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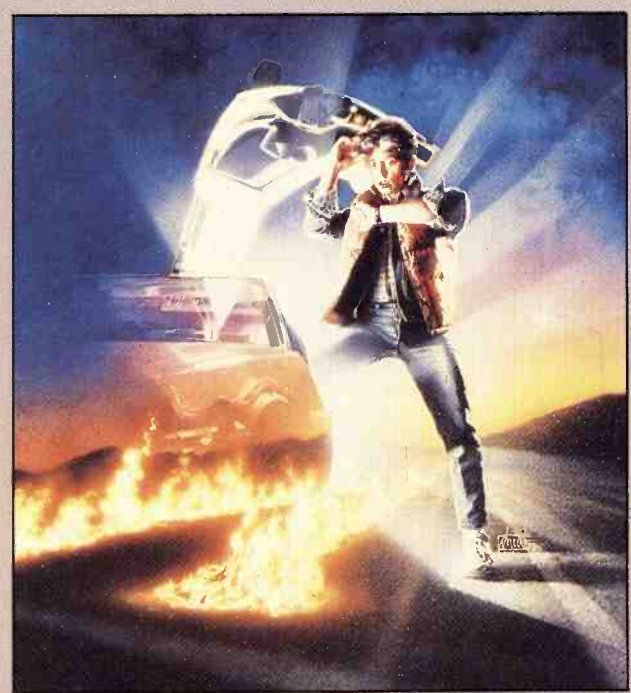
VOLUME 98 NO. 52

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

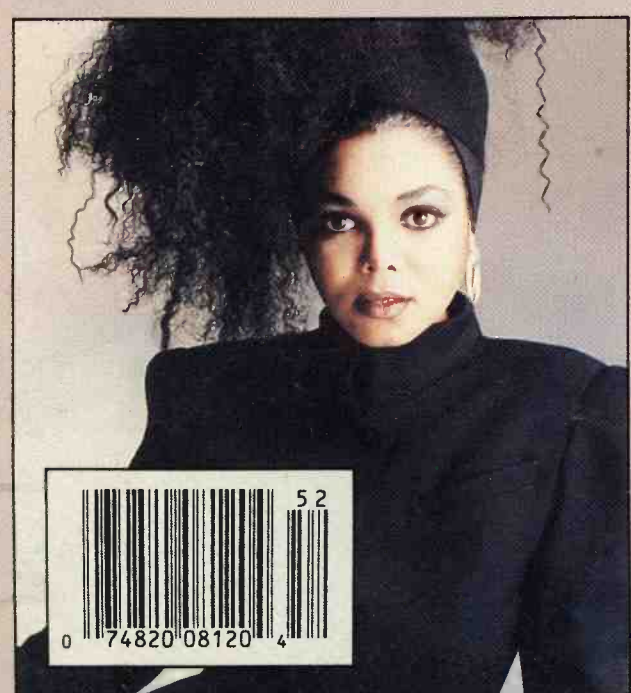
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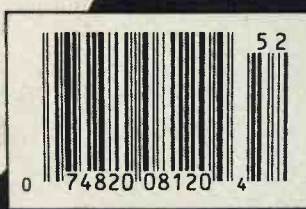
1986



THE YEAR IN MUSIC AND VIDEO



YEAR-END CHARTS
NUMBER ONE AWARDS
POP ☆ ROCK ☆ BLACK ☆ CLASSICAL
LATIN ☆ JAZZ ☆ COUNTRY ☆ VIDEO
CDs ☆ BOXSCORES ☆ MUCH MORE



There's a reason this man is smiling.

Look what's happening with
FREDDIE JACKSON'S
new album —
Just Like The First Time



Retail:
PLATINUM

Album:
**#1 (BLACK
CHART)**

Radio:
**#1 SINGLE
"TASTY LOVE"
(4 WEEKS
BLACK
CHART)**

(The first
artist in 26
years to take
himself out
of the #1
position with
another #1
single!)

Tour:

**55 CITIES
NATIONWIDE**

- 10/30 SAGINAW, MI-
Civic Center
- 11/1 DETROIT, MI-
Masonic Temple
- 11/2 CHICAGO, IL-
Arie Crown
- 11/6 WESTBURY, NY-
Westbury Music Fair
- 11/7 VALLEY FORGE, PA-
Music Fair
- 11/8 ROCHESTER, NY-
Masonic
- 11/14 RICHMOND, VA-
Mosque
- 11/15 HAMPTON, VA-
Coliseum
- 11/16 WASHINGTON, D.C.-
Constitution Hall
- 11/21 CHARLOTTE, NC-
Oven Auditorium
- 11/22 BIRMINGHAM, AL-
Concert Hall
- 11/23 NASHVILLE, TN-
Opry House
- 11/26 MONTGOMERY, AL-
Civic Center
- 11/28 ATLANTA, GA-
Fox Theatre
- 11/29 JACKSONVILLE, FL-
Civic Auditorium
- 11/30 MIAMI, FL-
Knight Center
- 12/4 LAKE CHARLES, LA-
Civic Center
- 12/6 OKLAHOMA CITY, OK-
Myacad
- 12/7 SAN ANTONIO, TX-
Metro Center
- 12/13 ST. LOUIS, MO-
Welsh Auditorium
- 12/14 MILWAUKEE, WI-
River Front
Theatre

WATCH HIS NEW SINGLE
Have You Ever Loved Somebody
BREAKING OUT ALL OVER!

Capitol

ORPHEUS

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Billboard

NEWSPAPER

Year's events leave artist managers with bigger role
See page 5

A&M staffers try life behind the counter
See page 5

Grammys return to N.Y.C. in 1988
See page 94

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

Label Execs, DAT Makers Hit Impasse

BY STEVEN DUPLER

NEW YORK Talks between audio hardware and software makers concerning the introduction of copy-guard technology into the new digital audiotape (DAT) cassette recorders broke down Dec. 11 at a summit in Vancouver, British Columbia.

The failure of the discussions virtually assures that DAT recorders will be introduced in the U.S. without antiduplication devices.

Several highly placed executives at Japanese hardware firms say the first DAT recorders will likely arrive in small quantities in the U.S. this summer, to be met by software from at least one independent rec-

ord label.

The machines should be available in Japan even earlier—by February or March—with a retail price of 200,000-300,000 yen (\$1,200-\$1,800).

Despite the inability of the combined delegations of the Recording Industry Assn. of America (RIAA) and the international label organiza-

tion IFPI to reach an accord with the Electronics Industry Assn. of Japan (EIAJ) on the home-taping issue, the organizations have tentatively agreed to meet again, though this time to discuss only commercial tape piracy. No date has been set for the next round of talks.

According to statements issued

following the meeting in Vancouver, the Japanese hardware makers feel that home taping by consumers has nothing to do with piracy, while the software groups say home taping and piracy are synonymous. (See Commentary by RIAA president Stanley Gortikov, page 11.)

(Continued on page 90)

Thirty Singles Check In At No. 1

Quick Turnover Marks '86 Hot 100 Chart

BY DAVE DIMARTINO

LOS ANGELES The No. 1 song on Billboard's Hot 100 chart this week is the sixth No. 1 in the last seven weeks—a dramatic indication of the volatility of the 1986 chart year.

A total of 30 records reached the

No. 1 position in 1986. By comparison, 26 songs hit the top of the Hot 100 in 1985; 19 in 1984; 16 in 1983; and 15 in 1982. In fact, this year's total is the highest in 11 years.

The longest stay at the No. 1 position was earned by Dionne & Friends' "That's What Friends Are

For," which held the top spot for four weeks. Four songs enjoyed a three-week run: Falco's "Rock Me Amadeus," Whitney Houston's "Greatest Love Of All," Patti LaBelle & Michael McDonald's "On My Own," and Huey Lewis & the

(Continued on page 92)

Home-Stretch Sales Building, Dealers Report

This story prepared by Ed Morris in Nashville and Geoff Mayfield in New York.

NEW YORK Fourth-quarter pre-recorded music sales continue to stay ahead of last year's disappointing pace, according to record and record/video combo dealers, with most anticipating even stronger increases down the home stretch.

But several chains say a new holiday season pattern has emerged during the last three years. Unlike preceding years, when a strong Thanksgiving kickoff would lead to brisk weekly volume through Christmas, many notice a trend toward late-season music gift purchases.

Says Steve Marmaduke, vice president of purchasing for Amarillo, Texas-based Western Merchants (Continued on page 90)

CHART RECAP:

Whitney Is Top Artist

BY PAUL GREIN

LOS ANGELES Whitney Houston is the top pop artist of 1986 on Billboard's year-end chart recaps, topping 1985's champ, Madonna. Houston's Arista debut album is also the No. 1 album of the year, making Houston the first female artist to earn that distinction. (See complete year-end charts and special section, following page 48.)

Houston is also the top pop album artist, marking the fourth year in a row that a black crossover star has won that key (Continued on page 93)

W.B., Columbia Are Top Labels

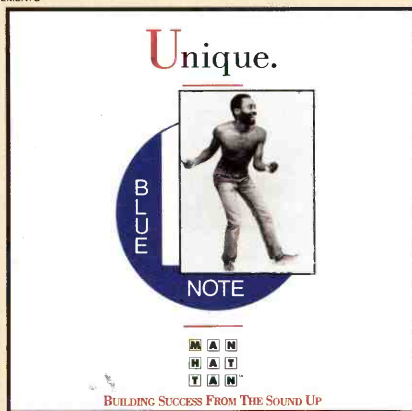
BY FRED GOODMAN

NEW YORK Warner Bros. is the top pop distributed label and Columbia the leading imprint in Billboard's year-end chart analysis for 1986.

This year's chart summary features the first analysis of chart share based on distribution. In addition to the usual label-by-label tally, separate breakdowns of pop, black, and dance chart shares have been totaled to include records on distributed imprints. As an example, Columbia's black music total (Continued on page 93)



DR. YORK presents his sensational holiday 7" release (YRC786-39) and video "LET ME BE THE ONE ON CHRISTMAS." This season's greeting comes to life as the **DR.** sings to you on Christmas. A video delight it's star **SHEBA** new recording artist from England, the 7" is available now from **YORK'S** forthcoming LP "RENEW" **YORK'S PRODUCTIONS, INC.** (718) 443-4417.



Bobby McFerrin's voice is a one-man orchestra without instruments. This unique artist is continually breaking sound barriers to astonished and delighted audiences as his two recent appearances on the Tonight Show and his performance at this year's CMJ convention of college radio and retail professionals have proven. His Blue Note debut album is "Spontaneous Inventions" (BT-85110). CD now available (CDP-7-46298-2).

ORIGINAL SOUNDTRACK RECORDING

HARRISON FORD

The Mosquito Coast

COMPOSED AND CONDUCTED BY MAURICE JARRE

ON FANTASY RECORDS, CASSETTES, AND COMPACT DISCS

MUSIC COMPOSED AND CONDUCTED BY MAURICE JARRE FANTASY F-21005

HIT MUSIC
FROM THE
HIT MOVIE
OF THE SEASON

**THE
GOLDEN
CHILD**

FEATURING

ANN WILSON/THE BEST MAN IN THE WORLD

RATT/BODY TALK

MELI'SA MORGAN/DEEPER LOVE

ASHFORD & SIMPSON/LOVE GOES ON

MARLON JACKSON/(LET YOUR LOVE FIND) THE CHOSEN ONE

ROBBIE BUCHANAN/THE CHOSEN ONE

NOW PLAYING ON *Capitol*



IN THIS ISSUE

VOLUME 98 NO. 52

DECEMBER 27, 1986

LABELS HOPE FOR A JAZZY HOLIDAY

An unprecedented number of jazz box sets are on the market this holiday season. Labels are hoping—and are being proved correct—that gift givers won't be scared off by the \$35-\$200 price tags of the collections. News and financial editor Fred Goodman reports. **Page 8.**

Bee Gees: Comeback Is No Jive Talk

The Bee Gees, newly signed to Warner Bros. Records and Ken Kragen's management company, are on the comeback trail. Their new album is scheduled to be released in February, and a world tour will follow in the summer. Talent editor Steve Gett gets all the details from the brothers Gibb. **Page 32.**

THE YEAR IN MUSIC AND VIDEO

Whitney Houston, Billboard's top pop artist of the year, leads the parade of 1986 winners in our year-end chart wrap-up. Also, Billboard editors give their overview of the year in soundtracks, rap, alternative video, talent in action, news, and more; they also select their 10 favorites of the year, as do some of your favorite pop stars. **Follows page 48.**

Retailers Rely Less On Newspaper Advertising

This holiday season, retail chains are spending fewer dollars on newspaper advertising: Direct mail and radio are picking up the slack. Billboard reporters in New York, Los Angeles, and Washington, D.C., survey the scene. **Page 49.**

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Managers Are In The Thick Of It 1986 Brings More Responsibilities

BY STEVE GETT

NEW YORK Artist managers are accepting greater responsibilities with the advent of lucrative merchandising, soundtrack, and sponsorship deals and the emergence of technologies like video and compact disks. And with the major labels' suspension of independent record promotion earlier this year, the role of a manager has expanded even more.

A SPECIAL BILLBOARD ANALYSIS

"Management is the most complex area of the record business right now," says Michael Lippman, whose Los Angeles-based management organization has just added ex-Wham! vocalist George Michael to its roster of artists, songwriters, and producers.

"Things have changed so much now, and you've got to run the gamut," says Lippman. "You need a knowledge of the motion picture industry to find out what movie is right for your client to be associated with and how that movie will be marketed and merchandised. At the same time, you've got to know the ins and outs of independent promotion, retail, publicity, marketing, and merchandising a record as well as dealing with a live performing act."

Danny Goldberg, head of Gold Spaceship management, says, "Before the labels backed out of hiring independents, there were already a number of managers who felt having a knowledge and expertise about radio promotion was part of representing a client. But clearly, with the record companies getting out, there's an increased pressure on managers on that level."

The rigors of contract negotiations are key to managers' expanding role. Marvin Katz of the Gotham-based Mayer, Katz, Baker, & Leibowitz law firm says, "With all the changes, particularly in technology—CDs and videos—our work has certainly increased and become a lot more complex than it was before. Some managers want to be very much involved in the negotiations, and there are those that'll say 'Call me when it's finished.' But it makes it more enjoyable when you're dealing with a manager that understands what you're talking about and appreciates what's going into a record deal."

Katz says that "negotiations just on the video issues can sometimes be as time-consuming as the record deal itself. That's one area in which you have to spend more time negotiating with a label, and CDs are another area."

"The whole CD royalty issue has

been tremendously involved over the last year or so. I think managers are becoming very aware of the economics of a CD, and that's good. Before, a lot of managers and attorneys probably weren't as aware of the economics of selling a record. With CDs, people are asking more questions, like 'What's the cost of a CD?' or 'What's the profit?' Overall, managers these days are having to ask a whole bunch of questions about issues they never faced before."

Perhaps the most significant issue for managers in 1986 was independent promotion. Many managers have been going into their own pockets to hire independent record promoters—and now are seeking methods of recouping the funds from the labels.

According to one senior label executive, who requests anonymity, managers who are paying for independent promotion "want you to then restructure their video deal or pay for a promo trip that they'd normally be responsible for. If anything, I'm getting into fights with managers because they'll say, 'I paid for the indies, you've got to do something for me.'"

"That's the biggest problem I'm running into. They'll ask for an extra \$30,000 to do a video, or whatever."
(Continued on page 89)

Program Strives For 'Insights Into Customers' A&M Staffers Are In Stores Now

BY CHRIS MORRIS

LOS ANGELES Don't look now, but that clerk behind the record store counter may be an A&M Records vice president.

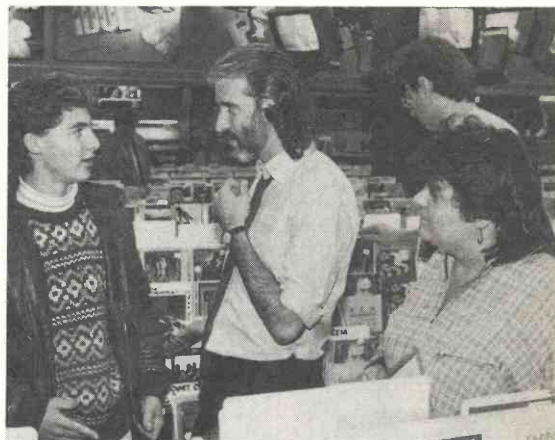
In an unusual program initiated by A&M president Gil Friesen and implemented by sales vice president David Steffen, the label's executives are getting hands-on experience in record stores around the country during the 1986 holiday selling season.

Label staffers, including some vice presidents and the regional sales force, are taking one- to four-day shifts in record outlets in their specific areas. In some cases, A&M's people have taken the opportunity to work more than one store.

Regional A&M personnel have worked the retail trenches during the past five Christmas rushes, but this year's program appears to be the label's most wide-ranging yet.

Michael Leon, A&M vice president of East Coast operations, recently did a tour of duty at Tower Records' Lincoln Center store in New York. He says Friesen called his vice presidents together over Thanksgiving to organize the program on a grander scale than in the past.

"The idea Gil Friesen had was that in order to provide certain insights into the customers and their buying habits in-store, we were all going to take an afternoon in a retail store," Leon says. "We gauge what the customers' needs are, and



Michael Leon, center, A&M vice president of East Coast operations, spends a day as a sales clerk at Tower Records' Lincoln Center store in New York as part of a labelwide effort to give staffers hands-on experience at retail. Shown with Leon are Tower Records manager Steve Harmon and A&M marketing representative Elise Kolesky.

we put our executives back in touch with the people on the street."

Leon says that all regional sales managers and some members of the label's Los Angeles home office staff are taking part in the program. Participation at certain executive levels is voluntary, but it is mandatory for some managers.

Leon says the program is useful in maintaining a thorough perspective on retailing.

"The consumer who is hit-orient-

ed knows what a record store is all about," he says. "But there is a whole audience of consumers that is diversified. There's a lot of business out there that doesn't have to rely on what's in the top 10."

Leon says that approximately one-third of A&M's New York office staff is involved in the retail program.

A&M West Coast regional sales manager Jayne Neches sees the program as a way to pay back the
(Continued on page 93)

Hikes Expected From Other Suppliers, Too

CBS/Fox Video Sets \$89.98 Price

BY JIM McCULLAUGH

LOS ANGELES Industry giant CBS/Fox Video has settled on a \$89.98 price point for selected rental-oriented A titles. The company recently announced plans for a \$5-\$15 increase to "rekindle profits" on the rental side of the business (Billboard, Dec. 6). Several other major suppliers are known to be considering a similar move.

The first title to reflect the higher price point will be "Aliens," last summer's \$80 million box-office giant. Street date is Feb. 26. According to Len White, president of the consumer products division, six titles are expected to be affected through 1987. Next up is expected to be "The Fly," another major summer box-office draw for 20th Century-Fox.

The hike should result in an approximate 12%-15% wholesale cost increase per unit for distributors.

White says the new \$89.98 price point on selected A rental titles, previously listing at \$79.98, will hold through the end of 1987.

CBS/Fox is also launching a first-quarter edition of its ongoing Five Star sell-through promotion, which in its third go-round centers on 60 titles at \$29.98.

Industry observers estimate that CBS/Fox moved about 1.2 million units with 30 titles for Five Star I,

'The strategy is to protect the bottom line'

introduced last March, and as many as 2.5 million units of Five Star II's 37 titles, introduced in August.

Says White, "As we move further into sell-through we're increasing unit volume, but it's putting pressure on margins. The strategy is to protect the bottom line." He points out that the low prices on the Five Star collection are permanent.

For Five Star III, 21 titles are holdovers from Five Star II, while two are reintroductions from Five Star I.

The new collection includes "Star Wars," "Exodus," "The Verdict," and "Raging Bull." Also included are selections from the Pink Panther series, the James Bond series, and Clint Eastwood westerns.

Titles carrying through include "The Sound Of Music," "My Fair Lady," "Casablanca," and "Alien." ("Alien" will feature a trailer promoting the original.)

Sweetening the Sweepstakes Of The Stars support theme, retailers, distributors, and consumers are eligible for a number of prizes. The grand prize is an all-expenses-paid trip to the movie location of choice from the Five Star collection. Other prizes include a trip to Hollywood as well as Five Star sets and cassettes.

A stand-alone display with 60 sleeves will also be available, backed by extensive merchandising and media support.



It's 100% Theirs. Principals from Bertelsmann Inc. and General Electric complete the acquisition by Bertelsmann of GE's 75% stake in all of RCA's music interests, which was effective Dec. 15. The music businesses, under president and CEO Elliot Goldman, will report to Bertelsmann board members Michael Dornemann and Monti Leuftner. Seated at the closing in New York are, from left, Bertelsmann executive president and executive board member Dornemann, GE vice president and deputy general counsel Joseph Handros, and Bertelsmann executive board member Leuftner. Standing, from left, are Bertelsmann executive vice president and chief financial officer Jurgen Kramer, Bertelsmann vice president and general counsel Manfred Kuhn, and Aydin Caginalp of the law firm of Walter Conston & Schurtman, who represented Bertelsmann in the transaction.

Capitol-EMI Appoints Two U.S. Executives

Move Signals Strategy To Increase Market Share

BY MIKE HENNESSEY

LONDON The appointment of Joe Smith and David Berman to key positions with Capitol Industries-EMI Inc. (Billboard, Dec. 20) signals the vital importance the group attaches to North America, both as a marketplace and a talent source, according to Bhaskar Menon, chairman and chief executive of EMI Music

Worldwide and Capitol Industries Inc.

Menon says the appointments are part of the music division's "massive investment strategy" in North America.

"As well as bringing distinction and dynamism to our leadership, their appointment will leave me much more time for my worldwide functions," he says.

Menon adds that he had been looking to make these appointments since July. This strengthening of EMI's management team can be seen as a major initiative to boost EMI's U.S. market share, which Menon puts at 9%—a figure that he agrees cannot be regarded with unqualified delight after such a long-term investment of time and money.

Menon admits, "Certainly I am less than satisfied with EMI's performance, but I am confident we can substantially improve on this in the not-too-distant future. And I hope that when we achieve a 20% market share we shall still be looking to improve our position."

Why is it so hard for European-based companies to establish a significant foothold in the U.S. market? "I think in the case of EMI we were late in perceiving the global nature of the business," says Menon. "Perhaps we did not settle on a sufficiently high level of investment to begin with—and, in any case, market share was not a major priority in the early '70s because we had a highly profitable cash-generating business."

Smith, a former chairman of Elektra/Asylum/Nonesuch Records and more recently president of NARAS, has been named vice chairman and chief executive of Capitol Industries-EMI Inc.

Berman, senior vice president, business affairs, with Warner Bros. Records, is appointed president of Capitol Industries-EMI Inc. Both appointments are effective Feb. 1.

Menon, who has run EMI's North American operations since April 1981, remains chairman of the board of Capitol Industries-EMI Inc.

Reporting directly to Smith will be Bruce Lundwall, president of Manhattan Records; Jim Mazza, president, EMI America Records; Brown Meggs, president, Angel Records; Don Zimmerman, president, Capitol Records; and Hal Posner, vice president and staff as-

(Continued on page 92)

Executive Turntable

RECORD COMPANIES. Capitol Industries-EMI Inc. in Los Angeles names Joe Smith vice chairman and chief executive and David Berman president. Smith was president of the National Academy of Recording Arts and Sciences. Berman was senior vice president of business affairs for Warner Bros. Records. Bhaskar Menon remains chairman of the board of Capitol Industries-EMI Inc. (See story, this page.)

Richard C. Lyttelton is appointed president and chief operating officer of Capitol Records-EMI of Canada Ltd. He was Capitol/Canada's managing director. Lyttelton succeeds J. David Evans, who recently resigned to pursue other interests.

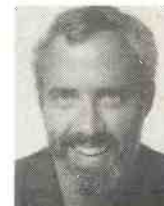
Virgin Records in Los Angeles names Phil Quartararo vice president of national promotion. He was vice president of singles promotion for Arista.



SMITH



BERMAN



HUBBARD



BISCEGLIA

Eliot Hubbard is promoted to vice president of press and public information for Epic/Portrait/Associated Labels in New York. He was director of press and public information, East Coast.

In a restructuring of its national pop promotion department, Arista Records makes the following appointments in New York: Rick Bisceglia as senior director of national singles promotion; Jeff Backer, national singles director; Joan Lawrence, national director of adult contemporary promotion and trade relations; Bruce Schoen, national director of top 40 secondaries promotion; and Maureen Guinana, national promotion coordinator. Bisceglia was director of singles promotion for the label. Backer was direc-



BACKER



LAWRENCE



SCHOEN



HIGGINS

tor of East Coast promotion, and Lawrence was director of national secondaries promotion.

PolyGram Records in New York makes the following appointments: Tom Nilsen as director of administration, business affairs; Winston D. McFarlane, director of record and music publishing royalties; and Brian Kelleher, director of operations for the label's publishing companies. Nilsen was director of a&r administration, East Coast, for CBS Records. McFarlane was head of RCA Records' royalty department. Kelleher was director of administration in the business affairs department at PolyGram.

Brian Higgins is named vice president of sales and marketing for Dunhill Compact Classics in Los Angeles. He was sales manager for the company.

Deborah Surdi becomes U.S. product manager for RCA Red Seal in New York. She was assistant to the director of marketing for the label.

(Continued on page 87)

Anita Baker, Tim Reid Will Appear

NARM Confab Lineup Set

NEW YORK Appearances by Elektra recording artist Anita Baker and actor Tim Reid are among the featured attractions scheduled for the National Assn. of Recording Merchandisers' (NARM) 1987 convention, Feb. 13-17 at the Fontainebleau Hilton in Miami Beach.

Baker's performance at the NARM Awards Banquet on Feb. 16 will mark the second consecutive year she has attended the trade group's annual meet. She made a cameo appearance during the WEA product presentation at the 1986 convention in Los Angeles. Since then, her debut album, "Rapture," has been certified platinum, marking her as one of the year's major finds.

The awards dinner recognizes the year's best-selling product and artists, determined by actual sales in NARM member stores. The association's annual awards for retailer and wholesaler of the year will also be presented. Already announced as the banquet's MC is Joe Smith, newly appointed vice chairman and chief executive of Capitol Industries-EMI. Smith delivered the keynote address at the association's 1975 meet.

Reid, best known for his roles on

the CBS-TV comedy "WKRP In Cincinnati" and the network's current series "Simon & Simon," has been tapped to host the NARM Advertising Awards luncheon on Feb. 14. Reid's music industry ties extend beyond his portrayal of Venus Flytrap, the night man on WKRP; he is also a principal in the new label MS International, whose product is manufactured and distributed by Macola Records.

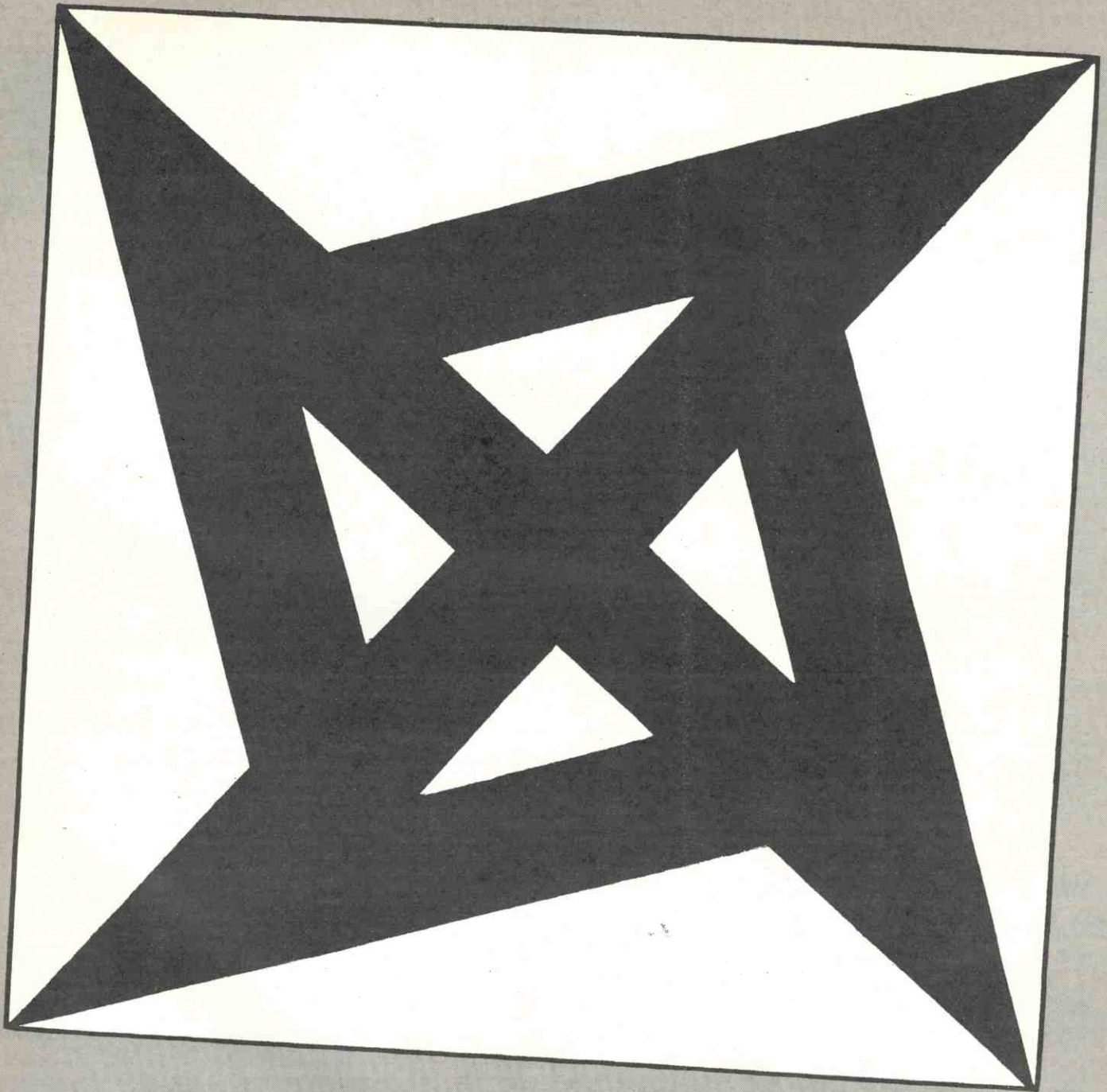
The advertising awards recognize outstanding campaigns and are drawn from submissions by member retailers, rackjobbers, and one-stops. This year's awards have been expanded to include special media, covering such items as billboards, direct mail pieces, and other promotional efforts that do not fall into the three traditional categories: TV, radio, and print.

The advertising awards will be determined by judges from the Radio Advertising Bureau, the Newspaper Advertising Bureau, and the Television Bureau of Advertising. The new special media category will be judged by a panel of advertising agency professionals.

Deadline for NARM Advertising Awards submissions is Jan. 15.

GEOFF MAYFIELD

LESLIE BELL AND THE FIRST BANG BAND



TODAY AMERICA, TOMORROW THE WORLD

Two words: **BANG MUSIC**. Go ahead and laugh.
A **SAMPLE THIS!** Production on **STOProck Records**.
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BANGLINE NEW YORK (516) 889-BANG
BANGLINE LONDON (01) 654-2952

Jazz Boxes Invade The Market

Labels Target Holiday Gift Sales

BY FRED GOODMAN

NEW YORK An unprecedented number of exhaustive, high-ticket jazz box sets are vying for Christmas gift dollars this year.

Recent weeks have seen the release of new boxed jazz sets from PolyGram Classics, RCA, Atlantic, and Fantasy, swelling a usually thin high-end market. List prices range from approximately \$35 for a four-record Duke Ellington collection on RCA's reinvigorated Bluebird imprint to more than \$200 for PolyGram's 21-record "Complete Key-note Collection" and Fantasy's 22-record "The Complete Riverside Recordings" of Thelonious Monk.

Label executives agree that de-

mand for the sets is generally limited to outlets specializing in jazz. "It's too bad, but that's the way it is," says Kirk Roberts, national sales manager for the Berkeley, Calif.-based Fantasy group of labels.

Roberts says the initial pressing of the Monk set was limited to 1,500 copies, about what the label pressed a few years ago of a similar collection of Bill Evans' work. However, Fantasy did substantially better with a set of the complete Prestige recordings of Miles Davis, selling approximately 7,500 of the 12-record box sets, and it is planning to release the Davis set on CD in the coming year.

At Atlantic, where the label's 15-

record "Atlantic Jazz" box is a comparative bargain, with a list price of approximately \$100, director of jazz John Snyder says the company has yet to solidify a campaign that can take the set beyond specialty outlets.

"We'll be meeting later this week to talk about the direction we're going to take," says Snyder. "We want to let people know that it's out there."

Although the Atlantic project is part of a label retrospective that also includes r&b and blues packages and will culminate next year in a rock'n'roll box, Snyder says he is considering other jazz packages, particularly the complete Atlantic recordings of saxophonist John Coltrane. The label also recently released a four-record set by singer-pianist Bobby Short.

(Continued on page 89)



Young Talent. International recording artist Luis Miguel signs a long-term, exclusive worldwide agreement with WEA International and Warner Bros. Records. His first album will be recorded in Spanish and is slated for early 1987 release. Pictured with Miguel are, in back from left, manager Joe Ruffalo of Cavallo, Ruffalo & Fagnoli; the artist's attorney, Peter Lopez; and the artist's father, Luis Rey. Sitting next to Miguel is WEA International chairman Nesuhi Ertegun.

Europeans Sell U.S. Classics—In U.S.

Roots Music Comes Home

BY CHRIS MORRIS

LOS ANGELES A distributor based here is attempting to make inroads into the U.S. marketplace for the British reissue label Charly Records and other European companies marketing classic American roots music.

In 1987, Street Level Trading Co. Inc., an 18-month-old distribution and marketing firm owned by Charly, will step up its efforts to move foreign LP and compact disk reissues through major U.S. retail chains.

Headed by president Jacques Hubert, who distributed Charly's vintage rock'n'roll, r&b, and blues product in France, and sales manager Michael Bayler, former Charly production manager in England, Street Level handles advertising, promotion, publicity, and distribution for Charly; its jazz line, Affinity; and the company's budget lines, Topline and Atlantis.

The company also distributes two jazz reissue labels, Spain's Fresh

Sound Records and Italy's Swingtime.

Bayler sees Charly's upscale treatment of such American labels as Atlantic, VeeJay, King, Sun, Chess, and Capitol as the key to scoring significant numbers on catalog product.

"Esoteric American roots music has to be given more reverential treatment," Bayler says. "More money should be spent on packaging, compiling, researching, details, and design. People should be given product immaculately pressed, beautifully designed. If you come up with that, you end up finding the people that will buy it."

"There's no point in banging out a \$4.98 Chuck Berry album in a drugstore," he continues. "You have to give it treatment like a museum piece. Unless you do that, it's just going to be another cheesy reissue program."

The Europe-based Charly, which leads the market for American reissues on the continent, first explored

(Continued on page 92)

Nine Selected For Induction Into Songwriters Hall Of Fame

NEW YORK Nine writers, including the first from a new international category, will be inducted into the Songwriters Hall of Fame at its 18th annual dinner March 9 here at the Plaza Hotel.

The inductees were announced by Sammy Cahn, president of the National Academy of Popular Music, at a reception here Dec. 17.

John Lennon and Paul McCartney are the first to be inducted under new rules granting entry to non-American writers.

Elected in the category of those whose careers began during the period 1955-67 were Carole Bayer Sager and the teams of Gerry Goffin & Carole King and Barry Mann & Cynthia Weil. Bob Merrill was elected in the category of writers whose careers began before 1955. A final new inductee was Sam Cooke in the posthumous category.

The academy announced other

awards, including Jerry Wexler, who won the Hall of Fame Lifetime Achievement Award; Jerry Herman, Johnny Mercer Award; and Lou Levy, the Abe Olman Publisher's Award.

Also, three young writers earned the Abe Olman Scholarship, each receiving an award of \$1,000: Kitty Gill, Paul Scott Goodman, and Eddie Hughes.

The fund was established as a \$25,000 grant two years ago by the Olman family and the families of Howie Richmond and Al Brackman. The families have earmarked an additional maximum amount of \$37,500 for the fund as matching funds on a dollar-for-dollar basis for monies donated by outside sources during 1987. Nominees are culled from workshops hosted by ASCAP, BMI, and the Songwriters Guild of America.

CHART BEAT

by Paul Grein

CINDERELLA'S "Night Songs" jumps four notches to No. 10 on this week's Top Pop Albums chart, becoming the fourth debut album to crack the top 10 in 1986. It follows the Outfield's "Play Deep," Pet Shop Boys' "Please," and Bruce Hornsby & the Range's "The Way It Is."

This matches the pace set in each of the past two years. Debut albums by Sade, Power Station, Whitney Houston, and Freddie Jackson cracked the top 10 in 1985, while debut sets by Cyndi Lauper, John Cafferty & the Beaver Brown Band, Madonna, and the Honeydrippers made the mark in 1984.

Three debut albums cracked the top 10 in 1980 and 1983. In 1980, Christopher Cross, the Pretenders, and Lipps Inc. all did the trick; in 1983, Eddy Grant, Duran Duran, and Quiet Riot scored. Only one debut album made the top 10 in 1981, that of the novelty act Stars On Long Play.

So far in the '80s, 1982 is the year in which the most debut albums cracked the top 10. Ten debut sets hit the top 10 that year: albums by the Royal Philharmonic Orchestra, the Go-Go's, Quarterflash, Bob & Doug McKenzie, Asia, Aldo Nova, Human League, Men At Work, A Flock Of Seagulls, and the Stray Cats.

That's noteworthy because 1982 is generally considered to be the worst year of the early-'80s industry downturn. It's said that new acts are the lifeblood of the record business; that's undeniably true, but it's also true that the year in which the most new acts broke through was the worst year in recent record business history. New acts may be the lifeblood, but superstars pay the bills. A few notes: We didn't count solo



debut acts who had established a name for themselves while in groups. That includes Phil Collins and Stevie Nicks in 1981; Robert Plant, Michael McDonald, and Lionel Richie in 1982; Sting in 1985; and David Lee Roth in 1986. Also, Duran Duran's 1981 debut album is listed in 1983 because that's the year it hit the top 10.

HOW IMPORTANT is the hit single in the contemporary music busi-

Cinderella has 4th top 10 debut in '86

ness? Consider this: In the past five years, a total of 45 albums have reached No. 1 on Billboard's Top Pop Albums chart. Of that total, only two have failed to generate at least one top 10 single: AC/DC's "For Those About To Rock (We Salute You)," which was No. 1 five years ago this week, and Barbra Streisand's "The Broadway Album," which hit No. 1 at the beginning of 1986.

And for every No. 1 album in the past five years that generated no top 10 hits, there was a No. 1 album that spun off seven—namely, Michael Jackson's "Thriller" and Bruce Springsteen's "Born In The U.S.A."

Another of the No. 1 albums—Lionel Richie's "Can't Slow Down"—yielded five top 10 hits, and eight more spun off four.

We point this out this week because Bruce Springsteen & the E Street Band's "War" jumps three notches to No. 8, which prevents the act's "Live/1975-1985" from becoming the third No. 1 album in the past five years not to yield a top 10 hit.

On another Springsteen-related matter, it's worth noting that "War" is the third remake of a No. 1 hit from 1970 to crack the top 10. The first was Aretha Franklin's 1971 version of Simon & Garfunkel's "Bridge Over Troubled Water." That's exactly the kind of "standard"-type song you would expect to be revived, as are such other smashes from that year as "Let It Be," "Close To You," "Make It With You," and "I'll Be There." But the second and third No. 1 hits from 1970 to make it back to the top 10 are both left-field hits that few would have predicted would ever be revived: Shocking Blue's "Venus" (a recent hit for Bananarama) and now Edwin Starr's "War."

JANET JACKSON'S "Control" jumps six notches to No. 7 on this week's Hot 100, becoming the fourth top 10 hit from her former No. 1 album of the same name. It's the seventh top 10 hit of 1986 written by the team of Jimmy Jam & Terry Lewis. That's the best showing for a writer or team of writers since Barry Gibb had a hand in writing 11 top 10 hits in 1978.

Jam & Lewis also produced six of their top 10 hits—all four of Jackson's, plus "Tender Love" by the Force M.D.'s and Human League's "Human." They wrote but didn't produce Robert Palmer's "I Didn't Mean To Turn You On."

TO OUR READERS: This is our last chance this year to thank you for your cards and letters, which never fail to amaze, inform, and amuse us. You people really know your stuff. (A few of you, however, still don't know that letters to Chartbeat should be addressed to the Los Angeles bureau: 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.)

With that bit of business out of the way, we leave you with our traditional holiday greeting: May you always have a bullet on the chart of life!

COLUMBIA RECORDS



1986.

OUR MUSIC
COMES
FIRST.

Some record companies boast
of multi-platinum albums
and million-selling videos.
But for a moment, A&M Records
would like to turn your attention
to some smaller numbers ...
the positions Janet Jackson achieved
on Billboard's year-end charts.
Janet reached the Number One position
in six separate categories.
One is a small number.
So is six.
The achievement is not.
Congratulations from your friends
at A&M Records.

In Praise of Small Numbers

👑 TOP BLACK ARTIST OF THE YEAR (combined albums + singles)

👑 TOP POP SINGLES ARTIST

👑 TOP POP SINGLES ARTIST/FEMALE

👑 TOP DANCE SALES ARTIST

👑 TOP DANCE CLUB PLAY ARTIST

👑 TOP BLACK SINGLES ARTIST

PRODUCED BY JIMMY JAM AND TERRY LEWIS for FLYTE TYME PRODUCTIONS, INC.
Co-Producer: Janet Jackson ♦ Executive Producer: John McClain

Editorial

THE MORE THINGS CHANGE . . .

CHANGE WAS IN the air in 1986— or was it? Although not apparent at first, stability characterized the corporate software environment after the dust settled.

A major label, RCA/Ariola, changed hands twice, at least sort of. General Electric acquired 75% of the company, with Germany's Bertelsmann holding the remaining 25%. But by year's end, the label was returned to one-corporation ownership when Bertelsmann acquired GE's holdings.

CBS Records, having a fantastic year, appeared to be on the brink of sale because its parent paid dearly in fending off hostile takeovers and be-

cause acting chairman Laurence Tisch just didn't care for the roller-coaster ride of being in the record business. But by year's end, no such divestiture appeared likely.

A shock wave of earthquake proportions hit the music industry early in the year with allegations of gangland involvement in independent record promotion. As an aftershock, major indie promo figures lost their key label accounts. Without losing a rock beat, however, the labels filled the promotion void. Big acts still charted, and new acts had a banner year.

In home video, the big retail shake-out among video specialty stores failed to materialize. Better yet, mass

merchandisers moved in with inventory priced to sell through—and based on early holiday-season buying reports, they made a wise decision.

The software hero of the year was the compact disk, moving steadily to worldwide dominance as a prerecorded configuration, with only digital audiotape lurking in the wings as a potential diversion.

But while CD marched on, the LP kept its stripes with a strong showing among the many who flocked to buy the year's historic Bruce Springsteen box set.

At radio, album rockers left the record industry dismayed by further trenchment into the safety of es-

tablished acts and classic hits. But top 40 and urban radio were there to assume an even greater role in the breaking of new artists.

WE CONGRATULATE the home entertainment industry for proving its resiliency in 1986. Such adaptability to the changing times bodes well for the many challenges ahead in 1987.

At Billboard we look forward to documenting the exciting year ahead. And we rededicated ourselves to serving our readers with complete, independent, and impartial reporting.

Here's to a great year for all!

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Open Letter To Japan—No. 2

DAT MUST BALANCE ALL INTERESTS

BY STANLEY M. GORTIKOV

A summit meeting in Vancouver, B.C., on Dec. 11 brought together your high chieftains of Japan's electronics corporations and those of leading U.S. and international recording companies.

The agenda focused on whether encoded copyrighted sound recordings could be safeguarded by a legislatively required copyright-protection chip integrated into your digital audio-tape (DAT) recording equipment.

You proclaimed a resounding "No" to that proposition.

You deserve the highest commendation for participating in Vancouver with such prestigious top executives from Hitachi, JVC, Matsushita, Sony, Toshiba, and the Electronic Industries Assn. of Japan (EIAJ). We met. We talked. We listened. A magnificent opportunity flickered. But we failed. More accurately, you failed.

We approached you in a conscientious effort to preserve our unique and precious intellectual property—the talent and assets of our performers, our writers, our creators, and our companies.

You are familiar, of course, with "intellectual property." After all, you prosper in its shelters. You covet your violate patents; you treasure your sacrosanct trademarks; you jealously preserve your own copyrighted materials.

But "intellectual property" is all one way, isn't it . . . only your way? I must judge by your deeds, not your words.

Your words are marvelous, incontestable. At our Vancouver meeting you made a major point of proclaiming the sanctity of intellectual prop-

erty. "We in Japan," you said, "adamantly acknowledge and respect intellectual property rights . . . and EIAJ is deeply concerned and interested in the establishment of intellectual property rights."

How noble of you . . . but how false and hypocritical. You mouth

We brought Copy Code to Vancouver. We wanted to demonstrate its features to you face-to-face and show you its promise and copyright protection potential. But you all refused even to walk 25 feet into an adjoining room for a five-minute demonstration of how copyrighted

We want "consumer protection" too . . . legislative protection adequate to ensure for consumers an unimpeded flow of new recordings, new talent, new musical approaches, new sounds. We want this along with a safe creative and economic environment for the originators of that consumer-desired recorded music.

You certainly must know the feelings of our constituents who want to get paid for what they make. After all, you insist on getting paid for every single unit of equipment and tape which consumers acquire. And you certainly have not announced plans to give away your DAT units without cost.

Yet, how is it that you are totally content that the recordings we create may be cloned on those DAT machines—as perfectly as our original masters—and made available gratis . . . free . . . on the house?

In the closing days of the recent U.S. congressional session, one important U.S. senator said: "Before this new technology [DAT] is unleashed, Congress must consider whether steps should be taken to protect against its abusive use." Other senators echoed that same expectation.

That expectation translates into a need for the U.S. Congress to consider legislative options that would balance the concerns of DAT originators, consumers, and the creators and owners of copyrighted recordings. We have proposed a legislative technological approach to a technological problem, a marketplace solution.

It is not too late to depart from the intransigence you manifested in Vancouver. It is not too late, as I appealed in my recent "Open Letter to Japan—No. 1" (Billboard, Sept. 6), to "find a way to accept the American music industry as your opportunity, not your victim."

In your own presentation at the Vancouver meeting, you repeatedly used the analogy that hardware and software coexist like "two wheels of a cart."

If that is your wish, I respectfully recommend that first you get off your unicycle.

'Your words are marvelous . . . your deeds condemn our copyrighted recordings'



Stanley Gortikov is president of the Recording Industry Assn. of America.

those words, but they become hollow when your deeds condemn our copyrighted recordings to unbridled, perpetual appropriation by anyone who wants them for free.

How phony are your expressed convictions, when you program your DAT indiscriminately to rob artists and creators of their rightful revenues and thus diminish their career potential.

Yes, your words are OK, but your actions are ready to commit their master-quality recordings to a worldwide free grab-bag.

Magnificently, you do sprint forward technologically. But you stand still intellectually, your ears closed, your mind set, your views frozen, and your sensitivities immobile.

Letters to the Editor

COUNTRY'S BEST YEAR

Walter Williams writes (Letters, Dec. 13) of all the talk about "new country music and exciting new talent" coming from Nashville but labels it "bravado to cover the fact that people in Nashville have forgotten how to make good records." Then he states that mainstream buy-

ers will never purchase records by Dwight Yoakam and Steve Earle.

Well, Yoakam's album (made in California and marketed from Nashville) has sold over 300,000 copies and has spent 35 weeks on the Top Pop Albums chart. And Earle's album was bulletted at No. 107 on that same pop chart.

Actually, 1986 has been the best year in country music history for breaking new talent. As of Dec. 13, 19 new acts have claimed their first top 20 single chart position, and 17 of them have gone top 10.

John Lomax III
Nashville

Execs Offer Thoughts On '86, Hopes For '87

BY PETER LUDWIG

NEW YORK Further successes for individual companies and continued growth for the network and syndicated-programming industry are on top of executive wish and prediction lists at this time of year.

Here are some hopes and specific predictions for 1987 and observations on 1986 from a number of industry executives:

"This is the first year I envied CEOs and owners," says the United Stations Radio Network's Ed Salamon. "It seemed that all the fun and headlines had to do with trading properties. Programmers used to get all the attention. But not this year."

Speaking of 1987, the programming chief notes, "It's about time for AM radio breakthroughs, but they will only happen with innovative—not one-size-fits-all—programming." Salamon's Christmas wish: "[I want] our programs to continue to make affiliates happy so that I can keep having fun—and not have to get a real job."

Joe Kelly, the founder and creative director of Chicago-based Superspots, says 1986 was a year of soul searching for album rock. "By October, the identity crisis was over, and [the format] began making plans for the next evolution." Kelly adds that for 1987, "AOR will come to mean adult-oriented radio, but there will be two

kinds: one that services the 18-34 demo and one servicing the 35-49 demo." Kelly's year-end hope is that programmers will realize that "to excel, one must be adventurous."

CBS Radio Network executive

'To excel, one must be adventurous'

Frank Murphy says his Christmas wish is "to see syndicated and network radio programs do what they do so well—use the imagination," adding that he would like to see programming "stimulate the imagination with a cinematic approach—not a cookie-cutter approach."

Addressing affiliates and potential affiliates, Murphy says he

hopes that adult-oriented programmers will break ranks to reverse what he calls a homogenizing trend in those formats.

"The AC format in 1986 gravitated toward soft contemporary vocals. CHR got softer. And, the beautiful music format abandoned instrumentals. That has caused an acceleration of all adult-oriented stations starting to sound alike. AC stations will have to do more than just play the music in 1987. We will see success for stations that blend the elements of music, personality, and information," Murphy says.

On a larger industry scale, Murphy predicts that the industry itself will begin to stabilize, with fewer station sales and format changes. He says AM is where the chances will be taken with a move toward narrowcasting on the band.

MJI Broadcasting's Josh Fei-

genbaum predicts that observers will see "consolidations in the business. Solid companies with a strong base and an eye on quality product will hold their own in a climate of intensified growth."

David Bolger, a writer for the offbeat radio comedy troupe Duck & Cover, says, "My wish is that the popularity of shock radio will open people's minds to other unconventional programming." Bolger predicts that 1987 may offer a nationally simulcast morning show, possibly with WXRK New York's Howard Stern as host. Bolger also bets that Stern will score a victory for the First Amendment in the air personality's current scuffle with the FCC.

Like many others in the industry, Nationally Syndicated Broadcasting Alliance president Jeff Leve says, "Last year exceeded my expectations, and if 1987 is as good, I'll be happy."

Washington Roundup

BY BILL HOLLAND

ALL RIGHT. Today we're having a surprise quiz. Topic: What happened in Washington during 1986 in the wonderful world of radio? Sorry, it is not multiple choice. Those who fail must stay after school and write "Vox Jox" 1,000 times on the blackboard. The answers are printed upside down at the bottom of the page. Ready? Go.

1. What two competing broadcasting trade groups were ready to merge last January?

2. What nettlesome House Communications Subcommittee chairman announced in January he was running for Gary Hart's seat in the Senate?

3. Which federal agency (OK, which commission) asked Congress in February for authority to slap stations with \$100,000—and even an occasional \$1 million—fines?

4. How many radio stations were asked in February by a Federal Rate Court to cough up financial records in the license rate hike dispute with ASCAP?

5. What old rule (OK, doctrine) did 12 broadcast groups tell a U.S. Court of Appeals was, in their view, "constitutionally suspect"?

6. Did the FCC, in March, drop "underbrush rules" dealing with fraudulent billing, combo ad rates, and network clipping? Yes or no?

7. In March, the FCC finally released its long-awaited report on AM radio improvements. True or false?

8. What are the initials of the federal agency (OK, commission) that in April deleted its 30-year-old duplication rule that prevented AM-FM combos co-owned in the same area from simulcasting?

9. What is the last name of the U.S. president who in April signed the FCC's cost-of-regulation-fee proposal in a deficit reduction package approved by the Congress?

10. The National Assn. of Broad-

casters (NAB) and the National Radio Broadcasters Assn. (NRBA) did not merge, after members of both refused to ratify the agreement in May? True or false?

11. As of May, radio stations must now keep in their public record files a log of their "most significant" public programming. True or false?

12. Was FCC Chairman Mark Fowler, in June, renominated by the White House for a second term, and did he go on leave to star in the "Howard The Duck" movie? Yes or no? Answer carefully.

13. In June, President Reagan signed a bill reducing the terms of the five FCC commissioners from seven years to how many years?

14. What is the non-Hispanic married name of the Hispanic female sworn in June 25 as the newest commissioner of the FCC? (Hint: Patricia Diaz...)

15. The All Industry Radio Music License Committee, which in July accepted a contract settlement with ASCAP—fees will jump 7.5% retroactive to January—should think of getting a shorter, snappier name. True or false?

16. What prominent House Communications Subcommittee member introduced a bill in July to temper speculative trading of broadcast properties by reinstating the old FCC rule requiring new owners to hold on to stations for three years, then admitted he knew such a bill wouldn't pass? (Hint: He's a Democrat from Washington, and he sounds a little like Gary Owens.)

17. What broadcast trade group with three initials beginning with N supported an FCC proposal in August to use an index method for determining station class in new facilities?

18. What big group whose name sounds like "cocky fellow" did Outlet Communications buy back its broadcast from in August for \$617.5 million, almost twice what it had sold it for?

19. What successful annual event,

similar to Radio '85, took place in September 1986 in New Orleans and had headquarters in a huge Marriott with elevators designed by Pee Wee Herman?

20. What is the name of the current FCC chairman, who continued to be picketed into September by antismut groups who accused him of being "soft on porn"?

21. Did the FCC tell two California noncommercial stations in September to respond to complaints about "obscene or indecent" programming? Yes or no?

22. Did House legislators refuse to lambast the FCC in October for its turnaround in not supporting preferences for minorities and women seeking new broadcast properties? Yes or no?

23. In October, the NAB brought out the troops to quash the efforts of the speaker of the House to make the fairness doctrine the law of the land—and won. True or false?

24. The FCC proposed in November to amend or eliminate the "main studio" rule, but nevertheless kept fining stations \$10,000 a pop for violations. True or false?

25. Postelection results showed the Democrats keeping the House and gaining the Senate. What is the name of the Democratic senator from South Carolina who will be the new key communications man. (Hint: He's the one without the hair transplant.)

26. In December, the FCC sent Infinity Broadcasting a letter telling the company to respond to charges about "obscene or indecent" programming by one of its on-air employees. What is the first name of the employee? Define in one word the tone of the letter.

27. The FCC, in December, denied the NAB's request for a deadline extension of the three-year time period in which Class B and C must upgrade their facilities or else be downgraded. What is the deadline month date in 1987? (Hint: It

(Continued on next page)



Sharing The Season. Atlantic's Miki Howard shares her smile and her debut album, "Come Share My Love," while promoting the project in Chicago. Getting into the holiday spirit are, from left, WBMX MD Marco Spoon, WJMO PD Doug Harris, Howard, WBMX PD Jerry Boulding, Atlantic VP/GM of black music operations Sylvia Rhone, WGCI PD Lee Michaels, an unidentified guest, and Black Radio Exclusive columnist Jerry Simmons.

...newsline...

ARBITRON says the results of the fall survey should reflect a higher response rate due to the institution of a standard follow-up treatment for all diary keepers who don't fall into the ratings company's Differential Survey Treatment (DST) group. The new procedure involves a presurvey phone call and a during-survey letter with a \$1 premium enclosed. That treatment was arrived at after several different methods were tested with diary keepers in January. "We estimate a gain of two or more points in total response across radio markets," says Arbitron methods research manager Jim Peacock.

INTERURBAN BROADCASTING appoints Charles Richardson vice president/general manager of its KATZ-AM-FM St. Louis station. Richardson had been director of administration and finance for Inner City Broadcasting and was previously station manager of KRE Berkeley, Calif.

LARRY GROGAN is named executive vice president of the Susquehanna Radio Corp. Grogan joined Susquehanna in 1976 as manager of its WFMS Indianapolis station and has served the group in various management capacities since then.

BRUCE MITTMAN, owner of WICE-AM Pawtucket, R.I., buys WWFX-FM Bangor, Maine, his second acquisition. Known as "the Fox," WWFX's Hot Hits format and talent lineup will remain intact.

PAUL MUHLY is appointed general manager of KKMGM Pueblo/Colorado Springs, Colo., a Whale Communications property. Muhly had been advertising director at Denver Cable Interconnect and had earlier worked at two nearby stations.

FCC: Full-Time AMs Only

WASHINGTON The Federal Communications Commission is accepting applications only for new full-time AM stations and has put a freeze on applications for AM daytime stations.

The FCC cited ongoing efforts to provide relief for existing daytimers and to help in the establishment of full-time stations as reasons for the move.

National Assn. of Broadcasters (NAB) radio board chairman Bev Brown applauded the FCC action. "It's certainly about time we've gotten to this point," he said. "It's a step in the right direction toward AM improvement."

In other AM development news, the NAB executive committee, which met here recently, approved the group's budget for implementation of the new voluntary guidelines to improve AM quality. The standards, to be presented for consideration to broadcasters and receiver manufacturers, were first unveiled last fall at the Radio '86 confab in New Orleans.

Also, the executive committee approved a recommendation that NAB explore whether legal barriers exist in further pursuing new rating services being developed that would compete with Arbitron and Birch.

BILL HOLLAND

WASHINGTON ROUNDUP

(Continued from preceding page)

rhymes with "parch.")
28. What performing rights group, with three initials, agreed in December to extend its interim music license for three more months, to March 31?


ALL RIGHT. Pencils down. I'll give you a moment to look over your jottings. Then read the answers and weep.

The answers:
1. NAB and NRB 2. Timothy With (he won) 3. FCC 4. 500 5. Fairness doctrine 6. Yes 7. True 8. FCC 9. Reagan 10. False 11. True 12. No 13. Five 14. Dennis 15. True 16. A) Swift 17. NAB 18. Ruckelshaus Group 19. Radio 786 20. Mark Fowler 21. Yes 22. No 23. True 24. True 25. Ernest Hollings 26. Howard/Stern 27. March 28. BMI

PROMOTIONAL PAINTERS CAPS

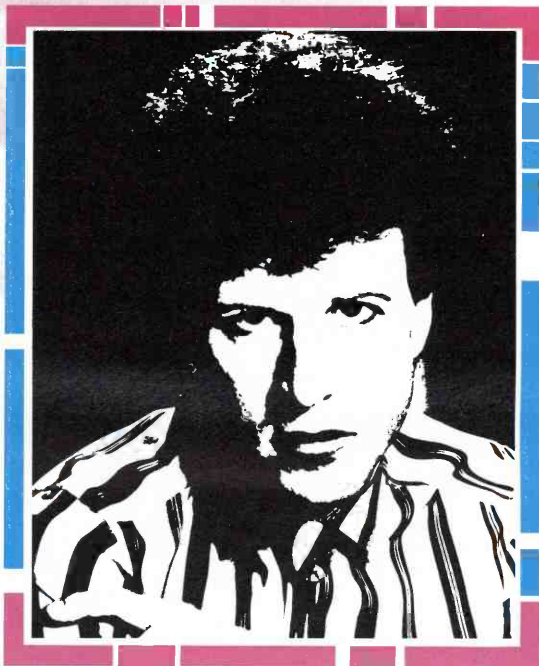
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ROCK WATCH

A Countdown to Ecstasy with Oedipus



NOW ON THE AIR

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

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

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

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

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

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

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

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



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& EMI MUSIC
WORLDWIDE*



HIGHEST CHART
POSITION TO DATE

AUSTRALIA: GOLD	#10
AUSTRIA: GOLD	#1
BRAZIL: GOLD	#3
CANADA: DOUBLE PLATINUM	#3
DENMARK: GOLD	#1
U.K.: GOLD	#2
FINLAND: GOLD	#1
FRANCE: GOLD	#10
GERMANY: PLATINUM	(9 WEEKS) #1
NEW ZEALAND: PLATINUM	#4
NORWAY: GOLD	#1
PORTUGAL: GOLD	#1
SPAIN: GOLD	#1
SWEDEN: GOLD	#1
SWITZERLAND: PLATINUM	#1
U.S.: PLATINUM	#4

WORLD TOUR STARTS MARCH 1987

MANAGEMENT  ROGER DUBOIS MANAGEMENT

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People are beginning to take us seriously!



YOX JOX

by Kim Freeman



WE'LL BEGIN THIS GRAB bag of a year-end column with the hottest piece of news to crop up in the heat of the holiday season: **Shadow Stevens** opts to leave his operations manager/afternoon man post at **WHTZ "Z-100"** New York for the PD post at **EZ Communications' WEZB "B-97"** New Orleans. That's expected to take effect sometime next month, and **Z-100 PD Scott Shannon** explains Stevens' move as part of the natural evolution for those who work with him in the OM post. "I teach the type of radio people can take away with them... It's kind of a graduation process."

As for the rumors that Shannon himself will be leaving Z-100, he says, "There are no clandestine plans for me to move to any other organization. I'll be involved in contract negotiations with Malrite now through the end of the year, and that's all it is right now."

SOME observations & '87 wishes: This week and next, we'll be opening up part of this column for members of our business to file reviews, previews, predictions, and plain-out wishes.

Scott Shannon: "I'm beginning to feel better about the overall condition of radio programming right now. There was a period when there was too wide a gap between the competent PDs and the beginners... When it looked like the people with the valuable information weren't sharing it. Now we're seeing a lot of programmers really taking our business seriously. You're seeing young names and talents emerge, and it seems our business is again beginning to develop on-air and programming talent."

"I think it has to do with the fact that the communication sphere has tightened. There are very few original ideas, and the successful things—theories, slogans, contests—are more quickly borrowed, shared, and just implemented. Just the information you can gather from various publications makes competitors in any market more equal."

"There is also a relation to higher prices being attached to properties and the fact that bigger companies are moving into smaller markets. You don't find nearly as many underdeveloped radio properties as you could have before. I think a lot of management people are understanding the importance of a hands-on, creative programmer."

That's the good news. The bad news is that "Grandma Got Run Over By A Reindeer" has yet to die a peaceful death on Z-100's holiday playlist.

RADIO VETERAN and PD **To PD** author **Paul Drew:** "I wish more people would program the way **KPWR 'Power 106'** Los Angeles' PD [Jeff Wyatt] programs. He programs the way he wants to without all this gobbledygook bull." Interpret that as you like.

LARRY BERGER, WPLJ New York PD: "I wish that the record industry and radio industry join hands to save the single. Radio could use its airwaves to encourage people to purchase single records. The record industry could recognize that the single is a loss leader and reduce the price. It also would help if consistency in the vi-

Shadow Stevens to begin the new year at New Orleans' WEZB as PD

nyl quality of singles were improved. The concept of a hit song has been around almost as long as Thomas Edison. Radio stations play them and every record company prays for that hit. Hit songs are a pillar of strength for both businesses." A timely argument.

DENE HALLAM: KCPW Kansas City, Mo., PD: "The only thing I wish is that radio [stations] would stop selling and pitching against each other and worry about other competing media. I'd like to get radio listening up in general, at the expense of time spent with television and newspapers."

ROAD REPORT: Last week, part of Billboard's traveling radio act headed south for visits to **Charlotte, N.C.**; **Memphis, Tenn.**; **Orlando, Fla.**; and, briefly, **Tampa, Fla.** Many thanks to **Capitol's East Coast** album, man **Dave Morrell**, who served as master road warrior and set us up with members of his crack local team in each city.

Due to deadlines, we couldn't hook up with the show until Orlando, but our singles sales manager **Margaret LoCicero**, filed snappy stories from **Charlotte** and **Memphis**. The major stop in **Charlotte** was **rocker WRFX "the Fox,"** where MD **Mary London** ogled the rare **Beatles** tapes **Morrell** delivered in his **Santa sack**. Besides rare **Beatles** tapes, **London** says the **Fox** is always looking for more **CDs**—and maybe some more metal—as the station may soon start producing its own hard rock show.

Here's hoping that **WROQ** Charlotte PD **Reggie Blackwell** recovers from the flu in time for the holidays, and it was fun to hear the highly rated top 40 banging out the **Smithereens** at night.

In **Memphis**, **LoCicero** spoke highly of her long chat with **WMC-FM PD Robert John** and a personal preview of some upcoming morning bits by **WEGR** morning partner **Tommy Smith**. **Smith**, by the way, used to do mornings with **Capitol's Sandy O'Connor**, who escorted **LoCicero** there.

And then there were the riches of **Orlando**. Big thanks to **Rad Messick, WDIZ's rockin' PD**, and **Steve Pachter**, **Capitol's Florida** manager, for expert advice on the **jai alai** court that sent us home with an extra \$50. Next time, however, we may find our travel expenses could be covered on the advice of **WHLY "Y-106"** PD **Mark McKay's** fiancée. As **McKay** explains it, his **Lady Luck** bases her **jai alai** bets on things like the players' name and appearance and wins big.

Back on a business note, **Y-106** operations manager **Gerry Cagle** is close to giving up his morning shift, and **McKay** was busy shutting prospective candidates to and from the airport before we snuck him and **Y-106 MD Michael Hayes** out to lunch.

At **WBJW "BJ-105," PD Brian Thomas** was in fine form. **Thomas'** sought-after programming skills are common knowledge, but here's some things you might not know about him: (1) He's taller than **Warner Bros. artist Jack Wagner**; (2) he loves to fish; (3) he keeps his desk uncluttered by handing back almost every piece of paper visitors try to palm off on him.

Meanwhile, in **Tampa**, we did little to improve the reputation of women drivers and spent most of our time searching for the elusive restaurant at which **Morrell** and **Pachter** were holding **WYNF PD Carey Curelop** and morning man **Ron Diaz** hostage. Hey, we were only two hours late.

We did find our way to **WKRL's** beautiful new studios and had a great chat with the classic rocker's PD, **Beau Raines**, who shared a funny depiction of one of the difficulties in programming the format. When **Three Dog Night's "Eli's Coming"** (or is he just breathing hard?) appeared on **WKRL's** playlist print-out, a young jock took the parenthetical comment as part of the song's title and announced it as such on air!

So, happy holidays, good health, and high ratings for 1987!

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national album rock radio airplay reports.	TITLE
					★ ★ No. 1 ★ ★	
1	1	1	9	STEVE MILLER CAPTOL		I WANT TO MAKE THE WORLD
2	3	5	8	ERIC CLAPTON MCA		IT'S IN THE WAY YOU USE IT
3	2	2	11	GEORGIA SATELLITES ELEKTRA		KEEP YOUR HANDS TO YOURSELF
4	8	8	11	BOSTON MCA		COOL THE ENGINES
5	9	12	8	THE PRETENDERS SIRE		MY BABY
6	4	3	9	DON HENLEY GEPHEN		WHO OWNS THIS PLACE
7	7	7	12	BOSTON MCA		WE'RE READY
8	13	20	5	BRUCE HORNSBY RCA		ON THE WESTERN SKYLINE
9	6	6	10	BENJAMIN ORR ELEKTRA		STAY THE NIGHT
10	14	15	5	PETER GABRIEL GEPHEN		BIG TIME
11	24	43	3	BON JOVI MERCURY		LIVIN' ON A PRAYER
12	12	9	12	RIC OCASEK GEPHEN		TRUE TO YOU
13	18	24	5	THE ROBERT CRAY BAND MERCURY		SMOKING GUN
14	16	18	7	BILLY IDOL CHRYSALIS		DON'T NEED A GUN
15	17	19	6	BRUCE SPRINGSTEEN COLUMBIA		FIRE
16	22	33	4	ANN WILSON CAPTOL		THE BEST MAN IN THE WORLD
17	11	11	7	STEVE RAY VAUGHAN EPIC		SUPERSTITION
18	21	31	5	JASON & THE SCORCHERS EMI-AMERICA		GOLDEN BALL AND CHAIN
19	19	22	6	STEVE WINWOOD ISLAND		BACK IN THE HIGH LIFE AGAIN
20	5	4	6	BRUCE SPRINGSTEEN COLUMBIA		WAR
21	25	35	3	ERIC CLAPTON WARNER BROS.		TEARING US APART
22	28	48	16	HUEY LEWIS & THE NEWS CHRYSALIS		JACOB'S LADDER
23	15	13	9	BON JOVI MERCURY		WANTED DEAD OR ALIVE
24	27	38	3	KBC BAND ARISTA		AMERICA
25	10	10	8	KANSAS MCA		ALL I WANTED
26	34	42	4	BRUCE SPRINGSTEEN COLUMBIA		BECAUSE THE NIGHT
27	23	23	7	BOB GELDOF ATLANTIC		THIS IS THE WORLD CALLING
28	40	—	2	WORLD PARTY CHRYSALIS		SHIP OF FOOLS
29	33	41	4	THE SMITHEREENS ENIGMA		BEHIND THE WALL OF SLEEP
30	44	—	2	THE KINKS MCA	★ ★ ★ POWER TRACK ★ ★ ★	WORKING AT THE FACTORY
31	26	27	7	LONE JUSTICE GEPHEN		SHELTER
32	30	28	27	GENESIS ATLANTIC		LAND OF CONFUSION
33	38	39	5	THE PRETENDERS SIRE		ROOM FULL OF MIRRORS
34	42	49	3	BILLY JOEL COLUMBIA		THIS IS THE TIME
35	45	—	2	EDDIE MONEY COLUMBIA		I WANNA GO BACK
36	20	14	10	DAVID & DAVID A&M		SWALLOWED BY THE CRACKS
37	37	37	4	THE KINKS MCA		ROCK 'N' ROLL CITIES
38	NEW ▶	1		EUROPE EPIC	★ ★ ★ FLASHMAKER ★ ★ ★	THE FINAL COUNTDOWN
39	32	29	10	THE STABILIZERS COLUMBIA		ONE SIMPLE THING
40	29	26	10	EDDIE MONEY COLUMBIA		WE SHOULD BE SLEEPING
41	NEW ▶	1		IGGY POP A&M		REAL WILD CHILD
42	NEW ▶	1		STEVE MILLER CAPTOL		NOBODY BUT YOU BABY
43	43	46	4	PAUL YOUNG COLUMBIA		SOME PEOPLE
44	47	—	2	BRUCE SPRINGSTEEN COLUMBIA		RAISE YOUR HAND
45	35	30	8	SURVIVOR SCOTTI BROS.		IS THIS LOVE
46	NEW ▶	1		TIMBUK 3 I.R.S.		LIFE IS HARD
47	31	21	12	KBC BAND ARISTA		IT'S NOT YOU, IT'S NOT ME
48	36	16	12	THE PRETENDERS SIRE		DON'T GET ME WRONG
49	41	25	9	R.E.M. I.R.S.		SUPERMAN
50	39	17	13	BILLY IDOL CHRYSALIS		TO BE A LOVER

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.

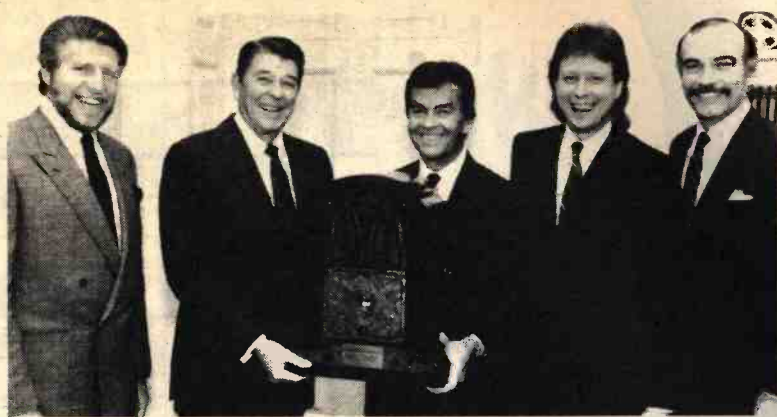
Featured Programming

THE Radio Network Assn. (RNA) has elected its officers for 1987. **United Stations** president Nick Verbitsky will continue as chairman. Verbitsky had been acting chairman for the last few months of 1986. **Arthur Kriemelman**, of **Westwood One's** office of the president, has moved up to vice chairman from the post of secretary-treasurer, which will now be held by NBC president **Randy Bongarten**.

The RNA is reporting 1986 as an excellent year for revenues and predicts it will end with a 15% increase over 1985.

MEANWHILE, the latest **RADAR** report shows that the number of persons in the weekly radio audience has increased over the past year but that listening frequency has decreased. The net result is a 3% decrease in the average audience. The **RADAR** network audience reports based on station clearances will be released in February.

MOVING UP ... **Karen Foley** is appointed director of the **ABC Direction Radio Network**. Foley joins the network after a seven-year association with various **Cap Cities/ABC** local outlets. In her new position, Foley will be responsible for all aspects of station relations, including marketing and acquisition ...



Oval Office Radio. The United Stations Programming brass gets high ratings on its visit to the Oval Office by presenting President Reagan with a beautiful, cathedral-style antique radio. From left are USP president Nick Verbitsky, Reagan, Dick Clark, USP executive VP/programming Ed Salamon, and executive VP/GM Bill Hogan.

Bob Jones, who has been a featured on-air personality since **Satellite Music Network** launched its "Heart And Soul" format last year, has been promoted to program director of that format. Jones joined **SMN** after 17 years at **KDIA** Oakland, Calif.

MJI Broadcasting adds **Danny Fields** to the network staff as senior correspondent on its album rock news program "Rock Today." Most recently, Fields was editor in

chief for **Starlog Press** ... **Ron Rodrigues** is promoted to senior VP/GM of **James Paul Brown Entertainment**. In his new position, Rodrigues will oversee operations for "Pepsi Hitline USA," which premieres in February. The company, formerly known as **Jim Brown Productions**, syndicates "Country Music's Top 10." Rodrigues came to the firm a year ago as director of marketing and development after serving as operations manager for the former **KMG** Los Angeles.

MOVIES AND ROCK have been closely linked for years, but radio listeners generally go to television for news about upcoming movies they want to see. To remedy the situation, **Radio International** is taking "Reelin' & A' Rockin'" from regional monthly to national weekly status. Produced by **Jon Sargent Productions**, the program fills its one hour with nine tracks from current films, a "film flashback" oldie, and a weekly feature spotlighting a significant video.

KLOS assistant PD **Kurt Kelly** hosts the program, and in addition to the mentioned musical features, the show includes a weekly installment of movie music news hosted

(Continued on next page)

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
84 REPORTERS	ADDS	ON
JOURNEY I'LL BE ALRIGHT WITHOUT YOU COLUMBIA	14	34
TOTO WITHOUTYOURLOVE COLUMBIA	13	14
BILLY VERA/BEATERS AT THIS MOMENT RHINO	12	53
JEFFREY OSBORNE IN YOUR EYES A&M	9	37
THE JETS YOU GOT IT ALL MCA	9	26

FOR WEEK ENDING DECEMBER 27, 1986

Billboard

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HOT ADULT CONTEMPORARY™

Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	2	9	LOVE IS FOREVER JIVE 1-9540/ARISTA 2 weeks at No. One	◆ BILLY OCEAN
2	4	7	6	THIS IS THE TIME COLUMBIA 38-06526	◆ BILLY JOEL
3	3	6	8	FALLING IN LOVE (UH-OH) EPIC 34-06352	◆ MIAMI SOUND MACHINE
4	6	8	8	STAY THE NIGHT ELEKTRA 7-69506	◆ BENJAMIN ORR
5	2	1	14	THE WAY IT IS RCA 5023	◆ BRUCE HORNSBY & THE RANGE
6	8	12	7	SHAKE YOU DOWN COLUMBIA 38-06191	◆ GREGORY ABBOTT
7	11	14	7	SOMEWHERE OUT THERE (FROM "AN AMERICAN TAIL") MCA 52973	◆ LINDA RONSTADT AND JAMES INGRAM
8	7	5	14	THE NEXT TIME I FALL WARNER BROS. 7-28597	◆ PETER CETERA WITH AMY GRANT
9	5	3	13	LOVE WILL CONQUER ALL MOTOWN 1866	◆ LIONEL RICHIE
10	12	17	5	WILL YOU STILL LOVE ME? WARNER BROS. 7-28512	◆ CHICAGO
11	14	18	6	CAUGHT UP IN THE RAPTURE ELEKTRA 7-69511	◆ ANITA BAKER
12	10	10	9	STAND BY ME ATLANTIC 7-89361	◆ BEN E. KING
13	9	4	14	HUMAN VIRGIN 2861/A&M	◆ THE HUMAN LEAGUE
14	15	16	9	TAKE THIS LOVE A&M 2875	SERGIO MENDES BRASIL '86
15	22	26	3	BALLERINA GIRL MOTOWN 1873	LIONEL RICHIE
16	23	33	3	AT THIS MOMENT RHINO 74403	BILLY VERA & THE BEATERS
17	13	9	11	EMOTION IN MOTION Geffen 7-28617/WARNER BROS.	◆ RIC OCASEK
18	19	20	6	STAY FOR AWHILE A&M 2864	◆ AMY GRANT
19	18	15	10	AMANDA MCA 52756	BOSTON
20	21	24	5	TWO PEOPLE CAPITOL 5644	◆ TINA TURNER
21	17	13	17	I'LL BE OVER YOU COLUMBIA 38-06280	◆ TOTO
22	16	11	12	TRUE BLUE SIRE 7-28591/WARNER BROS.	◆ MADONNA
23	20	19	17	COMING AROUND AGAIN ARISTA 1-9525	CARLY SIMON
24	24	22	8	HIP TO BE SQUARE CHRYSALIS 43065	◆ HUEY LEWIS & THE NEWS
25	27	29	3	IN YOUR EYES A&M 2894	JEFFREY OSBORNE
26	26	40	3	SOMEONE GORDY 1867/MOTOWN	EL DEBARGE
27	30	31	4	GOLDMINE RCA 5062	◆ THE POINTER SISTERS
28	34	—	2	IS THIS LOVE SCOTTI BROS. 4-06381/EPIC	◆ SURVIVOR
29	28	28	5	DON'T GET ME WRONG SIRE 7-28630/WARNER BROS.	◆ THE PRETENDERS
30	31	32	3	JIMMY LEE ARISTA 1-9546	◆ ARETHA FRANKLIN
31	NEW	1	1	I'LL BE ALRIGHT WITHOUT YOU COLUMBIA 38-06301	JOURNEY
32	32	35	4	WHEN YOU WISH UPON A STAR ASYLUM 7-69507/ELEKTRA	◆ LINDA RONSTADT
33	35	—	2	SOMEDAY MANHATTAN 50048/EMI-AMERICA	◆ GLASS TIGER
34	NEW	1	1	DEEP RIVER WOMAN MOTOWN 1873	LIONEL RICHIE
35	NEW	1	1	YOU GOT IT ALL MCA 52968	◆ THE JETS
36	37	36	4	VICTORY MERCURY 888 074-7/POLYGRAM	◆ KOOL & THE GANG
37	39	—	2	ALL I WANTED MCA 52958	◆ KANSAS
38	25	21	12	THEY DON'T MAKE THEM LIKE THEY USED TO RCA 5016	KENNY ROGERS
39	29	25	6	(FOREVER) LIVE AND DIE VIRGIN 2872/A&M	◆ ORCHESTRAL MANOEUVRES IN THE DARK
40	NEW	1	1	OPEN YOUR HEART SIRE 7-28508/WARNER BROS.	◆ MADONNA

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Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. You Don't Have To Be A Star (To Be In My Show), Marilyn McCoo & Billy Davis Jr., A&M
2. You Make Me Feel Like Dancing, Leo Sayer, WARNER BROS.
3. Tonight's The Night (Gonna Be Alright), Rod Stewart, WARNER BROS.
4. I Wish, Stevie Wonder, TAMLA
5. Car Wash, Rose Royce, MCA
6. Sorry Seems To Be The Hardest Word, Elton John, MCA/ROCKET
7. Dazz, Brick, BANG
8. The Rubberband Man, Spinners, ATLANTIC
9. After The Lovin', Engelbert Humperdinck, EPIC
10. Stand Tall, Burton Cummings, PORTRAIT/CBS

POP SINGLES—20 Years Ago

1. I'm A Believer, Monkees, COLGEMS
2. Snoopy Vs. The Red Baron, Royal Guardsmen, LAURIE
3. Winchester Cathedral, New Vaudeville Band, FONTANA
4. That's Life, Frank Sinatra, REPRISÉ
5. Sugar Town, Nancy Sinatra, REPRISÉ
6. Mellow Yellow, Donovan, EPIC
7. Tell It Like It Is, Aaron Neville, G&D
8. (I Know) I'm Losing You, Temptations, GORDY
9. A Place In The Sun, Stevie Wonder, TAMLA
10. Good Thing, Paul Revere & the Raiders, COLUMBIA

TOP ALBUMS—10 Years Ago

1. Songs In The Key Of Life, Stevie Wonder, TAMLA
2. Hotel California, Eagles, ASYLUM
3. Boston, EPIC
4. Wings Over America, CAPITOL
5. A New World Record, Electric Light Orchestra, UNITED ARTISTS
6. A Night On The Town, Rod Stewart, WARNER BROS.
7. The Best Of The Doobies, WARNER BROS.
8. Frampton Comes Alive, Peter Frampton, A&M
9. Fly Like An Eagle, Steve Miller Band, CAPITOL
10. Greatest Hits, Linda Ronstadt, ASYLUM

TOP ALBUMS—20 Years Ago

1. The Monkees, COLGEMS
2. S.R.O., Herb Alpert & the Tijuana Brass, A&M
3. Dr. Zhivago, Soundtrack, MGM
4. 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. Golden Greats, Gary Lewis & the Playboys, LIBERTY

COUNTRY SINGLES—10 Years Ago

1. Broken Down In Tiny Pieces, Billy "Crash" Craddock, ABC/DOT
2. You Never Miss A Real Good Thing (Till He Says Goodbye), Crystal Gayle, UA
3. Baby Boy, Mary Kay Place as Loretta Haggars, COLUMBIA
4. I Can't Believe She Gives It All To Me, Conway Twitty, MCA
5. Statues Without Hearts, Larry Gatlin, MONUMENT
6. Two Dollars In The Jukebox, Eddie Rabbitt, ELEKTRA
7. Don't Be Angry, Donna Fargo, ABC/DOT
8. Sweet Dreams, Emmylou Harris, REPRISÉ
9. Let My Love Be Your Pillow, Ronnie Milsap, RCA
10. Are You Ready For The Country/So Good Woman, Waylon Jennings, RCA

SOUL SINGLES—10 Years Ago

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

Promotions

OUR FAVORITE TRICKS OF THE TRADE

In case you hadn't noticed, 'tis the season to be jolly journalists. Why? Because in year-end wrap-ups those of us on the ever-objective observer's side of the fence can throw out an opinion or two. Accordingly, please indulge us as we recount some of our favorite promotions of the year.

FEATURED PROGRAMMING

(Continued from preceding page)

by KLOS' Gayl Murphy. In its new incarnation, "Reelin' & A' Rockin'" is scheduled to bow in March.

UNITED STATIONS' final "Country Six Pack" of 1986 will be "The Willie Nelson Silver Anniversary Special." The three-hour program hosted by Buzz Bowman marks the 25th anniversary of Nelson's first national hit records and airs the week of Dec. 29. PETER J. LUDWIG

One comes from WHLY "Y-106" Orlando PD Mark McKay, who has enlisted the pen of his keen-eared music director, Michael Hayes. Hayes will be writing a Y-106-sponsored column for school newspapers. It will be full of tips on the hottest records, artist news, and the like. Naturally, Hayes' face and Y-106's logo will be highlight-

ed on each column for maximum exposure.

One of our perennial favorites, of unremembered origins, is the Supermarket Singles evenings that a few outlets have been hosting during the year. To our eye, they're a great way of attracting the middle demos and showing concern for the average solo listener... And then there are the numerous "outrageous act" promotions, which let your listeners be the lunatics and are always a great way of generating press locally and, often, nationally. In WXRK New York's case, make that internationally.

As far as label-sponsored promotions go, we loved the answering machines and messages recorded by Falco that an A&M San

Diego rep offered to support that artist's "Vienna Calling" single. And the Long Island summer-house rental Epic offered to a New York outlet was a pretty cool way to push Culture Club's "Move Away."

In general, your favorite promotions appeared to be giving away huge bucks, remote broadcasts from exotic locales, trip packages, and anything having to do with direct mail.

KEEP THOSE CALLS AND LETTERS COMING

Many thanks to all of you who kept us posted on your promotions—expensive, cheap, zany, serious, charitable, or uncharitable—and please keep the input rolling in. And, to you often-unsung heroes of the business—the promotion directors—here's hoping those creative juices flow in 1987 and that you all get the assistants you wished for.

KIM FREEMAN

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. 26, the Beatles, Scott Muni's Ticket To Ride, DIR, one hour.

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

Dec. 26-28, Bob Dylan, Journey, Neil Young, etc., Rock Connection Year End Special, CBS Radio, 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. 27-28, Elton John, the Beatles, Reelin' In The Years, Global Satellite, three hours.

Dec. 29-Jan. 3, Willie Nelson, Country Six Pack, United Stations, three hours.

Dec. 29, Aerosmith, Mountain, Ted Nugent, Pioneers In Music, DIR, one hour.

Dec. 29, Sammy Cahn, Sinatra Special, Creative Radio, one hour.

Dec. 29, Steve Winwood, Classic Cuts, MJI, one hour.

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

Jan. 2-4, Megadeth, Metalshop, MJI, one hour.

Jan. 2-4, Duran Duran, Hot Rocks, United Stations, 90 minutes.

Jan. 2-4, Gregory Abbott, Star Beat, MJI, one hour.

Jan. 3-4, Daryl Hall, On The Radio, NSBA, one hour.

Jan. 3-4, Paul McCartney, Gary Owens Super-

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Many retailers increase use of radio for holiday ads... see page 49

!!! preview !!!

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WBCN Saves Face. WBCN Boston helps local band Face To Face get back in action by broadcasting the band's signing with PolyGram on the air. Seated are, from left, Face To Face member Bill Beard, WBCN creative services director David Bieber, band member Laurie Sargent, and WBCN MD Carter Alan. Standing are, from left, WBCN air talent Lisa Traxler, band members John Ryder and Stu and Angelo Kimball, station GM Tony Berardini, band manager Bob Hinkle, WBCN VP/prizes Larry Loprete, station PD Oedipus, PolyGram a&r exec Dick Wingate, station staffer Albert O, and an unidentified friend.



Twelve Hours Against Cancer. WCAO Baltimore PD Johnny Dark announces that the station's 12-hour radiothon raised over \$400,000 to benefit the Children's Cancer Foundation. A tired but satisfied Lee Greenwood, left, looks on. The broadcast originated at the Towson Center at Towson State Univ. in Baltimore.



Santa CBS. WCBS New York staffers pause before selecting the 20 winners of their Christmas Wish contest. The promotion offered to make a holiday wish come true for 20 lucky listeners selected in the drawing. From left are WCBS-FM VP/GM Rod Calarco, morning man Harry Harrison, and PD Joe McCoy.



K-EARTH Tripper. KRTH-FM Los Angeles teams up with Delta Airlines to give station listener Diane Stanley an "earth trip for two." From left are KRTH promotion director Pat Hines, KRTH VP/GM Patrick Norman, Stanley, Delta's Larry Sayler, station sales manager Sheri Wish, and Delta's John Stoll.



\$9,000 Mistake. KMPS Seattle makes good on its promise of "nine in a row or \$9,000" to listener Carol Swenson, who collects on the second "mistake" since the promotion began. Morning driver Becky Brenner, right, is seen handing over the \$9,000 check to the sharp-eared Swenson.



Tennessee Tourin'. WDXE Lawrenceburg, Tenn., brings a star to the middle Tennessee district fair as MTM artist Judy Rodman greets fans after an on-air interview broadcast live from the fair. From left are WDXE air talents Jack Cheatwood and Ron Fisher, Rodman, MTM's Bruce Shindler, WDXE PD Dan Hollander, and Rodman's road manager, Garret Bernard.



Rocker Rescues Reptile. WLLZ Detroit plays matchmaker as it prepares to bring an evicted python and Alice Cooper together. Detroit resident Jim Wilson was ordered to get rid of his pet python, Monty, by local police, so the station arranged a backstage meeting of Cooper, Wilson, and Monty. At 150 pounds, Monty was too heavy for Cooper's stage act, but he is being added to the entourage for promotional uses. From left are WLLZ sales manager Craig Bender, station promotion director Michael Isabella, WLLZ afternoon man Bob Bauer, and Wilson.



**GIVE THE FINER
THINGS IN LIFE...**

RAINMAKERS

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Trilogy

SCORPIONS
WORLD WIDE
LIVE
 ROBERT CRAY-STRONG PERSUADER

OTHER SIDE OF LIFE
MOODY BLUES

KOOL & THE GANG
Forever

BON JOVI





**BRIAN
SPENCE
BROTHERS**

C O M M O D O R E S

EIGHT SECONDS

**JOHN COUGAR MELLENCAMP
SCARECROW**

Bananarama

Cinderella

**CAMEO
WORD UP!**

H T S O N G S

**POLYGRAM'S FINEST.
SEASON'S GREETINGS
FROM POLYGRAM RECORDS**

Manufactured and Marketed by
PolyGram Records

The Season Of Sharing, And The RKO Memories

SINCE IT'S THE SEASON for sharing, I thought I'd share some of my RKO memories with our readers. Here goes.

My involvement with RKO Radio began in late 1966. I was the PD of WQXI Atlanta. Kent Burkhardt was my boss. He was envious of Bill Drake, who was making headlines at KHJ. KB, as he was called then, took me to New York, where we met with Perry Ury, the GM of RKO's WRKO. Burkhardt was presenting us—plus Bob Atkinson, then with Hooper—as "the" program consultants to turn WRKO into the KHJ of Boston. Ury wasn't buying. He did recommend me to Bob Buss, GM of RKO's CKLW. Weeks later, I left WQXI and joined RKO for the first of three times in my career.

I remember hearing myself say to Buss, "You have a reputation for being a buttnutty." He admitted he was. I said, "If you leave the programming, engineering, traffic, and promotion to me, I'll make you a big man." He did! He kept every promise he made to me, and within six months he became a VP, and the station's revenues were setting records.

Several months after I joined CKLW, the Drake-Chenault consultancy was expanded to include all 14 RKO radio stations. The five-year contract, with a five-year renewal, was effective July 1, 1967. Drake was getting \$180,000 a year, plus an amount equal to 10% of that amount by which the "net profits

before taxes of the station," as defined for such year, shall exceed the profit goal for such year.

My salary was \$25,000 a year at CKLW. I had told Buss I'd stay for just one year and I did, moving on to consult for Storer. (I returned to CKLW in 1969 when RKO was being forced to sell to a Canadian, with a promise to be transferred later to KFRC—a promise kept.)

RKO's best manager during the years of my involvement was Jerry Lyman at WGMS. Lyman knows how to make money without ratings. The station's uninterrupted 14 years of success is a total team effort. The worst manager was Al Kucin, WFYR's first under RKO ownership. Someone is probably still trying to untangle some of the deals he made. Those who worked at WFYR during the Kucin days should chuckle while reading this. WFYR was the only orange-and-black radio station I've ever seen. It looked like Halloween all the time. WFYR also had the worst morning team I've ever heard—Penny & Wayne. RKO also had too many morning drive "bests" for me to name.

MY WORST RKO DECISION was moving Ken Curtis from KAKC Tulsa to WXLO New York. It took less than two weeks to tell GM Erica Farber, "Ken should go. My mistake. I'll get you the right person." Enter Bill Garcia.

My highest commendation to an RKO'er goes to Lee Simonson, VP/GM of WOR. When I met Simonson

in 1972, he was just entering radio as a copywriter at WGMS. The best gift RKO received in my time was Rick Dees. Dees was at Plough's Memphis station and was killing WHBQ there. His numbers and popularity were awesome. "Disco Duck" was No. 1, and Dees made one too many West Coast trips for station management and 'HBQ snapped him up, quick.

Michael Spears (a.k.a. Hal Martin) became the first PD recommended by me to an RKO GM. At KFRC, he had something like 15 out of 16 up ARBs. And Pat Norman had just four PDs in 12 years at KFRC. Tim Sullivan at KHJ changed PDs almost as often as Vanna White changes letters. In 1978, Sullivan looked to the north and was ready to woo Spears. I told Spears, "If you're offered the KHJ job, don't take it." Off I went to New Zealand. Days later, the phone rings in Wellington and it's Sullivan. Spears and he met for a day at the Los Angeles airport. Spears had a yellow pad full of things he want-

ed, and in the end, Sullivan was ready to go.

Four months later, I returned from a trip to an urgent message to see Dwight Case. Sullivan had decided Spears must go, because he had made too many mistakes at KHJ. Case agrees, and Spears goes. What! This guy is responsible for millions in his four years at KFRC and after four months at KHJ, he's out of the company. I urged Case to let me talk to Sullivan. The next day I spent six hours with Sullivan, who agreed to give Spears another chance. Spears was now much wiser and quietly began to look for employment elsewhere and resigned within 90 days. Who is it that coined the corporate line, "What have you done for me lately?"

I'LL NEVER FORGET the major-market, famous PD, who would send Bruce Johnson typed letters about me, the stations, and the PDs. He'd call some of the PDs and imply he'd be taking my place. Funny thing is that Johnson would give me the letters. The guy still sends me a Christmas card every year with a warm personal greeting.

When I became VP/programmer, Betty Brenneman was a Drake holdover as music coordinator. In 1973, she told me a PD named Bob Wilson was starting a new publication, Radio & Records. His first office was just down the hall from RKO. Brenneman said yes when I asked her if she thought R&R would be successful, and she arranged for me to meet Wilson. I

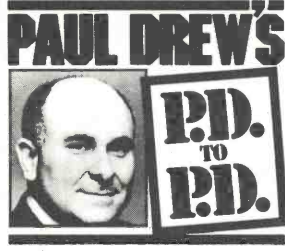
told Brenneman to do everything possible to help Wilson to be successful, which meant giving R&R the music changes and information one and two days before all other trades. In return, I asked Wilson for complimentary subscriptions for every RKO station and no bad press for RKO. It was a good deal. Wilson kept his word.

RKO had a PD who insisted the record people take him to dinner at a specific, expensive restaurant, with expensive wines. The wines would be ordered and included on the label rep's bill, while a cheaper wine was served and the PD took the price difference in cash from the restaurant. There was another PD who made strong efforts to produce records and obtain B-side publishing.

There was one PD who was sending just about everything the station was doing to a famous major-market PD. His station's ratings were so-so. The evidence was presented to then-RKO president Case, who brought it to the PD's GM and eventually got the PD fired. Within 48 hours, that GM was informed by staffers that the departing PD had emptied the files and taken a TV and a typewriter.

Every PD should have that special Les Garland quality, the art of delegation. Garland worked at four stations where I was involved and did well at all of them—WAVZ, CKLW, WRKO, and KFRC.

In a few weeks, I'll get into an RKO mystery and more of my RKO memories. Stay tuned!



93.7
HOT HITS
P.D.: John Lander

HOUSTON
P.D.: John Lander

BOSTON
P.D.: Harry Nelson

KMEL 106.5
San Francisco

BIO 4
MEANS MUSIC
P.D.: Steve Kingston

SILVER 94.5
P.D.: Harry Nelson

WASHINGTON
P.D.: Mark St. John

Baltimore
P.D.: Steve Kingston

ATLANTA
P.D.: Mick Morrison

POWER 96
P.D.: Mark St. John

94.5
P.D.: Mick Morrison

ATLANTA
P.D.: Mick Morrison

ST. PAUL
P.D.: David Anthony

WTO 99.7
P.D.: Gregg Swedberg

ATLANTA
P.D.: Mick Morrison

KDWB 101
P.D.: David Anthony

105 KITS
P.D.: Richard Sands

ATLANTA
P.D.: Mick Morrison

ST. PAUL
P.D.: David Anthony



Native Sons. "The Cosby Show" star Malcolm-Jamal Warner, left, and producer/artist James Mtume talk at a reception in New York following a screening of the film "Native Son." Mtume scored the soundtrack, which is distributed by MCA Records. (Photo: Shelley Brown)

Fishbone LP Is Doing Swimmingly Band Draws Comparisons To Prince

BY STEVE HOCHMAN

NEW YORK When Prince released the highly sexual and musically eclectic "Dirty Mind" in 1980, many thought the Warner Bros. artist was too far-out to have black, much less pop, appeal.

Fishbone's "In Your Face" record on Columbia, the Los Angeles sextet's first full-length album (last year it released a self-titled EP), has been compared favorably to Prince's early, rebellious work, though the band's rock-funk-ska mix is unique among black groups.

"I don't like people to call us the next anything," says bassist Norwood Fisher. "I just don't let it affect me. It's just that for me, thinking of making something on the level of a 'Purple Rain' is 'Wow!'" Already, however, the band's often-bawdy lyrics have

garnered them a huge cult audience in California and on parts of the East Coast.

"It seems to me like we have a lot of support at CBS," says Fish-

'You see them live and they're entertaining and they make you think'

er. "They never gave us any trouble about our lyrics." A "parental advisory" warning sticker, however, has been placed on "In Your Face" by the label.

Bob Wilcox, CBS vice president of West Coast product marketing, says that asking Fishbone to temper its material would be a mistake. "We don't tell them what to do," he says. "You certainly don't want to take someone this unique and put restraints on them. Some people are offended by Foreigner and some by Frank Sinatra. I think Fishbone is more entertaining than offensive. You see them live or on video and they're entertaining and they make you think."

Although exact sales figures for the Fishbone EP are unavailable, group publicist Vince Stone says the record returned to Columbia three times its original investment of \$12,000. From that record came David Hogan's popular video for the song "Modern Industry." It was shown at the Museum of Modern Art in New York for six months, first as part of a video exhibition and then on its own. The video for the band's new single, "When Problems Arise," was directed by ex-"Saturday Night Live" videomaker Gary Weiss.

Fishbone, managed by the Los

Angeles-based City Lights company, is a working band. The group has performed more than 200 times during the past 12 months; it just came off a national tour that began in March and is now gearing up for some year-end dates in Japan, where the group is extremely popular.

Starting Jan. 30, Fishbone will be playing 30 dates with hot Columbia label mates the Beastie Boys. Ironically, appearing with the white rappers should increase Fishbone's credibility with the black market and, the band hopes, black radio.

"Radio is not going to go out on a limb for Fishbone," says Wilcox. "Their first record was pretty radical for anyone at radio, so the second one is viewed with a certain amount of trepidation. We go back to any radio where we had success the first time, showing how the band has grown.

"The challenges of marketing Fishbone are the same as any album where your strong suit is other than radio. They've always gotten extremely good press, they've always had intriguing videos, and they've always done well on the road. Those components are really our tool with which we force radio to notice the album. Their first EP did well on college radio and this one is, too. The thing we have to do is get this band across to the public through local promotions and the press."

Peter Israelson, who has directed videos for Isaac Hayes and Jermaine Stewart, discusses his career ... see page 58

THE RHYTHM & BLUES

by Nelson George



PAUL SIMON'S "GRACELAND" is easily one of the year's most impressive albums. The singer/songwriter's use of South African rhythms, melodies, and musicians breathed new life into Simon's career and, just as important, opened many American ears to the music percolating in the oppressed townships of that tortured nation.

That "Graceland" represents only the tip of a very large, quite imposing iceberg is documented by "In Township Tonight!: South Africa's Black City Music And Theater" by David B. Coplan, published by the Longman Group (\$12.95). The well-known names (Miriam Makeba, Hugh Masekela, Dollar Brand) are accounted for as well as some of the musicians who contributed to Simon's project, such as Ladysmith Black Mambazo, the twelve-member male a cappella group highlighted on "Homeless" and "Diamonds On The Soles Of Her Shoes" from "Graceland."

But this scholarly book is far more than personality profiles. It is a detailed study of how South African music evolved during the 19th and 20th centuries into its various contemporary styles. Lyrics are translated and transcriptions of songs are included. Most important, "Township Tonight" is rich in information and anecdotes that place the music in a historic context.

As Coplan writes, "This book is both a record of and a small contribution to the efforts of black South Africans to gain control of their national culture and to use it to regain control of the individual and national lives." That is one reason Coplan includes a chapter on black theater's role in South African culture: It is an area in which music and social protest are wedded in a variety of provocative ways. For Americans, Chapter 6's discussion of the similarities and differences between the evolution of Afro-American and South African music is fascinating, particularly because of historic parallels in the movement of blacks into the major cities in both countries.

SHORT STUFF: Timothy White's biography of

Bob Marley, "Catch A Fire," has just been reissued by Holt. For this edition, White has added some additional facts to the text and updated the discography... "Volume 2" of "Mr. Magic's Rap Attack" on Profile features 12 hip-hop originals, including one certified crossover hit (Run-D.M.C.'s "Walk This Way") and a slew of B-boy hits broken on Mr. Magic's Friday and Saturday night shows on WBL5-FM New York. Featured are Sweet Tee & Jazzy Joyce's "It's My Beat," Word Of Mouth (Featuring D.J. Cheese)'s "Coast To Coast," Eric B. (Featuring Rakim)'s "Eric B. Is President," Dana Dane's "Delancy Street," Syder-D (Featuring D.J. Doc)'s "I Can't Wait (To Rock The Mike)," D.J. Jazzy Jeff & Fresh Prince's "Girls Ain't Nothing But Trouble," Worse 'Em's "Triple M Bass,"

A new book might interest fans of 'Graceland'

the Katoon Krew's "Inspector Gadget," the Masterdon Committee's "Get Off My Tip!" the Showboys' "Drag Rap," and Run-D.M.C.'s underground classic "Together Forever (Krush Groove 4)."

The soundtrack to Eddie Murphy's "The Golden Child" on Capitol features Meli'sa Morgan ("Deeper Love"), Ashford & Simpson ("Love Goes On"), and Marlon Jackson ("[Let Your Love Find] The Chosen One")... Shirley Jones' new Philadelphia International single is "I'll Do Anything For You," produced by Al McKay and written by Zane Giles and Billy Osborne... The February issue of Spin has a long feature written by Oran "Juice" Jones about his life before he recorded "The Rain." Those who have felt that the Def Jam artist projected an urban-gangster persona don't know the half of it. The piece reads like a lost chapter from an Iceberg Slim novel. Spin is also the home of a cover story on Janet Jackson that spends a great deal of time discussing tensions between Janet's father, Joe, and A&M a&r man John McClain over the handling of her career.

Sandra Feva, possessor of a strong, soulful voice, does a fine job on "Here Now" on Catawba Records... All the artists signed to black-owned Superstar International Records and a few friends perform on an anticrack song called "It's OK To Say No."

(Continued on next page)

FOR WEEK ENDING DECEMBER 27, 1986

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	NEW ADDS	TOTAL ON
FREDDIE JACKSON HAVE YOU EVER LOVED SOMEBODY CAPITOL	27	75
GLADYS KNIGHT & THE PIPS SEND IT TO ME MCA	23	46
CLUB NOUVEAU SITUATION #9 WARNER BROS.	20	55
FIVE STAR IF I SAY YES RCA	19	74
DOUG E. FRESH LOVIN' EV'RY MINUTE OF IT REALITY/DANYA	17	41

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

	NUMBER REPORTING
CAMEO CANDY ATLANTA ARTISTS	21
LIONEL RICHIE BALLERINA GIRL MOTOWN	18
ROSE ROYCE DOESN'T HAVE TO BE THIS WAY OMNI	13
THE TEMPTATIONS TO BE CONTINUED GORDY	12
ROBBIE NEVIL C'EST LA VIE MANHATTAN	11

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RHYTHM & BLUES

(Continued from preceding page)

Among those contributing their talents to the track were **Phillip Ingram**, **Wayne Henderson**, **Randy Henderson**, **Candi Grant**, **Covette of the Mary Jane Girls**, **Freda Payne**, **Mes'ay**, and **Kelly Patterson**... **The Crusaders** have a new album, "The Good And Bad Times," with a great guest vocal by **Nancy Wilson** on the single "The Way It Goes"... **Tashan's** debut album on Columbia/Def Jam, "Chasin' A Dream," shows that the young man has a great deal of promise as a writer and singer. The duets with

Allison Williams on "Got The Right Attitude," "So Much In Love," and "Thank You Father" suggest that this is a talent worth watching.

The 12-inch of **Wally Jump Jr. & Criminal Element's** "Turn Me Loose" on Criminal Records contains mixes by label president **Arthur Baker** and MCA a&r man **Timmy Regisford**... For fans of the wonderful world of Minneapolis funk, **Jesse Johnson's** interview in the Nov. 29 issue of England's *New Musical Express* is big fun. Lots of

mean-spirited cracks and backstage information are provided by the A&M solo artist... **Morris Day** has a new single from his "Color Of Success" album. The 12-inch is called "Love Sign" and was remixed by **Michael Brauer**.

There is intense competition in the industry over who will manage **New Edition**. Since leaving AMI, a number of managers have made overtures to the platinum-level MCA act.

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FOR WEEK ENDING DECEMBER 27, 1986

Billboard.

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	8	FREDDIE JACKSON CAPITOL ST 12495 (8.98)	4 weeks at No. One JUST LIKE THE FIRST TIME
2	2	2	10	LUTHER VANDROSS ▲ EPIC 40415 (CD)	GIVE ME THE REASON
3	3	3	14	CAMEO ATLANTA ARTISTS 830-265-1/POLYGRAM (CD)	WORD UP
4	4	4	38	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
5	6	7	5	BEASTIE BOYS DEF JAM 40238/COLUMBIA	LICENSE TO ILL
6	5	5	13	GREGORY ABBOTT COLUMBIA BFC 40437	SHAKE YOU DOWN
7	7	6	16	LIONEL RICHIE ▲ 3 MOTOWN 6158 ML (9.98) (CD)	DANCING ON THE CEILING
8	8	9	44	JANET JACKSON ▲ 2 A&M SP-5106 (8.98) (CD)	CONTROL
9	12	20	5	READY FOR THE WORLD MCA 5829 (8.98)	LONG TIME COMING
10	9	11	7	ARETHA FRANKLIN ARISTA AL-8442 (8.98) (CD)	ARETHA
11	11	10	29	RUN-D.M.C. ▲ 2 PROFILE 1217 (8.98) (CD)	RAISING HELL
12	14	21	4	KOOL & THE GANG MERCURY 830-398-1-M/POLYGRAM (CD)	FOREVER
13	10	8	23	THE TEMPTATIONS GORDY 6207 GL/MOTOWN (8.98) (CD)	TO BE CONTINUED
14	13	12	12	TINA TURNER ▲ CAPITOL PJ-12530 (9.98) (CD)	BREAK EVERY RULE
15	19	25	5	BOBBY BROWN MCA 5827 (8.98)	KING OF STAGE
16	16	14	16	PHYLLIS HYMAN P.I.R./MANHATTAN ST 53029/MANHATTAN (9.98)	LIVING ALL ALONE
17	15	13	18	MELBA MOORE CAPITOL ST 12471 (9.98)	A LOT OF LOVE
18	18	19	7	COMMODORES POLYDOR 831-194-1/POLYGRAM	UNITED
19	26	—	2	NEW EDITION MCA 5912 (8.98)	UNDER THE BLUE MOON
20	17	15	10	JESSE JOHNSON A&M SP-5122 (8.98) (CD)	SHOCKADELICA
21	23	24	32	BILLY OCEAN ▲ JIVE/ARISTA JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
22	25	22	7	MILLIE JACKSON JIVE/RCA 10161016-J/RCA (8.98)	AN IMITATION OF LOVE
23	20	16	19	LEVERT ATLANTIC 81669-1 (8.98)	BLOODLINE
24	30	31	21	SHIRLEY MURDOCK ELEKTRA 9 60443-1 (8.98)	SHIRLEY MURDOCK!
25	31	33	9	CHICO DEBARGE MOTOWN 6214MLA (8.98)	CHICO DEBARGE
26	22	26	14	MAZE FEATURING FRANKIE BEVERLY CAPITOL SWBB-12479 (9.98)	LIVE IN LOS ANGELES
27	33	29	7	ONE WAY MCA 5823 (8.98)	ONE WAY XI
28	24	17	21	ORAN "JUICE" JONES DEF JAM BFC 40367/COLUMBIA	JUICE
29	27	27	16	KENNY G. ARISTA AL-8427 (8.98) (CD)	DUOTONES
30	39	41	25	CLARENCE CARTER CHIBAN 1003 (8.98)	DR. C.C.
31	21	18	14	ASHFORD & SIMPSON CAPITOL ST 12469 (9.98)	REAL LOVE
32	34	43	4	KLYMAXX MCA 5832/ (8.98)	KLYMAXX
33	28	28	32	WHODINI ● JIVE/ARISTA JL8-8407/ARISTA (8.98) (CD)	BACK IN BLACK
34	32	23	10	KURTIS BLOW MERCURY 830 215-1 M-1/POLYGRAM	KINGDOM BLOW
35	29	37	7	JEFF LORBER WARNER BROS. 1-25492 (8.98) (CD)	PRIVATE PASSION
36	36	36	15	GEORGE BENSON WARNER BROS. WB 1-2547 (8.98)	WHILE THE CITY SLEEPS ...
37	37	38	5	ISAAC HAYES COLUMBIA FC 40316	U-TURN
38	40	30	15	HOWARD HEWETT ELEKTRA 60487-1 (8.98)	I COMMIT TO LOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
39	42	50	4	THE POINTER SISTERS RCA 5609-1-R (8.98) (CD)	HOT TOGETHER
40	60	62	4	TIMEX SOCIAL CLUB DANYA/FANTASY F 9645/FANTASY (8.98)	VICIOUS RUMORS
41	35	39	10	LOOSE ENDS MCA 5745 (8.98)	THE ZAGORA
42	43	35	32	PATTI LABELLE ▲ MCA 5737 (8.98) (CD)	WINNER IN YOU
43	38	42	20	FULL FORCE COLUMBIA BFC 40395	FULL FORCE GET BUSY ONE TIME
44	48	—	2	CLUB NOUVEAU WARNER BROS. 25531-1 (8.98)	LIFE, LOVE & PAIN
45	51	45	22	UTFO SELECT SEL 21616 (8.98)	SKEEZER PLEEZER
46	52	55	6	VESTA WILLIAMS A&M SP 5118 (8.98)	VESTA
47	46	47	55	LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA FC 40135 (CD)	LISA LISA & CULT JAM WITH FULL FORCE
48	58	—	2	GEORGE HOWARD MCA 5855 (8.98)	A NICE PLACE TO BE
49	41	48	11	AL JARREAU WARNER BROS. 25477-1 (8.98) (CD)	LIS FOR LOVER
50	44	40	11	THE HUMAN LEAGUE VIRGIN SP 5129/A&M (8.98) (CD)	CRASH
51	56	—	2	GRACE JONES MANHATTAN ST-53038 (8.98) (CD)	INSIDE STORY
52	49	49	6	BOB JAMES WARNER BROS. 25495 (8.98) (CD)	OBSESSION
53	50	46	22	SHIRLEY JONES P.I.R./MANHATTAN ST-53031/MANHATTAN (8.98)	ALWAYS IN THE MOOD
54	64	65	29	EL DEBARGE ● GORDY 6181GL/MOTOWN (8.98) (CD)	EL DEBARGE
55	47	32	11	WHISTLE SELECT SEL 21615 (8.98)	WHISTLE
56	45	34	11	BOBBY JIMMY & THE CRITTERS MACOLA MRC 0933 (8.98)	ROACHES IN THE BEGINNING
57	NEW ▶	1	RAY, GOODMAN & BROWN EMI-AMERICA ST 17235 (8.98)	TAKE IT TO THE LIMIT	
58	NEW ▶	1	DOUG E. FRESH & THE GET FRESH CREW REALITY F-9649/FANTASY (8.98)	OH, MY GOD!	
59	69	73	3	THE CRUSADERS MCA 5781 (8.98) (CD)	THE GOOD AND BAD TIMES
60	54	51	11	STACY LATTISAW MOTOWN 6212 ML (8.98)	TAKE ME ALL THE WAY
61	55	52	15	FIVE STAR RCA AFL-9501 (8.98) (CD)	SILK & STEEL
62	62	—	2	VARIOUS ARTISTS PRIORITY SL-9466/CAPITOL (8.98)	RAP'S GREATEST HITS
63	53	54	26	BOB JAMES/DAVID SANBORN WARNER BROS. 25390 (8.98) (CD)	DOUBLE VISION
64	71	—	2	MIKI HOWARD ATLANTIC 81688 (8.98)	COME SHARE MY LOVE
65	72	69	10	JAMES BROWN SCOTTI BROS. F2 40380/EPIC	GRAVITY
66	61	53	26	JEFFREY OSBORNE ● A&M SP-5103 (8.98) (CD)	EMOTIONAL
67	65	56	9	PEABO BRYSON ELEKTRA 60484 (8.98)	QUIET STORM
68	63	70	91	WHITNEY HOUSTON ▲ 2 ARISTA AL-8-8212 (8.98) (CD)	WHITNEY HOUSTON
69	70	60	9	JAMES (D-TRAIN) WILLIAMS COLUMBIA BFC 40465	MIRACLES OF THE HEART
70	75	64	14	R.J.'S LATEST ARRIVAL MANHATTAN ST-53037 (9.98)	HOLD ON
71	66	61	6	MILES DAVIS WARNER BROS. 25490 (8.98) (CD)	TUTU
72	NEW ▶	1	NAJEE EMI-AMERICA ST 17241 (8.98)	NAJEE'S THEME	
73	73	—	2	BOBBY BLAND MALACO 7439 (8.98)	AFTER ALL
74	NEW ▶	1	O'BRYAN CAPITOL ST 12520 (8.98)	SURRENDER	
75	59	57	7	GENERAL KANE GORDY 6216 GL/MOTOWN (8.98)	IN FULL CHILL

○ 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.

