Louil Silas, vice president of black a&r; group members Eugene, Kathy, and Haini Wolfgramm; Don Powell, the band's manager; band member Elizabeth Wolfgramm; Jheryl Busby, executive vice president of acquisition and development; Irving Azoff, president, MCA Music Entertainment Group; Steve Meyer, the label's senior vice president of promotion; Richard Palmese, executive vice president of marketing and promotion; and Ernie Singleton, vice president of r&b promotion. Kneeling in front, from left, are band members Eddie, Rudy, Moana, and Leroy Wolfgramm.



Rattline. Atlantic group Ratt goes into the recording studio to tape a listener phone-in segment for "Rockline," the syndicated radio program. Shown, from left, are Jimmy Fink, the program's associate producer and WXRK New York air personality; David Fleischman, director of national album promotion for Atlantic; and band members Stephen Pearcy and Robbin Crosby.



Maestro's Masters. Andres Segovia, left, pauses during master classes he conducted recently at the Univ. of Southern California. With the 93-year-old guitarist is his former pupil David Bergstrom, director of advertising for Kaman Music Corp.

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	WALK LIKE AN EGYPTIAN	BANGLES	1
2	2	THE WAY IT IS	BRUCE HORNSBY & THE RANGE	2
3	6	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	3
4	8	NOTORIOUS	DURAN DURAN	4
5	7	TO BE A LOVER	BILLY IDOL	6
6	11	SHAKE YOU DOWN	GREGORY ABBOTT	5
7	9	STAND BY ME	BEN E. KING	9
8	1	HIP TO BE SQUARE	HUEY LEWIS & THE NEWS	7
9	14	C'EST LA VIE	ROBBIE NEVIL	8
10	13	WAR	BRUCE SPRINGSTEEN & THE E STREET BAND	11
11	4	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	10
12	17	CONTROL	JANET JACKSON	13
13	5	YOU GIVE LOVE A BAD NAME	BON JOVI	14
14	15	DON'T GET ME WRONG	THE PRETENDERS	12
15	20	VICTORY	KOOL & THE GANG	18
16	10	WORD UP	CAMEO	23
17	21	LOVE IS FOREVER	BILLY OCEAN	19
18	22	IS THIS LOVE	SURVIVOR	15
19	23	THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	TIMBUK 3	20
20	25	LAND OF CONFUSION	GENESIS	16
21	24	YOU KNOW I LOVE YOU ... DON'T YOU?	HOWARD JONES	17
22	12	LOVE WILL CONQUER ALL	LIONEL RICHIE	24
23	28	SOMEDAY	GLASS TIGER	21
24	31	ALL I WANTED	KANSAS	25
25	39	AT THIS MOMENT	BILLY VERA & THE BEATERS	22
26	29	YOU BE ILLIN'	RUN-D.M.C.	29
27	34	COMING AROUND AGAIN	CARLY SIMON	28
28	16	HUMAN	THE HUMAN LEAGUE	26
29	33	TASTY LOVE	FREDDIE JACKSON	41
30	36	FOR TONIGHT	NANCY MARTINEZ	34
31	40	TOUCH ME (I WANT YOUR BODY)	SAMANTHA FOX	31
32	19	TRUE BLUE	MADONNA	39
33	—	GOLDMINE	THE POINTER SISTERS	33
34	18	(FOREVER) LIVE AND DIE	ORCHESTRAL MANOEUVRES IN THE DARK	50
35	27	WILD WILD LIFE	TALKING HEADS	36
36	—	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES	40
37	—	FALLING IN LOVE (UH-OH)	MIAMI SOUND MACHINE	30
38	26	AMANDA	BOSTON	35
39	30	TAKE ME HOME TONIGHT	EDDIE MONEY	43
40	—	TALK TO ME	CHICO DEBARGE	42

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	WALK LIKE AN EGYPTIAN	BANGLES	1
2	2	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	3
3	1	THE WAY IT IS	BRUCE HORNSBY & THE RANGE	2
4	6	NOTORIOUS	DURAN DURAN	4
5	8	SHAKE YOU DOWN	GREGORY ABBOTT	5
6	5	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	10
7	10	DON'T GET ME WRONG	THE PRETENDERS	12
8	14	IS THIS LOVE	SURVIVOR	15
9	17	C'EST LA VIE	ROBBIE NEVIL	8
10	15	CONTROL	JANET JACKSON	13
11	4	HIP TO BE SQUARE	HUEY LEWIS & THE NEWS	7
12	13	YOU KNOW I LOVE YOU ... DON'T YOU?	HOWARD JONES	17
13	18	LAND OF CONFUSION	GENESIS	16
14	12	STAND BY ME	BEN E. KING	9
15	9	TO BE A LOVER	BILLY IDOL	6
16	20	WAR	BRUCE SPRINGSTEEN & THE E STREET BAND	11
17	7	YOU GIVE LOVE A BAD NAME	BON JOVI	14
18	27	AT THIS MOMENT	BILLY VERA & THE BEATERS	22
19	22	VICTORY	KOOL & THE GANG	18
20	28	OPEN YOUR HEART	MADONNA	27
21	23	LOVE IS FOREVER	BILLY OCEAN	19
22	25	SOMEDAY	GLASS TIGER	21
23	11	HUMAN	THE HUMAN LEAGUE	26
24	29	THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	TIMBUK 3	20
25	33	CHANGE OF HEART	CYNDI LAUPER	32
26	31	FALLING IN LOVE (UH-OH)	MIAMI SOUND MACHINE	30
27	16	LOVE WILL CONQUER ALL	LIONEL RICHIE	24
28	32	ALL I WANTED	KANSAS	25
29	21	WORD UP	CAMEO	23
30	35	COMING AROUND AGAIN	CARLY SIMON	28
31	39	THIS IS THE TIME	BILLY JOEL	37
32	—	WE'RE READY	BOSTON	45
33	37	TWO PEOPLE	TINA TURNER	38
34	19	AMANDA	BOSTON	35
35	—	WILL YOU STILL LOVE ME?	CHICAGO	44
36	34	GOLDMINE	THE POINTER SISTERS	33
37	—	TOUCH ME (I WANT YOUR BODY)	SAMANTHA FOX	31
38	36	YOU BE ILLIN'	RUN-D.M.C.	29
39	26	WILD WILD LIFE	TALKING HEADS	36
40	—	STOP TO LOVE	LUTHER VANDROSS	46

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
WARNER BROS. (5)	15
Geffen (5)	
Sire (4)	
Island (1)	
COLUMBIA (10)	12
Def Jam (2)	
MCA (7)	8
I.R.S. (1)	
A&M (5)	7
A&M/Virgin (2)	
ATLANTIC (6)	7
Island (1)	
EPIc (5)	7
Portrait (1)	
Scotti Bros. (1)	
CAPITOL	6
EMI-AMERICA (2)	6
Manhattan (4)	
ELEKTRA (5)	6
Solar (1)	
POLYGRAM	6
Mercury (4)	
Atlanta Artists (1)	
Polydor (1)	
MOTOWN (4)	5
Gordy (1)	
RCA (4)	5
Jive (1)	
ARISTA (3)	4
Jive (1)	
CHRYSALIS	2
NIGHT WAVE	1
PORTRAIT	1
PROFILE	1
RHINO	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
82 ALL CRIED OUT	(Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	ASCAP/Chappell, ASCAP) WBM/CHA/HL
25 ALL I WANTED	(Dangling Participle, BMI/Hard Fought, BMI/Stark Raving, BMI)	MCA/HL
35 AMANDA	(Hideaway Hits, ASCAP) CLM	(Hallowed Hall, BMI/Red Network, BMI) CPP
22 AT THIS MOMENT	(WB, ASCAP/Vera-Cruz, ASCAP) WBM	(Pezaz, PRO/Kish Kish, CAPAC)
52 BALLERINA GIRL	(Brockman, ASCAP) CLM	(Virgin, ASCAP) CPP
71 THE BEST MAN IN THE WORLD	(Not Listed) CPP	(F.S. Limited, PRS/April, ASCAP/Hot Little Numbers, ASCAP) CPP/ABP/WBM
55 BIG TIME	(Chlofine, BMI/Hidden Pun, BMI)	ASCAP) CPP/ABP/WBM
88 BLAME IT ON THE RADIO	(Bogus Global/PRS)	(Home Grown, BMI/Theodello Profunct, BMI)
68 BRAND NEW LOVER	(Latebond, PRS/WB, ASCAP) WBM	20 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES
66 CAN'T HELP FALLING IN LOVE	(Gladys, ASCAP) CHA/HL	(Mambadaddi, BMI/I.R.S., BMI/Criterion, ASCAP)
63 CAUGHT UP IN THE RAPTURE	(WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)	76 GIRLFRIEND
8 C'EST LA VIE	(MCA, ASCAP/Afg, ASCAP/Bug, BMI/Screen Gems-EMI, BMI) WBM/MCA/HL	(Kamalar, ASCAP/Let's Shine, ASCAP)
32 CHANGE OF HEART	(Stone And Muffin, BMI/Rellia, BMI)	74 GOIN' TO THE BANK
28 COMING AROUND AGAIN	(C'est, ASCAP/Famous, ASCAP) CPP	(Tuneworks, BMI/Careers, BMI/Franne Gee, BMI/Rightsong, BMI/Nonpareil, ASCAP) CPP
13 CONTROL	(Flyte Tyme, ASCAP) WBM	33 GOLDMINE
57 CRAZAY	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	(Nonpareil, ASCAP/Broozertunes, BMI) CPP
92 DANCIN' IN MY SLEEP	(Prime Wave, ASCAP)	85 GRACELAND
97 DON'T FORGET ME (WHEN I'M GONE)	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calypto Toonz, PROC) WBM/PPP/ALM	(Paul Simon, BMI)
12 DON'T GET ME WRONG	(Hynde House of Hits/Clive Banks) HL	58 HEARTACHE AWAY
94 DON'T STAND SO CLOSE TO ME '86	(Virgin, ASCAP) CPP	(Stone Diamond, BMI) CPP
81 EMOTION IN MOTION	(Lido, ASCAP) WBM	7 HIP TO BE SQUARE
89 EVERY BEAT OF MY HEART	(Rod Stewart, ASCAP/Intersong-USA, ASCAP/Black Lion, ASCAP/Kevin Savigar, ASCAP) WBM/CHA/HL	(Hulex, ASCAP) CLM
3 EVERYBODY HAVE FUN TONIGHT	(Chong, PRS/Warner-Tamerlane, BMI/Pet Wolf,	26 HUMAN
		(Flyte Tyme, ASCAP) WBM
		70 I DIDN'T MEAN TO TURN YOU ON
		(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM
		61 I NEED YOUR LOVING
		(Flyte Tyme, ASCAP)
		73 I WANNA GO BACK
		(Danny Tunes, BMI/Warner-Tamerlane, BMI/Buyrum, ASCAP/Taski, ASCAP/WB, ASCAP)
		54 I'LL BE ALRIGHT WITHOUT YOU
		(Colgems-EMI, ASCAP)
		51 I'LL BE OVER YOU
		(Rehtakul Veets, ASCAP/California Phase, ASCAP) WBM
		72 I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)
		(Bruce Woolley, ASCAP/April, ASCAP/Grace Jones, ASCAP/DeShufflin, ASCAP) CPP/ABP
		15 IS THIS LOVE
		(Easy Action, ASCAP/WB, ASCAP/Rude, BMI/Warner-
		Tamerlane, BMI) WBM
		98 IT'S NOT YOU, IT'S NOT ME
		(Warner-Tamerlane, BMI/Cool Dude, BMI/Writers House, BMI) WBM
		62 JIMMY LEE
		(Gratitude Sky, ASCAP/When Words Collide, BMI/Bellboy, BMI)
		40 KEEP YOUR HANDS TO YOURSELF
		(No Surrender, BMI/Warner-Tamerlane, BMI/Elekylum, BMI) WBM
		96 LADY SOUL
		(Dream Dealers, ASCAP/Buchu, ASCAP/Arista, ASCAP) CPP
		16 LAND OF CONFUSION
		(Anthony Banks, ASCAP/Philip Collins, ASCAP/Michael Rutherford, ASCAP/Hit And Run, ASCAP) WBM
		56 LIVIN' ON A PRAYER
		(Bon Jovi, ASCAP/PolyGram, ASCAP/April, ASCAP/Desmobile, ASCAP) CPP/WBM
		19 LOVE IS FOREVER
		(Zomba, ASCAP) HL
		24 LOVE WILL CONQUER ALL
		(Brockman, ASCAP/Dyad, BMI/Poppy's, ASCAP) CLM
		49 LOVE YOU DOWN
		(Music Corp. Of America, BMI/Off Backstreet, BMI/Walk On The Moon, BMI/Ready For The World, BMI/Trixie Lou, BMI) MCA/HL
		80 MIAMI
		(Gear, ASCAP) WBM
		99 MIDAS TOUCH
		(Hip Trip, BMI/Midstar, BMI) CPP
		75 NAIL IT TO THE WALL
		(Jobete, ASCAP/Perfect Punch, BMI) CPP
		10 THE NEXT TIME I FALL
		(Sin-Drome, BMI/Blackwood, BMI/Chappell, ASCAP/French Surf, ASCAP) CPP/ABP/CHA/HL
		53 NOBODY'S FOOL
		(Chappell, ASCAP/Eve, ASCAP) CHA/HL
		4 NOTORIOUS
		(Colgems-EMI, ASCAP)
		27 OPEN YOUR HEART
		(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Rafelson, ASCAP/Bertus, BMI/Doratto, BMI)
		59 THE RAIN
		(Def Jam, ASCAP)
		5 SHAKE YOU DOWN
		(Charles Family, BMI/Alli Bee, BMI/Grabbitt, BMI) HL
		65 SOME PEOPLE
		(April, ASCAP/I.Q., PRS) CPP/ABP
		21 SOMEDAY
		(Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving,
		BMI/Calypto Toonz, BMI) WBM/PPP/ALM
		83 SOMEWHERE OUT THERE (FROM 'AN AMERICAN TAIL')
		(MCA, ASCAP/Music Corp. Of America, BMI)
		9 STAND BY ME
		(Rightsong, BMI/Trio, BMI/A.D.T. Enterprises, BMI) WBM/CHA/HL
		48 STAY THE NIGHT
		(Orange Village, ASCAP) HL
		46 STOP TO LOVE
		(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP
		100 STRANGLEHOLD
		(MPL, ASCAP) MPL/HL
		84 SUBURBIA
		(Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP) CPP
		90 SWEET LOVE
		(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP/WBM
		43 TAKE ME HOME TONIGHT
		(C And D, ASCAP/Arlor, ASCAP/Chappell, ASCAP/Mother Bertha, BMI/Trio, BMI/Warner-Tamerlane, BMI) CHA/HL
		42 TALK TO ME
		(Music Corp. Of America, BMI/Franne Gee, BMI/Rightsong, BMI/Del Zorro, ASCAP/Summa-Booma, ASCAP/Arista, ASCAP) CPP/MCA/CHA/HL
		41 TASTY LOVE
		(Bush Burnin', ASCAP)
		37 THIS IS THE TIME
		(Joel, BMI) CPP/ABP
		87 THIS IS THE WORLD CALLING
		(NOB/Intersong-USA, ASCAP)
		78 THORN IN MY SIDE
		(RCA, BMI/Red Network, BMI) CPP
		6 TO BE A LOVER
		(East Memphis, BMI/Irving, BMI) CPP/ALM
		31 TOUCH ME (I WANT YOUR BODY)
		(Zomba, ASCAP) HL
		39 TRUE BLUE
		(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM
		77 TRUE COLORS
		(Denise Barry, ASCAP/Billy Steinberg, ASCAP) WBM
		95 TRUE TO YOU
		(Ric Ocasek, ASCAP/Lido, ASCAP)
		38 TWO PEOPLE
		(Myaxe, PRS/Irving, BMI/WB, ASCAP) WBM/PPP/ALM
		18 VICTORY
		(Delightful, BMI) CPP

SHEET MUSIC AGENTS

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

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

ALBUMS

SPOTLIGHT Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification

NEW & NOTEWORTHY Highlights new and developing acts worthy of attention and other releases of special interest

PICKS New releases predicted to hit the top half of the chart in the format listed

RECOMMENDED Other releases predicted to chart in the respective format; also, other albums of superior quality

All albums commercially available in the U.S. are eligible for review

Send albums for review to: Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036

or Chris Morris, Billboard 9107 Wilshire Blvd. Beverly Hills, Calif. 90210

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

POP

THE KINKS

Think Visual
PRODUCERS: Ray Davies, Dave Davies
MCA 5822

The durable brothers Davies reappear at a new label with typical combination of whimsy and hard-edged rock. Dave gets the composing nod here with the stomping "Rock 'N' Roll Cities" (a likely AOR score with its litany of locales) and "When You Were A Child"; Ray's delights include the tart "Welcome To Sleazy Town" and the satirical "The Video Shop." Always a delight to hear from these lads.

