

# Billboard

THE WORLD OF COUNTRY MUSIC  
Follows page 44

VOLUME 99 NO. 42

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

October 17, 1987/\$3.95 (U.S.), \$5 (CAN.)

## Old, New Have Learned To Coexist On Country Charts

This story was prepared by Gerry Wood and Debbie Holley.

NASHVILLE Music executives are upbeat once again, buoyed by the most significant trend here in the past decade: the concurrent rise in popularity, airplay, and sales of both traditional and contemporary country music styles.

The Billboard Hot Country Singles chart has chronicled the dramatic shift during the past year as traditional country music blazes furiously in one direction while contemporary scorches in another. In both cases, the direction is up. A variety of styles has invaded the chart, new faces have charted significantly, an influx of independent labels has hit the chart, and

changes have come in the charting capabilities of established artists.

"This variety, this great mix from country-rock to traditional, is important to our future growth," says Joe Galante, vice president/general manager of RCA/Nash-  
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## Philips Seeks To Raise \$270 Million P'Gram To Float Stock Issue

BY PETER JONES

LONDON N.V. Philips of Holland will offer 20% of its PolyGram Records division in an international public equity offering—starting first in the U.S.—that could raise up

to \$270 million.

The offering next month of 15 million shares, at an anticipated price of \$15 to \$18 each, is seen as a reflection of PolyGram's excellent performance worldwide, especially in the U.S., where the stock initially

will be listed. About 70% of the public stock will be traded over the counter in the U.S. Stock listings on the London and Amsterdam exchanges are expected to follow within months.

Prudential-Bache Capital Funding and Merrill Lynch Capital Markets Group are co-managing the U.S. and international syndicates.

Philips says that while it intends to "maintain its involvement in the software music industry through PolyGram and therefore believes it is of strategic importance to retain a controlling interest" in the record company, the growing scope of PolyGram's global business justifies giving it greater flexibility in fi-  
(Continued on page 90)

## Study: Cassette Single Is On A Roll

BY GEOFF MAYFIELD

SAN FRANCISCO Research conducted by Arista Records, coupled with the results of a recent National Assn. of Recording Merchandisers survey (Billboard, Oct. 10), indicates that consumer awareness of the cassette single is high and

that taped versions of singles are increasing overall unit sales on many titles.

Arista vice president of sales Jim Cawley, an avid proponent of the cassette single, provided an update on the new product line during a presentation on various singles formats at the NARM Re-

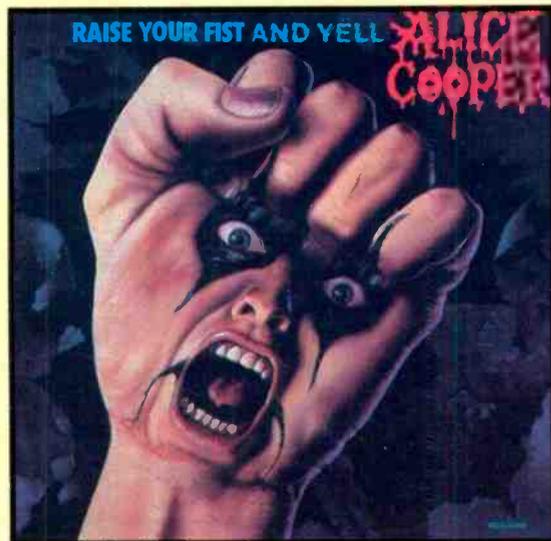
tailers Advisory Committee meeting, held here Sept. 28-30. Citing sales figures from accounts that carry cassette singles and the results of a questionnaire completed by consumers who had purchased Arista cassette singles during the summer, he said the product is  
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## Soviets Soften Stance Against Heavy Metal

BY VADIM YURCHENKOV

MOSCOW Heavy metal no longer sounds quite so harsh to Soviet authorities. The music is even being coated with a veneer of respectability, following the decision by state-owned record company Melodiya to release its first metal album.