HOT BLACK SINGLES™

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Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'GIRLFRIEND' by Bobby Brown (No. 1) and 'CANDY' by Cameo (Power Pick).

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'HOLD ON' by R.J.'s Latest Arrival and 'SEND IT TO ME' by Gladys Knight & The Pips.

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 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	GIRLFRIEND	BOBBY BROWN	1
2	1	LOVE YOU DOWN	READY FOR THE WORLD	5
3	3	VICTORY	KOOL & THE GANG	2
4	6	CONTROL	JANET JACKSON	3
5	10	CAUGHT UP IN THE RAPTURE	ANITA BAKER	6
6	8	STOP TO LOVE	LUTHER VANDROSS	4
7	2	GOIN' TO THE BANK	COMMODORES	7
8	11	IKE'S RAP/HEY GIRL	ISAAC HAYES	12
9	7	YOU BE ILLIN'	RUN-D.M.C.	17
10	15	AS WE LAY	SHIRLEY MURDOCK	14
11	17	ONCE IN A LIFETIME GROOVE	NEW EDITION	10
12	9	LOVE IS FOREVER	BILLY OCEAN	15
13	14	IT'S THE NEW STYLE	BEASTIE BOYS	22
14	18	ONCE BITTEN TWICE SHY	VESTA WILLIAMS	9
15	24	JIMMY LEE	ARETHA FRANKLIN	8
16	5	TASTY LOVE	FREDDIE JACKSON	16
17	23	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	GRACE JONES	13
18	22	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	21
19	28	COME SHARE MY LOVE	MIKI HOWARD	11
20	19	SHAKE YOU DOWN	GREGORY ABBOTT	47
21	20	CRAZAY	JESSE JOHNSON (FEATURING SLY STONE)	30
22	36	BIG FUN	THE GAP BAND	23
23	16	LET'S GO OUT TONIGHT	LEVERT	28
24	26	GOLDMINE	THE POINTER SISTERS	20
25	25	SEXY	KLYMAXX	18
26	27	PRECIOUS, PRECIOUS	KRYSTOL	25
27	12	TALK TO ME	CHICO DEBARGE	34
28	13	LOVE WILL CONQUER ALL	LIONEL RICHIE	55
29	31	MISUNDERSTANDING	JAMES (D TRAIN) WILLIAMS	19
30	33	WHEN YOU LOVE SOMEONE	MAZE FEATURING FRANKIE BEVERLY	48
31	21	DON'T THINK ABOUT IT	ONE WAY	60
32	40	FALLING	MELBA MOORE	27
33	—	PAUL REVERE	BEASTIE BOYS	62
34	39	C'EST LA VIE	ROBBIE NEVIL	29
35	34	SUMMERTIME, SUMMERTIME	NOCERA	57
36	—	CANDY	CAMEO	24
37	—	I WANNA KNOW YOUR NAME	FORCE M.D.'S	31
38	—	HEAT STROKE	JANICE CHRISTIE	41
39	—	SHIVER	GEORGE BENSON	26
40	29	UNFAITHFUL SO MUCH	FULL FORCE	61

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	STOP TO LOVE	LUTHER VANDROSS	3
2	3	CONTROL	JANET JACKSON	4
3	4	VICTORY	KOOL & THE GANG	2
4	1	GIRLFRIEND	BOBBY BROWN	1
5	9	COME SHARE MY LOVE	MIKI HOWARD	11
6	5	LOVE YOU DOWN	READY FOR THE WORLD	5
7	12	JIMMY LEE	ARETHA FRANKLIN	8
8	8	ONCE BITTEN TWICE SHY	VESTA WILLIAMS	9
9	6	CAUGHT UP IN THE RAPTURE	ANITA BAKER	6
10	7	ONCE IN A LIFETIME GROOVE	NEW EDITION	10
11	15	MISUNDERSTANDING	JAMES (D TRAIN) WILLIAMS	19
12	21	CANDY	CAMEO	24
13	16	I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	GRACE JONES	13
14	13	SEXY	KLYMAXX	18
15	17	AS WE LAY	SHIRLEY MURDOCK	14
16	20	SHIVER	GEORGE BENSON	26
17	19	LOVE IS FOREVER	BILLY OCEAN	15
18	22	GOLDMINE	THE POINTER SISTERS	20
19	27	FALLING	MELBA MOORE	27
20	26	BIG FUN	THE GAP BAND	23
21	29	C'EST LA VIE	ROBBIE NEVIL	29
22	31	SERIOUS	DONNA ALLEN	33
23	24	PRECIOUS, PRECIOUS	KRYSTOL	25
24	25	SOMEONE	EL DEBARGE	32
25	11	FACTS OF LOVE	JEFF LORBER FEATURING KARYN WHITE	21
26	28	TELL ME WHAT I GOTTA DO	AL JARREAU	37
27	36	BALLERINA GIRL	LIONEL RICHIE	36
28	33	TWO PEOPLE	TINA TURNER	35
29	34	TAKE IT TO THE LIMIT	RAY, GOODMAN & BROWN	38
30	35	I WANNA KNOW YOUR NAME	FORCE M.D.'S	31
31	—	HAVE YOU EVER LOVED SOMEBODY	FREDDIE JACKSON	44
32	10	IKE'S RAP/HEY GIRL	ISAAC HAYES	12
33	37	TENDERONI	O'BRYAN	46
34	30	WHERE DID WE GO WRONG? THE MANHATTANS (WITH REGINA BELL)	43	
35	38	U-TURN	J.BLACKFOOT	40
36	—	IF I SAY YES	FIVE STAR	52
37	40	DON'T HAVE TO BE THIS WAY	ROSE ROYCE	49
38	18	GOIN' TO THE BANK	COMMODORES	7
39	—	TO BE CONTINUED	THE TEMPTATIONS	51
40	—	HOLD ON	R.J.'S LATEST ARRIVAL	50

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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 (12)	13
Constellation (1)	
COLUMBIA (6)	9
Def Jam (3)	
A&M (5)	7
Virgin (2)	
CAPITOL	7
WARNER BROS. (6)	7
Qwest (1)	
MOTOWN (4)	6
Gordy (2)	
ATLANTIC (3)	5
21 Records (1)	
Omni (1)	
ELEKTRA (4)	5
Solar (1)	
POLYGRAM	5
Atlanta Artists (2)	
Mercury (2)	
Polydor (1)	
RCA (3)	5
Jive/RCA (1)	
Total Experience (1)	
MANHATTAN (3)	4
P.I.R. (1)	
ARISTA (2)	3
Jive (1)	
EPIC	2
ICHIBAN	2
PROFILE	2
CHRYSLIS	1
Cooltempo (1)	
DANYA	1
EMI-AMERICA	1
EDGE	1
FANTASY	1
Reality/Danya (1)	
MACOLA	1
Egyptian Empire (1)	
MALACO	1
Muscle Shoals Sound (1)	
MUSIC SPECIALISTS	1
Jam Packed (1)	
PJ	1
POSSE	1
POW WOW	1
PRISM	1
SELECT	1
SLEEPING BAG	1
SOURCE	1
SUPERTRONICS	1
SUTRA	1
Fever (1)	
TOMMY BOY	1

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

TITLE	(Publisher - Licensing Org.)	TITLE	(Publisher - Licensing Org.)	TITLE	(Publisher - Licensing Org.)
2 THE LIMIT	(Tuneworks, BMI/Franne Gene, BMI/Rightson, BMI/Nonpareil, ASCAP/Careers, BMI) CPP	47 SHAKE YOU DOWN	(Charles Family, BMI/Alli Bee, BMI/Grabbit, BMI) CPP	61 UNFAITHFUL SO MUCH	(Forceful, BMI/Willesden, BMI)
14 AS WE LAY	(Trountman, BMI/Saja, BMI)	82 SHE (CAN'T RESIST)	(Shockadelica, ASCAP/Almo, ASCAP)	40 U-TURN	(A.Naga, BMI)
42 BABY DON'T GO TOO FAR	(MCA, ASCAP)	26 SHIVER	(Gratitude Sky, ASCAP/Bellboy, BMI)	2 VICTORY	(Delightful, BMI) CPP
36 BALLERINA GIRL	(Brockman, ASCAP)	58 SITUATION #9	(Jay King IV, BMI)	48 WHEN YOU LOVE SOMEONE	(Amazement, BMI)
23 BIG FUN	(Temp Co., BMI)	53 SLOW DOWN	(MCA, ASCAP/Brampton, ASCAP/Virgin, ASCAP) CPP	43 WHERE DID WE GO WRONG?	(Philly World, BMI)
24 CANDY	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)	83 SOMEHOW, SOMEWAY	(Widr, BMI)	71 WHOPIT	(Sand Box, ASCAP/Hamilton, ASCAP)
6 CAUGHT UP IN THE RAPTURE	(WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)	32 SOMEONE	(Noted For The Record, ASCAP/MCA, ASCAP/Music Corp. Of America, BMI)	78 WORD UP	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)
29 C'EST LA VIE	(MCA, ASCAP/Alq, ASCAP/Bug, BMI)	59 SOMEONE LIKE YOU	(Philly World, BMI)	17 YOU BE ILLIN'	(Protons, ASCAP/Rush Grove, ASCAP)
11 COME SHARE MY LOVE	(Warner-Tamerlane, BMI/Bufallo Factory, BMI)	56 STAY	(WB Music/E/A, ASCAP/Make It Big, ASCAP/Rockwood, BMI)	54 YOU GOT IT ALL	(Holmes Line, ASCAP)
3 CONTROL	(Flyte Tyme, ASCAP)	4 STOP TO LOVE	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP	81 YOU GOT THE LOVE	(Tf-She, BMI/Light & Sound, ASCAP/Berach, ASCAP)
30 CRAZAY	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM	38 TAKE IT TO THE LIMIT	(Bush Burnin', ASCAP/Khari International, ASCAP)	86 YOU SEND THE RAIN AWAY	(Ivring, BMI/Glasshouse, BMI/American League, BMI)
45 CURIOSITY	(Def Jam, ASCAP)	34 TALK TO ME	(Music Corp. Of America, BMI/Franne Gene, BMI/Rightson, BMI/Del Zorro, ASCAP/Summa-Boome, ASCAP)	81 YOU'RE GONNA COME BACK TO LOVE	(Muscle Shoals, BMI)
68 DO YOU WANT IT BAD ENUFF	(Glasshouse, BMI/Irving, BMI) CPP/ALM	32 TELL ME WHAT I GOTTA DO	(Music Corp. Of America, BMI/Young Millionaire's Club, BMI/Noted For The Record, ASCAP/Avodah, ASCAP)		
49 DOESN'T HAVE TO BE THIS WAY	(Rare Blue, ASCAP/Oca, ASCAP) CPP	46 TENDERONI	(Almo, ASCAP/Crimso, ASCAP/Music Corp. Of America, BMI/Zgaur, BMI) CPP/ALM		
93 DON'T LOOK BACK	(MCA, ASCAP/Uncity, ASCAP/Right By The Sea, ASCAP/Nelana, BMI)	75 THINKIN' ABOUT YA	(Danka, BMI)		
98 DON'T MAKE ME WAIT FOR LOVE	(Bellboy, BMI/Gratitude Sky, ASCAP)	39 TIGHT FIT	(Aghit, ASCAP/Blackwood, BMI/Henry Suemay, BMI) CPP/ABP		
60 DON'T THINK ABOUT IT	(Duchess, BMI/Perk's, BMI)	51 TO BE CONTINUED	(Joble, ASCAP/Till Temptations, ASCAP) CPP		
70 EAST OF EVE	(Muscle Shoals, BMI/Jalew, BMI)	33 TWO PEOPLE	(WB, ASCAP/Almo, ASCAP/Myaxe, PRS/Good Single, PRS) CPP/ALM		
89 ENGINE NO 9	(Hip Trip, BMI/Midstar, BMI)	25 PRECIOUS, PRECIOUS	(Alexandra Kee, BMI/Ajouard/Hui, BMI)		
21 FACTS OF LOVE	(Music Corp. Of America, BMI/Bayjun Beat, BMI)	92 SANTA IS A B-B-OY	(ADRA, BMI/Guinea Farm, BMI)		
27 FALLING	(Rightson, BMI/Franne Golde, BMI/Gene McFadden, BMI/Silima, BMI/Arista, ASCAP) CPP	76 SEND IT TO ME	(Off Backstreet, BMI/Streamline Moderne, BMI/Larven Wood, BMI)		
91 FOOLISH PRIDE	(Hallowed Hall, BMI/Red Network, BMI) CPP	33 SERIOUS	(Triage, BMI/Living Disc, BMI)		
1 GIRLFRIEND	(Kamalar, ASCAP/Let's Shine, ASCAP)	12 SEXY	(Spectrum VII, ASCAP/Klymaxx, ASCAP) CPP		
7 GOIN' TO THE BANK					

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 Monoff
BP	Bradley	MCA	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

dance TRAX



by Brian Chin

TO ALL OUR FRIENDS and colleagues in dance: We weren't wrong, were we?

What dance music did in 1986 was largely what it did in 1972, though with a much wider range of equipment, music, and style: It put music directly into the hands of DJs and listener/dancers who wanted more out of music than anybody in the world.

If someone had told you in 1972 that over the course of the next three years an entirely undiscovered constituency in the pop music audience would:

- Introduce a new style of music;
- Introduce a new music retail

format, the 12-inch single;

- Send shock waves through radio, music business a&r, marketing, and production as well as the movie business and the professional and home electronics industries;

- Make itself unavoidable as an artistic and marketing consideration, even to the biggest pop music performers or producers;

- Survive its own much-proclaimed death to remain influential for another 10 years, co-opting even its diametrically opposed successor genre;

- Continue doing all of the above with redoubled vigor and unpredictability;

what would *you* have said? I would have said: "You're crazy! Politically impossible, honey. What would the record industry want with such a wild card?"

Perhaps the most revolutionary thing about dance music is that it located and nurtured a new center of power in music. That hadn't hap-

Some thoughts on another good year

pened since the advent of progressive radio on the FM band late in the '60s. Clubs, record pools, and DJs nudged their way in as feelers to the street and as surrogate a&r people, simply because they were using music in such an intense manner that the sonic, structural, and aesthetic concerns of the DJs and club-goers became actual demands.

Dance music, in return for the labels' early responsiveness—the 12-inch (and, briefly, 10-inch) DJ pressings of Scepter, Atlantic, and Salsoul; the first credited disco remixes, by Tom Moulton and Walter Gibbons; and other gestures—gave a new network and outlet to the record business. But, as one of our most sweated-to records this

year put it, it wanted what it wanted when it wanted it. And it was indeed a hard way to go for the record industry at large, which hoped, typically, that disco would be a manageable child.

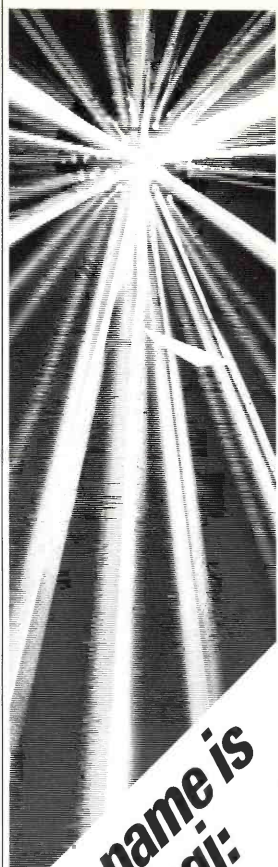
So, with the passage of years, dance music's interest to the public and the industry has waxed and waned; on the basis of the pending dance/street music projects sprouting in all of the major-label offices and the demonstrated tenacity of the independents, who cherish the deep belief that *they* know the street best and therefore have the opportunity to outmaneuver the big guns at any time, we anticipate, certainly, a seventh growth year.

What does dance music need to maintain its center-stage presence in the music industry? Artistry, more than anything else, of course. But it also needs the latitude to express itself naturally.

Dance music affords opportunities for creative cross-format marketing and for otherwise orphaned records—but it doesn't do a thing for records that nobody really wants. Manipulating disco just doesn't create the returns that radio promotion does because half of the value of dance music as an alternative network is in its predictive abilities. Sneaking in a nonexistent prediction with the others just doesn't register in a pull-through environment. Or, in other words, a No. 3 chart hit that didn't work the floor to death doesn't leave any results but a big phone bill. And some of the records that do work the floor don't fly out of the record stores, and no one can really explain why. That's a wild card for you.

But over the years, dance music has surely been worth the trouble it makes: In 15 years of overlays and chop segues, club DJs and VJs have cued up some of the most distinguished and history-making moments in pop music. The 1986 picture is outlined in the various charts and roundups in our year-end recap section. But for the long run—and believe me, dance music is here for the duration—clubs need to be nurtured, not twisted by the arm.

Lastly, we'd like to wish all of our readers and colleagues every success and satisfaction in the year to come. We also extend our sympathy to those who have been bereaved in the past year: Amid our pursuit of greater professional distinction, may we all be more sensitive to the human crisis facing us and to the courage of those who are fighting for life itself.



my name is Astroraggi: my light wraps you up

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Main Attraction—Jimmi—Yo Yo
Why You Waiting—Candy J
You Can't Hide—F. Knuckles
Used By A D.J.—MKZ
It's You—ESP
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Red Hot—Tilogy
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Ready Or Not—Hollie
Party—38 Street

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House Nation—House Master Boyz
The Brutal House—Nitro Deatree
Mixing Back—Paradise Girls
Undercover Lover—T. Masuko
Love Transfusion—Viola Wills
Lets Go—X-Ray
Love Spy—Mike Marsen
Rainbow Ride—Candi Pinella
On Top Of The Grooves—Jonanda
Fascinated—Company B
Rock Me, Snake Man—Leather and Lace
Jackin—Home Wreckers
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Bee Gees Feverish For Comeback With Warners

BY STEVE GETT

NEW YORK The Bee Gees are determined to make a serious comeback in 1987, having recently inked a new record deal with Warner Bros. and signed on with Ken Kragen's L.A.-based management organization. Working out of their Miami Beach studio, the brothers Gibb—Barry, Maurice, and Robin—are putting the finishing touches to their debut Warner Bros. album, tentatively scheduled for February release.

Prior to starting work on the new album, the Bee Gees had not recorded together for several years. During the interim, Barry and Robin both cut solo albums, and the three brothers

enjoyed success writing and producing hit singles for other artists.

"That was a fun period," says Maurice. "But I think there's a lot better magic when we're together, of course."

"We needed to clear our own decks," says Robin. "About a year ago, when we'd finished doing all the different things we'd been involved in, we decided that it was time to start putting it all together again."

Before starting work on an album, the Bee Gees had to connect with a new label and management, having severed ties with the Robert Stigwood Organization. "We came to the conclusion that we would go after what we considered to be the best

record company," says Barry. "Our opinion at that point—and it still is—was that Warner Bros. is the best. Rich Fitzgerald [Warner Bros. vice president of promotion] went through all the 'Saturday Night Fever' stuff with us at RSO, so it seemed natural to go with them if they would have us."

"We made legal and personal approaches, and they were very happy about the idea, particularly Mo Ostin. We wanted to be with Mo because he's the one record company president that seems to have held his own right through the years, and Warner Bros. doesn't seem to have replaced its people too often."

Of the decision to hook up with Kragen's company, Barry says, "It was the same thing. We decided we should go with what we considered the best management team, and, right now, Kragen's is the best."

After spending several months working on new material, the Bee Gees started laying down basic

tracks in November at New York's Power Station studio. The group was reunited with producer Arif Mardin, who had worked on the "Main Course" album.

"Writing and producing for other people is different than working with yourself," says Robin. "We couldn't necessarily be objective about ourselves. So we decided to go with Arif. He's excellent and it's good for us to have that kind of referee."

As for the direction of the new album, Robin says, "There's definitely an r&b base. Our music has got those basic roots, and it's always been our forte. We've had numerous records at the top of the black charts, which very few white groups have done."

The trio has continually progressed throughout its long and illustrious career, but it is the phenomenally successful "Saturday Night Fever" association that so often springs to mind whenever the Bee Gees' name is mentioned.

"'Saturday Night Fever,' to a lot

of people, was the epitome of what the Bee Gees could achieve," says Robin. "They forget that we had a hit record right up until 'Fever.' It was the film that created that whole image, and it was so big that we eventually got washed up in it."

According to Barry, "When the phenomenon started to fade, the people in the record business and the public were also thinking, 'Well, the group will go away—it's time they faded as well.' But that was never in our minds."

Discussing the trio's longevity, Robin says, "We've always been ahead of what's going on musically, and that's why we've succeeded. The Bee Gees have never had to depend on what's in vogue. Our music has always stood on its own merit."

Plans call for the Bee Gees to embark on a world tour in the summer, playing a series of European dates before U.S. concerts.

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ARE YOU READY FOR 1987?

by Steve Gett

NEW YORK As another year in this crazy, turnaround world of music draws to a close, instead of reflecting on past events, On The Beat is taking a sneak peak into 1987 with a selection of fearless predictions as to what the next 12 months may bring.

SUPERSTAR WARS: While Bruce Springsteen may have to spend a good deal of time until April 15 working with his accountant on his 1986 tax returns (sorting out the revenue from that boxed set could be a nightmare!), Michael Jackson and Whitney Houston will be vying for their share of consumer dollars. Both have new albums scheduled for February release, which will doubtless lead to heavy competition atop the Billboard charts.

IN CONCERT: Madonna will be a major box-office draw when she hits the road to promote her "True Blue" album, as will Tina Turner, who also has an upcoming HBO special... Ms. Jackson—that's Janet, if you're nice—could drive audiences out of control when she tours... David Bowie should pull in the crowds when he returns to the stage in support of his next EMI America album, due in the spring... Bon Jovi will continue to do strong business in arenas, with PolyGram label mates Cinderella as the opening act... Word has it Journey and ZZ Top are contemplating stadium dates... Duran Duran is set to embark on its "Notorious" tour in late spring... With their latest albums emerging at the end of 1986, Paul Young and Howard Jones must be hoping that upcoming concerts

will boost sales. One can't help feeling that Young's Columbia album "Between Two Fires" got somewhat lost in the Springsteen shuffle. Fellow Brit act Spandau Ballet was probably wiser to hold back the U.S. release of its "Through The Barricades" album, just out in Europe... Look for Billy Idol to take his "Whiplash Smile" on the road as soon as he gets his new band together... Will there be a Boston tour, or will Tom Scholz start demoing tracks for the group's next album, tentatively scheduled for release sometime before the 21st century?

ON THE BEAT

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

HARD AS A ROCK: Deep Purple will tour the world to support its second PolyGram album, "The House Of Blue Light," due in January. A sneak preview of the Purple platter shows "Bad Attitude," "Call Of The Wild," and "Mitzi Dupree" to be the standout cuts. Other leading heavy rockers with new albums and tours scheduled are Scorpions, Kiss (with Ron Nevison producing), and Motley Crue. The Crue's next Elektra set has the working title "Girls Girls Girls."

Shock horror! Foreigner could astound the world by releasing two albums in the time it's taken Def Leppard to produce a follow-up to "Pyromania." Foreigner's Mick Jones has already rounded up his gang to start preproduction, but—don't forget—he's a

man who likes to take his time. And if vocalist Lou Gramm's Atlantic debut solo album, shipping in January, is a hit, who knows when the alien rockers will be back in action? Incidentally, insiders say the Leppard album probably won't be out until June.

SHORT TAKES: Tears For Fears, Heart, U2, John Cougar Mellencamp, and Bryan Adams will likely stay on the multiplatinum beat with their next albums, all of which are slated for 1987 release... But what of Prince? It'll be interesting to watch his next move now that he's dropped the Revolution... After postponing a series of fall dates, Pet Shop Boys may well be making their debut live appearances in the new year... Phil Collins won't stop working after the Genesis tour: He'll either be cutting his next solo album or producing other artists... Eddie Van Halen will be busy producing Sammy Hagar's final (contractual obligations) Geffen set... Daryl Hall will probably play solo dates, but don't be surprised if he and longtime partner John Oates are reunited by year's end... Good luck to all indie labels and up-and-coming bands. It's a tough haul, but bands like the Smithereens, Rainmakers, and the dB's (just signed to I.R.S.) have proven that persistence pays off... How could we overlook On The Beat regular John Waite in the last column of 1986? The Brit vocalist's third EMI America album will finally hit the streets early in the new year. Look for Waite to recapture the chart-topping success of 1984's "Missing You"... Finally, happy holidays to all OTB readers, and here's looking forward to keeping you up to date on the latest scam in 1987.

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The "Popsie" Photo Archives, ca. 1930-1975, were the work of William S. (Popsie) Randolph, professional photographer and friend and/or manager of the great and near-great in the musical and entertainment fields incl. Benny Goodman, Woody Herman, Ella Fitzgerald, Gene Krupa, Lionel Hampton, Nat King Cole, et al. Popsie's work has appeared in numerous trade publications, (Cash Box, Billboard, etc.) newspapers and magazines 1950's/70's.

Sale to be held in the court room of the Honorable William H. Gindin, Federal Court House, 402 E. State Street, Trenton, New Jersey 08605 on Monday, January 26th, 1987 at 2 P.M. Sale subject to immediate confirmation by the Honorable William H. Gindin.

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John Parr, A Man In Motion, Has New LP Seeks Success On His Own, Not From Soundtracks

BY LINDA MOLESKI

NEW YORK John Parr says motion picture soundtracks have played an important role in the development of his career, but he adds that they have had their drawbacks, too. Though the British singer/songwriter has achieved considerable success with material from the soundtracks to "St. Elmo's Fire" and "American Anthem," he is looking for greater recognition in his own right with the release of his second Atlantic album, "Running The Endless Mile."

Of his 1985 No. 1 hit, "St. Elmo's Fire (Man In Motion)," Parr says, "It killed my [first] album because the whole focus of attention was on me and 'St. Elmo's Fire.' I think everybody thought I had done the soundtrack album, so they all bought that. It sold three-quarters of a million copies on the back of one single, whereas my album sold 300,000, which was rather distressing."

After playing opening-act dates with the likes of Bryan Adams, Tina Turner, Toto, and the Beach Boys, Parr is convinced that his eponymous debut album should have gone gold—at the very least.

"I played to nearly a million people last year," he says. "But, again, I think a lot of that was reflected in

the sales of the soundtrack album as opposed to mine."

Parr has not completely severed his soundtrack connections, though. His new album includes two movie-originated tunes—"Steal You Away" and "Two Hearts." The former is from the

'St. Elmo's Fire' killed my first LP'

upcoming film "Flight Of The Spruce Goose"; the latter was the theme song to last summer's "American Anthem."

"I don't think 'Two Hearts' got much attention in America," says Parr. "I find a lot of people never even heard it before. As I go around promoting it, people say,

'Hey, that would make a great single.' And then I tell them it was a single. It's just that the movie died and took the single with it."

"Running The Endless Mile" was recorded during a five-month period in various studios around the world. "I needed to have an album out this year because it's been two years since my last one," says Parr. "The only way to do it was in between promotion and gigs in Europe. So wherever I wrote, I recorded at the same time."

The album also marks Parr's first self-produced project. Parr is no novice to the board, however. He has produced (and written) for such artists as Marilyn Martin, Roger Daltrey, and Meat Loaf. Parr and Loaf enjoyed a recent U.K. hit with the duet "Rock'N'Roll Mercenaries."

Is Offbeat Act Ready For Mainstream? Fetchin Rattles Some Bones

BY JIM BESSMAN

NEW YORK Offering an eclectic and eccentric mix of styles and influences, Charlotte, N.C.'s Fetchin Bones brings Capitol some new blood. The young quintet, whose label debut album, "Bad Pumpkin," was produced by Don Dixon, has arisen out of the hip Southern alternative rock scene, which has spawned such other Dixon-produced acts as R.E.M. and Guadalcanal Diary.

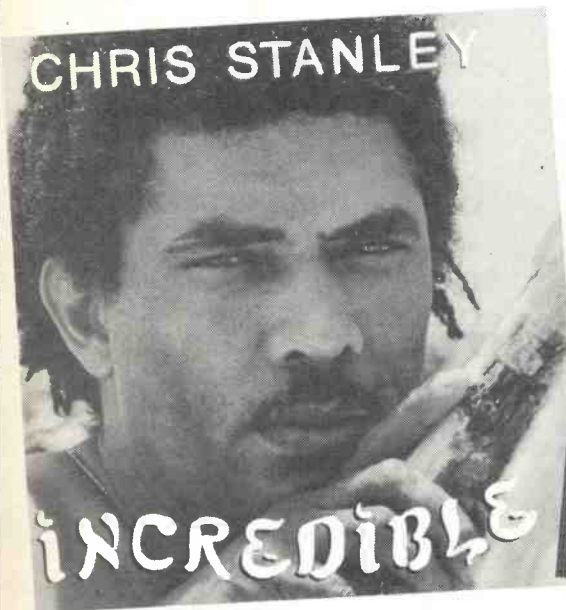
Capitol a&r manager Stephen Powers says he signed Fetchin Bones after being enthralled by a live performance at Los Angeles' Club Lingerie. He adds that the acquisition of the "left field" band has helped

broaden the spectrum of the label's roster.

"We have multimillion-selling acts like Duran Duran and Tina Turner," says Powers. "Now, with Fetchin Bones, other groups like New Model Army and Skinny Puppy, and our association with the Rhino, Enigma, and db labels, we also have a real credibility in the alternative and college music areas as well. But even though Fetchin Bones are left field right now, I hear a strong pop element to go with the gut-level feeling of their lyrics."

Lead singer Hope Nicholls, whose hard-edged vocal style has been compared to the music of Patti Smith, (Continued on page 37)

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BAD COMPANY IS BACK WITH ALBUM, TOUR

BY SHARON LIVETEN

LOS ANGELES When Bad Company's eponymous debut album emerged in 1974—the first release on Led Zeppelin's SwanSong label—it rocketed to the top of the charts. Solid album rock radio support and successful road outings during the mid-to late '70s enabled Bad Company to establish itself as a forceful rock entity. But, after leading life in the fast lane—constantly traveling in limos and private jets—the British group eventually dissolved.

With ex-Ted Nugent vocalist Brian Howe replacing original singer Paul Rodgers, the newly reformed Bad Company is discovering that the past indeed is the past. To promote its new Atlantic album, "Fame And Fortune," the band has gotten back to basics, hitting the U.S. concert circuit as opening act for 38 Special and Triumph. A European tour with Deep Purple is slated for early 1987.

Recalling Bad Company's past glory, drummer Simon Kirke says, "Those were good days, though they were tinged with a bit of madness. When you get that success, it was one huge party. But now we expect to start a few rungs down."

When former vocalist Rodgers announced that he would no longer tour after 1980, Bad Company pretty much fizzled. A final studio project, "Rough Diamonds," came out in 1982, and the "10 From 6" "best-of" compilation package followed in 1985, by which time the band had dissolved. Rodgers had teamed with Jimmy Page in the Firm and the remaining members had gotten involved with various studio and touring projects. Guitarist Mick Ralphs spent nine months on the road with Pink Floyd's David Gilmour.

Bad Company's resurrection (minus Rodgers) was precipitated by a phone call from Atlantic. "They wanted to know what we were going to do," says Kirke. "We never actually thought of reforming Bad Company, but they wanted us to make use of what we already had. Because Mick and his guitar were the essence of the Bad Company sound, they wanted us to do it together."

Singer Brian Howe then joined the band, recommended by Foreigner's Mick Jones, executive producer for "Fame And Fortune." With original bassist Boz Burrell "off playing some bars in southern Ireland," Steve Price was hired to take over bass duties in the studio.

"Fame And Fortune" was recorded with producer Keith Olsen. Jones was involved in the initial stages of the project and oversaw the final mixing sessions. Bassist Burrell has since returned to the group.

Of the decision to retain the name Bad Company, Kirke says, "It was the record company that suggested we use it. We were having a terrible time picking a name—we had the lineup, and the record was in the can, but we didn't have a name. Paul Cooper, the head of Atlantic on the West Coast, phoned me up and suggested we call it Bad Company. Until then, it hadn't even crossed my mind."

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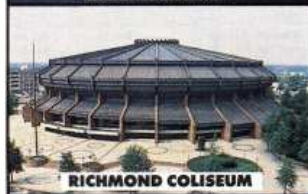
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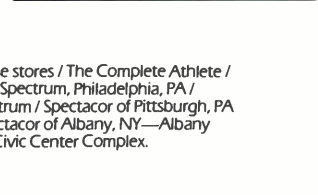


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Talent in Action

BERLIN
The Ritz, New York
Tickets: \$15

WITH ITS LATEST Geffen album, "Count Three And Pray," recorded after extensive personnel changes, Berlin is now offering the new material's rockier bent on stage in contrast to the predominantly synth-driven sound of previous outings. While giving the group a tighter and more cohesive live sound, it also detracts from pixy vocalist Terri Nunn's seductiveness—so much the core of Berlin's appeal.

This became evident when the band opened this recent club date with tunes from the new album and then performed the early hit "The Metro." With two synths in action—group founder John Crawford switched from his usual bass—the tune retained some sexual tension but lost its former anxiety in a rock-guitar-heavy arrangement, thus lessening the projection and attraction of Nunn's kittenish vulnerability. Later, when the back-to-back ballads "For All Tomorrow's Lies" and recent chart-topper "Take My Breath Away" focused on this prime Berlin trait, the energy drop was too abrupt for comfort.

Oddly enough, a set highpoint was a surprise cover of David Bowie's "Suffragette City," which was perfectly suited to Berlin's newly hardened edge. But encore enactment of "Sex," the classic piece of erotica from the group's debut EP, "Pleasure Victims," was given a hackneyed dramatic interpretation by Nunn and Crawford that turned on only the uninitiated.

DIANE SCHUUR
DAVE VALENTIN

The Blue Note, New York
Tickets: \$15

THERE IS NO QUESTION that Diane Schuur has a remarkable voice. But has she completely figured out the most effective way to use it? At this recent Blue Note show, the opening night of a week-long engagement marking her New York nightclub debut, the GRP artist sang with power, self-confidence, and, at times, deep feeling. She also shouted more often than she absolutely had to, though, and sometimes tried so hard for dramatic effect that she ended up sounding strident.

Backed by an outstanding trio—pianist Mike Abene, bassist Rufus Reid, and drummer Akira Tana—

Schuur came across less polished and less subtle than she does on her current album, "Timeless," which could well have been due, at least in part, to opening-night nerves. But at her best—notably on midtempo material like "Easy To Love"—she displayed the makings of a first-class jazz singer.

Opening for Schuur was fellow GRP artist Dave Valentin, who offered a rhythmically compelling but otherwise perfunctory hybrid of Latin, funk, and jazz in support of his current album, "Light-struck." Highlights of his set were a bizarre, unaccompanied improvisation played on a wooden flute and other unconventional instruments and a rendition of "I Loves You, Porgy" played on a flute that glowed in the dark.

PETER KEEPNEWS

GENE LOVES JEZEBEL
The Ritz, New York
Tickets: \$13.50

SATURDAY NIGHT at the Ritz tends to mean slam-dancing to hardcore, but this recent gig by British neo-glam-rock act Gene Loves Jezebel saw the packed floor standers swaying gently to and fro; more aggressive club patrons offered up flowers, banners, and confetti; and the boldest one of all completely entangled vocalist/guitarist Jay Aston with string sprayed out of a can.

This hardly affected the appearance of the purple-haired Aston. He and co-lead vocalist (and twin brother) Michael Aston are undeniably the most garishly garbed front men around. There was also little effect instrumentally, since the core of the Gene Loves Jezebel sound comes from new guitarist James Stevenson (formerly of Generation X) and newly returned drummer Chris Bell. Stevenson followed the fashion standard of the Astons and tempered the group's idealistic lyric romanticism and foppish appearance with blaring, sirenlake leads.

While neither Aston possesses a voice to match the splendor of his garments, Jay's catlike falsetto and Michael's repetitive shouting separately and together combined to give the psychedelic, guitar-based music a psychological edge.

The set, which included the new single, "Desire," from Gene Loves Jezebel's debut Geffen album, "Discover," and several earlier British independently released hits, was taped for later showing on MTV.

JIM BESSMAN

(Continued on next page)



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ANDY WILLIAMS SKYLES & HENDERSON	Fox Theatre St. Louis, Mo.	Dec. 4-7	\$576,325 \$26.50/\$21.50/ \$18.50/\$15.50	37,320 sellout	Fox Concerts
ANDY WILLIAMS CHRISTMAS SHOW	Chicago Theatre Chicago, Ill.	Dec. 9-14	\$559,414 \$24.90/\$19.90/\$9.90/\$4.90	27,332 28,000	in-house
PETER GABRIEL YOUSOU N'DOUR	Oakland-Alameda County Coliseum Oakland, Calif.	Dec. 12-13	\$495,478 \$17.50	28,213 sellout	Bill Graham Presents
WHITNEY HOUSTON	Neil S. Blaisdell Center Honolulu, Hawaii	Nov. 30-Dec. 1	\$362,313 \$22.50/\$17.50	17,600 sellout	Ken Rosene Presents
LIONEL RICHIE SHEILA E.	Tacoma Dome Tacoma, Wash.	Dec. 14	\$343,745 \$17.50/\$15	22,765 25,103	Eric Chandler Ltd.
DAVID LEE ROTH CINDERELLA	Cow Palace San Francisco, Calif.	Dec. 12-13	\$337,965 \$16.50	20,230 sellout	Bill Graham Presents
ARETHA FRANKLIN THE SPINNERS STU GILLIAM	Chicago Theatre Chicago, Ill.	Nov. 28-30	\$276,756 \$29.90/\$24.90/\$14.90/\$9.90	12,849 17,605	in-house Shepardson
LIONEL RICHIE SHEILA E.	Reunion Arena Dallas, Texas	Dec. 5	\$276,646 \$17.50/\$16	16,734 19,000	Eric Chandler Ltd.
JOURNEY GLASS TIGER	The Summit Houston, Texas	Dec. 10	\$262,086 \$16.50	15,884 sellout	Beaver Prods.
LIONEL RICHIE SHEILA E.	The Summit Houston, Texas	Dec. 3	\$247,448 \$17.50/\$16	14,306 17,064	Eric Chandler Ltd.
KENNY ROGERS LEE GREENWOOD T. GRAHAM BROWN	The Centrum in Worcester Worcester, Mass.	Dec. 6	\$180,824 \$16.50	11,276 12,710	North American Tours
DAVID LEE ROTH CINDERELLA	Seattle Center, Coliseum Seattle, Wash.	Dec. 10	\$176,656 \$16	11,316 11,500	Media One
JOURNEY GLASS TIGER	Lake Front Arena Univ. of New Orleans New Orleans, La.	Dec. 9	\$154,547 \$17	9,091 sellout	Beaver Prods.
BOB SEGER & THE SILVER BULLET BAND STEVE EARLE	Nashville Municipal Auditorium Nashville, Tenn.	Dec. 13	\$140,114 \$17	8,461 sellout	Sound Seventy Prods.
KENNY ROGERS LEE GREENWOOD T. GRAHAM BROWN	Erie Civic Center, Convention Hall Erie, Pa.	Dec. 2	\$136,826 \$18.50	7,396 7,546	North American Tours Magic City Prods.
KENNY ROGERS LEE GREENWOOD T. GRAHAM BROWN	Providence Civic Center Providence, R.I.	Dec. 7	\$135,868 \$16.50/\$13.50	8,612 13,368	North American Tours
JULIO IGLESIAS	West Palm Beach Auditorium West Palm Beach, Fla.	Dec. 4	\$124,040 \$40/\$30	3,245 3,500	Fantasma Prods.
KENNY ROGERS LEE GREENWOOD T. GRAHAM BROWN	Centennial Hall Univ. of Toledo Toledo, Ohio	Nov. 30	\$122,878 \$16.50/\$13.50	7,685 10,156	North American Tours
CAMEO FULL FORCE THE BOOGIE BOYS	Syria Mosque Pittsburgh, Pa.	Dec. 13	\$109,716 \$15.75	7,345 sellout	DiCesare-Engler Prods.
JULIO IGLESIAS	Ocean Center Daytona Beach, Fla.	Dec. 6	\$109,080 \$20	5,661 6,000	Fantasma Prods.
TRIUMPH BAD COMPANY	Dayton Hara Arena & Exposition Center Dayton, Ohio	Dec. 10	\$107,562 \$14.50/\$13.50	7,865 8,000	Sunshine Promotions Jam Prods. of Chicago
STEVIE RAY VAUGHAN & DOUBLE TROUBLE THE OUTLAWS	Radio City Music Hall New York, N.Y.	Nov. 26	\$106,412 \$18.50	5,874 sellout	Radio City Music Hall Prods.
KENNY ROGERS LEE GREENWOOD T. GRAHAM BROWN	Dane County Expo Center & Coliseum Madison, Wis.	Nov. 29	\$106,017 \$16.50/\$13.50	6,698 10,161	North American Tours
DAVID LEE ROTH CINDERELLA	Memorial Coliseum Complex Portland, Ore.	Dec. 8	\$100,352 \$16	6,633 9,000	Media One
ORCHESTRAL MANOEUVRES IN THE DARK THE MODELS	Radio City Music Hall New York, N.Y.	Nov. 19	\$95,349 \$18.50	-5,292 5,874	Radio City Music Hall Prods.
KENNY ROGERS LEE GREENWOOD T. GRAHAM BROWN	Bloome County Veterans Memorial Arena Binghamton, N.Y.	Dec. 3	\$94,875 \$16.50	5,750 7,093	North American Tours
DAVID LEE ROTH CINDERELLA	Spokane Entertainment Facilities Spokane, Wash.	Dec. 9	\$88,528 \$16	5,804 8,500	Media One
FREDDIE JACKSON MELISSA MORGAN LEVERT	Fox Theatre St. Louis, Mo.	Dec. 13	\$79,228 \$18.50/\$16.50	4,707 sellout	Fox Concerts First Class Prods.
WYNTON MARSALIS	Joyce Theatre New York, N.Y.	Nov. 25-30	\$71,665 \$22.50/\$17.50	3,496 3,888 sellout	Radio City Music Hall Prods.
GENERAL PUBLIC THE BUDDY SYSTEM	Berkeley Community Theatre Berkeley, Calif.	Dec. 13	\$52,685 \$16.50	3,193 sellout	Bill Graham Presents
MOODY BLUES	Manatee Civic Center Palmetto, Fla.	Nov. 25	\$52,208 \$15	3,533 3,920	in-house
JOHN FOGERTY 54.40	Portland Center for the Performing Arts Portland, Ore.	Dec. 4	\$50,000 \$17.50/\$16.50	2,900 sellout	Double Tee Promotions
ALICE COOPER VINNIE VINCENT INVASION	Tower Theatre Upper Darby, Pa.	Dec. 12	\$45,060 \$15.50/\$13.50	3,072 sellout	Electric Factory Concerts
NEW ORDER CERTAIN GENERALS	Constitution Hall Washington, D.C.	Dec. 8	\$44,130 \$15	2,942 3,708	IMP (It's My Party)
THE CHARLIE WATTS ORCHESTRA	The Ritz New York, N.Y.	Dec. 2-4	\$40,550 \$20/\$17.50	2,900 3,300 sellout	Monarch Entertainment Bureau John Scher Presents
JOHN FOGERTY 54.40	Hult Center for the Performing Arts Eugene, Ore.	Dec. 5	\$40,537 \$17.50/\$16.50	2,374 sellout	Double Tee Promotions
SLAYER OVER KILL DEATH ANGEL ZOTROEPE AGNOSTIC	The Ritz New York, N.Y.	Dec. 6-7	\$37,935 \$13.50/\$12.50	3,148 sellout	Monarch Entertainment Bureau John Scher Presents
SAM KINISON CARL LABOVE	Celebrity Theatre Phoenix, Ariz.	Dec. 10	\$37,495 \$14.50/\$12.50	2,695 sellout	Fahn & Silva Presents Evening Star Prods.
ORCHESTRAL MANOEUVRES IN THE DARK THE MODELS	Warfield Theatre San Francisco, Calif.	Dec. 5	\$33,744 \$15.50	2,177 sellout	Bill Graham Presents

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TALENT IN ACTION

(Continued from preceding page)

ONE TO ONE

*The Palace, Los Angeles
Tickets: \$5*

THIS RECENT SHOW was the second of the periodic Monday night concerts sponsored by local radio station KIIS-FM. Unfortunately for One To One, the gig fell on one of those rare days when it rains in Los Angeles, which kept the crowds away in droves.

Luckily for the band, the several hundred people that did show were hardcore fans. Sadly, they deserved a better show. During One To One's 75-minute set, the small size of the audience seemed to throw singer Louise Reny off balance, and she overcompensated. Instead of letting her husky Madonna-like voice and the band's accessible pop tunes carry the show, she worked the crowd like a Las Vegas comic, repeatedly asking fans to dance and clap. The band—Reny and guitarist Leslie Howe are the duo that is One To One, with additional musicians hired for the tour—was tight, but lacked the dynamics to bring the material to life.

One To One was at its peak when it slowed down the frantic disco/rock pace that plagues much of its material and slipped into a groove, as on "Black On White" from the group's latest Warner Bros. album, "Forward Your Emotions." Unfortunately, though, the

bulk of the songs ended up sounding alarmingly alike. A slight break from the pattern came during the encore, when the band covered "Love Child" as if it were a club dance-mix. The real difference was that unlike much of One To One's own material, "Love Child" worked. **SHARON LIVETEN**

LOVE AND ROCKETS

*Cabaret Metro, Chicago
Tickets: \$12.50*

PROOF THAT THIS trio of ex-Bauhaus members has come a long way from the gloom'n'doom pallor of its earlier incarnation was evidenced at this recent sold-out show. Industrial echoes of Bauhaus still lingered, and the folky strains of guitarist David Ash and drummer Kevin Haskins' interim band Tones On Tail showed up from time to time, but Love And Rockets managed to hammer out a progressive sound unmired in past convention.

The stylishly androgynous Ash and cool-guy, sunglassesed bassist David J shared vocals, while Haskins concentrated on his kit, as Love And Rockets performed tunes from its recent Beggars Banquet album, "Express" (available domestically through Big Time Records).

The group was most effective on no-frills, throbbing dance numbers, like the recent club hit "Kun-

dalini Express" and a propulsive remake of the Temptations' "Ball Of Confusion." Another highlight was the acoustic rocker "An American Dream." The show's pacing lagged, however, during more lengthy, plodding, somber selections, which served as great opportunities for a restroom break or a trip to the bar.

Overall, though, Love And Rockets presented a satisfying, if not utterly riveting, set—great music by which to undulate.

MOIRA McCORMICK

**DJAVAN
IVAN LINS**

*Willtern Theatre, Los Angeles
Tickets: \$17.50*

THESE TWO YOUNG Brazilian singer-songwriters proved their performance abilities at this Dec. 9 show, making their debut Los Angeles appearances in front of a celebrity-packed, enthusiastic Wiltern crowd. In Brazil, many of Djavan's songs have become oft-recorded standards, while Americans like George Benson and Diane Schuur have recorded Lins tunes like "Love Dance."

Djavan, performing here with charismatic aplomb, layered clear, sprightly vocals atop sophisticated, infectious Afro-Brazilian grooves. Solo, with piano or backed by his nine-piece band (sometimes with eight on percussion), he played such classics as "Esquinas," "Acai," and "Tanta Saudade." Carmen McRae came on stage midshow for a duet.

Lins grounded his memorable melodies in samba, jazz-rock, and rhythms from Northeast Brazil. He was joined by Patti Austin for "Believe What I Say." The show was taped as part of the 10-concert Jazzvisions series. **CHRIS MCGOWAN**



Solid Support. During a recent appearance on NBC-TV's "Saturday Night Live," Paul Simon performed songs from his Warner Bros. album "Graceland" with a backup band of African musicians. (Photo: Chuck Pulin)



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FETCHIN BONES

(Continued from page 34)

says it was this pop element that originally interested db Records head Danny Beard, who thought the band was "danceable enough" to sign. The label released the first Fetchin Bones album, "Cabin Flounder," which was also produced by Dixon.

Earlier, the group was represented on Dolphin Records' compilation album, "More Mondo," and Spectator's Southern alternative rock compilation, "Comboland." According to Nicholls, these records garnered the group extensive college station airplay in the Southeast. She adds that extensive touring has carried Fetchin Bones beyond its regional base. Recent shows have included a series of opening dates for R.E.M.

Powers likens Fetchin Bones' potential to that of Talking Heads—another band that was viewed initially as "weird" but has since "moved to the center"—and he says Capitol has no intention of modifying the group's "uncompromising and adventure-some approach."

'Jamboree' Sets Lineup

NASHVILLE "Jamboree U.S.A.," the live country music program broadcast weekly from radio station WWVA Wheeling, W. Va., will use local and regional acts throughout January and February and stage only one show each Saturday. Beginning March 7, the program returns to its formula of two shows each Saturday night by a nationally known country act.

The lineup from January through February is as follows: Darryl & Don Gatlin, Jan. 3; Jo Anne Jones, Jan. 10; Leon Douglas, Jan. 17; bluegrass show featuring the Short Crick Flatpickers, Jan. 24; Zane Baxter, Jan. 31; gospel show featuring Mark Statler & the Stewards, Feb. 7; Linda Lou Schriver, Feb. 14; Terri Corker,

Feb. 21; and the original WWVA jamboree featuring Doc & Chickie Williams, Feb. 28.

The lineup from March through July: Marie Osmond, March 7; Brenda Lee, March 14; John Anderson, March 21; Gary Morris, March 28; Mickey Gilley, April 4; Janie Frickie, April 11; Ronnie Mil-sap, April 18; Tammy Wynette, April 25; T.G. Sheppard, May 2; Charley Pride, May 9; Lee Greenwood, May 16; Mel Tillis, May 23; John Conlee, May 30; the Nitty Gritty Dirt Band, June 6; Reba McEntire, June 13; Jerry Reed, June 20; the Judds, June 27; the Girls Next Door, July 4; and Roger Miller, July 11. The eleventh-annual Jamboree In The Hills is scheduled for July 18-19.

Videos On The Agenda For Early '87 Labels Plan About Two Dozen Releases

BY EDWARD MORRIS

NASHVILLE Approximately two dozen new country music videos are scheduled to be released early in the first quarter of 1987, according to a survey of the major labels here. A few are near release now, but others will be made for singles that have yet to be selected.

The labels, artists, and singles involved are the following:

- **Capitol/EMI America**—Marie Osmond, "I Only Wanted You," and projects for T. Graham Brown's and Dan Seals' next singles.

- **CBS/Epic**—Sweethearts Of The Rodeo, "Midnight Girl/Sunset Town"; the Gatlin Brothers, "She Used To Be Somebody's Baby" (a

clip from The Nashville Network's "New Country" show); and a project for Asleep At The Wheel's next single.

- **MCA and MCA/Curb**—Steve Earle, "Someday," and Ronnie McDowell, "I Don't Want To Set The World On Fire."

- **MTM**—In Pursuit, "Only For You"; Judy Rodman, "Girls Ride Horses Too"; SKO, "American Me"; and Holly Dunn, "Love Someone Like Me."

- **RCA**—Keith Whitley, "Homecoming '63," and Restless Heart,

"New York Hold Her Tight."

- **Warner Bros.**—John Anderson, "Countrified"; Hank Williams Jr., "My Name Is Bocephus"; Michael Martin Murphey, "Long Line Of Love"; the Trio (Dolly Parton, Emmylou Harris, Linda Ronstadt), "To Know Him Is To Love Him"; and a project for K.D. Laing's next single.

A spokeswoman for Mercury/Smash says the labels have several video projects under consideration but are not yet ready to announce details of them.

CBS Artists' Debut Album Is A Success Sweethearts Round Up Hits

NASHVILLE With the third single from the Sweethearts Of The Rodeo debut album climbing the Billboard Hot Country Singles chart, a new video gaining wide exposure, and a new album in the works, Janis Gill and Kristine Arnold should have a very happy holiday and New Year.

The sisters, who migrated from California to Tennessee, won the Wrangler talent contest and signed with CBS Records, are one of the brightest new acts on the country music horizon. The Sweethearts' latest single, "Midnight Girl/Sunset Town," hits a bulleted 32 in its fifth week while the self-titled Columbia album rests at 53 in its 19th week on Billboard's Top Country albums chart. The duo wraps up a heavy summer-fall-winter tour schedule in early January to settle down with producer Steve Buckingham for the follow-up LP. Buoyed by the success of the album and the three singles (debut single "Hey, Doll Baby" reached No. 19, and "Since I Found You" broke into the top 10, reaching a bulleted 7), the Sweethearts have become one of the top success sto-

ries at CBS Records.

The sisters cite several musical influences, ranging from Dire Straits to early Hank Williams. "We're not bogged or confused by all those directions we might take," says Gill. "It's not like we can do any song. There's a very small amount of songs we can do well." And, adds Arnold, "We won't do a song unless we can do it well." Strengths, weaknesses, limits, and possibilities are the important lessons Arnold and Gill have learned early in their career.

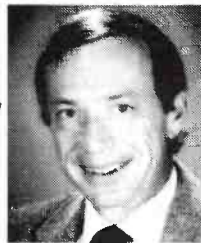
"We won't sing a song about painting our fingernails and doing all that stupid stuff," insists Arnold. "There's a lot of really bad songs circulating for females. We have to make it our own and believe what we're singing or we can't make anybody else believe it."

Though they don't sing about it, both women design and sew their own stage clothes, and Janis has sold some custom garments to fellow artists, including Gail Davies. Their punkabilly stage outfits and

(Continued on next page)

NASHVILLE SCENE

by Gerry Wood



HE WAS A JOLLY ole elf, in spite of himself. As Christmas season rolls around, visions of that magic elf, silver of hair and hearty of laugh, come drifting over me, leaving me warm and feeling good. Another Santa Claus story? Well, in a way. Except this Santa is named Shea. **Ed Shea.**

There's a lot of similarities between these two characters, one fictional, the other factual. Both are pixie-ish, but respected. Larger than life. But small enough to sublimate their egos for the benefit of others. Both love to please. Both have a smile that could melt an iceberg and a hearty handshake that could put Muhammad Ali on the defensive. Both have a face that's red and a heart that's true blue.

Normally, columns like this one are written post-mortem—an obituary. Thank God, Ed is healthy. He's not even sick. So consider this a "living obituary"—a chance to give roses to the living. This one's for Ed.

He grew up in the segregated South when "cultured" whites never could quite get racial slurs out of their vocabularies, whether they were talking in red-neck honky-tonks or in blue-blood country clubs. And Nashville was on the cutting edge of both the ravages of racism and the countering thrust of the civil rights movement. The '50s and early '60s saw the issue boil over. Lunch-counter sit-ins by blacks bold enough to think they had the right to sit next to whites at the local greasy spoon restaurants resulted in hungry blacks filling the jails. Trains with black-only coaches and stations with white-only drinking fountains were suddenly being challenged by blacks and by the few whites with enough courage, soul, and guts to join them in battling the hostile environment. One of those brave battlers was Shea.

Director of the Nashville Area Chamber of Commerce, the affable Irish Catholic Shea was also head of Nashville's human rights commission. The blacks and liberals loved him; most of Nashville hated him—including those who threatened his family (wife and seven children) and put a bomb in his mailbox.

Nashville became a model city in the transition from a society with a 100-year tradition of segregation to an integrated society with no tradition at all. And one of the main reasons for the peaceful switch was Shea. His mission accomplished, he accepted a challenge almost as great as the one he had conquered and became the Nashville head of ASCAP, the performing

rights giant that was considered a carpetbagger by BMI-oriented Nashville. BMI had long catered to the wishes and whims of Nashville writers ever since its birth at a time when ASCAP, interested only in Tin Pan Alley and Hollywood, ignored the growth of rock, r&b, and country. When Shea took over as ASCAP Nashville chief, the society was happy if it had three songs on the country charts. When he left a decade later, ASCAP claimed a remarkable tally of 30% of the charts. Since then, an equally commendable job by Shea's successor, **Connie Bradley**, has taken the ASCAP share of Billboards' Hot Country Singles chart up to the 50% mark, but Shea and his team had laid down the groundwork.

In all journalistic honesty, I have to admit that I was part of that team. And so was **Charlie**

Monk, the Nashville music entrepreneur whose most recent contributions to country music have been the development of **Keith Stegall** and the discovery of **Randy Travis**. Those were not easy days. Everywhere we journeyed, it was "BMI this, BMI that." But Shea kept our spirits up, told us we could do it, even though most of our friends in the music business told us to forget it. A man who had survived a bomb in the mailbox could handle this adversity in the music business.

We tackled not only Nashville but also Memphis, then a hotbed of r&b and pop with **Isaac Hayes** and **Stax**. Chicago's **Jerry Butler** and Shea became fast friends along with **Jim Peterik** and those other stars-waiting-to-be-stars. Shea, who came from his Vanderbilt Univ. background to earn a Ph.D. in the College of Musical Hard Knocks, learned his lessons well. Writers (**Buzz Cason**, **Bobby Russell**, **Rory Bourke** . . .) began to swear by him and publishers (**Bob Beckham** at Combine/Music City Music, **Wesley Rose** at Milene Music, and **Bill Hall** at Jack & Bill Music) joined the chorus.

I could write a novel about my travails in Nashville for ASCAP and my travels on the road for ASCAP—all with Shea. That 110 mph rocket-shoot ride from Houma, Louisiana, to New Orleans; the time we stole part of Marie Leveau's grave. Every city we worked, Shea could find a nun named Sister Mary and a club called the Pink Pussycat. The time he sent two police officers to my ASCAP office to collect a donation to the Policeman's Ball just as a songwriter at my desk surprised me by lighting up . . . a joint.

(Continued on page 43)

Ed Shea has brought social, musical change to the South

FOR WEEK ENDING DECEMBER 27, 1986

Billboard HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

140 REPORTERS

			NEW ADDS	TOTAL ON
MARIE OSMOND	I ONLY WANTED YOU	CAPITOL/CURB	52	52
STEVE WARINER	SMALL TOWN GIRL	MCA	48	51
KENNY ROGERS	TWENTY YEARS AGO	RCA	40	43
RESTLESS HEART	I'LL STILL BE LOVING YOU	RCA	39	91
JUICE NEWTON	WHAT CAN I DO WITH MY HEART	RCA	35	92

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
EDDIE RABBITT	GOTTA HAVE YOU	RCA	16
T. TUCKER	I'LL COME BACK AS ANOTHER WOMAN	CAPITOL	11
RONNIE MILSAP	HOW DO I TURN YOU ON	RCA	9
JANIE FRICKE	WHEN A WOMAN CRIES	COLUMBIA	8
GARY MORRIS	LEAVE ME LONELY	WARNER BROS.	7

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SWEETHEARTS ROUND UP HITS

(Continued from preceding page)

Kristine's electric hair give the Sweethearts a fresh originality that initially startled some country audiences, especially when confronted with their raucous'n'roll style of performing. They recall opening for George Jones and being received by a stunned audience that sat on their hands until halfway through the set. Out went the rock'n'roll songs, in came some strong country items, and the fans ended up giving the Sweethearts a hearty ovation.

CBS broke the act with a series of radio and retail showcases (coupled with label-mate Marty Stuart) and two impressive videos. The "Since I

Found You" video was serviced to national and syndicated outlets, video pools, and regional outlets with country and rock formats. Booked by Buddy Lee Attractions, the Sweethearts have toured with Willie Nelson, Emmylou Harris (another strong influence on their singing), Jones, the Oak Ridge Boys, and Ronnie Milsap. Both hope to increase their songwriting efforts on the next album, and they're also eyeing acting roles.

The sisters grew up in Manhattan Beach, Calif., cutting their teeth on Beatles music. They performed in venues ranging from churches to

pizza parlors and took their catchy name from the title of an album by Gram Parsons and the Byrds that helped spawn the country-rock movement. When the departure of the urban cowboy craze caused a lull in their career, they decided to have babies together. Well, almost. "Nothing else is going on," said Janis to Kristine, "so let's have our kids now, and we'll get back to work, and they can be together while we're working." Receiving some crucial cooperation from their husbands—Leonard Arnold and Vince Gill, a singer/songwriter on RCA—the sisters had daughters

born nine months apart. The Gills moved to Nashville, and Janis convinced Kristine to make her move, too. They won the Wrangler Country Showdown last year, and with the CBS pact were on their way. They've reached such a level of consumer awareness that their friends, the Warner Bros. parody specialists Pinkard & Bowden, are threatening to write a song titled "Sweethearts On The Radio."

Are there sister spats on the road with all that time together? "We fight like cats, then we don't," says Kristine. Adds Janis, "If anyone ever said a bad word about Kris, I'd

punch their lights out. I'm the only one allowed to cut her down." Although the sisters have had their minor differences in the past, Janis notes, "We really rely on each other emotionally. We get lonely out there on the road away from our husbands and kids, so we lean on each other."

The Sweethearts Of The Rodeo have become the sweethearts of the radio with their records and the sweethearts of the video with their videos. With that combination, they could be sweethearts of the Billboard charts for a long time to come.

GERRY WOOD

FOR WEEK ENDING DECEMBER 27, 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
				Compiled from a national sample of retail store and one-stop sales reports.	
				★★ NO. 1 ★★	
1	1	1	10	ALABAMA RCA 5649-1-R 7 weeks at No. One	THE TOUCH
2	2	2	27	RANDY TRAVIS ● WARNER BROS. 1-25435 (8.98)	STORMS OF LIFE
3	3	4	10	REBA MCENTIRE MCA 5807	WHAT AM I GONNA DO ABOUT YOU
4	4	5	9	RICKY SKAGGS EPIC FE 40309	LOVE'S GONNA GET YA
5	6	6	37	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98)	GUITARS, CADILLACS, ETC., ETC.
6	5	3	10	EARL THOMAS CONLEY RCA 5619-1-R	TOO MANY TIMES
7	7	7	29	GEORGE STRAIT ● MCA 5750 (8.98)	# 7
8	8	8	23	HANK WILLIAMS, JR. WARNER/CURB 1-25412/WARNER BROS. (8.98)	MONTANA CAFE
9	10	11	10	SAWYER BROWN CAPITOL/CURB ST-12517/CAPITOL	OUT GOIN' CATTIN'
10	11	9	8	GEORGE JONES EPIC 40413	WINE COLORED ROSES
11	9	10	34	STEVE EARLE MCA 5713 (8.98)	GUITAR TOWN
12	12	12	58	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
13	13	13	10	DAN SEALS EMI-AMERICA PW 17231	ON THE FRONT LINE
14	14	14	14	GARY MORRIS WARNER BROS. 1-25438	PLAIN BROWN WRAPPER
15	15	16	8	WILLIE NELSON COLUMBIA FC 39896	PARTNERS
16	18	20	44	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
17	29	37	3	GEORGE STRAIT MCA 5800	MERRY CHRISTMAS STRAIT TO YOU
18	16	15	8	MERLE HAGGARD EPIC 40107	OUT AMONG THE STARS
19	30	67	3	KENNY ROGERS RCA 5633	THEY DON'T MAKE THEM LIKE THEY USED TO
20	20	18	7	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431	PARTNERS
21	21	24	8	JOHN ANDERSON WARNER BROS. 1-25373	COUNTRIFIED
22	19	21	27	T GRAHAM BROWN CAPITOL ST 12487 (8.98)	I TELL IT LIKE IT USED TO BE
23	32	48	3	RESTLESS HEART RCA 5648	WHEELS
24	34	—	2	ALABAMA RCA ASL1-7014	ALABAMA CHRISTMAS
25	23	23	14	MARIE OSMOND CAPITOL/CURB ST-12516/CAPITOL	I ONLY WANTED YOU
26	26	29	43	REBA MCENTIRE MCA 5691 (8.98) (CD)	WHOEVER'S IN NEW ENGLAND
27	22	22	17	LEE GREENWOOD MCA 5770	LOVE WILL FIND ITS WAY TO YOU
28	31	19	22	EXILE EPIC FE 40401	GREATEST HITS
29	24	26	16	JOHN SCHNEIDER MCA 5795	TAKE THE LONG WAY HOME
30	35	33	92	GEORGE STRAIT ● MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
31	17	17	16	RAY STEVENS MCA 5789	SURELY YOU JOUST
32	33	38	10	THE BELLAMY BROTHERS MCA/CURB 5812/MCA	GREATEST HITS, VOL. II
33	42	32	22	JANIE FRICKE COLUMBIA FC 40383	BLACK & WHITE
34	37	43	11	MICHAEL JOHNSON RCA AEL1-9501	WINGS
35	27	27	29	NITTY GRITTY DIRT BAND WARNER BROS. 1-25382 (8.98)	TWENTY YEARS OF DIRT
36	36	41	6	KATHY MATTEA MERCURY 830 405-1/POLYGRAM	WALK THE WAY THE WIND BLOWS
37	25	25	8	MEL MCDANIEL CAPITOL ST 12528	JUST CAN'T SIT DOWN MUSIC
38	38	42	110	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
39	43	45	275	WILLIE NELSON ▲ COLUMBIA KC 237542 (CD)	GREATEST HITS
40	41	34	38	RONNIE MILSAP RCA AHL1-7194 (8.98) (CD)	LOST IN THE FIFTIES TONIGHT
41	40	30	31	BILLY JOE ROYAL ATLANTIC/AMERICA 90508	LOOKING AHEAD
42	44	35	17	CRYSTAL GAYLE WARNER BROS. 1-25405	STRAIGHT TO THE HEART
43	45	36	61	EARL THOMAS CONLEY RCA AHL1-7032 (8.98) (CD)	GREATEST HITS
44	50	50	39	TANYA TUCKER CAPITOL ST-12474 (8.98)	GIRLS LIKE ME
45	75	47	451	WILLIE NELSON ▲ COLUMBIA FC 35305 (CD)	STARDUST
46	46	44	29	THE STATLER BROTHERS MERCURY 422-826 782 1 M/POLYGRAM	FOUR FOR THE SHOW
47	47	51	5	THE O'KANES COLUMBIA BL 4059	THE O'KANES
48	48	52	24	T.G. SHEPPARD COLUMBIA FC 40310	IT STILL RAINS IN MEMPHIS
49	66	—	2	THE STATLER BROTHERS MERCURY 824 785-1/POLYGRAM	CHRISTMAS PRESENT
50	NEW ▶	—	1	THE OAK RIDGE BOYS MCA 5799	CHRISTMAS AGAIN
51	51	62	85	LEE GREENWOOD ● MCA 5582 (8.98) (CD)	GREATEST HITS
52	52	55	12	LYLE LOVETT MCA/CURB 5748/MCA	LYLE LOVETT
53	28	28	19	SWEETHEARTS OF THE RODEO COLUMBIA 40406	SWEETHEARTS OF THE RODEO
54	56	66	42	JOHN CONLEE COLUMBIA FC 40257	HARMONY
55	55	73	249	WILLIE NELSON ▲ COLUMBIA FC 37951 (CD)	ALWAYS ON MY MIND
56	58	39	7	RODNEY CROWELL COLUMBIA 40116	STREET LANGUAGE
57	60	61	141	ALABAMA ▲ RCA AHL1-4939 (8.98) (CD)	ROLL ON
58	68	49	97	ALABAMA ▲ RCA AHL1-5339 (8.98) (CD)	40 HOUR WEEK
59	49	31	9	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM	RADIO GOSPEL FAVORITES
60	64	64	3	HOLLY DUNN MTM ST 1052/CAPITOL	HOLLY DUNN
61	74	60	9	VERN GOSDIN COMPLEAT 671022-1/POLYGRAM	GREATEST HITS
62	62	72	17	THE KENDALLS MCA/CURB CS 724/MCA	FIRE AT FIRST SIGHT
63	63	68	28	SOUTHERN PACIFIC WARNER BROS. 1-25409 (8.98)	KILLBILLY HILL
64	67	69	189	ALABAMA ▲ RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
65	NEW ▶	—	1	RONNIE MILSAP RCA 5624-1	CHRISTMAS WITH RONNIE MILSAP
66	71	71	56	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98)	GREATEST HITS, VOLUME II
67	54	54	84	THE STATLER BROTHERS MERCURY 824-420-1/POLYGRAM	PARDNERS IN RHYME
68	RE-ENTRY	—	—	KENNY ROGERS AND DOLLY PARTON ▲ RCA ASL1-5307 (9.98) (CD)	ONCE UPON A CHRISTMAS
69	65	65	250	ALABAMA ▲ RCA AHL1-4229 (8.98) (CD)	MOUNTAIN MUSIC
70	70	75	34	EDDIE RABBITT RCA AHL1-7041 (8.98) (CD)	RABBITT TRAX
71	69	56	21	RAY CHARLES COLUMBIA FC 40338	FROM THE PAGES OF MY MIND
72	59	46	24	KEITH WHITLEY RCA CPL1-7043 (8.98)	L.A. TO MIAMI
73	39	40	38	WAYLON JENNINGS MCA 5688 (8.98) (CD)	WILL THE WOLF SURVIVE
74	73	59	39	JUDY RODMAN MTM 71050 (8.98)	JUDY
75	53	53	84	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2

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



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Country

Songwriter Awards Show Set For Jan. 20

NASHVILLE Performer Marie Osmond and actor Patrick Duffy will co-host the seventh annual "National Songwriter Awards" show here Jan. 20. The program will be telecast live from the Tennessee Performing Arts Center, beginning at 9 p.m. EST.

The show's producer is Multimedia Entertainment. Using the top 25 country singles as charted by Billboard, fans will vote for their preferences in the categories of movie song, traditional country, contemporary country, country rock, and country song of the year.

The special is being produced in cooperation with Music City News and the Songwriters Guild of America.



Break for Gold. Morrie Smith, RCA Records, New Zealand, left, presents a gold album to Charley Pride during a performance in Auckland, New Zealand.

TNN To Air Inside Look At 'Stranger'

NASHVILLE The Nashville Network will air "The Making Of 'Red Headed Stranger,'" a look behind the scenes of the new Willie Nelson movie, Jan. 9 and 12. The half-hour special will include clips from the movie, interviews with the cast

on location, and an interview with Nelson, who produced the movie.

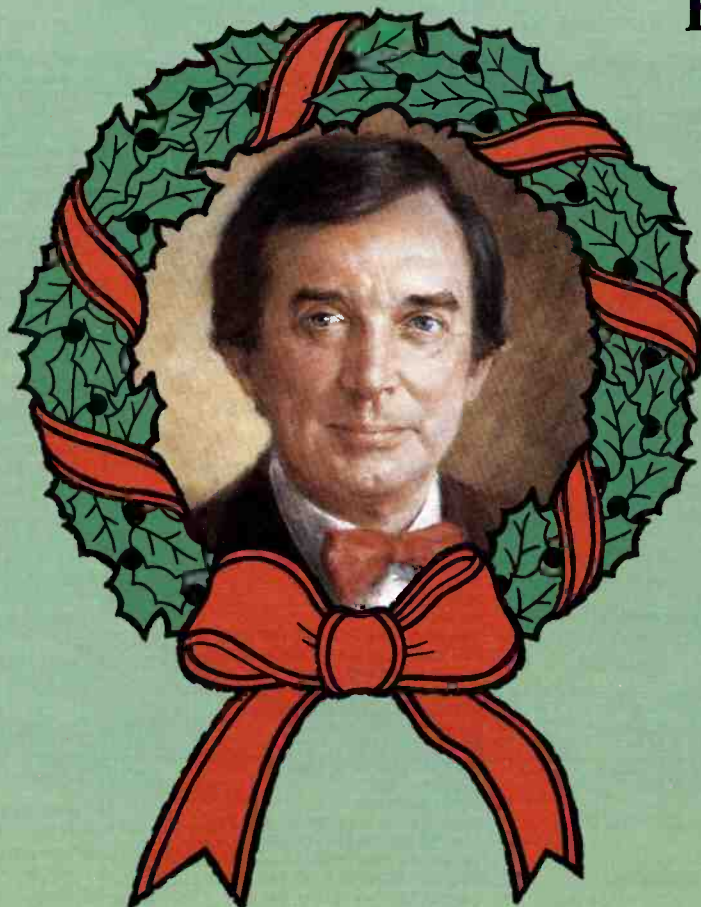
Based on Nelson's 1975 concept album of the same name, "Red Headed Stranger" stars, in addition to Nelson, Morgan Fairchild, Katharine Ross, R.G. Armstrong,

and Royal Dano. It will premiere nationally in February.

The album was Nelson's first for CBS Records. It has sold more than 2.5 million copies and produced the Grammy-winning single "Blue Eyes Crying In The Rain."

SEASONS GREETINGS

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Owens Cos. Add Downlink

NASHVILLE The Jim Owens Cos. here, producers of such entertainment-oriented shows as "Crook & Chase" and "This Week In Country Music"—have added a satellite downlink that will allow correspondents for the shows to cover news and do interviews from anywhere.

Owens says his operation has been cleared by the three major television networks, all the major cable companies, and most major movie studios to do regular interviews with the stars of current projects.

Recently, WBZ-TV, the NBC affiliate in Boston, added "Crook & Chase" to its programming, a move that places the show in seven of the country's top 10 TV markets.

Cornelius Is On The Road Seeks Representation For Clients

NASHVILLE Former ATV Music professional manager Ron Cornelius has taken to the road to round up publishing and production deals for his Nashville-based Cornelius Cos. He began his sweep of seminars, talk show appearances, and speeches to songwriting groups in July with a swing through Louisiana and has most recently been working California.

His aim, Cornelius says, is to give representation to song catalogs, writers, and performers who would normally have little access to the major musical markets. Additionally, he explains, he wants to develop a European market for his clients. In September, he was in Cannes, France, to try to pave the way for more Nashville participation in MIDEEM '87.

As a publishing rep for other catalogs, Cornelius says he provides all services from demoing to

pitching to administering. Among the accounts he has secured of late are Price-Terrell Music, Santa Fe; the Ahlert Music Group, Hollywood; portions of the Lowery Music Group, Atlanta; performer Claire Dujais; singer/songwriter Jack Clift; and the California Cowboys, San Francisco. Cornelius also produces Southern Tracks' Gordon Dee. In August, the Atlanta Society Of Entertainers voted Cornelius its producer of the year for his work with Dee.

Cornelius, a former session player and professional manager for the Drake Music Group, has been a guest speaker for the Northern California Songwriters Assn., the Las Vegas Songwriters Assn., and the Sixth Annual California Song Conference.

Cash Aboard DreamShip '86

NASHVILLE Rosanne Cash put in a surprise appearance at the DreamShip '86 benefit concert for mental retardation here Dec. 1. The show was organized by Lorna Greenwood and Kathy Shepard of the group Mon Reve, who report that the effort netted \$3,000. Approximately 600 people attended the performance at the Tennessee Performing Arts Center.

Other performers were Grand Ole Opry member Lorrie Morgan, Holly Dunn, former Lynyrd Skynyrd drummer Artimus Pyle, the Impressions, songwriter Larry Henley, and Mon Reve.

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NASHVILLE SCENE

(Continued from page 38)

The man is not without fault. He can't say no. So Monk and I would say no to the incessant advance requests. One particularly annoyed writer once told me, "Every time I talk to Shea, it's peaches and cream—and when I talk to you it's bad news."

His other fault is, he has trouble with names. "I saw Paul Williams on television last night," Shea once said. "Are you sure it was Paul Williams?" we asked. Answered Shea: "I'm positive—he was on the Jimmy Carson Show."

After spending all day in Memphis trying to lure Rufus Thomas into ASCAP, Shea told the Funky Chicken's managers, "We've got a great new ASCAP team in Nashville—me, Gerry Wood, and . . . Ru-

fus Monk."

The crowning blow came in the fifth year I was working for Shea and had pinned him down in the hallway to discuss a memo. As Shea rushed to the conference room, he said, "Just a second, Bob."

Now Shea is performing freelance public relations tasks, but he still isn't much better with names. He recently told me he saw an interesting news story on TV. "What show?" I asked. "60/60" came the answer.

Sam Walden, our main man at ASCAP, summed up Shea perfectly when he said, "Shea won't do everything he says, but he'll do everything he can."

That's why those who know him and have enjoyed his friendship, concern, and love realize that here is a natural resource for our city and our music industry.

The smile will not stop. Nor the love. Nor the care for his fellow man.

In case this sounds too gushy, just attribute it to the season, OK? Yes, Virginia, there is a Santa Claus. And, yes, Tennessee, there is an Ed Shea.

And I feel privileged to be one of those who know and love him.

Merry Christmas and Happy New Year, Ed.

—From your friend Bob.

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Bluegrass Awards

NASHVILLE The Society for the Preservation of Bluegrass Music of America (SPBGMA) will hold its 13th annual Bluegrass Music Awards and International Band Championships Jan. 30-Feb. 1 at the Marriot Hotel here.

For advance tickets and room reservations, contact Chuck Stearman, SPBGMA, P.O. Box 271, Kirksville, Mo. 63501; 816-665-7172.

Nashville's Praises Sung

NASHVILLE Warner Bros.' Crystal Gayle has recorded the winning entry in this year's Nashville Song Challenge, a contest to pick a professionally written song with which to plug the city. Veteran songwriters Chris Waters and Kix Brooks won the contest with their "I Still Hear The Music Of Nashville."

Warner Bros. has released the

song on its own label but will not distribute it through regular channels. Gayle's vocal version is backed with an instrumental one on the B side. Jim Ed Norman, who heads Warner Bros. Nashville office, produced the record.

The record will be sold through the Metro Nashville Arts Commission and all Bookworld locations in the city.

Customer-Friendly Terminals Used Megamovies' Computer Innovation

BY JIM BESSMAN

NEW YORK Computerized inventory management is already a standard tool in the home video market, but superstore chain Megamovies hopes to gain an edge with its system through a customer-friendly innovation. In-store terminals provide catalog information and will even assist customers who are unsure about what selections they want to choose.

In November, Megamovies launched the first of 12 video superstores now under development throughout the New York metropolitan area (Billboard, Nov. 22). When

'There's a world of videophiles who want to fill out their collections'

fully stocked, the flagship store, located across from the Walt Whitman Mall in Huntington, Long Island, will contain some 10,000 tapes representing 6,000 titles. The remaining 11 stores are scheduled to open at the rate of about one a month, with three due in Long Island by February, to be followed by eight others in New York's Westchester and Rockland counties and in northern New Jersey.

According to president Jerry Lotterstein, Megamovies' stores will open with an emphasis on new re-

leases and then build its inventory from that foundation.

"Ask people on the street if they're happy with their video store, and I guarantee that they'll complain that they can't get the new releases and the convenience that a big store can offer," says Lotterstein, who says each store will carry 30-40 copies of major new releases. "We keep new releases up front, and people who come in are dazzled to see 30 copies of '9½ Weeks,' though they won't be there by the end of the day."

But Lotterstein adds that the changing nature of the home video business demands that his depth in new titles be matched with breadth in older movie and nontheatrical product.

"People who have owned VCRs for the last seven years have already seen thousands of movies, and they're now coming in to buy specific titles to fill out their collections," he says. "There's a whole world of videophiles who are looking for a satisfactory selection in their video stores."

To satisfy these more discerning customers, Lotterstein, in addition to regular store personnel, is staffing his stores with knowledgeable, sale-oriented "Megamaniacs"—experienced video store clerks or movie buffs who wear identifying badges besides the mandatory tuxedo front shirts and roam about the store "talking movies" with customers.

"Collecting movies is the new craze for yuppies, so we have our professional buyers sit down and collect with them, telling them

which John Waynes or Alfred Hitchcocks are good. It's like selling records," he says.

Other customer-service mechanisms at Megamovies are the Pick-A-Flick computer system, which lets users key in movie categories and titles on terminals mounted throughout the store to see what movies are in stock (including brief reviews) and the 24-hour What's New! telephone hotline, which alerts customers to recent releases.

(Continued on page 47)



Megamovies' flagship store, in Huntington, N.Y., is aiming for an inventory of about 10,000 videocassettes encompassing some 6,000 titles. The Pick-A-Flick computer terminal, shown at left, helps customers make their selections.

FOR WEEK ENDING DECEMBER 27, 1986

Billboard.

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Price
★ ★ NO. 1 ★ ★						
1	1	9	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
2	2	65	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
3	6	28	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
4	4	37	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
5	3	65	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
6	5	60	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
7	9	5	JIMINY CRICKET'S CHRISTMAS	Walt Disney Home Video 747	1986	19.95
8	12	11	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
9	10	7	MICKEY'S CHRISTMAS CAROL	Walt Disney Home Video 225	1983	14.95
10	7	23	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95
11	16	11	A WALT DISNEY CHRISTMAS	Walt Disney Home Video 92	1981	19.95
12	8	28	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
13	15	27	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
14	17	2	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron 1547	1986	24.95
15	24	27	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
16	14	28	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
17	NEW ▶		A DISNEY CHRISTMAS GIFT	Walt Disney Home Video 224	1985	19.95
18	11	2	MY LITTLE PONY-THE MOVIE	DEG Inc. Vestron 5171	1986	79.95
19	18	7	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
20	13	6	A TALE OF TWO CHIPMUNKS	Walt Disney Home Video 477	1986	14.95
21	25	5	CANINE COMMANDO	Walt Disney Home Video 477	1986	14.95
22	21	56	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
23	19	7	THE UNSINKABLE DONALD DUCK	Walt Disney Home Video 478	1986	14.95
24	23	14	CARE BEARS II: A NEW GENERATION	RCA/Columbia Pictures Home Video 6-20682	1986	79.95
25	20	40	VELVETEEN RABBIT	Family Home Entertainment F1173	1985	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.

Arkansas Dealer Converts To National Indie Hits The Big Time

BY EARL PAIGE

LOS ANGELES If you can't fight the big chains, join 'em: That is how Henry Turner saw it after he surveyed the increasing competition in Jonesboro, Ark., and converted his four stores to the National Video franchise.

"We looked at how the business is changing and realized we needed an edge," says Turner.

Video rental competition in Jonesboro, where Turner has his headquarters and two stores, continues to increase. Specialty video stores are "about at a standstill. There's 10. But there's 22 outlets for 52,000 people." New competitors include a Skaggs/Alpha Beta with its own 500-square-foot video department, with rentals for \$2.50 nightly. A movie theater has opened a video shop next door. The hardware chain Curtis Mathis also rents movies.

Turner expanded slowly and deliberately since opening in April 1984 in Jonesboro, about 160 miles northeast of Little Rock. A second store was opened December 1984 in nearby Newport. Almost a year later, he opened another store in nearby Searcy and, three months later, a second outlet in Jonesboro a mile from

the original store. Sizes range from 1,000 to 2,500 square feet. Hours are uniform: 10 a.m.-9 p.m., Monday-Thursday; 10 a.m.-10 p.m., Friday and Saturday; and noon-9 p.m., Sunday. The stores share 3,500 titles.

"We had a fifth store in Hoxie," he says of a partnership. Turner sold out to his partner, who opened another store. "I wanted a partner who would be in the store full-time."

A former traveling salesman out of Memphis for tobacco and household goods, Turner, 38, saw a lot of businesses before he and wife Mary took the plunge on their own. He believes skilled, trustworthy managers are the key to any expansion. His sister-in-law, Barbara Gill, manages the Searcy store. Newport store manager Sharon Gardner was with a Western Auto store for a number of years and was a lucky find, Turner says. He and his wife manage the two Jonesboro units.

Of the conversion to National Video, Turner is reluctant to reveal details of the negotiations. "We almost decided to convert a year ago. I have a friend with National Video. Then talk heated up again and we signed the deal Aug. 1."

Turner says he has never met Ron
(Continued on page 46)

John Parr, A Man In Motion, Has New LP Seeks Success On His Own, Not From Soundtracks

BY LINDA MOLESKI

NEW YORK John Parr says motion picture soundtracks have played an important role in the development of his career, but he adds that they have had their drawbacks, too. Though the British singer/songwriter has achieved considerable success with material from the soundtracks to "St. Elmo's Fire" and "American Anthem," he is looking for greater recognition in his own right with the release of his second Atlantic album, "Running The Endless Mile."

Of his 1983 No. 1 hit, "St. Elmo's Fire (Man In Motion)," Parr says, "It killed my [few] albums because the whole focus of attention was on me and 'St. Elmo's Fire.' I think everybody thought I had done the soundtrack album, so they all bought that. It sold three-quarters of a million copies on the back of one single, whereas my album sold 200,000, which was rather distressing."

After playing opening-act dates with the likes of Bryan Adams, Tina Turner, Toto, and the Beach Boys, Parr is convinced that his spontaneous debut album should have gone gold—all the very least.

"I played to nearly a million people last year," he says. "But, again, I think a lot of that was reflected in

the sales of the soundtrack album as opposed to mine."

Parr has not completely severed his soundtrack connections, though. His new album includes two movie-originated tunes—"Stral You Away" and "Two Hearts." The former is from the

"Hey, that would make a great single. And then I sold them it was a single. It's just that the movie died and took the single with it."

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Richard J. Geiger, Atty. for the Trustee
144 W. Broad St.
Bridgeton, NJ 08302
Telephone 609-451-7100

Robert H. Weber, Trustee
144 W. Broad St.
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New From the Reggae Capital . . .



Chris Stanley

"INCREDIBLE"

This album captures Chris' new sound: rock-influenced music with an underlying island beat.

Marcia Griffiths

"I LOVE MUSIC"

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NEW YORK TIMES—
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Current Video on MTV, Nickelodeon
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Apply only if had recent success
acquiring contract on major record label

Reply to Box #960

Billboard Magazine, 1515 Broadway, New York NY 10036

John Parr, A Man In Motion, Has New LP Seeks Success On His Own, Not From Soundtracks

BY LINDA MOLESKI

NEW YORK John Parr says motion picture soundtracks have played an important role in the development of his career, but he adds that they have had their drawbacks, too. Though the British singer/songwriter has achieved considerable success with material from the soundtracks to "St. Elmo's Fire" and "American Anthem," he is looking for greater recognition in his own right with the release of his second Atlantic album, "Running The Endless Mile."

Of his 1983 No. 1 hit, "St. Elmo's Fire (Man In Motion)," Parr says, "It killed my [few] albums because the whole focus of attention was on me and 'St. Elmo's Fire.' I think everybody thought I had done the soundtrack album, so they all bought that. It sold three-quarters of a million copies on the back of one single, whereas my album sold 200,000, which was rather distressing."

After playing opening-act dates with the likes of Bryan Adams, Tina Turner, Toto, and the Beach Boys, Parr is convinced that his spontaneous debut album should have gone gold—all the very least.

"I played to nearly a million people last year," he says. "But, again, I think a lot of that was reflected in

the sales of the soundtrack album as opposed to mine."

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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.

ABSOLUTE BEGINNERS
Jennifer Connelly, David Bowie
▲♥HBO/Cannon 3902/SBI/\$79.95

ALASKAN SAFARI
Documentary
▲♥United 6005/\$19.95

CREATURE
Klaus Kinski, Stan Ivar, Wendy Schaal
▲♥Media Home Entertainment 808/SBI/\$79.95

DIE MONSTER DIE
Boris Karloff, Nick Adams
▲♥HBO/Cannon 9972/SBI/\$79.95

HALF A LIFETIME
Keith Carradine, Gary Busey, Nick Mancuso
▲♥HBO/Cannon 9973/SBI/\$79.95

IVADERS FROM MARS
Laraine Newman, Timothy Bottoms, Karen Black
▲♥Media Home Entertainment M877/\$79.95

OKLAHOMA BOUND
F.E. Bowling, Dan Jones
▲♥United 1083/\$59.95

RAN
Tatsuy Nakadai
▲♥CBS/Fox 3732/SBI/\$79.98

RAQUEL: TOTAL BEAUTY AND FITNESS
Raquel Welch
▲♥HBO/Cannon 2651/\$19.95

SEARCH FOR SURVIVAL
Documentary
▲♥United 6099/\$19.95

SUPERSONIC MAN
Cameron Mitchell, Michael Coby
▲♥United 1100/\$59.95

UTU
Anzac Wallace, Bruno Lawrence, Wi Kuki Kaa
▲♥CBS/Fox 6119/SBI/\$79.98

WHAM: THE FINAL
George Michael, Andrew Ridgley
▲♥CBS/Fox 3846/SBI/\$19.98

WIZARDS OF THE LOST KINGDOM
Bo Svenson, Vidal Peterson, Thom Christopher
▲♥Media Home Entertainment M844/\$69.95

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.

ARKANSAS DEALER CONVERTS TO NATIONAL

(Continued from page 44)

Berger, National Video chief and a controversial figure in the video industry. "Curiously enough, he was in Arkansas while we were negotiating. Ron was visiting all stores." Turner might have attended his first National Video franchise convention in early September in Las Vegas, "except we had three people there in August" at the annual Video Software Dealers Assn. Mary Turner is now organizing a VSDA chapter in Arkansas.

As for reservations about joining up with National Video, Turner says the National Video concept of pay per transaction was one factor he reflected on. He realizes p-p-t is fiercely opposed by many independent video store owners.

There are tradeoffs, he says. "I enjoyed having my name, Henry Turner Video Store, up there on the front. But our situation was all this competition. The big food stores and so on hit you a lick, especially on new releases. It has shortened the rental

time for us. P-p-t is going to do something. It will mean more revenue eventually. And National has all kinds of programs."

One promotion Turner jumped on immediately was National's Six Pack, offering two liters of Coca-Cola and a bag of popcorn with six rentals. That works out better than his own promotion of one free rental with three rentals on Friday, he says.

"We always try things to spice it up," he says of a rental history that started off with a \$120 annual fee that gradually shifted to a \$5 VIP card.

Turner has lately started to do more preselling, too. "Our big shot was with 'Rambo.' We hired a helicopter pilot to deliver the merchandise. Mary was in those camouflage fatigues with a fake gun and everything. It was a Saturday afternoon at our mall. For us down here in Arkansas, 40 copies of a movie was a big purchase."

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FOR WEEK ENDING DECEMBER 27, 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	6	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG
2	2	3	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R
3	3	5	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9982	A. Schwarzenegger	1986	R
4	5	2	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG
5	4	12	DOWN AND OUT IN BEVERLY HILLS	Touchstone Films Touchstone Home Video 473	Nick Nolte Richard Dreyfuss	1986	R
6	7	3	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13
7	10	4	SPACECAMP	ABC Motion Pictures Vestron 5174	Kate Capshaw Lea Thompson	1986	PG
8	6	9	THE MONEY PIT ▲	Amblin Entertainment MCA Dist. Corp. 80387	Tom Hanks Shelly Long	1986	PG
9	12	9	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R
10	11	14	OUT OF AFRICA ▲◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG
11	8	6	POLICE ACADEMY 3: BACK IN TRAINING ▲	Warner Bros. Inc. Warner Home Video 20022	Steve Guttenberg Bubba Smith	1986	PG
12	14	5	LEGEND ▲	Universal City Studios MCA Dist. Corp. 80193	Tom Cruise Tim Curry	1986	PG
13	9	10	PRETTY IN PINK	Paramount Pictures Paramount Home Video 1858	Molly Ringwald Jon Cryer	1986	PG-13
14	13	4	THE GODS MUST BE CRAZY	Playhouse Video 1450	Marius Weyers Sandra Prinsloo	1984	PG
15	16	2	JO JO DANCER, YOUR LIFE IS CALLING	RCA/Columbia Pictures Home Video 6-20683	Richard Pryor	1986	R
16	15	6	AT CLOSE RANGE ●	Orion Pictures Vestron 5170	Sean Penn Christopher Walkin	1986	R
17	17	12	F/X ▲	HBO/Cannon Video TVA3769	Bryan Brown Brian Dennehy	1986	R
18	18	5	THE TRIP TO BOUNTIFUL	Island Pictures Embassy Home Entertainment 1341	Geraldine Page	1985	PG
19	21	8	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G
20	22	2	VAMP	New World Pictures New World Video A86150	Grace Jones Chris Makepeace	1986	R
21	NEW ▶		SWEET LIBERTY	Universal City Studios MCA Dist. Corp. 80434	Alan Alda Michael Caine	1986	PG
22	19	7	MURPHY'S LAW	Cannon Films Inc. Media Home Entertainment M849	Charles Bronson	1986	R
23	23	6	LUCAS	CBS-Fox Video 1495	Corey Haim Kerri Green	1986	PG-13
24	24	7	HIGHLANDER	HBO/Cannon Video TVA3761	Christopher Lambert Sean Connery	1986	R
25	20	11	WILDCATS ▲	Warner Bros. Inc. Warner Home Video 11583	Goldie Hawn	1986	R
26	28	29	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG
27	27	7	SANTA CLAUS THE MOVIE ▲	Media Home Entertainment M846	Dudley Moore John Lithgow	1985	PG
28	25	11	RUNAWAY TRAIN	Cannon Films Inc. MGM/UA Home Video 800867	Jon Voight Eric Roberts	1985	R
29	26	13	GUNG HO	Paramount Pictures Paramount Home Video 1751	Michael Keaton Gedde Watanabe	1986	PG-13
30	31	20	MURPHY'S ROMANCE ◆	RCA/Columbia Pictures Home Video 6-20649	Sally Field James Garner	1985	PG-13
31	29	3	BORN AMERICAN ●	Continental Video CT 1085	Mike Norris	1986	R
32	33	4	THE QUIET EARTH	CBS-Fox Video 3042	Bruno Lawrence Alison Routledge	1985	R
33	39	19	IRON EAGLE ▲	CBS-Fox Video 6160	Louis Gossett Jr. Jason Gedrick	1986	PG-13
34	40	10	8 MILLION WAYS TO DIE ●	CBS-Fox Video 6118	Jeff Bridges Rosanna Arquette	1986	R
35	34	12	CROSSROADS	RCA/Columbia Pictures Home Video 6-20665	Ralph Macchio Joe Seneca	1986	R
36	NEW ▶		HAIL MARY	Vestron 5176	Myriem Roussel Thierry Lacoste	1985	R
37	35	13	YOUNG SHERLOCK HOLMES	Amblin Entertainment Paramount Home Video 1670	Nicholas Rowe Alan Cox	1985	PG-13
38	38	5	UNDER THE CHERRY MOON	Warner Bros. Inc. Warner Home Video 11605	Prince	1986	PG-13
39	36	4	CRAWLSPACE	Empire Pictures Lightning Video 9943	Klaus Kinski	1986	R
40	32	33	COCOON ▲	CBS-Fox Video 1476	Steve Guttenberg Don Ameche	1985	PG-13

● 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.

MEGAMOVIES TERMINALS

(Continued from page 44)

In January, Megamovies' senior buyer Su Bertan will begin conducting bimonthly, singles-oriented evening coffee klatches to discuss movies, perhaps featuring film industry celebrities.

In targeting a different demographic, Megamovies offers over 1,000 children's titles stocked in a separate Kid-Vid room where kids can sit in bean-bag chairs and watch video monitors while parents browse in the various genre departments.

Lotterstein adds that older movies are also emphasized and notes that each store will be customized to the community serves. "For instance, in Huntington, there are a lot of skiers, and since it's a corporate strip full of people on the go, they take a lot of trips. So we carry a lot of ski and travel tapes, a lot of how-tos."

Lotterstein initially sensed the need for "one big [video] supermarket" when he realized that stores in his 20-year-old, 10-store Video Traders chain here, which expanded from television hardware to include software three years ago and is operated by his wife, were too small at 1,000-1,200 square feet each. So he raised enough capital to cover his estimated \$500,000 per-store start-up cost.

Megamovies offers Megamembership rates of \$9.99 for a three-month trial, \$19.99 for one year, and \$39.99 for a lifetime membership, which includes six free rentals. These rates are discounted for members who belong to competing clubs. Members can rent new releases for two nights at \$4.00, older movies for \$3.00, and nonmovie titles for \$2.00, with nonmembers paying at least a dollar more.

Megamovies also rents and sells high-end video hardware—including video cameras—on a platform at the rear of the store. Lotterstein says that he pays "top dollar" for trade-ins, offers 100 free rentals with purchases of big screen TV sets and provides VCR loaners to service customers. "We want to keep them renting," he says.

The store also carries a full range of accessories and "anything related to the VCR," including some 50 VCR games merchandised in a special Funtronics department. "There's a new generation of video games being developed for the VCR and many other things made for it that the average customer isn't seeing," Lotterstein says.

While he counts a dozen or so retailers carrying video stock within a two-mile radius from his first Megamovies location, Lotterstein is unconcerned about competition offering customers too much of a good thing.

"The trend of American business is toward big stores so that instead of 20 toy stores in the community, say, there's one Toys R Us and some other auxiliary places. Certainly, the well-managed small store with good service and selection and a reputation for being where people like to go will survive, but having a store in every strip center competes for the same dollar and feeds off the one before it."

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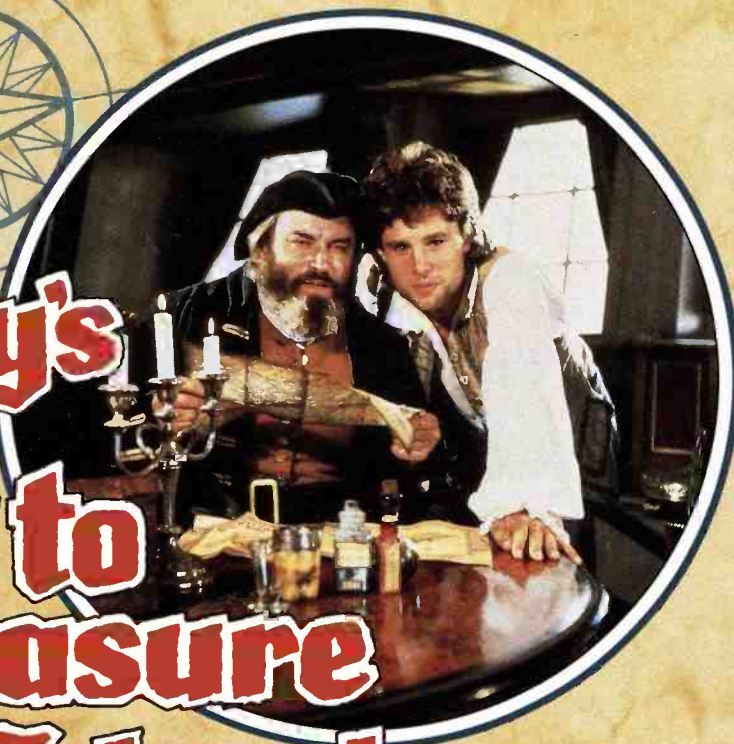
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Director **DOUGLAS HICKOX** Music **ELMER BERNSTEIN**
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**WALT DISNEY
HOME VIDEO**

Walt Disney Home Video distributed by Walt Disney Telecommunications
and Non-Theatrical Company, Burbank, California 91521. Printed in U.S.A. (HV-2148-RTT)

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MGM/UA Logo Marketed To Consumers

BY KEN JOY

LOS ANGELES Claiming it has the second most recognizable logo next to Coca-Cola, MGM/UA has embarked on an aggressive campaign to market its moniker through merchandising efforts in retail video outlets around the nation.

Having successfully tested the waters for consumer products bearing the logo at the Las Vegas VSDA convention—company staffers report being barraged with requests to sell their floor samples to conventioners who stood in line to buy satin jackets with the striking line art of MGM/UA's lion for \$150—the firm decided to place its wares in video retail outlets to test consumer reaction.

"The results have been spectacular," says Susan Notarides, director of merchandise marketing. "We had no idea when we started where we were going to go with it, and it has really taken off."

At least 25 video outlets are carrying the merchandise, which ranges from ball point pens (\$2.95) to the satin jackets (\$150). Notarides says the company is placing product in three new stores a week.

Merchandising the company's logo is not new to the film distributor—there has been a merchandise store on the firm's production lot in Culver City for three years, which until recently has sold mainly T-shirts and sweatshirts bearing the lion logo. And MGM has a similar shop in New York City's South Street Seaport.

"We really knew we had a marketable product when every time a change happened at Metro [Ted Turner's acquisition, and then Lorimar's], our sales skyrocketed on the lot," Notarides says.

As a result, the company has entered into agreements with several outside vendors to produce a variety of goods, including golf shirts, greeting cards, china, hats, sunglasses, cookies in a tin, tote bags, and "anything that will hold an imprint of the logo."

The goods have been in video stores since September. Notarides claims sales are brisk, and she is receiving reorders on a regular basis. "We knew it would work because we got into it as a result of the video retailers buying goods from us at retail and then marking them up and reselling them to their customers," Notarides says. "They kept coming back and asking for more. That, in conjunction with the Culver City store, showed us we had a potential profit maker."

Enjoying its current success, the company is being cautious about expanding into such nonvideo retail outlets as department stores.

"Right now, we're having trouble producing enough merchandise to fill the orders we have," Notarides says. "We're looking for vendors who can produce greater volume for us and still maintain the quality that we've set as our goal. If we went into a major department store now, we'd have to double—even triple—our volume. We're not quite there yet, but we will be."



1986



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IN THIS SECTION

4 OVERVIEW 1986

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CREDITS: *Special Issues Editor, Ed Ochs; Assistant Editor, Robyn Wells; All charts under the direction of Martin R. Feely, Director of Research; All editorial by Billboard writers; Boxscores recap compiled by Leslie Shaver courtesy of Amusement Business; Billboard photos by Chuck Pulin (N.Y.) & Attila Csupo (L.A.); Front Cover Photos: Harry Langdon Photography (c) 1986 (Jane Fonda), Steven Meisel (Whitney Houston), Aaron Rapoport (ZZ Top), Sam Emerson/MTV (Pet Shop Boys); Design: Stephen Stewart (features), Anne Richardson-Daniel & Miriam King (chart pages); Cover: Jeff Nisbet.*

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CHART EXPLANATION

The 1986 Year End charts were compiled by computer from Billboard's weekly, bi-weekly and monthly charts during the eligibility period of Nov. 17, 1985 through Nov. 15, 1986. The eligibility period of the pop and country singles charts extends through Dec. 6, 1986.

Final Year End chart positioning is based on a point system. Reverse order points are given to each record (single or album) for each week on the chart, with additional bonus points equivalent to the length of the chart for each week at No. 1. Bonus points are also given for each week a record held the positions two through ten.

The Year End charts represent the accumulation of all points—based on the number of weeks on the charts plus positions attained—that respective artists, labels, publishers, etc. have received for all their charted recordings during Nov. 17, 1985 through Nov. 15, 1986.

All records appearing on the 1986 Year End Top Pop and Country Singles charts that also appeared on the charts prior to Nov. 17, 1985 have been credited for their entire lifespan. Likewise, all records descending on the Dec. 6, 1986 charts have been credited for their remaining chart life.

Black music has been setting the pace in pop for the past four years, with Michael Jackson, Lionel Richie and Prince & the New Power Generation leading the way. Black music continued to play a leadership role in 1986, but with two twists: Female artists came to the forefront, and the accent was on mass appeal,



Whitney Houston emerges as the year's top pop singer. Celebrating her success are Quincy Jones, left, and Arista president Clive Davis.

adult contemporary-styled hits.

The year's hottest artist, Whitney Houston, exemplified both trends. Her debut album was No. 1 on the Top Pop Albums chart for 14 weeks and generated three No. 1 singles. It's the first album by a female artist to yield three No. 1 hits, and the first by a female to log as many as 14 weeks at No. 1 since Carole King's "Tapestry" in 1971.

Black artists are responsible for eight of the year's top 12 pop hits, including a clean sweep of the top four. Dionne & Friends' "That's What Friends Are For" is No. 1, followed by Lionel Richie's "Say You Say Me," Klymaxx's "I Miss You" and Patti LaBelle & Michael McDonald's "On My Own."

The popularity of black female singers was dramatized in June, when "Whitney Houston," Patti LaBelle's "Winner In You" and Janet Jackson's "Control" held down the top three spots on the Top Pop Albums chart. It was the first time that black artists—or female artists, for that matter—had ever achieved that monopoly.

Six female soloists or female-led groups landed No. 1 pop albums in 1986, with Barbra Streisand, Sade and Madonna joining Houston, LaBelle and Jackson. This tops the old record of four No. 1 albums by female vocalists set in 1974, when the Carpenters, Barbra Streisand, Olivia Newton-John, and Carole King all reached No. 1.

It was also a good year for older artists. Nearly half of the 30 singles to top the Hot 100 through mid-December were by artists over 35. And five of the year's No. 1 hits were by artists over 40. Starship's Grace Slick is 47, Dionne Warwick is 46, and Peter Cetera and Patti LaBelle are both 42. Also pushing 40 are Boston's Tom Scholz, 39, and Robert Palmer and Steve Winwood, both 37.

There was no single, dramatic comeback in 1986 to compare with Tina Turner's 1984 resurgence, but rather good showings by a wide range of acts, from Starship and Heart to Paul Simon and the Moody Blues. In the year's most surprising comeback, the Monkees placed seven albums on the chart simultaneously in November. **PAUL GREIN**

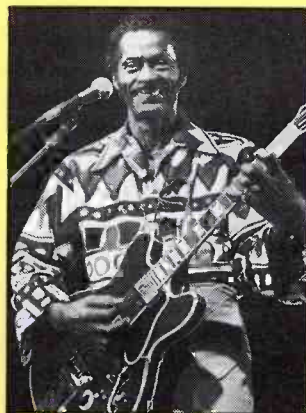
While 1986 is hardly destined to go down in the history books as one of rock's most memorable years, the final quarter did offer a good deal of hope for '87. Before Bruce Springsteen's live boxed set debuted at No. 1 on the Top Pop Albums chart in November, Boston and Bon Jovi enjoyed stints at the top spot with their latest albums. That Bon Jovi's "You Give Love A Bad Name" topped the Hot 100 Singles chart was also particularly encouraging.

And with the likes of Iron Maiden, Cinderella, Billy Idol, David Lee Roth, Eddie Money, and Ratt all charting with top 40 albums toward year's end, guitar-oriented music finally seemed to be com-

ing through. For the best part of 1986, however, the rock scene was in something of a sorry state. Urban/dance-oriented rock sounds seemed to garner the lion's share of chart success in 1986, with major names such as Robert Palmer, Peter Gabriel, and Steve Winwood all leaning more toward r&b than rock on their platinum releases.

Admittedly, there were certain established, bona-fide rock acts that fared well: Van Halen did just fine with new singer Sammy Hagar, while the band's former vocalist David Lee Roth came through as a solo artist; ZZ Top continued to enjoy success with its "Afterburner" album, as did Heart with its self-titled Capitol debut set; following a three-year hiatus, Bob Seger made a successful comeback with his platinum "Like A Rock" album; Genesis bassist/guitarist Mike Rutherford finally stepped out of Phil Collins' shadow to garner recognition with Mike + The Mechanics before Genesis returned with the double platinum "Invisible Touch"; and Ozzy Os-

Hall-Of-Famer and duck walk master Chuck Berry throws himself a 60th birthday jam at N.Y.'s Felt Forum. Joining in on the fun at Berry's earlier birthday bash in St. Louis was Eric Clapton, among others. Not present, time-locked in his DeLorean: Marty McFly. (Photo: Chuck Pulin).



bourne scored a top 10 hit with "Shot In The Dark" from his album "The Ultimate Sin."