ART GARFUNKEL & AMY GRANT

The Animal's Christmas By Jimmy Webb
PRODUCERS: Art Garfunkel, Jimmy Webb & Geoff Emerick
Columbia FC 40212

Christmas cantata by composer Jimmy Webb features the London Symphony Orchestra, Kings College School Choir, and a host of fine soloists, including Eric Weisberg and Elliott Randall. Results should appeal to both children and adults.

LITTLE RICHARD

Lifetime Friend
PRODUCER: Stuart Colman
Warner Bros. 25529-1

The third coming of the right Rev. Penniman finds him in a subdued devotional mode, with only "Great Gosh A'Mighty" from the "Down And Out In Beverly Hills" soundtrack conjuring hits of old.

TESLA

Mechanical Resonance
PRODUCERS: Steve Thompson, Michael Barbiero
Geffen 24120

Sacramento quintet rocks hard and fluidly on this debut album, with a dual guitar team sonically reminiscent of early Van Halen. Excellent production, surprising textures and shading. "EZ Come EZ Go" and "Cummin' Acha Live" show greatest airplay potential.

LONNIE MACK

Second Sight
PRODUCER: Lonnie Mack
Alligator AL 4750

Roadhouse guitar star strikes again on second Alligator release since rediscovery. OK songwriting is heated by Mack's raucous Flying V stylings.

ALBERT COLLINS

Cold Snap
PRODUCERS: Albert Collins, Bruce Iglauer & Dick Shurman
Alligator AL4752

Collins' "ice cold" blues guitar is in ferocious form on his seventh Alligator outing. Collins' funky fables and streetwise tales receive superior support from guitarist Mel Brown and organ grinder Jimmy McGriff.

LONNIE BROOKS

Wound Up Tight
PRODUCERS: Lonnie Brooks & Bruce Iglauer
Alligator AL 4751

Louisiana-born guitarist/singer proves the blues alive and well in this workmanlike showcase. Highlight is "Got Lucky Last Night," featuring longtime Brooks fan Johnny Winter.

PETER, PAUL & MARY

No Easy Walk To Freedom
PRODUCERS: John McClure & Peter Yarrow
Gold Castle GC-1001

Folk-pop trio's first waxing in years finds them working a familiar formula of story-songs and socially conscious material (like the title track and "El Salvador"). A pleasant return to form. Distributed by PolyGram.

EARL KING & ROOMFUL OF BLUES

Glazed
PRODUCER: Hammond Scott
Black Top/Rounder BT-1035

New Orleans songwriter and guitarist King meets up with one of the country's leading roadhouse outfits. Results are rough and tumble, with covers of many of King's best-known tunes.

NRBQ

RC Cola And A Moon Pie
PRODUCERS: Eddie Kramer & Johnny Phillips
Red Rooster/Rounder 3090

Repackaging features material from two mid-'70s albums for Kama Sutra plus two previously unissued recordings. Band's whimsy and humor remain fresh despite the passing of time.

YOUSOU N'DOUR

Nelson Mandela
PRODUCERS: Youssou N'Dour, Amadou Doukoure & Claude Ismael
Polydor 831 294

African vocalist combines Afro-beat and European pop elements for unique blend of rhythmic music. Cover of the Spinners' "The Rubberband Man" is an eye (and ear) opener.

DUCK'S BREATH MYSTERY THEATRE

Born To Be Tiled
PRODUCERS: Duck's Breath Mystery Theatre & Scott Matthews
Rounder 3054

Radio theatre group heard on National Public Radio is the successor to style of the Firesign Theatre. Humor is barbed rather than deadly, though.

BLACK

DOUG E. FRESH & THE GET FRESH CREW

Oh, My God!
PRODUCERS: Dennis Bell, Ollie Cotton
Reality F-9649

What's fresh about Fresh & Crew is not only their wide-eyed, jaunty rap and fidelity to street forms but an extra dimension of intelligence. "Lovin' Ev'ry Minute Of It," "All the Way To Heaven" and classic "The Show" are a treat for those on the beat.

NEW AND NOTEWORTHY

VARIOUS ARTISTS

Atlantic Blues
REISSUE PRODUCER: Bob Porter
Atlantic 81694-5;6;7

Eight-record blues set—composed of four double albums—is among the finest label retrospectives ever offered. Organized into subsets of vocalists, pianists, guitarists, and Chicago bluesmen, the package should be taken in its totality, a brilliant tribute to some of the finest urban blues recordings of the last 30 years. Indispensable.

BOBBY SHORT

50 By Bobby Short
PRODUCER: Nesuhi Ertegun
Atlantic 81715

Four-record set is a tribute to America's leading society cabaret performer. Sessions span 18 years, from 1955-1973, and present Short's vocal and piano treatment of classic pop material. A late but outstanding entry for Christmas gift giving.

VARIOUS ARTISTS

Mr. Magic's Rap Attack, Vol. 2
PRODUCERS: Various
Profile PRO-1227

Double album features many of Profile's finest rap recordings, with tracks by Run-D.M.C., Word Of Mouth, Spyder-D, D.J. Jazzy Jeff & Fresh Prince and others as well as one track by Eric B. licensed from Island. Despite carrying the tag of Gotham DJ Mr. Magic, package is a straight collection rather than remixes and special segues, but \$9.98 list price should make it attractive.

LUTHER INGRAM

Profile
PRODUCER: Michael Day
Profile PRO-1226

Soul veteran, who scored big in the early '70s with "(If Loving You Is Wrong) I Don't Want To Be Right," returns true to form. Material and arrangements are classic soul, with no attempt to paste a synthesized patina on Ingram's sound. Material is a little weak, but Ingram's a soul survivor.

JEFF LORBER

Private Passion
PRODUCERS: Various
Warner Bros. 25492

Fusion keyboardist looks to vocal vehicles to cross over via urban exposure. Best bets are "Back In Love" and "Private Passion."

COUNTRY

RESTLESS HEART

Wheels
PRODUCERS: Tim Dubois, Scott Hendricks, Restless Heart
RCA 5648-1-R

A varied and uniformly impressive display of instrumental, vocal, and songwriting talents. Topped by the group's first No. 1 hit, "That Rock Won't Roll," this album boasts such other potential winners as "I'll Still Be Loving You," "Hard Time," and "New York (Hold Her Tight)."

RIDERS IN THE SKY

New Trails
PRODUCERS: Robby Adcock & Riders In The Sky
Rounder 0220

Vocal trio has become a favorite among Texas swing and traditional

country revivalists; latest offering hones close to that familiar ground, while offering some of the group's finest performances to date.

JAZZ

KEITH JARRETT

Spirits
PRODUCERS: Keith Jarrett & Manfred Eicher
ECM/PolyGram 1333/34

The artist who put ECM on the commercial map marks the label's return to PolyGram distribution with a double album of solo, multi-instrumental performances. Although Jarrett is best known for his work as a pianist, he has recorded in the multi-instrument format previously for ECM and Atlantic. This time, the results are finely balanced, with an emphasis on wood flutes, percussion, acoustic guitar, and piano.

BOB JAMES

Obsession
PRODUCERS: Ray Bardani, Michael Colina & Bob James
Tappan Zee/Warner Bros. 25495

Keyboardist/arranger gets big sound out of a small group in a session that seeks broad radio exposure via the vocal track "Gone Hollywood." All-star support band features guitarist Steve Khan and saxophonist Michael Brecker.

DAVE LIEBMAN

The Loneliness Of A Long Distance Runner
PRODUCERS: Kurt Renker, Walter Quintus & David Liebman
CMP 24 ST

Solo soprano sax album features both true solo and multiple overdub performances. Not for everybody, but one of Liebman's best albums yet. Contact: Rounder Distribution, 617-354-0700.

LESTER BOWIE'S BRASS FANTASY

Avant Pop
PRODUCER: Manfred Eicher
ECM/PolyGram 1326

Trumpeter best known as a member of the Art Ensemble Of Chicago has also carved a niche for himself as an adventurous artist in his own right, in settings ranging from humongous big bands to solo. Slyly humorous session featuring seven-man brass front line offers both covers ("Saving All My Love For You," "Blueberry Hill") and originals.

JON HASSELL

Power Spot
PRODUCERS: Brian Eno & Daniel Lanois
ECM/PolyGram 1327

Production team of Eno and Lanois takes time out between U2 sessions to help craft trumpeter Hassell's unique vision of eclectic, ethno-electric music, producing both moody and airy results.

AL HIBBLER & HANK JONES

For Sentimental Reasons
PRODUCER: Martin Scott Kosins
Open Sky OSR 3126

Venerable vocalist Hibbler's chops are frayed and he indulges some mannerisms here, but his gruff warmth and the sweet playing of pianist Jones and saxophonist Buddy Tate keep this from being just another sentimental journey. Contact: 10735 Vernon, Huntington Woods, Mich. 48070.

OSAMU KITAJIMA

The Source
PRODUCER: Osamu Kitajima
CBS FM 42239

Multi-instrumentalist combines traditional and modern musics of Japan and the West for new age date. Strong work for the genre.

McCOY TYNER

Double Trios
PRODUCER: Tom Ueno
Denon 33CY-1128

Tyner's piano always shines in an acoustic, small-group setting, as happens on the first half of this digital recording when he leads his regular cast. Sadly though, the project flattens when—perhaps in search of commercial pizzazz—Marcus Miller and Jeff "Tain" Watts are the sidemen. Tyner and the normally funky Miller just don't complement each other.

GOSPEL

THE LEWIS FAMILY

Generation To Generation
PRODUCER: Herman Harper
Riversong RO 3966

The best bluegrass band in the world has a new label and a new album, and it packs tons of energy in each track. The talent of Little Roy Lewis is legendary and obvious, and the addition of young blood from the third generation of pickers is making this a bluegrass/gospel dynasty. There ain't none other like 'em.

STEVE CAMP

One on One
PRODUCERS: Steve Camp and John Rosasco
Sparrow SPR 1129

Camp's albums should have warning stickers because his are "warning" songs. The poor, the helpless, the outcast, and the self-righteous are all topics for Camp, who delivers his messages in a commercial music package perfect for contemporary Christian radio.

THE CHOIR

Diamonds And Rain
PRODUCER: Charlie Peacock
Myrrh SPCN 7-01-685506-6

There's a move in gospel away from dishing out the gospel message heavy duty and presenting rock'n'roll from a Christian point of view. The duo does that and comes up with pleasing pop, filled with energy and memorable melodies.

CLASSICAL

ITALIAN SERENADE

James Galway, Flute; Kazuhito Yamashita, Guitar
RCA 5679-RC

An interesting attempt to extend (or create) repertoire for this combination of instruments that often work but sometimes fall flat. Yamashita is a brilliant performer, and guitar amateurs may be drawn to this entry, in addition to the host of Galway admirers. Works are by Giuliani, Rossini, Bazzini, Cimarosa, and Paganini.

HUMMEL: PIANO SONATAS, NOS. 3 & 4

Ian Hobson
ARABESQUE Z6566

Rare encounters, these attractive pieces are the more welcome when played with such conviction. Hobson is engaged in a complete traversal of the sonatas by the Beethoven contemporary. Connoisseur fare but with little catalog competition.

SINGLES

NEW & NOTEWORTHY *Highlights new and developing acts worthy of attention and other releases of special interest*

PICKS *Records with the greatest chart potential*

RECOMMENDED *Records with potential for significant chart action*

Singles appropriate for more than one format are reviewed in the category with the broadest audience

All singles commercially available in the U.S. are eligible for review

Send singles for review to: Nancy Erlich, Billboard 1515 Broadway

New York, N.Y. 10036

Country singles should be sent to: Billboard

14 Music Circle E. Nashville, Tenn. 37203

POP

PICKS

TIL TUESDAY *Coming Up Close* (4:08)
PRODUCER: Rhett Davies
WRITER: A. Mann
PUBLISHERS: Intersong/Til, ASCAP
Epic 34-06571

Nostalgic rock song incorporates elements of both country and western; contemplative follow-up to the top 30 "What About Love."

RECOMMENDED

STEVE MARTIN *Dentist!* (3:12)
PRODUCER: Bob Gaudio
WRITERS: Howard Ashman, Alan Menken
PUBLISHERS: WB/Geffen, ASCAP/Trunksong, BMI
Geffen 7-28482

Funnyman warbles the anthem of the happy sadist; from "Little Shop Of Horrors."

SECRET TIES *Dancin In My Sleep* (3:32)
PRODUCER: Gerry Caples
WRITER: Brian Soares
PUBLISHER: Prime Wave, ASCAP
Night Wave NWS-9201 (12-inch version also available. Night Wave NWO-9201)

Pretty, AC-oriented pop song in bouncy technodance setting; the L.A. indie's first Hot 100 chart entry. Contact: 818-889-9022.

CHEAP TRICK *It's Only Love* (3:13)
PRODUCER: Tony Platt
WRITERS: R. Nielsen, R. Zander
PUBLISHERS: Screen Gems-EMI/Adult, BMI
Epic 34-06540

Melodic hard rock.

DEVICE *Who's On The Line* (4:03)
PRODUCER: Mike Chapman
WRITERS: H. Knight, M. Chapman
PUBLISHER: Makiki, ASCAP
Chrysalis VS4-43085 (c/o CBS)

Heart-on-sleeve rock ballad.

FRANKIE GOES TO HOLLYWOOD *Warriors Of The Wasteland* (3:54)
PRODUCER: Stephen Lipson
WRITERS: P. Gill, H. Johnson, B. Nash, M. O'Toole
PUBLISHER: Perfect, BMI
Island 7-99486 (c/o Atlantic)

Art-rock megaproduction waxes critical of society's inequalities.

RICHARD & THE HEARTBEATS *Somebody Loves You* (3:49)
PRODUCER: R. Spina
WRITER: Rich Spina
PUBLISHER: Ambermoon, ASCAP
Ambermoon 45188

Rock ballad by local Cleveland favorites falls somewhere between the Classics IV and Kajagoogoo. Contact: 216-428-5991.

BLACK

PICKS

JESSE JOHNSON *She (I Can't Resist)* (4:50)
PRODUCER: Jesse Johnson
WRITER: Jesse Johnson
PUBLISHERS: Shockadelica/Almo, ASCAP
A&M AM-2901

Exemplary, protogeneric Minneapolis funk; while his duet with Sly Stone pursues pop play, this follow-up tackles black radio.

MIDNIGHT STAR *Engine No. 9* (3:48)
PRODUCERS: Reggie Calloway, Midnight Star
WRITERS: Gentry, Lovelace, Gentry
PUBLISHERS: Hip-Trip/Midstar, BMI
Solar 7-69501 (c/o Elektra)

Eighties-style loco-motion with a non-sense backbeat and a bluesy flavor; third release from the group's gold "Headlines" album.

RECOMMENDED

SHIRLEY JONES *She Knew About Me* (4:37)
PRODUCERS: Kenneth Gamble, Reggie Griffin
WRITERS: Gamble, Griffin, Jones
PUBLISHERS: Downstairs/Griffbit, BMI
Philadelphia International B-50062 (c/o Capitol)

Beat ballad combines a feisty spirit with quiet regret.

NAJEE *Sweet Love* (4:20)
PRODUCER: Rahni Song
WRITERS: L. Johnson, G. Bias, A. Baker
PUBLISHERS: Old Brompton Road, ASCAP/Derglenn, BMI
EMI America B-8362

Lyrical AC/jazz instrumental.

PIECES OF A DREAM *Save Some Time For Me* (4:10)
PRODUCER: Lenny White
WRITERS: Lloyd, Napoleon, White, Harmon, Wright
PUBLISHERS: Outer National/Mchoma/Screen Gems-EMI/Bernard Wright, ASCAP/BMI
Manhattan B-50061 (c/o Capitol)

Mostly acoustic backing gives live-in-the-studio vibrancy to this piece of midtempo dance/r&b.

MARVIN SEASE *Ghetto Man* (4:25)
PRODUCER: Marvin Sease
WRITER: Marvin Sease
PUBLISHERS: Daf-Ton/PolyGram, SESAC
London 888 250-7 (c/o PolyGram)

Personable r&b singer achieves instant oldie with a tune recalling "When A Man Loves A Woman."

MARSHALL & BABB *Let It Be Me* (4:00)
PRODUCER: Marshall and Babb Prod.
WRITERS: Marshall and Babb, C. Stewart
PUBLISHER: A. Naga, BMI
Edge ED 7-002 (12-inch version also available. Edge ED 12-002)

Slow soul ballad comes from the new label that's brought J. Blackfoot back to the chart; powerful mood weaving. Label based in Los Angeles.

PICTURES *We Finally Made It (In Due Time)* (5:14)
PRODUCER: Winston C. Flood II
WRITERS: W. Flood, E. Taylor, R. Flood
PUBLISHER: Hafeezah, BMI
Southwest Experience S/WER-1886 (12-inch single)

Dallas-based r&b band sets a dreamy, hypnotic tone but packs a solid rhythmic punch. Contact: 214-320-3138.

COUNTRY

PICKS

MARIE OSMOND *I Only Wanted You* (3:21)
PRODUCER: Paul Worley
WRITERS: Shapiro, Garvin, Jones
PUBLISHERS: Tree/Cross Keys, BMI/ASCAP
Capitol/Curb B-5663

Slick, AC-style big-beat ballad echoes country's preference for love over wealth; a crossover contender for programmers open to Nashville product.

KENNY ROGERS *Twenty Years Ago* (3:44)
PRODUCERS: Jay Graydon, Kenny Mims
WRITERS: Michael Spriggs, Wood Newton, Dan Taylor, Michael Noble
PUBLISHERS: Warner House Of Music/WB Gold, BMI/ASCAP
RCA 5078-7-R

NEW AND NOTEWORTHY

ARROWS *Talk Talk* (3:46)
PRODUCER: David Tyson, Rob & Ferdi Bolland
WRITERS: Dean McTaggart, David Tyson
PUBLISHERS: Irving Music Of Canada/I.P.S.
PROC/Almo Music of Canada/Spontaneous, CAPAC
Avion AVA 8605 (12-inch version also available, Avion AVB 201)

Toronto quintet's emphatic mainstream rock is reproduced on the 12-inch by Falco collaborators Bolland & Bolland; aimed at the same audience as countrymen Glass Tiger. Contact: 216-361-2650.

GENE STROMAN *Goodbye Song* (3:54)
PRODUCER: Terry Choate
WRITERS: J.F. Knobloch, D. Tyler
PUBLISHERS: A Little More/Sharp Circle, ASCAP
Capitol B-5662

Winner of a Capitol one-record contract through victory in The Nashville Network's "You Can Be A Star" talent show, Stroman says hello with a country-format goodbye song.

RON & THE D.C. CREW *Ronnie's Rapp* (2:57)
PRODUCER: A. Hott
WRITERS: M. Moseley, A. Hott
PUBLISHERS: Promise/Fudge, BMI
Profile PRO-5130 (12-inch version also available. Profile PRO-7130)

The mood of current events makes unfortunate timing for a Reagan spoof, but this one's awfully well-done; mimicry so precise, rap so goofy, hip so hoppy, it's hard not to crack a smile. Contact: 212-529-2600.

A welcome return to wistful, understated balladry; nostalgia punctuated by a rousing chorus.

STEVE WARINER *Small Town Girl* (3:43)
PRODUCERS: Tony Brown, Jimmy Bowen
WRITERS: John Jarvis, Don Cook
PUBLISHERS: Tree, BMI/Cross Keys, ASCAP
MCA 53006

Wariner is entranced in the mellow melody as he pays tribute to the love of a small-town girl.

RESTLESS HEART *I'll Still Be Loving You* (3:57)
PRODUCERS: Tim DuBois, Scott Hendricks.
Restless Heart
WRITERS: Mary Ann Kennedy, Pat Bunch, Pam Rose, Todd Cerney
PUBLISHERS: Warner-Tamerlane/Love Wheel, BMI/MCA/Chriswald/Hopi Sound, ASCAP
RCA 5065-7-R

Solid, smooth love ballad is polished to perfection in this follow-up to the group's No. 1 single, "That Rock Won't Roll."

HIGHWAY 101 *The Bed You Made For Me* (3:28)
PRODUCER: Paul Worley
WRITER: Paulette Tenae Carlson
PUBLISHER: Sportsman, BMI
Warner Bros. 7-28483

A dynamite entry for this new act; unapologetically country in instrumentation and vocal, with energy and outrage that are almost palpable.

ANNE MURRAY *On And On* (3:37)
PRODUCER: Jack White
WRITER: Jerry Buckner
PUBLISHER: Artistic Records, ASCAP
Capitol B-5655

Musically, there's not a thimbleful of country here, but the theme and images are suitable enough to surmount the insistent drum beat.

RECOMMENDED

JIM OLIVIER & ROCKIN' SIDNEY *Good Hearted Man* (2:45)
PRODUCER: not listed
WRITERS: Domino, Bartholomew
PUBLISHER: Travis, BMI
Lanor 597

Olivier and Rockin' ("Toot Toot") Sidney fracture the English and French languages in a hearty Cajun-zydeco blues. Contact: 318-684-2176.

"BIG" AL DOWNING *How Beautiful You Are (To Me)* (3:12)
PRODUCER: Neil Wilburn
WRITER: Al Downing
PUBLISHERS: Port St. Joe/Julian, BMI
Vine St. VSR 103

Powerfully heartfelt expression in Downing's vocals reinforces the strength of this soulful song. Label based in Nashville.

LISA CHILDRESS *It's Goodbye And So-Long To You* (2:14)
PRODUCER: Brian Fisher
WRITERS: Raymond Couture, Harold J. Breaux
PUBLISHERS: Intersong/Chappell, BMI
A.M.I. 1947

Clear, arching vocals and dynamic delivery carry the rebellious spirit of this Hal Lone Pine original. Contact: 615-822-6786.

BOBBY BORCHERS *It Was Love What It Was* (2:25)
PRODUCER: Charles E. Howard
WRITERS: S. Throckmorton, W. Shafer
PUBLISHERS: Cross Keys/Acuff-Rose, ASCAP/BMI
Longhorn LH-453002

Chart veteran offers a sprightly report on the joys of love at home. Contact: 213-850-0986.

KELLY SCHOPPA *Live Fast, Love Hard, Die Young* (2:02)
PRODUCER: Kelly Schoppa
WRITER: J. Allison
PUBLISHER: Central, BMI
NSD 227

Fine remake of Faron Young's 1955 hit. Label based in Nashville.

DANCE

PICKS

PETER GABRIEL *Big Time* (6:10)
PRODUCERS: Peter Gabriel, Daniel Lanois
WRITER: Peter Gabriel
PUBLISHERS: Clotfline/Hidden Pun, BMI
Geffen O-20600 (12-inch single; 7-inch reviewed Nov. 22)

HUMAN LEAGUE *I Need Your Loving* (7:12)
PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis, D. Eialnd, L. Richey, D. Williams, H. Davis
PUBLISHER: Flyte Tyme, ASCAP
A&M AM-12213 (12-inch single; 7-inch reviewed Nov. 22)

KTP *Never Too Late To Love You* (5:12)
PRODUCERS: Peter Walsh, Phil Harding
WRITERS: N. Whitecross, S. Cusack, S. Alridge, J. Kingsley Hall
PUBLISHER: MCA, ASCAP
Mercury 888 246-1 (c/o PolyGram) (12-inch single)

Kitchen-sink-style dance music, including Pet Shop Boys-type semirap, funk-type bass, r&b-type chorus, and much, much more.

WILLIE COLON *She Don't Know I'm Alive* (8:19)
PRODUCERS: Willie Colon, Yvonne Turner
WRITER: Willie Colon
PUBLISHER: Willie Colon, ASCAP
A&M AP-12220 (12-inch single)

Salsa master pursues a shift toward the mainstream, merging electropercussion, '60s pop harmonies, and trademark Latin rhythms.

SPENCER JONES *Miss Friday* (6:00)
PRODUCERS: Steve O'Donnell, Martin Lascelles
WRITERS: C. Jennings, S. O'Donnell, M. Lascelles
PUBLISHER: Protoons, ASCAP
Profile PRO-7129 (12-inch single)

Follow-up to his club hit, "How To Win Your Love," is airy, tenor r&b, reminiscent of early Kashif. Contact: 212-529-2600.

XENA *First One, First Love* (5:14)
PRODUCERS: Mark Liggett, Chris Barbosa
WRITERS: C. Liggett, C. Barbosa, C.P. Roth
PUBLISHERS: Shapiro Bernstein/Barbosa/Emergency, ASCAP/Not Fragile, BMI
Emergency EMDS-6570 (12-inch single)

Artist who scored with 1984's "On The Upside" gives a torchy reading to a midtempo ballad; meaty, emotional hooks. Contact: 212-777-3200.

RECOMMENDED

WINGATE & STRAFE *Skintight* (4:43)
PRODUCER: Strafe
WRITERS: J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce
PUBLISHERS: Ohio Players/Unichappell, BMI
New Medium NM 0001 (12-inch single)

The "Set It Off" artist, with new partner, continues to achieve mystery in economy; provocative sounds. Contact: 718-625-2838.

FREDDIE JACKSON *Have You Ever Loved Somebody* (4:36)
PRODUCER: Barry Eastmond
WRITERS: B. Eastmond, J. Skinner
PUBLISHERS: Zomba/Willesden, ASCAP/BMI
Capitol V-15269 (12-inch single; 7-inch reviewed Dec. 13)

DONNA GARRAFFA *Don't Make Me Wait* (7:04)
PRODUCER: Ed Terry
WRITER: E. Terry
PUBLISHERS: Terry Place, ASCAP/Tremper, BMI
Tremper TR 1029 (12-inch single)

Cleanly produced electronic dance song. Contact: 212-765-5555.

GENE LOVES JEZEBEL *Desire (Come And Get It)* (6:15)
PRODUCER: Peter Walsh
WRITER: J. Aston
PUBLISHERS: Momentum, PRS
Geffen O-20568 (12-inch single)

British nouveau glam-band in choppy technoballad.

AC

PICKS

CARPENTERS *Honolulu City Lights* (3:18)
PRODUCER: Richard Carpenter
WRITER: Keola Beamer
PUBLISHER: Niniko, ASCAP
A&M AM-8667

Import airplay prompted release of this orchestrated country/MOR ballad, previously unavailable in the U.S.; a flashback to calmer days.

RECOMMENDED

GLENN MEDEIROS *Nothing's Gonna Change My Love For You* (3:45)
PRODUCER: Jay Stone
WRITERS: Michael Masser, Gerry Goffin
PUBLISHERS: Prince Street/Almo, ASCAP/Screen Gems-EMI, BMI
Amherst AM-311

Quality material delivered by 16-year-old Hawaiian balladeer. Contact: 716-883-9520.

CHRISTMAS

Follow-up to his club hit, "How To Win Your Love," is airy, tenor r&b, reminiscent of early Kashif. Contact: 212-529-2600.

CARPENTERS *Christmas Song*
A&M AM-8620

AMY GRANT *Tennessee Christmas*
A&M AM-2777

BRYAN ADAMS *Christmas Time*
A&M AM-8651

MICHAEL JOHNSON *There's A New Kid In Town*
RCA PB-14239

BILLY CRYSTAL *Christmas Song*
A&M AM-2795

GEORGE FISCHOFF *Starry Night*
Lisa U-17315. Contact: 718-271-7260.

JEFF CHANCE *Let's Put The Elves To Bed (A Little Early Tonight)*
Christmas H 1001. Contact: 1-800-325-7148.

KELLY SCHOPPA *Oh, Christmas Tree*
NSD 226. Label based in Nashville.

MIKE DYKE *A Christmas Card*
Southern Tracks 1073. Contact: 404-325-0832.

CHARMAINE *Christmas Is For Kids*
Allied Artists B-72501 (c/o Capitol)

BILL & "SHAKEY" *Woodolph*
WHN Sounds 71284. Contact: 817-297-4868.

LATTER RAIN *A Child Is Born*
Sand Dollar 1002. Contact: 919-458-8651.

DICK WOLFORD *Christmas Isn't Christmas (Without A Christmas Tree)*
Silver Bullet 003. Label based in Nashville.

JIMMY THE KID *Rudolph, The Red-Nosed Reindeer*
NCP NCP 7-003. Contact: 215-253-2933.