Meanwhile, there were other established acts that failed to hit the mark: Twisted Sister could not get commercial acceptance with "Come Out And Play," the band's strong follow-up to its platinum "Stay Hungry" album; Judas Priest's "Turbo" was disappointingly received; Journey hit the platinum mark with "Raised On Radio," but the group could not match the multi-platinum triumphs of its previous albums; and Queen, the Firm, John Fogerty, Billy Squier, Quiet Riot, and the revamped ELP found the

OVER



The name of the horse is backwards masking, of course. Meesethumpers allege that TeeVee Toons' version of the "Mr. Ed" theme song contains hidden satanic messages. T.V.T. prez Steven Gottlieb, center, and crew categorically denied any such knowledge.

going tough with their 1986 releases.

It's no secret that breaking new rock talent was something of a nightmare for record companies. Label executives continually complained about the state of album rock radio, which basically geared itself toward playing multiple cuts by established names or presenting a golden oldies/classic rock format. Finding fresh rock sounds on the airwaves was practically impossible.

Still, despite the lack of radio play, there were the occasional new talent breakthroughs: the Outfield scored with its rock/pop Columbia debut album, "Play Deep"; Metallica's Elektra album "Master Of

Puppets" cracked the top 30; Cinderella notched a gold album with its debut PolyGram release, "Night Songs"; bands like the Smithereens, the Rainmakers, the BoDeans, Megadeth, and Vinnie Vincent Invasion began to make waves; and, though not exactly a new act, the Fabulous Thunderbirds gained

AC No. 1 "Tender Love" by the Force M.D.'s, while the promised reciprocity of the set-up allowed independent distributors to handle, through Tommy Boy, the 12-inch version of Warner Bros. signing Club Nouveau's top 10 black hit "Jealousy."

At the close of the year, every major label had re-established a strong stake in club promotion and dance music: typical in its aggressiveness but far above average in its batting average, Atlantic extended its tradition of signing finished masters for national distribution (dating from Stax/Volt to Chic, and all the way up to Twisted Sister) and delivered numerous of the year's most notable success stories: Regina, Stacey Q., Nancy Martinez, Mel & Kim and Nu Shooz. Warners, PolyGram and CBS, the former a stalwart believer in clubs and club music even in the days of disco's death, and the latter two increasingly astute players since the early '80s, continued to

Howard Stern, top, moved his verbal assault to mornings on New York rocker WXRK and proceeded to saw away at competitors' ratings. Listener protests reportedly swelled after he began Philly simulcasts; by year end the FCC was listening closely to his "blue format."



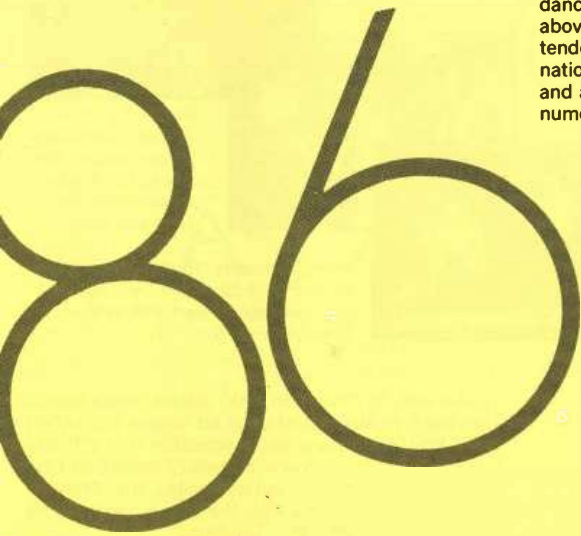
giving classic outlets easy old/new segues on superstars of the '70s. And, "lite" became as popular in the AC field as it is in the beverage industry.

Formats continued to melt and expand in many markets, with KPWR Los Angeles, WMMS Cleveland, and several other stations perfecting hybrids that pulled powerful numbers. Our favorite prediction of the year was made by KPWR PD Jeff Wyatt when he joined "Power 106" in February: "It won't be a question of whether we'll succeed. It'll be a question of *how big* we succeed!" And, succeed they did.

It also was the year in which we lost several radio greats: Radio pioneer Gordon McLendon, WNEW-AM New York's William B. Williams. Air traffic reporters Bruce Wane, Jane Dornacker and Nancy McCormick died in the line of duty, and consultant Bobby Hatrick was brutally murdered.

On a happier note, 1985 was a year in which many comfortably successful PDs jumped ship to take chances with new stations. John Gorman left WMMS after 13 years—first to form a consultancy and then to join Cleveland challenger WNCX. Bill Wise left a great story behind at WKLS Atlanta to try to repeat his success at new-born rocker WGTR Miami. Lee Michaels left WBMX Chicago on top on the pile to join urban challenger WGCI and take it to the No. 1 music slot. And, WBZZ Pittsburgh's Nick Ba-

(Continued on page Y-52)



VIEWEW

widespread acceptance with their Dave Edmunds-produced album and single, "Tuff Enuff."

With an ongoing series of nationwide club and theatrical venue closings, escalating costs for concert insurance, and property damage at certain heavy metal shows, the live rock scene also had its ups-and-downs. Looking back over the year, the main highlights arguably were Bob Dylan's dates with Tom Petty & the Heartbreakers, the Amnesty International Conspiracy Of Hope shows (featuring U2, Sting, and Peter Gabriel), and the Genesis, ZZ Top, Bob Seger, and Van Halen tours.

But overall, the outlook for rock wasn't that bright in 1986. One can only hope the situation, particularly at radio, will improve next year. **STEVE GETT**

DANCE

'86

Winding up its 15th year—reckoning from the first New York breakouts by Eddie Kendricks, First Choice and the now-celebrated others—dance music continued as the point where all musical roads led.

The 12-inch extended single emerged, finally, from the half-hearted treatment traditionally accorded it by major labels. This coincided, significantly, with the gear-up of distribution deals that brought together street indies and majors. Def Jam's signing with Columbia struck gold with LL Cool J's album and hit the pop top 10 with Oran "Juice" Jones' "The Rain"; Tommy Boy's deal with Warner Bros. resulted in the top 10 pop ballad and

deliver a wealth—not to say glut—of material ranging from dance-rock to mainstream r&b. Capitol/EMI/Manhattan consolidated dance music releases in one department; RCA promised a special 12-inch label called ARF; Chrysalis launched its U.K. dance music imprint, Cooltempo, in America. And the prospect of the Virgin label's opening here also implied, by the nature of the U.K. company, that new artists and club music would find a major new outlet in that Stateside launch, as was the case when Jive debuted in 1981.

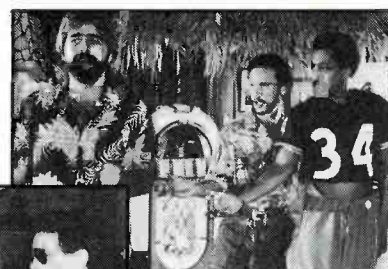
And it was a year of glory for independent labels. Profile's Run-D.M.C. zoomed past an historic two million copies of the "Raising Hell" album. Sleeping Bag Records and a whole passel of New York and Miami-based independents located the teen sound of 1986 in an amalgam of young voices, tricky beats and Latin flavoring. The out-of-nowhere rap hits became more prominent than in years, as the craft and daring of America's street poets increased: Word-Up, Zakia, Schoolly-D., Rooftop, Beauty & the Beat, Tuff City, and many more independent labels supplied the uncompromising sounds and subject matter.

And it wouldn't have been a year without one totally unpredictable phenomenon: 1986's was certainly the coming of Chicago's house music, in a welter of accidental beats, lousy pressings and untrained performers. But even that was subject to instant analysis by the record business and media, and by year's end, three majors had already latched onto Chicago artists, and it was for time to tell whether house was the start or the culmination of something. **BRIAN CHIN**



Kenny Loggins scores with two singles from double-platinum "Top Gun"—"Danger Zone" and "Playing With The Boys."

Michael McDonald, left, shares the video screen with Billy Crystal, center, and Gregory Hines on "Sweet Freedom," a single from the "Running Scared" soundtrack.



Aretha gets a boost from producer Keith Richards, left, and Ron Wood on the "Jumpin' Jack Flash" cover.



Below: The fatal pairing of Nancy Spungeon with Sid Vicious hits the screen, with music by Steve Jones, the Pogues and Joe Strummer.

Herbie Hancock, right, as jazz pianist Eddie Wayne in "Round Midnight," with co-star Francois Cluzet.



Mick Jagger cuts "Ruthless People" title track with co-writers Daryl Hall, left, and Dave Stewart. (Photo: Ken Regan/Camera 5).

From left: Actor C. Thomas Howell, Sugar Ray Leonard, Sam Moore, Lou Reed. Moore re-cut "Soul Man" with Reed.



soundtrack were doubtless boosted by the film's Oscar-winning triumphs.

Meanwhile, A&M had begun to register strong

Screening the Soundtrack to the Stars

A MUSIC LOVER'S GUIDE

to the

MOVIES OF '86

sales with its "Pretty In Pink" album, which was to go top 5 in May, boosted by hit singles from OMD ("If You Leave") and the Psychedelic Furs ("Pretty In Pink"). With additional material provided by New Order, Suzanne Vega, and the Smiths, the "Pretty In Pink" album was arguably the year's only legit hit soundtrack aside from "Top Gun."

In the first quarter of '86, the Force-M.D.'s reached the top 10 with "Tender Love" from the film "Krush Groove." Capitol scored a top 30 hit single with Duran Duran bassist John Taylor's "I Do What I Do," from the (supposedly) steamy Mickey Rourke/Kim Basinger movie "9 1/2 Weeks." But like Capitol's "Iron Eagle" album, which included strong material from various label artists, the "9 1/2 Weeks" soundtrack could not break out of the mid-chart doldrums.

Though it provided Little Richard with his first hit since 1958 (the rousing "Great Gosh 'A Mighty"), the soundtrack for "Down And Out In Beverly Hills" was another spring disappointment, as were accompanying albums for the Tom Cruise movie "Legend" and Britain's "Absolute Beginners." Even David Bowie's theme song failed to generate sales of the latter release.

Box-office receipts for the Ron Howard-directed "Gung Ho" were surprisingly low in view of his "Cocon" and "Splash" track record. But the movie's failure couldn't stop the Fabulous Thunderbirds from reaching the top 10 with "Tuff Enuff"—a song not only featured in "Gung Ho," but also in Burt Lancaster and Kirk Douglas' fall flop, "Tough Guys." (Incidentally, trivia buffs might note that the Pretenders' recent single, "Don't Get Me Wrong," had its first airing in "Gung Ho.")

Madonna got back into the groove in April with "Live To Tell," her first release of '86. Written and performed for hubby Sean Penn's flick, "At Close Range," the song eventually reached No. 1 in June, enjoying a decidedly longer lifespan than the movie.

By the time Madonna had climbed back on top of the Hot 100, there were six other movie-originated singles on the chart: El DeBarge's "Who's Johnny"

(Continued on page Y-48)

THROUGHOUT THE YEAR WE HONOR OUR MEMBERS

ASCAP
SPECIAL EVENTS

ASCAP CELEBRATES
HAROLD ARLEN

ASCAP
FOUNDERS AWARD
BOB DYLAN

ASCAP AWARD DINNER
HONORING PRS MEMBERS

Special Awards:
PHIL COLLINS
BILLY OCEAN
JULIAN LENNON

ASCAP
SPECIAL EVENTS

ASCAP
3rd ANNUAL
POP AWARDS DINNER

Songwriter of the Year
LIONEL RICHIE

Song of the Year
"I Just Called To Say I Love You"
Writer: STEVIE WONDER

Publisher of the Year
CHAPPELL & CO., INC.

ASCAP
FILM & TELEVISION
MUSIC AWARDS
Golden Soundtrack Award
ALEX NORTH

ASCAP
SPECIAL EVENTS

ASCAP
24th ANNUAL
COUNTRY MUSIC AWARDS

Songwriter of the Year
TROY SEALS

Song of the Year
"Lost In The Fifties Tonight"
(In The Still Of The Night)
Writers: MIKE REID,
TROY SEALS

Publisher of the Year
WARNER BROS., INC.

ASCAP
PULITZER MEDALLION
GEORGE PERLE

AND THROUGHOUT THE YEAR THEY HONOR US.

Billboard
1986 HOT 100 SINGLES

ASCAP
MEMBERS CAPTURE
8 of Top 10
17 of Top 20
82% of Entire
Year-End Chart

CASH BOX
1986 TOP 100 SINGLES

ASCAP
MEMBERS CAPTURE
9 of Top 10
17 of Top 20
88% of Entire
Year-End Chart

R&R
RADIO & RECORDS

1986 YEAR-END AIR PLAY CHART

ASCAP
MEMBERS CAPTURE
8 of Top 10
16 of Top 20
85% of Entire
Year-End Chart

The Biggest, Brashiest, Freshest Breakthrough of the Decade

By BRIAN CHIN

"You thought I was a doughnut; you tried to glaze me."
"Eric B. Is President," Eric B.

"Walk this way, talk this way."
"Walk This Way," Run-D.M.C.

"God bless you, too."
"All The Way To Heaven,"
Doug E. Fresh & the Get Fresh Crew

"Sucker-ass nigger, I should shoot you dead."
"P.S.K., What Does It Mean?"
Schoolly-D.

Rap scared everyone in the record business when it arrived on recording in a blaze of glory in 1979, so it's no surprise that in 1986, it is still renegade music: frowned upon and willfully misinterpreted by the would-be mind police and even the mass media, and given, more than ever, to frank comment on every conceivable topic.

Sure, there are the entertainers—the Fat Boys, the numerous Roxannes—but the heart of rap is still in the implicit promise made by those first releases: in a rap record, you get the freshest new beats, and you get the real deal on the mike.

The SugarHill Gang's epochal "Rapper's Delight" followed the Fatback Band's non-commercial rap 12-inch "King Tim III (Personality Jock)" by some weeks, but it effectively cataloged the then-current state of the art. In sixteen minutes of rhymes performed to the bass break of Chic's "Good Times," it proved, in one gigantic step, the broad-based commercial appeal of the form. Unlike the pre-(and over-)analyzed go-go and house movements which were midwived by trade and consumer journalists embarrassed to have been asleep on disco and rap, the commercial arrival of rap preceded any over-ground notice. This made all the difference in the world—preserving rap's free expression.

Annoying followers of pop-disco no end, raps borrowed the funkier of beats: 7th Wonder's "Daisy Lady" for SugarHill Gang's "8th Wonder;" and Freedom's "Come On and Dance" for Grandmaster Flash & the Furious Five's "Freedom," itself a much-recycled track for its classic horn stabs. The record business shook its head in wonderment at the profusion of records coming from Harlem, Brooklyn, New Jersey and the Bronx: the ability of tiny independent labels to "lose" 50,000 of these seemingly monotonous, faceless records was absolutely unfathomable.

But even then, there were foreshadowings of the craft that would come to rap, and of the remarkable coalition of new-wavers, fashion plates and B-boys that would prove the cross-ability of rap. Listen now to the pop-ness of "The Birthday Party," or "Disco Dream" (a tribute to Grace Jones' "Pull Up To The Bumper") and try to say that the first mass-appeal



Doug E. Fresh

RAP HITS HOME:

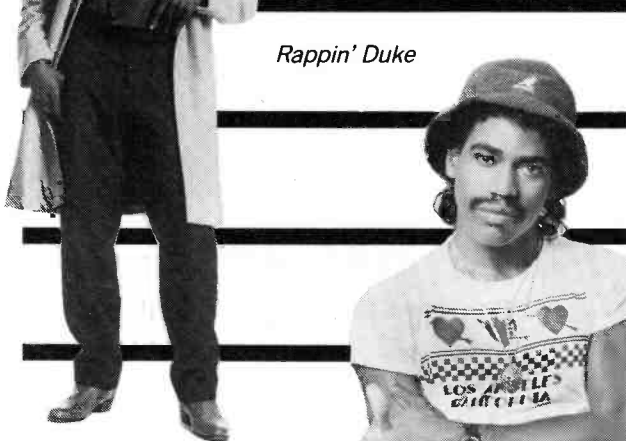
rap record was "Walk This Way." Conversely, the goodwill of young rockers toward rap was astonishing in the early '80s. Blondie's "Rapture," Talking Heads' "Once In A Lifetime," and reverse-cross-over's crowning glory, Tom Tom Club's "Genius Of Love," were sincere tributes to black youth music, embraced as such by DJs and, especially in the last case, by the young black buying public.

The intervening years have been a series of groundbreaking rap records—all of which were obsoleted by the subsequent precedent-setters, and which added to the diversity of style, and, more importantly, opinion and mentality represented in the form. Examples: Kurtis Blow's genial "The Breaks;" Afrika Bambaataa/Soul Sonic Force's Euro-hiphop "Planet Rock;" Grandmaster Flash & the Furious Five's blazing protest "The Message;" Melle Mel's anti-drug "White Lines" and the deliverers of hard-core beatbox and scratch—Run-D.M.C.'s "Sucker M.C.'s," "The Adventures of Grandmaster Flash on the Wheels" (Continued on page Y-49)

How Tough-Talking Street Music Raised The Roof And Hit The Heights in '86



LL Cool J



Rappin' Duke



Kurtis Blow



Run-D.M.C. rap their way to double platinum and counting with "Raising Hell." Upper right: The rappers shoot "Walk This Way" video with Aerosmith's Steven Tyler, center, and Joe Perry. (Photo: Chuck Pulin).

Whodini

What about Europe?

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

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

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



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29TH ANNUAL



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Banquet

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Scholarship Dinner

Merchandiser of the Year Awards

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Marlton, NJ 08053
(609) 596-2221

January

MILD RECORD SALES marked the 1985 Christmas season, due in part to a shorter selling season. But video product sell-through proved strong (1/11).

ANTI-DUPING CHIPS that would prevent home taping might be the centerpiece of proposed legislation sought by the Recording Industry Assn. of America (RIAA) (1/11).

ALBUM ROCKERS Bruce Springsteen, Don Henley and Dire Straits head the list for record of the year among Grammy nominees (1/18).

HALF-NIELSEN: MTV disputes findings by rating service A.C. Nielsen that the music network is experiencing a dramatic decline in key demographic segments. The network would eventually divorce itself from the service (1/18).

HEY KIDS, LET'S PUT ON A SHOW! Vestron Video attempts to circumvent growing price competition for acquisition of film rights by becoming the first video software manufacturer to start its own film division (1/18).

IN THE BLACK: Platinum awards for 15 black acts in 1985 point up the preponderance of crossover at pop radio (1/25).

February

CHUNKY MEAT BURRITOS AND SLURPIES get a little more competition from a new addition to the product mix at 7-Eleven stores as the chain decides to add video rentals at nearly 4,000 of their outlets by year's end. (2/1).

MORE THAN \$92 MILLION is collected to date by Live Aid and Band Aid according to accountants auditing the funds (2/8).

ALAN PARSONS PROJECT AND ARISTA RECORDS battle over the issue of CD royalties, with the artist's management claiming the label has threatened to pull Parsons' titles unless he agrees to continue taking royalty payment at the vinyl rate (2/8).

THE WORLDWIDE MARKET for prerecorded music proved relatively static in 1984, at \$12 billion, according to figures released by the International Federation of Producers of Phonograms and Videograms (IFPI) (2/8).

THE BIG HOUSE FOR RETAILERS? A Maryland State Assembly Delegate proposes a bill that would make it a crime for retailers to sell an audio recording containing obscene lyrics to a minor (2/15).

March

CBS/FOX TELLS U.S. DISTRIBUTORS that it will not tolerate the importation of parallel titles available at cheaper prices from Warner Home Video Canada Ltd. (3/1)



Songwriters Michael Jackson and Lionel Richie share the Grammy for "We Are The World." (Photo: Attila Csupo).

THE YEAR'S TOP STORIES



DRUG BUST: An all-star benefit to fight drug abuse is announced for the Rose Bowl in Pasadena, but never comes to pass (3/1).

THE USE OF INDEPENDENT PROMOTERS is suspended by several majors in the wake of nationally televised allegations of widespread payola (3/8).

PHIL COLLINS AND "WE ARE THE WORLD" were the big winners at the 28th annual Grammy Awards, a round of presentations offering few surprises (3/8)

MCA RECORDS HONCHO IRVING AZOFF gets the NARM Convention in Los Angeles off to a howling start when he lambasts record retailers for "generally treating record companies like they are a major enemy" (3/22).

STORMING THE TOWER: Major labels mount the first parallel import case against a major retailer when they bring suit against Tower Records in New York. Also named is importer Caroline Records, which eventually shuts its doors as a result of the action (3/22).

POLYGRAM INTERNATIONAL PRESIDENT JAN TIMMER gives an indication of the soon-to-come boycott of digital cassettes by record companies in a forceful speech at NARM (3/22).

THE RIAA REPORTS that net value of product shipped in 1985 was flat, while units dropped by 4%. The growth of CDs was the only bright spot (3/29).

NEW YORK HITS STATION Z-100 is de-listed by Arbitron for violating the rating service's distortion (Continued on page Y-50)



The ladies of the PMRC continue to act as music industry watchdogs (standing from left: Pam Howard, Sally Nevius, Tipper Gore; seated: Susan Baker); while Ozzy Osbourne flashes precious metal. Unfortunately for the Ozman, though, his concert tour was marred by a fan's fall-to-death during a show, and some cancellations in Texas due to promoters' fears of violence. (Ozzy photo: Chuck Pulin).

Hands Across America was an ambitious, feel-good Memorial Day event to raise money for America's hungry. (Photo: Chuck Pulin).





Fumio Demura teaches basic karate techniques in "Blackbelt Video Magazine Vol. I—Karate."

By CHRIS MCGOWAN

Recently I received a letter from an old friend of mine—Dr. Euclides de Assisi, a professor of Greek mythology at a small private college in the Midwest. I had heard through the grapevine that he had separated from Viola, his wife of 20 years, and that this had thrown his life into turmoil: Viola, it seems, had been a tower of strength and a wall of sorts between her eccentric, cloistered, history-rapt husband and the real, practical world.

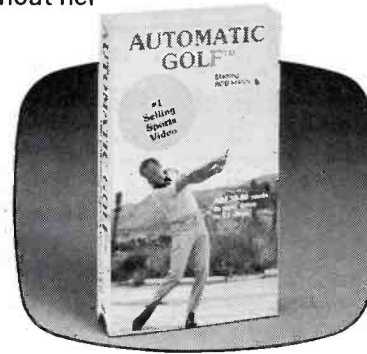
But de Assisi finally found help from an unexpected source: the widening world of alternative video. I include here a section of de Assisi's letter in the hopes that it will not only be of interest to home video followers but to non-video readers in the throes of a similar dilemma.

"On a cold, wintry morning in December, I decided to partake of the many varieties of video experience.

ola had taken care of everything; my life without her was a shambles.

"That fateful morning, with a cup of watery instant coffee and a near-petrified donut left over from my takeout dinner the evening before, I turned on the television. A talk show host was running clips from what he termed 'alternative videos' and discussing their usefulness in day-to-day life. This was it! The answer to my quandary!

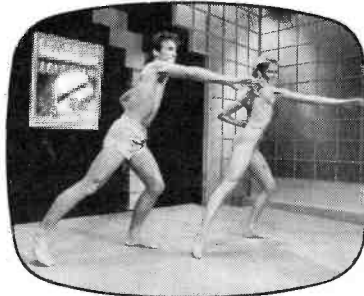
"I rushed down to my neighborhood video store and purchased every alterna-



"Automatic Golf Starring Bob Mann."

"The donut had failed to ease my flagrant appetite. I pulled out Steven Yan's 'Wok Before You Run' and popped it into the VCR. An hour later, I had polished off three gourmet oriental dishes, as well as chocolate-dipped strawberries courtesy of McGraw-Hill's 'Chocolate.'

"I staggered to my armchair, (Continued on page Y-47)



Warming up for swimming is one of five programs in the "Exercise Shorts" series.



Above right: Home repair "Made Easy."



Right: "Jan Stephenson's How-To Golf."



Far left: Warren Miller's "Ski Country."

V I D E O

CHANGED THE LIFE—AND CAREER—OF THE GOOD PROFESSOR WITH THE MISSING EDUCATION

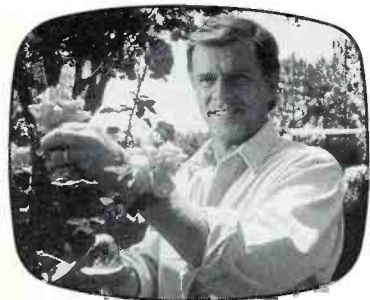
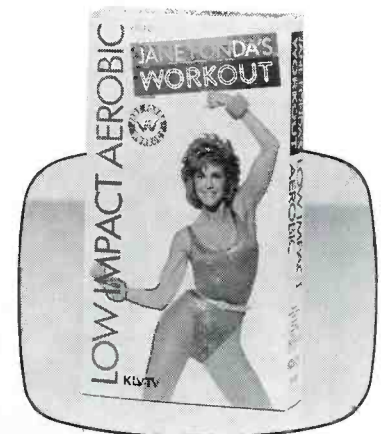
And I am not referring to those Hollywood fantasies of Rambo, Bambi, Spock, Spielberg and Scorsese. No, I had need of something more . . . informative.

"I was in a bit of a pickle, you see, as I had recently parted ways with my life's sole companion and suddenly was forced to confront a plethora of essential tasks she had hitherto dispatched.

"Having lived almost my entire life within the ivory towers of academia, I had never really learned how to cook, clean, sew, shop, garden, fix a drink, change a tire, balance my diet or my checkbook. Vi-

Wherein it is Rediscovered That the Pursuit of Knowledge Begins at Home

"Jane Fonda's Low Impact Aerobic Workout."



"Professor Greenthumb's Guide To Good Gardening."

tive video the store possessed. I returned home, determined to attack my limitations with the help of my VCR. After 20 minutes I was able to figure out how to turn it on, then realized something was terribly wrong. I was still hungry. Starved!



Fashion model by day; Guardian Angel by night. Lisa Sliwa stars in "Common Sense Defense."

Steve Thompson,
Michael Barbiero,
& Advanced Alternative Media
would like to extend
our thanks and best wishes
to those who made
1986
a very special year.

A-HA	MADONNA
ALPHAVILLE	MANHATTAN RECORDS
ARISTA RECORDS	MEDIA SOUND RECORDING STUDIO
ATLANTIC RECORDS	MISSING PERSONS
BEARSVILLE RECORDING STUDIO	MODERN RECORDS
DAVID BOWIE	STEVIE NICKS
CAPITOL RECORDS	POLYGRAM RECORDS
IRENE CARA	POWER STATION RECORDING STUDIO
CBS RECORDS	PSYCHEDELIC FURS
GAVIN CHRISTOPHER	ROLLING STONES
CHRYSALIS RECORDS	PETE SHELLEY
CUTTING CREW	PAUL SIMON
ELEKTRA RECORDS	SIRE RECORDS
EMI RECORDS	LITTLE STEVEN
ARETHA FRANKLIN	TESLA
GEFFEN RECORDS	VIRGIN RECORDS
ICEHOUSE	WARNER BROS. RECORDS
BILLY IDOL	WASP
JOURNEY	WEA
KRAFTWERK	DENISE WILLIAMS
KTP	STEVIE WINWOOD
JULIAN LENNON	PAUL YOUNG

We Wish You
Health and Continued Success
in 1987.

THE STARS

PICK A SIX-PACK OF HITS FOR '86

Who Are The Artists We Listen To Listening To When They're Not Listening To Their Own Music?



PAUL YOUNG:

1. Anita Baker—"Rapture"
2. Andreas Vollenweider—"The Woman & The Stone" (White Winds Album)
3. Iggy Pop—"Blah, Blah, Blah"
4. James Brown—"Gravity"
5. Daryl Hall—"Three Hearts In The Happy Ending Machine"
6. Paul Simon—"Graceland"

5. Freddie Jackson—"Rock Me Tonight"
6. Paul Laurence—"Strung Out"



VAN HALEN:

1. Peter Gabriel—"So"
2. The Beatles—"Meet The Beatles"
3. Steve Winwood—"Back In The High Life"
4. Led Zeppelin—"Led Zeppelin"
5. Debussy—"I Like Debussy"
6. Cream—"Disraeli Gears"



JOHN PARR:

1. Bruce Hornsby & the Range—"The Way It Is" (single)
2. Paul Young—"Wonderland" (single)
3. Steve Winwood—"Higher Love" (single)
4. Peter Gabriel—"Sledgehammer" (single)
5. Sting—"Bring On The Night"
6. Prince—"Parade"



JOHN WAITE:

1. Iggy Pop—"Blah Blah Blah"
2. Kate Bush—"The Whole Story"
3. Lone Justice—"Shelter"
4. The Cure—"Head In The Door"
5. Peter Gabriel—"So"
6. Sandy Denny—"Compilation"



BRANFORD MARSALIS:

1. Peter Gabriel—"So"
2. Janet Jackson—"Control"
3. Beastie Boys—"Licensed To Ill"
4. Wynton Marsalis—"J Mood"
5. The Pretenders—"Get Close"
6. Art Blakey—"Live At Kimball's"



COLONEL ABRAMS:

1. Patti LaBelle—"The Winner In You"
2. Anita Baker—"Rapture"
3. 52nd Street—"Children Of The Night"
4. Simply Red—"Picture Book"
5. Luther Vandross—"The Night I Fell In Love"
6. Maze (featuring Frankie Beverly)



JAY JAY FRENCH (Twisted Sister):

1. AC/DC—"Who Made Who"
2. Aretha Franklin—"Who's Zoomin' Who"
3. Robert Palmer—"Riptide"
4. Steve Winwood—"Back In The High Life"
5. Linda Ronstadt—"For Sentimental Reasons"
6. Metallica—"Master Of Puppets"



STEVE LUKATHER (Toto):

1. Human League—"Human"
2. Journey—"Girl Can't Help It"
3. James Brown—"Gravity"
4. Van Halen—"Dreams"
5. Steve Winwood—"Higher Love"
6. The Fabulous Thunderbirds—"Tuff Enuff"



MELBA MOORE:

1. Melba Moore & Freddie Jackson—"Just A Little Bit More"
2. Freddie Jackson—"Tasty Love"
3. Robert Palmer—"Addicted To Love"
4. Meli'sa Morgan—"Do Me Baby"



SOUTHSIDE JOHNNY:

1. Steve Winwood—"Back In The High Life"
2. Tom Waits—"Rain Dogs"
3. The Fabulous Thunderbirds—"Tuff Enuff"
4. Van Morrison—"No Guru, No Teacher, No Method"
5. The Eurythmics—"Revenge"
6. Bonnie Raitt—"Nine Lives"



SPIKE LEE (Movie director, "She's Gotta Have It"):

1. Motion Picture Soundtrack—"She's Gotta Have It"
2. Motion Picture Soundtrack—"Round Midnight"
3. Anita Baker—"Rapture"
4. Marvin Gaye—"Romantically Yours"
5. Bob Marley—"Legend—The Best Of Bob Marley"
6. Phil Collins—"No Jacket Required"



PETER BUCK (R.E.M.):



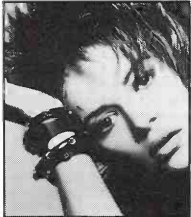
AMY GRANT:

1. Bruce Hornsby & the Range—"The Way It Is"
2. Bonnie Raitt—"That Ain't No Way To Treat A Lady"
3. David Foster—"Flight Of The Sea Birds"
4. Toto—"Fahrenheit"
5. Motion Picture Soundtrack—"Out Of Africa"
6. Stevie Nicks—"Has Anybody Ever Written Anything For You"



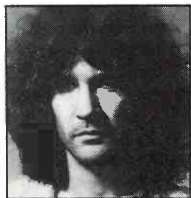
WURZEL (Motorhead):

1. David Lee Roth—"Eat 'Em And Smile"
2. Killing Joke—"Adorations"
3. Gary Moore—"Run For Cover"
4. Motorhead—"Orgasmatron"
5. Iron Maiden—"Somewhere In Time"
6. Ozzy Osbourne—"The Ultimate Sin"



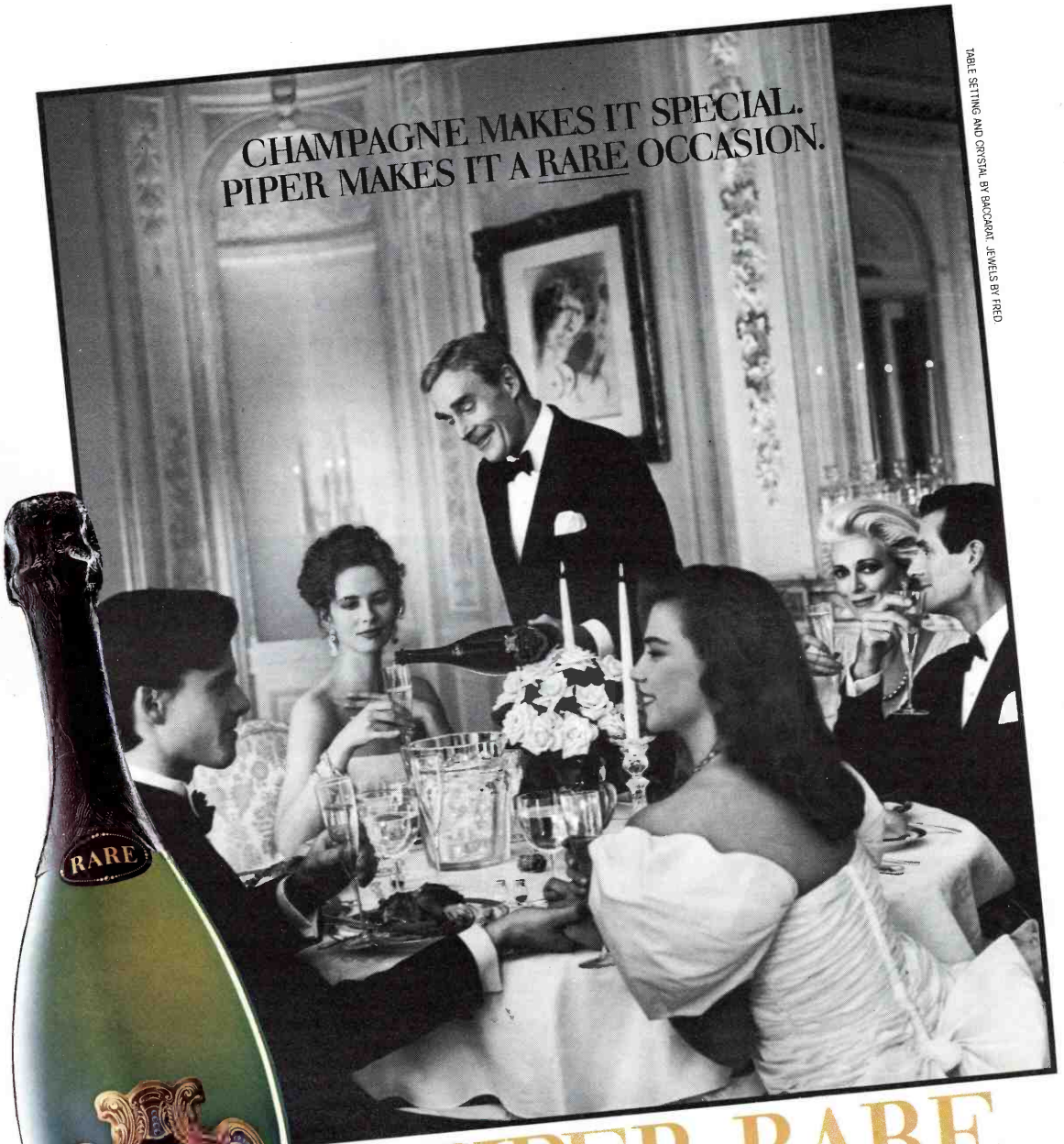
SHEENA EASTON:

1. Janet Jackson—"Nasty"
2. Bruce Hornsby & the Range—"The Way It Is"
3. Barbra Streisand—"If I Loved You"
4. Simply Red—"Money's Too Tight To Mention"
5. Prince—"Sometimes It Snows In April"
6. Mike + the Mechanics—"Silent Running"



BILLY SQUIER:

1. Van Halen—"5150"
 2. Billy Squier—"Enough Is Enough"
 3. Steve Winwood—"Higher Love"
 4. Peter Gabriel—"Sledgehammer"
 5. Robert Palmer—"Riptide"
 6. Run-D.M.C.—"Raisin' Hell"
- (Continued on page Y-55)



CHAMPAGNE MAKES IT SPECIAL.
PIPER MAKES IT A RARE OCCASION.

TABLE SETTING AND CRYSTAL BY BACCARON. JEWELS BY FRED



PIPER·RARE

Very fine. Very elegant. The very rare one of all the champagnes. Champagne Rare from Piper-Heidsieck, Reims, France.

PIPER CHAMPAGNE, RENFIELD IMPORTERS, LTD., NEW YORK, N.Y.

Promoters had more than their fair share of problems in 1986. In addition to escalating costs for concert insurance, artists were often demanding higher guarantees and lower percentages—some superstars even sought to hire promoters on a flat-fee basis. The concert business was also hurt by property damage at heavy metal shows and the closings of many club and theatrical venues. In short, it could have been a disastrous year. Fact remains, however, there was still an abundance of live music to be found in '86, and *Billboard* was there covering the good, the bad, and the ugly. Here's an extensive sampling of the 1986 *Talent In Action* reviews, assembled by Steve Gett, *Billboard's* Talent Editor.

SADE

Radio City Music Hall, New York

Like Sade the singer's vocal style, Sade the group's repertoire and approach are distinctive but limited. One can only listen to so many medium-tempo cha-chas with lush chords and languid saxophone fills before one's attention begins to wander. The occasional changes in groove—the soulful shuffle of "Your love Is King," the relatively brisk pace of the current Portrait hit "The Sweetest Taboo"—were welcome. The show

Below, clockwise from top left: Van Morrison; David Lee Roth dresses for comfort on his "Eat 'Em And Smile" tour; Roth's former bandmates Van Halen feel no pain with new frontman Sammy Hagar; Lionel Richie is joined on stage by Eric Clapton at Madison Square Garden while the Mets had a meeting with destiny for the World Series' pennant; Phil Collins on tour with Genesis. (Photos: Chuck Pulin).

could have used more of them.

Peter Keepnews (1/11)

TWISTED SISTER

New Haven Coliseum, Conn.

As outrageous and offensive as the band is—who else would use four-letter words as sick endearments for its following—you can't help but give the bad boys of rock'n'roll a hand for turning them-

selves into one of the most marketable outfits around. The group has come a long way from its New York-area club days when the members dressed in women's lingerie, and drew an audience of 25.

Linda Moleski (2/1)

WYNTON MARSALIS

Joyce Theater, New York

Those few critics who are not on the Marsalis bandwagon often accuse him of being a cold, distant player, all chops and no soul. His performance offered enough moving moments—among them a poignant interpretation of the standard "Do You Know What It Means To Miss New Orleans?" and a brisk improvisation on the Thelonious Monk blues "Raise Four"—to suggest that those criticisms are not entirely accurate.

Peter Keepnews (2/1)

MARSHALL CRENSHAW

The Palace, Los Angeles

Marshall Crenshaw has a reputation as a coolly intellectual artist, working with (and drawing the same audience as) the likes of T-Bone Burnett. A dose of Burnett's generous, emotional live style would have saved the day. Burnett is distant, but passionate. Costello is arrogant, but lyrically brilliant. Crenshaw is all sizzle and no steak.

Ethlie Ann Vare (2/8)

AEROSMITH

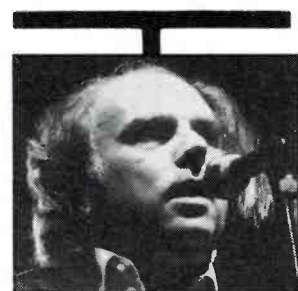
Sports Arena, Los Angeles

Aerosmith's rabid fans didn't seem to mind that their heroes played every song out of tune. This is spontaneity, say the followers; Aerosmith (Continued on page Y-58)

They Came, They Played, They Conquered... They Slipped Out Of Town. Who Were The Rages Of The Stages In '86? Who Faced Audiences And Critics—And Survive Today To Read Their Reviews In This Earnest Guide To This Year's Showstoppers?...



Stevie Wonder (Photo: Attila Csupo).

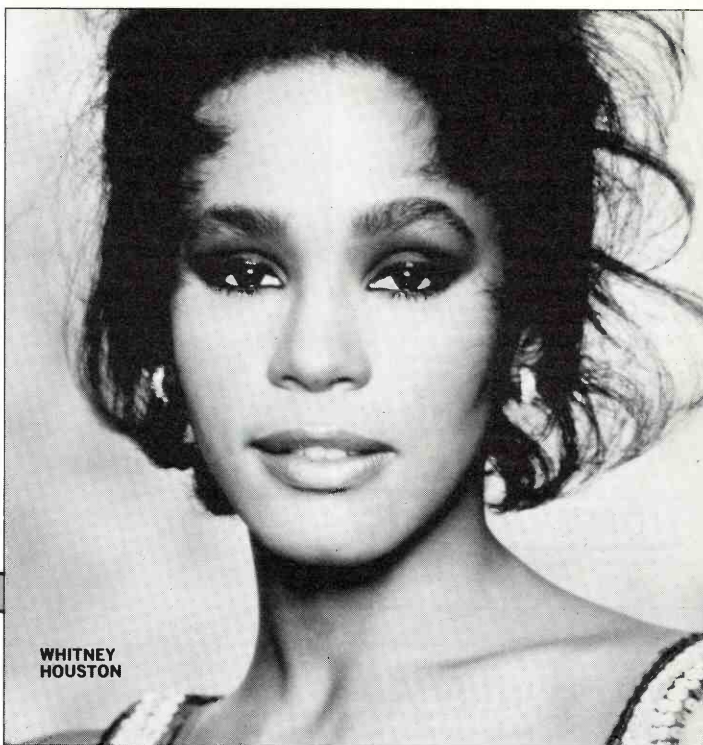


TOP POP ARTISTS OF THE YEAR

Pos. ARTIST (No. of charted singles & albums) Label

- 1 WHITNEY HOUSTON (4) Arista
- 2 MADONNA (7) Sire
- 3 JOHN COUGAR MELLENCAMP (8) Riva
- 4 SADE (4) Portrait
- 5 ZZ TOP (6) Warner Bros.
- 6 PHIL COLLINS (5) Atlantic
- 7 HEART (5) Capitol
- 8 JANET JACKSON (5) A&M
- 9 MIAMI SOUND MACHINE (5) Epic
- 10 MR. MISTER (4) RCA
- 11 ROBERT PALMER (5) Island
- 12 BILLY OCEAN (6) Jive
- 13 DIRE STRAITS (4) Warner Bros.
- 14 VAN HALEN (4) Warner Bros.
- 15 THE MONKEES (4) Arista
(6) Rhino
- 16 LIONEL RICHIE (6) Motown
- 17 MIKE & THE MECHANICS (4) Atlantic
- 18 BOB SEGER & THE SILVER BULLET BAND (7) Capitol
- 19 STARSHIP (5) Grunt
- 20 THE OUTFIELD (4) Columbia
- 21 BRUCE SPRINGSTEEN (6) Columbia
- 22 TALKING HEADS (6) Sire
- 23 BANGLES (4) Columbia
- 24 GENESIS (5) Atlantic
- 25 SIMPLE MINDS (4) A&M/Virgin
- 26 INXS (4) Atlantic

- 27 STEVIE WONDER (5) Tamlia
- 28 WHAM! (5) Columbia
- 29 PRINCE & THE REVOLUTION (5) Paisley Park
- 30 BILLY JOEL (5) Columbia
(1) Epic
- 31 PETER GABRIEL (4) Geffen
- 32 JOURNEY (5) Columbia
- 33 PET SHOP BOYS (5) EMI-America
- 34 RUN-D.M.C. (4) Profile
- 35 NEW EDITION (5) MCA
- 36 BARBRA STREISAND (3) Columbia
- 37 BON JOVI (4) Mercury
- 38 THE FABULOUS THUNDERBIRDS (3) CBS Associated
- 39 SIMPLY RED (3) Elektra
- 40 PATTI LABELLE (3) MCA
(1) P.I.R.
- 41 THE HOOTERS (4) Columbia
- 42 TEARS FOR FEARS (4) Mercury
- 43 STEVIE NICKS (5) Modern
- 44 HUEY LEWIS & THE NEWS (4) Chrysalis
- 45 STEVE WINWOOD (3) Island
- 46 FALCO (3) A&M
- 47 ARETHA FRANKLIN (6) Arista
(1) RCA
- 48 LOVERBOY (6) Columbia
- 49 THE MOODY BLUES (3) Polydor
(1) London
- 50 FREDDIE JACKSON (5) Capitol



WHITNEY HOUSTON



JANET JACKSON

TOP BLACK ARTISTS OF THE YEAR

Pos. ARTIST (No. of charted singles & albums) Label

- 1 JANET JACKSON (5) A&M
- 2 WHITNEY HOUSTON (5) Arista
- 3 NEW EDITION (7) MCA
- 4 RENE & ANGELA (5) Mercury
- 5 STEVIE WONDER (5) Tamlia
- 6 SADE (5) Portrait
- 7 BILLY OCEAN (6) Jive
- 8 MELI'SA MORGAN (4) Capitol
- 9 ATLANTIC STAR (4) A&M
(1) Manhattan
- 10 RUN-D.M.C. (6) Profile
- 11 FREDDIE JACKSON (6) Capitol
- 12 FIVE STAR (6) RCA
- 13 STEPHANIE MILLS (4) MCA
- 14 ANITA BAKER (4) Elektra
- 15 PRINCE & THE REVOLUTION (6) Paisley Park
- 16 THE JETS (4) MCA
- 17 ARETHA FRANKLIN (6) Arista
- 18 PATTI LABELLE (3) MCA
(2) P.I.R.
- 19 THE TEMPTATIONS (6) Gordy
(1) Motown
- 20 LL COOL J (3) Def Jam

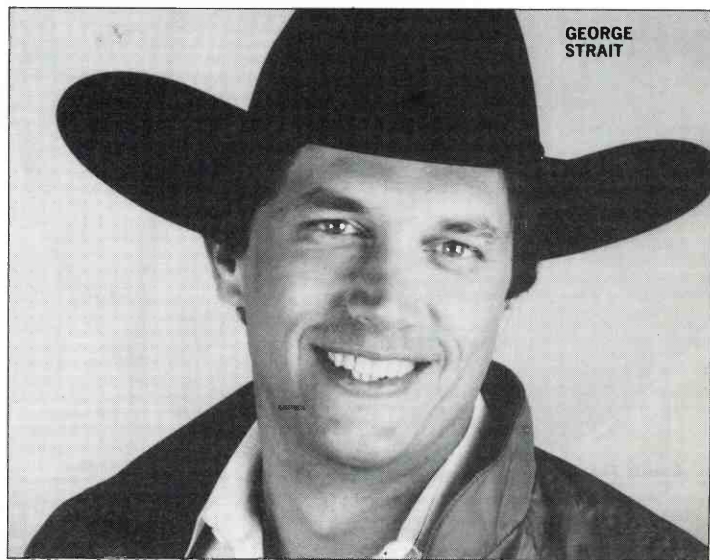
NUMBER ONE AWARDS

- | | | |
|--|---|---|
| (1) Columbia | 21 YARBROUGH & PEOPLES (4) Total Experience | 36 TEDDY PENDERGRASS (4) Asylum |
| 22 FORCE M.D.'S (4) Tommy Boy | 23 STARPOINT (5) Elektra | 37 CAMEO (5) Atlanta Artists |
| 24 LIONEL RICHIE (4) Motown | 25 FULL FORCE (6) Columbia | 38 EUGENE WILDE (4) Philly World |
| 26 ISLEY/JASPER/ISLEY (3) CBS Associated | 27 THE S.O.S. BAND (4) Tabu | 39 THE GAP BAND (5) Total Experience
(1) Mercury |
| 28 LUTHER VANDROSS (6) Epic | 29 JEFFREY OSBORNE (4) A&M | 40 NU SHOZ (3) Atlantic |
| 30 EL DeBARGE (4) Gordy | 31 READY FOR THE WORLD (6) MCA | 41 CASHFLOW (4) Atlanta Artists |
| 32 MIDNIGHT STAR (3) Solar | 33 MORRIS DAY (4) Warner Bros. | 42 CHERELLE (3) Tabu |
| 34 LISA LISA & CULT JAM WITH FULL FORCE (3) Columbia | 35 WHODINI (4) Jive | 43 ZAPP (4) Warner Bros. |
| | | 44 JEAN CARNE (3) Ormi |
| | | 45 SHIRLEY JONES (3) P.I.R. |
| | | 46 THE FAT BOYS (5) Sutra |
| | | 47 ORAN "JUICE" JONES (2) Def Jam |
| | | 48 TA MARA & THE SEEN (4) A&M |
| | | 49 PATTI AUSTIN (4) Qwest |
| | | 50 BERNARD WRIGHT (3) Manhattan |

TOP COUNTRY ARTISTS OF THE YEAR

Pos. ARTIST (No. of charted singles & albums) Label

- 1 GEORGE STRAIT (8) MCA
 - 2 ALABAMA (10) RCA
 - 3 THE JUDDS (7) RCA/Curb
 - 4 HANK WILLIAMS JR. (7) Warner/Curb
(1) Columbia
 - 5 LEE GREENWOOD (10) MCA
 - 6 WILLIE NELSON (13) Columbia
 - 7 REBA MCKENTRE (8) MCA
(2) Mercury
 - 8 THE STATLER BROTHERS (10) Mercury
 - 9 EXILE (6) Epic
 - 10 RONNIE MILSAP (6) RCA
 - 11 THE FORESTER SISTERS (6) Warner Bros.
(1) MCA/Curb
 - 12 EARL THOMAS CONLEY (7) RCA
 - 13 RICKY SKAGGS (7) Epic
 - 14 JOHN SCHNEIDER (7) MCA
 - 15 RANDY TRAVIS (4) Warner Bros.
 - 16 JANIE FRICKIE (7) Columbia
 - 17 WAYLON JENNINGS (4) MCA
(2) RCA (3) Columbia
 - 18 ROSANNE CASH (4) Columbia
 - 19 GARY MORRIS (8) Warner Bros.
 - 20 STEVE WARINER (7) MCA
 - 21 JOHN CONLEE (4) Columbia
(4) MCA
 - 22 SAWYER BROWN (6) Capitol/Curb
 - 23 JUICE NEWTON (6) RCA
 - 24 DAN SEALS (5) EMI-America
- (1) Capitol/Curb
 - 25 MERLE HAGGARD (9) Epic
 - 26 DWIGHT YOAKAM (4) Reprise
 - 27 NITTY GRITTY DIRT BAND (6) Warner Bros.
 - 28 GEORGE JONES (6) Epic
 - 29 KENNY ROGERS (6) RCA
(1) Liberty
 - 30 MARIE OSMOND (6) Capitol/Curb
 - 31 DON WILLIAMS (4) Capitol
(2) MCA
 - 32 THE BELLAMY BROTHERS (6) MCA/Curb
 - 33 T GRAHAM BROWN (4) Capitol
 - 34 T.G. SHEPPARD (6) Columbia
 - 35 THE OAK RIDGE BOYS (9) MCA
 - 36 TANYA TUCKER (4) Capitol
 - 37 EDDIE RABBITT (5) RCA
(1) Warner Bros.
 - 38 CONWAY TWITTY (7) Warner Bros.
 - 39 BARBARA MANDRELL (7) MCA
 - 40 RESTLESS HEART (4) RCA
 - 41 STEVE EARLE (4) MCA
 - 42 ANNE MURRAY (4) Capitol
 - 43 JUDY RODMAN (4) MTM
 - 44 BILLY JOE ROYAL (4) Atlantic/America
 - 45 SOUTHERN PACIFIC (7) Warner Bros.
 - 46 MEL McDANIEL (6) Capitol
 - 47 CRYSTAL GAYLE (6) Warner Bros.
 - 48 GENE WATSON (6) Epic
 - 49 MICKEY GILLEY (5) Epic
 - 50 LARRY GATLIN & THE GATLIN BROTHERS (5) Columbia



GEORGE STRAIT

NEW POP ARTISTS

Combined Singles & Albums

Pos. ARTIST (No. of charted singles & albums) Label

- 1 MIAMI SOUND MACHINE (5) Epic
- 2 MIKE & THE MECHANICS (4) Atlantic
- 3 THE OUTFIELD (4) Columbia
- 4 PET SHOP BOYS (5) EMI-America
- 5 SIMPLY RED (3) Elektra
- 6 NU SHOOZ (3) Atlantic
- 7 THE JETS (4) MCA
- 8 THE DREAM ACADEMY (2) Warner Bros.
- 9 CHARLIE SEXTON (2) MCA
- 10 GTR (3) Arista

MIAMI SOUND
MACHINE



NUMBER **ONE** AWARDS

NEW COUNTRY ARTISTS

Combined Singles & Albums

Pos. ARTIST (No. of charted singles & albums) Label

- 1 RANDY TRAVIS (4) Warner Bros.
- 2 DWIGHT YOAKAM (4) Reprise
- 3 RESTLESS HEART (4) RCA
- 4 BILLY JOE ROYAL (4) Atlantic/America
- 5 KEITH WHITLEY (4) RCA
- 6 GIRLS NEXT DOOR (4) MTM
- 7 PAKE McENTIRE (4) RCA
- 8 SWEETHEARTS OF THE RODEO (4) Columbia
- 9 MICHAEL JOHNSON (4) RCA
- 10 MARTY STUART (5) Columbia



NEW BLACK ARTISTS

Combined Singles & Albums

Pos. ARTIST (No. of charted singles & albums) Label

- 1 MELI'SA MORGAN (4) Capitol
- 2 THE JETS (4) MCA
- 3 NU SHOOZ (3) Atlantic
- 4 CASHFLOW (4) Atlanta Artists
- 5 ORAN "JUICE" JONES (2) Def Jam
- 6 LE VERT (3) Atlantic
- 7 TIMEX SOCIAL CLUB (1) Jay
- 8 TEASE (3) Epic
- 9 GREGORY ABBOTT (2) Columbia
- 10 JOHNNY KEMP (2) Columbia

MELI'SA MORGAN

TOP POP LABELS Combined Singles & Albums

Pos. LABEL (No. of charted singles & albums)

- | | |
|---------------------|----------------|
| 1 COLUMBIA (110) | 6 A&M (71) |
| 2 WARNER BROS. (91) | 7 ARISTA (47) |
| 3 ATLANTIC (72) | 8 RCA (56) |
| 4 CAPITOL (83) | 9 ELEKTRA (41) |
| 5 MCA (80) | |

10 MERCURY (37)

- 11 GEFEN (43)
- 12 EPIC (38)
- 13 EMI AMERICA (40)
- 14 SIRE (26)
- 15 ISLAND (17)

Columbia



TOP COUNTRY LABELS

Combined Singles & Albums

Pos. LABEL (No. of charted singles & albums)

- 1 RCA (96)
- 2 MCA (104)
- 3 COLUMBIA (81)
- 4 WARNER BROS. (74)
- 5 EPIC (66)
- 6 CAPITOL (31)
- 7 MERCURY (51)
- 8 CAPITOL/CURB (12)
- 9 MCA/CURB (26)
- 10 WARNER/CURB (7)
- 11 MTM (19)
- 12 EMI AMERICA (13)
- 13 REPRIS (4)
- 14 ATLANTIC/AMERICA (8)
- 15 AMERICA/SMASH (3)

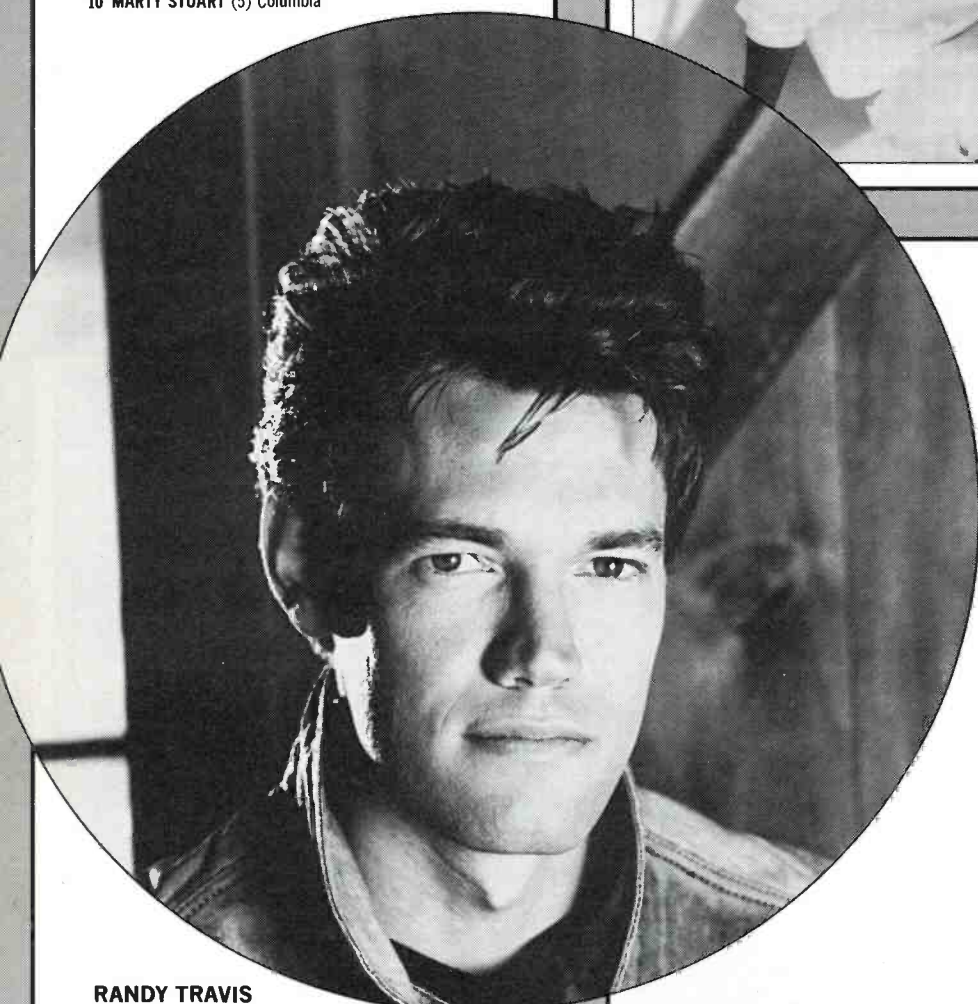
TOP BLACK LABELS

Combined Singles & Albums

Pos. LABEL (No. of charted singles & albums)

- 1 MCA (58)
- 2 CAPITOL (48)
- 3 A&M (33)
- 4 ARISTA (31)
- 5 COLUMBIA (50)
- 6 WARNER BROS. (38)
- 7 ELEKTRA (23)
- 8 MERCURY (26)
- 9 GORDY (25)
- 10 RCA (30)
- 11 JIVE (16)
- 12 EPIC (25)
- 13 TABU (11)
- 14 MOTOWN (23)
- 15 ATLANTIC (23)

MCA



RANDY TRAVIS

RCA
Records and Cassettes

TOP POP ALBUMS

Pos. TITLE—Artist—Label

- 1 WHITNEY HOUSTON—Whitney Houston—Arista
- 2 HEART—Heart—Capitol
- 3 SCARECROW—John Cougar Mellencamp—Riva
- 4 AFTERBURNER—ZZ Top—Warner Bros.
- 5 BROTHERS IN ARMS—Dire Straits—Warner Bros.
- 6 CONTROL—Janet Jackson—A&M
- 7 WELCOME TO THE REAL WORLD—Mr. Mister—RCA
- 8 PROMISE—Sade—Portrait
- 9 NO JACKET REQUIRED—Phil Collins—Atlantic
- 10 PRIMITIVE LOVE—Miami Sound Machine—Epic
- 11 RIPTIDE—Robert Palmer—Island
- 12 THE BROADWAY ALBUM—Barbra Streisand—Columbia
- 13 KNEE DEEP IN THE HOOPLA—Starship—GrunT
- 14 5150—Van Halen—Warner Bros.
- 15 LISTEN LIKE THIEVES—INXS—Atlantic
- 16 BORN IN THE U.S.A.—Bruce Springsteen—Columbia
- 17 PLAY DEEP—The Outfield—Columbia
- 18 IN SQUARE CIRCLE—Stevie Wonder—Tama
- 19 SONGS FROM THE BIG CHAIR—Tears For Fears—Mercury
- 20 MIKE & THE MECHANICS—Mike & The Mechanics—Atlantic
- 21 TOP GUN—Soundtrack—Columbia
- 22 LIKE A ROCK—Bob Seger & The Silver Bullet Band—Capitol
- 23 NERVOUS NIGHT—The Hooters—Columbia
- 24 ONCE UPON A TIME—Simple Minds—A&M/Virgin
- 25 MIAMI VICE—Soundtrack—MCA
- 26 ALL FOR LOVE—New Edition—MCA
- 27 DIFFERENT LIGHT—Bangles—Columbia
- 28 TUFF ENUFF—The Fabulous Thunderbirds—CBS Associated
- 29 UNDER LOCK AND KEY—Dokken—Elektra
- 30 THE ULTIMATE SIN—Ozzy Osbourne—CBS Associated
- 31 LOVE ZONE—Billy Ocean—Jive
- 32 WINNER IN YOU—Patti LaBelle—MCA
- 33 THE DREAM OF THE BLUE TURTLES—Sting—A&M
- 34 RAISING HELL—Run-D.M.C.—Profile
- 35 SO—Peter Gabriel—Geffen
- 36 RAISED ON RADIO—Journey—Columbia
- 37 TRUE BLUE—Madonna—Sire
- 38 LITTLE CREATURES—Talking Heads—Sire
- 39 PLEASE—Pet Shop Boys—EMI America
- 40 INVISIBLE TOUCH—Genesis—Atlantic
- 41 ROCK A LITTLE—Stevie Nicks—Modern
- 42 ROCK ME TONIGHT—Freddie Jackson—Capitol
- 43 THE OTHER SIDE OF LIFE—The Moody Blues—Polydor
- 44 PARADE—Prince & The Revolution—Paisley Park
- 45 LOVIN' EVERY MINUTE OF IT—Loverboy—Columbia
- 46 WHO'S ZOOMIN' WHO—Aretha Franklin—Arista
- 47 STREET CALLED DESIRE—Rene & Angela—Mercury
- 48 HOW TO BE A ZILLIONAIRE—ABC—Mercury
- 49 PICTURE BOOK—Simply Red—Elektra
- 50 PRETTY IN PINK—Soundtrack—A&M



WHITNEY HOUSTON

- 51 AS THE BAND TURNS—Atlantic Starr—A&M
- 52 LIKE A VIRGIN—Madonna—Sire
- 53 GREATEST HITS—The Cars—Elektra
- 54 FALCO 3—Falco—A&M
- 55 WORLD MACHINE—Level 42—Polydor
- 56 THEATRE OF PAIN—Mötley Crüe—Elektra
- 57 HERE'S TO FUTURE DAYS—Thompson Twins—Arista
- 58 STRENGTH—The Alarm—I.R.S./MCA
- 59 RAFTURE—Anita Baker—Elektra
- 60 GREATEST HITS—Alabama—RCA
- 61 DIAMOND LIFE—Sade—Portrait
- 62 STRENGTH IN NUMBERS—38 Special—A&M
- 63 PICTURES FOR PLEASURE—Charlie Sexton—MCA
- 64 THE JETS—The Jets—MCA
- 65 ROCKY IV—Soundtrack—Scotti Bros.
- 66 RECKLESS—Bryan Adams—A&M
- 67 TURBO—Judas Priest—Columbia
- 68 LIVES IN THE BALANCE—Jackson Browne—Asylum
- 69 BACK IN THE HIGHLIFE—Steve Winwood—Island
- 70 DIRTY WORK—The Rolling Stones—Columbia
- 71 ROCKIN' WITH THE RHYTHM—The Judds—RCA/Curb
- 72 RESTLESS—Starpoint—Elektra
- 73 HUNTING HIGH AND LOW—A-Ha—Warner Bros.
- 74 READY FOR THE WORLD—Ready For The World—MCA
- 75 LUXURY OF LIFE—Five Star—RCA
- 76 GTR—GTR—Arista
- 77 POWER WINDOWS—Rush—Mercury
- 78 WHITE CITY—A NOVEL—Pete Townshend—Atco
- 79 CRUSH—Orchestral Manoeuvres In The Dark—A&M/Virgin
- 80 THE DREAM ACADEMY—The Dream Academy—Warner Bros.
- 81 RADIO—LL Cool J—Columbia
- 82 MEETING IN THE LADIES ROOM—Klymaxx—MCA/Constellation
- 83 BELINDA CARLISLE—Belinda Carlisle—I.R.S.
- 84 EAT 'EM AND SMILE—David Lee Roth—Warner Bros.
- 85 THE HEAD ON THE DOOR—The Cure—Elektra
- 86 DO ME BABY—Mel'i'sa Morgan—Capitol
- 87 MASTER OF PUPPETS—Metallica—Elektra
- 88 BACK IN BLACK—Whodini—Jive
- 89 FRIENDS—Dionne Warwick—Arista
- 90 POOLSIDE—Nu Shooz—Atlantic
- 91 IN VISIBLE SILENCE—The Art Of Noise—China/Chrysalis
- 92 THE BIG PRIZE—Honeymoon Suite—Warner Bros.
- 93 THAT'S WHY I'M HERE—James Taylor—Columbia
- 94 EMERGENCY—Kool & The Gang—De-Lite
- 95 FACE VALUE—Phil Collins—Atlantic
- 96 EMERSON, LAKE & POWELL—Emerson, Lake & Powell—Polydor
- 97 ICE ON FIRE—Elton John—Geffen
- 98 WHITE NIGHTS—Soundtrack—Atlantic
- 99 DANCING ON THE CEILING—Lionel Richie—Motown
- 100 WHO MADE WHO—AC/DC—Atlantic

NUMBER ONE AWARDS



ZZ TOP

TOP POP ALBUM ARTISTS—DUOS/GROUPS

Pos. ARTIST (No. of charted albums) Label

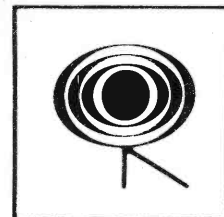
- 1 ZZ TOP (2) Warner Bros.
- 2 HEART (1) Capitol
- 3 DIRE STRAITS (1) Warner Bros.
- 4 TALKING HEADS (3) Sire
- 5 THE MONKEES (2) Arista
- 6 MR. MISTER (1) RCA
- 7 MIAMI SOUND MACHINE (1) Epic
- 8 BOB SEGER & THE SILVER BULLET BAND (3) Capitol
- 9 STARSHIP (1) Grunt
- 10 VAN HALEN (1) Warner Bros.
- 11 INXS (1) Atlantic
- 12 TEARS FOR FEARS (2) Mercury
- 13 THE OUTFIELD (1) Columbia
- 14 MIKE & THE MECHANICS (1) Atlantic
- 15 THE CURE (2) Elektra
- 16 THE HOOTERS (1) Columbia
- 17 SIMPLE MINDS (1) A&M/Virgin
- 18 PRINCE & THE REVOLUTION (2) Paisley Park
- 19 RUN-D.M.C. (2) Profile
- 20 WHAM! (3) Columbia
- 21 NEW EDITION (1) MCA
- 22 DOKKEN (2) Elektra
- 23 BANGLES (1) Columbia
- 24 THE FABULOUS THUNDERBIRDS (1) CBS Associated
- 25 U2 (3) Island

TOP POP ALBUM LABELS

Pos. LABEL (No. of charted albums)

- 1 COLUMBIA (57)
- 2 WARNER BROS. (55)
- 3 A&M (35)
- 4 MCA (46)
- 5 CAPITOL (46)
- 6 ATLANTIC (40)
- 7 ARISTA (21)
- 8 RCA (30)
- 9 ELEKTRA (26)
- 10 MERCURY (23)
- 11 EPIC (26)
- 12 SIRE (17)
- 13 EMI AMERICA (20)
- 14 GEFEN (23)
- 15 POLYDOR (11)

Columbia



TOP POP ALBUM ARTISTS

- | | |
|---|--------------------------------------|
| Pos. ARTIST (No. of charted albums) Label | 38 U2 (3) Island |
| 1 WHITNEY HOUSTON (1) Arista | 39 ALABAMA (4) RCA |
| 2 PHIL COLLINS (3) Atlantic | 40 OZZY OSBOURNE (1) CBS Associated |
| 3 SADE (2) Portrait | 41 BON JOVI (3) Mercury |
| 4 ZZ TOP (2) Warner Bros. | 42 LIONEL RICHIE (2) Motown |
| 5 JOHN COUGAR MELLENCAMP (3) Riva | 43 STING (1) A&M |
| 6 MADONNA (3) Sire | 44 PETER GABRIEL (1) Geffen |
| 7 HEART (1) Capitol | 45 JOURNEY (1) Columbia |
| 8 DIRE STRAITS (1) Warner Bros. | 46 FREDDIE JACKSON (2) Capitol |
| 9 TALKING HEADS (3) Sire | 47 GENESIS (2) Atlantic |
| 10 BRUCE SPRINGSTEEN (4) Columbia | 48 PET SHOP BOYS (1) EMI America |
| 11 THE MONKEES (2) Arista | 49 STEVIE NICKS (2) Modern |
| (6) Rhino | 50 ARETHA FRANKLIN (2) Arista |
| 12 JANET JACKSON (1) A&M | 51 THE MOODY BLUES (1) Polydor |
| 13 MR. MISTER (1) RCA | (1) London |
| 14 MIAMI SOUND MACHINE (1) Epic | 52 LOVERBOY (1) Columbia |
| 15 BOB SEGER & THE SILVER BULLET BAND (3) Capitol | 53 RENE & ANGELA (1) Mercury |
| 16 ROBERT PALMER (1) Island | 54 ABC (1) Mercury |
| 17 BARBRA STREISAND (2) Columbia | 55 SIMPLY RED (1) Elektra |
| 18 STARSHIP (1) Grunt | 56 FIVE STAR (2) RCA |
| 19 VAN HALEN (1) Warner Bros. | 57 ATLANTIC STARR (1) A&M |
| 20 INXS (1) Atlantic | 58 THE CARS (1) Elektra |
| 21 TEARS FOR FEARS (2) Mercury | 59 FALCO (1) A&M |
| 22 THE OUTFIELD (1) Columbia | 60 LEVEL 42 (1) Polydor |
| 23 STEVIE WONDER (1) Tamlam | 61 EURYTHMICS (2) RCA |
| 24 MIKE & THE MECHANICS (1) Atlantic | 62 MOTLEY CRUE (2) Elektra |
| 25 BILLY OCEAN (2) Jive | 63 METALLICA (2) Elektra |
| 26 THE CURE (2) Elektra | (1) Megaforce |
| 27 THE HOOTERS (1) Columbia | 64 THOMPSON TWINS (1) Arista |
| 28 SIMPLE MINDS (1) A&M/Virgin | 65 ORCHESTRAL MANOEUVRES IN THE DARK |
| 29 PRINCE & THE REVOLUTION (2) Paisley Park | (2) A&M/Virgin |
| (1) Warner Bros. | 66 THE ALARM (1) I.R.S./MCA |
| 30 RUN-D.M.C. (2) Profile | 67 ANITA BAKER (1) Elektra |
| 31 PATTI LABELLE (1) MCA | 68 A-HA (2) Warner Bros. |
| (1) P.I.R. | 69 38 SPECIAL (1) A&M |
| 32 WHAM! (3) Columbia | 70 CHARLIE SEXTON (1) MCA |
| 33 NEW EDITION (1) MCA | 71 THE JETS (1) MCA |
| 34 BILLY JOEL (2) Columbia | 72 BRYAN ADAMS (2) A&M |
| 35 DOKKEN (2) Elektra | 73 AEROSMITH (1) Geffen |
| 36 BANGLES (1) Columbia | (1) Columbia |
| 37 THE FABULOUS THUNDERBIRDS (1) CBS Associated | 74 JUDAS PRIEST (1) Columbia |

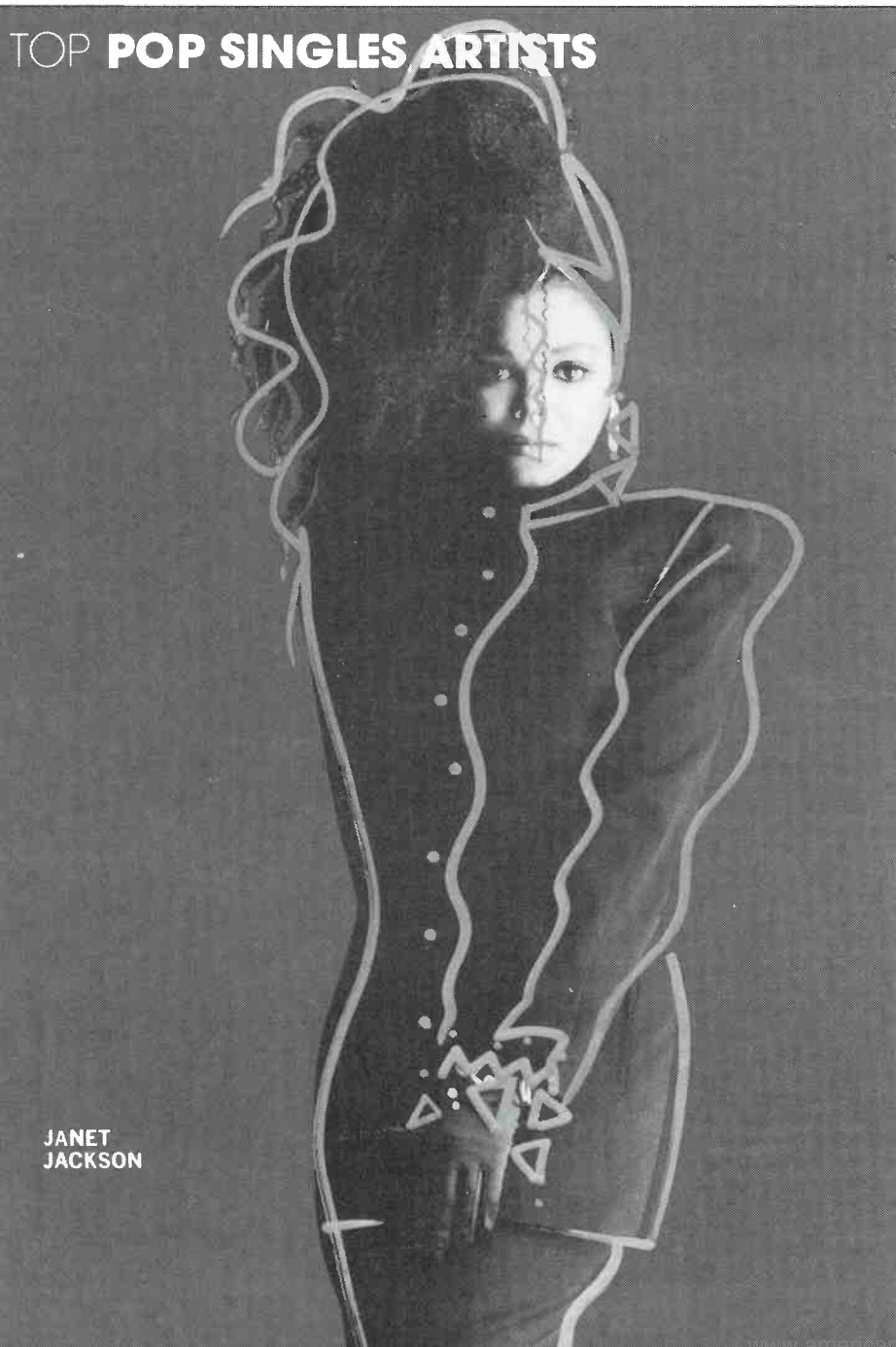
NUMBER ONE AWARDS



WHITNEY HOUSTON

- | | |
|--|---|
| 75 JACKSON BROWNE (1) Asylum | 88 THE DREAM ACADEMY (1) Warner Bros. |
| 76 STEVE WINWOOD (1) Island | 89 LL COOL J (1) Columbia |
| 77 THE ROLLING STONES (1) Columbia | 90 KLYMAXX (1) MCA/Constellation |
| 78 THE JUDDS (1) RCA/Curb | 91 BELINDA CARLISLE (1) I.R.S. |
| 79 PETE TOWNSHEND (2) Atco | 92 DAVID LEE ROTH (1) Warner Bros. |
| 80 STARPOINT (1) Elektra | 93 BOB DYLAN (2) Columbia |
| 81 IRON MAIDEN (2) Capitol | 94 MELI'SA MORGAN (1) Capitol |
| 82 HUEY LEWIS & THE NEWS (2) Chrysalis | 95 WHODINI (1) Jive |
| 83 READY FOR THE WORLD (1) MCA | 96 DIONNE WARWICK (1) Arista |
| 84 GTR (1) Arista | 97 NU SHOOZ (1) Atlantic |
| 85 TINA TURNER (2) Capitol | 98 R.E.M. (2) I.R.S. |
| 86 RUSH (1) Mercury | 99 THE ART OF NOISE (1) China/Chrysalis |
| 87 HOWARD JONES (3) Elektra | 100 HONEYMOON SUITE (1) Warner Bros. |

TOP POP SINGLES ARTISTS



JANET JACKSON

- | | |
|---|--|
| Pos. ARTIST (No. of charted singles) Label | 51 KENNY LOGGINS (2) Columbia |
| 1 JANET JACKSON (4) A&M | 52 PAUL McCARTNEY (3) Capitol |
| 2 BILLY OCEAN (4) Jive | 53 EL DeBARGE (2) Gordy |
| 3 MADONNA (4) Sire | 54 INXS (3) Atlantic |
| 4 MIAMI SOUND MACHINE (4) Epic | 55 JERMAINE STEWART (1) 10/Arista |
| 5 LIONEL RICHIE (4) Motown | (1) 10 |
| 6 MR. MISTER (3) RCA | 56 THE DREAM ACADEMY (1) Warner Bros. |
| 7 WHITNEY HOUSTON (3) Arista | (1) Reprise |
| 8 ROBERT PALMER (4) Island | 57 PHIL COLLINS (2) Atlantic |
| 9 JOHN COUGAR MELLENCAMP (5) Riva | 58 BERLIN (1) Columbia |
| 10 HEART (4) Capitol | (1) Geffen |
| 11 MIKE & THE MECHANICS (3) Atlantic | 59 LISA LISA & CULT JAM WITH FULL FORCE (2) Columbia |
| 12 STARSHIP (4) Grunt | 60 BELINDA CARLISLE (2) I.R.S. |
| 13 GENESIS (3) Atlantic | 61 BANANARAMA (2) London |
| 14 VAN HALEN (3) Warner Bros. | 62 THE ROLLING STONES (2) Rolling Stones |
| 15 PET SHOP BOYS (4) EMI America | 63 LEVEL 42 (2) Polydor |
| 16 BANGLES (3) Columbia | 64 ROD STEWART (3) Warner Bros. |
| 17 SIMPLE MINDS (3) A&M/Virgin | 65 DARYL HALL (2) RCA |
| 18 ZZ TOP (4) Warner Bros. | 66 CYNDI LAUPER (2) Portrait |
| 19 NU SHOOZ (2) Atlantic | 67 RUN-D.M.C. (2) Profile |
| 20 PRINCE & THE REVOLUTION (3) Paisley Park | 68 SLY FOX (2) Capitol |
| 21 WHAM! (3) Columbia | 69 THE CARS (2) Elektra |
| 22 JOURNEY (4) Columbia | 70 PATTI LABELLE (2) MCA |
| 23 THE OUTFIELD (3) Columbia | 71 STACEY Q (1) Atlantic |
| 24 LOVERBOY (5) Columbia | 72 THE MOODY BLUES (2) Polydor |
| 25 HUEY LEWIS & THE NEWS (2) Chrysalis | 73 THE HOOTERS (3) Columbia |
| 26 FALCO (2) A&M | 74 COREY HART (2) EMI-America |
| 27 SIMPLY RED (2) Elektra | 75 THE FABULOUS THUNDERBIRDS (2) CBS Associated |
| 28 PETER GABRIEL (3) Geffen | 76 STING (3) A&M |
| 29 KLYMAXX (2) MCA/Constellation | 77 JAMES BROWN (2) Scotti Bros. |
| (1) MCA | 78 THE HUMAN LEAGUE (1) A&M/Virgin |
| 30 STEVE WINWOOD (2) Island | (1) A&M |
| 31 MICHAEL McDONALD (2) MCA | 79 EDDIE MURPHY (1) Columbia |
| 32 PETER CETERA (2) Warner Bros. | 80 38 SPECIAL (2) A&M |
| 33 STEVIE NICKS (3) Modern | 81 TIMEX SOCIAL CLUB (1) Jay |
| 34 DIONNE WARWICK (2) Arista | 82 MARILYN MARTIN (2) Atlantic |
| 35 BILLY JOEL (3) Columbia | 83 BOSTON (2) MCA |
| (1) Epic | 84 EURYTHMICS (4) RCA |
| 36 TINA TURNER (3) Capitol | 85 REGINA (1) Atlantic |
| (1) A&M | 86 ARCADIA (2) Capitol |
| 37 ARETHA FRANKLIN (4) Arista. | 87 EDDIE MONEY (1) Columbia |
| (1) RCA | 88 BON JOVI (1) Mercury |
| 38 ORCHESTRAL MANOEUVRES IN THE DARK (1) A&M | 89 ANITA BAKER (2) Elektra |
| (2) A&M/Virgin | 90 SHEILA E. (1) Paisley Park |
| 39 SADE (2) Portrait | 91 FREDDIE JACKSON (3) Capitol |
| 40 ATLANTIC STARR (2) A&M | 92 DON JOHNSON (2) Epic |
| 41 STEVIE WONDER (4) Tamlam | 93 BALTIMORA (2) Manhattan |
| 42 BOB SEGER & THE SILVER BULLET BAND (4) Capitol | 94 FORCE M.D.'S (1) Tommy Boy |
| 43 DIRE STRAITS (3) Warner Bros. | 95 GEORGE MICHAEL (1) Columbia |
| 44 HOWARD JONES (2) Elektra | 96 JACKSON BROWNE (1) Columbia |
| 45 ELTON JOHN (3) Geffen | (2) Asylum |
| 46 NEW EDITION (4) MCA | 97 STARPOINT (2) Elektra |
| 47 SURVIVOR (2) Scotti Bros. | 98 JEFFREY OSBORNE (1) A&M |
| 48 THE JETS (3) MCA | 99 HONEYMOON SUITE (2) Warner Bros. |
| 49 GLASS TIGER (2) Manhattan | 100 WANG CHUNG (2) Geffen |
| 50 THOMPSON TWINS (3) Arista | |



DIONNE WARWICK

NUMBER ONE AWARDS

TOP POP SINGLES

- Pos. TITLE—Artist—Label
- 1 THAT'S WHAT FRIENDS ARE FOR—Dionne & Friends—Arista
 - 2 SAY YOU, SAY ME (TITLE SONG FROM WHITE NIGHTS)—Lionel Richie—Motown
 - 3 I MISS YOU—Klymaxx—MCA/Constellation
 - 4 ON MY OWN—Patti LaBelle & Michael McDonald—MCA
 - 5 BROKEN WINGS—Mr. Mister—RCA
 - 6 HOW WILL I KNOW—Whitney Houston—Arista
 - 7 PARTY ALL THE TIME—Eddie Murphy—Columbia
 - 8 BURNING HEART—Survivor—Scotti Bros.
 - 9 KYRIE—Mr. Mister—RCA
 - 10 ADDICTED TO LOVE—Robert Palmer—Island
 - 11 GREATEST LOVE OF ALL—Whitney Houston—Arista
 - 12 SECRET LOVERS—Atlantic Starr—A&M
 - 13 FRIENDS AND LOVERS—Carl Anderson & Gloria Loring—Carrere
 - 14 GLORY OF LOVE (THEME FROM "THE KARATE KID PART II")—Peter Cetera—Warner Bros.
 - 15 WEST END GIRLS—Pet Shop Boys—EMI-America
 - 16 THERE'LL BE SAD SONGS (TO MAKE YOU CRY)—Billy Ocean—Jive
 - 17 ALIVE AND KICKING—Simple Minds—A&M/Virgin
 - 18 NEVER—Heart—Capitol
 - 19 KISS—Prince & The New Power Generation—Paisley Park
 - 20 HIGHER LOVE—Steve Winwood—Island
 - 21 STUCK WITH YOU—Huey Lewis & The News—Chrysalis
 - 22 HOLDING BACK THE YEARS—Simply Red—Elektra
 - 23 SLEDGEHAMMER—Peter Gabriel—Geffen
 - 24 SARA—Starship—Grunt
 - 25 HUMAN—The Human League—A&M/Virgin
 - 26 I CAN'T WAIT—Nu Shooz—Atlantic
 - 27 TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")—Berlin—Columbia
 - 28 ROCK ME AMADEUS—Falco—A&M
 - 29 PAPA DON'T PREACH—Madonna—Sire
 - 30 YOU GIVE LOVE A BAD NAME—Bon Jovi—Mercury
 - 31 WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)—Billy Ocean—Jive
 - 32 WHEN I THINK OF YOU—Janet Jackson—A&M
 - 33 THESE DREAMS—Heart—Capitol
 - 34 DON'T FORGET ME (WHEN I'M GONE)—Glass Tiger—Manhattan
 - 35 LIVE TO TELL—Madonna—Sire
 - 36 MAD ABOUT YOU—Belinda Carlisle—I.R.S.
 - 37 SOMETHING ABOUT YOU—Level 42—Polydor
 - 38 VENUS—Bananarama—London
 - 39 DANCING ON THE CEILING—Lionel Richie—Motown
 - 40 CONGA—Miami Sound Machine—Epic
 - 41 TRUE COLORS—Cyndi Lauper—Portrait
 - 42 DANGER ZONE—Kenny Loggins—Columbia
 - 43 WHAT HAVE YOU DONE FOR ME LATELY—Janet Jackson—A&M
 - 44 NO ONE IS TO BLAME—Howard Jones—Elektra
 - 45 LET'S GO ALL THE WAY—Sly Fox—Capitol
 - 46 I DIDN'T MEAN TO TURN YOU ON—Robert Palmer—Island
 - 47 WORDS GET IN THE WAY—Miami Sound Machine—Epic
 - 48 MANIC MONDAY—Bangles—Columbia
 - 49 WALK OF LIFE—Dire Straits—Warner Bros.
 - 50 AMANDA—Boston—MCA
 - 51 TWO OF HEARTS—Stacey Q—Atlantic
 - 52 CRUSH ON YOU—The Jets—MCA
 - 53 IF YOU LEAVE—Orchestral Manoeuvres In The Dark—A&M
 - 54 INVISIBLE TOUCH—Genesis—Atlantic
 - 55 THE SWEETEST TABOO—Sade—Portrait
 - 56 WHAT YOU NEED—INXS—Atlantic
 - 57 TALK TO ME—Stevie Nicks—Modern
 - 58 NASTY—Janet Jackson—A&M
 - 59 TAKE ME HOME TONIGHT—Eddie Money—Columbia
 - 60 WE DON'T HAVE TO TAKE OUR CLOTHES OFF—Jermaine Stewart—10/Arista
 - 61 ALL CRIED OUT—Lisa Lisa & Cult Jam With Full Force—Columbia
 - 62 YOUR LOVE—The Outfield—Columbia
 - 63 I'M YOUR MAN—Wham!—Columbia
 - 64 PERFECT WAY—Scritti Politti—Warner Bros.
 - 65 LIVING IN AMERICA—James Brown—Scotti Bros.
 - 66 R.O.C.K. IN THE U.S.A. (A SALUTE TO 60'S ROCK)—John Cougar Mellencamp—Riva
 - 67 WHO'S JOHNNY ("SHORT CIRCUIT" THEME)—El DeBarge—Gordy
 - 68 WORD UP—Cameo—Atlanta Artists
 - 69 WHY CAN'T THIS BE LOVE—Van Halen—Warner Bros.
 - 70 SILENT RUNNING—Mike & The Mechanics—Atlantic
 - 71 TYPICAL MALE—Tina Turner—Capitol
 - 72 SMALL TOWN—John Cougar Mellencamp—Riva
 - 73 TARZAN BOY—Baltimore—Manhattan
 - 74 ALL I NEED IS A MIRACLE—Mike & The Mechanics—Atlantic
 - 75 SWEET FREEDOM (THEME FROM "RUNNING SCARED")—Michael McDonald—MCA
 - 76 TRUE BLUE—Madonna—Sire
 - 77 RUMORS—Timex Social Club—Jay
 - 78 LIFE IN A NORTHERN TOWN—The Dream Academy—Warner Bros.
 - 79 BAD BOY—Miami Sound Machine—Epic
 - 80 SLEEPING BAG—ZZ Top—Warner Bros.
 - 81 TONIGHT SHE COMES—The Cars—Elektra
 - 82 LOVE TOUCH (THEME FROM "LEGAL EAGLES")—Rod Stewart—Warner Bros.
 - 83 A LOVE BIZARRE—Sheila E.—Paisley Park
 - 84 THROWING IT ALL AWAY—Genesis—Atlantic
 - 85 BABY LOVE—Regina—Atlantic
 - 86 ELECTION DAY—Arcadia—Capitol
 - 87 NIKITA—Eltan John—Geffen
 - 88 TAKE ME HOME—Phil Collins—Atlantic
 - 89 WALK THIS WAY—Run-D.M.C.—Profile
 - 90 SWEET LOVE—Anita Baker—Elektra
 - 91 YOUR WILDEST DREAMS—The Moody Blues—Polydor
 - 92 SPIES LIKE US—Paul McCartney—Capitol
 - 93 OBJECT OF MY DESIRE—Starpoint—Elektra
 - 94 DREAMTIME—Daryl Hall—RCA
 - 95 TENDER LOVE—Force M.D.'s—Tommy Boy
 - 96 KING FOR A DAY—Thompson Twins—Arista
 - 97 LOVE WILL CONQUER ALL—Lionel Richie—Motown
 - 98 A DIFFERENT CORNER—George Michael—Columbia
 - 99 I'LL BE OVER YOU—Toto—Columbia
 - 100 GO HOME—Stevie Wonder—Tamla

TOP POP SINGLES ARTISTS—DUOS/GROUPS

- Pos. ARTIST (No. of charted singles) Label
- 1 MIAMI SOUND MACHINE (4) Epic
 - 2 MR. MISTER (3) RCA
 - 3 HEART (4) Capitol
 - 4 MIKE & THE MECHANICS (3) Atlantic
 - 5 STARSHIP (4) Grunt
 - 6 GENESIS (3) Atlantic
 - 7 VAN HALEN (3) Warner Bros.
 - 8 PET SHOP BOYS (4) EMI-America
 - 9 BANGLES (3) Columbia
 - 10 SIMPLE MINDS (3) A&M/Virgin
 - 11 ZZ TOP (4) Warner Bros.
 - 12 NU SHOOZ (2) Atlantic
 - 13 PRINCE & THE NEW POWER GENERATION (3) Paisley Park
 - 14 WHAM! (3) Columbia
 - 15 JOURNEY (4) Columbia
 - 16 THE OUTFIELD (3) Columbia
 - 17 LOVERBOY (5) Columbia
 - 18 HUEY LEWIS & THE NEWS (2) Chrysalis
 - 19 SIMPLY RED (2) Elektra
 - 20 KLYMAXX (2) MCA/Constellation
 - 21 ORCHESTRAL MANOEUVRES IN THE DARK (1) A&M (2) A&M/Virgin
 - 22 ATLANTIC STARR (2) A&M
 - 23 BOB SEGER & THE SILVER BULLET BAND (4) Capitol
 - 24 DIRE STRAITS (3) Warner Bros.
 - 25 NEW EDITION (4) MCA

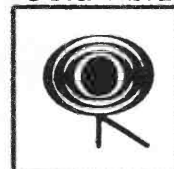


MIAMI SOUND MACHINE

TOP POP SINGLES LABELS

- Pos. LABEL (No. of charted singles)
- 1 COLUMBIA (49)
 - 2 A&M (27)
 - 3 ATLANTIC (32)
 - 4 WARNER BROS. (35)
 - 5 CAPITOL (37)
 - 6 MCA (28)
 - 7 ARISTA (24)
 - 8 RCA (23)
 - 9 EPIC (15)
 - 10 ELEKTRA (15)
 - 11 EMI-AMERICA (18)
 - 12 GEFEN (16)
 - 13 ISLAND (7)
 - 14 SIRE (8)
 - 15 MOTOWN (10)

Columbia





TOP POP ALBUM ARTISTS—MALE

- Pos. ARTIST (No. of charted albums) Label
- 1 PHIL COLLINS (3) Atlantic
 - 2 JOHN COUGAR MELLENCAMP (3) Riva
 - 3 BRUCE SPRINGSTEEN (4) Columbia
 - 4 ROBERT PALMER (1) Island
 - 5 STEVIE WONDER (1) Tamla
 - 6 BILLY OCEAN (2) Jive
 - 7 BILLY JOEL (2) Columbia
 - 8 OZZY OSBOURNE (1) CBS Associated
 - 9 LIONEL RICHIE (2) Motown
 - 10 STING (1) A&M
 - 11 PETER GABRIEL (1) Geffen
 - 12 FREDDIE JACKSON (2) Capitol
 - 13 BRYAN ADAMS (2) A&M
 - 14 JACKSON BROWNE (1) Asylum
 - 15 STEVE WINWOOD (1) Island
 - 16 PETE TOWNSHEND (2) Atco
 - 17 HOWARD JONES (3) Elektra
 - 18 LL COOL J (1) Columbia
 - 19 DAVID LEE ROTH (1) Warner Bros.
 - 20 BOB DYLAN (2) Columbia
 - 21 JAMES TAYLOR (1) Columbia
 - 22 GEORGE WINSTON (3) Windham Hill
 - 23 ELTON JOHN (1) Geffen
 - 24 NEIL DIAMOND (1) Columbia
 - 25 STEVIE RAY VAUGHAN (1) Epic

PHIL COLLINS (Photo: Attila Csupo)



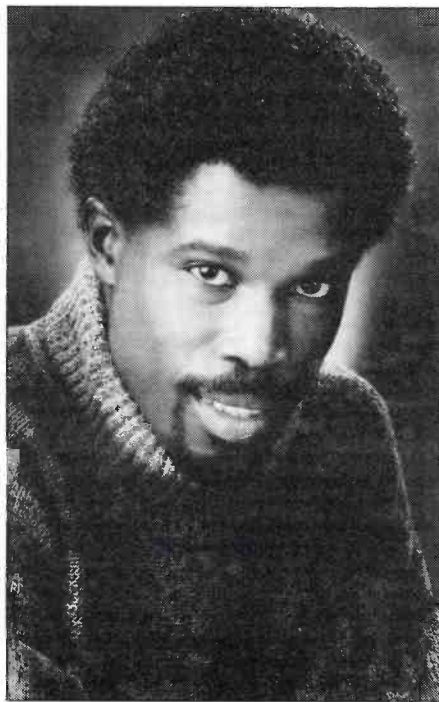
TOP POP ALBUM ARTISTS—FEMALE

- Pos. ARTIST (No. of charted albums) Label
- 1 WHITNEY HOUSTON (1) Arista
 - 2 SADE (2) Portrait
 - 3 MADONNA (3) Sire
 - 4 JANET JACKSON (1) A&M
 - 5 BARBRA STREISAND (2) Columbia
 - 6 PATTI LABELLE (1) MCA (1) P.I.R.
 - 7 STEVIE NICKS (2) Modern
 - 8 ARETHA FRANKLIN (2) Arista
 - 9 ANITA BAKER (1) Elektra
 - 10 TINA TURNER (2) Capitol
 - 11 BELINDA CARLISLE (1) I.R.S.
 - 12 MELI'SA MORGAN (1) Capitol
 - 13 DIONNE WARWICK (1) Arista
 - 14 SHEILA E. (1) Paisley Park
 - 15 KATE BUSH (1) EMI America
 - 16 PAT BENATAR (1) Chrysalis
 - 17 AMY GRANT (2) A&M
 - 18 GRACE JONES (1) Manhattan Island (1) Island
 - 19 STEPHANIE MILLS (1) MCA
 - 20 SHEENA EASTON (1) EMI America
 - 21 ANNE MURRAY (1) Capitol
 - 22 JONI MITCHELL (1) Geffen
 - 23 VANITY (1) Motown
 - 24 OLIVIA NEWTON-JOHN (1) MCA
 - 25 CYNDI LAUPER (1) Portrait

WHITNEY HOUSTON

TOP POP SINGLES ARTISTS—MALE

- Pos. ARTIST (No. of charted singles) Label
- 1 BILLY OCEAN (4) Jive
 - 2 LIONEL RICHIE (4) Motown
 - 3 ROBERT PALMER (4) Island
 - 4 JOHN COUGAR MELLENCAMP (5) Riva
 - 5 FALCO (2) A&M
 - 6 PETER GABRIEL (3) Geffen
 - 7 STEVE WINWOOD (2) Island
 - 8 MICHAEL McDONALD (2) MCA
 - 9 PETER CETERA (2) Warner Bros.
 - 10 BILLY JOEL (3) Columbia (1) Epic
 - 11 STEVIE WONDER (4) Tamla
 - 12 HOWARD JONES (2) Elektra
 - 13 ELTON JOHN (3) Geffen
 - 14 KENNY LOGGINS (2) Columbia
 - 15 PAUL McCARTNEY (3) Capitol
 - 16 EL DeBARGE (2) Gordy
 - 17 JERMAINE STEWART (1) 10/Arista (1) 10
 - 18 PHIL COLLINS (2) Atlantic
 - 19 ROD STEWART (3) Warner Bros.
 - 20 DARYL HALL (2) RCA
 - 21 COREY HART (2) EMI America
 - 22 STING (3) A&M
 - 23 JAMES BROWN (2) Scotti Bros.
 - 24 EDDIE MURPHY (1) Columbia
 - 25 EDDIE MONEY (1) Columbia



BILLY OCEAN

TOP POP SINGLES ARTISTS—FEMALE

- Pos. ARTIST (No. of charted singles) Label
- 1 JANET JACKSON (4) A&M
 - 2 MADONNA (4) Sire
 - 3 WHITNEY HOUSTON (3) Arista
 - 4 STEVIE NICKS (3) Modern
 - 5 DIONNE WARWICK (2) Arista
 - 6 TINA TURNER (3) Capitol (1) A&M
 - 7 ARETHA FRANKLIN (4) Arista (1) RCA
 - 8 SADE (2) Portrait
 - 9 BELINDA CARLISLE (2) I.R.S.
 - 10 CYNDI LAUPER (2) Portrait
 - 11 PATTI LABELLE (2) MCA
 - 12 STACEY Q (1) Atlantic
 - 13 MARILYN MARTIN (2) Atlantic
 - 14 REGINA (1) Atlantic
 - 15 ANITA BAKER (2) Elektra
 - 16 SHEILA E. (1) Paisley Park
 - 17 SHEENA EASTON (3) EMI America
 - 18 PAT BENATAR (2) Chrysalis
 - 19 GLORIA LORING (1) Carrere
 - 20 CHAKA KHAN (1) Warner Bros. (1) MCA
 - 21 BARBRA STREISAND (1) Columbia
 - 22 AMY GRANT (1) Warner Bros.
 - 23 MELI'SA MORGAN (1) Capitol
 - 24 GWEN GUTHRIE (1) Polydor
 - 25 JENNIFER RUSH (1) Epic



JANET JACKSON

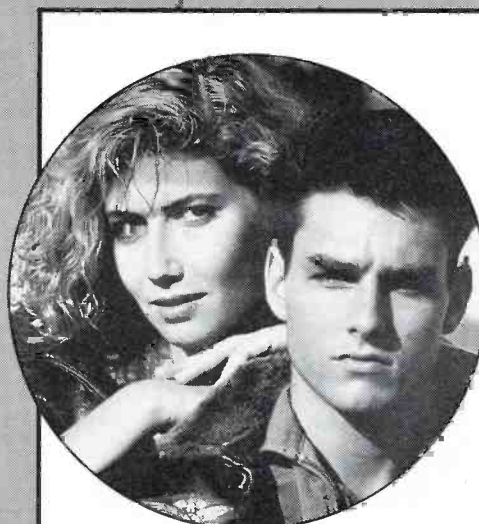
NARADA
MICHAEL
WALDEN



TOP POP SINGLES PRODUCERS

- Pos. PRODUCER (No. of charted singles)
- 1 NARADA MICHAEL WALDEN (8)
 - 2 JIMMY JAM (10)
 - 3 TERRY LEWIS (10)
 - 4 RON NEVISON (7)
 - 5 HUGH PADGHAM (10)
 - 6 PETER WOLF (7)
 - 7 MICHAEL OMARTIAN (4)
 - 8 BERNARD EDWARDS (4)
 - 9 GEORGE MICHAEL (4)
 - 10 CHRISTOPHER NEIL (3)
 - 11 STEPHEN HAGUE (6)
 - 12 GIORGIO MORODER (2)
 - 13 PHIL RAMONE (6)
 - 14 EMILIO ESTEFAN JR. (3)
 - 15 JEREMY SMITH (7)
 - 16 DAVID KAHNE (3)
 - 17 BILL HAM (4)
 - 18 JIMMY IOVINE (6)
 - 19 BARRY EASTMOND (4)
 - 20 STEVE PERRY (4)
 - 21 CHRIS THOMAS (4)
 - 22 WILLIAM WITTMAN (3)
 - 23 HUEY LEWIS & NEWS (2)
 - 24 STEWART LEVINE (2)
 - 25 MICHAEL LLOYD (3)

NUMBER ONE AWARDS



TOP GUN

TOP POP ALBUM SOUNDTRACKS/ ORIGINAL CAST

- Pos. TITLE—Label
- 1 TOP GUN—Columbia
 - 2 MIAMI VICE—MCA
 - 3 PRETTY IN PINK—A&M
 - 4 ROCKY IV—Scotti Bros.
 - 5 WHITE NIGHTS—Atlantic
 - 6 THE BIG CHILL—Motown
 - 7 OUT OF AFRICA—MCA
 - 8 KARATE KID PART II—United Artists
 - 9 RUTHLESS PEOPLE—Epic
 - 10 SWEET DREAMS—MCA
 - 11 RUNNING SCARED—MCA
 - 12 ST. ELMO'S FIRE—Atlantic
 - 13 KRUSH GROOVE—Warner Bros.
 - 14 JEWEL OF THE NILE—Jive
 - 15 9 1/2 WEEKS—Capitol

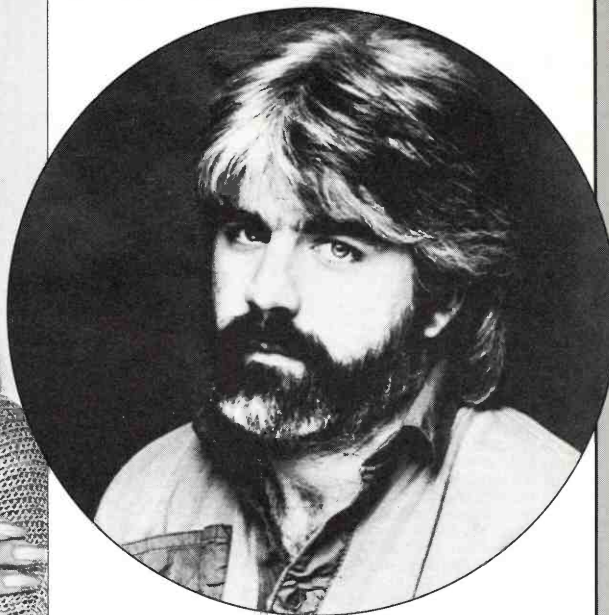
TOP BLACK SINGLES

Pos. TITLE—Artist—Label

- 1 ON MY OWN—Patti LaBelle & Michael McDonald—MCA
- 2 DO ME BABY—Melissa Morgan—Capitol
- 3 SECRET LOVERS—Atlantic Starr—A&M
- 4 THAT'S WHAT FRIENDS ARE FOR—Dionne & Friends—Arista
- 5 NASTY—Janet Jackson—A&M
- 6 KISS—Prince & The Revolution—Paisley Park
- 7 RUMORS—Timex Social Club—Jay
- 8 THERE'LL BE SAD SONGS (TO MAKE YOU CRY)—Billy Ocean—Jive
- 9 I HAVE LEARNED TO RESPECT THE POWER OF LOVE—Stephanie Mills—MCA
- 10 I CAN'T WAIT—Nu Shooz—Atlantic
- 11 SAY YOU, SAY ME—Lionel Richie—Motown
- 12 YOUR SMILE—Rene & Angela—Mercury
- 13 WHAT HAVE YOU DONE FOR ME LATELY—Janet Jackson—A&M
- 14 ALL CRIED OUT—Lisa Lisa & Cult Jam With Full Force—Columbia
- 15 DON'T SAY NO TONIGHT—Eugene Wilde—Philly World
- 16 THE RAIN—Oran "Juice" Jones—Def Jam/Columbia
- 17 WORD UP—Cameo—Atlanta Artists
- 18 CLOSER THAN CLOSE—Jean Carne—Omni
- 19 SWEET LOVE—Anita Baker—Elektra
- 20 THE FINEST—The S.O.S. Band—Tabu
- 21 DO YOU GET ENOUGH LOVE—Shirley Jones—P.I.R.
- 22 THE SWEETEST TABOO—Sade—Portrait
- 23 AIN'T NO THIN' GOIN' ON BUT THE RENT—Gwen Guthrie—Polydor
- 24 GUILTY—Yarbrough & Peoples—Total Experience
- 25 WHO'S JOHNNY ("SHORT CIRCUIT" THEME)—El DeBarge—Gordy
- 26 YOU SHOULD BE MINE (THE WOO WOO SONG)—Jeffrey Osborne—A&M
- 27 TENDER LOVE—Force M.D.'s—Warner Bros./Tommy Boy
- 28 DIGITAL DISPLAY—Ready For The World—MCA
- 29 HOW WILL I KNOW—Whitney Houston—Arista
- 30 SATURDAY LOVE—Cherrelle With Alexander O'Neal—Tabu
- 31 CARAVAN OF LOVE—Isley/Jasper/Isley—CBS Associated
- 32 GIVE ME THE REASON—Luther Vandross—Epic
- 33 CRUSH ON YOU—The Jets—MCA



PATTI LaBELLE & MICHAEL McDONALD



- 34 LET ME BE THE ONE—Five Star—RCA
- 35 GO HOME—Stevie Wonder—Tama
- 36 YOU DON'T HAVE TO CRY—Rene & Angela—Mercury
- 37 IF YOUR HEART ISN'T IN IT—Atlantic Starr—A&M
- 38 A LOVE BIZARRE—Sheila E—Warner Bros.
- 39 GOING IN CIRCLES—The Gap Band—Total Experience

- 40 COUNT ME OUT—New Edition—MCA
- 41 (POP POP POP POP) GOES MY MIND—LeVert—Atlantic
- 42 HEADLINES—Midnight Star—Solar
- 43 WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)—Billy Ocean—Jive
- 44 SHAKE YOU DOWN—Gregory Abbott—Columbia

- 45 DO YOU STILL LOVE ME?—Melissa Morgan—Capitol
- 46 GREATEST LOVE OF ALL—Whitney Houston—Arista
- 47 WHEN I THINK OF YOU—Janet Jackson—A&M
- 48 I'M FOR REAL—Howard Hewett—Elektra
- 49 LOVE ZONE—Billy Ocean—Jive
- 50 COUNT YOUR BLESSINGS—Ashford & Simpson—Capitol

TOP BLACK SINGLES ARTISTS

Pos. ARTIST (No. of charted singles) Label

- 1 JANET JACKSON (4) A&M
- 2 NEW EDITION (5) MCA
- 3 BILLY OCEAN (4) Jive
- 4 MELISSA MORGAN (3) Capitol
- 5 RENE & ANGELA (4) Mercury
- 6 STEVIE WONDER (4) Tama
- 7 WHITNEY HOUSTON (4) Arista
- 8 ATLANTIC STARR (3) A&M
(1) Manhattan
- 9 FIVE STAR (4) RCA
- 10 PRINCE & THE REVOLUTION (4) Paisley Park
- 11 STEPHANIE MILLS (3) MCA
- 12 LIONEL RICHIE (3) Motown
- 13 FREDDIE JACKSON (4) Capitol
- 14 RUN-D.M.C. (4) Profile
- 15 THE JETS (3) MCA
- 16 YARBROUGH & PEOPLES (3) Total Experience
- 17 ARETHA FRANKLIN (4) Arista
- 18 FORCE M.D.'S (3) Tommy Boy
- 19 SADE (3) Portrait
- 20 FULL FORCE (4) Columbia
- 21 JEFFREY OSBORNE (3) A&M
- 22 EUGENE WILDE (3) Philly World
- 23 LISA LISA & CULT JAM WITH FULL FORCE (2) Columbia
- 24 ANITA BAKER (3) Elektra
- 25 STARPOINT (4) Elektra
- 26 EL DeBARGE (3) Gordy
- 27 THE TEMPTATIONS (3) Gordy
(1) Motown
- 28 THE S.O.S. BAND (3) Tabu
- 29 MIDNIGHT STAR (2) Solar
- 30 ISLEY/JASPER/ISLEY (2) CBS Associated
- 31 NU SHOOZ (2) Atlantic
- 32 READY FOR THE WORLD (5) MCA
- 33 LUTHER VANDROSS (4) Epic
- 34 CASHFLOW (3) Atlanta Artists
- 35 JEAN CARNE (2) Omni
- 36 PATTI LaBELLE & MICHAEL McDONALD (1) MCA
- 37 CAMEO (3) Atlanta Artists
- 38 SHIRLEY JONES (2) P.I.R.
- 39 MORRIS DAY (3) Warner Bros.
- 40 DIONNE & FRIENDS (1) Arista
- 41 TIMEX SOCIAL CLUB (1) Jay
- 42 LL COOL J (3) Def Jam