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	1	4	BRUCE SPRINGSTEEN COLUMBIA C5X 40558 (CD)	BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985
2	2	3	15	BON JOVI ▲ ² MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
3	3	2	10	BOSTON ▲ ³ MCA 6188 (9.98) (CD)	THIRD STAGE
4	5	5	27	BRUCE HORNSBY & THE RANGE ● RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
5	4	4	15	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
6	8	6	15	PAUL SIMON ● WARNER BROS. 25447 (9.98) (CD)	GRACELAND
7	10	16	5	THE POLICE A&M SP 3902 (9.98) (CD)	EVERY BREATH YOU TAKE-THE SINGLES
8	9	10	13	CAMEO ● ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
9	6	8	7	BILLY IDOL CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
10	12	11	23	MADONNA ▲ ³ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
11	7	7	17	LIONEL RICHIE ▲ ³ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
12	13	13	36	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
13	11	9	12	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
14	14	18	23	CINDERELLA ● MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
15	15	14	28	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
16	21	21	10	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
17	17	19	42	JANET JACKSON ▲ ² A&M SP-5106 (9.98) (CD)	CONTROL
18	25	30	47	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
19	16	12	13	TINA TURNER ▲ CAPITOL PJ 12530 (9.98) (CD)	BREAK EVERY RULE
20	20	20	17	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
21	18	17	19	BILLY JOEL ▲ COLUMBIA OC 40402 (CD)	THE BRIDGE
22	23	25	26	GENESIS ▲ ² ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
23	19	15	11	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
24	NEW ▶		1	DURAN DURAN CAPITOL PJ-12540 (9.98)	NOTORIOUS
25	27	27	6	THE PRETENDERS SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
26	22	22	12	TALKING HEADS ● SIRE 25512/WARNER BROS. (9.98) (CD)	"TRUE STORIES"
27	29	32	6	FREDDIE JACKSON CAPITOL ST 12495 (8.98)	JUST LIKE THE FIRST TIME
28	24	24	23	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGH LIFE
29	26	23	29	SOUNDTRACK ▲ ³ COLUMBIA SC 40323 (CD)	TOP GUN
30	30	36	24	PETER CETERA ● WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE
31	31	31	14	SOUNDTRACK ATLANTIC 81677 (9.98) (CD)	STAND BY ME
32	28	26	12	THE HUMAN LEAGUE A&M/VIRGIN SO 5129/A&M (8.98) (CD)	CRASH
33	43	54	4	BEASTIE BOYS DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
34	34	43	6	ARETHA FRANKLIN ARISTA AL-8442 (9.98) (CD)	ARETHA
35	33	29	57	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
36	36	37	5	STRYPER ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
37	42	70	3	KOOL & THE GANG MERCURY 830 398-1/POLYGRAM (CD)	FOREVER
38	47	63	8	GEORGIA SATELLITES ELEKTRA 60496 (8.98)	GEORGIA SATELLITES
39	35	33	28	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
40	40	34	23	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
41	32	28	22	DAVID LEE ROTH ▲ WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
42	38	38	32	BILLY OCEAN ▲ JIVE JL-8409/ARISTA (8.98) (CD)	LOVE ZONE
43	44	48	8	GREGORY ABBOTT COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
44	46	51	6	KANSAS MCA 5838 (8.98)	POWER
45	41	41	8	WANG CHUNG GEFEN GHS 24115/WARNER BROS. (8.98) (CD)	MOSAIC
46	37	35	9	RATT ● ATLANTIC 81683 (9.98)	DANCIN' UNDERCOVER
47	39	39	19	DAVID & DAVID A&M SP 65134 (6.98) (CD)	BOOMTOWN
48	64	73	4	THE POINTER SISTERS RCA 5609-1-R (9.98) (CD)	HOT TOGETHER
49	45	45	11	RIC OCASEK GEFEN GHS 24098/WARNER BROS. (8.98) (CD)	THIS SIDE OF PARADISE
50	62	52	33	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
51	49	47	10	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP 5144/A&M (8.98) (CD)	THE PACIFIC AGE
52	48	40	15	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT
53	54	58	12	TIMBUK 3 I.R.S. 5739/MCA (8.98)	GREETINGS FROM TIMBUK 3
54	55	50	11	LINDA RONSTADT ● ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	51	46	11	JOHN FOGERTY ● WARNER BROS. 25449 (9.98) (CD)	EYE OF THE ZOMBIE
56	53	55	37	VAN HALEN ▲ ³ WARNER BROS. 25394 (8.98) (CD)	5150
57	80	128	3	READY FOR THE WORLD MCA 5829 (8.98)	LONG TIME COMING
58	63	67	57	MIAMI SOUND MACHINE ▲ EPIC BFE 40131 (CD)	PRIMITIVE LOVE
59	66	66	7	SURVIVOR SCOTTI BROS./CBS ASSOCIATED F2-40457/EPIC (CD)	WHEN SECONDS COUNT
60	65	56	8	HOWARD JONES ELEKTRA 60499 (8.98) (CD)	ONE TO ONE
61	50	44	15	DON JOHNSON ● EPIC FE 40366 (CD)	HEARTBEAT
62	60	49	9	'TIL TUESDAY EPIC FE 40314 (CD)	WELCOME HOME
63	68	71	19	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
64	59	69	91	WHITNEY HOUSTON ▲ ⁷ ARISTA AL-8-8212 (8.98) (CD)	WHITNEY HOUSTON
65	58	59	9	ALABAMA RCA 5649-R-1 (8.98) (CD)	THE TOUCH
66	52	42	20	EURYTHMICS ● RCA AJL1-5847 (9.98) (CD)	REVENGE
67	72	80	6	STEVE MILLER CAPITOL PJ 12445 (9.98)	LIVING IN THE 20TH CENTURY
68	57	53	10	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
69	61	60	22	THE MONKEES ● ARISTA AL-9-8432 (9.98) (CD)	THEN & NOW... THE BEST OF THE MONKEES
70	70	61	7	BERLIN GEFEN GHS 24121/WARNER BROS. (8.98)	COUNT THREE AND PRAY
71	71	78	36	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
72	79	104	4	ROBBIE NEVIL MANHATTAN ST 53006 (8.98)	ROBBIE NEVIL
73	56	57	18	R.E.M. I.R.S. 5783/MCA (8.98) (CD)	LIFE'S RICH PAGEANT
74	84	85	8	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMHY 3311 (8.98) (CD)	THE TONIGHT SHOW BAND
75	NEW ▶		1	STEVIE RAY VAUGHN & DOUBLE TROUBLE EPIC E2-40511	LIVE
76	82	74	14	VINNIE VINCENT INVASION CHRYSALIS BFV 41529	VINNIE VINCENT INVASION
77	67	68	14	ORAN "JUICE" JONES DEF JAM BFC 40367/COLUMBIA	JUICE
78	90	92	5	PAUL YOUNG COLUMBIA FC 40543 (CD)	BETWEEN TWO FIRES
79	73	72	11	YNGWIE J. MALMSTEEN MERCURY 831 073-1/POLYGRAM (CD)	TRILOGY
80	74	64	7	W.A.S.P. CAPITOL ST 12531 (8.98)	INSIDE THE ELECTRIC CIRCUS
81	81	82	6	SOUNDTRACK MCA 6189 (9.98)	THE COLOR OF MONEY
82	75	76	18	GEORGE THOROGOOD AND THE DESTROYERS EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
83	83	77	10	JESSE JOHNSON'S REVUE A&M SP 5122 (8.98) (CD)	SHOCKADELICA
84	76	62	16	TRIUMPH MCA 5786 (8.98) (CD)	THE SPORT OF KINGS
85	85	86	7	KBC BAND ARISTA AL 8440 (8.98) (CD)	KBC BAND
86	99	119	4	SAMANTHA FOX JIVE 1012-1-J/RCA (8.98) (CD)	TOUCH ME
87	91	152	3	SOUNDTRACK MCA 6192 (9.98)	MIAMI VICE II
88	89	94	16	KENNY G ARISTA AL-8-8427 (8.98) (CD)	DUOTONES
89	69	65	10	ALICE COOPER MCA 5761 (8.98)	CONSTRUCTOR
90	93	84	9	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
91	94	120	3	ELTON JOHN GEFEN GHS 24114/WARNER BROS. (9.98)	LEATHER JACKETS
92	95	100	7	BENJAMIN ORR ELEKTRA 60460 (8.98) (CD)	THE LACE
93	77	75	10	COREY HART EMI-AMERICA PW 17217 (8.98) (CD)	FIELDS OF FIRE
94	98	99	6	SLAYER DEF JAM GHS 24131/GEFFEN (8.98)	REIGN IN BLOOD
95	78	79	10	IGGY POP A&M SP 5145 (8.98) (CD)	BLAH, BLAH, BLAH
96	86	83	16	DARYL HALL RCA AJL1-7196 (9.98) (CD)	THREE HEARTS IN THE HAPPY ENDING MACHINE
97	97	106	5	KROKUS ARISTA AL-8445 (8.98) (CD)	ALIVE AND SCREAMIN'
98	114	114	8	EUROPE EPIC BFE 40241	THE FINAL COUNTDOWN
99	NEW ▶		1	ROBERT CRAY MERCURY 930 568-1/POLYGRAM	STRONG PERSUADER
100	108	112	6	JEFF LORBER WARNER BROS. 25492 (8.98)	PRIVATE PASSION
101	105	111	5	COMMODORES POLYDOR 831 194-1/POLYGRAM	UNITED
102	87	81	54	LISA LISA & CULT JAM WITH FULL FORCE ● LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	
103	148	199	3	BILLY VERA & THE BEATERS RHINO RNLP 70858/CAPITOL (8.98)	BY REQUEST
104	112	117	4	LONE JUSTICE GEFEN GHS 24122 (9.98)	SHELTER
105	96	89	19	BANANARAMA ● LONDON 828 013-1/POLYGRAM (CD)	TRUE CONFESSIONS
106	125	170	3	KLYMAXX MCA 5832 (8.98)	KLYMAXX
107	107	116	9	STEVE EARLE MCA 5713 (8.98) (CD)	GUITAR TOWN
108	103	103	7	METAL CHURCH ELEKTRA 60493 (8.98)	THE DARK
109	162	—	2	GRACE JONES MANHATTAN ST 17242/EMI-AMERICA (8.98) (CD)	INSIDE STORY

○ 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.

PMRC CALLS FOR UNIFORM LABELING

(Continued from page 3)

were cited as two examples of four Elektra/Asylum albums released this year that the PMRC and PTA felt should have received warning labels.

The report mentioned 13 releases that had some version of a warning label or printed lyrics—but a further look showed that only two releases, "The Last Command" by W.A.S.P. and "Head Tactics" by Sampson, both on Capitol, met with the placement and size criteria the groups want.

"In Your Face" by Fishbone on Columbia Records was singled out for having a warning only 1/16 inch high and buried in the back-cover artwork.

Evidently, the groups wish to continue extending low-key warnings

to the record industry, saying several times throughout the conference that in their view the industry's fears about censorship have been allayed.

Said Kahn, "I think we'll be seeing [responses] more and more as the industry [and the public] become better acquainted with each other so [they] can see where we're coming from. We're not interested in censorship and not interested in legislation. We have faith in the industry and believe that's where the responsibility really needs to move."

The groups said they felt the industry, in general, has made "good-faith attempts" to respond to the agreement and even said that some of the labels they found inadequate might have been a result of "graphic artists not really understanding" the specifics of the written agreement and being unaware of several unwritten but mutually agreed-on details concerning size and positioning.

However, beneath the generally positive tone was the gently stated fact that the national PTA is 6 million members strong. Both Kahn and the PMRC members said they had received overwhelming responses from parents as they traveled throughout the country.

"We think the industry knows it's in their interest, in everybody's interest, to respond to these guidelines," Kahn said.

One new suggestion came forward in the report, which says that record companies that distribute other nonaffiliated labels should be responsible for labeling of that product. "If an album with explicit lyric content carries the logo of a company which is part of the agreement, even though that company may only be participating in the distribution of that album, it should carry the consumer information," the report states. That suggestion should prove to be controversial in future discussions.

Put in another perspective, the 15 releases without consumer labeling account for a little more than one-half of 1% of a projected total of 2,600 releases by RIAA member companies. On a per-song basis, if one goes with the industry standard of 10 tunes per album, then the 25 songs found objectionable by the groups would amount to one-tenth of 1% of the total number of songs.

PMRC Targets 15 '86 Albums

WASHINGTON Here is the list of the 15 albums released in 1986 whose lyrics were found objectionable by the PMRC and the national PTA.

A&M Records: "Blah-Blah-Blah" (two songs), Iggy Pop.

Atlantic Records: "Who Made Who" (two songs), AC/DC.

Capitol/EMI Records: (Enigma Records, distributed by Capitol), "Menace To Society" (three songs), Lizzy Borden.

CBS/Pasha Records: "QR II" (two songs), Quiet Riot.

Columbia Records: "Dial My Number" (one song), Pauli Carmen; "No. 10 Upping Street" (one song), Big Audio Dynamite.

Chrysalis Records: "Invasion" (two songs), Vinnie Vincent Invasion.

Elektra/Asylum: "The Dark" (two songs), Metal Church; "Master Of Puppets" (2 songs), Metallica; "The Unforgiven" (one song), the Unforgiven; "Standing On A Beach—The Singles" (one song), the Cure.

MCA Records: "Silk And Steel" (one song), Giuffria.

Motown Records: "Skin On Skin" (one song), Vanity.

PolyGram Records: "Night Songs" (two songs), Cinderella.

Warner Bros.: "Dirty Work" (two songs), Rolling Stones.

Calendar

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 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. 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, **14th Annual American Music Awards**, Shrine Auditorium, Los Angeles. 213-655-5960.

Jan. 26-30, **MIDEM '87**, Cannes, France. 212-967-7600.

FEBRUARY

Feb. 7-11, **International Trade Fair For Musical Instruments, Orchestral Electronics, Musical Accessories, And Sheet Music**, Frankfurt, Germany. 069-75-75-320.

Feb. 10-13, **Performance Magazine's Seventh Annual Summit Conference**, Fairmont Hotel, New Orleans. Shelly Brimacombe, 817-338-9444.

Feb. 13-17, **National Assn. Of Recording Merchandisers (NARM) Convention**, Fontainebleau Hotel, Miami. 609-424-7404.

Feb. 19-21, **Country Radio Broadcasting Inc. Seminar**, Opryland Hotel, Nashville. Frank Mull, 615-327-4488.

New Companies

Baby Moon Records, formed by Sam Reynolds and Steven Prazak. First signings are Slavdik and Popular Mechanics. 202 Briarlake Court, Atlanta, Ga. 30345 or P.O. Box 450995, Atlanta 30345; 404-633-7288.

Track Marketing Associates Ltd., formed by Stephen P. Dessau. Company specializes in music and entertainment marketing, licensing, merchandising, and sales promotion. 111 W. 57th St., Suite 1120, New York 10019; 212-245-4580.

Royal K. Music, a management and publishing company, formed by Marc Katz. First signings include LaJuan Carter and Tommy Atom. 211 Beaufort Ave., Livingston, N.Y. 07039; 301-533-0448.

Pro-Demo Studios, formed by "Doc" Dantes. The firm will offer demo tapes of five-piece arrangements and up. Box 17, Holstein, Neb. 68950; 402-756-5541.

The Crystal Creek Group, formed by Nick Erby. A country music management and marketing firm. P.O. Box 57, Broadbeach, Queensland, 4218 Australia; 61-75-963585.

FOR THE RECORD

The Johnny Cash Toys For Tots concert will be held Thursday (18) at the Grand Ole Opry House in Nashville, not Sunday (14), as was previously reported.



On The Go-Go. Mercury group the Rainmakers meets label execs backstage at New York's Ritz after a recent performance. From left are Dick Asher, PolyGram president and CEO; Sheila Asher, his wife; and band members Pat Tomek, Steve Phillips, and Bob Walkenhorst.

Lifelines

BIRTHS

Boy, Jordan Hannan, to William and Carlotta Clark-Van Brunt, Oct. 28 in Los Angeles. He is vice president of The Odyssey Inc.

Girl, Chana Rachael, to Neal and Tina Spielberg, Nov. 14 in Nashville. He is national sales coordinator for Warner Bros. Records, Nashville.

Boy, Edwin Joel, to Joel and Karen Abramson, Nov. 19 in Concord, Calif. He is production director at KBLX-AM-FM San Francisco.

MARRIAGES

Tim Malchak to Judy Ann DelMuro, Nov. 21 in Nashville. He is a recording artist for Alpine Records.

DEATHS

Howard MacNair, 63, Nov. 26 in Voorhees, N.J. MacNair, who used the name Dan Curtis professionally, began his broadcasting career in 1945 at WNEW New York and also worked at WMAL Washington, D.C., before moving to the Philadelphia area in 1950. There, he was a DJ at WIP, WRCV, and WCAU, eventually crossing over into TV with an interview program. In 1969, he started his own advertising and public relations firm, Dan Curtis Co., in Cherry Hill, N.J. He is survived by his wife, Theo; two sons; a brother; a sister; and three grandchildren.

Walter Hill, 63, of a heart attack Dec. 2 in Toronto. He is the father of Billboard Canadian correspondent Kirk LaPointe.

Horace Heidt, 85, of pneumonia Dec. 3 in Los Angeles. Heidt's radio and television talent shows helped launch such stars as Art Carney and Gordon MacRae. He is also credited with showcasing such talents as trumpeter Al Hirt and the King Sisters.

Carmol Taylor, 53, of cancer Dec. 5 in Alabama. Taylor, who penned tunes for George Jones, Barbara Mandrell, and Tammy Wynette, among others, rose to prominence in the late '60s with such country classics as "The Grand Tour," "My Man," "Red Wine And Blue Memories," "If You Touch Me (You've Got To Love Me)," and "We Loved It Away." Between 1975 and 1978 he recorded for Elektra, charting with "Back In The U.S.A.," "Good Cheatin' Songs," and "Play The Saddest Song On The Jukebox." He has since been on the Country International label and owned his own music publishing company, Taylor & Watts Music. He is survived by his wife, Louise; two sons; and two grandchildren.

Michael "Hollywood Fats" Mann, 32, of an apparent heart attack Dec. 8 in Santa Monica, Calif. Mann recently joined Slash/Warner Bros. artists the Blasters as a replacement for departing guitarist Dave Alvin. He had fronted his own bands and handled guitar chores for a number of blues and r&b units, including Canned Heat, Albert King, John Lee Hooker, Muddy Waters, and the James Harman Band.

EXECUTIVE TURNTABLE

(Continued from page 4)

for CBS Songs. **James F. Lightstone** becomes vice president of business affairs. He was director of business affairs for CBS Songs. **Patricia Lucas** is named director of West Coast operations. She was director of film and television music at CBS Songs.

Jobete/Stone Diamond Music appoints **Jamian Probbler** East Coast professional manager. Probbler was creative coordinator and a recording engineer with CBS Songs.

Terry L. Bleckley becomes a membership representative for the American Society of Composers, Authors, and Publishers (ASCAP). She was a&r coordinator for RCA.

RELATED FIELDS. New York-based public relations firm HWH Enterprises announces the following appointments: **Elliot Hess**, chairman and chief executive officer; **Lois Whitman**, president and chief operating officer; **Andrew B. Scott**, vice president; **Christopher C. Pica**, account supervisor.

Kathy Bishop is added to the booking and management staff of David Maldonado Management in New York. She was media buyer at Bill Graham Presents.

SUMMA GROUP HITS BULLISH STREAK ON CHARTS

(Continued from page 4)

material for projects, as opposed to companies that just go out and acquire old product.

"I'm in contact every day with various a&r guys. If they need something for one of their artists, then we have a recording studio and the songwriters and producers, and we'll open up the studio for three or four days to come up with an idea."

The Communications Technology Group has been pleased with Summa's financial performance. "It's no revelation that people in Wall Street are interested in the publishing business," says Stevens. "The view is that the music publishing business is the most tangible asset that someone outside the music industry can relate to."

TELDEC DMM CDS TO HIT GERMAN STORES IN JANUARY

(Continued from page 1)

So far, the only DMM CDs produced by Teldec have been for internal use by the company. These have been made with a prototype of the diamond-cutting system manufactured by West German hardware specialist Neumann. Teldec is taking delivery this month of the first two production models of the new lathe.

Packaging for the Teldec CDs will not indicate use of the DMM system. In fact, says Redlich, "In January, we will be mastering half our CDs with the old system and half with the new, and we will wait to see if there is any sort of consumer reaction."

Many U.S. mastering houses and cutting engineers say they are excited about the possibilities of the DMM CD system, although they are waiting for additional information about the technical and economic aspects of the technology.

Bob Ludwig of Masterdisk here, one of the premier mastering houses in the country, says he considers the DMM-CD system a "very exciting breakthrough" based on what he saw at the AES.

"I have no reason to doubt that it does what they say it can do, especially considering Dr. Redlich's reputation," he says.

Still, before Masterdisk decides to invest in a DMM-CD mastering system, Ludwig says he will have to get firm financial data from Teldec to "see if it made sense for an independent mastering facility to get involved."

The key, says Ludwig, is determining what the reject rate of the

DMM system is and how that compares with the laser cutting system now in use at the large CD mastering/manufacturing plants.

"At facilities like Digital Audio Disc Corp. and LaserVision, they charge about \$1,200-\$1,400 for the laser cutting of the master disk," Ludwig says. "If they have any rejects during that process, the client would probably never know, because they'd just keep doing it until it was right—until they could produce a master which they could use to press the CDs."

For an indie facility, trouble could conceivably arise after the master was embossed with the DMM system and sent off to the pressing plant for manufacture. "They might call and say our master didn't work on their system," Ludwig says. "They might say, 'We found a data error on bit number 5,432,000.' We need to know what the error rate on the DMM system is because those kinds of problems become expensive."

Teldec's Redlich described the error rate as "considerably lower than the laser-type system" during the technical presentation at the AES show. On the master disk itself, said Redlich, there are no errors. Errors may arise only during the electroplating process, he said.

Joe Gastwirt, CBS Records' production executive of digital audio for the West Coast, echoes Ludwig, saying, "The system looks extremely interesting. But the important thing now is to see what the reject rate is. That's what will determine its viability for mastering houses."

Other questions have arisen, says Gastwirt. While Teldec has stressed the compatibility of DMM-produced CD masters with existing manufacturing systems, that compatibility "remains to be seen," Gastwirt says. "There are a lot of variables—time code, PQ code placement—everybody seems to have their own specs."

One possible scenario outlined by Gastwirt is that major labels, such as CBS, may be more likely clients for the DMM-CD equipment than the independent mastering houses. "The big labels like to do things in-house when they can—it ultimately saves money and increases their creative control," he says.

ASPEN GROWS IN MANY NICHES

(Continued from page 6)

ron.

Its latest releases include "Reunited" by Elvin Jones & McCoy Tyner (previously issued only in Japan); "Life's Magic" by Steve Kuhn Trio (Kuhn, Ron Carter, and Al Foster recorded live at the Village Vanguard in March); "Good Morning Kiss" by New York jazz vocalist Carmen Lundy; "A New Day" by Brian Bromberg, a 24-year-old bassist; "TRPTS" by the trumpet quartet of Mike Vax, Warren Gale, Steve Campos, and Bob Doll; and "Mudfoot" by the Leaders, six musicians who have all led their own bands (Chico Freeman, Cecil McBee, Don Moye, Arthur Blythe, Lester Bowie, and Kirk Lightsey). The company has also rereleased three old titles

Ed Outwater, head of WEA Manufacturing, says that one particularly significant aspect of the DMM system may prove to be the speed with which masters can go to the manufacturing process. Teldec claims that the DMM-CD masters are ready for production within two hours after completion of the mastering process, far faster than masters made with laser-based technology.

Teldec joint managing directors Manfred Atzert and Thomas Stein say response to the DMM-CD system exceeds their expectations by far.

Demonstrations have already been held for CBS, WEA, and

EMI—all users of the DMM process for analog disks. Other demos will follow for further prospective buyers, with Japanese visitors among those expected at Teldec's premises in Hamburg and Berlin.

Around 30 companies in more than a dozen countries as far apart as the Soviet Union and Australia use DMM technology for vinyl records, which Teldec maintains will "secure the future of the analog record for the next decades." Most recently, it was employed for the CBS Springsteen box set.

Assistance in preparing this story provided by Wolfgang Spahr in Munich, West Germany.

and one new one from Abdullah Ibrahim's Ekapa series.

Fifteen of the BlackHawk titles are slated to be in stores in the CD format by Christmas.

BlackHawk recently signed exclusive licensing contracts with Bellaphon for the entire European continent and with Alfa for Japan.

A recent Blue Heron signing is Malo, a Latin-rock group—led by Arcelio Garcia—that cut four albums for Warner Bros. in the early '70s. The first single will be a remake of the group's 1972 top 20 hit, "Suavecito." Other Blue Heron artists include Nigerian drummer Olatunji (whose album features Carlos Santana), Oliver Lake, Snapp, the Slickaphonics, Lisa O., and C.K. &

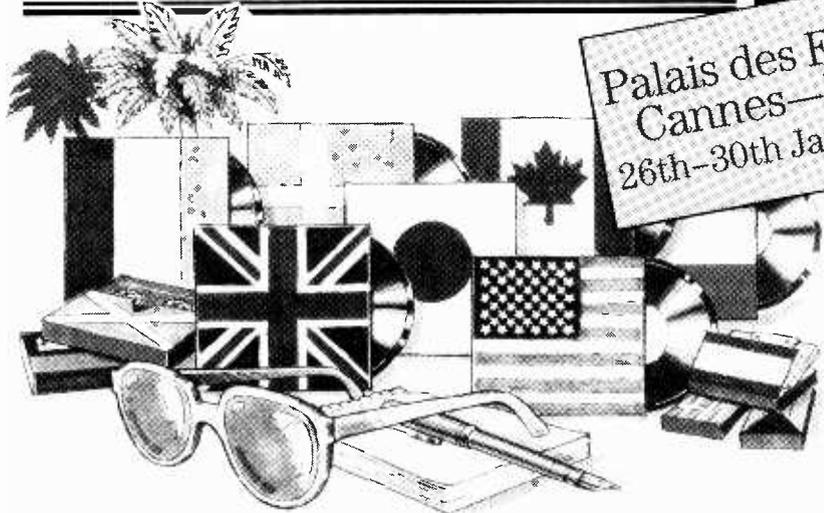
the Beat Merchants.

Artists on Aspen—a label inspired, says Bullock, "much more by Folkways than by Windham Hill"—include Peter Lang, Richard Trythall, Tom Taylor, George Stavvis, Earl Robinson, Zakir Hussain, and Chanticleer, a 12-man vocal chorus.

Bullock says he expects the group eventually to release "about 90 titles a year. That would be three a month per label. I think that's a realistic schedule and that we can maintain the quality at that level."

Each of the three labels has a separate national promotion director: Brenda Winfield for BlackHawk, Craig Neely for Blue Heron, and Dede Whiteside for Aspen.