- 43 EVELYN "CHAMPAGNE" KING (3) RCA
- 44 TEDDY PENDERGRASS (3) Asylum
- 45 PATTI AUSTIN (3) Qwest
- 46 THE GAP BAND (4) Total Experience
- 47 TA MARA & THE SEEN (3) A&M
- 48 GWEN GUTHRIE (2) Polydor
(1) Garage/Island
- 49 LEVERT (2) Atlantic
- 50 WHODINI (3) Jive

JANET JACKSON

TOP BLACK SINGLES LABELS

Pos. LABEL (No. of charted singles)

- 1 MCA (40)
- 2 CAPITOL (31)
- 3 A&M (23)
- 4 COLUMBIA (34)
- 5 ARISTA (20)
- 6 WARNER BROS. (26)
- 7 RCA (22)
- 8 ELEKTRA (15)
- 9 GORDY (15)
- 10 MERCURY (16)
- 11 ATLANTIC (17)
- 12 JIVE (10)
- 13 MOTOWN (14)
- 14 EPIC (17)
- 15 TABU (8)

NUMBER ONE AWARDS

MCA RECORDS

TOP BLACK ALBUMS

Pos. TITLE—Artist—Label

- 1 WHITNEY HOUSTON—Whitney Houston—Arista
- 2 CONTROL—Janet Jackson—A&M
- 3 PROMISE—Sade—Portrait
- 4 STREET CALLED DESIRE—Rene & Angela—Mercury
- 5 IN SQUARE CIRCLE—Stevie Wonder—Tamla
- 6 ALL FOR LOVE—New Edition—MCA
- 7 RAPTURE—Anita Baker—Elektra
- 8 AS THE BAND TURNS—Atlantic Starr—A&M
- 9 DO ME BABY—Melissa Morgan—Capitol
- 10 ROCK ME TONIGHT—Freddie Jackson—Capitol
- 11 RADIO—LL Cool J—Columbia
- 12 RAISING HELL—Run-D.M.C.—Profile
- 13 WINNER IN YOU—Patti LaBelle—MCA
- 14 LOVE ZONE—Billy Ocean—Jive
- 15 STEPHANIE MILLS—Stephanie Mills—MCA
- 16 BACK IN BLACK—Whodini—Jive
- 17 THE JETS—The Jets—MCA
- 18 WHO'S ZOOMIN' WHO—Aretha Franklin—Arista
- 19 CARAVAN OF LOVE—Isley/Jasper/Isley—CBS Associated
- 20 WORKIN' IT BACK—Teddy Pendergrass—Asylum
- 21 HIGH PRIORITY—Cherrelle—Tabu
- 22 RESTLESS—Starpoint—Elektra
- 23 THE COLOR OF SUCCESS—Morris Day—Warner Bros.
- 24 PARADE—Prince & The New Power Generation—Paisley Park
- 25 LUXURY OF LIFE—Five Star—RCA
- 26 SANDS OF TIME—The S.O.S. Band—Tabu
- 27 READY FOR THE WORLD—Ready For The World—MCA
- 28 THE NEW ZAPP IV U—Zapp—Warner Bros.
- 29 CHILLIN'—Force M.D.'s—Warner Bros./Tommy Boy
- 30 THE NIGHT I FELL IN LOVE—Luther Vandross—Epic
- 31 GAP BAND VII—The Gap Band—Total Experience
- 32 GUILTY—Yarbrough & Peoples—Total Experience
- 33 EMOTIONAL—Jeffrey Osborne—A&M
- 34 HEADLINES—Midnight Star—Solar
- 35 EL DeBARGE—El DeBarge—Gordy
- 36 EMERGENCY—Kool & The Gang—De-Lite
- 37 COLONEL ABRAMS—Colonel Abrams—MCA
- 38 FRIENDS—Dionne Warwick—Arista
- 39 LISA LISA & CULT JAM WITH FULL FORCE—Lisa Lisa & Cult Jam With Full Force—Columbia
- 40 ROMANCE 1600—Sheila E.—Paisley Park
- 41 BIG AND BEAUTIFUL—The Fat Boys—Sutra
- 42 JUICE—Oran "Juice" Jones—Def Jam
- 43 MASTERPIECE—The Isley Brothers—Warner Bros.
- 44 SERENADE—Eugene Wilde—Philly World
- 45 AMERICA—Kurtis Blow—Mercury
- 46 CASHFLOW—Cashflow—Atlanta Artists
- 47 FULL FORCE—Full Force—Columbia
- 48 DANCING ON THE CEILING—Lionel Richie—Motown
- 49 TO BE CONTINUED—The Temptations—Gordy
- 50 TA MARA & THE SEEN—Ta Mara & The Seen—A&M

NUMBER ONE AWARDS

TOP BLACK ALBUM ARTISTS

Pos. ARTIST (No. of charted albums) Label

- 1 WHITNEY HOUSTON (1) Arista
- 2 SADE (2) Portrait
- 3 JANET JACKSON (1) A&M
- 4 RENE & ANGELA (1) Mercury
- 5 PATTI LABELLE (1) MCA
(1) P.I.R.
- 6 STEVIE WONDER (1) Tamla
- 7 NEW EDITION (2) MCA
- 8 ANITA BAKER (1) Elektra
- 9 RUN-D.M.C. (2) Profile
- 10 ATLANTIC STARR (1) A&M
- 11 FREDDIE JACKSON (2) Capitol
- 12 MELISSA MORGAN (1) Capitol
- 13 LL COOL J (1) Columbia
- 14 BILLY OCEAN (2) Jive
- 15 STEPHANIE MILLS (1) MCA
- 16 FIVE STAR (2) RCA
- 17 WHODINI (1) Jive
- 18 THE TEMPTATIONS (2) Gordy
(1) Motown
- 19 ARETHA FRANKLIN (2) Arista
- 20 THE JETS (1) MCA
- 21 PRINCE & THE REVOLUTION (2) Paisley Park
- 22 ISLEY/JASPER/ISLEY (1) CBS Associated
- 23 TEDDY PENDERGRASS (1) Asylum
- 24 LUTHER VANDROSS (2) Epic
- 25 CHERRELLE (1) Tabu
- 26 STARPOINT (1) Elektra
- 27 MORRIS DAY (1) Warner Bros.
- 28 THE FAT BOYS (2) Sutra
- 29 CAMEO (2) Atlanta Artists
- 30 THE S.O.S. BAND (1) Tabu
- 31 READY FOR THE WORLD (1) MCA



WHITNEY HOUSTON (Photo: Attila Csupo)

- 32 FULL FORCE (2) Columbia
- 33 ZAPP (1) Warner Bros.
- 34 THE GAP BAND (1) Total Experience
(1) Mercury
- 35 FORCE M.D.'S (1) Warner Bros./Tommy Bros.
- 36 YARBROUGH & PEOPLES (1) Total Experience
- 37 JEFFREY OSBORNE (1) A&M
- 38 MIDNIGHT STAR (1) Solar
- 39 EL DeBARGE (1) Gordy
- 40 KOOL & THE GANG (1) De-Lite
- 41 COLONEL ABRAMS (1) MCA
- 42 DIONNE WARWICK (1) Arista
- 43 KURTIS BLOW (2) Mercury
- 44 LISA LISA & CULT JAM WITH FULL FORCE (1) Columbia
- 45 SHEILA E. (1) Paisley Park
- 46 BOOGIE BOYS (2) Capitol
- 47 ORAN "JUICE" JONES (1) Def Jam
- 48 THE ISLEY BROTHERS (1) Warner Bros.
- 49 EUGENE WILDE (1) Philly World
- 50 CASHFLOW (1) Atlanta Artists

TOP BLACK ALBUM LABELS

- | | |
|------------------------------------|---------------------|
| Pos. LABEL (No. of charted albums) | 8 ELEKTRA (8) |
| 1 MCA (18) | 9 GORDY (10) |
| 2 ARISTA (11) | 10 JIVE (6) |
| 3 CAPITOL (17) | 11 PORTRAIT (2) |
| 4 A&M (10) | 12 RCA (8) |
| 5 COLUMBIA (16) | 13 TAMLA (3) |
| 6 WARNER BROS. (12) | 14 TABU (3) |
| 7 MERCURY (10) | 15 PAISLEY PARK (5) |

**MCA
RECORDS**

SLEEPING BAG RECORDS

"THEY PUT OUT GOOD RECORDS"

TOP DANCE SALES LABELS

1. MCA
2. A&M
3. ATLANTIC
4. WARNER BROS.
5. EPIC
6. SIRE
7. COLUMBIA
8. GEFEN
9. TABU
10. **SLEEPING BAG**
11. RCA
12. ARISTA
13. MERCURY
14. PAISLEY PARK
15. LONDON

The Only Independent
"Indie" Label



SLEEPING
BVG
RECORDS

1974 BROADWAY, NEW YORK, NEW YORK 10023
(212) 724-1440

TOP DANCE CLUB PLAY LABELS

1. A&M
2. MCA
3. ATLANTIC
4. RCA
5. WARNER BROS.
6. COLUMBIA
7. SIRE
8. MERCURY
9. EPIC
10. ARISTA
11. EMI
12. GEFEN
13. **SLEEPING BAG**
14. LONDON
15. PAISLEY PARK

NORBY WALTERS ASSOCIATES

**Congratulations and thanks to all our stars and winners
for making 1986 our greatest year ever**

★ FRANKIE BEVERLY & MAZE ★ PEABO BRYSON ★ BARKAYS ★ COMMODORES ★ JEAN CARNE ★ CASH-FLOW ★ CONFUNKSHUN ★ CHERRELLE ★ CAMEO ★ COLONEL ABRAMS ★ DEBARGE ★ DAZZ BAND ★ RAINY DAVIS ★ DEELE ★ DOUG E. FRESH ★ FOUR TOPS ★ FORCE MD'S ★ GAP BAND ★ GATO BARBIERI ★ GRAND MASTER FLASH ★ GIL SCOTT-HERON ★ MICHAEL HENDERSON ★ REBBIE JACKSON ★ JUICY ★ RICK JAMES ★ JERMAINE JACKSON ★ JENNIFER HOLLIDAY ★ JOCELYN BROWN ★ HOWARD HEWETT ★ KOOL & THE GANG ★ CHAKA KHAN ★ KASHIF ★ EVELYN KING ★ KLYMAXX ★ KURTIS BLOW ★ PATTI LABELLE ★ LOOSE ENDS ★ LL COOL J ★ SHIRLEY JONES ★ CHERYL LYNN ★ RONNIE LAWS ★ LAKESIDE ★ STEPHANIE MILLS ★ MIDNIGHT STAR ★ MARY JANE GIRLS ★ O'BRYAN ★ ONE WAY ★ ALEXANDER O'NEAL ★ NEW EDITION ★ ORAN "JUICE" JONES ★ LOU RAWLS ★ READY FOR THE WORLD ★ RUN DMC ★ SKYY ★ STEVE ARRINGTON ★ JERMAINE STEWART ★ SHANNON ★ SISTER SLEDGE ★ SKIPWORTH & TURNER ★ S.O.S. BAND ★ STARPOINT ★ TEENA MARIE ★ TIMEX SOCIAL CLUB ★ TEASE ★ LUTHER VANDROSS ★ WHISTLE ★ WHISPERS ★ WHODINI ★ EUGENE WILDE ★ YARBROUGH & PEOPLES ★ VAL YOUNG ★ ZAPP/ROGER

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PHYLLIS NELSON

TOP DANCE SALES SINGLES/ALBUMS

- Pos. TITLE—Artist—Label
- 1 I LIKE YOU—Phyllis Nelson—Carrere
 - 2 RUMORS/VICIOUS RUMORS—Timex Social Club—Jay
 - 3 TWO OF HEARTS—Stacey Q—Atlantic
 - 4 I CAN'T WAIT—Nu Shooz—Atlantic
 - 5 ON MY OWN—Patti LaBelle & Michael McDonald—MCA
 - 6 VENUS (REMIX)—Bananarama—London
 - 7 KISS (REMIX)/LOVE OR MONEY—Prince & The Revolution—Paisley Park
 - 8 BABY TALK—Alisha—Vanguard
 - 9 THE FINEST—The S.O.S. Band—Tabu
 - 10 SATURDAY LOVE (REMIX)—Cherrelle With Alexander O'Neal—Tabu
 - 11 LOVE'S GONNA GET YOU—Jocelyn Brown—Warner Bros.
 - 12 CONGA—Miami Sound Machine—Epic
 - 13 (YOU ARE MY) ALL AND ALL (REMIX)—Joyce Sims—Sleeping Bag
 - 14 DOWN AND COUNTING—Claudia Barry—Epic
 - 15 WEST END GIRLS (REMIX)—Pet Shop Boys—EMI—America
 - 16 JUMP BACK (SET ME FREE)—Dhar Braxton—Sleeping Bag
 - 17 AIN'T NOthin' GOIN' ON BUT THE RENT—Gwen Guthrie—Polydor
 - 18 ROCK ME AMADEUS/VIENNA CALLING—Falco—A&M
 - 19 BABY LOVE—Regina—Atlantic
 - 20 I'LL BE ALL YOU EVER NEED—Trinere—Jam Packed
 - 21 WHAT HAVE YOU DONE FOR ME LATELY—Janet Jackson—A&M
 - 22 SLEDGEHAMMER (REMIX)—Peter Gabriel—Geffen
 - 23 NASTY (REMIX)—Janet Jackson—A&M
 - 24 WHEN I THINK OF YOU (REMIX)—Janet Jackson—A&M
 - 25 POINT OF NO RETURN (REMIX)—Nu Shooz—Atlantic
 - 26 CAN YOU FEEL THE BEAT—Lisa Lisa & Cult Jam With Full Force—Columbia
 - 27 NO FRILLS LOVE (REMIX)—Jennifer Holliday—Geffen
 - 28 IF YOU SHOULD EVER BE LONELY (REMIX)—Val Young—Gordy
 - 29 PAPA DON'T PREACH—Madonna—Sire
 - 30 SLAVE TO THE RHYTHM—Grace Jones—Manhattan/Island
 - 31 I'M NOT GONNA LET (REMIX)—Colonel Abrams—MCA
 - 32 SWEETHEART—Rainy Davis—Supertronic
 - 33 WHAT I LIKE—Anthony & The Camp—Warner Bros.
 - 34 I'LL TAKE YOU ON/HUNGRY FOR YOUR LOVE—Hanson & Davis—Fresh
 - 35 GO HOME (REMIX)—Stevie Wonder—Tamla
 - 36 THE RAIN (REMIX)—Oran "Juice" Jones—Def Jam
 - 37 LIVE TO TELL—Madonna—Sire
 - 38 BAD BOY (REMIX)—Miami Sound Machine—Epic
 - 39 LIVING IN AMERICA—James Brown—Scotti Bros.
 - 40 HUMAN—The Human League—A&M
 - 41 HOW WILL I KNOW (REMIX)—Whitney Houston—Arista
 - 42 FOR TONIGHT—Nancy Martinez—Atlantic
 - 43 SUMMER OF LOVE (REMIX)—The B-52's—Warner Bros.
 - 44 SAY IT, SAY IT—E.G. Daily—A&M
 - 45 CAN'T LIVE WITHOUT YOUR LOVE—Suzy—Atlantic
 - 46 FEEL THE SPIN—Debbie Harry—Geffen
 - 47 WHO'S ZOOMIN' WHO? (REMIX)—Aretha Franklin—Arista
 - 48 WORD UP—Cameo—Atlanta Artists
 - 49 THE SUN ALWAYS SHINES ON T.V. (REMIX)—A-Ha—Warner Bros.
 - 50 NOBODY'S BUSINESS—Billie—Fleetwood

TOP DANCE SALES ARTISTS

- Pos. ARTIST (No. of charted releases) Label
- 1 JANET JACKSON (4) A&M
 - 2 NU SHOOZ (2) Atlantic
 - 3 MADONNA (4) Sire
 - 4 PRINCE & THE REVOLUTION (4) Paisley Park
 - 5 MIAMI SOUND MACHINE (2) Epic
 - 6 PHYLLIS NELSON (1) Carrere
 - 7 COLONEL ABRAMS (5) MCA
 - 8 PET SHOP BOYS (3) EMI America
 - 9 THE S.O.S. BAND (2) Tabu
 - 10 TIMEX SOCIAL CLUB (1) Jay
 - 11 STACEY Q (1) Atlantic
 - 12 STEVIE WONDER (2) Tamla
 - 13 BANANARAMA (2) London
 - 14 PATTI LABELLE & MICHAEL McDONALD (1) MCA
 - 15 VAL YOUNG (2) Gordy
 - 16 TRINERE (2) Jam Packed
 - 17 FALCO (2) A&M (1) Sire
 - 18 ALISHA (2) Vanguard
 - 19 ANTHONY & THE CAMP (2) Warner Bros.
 - 20 ARETHA FRANKLIN (3) Arista
 - 21 E.G. DAILY (2) A&M
 - 22 CHERRELLE WITH ALEXANDER O'NEAL (1) Tabu
 - 23 JOCELYN BROWN (1) Warner Bros.
 - 24 JOYCE SIMS (1) Sleeping Bag
 - 25 CLAUDJA BARRY (1) Epic

MCA

TOP DANCE SALES LABELS

- Pos. LABEL (No. of charted releases)
- 1 MCA (29)
 - 2 A&M (21)
 - 3 ATLANTIC (12)
 - 4 WARNER BROS. (17)
 - 5 EPIC (17)
 - 6 SIRE (13)
 - 7 COLUMBIA (16)
 - 8 GEFEN (7)
 - 9 TABU (5)
 - 10 SLEEPING BAG (5)
 - 11 RCA (15)
 - 12 ARISTA (8)
 - 13 MERCURY (7)
 - 14 PAISLEY PARK (5)
 - 15 LONDON (4)



GWEN GUTHRIE

TOP DANCE CLUB PLAY SINGLES/ALBUMS

- Pos. TITLE—Artist—Label
- 1 AIN'T NOthin' GOIN' ON BUT THE RENT—Gwen Guthrie—Polydor
 - 2 SLAVE TO THE RHYTHM (LP CUTS)—Grace Jones—Manhattan Island
 - 3 LOVE'S GONNA GET YOU—Jocelyn Brown—Warner Bros.
 - 4 BABY TALK—Alisha—Vanguard
 - 5 GOTTA SEE YOU TONIGHT—Barbara Roy—RCA
 - 6 WEST END GIRLS (REMIX)—Pet Shop Boys—EMI—America
 - 7 DOWN AND COUNTING—Claudia Barry—Epic
 - 8 JUMP BACK (SET ME FREE)—Dhar Braxton—Sleeping Bag
 - 9 NO FRILLS LOVE (REMIX)—Jennifer Holliday—Geffen
 - 10 POINT OF NO RETURN (REMIX)—Nu Shooz—Atlantic
 - 11 WHAT I LIKE—Anthony & The Camp—Warner Bros.
 - 12 I CAN'T WAIT—Nu Shooz—Atlantic
 - 13 SOMETHING ABOUT YOU (REMIX)—Level 42—Polydor
 - 14 BABY LOVE—Regina—Atlantic
 - 15 PETER GUNN—The Art Of Noise Featuring Duane Eddy—Chrysalis
 - 16 RUMORS/VICIOUS RUMORS—Timex Social Club—Jay
 - 17 TAKES A LITTLE TIME—Total Contrast—London
 - 18 IF YOU SHOULD EVER BE LONELY (REMIX)—Val Young—Gordy
 - 19 LOSE YOUR LOVE/AVE MARIA—Blancmange—Sire
 - 20 KISS (REMIX)/LOVE OR MONEY—Prince & The Revolution—Paisley Park
 - 21 VENUS (REMIX)—Bananarama—London
 - 22 WHEN I THINK OF YOU (REMIX)—Janet Jackson—A&M
 - 23 NASTY (REMIX)—Janet Jackson—A&M
 - 24 COLONEL ABRAMS (LP CUTS)—Colonel Abrams—MCA
 - 25 WHENEVER YOU NEED SOMEBODY—O'Chi Brown—Mercury
 - 26 FOR TONIGHT—Nancy Martinez—Atlantic
 - 27 SAY IT, SAY IT—E.G. Daily—A&M
 - 28 WHAT HAVE YOU DONE FOR ME LATELY—Janet Jackson—A&M
 - 29 GO HOME (REMIX)—Stevie Wonder—Tamla
 - 30 ALL PLAYED OUT—L.I.F.E.—Dance-Sing
 - 31 I LIKE YOU—Phyllis Nelson—Carrere
 - 32 DIGITAL DISPLAY (REMIX)—Ready For The World—MCA
 - 33 SLEDGEHAMMER (REMIX)—Peter Gabriel—Geffen
 - 34 OH L'AMOUR (REMIX)/WALK ON DOWN THE LINE—Erasure—Sire
 - 35 SUMMER OF LOVE (REMIX)—The B-52's—Warner Bros.
 - 36 ROCK ME AMADEUS/VIENNA CALLING—Falco—A&M
 - 37 SHADOWS OF YOUR LOVE—J.M. Silk—D.J. International
 - 38 CAN YOU FEEL THE BEAT—Lisa Lisa & Cult Jam With Full Force—Columbia
 - 39 TWO OF HEARTS—Stacey Q—Atlantic
 - 40 LIVING FOR THE CITY—Sylvester—Megatone
 - 41 A LOVE BIZARRE—Sheila E.—Paisley Park
 - 42 NAIL IT TO THE WALL (REMIX)—Stacy Lattisaw—Motown
 - 43 PAPA DON'T PREACH—Madonna—Sire
 - 44 SUMMERTIME, SUMMERTIME—Nocera—Sleeping Bag
 - 45 YOUR PERSONAL TOUCH—Evelyn "Champagne" King—RCA
 - 46 HOW WILL I KNOW (REMIX)—Whitney Houston—Arista
 - 47 OPPORTUNITIES (LET'S MAKE LOTS OF MONEY) (REMIX)—Pet Shop Boys—EMI America
 - 48 HARLEM SHUFFLE (REMIX)—The Rolling Stones—Rolling Stones
 - 49 (YOU ARE MY) ALL AND ALL—Joyce Sims—Sleeping Bag
 - 50 TARZAN BOY—Baltimore—Manhattan



JANET JACKSON



TOP DANCE CLUB PLAY ARTISTS

- Pos. ARTIST (No. of charted releases) Label
- 1 JANET JACKSON (4) A&M
 - 2 PET SHOP BOYS (3) EMI America
 - 3 NU SHOOZ (2) Atlantic
 - 4 COLONEL ABRAMS (4) MCA
 - 5 ARETHA FRANKLIN (4) Arista
 - 6 TOTAL CONTRAST (3) London
 - 7 FIVE STAR (3) RCA
 - 8 PRINCE & THE REVOLUTION (3) Paisley Park
 - 9 E.G. DAILY (2) A&M
 - 10 ALISHA (2) Vanguard
 - 11 ERASURE (2) Sire
 - 12 ANTHONY & THE CAMP (2) Warner Bros.
 - 13 J.M. SILK (2) D.J. International (1) RCA
 - 14 VAL YOUNG (2) Gordy
 - 15 BRONSKI BEAT (3) MCA
 - 16 STEVIE WONDER (2) Tamla
 - 17 EVELYN "CHAMPAGNE" KING (2) RCA
 - 18 BANANARAMA (2) London
 - 19 ABC (2) Mercury
 - 20 GWEN GUTHRIE (1) Polydor
 - 21 GRACE JONES (1) Manhattan Island
 - 22 JOCELYN BROWN (1) Warner Bros.
 - 23 FALCO (1) A&M (1) Sire
 - 24 THE FLIRTS (3) CBS Associated
 - 25 O'CHI BROWN (2) Mercury

TOP DANCE CLUB PLAY LABELS

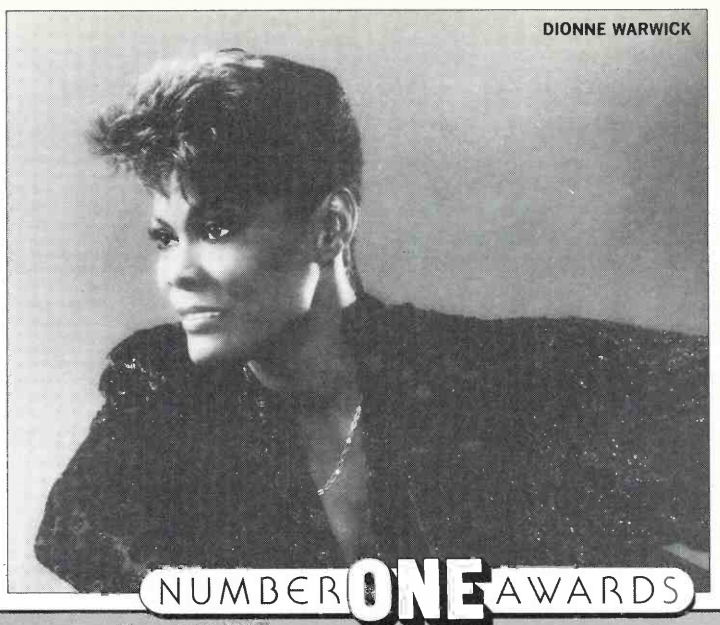
- Pos. LABEL (No. of charted releases)
- 1 A&M (24)
 - 2 MCA (26)
 - 3 ATLANTIC (18)
 - 4 RCA (17)
 - 5 WARNER BROS. (18)
 - 6 COLUMBIA (21)
 - 7 SIRE (11)
 - 8 MERCURY (10)
 - 9 EPIC (12)
 - 10 ARISTA (12)
 - 11 EMI AMERICA (11)
 - 12 GEFEN (6)
 - 13 SLEEPING BAG (6)
 - 14 LONDON (5)
 - 15 PAISLEY PARK (5)

TOP ADULT CONTEMPORARY SINGLES

Pos. TITLE—Artist—Label

- 1 THAT'S WHAT FRIENDS ARE FOR—Dionne & Friends—Arista
- 2 SAY YOU, SAY ME—Lionel Richie—Motown
- 3 YOUR WILDEST DREAMS—The Moody Blues—Polydor
- 4 GLORY OF LOVE (THEME FROM "THE KARATE KID PART II")—Peter Cetera—Warner Bros.
- 5 WORDS GET IN THE WAY—Miami Sound Machine—Epic
- 6 THERE'LL BE SAD SONGS (TO MAKE YOU CRY)—Billy Ocean—Jive
- 7 GREATEST LOVE OF ALL—Whitney Houston—Arista
- 8 THESE DREAMS—Heart—Capitol
- 9 ON MY OWN—Patti LaBelle & Michael McDonald—MCA
- 10 FRIENDS AND LOVERS—Carl Anderson & Gloria Loring—Carrere
- 11 STUCK WITH YOU—Huey Lewis & The News—Chrysalis
- 12 LIVE TO TELL—Madonna—Sire
- 13 HOLDING BACK THE YEARS—Simply Red—Elektra
- 14 SARA—Starship—Grunt
- 15 NO ONE IS TO BLAME—Howard Jones—Elektra
- 16 THE SWEETEST TABOO—Sade—Portrait
- 17 NIKITA—Elton John—Geffen
- 18 GO HOME—Stevie Wonder—Tamla
- 19 HOW WILL I KNOW—Whitney Houston—Arista
- 20 SECRET LOVERS—Atlantic Starr—A&M
- 21 SEPARATE LIVES (THEME FROM WHITE NIGHTS)—Phil Collins & Marilyn Martin—Atlantic
- 22 DANCING ON THE CEILING—Lionel Richie—Motown
- 23 THROWING IT ALL AWAY—Genesis—Atlantic
- 24 OVERJOYED—Stevie Wonder—Tamla
- 25 BROKEN WINGS—Mr. Mister—RCA
- 26 SWEET LOVE—Anita Baker—Elektra

- 27 I MISS YOU—Klymaxx—MCA/Constellation
- 28 TAKE MY BREATH AWAY (LOVE THEME FROM "TOP GUN")—Berlin—Columbia
- 29 SOMEWHERE (FROM "WEST SIDE STORY")—Barbra Streisand—Columbia
- 30 YOU SHOULD BE MINE (THE WOO WOO SONG)—Jeffrey Osborne—A&M
- 31 WALK OF LIFE—Dire Straits—Warner Bros.
- 32 EVERYDAY—James Taylor—Columbia
- 33 THE CAPTAIN OF HER HEART—Double—A&M
- 34 TAKE ME HOME—Phil Collins—Atlantic
- 35 WHEN THE GOING GETS TOUGH (JEWEL OF THE NILE THEME)—Billy Ocean—Jive
- 36 SWEET FREEDOM (THEME FROM "RUNNING SCARED")—Michael McDonald—MCA
- 37 TENDER LOVE—Force M.D.'s—Warner Bros./Tommy Boy
- 38 LIFE IN A NORTHERN TOWN—The Dream Academy—Warner Bros.
- 39 I'LL BE OVER YOU—Toto—Columbia
- 40 MY HOMETOWN—Bruce Springsteen—Columbia
- 41 INVISIBLE TOUCH—Genesis—Atlantic
- 42 LOVE ZONE—Billy Ocean—Jive
- 43 YOU BELONG TO THE CITY—Glenn Frey—MCA
- 44 HIGHER LOVE—Steve Winwood—Island
- 45 LOVE TOUCH (THEME FROM "LEGAL EAGLES")—Rod Stewart—Warner Bros.
- 46 TAKEN IN—Mike & The Mechanics—Atlantic
- 47 I THINK IT'S LOVE—Jermaine Jackson—Arista
- 48 A DIFFERENT CORNER—George Michael—Columbia
- 49 NOW AND FOREVER (YOU & ME)—Anne Murray—Capitol
- 50 ALL I NEED IS A MIRACLE—Mike & The Mechanics—Atlantic



DIONNE WARWICK

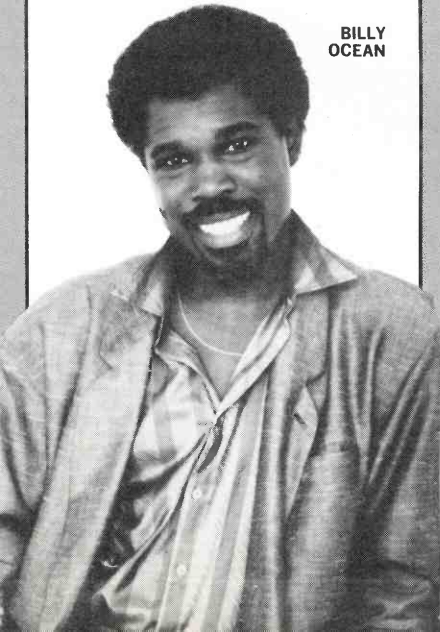
NUMBER ONE AWARDS

TOP ADULT CONTEMPORARY ARTISTS

Pos. ARTIST (No. of charted singles) Label

- 1 BILLY OCEAN (5) Jive
- 2 LIONEL RICHELIE (3) Motown
- 3 WHITNEY HOUSTON (3) Arista
- 4 STEVIE WONDER (3) Tamla
- 5 JAMES TAYLOR (3) Columbia
- 6 MIAMI SOUND MACHINE (3) Epic
- 7 MIKE & THE MECHANICS (3) Atlantic
- 8 GENESIS (2) Atlantic
- 9 MADONNA (3) Sire
- 10 SADE (3) Portrait
- 11 THE MOODY BLUES (2) Polydor
- 12 DIRE STRAITS (2) Warner Bros.
- 13 ATLANTIC STARR (2) A&M
- 14 DIONNE & FRIENDS (1) Arista
- 15 MR. MISTER (2) RCA
- 16 PETER CETERA (1) Warner Bros.
- 17 HEART (2) Capitol
- 18 HUEY LEWIS & THE NEWS (3) Chrysalis
- 19 PATTI LABELLE & MICHAEL MCDONALD (1) MCA
- 20 CARL ANDERSON & GLORIA LORING (1) Carrere
- 21 THE DREAM ACADEMY (1) Warner Bros.
- (1) Reprise
- 22 STARSHIP (2) Grunt
- 23 SIMPLY RED (1) Elektra
- 24 HOWARD JONES (1) Elektra
- 25 BARBRA STREISAND (2) Columbia

BILLY OCEAN



TOP ADULT CONTEMPORARY LABELS

Pos. LABEL (No. of charted singles)

- | | |
|---------------------|-----------------|
| 1 COLUMBIA (27) | 8 ELEKTRA (10) |
| 2 ARISTA (15) | 9 MCA (10) |
| 3 WARNER BROS. (17) | 10 JIVE (6) |
| 4 ATLANTIC (14) | 11 MOTOWN (5) |
| 5 A&M (18) | 12 EPIC (6) |
| 6 RCA (16) | 13 TAMLA (4) |
| 7 CAPITOL (11) | 14 PORTRAIT (4) |
| | 15 POLYDOR (5) |

Columbia



TOP JAZZ ALBUM ARTISTS

Pos. ARTIST (No. of charted albums) Label

- 1 STANLEY JORDAN (1) Blue Note
- 2 GEORGE HOWARD (2) TBA
- 3 SPYRO GYRA (2) MCA
- 4 WYNTON MARSALIS (3) Columbia
- 5 THE MANHATTAN TRANSFER (1) Atlantic
- 6 DAVE GRUSIN & LEE RITENOUR (1) GRP
- 7 ANDREAS VOLLENWEIDER (2) CBS Masterworks
- 8 SADE (2) Portrait
- 9 LARRY CARLTON (1) MCA
- 10 BOB JAMES & DAVID SANBORN (1) Warner Bros.
- 11 HIROSHIMA (1) Epic
- 12 GEORGE WINSTON (2) Windham Hill
- 13 MICHAEL FRANKS (1) Warner Bros.
- 14 JOHN SCOFIELD (1) Gramavision
- 15 PAUL WINTER (1) Living Music
- 16 YELLOWJACKETS (1) MCA
- 17 DAVID GRISMAN (1) Zebra/Acoustic
- 18 SKYWALK (2) Zebra/MCA
- 19 DAVID BENOIT (1) Spindletop
- 20 PIECES OF A DREAM (1) Manhattan
- 21 JOE SAMPLE (1) MCA
- 22 THE CHICK COREA ELEKTRIC BAND (1) GRP
- 23 JEAN-LUC PONTY (1) Atlantic
- 24 LESLIE DRAYTON & FUN (1) Esoteric
- 25 DIANE SCHUUR (1) GRP



STANLEY JORDAN

TOP JAZZ LABELS

Pos. LABEL (No. of charted albums)

- 1 MCA (7)
- 2 GRP (13)
- 3 BLUE NOTE (10)
- 4 WARNER BROS. (11)
- 5 TBA (9)
- 6 COLUMBIA (15)
- 7 ATLANTIC (4)
- 8 WINDHAM HILL (9)
- 9 GRAMAVISION (5)
- 10 ZEBRA/MCA (4)
- 11 CBS MASTERWORKS (2)
- 12 PORTRAIT (2)
- 13 EPIC (2)
- 14 MANHATTAN (3)
- 15 LIVING MUSIC (1)

TOP JAZZ ALBUMS

Pos. TITLE—Artist—Label

- 1 MAGIC TOUCH—Stanley Jordan—Blue Note
- 2 BLACK CODES (FROM THE UNDERGROUND)—Wynton Marsalis—Columbia
- 3 LOVE WILL FOLLOW—George Howard—TBA
- 4 VOCALESE—The Manhattan Transfer—Atlantic
- 5 HARLEQUIN—Dave Grusin & Lee Ritenour—GRP
- 6 ALONE, BUT NEVER ALONE—Larry Carlton—MCA
- 7 DOUBLE VISION—Bob James & David Sanborn—Warner Bros.
- 8 ANOTHER PLACE—Hiroshima—Epic
- 9 DANCING IN THE SUN—George Howard—TBA
- 10 PROMISE—Sade—Portrait
- 11 SKIN DIVE—Michael Franks—Warner Bros.
- 12 ALTERNATING CURRENTS—Spyro Gyra—MCA
- 13 STILL WARM—John Scofield—Gramavision
- 14 BREAKOUT—Spyro Gyra—MCA
- 15 CANYON—Paul Winter—Living Music
- 16 SHADES—Yellowjackets—MCA
- 17 DOWN TO THE MOON—Andreas Vollenweider—CBS Masterworks
- 18 ACOUSTICITY—David Grisman—Zebra/Acoustic
- 19 DECEMBER—George Winston—Windham Hill
- 20 THIS SIDE UP—David Benoit—Spindletop
- 21 JOYRIDE—Pieces Of A Dream—Manhattan
- 22 WHITE WINDS—Andreas Vollenweider—CBS Masterworks
- 23 OASIS—Joe Sample—MCA
- 24 THE CHICK COREA ELEKTRIC BAND—The Chick Corea Electric Band—GRP
- 25 GRP LIVE IN SESSION—Various Artists—GRP
- 26 FABLES—Jean-Luc Ponty—Atlantic
- 27 THE BOHEMIANS—Skywalk—Zebra/MCA
- 28 WHAT IT IS, IS WHAT IT IS—Leslie Drayton & Fun—Esoteric
- 29 ENCONTROS E DESPEDIDAS (MEETINGS AND FAREWELLS)—Milton Nascimento—Polydor
- 30 SCHUUR THING—Diane Schuur—GRP
- 31 STRAIGHT TO THE HEART—David Sanborn—Warner Bros.
- 32 AROUND THE WORLD—Jetstream—TBA
- 33 INTRODUCING JONATHAN BUTLER—Jonathan Butler—Jive
- 34 TWINKLING OF AN EYE—John Blake—Gramavision
- 35 DIAMOND LIFE—Sade—Portrait
- 36 NOCTURNAL PLAYGROUND—Russ Freeman—Brainchild
- 37 RIGHT ON THE MONEY—Cabo Frio—Zebra/MCA
- 38 MY BEST—Kitaro—Gramavision
- 39 SPONTANEOUS INVENTIONS—Bobby McFerrin—Blue Note
- 40 IN LONDON—Al Jarreau—Warner Bros.
- 41 SOARING THROUGH A DREAM—Al Dimeola—Manhattan
- 42 SONG X—Pat Metheny & Ornette Coleman—Geffen
- 43 DUOTONES—Kenny G—Arista
- 44 AUTUMN—George Winston—Windham Hill
- 45 WARNING—Billy Cobham—GRP
- 46 DIGITAL WORKS—Ahmad Jamal—Atlantic
- 47 SLOW MOTION—Andy Narell—Hip Pocket
- 48 CELEBRATE—Perri—Zebra/MCA
- 49 YOU'RE UNDER ARREST—Miles Davis—Columbia
- 50 A WINTER'S SOLSTICE—Various Artists—Windham Hill

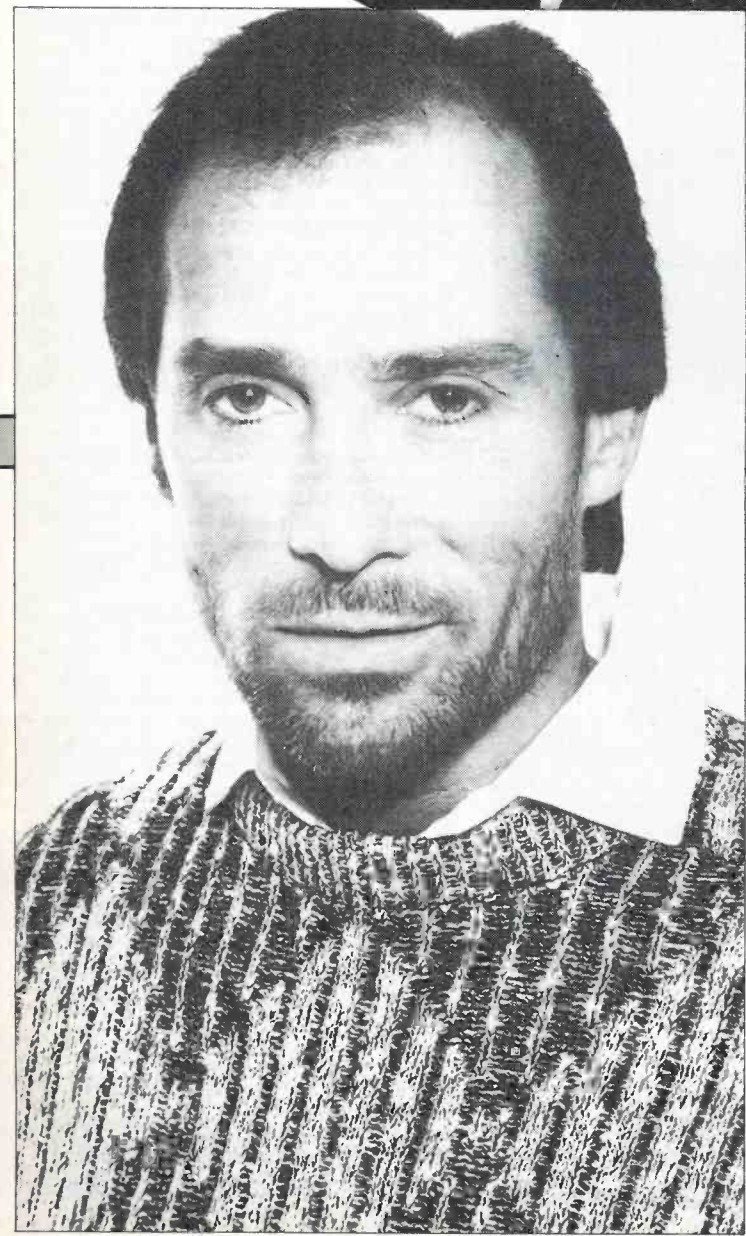
MCA RECORDS

ROSANNE CASH



Below:
LEE
GREENWOOD

NUMBER ONE AWARDS



TOP COUNTRY SINGLES

Pos. TITLE—Artist—Label

- 1 NEVER BE YOU—Rosanne Cash—Columbia
- 2 TOO MUCH ON MY HEART—The Statler Brothers—Mercury
- 3 I DON'T MIND THE THORNS (IF YOU'RE THE ROSE)—Lee Greenwood—MCA
- 4 HAVE MERCY—The Judds—RCA/Curb
- 5 I'LL NEVER STOP LOVING YOU—Gary Morris—Warner Bros.
- 6 MORNING DESIRE—Kenny Rogers—RCA
- 7 YOU CAN DREAM OF ME—Steve Wariner—MCA
- 8 WHOEVER'S IN NEW ENGLAND—Reba McEntire—MCA
- 9 UNTIL I MET YOU—Judy Rodman—MTM
- 10 ON THE OTHER HAND—Randy Travis—Warner Bros.
- 11 BOP—Dan Seals—EMI-America
- 12 JUST ANOTHER LOVE—Tanya Tucker—Capitol
- 13 EVERYTHING THAT GLITTERS (IS NOT GOLD)—Dan Seals—EMI-America
- 14 STRONG HEART—T.G. Sheppard—Columbia
- 15 ONE LOVE AT A TIME—Tanya Tucker—Capitol
- 16 THERE'S NO STOPPING YOUR HEART—Marie Osmond—Capitol/Curb
- 17 LONELY ALONE—The Forester Sisters—Warner Bros.
- 18 I COULD GET USED TO YOU—Exile—Epic
- 19 WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)—John Schneider—MCA
- 20 NOBODY FALLS LIKE A FOOL—Earl Thomas Conley—RCA
- 21 CAJUN MOON—Ricky Skaggs—Epic
- 22 IT'LL BE ME—Exile—Epic
- 23 YOU'RE THE LAST THING I NEEDED TONIGHT—John Schneider—MCA
- 24 MAMA'S NEVER SEEN THOSE EYES—The Forester Sisters—Warner Bros.
- 25 LIFE'S HIGHWAY—Steve Wariner—MCA
- 26 GOT MY HEART SET ON YOU—John Conlee—Columbia
- 27 I TELL IT LIKE IT USED TO BE—T. Graham Brown—Capitol
- 28 HEARTS AREN'T MADE TO BREAK (THEY'RE MADE TO LOVE)—Lee Greenwood—MCA
- 29 LIE TO YOU FOR YOUR LOVE—The Bellamy Brothers—MCA/Curb
- 30 ONCE IN A BLUE MOON—Earl Thomas Conley—RCA
- 31 CRY—Crystal Gayle—Warner Bros.
- 32 JUST IN CASE—The Forester Sisters—Warner Bros.
- 33 GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)—The Judds—RCA/Curb
- 34 ONLY IN MY MIND—Reba McEntire—MCA
- 35 THINK ABOUT LOVE—Dolly Parton—RCA
- 36 THAT ROCK WON'T ROLL—Restless Heart—RCA
- 37 DESPERADO LOVE—Conway Twitty—Warner Bros.
- 38 THE CHAIR—George Strait—MCA
- 39 ALWAYS HAVE ALWAYS WILL—Janie Frickie—Columbia
- 40 BOTH TO EACH OTHER (FRIENDS & LOVERS)—Eddie Rabbitt & Juice Newton—RCA
- 41 HEARTBEAT IN THE DARKNESS—Don Williams—Capitol
- 42 HAPPY, HAPPY BIRTHDAY BABY—Ronnie Milsap—RCA
- 43 SHE AND I—Alabama—RCA
- 44 HURT—Juice Newton—RCA
- 45 HONKY TONK MAN—Dwight Yoakam—Reprise
- 46 MAKIN' UP FOR LOST TIME—Crystal Gayle & Gary Morris—Warner Bros.
- 47 STAND UP—Mel McDaniel—Capitol
- 48 THE ONE I LOVED BACK THEN (THE CORVETTE SONG)—George Jones—Epic
- 49 COUNTRY STATE OF MIND—Hank Williams Jr.—Warner/Curb
- 50 LIVING IN THE PROMISELAND—Willie Nelson—Columbia

TOP COUNTRY SINGLES LABELS

Pos. LABEL (No. of charted singles)

- | | |
|---------------------|-------------------------|
| 1 RCA (67) | 8 MTM (16) |
| 2 MCA (62) | 9 MCA/CURB (19) |
| 3 WARNER BROS. (54) | 10 CAPITOL/CURB (8) |
| 4 COLUMBIA (51) | 11 EMI-AMERICA (10) |
| 5 EPIC (43) | 12 ATLANTIC/AMERICA (6) |
| 6 CAPITOL (25) | 13 WARNER/CURB (4) |
| 7 MERCURY (35) | 14 REPRISE (3) |
| | 15 EVERGREEN (5) |

RCA
Records and Cassettes



TOP COUNTRY SINGLES ARTISTS

Pos. ARTIST (No. of charted singles) Label

- | | |
|--|--|
| 1 LEE GREENWOOD (5) MCA | 24 SAWYER BROWN (4) Capitol/Curb |
| 2 GEORGE STRAIT (4) MCA | 25 KENNY ROGERS (4) RCA |
| 3 REBA McENTIRE (4) MCA | (1) Liberty |
| 4 THE JUDDS (4) RCA/Curb | 26 RESTLESS HEART (3) RCA |
| 5 GARY MORRIS (6) Warner Bros. | 27 DAN SEALS (3) EMI-America |
| 6 STEVE WARINER (5) MCA | (1) Capitol/Curb |
| 7 THE FORESTER SISTERS (4) Warner Bros. | 28 MARIE OSMOND (4) Capitol/Curb |
| (1) MCA/Curb | 29 GEORGE JONES (4) Epic |
| 8 HANK WILLIAMS JR. (4) Warner/Curb | 30 TANYA TUCKER (3) Capitol |
| (1) Columbia | 31 WILLIE NELSON (6) Columbia |
| 9 JUICE NEWTON (5) RCA | 32 THE BELLAMY BROTHERS (3) MCA/Curb |
| 10 THE STATLER BROTHERS (4) Mercury | 33 EDDIE RABBITT (4) RCA |
| 11 JANIE FRICKIE (4) Columbia | (1) Warner Bros. |
| 12 RICKY SKAGGS (4) Epic | 34 THE OAK RIDGE BOYS (5) MCA |
| 13 RANDY TRAVIS (3) Warner Bros. | 35 MERLE HAGGARD (5) Epic |
| 14 JOHN SCHNEIDER (4) MCA | 36 RONNIE MILSAP (4) RCA |
| 15 DON WILLIAMS (3) Capitol | 37 EDDY RAVEN (4) RCA |
| (1) MCA | 38 MEL McDANIEL (4) Capitol |
| 16 ROSANNE CASH (3) Columbia | 39 DWIGHT YOAKAM (3) Reprise |
| 17 WAYLON JENNINGS (3) MCA | 40 ALABAMA (3) RCA |
| (1) RCA | 41 BARBARA MANDRELL (4) MCA |
| (2) Columbia | 42 SOUTHERN PACIFIC (5) Warner Bros. |
| 18 JOHN CONLEE (3) Columbia | 43 JUDY RODMAN (3) MTM |
| (1) MCA | 44 DOLLY PARTON (3) RCA |
| 19 EXILE (4) Epic | 45 GENE WATSON (4) Epic |
| 20 T.G. SHEPPARD (4) Columbia | 46 LARRY GATLIN & THE GATLIN BROTHERS (3) Columbia |
| 21 NITTY GRITTY DIRT BAND (4) Warner Bros. | 47 PAKE McENTIRE (3) RCA |
| 22 EARL THOMAS CONLEY (4) RCA | 48 MICKEY GILLEY (3) Epic |
| 23 T GRAHAM BROWN (3) Capitol | 49 JOHN ANDERSON (5) Warner Bros. |
| | 50 BILLY JOE ROYAL (3) Atlantic/America |

The Best CD Investment Around.

**A few cents of Makrolon CD-200
makes a \$30,000,000 compa**

W



polycarbonate disc operation worth every penny.

A ridiculous statement? Hardly.

Sixteen grams of Makrolon polycarbonate can grab today's listeners by the ears. And here's how.

Makrolon polycarbonate is the stamper's soulmate. Makrolon CD-2000 resin has a unique formulation that provides an extremely accurate replication of the stamper.

Makrolon polycarbonate's high purity and high transparency help you match the original recording. Recording, mixing, producing, dubbing and digitalizing are sciences of music, helping to bring out the fidelity and natural sounds of the music. In the replication step, enter Makrolon CD-2000; its high purity and high transparency (90%) keep the natural sounds alive and let the music lift you off your feet.

The four millionth is as accurate as the first. Processing Makrolon polycarbonate can frankly be a little boring. The excitement of a reject can become an uncommon experience. And the sound? The 10,000th sounds like the first, which sounds like the four millionth.

This special polycarbonate was developed in cooperation with Bayer AG, Leverkusen, West Germany, and the originators of digital compact disc technology in Europe. In fact, it's the only polycarbonate successfully used in over three years of high volume compact disc production at a leading European manufacturer's plant in Germany.

Makrolon CD-2000 polycarbonate ready for the newest revolution: CD-ROM.

Makrolon polycarbonate is excellent for Compact Disc Read Only Memories. It can be molded to yield discs with low birefringence, high optical purity and excellent dimensional stability.

Mobay technical back-up makes the music come alive. Mobay's team of scientists and engineers come to your aid with a lab and training center in Pittsburgh to explore disc manufacturing systems in addition to advanced secondary technology, processes and equipment.

Now you know why just a few cents of Makrolon CD-2000 polycarbonate can make a \$30,000,000 compact disc operation worth every penny.

For more information, call Hartmut Loewer at 412 777-2864.

Makrolon CD-2000 Polycarbonate. The One to Trust.

Mobay Corporation

A Bayer USA INC. Company



From Baytown to your plant with no stops for impurities.

Mobay's Baytown, Texas, plant has the distinction of being able to supply all of the North American market with Makrolon CD-2000 resin. Each step of the manufacturing process has been engineered and refined to yield polycarbonate resin of extremely high purity. Statistical process control (SPC) and special quality control testing procedures are in operation to check production, not to mention highly trained people, like our plant manager who ran a compact disc resin manufacturing plant in Europe.

After manufacturing, we ship this resin to CD manufacturers in special hermetically sealed packaging to help maintain the purity of the resin and to help avoid contamination.

Is this magic done with mirrors?

It's not magic but there are a few tricks.

Low molecular weight is the key. A melt flow rate of 60 g/10 min. at 572°F is possible without significant



loss of properties. This ultra-low viscosity results in easy processing—rheological behavior necessary to help insure that the discs are free of optical distortion and internal stresses. Easy flowability enables molding of discs with high dimensional stability and accurate replication of the mold master surface.

To mold a long-lasting disc that performs under a variety of conditions, Makrolon CD-2000 offers a notched Izod impact strength of 11 ft-lb./in. for a 0.125-in. thickness and a Vicat softening point of 286°F.

And Makrolon polycarbonate doesn't sacrifice dimensional stability for this "magic." At 23°C (73°F)/50% RH, Makrolon resin absorbs less than 0.15% water. Makrolon resin's mold shrinkage is even a low 0.5%.

Secrets to successful processing.

The molding machine must provide a high reproducibility of the initial machine settings in establishing processing conditions. In the injection molding technology, special plasticating units (starve-feeding, pre-plasticating) are normally used. However, the high thermal stability of Makrolon CD-2000 also allows processing on normal plasticating units.

Of course, prior to processing, the resin must be dried. Dehumidifying hopper dryers with a hopper inlet air temperature of $118^{\circ} \pm 2^{\circ}\text{C}$ ($245 \pm 5^{\circ}\text{F}$) and a dew point of -18°C (0°F) or less are recommended. The hopper capacity should be sufficient to allow a minimum residence time of four hours.

Fast Cycle Times. A cycle time of less than 10 seconds has been achieved with Makrolon CD-2000 resin. 10-15 second cycle times are typical for normal production conditions.

Low Holding Pressures. A specific pressure (pressure at the tip of the screw calculated from hydraulic pressure) of 320 to 360 bar (4,600-5,180 psi) gives good results. And a holding time of approximately 1 second or slightly less is considered sufficient.

Given all this, the choice is clear. You can either specify the resin that built the compact disc industry or sing the compact disc blues without it.

Makrolon CD-2000 Polycarbonate. The One to Trust.

Mobay Corporation

A Bayer USA INC. Company





TOP COUNTRY ALBUMS

WYNONNA AND NAOMI JUDD

Pos. TITLE—Artist—Label

- 1 ROCKIN' WITH THE RHYTHM—The Judds—RCA/Curb
- 2 GREATEST HITS—Earl Thomas Conley—RCA
- 3 GREATEST HITS—Alabama—RCA
- 4 SOMETHING SPECIAL—George Strait—MCA

5 GUITARS, CADILLACS, ETC., ETC.—Dwight Yoakam—Reprise

- 6 LIVE IN LONDON—Ricky Skaggs—Epic
- 7 RHYTHM AND ROMANCE—Rosanne Cash—Columbia
- 8 WHOEVER'S IN NEW ENGLAND—Reba McEntire—MCA

9 SHAKIN'—Sawyer Brown—Capitol/Curb

- 10 STREAMLINE—Lee Greenwood—MCA
- 11 GREATEST HITS, VOL. II—Hank Williams Jr.—Warner/Curb
- 12 FIVE-O—Hank Williams Jr.—Warner/Curb

- 13 HANG ON TO YOUR HEART—Exile—Epic
- 14 WON'T BE BLUE ANYMORE—Dan Seals—EMI-America
- 15 PARDNERS IN RHYME—The Statler Brothers—Mercury
- 16 #7—George Strait—MCA
- 17 40 HOUR WEEK—Alabama—RCA
- 18 WHY NOT ME—The Judds—RCA/Curb
- 19 STORMS OF LIFE—Randy Travis—Warner Bros.
- 20 GREATEST HITS VOL. 2—Ronnie Milsap—RCA
- 21 GEORGE STRAIT'S GREATEST HITS—George Strait—MCA
- 22 LOST IN THE FIFTIES TONIGHT—Ronnie Milsap—RCA
- 23 A MEMORY LIKE YOU—John Schneider—MCA
- 24 A FRIEND IN CALIFORNIA—Merle Haggard—Epic
- 25 WHO'S GONNA FILL THEIR SHOES—George Jones—Epic
- 26 THE HEART OF THE MATTER—Kenny Rogers—RCA
- 27 HIGHWAYMAN—Waylon Jennings, Willie Nelson, Johnny Cash, Kris Kristofferson—Columbia
- 28 WILL THE WOLF SURVIVE—Waylon Jennings—MCA
- 29 THE FORESTER SISTERS—The Forester Sisters—Warner Bros.
- 30 ANYTHING GOES—Gary Morris—Warner Bros.
- 31 THE PROMISELAND—Willie Nelson—Columbia
- 32 I HAVE RETURNED—Ray Stevens—MCA
- 33 MONTANA CAFE—Hank Williams Jr.—Warner/Curb
- 34 HARMONY—John Conlee—Columbia
- 35 HALF NELSON—Willie Nelson—Columbia
- 36 FOUR FOR THE SHOW—The Statler Brothers—Mercury
- 37 SOMETHING TO TALK ABOUT—Anne Murray—Capitol
- 38 OLD FLAME—Juice Newton—RCA
- 39 RABBIT TRAX—Eddie Rabbitt—RCA
- 40 GREATEST HITS—Lee Greenwood—MCA
- 41 GUITAR TOWN—Steve Earle—MCA
- 42 THERE'S NO STOPPING YOUR HEART—Marie Osmond—Capitol/Curb
- 43 SWEET DREAMS—THE LIFE AND TIMES OF PATSY CLINE—Soundtrack—MCA
- 44 LIFE'S HIGHWAY—Steve Wariner—MCA
- 45 HOWARD & DAVID—The Bellamy Brothers—MCA/Curb
- 46 ROLL ON—Alabama—RCA
- 47 GIRLS LIKE ME—Tanya Tucker—Capitol
- 48 BLACK & WHITE—Janie Frickie—Columbia
- 49 GREATEST HITS—Willie Nelson—Columbia
- 50 TWENTY YEARS OF DIRT—Nitty Gritty Dirt Band—Warner Bros.

NUMBER ONE AWARDS

ALABAMA

TOP COUNTRY ALBUM ARTISTS

Pos. ARTIST (No. of charted albums) Label

- 1 ALABAMA (7) RCA
- 2 GEORGE STRAIT (4) MCA
- 3 HANK WILLIAMS JR. (3) Warner/Curb
- 4 THE JUDDS (3) RCA/Curb
- 5 WILLIE NELSON (7) Columbia
- 6 THE STATLER BROTHERS (6) Mercury
- 7 LEE GREENWOOD (5) MCA
- 8 RONNIE MILSAP (2) RCA
- 9 EARL THOMAS CONLEY (3) RCA
- 10 REBA McENTIRE (4) MCA
- (2) Mercury
- 11 EXILE (2) Epic
- 12 RICKY SKAGGS (3) Epic
- 13 SAWYER BROWN (2) Capitol/Curb
- 14 JANIE FRICKIE (3) Columbia
- 15 DWIGHT YOAKAM (1) Reprise
- 16 MERLE HAGGARD (4) Epic
- 17 ROSANNE CASH (1) Columbia
- 18 THE FORESTER SISTERS (2) Warner Bros.
- 19 JOHN SCHNEIDER (3) MCA
- 20 DAN SEALS (2) EMI-America
- 21 GARY MORRIS (2) Warner Bros.
- 22 RAY STEVENS (2) MCA
- 23 JOHN CONLEE (1) Columbia
- (3) MCA
- 24 RANDY TRAVIS (1) Warner Bros.
- 25 NITTY GRITTY DIRT BAND (2) Warner Bros.
- 26 GEORGE JONES (2) Epic
- 27 THE BELLAMY BROTHERS (3) MCA/Curb
- 28 WAYLON JENNINGS (1) MCA
- (1) RCA
- 29 KENNY ROGERS (1) RCA
- 30 WAYLON JENNINGS, WILLIE NELSON, JOHNNY CASH, KRIS KRISTOFFERSON (1) Columbia
- 31 MARIE OSMOND (2) Capitol/Curb
- 32 THE OAK RIDGE BOYS (4) MCA
- 33 JIMMY BUFFETT (3) MCA
- 34 ANNE MURRAY (1) Capitol
- 35 JUICE NEWTON (1) RCA
- 36 EDDIE RABBITT (1) RCA
- 37 STEVE EARLE (1) MCA



TOP COUNTRY ALBUM LABELS

Pos. LABEL (No. of charted albums)

- 1 MCA (46)
- 2 RCA (29)
- 3 COLUMBIA (29)
- 4 EPIC (23)
- 5 WARNER BROS. (20)
- 6 MERCURY (17)
- 7 WARNER/CURB (3)
- 8 CAPITOL (6)
- 9 CAPITOL/CURB (4)
- 10 MCA/CURB (7)
- 11 REPRISE (1)
- 12 EMI-AMERICA (3)
- 13 MTM (3)
- 14 ATLANTIC/AMERICA (2)
- 15 AMERICAN/SMASH (1)

MCA RECORDS



VLADIMIR HOROWITZ
(Photo: Christian Steiner)

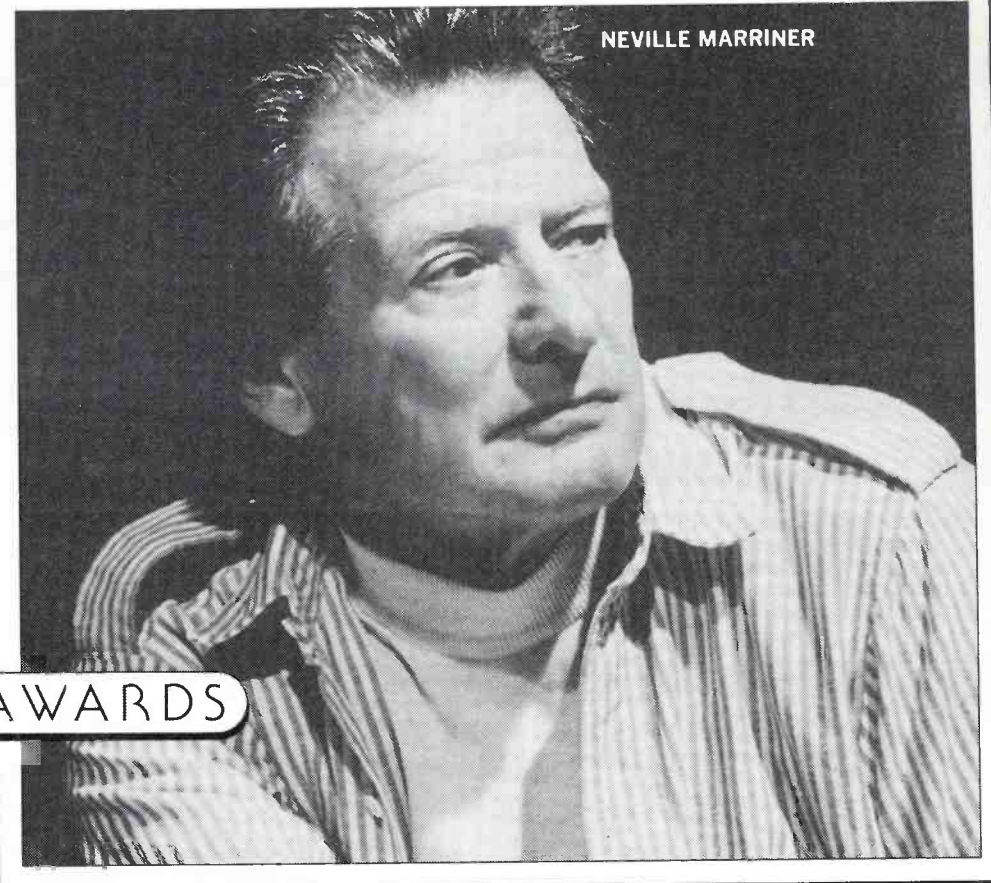
NUMBER ONE AWARDS

TOP CLASSICAL ALBUMS

- Pos. TITLE—Artist (Conductor)—Label
- 1 HOROWITZ: THE LAST ROMANTIC—Vladimir Horowitz—DG
 - 2 AMADEUS SOUNDTRACK—Neville Marriner—Fantasy
 - 3 GERSHWIN: RHAPSODY IN BLUE—Los Angeles Philharmonic (Thomas)—CBS
 - 4 PLEASURES OF THEIR COMPANY—Kathleen Battle, Christopher Parkening—Angel
 - 5 WEBBER: REQUIEM—Domingo, Brightman (Maazel)—Angel
 - 6 TOMASI/JOLIVET: TRUMPET CONCERTOS—Wynton Marsalis—CBS
 - 7 MUSIC OF WOLFGANG AMADEUS MOZART—Various Artists—Angel
 - 8 ROMANCES FOR SAXOPHONE—Branford Marsalis—CBS
 - 9 THE DESERT MUSIC—Steve Reich—Nonesuch
 - 10 GLASS: SATYAGRAHA—Philip Glass—CBS
 - 11 HAYDN/HUMMEL/L MOZART: TRUMPET CONCERTOS—Wynton Marsalis, National Philharmonic—CBS
 - 12 MORE MUSIC FROM AMADEUS—Neville Marriner—Fantasy
 - 13 COPLAND: BILLY THE KID/RODEO—Saint Louis Symphony (Slatkin)—Angel
 - 14 PACHELBEL: CANON/FASCH: TRUMPET CONCERTO—Paillard Chamber Orchestra—RCA
 - 15 BEETHOVEN: SYMPHONIES 1 & 2—Academy of Ancient Music (Hogwood)—L'Oiseau Lyre
 - 16 VIVALDI: THE FOUR SEASONS—Itzhak Perlman—Angel
 - 17 PRESENTING APRILE MILLO—Aprile Millo—Angel
 - 18 MISHIMA SOUNDTRACK—Philip Glass—Nonesuch
 - 19 HOROWITZ: THE STUDIO RECORDINGS—Vladimir Horowitz—DG
 - 20 THE BEST OF WOLFGANG AMADEUS MOZART—Neville Marriner—Philips
 - 21 TCHAIKOVSKY: PIANO CONCERTO NO. 1—Ivo Pogorelich—DG
 - 22 KATHLEEN BATTLE SINGS MOZART—Kathleen Battle—Angel
 - 23 BRAHMS: SONATAS FOR CELLO AND PIANO—Yo-Yo Ma, Emanuel Ax—RCA
 - 24 ADAMS: HARMONIELEHRE—San Francisco Symphony (De Waart)—Nonesuch
 - 25 THE KRONOS QUARTET—The Kronos Quartet—Nonesuch

TOP CLASSICAL ARTISTS

- Pos. ARTIST
- 1 NEVILLE MARRINER
 - 2 KIRI TE KANAWA
 - 3 VLADIMIR HOROWITZ
 - 4 PHILIP GLASS
 - 5 PLACIDO DOMINGO
 - 6 LUCIANO PAVAROTTI
 - 7 WYNTON MARSALIS
 - 8 MICHAEL TILSON THOMAS
 - 9 CHRISTOPHER HOGWOOD
 - 10 KATHLEEN BATTLE



NEVILLE MARRINER

TOP CLASSICAL LABELS



- Pos. LABEL
- 1 CBS
 - 2 ANGEL
 - 3 LONDON
 - 4 DG
 - 5 PHILIPS

- 6 FANTASY
- 7 NONESUCH
- 8 RCA
- 9 TELARC
- 10 L'OISEAU LYRE



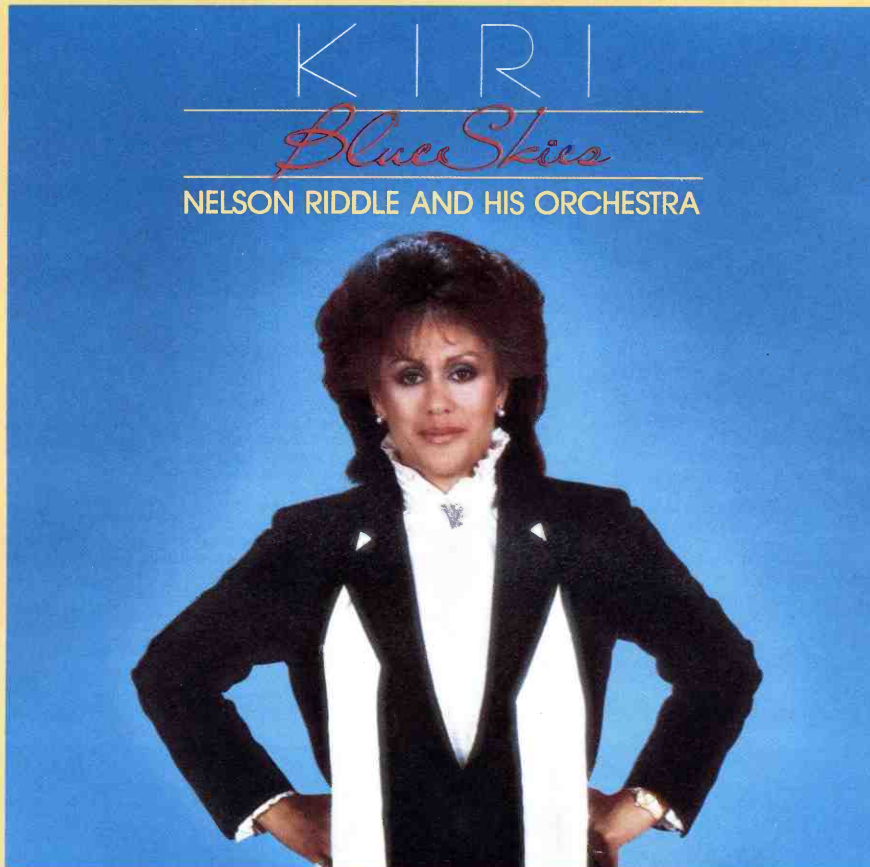
KIRI TE KANAWA

TOP CLASSICAL CROSSOVER ALBUMS

- Pos. TITLE—Artist (Conductor)—Label
- 1 BLUE SKIES—Kiri Te Kanawa (Riddle)—London
 - 2 BERNSTEIN: WEST SIDE STORY (HIGHLIGHTS)—Te Kanawa, Carreras (Bernstein)—DG
 - 3 SONGS FROM LIQUID DAYS—Philip Glass—CBS
 - 4 PASSIONE—Luciano Pavarotti—London
 - 5 SWING, SWING, SWING—Boston Pops (Williams)—Philips
 - 6 SAVE YOUR NIGHTS FOR ME—Placido Domingo—CBS
 - 7 BACHBUSTERS—Don Dorsey—Telarc
 - 8 BEAUTIFUL DREAMER—Marilyn Horne—London
 - 9 BEGIN SWEET WORLD—Richard Stoltzman—RCA
 - 10 ECHOES OF LONDON—John Williams—CBS
 - 11 SPIRITUALS—Simon Estes—Philips
 - 12 BLANCHARD: NEW EARTH SONATA—Hubert Laws, Quincy Jones, Chick Corea—CBS
 - 13 TIMP WARP—Cincinnati Pops (Kunzel)—Telarc
 - 14 DOWN TO THE MOON—Andreas Vollenweider—CBS
 - 15 BOLLING: SUITE FOR FLUTE AND JAZZ PIANO—Jean-Pierre Rampal, Claude Bolling—CBS

FROM LONDON RECORDS

Billboard's #1 Classical Crossover for 1986



Kiri can do it all...from opera and concert stages
the world over to the Tonight Show

Kiri Te Kanawa...
London's Crossover Phenomenon!



"Blue Skies from now on"

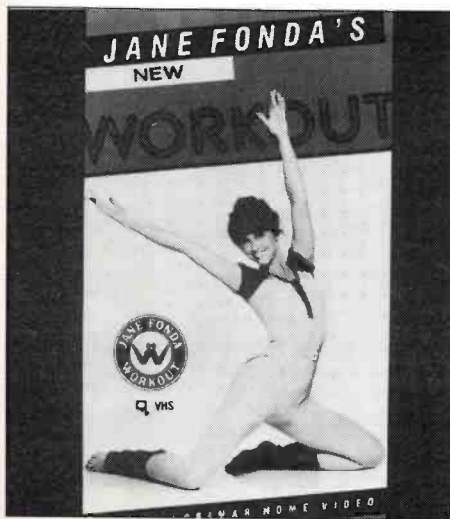
TOP VIDEOCASSETTE RENTALS

Pos. TITLE—Distributor

- 1 BACK TO THE FUTURE—MCA Dist. Corp.
- 2 BEVERLY HILLS COP—Paramount Home Video
- 3 PRIZZI'S HONOR—Vestron
- 4 WITNESS—Paramount Home Video
- 5 GHOSTBUSTERS—RCA/Columbia Pictures Home Video
- 6 RAMBO: FIRST BLOOD PART II—HBO/Cannon Video
- 7 RETURN OF THE JEDI—CBS-Fox Video
- 8 COCOON—CBS-Fox Video
- 9 MASK—MCA Dist. Corp.
- 10 GREMLINS—Warner Home Video
- 11 JAGGED EDGE—RCA/Columbia Pictures Home Video
- 12 THE BREAKFAST CLUB—MCA Dist. Corp.
- 13 COMMANDO—CBS-Fox Video
- 14 THE JEWEL OF THE NILE—CBS-Fox Video
- 15 AMADEUS—HBO/Cannon Video
- 16 SILVERADO—RCA/Columbia Pictures Home Video
- 17 THE EMERALD FOREST—Embassy Home Entertainment
- 18 MURPHY'S ROMANCE—RCA/Columbia Pictures Home Video
- 19 ST. ELMO'S FIRE—RCA/Columbia Pictures Home Video
- 20 SPIES LIKE US—Warner Home Video
- 21 TO LIVE AND DIE IN L.A.—Vestron
- 22 KISS OF THE SPIDER WOMAN—Charter Entertainment
- 23 ROCKY IV—CBS-Fox Video
- 24 BREWSTER'S MILLIONS—MCA Dist. Corp.
- 25 PALE RIDER—Warner Home Video
- 26 WHITE NIGHTS—RCA/Columbia Pictures Home Video
- 27 AGNES OF GOD—RCA/Columbia Pictures Home Video

- 28 PEE-WEE'S BIG ADVENTURE—Warner Home Video
- 29 LADYHAWKE—Warner Home Video
- 30 IRON EAGLE—CBS-Fox Video
- 31 THE GOONIES—Warner Home Video
- 32 MAD MAX BEYOND THUNDERDOME—Warner Home Video
- 33 CODE OF SILENCE—HBO/Cannon Video
- 34 FLETCH—MCA Dist. Corp.
- 35 A NIGHTMARE ON ELM STREET 2—FREDDY'S REVENGE—Media Home Entertainment
- 36 TEEN WOLF—Paramount Home Video
- 37 INVASION U.S.A.—MGM/UA Home Video
- 38 OUT OF AFRICA—MCA Dist. Corp.
- 39 A VIEW TO A KILL—CBS-Fox Video
- 40 WEIRD SCIENCE—MCA Dist. Corp.
- 41 THE KILLING FIELDS—Warner Home Video
- 42 POLICE ACADEMY 2: THEIR FIRST ASSIGNMENT—Warner Home Video
- 43 FRIGHT NIGHT—RCA/Columbia Pictures Home Video
- 44 VISION QUEST—Warner Home Video
- 45 NATIONAL LAMPOON'S EUROPEAN VACATION—Warner Home Video
- 46 DEATH WISH 3—MGM/UA Home Video
- 47 DESPERATELY SEEKING SUSAN—HBO/Cannon Video
- 48 THE HITCHER—HBO/Cannon Video
- 49 REMO WILLIAMS: THE ADVENTURE BEGINS—HBO/Cannon Video
- 50 GOTCHA!—MCA Dist. Corp.

BACK TO THE FUTURE



JANE FONDA

Pos. TITLE—Distributor

- 1 JANE FONDA'S NEW WORKOUT—Karl Lorimar Home Video
- 2 JANE FONDA'S WORKOUT—Karl Lorimar Home Video
- 3 PINOCCHIO—Walt Disney Home Video
- 4 BEVERLY HILLS COP—Paramount Home Video
- 5 THE SOUND OF MUSIC—CBS-Fox Video
- 6 JANE FONDA'S PRIME TIME WORKOUT—Karl Lorimar Home Video
- 7 CASABLANCA—CBS-Fox Video
- 8 GONE WITH THE WIND—MGM/UA Home Video
- 9 THE WIZARD OF OZ—MGM/UA Home Video
- 10 THE BEST OF JOHN BELUSHI—Warner Home Video
- 11 RETURN OF THE JEDI—CBS-Fox Video
- 12 MARY POPPINS—Walt Disney Home Video
- 13 BACK TO THE FUTURE—MCA Dist. Corp.
- 14 MOTOWN 25: YESTERDAY, TODAY, FOREVER—MGM/UA Home Video
- 15 ALICE IN WONDERLAND—Walt Disney Home Video

TOP VIDEOCASSETTE SALES

- 16 GHOSTBUSTERS—RCA/Columbia Pictures Home Video
- 17 AMADEUS—HBO/Cannon Video
- 18 RAMBO: FIRST BLOOD PART II—HBO/Cannon Video
- 19 KATHY SMITH'S ULTIMATE VIDEO WORKOUT—JCI Video
- 20 THE KING AND I—CBS-Fox Video
- 21 ALIEN—CBS-Fox Video
- 22 KATHY SMITH'S BODY BASICS—JCI Video
- 23 DUMBO—Walt Disney Home Video
- 24 WHITE CHRISTMAS—Paramount Home Video
- 25 PLAYBOY VIDEO CENTERFOLD #1—Karl Lorimar Home Video
- 26 PLAYBOY VIDEO CENTERFOLD #2—Karl Lorimar Home Video
- 27 WITNESS—Paramount Home Video
- 28 THE VIRGIN TOUR—MADONNA LIVE—Warner Music Video
- 29 PRIZZI'S HONOR—Vestron
- 30 MIAMI VICE—MCA Dist. Corp.
- 31 GREMLINS—Warner Home Video
- 32 AUTOMATIC GOLF—Video Reel

- 33 PATTON—CBS-Fox Video
- 34 COMMANDO—CBS-Fox Video
- 35 THE JANE FONDA WORKOUT CHALLENGE—Karl Lorimar Home Video
- 36 AFRICAN QUEEN—CBS-Fox Video
- 37 ROCKY IV—CBS-Fox Video
- 38 WHITE NIGHTS—RCA/Columbia Pictures Home Video
- 39 COCOON—CBS-Fox Video
- 40 WHITNEY HOUSTON THE #1 VIDEO HITS—MusicVision
- 41 WRESTLEMANIA—Coliseum Video
- 42 WEST SIDE STORY—CBS-Fox Video
- 43 THE MUSIC MAN—Warner Home Video
- 44 DO IT DEBBIE'S WAY—Video Associates
- 45 MASK—MCA Dist. Corp.
- 46 THE JEWEL OF THE NILE—CBS-Fox Video
- 47 OUT OF AFRICA—MCA Dist. Corp.
- 48 ROBIN HOOD—Walt Disney Home Video
- 49 SILVERADO—RCA/Columbia Pictures Home Video
- 50 SOUTH PACIFIC—CBS-Fox Video

MADONNA



TOP MUSIC VIDEOCASSETTES

Pos. TITLE—Distributor

- 1 THE VIRGIN TOUR—MADONNA LIVE—Warner Music Video
- 2 MOTOWN 25: YESTERDAY, TODAY, FOREVER—MGM/UA Home Video
- 3 NO JACKET REQUIRED—Atlantic Video
- 4 THE #1 VIDEO HITS—MusicVision
- 5 JOHN LENNON LIVE IN NEW YORK—Sony Video Software
- 6 THE BEATLES LIVE—READY STEADY GO!—Sony Video Software
- 7 WHAM! THE VIDEO—CBS-Fox Video
- 8 PRINCE AND THE REVOLUTION LIVE—Warner Music Video
- 9 I CAN'T WAIT—MusicVision
- 10 DICK CLARK'S BEST OF BANDSTAND—Vestron Music Video

NUMBER ONE AWARDS

PINOCCHIO

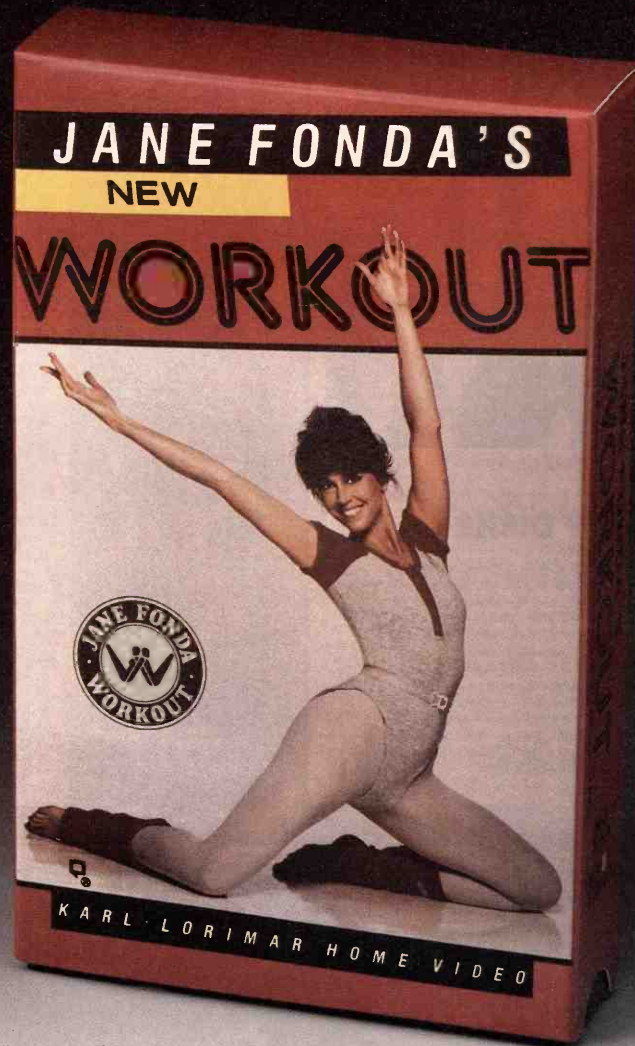


TOP KID VIDEOCASSETTES

Pos. TITLE—Distributor

- 1 PINOCCHIO—Walt Disney Home Video
- 2 DUMBO—Walt Disney Home Video
- 3 ROBIN HOOD—Walt Disney Home Video
- 4 THE CARE BEARS MOVIE—Vestron
- 5 BUGS BUNNY'S WACKY ADVENTURES—Warner Home Video
- 6 ALICE IN WONDERLAND—Walt Disney Home Video
- 7 PETE'S DRAGON—Walt Disney Home Video
- 8 THE SWORD IN THE STONE—Walt Disney Home Video
- 9 WINNIE THE POOH AND THE BLUSTERY DAY—Walt Disney Home Video
- 10 WINNIE THE POOH AND TIGGER TOO—Walt Disney Home Video
- 11 HUGGA BUNCH—Vestron
- 12 SESAME STREET PRESENTS: FOLLOW THAT BIRD—Warner Home Video
- 13 WINNIE THE POOH AND THE HONEY TREE—Walt Disney Home Video
- 14 MICKEY KNOWS BEST—Walt Disney Home Video
- 15 RAINBOW BRIDE AND THE MIGHTY MONSTROMURK MENACE—Vestron

THANKS FOR PUTTING JANE IN SUCH GREAT SHAPE.



She's got a figure to be proud of. Having sold over 750 thousand units to date, Jane Fonda's New Workout ranks as the best-selling video of 1986.

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KLV-TV
KARL LORIMAR VIDEO



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NUMBER ONE AWARDS



DIRE STRAITS

TOP POP COMPACT DISKS

Pos. TITLE—Artist—Label

- 1 **BROTHERS IN ARMS**—Dire Straits—Warner Bros.
- 2 **WHITNEY HOUSTON**—Whitney Houston—Arista
- 3 **NO JACKET REQUIRED**—Phil Collins—Atlantic
- 4 **SCARECROW**—John Cougar Mellencamp—Riva
- 5 **DARK SIDE OF THE MOON**—Pink Floyd—Harvest
- 6 **PROMISE**—Sade—Portrait
- 7 **SO**—Peter Gabriel—Geffen
- 8 **HEART**—Heart—Capitol
- 9 **BORN IN THE U.S.A.**—Bruce Springsteen—Columbia
- 10 **THE BROADWAY ALBUM**—Barbra Streisand—Columbia
- 11 **INVISIBLE TOUCH**—Genesis—Atlantic
- 12 **AFTERBURNER**—ZZ Top—Warner Bros.

13 **CHRONICLES**—Creedence Clearwater Revival—Fantasy

- 14 **THE OTHER SIDE OF LIFE**—The Moody Blues—Polydor
- 15 **BACK IN THE HIGHLIFE**—Steve Winwood—Island
- 16 **DREAM OF THE BLUE TURTLES**—Sting—A&M
- 17 **WELCOME TO THE REAL WORLD**—Mr. Mister—RCA
- 18 **MIAMI VICE**—Soundtrack—MCA
- 19 **DIRTY WORK**—The Rolling Stones—Columbia
- 20 **5150**—Van Halen—Warner Bros.
- 21 **TOP GUN**—Soundtrack—Columbia
- 22 **LITTLE CREATURES**—Talking Heads—Sire
- 23 **GREATEST HITS**—The Cars—Elektra
- 24 **GREATEST HITS VOLS. I & II**—Billy Joel—Columbia
- 25 **TRUE BLUE**—Madonna—Sire

TOP CLASSICAL COMPACT DISKS



Pos. TITLE—Artist (Conductor)—Label

- 1 **AMADEUS SOUNDTRACK**—Neville Marriner—Fantasy
- 2 **TCHAIKOVSKY: 1812 OVERTURE**—Cincinnati Pops (Kunzel)—Telarc
- 3 **TIME WARP**—Cincinnati Pops (Kunzel)—Telarc
- 4 **BACHBUSTERS**—Don Dorsey—Telarc
- 5 **BERNSTEIN: WEST SIDE STORY**—Te Kanawa, Carreras (Bernstein)—DG
- 6 **STAR TRACKS**—Cincinnati Pops (Kunzel)—Telarc
- 7 **BLUE SKIES**—Kiri Te Kanawa (Riddle)—London
- 8 **HOROWITZ: THE LAST ROMANTIC**—Vladimir Horowitz—DG
- 9 **TELARC SAMPLER #1**—Various Artists—Telarc
- 10 **SWING, SWING, SWING**—Boston Pops (Williams)—Philips
- 11 **GERSHWIN: RHAPSODY IN BLUE**—Los Angeles Philharmonic (Thomas)—CBS
- 12 **ORCHESTRAL SPECTACULARS**—Cincinnati Pops (Kunzel)—Telarc
- 13 **WEBBER: REQUIEM**—Domingo, Brightman (Maazel)—Angel
- 14 **BEETHOVEN: SYMPHONY NO. 9**—Berlin Philharmonic (Karajan)—DG
- 15 **THE BEST OF WOLFGANG AMADEUS MOZART**—Neville Marriner—Philips
- 16 **BACH MEETS THE BEATLES**—John Bayless—Pro Arte
- 17 **SONGS FROM LIQUID DAYS**—Philip Glass—CBS
- 18 **COPLAND: APPALACHIAN SPRING**—Atlanta Symphony—Telarc
- 19 **TELARC SAMPLER #2**—Various Artists—Telarc
- 20 **DOWN TO THE MOON**—Andreas Vollenweider—CBS
- 21 **SYNCOATED CLOCK**—Rochester Pops (Kunzel)—Pro Arte
- 22 **TELARC SAMPLER #3**—Various Artists—Telarc
- 23 **PACHELBEL: CANON**—Paillard Chamber Orchestra—RCA
- 24 **BEETHOVEN: SYMPHONIES 5 & 6**—Berlin Philharmonic (Karajan)—DG
- 25 **HAYDN/HUMMEL/L. MOZART: TRUMPET CONCERTOS**—Wynton Marsalis, National Philharmonic—CBS

AMADEUS



BACK TO THE FUTURE

TOP VIDEODISKS

Pos. TITLE—Distributor

- 1 **BACK TO THE FUTURE**—MCA Dist. Corp.
- 2 **BEVERLY HILLS COP**—Paramount Home Video
- 3 **GHOSTBUSTERS**—RCA/Columbia Pictures Home Video
- 4 **RETURN OF THE JEDI**—CBS-Fox Video
- 5 **COCOON**—CBS-Fox Video
- 6 **WITNESS**—Paramount Home Video
- 7 **SILVERADO**—RCA/Columbia Pictures Home Video
- 8 **MASK**—MCA Dist. Corp.
- 9 **THE KILLING FIELDS**—Warner Home Video
- 10 **MURPHY'S ROMANCE**—RCA/Columbia Pictures Home Video



MIKE + THE MECHANICS

TOP ROCK TRACKS

Pos. TITLE—Artist—Label

- 1 **SILENT RUNNING**—Mike & The Mechanics—Atlantic
- 2 **STAGES**—ZZ Top—Warner Bros.
- 3 **THROWING IT ALL AWAY**—Genesis—Atlantic
- 4 **HIGHER LOVE**—Steve Winwood—Island
- 5 **SLEDGEHAMMER**—Peter Gabriel—Geffen
- 6 **IN YOUR EYES**—Peter Gabriel—Geffen
- 7 **SECRET SEPARATION**—The Fixx—MCA
- 8 **TAKE ME HOME TONIGHT**—Eddie Money—Columbia
- 9 **ONE HIT TO THE BODY**—The Rolling Stones—Rolling Stones
- 10 **TALK TO ME**—Stevie Nicks—Modern
- 11 **LOVE WALKS IN**—Van Halen—Warner Bros.
- 12 **WHY CAN'T THIS BE LOVE**—Van Halen—Warner Bros.
- 13 **FACE THE FACE**—Pete Townshend—Atco
- 14 **ALL THE KINGS HORSES**—The Firm—Atlantic
- 15 **TONIGHT SHE COMES**—The Cars—Elektra
- 16 **YOUR WILDEST DREAMS**—The Moody Blues—PolyGram
- 17 **STICK AROUND**—Julian Lennon—Atlantic
- 18 **DREAMS**—Van Halen—Warner Bros.
- 19 **INVISIBLE TOUCH**—Genesis—Atlantic
- 20 **ADDICTED TO LOVE**—Robert Palmer—Island
- 21 **TOUCH AND GO**—Emerson, Lake & Powell—Polydor
- 22 **KYRIE**—Mr. Mister—RCA
- 23 **LIKE A ROCK**—Bob Seger & The Silver Bullet Band—Capitol
- 24 **SPLIT DECISION**—Steve Winwood—Island
- 25 **WHAT YOU NEED**—INXS—Atlantic

TOP POP SINGLES PUBLISHERS



Pos. PUBLISHER (No. of charted singles)

- 1 FLYTE TYME, ASCAP (11)
- 2 ZOMBA, ASCAP (14)
- 3 WARNER-TAMERLANE, BMI (24)
- 4 WB, ASCAP (30)
- 5 ALMO, ASCAP (20)
- 6 APRIL, ASCAP (22)
- 7 CHAPPELL, ASCAP (16)
- 8 COLGEMS-EMI, ASCAP (11)
- 9 CONTROVERSY, ASCAP (5)
- 10 VIRGIN, ASCAP (15)
- 11 FOREIGN IMPORTED, BMI (4)
- 12 FAMOUS, ASCAP (10)
- 13 BROCKMAN, ASCAP (4)
- 14 RIVA, ASCAP (5)
- 15 IRVING, BMI (17)
- 16 MCA, ASCAP (11)
- 17 YESSUP, ASCAP (3)
- 18 INTERSONG, ASCAP (9)
- 19 HAMSTEIN, BMI (4)
- 20 POOLSIDE, BMI (2)
- 21 SCREEN GEMS-EMI, BMI (9)
- 22 WARNING TRACKS, ASCAP (3)
- 23 HULEX, ASCAP (2)
- 24 ARISTA, ASCAP (14)
- 25 LIDO, ASCAP (3)
- 26 UNICHAPPELL, BMI (13)

TOP BLACK SINGLES PUBLISHERS

Pos. PUBLISHER (No. of charted singles)

- 1 FLYTE TYME, ASCAP (15)
- 2 ZOMBA, ASCAP (15)
- 3 WB, ASCAP (29)
- 4 CONTROVERSY, ASCAP (7)
- 5 JOBETE, ASCAP (22)
- 6 ALMO, ASCAP (21)
- 7 WILLESDEN, BMI (16)
- 8 TEMP CO., BMI (8)
- 9 MCA, ASCAP (22)
- 10 DEF JAM, ASCAP (9)
- 11 APRIL, ASCAP (26)
- 12 AVANT GARDE, ASCAP (9)
- 13 IRVING, BMI (8)
- 14 BROCKMAN, ASCAP (3)
- 15 PHILLY WORLD, BMI (3)
- 16 COLGEMS-EMI, ASCAP (7)
- 17 FUSS, ASCAP (3)

- 18 POOLSIDE, BMI (3)
- 19 WARNER-TAMERLANE, BMI (12)
- 20 BUSH BURNIN', ASCAP (7)
- 21 BLACK BULL, ASCAP (6)
- 22 MTUME, ASCAP (5)
- 23 ALL SEEING EYE, ASCAP (6)
- 24 A LA MODE, ASCAP (4)
- 25 CAROLE BAYER SAGER, BMI (3)
- 26 NEW HIDDEN VALLEY, ASCAP (3)
- 27 TROUTMAN'S, BMI (5)
- 28 SILVER ANGEL, ASCAP (3)
- 29 YA D SIR, ASCAP (3)
- 30 NATIONAL LEAGUE, ASCAP (8)
- 31 MUSIC CORP. OF AMERICA, BMI (12)
- 32 BROOZERTOONES, BMI (6)
- 33 STONE CITY, ASCAP (6)
- 34 CAREERS, BMI (4)
- 35 GOLD HORIZON, BMI (5)
- 36 DUM DI DUM, ASCAP (1)
- 37 GRATITUDE SKY, ASCAP (6)
- 38 PROTOONS, ASCAP (7)
- 39 GOLDEN TORCH, ASCAP (5)
- 40 UNICHAPPELL, BMI (9)
- 41 DANICA, BMI (3)
- 42 SISTER FATE, ASCAP (1)
- 43 NONPAREIL, ASCAP (5)
- 44 POR PETE, BMI (1)
- 45 NEW GENERATION, ASCAP (1)
- 46 BELLBOY, BMI (6)
- 47 KASHIF, BMI (6)
- 48 FORCEFUL, BMI (4)
- 49 HOUSE OF CHAMPIONS, ASCAP (2)
- 50 NICK-O-VAL, ASCAP (1)



TOP COUNTRY SINGLES PUBLISHERS

Pos. PUBLISHER (No. of charted singles)

- 1 TREE, BMI (38)
- 2 HALL-CLEMENT, BMI (20)
- 3 MCA, ASCAP (20)
- 4 CROSS KEYS, ASCAP (29)
- 5 RICK HALL, ASCAP (9)
- 6 IRVING, BMI (16)
- 7 BLACKWOOD, BMI (16)
- 8 WB, ASCAP (23)
- 9 PATCHWORK, ASCAP (8)
- 10 STATLER BROTHERS, BMI (3)
- 11 JACK & BILL, ASCAP (10)
- 12 APRIL, ASCAP (18)
- 13 TOM COLLINS, BMI (9)
- 14 UNCLE ARTIE, ASCAP (11)
- 15 WEB IV, BMI (5)
- 16 GOLDLINE, ASCAP (5)
- 17 COMBINE, BMI (7)
- 18 PACIFIC ISLAND, BMI (6)
- 19 WARNER-TAMERLANE, BMI (17)
- 20 TAPADERO, BMI (12)
- 21 CHAPPELL, ASCAP (18)
- 22 LARRY GATLIN, BMI (3)
- 23 BELLAMY BROS., ASCAP (3)
- 24 INORBIT, BMI (2)
- 25 COLLINS COURT, ASCAP (6)
- 26 DON SCHLITZ, ASCAP (8)
- 27 CEDARWOOD, BMI (3)
- 28 ALGEE, BMI (4)
- 29 BUG, BMI (5)
- 30 WRITERS GROUP, BMI (7)
- 31 TWO SONS, ASCAP (13)
- 32 SCARLET MOON, BMI (6)
- 33 BOCEPHUS, BMI (2)
- 34 LEEDS, ASCAP (5)
- 35 ENGLISHTOWN, BMI (3)
- 36 SCREEN GEMS-EMI, BMI (11)
- 37 WILLIE NELSON, BMI (3)
- 38 LARRY BUTLER, BMI (6)
- 39 SOMEBODY'S, SESAC (4)
- 40 SILVERLINE, BMI (5)
- 41 LAWYERS DAUGHTER, BMI (5)
- 42 KING COAL, ASCAP (1)
- 43 SHAPIRO BERNSTEIN & CO., ASCAP (2)
- 44 ALABAMA BAND, ASCAP (6)
- 45 CAVESSON, ASCAP (6)
- 46 CBS, BMI (2)
- 47 MICHAEL H. GOLDSEN, ASCAP (6)
- 48 COAL DUST WEST, BMI (2)
- 49 COLGEMS-EMI, ASCAP (4)
- 50 ARC, BMI (1)

TOP BOXSCORES

Following is a list of the top-grossing concerts of the year as reported in *Amusement Business*, a Billboard publication, from Dec. 7, 1985 to Nov. 29, 1986. Order of information is headliner, supporting acts, venue, city, state, dates, gross, ticket price, attendance, # of shows, promoter.

1 NEIL DIAMOND, Madison Square Garden Center, New York, N.Y., July 24-31, \$2,927,835, \$20/\$15, 152,319, eight shows, eight sellouts, Ron Delsener Ent.

2 BILL COSBY, Radio City Music Hall, New York, N.Y., Jan. 31-Feb. 2, Feb. 7-9, March 7-9, \$2,833,690, \$35/\$30/\$25,

88,110, 15 sellouts, Radio City Music Hall Prods., Inc.

3 NEIL DIAMOND, Greek Theatre, Los Angeles, Calif., Aug. 14-20, 22-28, \$2,374,884, \$30/\$20/\$15, 84,674, 14 sellouts, Nederlander Organization.

4 LIBERACE & THE ROCKETTES, DANCING WATERS WITH ERIC HAMELIN, Radio City Music Hall, New York, N.Y., Oct. 16-Nov. 2, \$2,365,033, \$27.50/\$25/\$22.50/\$20, 103,900, 123,354, 21 shows, Radio City Music Hall Prods.

5 THE GRATEFUL DEAD, BOB DYLAN, TOM PETTY & THE HEARTBREAKERS, Robert F. Kennedy Stadium, Washington, D.C., July 6-7, \$2,132,700, \$20, 108,235, 130,000 sellout, Cellar Door Prods., John Scher Presents.

6 GENESIS, Madison Square Garden Center, New York, N.Y., Sept. 29-Oct. 3, \$1,898,937, \$20/\$17.50, 99,500, five sellouts, Ron Delsener Enterprises.

7 GENESIS, Rosemont Horizon, Rosemont, Ill., Oct. 5-10, \$1,784,772, \$17.50, 101,987, six sellouts, Jam Prods.

8 AMNESTY INTERNATIONAL "A CONSPIRACY OF HOPE", Giants Stadium, East Rutherford, N.J., June 15, \$1,757,245, \$35, 50,207, sellout, Monarch Entertainment Bureau, John Scher Presents, Bill Graham Presents.

9 GENESIS, The Forum, Inglewood, Calif., Oct. 13-17, \$1,440,421, \$18.50/\$17.50, 85,739, five sellouts, Avalon Attractions.

10 TEXAS WORLD MUSIC FESTIVAL: VAN HALEN, LOVERBOY, DIO, KROKUS, KEEL, BACHMAN-TURNER OVERDRIVE, Cotton Bowl, Dallas, Texas, July 19, \$1,400,560, \$20, 72,028, 80,000, PACE Concerts.

11 GENESIS, Oakland-Alameda County Coliseum, Oakland, Calif., Oct. 19-24, \$1,340,623, \$17.50, 76,607, six sellouts, Bill Graham Presents.

12 PETER ALLEN, THE ROCKETTES, THE MANHATTAN RHYTHM KINGS, Radio City Music Hall, New York, N.Y., March 29-April 6, \$1,336,210, \$35/\$30/\$25, 42,321, 58,740, Radio City Music Hall Prods.

13 VAN HALEN, BACHMAN-TURNER OVERDRIVE, Meadows Arena, East Rutherford, N.J., July 28-29, 31-Aug. 1, \$1,284,659, \$17.50/\$16.50, 78,172, four sellouts, Monarch Entertainment Bureau.

14 BOB DYLAN, THE GRATEFUL DEAD, TOM PETTY & THE HEARTBREAKERS, Rich Stadium, Buffalo, N.Y., July

4, \$1,277,000, \$20, 63,850, 75,000, John Scher Presents, Festival East Concerts.

15 GENESIS, The Spectrum, Philadelphia, Pa., Sept. 24-27, \$1,214,773, \$17.50/\$15.50, 73,230, four sellouts, Electric Factory Concerts.

16 BILLY JOEL, Madison Square Garden Center, New York, N.Y., Oct. 15, 17-18, \$1,150,000, \$20/\$17.50, 60,000, three sellouts, Ron Delsener Enterprises.

17 ZZ TOP, HONEYMOON SUITE, Reunion Arena, Dallas, Texas, Aug. 30-Sept. 2, \$1,086,978, \$16.50, 62,113, four sellouts, Beaver Prods.

18 JUNE JAM: ALABAMA, WILLIE NELSON, CHARLIE DANIELS BAND, GARY MORRIS, JOHN SCHNEIDER, RESTLESS HEART, Fort Payne High School, Ft. Payne, Ala., June 14, \$1,082,672, \$17.50, 61,867, unlt'd, sellout, Keith Fowler Promotions.

19 BOB DYLAN, TOM PETTY & THE HEARTBREAKERS, THE GRATEFUL DEAD, Hubert H. Humphrey Metrodome, Minneapolis, Minn., June 26, \$1,011,760, \$20, 50,588, 53,000, Monarch Entertainment Bureau, John Scher Presents, Rose Prods.

20 BOB SEGER & THE SILVER BULLET BAND, THE FABULOUS THUNDERBIRDS, Pine Knob Music Theatre, Clarkston, Mich., Aug. 28-30, Sept. 2-3, \$1,000,000, \$16/\$12, 70,000, five sellouts, Nederlander Organization.

21 ZZ TOP, THE DEL FUEGOS, Capitol Centre, Landover, Md., May 24-27, \$975,322, \$15.50, 62,924, four sellouts, Beaver Prods., Celler Door Prods.

22 VAN HALEN, BACHMAN-TURNER OVERDRIVE, Cow Palace, San Francisco, Calif., Oct. 31-Nov. 3, \$950,745, \$16.50, 57,270, four sellouts, Bill Graham Presents.

23 JOURNEY, GLASS TIGER, Meadows Arena, East Rutherford, N.J., Oct. 25-26 & 28, \$946,113, \$17.50/\$16.50, 57,483, 61,398, two sellouts, Monarch Entertainment Bureau, John Scher Presents.

24 GENESIS, Joe Louis Arena, Detroit, Mich., Sept. 18-20, \$920,856, \$17, 54,168, three sellouts, Belkin Prods.

25 BILLY JOEL, The Spectrum, Philadelphia, Pa., Oct. 7-8 & 13, \$916,065, \$17.50/\$15, 55,372, three sellouts, Electric Factory Concerts.