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Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	100	96	21	QUIET RIOT PASHA OZ 40321/EPIC (CD)	QUIET RIOT III
(111)	133	155	139	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
(112)	137	—	2	DEBBIE HARRY GEFLEN GHS 24123/WARNER BROS. (8.98)	ROCKBIRD
(113)	NEW ▶	—	1	NEW EDITION MCA 5912 (8.98)	UNDER THE BLUE MOON
114	88	88	6	FRANKIE GOES TO HOLLYWOOD ISLAND 90546/ATLANTIC (8.98)	LIVERPOOL
115	109	109	8	LOVE & ROCKETS BIG TIME 6011-1-B/RCA (8.98) (CD)	EXPRESS
(116)	128	121	63	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)	7800 DEGREES FAHRENHEIT
117	101	91	21	ANDREAS VOLLENWEIDER CBS MASTERWORKS FM 42255/EPIC (CD)	DOWN TO THE MOON
118	111	102	14	AMY GRANT A&M SP 3900 (9.98) (CD)	THE COLLECTION
(119)	150	153	6	CHICO DEBARGE MOTOWN 6214 ML (8.98)	CHICO DEBARGE
(120)	121	123	5	JASON & THE SCORCHERS EMI-AMERICA ST 17219 (8.98)	STILL STANDING
121	104	98	107	BOSTON ▲ ⁹ EPIC JC 34188 (CD)	BOSTON
(122)	129	133	45	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
123	123	130	7	VARIOUS ARTISTS PRIORITY SL 9466 (7.98)	RAP'S GREATEST HITS
124	124	125	9	BLACK 'N BLUE GEFLEN GHS 24111/WARNER BROS. (8.98)	NASTY, NASTY
125	92	87	15	PAUL MCCARTNEY CAPITOL PJAS 12475 (9.98) (CD)	PRESS TO PLAY
126	126	113	94	PHIL COLLINS ▲ ⁵ ATLANTIC 81240 (9.98) (CD)	NO JACKET REQUIRED
127	106	90	10	BILLY SQUIER CAPITOL PJ 12483 (9.98)	ENOUGH IS ENOUGH
128	102	93	9	GENERAL PUBLIC I.R.S. 5782/MCA (8.98) (CD)	HAND TO MOUTH
(129)	139	137	8	BIG AUDIO DYNAMITE COLUMBIA BFC 40445 (CD)	NO. 10 UPPING STREET
130	119	105	41	THE FABULOUS THUNDERBIRDS ● CBS ASSOCIATED BFZ 40304/EPIC (CD)	TUFF ENUFF
131	113	95	8	A-HA WARNER BROS. 25501 (8.98) (CD)	SCOUNDREL DAYS
132	110	110	21	THE TEMPTATIONS GORDY 6207G/MOTOWN (8.98) (CD)	TO BE CONTINUED
133	117	101	32	THE MOODY BLUES ● POLYDOR 829179-1/POLYGRAM (CD)	THE OTHER SIDE OF LIFE
134	122	115	36	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)	PICTURE BOOK
(135)	NEW ▶	—	1	THE KINKS MCA 5822 (8.98)	THINK VISUAL
136	118	118	27	AC/DC ● ATLANTIC 81650 (9.98) (CD)	WHO MADE WHO
137	115	97	55	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)	PLAY DEEP
138	138	143	6	SOUNDTRACK A&M SP 3903 (9.98) (CD)	SOUL MAN
139	127	126	28	THE CURE ELEKTRA 60477 (8.98) (CD)	STANDING ON THE BEACH
140	141	122	14	GEORGE BENSON WARNER BROS. 25475 (8.98) (CD)	WHILE THE CITY SLEEPS
141	144	171	131	BRUCE SPRINGSTEEN ▲ ¹⁰ COLUMBIA QC 38653 (CD)	BORN IN THE U.S.A.
142	116	108	15	THE RAINMAKERS MERCURY 830-214-1/POLYGRAM (CD)	THE RAINMAKERS
143	143	145	11	LINDA RONSTADT ASYLUM 60489/ELEKTRA (24.98) (CD)	'ROUND MIDNIGHT
(144)	NEW ▶	—	1	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1984 (11.98) (CD)	MANNHEIM STEAMROLLER CHRISTMAS
145	135	141	28	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98) (CD)	DOUBLE VISION
146	146	156	5	BOB JAMES WARNER BROS. 25495 (9.98) (CD)	OBSESSION
147	134	139	12	AL JARREAU WARNER BROS. 25477 (8.98) (CD)	L IS FOR LOVER
(148)	198	—	2	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
149	149	157	6	VARIOUS ARTISTS TEE VEE TOONS TVT 1200 (16.98)	TELEVISION'S GREATEST HITS VOLUME II
(150)	164	149	81	DIRE STRAITS ▲ ⁵ WARNER BROS. 25264 (8.98) (CD)	BROTHERS IN ARMS
151	140	146	23	RANDY TRAVIS ● WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
152	120	124	13	STACEY Q ATLANTIC ATL 81676 (8.98) (CD)	BETTER THAN HEAVEN
153	153	—	2	KENNY ROGERS RCA 5633-1-R (9.98)	THEY DON'T MAKE THEM LIKE THEY USED TO
(154)	187	—	2	BOB GELDOF ATLANTIC 81687 (9.98)	DEEP IN THE HEART OF NOWHERE
155	142	142	58	ZZ TOP ▲ ³ WARNER BROS. 25342 (9.98) (CD)	AFTERBURNER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	156	164	4	KRAFTWERK WARNER BROS. 25525 (8.98)	ELECTRIC CAFE
(157)	166	168	4	MOTORHEAD PROFILE/GWR PAL 1223/PROFILE (8.98)	ORGASMATRON
(158)	NEW ▶	—	1	KATE BUSH EMI-AMERICA ST 17242 (9.98)	THE WHOLE STORY
159	132	136	23	WHAM! ▲ COLUMBIA OC 40285 (CD)	MUSIC FROM THE EDGE OF HEAVEN
160	136	129	12	FIVE STAR RCA AFL-1-5901 (8.98) (CD)	SILK AND STEEL
161	130	150	9	NEW ORDER QWEST 25511/WARNER BROS. (8.98)	BROTHERHOOD
(162)	180	166	9	JOAN JETT AND THE BLACKHEARTS BLACKHEART/CBS ASSOCIATED BFZ 40544/EPIC (CD)	GOOD MUSIC
163	151	132	19	THE MONKEES RHINO RNLP 70140/CAPITOL (8.98)	THE MONKEES
164	145	107	16	ASHFORD & SIMPSON CAPITOL ST 12469 (8.98)	REAL LOVE
165	154	158	19	THE MONKEES RHINO RNLP 70142/CAPITOL (8.98)	MORE OF THE MONKEES
166	163	154	137	HUEY LEWIS & THE NEWS ▲ ⁶ CHRYSALIS FV 41412 (CD)	SPORTS
167	167	144	8	LIZZY BORDEN METAL BLADE/ENIGMA ST 73224/CAPITOL (8.98)	MENACE TO SOCIETY
168	169	138	32	WHODINI ● JIVE JLB-8407/ARISTA (8.98) (CD)	BACK IN BLACK
(169)	186	161	10	GENE LOVES JEZEBEL GEFLEN GHS 24118/WARNER BROS. (8.98)	DISCOVER
170	158	147	39	METALLICA ● ELEKTRA 60439 (8.98) (CD)	MASTER OF PUPPETS
171	155	—	33	THE JETS ● MCA 5667 (8.98) (CD)	THE JETS
172	173	181	7	THE OUTLAWS PASHA/CBS ASSOCIATED F2-40512/EPIC	SOLDIERS OF FORTUNE
173	159	167	67	JOHN COUGAR MELLENCAMP ▲ ³ RIVA 824 865-1/POLYGRAM (CD)	SCARECROW
174	177	186	36	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
175	160	163	655	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
176	168	148	21	POISON ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
(177)	194	—	2	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 386 (11.98)	FRESH AIRE #6
178	131	131	11	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
179	170	176	53	DOKKEN ● ELEKTRA 60458 (8.98) (CD)	UNDER LOCK AND KEY
(180)	NEW ▶	—	1	VARIOUS ARTISTS WINDHAM HILL 1045/A&M (9.98) (CD)	WINTER SOLSTICE
(181)	193	—	2	VANGELIS POLYDOR 8296631/POLYGRAM (CD)	OPERA SAUVAGE
182	157	151	9	BAD COMPANY ATLANTIC 81684 (9.98) (CD)	FAME & FORTUNE
183	184	189	49	STRYPHER ENIGMA ST 73217/CAPITOL (8.98) (CD)	SOLDIERS UNDER COMMAND
184	182	182	22	CREEDENCE CLEARWATER REVIVAL ● FANTASY CCR2 (11.98) (CD)	CHRONICLE I
185	185	198	5	SOUNDTRACK COLUMBIA SC 40549	TRICK OR TREAT
186	176	160	12	THE B-52'S WARNER BROS. 25504 (8.98)	BOUNCING OFF THE SATELLITES
187	171	169	23	THE SMITHS SIRE 25426/WARNER BROS. (8.98)	THE QUEEN IS DEAD
188	174	162	17	UB40 A&M SP 5137 (8.98) (CD)	RAT IN THE KITCHEN
189	152	134	11	ELVIS COSTELLO & THE ATTRACTIONS COLUMBIA FC 40518 (CD)	BLOOD & CHOCOLATE
190	183	173	29	BELINDA CARLISLE ● I.R.S. 5741/MCA (8.98) (CD)	BELINDA CARLISLE
191	189	191	76	HEART ▲ ⁴ CAPITOL ST-12410 (9.98) (CD)	HEART
192	165	140	30	NU SHOZ ● ATLANTIC 81647 (8.98) (CD)	POOLSIDE
(193)	NEW ▶	—	1	THE CUMMARDS MCA 5794 (8.98)	THE CUMMARDS
194	197	195	18	STRYPHER ENIGMA ST 73207/CAPITOL (8.98)	THE YELLOW AND BLACK ATTACK
195	195	188	118	TALKING HEADS ▲ SIRE 1-25186/WARNER BROS. (8.98) (CD)	STOP MAKING SENSE
196	196	—	2	KURTIS BLOW MERCURY 8302151/POLYGRAM	KINGDOM BLOW
197	181	190	77	TALKING HEADS ▲ SIRE 25305/WARNER BROS. (8.98) (CD)	LITTLE CREATURES
(198)	NEW ▶	—	1	CLUB NOUVEAU WARNER BROS. 25531 (8.98)	LIFE, LOVE AND PAIN
199	147	135	9	PETE TOWNSHEND ATCO 90553/ATLANTIC (8.98)	DEEP END LIVE!
200	161	179	26	JEFFREY OSBORNE ● A&M SP-5103 (8.98) (CD)	EMOTIONAL

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|------------------------|--------------------------------------|-----------------------------|--|--|------------------------|---|--|
| A-Ha 131 | Club Nouveau 198 | Kenny G. 88 | Joan Jett And The Blackhearts 162 | Madonna 10 | The Outlaws 172 | The Smiths 187 | UB40 188 |
| AC/DC 136 | Phil Collins 126 | Peter Gabriel 39 | Billy Joel 21 | Megadeth 90 | Robert Palmer 35 | SOUNDTRACKS | Van Halen 56 |
| Gregory Abbott 43 | Commodores 101 | Gene Loves Jezebel 169 | Elton John 91 | Yngwie J. Malmsteen 79 | Pink Floyd 175 | The Color Of Money 81 | Luther Vandross 16 |
| Alabama 65 | Alice Cooper 89 | General Public 128 | Don Johnson 61 | Mannheim Steamroller 177, 144 | The Pointer Sisters 48 | Miami Vice II 87 | Vangelis 181 |
| Ashford & Simpson 164 | Elvis Costello & The Attractions 189 | Genesis 22 | Jesse Johnson's Revue 83 | Paul McCartney 125 | Poison 176 | Soul Man 138 | VARIOUS ARTISTS |
| The B-52's 186 | Robert Cray 99 | Georgia Satellites 38 | Howard Jones 60 | John Cougar Mellencamp 173 | The Police 7 | Stand By Me 31 | Top Gun 29 |
| Bad Company 182 | Creedence Clearwater Revival 184 | Glass Tiger 40 | Grace Jones 109 | Metallica 170 | Iggy Pop 95 | Trick Or Treat 185 | Television's Greatest Hits 123 |
| Anita Baker 12 | The Cummings 193 | Amy Grant 118 | Oran "Juice" Jones 77 | Metallica 170 | The Pretenders 25 | Bruce Springsteen 141, 1 | Television's Greatest Hits Volume II 149 |
| Bananarama 105 | The Cure 139 | Daryl Hall 96 | Journey 50 | Miami Sound Machine 58 | Quiet Riot 110 | Billy Squier 127 | Winter Solstice 180 |
| Bangles 18 | David & David 47 | Debbie Harry 112 | KBC Band 85 | Steve Miller 67 | R.E.M. 73 | Stacey Q 152 | Stevie Ray Vaughn & Double Trouble 75 |
| Beastie Boys 33 | Chico DeBarge 119 | Corey Hart 93 | Kansas 44 | Ratt 46 | The Rainmakers 142 | Stryper 183, 36, 194 | Billy Vera & The Beaters 103 |
| George Benson 140 | Dire Straits 150 | Heart 191 | The Kinks 135 | Ready For The World 57 | Ronnie James Dio 11 | Survivor 59 | Vinnie Vincent Invasion 76 |
| Berlin 70 | Dokken 179 | Bruce Hornsby & The Range 4 | Klymaxx 106 | Lionel Richie 11 | The Moody Blues 133 | George Thorogood And The Destroyers 82 | Andreas Vollenweider 117 |
| Big Audio Dynamite 129 | Duran Duran 24 | Whitney Houston 64 | Kool & The Gang 37 | The Temptations 132 | Motorhead 157 | George Thorogood And The Destroyers 82 | W.A.S.P. 80 |
| Black 'N Blue 124 | Steve Earle 107 | The Human League 32 | Kraftwerk 156 | George Thorogood And The Destroyers 82 | Robbie Nevil 72 | 'Til Tuesday 62 | Wang Chung 45 |
| Kurtis Blow 196 | Europe 98 | Billy Idol 9 | Krokus 97 | Stacy Lattisaw 178 | New Order 161 | Timbuk 3 53 | Wham! 159 |
| Bob Geldof 154 | Eurythmics 66 | Iron Maiden 23 | Cyndi Lauper 13 | Huey Lewis & The News 5, 166 | New Edition 113 | The Tonight Show Band/Doc Severinsen 74 | Whodini 168 |
| Bon Jovi 116, 122, 2 | The Fabulous Thunderbirds 130 | Janet Jackson 17 | Lisa Lisa & Cult Jam With Full Force 102 | Lisa Lisa & Cult Jam With Full Force 102 | Nu Shooz 176 | Toto 52 | George Winston 111 |
| Boston 121, 3 | Freddie Jackson 27 | Freddie Jackson 27 | Lizzy Borden 167 | Lizzy Borden 167 | Paul Simon 6 | Pete Townshend 199 | Steve Winwood 28 |
| Bobby Brown 148 | John Fogerty 55 | Bob James/David Sanborn 145 | Lone Justice 104 | Lone Justice 104 | Simply Red 134 | Randy Travis 151 | Dwight Yoakam 174 |
| Kate Bush 158 | Samantha Fox 86 | Bob James 146 | Jeff Lorber 100 | Jeff Lorber 100 | Slayer 94 | Triumph 84 | Paul Young 78 |
| Cameo 8 | Aretha Franklin 34 | Al Jarreau 147 | Love & Rockets 115 | Love & Rockets 115 | The Smithereens 63 | Tina Turner 19 | ZZ Top 155 |
| Belinda Carlisle 190 | Frankie Goes To Hollywood 114 | Jason & The Scorchers 120 | | | The Outfield 137 | | |
| Peter Cetera 30 | | The Jets 171 | | | | | |
| Chicago 68 | | | | | | | |
| Cinderella 14 | | | | | | | |

WEA PRICE RESTRUCTURING

(Continued from page 1)

we're becoming a one-price industry," says one purchasing executive. "I guess WEA realized they had to [adjust] because something like 60% of their customers are retail."

For retail customers who are entitled to WEA's best price in the current multitiered system, wholesale prices will increase by 1%. For example, \$8.98 list product, which traded at \$5.19 per piece, now costs \$5.24 when purchased in box lots; titles bought in smaller numbers will cost an additional 15 cents each, bringing the cost up to \$5.39.

But for chains that have product drop-shipped to their stores, the new plan offers a significant break. Direct-shipped \$8.98 list product now costs \$5.64 per piece, but there will be no additional cost for drop shipments under the new plan.

The policy goes into effect Dec. 29. Although volume discounts vanish, there will be a 2% discount for payment within 60 days. Goods already in stock that were bought at current prices can be returned to WEA at the new box-lot price.

Seven-inch singles move up a penny, from 99 cents to a box-lot price of \$1, and 12-inch singles move up 3 cents to \$2.85. New box-lot prices for albums and cassettes will be \$5.83 for \$9.98 lists, \$6.41 for \$10.98 lists, and \$7 for \$11.98 lists.

Compact disks jump for wholesalers but will be reduced for retailers. The old base price for racks and one-stops was \$10.09, with dealers paying \$11.09. The new box-lot price will be \$10.24 for all accounts.

Mary Ann Levitt, president of the 29-store Record Shop chain, based in Sausalito, Calif., says her company will benefit from WEA's new structure.

"Because our stores are shipped directly, we were receiving tiny discounts," says Levitt. "The new plan will have the same effect with other chains, too."

"We like it and we don't like it," says Brian Poehner, buyer for the 72-store, Atlanta-based Turtle's chain. "We like the reduction on drop-ship prices, although I'm sure we'll be picking some of that up with the higher cost of product

shipped to our warehouse. We also like the fact that they're going to extend the value of the inventory we have on hand.

"For us, it's really a decrease," says George Tunder, director of merchandising for the 75-store, Pittsburgh-based National Record Mart. "Even if we direct-ship loose quantities, it's a 4.4% reduction."

As a consequence, Tunder anticipates the chain will do more direct shipping of WEA goods, "especially with superstar product." Thus some titles that are now funneled through the chain's warehouse for price advantage will show up faster in National's stores when the new structure goes into effect.

But while WEA's new policy is gathering plaudits from some dealers, other corners of the industry are less than thrilled.

"We certainly don't like it," says Harold Okinow, president of rack-jobber Lieberman Enterprises.

He declines further comment, other than to say that Lieberman's bone of contention lies in WEA's higher prices rather than the loss of

the functional discount. "We don't have a functional discount with CBS, but their price levels aren't up there with the new WEA prices," Okinow says.

Frank Hennessey, president of the industry's other leading rack, Handleman Co., reserved comment at presstime.

Less bashful is J.P. Bennett, warehouse operations manager for Central South Music Sales, who calls it "terrible." A Nashville wholesaler, Central South is also parent company for the 54-store Sound Shop web.

Bennett says the changes could prompt the company to drop as many as 500 WEA titles—in both LP and cassette form—from its one-stop catalog. He adds that the Sound Shop web will only gain limited benefit from the direct-ship reduction because the company reserves the practice strictly for major releases.

"If you own a one-stop, it's a 2%-5% price hike," says Evan Lasky, president of Danjay Music & Video in Denver; he also heads the 85-store Budget Tapes & Records franchise. His primary concern is the effect WEA's moves will have on his company's one-stop and ultimately on the mom-and-pop stores that it services.

Lasky adds, "If you purchase less than box lots, there's a 15 cent surcharge that is nonrefundable. I've talked to other one-stops. There is

great concern over how we can be expected to continue servicing the independent dealer without a functional [discount]."

Frank Mendez, director of purchasing-music for Stratford Distributors in Plainview, N.Y., agrees. "The increase gets passed on to the mom and pop," he says, adding that Stratford was already contemplating a January hike in its customer prices but will now wait to see which other labels "will follow suit."

As the industry's largest distributors, price adjustments by WEA or CBS tend to have a domino effect on other vendors.

While several retailers are pleased with WEA's changes, sour grapes extend beyond the wholesale community. "I don't like price increases," says Howard Applebaum, general manager of the 27-store Kemp Mill Records chain in Washington, D.C. "Our price will go up because essentially we [central] ship everything we do."

He also notes that WEA already had a 2% across-the-board hike earlier this year (Billboard, March 8). "On the one hand I can understand it. If you think you can sell at a higher price, you do. But ultimately the consumer is the one who's going to decide if a price is too high. It's not up to the retailer and it's not up to the label."

Assistance in preparing this story provided by Earl Paige.

VIRGIN U.S. TO DEBUT AS FULL-LINE LABEL

(Continued from page 1)

field personnel. "We will be locating our field people in the major markets at WEA offices," says Harris, adding that plans call for 10 regional promotion men, plus a sales force still to be determined.

"We're a freestanding label," says Ayeroff, who adds that the arrangement with WEA is "made in heaven. We think WEA is the best distributor for us because of their size and power."

Although a powerhouse in many other territories around the world, the U.K.-based Virgin failed in its previous attempt to establish its imprint in the U.S. Prior distribution deals with Atlantic and Epic proved fruitless, but the company has enjoyed successful licensing deals for many of its artists, including Human League, Culture Club, and Orchestral Manoeuvres In The Dark. Its U.K. roster also boasts Julian Lennon, Phil Collins, and Genesis.

The difference now, says Ayeroff, is Virgin's increased size and financial depth. "The American Virgin will be a full-service company this time," he says. "And the parent company is 10 times bigger now than it was last time."

"We feel we have the tools and resources to offer something unique and special at this time," Harris says.

The first release, slated for Janu-

ary, is the motion picture soundtrack "The Mission," with titles by Cutting Crew and Heaven 17 following soon after. Among the new acts set to debut are Balaam & the Angel, Millions Like Us, and Hue And Cry.

"We're going to have a diverse roster," says Harris. "We've started a lot of [licensed] acts such as Human League through clubs, and we think we have other acts we can start like that and later cross over."

Although the label has no black acts signed, Harris says that will be remedied, with a black a&r executive to be named shortly. He says that Virgin is no stranger to black music in the U.K., where its roster includes Jermaine Stewart.

Harris says that as licensing agreements with U.S. labels for Virgin U.K. acts expire—as they have with Culture Club and Heaven 17—the U.S. label will seek to sign them. However, Ayeroff says that the new operation will have to walk a tightrope.

"Virgin in the U.K. has acts

signed here to labels like A&M and Warner Bros., and they'll stay there for the life of the contracts," he says. "Our relationships with those labels are very valuable, and we don't want to undercut them. We can't rely on those acts coming back, and that's not why we went into business. We're going to be developing acts and the image of our label. We're here to compete with the big boys."

Along with Ayeroff and Harris, the new label has already named Phil Quartararo to head up its promotion department. Other staff appointments include a&r executive Nancy Jeffries and promotion staffers Michael Plen and Iris Dillon.

In the U.K., Virgin also has music and book publishing operations, a film company, recording studios, a chain of record superstores, and the Virgin/Atlantic airline.

Prior to joining Virgin, Ayeroff was vice president of creative services for Warner Bros. Records. Harris was vice president of a&r for A&M Records. FRED GOODMAN

3 PARTNERS BANK ON MUSIC PUBLISHING

(Continued from page 4)

CBS' publishing interests, going back to the years before it became an owner of MGM/UA copyrights, suffered some devastating setbacks. One was the transfer of Frank Music, the standard-laden company once owned by writer Frank Loesser, to Paul McCartney in partial payment for a deal he made with CBS Records a decade ago.

Another major error, adds Koppelman, was the sale of the Big 3 Music print division to Columbia Pictures Publications shortly after former president Mike Stewart took over the CBS wing. Stewart was among a number of investors who attempted to buy the company from CBS.

Swid, Bandier, and Koppelman are already priming their company, now known as SBK Entertainment World, to generate more income

with higher profits. They say that, largely fueled by the success of the compact disk, revenues are 20% ahead of last year. However, Swid notes that the company's roster of employees had grown too rapidly over the last three years, from about a 100 worldwide to 225. They have let go 22 staffers in recent weeks, and all but two were based in the U.S. Most employee cutbacks stem from financial support areas.

After recent visits to wholly owned affiliates abroad and branch offices in Nashville and Los Angeles, the trio declares they heard unanimous approval at "having escaped from the umbrella of CBS, in the sense they are freer to exploit copyrights," with less resistance from potential users who claimed that better copyrights and artists/writers were being saved for CBS Records. "They've always felt that

CBS Songs was treated as a stepchild to the record company," says Bandier. A remaining tie to CBS is an arrangement that calls for SBK to administer copyrights obtained by CBS for a minimum of four years.

Swid notes that some 83,000 copyrights in the acquired catalog are active income producers. Earlier this year, the company acquired the strong Combine Music setup. The CBS deal also brought in other situations, such as administration of Michael Jackson's Beatles-loaded ATV Music as well as copyrights by Billy Joel, Dan Fogelberg, and Julio Iglesias.

Koppelman says more new income generators will be established through production deals and the development of such new artists and writers as the successful Gregory Abbott and European star Jen-

nifer Rush.

And, to indicate that the success of SBK's core business is "not dependent" on its relationships to CBS Records, Koppelman notes that recent No. 1 recordings by Bon Jovi, Peter Dinklage, and Amy Grant appear on labels other than those of CBS. "Any week, you can find us with about 15% of the singles chart," Koppelman reports.

From the vantage point of a financial investment, Swid looks over the landscape of huge publishing operations to find that the CBS catalog is one of a handful that has a worldwide "franchise" on thousands of major copyrights.

"Investment decisions here could have been better. We feel we can bring the standard of investments in this company up to where it should be."

WEA's Yule Tradition?

NEW YORK Like department-store Santas, announcements of WEA price hikes are becoming a sure sign of the holiday selling season.

The new WEA wholesale structure, announced to accounts the week of Dec. 8 in a letter, marked the third time in the last four years that the vendor punctuated fourth-quarter activity with a price increase.

In December 1983, WEA rocked buyers by adding \$1 to the price of four key Atlantic titles: albums by the Rolling Stones, Yes, and Genesis went to a \$9.98 list, and the

soundtrack for "My One And Only" rose from \$9.98 to \$10.98. Within two years, some of those albums joined the vendor's midline catalog.

During the fourth quarter of last year, WEA passed on an immediate 10.8% wholesale price hike for compact disks (Billboard, Dec. 14, 1985). At the same time, the distributor canceled all CD back orders.

Retailers were especially miffed because as soon as the new price took effect, key CDs that had long been missing from the pipeline, like Dire Straits' "Brothers In Arms," were suddenly available at the higher price. GEOFF MAYFIELD

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MORRIS LEVY SEVERING MUSIC INDUSTRY TIES

(Continued from page 1)

Although he would not comment on the specifics of the case or divulge to whom he is selling his operations until the pacts are concluded, Levy—currently out on bail—says his decision to quit the business is a direct result of the upcoming grand jury trial and the charges against him. “When you get framed, it puts a bad taste in your mouth,” he says. “The whole thing is just unbelievable.”

Levy says he will sell all facets of his operation, which is one of the largest and most diverse groups of privately held companies in the record industry. His stature within the industry extends beyond his own companies: He is widely cited as a behind-the-scenes dealmaker and force, especially in the area of independently distributed labels, and enjoyed a high profile with several industry charities.

One of the most colorful executives in the business, the heavy-set, gravel-voiced Levy earned a reputation as a shrewd negotiator with a

‘When you get framed, it puts a bad taste in your mouth’

keen eye for opportunity as he began building his music empire in the '50s. He also relished a reputation as a rough-and-tumble businessman able to collect on debts and solve problems others couldn't.

“There were a lot of wild rumors about Morris and most of them were just that,” says Bud Katzel, who worked as director of promotion, advertising, and publicity for Roulette Records in the late '50s and early '60s.

“I never saw anything out of the way or surreptitious in any of my dealings with him,” Katzel says. “To me, they were just rumors. He did a lot of people enormous favors—if you needed money, he'd write you a check. He could get rough if you crossed him, but his business acumen was immense and he was very streetwise. He had a great deal of guts when it came to

taking fliers, and a lot of times he fell on his ass. But Morris went where angels feared to tread.”

Levy entered the business in the '50s when he parlayed his ownership of New York jazz club Birdland into a publishing and recording business. After mounting a Birdland jazz tour to compete with Norman Granz's Jazz At The Philharmonic tours, Levy did a series of Birdland albums for RCA Records before putting out his own records and building a publishing business with the jazz artists he hired.

His original music publishing company, Patricia Music, was soon joined by Planetary Music, which became the current Big Seven Music. Among Levy's earliest copyrights was “Lullabye Of Birdland.”

In the mid-'50s Levy became a partner with George Goldner in his Gone and End r&b labels. Goldner and Levy then paired with producers Hugo and Luigi to start Roulette as a rock'n'roll label. The label's first releases were two masters obtained in Texas, Buddy Knox's “Party Doll” and Jimmy Bowen with the Rhythm Orchids' “I'm Sticking With You.” The singles went to Nos. 1 and 14 respectively.

The fledgling label also boasted Jimmy Rodgers, whose “Honeycomb” and “Kisses Sweeter Than Wine” went to Nos. 1 and 3, respectively. Meanwhile, the publishing operation grew with those copyrights and others, including “The Yellow Rose of Texas” and “Why Do Fools Fall In Love,” the latter a hit for Frankie Lyman & the Teenagers on Goldner's Gee label.

Levy eventually bought out his partners in Roulette, a pattern repeated over the years in many of his other operations. “His style was to set up companies with others and then buy them out,” says Katzel. “His partners just wouldn't venture as far as he would.”

Levy also entered the Latin market with Tico Records, which featured major artists like Machito and Tito Rodriguez, and Tico Distributing in New York, which handled his and other labels. For a brief period, Tico was Motown's New York distributor as well.

Throughout his career, Levy ob-

tained stakes in existing labels experiencing financial difficulties. Among the labels he was involved with were Buddah, Kama Sutra, Beckett, Streetwise, Sunnyview, Sugarhill, Glade, and TK.

Katzel, who worked for TK in the '70s, says Levy helped settle the Florida-based disco label's debts when it ran into difficulties.

“I called Morris when TK was in trouble, and he told me to bring the books up to New York,” says Katzel. “He looked at them and said, ‘This is doable.’ He closed the Miami end and put the company into bankruptcy. He might have been the only person able to talk to the creditors and work out payment plans.”

“Morris is a great negotiator,” Katzel says. “He's a very strong and powerful man who dominates the discussion all of the time. He also has a lot of charisma, and that's

what enabled him to get the best deals.”

Although the record labels were profitable, it was publishing that eventually fueled Levy's business. Internationally as well as domestically, copyrights for songs like “Why Do Fools Fall In Love” have proved consistent moneymakers for Big Seven.

Begun in the '60s, the Strawberries chain has grown into one of the country's strongest, ranked as a top 20 account by the major labels. Aside from his record holdings, Levy breeds race horses on a farm in upstate New York.

Levy was charged with three counts of extortion in September by a Newark grand jury. The charges grew out of a sale of 4 million-5 million cutout records and tapes, in which Levy and others are said to have used threats and violence to

obtain payment in a \$1.25 million transaction. At the time of indictment, Levy told Billboard that the charges against him were a result of his refusal to appear as a government witness in the case. “The only reason I was indicted was because I refused to cooperate,” Levy said.

While some in the record business say Levy's style has become anachronistic in today's industry, his departure is viewed with some wistfulness. “The reason Morris always did well was because he did good things for people,” says Tom Silverman, president of Tommy Boy Records.

Says Katzel: “He was able to use his long-standing association in the business and his own ability as a businessman to help others. If Morris said it was a deal, you didn't need a piece of paper.”

HOWARD STERN STATES HIS CASE

(Continued from page 3)

probably ruined a lot of radio marriages. I try to keep that in check, but if you're going to be honest, there are a lot of things that you've got to talk about.” Stern talks to many of his family members regularly on air, and his mother has been called upon since he began his career in college radio.

“My family was always very surprised when I said I wanted to be on radio, because I was always very shy—couldn't get up in class or raise my hand,” says Stern. “That's probably why I'm a good broadcaster, because everything was always sort of bottled up in my head. I feel more comfortable behind the mike... almost as if I have to role play all day in my everyday life. I always felt that I had to put on a certain attitude for people off the air.”

Stern says he developed his distinct style early in his career. “When I got to college, I did a show—‘Godzilla Goes To Harlem’—that got me into trouble after just a couple of weeks. Me and three other guys would just get on the air and be complete assholes. And, I loved doing it. This was 17 years ago, and I said, ‘This is going to be radio. I'm telling you this is going to be big.’”

Stern's father, a onetime radio engineer, did not agree. “I remember I sent a tape back to him, saying, ‘Isn't this great!’ And he said, ‘Hey, I love you, but my God, I'm worried about you. You sound like a jerk, you're joking around, you don't sound like a disk jockey, and you're never going to be in radio.’”