TOP DISTRIBUTED BLACK LABELS

Pos. LABEL (No. of charted singles & albums)

- 1 MCA (64)
- 2 WARNER BROS. (26)
- 3 EPIC/PORTRAIT/ASSOCIATED (63)
- 4 ARISTA (42)
- 5 MOTOWN (57)



TOP DISTRIBUTED POP LABELS

Pos. LABEL (No. of charted singles & albums)

- 1 WARNER BROS. (188)
- 2 COLUMBIA (115)
- 3 ATLANTIC (106)
- 4 MCA (103)
- 5 A&M (81)

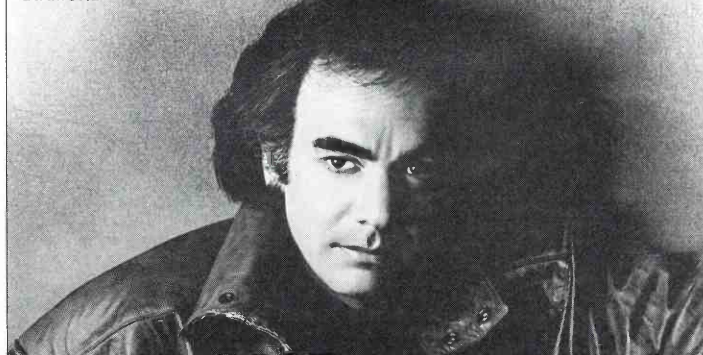


TOP DISTRIBUTED DANCE LABELS

Pos. LABEL (No. of charted singles & albums)

- 1 WARNER BROS. (86)
- 2 EPIC/PORTRAIT/ASSOCIATED (60)
- 3 MCA (67)
- 4 ATLANTIC (48)
- 5 A&M (45)

NEIL DIAMOND



NUMBER ONE AWARDS

RCA/Ariola Internacional

Felicita a su
Artista Exclusivo

JOSE
JOSE

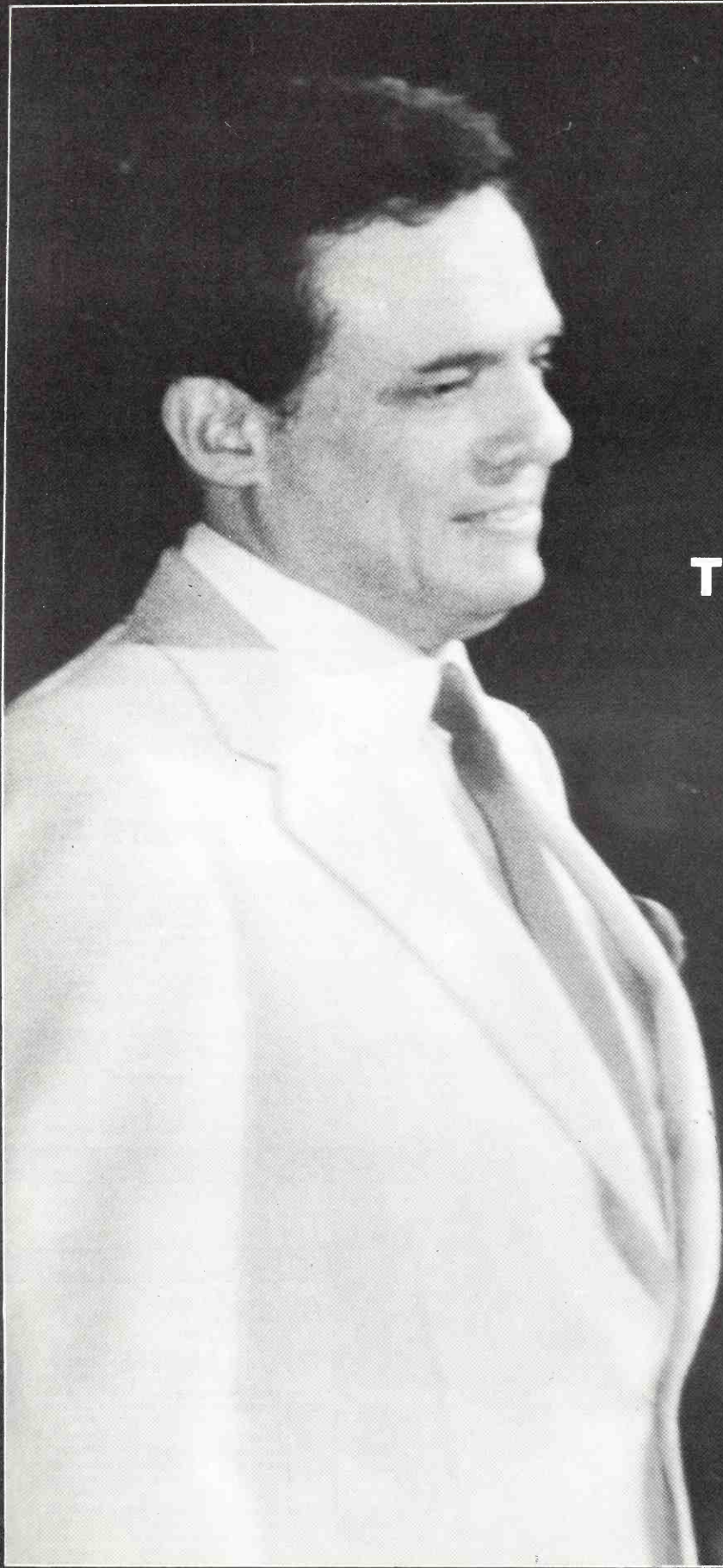
por
Los Reconocimientos
como
Pop Latin Artist
y
Pop Latin Album



LATV-18 

CSTV-18 

RCA

**THE COMPUTERS AND
THE PUBLIC SAY:**

JOSE JOSÉ

**TOP LATIN ARTIST
TOP LATIN L.P.**

**... AND YOU KNOW
THEY CANNOT LIE.**

**THANKS
BILLBOARD**

**ESPECTRA S.C./MEXICO
WILLIAM MORRIS AGENCY
CARLOS MARIN SOUTH AMERICA**

TOP POP LATIN ALBUMS

Pos. TITLE—Artist—Label

- 1 PROMESAS—Jose Jose—Ariola
- 2 LIBRA—Julio Iglesias—CBS
- 3 COMPLETAMENTE TUYA—Marisela—Profono
- 4 POR AMOR AL ARTE—Dyango—EMI/Odeon
- 5 YA SOY TUYO—Jose Feliciano—RCA
- 6 PRIMITIVE LOVE—Miami Sound Machine—CBS
- 7 PALOMA BRAVA—Rocio Jurado—EMI/Odeon
- 8 VOLVAMOS A VIVIR—Rudy La Scala—Sonotone
- 9 LUZ DE LUNA—Yolandita Monge—CBS
- 10 ROBERTO CARLOS 86—Roberto Carlos—CBS
- 11 EL ULTIMO BESO—Jose Luis Rodriguez—CBS
- 12 LUCIA Y JOAQUIN—Pimpinela—CBS
- 13 TUYO—Camilo Sesto—Ariola
- 14 COMO TE VA MI AMOR—Pandora—EMI/Odeon
- 15 TRES—Alvaro Torres—Profono



JOSE JOSE

TOP POP LATIN ARTISTS

Pos. ARTIST (No. of charted albums) Label

- 1 JOSE JOSE (3) Ariola
- 2 JULIO IGLESIAS (1) CBS
- 3 JOSE FELICIANO (2) RCA
- 4 MARISELA (1) Profono
- 5 DYANGO (1) EMI/Odeon
- 6 MIAMI SOUND MACHINE (1) CBS
- 7 ROBERTO CARLOS (3) CBS
- 8 ROCIO JURADO (1) EMI/Odeon
- 9 YOLANDITA MONGE (2) CBS
- 10 RUDY LA SCALA (1) Sonotone

TOP POP LATIN LABELS



Pos. LABEL (No. of charted albums)

- 1 CBS (17)
- 2 ARIOLA (12)
- 3 EMI/ODEON (5)
- 4 RCA (14)
- 5 PROFONO (5)
- 6 SONOTONE (3)
- 7 A&M (4)
- 8 MUSART (1)
- 9 MELODY INTERNATIONAL (1)
- 10 TELE (1)

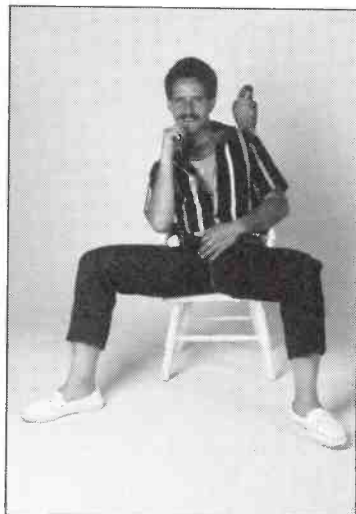


EL GRAN COMBO

TOP TROPICAL/SALSA LATIN ALBUMS

Pos. TITLE—Artist—Label

- 1 SOLISTA PERO NO SOLO—Franky Ruiz—TH
- 2 LA MAGIA DE—Hansel Y Raul—RCA
- 3 LA MEDICINA—Wilfrido Vargas—Karen
- 4 NUESTRA MUSICA—El Gran Combo—Combo
- 5 ANDY MONTANEZ—Andy Montanez—TH
- 6 AYER, HOY, MANANA Y SIEMPRE—Tommy Olivencia—TH
- 7 INNOVATION—El Gran Combo—Combo
- 8 Y SU PUEBLO—El Gran Combo—Combo
- 9 HOMENAJE A BENNY MORE VOL. 3—Celia Cruz/Tito Puente—Vaya
- 10 ESCENAS—Ruben Blades—Elektra
- 11 SORULLO Y CAPULLO—Johnny Ventura—Combo
- 12 SOMOS EL SON—Ralph Levitt—Bronco
- 13 PARA MI PUEBLO TODO—Fernandito Villalona—Kubaney
- 14 NOCHE DE COPAS—La Patrulla 15—Ringo
- 15 OSCAR 86—Oscar D'Leon—TH



FRANKY RUIZ

TOP TROPICAL/SALSA LATIN ARTISTS

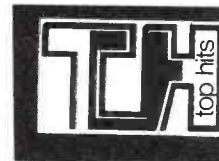
Pos. ARTIST (No. of charted albums) Label

- 1 EL GRAN COMBO (3) Combo
- 2 FRANKY RUIZ (1) TH
- 3 HANSEL Y RAUL (2) RCA
- (1) TH
- 4 WILFRIDO VARGAS (2) Karen
- 5 JOHNNY VENTURA (3) Combo

Pos. LABEL (No. of charted albums)

- 1 TH (13)
- 2 COMBO (7)
- 3 RCA (8)
- 4 KAREN (9)
- 5 BRONCO (7)
- 6 VAYA (1)
- 7 ELEKTRA (1)
- 8 KUBANEY (4)
- 9 FANIA (4)
- 10 RINGO (1)

TOP TROPICAL/SALSA LATIN LABELS



NUMBER ONE AWARDS

TOP REGIONAL MEXICAN LATIN ALBUMS

Pos. TITLE—Artist—Label

- 1 ADONDE VAS—Los Bukis—Profono
- 2 LOS YONICS—Los Yonics—Profono
- 3 RUMORES—Joan Sebastian—Musart
- 4 EL OTRO MEXICO—Los Tigres Del Norte—Profono
- 5 POR QUE ME HACES SUFRIR—Los Bondadosos—Profono
- 6 LA MAFIA 1986—La Mafia—CBS
- 7 16 SUPEREXITOS—Los Bukis—Profono
- 8 17 SUPEREXITOS—Los Bondadosos—Profono
- 9 HOLA QUE TAL—Los Plebeyos—DMY
- 10 AMOR SIN PALABRAS—Los Caminantes—Rocio
- 11 RITMO ARDIENTE—Laura Leon—Profono
- 12 CADA DIA MEJOR—Los Caminantes—Rocio
- 13 25 ANIVERSARIO—Little Joe—CBS
- 14 NUMERO 16—Grupo Mazz—Cara
- 15 LA JAULA DE ORO—Los Tigres Del Norte—Profono

TOP REGIONAL MEXICAN LATIN ARTISTS

Pos. ARTIST (No. of charted albums) Label

- 1 LOS BUKIS (4) Profono
- 2 LOS BONDADOSOS (4) Profono
- 3 LOS CAMINANTES (3) Rocio
- (2) Luna
- 4 LOS TIGRES DEL NORTE (2) Profono
- 5 LOS YONICS (2) Profono
- 6 JOAN SEBASTIAN (1) Musart
- 7 RAMON AYALA (5) Freddie
- 8 LA MAFIA (1) CBS
- (1) Cara
- 9 LOS PLEBEYOS (1) DMY
- 10 GRUPO PEGASO (2) Remo



LOS BUKIS



TOP REGIONAL MEXICAN LATIN LABELS

Pos. LABEL (No. of charted albums)

- 1 PROFONO (21)
- 2 CBS (15)
- 3 MUSART (9)
- 4 FREDDIE (12)
- 5 ROCIO (4)
- 6 DMY (1)
- 7 REMO (2)
- 8 ARIOLA (3)
- 9 CARA (2)
- 10 LUNA (3)

TOP INSPIRATIONAL ALBUMS

Pos. TITLE—Artist—Label

- 1 UNGUARDED—Amy Grant—Word
- 2 HYMNS JUST FOR YOU—Sandi Patti—Impact
- 3 MORNING LIKE THIS—Sandi Patti—Word
- 4 SONGS FROM THE HEART—Sandi Patti—Impact
- 5 AGE TO AGE—Amy Grant—Word
- 6 THE CHAMPION—Carman—Word
- 7 MEDALS—Russ Taff—Myrrh
- 8 STRAIGHT AHEAD—Amy Grant—Word
- 9 MORE THAN WONDERFUL—Sandi Patti—Impact
- 10 SOLDIERS UNDER COMMAND—Stryper—Enigma
- 11 BEAT THE SYSTEM—Petra—Star Song
- 12 THE BIG PICTURE—Michael W. Smith—Reunion
- 13 CAPTURED IN TIME AND SPACE—Petra—Star Song

- 14 HE HOLDS THE KEYS—Steve Green—Sparrow
- 15 COMMANDO SOZO—Degarmo & Key—Power Disc
- 16 BLACK & WHITE IN A GREY WORLD—Leslie Phillips—Myrrh
- 17 ONE DAY AT A TIME—Cristy Lane—Arrival
- 18 LOVE AROUND THE WORLD—Leon Patillo—Myrrh
- 19 HOLY ROLLING—Bryan Duncan—Light
- 20 MICHAEL W. SMITH PROJECT—Michael W. Smith—Reunion
- 21 THE COLLECTION—Amy Grant—Myrrh
- 22 I'VE JUST SEEN JESUS—Larnelle Harris—Impact
- 23 PRAISE 8—Maranatha—Maranatha
- 24 KIDS PRAISE 5—The Maranatha Kids—Maranatha
- 25 SO GLAD I KNOW—Deniece Williams—Sparrow

AMY GRANT (Photo: Attila Csupo)



NUMBER ONE AWARDS



THE WINANS

TOP INSPIRATIONAL ARTISTS

Pos. ARTIST (No. of charted albums) Label

- 1 SANDI PATTI (4) Impact
- (1) Word
- 2 AMY GRANT (3) Word
- (2) Myrrh
- 3 PETRA (4) Star Song
- 4 CARMAN (2) Word
- (1) Priority (1) Power Disc
- 5 MICHAEL W. SMITH (2) Reunion
- (1) Word
- 6 RUSS TAFF (1) Myrrh
- 7 STRYPER (2) Enigma
- 8 STEVE GREEN (2) Sparrow
- 9 PHIL DRISCOLL (1) Benson
- (2) Sparrow
- 10 DEGARMO & KEY (3) Power Disc



SANDI PATTI

TOP SPIRITUAL ARTISTS

Pos. ARTIST (No. of charted albums) Label

- 1 THE WINANS (1) Qwest
- (1) Light
- 2 NICHOLAS (1) Command
- 3 THE WILLIAMS BROTHERS (2) Malaco
- 4 SANDRA CROUCH (1) Light
- 5 DOUGLAS MILLER (1) Light
- (1) Gospearl
- 6 SHIRLEY CAESAR (2) Word
- 7 REV. F.C. BARNES & REV. JANICE BROWN (2) Atlanta Int'l
- 8 WALTER HAWKINS (1) Light
- 9 REV. M. BRUNSON & THE THOMPSON COMMUNITY CHOIR (1) Rejoice
- (1) Word
- 10 EDWIN HAWKINS (1) Birthright

TOP INSPIRATIONAL LABELS

Pos. LABEL (No. of charted albums)

- 1 WORD (14)
- 2 IMPACT (5)
- 3 MYRRH (14)
- 4 STAR SONG (8)
- 5 SPARROW (13)
- 6 REUNION (3)
- 7 ENIGMA (2)
- 8 BENSON (4)
- 9 MARANATHA (2)
- 10 POWER DISC (4)



TOP SPIRITUAL LABELS

Pos. LABEL (No. of charted albums)

- 1 LIGHT (9)
- 2 MALACO (10)
- 3 WORD (7)
- 4 COMMAND (3)
- 5 ATLANTA INT'L (6)
- 6 QWEST (2)
- 7 SAVOY (10)
- 8 SOUND OF GOSPEL (5)
- 9 REJOICE (2)
- 10 BIRTHRIGHT (2)



TOP SPIRITUAL ALBUMS

Pos. TITLE—Artist—Label

- 1 DEDICATED—Nicholas—Command
- 2 WE'RE WAITING—Sandra Crouch—Light
- 3 LET MY PEOPLE GO—The Winans—Qwest
- 4 BLESSED—The Williams Brothers—Malaco
- 5 LOVE ALIVE III—Walter Hawkins—Light
- 6 HAVE MERCY—Edwin Hawkins—Birthright
- 7 CELEBRATION—Shirley Caesar—Word
- 8 UNSPEAKABLE JOY—Douglas Miller—Light
- 9 THERE IS HOPE—Rev. M. Brunson & The Thompson Community Choir—Rejoice
- 10 THE SEARCH IS OVER—Tramaine—A&M
- 11 COME UNTO JESUS—Charles Nicks—Sound Of Gospel
- 12 ROUGH SIDE OF THE MOUNTAIN—Rev. F.C. Barnes & Rev. Janice Brown—Atlanta Int'l
- 13 CHOSEN—Vanessa Bell Armstrong—Onyx

- 14 TOMORROW—The Winans—Light
- 15 HOLD ON—Rev. F.C. Barnes & Rev. Janice Brown—Atlanta Int'l
- 16 JUST DARYL—Daryl Coley—Plumblaine
- 17 HAND AND HAND—The Williams Brothers—Malaco
- 18 BETTER THAN BLESSED—Louise Candy Davis—Malaco
- 19 HE IS THE LIGHT—Al Green—Word
- 20 THINGS ARE GOING TO WORK OUT SOMEHOW—Rev. Clay Evans & The Fellowship Choir—Savoy
- 21 HEAVY LOAD—Rev. Marvin Yancy—Nashboro
- 22 NO TIME TO LOSE—Andrae Crouch—Light
- 23 LORD WE NEED YOUR BLESSING—The Jackson Southernaires—Malaco
- 24 I GIVE MYSELF TO YOU—The Rance Allen Group—Word
- 25 MISSISSIPPI PO BOY—The Canton Spirituals—Jay & Bee

NICHOLAS



CRITICS' CHOICE

GLENN A. BAKER:

1. **Dragon**, "Dreams Of Ordinary Men" (LP). The full flowering of Australia's greatest pop/rock unit, under the visionary production of Todd Rundgren.
2. **Bruce Springsteen & E. Street Band**, "Live 1975-85" (LPs). Not nearly enough of his great remakes but still overwhelming.
3. **The Housemartins**, "London 0, Hull 4" (LP). The best British powerpop outfit since the Bluebells.
4. **Cash/Perkins/Lewis/Orbison**, "Class Of '55" (LP). If only for Orbison's breathtaking "Coming Home."
5. **Stephen Cummings**, "This Wonderful Life" (LP). Assured, textured second solo effort for former leader of the Sports.
6. **Inxs**, "Listen Like Thieves" (LP). Confident, ambitious '80s rock from an outfit of vast potential.
7. **Everly Bros.**, "Born Yesterday" (LP). A mature, accomplished, emotive work of considerable integrity.
8. **Paul Simon**, "Graceland" (LP). A bold musical statement from a consummate artiste.
9. **AC/DC**, "Who Made Who?" (single). The inevitable return of the world's hardest rocking band to producers Vanda & Young.
10. **John Farnham**, "Whispering Jack" (LP). Unshackled from Little River Band, Farnham displays the full range and power of his fine voice.

JIM BESSMAN (rough chronological order):

1. **John Cougar Mellencamp's** concert at Madison Square Garden. Besides being terrific, this Dec., 1985 show stood out for Mellencamp's decision to personally refund ticket holders because of momentary sound trouble during the first half.
2. **Talk Talk**, "The Colour Of Spring" (EMI America). An understated masterpiece from the moody British group.
3. **Randy Travis**, "Storms Of Life" (Warner Bros.) More than even Yoakam and Earle, Travis proved that hard country was as programmable and commercial as ever.
4. **Public Image Ltd.**, "Album" (Elektra). John Lydon's morphous rock was beautifully shaped by producer Bill Laswell.
5. **"The Suburbs"**, (A&M). Self-titled label debut from the Minneapolis quintet delivered more of their uniquely funkified art-rock and self-effacing lyric wit.
6. **Jane Siberry**, "The Speckless Sky" (Open Air/Windham Hill/A&M). A delightfully whimsical album from the delightfully whimsical songstress.
7. **Peter Himmelman's** video to "Eleventh Confession," directed by Jim Hershleder. Not only proof that video can still break a new artist, but that it doesn't have to cost a fortune or require a big-name director.
8. **Ashford & Simpson's** concerts at Radio City Music Hall in September. Further evidence that there ain't nothing like A&S.
9. **"Costello Sings Again"** at the Broadway Theater. The five-night stand—each with a different theme—was but the latest surprise from an artist who thrives on them.
10. **Johnny Paycheck's** show at the Lone Star Cafe. Return of the troubled country troubador to New York showed that despite the legal cloud hanging over him, he still possesses one of the finest voices and hottest bands in the genre.

BRIAN CHIN:

1. **Anita Baker**, "Rapture" (Elektra) and JVC Jazz Festival, Avery Fisher Hall. The album of life, come to life in an unforgettable evening.
2. **Cherelle with Alexander O'Neal**, "Saturday Love" (Tabu), single remix. The finest pop record of the decade. Jam & Lewis write the book of love and regret in one verse. (The other verse: "Human.")
3. **Billy Ocean**, "There'll Be Sad Songs (To Make You Cry)" (Jive). Me, too. (Also: Ashford & Simpson's "Count Your Blessings.")
4. **Nu Shooz**, "I Can't Wait" (Atlantic). Tonight I'm gonna Emulate like it's 1999.
5. **Nancy Wilson**, "Keep You Satisfied" (Columbia). The album we couldn't shelve.
6. Everyone who soldiered on with any charitable, anti-drug or anti-censorship project in this post-Live Aid year. If you give a damn, you keep on it.
7. **"Colonel Abrams"**, (MCA). We knew it would last.
8. **Janet Jackson**, "Control" (A&M). And I must agree: I wanna be the one in control.
9. **Junior**, "Oh, Louise" (Mercury). With acknowledgement

of all the fine records lost in the indie promo scandal, when major labels could not put a pop 'priority' on black artists.

10. Collectively, the dance floor divas (and their producers and mixers): Gwen Guthrie; O'Chi Brown; Dhar Braxton; Stacey Q.; Billie, and so on.

BOB DARDEN:

1. **Darrel Adams**, "Home."
2. **The Call**, "Reconciled."
3. **Johnny Cash**, "Believe In Him."
4. **Jeff Johnson**, "Fallen Splendor."
5. **Ken Medema**, "November Tomatoes."
6. **Van Morrison**, "No Guru, No Method, No Teacher."
7. **Michael Omartian**, "Conversations."
8. **Dave Perkins**, "The Innocence."
9. **Michael W. Smith**, "The Big Picture."
10. **Greg X. Volz**, "The River Is Rising."

STEVEN DUPLER:

1. **Peter Gabriel**, "So."
2. **Dave Stewart & Barbara Gaskin**, "Up From The Dark" (CD only).
3. **Joe Jackson's** "Big World" concert and CD.
4. **Steve Winwood**, "Back In The High Life."
5. **Terry Riley**, "The Harp of New Albion."
6. **This Mortal Coil**, "Filigree & Shadow."
7. **Brian Eno**, "The Desert Island Selection" (CD).
8. **Bryan Ferry & Roxy Music**, "Street Life" (CD).
9. **Stephen Johnson**, director of Peter Gabriel's video for "Sledgehammer."
10. **David Sylvian**, "Gone To Earth."

KIM FREEMAN:

1. **David & David**, "Welcome To The Boomtown" (album). An intelligent record you can dance to.
2. **Bruce Hornsby & the Range**, "The Way It Is" (album). Warm and rousing.
3. **Howard Stern**—morning man at WXRK New York. Sorry,



Paul Simon, left, and Peter Gabriel are critics' faves.

PMRC, FCC, and like-minded others, but this guy is too funny.

4. The movie "Down By Law." An excellent and hilarious reality check.
5. **Billy Joel's** concert at Madison Square Garden. Simply an exciting show, and Joel has a delightfully down-home presence on stage.
6. **Emmis Broadcasting**. These guys have some balls.
7. **Genesis**, "Throwing It All Away." A rare ballad that isn't too sappy to enjoy.
8. **Gwen Guthrie**, "Ain't Nothin' Going On But The Rent." Ain't it the truth!
9. **The National Assn. Of Independent Record Distributors** (NAIRD) convention. Absolutely the most fun, and one-to-one information, for your money.
10. **Pete Townshend**, "Barefootin'." What a raver.

NELSON GEORGE (In no particular order):

1. **Anita Baker**, "Rapture" (Elektra).
2. **Sade**, "Promise" (Portrait).
3. **Run-D.M.C.**, "Raising Hell" (Profile).
4. **Prince**, "Parade" (Warner Bros.)
5. **Janet Jackson**, "Control" (A&M).
6. **Paul Laurence**, "Haven't You Heard?" (Capitol).
7. **Full Force**, "Get Busy 1 Time" (Columbia).
8. **Alexander O'Neal**, "Alexander O'Neal" (Tabu).
9. **Paul Simon**, "Graceland" (Warner Bros.)
10. **LL Cool J**, "Radio" (Columbia).

STEVE GETT:

1. **The Compact Disk**. 1986—the year of addiction.
2. **The Dream Academy**, "The Love Parade" (Warner Bros.) Outstanding, should-have-been-a-smash, Alan Tarney-produced single—the follow-up to "Life In A Northern Town"—from group's highly auspicious debut album.
3. **Kate Bush**, "Experiment IV" (EMI America) Included on brilliant best-of-Bush compilation, "The Whole Story," this new-

ly-recorded song was further testimony to the British lass' immense talent.

4. **Cinderella**, "Night Songs" (PolyGram) Like Bon Jovi's "Slippery When Wet," this debut album from the Philadelphia-based and Derek Shulman-signed outfit helped give rock a great name.

5. **Concerts—Julio Iglesias** at Madison Square Garden, and (courtesy John Scher) **Journey** at New Jersey's Meadowlands. Journey's "Raised On Radio" album was also a must.

6. **Home Video Rentals**—"Out Of Africa," "Young Sherlock Holmes," and (finally) "La Bonne Annee." Three good reasons to stay in for the night!

7. **Wham!**, "The Final" (Epic import CD) From "Bad Boys" to "A Different Corner," this 14-track pack proved beyond all doubt that George Michael is Britain's most talented export in years.

8. **Singles—Pretenders** "Don't Get Me Wrong"; **Simply Red's** "Holding Back The Years"; **Don Johnson's** "Heartbeat"; and **Wang Chung's** "To Live & Die In L.A."

9. **Essential Albums** (on CD, of course)—**Madonna's** "True Blue"; **Howard Jones** "One To One"; **Gabriel's** "So"; **Genesis** "Invisible Touch"; **David Sylvian's** "Gone To Earth" (Virgin import); **Ryuichi Sakamoto's** "Media Bahn Live" (Midi import); **Pet Shop Boys** "Please"; **Daryl Hall's** "Three Hearts In The Happy Ending Machine"; **Billy Idol's** "Whiplash Smile"; and the **Beatles** "Abbey Road."

10. **Picks For '87**—Upcoming albums from John Waite and the System.

FRED GOODMAN:

Cherelle with Alexander O'Neal, "Saturday Love." Best Single.

Jay King, Rookie Of The Year for "Vicious Rumors" by Timex Social Club.

Full Force. Best Team: destined to be the Booker T & the MG's of the '80s.

Jimmy Jam & Terry Lewis. MVPs.

"The Keynote Collection" Best Collection: from PolyGram Classics' jazz department.

ADDITIONAL ALBUMS: Phil Alvin, Fabulous Thunderbirds, Stevie Winwood.

ADDITIONAL SINGLES: "Walk This Way," by Run-D.M.C. and "(Bang Zoom) Let's Go-Go" by the Real Roxanne & Hitman Howie Tee.

PAUL GREIN:

1. **Simply Red**, "Holding Back The Years." This haunting, evocative ballad proved that a record doesn't have to adhere to commercial formulas to reach No. 1.

2. **Jimmy Jam & Terry Lewis**. For the quality and diversity of their hits, from Janet Jackson's exhilarating "When I Think Of You" to Force M.D.'s exquisite "Tender Love."

3. **Whitney Houston**. For proving that a quality pop/adult contemporary singer can still make it big. (Memo to Whitney: Don't ignore the critics that say your live show could be better.)

4. **Madonna**. We've come to expect great singles from Madonna, but she outdid herself with "Papa Don't Preach," which mixes a terrific beat and a compelling storyline.

5. **Carly Simon**, "Coming Around Again." From the days of "That's The Way I've Always Heard It Should Be," Simon has always brought class and sophistication to pop/AC. Here she's done it again.

6. **Dream Academy**, "Life In A Northern Town." This nostalgic ballad had the dream-like quality of B.J. Thomas' "Rock And Roll Lullabye" or Air Supply's "Lost In Love."

7. **Black Ballads**. The best of the best: Atlantic Starr's "If Your Heart Isn't In It," Stevie Wonder's "Overjoyed," Isley/Jasper/Isley's "Caravan Of Love."

8. **Anita Baker**. Whitney Houston opened the door, and in marched this pop/r&b/jazz triple threat. Even in a year of classy ballads, "Sweet Love" is a standout.

9. **Rob Reiner**. For bringing Ben E. King's majestic "Stand By Me" back to pop radio. May today's songwriters strive to even approach its greatness.

10. **Gladys Knight**. For kicking "That's What Friends Are For" into high gear, and for always being so exciting in concert. You're No. 1 on my chart.

PETER KEEPNEWS (in no particular order):

1. **Pat Metheny and Ornette Coleman**, on record ("Song X") and in concert (at Town Hall): High-energy fusion with a mind of its own. God bless Pat Metheny for giving Ornette Coleman the exposure.

2. **Prince** at Madison Square Garden: What a show he puts

on! What a groove he generates! No, I did not see "Under The Cherry Moon."

3. **Miles Davis**: On television, in concert, on record (well, the playing on "Tutu" is excellent), on general principles.

4. **Paul Simon**, "Graceland": Beautiful music, hypnotic rhythms, intelligent lyrics.

5. **Janet Jackson**, "Control": The dance album of the year—maybe of the last several years. Intense!

6. **Bobby McFerrin**, "Spontaneous Inventions": How often does someone come along with a totally new conception of jazz singing? A genuine original.

7. "Round Midnight," starring Dexter Gordon: Not nearly as good a movie as some people are saying, but certainly better than the average jazz film—and does Dexter have star quality, or what?

8. **The American Jazz Orchestra at the Cooper Union**: Keeping the tradition alive with style and guts.

9. **NRBQ** in concert: Sooner or later, the world will acknowledge that this is the best rock'n'roll band there is.

10. "Let's Go Mets": The song isn't much, and neither is the video, but how about that baseball team?

GEOFF MAYFIELD:

NOTE: The first three entries marked this Ohio native's transition to life in New York City.

1. **Sade**, "Promise" (Portrait). Proved that classy music indeed has an audience.

2. **Sheila E.**, "A Love Bizarre" (Paisley Park/Warner Bros., single). Basic, yes. But its thump-thump beat was as vital as a big city's pulse.

3. **James Brown**, "Living In America" (Scotti Bros., single). Never saw the movie, but this proud return by the Godfather justified the making of "Rocky IV."

4. **Prince & the New Power Generation**, "Under A Cherry Moon" (Paisley Park/Warner Bros.). Access instead of the excess that marked his previous album.

5. **Van Halen**, "Why Can't This Be Love" (Warner Bros., single). For reintroducing rock music to the guitar.

6. **Janet Jackson**, "Control" (A&M). For its impeccably produced pop singles.

7. **Bob James/David Sanborn**, "Double Vision" (Warner

Bros.). Even stubborn jazz purists must admit that Sanborn blows a compelling sax.

8. **Timex Social Club**, "Rumours" (Jay, single). A jumping beat; the perfect summer single.

9. "Lyle Lovett," (MCA). Lyle's debut offered a glimpse of his deep talent. He's a versatile comer who stretches beyond the country genre.

10. **Impulse reissues on CD**, (MCA/Impulse). Thoughtful title selection in this series with the excellent sonic quality these historic recordings deserve.

MOIRA McCORMICK:

1. **R.E.M.**, "Lifes Rich Pageant" (IRS). Their most accessible, rockiest effort yet; the gorgeous "Fall On Me" is an instant classic, and whimsical cover "Superman" made for a surprise AOR hit. Hey guys, let Mile Mills sing the lead a little more often.

2. **Adrian Belew and the Bears**, live at the Vic, Chicago, Feb. 22. It was that all-too-rare kind of concert which makes you feel like you're watching rock'n'roll be reinvented.

3. **Elvis Costello's Spectacular Spinning Songbook**, live at the Riviera, Chicago, Oct. 12. The wildest, silliest show I ever saw.

4. **Timbuk 3**, "Greetings From Timbuk 3" (IRS). Satiric, witty commentaries on everyday living, served up in a multi-genre musical framework by multi-instrumentalists Pat and Barbara McDonald and their ghetto blaster.

5. **The Pogues**, live at the Vic, Chicago, July 12. Almost more fun than the Clancy Brothers, and that's a compliment, believe me.

6. **The BoDeans**, live at Cabaret Metro, Chicago, Aug. 24. Heartfelt, kickass, and a total blast.

7. **Peter Gabriel**, "So" (Geffen). All the hyperboles have already been written, so all I'll say is it's a helluva swell record.

8. Assorted neat singles—INXS, "What You Need," Cameo, "Word Up;" Prince, "Kiss;" Robert Palmer, "Addicted To Love" (and any other single off "Riptide").

9. Videos: Peter Gabriel's ingenious "Sledgehammer," and Oingo Boingo's "Stay," which is goofily, inexplicably wondrous.

10. Just a few dance floor faves—Siouxsie & the Banshees, "Cities In Dust;" Talking Heads, "Love For Sale;" Screaming Blue Messiahs, "Wild Blue Yonder;" Love & Rockets, "Kundalini

Express."

CHRIS MCGOWAN:

1. **Milton Nascimento**, "Encontros E Despedidas (Meetings And Farewells)" (Polydor '86/U.S. release). Another masterpiece from the incomparable Brazilian singer-songwriter.

2. **Pete Townshend**, "Deep End Live!" (Atco). Best rushed release; a little is definitely not enough.

3. **Van Morrison**, "No Guru, No Method, No Teacher" (Mercury). Even Krishnamurti didn't have this guy's riffs.

4. **Ivan Lins**, "Juntos (Together)" (Philips Brazil/ '86 U.S. release). A superb LP that pairs the talented singer-songwriter with George Benson, Patti Austin and Brazilian superstars Djava, Simone, Nana Caymmi, Elba Ramalho and Beth Carvalho.

5. **Ira Stein and Russel Walder**, "Transit" (Windham Hill). Engravings of lost time; well-crafted instrumental music with graceful lyric lines.

6. **Alceu Valença**, "Ao Vivo" (Barclay Brazil/'86 U.S. distribution by Musicrama). The king of "forro" (an irresistible blend of forro and rock); que musica massa!

7. **Gal Costa**, "Bem Bom" (RCA Brazil/'86 U.S. release). Another excellent LP by the gifted Brazilian chanteuse; includes the beautiful duet "Sorte," with Caetano Veloso.

8. **Mark O'Connor**, "Meanings Of" (Warner Bros.). Talk about fusion—nobody plays Caribbean new age bluegrass like this guy.

9. **Peter Gabriel**, "So" (Geffen). Most cathartic blend of art, politics and good body music for the post-shamanistic global village.

10. **Bolshoi Opera**, "Mussorgsky's Boris Godunov" (Kultur Video). Now this is what should be available in video stores.

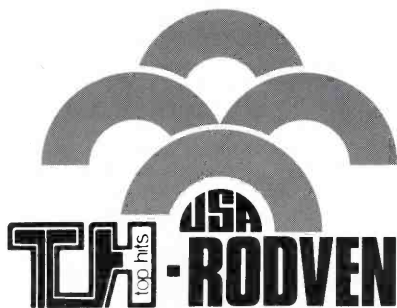
LINDA MOLESKI:

1. **Steve Winwood**, "Higher Love," single (Island). I wore the rewind button out on this one—and it was worth it.

2. **Bon Jovi**, "Slippery When Wet," album (Mercury/PolyGram). A return to ballys, straightforward rock'n'roll. Definitely one of life's simple pleasures.

3. **Peter Gabriel**, "Sledgehammer," single (Geffen). Who would have ever thought that his biggest solo success would come a la r&b?

(Continued on page Y-49)



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UNIDOS A

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agradecen a Billboard

POR HABER RECONOCIDO EL ESFUERZO DE NUESTRA EMPRESA
Y HABERNOS OTORGADO LOS PREMIOS DE:



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En Música Tropical

FRANKIE RUIZ
“Solista pero no solo”

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Year of Surprises on the Charts

WAS IT A HIT

— OR A MISS?!

By PAUL GREIN

(single). Exposure in a hit movie ("Rocky IV") also brought the Godfather of Soul back into the top five for the first time since 1965.

6. "Graceland," Paul Simon, Warner Bros., and "The Other Side Of Life," Moody Blues, Threshold/PolyGram. When these two '60s veterans stumbled with their last albums ("Hearts And Bones" and "The Present," respectively), most probably assumed their hit-making days were over. But both returned to the top 10 this year, the Moodys with a top 10 single, Simon without.

7. "Raising Hell," Run-D.M.C., Profile. Rap has been steadily growing in popularity since the late '70s, but this year it went over the top. This album reached No. 3 on the pop chart in September, when it challenged Madonna and Lionel Richie for No. 1.

8. "Riptide," Robert Palmer, Island/Atlantic. Palmer had been on the brink of the Big Time for so long that many figured he'd missed his chance. But he made it this year with a top 10 album and a pair of top two singles.

9. "Friends And Lovers," Gloria Loring & Carl Anderson, Carrere/Epic (single); "The Tonight Show Band/Doc Severinsen," Amherst, and "The Art Of Excellence," Tony Bennett, Columbia. This is the sort of old-fashioned MOR music that isn't supposed to sell records anymore. Apparently nobody told the record buyers who snapped up these releases.

10. "Falco 3," A&M. Novelty singles have long been a pop music staple, so it's not surprising that the rap-edged "Rock Me Amadeus" reached No. 1 on the Hot 100. What is surprising is that Falco's album did so well—peaking at No. 3 in April.

Inevitably, some of the year's surprises weren't so pleasant. Herewith, the disappointments.

1. "Press To Play," Paul McCartney, Capitol. Maybe you *can't* go home again. McCartney's first album back on Capitol following a six-year stint at CBS stalled at No. 30, becoming his lowest-charting solo album to date.

2. "Enough Is Enough," Billy Squier, Capitol. Squier's three previous albums climbed high on the pop chart. "Don't Say No" and "Emotions In Motion" both reached No. 5; "Signs Of Life" hit No. 11. But this album stopped at No. 61 in November.



THE MONKEES: Hey, hey, we're back on the charts.



PAUL MCCARTNEY: Pressed for '86 chart success.

3. "Astra," Asia, Geffen. This supergroup logged nine weeks at No. 1 with its 1982 debut album, and also cracked the top 10 with its 1983 followup. But it peaked at No. 67 in January with its third—and final—release.

4. "Manilow," Barry Manilow, RCA. Manilow's first album for RCA did well in some international territories. It even spawned a top 10 dance hit in the U.S. But it didn't do much to restore the singer's presence at pop radio. In fact, this was his lowest-charting full-length album to date.

5. "Destiny," Chaka Khan, Warner Bros. Khan's previous album, "I Feel For You," went platinum and produced the biggest hit of her career in the Grammy-winning title track. This followup paled by comparison, peaking at No. 67.

6. "Something To Talk About," Anne Murray, Capitol. Since 1978, Murray had quietly collected eight gold albums with her patented blend of pop, country and adult contemporary. This year she decided to spike up her image and go after a platinum album and acceptance by the MTV audience. The result: an album that fell short of gold. The moral: If it ain't broke, don't fix it.

7. "Eye Of The Zombie," John Fogerty, Warner Bros. Fogerty's prior album, "Centerfield," hit No. 1 and went double platinum. No one expected this followup to do that well, but shouldn't it have climbed higher than No. 26?

8. "Three Hearts In The Happy Ending Machine," Daryl Hall, RCA. "Dreamtime" was a top five single, so why is this album listed among the year's disappointments? Because it's hard to imagine Hall being satisfied with a solo album that peaked at No. 29.

9. "Ruthless People" soundtrack, Epic. This album featured the cream of the CBS roster—Joel, Jagger, Springsteen—yet it generated only about one-fourth of the sales of Columbia soundtrack, "Top Gun," which featured such "lesser lights" as Kenny Loggins and Miami Sound Machine.

10. "David Foster," Atlantic, and "22B3," Device, Chrysalis. Foster is one of the most successful producers of the '80s, and Holly Knight, who fronts Device, is one of the decade's top songwriters. In their first go-round as recording artists, they were somewhat less successful. Fortunately, they always have their day jobs.

There you have it: another year's surprise hits and misses. Until next year, may all your surprises be hits.



ROBERT PALMER: Addicted to hits.

W

hat can you say about a year in which the Monkees place seven albums on the chart simultaneously? In which James Brown lands his first top five pop hit in more than 20 years? In which Ben E. King's original 1961 recording of "Stand By Me" becomes a smash single all over again?

You could say that it's been another year of surprises in pop music.

Every year, many hits come out of left field and do much better than expected. And, inevitably, other records do much less than expected, given an act's track record and reputation.

Here's a recap of some of the biggest chart surprises of 1986. First the good news: the albums—or in a few cases, singles—that did better than expected.

1. "Then And Now ... The Best Of The Monkees," Arista. This compilation peaked at No. 21 in September, spearheading a Monkees revival that has been nothing short of phenomenal. By November, seven Monkees albums were on the chart simultaneously. Every dormant pop act of the last 20 years must have taken heart: You *can* go home again.

2. "Third Stage," Boston, MCA. Is this any way to run a career? Boston waited more than eight years between its second and third albums, and then didn't even bother to make a video for its comeback single, "Amanda." We wouldn't recommend this strategy to other acts, but it didn't seem to hurt Boston any: In November, both album and single were No. 1.

3. "Control," Janet Jackson, A&M, and "Heartbeat," Don Johnson, Epic. What are the odds of the kid sister of an exiled pop superstar landing a No. 1 album and three top five singles? Probably about as good as the odds of TV's reigning male fashion plate being taken seriously as a recording act. Jackson and Johnson both defied the odds to score big breakthroughs.

4. "Stand By Me," Ben E. King, Atlantic, and "Twist And Shout," the Beatles, Capitol (singles). King's classic was a top five hit 25 years ago; the Beatles' record climbed to No. 2 in 1964. Both made it back to heavy rotation in 1986, thanks to their exposure in hit motion pictures.

5. "Living In America," James Brown, Scotti Bros

ALTERNATIVE VIDEO

(Continued from page Y-12)

my belly swelling prodigiously. Guilt racked my soul; I envisioned myself as a diabetic behemoth waddling ashore on Lake Michigan while svelte teenagers on beach blankets laughed at me. At least I was full—for the first time since Viola took her crockpot and ran.

"In penance, I inserted the tape 'Eat To Win,' which featured tennis ace Ivan Lendl and Dr. Robert Haas dispensing sage verities about sports nutrition. Then I tried 'Dimensions Of Fitness,' 'Immune Power Diet' and 'Weight Watchers Magazine Guide To Dining And Cooking.' It all began to make sense; I became quite concerned about my basic food groups.

"Maybe there was something to all this health stuff after all. Verily, I should rise out of my armchair and exercise! But after all these years I still knew as little about getting in shape as I did about housework.

"I browsed through the sports and exercise tapes I purchased: 'Jane Fonda's New Workout,' 'Esquire: Low Impact Aerobic,' 'Body Band Workout,' 'Gary Yanker's Walking Workout.' Then there was 'Automatic Golf,' 'Black Belt Karate,' and assorted others imparting the basic skills of football, basketball, track, hunting, wrestling and Zen flycasting.

"Then I found it: 'Bubba Till It Hurts.' The gargantuan ex-terror of the gridiron led me through a series of invigorating exercises. I stretched, sweated, even flexed. My blood pumped, my headache dissipated, my sinuses cleared. I was a new man.

"In high spirits for the first time since Viola vacated, I put on 'Jim McMahon: No Guts, No Glory!' I expected a wild bug-eyed banshee wearing a head-

band that said KILL! to wreak havoc on the screen. Instead, there was a calm, well-spoken young man discussing the secrets of the pigskin with Tom Landry and Sonny Jurgensen. I tried 'Tackling Football' and 'Gameplan.' The overall picture became clear; I made a notation on my calendar to call our college football coach and give him some helpful hints. I was sure he'd be most receptive.

"All these videos! I'd never really had time before to look at them all! Most impressive. So much knowledge presented in a living way before your eyes. So much easier to understand a football strategy or a culinary art on the screen rather than in a book. The perfect product for a nation of do-it-yourselfers.

"Where would it end? There were how-to tapes on business, strategies, climbing the corporate ladder, style & makeup, wine appreciation, gardening, painting, wallpapering, parenting, childbirth, bartending, computers, billiards, negotiating, meeting lovers, making love, buying used cars, skiing, relaxing, getting off drugs, income tax secrets, stopping smoking, karate, judo, tai-chi, callenetics, child-proofing homes, massage, self-motivation, bridge, electric guitar, home photography, back pain, bridal fashions and wedding etiquette. Not to mention divorce advice from Marvin Mitchelson. So many useful things to learn!

"I didn't have time that day to watch all those tapes, but I did put on the last video, 'Everything You Wanted To Know About Divorce.' Naturally, it caught my eye. It was a great idea for a tape—how many divorces are there each year in America? 500,000? A million? And I would hazard that 90% of those involved feel that they deserve better than what they get in their settlements.

"But the tape made me long for my wife. I wanted

to share all of this wonderful new instructional video knowledge with someone. I had learned so many things, so much about myself, in just a few short hours; who could I share it with?

"There was only thing to do. I inserted 'Leo Buscaglia: Politics Of Love.'

"The video opened with slow-motion shots of Buscaglia hugging dozens of affection-starved women as he worked his way to the stage. In the background could be heard chants of 'Leo! Leo! Leo!' He made his way to the podium and threw off his jacket to more applause. Then Buscaglia proceeded to speak urgently of 'militant love,' 'selflessness' and 'fighting the tenderness taboo.' He was sort of a Mr. Rogers for adults, an antidote to the selfish '80s.

"Something clicked. Were my problems with my wife really so insurmountable? What about compromise, sacrifice, negotiation? Maybe she wouldn't feel so 'put upon,' so unappreciated, if I helped out in the kitchen with my new-found skills. We could do aerobics together, learn gardening together, maybe even follow some of Dr. Ruth's libidinous dictums. Video could bring us together.

"I picked up the phone and called Viola that very evening . . ."

P.S. I am happy to report that not long after receiving this letter, I got a call on the phone from de Assisi. He was ecstatic. He is back together again with Viola, has retired from teaching and is now operating his own combination video store and Chinese restaurant (with an automatic golf course in the back) in a major Midwest metropolitan area. And just think—video was once Greek to him! It could happen to anyone. It could happen to you . . . when you consider the alternatives.

**YOU'VE HEARD ABOUT
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New Year's Eve 1986 • Pat Metheny & Ornette Coleman

June 1986 • Dizzy Gillespie

April 1986 • Wynton Marsalis

July 1986 • Bobby "Blue" Bland

May 1985 • Stephane Grappelli

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SOUNDTRACKS

(Continued from page Y-6)

from "Short Circuit"; Kenny Loggins' "Danger Zone" from "Top Gun"; Prince & The New Power Generation's "Mountains" from "Under The Cherry Moon"; Rod Stewart's "Love Touch" from "Legal Eagles"; Billy Joel's "Modern Woman" from "Ruthless People"; and Peter Cetera's "Glory Of Love" from "The Karate Kid Part II."

It's worth noting that 1985's movie-derived top 40 hits at this point of the summer were Duran Duran's "A View To A Kill" and Cyndi Lauper's "Goonies 'R' Good Enough." Yet, despite the fact that Hollywood was making its mark on this summer's

CELLULOID HEROES

In addition to the plethora of soundtracks released this year, a number of recording artists appeared on the silver screen in 1986. Star turns included:

ABSOLUTE BEGINNERS—A string of one music video after another, brought to you by vid director Julian Temple. David Bowie is a manipulative businessman; Ray Davies a cuckolded husband; and Sade a chanteuse, but they can't save the film from tedium.

CLUB PARADISE—Retired fireman (Robin Williams) goes to the islands and into partnership with a reggae musician/resort owner (Jimmy Cliff). There's lots of reggae music in this one, and Cliff's performance is the best thing about the movie.

DOWN AND OUT IN BEVERLY HILLS—A boxoffice hit, this features the outrageous Little Richard as the affluent recording star neighbor to Richard Dreyfuss, Bette Midler and clan.

DOWN BY LAW—Two of the stars—John Lurie and Tom Waits—provide the music and songs, respectively, to this black comedy about three cellmates who stage a successful jailbreak.

52-PICKUP—Vanity wears, surprise, next to nothing, as a live nude model/prostitute in this steamy flick from the Elmore Leonard novel.

HOME OF THE BRAVE—Laurie Anderson puts her avant-garde imprint on film.

LABYRINTH—Bowie is appropriately foreboding as the Goblin King, but this Jim Henson/George Lucas collaboration evaporated quickly from theaters.

NO SURRENDER—Liverpool export features Elvis Costello as a magician with a dead rabbit up his hat.

PRETTY IN PINK—Dweezil Zappa has a scene with buddy Molly Ringwald in this story about the high school prom. Appearing live are the Rave Ups.

ROUND MIDNIGHT—Dexter Gordon is earning rave reviews for his starring role in this film about the ex-patriate jazz scene in Paris. Herbie Hancock also appears.

SHANGHAI SURPRISE—This one detonated at the boxoffice quicker than the explosive device the film is named for. But star Madonna flashed her phoenix shield and continued her chart onslaught.

SID AND NANCY—Dark drama about the deadly relationship between Sex Pistol Sid Vicious and his girlfriend Nancy Spungen. Iggy Pop strolls across the screen in the Chelsea Hotel.

SOMETHING WILD—The Feelies play at star Melanie Griffith's high school reunion.

THE COLOR OF MONEY—Iggy again, this time as one of the pool sharks annihilated by Tom Cruise.

TOUGH GUYS—Kirk Douglas slams and grinds in an L.A. club to the beat of the Red Hot Chili Peppers.

TRICK OR TREAT—Out for Halloween crowds, this revolves around the "horrors" of heavy metal. Stars include Ozzy Osbourne as a crusader against music, and Gene Simmons.

TROUBLE IN MIND—Kris Kristofferson is a former law officer and ex-con with a soft heart toward damsels in distress.

TRUE STORIES—Time magazine hailed head David Byrne rock's renaissance man after the film's release, and Rex Reed reportedly gave the flick a zero rating. Best scenes during the exploration of Virgil, Texas' sesquicentennial celebration are several quirky Heads' vidclips set to soundtrack tunes.

UNDER THE CHERRY MOON—Prince followed up his huge "Purple Rain" success with this paean to old-time romantic movies. The audience wasn't buying, though. **ROBYN WELLS**

singles chart, most labels found it hard to score with albums.

Cetera's "Glory Of Love," his debut post-Chicago release, made it to No. 1, but the United Artists soundtrack for "The Karate Kid Part II"—which also boasted songs by New Edition and the Moody Blues—peaked at No. 35 on the Top Pop Albums chart. Similarly, MCA's "Running Scared" soundtrack spawned top 20 hits for Michael McDonald ("Sweet Freedom") and Klymaxx ("Man Size Love"), but the album failed to crack the top 40.

On paper, Epic's "Ruthless People" soundtrack had the makings of a potential blockbuster. CBS head honcho Walter Yetnikoff, who had a financial stake in the Bette Midler/Danny DeVito summer movie, recruited Hall & Oates' manager Tommy Mottola to co-ordinate what was undeniably an attractive soundtrack. Mick Jagger teamed with Daryl Hall and the Eurythmics' Dave Stewart to write and record the film's theme song, and other tracks were provided by Billy Joel, Luther Vandross, Paul Young, and Bruce Springsteen. The Jagger song only reached No. 51 on the Hot 100, while the "Ruthless People" soundtrack barely managed to enter the top 20.

Sylvester Stallone could not repeat the box-office success of last year's "Rambo" with his summer release, "Cobra," and its Scotti Bros. soundtrack failed to pack a Rocky-style punch on the charts. Other summer soundtrack albums that did not live up to expectations included: "Out Of Bounds," "Club Paradise," "American Anthem," "A Fine Mess," "Labyrinth," "Good To Go," and "About Last Night."

There seemed to be an endless glut of soundtracks and by Labor Day cynics were asking why we hadn't been treated to the "Love Theme From Aliens." On a serious note, however, questions were being raised within the music industry as to whether we were experiencing a bonanza or a burnout on soundtracks.

Managers, artists, and record company executives expressed mixed feelings on the subject. According to Tommy Mottola, "The downside is that you get involved with a really stiff movie and end up on some sort of bastardized compilation soundtrack that never really becomes a cohesive piece of work—there's a lot of them around."

Danny Goldberg, head of Gold Mountain Records and an artist manager, who had been involved in packaging the successful "Miami Vice" album, experienced a flop with "American Anthem." Though he maintained that the latter helped his client Andy Taylor (ex-Duran Duran) to garner exposure with the song "Take It Easy," Goldberg warned, "I think the movie studios also sense there's a soundtrack burnout. And they're coming to realize, as we are but from a totally different angle, that when it works big it's great, but when it doesn't it's not worth the money."

Gary LeMel, head of Warner Bros. Pictures' music division, said he thought a soundtrack burnout was "more a media creation than a reality," when he spoke at an Aug. 13 National Academy of Recording Arts & Sciences luncheon in Los Angeles. LeMel added, however, that there were definitely a number of "overzealous studio heads, producers, and directors," who had to learn that using pop songs does not necessarily guarantee a hit movie.

"Record companies also have their responsibilities," said LeMel. "They shouldn't just read a script or listen to me and my counterparts. They've got to spend time with producers and directors. If a director doesn't really have a handle on the music, the odds are the soundtrack is going to be a disaster."

"Top Gun" was still the No. 1 album in September, a month that also saw soundtrack releases for "Nothing In Common" and "Stand By Me." Despite its Thompson Twins' theme song, "Nothing In Common" failed to break out of the lower reaches of the Top Pop Albums chart. But the surprise success of the Rob Reiner-directed "Stand By Me," helped

generate sales of Atlantic's soundtrack, which featured a selection of golden oldies—Ben E. King's titletrack went on to become a hit single. On a nostalgic note, the Beatles' "Twist & Shout" also came on the charts, thanks largely to its inclusion in the movie "Ferris Bueller's Day Off." (Rodney Dangerfield also covered the song in "Back To School.")

Fall soundtrack releases were less intense than they had been in the summer. Among the movie-originated albums emerging during the years final quarter were: "Soul Man," "Jumpin' Jack Flash," "Trick Or Treat," "The Texas Chainsaw Massacre Part II," and, most recently, "The Color Of Money." The latter was certainly the most attractive proposition, offering music by Eric Clapton, Mark Knopfler, and Robbie Robertson. But, still, nothing could top "Top Gun" in '86.



Out for Christmas: "Little Shop Of Horrors."

COVER ME

A large crop of '86 movies copped their titles from previously recorded pop tunes, many of which were top 40 hits 20 years ago or more. Publishers, dust off your catalogs and start pitching when you total up the boxoffice numbers of the following:

BLUE VELVET—Bobby Vinton took this to No. 1 in '63, and started director David Lynch dreaming about a movie by the same name. The resulting nightmare leaves you alternately laughing and cringing. Isabella Rossellini, often clad in blue velvet, sings the tune again and again.

JUMPIN' JACK FLASH—If you don't know the lyrics after seeing this movie, you never will. Computer operator Whoopi Goldberg has to break a code using the sheet music to the Stones' classic (No. 3 in '68). Goldberg's patter includes the fact that ABKO has publishing rights to the song. Both the original version and the Aretha/Richards remake are heard.

MONA LISA—British drama about an ex-con chauffeur (Bob Hoskins) who falls in love with his call girl employer (Cathy Tyson). Nat King Cole's tune (No. 1 in '51) is used.

PEGGY SUE GOT MARRIED—Peggy Sue (Kathleen Turner) faints at her 25th class reunion and goes back in time. With her 20/20 hindsight, will she repeat the past? The Buddy Holly '50s classic gets a workout here.

PRETTY IN PINK—John Hughes molded the Psychedelic Furs '80s angst around Molly Ringwald and the senior prom. The Furs re-recorded the song for the soundtrack; this time radio bit, and the song hit the Hot 100.

SOUL MAN—A controversial comedy about a white student who pretends he's black in order to win a scholarship to Harvard. The Sam & Dave tune (No. 2, '67) is reworked here with Lou Reed filling in for Dave. The title track is played over a sequence where the star (C. Thomas Howell) demonstrates his inept basketball skills much to the chagrin of intramural coach Ron Reagan Jr.

STAND BY ME—Rob Reiner, who put his indelible stamp on the rock scene several years ago with "This Is Spinal Tap," imbues this film about four kids in search of a body with early rock music. The Ben E. King tune (No. 4, '61) made a reappearance on the Hot 100 in the Top 10.

TWIST AND SHOUT—European coming-of-age import. The Beatles hit (No. 2, '64) was also featured in "Ferris Bueller's Day Off" and "Back To School," thus earning a reappearance on the Hot 100.

WILD THING—The Troggs' '66 topper gets several tunings in Jonathan Demme's "Something Wild." With John Cale and Laurie Anderson handling the score, and David Byrne singing the opening tune, this is the hottest, hippest soundtrack of the year.

ROBYN WELLS

RAP

(Continued from page Y-8)

of Steel," and the overground club/urban smashes "Buffalo Gals" by Malcolm McLaren, "Rockit," by Herbie Hancock, and Run-D.M.C.'s "Rock Box," the first self-conscious rap crossover record.

Now, there's nothing that rap won't approach. Sex, drugs, abortion, money, conspicuous consumption, relationships—the stuff of everyday life, or everyday fantasies. Certainly, there are sensational and often depressing expressions of anger and alienation in rap. But there's also humor, self-determination and common sense as well, phrased with varying amounts of wisdom and/or self-consciousness but with guaranteed candor.

So the gamut of rap hits and hitmakers in 1986 ran far and wide: the surprisingly conservative viewpoint of Doug E. Fresh; the teen-idol preening of L.L. Cool J., the stand-up comedy of U.T.F.O., Joeski Love, Eric B., Dana Dane, Kool Moe Dee and Whistle; the sober ethical lessons of Whodini; and, admittedly, the disquieting explicit depictions of Schoolly-D., Masters of Ceremony and the Beastie Boys. Again: the variety is as wide as human personality itself.

The criticism of rap as somehow more dangerous or violent than rock and roll as a whole, ultimately oversimplifies the fact of rap's pervasiveness in a social environment which is indeed tougher than that of the mythic middle America. Reactions can only range from the highly moral (most of Run-D.M.C.'s deceptively-named "Raising Hell") to the abysmally despairing (Schoolly-D.'s EP). Or, as Rush Productions' Russell Simmons puts it, "This is the only successful kind of black teen music; you can't get around it. When a kid with a box goes out on the street, it's a rap concert." In entertainment industry terms, the more disturbing point, he suggests, is that rap may be receiving the brunt of criticism for being the work of "black kids who are now affluent enough to make scary, adventurous records."

YOU'VE HEARD ABOUT THE FILMS...

"Ornette: Made in America"
Starring Ornette Coleman
Faith Hubley's Film "The Cosmic Eye"
Dark Planet

CRITICS' CHOICE

(Continued from page Y-45)

4. **David Lee Roth**, "Goin' Crazy," single/the "fat man" video (Warner Bros.). Although it would have made for a good screenplay, it made for an even better music video. By the way, how does he get at those hard-to-reach places with the washcloth?

5. **INXS**, "What You Need," single/video (Atlantic). One of those rockin', upbeat tunes you just can't resist crankin' up.

6. **Profile Records** (New York). Proof that big things do come in little packages.

7. **Rolling Stones**, "Dirty Work," album (Columbia). No explanation necessary.

8. Cuts worth noting: "Perfect Way," Scritti Politti (Warner Bros.); "Addicted To Love," Robert Palmer (Island); "Wedding Day," Paul Young (Columbia); and "Welcome To The Boomtown," David + David (A&M).

9. **Ozzy Osbourne/Metalica** show, Nassau Coliseum, N.Y. One of the most outrageous rock concerts in history. A true battle zone. (Survivors are to be commended).

10. **Beastie Boys** interview. You had to be there.

CHRIS MORRIS:

1. **R.E.M.**, "Lifes Rich Pageant" (I.R.S.). The pride of Athens' most lucid and affecting record yet.

2. **Paul Simon**, "Graceland" (Warner Bros.). Probing the township jive of South Africa, Simon made the riskiest pop album of the year.

3. **Elvis Costello**, "King Of America" and "Blood And Chocolate" (Columbia) and live at the Beverly Theatre. Two fine albums and the unpredictable Costello Sings Again tour reestablished E.C. in the forefront of rock's singer-songwriter brigade.

4. **Sonic Youth**, "Evol" (SST) and live at the Roxy. Brutal, dissonant music that rewrites the lexicon for rock guitar.

5. **World Saxophone Quartet**, "Plays Duke Ellington" (Nonesuch). Retrospection + introspection = pure jazz genius.

6. **Phil Alvin**, "Un'Sung Stories" (Slash/Warner Bros.). The Blasters' lead singer shakes up some old ones, with the help of Sun Ra and the Dirty Dozen Brass Band.

7. **Los Lobos** live at the Greek Theatre. The most celebratory concert of 1986.

8. **Public Image Ltd.**, "Rise" (Elektra). Radical and dynamic, it featured John Lydon's best vocals since his Sex Pistols days, and it sounded amazing on the radio.

9. **Bruce Springsteen & the E Street Band**, "Live/1975-85" (Columbia). Because it's there.

10. This space reserved at deadline for Fantasy's 22-record collection "The Complete **Theonious Monk** On Riverside." If that doesn't deserve to be on a best 10 list, nothing does.

EDWARD MORRIS:

The accountants are still sifting figures to discover the REALY BIG NEWS about the industry, but we can already confirm that—artistically, at least—this has been one of country music's finest years. As evidence of this, I call (or recall) your attention to these sparkling durables:

1. "**The O'Kanes**," (Columbia). This is as exciting a package as the Judds' first album. Jamie O'Hara and Kieran Kane pick the smooth bluegrass background expertly, sing melodically and movingly, and write eloquently. Absolutely no flaws on this one.

2. **Vern Gosdin**, "Greatest Hits," (Complet). Even George Jones must stand in awe of Gosdin's vocal power and unerring emotional radar. He is a one-man explanation of country music's staying power, particularly when coupled with the uniformly excellent material he has here.

3. **Randy Travis**, "Storms Of Life," (Warner Bros.). As good as he is, Travis will be hard-pressed to again equal the raw energy that pulsates from nearly every cut here. Like Gosdin, Travis is hard and unapologetic country.

4. **Various artists**, "Sixty Years Of Grand Ole Opry," (RCA). No one should come to Nashville and be allowed to record country music without first spending a weekend listening to this gallery of greats. Although the selections extend through 1985, this is mostly pre-suburban country.

5. **T. Graham Brown**, "I Wish That I Could Hurt That Way Again," (Capitol). Anyone who has ever been mired in the first stages of recovery from a shattered romance will hear this and think Brown was spying on them. He has enough soul to stock half of Memphis.

6. **Bruce Hauser & The Sawmill Creek Band**, "Somethin' Old Fashioned," (Cowboy). One of the minor tragedies of 1986 was that this single did so poorly on the charts. The lyrics are

(Continued on page Y-60)

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Peter Frampton
- 15 Beach Boys
John Cafferty & the Beaver Brown Band
- 17 + 18 ZZ Top
The Call
- 20 Chick Corea, Al DiMeola
& Wayne Shorter
- 21 Jimmy Buffett
- 22 Four Tops/Temptations
- 23 Engelbert Humperdinck
- 24 Stevie Ray Vaughan
Fabulous Thunderbirds
- 25 Bill Cosby
- 26 Julian Lennon
- 30 Aretha Franklin
- July 1 Kool & the Gang
- 7 Eddie Murphy
Weather Girls
- 8 Moody Blues
The Fixx
- 9 Jackson Browne
Peter Case
- 10 The Monkees
Herman's Hermits,
Gary Puckett & the Union Gap,
The Grass Roots
- 14 + 15 Michael Stanley Band
- 17 38 Special
Honeymoon Suite
- July 21 + 22 Neil Diamond
- 23 Mr. Mister
The Bangles
- 24 Santana
- 28 Starship
Outfield
- 29 Loverboy
Dokken
- 30 Manhattan Transfer
Kenny Rankin
- 31 Steve Lawrence & Eydie Gorme
- Aug. 4 + 5 Bob Seger
Fabulous Thunderbirds
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TOP STORIES

(Continued from page Y-11)

guidelines after DJ Scott Shannon urged listeners to tell Arbitron they listen to the station. The ruling is later reversed (3/29).

COMPACT DISK PLANTS are being built by WCI in Germany and the U.S. the company reveals (3/29).

April

LABEL PRICE HIKES will be passed along to consumers say retailers. Wholesale rises of 3%-5% are expected to be translated into 75 cent increases on albums (4/5).

METROMEDIA INC. agrees to sell nine of its 10 radio outlets for \$285 million, a record price for a radio group (4/5).

SENATOR ALBERT GORE (D.-Tenn) announces a full-scale investigation by the Senate's Permanent Subcommittee on Investigations into promotional practices in the record industry (4/12).

LABELS SAY VIDEO CLIPS are eating too large a chunk of their budgets and that "production excesses" will be trimmed. Established acts in general prove immune to the knife, but newer acts bear the brunt of the austerity (4/19).

THE 8MM VIDEO FORMAT receive a boost as Paramount and Embassy ink deals for prerecorded product (4/19).

THE LARGEST CD PLANT IN THE WORLD is proposed by LaserVideo. The 250,000-plus-square foot plant will be in Huntsville, Ala. (4/19)

L.A. ROCKER KROQ, the market's No. 2 album rock station, is sold to Infinity Broadcasting for \$45 million, far and away the most ever paid for a single outlet (4/26).

JOURNEY AND VAN HALEN decide to skip videos for the first singles off their new albums. Both bands later reverse themselves and produce clips for follow-up singles (4/26).

THE CONTINUING INDIE SUSPENSION results in more singles making the charts, but the climb is slowing for acts reaching the higher positions (4/26).

May

MTV ADMITS it agreed to pay a "nominal fee" to Discovery Music Network in an out-of-court settlement of an antitrust suit stemming from MTV's exclusivity deals for videoclips (5/3).

NATIONAL VIDEO ACQUIRES POPINGO VIDEO as the big get bigger. The resulting web, completed by a stock deal rather than a cash buy-out, creates a network of nearly 900 stores (5/10).

THE COUNTRY TOUR CIRCUIT is hurt by the economic slump in the oil states, with concerts in Texas, Louisiana and Oklahoma hit particularly hard (5/10).

MCA BUYS SEVERAL BUSINESSES in which Irving Azoff, their record division president, owns a stake. Acquired are Front Line Management, Facility Merchandising and a stake in Full Moon Records (5/17).

INDIE PROMOTER JOE ISGRO files a multimillion dollar suit against all the majors except CBS, charging antitrust in their abrupt termination of promotion services (5/17).

June

COMPACT DISKS, embraced by numerous video stores as part of their product mix, got an additional boost when the 980-store Waldenbooks chain decided to test market classical and new age recordings in the configuration (6/7).

DESPITE FAILING TO CREATE AN UNBROKEN CHAIN across the country with Hands Across America, organizer Ken Kragen dubbed the May 25 drive "a tremendous victory in terms of what we set out to accomplish" (6/7).

OUT OF THE CLOSET: Sony publicly demonstrates

DAT recorders at the Summer Consumer Electronics Show for the first time (6/14).

NO ROOM FOR JELLO: Dead Kennedys lead singer Jello Biafra is among five individuals charged with pornography for the inclusion of a poster by artist H.R. Giger (6/14).

THE INCREDIBLE SHRINKING LP: Rackjobbers say the dwindling market share for LPs is forcing them to make fundamental changes in fixturing much sooner than they anticipated (6/21).

THE BRITISH PHONOGRAPH INDUSTRY (BPI) makes good on its threat to ban the use of music videos on British television following a dispute over payment for clip use (6/21)



Springsteen's five-album live boxed set bolts out-of-the-box to the top of the album chart in mid-November. It was the first album to debut at No. 1 since Stevie Wonder pulled it off in '76 with "Songs In The Key Of Life." Yes Virginia, retailers say there is a Santa Claus and he's a Jersey boy.

THE BATTLE FOR CALIFORNIA heats up among record retailers as Warehouse counters Musicland's acquisition of Licorice Pizza by purchasing the 37-store Record Factory chain (6/28).

July

BACK TO BASICS: Major labels realign their staffs, enlarging the field forces and returning to nuts-and-bolts promotion methods in the wake of the indie suspension (7/12).

THE MEESE REPORT fails to cause much of a stir among adult video manufacturers and distributors, who report business as usual (7/19).

TIMMER SIMMERS: PolyGram International president Jan Timmer escalates his war with hardware manufacturers over the rollout of DAT, charging the

Japanese hardware industry with "cultural vandalism." He pledges to do everything in his power to postpone the introduction of the new technology (7/26).

URBAN HYBRID POWER 106 LOS ANGELES proves the big upsetter in the spring arbitron, as the six-month-old format tops the nation's No. 2 market (7/26).

SNOOZIN' AT THE SEMINAR: In the absence of any unifying or sensational issue, this year's New Music Seminar returns to the traditional topic of gaining a foothold in the record industry (7/26).

August

THE NEW DIGITAL SAMPLING TECHNOLOGY raises thorny questions about copyright protection and the theft of work. Percussionist David Earl Johnson files the first known infringement suit over the use of samples, saying Jan Hammer unfairly appropriated his work for "Miami Vice" (8/2).

GRAPHIC PROBLEMS: The Wal-Mart discount chain pulls product by AC/DC, Black Sabbath, Judas Priest, Motley Crue and others because of its cover graphics and lyric content (8/2).

SESSION WAGES for musicians dropped for the eighth year in a row in 1985 according to newly released figures from the American Federation of Musicians (8/2).

SEVERAL METAL ACTS including Dio and Judas Priest urge their fans to curb violence at rock concerts (8/2).

CD ROYALTY RATES begin their inevitable upswing as original configuration agreements expire and new formulations based on the CDs list price begin to appear (8/9).

RONNIE'S RAP: The Reagan administration says it does not back current home-taping legislation sought by the record industry, but makes it clear that it does believe some form of compensation is called for (8/16).

ADVENTURELAND VIDEO becomes the nation's largest franchiser when it acquires the 232-store Video Biz (8/23).

BIGGER IS BETTER: RCA/Ariola throws its support behind 4X12 packaging for cassettes with 35 titles available in the new longbox (8/23).

BIGGER IS TOUGHER: On the eve of the Video Software Dealers Assn. convention, independent video specialist wonder how they will answer mounting competition from mass merchants and alternate outlets (8/30)

PUT 'EM ON THE RACK: K mart tells Handleman they're ready to start selling CDs. The rackjobber says it expects to have the configuration in 2,000 K marts by the end of the following month (8/30).

September

ATTENDANCE AT VSDA SOARS to an all-time high of 10,000. Although the mood is one of optimism, many small dealers say they are unsure of their future (9/6).

VIDEO MANUFACTURERS report that independent stores are banding together into buying groups to try and qualify for discounts in their battle against larger competitors (9/13).

THIS IS BUDGET CUTTING? Labels who pledged to cut back on their spending for vidclips admit that superstars are spending more than ever, with Lionel Richie's "Dancing On The Ceiling" leading the extravagant set at \$500,000 (9/13).

HIS MEISTER'S VOICE: West Germany's Bertelsmann conglomerate buys RCA Records from General Electric for \$450 million (9/20).

TERMS OF EXTINCTION: Christmas terms for record dealers favor CD and cassette over LP, as manufacturers try to balance continuing LP demand with the configuration's expected slide in the face of CD

(Continued on opposite page)

TOP STORIES

(Continued from opposite page)

penetration (9/20). **POLYGRAM LOOKS TO RE-ENTER MUSIC PUBLISHING** with the purchase of the Dick James Music group for \$15 million. The label had sold Chappel Music several years earlier (9/27).

October

THIS TICKET NO WASHEE: Concert promoters around the country balk at proposals from superstar artists including Lionel Richie and Billy Joel that the promoters agree to handle their shows on a flat-fee rather than percentage basis (10/4). **A GRAND JURY IN NEW JERSEY** indicts Roulette Records president Morris Levy along with several others, charging extortion and loan sharking tactics in record deals (10/4). **MTV EXECUTIVES** say they will make fundamental programming changes to put a sharper focus on the channel's image, placing greater emphasis on new and breaking acts (10/11). **RCA/ARIOLA SETS A LAYOFF PLAN** with the goal of reducing staff by approximately 8% (10/

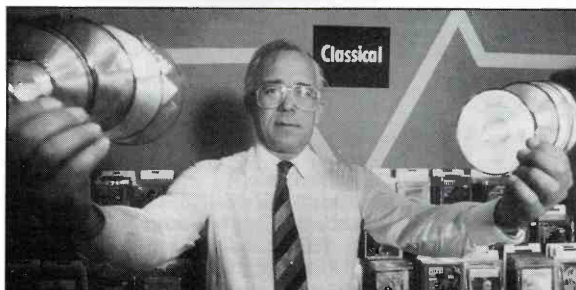
11). **WCI IS SLAMMED BY REV. JESSE JACKSON** for not making a move to divest itself of its South African record operation. In response, the company says plans for just such a move have been in the works (10/18). **BREAKING UP IS HARD TO DO:** Dick Griffey, head of Solar Records, files a multimillion dollar suit against Warner, WEA and Warner's publishing company after Solar and Elektra terminate their distribution agreement (10/18). **BRUCE SPRINGSTEEN** looks more like Santa Claus as initial buys for his live box set top any in many chains histories (10/25).

November

COMPACT DISK GROWTH was the highpoint of an otherwise lackluster first half according to the RIAA's sales tallies for the first six months of the year. Overall, unit shipments dropped by nearly 7% despite CDs rising by nearly 150% (11/1). **VIDEO DEALERS** say they are expecting their best Christmas for sell-through product because of an unprecedented surge of price promotions (11/

1). **SHIPMENT OF DOOM:** Video distributors and retailers complain when mass merchandisers jump the gun on the street date for "Indiana Jones And The Temple Of Doom. Lawsuits are threatened (11/8). **COMPACT DISK VIDEO (CDV)** is previewed for major record labels in an attempt to spur software company interest in the technology (11/8). **NARM WHOLESALERS** meet in Phoenix to discuss censorship and resistance to black acts at radio (11/8). **SEASON'S GREETINGS FROM ASBURY PARK:** Bruce Springsteen proves he's born to run out of stock as "Bruce Springsteen & The E Street Band Live/1975-85" quickly sells out all initial stock at retail. The album debuts at No. 1 the following week (11/22). **ENOUGH CDS FOR EVERYONE?** CBS Records predicts that U.S. plants will produce 89 million CDs in 1987, just slightly under expected consumer demand (11/29). **EUROPE GETS ITS MTV** early next year. A new joint venture matches the network with Mirror Group Newspapers and British Telecom (11/29).

Compiled by News Editor Fred Goodman



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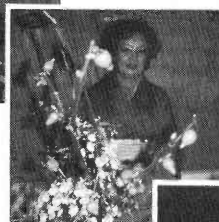
Tina Turner gets her star on Hollywood Blvd. as L.A. Mayor Tom Bradley looks on. She also made her imprint on the national best-seller lists with her autobiography, "I, Tina." (Photo: Attila Csupo).

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OVERVIEW

RADIO

(Continued from page Y-5)

'86

zoo went back to Nick Ferrara. Bravo!

The year had other shocks: WHTZ "Z-100" New York, was delisted, relisted, then won Arbitron's Winter book hands down. KROQ Los Angeles was sold for a record setting \$45 million to Infinity. Of course, Infinity's Howard Stern is always a shock, whether you're hearing him on WXRK New York, WYSP Philadelphia, or his syndicated DIR Broadcasting show.

Finally, it was a year in which Billboard's commitment to the radio industry grew by leaps and bounds. The addition of Hot 100 chart manager Michael Ellis, black and jazz chart manager Terri Rossi, country chart manager Marie Ratliff, and radio/singles manager Margaret LoCicero; Paul Drew's monthly "PD To PD" column; and regular contributions from active members of the business reflect our intentions. And, that's only the beginning!

P.S. It was a year's worth of radio happenings we greatly enjoyed covering. Thanks to all of you in radio land who've been calling us with tips and ideas. Here's to a healthy and happy 1987!

KIM FREEMAN

HOME VIDEO

'86

In 1986, the video industry sold through. Manufacturers chopped prices on prime catalog titles almost as ferociously as consumers raced to buy them, and pre-recorded videocassette sales by the major manufacturers leaped from 50 million to close to 80 million.

Holiday season 1986 saw 400 significant titles out in what seemed to be dozens of different promotions. There were no holdouts among the majors; from CBS/Fox Video to RCA/Columbia Pictures Home video and with all the companies in between, everybody had low-priced titles on sale.

The soaring sale volume meant alternative outlets could no longer afford to dabble in video with uncertain tests. Mass merchants, book stores, and a full spectrum of sale-oriented retailers put video on their store floors and into their permanent inventory.

Estimates are the video industry did a total of \$5 billion in business in 1986, generating a wholesale gross of \$3 billion. VCR penetration hit 40%, with machine sales moving to and over 13.5 million units for the year.

Defying near constant predictions of their decline and fall, video specialty stores remained the backbone of the video business. And, potent as the sales action was, rental remained the main income generator.

But if the rental oriented video specialty outlets still ruled the business, the foundations of this throne were fast eroding. Traditional mom and pop outlets saw their market share shrink as video specialty chains and superstores expanded in number and economic power. Stores increased the number of titles they carried and unit depth to compete in an ever more crowded marketplace.

The battle of the franchises became almost as entertaining as the movies the video stores were presenting, with National Video adding special spice to the mix via its pay-per-transaction proposals.

Video distributors saw their suppliers resorting to direct distribution for some of their top customers. They also saw some of their largest members sold, with book distributor Baker And Taylor be-

coming an instant giant with the purchase of VTR and Sound Video Unlimited, and executives saying the wave of buyouts has only just begun.

Despite a level of competition that grew more heated each day, manufacturers continued to enter the business and create new labels. Small video manufacturers talked of the increasing difficulty in finding a niche in an A-title marketplace, and more than one vanished from the market, merging or simply going out of business.

Also doing a vanishing act has been the Beta videocassette format. Some smaller manufacturers ceased manufacturing product in the format. Returns and exchange became almost non-existent, and an industrywide escape from the format appeared inevitable. As one format vanished, another made an appearance, with several manufacturers licensing out 8mm titles. Sales were scanty.

Price levels continued to erode. Public domain product no longer owned the under \$10 category, with independent manufacturers like IVE and Prism selling licensed product priced to retail at that level and just above. Marketers of non-theatrical titles saw the prices of their product slip downward as well.

Coming under the most deliberate, direct assault in 1986 was the adult video section of the industry, with the Meese Commission's report generating much noise but having little real impact. Adult's share of the marketplace still fell, as major chains concentrated on having a "family" image and the power of other genres continued to grow.

In 1986 the easy times ended for the video industry. With bigger players gunning for ever higher stakes, the room for error became ever smaller, even as the potential for profit continued to grow.

TONY SEIDEMAN



Nancy Kane, homevid director Michael Shawn, and the Heavy Metalcize Dancers.

BLACK

'86

For most of 1986 there was no question which sex was dominating the charts and setting the stylistic direction in black music. Women, be they high energy and dance oriented like Janet Jackson, or slick ballad singers in the glitzy style of Whitney Houston and Patti LaBelle, were selling records by the truck load. These ladies would shock the music industry

by controlling the top three positions on the pop chart and tip the balance of power in black music. And this talented trio was not alone. Among the ladies making a significant impact either in terms of sales or the direction of black music was that economic feminist Gwen Guthrie ("Ain't Nothin' Goin' On But the Rent") who shows that disco is far from dead; Jean Carne ("Closer Than Close") and Shirley Jones ("Do You Get Enough Love?"), symbols of the resurgent Philadelphia music scene; Lisa Lisa & the Cult Jam ("Wonder If I Take You Home," "All Cried Out") and the Miami Sound Machine ("Conga," "Words Get In the Way") suggest that latin favoring, either vocally or musically is in ascendance; Meli'sa Morgan's sultry ballads ("Do Me Baby," "Do You Still Love Me?") and flamboyant hair gave her a strong identity in the marketplace, while Stacy Lattisaw sought a sexier style ("Nail It To the Wall") at her new label, Motown. Finally, one can not write about women and music this year and not acknowledge the unchallenged queen of "retro nuevo" Anita Baker and the silky approach of Sade, singers for whom the "Quiet Storm" format was apparently devised.

So, as Janet Jackson would say, women were "in control." But the fall and winter bought forth a slew of new male vocalist with powerful hit records. Gregory Abbott tapped into Marvin Gaye's "Sexual Healing" groove with "Shake You Down." Jermaine Stewart preached ("You Don't Have to Take Your Cloths Off"). Oran 'Juice' Jones accused ("In the Rain") and even the offended had to chuckle. Ex-Shalamar star Howard Hewett professed his honesty ("I'm For Real"), while the men from Levert ("Pop, Pop, Pop Goes My Mind") confessed that love can be an hurting thing. The older men on the block didn't just stand by and watch. Luther Vandross, crossover dreams inside his head, slimmed down and had his biggest pop hit ("Give Me the Reason") to date. Issac Hayes ("Hey Girl") showed there was more to talk than rap, while those post-teen idols New Edition ("Earth Angel") revealed a sense of history. Freddie Jackson, still a youngster himself, seemed about ready to break even bigger this fall with two top 10 singles ("Tasty Love", "A Little Bit More"). Though it might be stretching things to call Larry Blackmon a "singer," his unique vocal sound helped Cameo's rap-funk ("Word Up") into territory previously charted by the Timex Social Club ("Rumours.") Run-D.M.C., real rap's kings continued their reign and extended their kingdom, with the biggest selling rap album of all time.

The most consistent force in black music this year was no single artist, but a production-writing team that had success with women (Janet Jackson, Cherrelle), men (Alexander O'Neal, Force M.D.'s) and mixed bands (Human League). In the way that no producer-writer has since the heyday of Leon Sylvers, the Minneapolis duo of Jimmy Jam and Terry Lewis were the dominant creative and commercial force in black music. Let's hope the people who make Grammy nominations have been paying attention.

NELSON GEORGE

VIDEO MUSIC

'86

Quick, want to feel the cold, swift passage of time? In 1986, MTV—and in effect, the music video industry—turned five years old. While this fact won't prevent industryites from referring to the music video business as one "still in its infancy" for a number of years to come, it does raise a number of questions about what has been achieved within the industry, and what is still to come.

In five short years, music video has insinuated it-

1986 THE YEAR IN MUSIC & VIDEO

self into much of the basic fabric of American pop culture. In a certain sense, it has almost become a parody of itself; a number of videos appeared during this year and 1985 which poked gentle (and sometimes not so gentle) fun at the sexist, materialistic excesses of which so many clips have been guilty. Still, music video techniques are now integral to film, advertising, and network television. This was more evident in 1986 than ever before.

This year found the industry shaking off trends and patterns of doing business as quickly as they had come into fashion. A major consolidation in the production and creative side of the business began to exhibit itself. In a way, the business began to grow smaller, as large groups of key directors and producers found representation within large "clip conglomerates"—firms such as N. Lee Lacy Associates, Limelight, and Screen Link, which rep whole stables of directors. Near the end of the year, though, news came that two well-known producers had left the Lacy fold, and started operations of their own—with directorial clients from the Lacy stable. So, the trend in 1986 toward consolidation may yet be seen as merely one spoke in a much larger wheel—a movement which may yet prove itself to be simply part of an industry cycle.

What of MTV, the giant force of the industry? Consolidation was the key word in those hallowed halls as well. MTV founder and guru Bob Pittman announced his plans to leave the channel sometime in 1987, and rather than appoint a new president, MTV Networks was split into two separate divisions—operation and entertainment—with a president for each—Tom Freston and Bob Roganti, respectively.

MTV also took a look at its programming, and de-

clined that the channel was suffering from a policy of "trying to be all things to all people," according to Les Garland, senior vice president of programming. To that end, the channel is embarking in 1987 on a new programming direction, Garland says. The videos of AC-oriented acts like Lisa Lisa & Cult Jam, and others which had been running along with the rock fare on MTV will now only receive air-play on VH-1, the MTV sister station which has been receiving short shrift from many label video executives who preferred to see all their artists on MTV.

In an exclusive interview with Billboard earlier in the year, the MTV programming chief also said that viewers could expect to see a return to MTV's "rock'n'roll roots." Garland also denied that such programming changes were being spurred by the dramatic drop in the channel's A.C. Nielsen ratings. MTV, in fact, will soon no longer be monitored by Nielsen. The channel is switching to a newer service—the AGB PeopleMeter, which uses a sophisticated electronic home metering system, rather than the meter/diary sample conjunction now in use by Nielsen.

One problematic issue continuing to mystify the industry is how to make real money out of all this program material. When labels instituted fee structures for the use of their clips, many video outlets balked at paying. Most of these, however, were soon off the air anyway—the shakeout of local stations being another spoke in the industry wheel for 1985-86. The amount of money labels asked for the clips was hardly severe enough to wipe out many of these local outlets. A majority of them simply could not generate enough viewer interest or advertiser support. Others, like Newark, N.J.'s U-68, were simply unlucky enough to be acquired by non-

format friendly buyers. (In U-68's case, it was Home Shopping Network.)

Labels have not yet hit on the magic formula to make money in the home sale of music video product either. Only a handful of cassettes have sold in any real quantity, and these are from artists such as Tina Turner, Whitney Houston, and Madonna. Many retailers said in 1986 that two problems were causing the sales lag: poor programming choice, and lack of cross merchandising tactics between the album/cassette/CD release and the home video product. Some labels have been addressing these issues. Atlantic, for example, undertook a strong crossmarketing program for the Pete Townshend concert video/live album release this past fall.

Still, in spite of the naysayers, the business is not going to vanish overnight. Production activity, while not seeing the boom times of 1982-85, is still high enough to provide plenty of work, and videos still come along now and then which push the art to a higher plateau, only to be taken higher by another clip down the road. Stephen Johnson's clip for Peter Gabriel's single, "Sledgehammer," was a perfect example of a groundbreaking video causing those interested to sit up and take notice, and then buckle to the drawing board to try and top it.

STEVEN DUPLER

FINANCIAL

'86

For the business community at large, 1986 will be remembered for the takeovers, mergers and restructuring to which it sometimes seemed all com-

(Continued on page Y-54)

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OVERVIEW

FINANCIAL

'86

(Continued from page Y-53)

panies were vulnerable; the record number of initial public offerings; and, of course, the new tax code. And while the home entertainment industries weren't transformed by these changes to the extent areas like real estate and heavy manufacturing were, the trends did leave their imprint.

The purchase of RCA by General Electric, completed in June, cast doubts on the future ownership of the record division even before the deal was consummated. G.E., which saw a nice fit with RCA in large appliances and government defense contracts, made it clear they had little interest in the record business, and by summer's end the operation was sold to Germany's Bertelsmann.

Up the street at Black Rock, the nickname for CBS' corporate headquarters, the changes weren't as drastic. But new management wasted no time in making wholesale changes in the broadcast and publishing divisions, causing analysts to take a wait-and-see posture about what is in the cards for the Records Group.

Investors' perceptions of the entertainment industry and its specialty retailers proved mixed. For most of the year, the public companies tracked weekly by *Billboard* performed at or slightly below the level of the marketplace, with a few exceptions. Among them were entertainment retailers, who enjoyed the warmer reception the market has afforded new retail issues. Crazy Eddie, Wherehouse Entertainment, Wall To Wall, and Trans World Music were among those retailers reaping the benefits.

Less favorable welcomes have been afforded Texas' Blockbuster Video, which has consistently traded lower than its year-high of 17, and American Can's proposed spin-off of Musicland. Although the parent company said it had pulled its initial offering due to a change in market conditions, analysts gave the leading record retail chain poor marks for its low profit margin.

Changes in the tax laws appeared to hold comparatively little effect for entertainment companies, although some outfits paying top tax rates, like retailers, saw relief in the lower ceiling. With little investment in heavy machinery or real estate, the industry appeared to remain relatively untouched by the Reagan Revolution's manifesto. **FRED GOODMAN**

COUNTRY

'86

Who said Hank Williams wouldn't be welcome back to Nashville with open arms? Well, perhaps a couple years ago he would have been resurrected in Music City—only to be buried again . . . with strings, horns and production that would have made Mantovani envious.

But the catchword in country music for 1986, and the watchword for '87 (it doesn't take this musical genre long to hook its wagon to a trend) is, was, and will be *traditional*.

The neo-traditional movement came in reaction to the slicked-up, watered-down version of country music that saturated the musical landscape following the wicked wake of the Urban Cowboy craze. Let's face it, Brooklyn lawyers and Wall Street brokers wearing cowboy hats and boots in the heart of the fad still looked like . . . lawyers and brokers. Even worse, they still *felt* like . . . lawyers and brokers. God knows how they're dressing now. Probably back to the basic gray pinstripes.

The Urban Cowboy daze threatened to destroy



Hank Williams Jr., second right, with talent agent Dan Wojcik, second left, Sammy Hagar and Alex Van Halen.

the traditional sound of country music, but the genre survived the Madison Ave. frontal assault without resorting to a frontal lobotomy. Fortunately, true country music shares something with its sepia counterpart, r&b—it has soul: The anguish of a Hank Williams waxing poetic with "The silence of a falling star lights up a purple sky . . ." A Kris Kristofferson with his plea to help him make it through the night so he can spend Sunday morning comin' down. Jimmie Rodgers personifying lonesomeness with his "500 miles away from home, waitin' for a train . . ." Randy Travis with his painful and perfect ballad "Reasons I Cheat."

The story of 1986 has been Travis with his remarkable rise to stardom—from dishwashing and kitchen patrol in the spring, to the top of the country music world in the fall. A short order cook, long on talent. And his debut Warner Bros. LP has soared beyond the 600,000 mark in sales. He has become country music's equivalent of Whitney Houston. Travis has ridden in on the back-to-the-basics movement that sees Ricky Skaggs assuming the mantle from his idol Bill Monroe, Marty Haggard from his dad Merle, Dwight Yoakam from L'il Abner, Pake McEntire from those Okie genes that have worked so well for his sister Reba, George Strait from George Jones . . .

Coupled with new directions in country music—exemplified by T. Graham Brown, Jimmy Buffett, Exile, Nicolette Larsen, Sweethearts Of The Rodeo, Judy Rodman, Restless Heart, Sawyer Brown and beyond—1987 could be the most exciting, meaningful and apocalyptic in the history of the country music business.

It's the year the ex-outlaw Willie Nelson becomes the patron saint, Waylon Jennings eschews coke for Coca Cola, and Hank Williams Jr. greets his father, Sr., on an eye-to-eye creative basis.

It's the year that country's traditional base is solidified—and built upon. Respected and rejuvenated. Captured on compact disk, pictured on video and venturing once again into position for a future assault on the sensibilities and preferences of the always-fickle pop music audience.

Meanwhile, the country audience will stay loyal and nurture the solid structure that gives their favorite music form its depth and tradition.

Goodbye forever, Brooklyn cowboy.
Welcome back, Hank. **GERRY WOOD**

RETAIL

'86

If anything marks 1986 in record/tape retailing it was the big chains getting bigger and the continuing popularity of the so-called "combo" store as still another expression of big looks better.

Among other trends, four stand out: (1) the optimism toward retail by Wall Street, though tempered some at year's end; (2) the crunch of configurations as compact disk and prerecorded video push vinyl

LP and singles out of store bins; (3) the carryover problem of lyric content and censorship; (4) profit-oriented merchandising led by advancement in bar coding and computerized replenishment.

As these trends indicate, more complexity and challenge was manifest in 1986. In fact, a highlight of the year came early at the National Assn. of Recording Merchandisers (NARM) convention March 8 when keynoter Irv Azoff, president MCA Records & Music Group, leveled blasts at home taping, anti-piracy, counterfeiting, parallel imports, and returns.

Chain expansion, both in acquisition and construction of big size combo units, centered in the West. In the year's most notable acquisitions, termed "battle of California," Musicland acquired Southern California chain Licorice Pizza from Record Bar along with most Record Bar units west of the Mississippi while Wherehouse Entertainment bought out San Francisco chain Record Factory.

Combo stores, where the traditional fare of records and tapes is expanded by adding rental and sale video, popped up everywhere. And big combos seem the order of the day. In Torrance, a Los Angeles suburb, Wherehouse's 12,000 square foot flagship was challenged when Tower Records opened with about the same square footage right across the street.

Meanwhile, Tower's strategy of blowing combos into various markets found a challenger in Sound Warehouse's invasion of Chicago and indications it will expand elsewhere.

While skeptics continued to question the combo's size and costly, glitzy fixturing, the traffic and revenues from video rental add up handsomely and boost sales in music generally. Looking just at video rental, Wherehouse had \$34 million in rental last year and tallied \$29.5 million in just its first six months of 1986.

All this reads well on Wall Street. While there was slowing in public offers, Transworld's the one standout of the year, chains found continuing success in junk bonds (subordinated convertible debentures) with Wherehouse and Crazy Eddie among those scoring debenture successes. On the bearish side, Musicland drew back on its offering to partially spin-off from parent American Can.

The continued popularity of CD paced the configuration crunch. CD became truly mass audience as Handleman rolled it out in 2,000 K marts.

On the censorship front, relatively less was heard from Parents Music Resource Center (PMRC) than a year ago but the pulling of rock product from Wal-Mart stores in August had a chilling effect.

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'86

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(Continued on page Y-56)



SANDRA BERNHARD:

1. Prince—"Sometimes It Snows In April"
2. Butthole Surfers—"American Woman"
3. David Lee Roth—"Yankee Rose"
4. Simply Red—"Holding Back The Years"
5. Anita Baker—"Rapture"
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(Continued on page Y-57)

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OVERVIEW

FINANCIAL

'86

(Continued from page Y-53)

panies were vulnerable; the record number of initial public offerings; and, of course, the new tax code. And while the home entertainment industries weren't transformed by these changes to the extent areas like real estate and heavy manufacturing were, the trends did leave their imprint.

The purchase of RCA by General Electric, completed in June, cast doubts on the future ownership of the record division even before the deal was consummated. G.E., which saw a nice fit with RCA in large appliances and government defense contracts, made it clear they had little interest in the record business, and by summer's end the operation was sold to Germany's Bertelsmann.

Up the street at Black Rock, the nickname for CBS' corporate headquarters, the changes weren't as drastic. But new management wasted no time in making wholesale changes in the broadcast and publishing divisions, causing analysts to take a wait-and-see posture about what is in the cards for the Records Group.

Investors' perceptions of the entertainment industry and its specialty retailers proved mixed. For most of the year, the public companies tracked weekly by *Billboard* performed at or slightly below the level of the marketplace, with a few exceptions. Among them were entertainment retailers, who enjoyed the warmer reception the market has afforded new retail issues. Crazy Eddie, Wherehouse Entertainment, Wall To Wall, and Trans World Music were among those retailers reaping the benefits.

Less favorable welcomes have been afforded Texas' Blockbuster Video, which has consistently traded lower than its year-high of 17, and American Can's proposed spin-off of Musicland. Although the parent company said it had pulled its initial offering due to a change in market conditions, analysts gave the leading record retail chain poor marks for its low profit margin.

Changes in the tax laws appeared to hold comparatively little effect for entertainment companies, although some outfits paying top tax rates, like retailers, saw relief in the lower ceiling. With little investment in heavy machinery or real estate, the industry appeared to remain relatively untouched by the Reagan Revolution's manifesto. **FRED GOODMAN**

COUNTRY

'86

Who said Hank Williams wouldn't be welcome back to Nashville with open arms? Well, perhaps a couple years ago he would have been resurrected in Music City—only to be buried again . . . with strings, horns and production that would have made Mantovani envious.

But the catchword in country music for 1986, and the watchword for '87 (it doesn't take this musical genre long to hook its wagon to a trend) is, was, and will be *traditional*.

The neo-traditional movement came in reaction to the slicked-up, watered-down version of country music that saturated the musical landscape following the wicked wake of the Urban Cowboy craze. Let's face it, Brooklyn lawyers and Wall Street brokers wearing cowboy hats and boots in the heart of the fad still looked like . . . lawyers and brokers. Even worse, they still *felt* like . . . lawyers and brokers. God knows how they're dressing now. Probably back to the basic gray pinstripes.

The Urban Cowboy daze threatened to destroy



Hank Williams Jr., second right, with talent agent Dan Wojcik, second left, Sammy Hagar and Alex Van Halen.

the traditional sound of country music, but the genre survived the Madison Ave. frontal assault without resorting to a frontal lobotomy. Fortunately, true country music shares something with its sepia counterpart, r&b—it has soul: The anguish of a Hank Williams waxing poetic with "The silence of a falling star lights up a purple sky . . ." A Kris Kristofferson with his plea to help him make it through the night so he can spend Sunday morning comin' down. Jimmie Rodgers personifying lonesomeness with his "500 miles away from home, waitin' for a train . . ." Randy Travis with his painful and perfect ballad "Reasons I Cheat."

The story of 1986 has been Travis with his remarkable rise to stardom—from dishwashing and kitchen patrol in the spring, to the top of the country music world in the fall. A short order cook, long on talent. And his debut Warner Bros. LP has soared beyond the 600,000 mark in sales. He has become country music's equivalent of Whitney Houston. Travis has ridden in on the back-to-the-basics movement that sees Ricky Skaggs assuming the mantle from his idol Bill Monroe, Marty Haggard from his dad Merle, Dwight Yoakam from L'il Abner, Pake McEntire from those Okie genes that have worked so well for his sister Reba, George Strait from George Jones . . .

Coupled with new directions in country music—exemplified by T. Graham Brown, Jimmy Buffett, Exile, Nicolette Larsen, Sweethearts Of The Rodeo, Judy Rodman, Restless Heart, Sawyer Brown and beyond—1987 could be the most exciting, meaningful and apocalyptic in the history of the country music business.

It's the year the ex-outlaw Willie Nelson becomes the patron saint, Waylon Jennings eschews coke for Coca Cola, and Hank Williams Jr. greets his father, Sr., on an eye-to-eye creative basis.

It's the year that country's traditional base is solidified—and built upon. Respected and rejuvenated. Captured on compact disk, pictured on video and venturing once again into position for a future assault on the sensibilities and preferences of the always-fickle pop music audience.

Meanwhile, the country audience will stay loyal and nurture the solid structure that gives their favorite music form its depth and tradition.

Goodbye forever, Brooklyn cowboy.

Welcome back, Hank.

GERRY WOOD

RETAIL

'86

If anything marks 1986 in record/tape retailing it was the big chains getting bigger and the continuing popularity of the so-called "combo" store as still another expression of big looks better.

Among other trends, four stand out: (1) the optimism toward retail by Wall Street, though tempered some at year's end; (2) the crunch of configurations as compact disk and prerecorded video push vinyl

LP and singles out of store bins; (3) the carryover problem of lyric content and censorship; (4) profit-oriented merchandising led by advancement in bar coding and computerized replenishment.

As these trends indicate, more complexity and challenge was manifest in 1986. In fact, a highlight of the year came early at the National Assn. of Recording Merchandisers (NARM) convention March 8 when keynoter Irv Azoff, president MCA Records & Music Group, leveled blasts at home taping, anti-piracy, counterfeiting, parallel imports, and returns.

Chain expansion, both in acquisition and construction of big size combo units, centered in the West. In the year's most notable acquisitions, termed "battle of California," Musicland acquired Southern California chain Licorice Pizza from Record Bar along with most Record Bar units west of the Mississippi while Wherehouse Entertainment bought out San Francisco chain Record Factory.

Combo stores, where the traditional fare of records and tapes is expanded by adding rental and sale video, popped up everywhere. And big combos seem the order of the day. In Torrance, a Los Angeles suburb, Wherehouse's 12,000 square foot flagship was challenged when Tower Records opened with about the same square footage right across the street.

Meanwhile, Tower's strategy of blowing combos into various markets found a challenger in Sound Warehouse's invasion of Chicago and indications it will expand elsewhere.

While skeptics continued to question the combo's size and costly, glitzy fixturing, the traffic and revenues from video rental add up handsomely and boost sales in music generally. Looking just at video rental, Wherehouse had \$34 million in rental last year and tallied \$29.5 million in just its first six months of 1986.

All this reads well on Wall Street. While there was slowing in public offers, Transworld's the one standout of the year, chains found continuing success in junk bonds (subordinated convertible debentures) with Wherehouse and Crazy Eddie among those scoring debenture successes. On the bearish side, Musicland drew back on its offering to partially spin-off from parent American Can.

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OVERVIEW

COMPACT DISK

(Continued from page Y-54)

'86

For the first three years of the CD era, most CDs sold in the U.S. came from abroad—first from Japan and Germany, and then, to an increasing extent from other European locations. The major domestic resource was but a single company, Sony's Digital Audio Disc Corp., in Terre Haute, with two or three others beginning to add measurable numbers the latter part of 1986.

That's all about to change. If plans announced by new companies due to launch CD production in the U.S. are only partially realized, the picture should be altered drastically by mid-1987. From a total of about 10 million CDs produced in the U.S. a year ago, the dozen or so domestic CD pressing plants due for startup, in addition to expanding capacity of plants already in operation, could swell domestic production to 100 million or more by the end of 1987.

Better supply in retail stores, both in the number of titles and depth of inventory, is already beginning to condition greater selectivity on the part of consumers. CDs have been around for less than four years, but gone are the days when just about anything put out on CD would find a buyer. Music buyers are starting to choose with the same care they normally exhibit in acquiring LPs and cassettes.

Record companies are no longer complaining with the same bitterness about the potential sales they have lost because of production shortfall. Nor are smaller labels mourning that they are missing a piece of the action because they can't line up manufacturing capacity. On the contrary, some are now finding themselves in the happy situation of fielding offers of price inducements.

Does all this spell price reduction? Not immediately, perhaps, but the economic pressures are all in that direction.

Meanwhile, the prices of CD players continue to fall. It is no longer unusual to see players advertised at less than \$200—sometimes much less. This allows younger and less affluent music buyers to enter the market. But how many CDs they can purchase at present rates remains to be seen.

As software production capacity increases, we are likely to see a move by record labels to add more economical packages to their product mix, a concept many had ready to go but shunted aside as the production crunch bit deep. Before long we may see such "innovations" as CD midlines, CD EPs, and even, say some, the CD equivalent of the single record. All at prices well below current levels, of course.

IS HOROWITZ

CLASSICAL

'86

In classics, 1986 will go down as the year the compact disk first outsold the conventional formats—LP and cassette combined—in dollar volume, if not in units. In this respect it was still alone, whatever the musical category. As in the past, the classical field once again led the way in embracing recording innovations.

This tendency to lead has not always worked out to the general advantage. As we saw years ago in quadrophonic recording, there have been blind-alley technological roads that led nowhere, and were also eagerly exploited by the classical label community, to general regret.

But CD is different; it seems headed for a long

and profitable commercial life. Classical labels were the first to have accumulated a large inventory of digitally recorded masters, and so moved into CD with more enthusiasm than those working other musical genres. They were thus able to attract new buyers who found pop and other musical categories poorly represented in the configuration.

Some of these "new" classical buyers, if not exactly dedicated converts, occasionally still add such CDs to their collections and thus continue to contribute to the generally healthy state of the genre.

Some observers place the classical market share at 7% of the total record industry (measured in dollars), up a percentage point and more over past years—a significant gain by any standard. As much as \$150 million, at wholesale, is cited by industry insiders as the current annualized level of domestic classical sales.

If the year's big story, technologically, was CD, artistically it was the year of the dramatic resurgence of pianist Vladimir Horowitz. He dominated public attention as few artists before him, with his return to the Soviet Union for a pair of concerts after some 60 years as an expatriate winning page one consumer attention. The soundtrack to a television show documenting the Moscow concerts became an immediate best-seller, quickly joining an earlier track recording of the film, "Horowitz, The Last Romantic," at the top of the classical chart.

By the end of November, a studio recording by Horowitz had joined the prior two entries at the top



Vladimir Horowitz honored at the White House by President and Mrs. Reagan.

of the chart, all three on Deutsche Grammophon, a rare *win, place and show* achievement duplicated only once before, by Luciano Pavarotti in the late 1970s.

This past year was also one in which the industry saw a restructuring of RCA Red Seal, with talent specialist Michael Emmerson brought in from the U.K. to handle the division. Former Red Seal chief Thomas Z. Shepard moved over to MCA Records where its long dormant classical division was reactivated, with first new product released this past October, and plans made to restore selected items from the old Decca/MCA classical line and company owned masters from Westminster, ABC and Command due for reissue.

In a classical minuet of musical chairs, Irwin Katz, another Red Seal executive, defected to CBS Masterworks to take over the top a&r job. Among other developments, the industry saw Denon take on representation of the somewhat market-battered Supraphon line. And the Welk Organization bought out Vanguard Records, a catalog deeply stocked with classical material.

For most classical labels, 1986 represented a time of greater industry ferment, with CD the prime catalyst. All indications pointed to still more to come in the new year.

IS HOROWITZ

INDIES

'86

Undoubtedly, the biggest success story of the year on the independent music scene was Profile Records. Despite the recent wave of indie/major distribution deals, the New York-based label remained true to its independent distribution network and gave it a much-needed shot in the arm with hits like "I Wanna Be A Cowboy" by Boys Don't Cry, "Rain Forest" by Paul Hardcastle, and "Orgasmatron" by Motorhead.

Bigger yet, however, was Profile's achievements with Run-D.M.C. Not only did the group reach top 10 status with its remake of "Walk This Way," but it was the first rap act to be certified double-platinum with its smash album, "Raising Hell."

Another indie booster was the Timex Social Club's 12-inch "Vicious Rumors," on the Jay label. The record reportedly sold more than 500,000 copies, and it subsequently led to a first-of-its-kind distribution deal in which Tommy Boy would handle certain major label product for Warner Bros.-signed Club Nouveau (headed by Timex creator Jay King).

On the downside, indies that were lost to branch distribution include Enigma, Big Time, Private Music, and Narada, while Boston-based Rounder expanded its marketing and distribution pact with EMI America. Enigma and Big Time, both rock-oriented labels, went to Capitol and RCA, respectively. Private Music and Narada, both new age imprints, were picked up by RCA and MCA, respectively. In addition, the gold-selling Fat Boys signed with Tin Pan Apple/PolyGram, ending a three-album relationship with Sutra Records.

Representing a further loss to the indie community was the shutdown of Greenworld Distribution and its label, Greenworld Records. One of the most prominent independent importers and distributors on the West Coast, the eight-year-old company introduced such national acts as Berlin, Ratt, and Motley Crue.

Perhaps a blessing in disguise for this year was the major labels' cutback on independent record promoters. Following the layoffs, several independent labels took advantage of the situation, and promoters who were once commanding a figure of \$30,000-\$40,000 were reportedly going as low as \$5,000 for their services.

As a result, the industry saw a resurgence of indie product on both the charts and commercial station playlists—two areas usually tied-up by major labels. MTV also opened its doors to more indie product. Some of the labels that have recently had acts on the video giant include Macola, Important, Jem, Upside, and Profile.

This year also saw the growth of international licensing, which has become an important source of income for independent record companies. Among those labels that have enjoyed hits in the U.K. are Sleeping Bag, 10 Records, Island's 4th & Broadway, Jump Steet, Pow-Wow, and Select.

With the proliferation of compact disks, several logos have added the format to their catalog. To help in their decision, CD manufacturer LaserVideo has committed a large part of its production schedule to indie product, hoping to establish them as their major client base.

Also seen this year was the rise in CD-only labels. One of the more successful is Boston-based Rykodisc, which recently signed a three-year exclusive contract with Frank Zappa. Under the new pact, the imprint will release his entire catalog, which consists of some 24 titles.

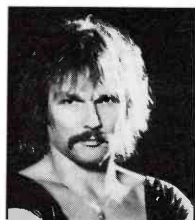
LINDA MOLESKI
(Continued on page Y-59)

1986 THE YEAR IN MUSIC & VIDEO



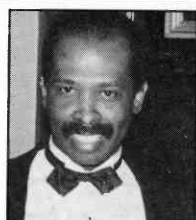
THE OUTFIELD:

1. Robert Palmer—"Addicted To Love"
2. Journey—"Raised On Radio"
3. Heart—"Never"
4. Madonna—"Live To Tell"
5. INXS—"What You Need"
6. The Outfield—"Play Deep"



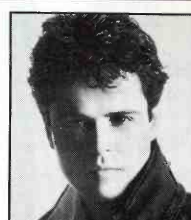
RUDOLF SCHENKER (Scorpions):

1. Steve Winwood—"Back In The High Life"
2. Daryl Hall—"Three Hearts In The Happy Ending Machine"
3. Van Halen—"5150"
4. Bon Jovi—"Slippery When Wet"
5. Genesis—"Invisible Touch"
6. David Lee Roth—"Eat 'Em And Smile"



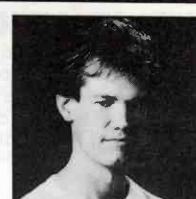
KEITH DIAMOND (Producer):

1. Mr. Mister—"Welcome To The Real World"
2. Steve Winwood—"Higher Love"
3. Peter Gabriel—"Sledge hammer" (video)
4. Robert Palmer—"Addicted To Love"
5. Heart—"These Dreams"
6. Falco—"Rock Me Amadeus"



DONNY OSMOND:

1. Steve Winwood—"Back In The High Life"
2. Peter Gabriel—"So"
3. Robert Palmer—"Riptide"
4. Genesis—"Invisible Touch"
5. Scritti Politti—"Perfect Way"
6. Tina Turner—"Typical Male"



RANDY TRAVIS:

(Four-pack)

1. George Strait—"The Chair"
2. Ricky Skaggs & James Taylor—"New Star Shining"
3. The Judds—"Grandpa (Tell Me 'Bout The Good Old Days)"
4. Reba McEntire—"Whoever's In New England."

Star picks was compiled by Talent Editor and "On The Beat" author Steve Gett.



RUN-D.M.C.:

1. Run-D.M.C.—"Raisin' Hell"
2. Whodini—"Back In Black"
3. Oran' "Juice" Jones—"Juice"
4. Beastie Boys—"Licensed To Ill"
5. Heavy D—"Mr. Big Stuff"
6. Kool Mo D.—"Go See The Doctor"



JULIAN LENNON:

1. Mr. Mister—"Welcome To The Real World"
2. Peter Gabriel—"So"
3. Bourgeois Tagg—"Bourgeois Tagg"
4. Steve Winwood—"Back In The High Life"
5. Al Jarreau—"L Is For Lover"
6. Sting—"Dream Of The Blue Turtles"



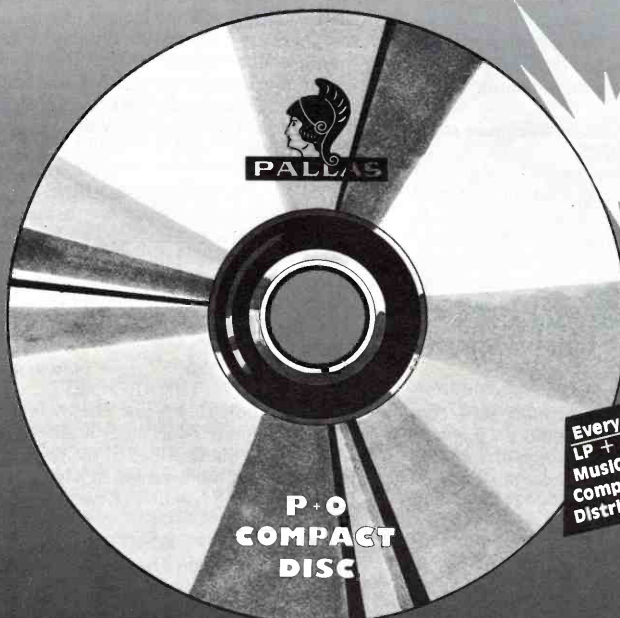
BOB GELDOF:

1. Van Morrison—"No Guru, No Method, No Teacher"
2. Eurythmics—"Revenge"
3. Paul Simon—"Graceland"
4. The Blow Monkeys—"Animal Magic"
5. Talking Heads—"True Stories"
6. Otis Redding—"The Best Of Otis Redding"

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TALENT-IN-ACTION

(Continued from page Y-16)

rosmith is an example of rockers who refuse to offer letter-perfect renditions of their records in concert. That may be, but certain elements of a record—the right notes, for instance—belong in a live set.

Ethlie Ann Vare (2/15)

BILL COSBY

Radio City Music Hall, New York

When Cosby described his children as "brain damaged," or talked about wanting to have one of his daughters "declared legally stupid," he effectively played the frustrations of parenthood for laughs, but he also left a vaguely unpleasant aftertaste. There's a fine line between poking gentle fun and attacking, and Cosby crossed it more than once. Strangely enough, this champion of family entertainment got a lot of rather cruel laughs at the expense of his family.

Peter Keepnews (2/22)

BOB DYLAN with TOM PETTY & THE HEARTBREAKERS

Sydney Entertainment Center, Sydney, Australia

Petty & the Heartbreakers weren't so much support as a backing unit for Dylan, probably his best since the Band.

Glenn A. Baker (3/15)

Laurie Anderson

Universal Amphitheatre, Universal City, Calif.

All in all, it was a show that met expectations, but never exceeded them or created new ones. For an artist with Anderson's demonstrated talents, that is a serious criticism.

Steve Hochman (3/22)

THE POGUES

The World, New York

The Pogues are an Irish octet that incorporates penny whistles, banjo, and accordion in addition to the guitar, bass, and drums more common to lower Manhattan's hot night spots. The blending of traditional forms and rock is nothing new, of course, but one would be hard pressed to name a band that makes the combination sound so new.

Jeff Tamarkin (3/29)

PETER ALLEN

Radio City Music Hall, New York

An evening of Peter Allen performing solo, confined to just one outfit and seated before a piano on a stark stage, would have the makings of a special musical experience. His current show is simply an exercise in self-indulgence.

Jean Rosenbluth (4/19)

BRIAN SETZER

J.B.'s Theater, Albany, N.Y.

Brian Setzer proved he could deliver without the Stray Cats when he and his Radiation Ranch band debuted here . . . Setzer has matured as an artist. Still flashy, he's no longer the callow teen idol he was heading the cartoon rockabilly trio he folded 18 months ago.

Carlo Wolff (5/3)

CHARLIE SEXTON

Cabaret Metro, Chicago

Seventeen-year-old Sexton, whose sultry, high-cheekboned good looks have garnered him legions of youthful fans and whose precocious guitar prowess has already earned him sideman status with the likes of Bob Dylan, Joe Ely, and others, is a teen idol with substance.

Moira McCormick (5/10)

VAN HALEN

Rosemont Horizon, Chicago

Van Halen's near SRO concert here April 23 (the previous night's show had been a sellout) was further testimony to the band's post-Roth staying power—or more accurately, to the unabated popularity



Steve Winwood is a hit on stage and with the stars (see page Y-14). (Photo: Chuck Pulin).

of guitarist extraordinaire Eddie Van Halen.

Moira McCormick (5/17)

WILLY DEVILLE

Lone Star Cafe, New York

DeVillie's one-of-a-kind voice, at once honey-smooth and full of frogs, was completely captivating, and his material and performance were as original as they were varied and entertaining. In short, the show was so nearly perfect that for all intents and purposes, it was.

Jean Rosenbluth (5/17)

ROBERT PALMER

Palace Theater, New Haven, Conn.

Unfortunately, Palmer looked like he belonged on the pages of a European fashion magazine rather than a concert stage. Stiff in his delivery, he engaged in a minimal amount of interaction with the audience. Occasionally the crowd grew restless with noncommercial selections and began shouting "rock'n'roll!"

Linda Moleski (5/24)

OZZY OSBOURNE

Nassau Coliseum, Hempstead, N.Y.

Running across the stage in a frenzy, the former Black Sabbath front man clapped his hands, telling the crowd to "go crazy." Such encouragement was hardly necessary—the wildly enthusiastic supporters caused a reported \$25,000 worth of damage to the venue.

Linda Moleski (5/31)

TONY BENNETT

Radio City Music Hall, New York

Tony Bennett is a singer's singer; he cares as much about the nuances of melody and rhythm as he does about the meaning of a lyric. He also knows how to put on a hell of a show.

Peter Keepnews (6/7)

YOKO ONO

Beacon Theatre, New York

Ono may have learned to tame her music and give it some accessibility, but songs such as "Kiss Kiss Kiss," "Starpeace," and "Goodbye Sadness" did not do much to erase the long-standing opinion of many that she is not much of a singer.

Jeff Tamarkin (6/14)

AMNESTY INTERNATIONAL: A Conspiracy Of Hope

The Forum, Inglewood, Calif.

Performers at the Los Angeles concert chose a great deal of material befitting the occasion. "Biko" by Peter Gabriel, Sting's "Message In A Bottle," and Jackson Browne's reading of Steve Van Zandt's "I Am A Patriot" were crowd-pleasers. The stars also went out of their way to invoke the memory of an older generation of socially conscious pop musicians: Bob Marley's "Redemption Song" and John Lennon's "Help" were performed by Bob Geldof and U2's Bono respectively. The concert climaxed with a sing-along on Dylan's "I Shall Be Released"

(minus Dylan).

Mark Rowland (6/21)

JULIAN LENNON

*Saratoga Performing Arts Center,
Saratoga Springs, N.Y.*

The flawed show, 600 short of a sellout despite heavy promotion, proved Lennon must take the time to write songs that say something rather than being merely evocative if he wants to escape the shadow of his father. And he's got to learn to keep the set interesting.

Carlo Wolff (6/28)

ZZ TOP

*Saratoga Performing Arts Center,
Saratoga Springs, N.Y.*

It's little wonder that ZZ Top's marathon U.S. tour, which has taken the Texan rock'n'roll ambassadors through almost every state, is one of this year's biggest box-office successes.

Carlo Wolff (6/28)

JUDAS PRIEST

New Haven Coliseum, Conn.

The ardent fans expressed their appreciation with a shower of flying seat cushions. Though not directly encouraged by the group, this kind of crowd behaviour hardly benefits heavy metal acts' reputations and has doubtless contributed to increased rates for property damage insurance.

Linda Moleski (7/5)

MIKE & THE MECHANICS

Sunrise Musical Theatre, Fort Lauderdale, Fla.

Can Mike & the Mechanics keep an audience interested after playing their hits, "Silent Running" and "All I Need Is A Miracle"? If the group's world-premiere performance here was any indication, the answer is most certainly yes.

Tom Moon (7/12)

DIO

Madison Square Garden, New York

Despite repeated requests throughout the concert that the audience show restraint, Dio could not prevent an estimated \$55,000 worth of damage, caused primarily by flying seat cushions and fireworks.

Linda Moleski (7/19)

STEVIE NICKS

Pacific Amphitheater, Costa Mesa, Calif.

An incredible light show, more than six costume changes, two semierotic tango segments with a male dancer, and a five-minute instrumental interlude during "The Edge Of Seventeen" (while Nicks shook hands with and accepted teddy bears and shawls from the audience) could not substitute for professionalism.

Sharon Liveten (7/26)

GUADALCANAL DIARY

Moonshadow Salon, Atlanta, Ga.

With a unique combination of party-time abandon and unpretentious, musically proficient professionalism, Elektra act Guadalcanal Diary showed in this performance that it is unquestionably the next innovative band to burst out of the Georgia music scene.

Russell Shaw (7/26)

THE MONKEES

Pier 84, New York

The Monkees may be 20 years older, but, as evidenced by this sold-out show, the appeal of their many mid-'60s hits is ageless. This Manhattan stop on the Monkees' four-month North American reunion tour saw three-quarters of the original group—Mickey Dolenz, Davy Jones, and Peter Tork—blend comedy with music to present a pleasant evening of nostalgic entertainment. And that was just what the audience of 7,000-plus, which spent the entire show standing on its chairs, wanted.

Jean Rosenbluth (8/9)

NEIL DIAMOND

Madison Square Garden, New York

Diamond's uncompromising stance of making all sorts of music—even though his primarily middle-aged audience obviously prefers the ballads—and the music itself, mostly simple, catchy melodies, combined to make this show worthy of much respect even if it didn't generate outright enthusiasm.

Jean Rosenbluth (8/16)

WHITNEY HOUSTON

Saratoga Performing Arts Center, Saratoga Springs, N.Y.

For the second date of her first headlining tour, the show was remarkably polished and emotional... A versatile, purposeful singer, Houston may not be La Diva yet. But she is certainly La Divette.

Carlo Wolff (8/23)

AC/DC

Irvine Meadows Amphitheatre, Laguna Hills, Calif.

Unfortunately, the concert was marred by its totally out-of-control audience. Security hands were badly outnumbered, and both band and fans were continually ducking firecrackers and beer bottles. By the end of the show, an alarming number of crowd casualties made the backstage medical area look like a scene from "M*A*S*H*"

Sharon Liveten (9/6)

BOB SEGER & THE SILVER BULLET BAND

Saratoga Performing Arts Center, Saratoga Springs, N.Y.

The performance had its own special glow and consistency—a joyous generosity marked by the well-worn rasp of Seger's voice, his seasoned showmanship, and his singularly durable commentaries on work, loyalty, and adulthood.

Carlo Wolff (9/6)

COLONEL ABRAMS

Pier 84, New York

Colonel Abrams, performing with a newly formed live band, sang his club hits with fervor and charisma to spare... Abrams' personality and abandoned dancing gave "Trapped," "I'm Not Gonna Let," and "Over And Over" all the intensity that those songs have been generating for months on dance floors.

Brian Chin (9/13)

THE BODEANS

Cabaret Metro, Chicago

Most impressive about the BoDeans was the flavor of genuineness they exuded. At a time when American rootsy guitar bands are seemingly a dime a dozen—and most of them latecomers to the genre—the BoDeans come off sounding like they grew up playing the stuff. They gave the Metro crowd a sincere, sweaty, great old time.

Moirra McCormick (9/20)

THE SMITHS

Universal Amphitheatre, Universal City, Calif.

In concert, the Smiths' melodic musical backdrops, anchored by guitarist Johnny Marr, meld with the witty melancholy of lead singer Morrissey in a kind of duende that hasn't been exhibited this well since the heyday of the Kinks.

Mark Rowland (9/27)

ELTON JOHN

Saratoga Performing Arts Center, Saratoga Springs, N.Y.

Whether he was playing old, new, borrowed, or blue tunes, John could seemingly do no wrong as far as the audience was concerned... The sound was exceptional, and the stage set spectacular. John limited his costume changes to three—at one point, he donned a tri-cornered headdress that evoked an aloe vera plant—and sported only one pair of glasses, but the spectacle never lagged.

Carlo Wolff (10/4)

LUCIANO PAVAROTTI

Hollywood Bowl, Los Angeles

Like the rest of him, Pavarotti's musical personality is larger than life, and when he's singing in top form—as he was this night—his performance is a

magical sight and sound.

Iain Blair (10/11)

GENESIS

Exhibition Stadium, Toronto

Lighting and sound were state-of-the-art; few can rival the effort Genesis makes to have its music heard and seen.

Kirk LaPointe (10/18)

STEVE WINWOOD

Pier 84, New York

This nearly two-hour show was as '80s as could be. The shy, teen prodigy of the past has re-emerged has a confident and commanding frontman... some fans in the crowd might have bemoaned the lack of the more atmospheric, intricate Traffic-style compositions, but Winwood made up for that by demonstrating why he has earned his reputation as a brilliant vocalist and multi-instrumentalist.

Jeff Tamarkin (10/18)

BILLY JOEL

Glens Falls Civic Center, Glens Falls, N.Y.

Why sentimentality has occasionally sabotaged Joel's work, that was never a problem at this near-faultless show. Warmth and a distinctive sense of community prevailed, as Joel re-entered the performance arena with wonderful vengeance.

Carlo Wolff (10/18)

ANITA BAKER

Radio City Music Hall, New York

Baker's jazz chops and her deep feeling for each song guarantee a truly spontaneous reading each time she sings. That's a pleasure one can live and relive endlessly.

Brian Chin (10/18)

R.E.M.

Universal Amphitheatre, Universal City, Calif.

Long a cult band, R.E.M. showed every sign of attaining mass acceptance at this L.A. concert... The delirium of the Amphitheatre crowd indicated that R.E.M. has finally found the following it has deserved throughout its uncompromising career.

Chris Morris (10/25)

JOURNEY

Rosemont Horizon, Chicago

Some bands are made for playing arenas, and Journey is one of them... As long as the band continues playing unpretentious rock each night as if it were its last, the legions of Journey fans will never tire of them.

Melinda Newman (11/1)

NEIL YOUNG

Madison Square Garden, New York

In the 2½ hours of churning guitar-bass-drums numbers, lilting solo pieces, and genuinely amusing skits, the only sour note was struck when a full-frontal nude of an attractive woman was flashed on a screen behind the stage. Such pandering to the libidos of teen-age boys by a 40-year-old man is unbecoming, to say the least.

Jean Rosenbluth (11/1)

DAVID LEE ROTH

The Centrum, Worcester, Mass.

Van Halen has won the public's heart with Sammy Hagar at the mike, and now former frontman David Lee Roth seems to be doing the same with his new band. When he brought his rock'n'roll circus to town, Roth delivered a high energy set... in between songs, the charismatic ringleader entertained the crowd with zany stage antics and stand-up comedy, a sort of Diamond Dave's not-yet-ready-for-prime-time variety show.

Linda Moleski (11/8)

ELVIS COSTELLO

Broadway Theatre, New York

This was not your typical Costello. The man was not only jovial but downright hilarious, passionate, outgoing, and musically sharper than ever. With the Attractions and the Confederates and on his own, he proved a total showman who's got a long way to go before he runs out of ideas.

Jeff Tamarkin (11/15)

OVERVIEW

(Continued from page Y-56)

JAZZ

'86

The rumblings of a jazz "resurgence" that surface every few years grew louder and louder in 1986. And there was plenty of evidence to suggest that the audience for the music was indeed on the rise.

Whether the music itself is growing along with its audience was a trickier question. And the trickiest question of all—in a year that saw the rise of the dreamy instrumental genre known as new age music, which many listeners think of as a form of jazz, even if most musicians don't—continued to be just what is and isn't jazz these days.

Among the many reasons for optimism in the jazz business this year:

- There was a small but perceptible increase in the amount of jazz and fusion being played on the radio—notably in the form of special programming on non-jazz stations. NBC's weekly "Jazz Show With David Sanborn," while more of a fusion show than a "pure" jazz show, showed that there is a market for jazz-oriented programming in the radio syndication field.

- Jazz continued to make inroads in the home video market and, to a lesser degree, on television. Among the significant jazz TV shows of 1986 was an excellent PBS documentary on Miles Davis—who also made news by switching record labels. With great fanfare, Davis moved from Columbia, his home of three decades, to Warner Bros., for which he recorded the



Wynton Marsalis trumpets with the Muppets.

most unabashedly commercial album of his career.

- The continued growth of the compact disk market played a key role in the improved state of the music's health. Virtually every label that records jazz is now on the CD bandwagon—with GRP, a pioneer in digital recording, continuing to lead the way—and such CD-oriented labels as Denon and Intersound (via its new Pro Jazz subsidiary) have made it clear that they're bullish on jazz. One indication of the growing importance of jazz to CD sales, and vice versa, is the fact that the Count Basie Orchestra's latest album—the band's first in several years—was released by Denon in CD form only.

- In what must be considered the most surprising jazz development of the year, "Round Midnight," a French-made feature film about jazz musicians in the late '50s starring the veteran saxophonist Dexter Gordon, opened to generally good reviews and has been doing respectable business. The success of "Round Midnight" has done much to raise the music's profile—and, not incidentally, the charismatic Gordon's as well.

But the most heartening development of the year, from an industry point of view, was the reawakened jazz consciousness of several major labels—notably RCA and Atlantic, both of which had all but ignored their extensive jazz catalogs in recent years. At year's end, both labels had embarked on extensive jazz programs, including new recordings as well as reissues.

They thus joined three other majors with recently

(Continued on page Y-60)

OVERVIEW

JAZZ

'86

(Continued from page Y-59)

revitalized jazz lines: MCA, which has taken Impulse out of mothballs for new recordings and reissues; Capitol/EMI, which has maintained a similarly active two-pronged release schedule on Blue Note for almost two years; and PolyGram, which continued to reissue classic jazz titles and announced its intention to revive the Verve label as a home for new recordings. Columbia maintained its high jazz profile, recording a broad range of artists from Wynton Marsalis to Roy Ayers, while Warner Bros., with Miles Davis as its leading light, stepped up its involvement in fusion.

Meanwhile, the small, independent labels remained the music's lifeblood, continuing to fight the good fight in the face of the usual marketplace vagaries. The most promising addition to the indie label ranks was BlackHawk, which took flight with a high-gloss artist roster including Stan Getz, Maynard Ferguson and other big jazz names.

PETER KEEPNEWS

GOSPEL

'86

For gospel music execs, 1986 was one of those years that are better just swept under the rug and forgotten. It was a watershed year, the Year Things Changed. It was a year of turmoil, uncertainty, big sales—but without the big profits to match. Nineteen eighty-six isn't going to be one of those vintage years you bottle for posterity.

Of the major labels, only Sparrow Records escaped the shake-ups that bedeviled Word, Benson and Light. Oh, business went on as usual in nearly every instance but the sensation was like—as the 77s once said—"playing ping pong over the abyss."

Any year when Jarrell McCracken leaves Word Records is a pivotal year. He is called the "Father" of modern religious music. It will be intriguing to see what happens in 1987 at the McCracken-less ABC/Cap Cities Word Records.

The events at Benson and Light weren't quite as catastrophic, but they'll long be remembered by the Survivors of '86.

Just as nature abhors a vacuum, so does the Christian music marketplace have people ready, willing and eager to plug any gaps created by the unsettling events at the bigger labels. A number of new, potentially interesting companies sprang up in '86 and a number of mainstream labels made significant inroads into the once inviolate religious charts. There's not room to list all such significant events, but two bear special attention: the merging of the Bill Gaither and Star Song empires and the purchase by Atlanta International Records of Pearl Records. Both could have further repercussions by the end of 1987.

There was, of course, the usual music news. Amy Grant's successes—commercially, critically and spiritually—would have been Page 1 news in any normal year. Sandi Patti's incredible rise to the top would have been right beside it.

And there was an unusual amount of movement from the religious artists. Artists swapped labels like kids trade Cabbage Pail Kids cards. Some long-established names were released out-right, some left long-standing associations for different organizations and some were traded for a guitar player to be named later.

And finally, if it hadn't happened already, 1986 saw the last vestiges of the "old" religious music swept away and the emphasis forever split into two separate and mostly equal camps. There are those artists who confine their ministries strictly to the church proper. They perform overtly religious music in mostly Christian venues for 99 percent Christian audiences. Their recordings are aimed at "the Body of Christ" and while they still maintain that there are elements of evangelism in their presentations, this is Christian music BY Christians FOR Christians.

At the other extreme is the artist who is a Christian but whose lyrics may or may not have direct religious references. These artists seek to perform in mainstream venues and share their faith in more subtle ways.

There are, naturally, all kinds of variations on those two themes. But for the moment, those are two musical threads that are unlikely to ever meet again.

BOB DARDEN

PRO EQUIPMENT

'86

The past year saw a number of changes and consolidations, as well as major technological breakthroughs. Some of the major players in the industry were merged with other firms, analog recording received what could be a new lease on life, and the

digital format controversy is still in full bloom.

In fact, if studio owners held any hope at all that the war between the digital audio stationary head (DASH) and professional digital (ProDigi) digital audio formats might show some signs of easing up this year, it was probably crushed when Otari Corp. and AEG joined Mitsubishi's ProDigi Camp, and TASCAM came down on the Sony/Studer/Matsushita DASH side. While more than a few prospective digital buyers have said they would wait for the industry to choose one of the two incompatible formats as the standard, the likelihood now is that DASH and ProDigi will continue to coexist, possibly at each other's expense.

Meantime, digital manufacturers representing both competing formats are looking over their shoulders at a new potential threat to their expansion—Dolby's new SR (Spectral Recording) process that is winning raves from analog recorder owners. The enormous headroom and dynamic range offered by SR, as well as its ability to cut hiss and noise to practically inaudible levels, have made installation of the SR modules an attractive alternative to digital to a growing number of studios. Some owners say they see in SR a way in which they can compete effectively with digital studios, while they wait to see if one format will ultimately surface as the standard.

The year was marked by a number of other interesting developments, both in hardware and software, as well as several important business developments. Two of the major players in the console market were acquired: Rupert Neve Inc. by Siemens Corp. and Solid State Logic by Quantel. The SSL/Quantel link-up could prove to be an event with great influence on the development of integrated digital audio/video systems, as both companies are the market leaders in these respective areas. A joint team made up of Quantel and SSL engineers has already begun work on a fully integrated digital A/V system, according to Doug Dickey, an SSL vice president.

Also on the console side, 1986 saw a spate of digitally controlled (to a greater or lesser degree) analog audio consoles. These came from a variety of makers, including Trident, Harrison, and Sony, among others. And Neve, which built the first all-digital recording console, the DSP-1, showed at this year's AES a new digital board called the DTC (digital transfer console). The DTC-1 is intended for use during digital transfers for compact disk, and was built with design guidance from a number of well-known U.S. mastering engineers, including Randy Kling, Bob Ludwig, and Brad Johnson.

During 1986, the Society of Professional Audio Recording Studios (SPARS) made significant strides towards its goal of establishing a standardized examination for would-be recording engineers. The test, prepared in conjunction with the Princeton, N.J.-based Educational Testing Service (the same folks who bring us the SAT and other well-loved standardized exams) is now being given, and studio owners around the U.S. have expressed their approval of the SPARS program.

One issue that got some unexpected attention in 1986 was the possibility that all those people out there in studios around the country who were involved with digital sampling might be, in fact, breaking the law. Copyright law, that is. After an article which recounted a dispute over conga drum samples used by Jan Hammer for the "Miami Vice" theme music appeared in Billboard last August, a number of respected copyright law attorneys said they believed that certain commonplace uses of sampling technology violate current copyright law. While no lawsuits based on sampling disputes have yet hit the courts, this volatile issue may yet rear its head in future.

Overall, the recording industry came through 1986 looking healthy. Music and commercial work in the major markets was up, and equipment makers continue to blast forward in new areas of technology. For 1987, look for an increasing amount of audio activity in the video and film world, as SSL heads into that market in full force, and more and more production companies begin turning out programming for stereo television. Film directors and producers are paying closer attention to the audio quality of their product than ever before, as well. For video pros, High Definition Television (HDTV) will become a stronger buzzword in 1987 as well, although the technology will not be an important industry player until a delivery system is developed which can somehow make it possible to transmit HDTV signals via the lower-resolution NTSC broadcast and cable conduits. Zbigniew Rybczynski became the first video director to shoot a music clip in HDTV—where and how the clip will be aired remains anybody's guess. HDTV on MTV? Stranger things have become true.

STEVEN DUPLER

CRITICS' CHOICE

(Continued from page Y-49)

exquisitely wrought and impeccably sung. A record this good should be tried again.

7. Reba McEntire, "One Promise Too Late," (MCA). Ever since I heard co-author Lisa Silver sing this on a demo tape, I have longed for a commercial cut—and McEntire's is wistfully wonderful. Alas, this one still exists only as an album cut on "What Am I Gonna Do About You."

8. Dan Seals, "Everything That Glitters (Is Not Gold)," (EMI America). I know that this is just a thematic "cover" of Merle Haggard's "Holding Things Together," but it has much better imagery; and Seals' consummately lonely delivery can soften stone.

9. Gary Morris, "Anything Goes," (Warner Bros.) At its best, country music can be philosophical and political as well as social. You could build a seminar around this one—or just enjoy it on the jukebox.

10. Michael Johnson, "Give Me Wings," (RCA). Ditto. This is at once a serene and a "politically correct" song. And the strong sweetness that Johnson imparts to the lyrics make it sound like a classic on the first spin.

JEAN ROSENBLUTH:

1. John Fogerty, Rockin' All Over The World tour—the band could have been better, but what a thrill to see the greatest American rock'n'roll singer/songwriter ever—period—on stage again.

2. Robyn Hitchcock & the Egyptians, "Element Of Light" album and back-catalog reissues (Relativity)—Nothing like Hitchcock's tales of fish and trains set to jangly guitars has been heard since Roy Wood disappeared into never-never land.

3. Willy DeVille, Lone Star Cafe, New York, April 25—A stunning show from one of the most soulful performers around today.

4. The Mets, "The Amazing Mets" (Buddah reissue) and "Let's Go Mets" (Vestron Video)—We're No. 1! (Who says Mets fans are arrogant?)

5. Aztec Two-Step, "Living In America" single (Reflex)—An eloquent tribute to the U.S. without the accompanying jingoism that has marred big-name releases in a similar vein.

6. The Smithereens, "Especially For You" album (Enigma)—A joy to anyone who wishes '60s AM radio was still around.

7. The Rainmakers, self-titled album (Mercury/PolyGram)—A very promising debut from a band with a rarity: a genuinely witty songwriter, Bob Walkenhorst.

8. The Lyres, "Lyres Lyres" album (Ace of Hearts)—Grunge garage rock at its finest, or perhaps coarsest is more like it.

9. Rhino—The record company is reissuing the crème de la '60s, and the video division puts out such programming as "Mondo Elvis" and "Sleazemania." And they're making money at it, too! God bless America.

10. Jermaine Stewart, "We Don't Have To Take Our Clothes Off" (Arista); **R.E.M.**, "Fall On Me" (I.R.S.); **John Cougar Mellencamp**, "Rain On The Scarecrow" (Riva); and **Andy Taylor**, "Take It Easy" (Atlantic)—Four great hit singles.

KEN SCHLAGER:

1. Paul Simon, "Graceland" (Warner Bros. LP). This year's masterpiece.

2. Bodeans, "Love & Hope & Sex & Dreams" (Warner Bros. LP) and live at the Ritz, N.Y. Updating the Everly Brothers for '80s ears.

3. Everly Brothers, "Born Yesterday" (Mercury LP). See above.

4. Feargal Sharkey, "A Good Heart" (A&M single). Song of the year. (So how come radio missed it?)

5. Peter Gabriel, "Sledgehammer" (videoclip). Never ceases to fascinate.

6. The Bottom Line. The only club in Manhattan that gets me home before my bedtime.

7. Lyle Lovett (MCA LP). The cream of a crowded crop of country newcomers.

8. The Smithereens, "Especially For You" (Enigma LP). The '60s never sounded better.

9. Husker Du, "Candy Apple Grey" (Warner Bros. LP). Play it loud. Piss off your neighbors.

10. Also noted: Janet Jackson, "Nasty" (A&M); Timbuk 3, "The Future's So Bright, I Gotta Wear Shades" (I.R.S.); Pretenders, "Don't Get Me Wrong" (Sire); Rainmakers, "Let My People Go-Go" (Mercury); Gwen Guthrie, "Ain't Nothin' Goin' On But The Rent" (Polydor); Bangles, "Walk Like An Egyptian" (Columbia).

Record Chains Cut Use Of Print For Holiday Ads

This story prepared by Bill Holland in Washington, Chris Morris in Los Angeles, and Geoff Mayfield in New York.

NEW YORK Advertising strategies employed this year by record chains during the crucial holiday season show that newspapers are losing ground to other media.

Until recently, print was the preferred advertising medium for both labels and their retail accounts. Although newspapers still play a significant role in many 1986 campaigns, direct mail and electronic media—particularly ra-

'Stations can have good reach into our fringe markets'

dio—continue to pick up ground on print.

Retailers that increased fourth-quarter radio budgets this year include Camelot Music (191 stores), Record Bar (127 stores), Record World (69 stores), Music Plus (42 stores), Waxie Maxie (25 stores), Flip Side (12 stores), and Olsson's Books & Records (5 stores).

According to Bill Rees, vice president of marketing for the North Canton, Ohio-based Came-

lot, cost efficiency is radio's highest trump card.

"In some markets, the station will have real good reach into our fringe markets," says Rees. "Here, for example, WMMS in Cleveland has a lot of listeners in Akron and in Canton. If you go print, an ad in the [Cleveland] Plain Dealer won't take care of you in those other markets—you also have to pick the Beacon Journal and the Repository."

For many years, Camelot ran chainwide print ads on practically a weekly basis from Thanksgiving through Christmas. But this year, Rees says, Camelot ran only one chainwide ad in newspapers, with radio and direct mail taking up most of the slack.

Cost has been a determining factor. With the price of newspapers increasing, combined with Camelot's entry into new markets, Rees says that a chainwide print ad now costs \$220,000.

An even more dramatic departure from newspapers is evident at Record Bar. Steve Bennett, vice president of advertising, says print was only "negligible" in the Durham, N.C.-based chain's holiday campaign; almost 100% of the Bar's ad dollars went to electronic media. Likewise, David Blaine, vice president and general manager of Waxie Maxie, says broadcast accounted for 65% of the Washington, D.C., chain's fourth-quarter

Imaginative Promos Boost Sales

NEW YORK Record retailers are decorating their traffic-building holiday campaigns with inventive promotions.

In Chicago, Flip Side's 12 stores tied in with radio station WCKG for a Thanksgiving weekend scheme that not only boosted sales but also benefited charity.

The station broadcast live from a Flip Side outlet, offering an exchange of old LPs for new copies of the same titles. Chain chief Carl Rosenbaum says action was heavy on "Led Zeppelin and Eagles albums—the kind of records they play the

hell out of." The station then bought the used records and donated the disks to local Boys Clubs.

The 25-store Waxie Maxie chain in Washington, D.C., printed up 15,000 fliers for in-store distribution, designed to assist the gift shopper who is unfamiliar with the record store circuit.

David Blaine, vice president and general manager, says the hand-out suggests popular titles "to give terrified buyers an idea of what's hot." Sales staffers then accompany the novice shoppers to help them locate desired selections.

The three-store Moby Disc chain in Los Angeles is relying on sales and product blowouts to attract holiday trade.

"We're attempting to put a more mainstream selection of product on sale during the holidays," says vice president Bob Say. "It's a time when we take advantage of a lot of people looking for deals."

Thus, the web depends from its characteristic emphasis on off-the-wall titles. Deep discounting on popular sellers and slow-moving CDs are among Moby Disc's holiday sales strategies.

advertising. He adds that radio and television dollars were up by a third over their 1985 holiday budgets.

Radio activity mushroomed for Record World, based in Roslyn, N.Y. Phyllis Purpero, director of advertising, says that compared to last year's holiday campaign radio coverage was up by 20% in November and by 75% in December.

TV is also finding favor with music dealers, but that trend is not as pronounced as the move toward radio. Still, TV is a major factor in holiday campaigns for Record Bar, Record World, the 17-store Great American Music/Wax Works, and the 521-store Musiciansland chain.

"We probably spent about 85% of our holiday ad budget in television and 15% in print," says Ken Wolfe, advertising director for Great American Music in Minneapolis. Bennett estimates the Record Bar chain funneled 75% of its ad dollars into TV.

George Balicky, vice president of marketing and advertising at National Record Mart, says the 75-store chain did "a touch of TV" on local buys with cable outlets USA and MTV.

TV accounted for roughly 10% of Record World's holiday ad budget. Purpero says TV is effective

for Record World, particularly in the New York metropolitan area, where coverage reaches the many stores clustered around Long Island, New York City, and northern New Jersey.

While TV ads generally carry a premium price, Purpero says the chain has had success with spots on "Late Night With David Letterman" in both New York City and Washington, D.C. The Letterman ads cost significantly less than prime time and often match up well with Record World's target demographics.

Still, the chain used more TV last year. According to Purpero, vendors were not as receptive this time around. "Some labels just don't want to do television," she says. "They're concerned about its effectiveness and the cost."

Camelot and National Record Mart both borrowed a page from Musiciansland with aggressive direct-mail campaigns. Four-color pieces anchor both firms' campaigns.

Camelot's four-pager went to 20 key markets, with in-store distribution for the rest of the chain, says Rees. The web has used direct mail extensively over the past two years.

National joined the direct-mail camp in the summer. Its eight-

page piece marks its third such effort, says Balicky. It accounted for roughly 30% of the chain's fourth-quarter ad budget.

One benefit from direct mail, according to Rees, is that customers often bring the mailers into the store and use them to guide their shopping. And Balicky deems direct mail and newspapers, which pulled 40% of National's ad dollars, as effective means to reach the gift-giver demographics in National's markets. "Cost effectively, print is the best way for us to go into some of our markets, rather than trying to pick one radio station that will get the moms and dads and grandparents."

While use of competing media is on the rise, newspaper is still a major player in the fourth-quarter ad game and was the dominant medium for an aggressive campaign by Los Angeles chain Music Plus. Print also hauled in 60% of Record World's budget, 35% at Waxie Maxie, and 65% at the 12-store Chicago chain Flip Side.

"This was our heaviest year in print," says Flip Side president Carl Rosenbaum. "It was the first year in which print outweighed radio."

Theft Deterrence Important, Execs Say

Handleman Seeks Assurance On 4-By-12s

BY EARL PAIGE

LOS ANGELES Leading rackjobber Handleman Co. remains committed to the idea of the 4-by-12-inch package for prerecorded audiocassettes. But president Frank Hennessey and vice president Mario DeFilippo emphasize the necessity for assurances regarding theft deterrence.

Both executives say that, for the short term, the 4-by-12 is more important for top 10 and promotional product. In October, the National Assn. of Recording Merchandisers (NARM) rackjobber committee gave unanimous approval to the cassette long box during the trade group's wholesalers conference in Scottsdale, Ariz. But now, Hennessey and DeFilippo indicate that the time frame for conversion by racks might take longer than was originally thought.

Theft deterrence is the crucial factor in audiocassette packaging, according to Hennessey. But he adds emphasis must remain on open display with attractive presentation.

Handleman's mass merchant accounts "will not accept a 4-by-12 cardboard package that is easily opened," says Hennessey. "They will not accept that. We can put in a few pieces [in the new package] to merchandise, to create image, to merchandise on an end cap or on a wall display, or to feature along with LPs in a promotion. But the bulk of cassette products that we deal with will be in the Norelco box included in our 8 1/2-by-4-inch theft-deterrent package. We are not endorsing a 4-by-12 package unless it is theft-deterrent."

Hennessey says Handleman's commitment to its own 8 1/2-by-4-inch design led to an investment of "millions

and millions of dollars in fixtures that are out there in the stores." Thus, the cost of converting fixtures for the 4-by-12 is a major consideration.

"Certainly we would not be in a position to refixture all of those thousands of stores to accommodate this package. And this package, by the way, is fine as a merchandising aid for top 10 or feature displays. But the mass merchant wants to be able to display as much product in as little space as is possible so that this merchandise is going to be displayed horizontally and not vertically.

"Therefore, the graphics become less important for catalog product and for the bulk of the cassettes that our customers carry."

Because of these space considerations, Hennessey says, "We're always going to, in the foreseeable future" (Continued on page 56)

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

4 VARIOUS ARTISTS
Artfully Beatles Vol. 1
LP JCI AB1-72110/\$8.98
CA AB1-72120/no list
CD ABD-7210/no list

COMPACT DISK

J.S. BACH
Six Suites For Unaccompanied Cello; Suites 1, 2, 3

Janos Starker
CD Sefel SE-CD 300A/Intercom Music/no list

J.S. BACH
Six Suites For Unaccompanied Cello; Suites 4, 5, 6

Janos Starker
CD Sefel SE-CD 300B/Intercom Music/no list

BLACK FLAG
Who's Got The 10 1/2?
CD SST CD-060/516.98

BRITTEN
Young Person's Guide To The Orchestra
Benjamin Britten, English Chamber Orchestra, London Symphony
CD London 417 502-2 LH ADMR/PolyGram/no list

CHOPIN
Ballads; Scherzos
Vladimir Ashkenazy
CD London 417 474-2 LH ADMR/PolyGram/no list

CHOPIN
Sonatas Nos. 2, 3; Fantasia In F Minor
Vladimir Ashkenazy
CD London 417 475-2 LH ADMR/PolyGram/no list

FERRANTE & TEICHER

30th Anniversary On Stage
CD Bainbridge BCD8003/\$21.98

HAYDN

Symphonies Nos. 96, 101
Sir Georg Solti, London Philharmonic
CD London 417 521-2 LH ADMR/PolyGram/no list

LISZT

Six Preludes, Tasso, Prometheus, Mephisto, Waltz No. 1

Sir Georg Solti, London Philharmonic, Orchestre de Paris
CD London 417 513-2 LH ADMR/PolyGram/no list

MINUTEMAN

3-Way Tie (For Last)
CD SST SSTCD-058/\$16.98

MOZART

Piano Sonatas; Fantasia
Andras Schiff
CD London 417 149-2 LH ADMR/PolyGram/no list

PROKOFIEV

Romeo And Juliet
Lorin Maazel, Cleveland Orchestra
CD London 417 510-2 LH ADMR/PolyGram/no list

ROSSINI

William Tell
Riccardo Chailly, National Philharmonic
CD London 417 154-2 LH4/PolyGram/no list

SONIC YOUTH

Evil
CD SST CD-059/\$16.98

SOUNDS OF THE SCREEN ORCHESTRA

Favorite TV Themes
CD Bainbridge BCD6261/\$8.98

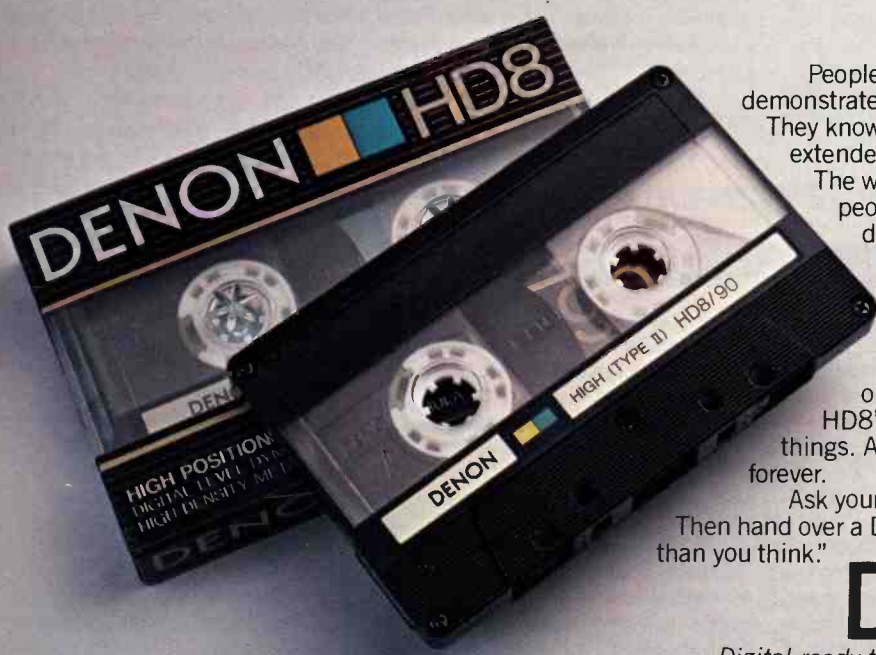
VERDI

Nabucco
Lamberto Gardelli, Vienna State Opera Orchestra and Chorus
CD London 417 407-2 LH ADMR/PolyGram/no list

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



**PEOPLE WHO BUY CASSETTE DECKS LIKE THESE
WILL BUY CASSETTE TAPE LIKE THIS.**



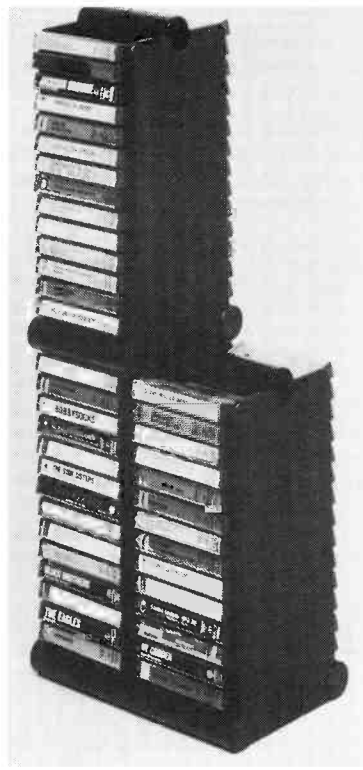
People who own cassette decks like these have demonstrated a special interest in high-performance recording. They know about smooth tape transport, low wow and flutter, extended frequency response, and wide dynamic range. The widespread acceptance of Denon tape proves that people looking for something extra in a cassette deck do likewise when choosing cassette tape.

Denon's new High Density HD8 is the finest high-bias formulation you can offer. Its new "High Technoroom" dispersion and binding plus its improved metal hybrid formulation guarantee digital level performance on the widest assortment of quality cassette decks. HD8's giant window lets your customers keep an eye on things. And its lifetime warranty keeps them happy—forever.

Ask your next tape customer, "How good is your deck?" Then hand over a Denon HD8 and say, "It's probably a lot better than you think."

DENON

Digital-ready tape from the first name in digital recording.



The Casskit incorporates Lift Discplay's familiar vertical-stack design to store audiocassettes; each unit holds 28 tapes. A similar unit, the Discit, holds 18 compact disks.

Audio Plus

BY EDWARD MORRIS

A biweekly column spotlighting new audio products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

FUJI (914-789-8145) is gearing up for a series of blank audiotape promotions in early 1987. The Command Performance Sweepstakes and Rebate, inspired by the Fuji Tape Concert Series at Radio City Music Hall, starts Jan. 1 and concludes June 31. Consumers buying any grade of Fuji 60- or 90-minute audiocassettes during that period will get a 50-cent rebate per tape and a chance to win a trip to New York City and an evening at Radio City. A travel bag will be offered free with the purchase of 20 cassettes.

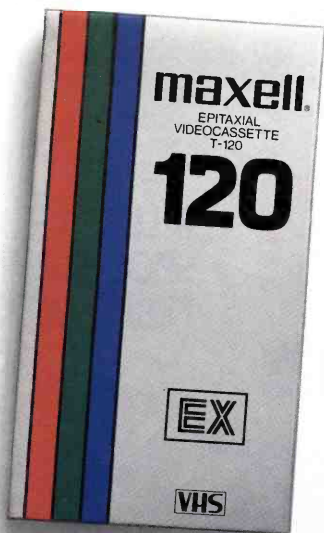
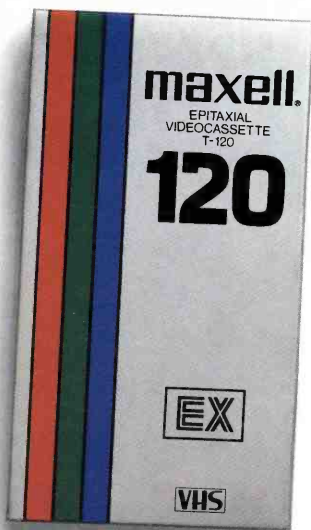
In other 1987 promos, Fuji will offer a free nylon, weatherproof carrying case in its 10-packs of FR-II C-90 cassettes. For subsequent purchases of these 10-packs, the company will give a Napa Valley storage box as a bonus.

Beginning in March, **Maxell** (201-641-8600) will initiate its Free Upgrade program. Consumers buying 10 audiocassettes will be given an additional tape of the next highest grade free.

From **Lift Discplay** (201-662-8503) comes the Casskit audiocassette holder and the Discit compact disk rack, companion pieces in the company's line of audio/video storage units (Billboard, Dec. 6). The Casskit holds 28 tapes; the Discit, 18 single or nine multipack jewel boxes. Like Lift's 8mm cassette Vidkit, both of these units have an interlocking design for vertical stacking. Suggested retail price for each is \$12.99.

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Denon Canada, Inc., 17 Denison Street, Markham, Ont. L3R 1B5 Canada

Nippon Columbia Co., Ltd., 14-14, 4-Chrome, Akasaka, Minato-ku, Tokyo, 107 Japan



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NARM

E I G H T Y S E V E N

MUSIC: THE BEAT
GOES ON
AND BILLBOARD
LEADS
THE WAY!

BILLBOARD'S
SPOTLIGHT ISSUE:
FEBRUARY 21

SETTING NEW SIGHTS FOR THE '90's!

An inside look at the fast-changing world of retailing and rack merchandising—the music and video industries. Reach leading music/video chains . . . rack jobbers . . . one-stops . . . distributors . . . independent stores in Billboard's NARM '87 Spotlight. It's **must-reading!**

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The State of the Market
The Incredible CD • The Future of Vinyl
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LONDON

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Or contact any Billboard
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First Laser-Only Store Opens In Denver

BY PETER M. JONES

DENVER LaserLand, self-described as the first store to offer laser optic software and hardware products exclusively, opened here Dec. 4, just in time for the Christmas shopping season. The company plans to open at least 100 franchised stores in the next two years.

According to Bruce Hirota, LaserLand's executive vice president of marketing, laser technology represents the future of all media. "If you look at our store and the way it's set up," he says, "you'll see that we are not just selling music; we are the future bookstore as well."

Currently, LaserLand carries a variety of titles in the three laser formats: 5-inch compact disks, 8-inch music video, and 12-inch videodisks. According to Hirota, the store has 6,000 disks in stock, and he says that number will soon grow. "There are record and tape stores, book, video, and computer stores," says Hirota. "LaserLand is not all four of those stores, but in two years we will be."

Software, which makes up 75% of LaserLand's inventory, is not the outlet's sole selling point. The store offers a large selection of hardware from Sony, Phillips, Pioneer, and Polaroid. According to Hirota, LaserLand plans to market its own hardware brand in the near future.

Hirota, hailed as the originator of the LaserLand concept, believes that hardware and software should not be marketed separately. "This is a typical razor-and-blade scenario," he says. "The more razors you get out there, people will buy the blades." He also stresses that LaserLand is a "one-stop store" and that the outlet carries all the necessary peripherals for laser entertainment.

One "peripheral" that LaserLand plans to phase out is the rental of laserdiscs. Although the store currently rents software products, Hirota says that is only because potential hardware customers ask for the service. "It's to give them a taste of what laser entertainment can do," he says.

(Continued on page 57)



Denon presents CDs from the land of Janáček, Smetana, and Dvořák.

Nowhere do they play Smetana's "My Country" like they play it in Smetana's country. And no one performs Dvořák like his fellow-countrymen. That's why Denon is proud to import Supraphon CDs from Czechoslovakia. Once hard to find, Supraphon CDs include definitive performances from Joseph Suk, the Smetana Quartet, and Václav Neumann conducting the Czech Philharmonic Orchestra. For memorable performances, remember "Supraphon." It's the Czech word for great music.

SYMPHONIES

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7722 BERLIOZ — Symphonie Fantastique/Košler, Czech PHO

7702 DVOŘÁK — Symphony #9/"From the New World"/Neumann, Czech PHO

7703 DVOŘÁK — Symphony #8/Neumann, Czech PHO

7704 DVOŘÁK — Symphony #7/Neumann, Czech PHO

7705 DVOŘÁK — Symphony #6/Neumann, Czech PHO

7377 DVOŘÁK — Symphony #5/Neumann, Czech PHO

7442 DVOŘÁK — Symphony #4/Neumann, Czech PHO (Feb. release)

7668 DVOŘÁK — Symphony #3/Neumann, Czech PHO (March release)

7922 DVOŘÁK — Festival/Bělohávek, Prague SO

CO1091 FIBICH — Symphony #1/Wronský, Brno St. PHO

CO1256 FIBICH — Symphonies #2, 3/Waldhans, Bělohávek, Brno St. PHO

CO1150 JANÁČEK — Danube Symphony/Trhák, Janáček PHO

7340-1 MAHLER — Symphony #9/Neumann, Czech PHO (2 CDs)

7307-8 MAHLER — Symphony #8/Neumann, Czech PHO (2 CDs)

7760 MARTINŮ — Symphonies #3, 6/Neumann, Czech PHO (March release)

7404 SUK — Asrael Symphony/Neumann, Czech PHO

7540 SUK — Symphony in E-Major/Neumann, Czech PHO (March release)

ORCHESTRAL WORKS

7909 FIBICH — Spring, OP. 13, The Romance of Spring, OP. 23/Vajnar, Prague RSO (Feb. release)

CO1018 JANÁČEK — Operatic Suites/Jílek, Czech PHO

CO1041 JANÁČEK — Sinfonietta, Taras Bulba/Neumann, Czech PHO

7831 RAVEL — Bolero, Daphnis et Chloé/Pešek, Czech PHO

7724-5 SMETANA — My Country/Neumann, Czech PHO (2 CDs)

7509 SUK — Symphonic Poem, Praga etc./Pešek, Czech PHO (March release)

7955 SUK — Symphonic Poem, Ripening/Neumann, Czech PHO (March release)

CO1030 SUK — Symphonic Poem, A Summer Tale/Pešek, Czech PHO

CONCERTOS

CO1074 BACH, VIVALDI, etc. — Concertos for Violin & Oboe/Suk (violin), Adamus (oboe), Suk Cham. Orch.

CO1152 DVOŘÁK, MARTINŮ — Cello Concerto, etc./May (cello)/Neumann, Czech PHO

7491 DVOŘÁK — Slavonic Dances/Neumann, Czech PHO (Feb. release)

CONCERTOS

7571 HAYDN, etc. — Violin Concerto/Suk (violin), Suk Cham. Orch. (March release)

7868 MARTINŮ — Cello Concertos #1, 2/May (Cello), Neumann, Czech PHO (March release)

CO1056 MARTINŮ — Double Concerto/Mackerras, Prague RSO

CO1326 MOSCHELES — Piano Concerto/Klansky (piano), Dvořák Cham. Orch.

7285 MYSLIVEČEK — Violin Concerto/Ishikawa (violin), Dvořák Cham. Orch.

CHAMBER MUSIC

7602 DVOŘÁK — Piano Quartets/Suk Trio, Kodoušek (viola)

7565 DVOŘÁK — String Quartets #12, 14/Panocha Quartet

7910 DVOŘÁK — String Quartets #10, 13/Panocha Quartet

CO1130 JANÁČEK — String Quartets #1, 2/Smetana Quartet

CO1032-7 MOZART — Complete Sonatas for Violin & Piano/Snítil (violin), Panenka (piano) (6 CDs)

CO1332 MOZART — Horn Quintet, etc./Langwell (horn), Panocha Quartet (Feb. release)

OPERA

7201-3 DVOŘÁK — Rusalka/Neumann, Czech PHO, Prague PH Chorus (3 CDs)

CO1261-2 JANÁČEK — The Cunning Little Vixen/Neumann, Czech PHO, Czech PH Chorus (2 CDs)

7309-11 SMETANA — The Bartered Bride/Košler, Czech PHO, Czech PH Chorus (3 CDs)

7438-40 SMETANA — Libuše/Košler, Prague National Theater Chorus & Orch. (3 CDs)

MASS CHORAL WORKS

7427-8 DVOŘÁK — Requiem/Sawallisch, Czech PHO & Chorus (2 CDs)

7378-9 DVOŘÁK — Stabat Mater/Sawallisch, Czech PHO Chorus (March release) (2 CDs)

7230 DVOŘÁK — Te Deum, etc./Neumann, Czech PHO, Prague PH Chorus

CO1090 HONEGGER — Une Cantate de Noël/Pešek, Czech PHO & Chorus

7448 JANÁČEK — Glagolitic Mass/Mackerras, Czech PHO

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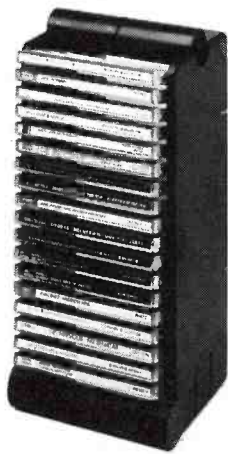
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FOR WEEK ENDING DECEMBER 27, 1986

Billboard. TOP COMPACT DISKS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
				POP™ Compiled from a national sample of retail sales reports.	
				★★ NO. 1 ★★	
1	1	1	5	BRUCE SPRINGSTEEN COLUMBIA C3K 40558	BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985
2	2	2	8	BOSTON MCA MCAD 6188	THIRD STAGE
3	3	3	15	PAUL SIMON WARNER BROS. 2-25447	GRACELAND
4	5	5	13	BRUCE HORNSBY & THE RANGE RCA PCD 1-8058	THE WAY IT IS
5	4	4	6	THE POLICE A&M CD 3902	EVERY BREATH YOU TAKE/THE SINGLES COLLECTION
6	7	6	9	BON JOVI MERCURY 830264-2/POLYGRAM	SLIPPERY WHEN WET
7	8	12	26	PETER GABRIEL GEFEN 2-24088/WARNER BROS.	SO
8	6	8	24	GENESIS ATLANTIC 2-81641	INVISIBLE TOUCH
9	10	7	20	STEVE WINWOOD ISLAND 25448-2/WARNER BROS.	BACK IN THE HIGHLIFE
10	9	9	8	BOSTON EPIC EK 34188	BOSTON
11	12	10	16	BILLY JOEL COLUMBIA CK 40402	THE BRIDGE
12	13	13	12	HUEY LEWIS & THE NEWS CHRYSALIS VK-41534	FORE!
13	11	11	11	TALKING HEADS SIRE CDP 46157/WARNER BROS.	TRUE STORIES
14	18	27	15	ANITA BAKER ELEKTRA 2-60444	RAPTURE
15	14	14	14	LIONEL RICHIE MOTOWN 6158MD	DANCING ON THE CEILING
16	16	18	83	PINK FLOYD HARVEST CD 46001/CAPITOL	DARK SIDE OF THE MOON
17	17	19	5	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AGCD-1984	FRESH AIRE CHRISTMAS
18	15	16	19	MADONNA SIRE 2-25442/WARNER BROS.	TRUE BLUE
19	20	21	30	STEELY DAN MCA MCAD 5570	DECADE
20	21	23	70	CREEDENCE CLEARWATER REVIVAL FANTASY FCD 623-CCR2	CHRONICLES
21	29	29	6	BOSTON EPIC EK 35050	DON'T LOOK BACK
22	22	15	34	ROBERT PALMER ISLAND 2-90471/ATLANTIC	RIPTIDE
23	27	—	18	GEORGE WINSTON WINDHAM HILL CD 1025/A&M	DECEMBER
24	28	20	3	THE PRETENDERS SIRE 2-25488/WARNER BROS.	GET CLOSE
25	24	17	5	THE ROLLING STONES ABKCO 6667-2/POLYGRAM	HOT ROCKS 1964-1971
26	26	28	12	LINDA RONSTADT ELEKTRA 9 60474-2	FOR SENTIMENTAL REASONS
27	19	—	79	DIRE STRAITS WARNER BROS. 2-25264	BROTHERS IN ARMS
28	NEW▶	1	1	CINDERELLA MERCURY 830076-2/POLYGRAM	NIGHT SONGS
29	NEW▶	1	1	BOB JAMES WARNER BROS. 2-25393	OBSESSION
30	23	24	20	ANDREAS VOLLENWEIDER CBS MASTERWORKS MK 42255	DOWN TO THE MOON

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				CLASSICAL™ Compiled from a national sample of retail sales reports.	
				★★ NO. 1 ★★	
1	1	1	7	HOROWITZ IN MOSCOW DG 419-499	4 weeks at No. One VLADIMIR HOROWITZ
2	2	2	21	SYNCOATED CLOCK PRO ARTE CDD-264	ROCHESTER POPS (KUNZEL)
3	3	3	18	DOWN TO THE MOON CBS MK-42255	ANDREAS VOLLENWEIDER
4	5	5	40	HOROWITZ: THE LAST ROMANTIC DG 419-045	VLADIMIR HOROWITZ
5	4	4	8	SOUTH PACIFIC CBS MK-42205	TE KANAWA, CARRERAS
6	6	6	47	BACHBUSTERS TELARC 80123	DON DORSEY
7	7	8	16	HOROWITZ: THE STUDIO RECORDINGS DG 419-217	VLADIMIR HOROWITZ
8	9	10	7	FILMTRAX PRO ARTE CDD-280	LYN LARSEN
9	8	7	28	BACH MEETS THE BEATLES PRO ARTE CDD-211	JOHN BAYLESS
10	18	—	2	A CHRISTMAS CELEBRATION ANGEL CDC-47587	KATHLEEN BATTLE
11	11	11	83	AMADEUS SOUNDTRACK FANTASY WAM-1791	NEVILLE MARRINER
12	12	15	4	TCHAIKOVSKY: THE NUTCRACKER SOUNDTRACK TELARC 80137	LONDON SYMPHONY ORCHESTRA
13	10	9	13	HOLST: THE PLANETS TELARC 80133	ROYAL PHILHARMONIC ORCHESTRA
14	14	13	83	TCHAIKOVSKY: 1812 OVERTURE TELARC 80041	CINCINNATI POPS (KUNZEL)
15	13	12	14	SABRE DANCE PRO ARTE CDD-250	HOUSTON SYMPHONY (COMMISSIONA)
16	15	14	48	ORCHESTRAL SPECTACULARS TELARC 80115	CINCINNATI POPS (KUNZEL)
17	17	17	83	TIME WARP TELARC 80106	CINCINNATI POPS (KUNZEL)
18	20	26	3	CHRISTMAS WITH KIRI LONDON 414-632	KIRI TE KANAWA
19	16	16	6	KATHLEEN BATTLE SINGS MOZART ANGEL CDC-47355	KATHLEEN BATTLE
20	19	19	38	SWING, SWING, SWING PHILIPS 412-626	BOSTON POPS (WILLIAMS)
21	21	18	83	STAR TRACKS TELARC 80094	CINCINNATI POPS (KUNZEL)
22	29	—	2	POMP ON PARADE PRO ARTE CDD-267	HOUSTON SYMPHONY (COMMISSIONA)
23	23	23	72	GERSHWIN: RHAPSODY IN BLUE CBS MK-39699	LOS ANGELES PHILHARMONIC (THOMAS)
24	26	29	3	O HOLY NIGHT LONDON 414-044	LUCIANO PAVAROTTI
25	22	22	35	SONGS FROM LIQUID DAYS CBS MK-39564	PHILIP GLASS
26	24	20	27	TELARC SAMPLER #3 TELARC 80003	VARIOUS ARTISTS
27	27	25	36	WILLIAM TELL AND OTHER FAVORITE OVERTURES TELARC 80116	CINCINNATI POPS (KUNZEL)
28	25	21	12	ANNIVERSARY LONDON 417-362	LUCIANO PAVAROTTI
29	28	24	5	DVORAK: CELLO CONCERTO CBS MK-42206	YO-YO MA
30	30	28	15	ROMANCES FOR SAXOPHONE CBS MK-42122	BRANFORD MARSALIS

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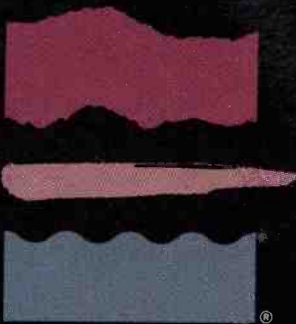
— ALEC GERSHBERG

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etailing

HANDLEMAN EXECS SEEK ASSURANCE ON THEFT DETERRENCE FOR 4-BY-12S

(Continued from page 49)

ture, have a need for the Norelco box and a need for our particular theft-deterrent package in order to ensure that the maximum amount of merchandise is displayed in open format in the largest number of our accounts. So I wouldn't want anybody to misunderstand what the position of Handleman is and what we see as the future merchandising for the cas-

sette configuration."

In the midst of what could be a record period of seasonal sales (Billboard, Dec. 20), Handleman still has not taken a position on prerecorded video packaging. It racks video in 3,800 stores, compared with 5,500 stores that it services with music product.

DeFilippo says, "At some point in

time you're going to have to have uniformity in packages so that you can have the proper aesthetics in a department. To have departures in packaging where everyone wants to be unique ultimately becomes chaos."

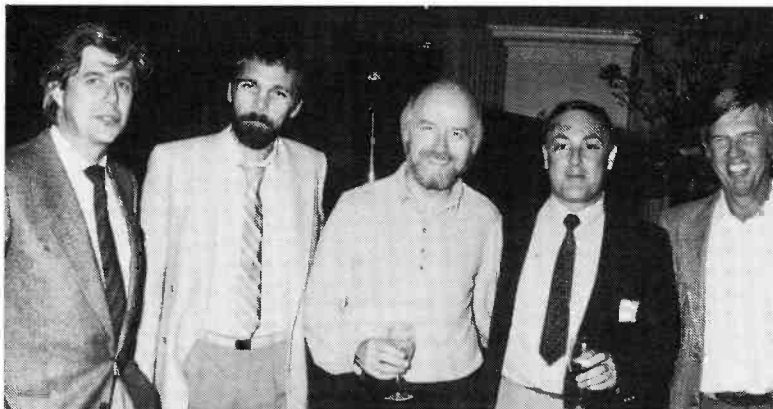
"The problem is security," says Hennessey. "It's one thing when you're dealing with a product priced under \$15 and quite another when you're dealing with a higher-price product that's probably going to be displayed in a glass showcase or a security fixture of one type or another."

"Until such time as we have theft-deterrent packaging for video, which would make the package longer, bigger, less pilferable, it's going to be difficult. I don't think we've come to a resolution on that."

Generally, Hennessey says the firm anticipates considerable variation in its SKU profile and has faced no difficulty with odd-size product, like the Bruce Springsteen and other box albums. He adds that the company tries to be prepared for changes in packaging.

"When we designed our fixtures, we tried to accommodate all the varying configurations and products we were dealing with. It doesn't really matter to us what the shape is. It's really a warehouse handling problem."

"As for merchandising in the store, the only thing that's really a unique size is the Springsteen package, which was accommodated very well in existing fixtures."



Winter Wonderland. Paul Winter's Living Music label offered a taste of cognac—and a sampling of live music by artists Eugene Friesen and Denny Zeitlin—during a coast-to-coast series of receptions for retailers and radio programmers, co-sponsored by Remy-Martin (Billboard, Dec. 13). Shown here at La Bel Age Hotel in Los Angeles are, from left, Larry Hayes, vice president of marketing and sales for Windham Hill, which distributes the new age label; Jim Dobbe, associate vice president/music buying manager of Warehouse Entertainment; Winter, who records for and is president of Living Music; George Rosenjack, Los Angeles branch manager, Handelman Co.; and Jim Bego, Los Angeles branch marketing manager for RCA/A&M/Arista Distribution. (Photo: Rainbow Photography)

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FIRST LAZER-ONLY STORE

(Continued from page 53)

"We're for sales."

According to Hirota, renting software is not beneficial to the customer. "Nobody rents LPs, compact disks, or books," he says. "We have 'Beverly Hills Cop' at \$11.99 with digital sound. Is the customer going to rent it, or will he buy it? I think he'll buy it."

If Hirota's notion is correct, Denver's 4,758-square-foot LaserLand will soon act as international corporate headquarters for the company. Beginning in January, much of the store's 2,381-square-foot lower level will become a

'It's not just music; we're the future bookstore'

training area for potential national and international franchisers. Although the firm is going through a "quiet period" because of a pending public stock offer (see separate story, page 90), Hirota says that franchisers will be investing between \$325,000 and \$450,000, depending on inventory and the type of store opened.

According to Hirota, there will be four types of LaserLand out-

lets. The "A" store will follow the prototype Denver model and will be the largest. The "B" store will be a smaller version of the A's. "C" outlets will carry only software, and "D" stores will be LaserLands within a larger, nonlaser store.

The company chose Denver as the site for LaserLand's first A store because, says Hirota, "all of us live here. Also, if it works in Denver, it'll work in L.A. If we opened a store in L.A., it doesn't necessarily mean it'll work in Denver."

Hirota admits that there are risks inherent in the quickly expanding LaserLand venture. Because of the newness of its products, the company conducted no substantial market research.

"The product itself has never been marketed in a retail store like this," says LaserLand marketing director Monique Reece. "We're doing as much market research as possible right now." Hirota, who previously served as a divisional merchandise manager for Video Concepts, says, "My market research comes from my experience with laserdiscs for four years."

LaserLand is counting on the mounting popularity of compact disks for the store's success. "CDs are so hot right now, especially this time of year," says Reece. "It's the Christmas gift to give."

"We're using the compact disk excitement," adds Hirota. "For the first time, there's a universal player—a compact disk player that plays 8-inch music videos and 12-inch movies as well as information storage."

The expansion of laser technology that has created the climate for a LaserLand has also often confused the public. Hirota jokes about the time when Target, the large retail chain, first started selling CDs. "They had 60%-80% defective return," he says. "So they asked some of their customers, who said, 'Yeah, I took it, put it on my turntable, put my needle on it, and it didn't play.'"

"Because it's new technology, most people have to be shown; you've got to hold their hands."

According to Reece, LaserLand is combating that problem through its sales personnel. "We have experts in the field. They can explain laser technology and make it very simple for customers to understand."

Hirota is critical of stores that make laser hardware seem less complicated by selling it alongside traditional audio and video equipment. He says his inspiration for creating the LaserLand concept came from his frustration in dealing with home entertainment retailers. He remembers his surprise upon hearing of a CD specialist who carried videotape instead of videodisks. "What [is that retailer] proving to the consuming public?" Hirota asks. "All he's doing is confusing the issue. Record stores are also missing out. The only thing they know about in laser technology is the compact disk."

Peter M. Jones is a Denver-based free-lance writer.

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Exec Panel Says Longform Has A Healthy Future

Consumers Need Time To Adjust To New Product

BY JIM BESSMAN

NEW YORK Major-label executives voiced optimism about the future of music video as a consumer product during a National Academy of Recording Arts & Sciences-sponsored panel titled "Music Video: Art or Promotion?" on Nov. 20 at New York Univ.

While the panelists conceded that music software has failed so far to live up to original sales hopes, they

spoke hopefully of the development of the the "compact videodisk" format as a future means to bring music video product into the home.

Harry Anger, senior vice president of marketing for PolyGram Records, strongly hailed the "advent of CD video," saying that the medium's sound quality will match that of its visual image.

"This reality is upon us," said Anger. "[CD video] is a burgeoning part of the industry, which will con-

tinue to grow and be accepted shortly."

Anger responded to claims that there is no real existing business in music video software by noting that "once the consumer is offered a quality product—in terms of artist, performance, and sound reproduction—then there is a business."

Dan Beck, vice president of product development for Epic/Portrait/CBS Associate Labels, agreed: "I think a lot of people thought [music video product] would fly in six months," he said. "But things are far more complicated, and it's taken the consumer awhile to adjust."

Antony Payne, president and executive producer of Gasp! Productions, also said he felt music video software's future is healthy. "Music product is now audio/visual," he said. "People have TVs in their bedrooms and kitchens, just like they used to have radios. More product is coming out, more videos are being made. The records of the future will have pictures."

Other areas addressed by the panel included video outlets and black video programming.

Steve Leeds, former programming director at Newark, N.J., music video station U68—which recently terminated operations when parent company Wometco sold the station to Home Shopping Network (HSN)—contested what he said were press reports that the station was unprofitable and that local video sta-

tions were not viable.

According to Leeds, at the time U68 was sold, advertising spots for the 7 p.m.-midnight programming block were sold out; the Arbitron summer sweeps showed a 1 rating and 2 share; and the station was drawing a weekly audience of more than 550,000.

Leeds said that U68 was sold because Federal Communications Commission rules prohibited ownership of both cable and broadcast stations in the same area of dominant influence. Wometco chose to sell its broadcast entity, and new owner HSN, being a satellite feed, had no use for local music programming.

Leeds said he is confident about profit potential for broadcast video outlets in markets having a sufficient advertiser base to support such stations.

Regarding black music video, Bill Adler, director of publicity for Rush Productions, said that videos were a "vital" promotional tool for black artists. Rush client Ecstasy of Whodini credited Black Entertainment Television's video play of the band for breaking the group "as much as radio. It allowed us to be in many places at one time," he said.

Adler praised U68 for trying to "expand the scope of video programming beyond MTV," although he also had kind words for the 24-hour music video giant for its heavy play of Run-D.M.C.'s "Walk This Way" clip.

New Video Clips

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

CAMEO Candy

Word Up/PolyGram
Larry Blackmon, Barry Rebo
Zbigniew Rybczynski

STEVE EARLE Someday

Guitar Town/MCA
Karen Bellone/Bell One Productions
Jim Hershleder

F.M./u.k. That Girl

Indiscreet/Portrait
Russell King

THE JETS

Christmas in My Heart
The Jets/MCA
Daryl Brand/Moving Images Inc.
Stephen Rivkin

HEAVY D. & THE BOYZ

Mr. Big Stuff
Uptown Is Kickin' It/MCA
Warrington Hudlin
Warrington Hudlin

GEORGE HOWARD

No No
A Nicer Place To Be/MCA
Francie Moore/Libman-Moore Productions
Paula Walker

HUMAN LEAGUE

I Need Your Loving
Crash/A&M
Richard Bell/Vivid Productions
Andy Morahan

OMD

We Love You
Pacific Age/A&M
Adam Whittaker/Limelight Films
Steve Barron

QUIET RIOT

Twilight Hotel
QR III/Pasha/CBS
Alexis Ormeltchenko/Pendulum Productions
Dominic Orlando

'TIL TUESDAY

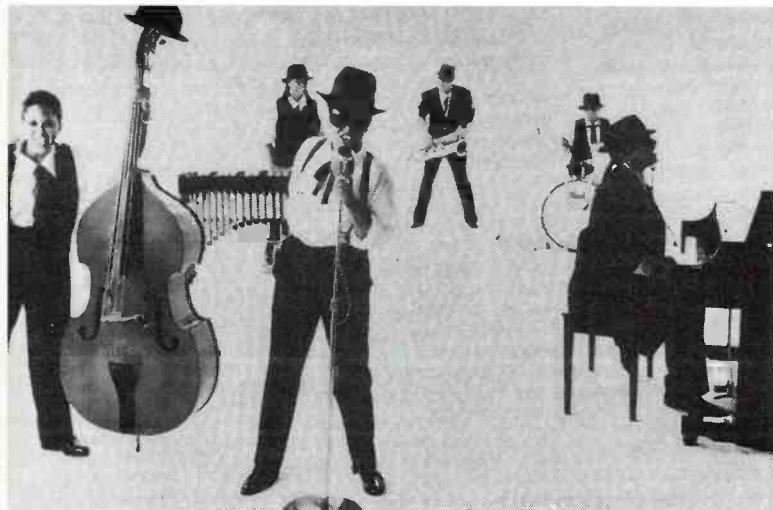
Coming Up Close
Welcome Home/Epic
McKinnon/Siegel
Bob McKinnon

THE UPTOWN CREW

Kickin' MCA
Warrington Hudlin
Warrington Hudlin

LUTHER VANDROSS

Stop To Love
Give Me The Reason/Epic
T'Boo Dalton/Calhoun Productions
Andy Morahan



Klymactic Klip. Constellation/MCA act Klymaxx is shown in one of several guises it adopts in its clip for "Sexy," from the album "Meeting In The Ladies' Room." Shown, from left, are Cheryl Cooley, Fenderella, Lorena Shleby, Robbin Grider, Bernadette Cooper, and Lynn Malsby.

Commercial Director Savors Making Vidclips

NEW YORK Even though video director Peter Israelson admits that making clips is not a financially rewarding occupation, he remains committed to it.

Israelson, whose most recent work has been for Anita Baker ("Sweet Love"), Jermaine Stewart ("Jody"), Issac Hayes ("Hey Girl"), and Carly Simon ("Comin' Around Again"), says he will stay in the music video medium in order to satisfy his need for artistic expression.

"All filmmakers want to show what they can do, and music video is a way for me to do that," he says. "Without it, I wouldn't be nearly as happy. As long as there are artistic rewards from music video, I can tolerate the lack of financial ones. I get a kick out of videos which I can't get from di-

recting other types of projects."

Israelson's successful commercial directing career has put him in the position that he can afford to direct music clips for the fun of it rather than the profit.

The director's Levinson, Israelson & Bell production firm shoots about 100 commercials annually—five times more than his videoclip output. His commercials for such clients as Coca-Cola, Mastercard, and McDonald's have earned him 50 Clio awards.

"Record companies still look at videos just as marketing tools and feel there's no proof that a great record won't sell well without a video," says Israelson. "They're interested in keeping budgets down and getting by with cheaper videos."

Israelson says that a video direc-

tor can make the most of the medium (and limited budgets) by basing his work "on the whole range of human emotions and artistic experience."

"My work is as varied as the music I work with—heavy metal, rock, romantic ballads, country," he says. "The industry is always changing, at least artistically. There's always something good going on."

Some directors like to depict the "grittier side of life," but Israelson says he prefers to show a more

romantic view.

"I don't see through rose-colored glasses," he says. "But I like to escape from reality into something that can be—to see the world at its best."

A major characteristic of Israelson's clips is his focus on heroic characters and settings. He has used images of wild horses, god-like figures in the sky, shipboard romances, and other romantic images of love to "try to show the glorified, heroic aspects of life."

(Continued on next page)

Labels plan country clips for early '87 ... see page 38

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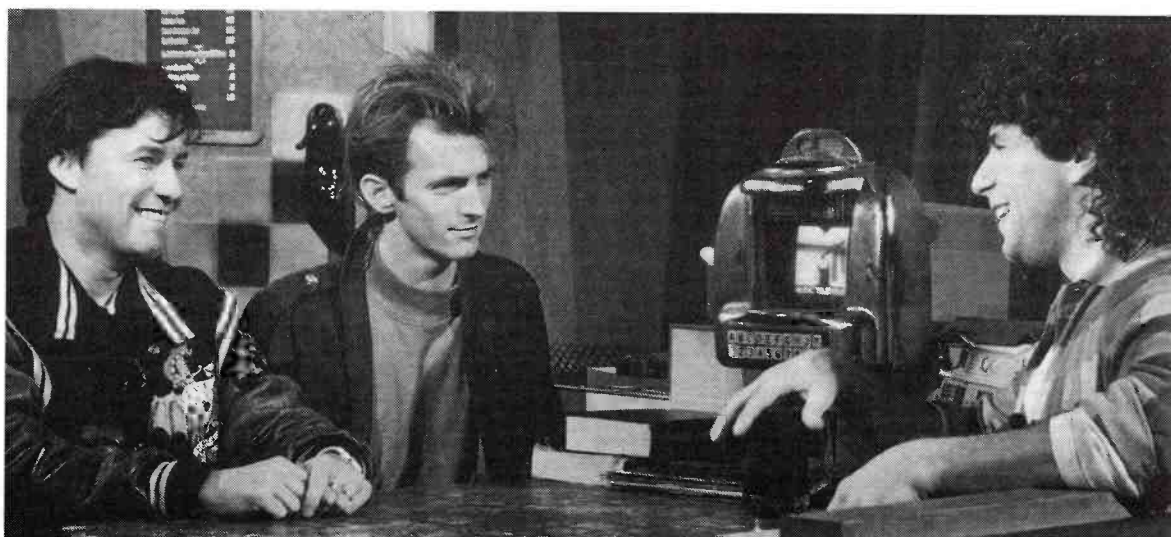
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This Year's Models. James Freud, left, and Sean Kelly, center, of the Australian band Models showed up recently on the MTV set with VJ Mark Goodman to plug their latest Geffen release, "Models' Media."

MTV PROGRAMMING

MUSIC TELEVISION

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
BEASTIE BOYS FIGHT FOR THE RIGHT (TO PARTY) Columbia	HIP CLIP	
DON DIXON PRAYING MANTIS Enigma	LIGHT	
STEVE EARLE SOMEDAY MCA	LIGHT	
PETER GABRIEL BIG TIME Geffen	SNEAK	
JOURNEY I'LL BE ALRIGHT WITHOUT YOU Columbia	SNEAK	
ROB JUNGKLAS MAKE IT MEAN SOMETHING Manhattan	LIGHT	
PAUL McCARTNEY PRETTY LITTLE HEAD Capitol	LIGHT	
THE OUTLAWS ONE LAST RIDE Rasha/CBS	MEDIUM	
RATT BODY TALK Atlantic	LIGHT	
PAUL SIMON BOY IN THE BUBBLE Warner Bros.	ACTIVE	
TESLA MODERN DAY COWBOY Geffen	LIGHT	
STEVIE RAY VAUGHAN SUPERSTITION Epic	ACTIVE	
SNEAK PREVIEW VIDEOS		
BON JOVI LIVING ON A PRAYER Mercury/PolyGram	3	
FRANKIE GOES TO HOLLYWOOD WARRIORS OF THE WASTELAND Island	4	
KANSAS ALL I WANTED MCA	4	
THE KINKS ROCK 'N' ROLL CITIES MCA	5	
STEVE MILLER BAND I WANT TO MAKE THE WORLD TURN AROUND Capitol	5	
RIC OCASEA TRUE TO YOU Geffen	5	
PAUL YOUNG SOME PEOPLE Columbia	5	
DWEEZIL ZAPPA LET'S TALK ABOUT IT Barking Pumpkin	3	
HEAVY ROTATION		
CINDERELLA NOBODY'S FOOL PolyGram	13	
*ERIC CLAPTON IT'S IN THE WAY THAT YOU USE IT Warner Bros.	6	
*DURAN DURAN NOTORIOUS Capitol	6	
GENESIS LAND OF CONFUSION Atlantic	4	
GEORGIA SATELLITES KEEP YOUR HANDS TO YOURSELF Elektra	9	
GLASS TIGER SOMEDAY EMI	8	
*BILLY IDOL TO BE A LOVER Chrysalis	14	
*HOWARD JONES YOU KNOW I LOVE YOU, DON'T YOU Elektra	9	
CYNDI LAUPER CHANGE OF HEART Epic	7	
*HUEY LEWIS & THE NEWS HIP TO BE SQUARE Chrysalis	5	
*MADONNA OPEN YOUR HEART Sire/Warner Bros.	6	
ROBBIE NEVIL C'EST LA VIE EMI	10	
*BENJAMIN ORR STAY THE NIGHT Elektra	9	
*PRETENDERS DON'T GET ME WRONG Warner Bros.	11	
*RATT DANCE Atlantic	8	
DAVID LEE ROTH THAT'S LIFE Warner Bros.	5	
BRUCE SPRINGSTEEN WAR Columbia	3	
SURVIVOR IS THIS LOVE Scotti Bros./CBS Associated	7	
TIMBUK 3 THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES I.R.S.	7	
VAN HALEN BEST OF BOTH WORLDS Warner Bros.	5	
WORLD PARTY SHIP OF FOOLS Chrysalis	4	
ACTIVE ROTATION		
THE ROBERT CRAY BAND SMOKING GUN PolyGram	6	
DAVID & DAVID SWALLOWED BY THE CRACKS A&M	4	
EUROPE THE FINAL COUNTDOWN Epic	25	
*BOB GELDOF THIS IS THE WORLD CALLING Atlantic	7	
SMITHHEREENS BEHIND THE WALL OF SLEEP Enigma	10	
*TINA TURNER TWO PEOPLE Capitol	7	
VINNIE VINCENT INVASION BOYZ ARE GONNA ROCK Chrysalis	7	
MEDIUM ROTATION		
BLACK'N'BLUE I'LL BE THERE FOR YOU Geffen	5	
JULIAN COPE WORLD SHUT YOUR MOUTH Island	3	
DEAD OR ALIVE BRAND NEW LOVER Epic	8	
FINE YOUNG CANNIBALS EVER FALLEN IN LOVE MCA	7	
DEBBIE HARRY FRENCH KISSIN' Geffen	3	
IRON MAIDEN STRANGER IN A STRANGE LAND Capitol	3	
JANET JACKSON CONTROL A&M	6	
DON JOHNSON HEARTACHE AWAY Epic	3	
LONE JUSTICE SHELTER Geffen	2	
LOVE & ROCKETS ALL IN MY MIND Big Time	7	
JOHN PARR BLAME IT ON THE RADIO Atlantic	4	
THE RAINMAKERS DOWNSTREAM Mercury/PolyGram	8	
WEIRD AL YANKOVIC CHRISTMAS AT GROUND ZERO Epic	2	
LIGHT ROTATION		
BANANARAMA TRICK OF THE NIGHT PolyGram	2	
CHICAGO WILL YOU STILL LOVE ME Warner Bros.	7	
CROWDED HOUSE NOW WE'RE GETTING SOMEWHERE Capitol	7	
ARETHA FRANKLIN JIMMY LEE Arista	4	
GENE LOVES JEZEBEL DESIRE Geffen	9	
PETER HIMMELMAN 11TH CONFESSION Island	6	
HUMAN LEAGUE I NEED YOUR LOVING A&M	2	
GRACE JONES I'M NOT PERFECT (BUT I'M PERFECT FOR YOU) Manhattan	3	
THE LUCY SHOW A MILLION THINGS Big Time	5	
MEGADETH PEACE SELLS BUT WHO'S BUYING Capitol	3	
PRICE-SULTON SHOTGUN SHY CBS	4	
QUIET RIOT TWILIGHT HOTEL Epic	3	
SAXON NORTHERN LADY Capitol	4	
STABILIZERS ONE SIMPLE THING Columbia	3	

* Denotes former Sneak Preview Video. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

Video music

Video Track

LOS ANGELES

SPLIT SCREEN PRODUCTIONS recently wrapped a video for "Superstition" by bluesman **Stevie Ray Vaughan**. It's a performance piece that was filmed on location at the Variety Arts Center. **Fisher & Preachman** directed. **John West** produced. **Tom Richmond** served as director of photography. The production company was also responsible for **Genesis'** new clip, "Land Of Confusion," currently on MTV. **Jim Yukich** and **John Lloyd** directed. **John Blair** was executive producer. **Peter Sinclair** was director of photography. Postproduction was performed by Yukich, Lloyd, and **Graham Hutchings**.

British popster **Graham Grace** debuts with a clip for "Follow Me, Follow You." Shot on location at night spot **Diego's** and **Primavera Studio** in Solana Beach, Calif., it's said to be a futuristic-type piece in which "beautiful women are manu-

factured in factories." Grace gets them to "reject the system" and break loose by dancing. It was directed by **Philip Marcus**, whose production credits include clips for the **Jacksons**, **Chicago**, **Boston**, and **Santana**. **Randi Lupoff** and **Terry Woodruff** co-produced. The video supports Grace's new album, "Shining Knight," on **Palace Records**.

OTHER CITIES

VETERAN ROCKERS Foghat have completed a promotional clip for their new holiday single, "Goin' Home For Christmas." It's a light-hearted piece that features footage filmed during the band's 10-month U.S. tour earlier this year. It was produced by the group and manager **Mark O'Hildonen** in association with **John McDermott**. Foghat fans can expect an album this spring.

U.K. rappers **Faze One** debut with a video for "Layin' Down A Beat," their first record, on the **Streetwave/Sutra** label. Though American rap music has proved successful here and in the U.K., this is said to be the first U.S.-released project to come from a British rap act. **Mick Sawyer** and **Viv Goldman** directed for **Spellbound Productions** in London.

Toronto-based video production company the **Imaginators** recently wrapped a clip for country music artist **Terry Christenson**. It's a conceptual piece that centers on the maturation of a young man, who leaves home for the first time. Filming was done on location at Georgian Bay in northern Ontario as well as in Toronto. **Deborah Palloway** edited. The video supports Christenson's upcoming album, "Summer Heart," on **Harvestholm Records**. Other recent projects for the Imaginators include clips for Canadian acts **Honeymoon Suite**, **Helix**, and **Haywire**.

Jimmy Lifton wrapped a video for "I'm A Man." It features live performance footage as well as dancers and **Playboy August** playedmate **Ava Fabian**. **David Golden** directed. **Marina Sargent** produced. **John LeBlanc** served as cinematographer. The video supports Lifton's new 12-inch single, on **Orphan Records**.

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.

PETER ISRAELSON

(Continued from preceding page)

Such videos as 38 Special's "If I'd Been The One" and Julio Iglesias' "Ne Te Tengo, Ne Te Olvido" are, he says, directly related to commercials, which also require powerful imagery, although in a more structured context.

And, says Israelson, he has found that the expressive freedom he has in making music videos has crossed over into his commercial making.

"One of America's only reflections of itself comes via commercials," he says. "People see the country through them. At the beginning, video work was influenced by the rules of commercial production. Now, commercials are influenced by the vision of America which has come from MTV, and they are introducing that in a modified form to the commercial market."

Israelson points to his own recent commercial for **Movado** watches, a surrealistic piece that features a group of yuppies playing basketball in an elegant drawing-room setting.

"It's a way of showing both the target group's lifestyle and the watches. While the imagery doesn't make much sense literally, it brings in the whole new type of imagery brought about by music video," he says. **JIM BESSMAN**

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Proponents Say 8mm Is Slowly Gaining Ground

BY JIM McCULLAUGH

LOS ANGELES The 8mm format continues to make slow but steady progress on the hardware and software fronts, say its proponents.

Format leader Sony has been conducting an intensive training and promotional blitz and expects the Christmas selling season to be a turning point for consumer and dealer awareness.

A dozen software manufacturers

8mm software has yet to crack the record and video chains, but there is interest

are in the fold, including such major studios as Paramount, RCA/Columbia, Warner Home Video, Embassy, and at least eight independents.

Ted Cott, director of the New York-based 8mm Council, predicts that 600-700 prerecorded titles, up from an original estimate of 200, will be offered by year's end. Many of the programs announced earlier this year have just become available.

Cott is pleased by four new titles

from Paramount—"Indiana Jones & The Temple Of Doom," "Gung Ho," "Pretty In Pink," and "Young Sherlock Holmes"—and says announcements of additional studio titles are forthcoming. The releases are sell-through-priced at \$30 and under. And one independent, Connecticut-based Video Yesteryear, plans to offer 500 "nostalgia" titles, many of them in the public domain.

Cott acknowledges that for now, the format will remain hardware-driven; the biggest stumbling block is getting the format into the hands of salespersons and consumers so that they can sample it. The 8mm Council was formed last April by Sony, Kodak, Canon, Aiwa, Kodak, Kyocera, Minolta, Polaroid, Sanyo, Embassy, Paramount, and others to promote awareness of the format.

It is estimated that the total number of camcorder sales will be close to 1.2 million units in 1986, as high as 2 million next year, and nearly 4 million by 1990. Analysts estimate that VHS has a 60% share of the U.S. camcorder market this year, with 8mm at 25%-30%. The balance goes to 8mm's rival, the JVC VHS-C format.

"We're looking at eight years of VHS penetration," says Cott, "but slowly we can see the interest developing." He adds that 8mm software has yet to crack the big record and video chains because Sony Video

Samsung To Debut 4mm At CES

NEW YORK With Samsung's development of a 4mm video format, 8mm has lost the marketing advantage of being the smallest kid on the consumer electronics block.

Samsung Electronics Co. will display its 4mm video unit, the SVC41, at the Jan. 8-11 Winter Consumer Electronics Show in Las Vegas, but the company has not yet set a firm date for introduction of the machine in the U.S. Suggested list price will be competitive with that of an average 8mm unit, about \$1,300.

No independent evaluation of the quality of the video reproduction

from the 4mm machines has yet been made. The unit, a camcorder, will use a digital audiotape microcassette. Recording time per cassette will be 80 minutes. Among the SVC41's features are automatic focus, automatic white balance, instant playback, and low-light capability.

In an unusual extra for a camcorder, the introductory 4mm machine will have a relatively large, 2 1/2-inch diagonal LCD viewing screen and a TV tuner, which will enable it to pick up and record UHF and VHF signals. Without batteries, the 4mm unit weighs

2 1/2 pounds. Comparable 8mm and VHS-C machines weigh well over four pounds, says Samsung.

Consumer electronics executives doubt 4mm will have much impact on the marketplace. Samsung executives admit that 4mm was developed primarily as a means to showcase Korean technology in order to demonstrate that the Japanese are not the only ones who can achieve technological breakthroughs.

Samsung says the development of 4mm began in March 1985 with a team of 15 technicians and an expenditure of \$2.2 million.

Software distributes primarily through a proprietary hardware pipeline. There is increasing interest from traditional video software distribution channels, however, he says.

Sony marketing manager Bill Fisher says it is too early to offer realistic software projections.

Late last summer Sony inaugurated its largest consumer-product training blitz, held at its Park Ridge, N.J., headquarters. The program fanned out to nine branches, which conducted six weeks of training for dealers across the country. Mitchell Randall, 8mm specialist at Sony's branch in Compton, Calif., says the training "has been paying off" during the holiday period with increased sales.

Sony is promoting 8mm as a complete system, stressing the format's home movie aspect and related ca-

abilities, such as editing and digital sound.

Jay Sato, national sales manager for Sony Video 8, says the company will be running its current "format of the future" television spot in major markets through the end of the year because interest in home movies is at its peak during the holiday

'We're looking at eight years of VHS penetration'

season. He adds that prerecorded software interest should fall into place as the hardware universe increases.

"Most 8mm purchasers already have software playback equipment at home and are not buying the sys-

tem for that reason yet," says Sato. Software is available at many of the outlets that carry hardware, and Sony also maintains a Kansas City mail-order site to service software customers.

Sony obtained some unexpected 8mm publicity when the rock group Genesis and Split Screen, a Los Angeles production company, utilized the format for two-thirds of the recent "Throwing It All Away" clip and documentary. Sony hopes to use the clip for in-store promotion.

The VHS-C camp plans a major first-quarter push. JVC parent company Matsushita will be manufacturing the format on an original-equipment-manufacturer basis for a number of U.S.-based VCR suppliers. Introductions are scheduled to take place in January at the Winter Consumer Electronics Show in Las Vegas.

Firm's Focus Is On The Arts Kultur Uses Direct Mail

BY CHRIS MCGOWAN

LOS ANGELES Direct mail has been the key to success for Kultur Video, a West Long Branch, N.J.-based firm with over 60 ballet, opera, and classical performance titles in its catalog.

Some 60% of Kultur's business is through direct mail, 15% of its product is sold in video stores, and the rest is vended to music stores, libraries, schools, and bookstores.

Kultur's strategy is necessitated in part by the low interest in the classical performing arts in video retail. "We understand the plight of the video store," says Kultur president Dennis Hedlund. "It's a lot easier to carry 'Raiders Of The Lost Ark' than to take a chance on an opera title.

"So we do a lot of direct mail. We buy the mailing lists of people interested in opera, ballet, or classical music. We have a strong relationship with the Musical Heritage Society, and we've started to advertise on classical radio stations."

In promoting Andrew Lloyd Webber's "Requiem" (featuring Placido Domingo, the choirs of Winchester Cathedral and St. Thomas Church, and the Orchestra of St. Luke's, conducted by Lorin Maazel), Kultur advertised in several Catholic maga-

zines and newspapers with successful results.

This month, Kultur is releasing "Wagner: The Complete Epic," four tapes that retail for \$249.95. "Wagner" documents the great composer's turbulent life and stars Richard Burton (as Wagner), Vanessa Redgrave, Laurence Olivier, Ralph Richardson, and John Gielgud. Excerpts from Wagner's works are performed by Georg Solti with three different orchestras.

"For the Wagner tapes, we have 20,000 names from the Wagner Society of North America," says Hedlund.

Retail may soon assume a larger percentage of Kultur's overall business, however. Waldenbooks currently carries Kultur's "Placido: A Year In The Life Of Placido Domingo" and "Baryshnikov: The Dancer And The Dance." And Kultur is mounting an aggressive retail campaign for the latter tape: full-size color posters advertising "Baryshnikov" are currently on display in several leading video stores in New York.

Kultur received orders for 4,200 copies of the \$39.95 Baryshnikov tape in the first two weeks after its release Oct. 13, according to Hedlund.

"Never in our six-year history have we ever sold so many units so quickly. Our titles are evergreens and usually take six months to reach these kinds of numbers." Pearl Lee, Kultur vice president of marketing, hopes that the tape's success will induce many video stores to open performing arts sections.

FOR WEEK ENDING DECEMBER 27, 1986

Billboard.

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

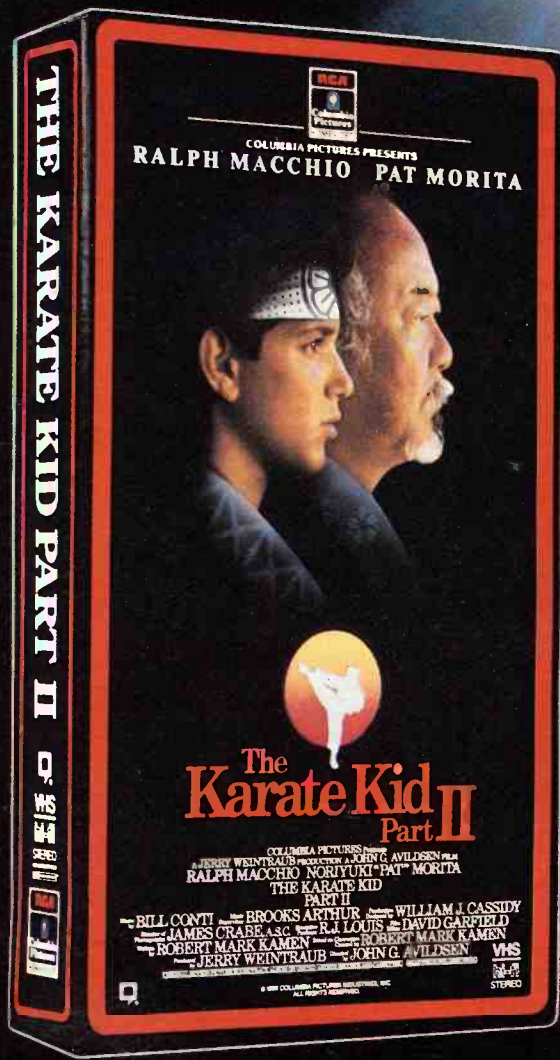
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
				★ ★ NO. 1 ★ ★					
1	1	9	OUT OF AFRICA ▲ ◆	Universal City Studios MCA Dist. Corp. 80350	Robert Redford Meryl Streep	1985	PG	Laser	34.98
2	NEW ▶		INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	Laser	29.95
3	2	27	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	Laser	34.98
4	5	13	THE JEWEL OF THE NILE ▲	CBS-Fox Video 1491	Michael Douglas Kathleen Turner	1985	PG	Laser	34.98
5	3	11	BRAZIL ◆ ◆	Embassy International Pictures MCA Dist. Corp. 80171	Jonathan Pryce Robert De Niro	1985	R	Laser	34.98
6	9	3	POLICE ACADEMY 3: BACK IN TRAINING	Warner Bros. Inc. Warner Home Video 20022	Steve Guttenberg Bubba Smith	1986	PG	Laser	34.98
7	6	5	AFTER HOURS ▲	The Geffen Company Warner Home Video 11528	Griffin Dunne Rosanna Arquette	1985	R	Laser	34.98
8	4	3	SANTA CLAUS THE MOVIE	Media Home Entertainment Image Entertainment 15092	Dudley Moore John Lithgow	1985	PG	Laser	34.95
9	8	17	MURPHY'S ROMANCE ◆	RCA/Columbia Pictures Home Video 30649	Sally Field James Garner	1985	13	CED Laser	29.95 29.98
10	10	17	SPIES LIKE US ▲	Warner Bros. Inc. Warner Home Video 11533	Dan Aykroyd Chevy Chase	1985	PG	Laser	34.95

● 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.

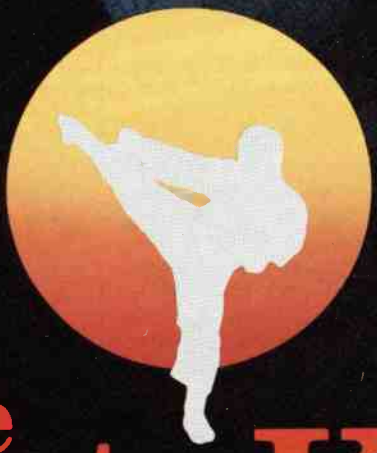
The first laser-only store opens... see page 53

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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	2	8	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
★ ★ NO. 1 ★ ★								
2	1	7	INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	29.95
3	3	19	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	19.95
4	4	10	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
5	7	91	RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
6	5	60	JANE FONDA'S NEW WORKOUT ▲	KVC-RCA Video Prod. Karl Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
7	6	74	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
8	8	127	STAR TREK II-THE WRATH OF KHAN ▲ ◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
9	9	23	WITNESS	Paramount Pictures Paramount Home Video 1736	Harrison Ford Kelly McGillis	1985	R	19.95
10	10	58	STAR TREK: THE MOTION PICTURE ▲ ◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
11	12	8	THE CAGE	Paramount Pictures Paramount Home Video 60040-01	Jeffrey Hunter Susan Oliver	1964	NR	29.95
12	11	58	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
13	13	73	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
14	27	14	NORTH BY NORTHWEST	MGM/UA Home Video 600104	Cary Grant Eva Marie Saint	1959	NR	19.95
15	23	8	MY FAIR LADY ▲ ◆	CBS-Fox Video 7038	Rex Harrison Audrey Hepburn	1964	G	29.98
16	30	3	THE BEST OF DAN AYKROYD ▲	Broadway Video Warner Home Video 35012	Dan Aykroyd	1986	NR	24.98
17	RE-ENTRY		PLAYBOY VIDEO CALENDAR	Karl Lorimar Home Video 510	Various Artists	1986	NR	19.95
18	20	12	PLAYBOY VIDEO CENTERFOLD # 3 ●	Karl Lorimar Home Video 509	Rebekka Armstrong	1986	NR	9.95
19	RE-ENTRY		CASABLANCA ▲	CBS-Fox Video 4514	Humphrey Bogart Ingrid Bergman	1942	NR	29.98
20	32	4	COLOR ME BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3518	Barbra Streisand	1966	NR	29.95
21	21	58	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
22	29	55	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
23	14	71	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	Animated	1951	G	29.95
24	39	44	AMADEUS ▲ ◆	HBO/Cannon Video TVA2997	Tom Hulce F. Murray Abraham	1984	PG	29.95
25	15	4	COBRA	Warner Bros. Inc. Warner Home Video 11594	Sylvester Stallone	1986	R	79.95
26	17	3	POLTERGEIST II THE OTHER SIDE	MGM/UA Home Video 800940	Jobeth Williams Craig T. Nelson	1986	PG-13	79.95
27	18	86	GONE WITH THE WIND ▲ ◆	MGM/UA Home Video 900284	Clark Gable Vivien Leigh	1939	G	89.95
28	22	27	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
29	19	2	PLAYBOY VIDEO CENTERFOLD # 4	Karl Lorimar Home Video 513	Luanne Lee	1986	NR	9.95
30	RE-ENTRY		AUTOMATIC GOLF ▲	Video Reel VA39	Bob Mann	1983	NR	14.95
31	28	108	JANE FONDA'S PRIME TIME WORKOUT ▲ ◆	KVC-RCA Video Prod. Karl Lorimar Home Video 058	Jane Fonda	1984	NR	39.95
32	35	56	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
33	31	2	1986 METS A YEAR TO REMEMBER	New York Mets Sports Channel/Rainbow Home Video	New York Mets	1986	NR	19.95
34	26	12	THE MUSIC MAN ●	Warner Bros. Inc. Warner Home Video 11473	Robert Preston Shirley Jones	1962	G	24.98
35	38	5	RAW DEAL	DEG Inc. HBO/Cannon Video TVA9985	A. Schwarzenegger	1986	R	79.95
36	24	2	JO JO DANCER, YOUR LIFE IS CALLING	RCA/Columbia Pictures Home Video 6-20683	Richard Pryor	1986	R	79.95
37	16	2	SHORT CIRCUIT	CBS-Fox Video 3724	Steve Guttenberg Ally Sheedy	1986	PG	79.95
38	33	29	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Dist. Corp. 80196	Michael J. Fox Christopher Lloyd	1985	PG	79.95
39	25	11	THE SWORD IN THE STONE	Walt Disney Home Video 229	Animated	1963	G	29.95
40	36	4	MY NAME IS BARBRA	Barwood Films Ltd. CBS-Fox Music Video 3519	Barbra Streisand	1963	NR	29.95

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...newsline...

A \$1 REBATE is being offered by HBO/Cannon video to consumers who buy titles in its Children's Matinee Series. Designed to pull buyers into stores, the campaign will use ads in People magazine and nine children's publications to reach 11 million people. It is part of the company's Play For Keeps campaign. Consumers who buy the programs must send in a coupon, Play For Keeps promotion sticker, and proof of purchase to get their buck. There are 24 titles in Children's Matinee, among them "Fraggle Rock," "Paddington Bear," and "The Wind In The Willows."

DE LAURENTIS ENTERTAINMENT and Home Box Office have negotiated a deal for 45 films, making it the biggest home video rights buy ever by the pay-cable network. The movies will be released theatrically between 1987 and 1990. All the titles will come out on home video through HBO/Cannon Video. Cassette release will begin in late 1987, and the HBO network will get the titles sometime in 1988. Included in the package are "Illegally Yours," which stars Rob Lowe and is directed by Peter Bogdanovich; "China Marines"; and a movie by David Lynch, who directed "Eraserhead" and "Blue Velvet."

SEVERAL VIDEO MANUFACTURERS plan to push Cary Grant titles. VidAmerica has already sent out a press release informing the world that it carries "Suspicion" and "Gunga Din" in its catalog; each is \$19.95. Media Home Entertainment label Nostalgia Merchant recently announced two Grant titles for January release, and it has six others in its catalog. The two January programs are "The Bachelor And The Bobbysoxer" and "Sylvia Scarlet." The other six programs are "Mr. Lucky," "Gunga Din," "Mr. Blandings Builds His Dream House," "None But The Lonely Heart," "Suspicion," and "Topper." All list for \$19.95. "Suspicion" and "Gunga Din" make an appearance in both catalogs because they are public domain titles.

GARY COOPER is hosting Morris Video's "The Secrets Of Steelheading," a how-to about fishing for trout. Morris' Cooper is a fisherman, not a movie star, however. "Steelheading" is the first installment of a three-part fishing series planned by the how-to specialist. The other two titles are "The Hakai Experience," which is about salmon fishing near British Columbia, and "Drift Fishing In The Pacific." The programs list for \$39.95 each, movie star or no.

NATIONAL LAMPOON recently turned down a friendly takeover effort by Vestron Video. Vestron offered about \$4 a share for 1.6 million shares of the company, for a total of \$6.4 million. Lampoon refused the offer, saying the amount was too low and that other companies are willing to pay a better price. A few days later, a group of investors made an offer of \$10 million for the company, which has been losing money in recent years.

MORE BLISS through TV is coming from Relax Video, which markets "environmental" programs designed to let VCR owners wind down using their machines. The company's first two titles were "Aquarium TV" and "Fireplace TV." Now it is releasing "Ocean TV," "Sunrise TV," "Sunset TV," "New England Bike Ride," "Boating On The Bay," and "... And Liberty Hits The Skies," which contains 30 minutes of footage of the Statue of Liberty 100th-anniversary fireworks. List price of the cassettes is \$29.95 each. Relax is located at Suite 128, 2901 Broadway, New York, N.Y. 10025.

TENNIS STAR Vic Braden is teaming up with Tennis magazine to create two new videos on the game. The programs are being marketed under the banner "How To Win At Doubles—And Stay The Best Of Friends." They are called "Strokes And Strategies" and "Faults And Cures." The titles list at \$39.95 each or \$69.95 for the pair. Close-ups, freeze frames, and graphics are used to demonstrate pertinent points.

WARNER REPRISER VIDEO has released a full-length Van Halen video, "Live Without A Net." The program runs for 90 minutes and contains about 12 songs, including "Panama," "I Can't Drive 55," "Why Can't This Be Love," "There's Only One Way To Rock," and "Summer Nights." The company is going to use radio to promote the title, releasing a 12-inch promotional single, featuring live versions of "Best Of Both Worlds" and "Rock And Roll," to stations across the U.S. Both tracks will be taken directly from the soundtrack of the video. List price for the program is \$29.98.

MUSIC SOOTHES even the video distributor, if Ingram Video's behavior is any guide. The company not only allowed three executives from competitor Artec to attend a Christmas party it held in Columbia, Md., for its retail customers, it even flew two of them down from the Vermont-based firm's headquarters. The reason for the generosity—both executives are members of the Video Blues Band, which was a big hit at the recent Video Software Dealers Assn. convention. The third executive just came to listen.

TONY SEIDEMAN

Low-Budget Release On Aiolite Boats Has Smooth Sailing

BY TONY SEIDEMAN

NEW YORK Exploiting the low cost and high flexibility of video equipment, small firms are trying out micropublishing, creating low-budget product for dedicated audiences far more interested in information than in camera angles and editing tricks.

One firm that has found micro-

publishing profitable has been Montfort Associates, a company based in rural Maine that specializes in selling plans and kits for small boats that can be built using low-effort, hi-tech materials.

The company's staff consists of boat designer Platt Montfort and his wife, Betty. Its one and only video title is "All About Geodesic Aiolite Boats," a program that runs for

about 90 minutes and features footage of Montfort building the simplest of his designs. List price on the title is \$28.75. The number is "strictly arbitrary. We didn't know what the hell to charge for it," Montfort says. The main concern was to keep prices low enough so people could afford to purchase the cassette.

So far the title has sold 100 units, a number that leaves Montfort well satisfied. And the money has only just begun to crawl in. "It's an investment in the bank. It's sitting there now, and I can sell these videos forever," he says.

Total time spent producing "Boats" came to about two weeks. Montfort decided to do the program when the U.S. Information Agency sent one of his boats to Europe and wanted some slides of him building the craft to go along with it. The designer's Aiolite boats have also been featured at the new American Craft Museum in New York.

Montfort did not have slides for the USIA, but he did have a friend with a 1/2-inch video camera, which he borrowed.

Seeing "the results of what you could do, and how easy it was to make a video," he quickly decided to produce a full-length program. The two-week production time includes writing the script, building two boats, and shooting. All editing was done in-camera. "I felt it was a real lazy man's way to transmit the in-

formation, and me being a lazy man, that was ideal," he says.

"We had a zero budget," Montfort says. The only cash expense was \$5 for a blank videotape he used to make a copy of the program to pay a friend who shot some footage of his boats in action. "I was the actor, I was the director, and my wife was a cameraman," Montfort says.

"I work on a low budget here. I

'I can sell these videos forever'

live in the woods. I have low overhead, and I don't need a lot of money," he says.

He admits production values on "All About" are, to say the least, uneven. "It's crudely edited. It has glitches in it because of our inept knowledge of running the camera," he says. When a take didn't work, Montfort just rewound the tape and shot the scene again. "It's a home-spun movie; it's not a Hollywood presentation. It's me working in my shop making a boat," Montfort says.

The program does its job, however. "You look at the video, and you see how to do it," he says. This is especially true given the nature of Montfort's customers. "It's a

strange lot of people," he says, many of whom don't even own television sets, let alone VCRs.

Teaching isn't the only goal of "Boats." "It's a sales pitch as much as an educational video," Montfort admits. And to a boat fan, the program is tempting. Montfort's designs are physically beautiful, almost gossamer creations consisting of dacron airplane fabric glued to a light wooden framework. They get their strength by using the hi-tech synthetic material Kevlar.

"Homespun" means are also used by Montfort to pump out his product. "I run them off myself; we probably have four VCRs in the house right now," he says, all paid for by sales of "Boats." As with his boats, Montfort flirts with new technology in his production facilities. "I have two cameras now. I bought an 8mm camera, and I have the masters on that. The price was right and I like the quality of the Sony 8mm," he says.

Montfort has written books before. Putting together the same amount of data in print form would have taken "half a year," not including the cash investment needed for photographs and slides, he says. His main advice to those looking to duplicate his success: organize. Careful scripting and a good cue-cards system are essential.

Montfort Associates is located at RFD 2, Box 1490, Wicasset, Maine 04578; 207-882-5504.

Survey Four Areas Of Special Interest Billboard Adds Charts

NEW YORK As part of a continuing effort to serve its readers better, Billboard will introduce four new special-interest video sales charts in the Jan. 10 issue. The charts will cover Recreational Sports; Health And Fitness; Hobbies And Crafts; and Business And Education.

All four new charts will appear Jan. 10 in the Home Video section. Thereafter, the Recreational Sports and the Hobbies And Crafts charts will alternate each week with the Health And Fitness and the Business And Education charts.

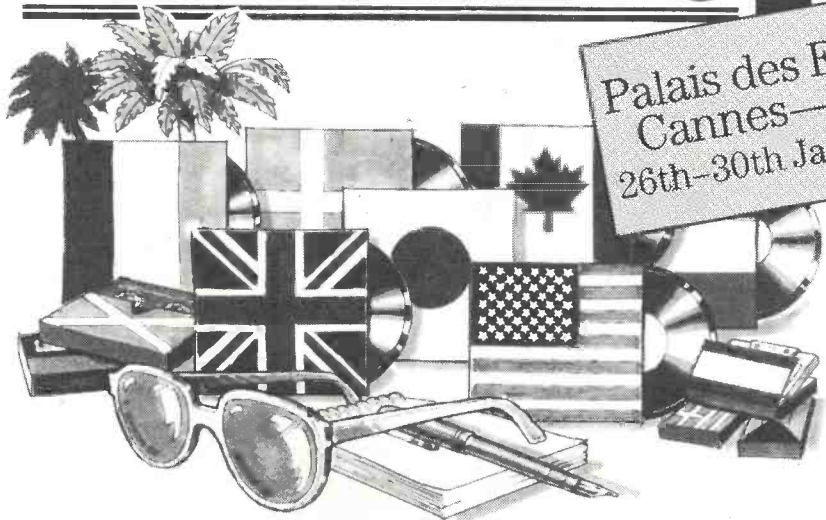
The Recreational Sports and Health And Fitness charts will be

20 positions deep; the Hobbies And Crafts and the Business And Education charts will be 15 positions deep.

The charts will be compiled in New York by the Billboard research department. Reporting for these charts will be video stores, bookstores, and select special-interest retailers.

"We want to fully reflect all the activity in the video business," says Billboard associate publisher Marty Feely. "Special-interest videocassettes are a significant percentage of video sales. These new charts will give retailers the full picture of activity in areas they may not be entirely familiar with."

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Book Covers Production From A To Z

BY MOIRA McCORMICK

CHICAGO The development of a successful home video program, from the idea stage to marketing the finished product, is covered in detail in Michael Wiese's new book, "Home Video: Producing For The Home Market." It is the third home video book published by Wiese, who serves as vice president of nontheatrical programming at Vestron Video.

"Home Video: Producing For The Home Market" (Michael Wiese Film Productions, 341 pages, \$16.95) is designed to help the independent video producer survive, according to Wiese. "I've been an independent film producer, and I've seen that there just isn't much information on financing, producing, distributing. Film schools teach you how to write a script and run film through a camera but not how to survive."

Wiese says his new book features "comprehensive advice on how successfully to develop and distribute original home video programs. [It will] help take talented people and push them over the threshold [with their first project] so they'll be successful and able to do the next one. It talks about nonfeature programming in terms of new market opportunities and what makes those programs successful."

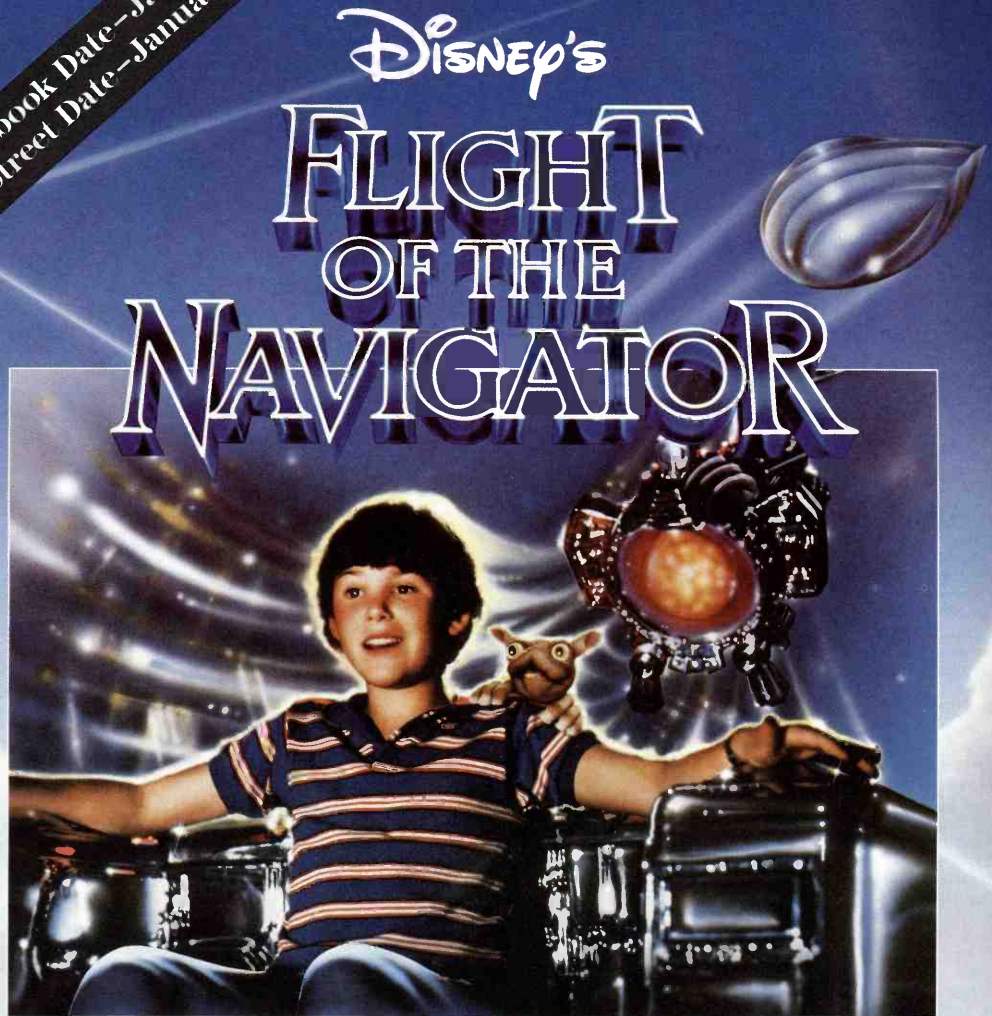
Wiese graduated with a degree in cinematography from the San Francisco Art Institute in 1969 and went on to produce some 29 independent films. Among them was "Hardware Wars," a short-subject spoof of "Star Wars" that garnered 15 first-place international awards. "That film cost \$5,000 and grossed \$450,000," says Wiese. "It taught me a lot about how to produce." Wiese was also behind the independent documentary "Dolphin," now a Vestron Video release called "Dolphin Adventure."