‘My family was surprised I wanted to be on radio’

Stern says he does show prep all day and can pull out scribbled notes from his pockets and wallet to prove it. (Most, by the way, are on NBC memo paper, which he took after getting fired from the afternoon shift at WNBC New York.) Stern says his longtime partner Robin Quivers does much of the preparation for each day's show.

Stern's style has been as successful as it has been controversial for several years. In general, Stern seems to follow the “any press is good press” axiom, but he says the negative press can get under his

skin because it usually ignores an impact that Stern sees as positive.

“So many radio guys have done nothing to make radio interesting. Our whole creative team concept is to make radio as important as TV—maybe more—in people's lives. That, to me, is a very big goal.

“I also feel that our listeners' approach to life is going to change a little. I think they're going to be a little less serious about life, which is real healthy. So, yes, I get a little hurt when people say, ‘Oh, he's a jerk, he's an asshole.’ At least I'm a jerk whose trying to do something within radio. All creative people, I think, get to a point with radio where they just say, ‘Oh, I'll chuck it, I can't get any respect in radio, so I'll move into TV.’”

Just as Stern goes outside of the business for inspiration, he says he spends little time with others in radio, except for his morning show teammates. “I don't want to know any DJs. They're so boring—me included. Whenever I sit around with a bunch of DJs, all we talk about is radio. I'm consumed enough with the whole thing as it is.”

MTV TRIMS PLAYLIST

(Continued from page 1)

and breakout. In addition, a number of clips from AC artists have disappeared and will instead be picked up by sister station VH-1. The MTV playlist runs weekly in Billboard's video music section (see page 38).

The new, “simplified” rotation closely resembles the one used by the channel from its inception up until a little more than a year ago. The rotation has light, medium, active, and heavy categories as well as sneak preview, or exclusive, videos.

MTV would not speculate on how many daily or weekly plays each category will signify.

One relatively new addition to the playlist is a weekly “hip clip.” According to Sam Kaiser, recently named vice president of programming for MTV, this slot is reserved for a video by a new or breaking act in which MTV “has total and fanatical belief and which coincides with the label's marketing strategy.”

The hip clip is pushed hard, run-

ning every three hours for a solid week, Kaiser says. No superstar acts are considered. “In a perfect world, there would be 52 of them a year,” he says. “We're hoping that happens, but there may not be one we feel so strongly about every week.”

The current hip clip is Chrysalis act World Party's “Ship Of Fools,”

‘Feedback has led us to simplify the playlist’

which debuted Dec. 10. The Beastie Boys take the honors beginning Wednesday (17) with “You've Got To Fight For The Right To Party.”

According to Kaiser, the new rotation is one outcome of an ongoing series of meetings with major labels on both coasts. The meetings are

also intended to introduce the new MTV management and programming executives, including Kaiser, MTV Networks general manager Lee Masters, and MTV Networks Entertainment president Tom Freston.

“We're in a transitional period right now,” says Kaiser. “The feedback we've been getting, both internally and from discussions with the labels, has led us to simplify the playlist and rotational designations.”

Kaiser says that “general parameters” for the new rotation are being “laid out now with the labels.”

As for cutting the playlist's size, he says, “We had to cut the playlist to accommodate all the various types of nonclip programming we now do. [The playlist] was very long, and some of the clips on it did not fit in with the direction in which we're heading.”

In some cases, he says, videos

that are being dropped are “AC clips that will move to VH-1 due to the type of viewer appeal they have. Some were great clips that had already run their course on MTV.” The clips pulled came from different rotational categories, Kaiser says.

Label video promotion executives are uniformly positive about what some describe as MTV's “openness” and active solicitation of label input for the format changes.

“I really think they're heading in the right direction,” says Robin Sloane, vice president of video for Elektra Records. “They're asking for, and really listening to, our opinions.”

Sloane is also enthusiastic about the hip clip designation, saying that it illustrates a “renewed sensibility of the importance of cooperation with record companies.”

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Browne Funds Video On Central America

BY DAVE DiMARTINO

LOS ANGELES Elektra/Asylum artist Jackson Browne wants to focus attention on U.S. policy in Latin America with an information campaign built around one of his songs, "Lives In The Balance." The singer has financed his own video, asked the label to release the composition as a single, and sent a letter to music and video programmers across the country.

The song, the title track from his most recent album, centers on the current political turmoil in Central America.

"The reason for the video is to show people the faces of the people in Central America," says Browne. "The same as the reasons for the song, really—to give people some idea of what's going on."

In a letter dated Nov. 15, Browne told programmers he hoped listeners would be encouraged "to think about what is going on in Central America and examine closely what they are

being told by our government and the major news media."

The video features extensive footage from Nicaragua, culled, Browne says, from "favors I could get from filmmakers who'd made films on Central America, all of which I've seen."

Browne denies any commercial motivation in the video's release. "The album has sold what it's going to sell," he says. "It's not a matter of exploitation. But if you write a song that's about something that's going on, you want people to hear it. And it's been a struggle—it's always been a struggle because anything of a political nature is work. People have to know a little bit about it to take an interest. The implication is that they should find out a lot about it and do something."

Browne hopes album rock stations that have played the cut as an album track will also play the single. "It's a timely song. It's about what's going on on page one, two, and three of every paper in the world."

'Shuffle' Scores For Needy \$331,800 From 'Super Bowl'

CHICAGO Charity groups here will receive \$331,800 from sales of the Chicago Bears' "Super Bowl Shuffle" record and video, according to an audit conducted by accounting firm Laventhol and Horwath. The audit covers proceeds earned from when the project began, in December 1985, through June 30, 1986. The Chicago Community Trust is to oversee disbursement of the funds to various regional charities.

Chicago-based Red Label Records, manufacturer of the "Super Bowl Shuffle," is contributing half of its \$364,183 net profit for the period, or \$182,092, to charity, and it will continue to commit half of all net profits from the sale of "Super Bowl Shuffle," according to president Dick Meyer.

As reported in the audit, Red Label had also entered into various contractual agreements that require charity

payments by the Bears players and other firms involved in the "Super Bowl Shuffle." The 10 players, performing on record and video as the Chicago Bears Shufflin' Crew, will donate approximately \$60,000 to charity. In addition, two production companies are donating not less than 50% of their profits or royalties to charity. Those companies are Centel Video Productions/Third World Productions, which played a part in the video production, and Je-Rich Productions Inc., which was involved in making the record.

Net sales through June 30 of the "Super Bowl Shuffle" record totaled 705,000 units, and net sales of the video totaled 170,000 units, according to Laventhol and Horwath's audit. In February, the record was certified gold by the Recording Industry Assn. of America, and the video was certified platinum.

MOIRA McCORMICK

Charge Songs Led To Shooting Judas Priest, CBS Label Sued

LOS ANGELES British heavy metal band Judas Priest and CBS Records have been named in a civil lawsuit charging the band's music caused two Nevada youths to shoot themselves.

The lawsuit, filed in Washoe County, Nev., by James Vance and the family of Raymond Belknap, contends that the Reno youths formed a suicide pact and shot themselves in the head after six hours of listening to the band's records. Belknap died from the 1985 incident, and Vance was left permanently disfigured.

In attributing the shooting to the group's music, the suit states: "The suggestive lyrics, combined with the continuous beat and rhythmic, nonchanging intonation

of the music combined to induce and encourage, aid, abet, and otherwise mesmerize the plaintiff into believing the answer to life was death."

Portions of the suit also claimed that listeners with emotional problems might interpret the band's lyrics as a plea to commit suicide as an act of social rebellion.

Washoe District Judge Jerry Whitehead rejected a motion to dismiss the suit on Dec. 3, and ordered a trial date be set.

Robert Altshuler, vice president of press and public affairs of CBS Records, declined comment on the matter, saying, "It's our policy not to make a comment" about any matter in litigation.

DAVE DiMARTINO

INSIDE TRACK

JOE SMITH, recently named president of NARAS, the recording academy, and former chief exec at Warner Bros. Records and Elektra Records, is the choice for the "intermediary" post between EMI Music Worldwide chairman Bhaskar Menon and the four label presidents at Capitol Industries-EMI. The official word, expected soon, will also include a key post at the company for David Berman, the Burbank, Calif.-based vice president of business affairs at Warner Bros. Records.

PREORDER "BUYCOTT"? That's what some Southern California video dealers are threatening. The concept is said to have emerged at a recent Metro Distributing open house. Plan is to pick out one title and boycott it through mailers and word of mouth "to the point where the studio may have to delay its release," says a source, who also offers the motive. "We want to send a message about the purchase advantage mass merchandisers are getting. We see Indiana Jones at K mart for \$18.95. We want the studios to realize the independent retailer can't compete on this level but that he's important, too."

THE BLACK MUSIC ASSN. is in trouble, according to several sources close to the 8-year-old organization. Its Philadelphia headquarters closed early last week, and organization founder Kenny Gamble has been meeting with longtime BMA supporters to map out a plan to keep it going. The recent BMA conference in Miami broke even but didn't make a dent in long-standing debts considered to be at the heart of the organization's problems. A sign of the BMA's troubles is recent talk of a Save The BMA concert.

TOTAL OWNERSHIP OF RCA RECORDS by Germany's Bertelsmann A.G. is set to be a reality effective Monday (15), with GE selling to Bertelsmann the 75% interest in the label it does not already own. Of immediate significance following the closing is the rumored Atlantic crossing of a top Bertelsmann official, Michael Dorneman, executive vice president of corporate strategy. He would act as liaison between parent and label offspring.

LESS FILLING: It is obvious that some of the fill problems at CBS have been caused by the huge reorders registered for Bruce Springsteen's top seller and hits scored by other artists on the distributor's labels (Billboard, Dec. 13). But a rumor in the retail trenches says still-slow movement on replenishment may be one side effect of an internal paring of production capabilities earlier this year. According to one source, the vendor has been forced to go to as many as five outside duplicators to keep up with fourth-quarter demand on cassettes. If true, it would be an unusual circumstance for CBS, which has been a self-sufficient manufacturer for many years. A spokesman for the company's records group will neither confirm nor deny the report... Meanwhile, Springsteen is also having an effect on dealers' blank tape supplies. According to Harold Guilfoil, buyer for Owensboro, Ky.-based Wax Works, most managers in the 42-store chain report that the sale of an LP or CD Boss set leads to an "almost automatic sale for a multipack of blank audiocassettes." And to top off Track's Springsteen box-score saga for this week, CBS says the reorder pattern in the LP vs. cassette race continues to be a real curiosity. Initial orders placed cassettes slightly ahead of vinyl, but the reorder pattern now favors LPs, at 55%, vs. 45% for cassettes.

GRAMMY AWARDS TO GOTHAM: New York City Mayor Edward Koch and officials of NARAS, among others, are expected to announce the return (after 1987) of the Grammy Awards night to the Big Apple at a City Hall press conference Monday (15). Event is likely to alternate between New York and Los Angeles.

LES GARLAND, senior vice president of programming for MTV, who, with Bob Pittman, is among the last of the original "gang of three" at the channel (the other was former programming vice president John Sykes), is leaving MTV at the end of this month. Speculation is that Garland may join Pittman at the departing MTV CEO's new record label, due to start next year.

ERVIN LITKEI has the green light to rack 16 more Newmark & Lewis stores in the New York area with pre-recorded audio and video software after Jan. 1, following a test run at a new unit in Peekskill, N.Y. (Billboard, Nov. 1). The 33-unit home entertainment hardware/appliance discounter is making its debut as a seller of recordings and videos. Litkei, owner of Olympia Records Industries, and Larry Lipp, Litkei's merchandising chief, met last week with Abe Tresh, Newmark & Lewis' vice

president of corporate development, to work out the additional commitment.

THANKS FROM HERE & THERE: A holiday party at Nell's in Gotham Dec. 9 gave Al Teller, president of CBS Records, the opportunity to thank the 600 in attendance for a great year, while Walter Yetnikoff, president of the CBS/Records Group, expressed his gratitude via videotape shown on the club's two big screens. Yetnikoff couldn't be on hand because he was in Toronto, where, it was suggested, he was personally delivering Springsteen box CDs to Canadian dealers.

WAXIE MAXIE will test nonmusic product in a Baltimore store, set to open in February. Although other chains now picture themselves as home entertainment centers, the 25-store Washington, D.C., operation has resisted broadening its inventory mix much beyond prerecorded music and blank audiotape and videotape, but Track hears the new store will carry prerecorded video and small electronics product.

DEVOTED FANS: Chuck Mangione, who did a round of Latin dates earlier this month, recalls playing in Puerto Rico for the first time four years ago, followed by a direct flight to New York to do the Westbury Music Fair, where he discovered that at least 75 members of the audience had seen him perform in San Juan... Barry Manilow, in the midst of writing his autobiography as well as new songs for an upcoming RCA album, required emergency oral surgery Dec. 7 at a Los Angeles hospital. He was operated on for removal of a cyst in his upper jaw.

A LABEL GAMBLE? A record company may be established by Caesar's Atlantic City to market a cast album of its new show, "The Boardwalk Electric Light & Music Show," which starts a six-month run Jan. 17. Show incorporates original and oldie songs, with staging by Robert Jani, who's put on big shows for Disney and the Radio City Music Hall, among others... AEMMP Records, a project of Columbia College in Chicago under Irwin Steinberg's supervision, is looking for professional recording talent to promote and distribute in the Windy City area. Contact Patricia O'Connell at 312-663-1600.

SHOW INDUSTRIES president Lou Fogelman will receive the annual record industry Humanitarian Award from the American Jewish Committee at a Feb. 7 dinner at New York's Hilton Hotel. In addition to heading Show, parent company for the Los Angeles-area 42-store chain Music Plus and for City-1-Stop, Fogelman is the current vice president of VSDA's board of directors and a former NARM president. Retail chiefs honored in recent years by the AJC include Paul David of Camelot Music, Barrie Bergman of Record Bar, and Joe and Rachelle Friedman of J&R Music World.

ONE HUNDRED ONE reasons to remember... Al Sherman of Alshire International Inc. in Burbank reminds Track that he, too, is in the lower-price compact disk business, as per references to others in the Nov. 29 column. Retailing for about \$12 each are 25 101 Strings CDs, with 25 more slated for 1987 release, beginning with 10 in January or February. Sherman, who bought the 101 Strings catalog from the late Dave Miller 20 years ago, plans lots of new studio work by the orchestra.

NAME GAME: Rumor mill has Musicland changing the name of 34-unit West Coast Licorice Pizza chain to the Sam Goody banner. Adding credence to that possibility is the fact that its Minneapolis Discount Records changed to the Musicland logo (one phone is answered "Discount Musicland"), and the 521-store chain has already converted its Horton Plaza unit in San Diego to Sam Goody's Musicland because the mall developer wanted an exclusive logo. Observers are seeing the rumored Licorice change as part of a consolidation of store identities.

KING-SIZE MOVE: Ralph King, former senior vice president of marketing at The Record Bar chain has converted from Southerner to Southern Californian. On Dec. 10, he started work at video vendor I.V.E. as vice president of marketing and sales. Terms of his contract prevent him from associating with Advanced Retail Consultants, the Durham, N.C.-based firm he launched after leaving the Bar last spring. He says ARC will complete work on some long-range projects for which it has been retained and will then become a "dormant company."

Edited by IRV LICHMAN

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