In 1982-83, Wiese served as director of on-air promotion and production for Showtime/The Movie Channel. He had already independently published his first two books, "The Independent Film And Video-makers Guide" and "Film And Video Budgets." "Guide," published in 1981, dealt with "how to raise money and work with investors," according to Wiese. It has since been revised and has 10,000 copies in print. "Budgets," which came out in 1984, is described by Wiese as a workbook of 18 different budgets, from music video to commercial to low-budget feature film. Both books are used as texts in the film schools of Univ. of Southern California, Univ. of California at Los Angeles, Columbia Univ., and the American Film Institute.

Wiese began writing "Home Video" just before joining Vestron 2½ years ago, where he came in as vice president of program development. Wiese was recently promoted to vice president of nontheatrical production of such nonfeature genres as music, comedy, sports, documentary, how-to, and children's video.

(Continued on page 67)

Prebook Date—January 8
Street Date—January 27



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HOME VISION BUILDS ON NEW WINGS

BY JIM BESSMAN

NEW YORK Home Vision, whose main focus is fine- and performing-arts-related product, is branching out with videocassette titles on the environment, archaeology, war, and the English royal family.

Just made available by the Chicago-based Film Inc. subsidiary are "In The Kingdom Of The Dolphins" and "Return Of The Great Whales," each produced by jour-

Chicago company adds titles on war, royalty, others

nalist Hardy Jones and marine biologist Julia Whitty and retailing at \$39.95. Release plans for next year include "Queen's Birthday Parade" and "Princess Di And The People," which are co-productions with the BBC and follow the previously released \$29.95 title "Royal Wedding."

According to Home Vision president Gale Livengood, the label was launched in September and has since released approximately 120 titles in the art, music, literature, and dance genres, with an emphasis on opera and ballet. The company will release five nature titles a year after "Dolphins" and "Great Whales" hit the market.

Livengood says Home Vision will focus on environmental magazines and newsletters as part of its specialized promotion; it has already begun advertising in Ocean magazine. The company will continue its specialty video retail support programs (Billboard, July 19).

Additional exposure, says Sarah Aspen, Livengood's assistant, will come from three December releases in Home Vision's War Collection series: "Falklands: Task Force South," "Seapower," and "Colonel Culpepper's Flying Circus," all at \$39.95 each. They will join "The Unknown Soldier," "Return To Iwo Jima," and the Oscar-winning documentary "The Anderson Platoon," which are already on the market.

But, like Livengood, Aspen stresses that Home Vision's bread and butter remains the fine and performing arts. It is the exclusive North American licensee for such production companies as RM Arts of Germany, New York's Metropolitan Museum of Art, the U.K.'s Channel Four and London Weekend Television, and WNET/Channel 13 in New York, and it has acquired productions from the BBC and National Video Corp. of England.

But the company is even creating alternative product in the musical arena. Aspen says Home Vision has just signed a contract with Peter Rosen Productions of New York for the first in a series of Juilliard Master Class performances, starting with "Sherrill
(Continued on next page)

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HOME VISION

(Continued from previous page)

Milnes At Juilliard," which will be released next spring in the \$39.95 price range. The series, which will offer five tapes a year, will feature singers and concert instrumentalists performing and critiquing advanced Juilliard students.

Forthcoming in 1987, says Aspen, are new opera releases of "Barber Of Seville," "Il Trittico," "Intermezzo," and "A Midsummer Night's Dream," and a feature-length production on Picasso, which will first be released theatrically.

Home Vision's first venture into archaeological video is "Treasure Of The Holy Land: Ancient Art From The Israel Museum," which is also the initial title issued under an exclusive agreement with the Metropolitan Museum of Art. The \$29.95 title was rush-produced to coincide with the biggest exhibit of ancient art from Israel ever to travel abroad.

Aspen says that in its brief life span, Home Vision's best seller is "Portrait Of An Artist: Georgia O'Keefe," which has sold nearly 2,000 units since its release in July. She adds that "The Real World Of Andrew Wyeth" and "Mary Cassatt: Impressionist From Philadelphia" are approaching that figure, which is two-thirds of what Home Vision needs to sell to break even.

HOME VIDEO BOOK

(Continued from page 65)

"Vestron gets 100-150 proposals a week, and we accept about one in a hundred," he says. "These people aren't thinking things through clearly. They may have production skills, but they don't understand packaging. What's in this book is what I tell producers every day on the phone."

In writing "Home Video: Producing For The Home Market," Wiese says he looked to book publishing to see what was hot and then found equivalents in the video arena—exercise, for example. He places a premium on packaging and includes 64 illustrations of videocassette boxes in the book.

"Home Video" begins with an overview of the home video industry, citing market orientation and a number of pertinent statistics. Wiese then discusses idea sources, pre-existing material, celebrity participation, corporate sponsors, and other preparatory aspects in the section titled "Getting Started."

Wiese details 22 different genres of nonfeature programming, including comedy, sports, exercise, travel, cooking, music, and children's video, citing successful examples of each. He then gets down to the nuts and bolts of production, including preproduction, financing, budgets, and rights. Distribution and marketing are thoroughly examined, as are press, publicity, and income projections. "Home Video" concludes with predictions of the future of home video, covering piracy, used tapes, title glut, rentals, and sell-through.

"Home Video" is available from Michael Wiese Film/Video, Box 406, Westport, Conn. 06881.

Ruthless People



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TOP LATIN ALBUMS™

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

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	7	JOSE JOSE	SIEMPRE CONTIGO	ARIOLA 5732
	2	3	9	EMMANUEL	TODA LA VIDA Y OTROS GRANDES EXITOS	RCA 7561
	3	2	13	FRANCO	YO CANTO	PEERLESS 2401
	4	5	5	DANIELA ROMO	MUJER DE TODOS, MUJER DE NADIE	EMI 5681-1
	5	7	19	ROCIO DURCAL	SIEMPRE	ARIOLA 6075
	6	6	19	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078
	7	4	9	JOSE FELICIANO	TE AMARE	RCA 56109
	8	11	19	BEATRIZ ADRIANA	A PUNTO DE...	PROFONO 90484/CBS
	9	8	17	CARIDAD CANELON	ATREVETE	SONOTONE 1401
	10	9	7	YOLANDITA MONGE	MI CANCION ES PREFERIDA	CBS 10433
	11	10	5	PRISMA	DESDE LA INTIMIDAD	PEERLESS 40098
	12	17	3	DANNY RIVERA	OFRENDA	DNA 335
	13	12	5	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452
	14	14	7	EDNITA NAZARIO	TU SIN MI	MELODY 094
	15	13	13	CAMILO SESTO	AGENDA DE BAILE	ARIOLA 6100
	16	16	9	BASILIO	SERA QUE ESTOY SONANDO	BMS 701
	17	15	25	GRUPO FLANS	FLANS	MELODY INTERNATIONAL 073
	18	22	9	SOPHY	VERSATIL Y TEMPERAMENTAL	VELVET 6050
	19	19	3	JULIO ANGEL	TRADICIONES NAVIDENAS	TOP TEN HITS 1913
	20	18	15	PANDORA	PANDORA	EMI 77552
	21	—	1	JOAN SEBASTIAN Y PRISMA	OIGA	BALBOA 6015
	22	23	37	ROBERTO CARLOS	ROBERTO CARLOS 86	CBS 12327
	23	20	19	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432
	24	24	11	ANGELA CARRASCO	LA CANDELA	ARIOLA 6099
	25	—	1	DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735
TROPICAL/SALSA	1	1	21	EL GRAN COMBO	Y SU PUEBLO	COMBO 2048
	2	2	11	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	3	3	61	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368
	4	4	11	JOHNNY VENTURA	EL SENOR DEL MERENGUE	CBS 10440
	5	13	3	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
	6	6	7	THE NEW YORK BAND	THE NEW YORK BAND	KAREN 98
	7	11	51	EL GRAN COMBO	NUESTRA MUSICA	COMBO 2045
	8	5	27	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR 1043
	9	14	5	VARIOS ARTISTAS	NON STOP MERENGUE	CBS 10457
	10	7	9	HANSEL Y RAUL	TROPICAL	RCA 5701
	11	10	23	FANIA ALL STARS	VIVA LA CHARANGA	FANIA 640
	12	25	3	JOSE NOGUERA E ISMAEL MIRANDA	VERSO DE NUESTRA CULTURA	MUSICA ESTIVAL 028
	13	18	5	VARIOS ARTISTAS	LOS MERENGUOS DEL AÑO VOL. 3	KUBANEY 1020
	14	—	3	LA PATRULLA 15	ACARICIAME	TH 1912
	15	21	9	SANDY REYES	SANDY REYES	KAREN 90
	16	9	21	BONNY CEPEDA Y SU ORQUESTA	DANCE IT!/ BAILALO	RCA 7541
	17	16	17	LA SABBROSA	LOS 12 HITS DE MERENGUE	SALSOSO 1009
	18	8	13	MILLIE Y LOS VECINOS	SPECIAL DELIVERY	RCA 7535
	19	15	9	GILBERTO SANTAROSA	GOOD VIBRATIONS	COMBO 2049
	20	12	19	BOBBY VALENTIN	BOBBY VALENTIN	BRONCO 143
	21	20	3	TABIN PUMAREJO	EL HIGADO	VIVA 143
	22	19	33	OSCAR D'LEON	OSCAR 86	TH 2399
	23	17	5	MARVIN SANTIAGO	OFICIAL Y AHORA CON TREMENDA PINTA	TH 2433
	24	—	1	DIONI FERNANDEZ	PASA LA VIDA	RCA 5700
	25	—	9	GRUPO NICHE	ME HUELE A MATRIMONIO	CODISCOS 21061
REGIONAL MEXICAN	1	2	11	LOS CAMINANTES	DE GUANAJUATO PARA AMERICA	ROCIO 1119
	2	1	17	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021
	3	5	7	LOS BONDADOSOS	REALIDADES	PROFONO 90492
	4	7	11	RAMON AYALA	DEBAJO DE AQUEL ARBOL	FREDDIE 1360
	5	4	33	LOS BONDADOSOS	17 SUPEREXITOS	PROFONO 90465
	6	10	1	RENACIMIENTO 74	EL NEGRO GANGOSO	RAMEX 1172
	7	3	31	LOS BUKIS	16 SUPEREXITOS	PROFONO 90464
	8	—	1	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	9	—	1	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
	10	—	1	LITTLE JOE	TIMELESS	CBS 10458
	11	14	7	GRUPO EL TIEMPO	TU EX-AMOR	LUNA 1122
	12	9	39	LA MAFIA	LA MAFIA 1986	CBS 84320
	13	—	3	LOS PLEBEYOS	DIFERENTE	DMY 045
	14	8	57	LOS YONICS	LOS YONICS	PROFONO 90448
	15	—	31	LITTLE JOE	25 ANIVERSARIO	CBS 10396
	16	—	19	LISA LOPEZ	LISA LOPEZ	MUSART 6012
	17	—	1	LOS YONICS	CORAZON VACIO	CBS 90489
	18	12	7	FITO OLIVARES	LA PURA SABROSURA	GIL 1031
	19	19	31	CHELO	15 EXITOS TROPICALES VOL. 2	MUSART 6008
	20	20	31	GRUPO MAZZ	NUMERO 16	CARA 077
	21	—	5	LOS HUMILDES	LOS EXITOS RANCHEROS	PROFONO 90472
	22	22	15	LOS TAM Y TEX	LA SUAVECITA	RAMEX 1159
	23	15	11	GRUPO LIBERACION	ESTRENANDO NOVIO	DISA 1221
	24	11	3	LOS FREDDIES	NO QUIERO QUE ME ENGANES	PROFONO 90490
	25	16	61	LOS CAMINANTES	15 EXITOS	LUNA 1110

LATIN NOTAS

This week's column was written by Carlos Agudelo.

DURING 1986, there was a strong trend toward the consolidation of the Latin record market, with major companies reorganizing and streamlining their operations. RCA and CBS made substantial executive and organizational changes in their Miami offices in order to keep pace with the demands of a market that still has an aura of uncertainty about it. CBS eliminated its Latin-American regional office, distributing its responsibilities by territories coordinated from New York.

Other companies established a strong presence in the recording industry landscape. Among them, the Latin branch of EMI gave the best performance. As a label, it placed third in this year's chart recap. The company, which a few years ago was still being distributed by an independent in the U.S., is today involved in an expansion program that includes its own promotion department and the establishment of a Latin-American regional office in Miami. EMI is distributed by RCA/Ariola.

In 1986, the labels responded to demand

A&M, also distributed by RCA/Ariola, is taking more control of its own promotional destiny. The company's entry in the Latin scene was greatly stimulated by Lani Hall's Grammy Award in the pop category. WEA, another major with its eye on Latin records, is expected to open a regional office in Miami soon.

Among the independents, Venezuelan communications concerns have established a foothold through Miami-based subsidiaries. Sonotone, one of the stronger independents, has had great success with the soap-opera formula. Albums with theme songs, in some instances sung by the protagonists, consistently sell well. Sonotone is linked to Sonografica, one of the two biggest media concerns in Venezuela, and TH-Rodven is the arm of the other, Venevision. TH, which until recently functioned as a separate company, has received a much-needed infusion of capital and energy. The company, the biggest independent a few years ago, is trying hard to regain the share of the pop market it once had.

The other success story is Profono, an independent label with links to the Televisa concern in Mexico. Distributed by CBS, Profono has for a short while been the dominant force in the regional Mexican market. It also figures prominently in the pop area.

At both sides of the mainstream Latin pop market, tropical salsa and regional Mexican are the independents' territory. Thanks to different audiences, small la-

bels like Combo and Freddie have remained on top of the lists. Also, many artists who otherwise wouldn't have had a chance have been given exposure.

Talentwise, several factors made their mark in 1986. One of them was the crossover achieved by Miami Sound Machine with "Conga." The group proved that the Latin beat can catch fire and successfully be mixed with other elements to produce a very danceable sound. Other artists, such as Willie Colon, who signed with A&M for his English product, have tried to follow suit but haven't had much success so far. The contra-crossover—in other words, established American artists singing in Spanish—has had a landmark year. Paul Anka, Sheena Easton, Barry Manilow, and Jermaine Jackson are some of the interpreters who have translated their music into Spanish. Artists have also shared their talents among themselves, singing in duos: Hall & Camilo Sesto, Angela Carrasco & Celia Cruz, Joan Sebastian & Prisma, etc.

In the tropical salsa scene, merengue has saturated the market in such a way that it is now going pop. More and more merengue acts are borrowing their tunes from standard pop ballad albums. As for salsa itself, it's still hanging in there, mostly from the Puerto Rican side. Although El Gran Combo—with its 25 years of experience—is still the unquestioned leader in the field, other new bands, like Franky Ruiz, are gaining terrain.

It is interesting to note, though, that a whole new generation of Latin musicians, especially in New York, is turning toward Latin jazz as a way to evolve without abandoning its roots. The influence of Paquito D'Rivera and other Cuban musicians who arrived in the last few years has helped to map a new creative course.

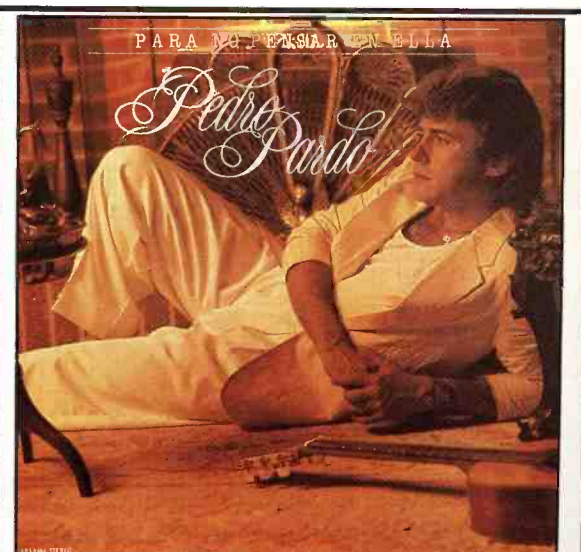
The regional Mexican format, with its many sub-formats, is perhaps the most stable of them all. Norteno, ranchera, Tex-Mex, tropical cumbia, even pop norteno and others have a loyal and larger constituency among the millions of Mexican-Americans that cling to their roots more than any other Hispanic group. Except for a few notable exceptions, the bulk of the music is interpreted by groups, most of them with long traditions.

By far the biggest problem affecting the Latin record industry today is parallel imports. Industry estimates are that between 30% and 50% of sales are affected by them. This year, though, for the first time, there is a sense that the battle lines have been drawn. Even major distributors have been issued injunctions, subpoenas, and penalties. But the solution to the problem is still far away. It requires a coordinated effort by the industry, willingness of the big companies to coordinate releases with their subsidiaries abroad, more information campaigns, and better communication with distributors. Along with piracy, parallel imports have jeopardized the existence of many independent companies and have affected artists and the public.

This was also the year in which Billboard started its Hot Latin 50 chart. We consider it the most comprehensive survey of Latin radio airplay published in the country today. We hope to make the Hot Latin 50 even better this year as much as we expect the industry to take advantage of it.



BASILIO "SERA QUE ESTOY SOÑANDO" BMS 701 One of the most successful Latin recording artists, displays once again his talent with this new L.P. The HIT single "VIVIR LO NUESTRO" is rapidly climbing the charts. Other HITS included, "DUELE", "PARA QUE." On BMS RECORDS, INC. Personal Manager, MONICA WILLIAMS.



WATCH OUT! Heere comes PEDRO PARDO!! Back in a real big way. The best of interpretations in his new HOT album, "PARA NO PENSAR EN ELLA" (#8686). His song, "CELOS," is going up fast in the world's Latin charts. But, others, though, will soon be heard written by JORGE LUIS PILOTO, RUDY, LAS DIEGO and JORGE SOLER. Produced by Ricardo Eddy Martinez and Jorge Luis Piloto. Available from ARIES in LP or Cassettes.

(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.

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HOT LATIN 50™

THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
*** NO. 1 ***					
1	1	2	10	DANIÉLA ROMO ODEON	DE MI ENAMORATE
2	2	1	11	JOSE JOSE ARIOLA	Y QUIEN PUEDE SER
3	3	4	11	PRISMA PEERLESS	DE COLOR DE ROSA
4	6	5	13	JOAN SEBASTIAN Y PRISMA MUSART	OIGA
5	5	10	13	ROCÍO DURCAL	QUEDATE CONMIGO ESTA NOCHE
6	11	24	7	MARISELA PROFONO	TU DAMA DE HIERRO
7	7	8	6	BRAULIO CBS	JUGUETE DE NADIE
8	9	9	13	BEATRIZ ADRIANA PROFONO	HASTA CUANDO
9	14	14	8	EDNITA NAZARIO MELODY	TU SIN MI
10	4	3	13	PANDORA EMI	SOLO EL Y YO
11	15	17	8	FLANS PROFONO	TIMIDO
12	18	16	8	BASILIO BMS	VIVIR LO NUESTRO
*** POWER PICK ***					
13	25	38	4	DYANGO Y ROCÍO DURCAL EMI	LA HORA DEL ADIOS
14	8	7	13	EMMANUEL RCA	TODA LA VIDA
15	12	13	13	JOSE FELICIANO RCA	SE ME SIGUE OLVIDANDO
16	10	6	13	FRANCO PEERLESS	TODA LA VIDA
17	17	22	10	LUCERITO MUSART	ERA LA PRIMERA VEZ
18	13	15	13	LOS YONICS PROFONO	CORAZON VACIO
19	24	27	6	ANDY MONTANEZ TH	ME LA ESTAS PONIENDO DIFICIL
20	21	31	5	LOS BUKIS PROFONO	ESTE ADIOS
21	19	11	13	CAMILO SESTO ARIOLA	ME LA ESTAS PONIENDO DIFICIL
22	20	28	4	JUAN GABRIEL ARIOLA	QUE LASTIMA
23	26	18	12	CARMIN AMM	OTRA SEMANA
24	16	12	13	JUAN GABRIEL ARIOLA	YO NO SE QUE ME PASO
25	29	32	6	JOSE MEDINA RINGO	Y ME DECIDI
26	23	26	7	BOBBY VALENTIN BRONCO	EL SENOR DE LA SENORA
27	22	19	13	ROCÍO DURCAL ARIOLA	LA GUIRNALDA
*** HOT SHOT DEBUT ***					
28	NEW ▶	1	1	ANGELICA MARIA RCA	EL HOMBRE DE MI VIDA
29	30	20	12	MIAMI SOUND MACHINE CBS	NO ME VUELVO A ENAMORAR
30	28	—	2	LA HERMANDAD EMI	VEN A CANTAR
31	35	30	9	VALERIA LYNCH RCA	FUERA DE MI VIDA
32	27	39	4	MARIA CONCHITA ALONSO CBS	SUETAME
33	34	34	13	ROBERTO CARLOS CBS	DE CORAZON A CORAZON
34	NEW ▶	1	1	JOSE NOGUERAS MUSICA ESTIVAL	NO QUIEREN PARAR
35	43	43	3	LA PATRULLA BRONCO	OJO AJA
36	33	40	5	PEDRO PARDO ARIES	CELOS
37	36	36	13	THE NEW YORK BAND KAREN	COLE
38	39	47	3	LISSETTE CBS	FUGA
39	NEW ▶	1	1	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
40	NEW ▶	1	1	LUPITA D'ALESSIO CBS	TE ESTAS PASANDO
41	38	29	13	JORGE RIGO RODEN	NO RENUNCIARE
42	NEW ▶	1	1	THE NEW YORK BAND KAREN	SI TU ERES MI HOMBRE
43	NEW ▶	1	1	JOHNNY VENTURA CBS	OLVIDA TUS PENAS
44	47	50	8	ISABEL PANTOJA RCA	HOY QUIERO CONFESARME
45	49	45	3	LITTLE JOE CBS	MI NENA
46	37	42	13	EL GRAN COMBO COMBO	GARANTIA
47	NEW ▶	1	1	VERONICA CASTRO PEERLESS	MACUMBA
48	41	41	9	MARIO PINTOR PEERLESS	ADIOS QUE TE VAYA BIEN
49	44	—	2	WILKINS MASA	SI YO FUERA MUJER
50	32	23	13	LISSETTE CBS	EVA

Products with the greatest airplay gains this week.

CLASSICAL KEEPING SCORE

by Is Horowitz



VINYL EROSION: As dealer resistance to LPs hardens, most major labels are selectively bypassing the configuration with occasional compact-disk-only releases. On such items they might also issue cassette versions, though by no means in all cases.

We have seen these non-LP titles primarily on catalog reissues (often with extended playing time on CD) and/or on performances by newer artists or of specialized repertoire.

Now Angel comes along and drops LP altogether on

Angel drops LP from two of its mid-price lines

two of its mid-price lines, with a decision on a third line still to be made. Beginning in January, Angel's Master and Eminence series will become cassette-only lines, says the label's vice president **John Patrick**. In some cases, the material will also figure in new CD releases, but LPs will be bypassed. As catalog vinyl is depleted in these series, it will not be re-pressed.

As for the label's other \$6.98 line, Angel Voices, it is felt that collectors of vocal material are more devoted to LPs than other music buyers and that the configuration will thus be continued . . . for a time, anyway.

Among the Master series titles due next month are two by **Nigel Kennedy**, the young violinist who won acclaim last year with his prize-winning recording of the Elgar Violin Concerto. The release will come in time to win promotional points from Kennedy's appearance with the BBC Symphony Orchestra under **John Pritchard** in New York Jan. 18.

Two Kennedy packages are due. One couples the Tchaikovsky Violin Concerto with Chausson's

"Poeme," with **Okko Kamu** conducting the London Philharmonic. On the other, Kennedy pairs the Bartok Solo Violin Sonata with an unexpected novelty—an arrangement for violin and bass by Kennedy of pieces by Duke Ellington. Both albums will be available on CD as well as tape.

DEUTSCHE GRAMMOPHON is hopeful that **Vladimir Horowitz**, who currently has a tight lock on the top three positions of the classical chart, will be recording a couple of concertos in March. A Liszt concerto (either the First or Second) and one by Mozart (No. 17 or 21) are planned. **Carlo Maria Giulini** will conduct an orchestra made up of players from the La Scala in Milan.

It's interesting to note that sales of the No. 1 "Horowitz in Moscow" album currently show the following breakdown by configuration: 45% CD, 35% cassette, and 20% LP. But DG chief **Alison Ames** notes that the pianist's autographing session at Tower in New York stimulated an unexpected run on the LP package.

The conductorless **Orpheus Chamber Orchestra** was due to record works by Grieg and Mozart in New York. Other sessions soon to be mounted by DG in Gotham include live recordings by **Leonard Bernstein** and the New York Philharmonic of the Ives Symphonies No. 2 and 4 and the Mahler Second in April as well as studio sessions with the Philharmonic and **Giuseppe Sinopoli** of a pair of Strauss tone poems, "Zarathustra" and "Death and Transfiguration." And only a couple weeks ago, **Itzhak Perlman** and **Daniel Barenboim** taped another installment in their cycle of the Mozart Violin and Piano sonatas.

GRASS ROUTE

by Linda Moleski



WITH 1986 QUICKLY coming to a close, it's time to take a look at some of this year's bigger chart-busters. A glance over the results shows that the independent community should give itself a hearty pat on the back.

During the past few years, the industry has seen a drastic drop in indie product on the charts—mainly due to the tightening of radio playlists and lack of hit product. But this year marked a turning point for indie labels, with the most impressive developments occurring on the all-important Hot 100 singles chart.

Vanguard Records of New York kicked off the banner year with **Alisha's** "Baby Talk," which peaked at No. 68. Also hitting big earlier this year was Los Angeles-based **TSR/Baja Records'** "Don Quichotte" by **Magazine 60**, which went to No. 56.

Though the beginning of the year was off to a slow start, the pace picked up in late spring, when many indie labels took advantage of the majors' suspension of independent promoters.

One of the most successful was New York-based **Profile Records**, which garnered three hit singles. **Boys Don't Cry's** "I Wanna Be A Cowboy" fell just short of cracking the top 10, while **Run-D.M.C.'s** rap version of "Walk This Way" peaked at No. 4. The latter charted for 16 weeks and was the first record to make the rock-rap connection successfully. **Run-D.M.C.** is currently on the Hot 100 with its follow-up single, "You Be Illin'."

Big this summer was the **Timex Social Club's** "Rumors," on **Jay/Macola Records** of Los Angeles. The single reportedly sold more than 1 million copies and went to No. 8 during its 19 weeks on the chart. Another

popular summer tune was **Tommy Boy Records'** "One Way Love" by **TKA**. It went to No. 75 and is still a strong request at several urban outlets.

Reading, Mass.-based **Critique Records** broke the Hot 100 with **Maitai's** "Female Intuition" and **Laban's** "Love In Siberia." The former entered in May and peaked at No. 71; the latter appeared in November and reached No. 88.

This year's most recent entry comes from **Night Wave/JDC Records**. The San Pedro, Calif.-based la-

1986 might be remembered as the year of the indies

bel is currently on the chart with "Dancin' In My Sleep" by **Secret Ties**.

SEEDS & SPROUTS: Relix magazine, the parent company of **Relix Records**, is celebrating its 14th anniversary with a showcase at New York's Lone Star Cafe on Jan. 8. The special performance will feature the **Relix All Stars**, which consist of **David Nelson**, **Spencer Dryden**, **Skip Battin**, and **Sneaky Pete Kleinow**. The evening will also include appearances by **Max Creek**, **Jorma Kaukonen**, and **Joey Balin**. For more information, contact 718-258-0009.

SEASONAL GREETINGS: Given that it's a special issue, we want to extend a special thanks to all those who support us. We wish you all a very happy new year.

Billboard

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TOP SPIRITUAL ALBUMS™

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

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	37	REV. M. BRUNSON/THOMPSON COMMUNITY CHOIR REJOICE WR 8324/A&M	THERE IS HOPE 21 weeks at No. One
2	2	21	THE WILLIAMS BROTHERS MALACO 4409	HAND AND HAND
3	3	21	MINISTER THOMAS A. WHITFIELD & COMPANY SOUND OF GOSPEL SOG-2D151	I'M ENCOURAGED
4	4	5	COMMISSIONED LIGHT 7-115-71148-8/LEXICON	GO TELL SOMEBODY
5	NEW ▶		THE CLARK SISTERS REJOICE WR8346/A&M	HEART AND SOUL
6	9	61	SANDRA CROUCH LIGHT LS5855/LEXICON	WE'RE WAITING
7	7	53	SHIRLEY CAESAR WORD WR 8299/A&M	CELEBRATION
8	16	5	SHIRLEY MILLER LIGHT 7-115-70944-0/LEXICON	I MUST GO ON
9	17	21	CALVIN BRIDGES I AM 5896/LEXICON	RENEW MY SPIRIT
10	11	85	DOUGLAS MILLER LIGHT LS5876/LEXICON	UNSPEAKABLE JOY
11	14	17	JAMES CLEVELAND PRESENTS: G.M.W. KING JAMES 2B8504	LIVE AT MADISON SQUARE GARDEN
12	29	25	DOROTHY MOORE REJOICE WR 8326/A&M	GIVING IT STRAIGHT TO YOU
13	5	33	LOUISE CANDY DAVIS MALACO 4405	BETTER THAN BLESSED
14	13	53	THE WINANS QWEST 25344/WARNER BROS.	LET MY PEOPLE GO
15	28	17	CANDI STATON BERACAH BRI-2001	SING A SONG
16	22	21	JAMES CLEVELAND & THE CLEVELAND SINGERS KING JAMES KJ 8503	ESPECIALLY FOR YOU
17	6	13	REV. CHARLES NICKS JR. SOUND OF GOSPEL SOG-2D156	FREE SPIRIT
18	8	37	TRAMAINÉ A&M SP 65110	THE SEARCH IS OVER
19	21	9	JESSY DIXON & WORLD OF PENTECOST CHOIR I AM 7-90061-001-4/LEXICON	SONGS OF PENTECOST
20	24	17	KING JAMES VERSION LIGHT 7-115-70898-3/LEXICON	GRATEFUL FOR YOUR LOVE
21	18	17	DERRICK BRINKLEY TYSCOT TR-86715	GLORIOUS DAY
22	26	5	JANET LYNN SKINNER WORD WR 8337/A&M	ONE PRAYER AWAY
23	15	65	CHARLES NICKS SOUND OF GOSPEL SOG-146	COME UNTO JESUS
24	27	5	ALBERTINA WALKER REJOICE WR 8339/A&M	SPIRIT
25	NEW ▶		WILLIE NEAL JOHNSON/THE GOSPEL KEYNOTES MALACO MAL 4416	SATAN IS ON THE LOOSE
26	37	9	ANGELIC GOSPEL SINGERS MALACO 4407	I'VE GOT VICTORY
27	10	73	NICHOLAS COMMAND CRN 1003	DEDICATED
28	19	185	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
29	12	37	DARYL COLEY PLUMBLINE 7012	JUST DARYL
30	NEW ▶		LECRESIA CAMPBELL PLUMBLINE 7015	DRAW ME NEAR
31	23	21	DOROTHY NORWOOD ATLANTA INT'L AIR 10111	DOROTHY NORWOOD & FRIENDS
32	25	9	REV. B.W. SMITH JR. PASTOR PR 75000	WATCH THEM DOGS
33	34	5	PHILIP BAILEY MYRRH 7-01-683406-9/WORD	TRIUMPH
34	20	25	DENISE WILLIAMS SPARROW 1121	SO GLAD I KNOW
35	31	109	VANESSA BELL ARMSTRONG ONYX RO 3825	CHOSEN
36	35	13	DELIVERENCE TYSCOT TR-86615	SAY YOU BELIEVE
37	40	41	THE JACKSON SOUTHERNAIRES MALACO 4406	LORD WE NEED YOUR BLESSING
38	36	45	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY 14777	THINGS ARE GOING TO WORK OUT SOMEHOW
39	NEW ▶		VANESSA BELL ARMSTRONG MUSCLE SHOALS SOUND MSSG 8001/MALACO	FOLLOWING JESUS
40	38	69	THE CANTON SPIRITUALS JAY & BEE 0069	MISSISSIPPI PO BOY

(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.

L ECTERN
by Bob Darden

This is part two of a two-part interview with Christian producer/arranger/pianist/songwriter Michael Omartian.

SOMEHOW IN THE MIDST of producing hit albums for the likes of Peter Cetera, Donna Summer, Rod Stewart, and Jermaine Jackson, Michael Omartian found time to record a classically oriented instrumental album for Reunion Records, "Conversations." It is a brilliant, absorbing piece of work, one that has drawn

Omartian produces a fine instrumental album

critical acclaim. But Omartian says he was hesitant to release "Conversations" at first.

"Well, a lot of people are jumping on the Windham Hill bandwagon these days," he says from his Los Angeles studio. "The deal is, I spend all day doing pop and r&b sessions, so when I come home and I want to hear something peaceful. I sit at the piano and play classical music. I've never sat down to a Windham Hill album in my life. This is a piano album that just doesn't have to do with Windham Hill.

"I think that's one of the main reasons I wanted to release 'Conversations' through Reunion instead of one of the meditative lines. I feel a little awkward saying this, but I had a very real concern that the album package *not* look like the standardized Meadowlark or Colours albums. I didn't want it to be so similar that it be a part of an arbitrary situation. Reunion has treated me as an individual, and they are treating this as an individual

product, so there won't be any confusion in the marketplace."

While he was completing "Conversations," Omartian was putting the finishing touches on Peter Cetera's hit album. It was Omartian who suggested the Cetera duet with Amy Grant on the single "The Next Time I Fall In Love."

His current project is with Bruce Sudano (Donna Summer's husband and hit singer in his own right) and Joe Esposito.

"At this point it is just a couple of friends getting together," he says. "There's no name or anything yet. We got together about a year or so ago and wrote some songs. A few months ago we demoed four of these. I took the project to the president of EMI Records, and he said, 'Look no further.'" So we started on it back in October.

"It's mostly blue-eyed soul stuff. There are some Christian overtones, but we're not out after a blatant statement. There are a few very pointed straight-ahead lines, though."

Although Omartian is best-known for his Grammys and hit projects, he is probably just as well-known in musical circles for a couple of albums he did for ABC in the mid-'70s that only sold a few thousand copies but paved the way for today's contemporary Christian music—"White Horse" and "Adam Again."

"What's just wild to me is that the guys in Toto tell me they still drag those albums out all the time," he says with an incredulous chuckle. "'White Horse' was just an experimental thing. But you know, after being off the road for the past several years, sometimes lately I've been getting the urge to experiment like that again, to come out of left field again musically."

B LUE NOTES
by Peter Keepnews

JUST IN TIME FOR THE HOLIDAYS, two very impressive multialbum reissue packages have hit the marketplace.

We admit that we can't be entirely impartial about either "Thelonious Monk: The Complete Riverside Recordings" or the new 15-record Atlantic jazz anthology. The former—which documents some of the most important recorded work of a musician who has always ranked among our favorites—was researched, assembled, and annotated by Orrin Keepnews, who produced almost all of Monk's Riverside recordings and who also happens to be this columnist's father. And we had something of a hand in the latter, writing the liner notes for two of the albums in the set and offering some suggestions on selections to Atlantic's John Snyder, who put it together.

Being less than totally objective, then, we will refrain from raving about either collection. The music speaks for itself in both cases, anyway, as does the way it's been assembled.

The Monk collection, previously available here only as a Japanese import, has just been released domestically by Fantasy. The 22-record package includes the legendary pianist/composer's entire recorded output for the Riverside label, for which he recorded from 1955 to 1961. Among the 153 tracks are 14 that had not been previously released, some of which include fascinating snatches of in-studio conversation.

The box, which comes with a booklet that is extensively annotated and profusely illustrated with rare photographs, carries an appropriately hefty list price of \$200. Obviously, it is aimed at the serious collector—it makes a good companion piece to the two Monk boxes on Mosaic—and we can think of few musicians

who deserve this kind of serious attention as much as Monk does.

The Atlantic package, similar in concept to that label's recent r&b anthology, is available as a 15-record box or as nine single albums and three double albums. The box lists for \$95.98.

Snyder, Atlantic's hard-working director of jazz production, describes the anthology as "a comprehensive survey of the label's activities" in jazz, from its founding in the late '40s practically up to the present. It covers a range of styles so broad that it may sur-

Two new boxed sets offer entertaining history lessons

prise even those who think they know the Atlantic catalog pretty well—from New Orleans and Kansas City to avant-garde and fusion.

Snyder says his biggest problem in assembling the collection was deciding what he "couldn't afford to leave out." And, while it contains numerous classic performances by some of the most important figures in jazz history, there are bound to be those listeners disturbed because this John Coltrane track or that Modern Jazz Quartet selection is missing.

Still, even the harshest critic will find it hard to deny that the anthology is, indeed, comprehensive, and that it contains a wealth of magnificent music. It should be of interest to the serious student of jazz history as well as the more casual fan with some money to spend—or generous friends.

Stepp's DG1 Expands Electronic Guitar Boundaries

BY STEVEN DUPLER

NEW YORK A new breakthrough in electronic guitar design is helping blur even further the increasingly cloudy boundaries between synthesizers and guitars.

The British-made Stepp DG1, four years and \$2 million in development, is the first electronic guitar whose sounds are completely self-generated.

Rather than acting simply as a controller of outboard MIDI slave units—as do all other guitar synths available, including the high-end SynthAxe—the Stepp features its own sophisticated, fully programmable synthesizer, with six voices and 100 memory banks.

In addition, the Stepp's MIDI specifications are described by a spokesman for the U.S. representative as "the best of any MIDI guitar system."

Bob Styles, vice president of marketing and sales for Calabasas, Calif.-based Group Centre

Inc., the American agent for Stepp Electronics in London, says that the DG1 will be available in about a month through a limited network of dealers in this country, "probably no more than 100." Suggested

'The player won't have to limit his guitar technique'

retail price is \$6,995.

Production models are now being shipped from the U.K., and Styles says artists including Steve Howe, Lee Ritenour, Trevor Rabin, and Frank Gambale of Chick Corea's band were involved in the final evaluation process.

"The comment we're hearing most frequently is that making the transition from a standard electric guitar to the Stepp is far easier than with any other guitar synthesizer," says Styles. "It doesn't require the player to limit his guitar

technique and vocabulary the way some of the other units on the market do."

The DG1 consists of the guitar and an LSU, or life-support unit. The LSU, which also functions as a stand for the DG1, contains the synth voice boards, power supply, and the MIDI communications interface.

The guitar itself uses semiconductor electronic facsimile frets. No metal frets are required for harmonic pitch information, says Styles, as the stainless steel strings on the Stepp never require conventional tuning. Each string can be tuned electronically over an eight-octave range. These tunings can then be individually stored in each of the Stepp's 100 programs.

"Each string can be assigned a different voice for multitimbral applications," says Styles. "You could have a separate instrument sound on each of the six strings."

"You could have a string quartet and then play a one-voice flute and one harp on the other two

strings—and they can be tuned to whatever intervals you desire."

According to Styles, the DG1's method of reading note information via its SCI frets allows the instrument to produce sounds much faster than a normal electric guitar with conventional piezoelectric pickups.

One of the dilemmas facing the engineers at Stepp was that "MIDI is a language that was developed for keyboards, and thus is not a 100% efficient system for guitar," Styles points out.

Therefore, although the Stepp incorporates a comprehensive MIDI implementation—including the facility to assign different MIDI channels to individual strings—its onboard electronic synthesizer is set up to overcome "all MIDI's inadequacies."

"MIDI doesn't know how to read and transmit accurately all the individual guitarist's technical peculiarities, such as hammer-ons, pull-offs, pitch bends, and, of course, playing speed," says Styles.



The Stepp DG1 electronic guitar is unique in its ability to produce synthesized sounds without connection to outboard synthesizers. The British-made instrument is due to hit the U.S. in January, priced at \$6,995.

Studio Owned, Operated By The Cars Syncro Sound Shuts Doors

BOSTON Syncro Sound, the recording studio here owned and operated by the Cars, has closed. The New York City-based agent Joseph Rascoff & Co. is brokering the sale of the facility.

The studio premises also house the East Coast office of the Cars management firm, Los Angeles-based Lookout Management. Syncro office manager Julia Channing says Lookout will stay in Boston and is now seeking new office space here.

Rascoff & Co. declined to comment on why the studio closed or any proposed terms of the sale.

The 5-year-old Syncro Sound, located on Newbury Street in the city's fashionable Back Bay district, was built in the space formerly occupied by Intermedia Sound, where Aerosmith and Jonathan Edwards

both recorded their first albums.

At the time Syncro was constructed, it was Boston's premier recording facility; it attracted musicians and producers who might have otherwise recorded in New York or Los Angeles.

The Cars recorded their third album, "Shake It Up," there as well a number of individual band member solo projects. The Tubes, Dave Edmunds, George Thorogood, Arthur Baker, Cyndi Lauper, Peter Wolf, and other artists have also recorded or remixed tracks there.

Much of the more recently installed equipment has already been removed by Cars band members, a local engineer says. Still in place are an MCI JH636 24-track Dolby-equipped mixing board, a pair of ATI 100 two-track recorders, and a Studer half-track mastering deck.

Audio Track

NEW YORK

RUN-D.M.C. WAS IN at Secret Society/Chung King House of Metal working on its contribution to the soundtrack for Def Picture's upcoming release, "Tougher Than Leather." Steve Ett was at the desk. Also there, two Def Jam albums are nearing completion, one from LL Cool J and a debut from MC Breeze.

Duke Bootee was in at I.N.S. Recording putting finishing touches on three tracks from Profile artist Dr. Jekyll & Mr. Hyde. Craig Bevan was engineering the project. Bootee was also working with Beauty And The Beat Records acts Point Blank MC's and MC Crash. Keith LaBlanc was doing drum programming, Doug Wimbish was laying bass tracks, and DJ Cheese was scratching. Bevan was at the con-

sole. Also in the studio, Bryon Onque was in mixing tracks for his album "I Want You In My Life" for Sure Sound Productions. Jeff Neiblum was at the knobs. Finally, Joe Martin has finished work on a single for Majesty Records' new group the Calling. The single is aptly titled "The Calling Of Majesty." The B side of the 7-inch, "Sail Away On A Melody," features Dave Hubbard on sax. Steve Griffen was at the desk.

RCA/Novus act Secret School was in at Platinum Island working on vocals for its debut album. Steven Miller served as producer/engineer. Also in to work on its latest project was Ray, Goodman & Brown. Gene McFadden was producing for Hush Productions. Ron Banks was at the desk. Rich Travall assisted with the production and engineering. Finally, John Luongo brought his magic hands and ears in to work on Karin Brown's vocals. Gary Hellman was engineer.

Kurtis Blow was in at Brooklyn's Rawlston Recording producing Blue Magic. Tom Weber was on the board; David Kennedy assisted. Also there, R.I.L. was in completing the mix on three cuts for Kids At Work. Ted Riley and Lavabor were producing. Frank Grant was at the console, assisted by George Mayers Jr.

LOS ANGELES

DOLLY PARTON WAS IN at Ground Control working on the soundtrack to her ABC-TV Christmas special. Steve Goldstein was producer. Paul Ratajczak was at the knobs. CBS artist Ronnie Laws was also in the studio doing a dance mix for his single. Tom Fletcher was at the controls. Finally, PolyGram's Jeff Paris was in working on his upcoming album with producer/engineer Tony Platt.

The Tonight Show Band, featuring Doc Severinsen, was in at Hollywood's Conway Studios completing tracks. Jeff Tyzik was producing, and Daren Klein was engineering on Mitsubishi 32-track digital. Also there, Jim Walker was working on a CBS Masterworks release. Stanley Clark was producing. Csaba Petocz was at the board, with Richard McKernan assisting. Finally, Motown legend Smokey Robinson was in to work on his newest project. Klein and Mick Guzauskis were at the console. Richard McKernan assisted.

Rhino act Rank & File was in at Take One tracking their upcoming release. Bill Pfordresher was producing. Brad Guilderman was at the knobs, with Micajah Ryan assisting. Also there, new Rhino artist Vanessa Townsil was in working on her single. James Stroud was producing, and Duane Scott was engineering, with Ryan assisting. Finally, MCA act the Yellowjackets were in to lay tracks for their upcoming release.

NASHVILLE

JOHNNY CASH WAS IN at Air Studios recording "American Folklore" segments. Mike Daniel was at the board. Also there, gospel singer Donna Russell in working with Bobby Bradley on a new album. Finally, producer/arranger Doug Snider was in cutting the movie soundtrack for "The Tango Series." Bradley was at the console.

The Downs Brothers were in at D.B.S. Sounds completing Michael Peoples' digital single on Voyager Records.

Arista artist Adam Baker was in at the Castle finishing his single, which is to be shipped in January. Ron Oates was producer.

Marcia Lynn was in at Cartee 3 working on her Soundwaves Record. (Continued on next page)



The Nashville-based control room Masterfonics' new mix room, shown here, features a unique design, by Tom Hidley, that allows 20Hz bass response. The control room is equipped with a custom monitor system by Shio Kinoshita and an SSL 4000 E console.

Sound Investment

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

KOPPERHEAD BYTES: Canton, Ohio-based **Kopperhead Studios** recently added a 20-megabyte Winchester disk to its Syclavier arsenal, allowing "more efficient usage of the sampling voices by providing us additional on-line sound

file storage." The studio also purchased a 150-megabyte sound file from New England Digital that includes "major" string, brass, percussion, and woodwind samples.

MASTERFUL UPGRADE: **Mas-terfonics** of Nashville is now offering new facilities for mixing and disk mastering, after a \$1 million renovation. **Glenn Meadows**, studio president, claims that the newly redesigned mix room's "acoustic design, speaker system, and state-of-the-art equipment culminate in a 20 hertz monitoring environment," said to be the first of its kind.

The monitor systems for the mix room and two completely rebuilt mastering rooms were designed by **Shio Kinoshita** and **Tom Hidley** of **Hidley Designs** in Switzerland. Hidley says the "extra octave of bass" has been necessitated by the different sonic parameters required for the proper mixing for compact disks.

The mix room is equipped with an SSL 4000 Series E console and an Otari DTR-900 multitrack recorder, which is the first one delivered in the U.S. Amplifiers are by FM Acoustics.

SCHARFF DIGITIZES the Boss ... New York City's **A/T Scharff Rentals** provided two Sony PCM-

1610 digital processors for two-track mastering and editing on the smash Springsteen box set now disappearing from record stores around the U.S. Mixing and editing was done at **Right Track Recording** in New York. Studio manager **Mike Harvey** booked the gear for four months. Scharff also provided a **Publison Infernal Machine 90** with 20-second sampling for digital effects on the five-record set.

UPDATE: **Studio Ultimo** in West Los Angeles, Calif., has installed a custom three-way TAD/JBL component monitor system in its control room, recently outfitted with **Neve NECAM** and 48-track video lockup. Edited by **STEVEN DUPLER**

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Music Industry Seminars Scheduled Chicago Meets To Continue Through May

CHICAGO Several "Sound Advice" seminars aimed at educating local musicians in various aspects of the music industry are being presented by the Midwest Recording Arts Foundation and the Chicago Office of Film and Entertainment. Half the seminars revolve around pro audio topics.

The seminars alternate locations between two Guitar Center stores, one on Chicago's North Side and one on the South Side, according to **Lois Roewade**, project coordinator for the foundation. The first session, "Cassette Critique," took place Nov. 12 at the South Side Guitar Center and featured an open audition for local musicians' cassettes.

Panelists critiquing the tapes included **Peter Leonardi**, chief engineer for Chicago-based studio **Pierce Arrow Recorders**; **Sigidi**, a songwriter and producer who has worked with **Ahmad Jamal** and **Donald Byrd**; and **Jerry Soto**, owner of Chicago's **Soto Sound Studios**.

The second seminar, "Home Recording From High Tech To Hi-Tech," took place Dec. 9 at the Guitar Center North. Featured panelists were **Gary Khan**, owner of **Khan Audio Systems** and chief engineer at Chicago-based **Lincoln Park Recorders**; **Jeff Murphy**, lead guitarist of former **Elektra** artists the **Shoes**, members of which began their career in a home studio; and **Jim "Jumbo James" Phillips**, mem-

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ber of local band **Blue Moves** and operator of a four-track home studio.

The final seminar, slated for May, is to feature a discussion of "Trouble Shooting Equipment," which **Roewade** describes as "learning about the guts of the equipment in order to make minor repairs." Other sessions, scheduled for February, March, and April, deal with setting

up publicity and promotional materials, getting booked in area clubs, and securing management.

Funding for the **Midwest Records Arts Foundation** is provided by the **Illinois Arts Council**, **Chicago Office of Fine Arts**, **Ampex Corp.**, **Universal Recording Co.**, **Streeterville Studios**, **Alligator Records**, and entertainment attorney **Jay B. Ross**.

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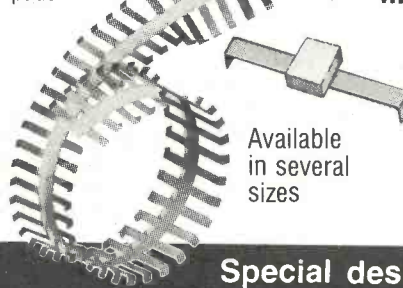
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AUDIO TRACK

(Continued from preceding page)

ords album. **Tommy Jennings** was producing.

Jay-Lor artists **Sonny Flaharty** and **Joe Henderson** were in at **Denny Music Studios** working on singles. Producing was **Bobby Dyson**.

Producer **Dan Mitchell** was in at **Burn's Station Sound** finishing **Mason Dixon's** new Home Grown release, "3935 West End Avenue."

Material for the **Audio Track** column should be sent to **Nadine Reis, Billboard, 1515 Broadway, New York, N.Y. 10036**.

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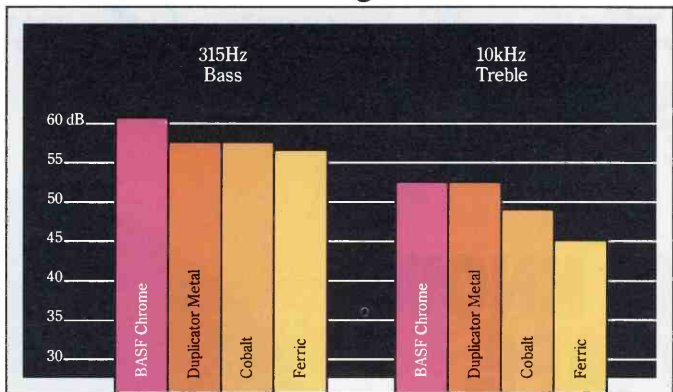
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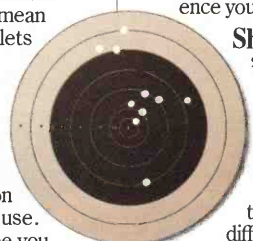
The chart shows the dynamic capability of tapes at critical frequencies in the musical spectrum. Dynamic range is the room available for music between the limits of tape distortion and hiss. The more room the better. And over the full musical range, BASF Chrome is obviously—and audibly—superior to even the most highly acclaimed alternatives. BASF Chrome tape comes closest to the original studio master.

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Very Vivid Bows Interactive Vid Computer Device

NEW YORK A new MIDI-interfaceable computer instrument is the first device to allow stage artists to use their body movements to control electronic musical instruments, lighting effects, and video images.

The Mandala, manufactured by Very Vivid of Toronto, uses only a video camera as an input source. The Mandala integrates music, video, animation, and special ef-

'Cameras transmit millions of bits of information'

fects in a live performance setting. The video image is digitized and brought into the computer in real time—anywhere from 30-60 frames per second.

According to David Bray, marketing director for Very Vivid, the video camera divides the external environment into hundreds, or in some cases thousands, of areas, each containing specific information for computer processing.

Thus, the camera becomes "a transmitter of millions of bits of information, each of which has the potential for directing the computer's ongoing processes," he says.

With the Mandala, the performer's image is projected live onto a video screen, where it is surrounded by computer-generated graphics and animation. The graphic images "identify areas around the performer that will instantaneously trigger any MIDI event when contacted," says Bray.

The result of all this is the ability to trigger any desired computer function merely by passing a finger in front of the camera.

Bray offers an example of what a performer might do with the Mandala on stage: "Suppose an artist wishes to play classical harp sounds. He's standing on stage free of any physical device, with his video image appearing simultaneously on the projection screen. The graphic presentation could make him appear to be set amongst the clouds. At his hands is a computer graphic of a harp, and he is actually able to play the strings of this harp as he would a traditional harp."

This is achieved by having each computer-represented string act as a trigger, patched into an Emulator keyboard, for instance. As each "string" is "touched," harp sounds are created. STEVEN DUPLER

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Island Group Plans To Go Public Within Three Years

LONDON Chris Blackwell, founder of the Island group of companies, plans to take the operation public within three years. The flotation, which is expected to be in the U.S., is aimed primarily at raising additional finances to develop Island's film business.

"We'll probably go public in America because that's where our profile is strongest," says Blackwell. "In Europe, Island is very much seen as an independent record company, but in the U.S. the whole movie side of our business is very strong and very visible. I would think it will happen between 18 months and three years from now."

Island, which celebrates its 25th anniversary in 1987, employs 425 people, has five international offices, and last year grossed more than \$100 million. Its entire corporate resources, ranging from Island Music to Island Pictures to subsidiaries in film distribution and honey manufacture, will be offered on the market.

Despite what he sees as an international dearth of talent rooted in the industry's failure to commit itself to long-term artist development, Blackwell plans to step up new artist signings. "We're going to specialize in jazz and new-direction music with our Antilles label, and we're also stepping up our Third World and Jamaican music on Mango. The club/dance label 4th & Broadway is gearing up again, and we'll continue to look for

innovative acts in popular music."

Blackwell, who divides his time between hotel suites in New York and Los Angeles, deprecates the high cost of signings. "Too many bands want too much money too soon. When you ask a record company for these vast amounts you put yourself under pressure to deliver hits immediately. And if you don't, you're dropped—quite rightly, in my opinion. But you don't have to make it in a minute. You have a whole lifetime."

Island expects its artists' commitment to equal its own. Of Grace Jones, Blackwell says: "I was annoyed that she wasn't prepared to commit to what she was doing, to go out and do what was necessary to make what we were working on as successful as it could be."

"She wasn't prepared to do TV when needed. She wasn't prepared to do a tour and work to a master plan. She should go to Capitol if they're going to give her a lot of money. I couldn't promise to make her that money, and I'd prefer to spend time on someone who's going to make the commitment."

Blackwell sees a&r policy swinging back toward album-based acts as CD becomes established. Island itself will roll out back catalog on CD next year as part of its anniversary marketing push as well as promoting a mid price series of rereleased product from Bob Marley, Roxy Music, and other major acts.

Aussie Label Chief Nets 2 Stations Radio Deal Estimated At \$135 Million

BY GLENN A. BAKER

SYDNEY Glenn Wheatley, the young Australian artist manager and independent record label owner, has pulled off a dazzling coup by marshaling sufficient backing to pay an estimated \$90 million (Australian; \$135 million American) for Australia's two leading FM rock stations, 2MMM in Sydney and 3EON in Melbourne.

This purchase has established him as the most powerful figure in youth-oriented Australian radio.

Wheatley's rise has coincided with the virtual retirement of Rod Muir, the former "rock jock" who fought for an FM license at the time of the medium's introduction six years ago and took his 2MMM to the No. 1 position in the 15-station Sydney market.

Early this year Muir paid \$37.5 million for his station's Melbourne counterpart, 3EON, of which Wheatley was a founding director. However, having acquired control of two immensely powerful and profitable stations, Muir decided that he was more interested in competitive yachting.

Says Wheatley: "I heard rumors that Rod was getting out, so I offered to buy the stations. I think I surprised him with my directness."

Wheatley, 37, assembled a consortium of investors, including Wardley's Merchant Bank, with the

aid of an already existing public company. He slipped in the back door ahead of a number of powerful contenders, including multimillionaire Alan Bond, as managing director of Wheatley Communications.

He says: "Even I was surprised by raising such an awesome figure."

'I was surprised by raising such an awesome figure'

There were no terms: It was a straight cash deal. I had to go out on a limb to convince very conservative bankers. But the money I paid is relative to the two stations' future earnings and I got a good buy. I just can't fail with these stations."

Wheatley's impressive music track record started with his bassist role in a late '60s Brisbane rock band, Bay City Union. He then joined teen-adored Melbourne outfit the Master's Apprentices, who had a string of national hits and recorded two albums in London for EMI.

Then he helped create Little River Band, which he deftly managed. After that group opened many doors for Australian artists internationally, he went on to manage many other successful entities, including John Farnham, Real Life, Australian Crawl, and Pseudo Echo, while

also developing a separate management/promotion concern for superstar sporting figures.

He became a partner in the lucrative Liberation Records company, and last October finalized a \$1.6 million purchase of regional station 2BE. In great style, he managed to coordinate his FM takeover with the achievement of holding down the No. 1 album and single spots in Australia on his Wheatley Records label (Farnham in both cases).

"I won't stop here. I'll go as far as I can go with radio in this country. I'm so on top of the world I don't even feel like going into politics anymore," Wheatley says.

Quite a few observers have drawn the obvious comparisons between Wheatley and the young Rupert Murdoch, although this new tycoon claims to have little interest in television and absolutely none in newspapers. In the same week that Wheatley stole all the headlines with his FM takeover, leading major-league concert promoter Paul Daisty quietly purchased, for an undisclosed sum, major Melbourne AM station 3KY. He says he's been looking for a suitable station for a long time but "personally couldn't see the value in the numbers being asked for FM. Now 3KY fits into the jigsaw of our operations perfectly. It just needs a little fine tuning."

John Farnham Returns To Limelight Down Under Single 'You're The Voice' Goes To Top Of The Australian Charts

BY GLENN A. BAKER

SYDNEY At Christmas time in 1967, an unassuming, English-born plumber's apprentice named John Farnham stormed to No. 1 on the Australian charts with a triple gold novelty single called "Sadie The Cleaning Lady," thus beginning a long and fruitful career as a household name Down Under.

Nearly two full decades after his debut, Farnham is the hottest rock chart property in Australia, with another No. 1 smash that could well equal the sales of his first hit. But this time round, Farnham has transcended his often shackling public image, and there are no novelty trappings to be seen.

"You're The Voice," a song described by visitor Elton John as "a certain international hit," has given Farnham a vast new audience, much of it young. A Rondor demo, which impressed the singer from first hearing the song was penned by four people, including former Manfred Mann Earth Band front man Chris Thompson and Keith Reid, who was responsible for the lyrics of the classic "A Whiter Shade Of Pale," a hit the year that Farnham began his professional career.

A week after "You're The Voice" reached No. 1 (within a month of release), "Whispering Jack," Farnham's first solo album in six years, topped the national album chart, giving him double top supremacy for

three weeks. The last Australian act to achieve this double slam was Moving Pictures in 1982. Like Farnham's product, their "What About Me" single and "Days Of Innocence" album were on the indie Wheatley Records imprint.

The album is fiercely Australian-oriented, with song contributions from such figures as Mondo Rock

leader Ross Wilson (the only Aussie rock star consistently on the charts longer than Farnham), the Jon Kennert/Dave Skinner team, and veterans Gulliver Smith (ex-Co-Caine) and Sam See (ex-Sherbet and Flying Circus).

Rarely has the Australian music industry been as widely delighted as it has been with Farnham's extraor-

inary success. He's had a tally of 15 hit singles in all, including a No. 1 with "Raindrops Keep Falling On My Head."

Typical of the elation is the comment of Rob Walker, EMI's head of a&r, who worked for Roger Davies Management at the time Tina Turner's career was deftly turned

(Continued on next page)

Indian Rights Society Takes Initiative

BY JERRY D'SOUZA

BOMBAY The Indian Performing Rights Society (IPRS) has stepped up its campaign to protect the rights of authors and composers here. According to the society's controversial secretary and chief executive officer, B. Kaicker, record companies do not understand the Copyright Act.

As long ago as 1977, the IPRS filed a lawsuit seeking royalties each time a movie containing copyright music was screened, but the Supreme Court of India ruled that copyright is vested in the film producer. Once initial payment is made, authors and composers are entitled to no more money.

Typically, film producers make a one-time payment to lyricists and composers for complete rights to a composition. On the rare occasions that a royalty is negotiated, the

producer advises the record company releasing the soundtrack to earmark a percentage of his royalty for the writers.

A similar situation prevails out-

'By signing away rights, composers don't realize how much they lose'

side the area of film music. If a producer is involved, he buys the rights to the song. When a direct contract is negotiated, the copyright rests with the record company. When a company decides to release cover versions, the royalty goes to the producer.

Says Kaicker: "The owner of the copyright is the person who creat-

ed the work. By signing away these rights, authors and composers do not realize how much they lose."

Some writers have assigned their rights to IPRS, Kaicker adds, though record companies here point out that there is no question of assignment in the present framework.

With royalties from airplay accruing to the record companies, the IPRS has turned its attention to stage performances. The record companies take the view that they are "not concerned with what the performer sings on stage."

Kaicker also opposes the 50-year period during which rights devolve to producers. In 1980, he says, the international rights societies confederation CISAC passed a resolution calling upon the Indian government to restore rights to authors and composers.

Boss Box Big Biz In Japan

TOKYO CBS/Sony expects to sell 300,000 Bruce Springsteen live sets in this market, making the package the year's top-selling domestic or international release in Japan.

Initial pressing was 60,000 LP sets, 60,000 CD sets, and 30,000 cassette sets, with all three formats appearing during Nov. 14-30. Nearly \$200,000 was spent on newspaper advertising, and screenings of the videoclip for the "War" single on TV Asahi's "News Station" program generated additional interest, with the single's flip side, "Merry Christmas, Baby," proving unexpectedly popular.

The live set debuted on the Japanese album charts at No. 2, and within a week of its release, says CBS/Sony international a&r executive Toshikazu Kikuno, 20 employees from the company's office had to be transferred to the factory to help put albums in boxes by hand.

The release of the set came 18 months after Springsteen's first Japanese tour, in April 1985, a tour that, as Kikuno points out, was seen by only 80,000 fans. The "Born In The U.S.A." album had appeared some 10 months previously, in mid-1984.

Houston Likely To Outsell Lauper

Nov. Figures Show 33 Certifications

BY KIRK LaPOINTE

TORONTO It should be official next month: "Whitney Houston" will be the best-selling album ever in Canada by a female artist.

The Canadian Recording Industry Assn. (CRIA) reports that Houston's self-titled debut eclipsed the nine-times-platinum mark in November. That ties it with Cyndi Lauper's "She's So Unusual," the only other album by a female artist to sell more than 900,000 copies in Canada. But, with the holiday season luring customers, RCA/Ariola is bound to surpass Lauper's mark with its Arista release.

CRIA reported an impressive 33 certifications in the month, including seven multiplatinum achievements. That indicates a late-year surge in sales that the industry has been needing since the start of 1986.

The hottest record of the month is unquestionably "Fore" by Huey Lewis & the News. In November, it went through the gold, platinum, double platinum, and triple plati-

num marks and may challenge the band's "Sports" release as its largest seller in Canada. That release surpassed 800,000 sales.

The "Top Gun" soundtrack was the other big seller in November. It went quadruple platinum. Two Canadian releases, "The Thin Red Line" by triple-Juno-winning Glass Tiger and the stellar landmark children's disk by Sharon Lois & Bram, "One Elephant, Deux Elephants," were among the double platinum certifications, along with "True Colors" by Lauper. Her newest release went gold and platinum in November, too.

Don Johnson's "Heartbeat" and Bon Jovi's "Slippery When Wet" went gold and platinum in November. Other platinum releases include "World Machine" by Level 42, "Album D'Or" by Herbert Leonard, "Won't Be Blue" by Dan Seals, "Legend" by Bob Marley & the Wailers, "Don't Cheat In Our Hometown" by Ricky Skaggs, and "Greatest Hits (And Some That Will Be)" by Willie Nelson.

Going gold in the month were "Poolside" by Nu Shooz, "The Pacific Age" by OMD, "George Thorogood Live," "Alchemy" by Dire Straits, "One Light, One Sun" by Raffi, "Allo Les Amis" by Passe-Partout of Quebec, "Crash" by Human League, "Then And Now . . . The Best Of The Monkees," and "The Way It Is" by Bruce Hornsby & the Range.

"Rumors" by Timex Social Club rocketed through the gold and platinum barriers as a single in November, while Jermaine Stewart's "We Don't Have To Take Our Clothes Off" went gold.

Billboard compiles an unofficial list of certifications according to distributing company on a monthly and year-to-date basis. The November totals: CBS, 8; A&M, 7; MCA, 5; PolyGram, 4; RCA and Capitol-EMI, 3; WEA, Distributions Select, and Groupe de Musique, 1. Year-to-date: CBS, 62; Capitol-EMI, 34; PolyGram and MCA, 31; RCA, 30; A&M, 26; WEA, 14; Distribution Select, 4; unattached, 4.

Pirated Audio, Video Was Sold On Cash-Only Basis

Judge Fines Bootlegger \$15,000 For Fraud

TORONTO The stiffest-ever sentence has been handed out to a bootlegger of copyrighted audio and video in Canada. The extent of the penalty may surprise some people who reside in countries where the law has some clout.

David Wolotko was sent to jail for one day and fined \$15,000 by Judge M.H. Harris in Scarborough Provincial Court following two days of proceedings Dec. 1-2 after Wolotko had pleaded guilty to a single count of fraud. Canadian copyright penalties are considered the least menacing of any in an industrialized country, so the Canadian Recording Industry Assn. (CRIA) and its antipiracy branch have sought prosecution under much tougher fraud laws.

Harris ordered that all materials seized by police during a raid April 18, including 360 bootleg videos and 649 bootleg audio masters, be handed over to CRIA's director of investigative services, Patrick Fox, who represented those whose copyrights were infringed.

The two-day hearing revealed that Wolotko may have been responsible for the distribution of up to \$1 million a year in bootleg materials. But, because his business operated on a cash-only basis, the

extent of his business could not be determined.

Among other things, the court was told that Wolotko had recorded live performances around the world dating back to 1972 and as

Cost was \$35 per hour of recording

recently as March. Included in the product were 17 video and 17 audio Bruce Springsteen bootleg performances. Wolotko offered the bootlegs at an average price of \$35 per hour of recording time, the court heard.

The Canadian music industry has been pressing the federal government for reform of the Copyright Act, last amended in 1924. In a meeting in early December with Harvie Andre, the federal minister of consumer and corporate affairs, industry representatives were told that plans for legislation should be unveiled by the end of January and that the government hopes to pass a new law by the end of 1987.

Under the current Copyright Act, the maximum penalty for copyright infringement is a \$200 fine. The government earlier indicated its willingness to increase the fine to a maximum \$1 million.

KIRK LaPOINTE

WEA Reports Top Year

TORONTO WEA Music of Canada Ltd., already regarded as the big cheese among the majors here, enjoyed its most successful year ever, reports company president Stan Kulin.

While exact revenue figures were not disclosed, WEA's sales are estimated at roughly \$90 million. Kulin says the company ended its fiscal year Nov. 30 with about 27% of the market, and the president of the Canadian Recording Industry Assn. (CRIA) recently disclosed that the industry will derive about \$325 million in revenue this year (Billboard, Dec. 13).

"I'm really confident [the WEA performance] puts us well ahead of the pack," Kulin says.

CBS Records Canada Ltd. was expected to win back some of that market share in December because of the commanding sales of "Bruce Springsteen & the E Street Band Live/1975-85." But Kulin says he

doesn't believe even a phenomenal month by CBS would cost WEA its substantial edge.

He credits the "consistency" of solid product throughout the year from the Warner Bros., Atlantic, Elektra, and Geffen labels.

"Many people think it's Madonna, Genesis, Phil Collins, and Peter Gabriel that do it all for us, but there have been a lot of artists who have gone double platinum or platinum for us who don't get attention," he notes.

The "Graceland" album by Paul Simon is a good case in point, he says. Very quietly, it has surpassed double platinum and should easily top the quadruple platinum mark without the massive publicity that attends many other releases.

Kulin says WEA isn't given proper credit. "If it were other labels, there would be a lot of attention," he says. "But with us, it's expected."

KIRK LaPOINTE

Are Copyrights Forever?

HAMBURG Printed music of composers who lived 200 years ago may still be protected by copyright despite the usual expiration of the protection period 70 years after death, according to West German publisher Goetz Kiso.

Speaking after a recent legal meeting of the German Music Publishers' Assn. (DMV) here, Kiso said that there are almost no classical works that can legitimately be photocopied free of charge because later generations have, in almost all cases, made amendments and adaptations that qualify as original creations, thus conferring new copyright protection.

An estimated 5 billion illegal photocopies of protected works are made each year by choirs, bands, and orchestras, Kiso added, and

DMV surveys show that the number of copies printed of certain musical works has fallen by 80% in the past decade; the number of new sheet-music publications has dropped from 8,000 to 4,000 annually.

Berlin music publisher and attorney Rolf Budde said there is an urgent need to make clear to consumers whether classical works are protected or not. He suggested the inclusion of a standardized mark reading "Caution—Protected Copyright—Photocopying Prohibited" on the front pages of all new editions.

"That way," he said, "no one will be able to claim they were unaware that the sheet music was protected by copyright law."

WOLFGANG SPAHR

JOHN FARNHAM RETURNS TO LIMELIGHT DOWN UNDER

(Continued from preceding page)

about. "There wasn't anybody in the business who didn't want Tina to rise, and it has been the same sort of thing in Australia for John Farnham. There's an indescribable clout, an unstoppable impetus, that comes with the sort of warmth and affection he engenders in people."

The dramatic success of "You're The Voice," which features bagpipes, forced Farnham to make public his departure from the leadership of Little River Band, which he joined after Glenn Shorrock left four years ago. His tenure included three good albums that had little commercial success.

But it did introduce him to the international market, drew admiration from Quincy Jones and Stevie Wonder, and brought five film soundtrack assignments his way. He contributed vocal tracks to "Fletch," "The Slugger's Wife," "Savage

Streets," "Voyage Of The Rock Aliens," and "Hell Tracks."

Says Farnham: "I honestly believe Little River Band is one of the best in the world. They could get up before any crowd and blow them away. The problem was transferring that to record. I gave 110% to them while I was there and put myself under a lot of pressure. But we didn't really have a major hit. So I thought if I had that pressure, it might as well be for something for which I was totally responsible."

Glenn Wheatley, manager and record company boss, understood the pressure facing his artist. "He had his knockers, including Capitol who as much as said his voice wasn't right. He had so much to prove and no Little River Band to hide behind if it didn't work."

GLENN A. BAKER

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Bureau Relocates

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HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 12/20/86

This Week	Last Week	SINGLES
1	3	CARAVAN OF LOVE HOUSEMARTINS GO DISCS
2	14	REET PETITE JACKIE WILSON SMP
3	1	THE FINAL COUNTDOWN EUROPE EPIC
4	8	OPEN YOUR HEART MADONNA SIRE
5	2	SOMETIMES ERASURE MUTE
6	4	THE RAIN ORAN 'JUICE' JONES DEF JAM
7	6	SHAKE YOU DOWN GREGORY ABBOTT CBS
8	10	SO COLD THE NIGHT COMMUNARDS LONDON
9	7	LIVIN' ON A PRAYER BON JOVI VERTIGO
10	16	CRY WOLF A-HA WARNER
11	5	TAKE MY BREATH AWAY BERLIN CBS
12	24	IS THIS LOVE ALISON MOYET CBS
13	9	EACH TIME YOU BREAK MY HEART NICK KAMEN WEA
14	11	FRENCH KISSIN' IN THE USA DEBBIE HARRY CHRYSALIS
15	30	BIG FUN GAP BAND TOTAL EXPERIENCE
16	17	LAND OF CONFUSION GENESIS VIRGIN
17	21	STEP RIGHT UP JAKI GRAHAM EMI
18	13	THE SKYE BOAT SONG ROGER WHITTAKER/DES O'CONNOR TEMBO
19	12	BREAKOUT SWING OUT SISTER MERCURY
20	25	BECAUSE OF YOU DEXYS MIDNIGHT RUNNERS MERCURY
21	19	SHIVER GEORGE BENSON WARNER
22	15	YOU KEEP ME HANGIN' ON KIM WILDE MCA
23	22	SWEET LOVE ANITA BAKER ELEKTRA
24	18	SHOWING OUT MEL & KIM SUPREME
25	34	DREAMIN' STATUS QUO VERTIGO
26	20	FOR AMERICA RED BOX WEA
27	35	OH MY FATHER HAD A RABBIT RAY MOORE PLAY
28	29	THE MIRACLE OF LOVE EURYTHMICS RCA
29	27	CANDY CAMEO CLUB
30	38	NO MORE THE FOOL ELKIE BROOKS LEGEND
31	26	IF I SAY YES FIVE STAR TENT
32	23	WAR BRUCE SPRINGSTEEN CBS
33	33	ALL I ASK OF YOU CLIFF RICHARD & SARAH BRIGHTMAN POLYDOR
34	39	ONLY LOVE REMAINS PAUL MCCARTNEY PARLOPHONE
35	28	THROUGH THE BARRICADES SPANDAU BALLET CBS
36	NEW	HYMN TO HER PRETENDERS GARY
37	NEW	OVER THE HILLS AND FAR AWAY GARY MOORE 10 RECORDS
38	NEW	SANTA CLAUS IS ON THE DOLE SPITTING IMAGE VIRGIN
39	31	WALK LIKE AN EGYPTIAN BANGLES CBS
40	NEW	THE BOY IN THE BUBBLE PAUL SIMON WARNER
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 BE6 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 DONALD 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

CANADA (Courtesy The Record) As of 12/11/86

		SINGLES
1	1	THE LADY IN RED CHRIS DE BURGH A&M
2	4	TRUE BLUE MADONNA SIRE/WEA
3	2	TWO OF HEARTS STACEY Q WARNER BROS./WEA
4	10	WORD UP CAMEO POLYGRAM
5	3	AMANDA BOSTON MCA
6	6	THE WAY IT IS BRUCE HORNSBY & THE RANGE RCA
7	5	HUMAN HUMAN LEAGUE VIRGIN/A&M
8	12	NOTORIOUS DURAN DURAN CAPITOL
9	9	EVERYBODY HAVE FUN TONIGHT WANG CHUNG GEFEN/WEA
10	14	THE RAIN ORAN 'JUICE' JONES CBS
11	7	SPIRIT IN THE SKY DOCTOR & THE MEDICS I.R.S./MCA
12	11	YOU GIVE LOVE A BAD NAME BON JOVI POLYGRAM
13	13	HIP TO BE SQUARE HUEY LEWIS & THE NEWS CHRYSALIS/MCA
14	17	THE NEXT TIME I FALL PETER CETERA/AMY GRANT WEA
15	15	STAND BY ME BENE KING ATLANTIC/WEA
16	8	TO BE A LOVER BILLY IDOL CHRYSALIS/MCA
17	NEW	DON'T GET ME WRONG THE PRETENDERS SIRE/WEA
18	18	TRUE COLORS CYNDI LAUPER PORTRAIT/CBS
19	20	WALK LIKE AN EGYPTIAN THE BANGLES CBS
20	NEW	WAR BRUCE SPRINGSTEEN COLUMBIA/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	5	PAUL SIMON GRACELAND WARNER BROS./WEA
5	4	MADONNA TRUE BLUE SIRE/WEA
6	6	BILLY JOEL THE BRIDGE COLUMBIA/CBS
7	9	HUEY LEWIS & THE NEWS FORE CHRYSALIS/MCA
8	8	THE POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
9	12	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
10	7	LIONEL RICHIE DANCING ON THE CEILING MOTOWN
11	10	SOUNDTRACK TOP GUN COLUMBIA/CBS
12	14	CHRIS DE BURGH INTO THE LIGHT A&M
13	13	PRETENDERS GET CLOSE WARNER BROS./WEA
14	15	GLASS TIGER THE THIN RED LINE CAPITOL
15	NEW	DURAN DURAN NOTORIOUS CAPITOL
16	16	WHITNEY HOUSTON ARISTA/RCA
17	11	COREY HART FIELDS OF FIRE AQUARIUS/CAPTOL
18	17	O.M.D. THE PACIFIC AGE VIRGIN/A&M
19	19	GENESIS INVISIBLE TOUCH ATLANTIC/WEA
20	20	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM

WEST GERMANY (Courtesy Der Musikmarkt) As of 12/15/86

		SINGLES
1	1	IN THE ARMY NOW STATUS QUO VERTIGO/PHONOGRAM
2	2	SUBURBIA PET SHOP BOYS PARLOPHONE/PMV
3	4	WALK LIKE AN EGYPTIAN BANGLES CBS
4	3	WORD UP CAMEO MERCURY/PHONOGRAM
5	9	KEINE STERNE IN ATHEN STEPHAN REMMLER MERCURY/PHONOGRAM
6	6	TWO OF HEARTS STACEY Q ATLANTIC/WEA
7	8	YOU WANT LOVE MIXED MOMENTS ELECTROLA/EMI
8	5	(I JUST) DIED IN YOUR ARMS CUTTING CREW VIRGIN/AROLA
9	10	WARRIORS (OF THE WASTELAND) FRANKIE GOES TO HOLLYWOOD ISLAND/AROLA
10	7	COMING HOME (JEANNY PART II) FALCO TELDEC
11	15	RUMORS (REMIX) TIMEX SOCIAL CLUB MERCURY/PHONOGRAM
12	14	NOTORIOUS DURAN DURAN EMI
13	17	VICTORY KOOL & THE GANG METRONOME/PMV
14	16	I WANNA HEAR YOUR HEARTBEAT BAD BOYS BLUE SONNY/FUJI/AROLA
15	12	TWO PEOPLE TINA TURNER CAPITOL/EMI
16	11	THE FINAL COUNTDOWN EUROPE EPIC/CBS
17	18	ROCK THE NIGHT EUROPE EPIC/CBS
18	19	WHERE ARE YOU? 16 BIT AROLA
19	13	MUSIQUE NON STOP KRAFTWERK EMI/ELECTROLA
20	NEW	SHOWING OUT MEL & KIM BLOW UP/INTERCORD
ALBUMS		
1	1	PETER MAFFAY TABALUGA UND DAS LEUCHTENDE SCHWEIGEN TELDEC
2	2	MODERN TALKING IN THE MIDDLE OF NOWHERE HANSA/AROLA
3	3	TINA TURNER BREAK EVERY RULE CAPITOL/EMI
4	6	ENGBELBERT TRAUEMEN MIT ENGBELBERT ARIOLA
5	5	CHRIS DE BURGH INTO THE LIGHT A&M/DG/PMV
6	8	A-HA SCOUNDREL DAYS WARNER/WEA
7	4	FALCO EMOTIONAL TELDEC
8	9	MADONNA TRUE BLUE SIRE/WEA
9	11	BRUCE SPRINGSTEEN LIVE 1975-85 CBS
10	NEW	ROGER WHITTAKER HITS AVON/INTERCORD
11	7	FRANKIE GOES TO HOLLYWOOD LIVERPOOL ISLAND/AROLA
12	12	EUROPE THE FINAL COUNTDOWN EPIC/CBS
13	10	BRUCE HORNSBY & THE RANGE THE WAY IT IS RCA
14	NEW	KOOL & THE GANG FOREVER METRONOME/PMV
15	13	SOUNDTRACK TOP GUN CBS
16	16	EURYTHMICS REVENGE RCA
17	20	MUENCHENER FREIHEIT TRAUENZIEL CBS
18	14	HUEY LEWIS & THE NEWS FORE CHRYSALIS/AROLA
19	NEW	AUDREY LASNDERS WEITES LAND ARIOLA
20	NEW	SPANDAU BALLET THROUGH THE BARRICADES CBS

JAPAN (Courtesy Music Labo) As of 12/22/86

		SINGLES
1	1	SAIGO NO HOLY NIGHT KIYOTAKA SUGIYAMA VAP/NTV M/BERMUDA
2	9	KOGARASHI NI DAKARETE KYOKO KOZUMI VICTOR/VARNING P
3	NEW	NAIMONO NEDARI NO I WANT YOU CCB POLYDOR/NICHON
4	4	WAKU WAKU SASETE MIHO NAKAYAMA KING/VARNING P
5	8	ROPPONGI JUKUJOHA YOKO OGINOME VICTOR/JCM/NICHON/RISING P
6	NEW	RYUSEI NO MARIONETTE AKIE YOSHIZAWA FOR LIFE/FUJI/PACIFIC/TANABE
7	6	SUKISA ANZEN CHITAI KITTY/KITTY M
8	5	HALFMOON SERENADE NAKO KAWAI COLUMBIA/GIEI
9	2	BALLADE NO YOUNI NEUMURE SHONEN TAI WARNER/PIONEER/JANNYS
10	3	ANO NOTSU NO BIKE SAYURI KOKUSHO CBS/SONY/FUJI/PACIFIC/APRIL M
ALBUMS		
1	1	YUMI MATSUTOYA ALARM A LA MODE TOSHIBA EMI
2	NEW	ANZENCHITAI ANZENCHITAI FIVE KITTY
3	2	MOTO HARU SANO CAFE BOHEMIA EPIC/SONY
4	NEW	TATSURO YAMASHITA ON THE STREET CORNER 2 MOON
5	NEW	SOUNDTRACK TOP GUN CBS/SONY
6	3	KAZUMASA ODA K 9 FUN/HOUSE
7	NEW	HIROKO YAKUSHIMARU BEST COLLECTION TOSHIBA/EMI
8	4	SONOKO KAWAI, SAYURI KOKUSHO, MINAYO WATANABE & OTHERS MERRY CHRISTMAS FOR YOU CBS/SONY
9	NEW	SATORU IKEDA MISSING TECHU DURAN DURAN NOTORIOUS TOSHIBA/EMI
10	NEW	

MUSIC & MEDIA PAN-EUROPEAN CHARTS 12/20/86

		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	7	IN THE ARMY NOW STATUS QUO VERTIGO
6	6	THROUGH THE BARRICADES SPANDAU BALLET CBS
7	8	WALK LIKE AN EGYPTIAN BANGLES CBS
8	NEW	SHOWING OUT MEL & KIM SUPREME
9	9	WARRIORS (OF THE WASTELAND) FRANKIE GOES TO HOLLYWOOD ZTT/ISLAND
10	11	DON'T GIVE UP PETER GABRIEL & KATE BUSH VIRGIN
11	14	THE RAIN ORAN 'JUICE' JONES DEF JAM/CBS
12	10	I'VE BEEN LOSING YOU A-HA WARNER
13	12	RAGE HARD FRANKIE GOES TO HOLLYWOOD ZTT/ISLAND
14	13	WAR BRUCE SPRINGSTEEN CBS
15	5	NOTORIOUS DURAN DURAN EMI
16	NEW	YOU KEEP ME HANGIN' ON KIM WILDE MCA
17	16	SUBURBIA PET SHOP BOYS PARLOPHONE
18	NEW	THE MIRACLE OF LOVE EURYTHMICS RCA
19	NEW	EACH TIME YOU BREAK MY HEART NICK KAMEN WEA
20	NEW	TYPICAL MALE TINA TURNER CAPITOL
HOT 100 ALBUMS		
1	1	MADONNA TRUE BLUE SIRE
2	3	SOUNDTRACK TOP GUN CBS
3	4	A-HA SCOUNDREL DAYS WARNER
4	7	EURYTHMICS REVENGE RCA
5	2	TINA TURNER BREAK EVERY RULE CAPITOL
6	5	BRUCE SPRINGSTEEN BRUCE SPRINGSTEEN & E STREET BAND LIVE 75-85 CBS
7	6	POLICE EVERY BREATH YOU TAKE—THE SINGLES A&M
8	11	SPANDAU BALLET THROUGH THE BARRICADES CBS
9	9	EUROPE THE FINAL COUNTDOWN EPIC
10	10	PAUL SIMON GRACELAND WARNER
11	14	KATE BUSH THE WHOLE STORY EMI
12	17	BON JOVI SLIPPERY WHEN WET VERTIGO
13	8	FRANKIE GOES TO HOLLYWOOD LIVERPOOL ZTT/ISLAND
14	12	DIRE STRAITS BROTHERS IN ARMS VERTIGO
15	15	PETER GABRIEL SO VIRGIN
16	13	IRONMAIDEN SOMEWHERE IN TIME EMI
17	19	HUEY LEWIS & THE NEWS FORE CHRYSALIS
18	18	PRETENDERS GET CLOSE REAL RECORDS/WEA
19	NEW	MODERN TALKING IN THE MIDDLE OF NOWHERE HANSA/AROLA
20	NEW	DURAN DURAN NOTORIOUS EMI

AUSTRALIA (Courtesy Kent Music Report) As of 12/22/86

		SINGLES
1	2	FUNKY TOWN PSEUDO ECHO EMI
2	1	YOU'RE THE VOICE JOHN FARNHAM WHEATLEY/RCA
3	NEW	GOOD TIMES INXS/JIMMY BARNES MUSHROOM/FESTIVAL
4	3	TO BE A LOVER BILLY IDOL CHRYSALIS/FESTIVAL
5	4	LADY IN RED CHRIS DE BURGH A&M/FESTIVAL
6	9	WALK LIKE AN EGYPTIAN BANGLES LIBERATION/EMI
7	5	YOU CAN CALL ME AL PAUL SIMON WARNER/WEA
8	10	(I JUST) DIED IN YOUR ARMS CUTTING CREW SIREN/EMI
9	6	DON'T LEAVE ME THIS WAY COMMUNARDS LONDON/POLYGRAM
10	7	TWO OF HEARTS STACEY Q ATLANTIC/WEA
11	15	(DON'T FORGET ME) WHEN I'M GONE GLASS TIGER MANIATTAR/EMI
12	NEW	YOU KEEP ME HANGING ON KIM WILDE MCA/WEA
13	12	THORN IN MY SIDE EURYTHMICS RCA
14	11	TRUE BLUE MADONNA SIRE/WEA
15	8	DON'T GET ME WRONG THE PRETENDERS WEA
16	19	LET'S GO PARADISE MENTAL AS ANYTHING CBS
17	13	FRIENDS AND LOVERS CARL ANDERSON & GLORIA LORING EPIC/CBS
18	NEW	HUNGRY TOWN BIG BIG WHITE LABEL/FESTIVAL
19	17	NOTORIOUS DURAN DURAN EMI
20	14	HEARTACHE ALL OVER THE WORLD ELTON JOHN ROCKET/POLYGRAM
ALBUMS		
1	1	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
2	5	VARIOUS SUMMER '87 POLYSTAR/POLYGRAM
3	3	PAUL SIMON GRACELAND WARNER/WEA
4	6	POLICE EVERY BREATH YOU TAKE A&M/FESTIVAL
5	2	EURYTHMICS REVENGE RCA
6	4	BRUCE SPRINGSTEEN LIVE 75-85 CBS
7	7	VARIOUS 1987—LET'S PARTY FESTIVAL
8	8	BILLY JOEL THE BRIDGE FAMILY PRODUCTIONS/CBS
9	13	TALKING HEADS TRUE STORIES EMI
10	17	CYNDI LAUPER TRUE COLOURS PORTRAIT/CBS
11	16	VARIOUS TOP GUN ORIGINAL MOTION PICTURE SOUNDTRACK CBS
12	9	THE ANGELS HOLLOWING MUSHROOM/FESTIVAL
13	11	KEVIN BLOODY WILSON KEV'S BACK CBS
14	12	WHITNEY HOUSTON ARISTA/RCA
15	10	ELTON JOHN LEATHER JACKETS ROCKET/POLYGRAM
16	15	LIONEL RICHIE DANCING ON THE CEILING MOTOWN/RCA
17	NEW	BILLY IDOL WHIPLASH SMILE CHRYSALIS/FESTIVAL
18	14	HUEY LEWIS & THE NEWS FORE CHRYSALIS/FESTIVAL
19	18	GENESIS INVISIBLE TOUCH VIRGIN/EMI
20	NEW	TRUE BLUE MADONNA SIRE/WEA

FRANCE (Courtesy of Europe 1) As of 12/14/86

		SINGLES
1	1	THE FINAL COUNTDOWN EUROPE CBS
2	3	LA VIE PAR PROCURATION JEAN JACQUES GOLDMAN CBS
3	2	TAKE MY BREATH AWAY BERLIN CBS
4	5	L'ENFANT JEANNE MAS PATHE
5	6	PREMIER BAISSER EMMANUELLE AB/POLYGRAM
6	4	EYE LESIE TOI JULIE PIETRI CBS
7	8	TRUE BLUE MADONNA WEA
8	7	FLASH STEPHANIE CARRERE
9	NEW	DON'T LEAVE ME THIS WAY COMMUNARDS BARCLAY
10	NEW	T'EN VAS PAS ELSA CARRERE
ALBUMS		
1	1	JEAN MICHEL JARRE RENDEZ-VOUS DREYFUS/POLYGRAM
2	NEW	DISQUE RECORDS DE LA CHANSON FRANCAISE COMPILATION LEDERMAN POLYGRAM
3	3	JEAN MAS FEMMES D'AUJOURD'HUI PATHE
4	2	MADONNA TRUE BLUE WEA
5	NEW	SOUNDTRACK TOP GUN CBS
6	NEW	NEJ HIT FLARESHAW WEA
7	NEW	INDOCHINE LIVE AU ZENITH ARIOLA
8	NEW	ETIENNE DADO POP SATORNI VIRGIN
9	9	JEAN JACQUES GOLDMAN NON HOMOLOGUE CBS
10	NEW	A-HA SCOUNDREL DAYS WEA

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

PICKS

PET SHOP BOYS

Oisco
PRODUCERS: Various
EMI America SQ-17246

Dance remixes of all the hits—plus some—by the biggest names in the business: Shep Pettibone, the Latin Rascals, Arthur Baker, etc.

KATE BUSH

The Whole Story
PRODUCERS: Various
EMI America PWAS-17242

Greatest-hits compilation has it all—except liner notes. Nice package does include British chart placement and picture-sleeve reproductions, however. Should prove to be a popular item during the few days left of the holiday gift-giving season.

RECOMMENDED

THEY MIGHT BE GIANTS

PRODUCER: Bill Krauss
Bar None A-HAON 002

Extremely clever, accessible outing by New York City duo. College radio should jump all over this one—it's got 19 songs to choose from—but first choice might be "Put Your Hand Inside The Puppet Head," a rollicking pop number enjoying a run on MTV. Contact: P.O. Box 1704, Main Post Office, Hoboken, N.J. 07030.

JULES SHEAR

Demo-itis
PRODUCER: None
Enigma ST-73244

Compilation of 8- and 24-track demos adroitly shows why Shear is one of the country's premier songwriters. Includes "If She Knew What She Wants" and "All Through The Night," hits for the Bangles and Cyndi Lauper, respectively. Alternative radio should pick up on "Chain Within A Chain" despite its rough edges.

ORIGINAL BROADWAY CAST

Me And My Girl
PRODUCER: Thomas Z. Shepard
MCA Classics MCA-6196

This is the American cast version of the smash musical from London—where it began life 50 years ago—that

introduced "The Lambeth Walk" to the world. British cast star Robert Lindsay (also heard on Manhattan Records' London caster) charms on disk just as he does on stage, as do the Noel Gay tunes, mainly that dance and a wonderful ballad, "Once You Lose Your Heart."

PETE SEEGER, JANE SAPP & SI KAHN

Carry It On—Songs Of America's Working People
PRODUCER: Bruce Kaplan
Flying Fish FF104

Famed folksinger Seeger and activists/vocalists Sapp and Kahn collaborate on a vinyl songbook of songs with labor, civil-rights, and women's-rights themes. An instructive, listenable collection. Contact: 1304 W. Schubert, Chicago, Ill. 60614.

WILD SEEDS

Brave, Clean + Reverent
PRODUCER: Mike Stewart
Jungle JR-1009

Young Austin band brings garage fervor and top-notch songwriting (courtesy bandleader Michael Hall) to this crisp album of straight-ahead roof-raisers. Worth a listen by the majors. Contact: P.O. Box 3034, Austin, Texas 78764.

MANNHEIM STEAMROLLER

Fresh Aire VI
PRODUCER: Chip Davis
American Gramophone AG-386

Davis' charts yield a more full-bodied and dynamic sound than previous Aire dates, which may allow the arty ensemble to build beyond its devoted cult. The timing is right for these improvements because Mannheim's exposure is rolling; even TV sports shows are using the act's music.

SKINNY PUPPY

PRODUCERS: Cevin Key & David Ogilvie
Capitol ST-12545

Moody synthesizer rock driven by pounding rhythm has ominous overtones courtesy of growling vocals. Scant chance for exposure beyond college radio.

COL. BRUCE HAMPTON

Arkansas
PRODUCERS: Col. Hampton & Ricky Keller
Landslide 1012

Multi-instrumentalist Hampton's dadaist vision of rock with duo the Late Bronze Age earned him fans on the outer fringes. This solo album is more assorted weirdness aimed at listeners from the Beeheart school, and it boasts a strong cast of support players, including T. Lavitz, Paul Barrere, and Tinsley Ellis.

BABATUNDE OLATUNJI

Dance To The Beat Of My Drum
PRODUCERS: Mickey Hart, Babatunde Olatunji & Airto Moreira
Blue Heron BLU-706

Current interest in African music ignited by Paul Simon and Peter Gabriel should—hopefully—produce attention for some of Africa's better instrumentalists. Drummer Olatunji has been a lone voice for the music in the U.S. since the '50s, and who more than he deserves to get some of the acclaim?

TIN STAR

Somebody's Dreams
PRODUCER: Dan Fredman
Wrestler WR1586

Promising L.A. country rock quintet's recording bow alternates between old-fashioned country laments and newfangled drugstore cowboyisms. Contact: No. 443, 6520 Selma Ave., Los Angeles, Calif. 90058.

MATTHEW SWEET

Inside
PRODUCERS: Various
Columbia C 40417

Nebraskan popster's major-label debut is a remarkably cohesive effort considering that no two songs share the same producer and musicians and that 12 studios were used to record the album. Breathily first single, "Save Time For Me"—co-written by Jules

NEW AND NOTEWORTHY

THELONIOUS MONK

The Complete Riverside Recordings
PRODUCER: Orrin Keepnews
Riverside R-022

Just in time for Christmas, the ultimate package for the jazz collector: an immaculately produced 22-album set of the great pianist-composer's 1955-61 output for the Riverside label. Set features 14 previously unreleased tracks and crucial alternate takes; sidemen include John Coltrane, Sonny Rollins, Coleman Hawkins, Gerry Mulligan, and Johnny Griffin. A terrific sequel to Fantasy's Miles Davis and Bill Evans sets, and unadulterated listening pleasure.

Shear—should find a home on college radio, at least.

ROBERT HAZARD

Darling
PRODUCERS: Robert Hazard & David Bianco
RMA-1186

Despite songwriting supersuccess, including Cyndi Lauper's "Girls Just Want To Have Fun," Hazard's own releases have failed to click. This one, which he has put out on his own label after being dropped by RCA, seems unlikely to change things. Contact: 617-784-5912.

BLACK

PICKS

NEW EDITION

Under The Blue Moon
PRODUCER: Freddie Perren
MCA 5912

A promising idea—mating sugar-soulsters New Edition with classic doo wop and r&b material—misfires slightly because of mechanical production and dry singing. First single, "Earth Angel," slowed quickly, but the fans are already going for this one.

READY FOR THE WORLD

Long Time Coming
PRODUCERS: Ready For The World & Gary Spaniola
MCA 5829

RFTW seeks to shake off Princely comparisons and settle into its own groove, and, based on chart-topping ballad "Love You Down," band is indeed ready. Hints of Prince hover in spirit, but youthful, rock-flavored tunes reflect teen romance in more trad terms.

BOBBY BROWN

King Of Stage
PRODUCERS: Larry White, Larry Blackmon, John Luongo
MCA 5827

Former New Edition member strikes quickly with "Girlfriend" and should repeat even stronger with "Seventeen," which could drive solo debut past gold. Brown's special teen appeal crackles with unmistakable strength and style—and with new slants. Quality production signals launch of an explosive talent.

RECOMMENDED

RAY, GOODMAN & BROWN

Take It To The Limit
PRODUCERS: William Rhinehart, Al Goodman & Gene McFadden
EMI America ST-17235

Vocal trio's roots extend deep into the soul movement—before scoring in the early '80s with singles on Polydor, Ray, Goodman & Brown were members of the Moments. The group's return to a major label bodes well for the classic soul sound, and its

album, like the recent entry by the Manhattans, could score well with older listeners.

COUNTRY

RECOMMENDED

WANDA JACKSON

Rock'n'Roll Away Your Blues
PRODUCER: Kent Larsson
Varrick/Rounder VR-025

Jackson returns to her roots for this one; album features bang-up versions of "Rave On," "Stupid Cupid," and "Breathless," among others, and proves that even after 30 years, Jackson can rock with the best of them. What a voice.

THE NASHVILLE BLUEGRASS BAND

Idle Time
PRODUCERS: Bela Fleck, the Nashville Bluegrass Band
Rounder 0232

As befits the impeccable musical taste of producer (and banjo wizard) Fleck, the sound here is bright, clean, and vibrant; the songs themselves demonstrate bluegrass themes and licks at their best and most varied.

DAVID OLNEY

Eye Of The Storm
PRODUCERS: Thomas Goldsmith, Joe Fleming
Rounder 3099

Olney's intermittently off-key voice is distracting, but his all-seeing, all-knowing lyrics more than make up for it; instrumentation is mostly acoustic and country-sounding.

JAZZ

PICKS

NAJEE

Najee's Theme
PRODUCERS: Rahni Song, Charles Elgart & Najee
EMI America ST-17241

Alto saxophonist is far from a heavyweight on his instrument, but the intent here was to create an album that could cross to urban radio's quiet storm format—Najee and company succeed admirably. Look for the cover of Anita Baker's "Sweet Love" to turn the trick.

GEORGE HOWARD

A Nice Place To Be
PRODUCERS: George Howard & George Duke
MCA 5855

Relaxed soprano saxophone aided by vocals produces an album that, like Najee's, is designed to cross over. Artist has already enjoyed some success on the independent tba label and should get greater exposure via the new MCA association.

RECOMMENDED

JOHN ZORN

The Big Gundown: John Zorn Plays The Music Of Ennio Morricone
PRODUCER: Yale Evelev
Nonesuch/Icon 9 79139

Enfant terrible of the alto sax and veteran of New York's downtown scene finds fertile material for improvisation and arrangement in the work of spaghetti Western soundtrack composer Morricone.

KENNY BARRON

What If
PRODUCER: Matthias Winkelmann
Enja 5013

Crystal-clear digital recording of an exceptionally strong quartet. Pianist Barron's own material is exquisitely propelled by trumpeter Wallace Roney and John Stubblefield's tenor sax, aided by rhythm team of Cecil McBee and Victor Lewis.

YANA PURIM

For A Distant Lover
PRODUCERS: Yana Purim & Arnaldo de Souteiro
Pausa PR-7203

Much in keeping with work of sister Flora, set by Brazilian singer Yana Purim has some distinguished guest stars—including brother-in-law Airto, bassist Steve Swallow, and Brazilian legend Luiz Bonfá. Best track: new rendition of Bonfá's own "Manha De Carnaval" from "Black Orpheus."

GOSPEL

PICKS

STEVE GREEN

For God And God Alone
PRODUCER: Greg Nelson
Sparrow SPR 1120

Green is the consummate male choir soloist, and producer Nelson captures him perfectly, with grace and majesty; album is geared toward the church, and Green's track record has shown that its consumers respond in numbers to high-quality material. This album has got the goods.

SAM COOKE & THE SOUL STIRRERS

Gospel In My Soul
PRODUCER: Uncredited
VJ VJS-18013

To say Sam Cooke is a legend is a gross understatement—but many don't realize he was a gospel superstar before he conquered the pop world. This collection of previously unreleased tracks was cut in the midst of his pop success; Cooke sings lead only on four of the tracks, but, as Michael Och's liner notes point out, this album is an important chapter in the history of his career.

JIMMY SWAGGART

It's Beginning To Rain
PRODUCER: Joe Huffman
Jim R03645

Jimmy Swaggart sells a lot of records because of his high visibility. But Swaggart has been underestimated as an artist; these eight songs, on which Swaggart proves he is an adept piano player, will turn the ears of those who listen. An excellent array of songs in the traditional, mostly ballad, realm.

CLASSICAL

RECOMMENDED

CHOPIN: WALTZES

Vladimir Ashkenazy, Piano
London 414 600

London has pulled 19 waltzes out of past Chopin recital disks and reassembled them chronologically in this handy and comprehensive album. Sound is compatible despite intermix of digital and analog sources and diverse recording dates and locations. Good catalog stock.

ELGAR: INTRODUCTION AND ALLEGRO; SERENADE FOR STRINGS/VAUGHAN WILLIAMS: "GREENSLEEVES" & "TALLIS" FANTASIAS
Orpheus Chamber Orchestra
Deutsche Grammophon 419 191

Beautifully played by the conductorless ensemble, even though it can't quite match the interpretive insight delivered by a master directorial hand, as in the recent reissue of Barbini readings of the very same repertoire.

SCHUBERT: QUINTET IN C FOR STRINGS

Orford String Quartet, Ofra Harnoy
Fanfare DFL 9025

A lyrical and expressive reading without the intervention of competing personalities, which can only enhance the growing reputation of the Canadian group, partnered here expertly with young cellist Harnoy. Will repay dealer recommendation.

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

HUEY LEWIS & THE NEWS

Jacob's Ladder (3:28)
PRODUCER: Huey Lewis & the News
WRITERS: B. Hornsby, J. Hornsby
PUBLISHERS: Zappo/Bob-A-Lew/
Basically Gato, ASCAP
Chrysalis VS4-43097 (c/o CBS)
Insightful, Hornsby-penned rock song wrestles with spiritual issues and makes an interesting companion piece to conventional Christmas records.

TOTO Without Your Love (4:33)
PRODUCER: Toto
WRITER: D. Paich
PUBLISHER: not listed
Columbia 38-06570

Slow, rhythmic rock ballad with big, spacious sound; produced with a rumbling resonance that recalls 1982's smash "Africa."

RECOMMENDED

BEASTIE BOYS (You Gotta) Fight For Your Right (To Party) (3:28)
PRODUCERS: Rick Rubin, Beastie Boys
WRITERS: Beastie Boys, R. Rubin
PUBLISHERS: Def Jam/Brooklyn Dust, ASCAP
Def Jam 38-06595 (c/o CBS)
Adolescent metal-rap thrash brings N.Y.C.'s bad boys their first pop chart action.

POLICE Walking On The Moon (5:01)
PRODUCERS: Police, Nigel Gray
WRITER: Sting
PUBLISHER: Virgin, ASCAP
A&M AM-2908

One of the high points of their early "Regatta De Blanc" album, reissued from the current "Singles" collection.

BLACK

STACY LATTISAW Jump Into My Life (4:17)
PRODUCER: Kashif
WRITERS: P. Gurwitz, Kashif
PUBLISHERS: Rare Blue, ASCAP/Kashif/
Music Corp. Of America, BMI
Motown 1874MF (1 1/2-inch version also available, Motown 4574MD)

Attitude counts; courtship has a feline ferocity in the hands of a singer who's grown up but good in recent releases.

MILLIE JACKSON Love Is A Dangerous Game (4:29)
PRODUCERS: Bryan "Chuck" New, Joylon Skinner, Jonathan Butler
WRITERS: W. Brathwaite, J. Butler, B. Ocean, J. Skinner

PUBLISHERS: Zomba, ASCAP/Willesden, BMI
Jive 1009-7-J (c/o RCA) (1 1/2-inch version also available, Jive 1022-1-JD)

Forceful reading on Billy Ocean-style pop/r&b material; label's fine-tuning has moved the singer from the margins to the mainstream.

RECOMMENDED

SANDRA FEVA Here Now (5:20)
PRODUCERS: Tony Camillo, Bob Blank
WRITER: Tony Camillo
PUBLISHERS: Etude/Fanny Mac, BMI
Catabwa/Macola MRC-0961 (1 1/2-inch single)
Big-voiced chanteuse tears into splashy, dramatic ballad. Contact: 213-469-5821.

O.C. SMITH Brenda (3:49)
PRODUCER: Charles Wallert
WRITER: Charles Wallert
PUBLISHER: Larchris, BMI
Rendezvous REN 103

All the tried-and-true rhymes cheerfully assembled. Label based in Brooklyn, N.Y.

STEADY B Cheatin' Girl (5:55)
PRODUCER: Lawrence Goodman
WRITER: W. McGlone
PUBLISHER: Zomba, ASCAP
Jive 1023-1-JD (c/o RCA) (1 1/2-inch single)

Down-tempo rap song with melancholy chords and painful story line; emotionally potent stuff.

BOBBY BLAND Angel (4:15)
PRODUCERS: Tommy Couch, Wolf Stephenson
WRITER: Larry Addison
PUBLISHER: Malaco, BMI
Malaco MAL 2133

Quiet, bluesy ballad. Label based in Jackson, Miss.

MARVIN SEASE Ghetto Man (4:25)
PRODUCER: Marvin Sease
WRITER: Marvin Sease
PUBLISHERS: Dat-Ton/PolyGram, SESAC
London 888 250-1 (1 1/2-inch single; 7-inch reviewed Dec. 20)

RONNIE LAWS Midnight Side (5:20)
PRODUCER: Ronnie Laws
WRITER: R. Laws
PUBLISHER: Sweetbeat, ASCAP
Columbia 38-06574

Swaying tune based on '50s-style triplets.

WHAT'S HAPPENING What's Happening Now: Peace (6:04)
PRODUCER: Norman Whitfield
WRITERS: E. Thomas, W.A. Ali, A.H. Salaam, R. Riser
PUBLISHERS: UnderSiege/Bilalian, BMI
MCA 23695 (1 1/2-inch single)

Trio of TV actors does a creditable job on positive-thinking party funk.

KOOL MO DEE Go See The Doctor (3:57)
PRODUCERS: M. DeWese, LaVaba, Teddy Riley
WRITER: M. DeWese
PUBLISHER: Willesden, BMI
Jive 1024-1-JD (c/o RCA) (1 1/2-inch single)

Original release on Rooftop Records reviewed Oct. 18.

GEORGIO ALLENTINI Sexappeal (4:30)
PRODUCER: Giorgio Allentini
WRITER: Giorgio Allentini
PUBLISHER: Giorgio's, BMI
Picture Perfect PPR-3563 (1 1/2-inch single)
Bouncy pop/r&b, good-natured but fairly explicit (especially the all-moon backing vocals). Contact: 213-469-5821.

BLISS FEATURING KRYSAL DAVIS No Turning Back (5:26)
PRODUCER: Ray Arlen
WRITER: Ray Arlen
PUBLISHERS: Ray Arlen, BMI/P-Factor, ASCAP
Urban Rock UR 924 (1 1/2-inch single)

Close-harmony r&b group with high, piping lead. Label based in New York.

RUBY TURNER I'm In Love (4:43)
PRODUCER: Bryan "Chuck" New
WRITER: J. Butler, S. May
PUBLISHERS: Zomba, ASCAP
Jive 1019-1-JD (c/o RCA) (1 1/2-inch single; 7-inch reviewed Nov. 29)

BETTY ROCKER (FEATURING YOLANDA) Love You Boy (4:28)
PRODUCERS: Spitzzy Sparacino, Tal Pearsall
WRITERS: Barber, Tolbert
PUBLISHER: Street Stuff, BMI
Saltm SR-2114

Light, lilting vocal in the Mary Wells school. Contact: 412-366-4881.

NEW AND NOTEWORTHY

BRUCE WILLIS Respect Yourself (3:51)
PRODUCER: Robert Kraft
WRITERS: M. Rice, L. Ingram
PUBLISHERS: East/Memphis/Irving/Klondike, BMI
Motown 1876MF

Another television personality makes the vinyl scene; Willis, of "Moonlighting" fame, takes a low-key and gets plenty of fine, funky support in this faithful remake of the Staple Singers' 1971 hit.

MICHAEL ANTHONY My Heart Is An Open Book (4:05)
PRODUCER: Harry King
WRITERS: Hal David, Lee Pockriss
PUBLISHER: CBS U Catalog, ASCAP
RCI R 2402

A venerable pop chestnut (top five for Carl Dobkins Jr. in 1959) gets a sweet, swinging r&b treatment. Contact: 914-592-7983.

CAMPFIRE This Merry Go Round (6:05)
PRODUCER: Paul Richmond
WRITERS: P. Richmond, R. Mayfield
PUBLISHERS: Narski/Music Gallery/Siegal Redmond, BMI
Nuance NU-1256 (1 1/2-inch single)

R&B vocal ensemble; pretty midtempo tune. Contact: 312-664-6949.

JUDY LA ROSE Little Bit Of Love (5:00)
PRODUCERS: Winston Sela, Toby Baker
WRITER: W. Sela
PUBLISHER: Chappell, ASCAP
Profile PRO-7123 (1 1/2-inch single)

Delicate-voiced thrush fronts big, chunky dance track. Contact: 212-529-2600.

COUNTRY

LARRY, STEVE, RUDY: THE GATLIN BROTHERS

Talkin' To The Moon (3:32)
PRODUCER: Chip Young
WRITER: Larry Gatlin
PUBLISHER: Larry Gatlin, BMI
Columbia 38-06592

A fresh, lively banjo intro sets the stage for an enjoyable Gatlin moon walk reflecting country's current traditional renaissance.

RECOMMENDED

K.T. OSLIN Wall Of Tears (3:40)
PRODUCER: Harold Shedd
WRITERS: Richard Leigh, Peter McCann
PUBLISHERS: April/Lion-Hearted/
New and Used, ASCAP
RCA 5066-7-R

Haunting song gains strength from Oslin's emotional delivery; she's a forceful new talent.

WAYLON JENNINGS The Broken Promise Land (3:13)
PRODUCERS: Jerry Bridges, Gary Scruggs
WRITERS: Bill Rice, Sharon M. Rice
PUBLISHERS: April/Swallowfork, ASCAP
RCA 5034-7-R

This leftover from Waylon's RCA years is a slow, soulful description of a cheater's remorse.

DIAMONDS Just A Little Bit (3:30)
PRODUCER: Bob Destock
WRITERS: Roger Cook, Bobby Wood
PUBLISHERS: Roger Cook/Chriswood, BMI
Churchill 94101

Group best known for 1957's "Little Darlin'" returns with a finger-popping sound reminiscent of the Oak Ridge Boys. Contact: 918-663-3883.

ATLANTA We Always Agree On Love (2:25)
PRODUCER: Doug Johnson
WRITER: Doug Johnson
PUBLISHER: Brother-Bills, ASCAP
Southern Tracks ST 1074

An old, old theme gets another spin, aided by varied vocals and a spirited production. Contact: 404-325-0832.

LOWES I Ain't Never (1:51)
PRODUCER: David Chamberlain
WRITERS: Mel Tillis, Webb Pierce
PUBLISHERS: Cedarwood/Crosskeys, ASCAP/BMI
AP 1002

Remake of Webb Pierce's 1959 classic could be the group's strongest chart record yet. Label based in Hendersonville, Tenn.

MARK WHITE Cold Driving Rain (2:58)
PRODUCER: Dick Michaels
WRITER: David C. Gilton
PUBLISHER: Songs of the Southland, BMI
High Sky HS-10002

Exquisite lyrics, tasteful sound effects, and strong, concerned vocals blend to make this midtempo lament a winner.

SUE ELLEN Million Dollar Memory (2:55)
PRODUCER: Gary Lamb
WRITERS: Marty Yonts, Naomi Martin
PUBLISHER: Tom Collins, BMI
United Network 10-301

Lyrics present an interesting twist early on, as Sue Ellen's sweet, weeping voice croons the melody. Label based in Nashville.

WILLIE MAITER The Lovesick Moose (3:17)
PRODUCER: Sara Young
WRITERS: Sara E. Young, Charles Browder, William Herrick
PUBLISHERS: Noted/Hapoo/Captain Jinx, ASCAP/BMI
Awesome 115

Topical song capitalizes on news stories about a moose pursuing a cow. Contact: 615-255-7744.

DANCE

PICKS

COMMUNARDS So Cold The Night (9:15)
PRODUCER: Mike Thorne
WRITERS: J. Somerville, R. Coles
PUBLISHERS: Vicarage Road/Rocket, ASCAP
MCA 23715 (1 1/2-inch single)

Imaginative duo goes for an Arabian Nights ambience, all Middle Eastern minor keys, near-oboes, and veiled references; stylized sensuality.

DEBBIE GIBSON Only In My Dreams (6:34)
PRODUCER: Fred Zarr
WRITER: Deborah Gibson
PUBLISHER: Creative Bloc, ASCAP
Atlantic 0-86744 (1 1/2-inch single)

Newcomer combines the Madonna and Lisa Lisa sounds with a '60s girl-group influence; hook-rich charm makes a natural for pop crossover.

RECOMMENDED

SKINNY PUPPY Dig It (7:26)
PRODUCERS: Cevin Key, Dave Ogilvie
WRITER: Skinny Puppy
PUBLISHER: Nettwerkboard, PRO
Capitol V-15267 (1 1/2-inch single)

Aggressive Canadian trio brings HM chords and vocal distortion to new heights of abrasiveness.

MIKE MAREEN Love-Spy (6:27)
PRODUCER: Mike Mareen
WRITERS: Weiss, Lack, Divine, Kemmier
PUBLISHER: not listed
ZYX ZYX6603 (1 1/2-inch single)

Mannered, campy hi-NRG from the German-based label. Contact: 516-568-3777.

DAVID VAN TIEGHEM In-A-Gadda-Da-Vida (5:30)
PRODUCER: not listed
WRITER: Doug Ingle
PUBLISHERS: Tom East/Cotillon/Itasca, BMI
Wide Angle TTV 8682 (1 1/2-inch single)

Iron Butterfly's paradigmatic psychedelia viewed in civilized retrospect; for still-hip hippies and Falomino fans. Contact: 612-870-9283.

JOLO Soul (6:58)
PRODUCERS: Barry Beam, John Hedges
WRITERS: B. Gaudio, B. Crewe
PUBLISHERS: All Seasons, ASCAP/
Hearts Delight, BMI
Megatone MT-143 (1 1/2-inch single)

Rock-edged hi-NRG at a rolling boil. Contact: 415-621-7475.

MORRIS DAY Love Sign (5:26)
PRODUCER: Morris Day
WRITER: Morris Day
PUBLISHER: Ya D Sir, ASCAP
Warner Bros. 0-20607 (1 1/2-inch single)
Quietly persistent dance-funk from "The Color Of Success."

PAUL PARKER One Look (One Look Was Enough) (6:26)
PRODUCERS: Man Parrish, Paul Parker
WRITER: P. Parker
PUBLISHER: Shot In The Night, BMI
Dice TGR 1011 (1 1/2-inch single)

Euroflavored dance ballad. Contact: 212-582-6900.

HOLLY OAS Our Day Will Come (5:48)
PRODUCER: Denny O'Conner
WRITERS: Mori Garson, Bob Hillard
PUBLISHERS: M.C.A./Almo, ASCAP
Dice TGR 1010 (1 1/2-inch single)

No. 1 for Ruby & the Romantics in 1963; good vibes on the bridge. Contact: 212-582-6900.

BOOMERANG These Boots Are Made For Walkin' (5:30)
PRODUCER: David Kerstenbaum
WRITER: Lee Hazlewood
PUBLISHER: Criterion, ASCAP
Atlantic 0-86749 (1 1/2-inch single)

Coconuts offshoot presents stylish, AC/disco remake of Nancy Sinatra's 1966 chart-topper.

TYRANTS IN THERAPY Too Tuff To Cry (6:59)
PRODUCERS: Sabby Rayas, Mike Jaye
WRITERS: M. Jaye, S. Rayas
PUBLISHERS: Phonebook/Desire, ASCAP
Dice JDC 0079 (1 1/2-inch single)

Bright, hi-NRG synth track with Go-Go's-like vocal. Contact: 213-519-7393.

AC

RECOMMENDED

RANDELL & SCHIPPERS Let's Go For It (4:10)
PRODUCER: Denny Randell
WRITERS: D. Randell, E. Schippers
PUBLISHERS: Holy Moley/Randell, Schippers, BMI
Scotti Bros. Z54-06594 (c/o CBS)

Original release on Ear Candy Records reviewed Nov. 22.

AUTHORITY Make Your Move (4:10)
PRODUCER: Authority
WRITERS: Christopher, Friberg
PUBLISHER: Alisseason's International, BMI
Alisseason's A 5Y6186

Pretty, dreamy pop tune by Maryland quartet. Contact: 301-974-1919.

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are available from Billboard's Chart Research Department. Pop Singles 1941 through 1984. Top LPs 1949 through 1984. \$3.50 per chart. Call or write:

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New York, NY 10036
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HOT 100 SINGLES

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'WALK LIKE AN EGYPTIAN', 'EVERYBODY HAVE FUN TONIGHT', 'NOTORIOUS', etc.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes songs like 'WILD WILD LIFE', 'JIMMY LEE', 'CRAZAY', etc.

Top Pop Singles

- Pos. TITLE — Artist — Label
1. **THAT'S WHAT FRIENDS ARE FOR** — Dionne & Friends — Arista
 2. **SAY YOU, SAY ME** (Title song from White Nights) — Lionel Richie — Motown
 3. **I MISS YOU** — Klymaxx — MCA/Constellation
 4. **ON MY OWN** — Patti LaBelle & Michael McDonald — MCA
 5. **BROKEN WINGS** — Mr. Mister — RCA

Top Black Singles

- Pos. TITLE — Artist — Label
1. **ON MY OWN** — Patti LaBelle & Michael McDonald — MCA
 2. **DO ME BABY** — Melissa Morgan — Capitol
 3. **SECRET LOVERS** — Atlantic Starr — A&M
 4. **THAT'S WHAT FRIENDS ARE FOR** — Dionne & Friends — Arista
 5. **NASTY** — Janet Jackson — A&M

Top Adult Contemporary Singles

- Pos. TITLE — Artist — Label
1. **THAT'S WHAT FRIENDS ARE FOR** — Dionne & Friends — Arista
 2. **SAY YOU, SAY ME** — Lionel Richie — Motown
 3. **YOUR WILDEST DREAMS** — The Moody Blues — Polydor
 4. **GLORY OF LOVE** (Theme from "The Karate Kid" Part II) — Peter Cetera — Warner Bros.
 5. **WORDS GET IN THE WAY** — Miami Sound Machine — Epic

Thank You Dionne, Stevie, Gladys,
Elton, Patti, and Michael.

We are very grateful

BURT BACHARACH
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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"AT THIS MOMENT" by Billy Vera & the Beaters (Rhino) became the fifth double Power Pick of the year last week; this week, Madonna nabs the sixth one with "Open Your Heart" (Sire). The first four double Power Picks went to No. 1, so if both Vera and Madonna reach No. 1, it will be an impressive track record for this indicator. Madonna is currently on 212 reporting stations—the most of any record on the chart—and is top five at seven stations. It is No. 3 at Q-96 San Antonio, Texas, where PD Neal Hunter expects it to reach No. 1: "True Blue" took much longer to build. This one has been much quicker."

HOLDING AT NO. 1 by a wide margin is the Bangles' "Walk Like An Egyptian" (Columbia), despite a slight dip in points. "Everybody Have Fun Tonight" by Wang Chung (Geffen) has a strong sales gain, offset by a radio loss, and moves to No. 2 without a bullet. The next two bulletted records, at Nos. 3 and 4, are still well behind but have two weeks to catch the Bangles before the next chart. Only small movement is expected on that chart (Jan. 10), however, as most radio stations will freeze their playlists over the holidays.

SEVEN RECORDS SQUEEZE onto the last chart of the year, as two groups make their chart debuts with remakes of Motown hits. The Communards enter at No. 87 with "Don't Leave Me This Way" (MCA), which hit No. 1 in the U.K., their homeland. The record is already No. 10 at KKBQ Houston and No. 11 at WXKS Boston. Uptown enters with a remake of "(I Know) I'm Losing You" (Oak Lawn Records), another of the many indie labels breaking onto the Hot 100 chart in 1986. Uptown, for instance, has been top 10 at stations in several markets, including Houston, New Orleans, and Miami. One record that has enough points from radio play to enter the chart but is still an album cut is Huey Lewis & the News' "Jacob's Ladder." Chrysalis is rushing out the single, however, and it should enter the chart soon.

QUICK CUTS: Ready For The World scored a No. 1 last year with "Oh Sheila." Its new single, "Love You Down" (MCA), is performing impressively with 13 top five radio reports, including No. 1 at KGGI Riverside, Calif. PD Cliff Roberts says it has across-the-board appeal to all races and ages, with 18-24 especially strong. Other records breaking out of the West include "We Connect" by Stacey Q (Atlantic), No. 73 nationally but already No. 10 at KIIS-FM Los Angeles and top 20 in Las Vegas, and "Suburbia" by the Pet Shop Boys (EMI America), No. 76 nationally but No. 16 at KATD San Jose, Calif., and top 15 at stations in Los Angeles, San Francisco, Salt Lake City, and Reno, Nev. Two other records showing early regional strength are the Beastie Boys' "(You Gotta) Fight For Your Right (To Party)!" (Columbia), which moves to No. 2 at WROQ Charlotte, N.C., and No. 8 at KITS San Francisco, and "Brand New Lover" by Dead or Alive (Epic), at No. 63 nationally but already top 10 at seven stations in the South and West.

FOR WEEK ENDING DECEMBER 27, 1986

Billboard HOT BLACK SINGLES ACTION

RADIO MOST ADDED

96 REPORTERS

NEW TOTAL

ADDS ON

FREDDIE JACKSON	HAVE YOU EVER LOVED SOMEBODY	CAPITOL	27	75
GLADYS KNIGHT & THE PIPS	SEND IT TO ME	MCA	23	46
CLUB NOUVEAU	SITUATION #9	WARNER BROS.	20	55
FIVE STAR	IF I SAY YES	RCA	19	74
DOUG E. FRESH	LOVIN' EV'RY MINUTE OF IT	REALITY/DANYA	17	41

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

RETAIL BREAKOUTS

125 REPORTERS

NUMBER

REPORTING

CAMEO CANDY	ATLANTA ARTISTS	21
LIONEL RICHIE	BALLERINA GIRL	18
ROSE ROYCE	DOESN'T HAVE TO BE THIS WAY	13
THE TEMPTATIONS	TO BE CONTINUED	12
ROBBIE NEVIL	C'EST LA VIE	11

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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	1	WALK LIKE AN EGYPTIAN	BANGLES	1
2	3	EVERYBODY HAVE FUN TONIGHT	WANG CHUNG	2
3	4	NOTORIOUS	DURAN DURAN	3
4	2	THE WAY IT IS	BRUCE HORNSBY & THE RANGE	5
5	6	SHAKE YOU DOWN	GREGORY ABBOTT	4
6	9	C'EST LA VIE	ROBBIE NEVIL	6
7	7	STAND BY ME	BEN E. KING	9
8	10	WAR	BRUCE SPRINGSTEEN & THE E STREET BAND	8
9	5	TO BE A LOVER	BILLY IDOL	11
10	12	CONTROL	JANET JACKSON	7
11	14	DON'T GET ME WRONG	THE PRETENDERS	10
12	15	VICTORY	KOOL & THE GANG	14
13	17	LOVE IS FOREVER	BILLY OCEAN	16
14	19	THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	TIMBUK 3	19
15	18	IS THIS LOVE	SURVIVOR	12
16	20	LAND OF CONFUSION	GENESIS	13
17	8	HIP TO BE SQUARE	HUEY LEWIS & THE NEWS	20
18	25	AT THIS MOMENT	BILLY VERA & THE BEATERS	15
19	23	SOMEDAY	GLASS TIGER	18
20	21	YOU KNOW I LOVE YOU ... DON'T YOU?	HOWARD JONES	17
21	11	THE NEXT TIME I FALL	PETER CETERA WITH AMY GRANT	21
22	24	ALL I WANTED	KANSAS	23
23	13	YOU GIVE LOVE A BAD NAME	BON JOVI	24
24	27	COMING AROUND AGAIN	CARLY SIMON	25
25	—	OPEN YOUR HEART	MADONNA	22
26	16	WORD UP	CAMEO	33
27	26	YOU BE ILLIN'	RUN-D.M.C.	29
28	31	TOUCH ME (I WANT YOUR BODY)	SAMANTHA FOX	27
29	30	FOR TONIGHT	NANCY MARTINEZ	32
30	—	CHANGE OF HEART	CYNDI LAUPER	26
31	36	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES	30
32	29	TASTY LOVE	FREDDIE JACKSON	47
33	—	TWO PEOPLE	TINA TURNER	31
34	37	FALLING IN LOVE (UH-OH)	MIAMI SOUND MACHINE	28
35	33	GOLDMINE	THE POINTER SISTERS	45
36	22	LOVE WILL CONQUER ALL	LIONEL RICHIE	41
37	—	NOBODY'S FOOL	CINDERELLA	46
38	—	LOVE YOU DOWN	READY FOR THE WORLD	39
39	28	HUMAN	THE HUMAN LEAGUE	38
40	—	THIS IS THE TIME	BILLY JOEL	34

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1	1	WALK LIKE AN EGYPTIAN	BANGLES	1
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22	17	YOU GIVE LOVE A BAD NAME	BON JOVI	24
23	26	FALLING IN LOVE (UH-OH)	MIAMI SOUND MACHINE	28
24	35	WILL YOU STILL LOVE ME?	CHICAGO	36
25	24	THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	TIMBUK 3	19
26	28	ALL I WANTED	KANSAS	23
27	37	TOUCH ME (I WANT YOUR BODY)	SAMANTHA FOX	27
28	15	TO BE A LOVER	BILLY IDOL	11
29	32	WE'RE READY	BOSTON	35
30	30	COMING AROUND AGAIN	CARLY SIMON	25
31	31	THIS IS THE TIME	BILLY JOEL	34
32	33	TWO PEOPLE	TINA TURNER	31
33	—	KEEP YOUR HANDS TO YOURSELF	GEORGIA SATELLITES	30
34	40	STOP TO LOVE	LUTHER VANDROSS	40
35	—	STAY THE NIGHT	BENJAMIN ORR	44
36	—	YOU GOT IT ALL	THE JETS	42
37	—	TALK TO ME	CHICO DEBARGE	37
38	—	LIVIN' ON A PRAYER	BON JOVI	48
39	—	BALLERINA GIRL	LIONEL RICHIE	43
40	38	YOU BE ILLIN'	RUN-D.M.C.	29

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 (11)	13
Def Jam (2)	
MCA (8)	9
I.R.S. (1)	
ATLANTIC (6)	7
Island (1)	
POLYGRAM	7
Mercury (4)	
Atlanta Artists (2)	
Polydor (1)	
A&M (4)	6
A&M/Virgin (2)	
EPIC (4)	6
Portrait (1)	
Scotti Bros. (1)	
RCA (5)	6
Jive (1)	
CAPITOL	5
EMI-AMERICA (2)	5
Manhattan (3)	
ELEKTRA	5
MOTOWN (4)	5
Gordy (1)	
ARISTA (2)	3
Jive (1)	
CHRYSALIS	2
LONDON	1
NIGHT WAVE	1
OAK LAWN	1
PORTRAIT	1
PROFILE	1
RHINO	1

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.	PERFORMANCE RIGHTS	SHEET MUSIC
ALL I WANTED	(Dangling Participle, BMI)/Hard Fought, BMI/StarK Raving, BMI)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
AMANDA	(Hideaway Hits, ASCAP) CLM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
AT THIS MOMENT	(WB, ASCAP/Vera-Cruz, ASCAP) WBM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
BALLERINA GIRL	(Brockman, ASCAP) CLM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
THE BEST MAN IN THE WORLD	(Not Listed) CPP		ASCAP/Chappell, ASCAP	WBM/CHA/HL
BIG TIME	(Dionline, BMI/Hidden Pun, BMI)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
BLAME IT ON THE RADIO	(Bangs Global, PRS)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
BOON NEW LOVER	(Labeond, PRS/WB, ASCAP) WBM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
CANDY	(All Seeing Eye, ASCAP/PolyGram, ASCAP/Better Days, BMI/PolyGram Songs, BMI)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
CANT HELP FALLING IN LOVE	(Gadsy, ASCAP) CHA/HL		ASCAP/Chappell, ASCAP	WBM/CHA/HL
CAUGHT UP IN THE RAPTURE	(WB, ASCAP/DQ, ASCAP/Silver Sun, ASCAP)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
C'EST LA VIE	(MCA, ASCAP/Alig, ASCAP/Bug, BMI/Screen Gems-EMI, BMI) CPP/WBM/MCA/HL		ASCAP/Chappell, ASCAP	WBM/CHA/HL
CHANGE OF HEART	(Stone And Muffin, BMI/Rella, BMI)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
COMING AROUND AGAIN	(C'est, ASCAP/Famous, ASCAP) CPP		ASCAP/Chappell, ASCAP	WBM/CHA/HL
CONTROL	(Flyte Tyme, ASCAP) WBM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
CRAZY	(Shockadelica, ASCAP/Almo, ASCAP) CPP/ALM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
DANCIN' IN MY SLEEP	(Prime Wave, ASCAP)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
DON'T GET ME WRONG	(Hynde House of Hits/Olive Banks) HL		ASCAP/Chappell, ASCAP	WBM/CHA/HL
DON'T LEAVE ME THIS WAY	(Mighty Three, BMI)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
EMOTION IN MOTION	(Lido, ASCAP) WBM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
EVERY BEAT OF MY HEART	(Rod Stewart, ASCAP/Intersong-USA, ASCAP/Black Lion, ASCAP/Kevin Savoy, ASCAP) WBM/CHA/HL		ASCAP/Chappell, ASCAP	WBM/CHA/HL
EVERYBODY HAVE FUN TONIGHT	(Chong, PRS/Warner-Tamerlane, BMI/Pet Wolf,		ASCAP/Chappell, ASCAP	WBM/CHA/HL
FACTS OF LOVE	(Music Corp. Of America, BMI/Bayjun Beat, BMI) MCA/HL		ASCAP/Chappell, ASCAP	WBM/CHA/HL
FALLING IN LOVE (UH-OH)	(Foreign Imported, BMI) CPP		ASCAP/Chappell, ASCAP	WBM/CHA/HL
FOOLISH PRIDE	(Hallowed Hall, BMI/Red Network, BMI) CPP		ASCAP/Chappell, ASCAP	WBM/CHA/HL
FOR TONIGHT	(Pezaz, PRO/Kish Kish, CAPAC)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
FOREVER LIVE AND DIE	(Virgin, ASCAP) CPP		ASCAP/Chappell, ASCAP	WBM/CHA/HL
FREEDOM OVERSPILL	(F.S.Limited, PRS/Agil, ASCAP/Hot Little Numbers, ASCAP) CPP/ABP/WBM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
FRENCH KISSIN'	(Home Grown, BMI/Theodilo Profunct, BMI)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
THE FUTURE'S SO BRIGHT, I GOTTA WEAR SHADES	(Mambadaddi, BMI/I.R.S., BMI/Criterion, ASCAP)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
GIRLFRIEND	(Kamalar, ASCAP/Let's Shine, ASCAP)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
GOIN' TO THE BANK	(Taneworks, BMI/Careers, BMI/Franne Gee, BMI/Rightsong, BMI/Nonpareil, ASCAP) CPP		ASCAP/Chappell, ASCAP	WBM/CHA/HL
GOLDMINE	(Nonpareil, ASCAP/Broerzootones, BMI) CPP		ASCAP/Chappell, ASCAP	WBM/CHA/HL
GRACELAND	(Paul Simon, BMI)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
HEARTACHE AWAY	(Stone Diamond, BMI) CPP		ASCAP/Chappell, ASCAP	WBM/CHA/HL
HIP TO BE SQUARE	(Huix, ASCAP) CLM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
HUMAN	(Flyte Tyme, ASCAP) WBM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
I DIDN'T MEAN TO TURN YOU ON	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
I KNOW I'M LOSING YOU	(Stone Agate, BMI)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
I NEED YOUR LOVING	(Flyte Tyme, ASCAP)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
I WANNA GO BACK	(Danny Tunes, BMI/Warner-Tamerlane, BMI/Byuram, ASCAP/Raski, ASCAP/WB, ASCAP)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
IF I SAY YES	(Marvin Morrow/Ensign, BMI)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
I'LL BE OVER YOU	(Retahkul Veets, ASCAP/California Phase, ASCAP) WBM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
I'M NOT PERFECT (BUT I'M PERFECT FOR YOU)	(Peer International, BMI) CPP		ASCAP/Chappell, ASCAP	WBM/CHA/HL
IS THIS LOVE	(Easy Action, ASCAP/WB, ASCAP/Rude, BMI/Warner-Tamerlane, BMI) WBM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
JIMMY LEE	(Griffither Sky, ASCAP/When Words Collide, BMI/Belboy, BMI)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
KEEP YOUR HANDS TO YOURSELF	(No Surrender, BMI/Warner-Tamerlane, BMI/Eleksylum, BMI) WBM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
LAND OF CONFUSION	(Anthony Banks, ASCAP/Philip Jones, ASCAP/Michael Rutherford, ASCAP/NI And Run, ASCAP) WBM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
LIVIN' ON A PRAYER	(Bon Jovi, ASCAP/PolyGram, ASCAP/April, ASCAP/Desmobe, ASCAP) CPP/WBM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
LOVE IS FOREVER	(Zomba, ASCAP) HL		ASCAP/Chappell, ASCAP	WBM/CHA/HL
LOVE WILL CONQUER ALL	(Brockman, ASCAP/Dyad, BMI/Poppy's, ASCAP) CLM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
LOVE YOU DOWN	(Music Corp. Of America, BMI/OH Backstreet, BMI/Walk On The Moon, BMI/Ready For The World, BMI/Triaxi Lou, BMI) MCA/HL		ASCAP/Chappell, ASCAP	WBM/CHA/HL
MIAMI	(Gear, ASCAP) WBM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
NAIL IT TO THE WALL	(Jobete, ASCAP/Perfect Punch, BMI) CPP		ASCAP/Chappell, ASCAP	WBM/CHA/HL
THE NEXT TIME I FALL	(Sin-Drome, BMI/Blackwood, BMI/Chappell, ASCAP/French Surf, ASCAP) CPP/ABP/CHA/HL		ASCAP/Chappell, ASCAP	WBM/CHA/HL
NOBODY'S FOOL	(Chappell, ASCAP/Eve, ASCAP) CHA/HL		ASCAP/Chappell, ASCAP	WBM/CHA/HL
NOTORIOUS	(Colgems-EMI, ASCAP)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
OPEN YOUR HEART	(WB, ASCAP/Bieu Disque, ASCAP/Webo Girl, ASCAP/Rafelson, ASCAP/Bertus, BMI/Doralto, BMI)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
THE RAIN	(Def Jam, ASCAP)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
SHAKE YOU DOWN	(Charles Family, BMI/Alli Bee, BMI/Grabbit, BMI) HL		ASCAP/Chappell, ASCAP	WBM/CHA/HL
SOME PEOPLE	(Apric, ASCAP/I.Q., PRS) CPP/ABP		ASCAP/Chappell, ASCAP	WBM/CHA/HL
SOMEDAY	(Colgems-EMI, ASCAP/Tiger Shards, CAPAC/Irving, BMI/Calyss Toonz, BMI) WBM/PPP/ALM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
SOMEONE	(Noted For The Record, ASCAP/MCA, ASCAP/Music Corp. Of America, BMI)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
SOMEWHERE OUT THERE (FROM 'AN AMERICAN TAIL')	(MCA, ASCAP/Music Corp. Of America, BMI)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
STAND BY ME	(Rightsong, BMI/Trio, BMI/A.D.T. Enterprises, BMI)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
STAY THE NIGHT	(Orange Village, ASCAP) HL		ASCAP/Chappell, ASCAP	WBM/CHA/HL
STOP TO LOVE	(April, ASCAP/Uncle Ronnie's, ASCAP/Dillard, BMI) CPP/ABP		ASCAP/Chappell, ASCAP	WBM/CHA/HL
SUBURBIA	(Cage, ASCAP/Ten, ASCAP/Virgin, ASCAP) CPP		ASCAP/Chappell, ASCAP	WBM/CHA/HL
SWEET LOVE	(Old Brompton Road, ASCAP/Jobete, ASCAP) CPP/WBM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
TALK TO ME	(Music Corp. Of America, BMI/Franne Gee, BMI/Rightsong, BMI/Del Zorro, ASCAP/Summa-Booms, ASCAP/Arista, ASCAP) CPP/MCA/CHA/HL		ASCAP/Chappell, ASCAP	WBM/CHA/HL
TASTY LOVE	(Bush Burnin', ASCAP)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
THIS IS THE TIME	(Joel, BMI) CPP/ABP		ASCAP/Chappell, ASCAP	WBM/CHA/HL
THIS IS THE WORLD CALLING	(WB/Intersong-USA, ASCAP)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
THORN IN MY SIDE	(RCA, BMI/Red Network, BMI) CPP		ASCAP/Chappell, ASCAP	WBM/CHA/HL
TO BE A LOVER	(East Memphis, BMI/Irving, BMI) CPP/ALM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
TOUCH ME (I WANT YOUR BODY)	(Zomba, ASCAP) HL		ASCAP/Chappell, ASCAP	WBM/CHA/HL
A TRICK OF THE NIGHT	(WB, ASCAP/Bieu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
TRUE BLUE	(WB, ASCAP/Bieu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP) WBM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
TRUE COLORS	(Denise Barry, ASCAP/Billy Steinberg, ASCAP) WBM		ASCAP/Chappell, ASCAP	WBM/CHA/HL
TRUE TO YOU	(Ric Osquez, ASCAP/Lido, ASCAP)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
TWO PEOPLE	(Myaze, PRS/Irving, BMI/WB, ASCAP)		ASCAP/Chappell, ASCAP	WBM/CHA/HL
VICTORY	(Delightful, BMI) CPP		ASCAP/Chappell, ASCAP	WBM/CHA/HL
WALK LIKE AN EGYPTIAN			ASCAP/Chappell, ASCAP	WBM/CHA/HL

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	Iwan Mogull
BP	Bradley	IMM	MCA
CHA	Chappell	PSP	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

LaserLand's Optic-mistic Offering Stores Would Sell Hardware, Software

BY FRED GOODMAN

NEW YORK A new Colorado-based company is looking for investors willing to bet that laser optics will be the dominant technology for home entertainment.

LaserLand Corp., which recently filed a preliminary prospectus for an initial public offering (IPO), is hoping to make its mark as a franchiser of laser-only home entertainment hardware and software (see related story in the retail section, page 53).

Although LaserLand admits that it has not undertaken any "substantial market research" concerning its store's commercial feasibility, executives express confidence that the company can open at least 100 franchise stores by the end of 1988. LaserLand plans to begin offering franchises in January. Additionally, LaserLand says it wants to move into "sourcing and licensing" new releases in every laser-read software configuration.

A company-owned prototype debuted recently in the Denver area, to act both as an outlet and as a demonstration for would-be franchisers.

The LaserLand venture is based on the premise that the optic technology will come to dominate home audio, video, and information systems. The existence of universal

players that read 12-inch, 8-inch, and 5-inch disks is seen as an indicator of coming acceptance of the technology in various formats. And, aside from play-only formats now available, LaserLand's prospectus notes research and development by several hardware manufacturers to produce home units that allow recording.

The store concept emphasizes

Firm looks to open 100 stores by the end of 1988

both sale and rental of hardware and software. Ultimately, LaserLand will focus on software, and the company notes its primary reason for carrying hardware lines is to generate interest in the software.

Although the company plans to operate wholly owned LaserLand outlets, the thrust for expansion and income is through franchising.

Each franchisee will be charged an initial fee of \$25,000 for new stores and \$20,000 for conversion of existing home entertainment stores operating under another name. Royalty fee during the first year is 3%,

increasing to 6% in the fourth year. Conversely, the advertising fee is 6% during the first year and decreases to 3% in the fourth year. The company estimates that it will cost \$350,000-\$400,000 to open a new store.

Additionally, LaserLand will offer franchisers additional services, including personnel training, advertising and accounting programs, and inventory agreements.

The IPO is being made in units, with each consisting of one share of common stock and one common stock warrant. Offering price is \$3 per unit. Two common stock purchase warrants entitle the purchase of one share of common stock at \$6 within a 24-month exercise period.

Estimated working capital for LaserLand after the offering is \$2.7 million. Proceeds will be used for building and supplying the initial Denver store, developing and marketing franchise stores, consumer advertising and marketing, inventory, and working capital. Approximately 14% of the proceeds will go to executive compensation.

If all units are sold, the current shareholders in LaserLand will hold 74% of the outstanding shares. Net tangible book value per share before the offering is 6 cents. Investment in the offering will mean a dilution of approximately \$2.30 per share, or 77%. Present shareholders will benefit by approximately 64 cents per share.

LaserLand is headed by John L. O'Brien, who acts as president, chairman, chief executive officer, and a director. A former supervisor for the Video Concepts chain, he was most recently a vice president for a Colorado-based manufacturer of evaporative coolers.

Other officers include executive vice president Bruce S. Hirota, listed in the prospectus as the originator of the LaserLand concept. He is a former manufacturer's representative specializing in the consumer electronics industry.

...newslines...

SPLIT AT THE RIGHT PRICE: Broadcaster Price Communications Corp.'s (ASE/PR) board of directors recently voted a common stock split in the form of a 25% stock dividend payable Jan. 26 to shareholders on record Jan. 15. The New York-based company operates 18 radio stations as well as several television outlets and publications. The company's principal shareholders include Citicorp Venture Capital, John Hancock Life Insurance, and Robert Price.

STOCK SNAP-UP: Josephson International Inc. (NASDAQ/JSON), which provides talent agency and management services to the entertainment industry, recently purchased a block of 37,000 of its own shares, bringing its total of held shares to 345,000. Buying price was \$11.12½ per share.

MARYLAND-BASED WHOLESALE SCHWARTZ BROS. INC. (NASDAQ/SWAR) reported net income for the three months ended Oct. 31 rose to \$263,862, or 32 cents per share, compared with \$169,399, or 24 cents per share, for the same quarter last year. Sales for the period also increased, to \$21.2 million from \$17.6 million. A cash dividend of 10 cents per share has been declared, payable Jan. 30 to shareholders on record Jan. 15. Net income for the nine months ended Oct. 31 increased to \$669,689, or 82 cents per share, from \$466,324, or 74 cents per share. Sales for the nine months rose to \$55.1 million from \$48 million. Last year, Schwartz Bros.' income had the additional benefit of an extraordinary item.

THE LAWYERS' DAY IN THE SUN: The Univ. of Miami, Fla.'s, Conference Center will play host to a two-day symposium for entertainment attorneys on Jan. 19-20. The second annual conference on representing foreign entertainers and athletes performing in the U.S. is being co-sponsored by the Entertainment, Arts and Sports Law Committee of the Florida Bar and the Entertainment and Sports Law Journal of the Univ. of Miami's School of Law. Among the topics on the agenda are tax planning, concert touring, immigration, name marketing, and record contract negotiation. Among the speakers scheduled are former CBS Records executive Norman Stollman and attorney Jay Cooper of the L.A. firm of Cooper Epstein & Hurewitz. Registration information is available by calling Toni Storch at 305-372-0140.

CRAZY AT HOME: New York entertainment hardware and software retailer Crazy Eddie (NASDAQ/CRZY) has increased test marketing of its new home shopping network with the purchase of blocks of time on numerous UHF and cable stations throughout the country. One-hour slots will be airing in 12 markets, including Boston, Miami, Chicago, Philadelphia, and Washington, D.C. The chain debuted "The Crazy Eddie World Of Home Entertainment Shopping Network" early in the fall.

LATEST COST-CUTTING MOVES AT CBS (NYSE/CBS) include the elimination of four executive posts in the Broadcast Group, the company's flagship operation. Although the erasure of the posts hasn't produced any layoffs, several key Group executives were reassigned, including Peter Lund, president of CBS Sports; Anthony Malara, president of CBS-TV Networks; and Neal Pilson, former vice president in charge of sports, radio, and O&O television stations. Broadcast Group president Gene Jankowski says the changes provide "a tighter management core permitting full attention to each of our main product centers." The Group has laid off approximately 750 employees in the past year.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Close 12/8	Close 12/15	Change
NEW YORK STOCK EXCHANGE				
American Can	378.7	87%	86%	-1
John Blair & Co.	65.1	14 1/4	13%	-1/2
CBS Inc.	250.5	133%	130 1/2	-3%
Cannon Group	1078.0	11	12%	+1 1/2
Capital Cities Communications	197.7	27%	26 1/2	-7 1/2
Coca Cola	4482.4	38 1/2	38	-1/2
Walt Disney	1822.5	44%	45%	+%
Eastman Kodak	4181.3	66 1/2	68 1/2	+1 1/2
General Electric	3677.4	86 1/2	85%	-1 1/2
Gulf & Western	584.9	68 1/2	65%	-2%
Handleman	249	30%	27%	-2 1/2
MCA Inc.	981.9	43 1/2	40	-3 1/2
MGM/UA	293.7	9%	9	-%
Orion Pictures Corp.	401.6	13%	12%	-1 1/2
Sony Corp.	331.9	21%	21 1/2	+%
Taft Broadcasting	60.6	114 1/2	112 1/2	-1%
Vestron Inc.	144.2	5%	4 1/2	-1/2
Viacom	2243.5	41	38 1/2	-2%
Warner Communications Inc.	1833.4	23%	23 1/2	+%
Westinghouse	2057.3	60%	60	-1/2
AMERICAN STOCK EXCHANGE				
Commtron	19.3	9%	8 1/2	-3/4
Lorimar/Telepictures	1652.8	18%	16 1/2	-2%
New World Pictures	87.8	12%	10%	-2%
Price Communications	125	10%	10%	+%
Turner Broadcasting System	40.9	13	13%	+%
Wherehouse Entertainment	935.2	19%	14%	-5%
OVER THE COUNTER				
Company	Open	Close	Change	
Crazy Eddie	12 1/4	12 1/4	
Infinity Broadcasting	12 1/2	12	-1/2	
Josephson Intl.	10 1/4	10 1/4	
LIN Broadcasting	56 1/4	54 1/4	-1 1/2	
Lieberman Enterprises	16%	16%	+%	
Malrite Communications Group	10 1/2	10 1/4	-1/4	
Prism Entertainment	3 1/2	4	+ 1/2	
Recoton Corporation	6 1/4	7 1/4	+%	
Reeves Communications	8 1/2	8	-1/2	
Satellite Music Network Inc.	5%	5%	-%	
Scriffs Howard Broadcasting	85	84	-1	
Sound Warehouse	15 1/2	15%	+%	
Specs Music	9	8 1/2	-1/2	
Trans World Music Corp.	22	22	
Tri-Star Pictures	11 1/2	11 1/4	-1/4	
Wall To Wall Sound & Video Inc.	6	5 1/4	-1/4	
Westwood One	28 1/4	28 1/2	+ 1/4	

Firm Absorbs Tax Charge, Shows Revenue Increase Wherehouse Financial Report Creates Stir

LOS ANGELES A special \$437,000 tax charge absorbed by 191-store Wherehouse Entertainment in reporting its most recent three- and nine-month results, capped by another 35% increase in revenues, has created a stir among analysts.

Much initial reaction stemmed from a financial-report headline "\$134,000 Loss Vs. Net" in an otherwise upbeat review. Revenues for the quarter ending Oct. 31 were \$50.3 million vs. \$37.3 million, up 35%. Income was \$303,000 before the tax charge, which was a retroactive elimination of investment tax credits under new law. Thus, there was a net loss of \$134,000 or 1 cent per share, compared with \$79,000 or 1 cent per share in the corresponding period of 1985 on 15,000 fewer

average shares outstanding.

Nine-month revenues hit \$146 million, up 35% from \$108.26 million, with net income of \$3.34 million. Minus the tax charge, the nine-month net is \$2.69 million, up 24%. In per-share terms, the nine-month period was up to 37 cents from 30 cents or 23% on 164,000 more average shares outstanding.

Nonrecurring events mentioned by Louis Kwiker, president and chief executive officer, that influenced operating results were absorption of the 24-store Record Factory and remodeling, a move to the new Wherehouse corporate facility, and new distribution facilities.

A slight dip in Wherehouse stock quickly corrected itself, says Lee Isgur, an analyst at PaineWebber who views the report favora-

bly. "The investment credit cost you 4 cents [per share], so if you factor that, it comes out to 3 cents vs. the 1 cent. Then consider Record Factory. You had all that overhead without a corresponding contribution to revenue. Take that out and it's another 7 cents, so you're really talking 10 cents vs. 1 cent. Revenues are up 35%, even though they did not get any improvement from the Record Factory stores, and profitability was way up."

Isgur also notes how the change-over from a calendar to a fiscal ending with September makes comparison tricky. "If you disregard the fiscal year change and figure it as before, ending in October, the comparison is 8 cents vs. 1 cent."

EARL PAIGE

Caudell Arena Recovers From Slow Start

54 Concerts Will Bring In More Than \$9.5 Million

BY CHARLENE ORR

DALLAS Wil Caudell, manager of the 19,000-plus-capacity Reunion Arena here, was braced for the worst after warnings that 1986 would be a slow concert season due to economic ills. But when the tour books are tallied for the year, Caudell says Reunion will have enjoyed its most lucrative season since it opened six years ago.

The arena has taken in \$9.5 million after taxes in concert tickets for 1986, with four shows still to go. "At the end of the year, we will have held 54 concerts," says Caudell. "That's an increase of about one-third over 1985. And approximately 614,000 people will have attended Reunion shows."

In addition to strong ticket sales, the arena has enjoyed a very high per-capita percentage in novelty sales. "It's not unusual to take in \$20,000 to \$30,000 a night in T-shirt sales," Caudell says. "We've seen accounting statistics that show us out of 15,000 people who bought tickets, 15,000 T-shirts were sold.

Now, obviously, some people bought more than one, but the figures are amazing."

Caudell attributes the venue's success to both Dallas being a major tour stop and to good negotiations. "Our rent is really reasonable," he says. "That's part of our philosophy here. We offer promoters full and half houses so no band will have to skip us. We want as many good shows to come through Dallas as possible."

Such bands as the Thompson Twins, Rush, and Loverboy brought in close to 46,000 fans in January alone. The Firm, John Cougar Mellencamp, Amy Grant, and several other big names kept the usually slow spring flowing. But the year's prosperity was enhanced in September when ZZ Top came to town. The band set a city record for performing four consecutive shows and a Reunion Arena record for attendance of 64,774, an average of 16,500 per night. The box-office take was more than \$1.24 million.

"The amazing thing about ZZ is that we could have probably done

10,000 more attendances if they would have had the open dates," says Caudell. "But they had to leave the country." (ZZ Top is continuing its tour in Europe.)

Only two other acts have come close to topping the Top tour. "Neil Diamond drew 37,196 two nights in June and Bob Seger brought in 34,785 in three nights in November," says Caudell.

Brisk ticket sales were also enjoyed for recent concerts by Journey, Triumph, and David Lee Roth. Reunion has Lionel Richie, Ratt, and George Strait booked for the remainder of 1986. Caudell is optimistic that business will be just as strong in 1987, with tentative dates being held for Genesis, Iron Maiden, Billy Joel, and the Marlboro Country Music Show.



The Saints Come Marching In. Steven Gottlieb, right, head of TVT Records & Video, visits with Chris Bailey of the Saints while on the video set for the group's debut single, "Just Like Fire Would." The Australian rockers are the first signing for New York-based TVT, which will release their new album, "All Fool's Day," in the U.S. in February.

Lifelines

BIRTHS

Girl, Brittany Charise, to James and Tracie Salone, Dec. 5 in Los Angeles. She is daughter of Sandy Wardlow of Par Par Productions and Tom Noonan of Billboard.

Boy, Jacobo Salazar III, to Jake and Nancy Salazar, Dec. 10 in Detroit. He is producer and head of marketing/distribution for Latin label Discos Mas International.

MARRIAGES

Brian Stutz to Dean Brouse, Dec. 14 in Toronto. He is director of advertising and promotion for Concert Productions International.

DEATHS

Stacy Rehm, 32, following a short illness, Nov. 17 in California. She was national sales manager of Dolby Laboratories and had been with the company for 13 years. Rehm was responsible in part for the establishment and maintenance of the company's U.S. distribution arrangements and was known to many throughout the broadcast, recording, and motion picture industries. She is survived by her husband, James Visconti, and daughter, Alexandra Rehm Visconti.

put WTCM, Traverse City's first radio station, on the air. He also led Traverse City into the television age, when he introduced WPBN-TV Channel 7 in 1954. Eventually, Biederman's empire included eight radio stations, two TV stations, and a cable TV system. Biederman and his shareholders in Midwestern Broadcasting Co. sold the TV operation to U.S. Tobacco in 1979. In 1981, he sold Midwestern Cablevision to Centel Corp. He is survived by his wife, two sons, and five grandchildren.

Lena Felts, 72, following a lengthy illness, Dec. 11 in Malden, Mo. She was the mother of Evergreen recording artist Narvel Felts.

Mary Catherine Strobel, 74, found murdered, Dec. 11 in Nashville. She was mother of Jerry Strobel, public relations director and manager of the Grand Ole Opry House.

Lester M. Biederman, 75, of cancer, Nov. 29 in Traverse City, Mich. The pioneering Michigan broadcaster was widely recognized for his creativity, energy, and leadership qualities. The leader of a regional broadcasting empire spanning most of northern lower Michigan, Biederman began his broadcasting career in 1941, when he

EXECUTIVE TURNTABLE

(Continued from page 6)

Jeff Hart is elevated to the newly created post of manager of film and television licensing for MCA Records in Universal City, Calif.

DISTRIBUTION/RETAILING. Jack Shue becomes San Francisco sales manager for WEA. He was Seattle sales manager for the company. Shue succeeds Bill Perasso, who recently retired.

HOME VIDEO. Stephen Miny is named director of publicity at Karl Lorimar Home Video in Irvine, Calif. He was personal manager for Richard Simmons.

PRO AUDIO/VIDEO. David H. Bell is appointed manager of professional products for the Bose Corp. in Framingham, Mass. He was general manager of the company's subsidiary in Australia.

Jason Farrow is promoted to vice president of corporate communications for Sony Corp. of America in Park Ridge, N.J. He was director of that area.

RELATED FIELDS. Rogers & Cowan Public Relations appoints Maureen McFadden senior account executive, television. She was with Hanson & Schwam Public Relations.

Robert P. Walker becomes chief executive officer of the Stadium Management Corp. in Foxboro, Mass.

Tony Perez joins Phillips & DuPont Optical Co. as manager of commercial operations in Kings Mountain, N.C. He was with Columbia Records Productions in New York.

Timothy Weeks is named executive assistant to the president of Network Ink, a Nashville-based public relations firm.

'Zombie' Track 'Glorifies Violence'

Singapore Bans Fogerty LP

BY CHRISTIE LEO

SINGAPORE The Controller of Undesirable Publications (CUP) here has upheld a ban on John Fogerty's "Eye Of The Zombie" despite an appeal by WEA Singapore.

Mathi Lagan, coordinator of the censorship department responsible for screening English-language books and recorded music, has refused to clarify the reason for the decision, but, according to WEA Singapore managing director Jimmy Wee, a cut from the album, "Violence Is Golden," supposedly "glorifies and promotes violence."

In a cabled message, the artist said he could not understand how this interpretation had been reached. He said his intention in writing the song had been the opposite and suggested that the CUP publish guidelines on what might

be classified as offensive material.

WEA Singapore had earlier requested permission from its U.S. parent company to delete the controversial track from the album to avoid a total ban, but the request was turned down. Says Wee: "It's the kind of dilemma that hurts us and ultimately the consumer, too."

Fogerty's comeback album, "Centerfield," achieved sizable sales here last year, and WEA had hoped to repeat that success with his new release.

Chicago's "18" has also been banned here because it includes "25 Or 6 To 4," a track outlawed when it was first released in 1970 because of its alleged allusions to drugs. Recently, CUP deliberated for four weeks before giving WEA the go-ahead to release Frankie Goes To Hollywood's "Liverpool."

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, American Jewish Committee 1987 Human Relations Award, honoring Lou Fogelman, New York Hilton, New York. 212-751-4000.
Feb. 10-13, Performance Magazine's Seventh Annual Summit Conference, Fairmont Hotel, New Orleans. Shelly Brimacombe, 817-338-9444.
Feb. 13-17, National Assn. Of Recording Merchandisers (NARM) Convention, Fontainebleau Hotel, Miami. 609-424-7404.
Feb. 19-21, Country Radio Broadcasting Inc. Seminar, Opryland Hotel, Nashville. Frank Mull, 615-327-4488.
Feb. 20-21, Gavin Seminar For Media Professionals, Westin St. Francis, San Francisco. Ron Fell, 415-392-7750.

New Companies

OneWay Productions, a publishing and music production company, formed by Kirk Wells. Company will specialize in contemporary Christian music. First release is "Heavenly Father" by Kirk Wells. 1174 Alicante Drive, Box 111, Orlando, Fla. 32807; 305-281-4833.

Hi-Concept, formed by Jeff Kutash. Company will produce shows and extravaganzas for special events, industrials, and conventions and is able to accommodate all budgets. Suite 230, 9100 Sunset Blvd., Los Angeles, Calif. 90069; 213-274-0676.

Mr. Wonderful Productions Inc., formed by Ronald C. Lewis. Company will produce masters for unsigned artists. First release is "Connect" by Jerry Green. 1730 Kennedy Road, Louisville, Ky. 40216; 502-774-4118.

FOR THE RECORD

WDZK-FM Decatur, Ill., was misidentified in an article in the Dec. 6 issue of Billboard. Billboard regrets the error.

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	5	BRUCE SPRINGSTEEN COLUMBIA CSX 40558 (CD)	BRUCE SPRINGSTEEN & THE E STREET BAND 1975-1985
2	2	2	16	BON JOVI ▲ ³ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
3	3	3	11	BOSTON ▲ ³ MCA 6188 (9.98) (CD)	THIRD STAGE
4	4	5	28	BRUCE HORNSBY & THE RANGE ▲ RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
5	5	4	16	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
6	6	8	16	PAUL SIMON ● WARNER BROS. 25447 (9.98) (CD)	GRACELAND
7	11	7	18	LIONEL RICHIE ▲ ³ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
8	10	12	24	MADONNA ▲ ³ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
9	7	10	6	THE POLICE A&M SP 3902 (9.98) (CD)	EVERY BREATH YOU TAKE-THE SINGLES
10	14	14	24	CINDERELLA ▲ MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
11	9	6	8	BILLY IDOL CHRYSALIS OV 41514 (CD)	WHIPLASH SMILE
12	8	9	14	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP
13	18	25	48	BANGLES ● COLUMBIA BFC 40039 (CD)	DIFFERENT LIGHT
14	13	11	13	CYNDI LAUPER ▲ PORTRAIT OR 40313/EPIC (CD)	TRUE COLORS
15	12	13	37	ANITA BAKER ▲ ELEKTRA 60444 (8.98) (CD)	RAPTURE
16	16	21	11	LUTHER VANDROSS ▲ EPIC FE 40415 (CD)	GIVE ME THE REASON
17	15	15	29	RUN-D.M.C. ▲ ² PROFILE 1217 (8.98) (CD)	RAISING HELL
18	17	17	43	JANET JACKSON ▲ ³ A&M SP-5106 (9.98) (CD)	CONTROL
19	24	—	2	DURAN DURAN CAPITOL PJ-12540 (9.98) (CD)	NOTORIOUS
20	21	18	20	BILLY JOEL ▲ COLUMBIA OC 40402 (CD)	THE BRIDGE
21	22	23	27	GENESIS ▲ ² ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
22	20	20	18	EDDIE MONEY ● COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
23	19	16	14	TINA TURNER ▲ CAPITOL PJ 1 2530 (9.98) (CD)	BREAK EVERY RULE
24	33	43	5	BEASTIE BOYS DEF JAM BFC 40238/COLUMBIA (CD)	LICENSED TO ILL
25	25	27	7	THE PRETENDERS SIRE 25488/WARNER BROS. (9.98) (CD)	GET CLOSE
26	23	19	12	IRON MAIDEN ● CAPITOL SJ 12524 (9.98) (CD)	SOMEWHERE IN TIME
27	27	29	7	FREDDIE JACKSON CAPITOL ST 12495 (8.98)	JUST LIKE THE FIRST TIME
28	26	22	13	TALKING HEADS ● SIRE 25512/WARNER BROS. (9.98) (CD)	"TRUE STORIES"
29	29	26	30	SOUNDTRACK ▲ ³ COLUMBIA SC 40323 (CD)	TOP GUN
30	30	30	25	PETER CETERA ● WARNER BROS. 25474 (8.98) (CD)	SOLITUDE/SOLITAIRE
31	31	31	15	SOUNDTRACK ● ATLANTIC 81677 (9.98) (CD)	STAND BY ME
32	28	24	24	STEVE WINWOOD ▲ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
33	37	42	4	KOOL & THE GANG MERCURY 830 398 1/POLYGRAM (CD)	FOREVER
34	34	34	7	ARETHA FRANKLIN ARISTA AL-8442 (9.98) (CD)	ARETHA
35	32	28	13	THE HUMAN LEAGUE A&M/VIRGIN SO 51 29/A&M (8.98) (CD)	CRASH
36	38	47	9	GEORGIA SATELLITES ELEKTRA 60496 (8.98)	GEORGIA SATELLITES
37	40	40	24	GLASS TIGER MANHATTAN ST-53032/EMI-AMERICA (8.98) (CD)	THIN RED LINE
38	39	35	29	PETER GABRIEL ▲ GEFEN GHS 24088/WARNER BROS. (8.98) (CD)	SO
39	36	36	6	STRYPER ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
40	43	44	9	GREGORY ABBOTT COLUMBIA BFC 40437 (CD)	SHAKE YOU DOWN
41	44	46	7	KANSAS MCA 5838 (8.98)	POWER
42	42	38	33	BILLY OCEAN ▲ JIVE JL8-8409/ARISTA (8.98) (CD)	LOVE ZONE
43	41	32	23	DAVID LEE ROTH ▲ WARNER BROS. 25470 (8.98) (CD)	EAT 'EM AND SMILE
44	46	37	10	RATT ● ATLANTIC 81683 (9.98) (CD)	DANCIN' UNDERCOVER
45	45	41	9	WANG CHUNG GEFEN GHS 24 115/WARNER BROS. (8.98) (CD)	MOSAIC
46	47	39	20	DAVID & DAVID A&M SP 65134 (6.98) (CD)	BOOMTOWN
47	35	33	58	ROBERT PALMER ▲ ISLAND 90471/ATLANTIC (8.98) (CD)	RIPTIDE
48	48	64	5	THE POINTER SISTERS RCA 5609-1-R (9.98) (CD)	HOT TOGETHER
49	59	66	8	SURVIVOR SCOTTI BROS./CBS ASSOCIATED F2-40457/EPIC (CD)	WHEN SECONDS COUNT
50	50	62	34	JOURNEY ▲ COLUMBIA OC 39936 (CD)	RAISED ON RADIO
51	53	54	13	TIMBUK 3 I.R.S. 5739/MCA (8.98)	GREETINGS FROM TIMBUK 3
52	49	45	12	RIC OCASEK GEFEN GHS 24098/WARNER BROS. (8.98) (CD)	THIS SIDE OF PARADISE
53	57	80	4	READY FOR THE WORLD MCA 5829 (8.98)	LONG TIME COMING
54	52	48	16	TOTO COLUMBIA FC 40273 (CD)	FAHRENHEIT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	54	55	12	LINDA RONSTADT ● ASYLUM 60474-1-E/ELEKTRA (9.98) (CD)	FOR SENTIMENTAL REASONS
56	58	63	58	MIAMI SOUND MACHINE ▲ EPIC BFE 40131 (CD)	PRIMITIVE LOVE
57	75	—	2	STEVIE RAY VAUGHN & DOUBLE TROUBLE EPIC E2-40511	LIVE
58	64	59	92	WHITNEY HOUSTON ▲ ⁷ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
59	60	65	9	HOWARD JONES ELEKTRA 60499 (8.98) (CD)	ONE TO ONE
60	56	53	38	VAN HALEN ▲ ³ WARNER BROS. 25394 (8.98) (CD)	5150
61	51	49	11	ORCHESTRAL MANOEUVRES IN THE DARK A&M/VIRGIN SP 5144/A&M (8.98) (CD)	THE PACIFIC AGE
62	103	148	4	BILLY VERA & THE BEATERS RHINO RNLP 70858/CAPITOL (8.98)	BY REQUEST
63	63	68	20	THE SMITHEREENS ENIGMA ST 73208/CAPITOL (8.98) (CD)	ESPECIALLY FOR YOU
64	72	79	5	ROBBIE NEVIL MANHATTAN ST 53006/EMI-AMERICA (8.98)	ROBBIE NEVIL
65	74	84	9	THE TONIGHT SHOW BAND/DOC SEVERINSEN AMHERST AMHY 3311 (8.98) (CD)	THE TONIGHT SHOW BAND
66	67	72	7	STEVE MILLER CAPITOL PJ 12445 (9.98)	LIVING IN THE 20TH CENTURY
67	70	70	8	BERLIN GEFEN GHS 24121/WARNER BROS. (8.98)	COUNT THREE AND PRAY
68	61	50	16	DON JOHNSON ● EPIC FE 40366 (CD)	HEARTBEAT
69	65	58	10	ALABAMA RCA 5649-R-1 (8.98) (CD)	THE TOUCH
70	113	—	2	NEW EDITION MCA 5912 (8.98)	UNDER THE BLUE MOON
71	71	71	37	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL PT 12398 (8.98) (CD)	LIKE A ROCK
72	62	60	10	'TIL TUESDAY EPIC FE 40314 (CD)	WELCOME HOME
73	55	51	12	JOHN FOGERTY ● WARNER BROS. 25449 (9.98) (CD)	EYE OF THE ZOMBIE
74	69	61	23	THE MONKEES ● ARISTA AL9-8432 (9.98) (CD)	THEN & NOW... THE BEST OF THE MONKEES
75	68	57	11	CHICAGO ● WARNER BROS. 25509 (9.98) (CD)	18
76	76	82	15	VINNIE VINCENT INVASION CHRYSALIS BFV 41529	VINNIE VINCENT INVASION
77	78	90	6	PAUL YOUNG COLUMBIA FC 40543 (CD)	BETWEEN TWO FIRES
78	98	114	9	EUROPE EPIC BFE 40241	THE FINAL COUNTDOWN
79	66	52	21	EURYTHMICS ● RCA AJL1-5847 (9.98) (CD)	REVENGE
80	86	99	5	SAMANTHA FOX JIVE 1012-1-J/RCA (8.98) (CD)	TOUCH ME
81	73	56	19	R.E.M. I.R.S. 5783/MCA (8.98) (CD)	LIFE'S RICH PAGEANT
82	88	89	17	KENNY G. ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
83	99	—	2	ROBERT CRAY MERCURY 930 568 1/POLYGRAM	STRONG PERSUADER
84	79	73	12	YNGWIE J. MALMSTEEN MERCURY 831 073-1/POLYGRAM (CD)	TRILOGY
85	87	91	4	SOUNDTRACK MCA 6192 (9.98)	MIAMI VICE II
86	80	74	8	W.A.S.P. CAPITOL ST 12531 (8.98)	INSIDE THE ELECTRIC CIRCUS
87	93	77	11	COREY HART EMI-AMERICA PW 17217 (8.98) (CD)	FIELDS OF FIRE
88	77	67	15	ORAN "JUICE" JONES DEF JAM BFC 40367/COLUMBIA	JUICE
89	83	83	11	JESSE JOHNSON'S REVUE A&M SP 5122 (8.98) (CD)	SHOCKADELICA
90	90	93	10	MEGADETH CAPITOL ST 12526 (8.98)	PEACE SELLS... BUT WHO'S BUYING?
91	91	94	4	ELTON JOHN GEFEN GHS 24114/WARNER BROS. (9.98)	LEATHER JACKETS
92	92	95	8	BENJAMIN ORR ELEKTRA 60460 (8.98) (CD)	THE LACE
93	89	69	11	ALICE COOPER MCA 5761 (8.98)	CONSTRUCTOR
94	94	98	7	SLAYER DEF JAM GHS 24131/GEFFEN (8.98)	REIGN IN BLOOD
95	82	75	19	GEORGE THORGOOD AND THE DESTROYERS EMI-AMERICA ST 17214 (8.98) (CD)	LIVE
96	109	162	3	GRACE JONES MANHATTAN ST 17242/EMI-AMERICA (8.98) (CD)	INSIDE STORY
97	100	108	7	JEFF LORBER WARNER BROS. 25492 (8.98)	PRIVATE PASSION
98	85	85	8	KBC BAND ARISTA AL 8440 (8.98) (CD)	KBC BAND
99	111	133	140	GEORGE WINSTON ▲ WINDHAM HILL WH-1025/A&M (9.98) (CD)	DECEMBER
100	81	81	7	SOUNDTRACK MCA 6189 (9.98)	THE COLOR OF MONEY
101	101	105	6	COMMODORES POLYDOR 831 194 1/POLYGRAM	UNITED
102	119	150	7	CHICO DEBARGE MOTOWN 6214 ML (8.98)	CHICO DEBARGE
103	112	137	3	DEBBIE HARRY GEFEN GHS 24123/WARNER BROS. (8.98)	ROCKBIRD
104	104	112	5	LONE JUSTICE GEFEN GHS 24122 (9.98)	SHELTER
105	106	125	4	KLYMAXX MCA 5832 (8.98)	KLYMAXX
106	102	87	55	LISA LISA & CULT JAM WITH FULL FORCE ● LISA LISA & CULT JAM WITH FULL FORCE COLUMBIA BFC 40135 (CD)	DECEMBER
107	NEW	—	1	ERIC CLAPTON WARNER BROS. 25476 (9.98) (CD)	AUGUST
108	135	—	2	THE KINKS MCA 5822 (8.98)	THINK VISUAL
109	95	78	11	IGGY POP A&M SP 5145 (8.98) (CD)	BLAH, BLAH, BLAH

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.

JAZZ BOX SETS
(Continued from page 8)

At RCA, whose French operation has been among the world's leaders in jazz catalog repackaging, director of jazz operations Steve Backer says the label is trying to take a fresh look at reissuing product for the U.S. marketplace.

RCA is making a double-barreled re-entry into the jazz reissue market with a 16-record set of Benny Goodman's complete recordings for Bluebird and a four-record Duke Ellington set highlighting the composer's early-'40s band. "Benny Goodman is one of the handful of artists you'd give this kind of treatment to," says Snyder. "With the Ellington set, it was a question of 'What do we want to come with first?'"

Snyder calls the flurry of box sets "coincidence," and he says RCA will have "no real thrust toward box sets for future releases." Instead, the label will try various configurations. RCA has also released a batch of two-record sets by the likes of Coleman Hawkins, Charles Mingus, and Sonny Rollins, and the label is planning single-album titles for its next group of releases.

At PolyGram Classics, which has led the box-set movement with

packages on Charlie Parker, Sarah Vaughan, and Billie Holiday, the "Complete Keynote Collection" is an extension of an ongoing, broad exploitation of the company's deep jazz catalog. Among the labels PolyGram owns and mines regularly are Verve, Clef, NorGran, Mercury, EmArcy, and MGM.

Like the previous PolyGram boxes, the Keynote set was prepared in cooperation with Nippon Phonogram of Japan, whose Kiyoshi Koyama has unearthed many unreleased tracks in PolyGram's vaults for initial release in Japan and subsequent issue in the U.S.

At retail, the box sets are doing a brisk business for specialty retailers. James Eigo, manager of J&R Jazz World in Manhattan, says the Keynote Collection and a Frank Sinatra package from Columbia have done exceptionally well. The store benefited from a feature on the Ellington set in the New York Times, and Eigo says the Goodman package has become a steady mover after a slow start. "They're all good titles for us," he says, "especially at this time of year."

INCREASED RESPONSIBILITIES FOR MANAGERS
(Continued from page 5)

er. But there are also other managers who I question whether they even know about indies."

Another label executive, who also requests anonymity, says multi-artist management companies may be in a stronger position to hire indies. "It's no secret that indies aren't getting half as much as they did when they were being used by the labels, so that's allowed a lot of managers to start hiring them," he says. "But the multiartist ones generally have a higher cash flow, so they can do more."

Multiartist management has other advantages, says Goldberg, whose clients include Belinda Carlisle, Andy Taylor, and Don Johnson. "It allows a management company to have a larger staff and a greater network of information. That gives you expertise in diverse areas, which is something artists need in an ever-more-complex environment for developing careers."

"By handling a variety of clients, what you learn from one might be something you can then use to help another. For example, one client

may have a higher visibility in the movie business and another may be a headline arena act. To me, the biggest single tool of a manager is information, and the way to get that is by having enough diversity in the projects you're involved with. Also, you get to see how a number of different labels work."

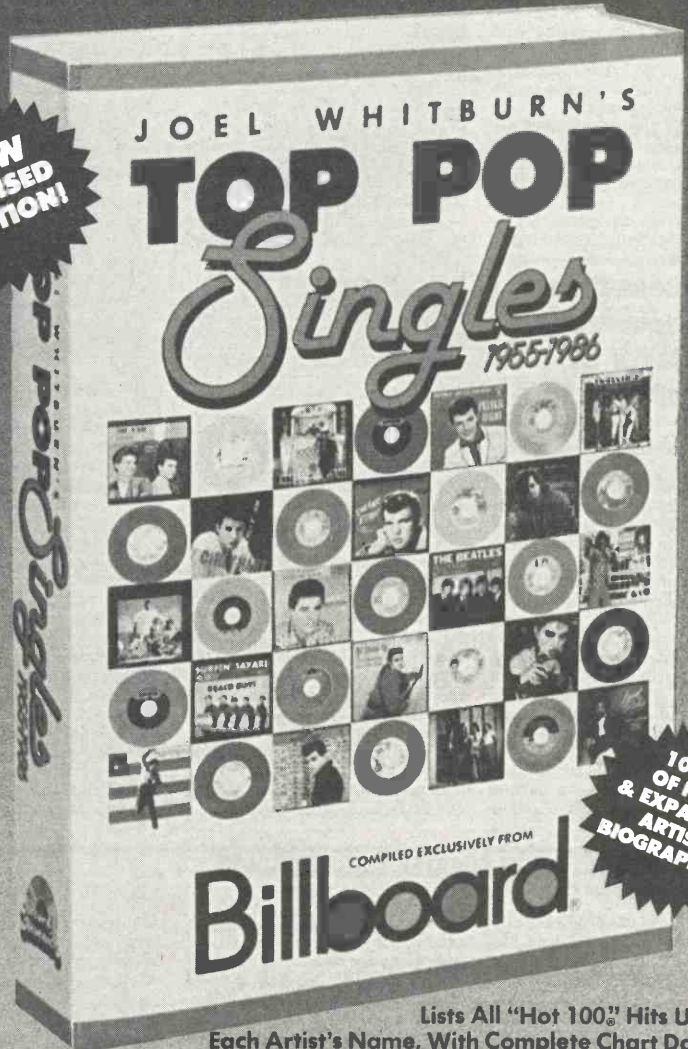
Larry Solters, MCA senior vice president of artist development and creative services, says, "There are good and bad sides to multiartist management. The good thing is that they have clout in other areas of the business. 'Clout' is the key word. As for the single-act managers, you can always get them on the phone, and they're always working on their act 100% of the time. That's not to say the commitment and concern isn't there with the multiartist set-up, though."

Says Goldberg, "There is a trade-off in terms of the intimacy you can have on a day-to-day level with any one client. But I think it's the quality of time you spend rather than the quantity."

Does a label face increased pressure working with multiartist managers, who deal with a variety of record companies? "No," says Solters. "Hey, we steal ideas from the best labels! The manager will say, 'You know what CBS did here?' and we're all ears."

Labels plan country clips for early '87
... see page 38

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*Anticipated publication date: March/April, 1987. Orders must be postmarked no later than midnight, February 15, 1987 to qualify for advance sale prices.

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LABEL EXECs, DAT MAKERS HIT IMPASSE

(Continued from page 5)

In his prepared remarks, Toshio Takai, president of EIAJ, told the Vancouver attendees that, although Japan has been "injured" by international piracy and his organization is in favor of "cooperating with IFPI and others to conduct an anti-piracy campaign," home taping is "quite different and should be distinguished from piracy."

The EIAJ representatives angered software makers by refusing to attend a demonstration of anti-duping technology offered by IFPI and RIAA.

The software delegates, led by WEA International co-chairman

'I guess these people are in favor of shoplifting, too'

and IFPI president Nesuhi Ertegun, said EIAJ's refusal to deal with the home-taping issue means that the software groups will intensify their efforts to promote legislation requiring a levy on DAT decks not equipped with antiduplication technology imported into the U.S. or European Economic Community countries.

Ertegun says he is optimistic that the record industry will get the legislation it needs in 1987 to prevent importation of DAT recorders into the U.S. and Europe unless they are fitted with an effective spoiler device.

"We shall press ahead with our campaign for legislation to protect our rights," Ertegun said in a state-

Fears Of Digital Music Taping Valid

NEW YORK Are record company fears about the danger of direct digital taping of compact disks by DAT owners valid?

Yes, say industry experts on the technology.

EIAJ recommendations on the standards DAT should follow include a sampling rate of 48 kilohertz. This would make the recorders incompatible with the 44.1 kHz sampling rate of CD players, thus preventing direct digital-to-digital copying.

Unlike the CD, however, DAT technology is not licensed and regulated by one company or organization. Thus, the EIAJ's sugges-

tions are unenforceable.

At least three companies came to the fall Tokyo Audio Fair with DAT prototypes that record at 44.1 kHz.

"If you had two of those recorders and a good CD player with a digital output, you'd be in business," says Denon's Robert Heiblim. "You'd be capable of producing digital master-quality tapes in your living room, with no signal degradation regardless of the number of copies you make."

Most manufacturers will likely use the 48 kHz sampling rate in their DAT recorders. The higher sampling rate ensures better fidelity

and is the preferred standard for many of the prototype digital technologies now being explored, including digital FM transmission.

But if one or more companies decide to offer DAT machines that record at 44.1 kHz, the labels' worst fears could be realized.

It should also be pointed out, however, that even if a 48 kHz DAT machine is used to record only the analog output of a CD player, the resulting copy would still be of significantly higher quality than any previous home recording technology has been able to generate.

STEVEN DUPLER

ment.

According to a top Senate staff source, Sen. Pete Wilson, R-Calif., and Sen. John Danforth, R-Mo., are key advocates of legislation against home taping who "would be pleased to see a bill introduced in the new Congress dealing with [DAT]."

The Japanese delegation made clear its total opposition to any legislation restricting the use of DAT recorders for home taping.

Said EIAJ chairman Shoichi Saga in a statement: "We believe the digital audio recorder, like every other consumer electronic product, will be used wisely and responsibly by consumers to the benefit of the hardware and recording industries alike."

In an interview, Bhaskar Menon, chairman and chief executive of

EMI Music Worldwide and Capitol Industries Inc., points out that with increasingly sophisticated technological developments the boundary between private copying and piracy of commercial recordings is becoming blurred.

Menon notes that there is an implicit contradiction in the Japanese hardware industry's attitude toward copyright in that it shows great concern for protecting the patents vested in its own hardware but is apparently indifferent to the rights of intellectual property owners where software is concerned.

"One aspect of this problem, which is not sufficiently appreciated, I believe, is that it is possible to keep on producing perfect copies from digital cassettes without any deterioration, unlike the situation

with analog cassettes," Menon says. (See accompanying story.)

Both Ertegun and Menon are emphatic that the record industry is not opposed to the introduction of the digital cassette recorder, provided that a copy-code device is incorporated.

Irving Azoff, president of MCA Records, says the EIAJ representatives came to Vancouver "only to be able to say that they had come to listen. In fact, they did not listen. They didn't even look at the copy-guard system. They were there simply to issue a press release."

In an interview, Azoff describes the attitude of the EIAJ delegation as "uncooperative" and refers to the statement made by Soichi Saba, EIAJ chairman and chairman of Toshiba, as a "militant" speech.

DEALERS REPORT FOURTH-QUARTER SALES BUILDING

(Continued from page 3)

disers, "It looks like people are buying their big-ticket items early. Music is basically a low-priced gift, so they're holding off on that until later."

Western Merchandisers' retail division has 125 outlets, including the Hastings Books & Records and Eli's logos.

Similarly, Al Franklin, owner of two Music World stores in Connecticut, notes that some potential customers are wrapping up high-ticket purchases in order to take advantage of sales tax deductions before the new tax law takes effect Jan. 1. Another factor in his market, says Franklin, is this year's later Hanukkah.

Several major retailers report the "late Christmas" sales pattern, including Durham, N.C.-based The Record Bar (127 stores); Philadelphia-based Wall-To-Wall Sound and Video (85 stores, including Listening Booth outlets); Chicago-based Yorktown Music (39 J.R.'s and Orange's Records stores); and Washington, D.C., chain Waxie Maxie's (25 stores).

Brian McEvoy, music buyer for Wall-To-Wall, says the Dec. 12-14 weekend signaled "the beginning of the late surge again, same as last year and '84. The two weeks before were a valley, and now it's picking up again."

Steve Bennett, Record Bar's vice president of marketing, says that so far this month's business is not "exploding the way it did last month."

The shift has led several chains to readjust their advertising strategies. Many are scheduling their programs later. Beyond that, Record Bar and Waxie Maxie's have de-emphasized pricing in their later fourth-quarter ads. (For more on holiday advertising, see page 49.)

Joe Bressi, senior vice president of 191-store Camelot Music, credits the timing of a direct-mail piece as a factor that helped the North Canton, Ohio-based chain avoid the slump others have experienced.

Rather than gearing up for Thanksgiving weekend, as it did the past two years, Camelot's mailer hit homes the first week of December.

According to Bressi, that adjustment helped the chain maintain overall increases for previously existing and new outlets of 15%-20%.

Other chains report they, too, avoided an early December lull, including Nashville-based Sound Shop (58 stores); Miami, Fla.-based Spec's Music (38 stores); and Buffalo, N.Y.-based Record Theatre (16 stores).

This year's improved product picture has most dealers, including those that have experienced a mid-season slump, optimistic about fourth-quarter increases.

Chuck Adams, vice president of Sound Shop parent company Cen-

tral South Music Sales, is among the many who credit Bruce Springsteen's early-November explosion for getting the holidays off to a strong start. And while that album's pace has slowed from the mammoth numbers it grabbed out of the box, it still shows up among most chains' top sellers.

Bon Jovi continues to sell huge numbers for most dealers. The album is Camelot's top seller, and at Sound Shop the album now outsells Springsteen at a considerable pace, according to Adams.

As was true during Thanksgiving weekend, new and developing artists continue to be bright lights in

Says Azoff: "[DAT] is going to come out when it comes out, and I don't think anything we had to say about copyrights will have any effect on them. I guess these people are in favor of shoplifting, too."

A number of Japanese manufacturers are heavily geared up to go ahead with production of DAT recorders, and many will show units at the upcoming Winter Consumer Electronics Show (CES).

But industry sources say it is likely that the first machines to come to market will emanate from one or more of the smaller companies, rather than giants like Sony and Matsushita.

"I'm positive that at least one of the smaller hardware makers will break ranks and come to market with a machine this summer," says Robert Heiblim, a vice president at Denon America, the U.S. arm of hardware firm Nippon Columbia. "It will be one of the guys who felt they didn't get into CD fast enough in the beginning."

Heiblim says that one such company, Alpine Electronics, is already claiming it will have August deliveries of DAT hardware. He expects to see "prices and delivery dates quoted at the CES show" by a number of firms.

Indie label GRP Records' resolve to be the first to bring digital cassettes to market has not been dampened by the failure of the RIAA, IFPI, and the EIAJ to reach common ground on the DAT copy-guard question.

Larry Rosen, GRP president, expects to roll out real-time duplicated DAT product into audiophile hardware stores by this summer. GRP is

(Continued on page 92)

Oil States See Slow Holiday Sales

NEW YORK Discouraging words from record dealers have seldom been heard this quarter, except from those who trade in Texas and other states affected by the oil industry's ongoing slump.

Steve Marmaduke, vice president of purchasing for Amarillo, Texas-based Western Merchandisers, says the holiday selling season has been "a little bit disappointing" for the firm's 125 stores (including Hastings's Books & Records and Eli's outlets).

Two weeks before Christmas, he estimated Western's fourth-quarter

retail performance was down by 1% compared to 1985 sales.

Still, Marmaduke says Western's retail outlets are beating sales projections. He says the firm anticipated "conservative" numbers for the holiday season because with more than half of the chain's stores located in Texas, the firm's retail division has been affected by that state's declining economy throughout 1986. "We experienced, at best, a level year," he says.

"If [Western Merchandisers'] stores are only down by 1%, I'd say they're doing very well," says Steve

Bennett, vice president of marketing for Durham, N.C.-based The Record Bar.

"Our stores in that region have been down significantly. It's taken some very strong numbers from the rest of our chain to put us ahead of last year."

Chuck Adams, vice president of Sound Shop's Nashville parent company, Central South Music Sales, paints a similar picture. He, too, says that stores located in oil-producing states are not matching numbers posted by other chain locations.

GEOFF MAYFIELD

the holiday sales scene. Bruce Hornsby is moving at the clip of an established star; Cinderella, the Bangles, and the Beastie Boys also make several chains' top 10 lists. Wall-To-Wall's McEvoy speaks for a number of buyers when he calls Cinderella "the surprise of the year."

Meanwhile, record stores that sell prerecorded videos note sizable increases with that product.

Camelot's Bressi reports video sales are up by 30%-40%, which he credits in part to a faster-moving inventory. "Last year, we had some gluts, but this year it looks like we're selling through cleanly."

Dealers say the many price promotions being offered by vendors—particularly those by Paramount and Disney—are fueling volume for theatrical titles, and music video continues to emerge as a fourth-quarter factor.

Record Bar's Bennett and other retail executives also expect bumper-crop business the week after Christmas.

"We've been saying all along the biggest pop will be the week after Christmas. We might do even more than we will the last few days before Christmas," says Bennett. "When I stopped in a local Circuit City, they were sold out of CD players, so we expect to move a lot of CDs after the holidays."

Anticipating such traffic, both Sound Shop and Camelot have scheduled postholiday ad programs.

Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
(110)	117	2	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
			METAL CHURCH ELEKTRA 60493 (8.98)	DOWN TO THE MOON
111	108	103	8	THE DARK
112	84	76	17	TRIUMPH MCA 5786 (8.98) (CD)
113	105	96	20	BANANARAMA ● LONDON 828 013-1/POLYGRAM (CD)
114	110	100	22	QUIET RIOT PASHA OZ 40321/EPIC (CD)
115	96	86	17	DARYL HALL RCA J&L 1-7196 (9.98) (CD)
116	114	88	7	FRANKIE GOES TO HOLLYWOOD ISLAND 90546/ATLANTIC (8.98) (CD)
117	97	6	7	KROKUS ARISTA AL-8445 (8.98) (CD)
118	120	121	6	JASON & THE SCORCHERS EMI-AMERICA ST 17219 (8.98)
119	158	—	2	KATE BUSH EMI-AMERICA ST 17242 (8.98)
120	148	198	3	BOBBY BROWN MCA 5827 (8.98)
121	123	123	8	VARIOUS ARTISTS PRIORITY SL 9466 (7.98)
122	116	128	64	BON JOVI ● MERCURY 824 509-1/POLYGRAM (8.98) (CD)
123	121	104	108	BOSTON ● EPIC JE 34188 (CD)
124	115	109	9	LOVE & ROCKETS BIG TIME 6011-1-B/RCA (8.98) (CD)
125	126	126	95	PHIL COLLINS ▲ ATLANTIC 81240 (9.98) (CD)
126	144	—	2	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1984 (11.98) (CD)
127	132	110	22	THE TEMPTATIONS GORDY 62076/MOTOWN (8.98) (CD)
128	124	124	10	BLACK 'N BLUE GEFEN GHS 24111/WARNER BROS. (8.98)
129	141	144	132	BRUCE SPRINGSTEEN ▲ COLUMBIA QC 38653 (CD)
130	118	111	15	AMY GRANT A&M SP 3900 (9.98) (CD)
131	171	155	34	THE JETS ● MCA 5667 (8.98) (CD)
132	107	107	10	STEVE EARLE MCA 5713 (8.98) (CD)
133	122	129	46	BON JOVI ● MERCURY 814 982-1/POLYGRAM (CD)
134	127	106	11	BILLY SQUIER CAPITOL PJ 12483 (9.98)
135	154	187	3	BOB GELDOF ATLANTIC 81687 (9.98)
136	133	117	33	THE MOODY BLUES ● POLYDOR 829179-1/POLYGRAM (CD)
137	125	92	16	PAUL MCCARTNEY CAPITOL PJAS 12475 (9.98) (CD)
138	140	141	15	GEORGE BENSON WARNER BROS. 25475 (8.98) (CD)
139	131	113	9	A-HA WARNER BROS. 25501 (8.98) (CD)
140	153	153	3	KENNY ROGERS RCA 5633-1-R (9.98) (CD)
141	137	115	56	THE OUTFIELD ▲ COLUMBIA BFC 40027 (CD)
142	130	119	42	THE FABULOUS THUNDERBIRDS ● CBS ASSOCIATED BFZ 40304/EPIC (CD)
143	136	118	28	AC/DC ● ATLANTIC 81650 (9.98) (CD)
144	147	134	13	AL JARREAU WARNER BROS. 25477 (8.98) (CD)
145	129	139	9	BIG AUDIO DYNAMITE COLUMBIA BFC 40445 (CD)
146	139	127	29	THE CURE ELEKTRA 60477 (8.98) (CD)
147	170	158	40	METALLICA ● ELEKTRA 60439 (8.98) (CD)
148	151	140	24	RANDY TRAVIS ● WARNER BROS. 25435 (8.98) (CD)
149	150	164	82	DIRE STRAITS ▲ WARNER BROS. 25264 (8.98) (CD)
150	134	122	37	SIMPLY RED ● ELEKTRA 60452 (8.98) (CD)
151	128	102	10	GENERAL PUBLIC I.R.S. 5782/MCA (8.98) (CD)
152	146	146	6	BOB JAMES WARNER BROS. 25495 (9.98) (CD)
153	NEW	1	PET SHOP BOYS EMI-AMERICA SQ 17246 (6.98)	
154	175	160	656	PINK FLOYD ● HARVEST SMAS1163/CAPITOL (9.98) (CD)
155	143	143	12	LINDA RONSTADT ASYLUM 60489/ELEKTRA (24.98) (CD)

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
(110)	117	2	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
156	145	135	29	BOB JAMES/DAVID SANBORN WARNER BROS. 25393 (8.98) (CD)
157	157	166	5	MOTORHEAD PROFILE/GWR PAL 1223/PROFILE (8.98)
158	142	116	16	THE RAINMAKERS MERCURY 830-214-1/POLYGRAM (CD)
159	155	142	59	ZZ TOP ▲ WARNER BROS. 25342 (9.98) (CD)
160	181	193	3	VANGELIS POLYDOR 8296631/POLYGRAM (CD)
161	162	180	10	JOAN JETT AND THE BLACKHEARTS BLACKHEART/CBS ASSOCIATED BFZ 40544/EPIC (CD)
162	149	149	7	VARIOUS ARTISTS TEE VEE TOONS TVT 1200 (16.98)
163	152	120	14	STACEY Q ATLANTIC ATL 81676 (8.98) (CD)
164	183	184	50	STRYPER ENIGMA ST 73217/CAPITOL (8.98) (CD)
165	160	136	13	FIVE STAR RCA AFL-1-5901 (8.98) (CD)
166	173	159	68	JOHN COUGAR MELLENCAMP ▲ RIVA 824 865-1/POLYGRAM (CD)
167	185	185	6	SOUNDTRACK COLUMBIA SC 40549
168	177	194	3	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 386 (11.98)
169	169	186	11	GENE LOVES JEZEBEL GEFEN GHS 24118/WARNER BROS. (8.98)
170	156	156	5	KRAFTWERK WARNER BROS. 25525 (8.98)
171	161	130	10	NEW ORDER QWEST 25511/WARNER BROS. (8.98)
172	172	173	8	THE OUTLAWS PASHA/CBS ASSOCIATED F2 40512/EPIC
173	RE-ENTRY			
174	174	177	37	PHYLLIS HYMAN P.L.R./MANHATTAN ST 53029/EMI-AMERICA (8.98)
175	178	131	12	DWIGHT YOAKAM REPRISE 25372/WARNER BROS. (8.98) (CD)
176	166	163	138	STACY LATTISAW MOTOWN 6212 ML (8.98)
177	180	—	2	HUEY LEWIS & THE NEWS ▲ CHRYSALIS FV 41412 (CD)
178	194	197	19	VARIOUS ARTISTS WINDHAM HILL 1045/A&M (9.98) (CD)
179	163	151	20	STRYPER ENIGMA ST 73207/CAPITOL (8.98)
180	168	169	33	THE MONKEES RHINO RNL 70140/CAPITOL (8.98)
181	138	138	7	WHODINI ● JIVE JLB-8407/ARISTA (8.98) (CD)
182	187	171	24	SOUNDTRACK A&M SP 3903 (9.98) (CD)
183	165	154	20	THE SMITHS SIRE 25426/WARNER BROS. (8.98)
184	159	132	24	THE MONKEES RHINO RNL 70142/CAPITOL (8.98)
185	167	167	9	WHAM! ▲ COLUMBIA OC 40285 (CD)
186	184	182	23	LIZZY BORDEN METAL BLADE/ENIGMA ST 73224/CAPITOL (8.98)
187	179	170	54	CREEDENCE CLEARWATER REVIVAL ● FANTASY CCR2 (11.98) (CD)
188	193	—	2	DOKKEN ● ELEKTRA 60458 (8.98) (CD)
189	NEW	1	THE COMMUNARDS MCA 5794 (8.98)	
190	NEW	1	ROBERT TROWERS GNP CRESCENDO GNP 2187/GNP (8.98)	
191	176	168	22	GEORGE HOWARD MCA 5855 (8.98)
192	164	145	17	POISON ENIGMA ST 12523/CAPITOL (8.98) (CD)
193	198	—	2	ASHFORD & SIMPSON CAPITOL ST 12469 (8.98) (CD)
194	NEW	1	CLUB NOUVEAU WARNER BROS. 25531 (8.98)	
195	NEW	1	WORLD PARTY ENSIGN BVF 41552/CHRYSALIS	
196	NEW	1	MILLIE JACKSON JIVE 1016-1/JRCA (8.98)	
197	186	176	13	DEAD OR ALIVE EPIC FE 40572
198	191	189	77	THE B-52'S WARNER BROS. 25504 (8.98) (CD)
199	192	165	31	HEART ▲ CAPITOL ST-12410 (9.98) (CD)
200	190	183	30	NU SHOZ ● ATLANTIC 81647 (8.98) (CD)
				BELINDA CARLISLE ● I.R.S. 5741/MCA (8.98) (CD)

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

A-Ha 139	Commodores 101	Bob Geldof 135	The Jets 131	Love & Rockets 124	The Outlaws 172	The Smithereens 63	Tina Turner 23
AC/DC 143	The Communards 188	Gene Loves Jezebel 169	Joan Jett And The Blackhearts 161	Madonna 8	Robert Palmer 47	The Smiths 182	Van Halen 60
Gregory Abbott 40	Alice Cooper 93	General Public 151	Billy Joel 20	Megadeth 90	Pet Shop Boys 153	SOUNDTRACKS	Luther Vandross 16
Alabama 69	Robert Cray 83	Genesis 21	Elton John 91	Yngwie J. Malmsteen 84	Pink Floyd 154	The Color Of Money 100	Vangels 160
Ashford & Simpson 192	Creedence Clearwater Revival 186	Georgia Satellites 36	Don Johnson 61	Mannheim Steamroller 168, 126	The Pointer Sisters 48	Miami Vice II 85	VARIOUS ARTISTS
The B-52's 197	The Cure 146	Glass Tiger 37	Don Johnson 61	Paul McCartney 137	Poison 191	Stand By Me 181	Rap's Greatest Hits 121
Anita Baker 15	David & David 46	Amy Grant 130	Jesse Johnson's Revue 89	John Cougar Mellencamp 166	The Police 9	Top Gun 29	Television's Greatest Hits Volume II 162
Bananarama 113	Chico DeBarge 102	Daryl Hall 115	Howard Jones 59	John Cougar Mellencamp 166	Iggy Pop 109	Trick Or Treat 167	Winter Solstice 177
Bangles 13	Dead Or Alive 156	Debbie Harry 103	Grace Jones 96	John Cougar Mellencamp 166	Quiet Riot 114	Bruce Springsteen 129, 1	Steve Ray Vaughn & Double Trouble 57
Beastie Boys 24	Dire Straits 149	Corey Hart 87	Oran 'Juice' Jones 88	John Cougar Mellencamp 166	The Pretenders 25	Billy Squier 134	Billy Vera & The Beaters 62
George Benson 138	Dokken 187	Heart 198	Journey 50	John Cougar Mellencamp 166	Ready For The World 53	Stryper 164, 39, 178	Vinnie Vincent Invasion 76
Berlin 67	Duran Duran 19	Bruce Hornsby & The Range 4	KBC Band 98	John Cougar Mellencamp 166	Lionel Richie 7	Survivor 49	Andreas Vollenweider 110
Big Audio Dynamite 145	Steve Earle 132	Whitney Houston 58	Kansas 41	John Cougar Mellencamp 166	The Run-DM.C. 17	Talking Heads 28	W.A.S.P. 86
Black 'N Blue 128	Europe 78	George Howard 190	The Kinks 108	John Cougar Mellencamp 166	Ready For The World 53	George Thorogood And The Destroyers 95	Wang Chung 45
Bon Jovi 122, 133, 2	Eurythmics 79	The Human League 35	Klymaxx 105	John Cougar Mellencamp 166	Lionel Richie 7	Travis 148	Wham! 184
Boston 123, 3	The Fabulous Thunderbirds 142	Phyllis Hyman 173	Kool & The Gang 33	John Cougar Mellencamp 166	Paul Simon 6	Triumph 112	Whodini 180
Bobby Brown 120	Five Star 165	Billy Idol 11	Krokus 117	John Cougar Mellencamp 166	Simply Red 150	World Party 194	Steve Winwood 32
Kate Bush 119	John Fogerty 73	Janet Jackson 26	Howard Jones 59	John Cougar Mellencamp 166	Slayer 94	Dwight Yoakam 174	Paul Young 77
Cameo 12	Millie Jackson 195	Janet Jackson 26	Freddie Jackson 27	John Cougar Mellencamp 166	Slayer 94	ZZ Top 159	
Belinda Carlisle 200	Frankie Goes To Hollywood 116	Bob James 152	Bob James/David Sanborn 156	John Cougar Mellencamp 166			
Peter Cetera 30	Kenny G 82	Al Jarreau 144	Bob James 152	John Cougar Mellencamp 166			
Chicago 75	Peter Gabriel 38	Jason & The Scorchers 118	Al Jarreau 144	John Cougar Mellencamp 166			
Cedera 10			Jason & The Scorchers 118	John Cougar Mellencamp 166			
Eric Clapton 107				John Cougar Mellencamp 166			
Club Nouveau 193				John Cougar Mellencamp 166			
Phil Collins 125				John Cougar Mellencamp 166			

30 SINGLES HIT NO. 1 IN '86

(Continued from page 3)

News' "Stuck On You." Nine songs maintained their No. 1 slot for two weeks—including the reigning No. 1, the Bangles' "Walk Like An Egyptian." The remaining 16 songs enjoyed No. 1 status for a single week.

The year was highlighted by a strong showing of new artists, and that trend was evident at the top of the Hot 100. Simply Red, the Pet Shop Boys, and Bruce Hornsby & the Range were relatively unknown a year ago, yet each artist had a No. 1 record in 1986. First-time No. 1s also went to Bananarama, the Bangles, Bon Jovi, and Falco.

Several recording veterans made their first appearance at the No. 1 position, including Heart, Robert Palmer, Peter Gabriel, and Boston. Steve Winwood's "Higher Love" was the first No. 1 record in his career—coming a full 19 years after his initial chart appearance with the Spencer Davis Group's "Gimme Some Lovin'." Similarly, 17 years after solo artist Peter Cetera first hit the Hot 100 with Chicago, he claimed his first No. 1 record, "Glorious Love (Theme From 'The Kara-

te Kid Part II)," and then got another for "The Next Time I Fall," recorded with Amy Grant.

No artist seemed to dominate the Hot 100 as feverishly in 1986 as in past years, as reflected in the four-week stay at No. 1 of Dionne & Friends' "That's What Friends Are For." Lionel Richie's "Say You, Say Me" managed the same four-week stint at the No. 1 position in 1985, but in the two years before that chart-toppers stayed at the top longer. Madonna's 1984 "Like A Virgin" was No. 1 for six weeks, and Michael Jackson's "Billie Jean" held fast for seven weeks in 1983.

Comparing the 1986 charts with those of 1982 shows the most dramatic difference in the staying power of No. 1 records. The four-week No. 1 run of "That's What Friends Are For" was matched in 1982 by Daryl Hall & John Oates' "Maneater" and John Cougar's "Jack & Diane." The J. Geils Band's "Centerfold" and Survivor's "Eye Of The Tiger" held the No. 1 position even longer, at six weeks apiece, surpassed only by Joan Jett & the Blackhearts' "I Love Rock 'N'

Roll." The end result? A total of 15 No. 1 records, as compared with this year's 30.

"Possibly the reason for it is singles are taking longer to develop," says Mike Bone, senior vice president of marketing for Elektra. "You have a longer shelf life on a single. And obviously, you're going to give up some of that peak position time—as stations are later in coming, the earlier supporters of the single would be moving the record down the chart or off the chart."

Bone says the trend toward longer shelf life is actually good for business because it provides a "more realistic view" of the staying power of a given single. A record that zooms up the charts, he says, may give the appearance of being big—but if it has no legs, "you've got this machine with this momentum-going in this direction, and all of a sudden there's nothing underneath to support it. Which makes for a lot of singles returns."

Radio stations are staying with singles for the appropriate length of time, says Bone, but they are adding them at different times. "Let's say a record has a 12-week shelf life. If the stations on the East Coast add it on Jan. 1 and come off of it on March 31, and the stations on the West Coast are adding it Feb. 1 and they don't come off it until the end of April, it's the period at the end of February where the single would peak in airplay and, hopefully, sales. So it lengthens the life of the record overall from 12 to 16 weeks."

Ultimately, says Bone, the trend is good—if only because it allows more artists a shot at the No. 1 slot.

Bob Sherwood, senior vice president of marketing for CBS Records, sees good and bad in the situation. If a record is No. 1, he says, then it's obviously being played—and, ideally, being bought.

"It does something in terms of excitement to the potential consumer—that's the plus side," Sherwood says. "The down side is, one might suggest—this is all speculation anyway—that the records don't have the strength to stay like they did before."

As for suggestions that once a record has reached No. 1 companies drop their support, Sherwood says it wouldn't be in the best interests of any record company to do so—especially in terms of fully developing an artist's album sales.

"Unless you've just gone No. 1 with an artist that happens to be on a compilation or soundtrack or something that you're never going to see again, I don't know how you turn off a No. 1. It's the time that radio may be most tired of a rec-

ord—people have been working on it, whether selling or promoting or marketing it. But it's also the time that the consumer just came to the party in big numbers. That's why it's No. 1."

Lou Dennis, vice president/director of sales for Warner Bros. says the chart's hectic pace may be one factor in the declining sales of singles. "A volatile chart must make it very difficult, especially for the mass merchandisers," says Dennis. "Because by the time they get the record in the stores, it's already gone out of No. 1."

Historically, Dennis says, people get in the habit of buying music through purchasing singles. "Are we at the point now where they listen to the singles—and because of the volatile chart, when they've heard the third or the fourth single from the album, do they go out and buy the cassette?"

As for the upturn in the number of No. 1 songs, Dennis adds, "Maybe we're seeing something here. Next year we could have 60 No. 1 singles."

DAT IMPASSE

(Continued from page 90)

well advanced with its plans for DAT packaging design, he says. A spaghetti box for the new configuration is now being worked on by the label and graphics firm Queens Litho.

One blank-tape maker, TDK, has already developed a DAT cassette,

saying it will be marketed as soon as hardware hits the market.

Assistance in preparing this story provided by Mike Hennessey in London and Bill Holland in Washington, D.C.

CAPITOL-EMI APPOINTS U.S. EXEC

(Continued from page 6)

sistant.

Berman will oversee the administrative, manufacturing, technological, and publishing operations. Reporting directly to Berman will be Bob Brown, vice president, human resources and administration; Ralph Cousino, vice president, technology development and manufacturing; Charles Fitzgerald, vice president, finance; Ed Khoury, president, magnetic products; Richard Lyttelton, president, Capitol Canada; Bob O'Neill, vice president and general counsel; Lee Simpson, vice president, manufacturing and operations, recorded music product; Dennis White, executive vice president, group record services; and Fred Willms, president, music publishing.

Menon also announced that as of April 1, management of the company's retail activities in North America will be transferred to the Thorn EMI international retail division.

Menon says that when he took the helm of EMI in 1971, "My first responsibility was to stabilize the company and develop strong management. That took a period of time.

"We started EMI America, bought United Artists and Screen Gems, and then ran headlong into the post-1978 slump, which saw a 30% drop in sales. After that violent collapse of the market, we spent three years licking our wounds and trying to preserve our position. I had to cut costs, but we did not reduce our stance in the marketplace or withdraw from our commitment to labels.

"We put a brake on our expansion

plans and this required us to postpone the establishment of a New York label—a very necessary development if we were to compete with the other majors."

Menon says that the reorganization three years ago of the EMI operation into a group of four autonomous labels paved the way for a major investment initiative, which included the creation of Manhattan, the revival of Blue Note, and a powerful concentration on black music by Capitol, EMI America, and Manhattan.

"Capitol has been the top black label for two years running," Menon says. "We have strengthened our presence in Nashville with the appointment of Jim Fogelsong and our classical activity under Brown Meggs."

He says, "I now have very positive expectations for 1987—both for EMI and the industry as a whole. My guess is that compact disk sales will more than compensate for what is likely to be a further decline in conventional record sales now that the CD supply shortfall is being overcome."

Menon admits that EMI had been late in deciding to move into CD manufacture, having reservations because of the laser-read disk being a perfect master for home copying. "But I cannot think of any other company that has set up plants as quickly as we did. We now have three plants in operation, in Swindon, U.K.; Jacksonville, Ill.; and in Japan—the joint venture with Toshiba—and we are ready to grasp the opportunity afforded by the ad-

vent of CD and to move forward."

On the subject of repertoire from the Beatles being available on CD, Menon says that the issue was bound up in ongoing litigation concerning the EMI-Beatles contract, but he expects to see Beatles CDs available "early in 1987."

EUROPEAN FIRM MARKETS AMERICAN ROOTS MUSIC IN U.S.

(Continued from page 8)

American exploitation of its vast catalog—currently over 500 titles—in 1983, when the company dispatched Bayler to Los Angeles.

"I made a lot of mistakes, which subsequently were productive but which at the time were traumatic," he says of his early efforts.

The operation jelled, according to Bayler, when Hubert was enlisted to oversee a new U.S. company.

Since the mid-1985 establishment of Street Level, the company has done business out of a 2,500-square-foot warehouse in the east Los Angeles community of El Cerrino. Locally, the company employs a field salesman and a telemarketer.

The company utilizes a field sales staff on a nonexclusive commission basis in such key markets as San Francisco, Seattle, Austin, New Orleans, Atlanta, Chicago, Boston, New York, and Washington, D.C.

According to Bayler, Street Level's efforts have resulted in significant sales to such chains as Tower, Wherehouse, Strawberries, Sound Warehouse, and Rose.

Bayler says Street Level's com-



Stateside Yuri. EMI Music Worldwide chairman Bhaskar Menon, at right, welcomes Latin recording artist Yuri to the label's Los Angeles office. Yuri, who is signed to EMI Capitol de Mexico, recently completed her debut album, which is slated for U.S. release this month.

petitive price structure of \$8.98 for top-end product and \$5.98 for budget labels is crucial to the company's success with the chains.

"That was the best way to do a comfortable level of business with the chains," he says. "You have to be treated as a domestic, which means extended billing, healthy return policy, and competitive price."

Street Level is sensitive to the issue of parallel importing. For example, only three of Charly's 20 releases from the Chess catalog, currently being marketed in the U.S. by MCA, have been brought into the U.S. by Street Level.

"We're very, very careful about what we bring in," Bayler says.

Bayler sees the renewed emphasis on reissues by U.S. labels (Billboard, Nov. 22) as both a blessing and a curse for his firm.

"It creates higher visibility for the reissue business, which is good for us," he says. "On the other hand, it provides budget competition, which is a problem.

"We have to step up on our marketing activity; we have to keep a

bigger eye on our prices; we have to advertise much more consistently."

Street Level's broadening game plan for 1987 calls for emphasis on Charly's 60-title CD catalog, which will grow by 10 titles a month next year. The company also distributes the French A.V.I. CD line.

But, Bayler adds, Street Level will not be turning its back on vinyl. "We'll be aiming a lot of our vinyl sales at die-hard vinyl sellers. We'll be doing the best we can with them—special deals, helping them—because our vinyl catalog still means a hell of a lot to us.

"Another thing that we will be increasingly involved in next year is in-store marketing," he adds. "Point-of-sale promotion is something I believe in, more than any other form of marketing. In-store play is one of the best possible mediums of sale."

Bayler says that the February National Assn. of Record Merchandisers convention in Miami Beach, Fla., will be the focal point of Street Level's 1987 sales efforts.

WHITNEY HOUSTON IS THE TOP POP ARTIST OF '86

(Continued from page 3)

award. Prince & the New Power Generation took the title last year, following Lionel Richie in 1984 and Michael Jackson in 1983.

While Houston wins the biggest prizes, Janet Jackson shows broader-based popularity. She is the year's top black artist, the top pop singles artist, and the top dance/disco artist. (Her brother, Michael Jackson, topped all three of those categories in 1983.)

George Strait is the year's top country artist, replacing Alabama, which had won the three previous years. Strait finished second on 1985's recap.

Narada Michael Walden is the year's top pop producer, while Jimmy Jam & Terry Lewis—a red-hot team, but listed separately—rank second and third, respectively. It is the third time in the past four years that a black producer has been the No. 1 pop producer. Nile Rodgers took the title in 1985; Quincy Jones won in 1983.

Another of 1986's hottest production teams is Burt Bacharach & Carole Bayer Sager, who wrote and produced the No. 1 and 4 hits on both the pop and black singles recaps. Dionne & Friends' "That's What Friends Are For" is the No. 1 pop hit of the year (and the No. 4 black hit); Patti LaBelle & Michael McDonald's "On My Own" is the No. 1 black hit of the year (and the No. 4 pop hit). "Friends" is also the

year's top adult contemporary single.

The year-end recaps reflect several key 1986 trends, including the dominance of female artists. Five of the year's top 10 pop albums are by female solo artists or female-led groups. Following Houston at No. 1 are Heart at No. 2, Janet Jackson at No. 6, Sade at No. 8, and Miami Sound Machine at No. 10.

The year-end tabulations also reflect the breakdown of the color line between pop and black radio. Six of the year's top seven pop hits are by black artists, while three of the year's top 10 black hits feature white artists. McDonald sang with LaBelle on the top-ranked "On My Own," Elton John was featured on the No. 4-ranked "That's What Friends Are For," and Nu Shooz checked in at No. 10 on the black singles chart with "I Can't Wait."

Though no artist dominates the year-end Boxscore tabulation the way the Jacksons did in 1984 or Bruce Springsteen & the E Street Band did last year, Neil Diamond had two of the top three grossing engagements. Diamond's eight-show sellout at New York's Madison Square Garden finishes first, and his 14-show sellout at the Los Angeles Greek Theatre comes in third. But Diamond has no other listings in the year's top 25, whereas Genesis has six. Two tour packages have three listings each: Bob Dy-

lan/Grateful Dead/Tom Petty & the Heartbreakers and Van Halen/BTO.

Billy Joel and ZZ Top match Diamond's record of two engagements in the year-end top 25. The year's top festival show is the Amnesty International Conspiracy of Hope show at Giants Stadium in East Rutherford N.J. last June.

Dire Straits' "Brothers In Arms" is the No. 1 pop compact disk of the year, climbing from No. 3 last year. It switches places with Phil Collins' "No Jacket Required," No. 1 last year and dipping to No. 3 this year. One other title from last year's top five also makes the top five this year: Pink Floyd's perennial hit, "Dark Side Of The Moon," first released (on LP) in spring 1973.

"Bruce Springsteen & The E Street Band Live 1975-85" was released too late in the year to make the 1986 rankings, but Springsteen's "Born In The U.S.A." finishes No. 16 on the year-end Top Pop Albums chart. It is the third straight year the album has finished in the year-end top 30. It was No. 28 in 1984 and No. 1 last year.

Rosanne Cash has the year's No. 1 country single with "Never Be You," giving her the award she narrowly missed in 1981, when her "Seven Year Ache" was rated No. 3. Cash's father, Johnny Cash, had the No. 1 country hit of 1968 with "Folsom Prison Blues."

Stanley Jordan's "Magic Touch" is the year's No. 1 jazz album, after finishing second last year to Wynton Marsalis' "Hot House Flowers." Marsalis' new album, "Black Codes (From The Underground)," finishes second this year.

Amy Grant's "Unguarded" is the year's No. 1 inspirational album, marking the fourth straight year that the singer has walked off with that honor. "Straight Ahead" won last year; "Age To Age" won in both 1983 and 1984. But Sandi Patti noses out Grant for the title of top inspirational artist of the year. Grant had earned that honor the last three years.

While most of Madonna's 1985 chart spoils are divided this year between Houston and Jackson, the artist repeats a win in one category. Her "Virgin Tour—Madonna Live" is the year's top music videocassette, an honor accorded last year to "Madonna."

"Jane Fonda's New Workout" is the year's best-selling videocassette. That honor had gone to Fonda's original "Workout" tape the last three years running.

This is the third year in the past four that the soundtrack to a film produced by Don Simpson & Jerry Bruckheimer is rated the No. 1 soundtrack of the year. "Top Gun" wins this year; "Beverly Hills Cop" took the title last year; and "Flashdance" won in 1983.

WARNERS, COLUMBIA ARE TOP POP LABELS

(Continued from page 3)

for the distributed label list includes titles on the Def Jam label, for which it handles core marketing and promotion duties.

Warner Bros., with 188 pop singles and albums, heads the top pop distributed label list. The new pop chart also shows Columbia—a repeat winner on a label-by-label basis—second with 115 singles and albums, followed by Atlantic (106), MCA (103), and A&M (81).

In heading up the individual pop label tally, Columbia posts 110 charting albums and singles. Warner Bros. places second in the category, while Atlantic, Capitol, and MCA follow to fill out the top five.

The top distributed black music label is MCA, which racks up 64 charting albums and singles. Billboard's weighting system—which awards bonus points for records that achieve No. 1, top five, and top

10 status—enables Warners to place second on the strength of just 26 charting titles. Epic/Portrait/Associated Labels (EPA) places third, with Arista and Motown occupying the fourth and fifth slots, respectively.

MCA also comes out on top of the black music charts when they are broken out by individual labels. With 58 charting titles, MCA handily outdistances second place Capitol, which has 48. A&M (33), Arista (31), and Columbia (50) rank third, fourth, and fifth, respectively.

RCA once again proves itself the top country label. Although its total of 96 charting albums and singles is less than the 109 it achieved in 1985, the bonus points earned for top charting hits enable it to edge second-place MCA, with 104 charting titles. Columbia (81), Warner Bros. (74), and Epic (66) place third, fourth and fifth, respectively.

Warner Bros. is the top distributed dance label, followed by EPA, MCA, Atlantic, and A&M. On an individual label basis, MCA enjoys the best dance sales performance, with 29 charting titles, while A&M's 21 are enough to earn it the No. 2 slot. Atlantic, Warner Bros., and Epic round out the top five. For club play, A&M garners the most points for its 24 charting titles, while MCA, in second place, has 26. Atlantic, RCA, and Warner Bros. are third, fourth, and fifth, respectively.

A strong showing by a handful of albums allows MCA to cop top jazz label honors on the strength of just seven albums. Independent GRP, with 13 charting titles, is second, while the reactivated Blue Note label finishes a strong third with 10 albums on the chart. Warner Bros. is fourth with 11 albums, and the comparatively small tba label finish-

es fifth with nine titles.

Among classical labels, CBS takes top honors, followed in order by Angel, London, Deutsche Grammophon, and Philips.

For the adult contemporary chart, Columbia takes top honors with 27 titles. Second-place Arista leads the rest of the pack, with Warner Bros. third, Atlantic fourth, and A&M fifth.

In the world of gospel music, Light is the top spiritual label, while Word tops the inspirational chart. Other leaders among the spiritual imprints are Malaco, Word, Command, and Atlanta International, while the remaining top five inspirational labels are Impact, Myrrh, Star Song, and Sparrow.

On the three Latin charts, CBS proves itself the top pop label, while TH tops the tropical/salsa chart, and Profono takes top honors among regional Mexican labels. Following Profono's lead are CBS, Musart, Freddie, and Rocio.

A&M STAFFERS WORK AT RETAIL

(Continued from page 5)

retail community.

"We're always asking these guys things," she says. "It's a good time for us to help them. When it gets to be the last couple of weeks in December, it gets slow at the record label. It's a good way to return the help we've gotten."

"Also, it lets people in this company beyond sales see what goes on in the retail community. By helping customers, you get in touch with the people putting money over the counter."

Neches says that the regional managers instituted the contacts with retail-chain home offices and stores that led to the placement of A&M staffers behind the counter.

"Initially, some people were a little confused," she says, but she adds that response at the retail level has been positive in the past.

Fifteen people from the label's West Coast offices are participating, according to Neches; the sales, video, promotion, advertising, and artist development departments will all take turns on the floor at various Tower, Warehouse, Musicland, and Music Plus outlets.

Neches, who says she previously put in some Christmas time at Tower's Anaheim store, is bagging product at Music Plus's Marina Del Rey store this year.

A&M Northeast regional sales manager Richie Gallo says that par-

ticipating stores in his region include Tower and J&R Music outlets in New York, Sam Goody's in Philadelphia, and the Harvard Coop in Boston.

Gallo says the retail program provides a broader view of the record marketplace.

"You tend to have tunnel vision," he says. "You work the 50-80 records your label has. In this program, you begin to realize what the other labels have. I was surprised with the wide variety that people will spend their money on."

The consumer also derives some benefits, Gallo adds: "The customers appreciate other hands, eyes, and ears."

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