The album, by the band Cruise, was recorded in the home studio of group leader Valeri Gaina, widely recognized as the country's top rock guitarist. In fact, the album was recorded a year ago and does not entirely reflect the Cruise of today, but fans see the release as significant just the same.  
(Continued on page 90)



**ALICE COOPER. RAISE YOUR FIST AND YELL (MCA-42091)**  
Alice is back with a vengeance. "Raise Your Fist And Yell", the new album featuring the cassette single "Freedom" (MCA-53212). Be sure to catch Alice on tour beginning October 31, Joe Lewis Arena, Detroit. Produced by Michael Wagener for Double Trouble Productions, Inc.

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Country music is "KING'S!" Rosanne Cash's Top 10 album, "King's Record Shop," just earned Rosanne a No. 1 single and helped her get nominated for CMA Female Vocalist Of The Year. Her ongoing "King's" tour is getting raves. And now, since one smash single and video deserves another, the follow-up to "The Way We Make A Broken Heart" is "Tennessee Flat Top Box". On Columbia (40777).

## Arbitron Unveils Summer Ratings

NEW YORK Top 40 stations sizzled, the Wave tide continued to roll, urban radio exerted its power, and rockers made some noise in the first batch of summer '87 Arbitrons.

Among the top 40 stars were KKLQ-AM-FM San Diego, which enjoyed a 3.6 share gain, and WHYZ New York, which broke a six share in the tough Gotham market.

For complete coverage of the New York; Los Angeles; Chicago; San Diego; and Nassau-Suffolk, N.Y., markets, see page 10.

Nashville Songwriters Assn. 20TH  
Follows page 34



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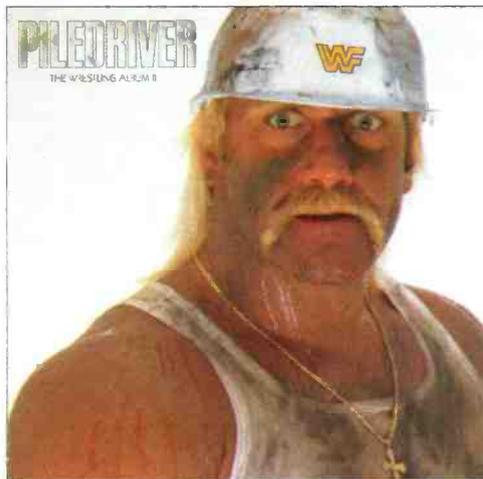
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VOLUME 99 NO. 42

OCTOBER 17, 1987

## NEW ALBUM BY YES

Yes has a new album, "Big Generator," its first since the multiplatinum hit "90125" of 1983, and initial retail and radio response is positive. Talent editor Steve Gett reports. **Page 32**

## The World Of Country Music

George Strait is the top artist, MCA is the top label, and Tree is the top publisher in Billboard's annual country chart roundup. Also in this special section are reports from Billboard's Nashville editorial staff on the state of the country music industry. **Follows page 44**

## PARAMOUNT MAKES JUMP TO \$89.95

As expected, Paramount Home Video has made the move to the \$89.95 price point. The company will try to soften the blow to retailers by offering a promotion and premiums. **Page 66**

## Bid For CBS Boosts Record Biz's Image

Financial analysts say Sony's \$2 billion bid for CBS Records catapults the music business into the "upper tier" of the entertainment glamour stocks. Financial editor Mark Mehler tells the story. **Page 79**

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# Agreement With U.S. Will Mean Major Changes Canadians Wary Of Free-Trade Pact

BY KIRK LAPOINTE

OTTAWA The free-trade agreement reached between Canada and the U.S. has sent foreign-owned record companies in Canada scurrying for more details of the pact. At the same time, the domestically owned companies are wary about their future.

The agreement, reached only minutes before the Oct. 3 midnight deadline, includes significant changes for the recording industry in Canada. Here are some key points:

- The 14.5% tariff on finished recordings brought in from the U.S.—which many feel is the main reason why multinational companies have extensive operations in Canada—will disappear by 1999.

- The Canadian government will retain the right to subsidize the record and video industries, meaning that a \$5 million-a-year package for the Canadian-owned record and video companies won't be touched.

- Neither Canadian content regulations for radio nor rules prohibiting foreign ownership of Canadian broadcasting will be altered. And a Canadian law that prohibits advertisers from reaping tax breaks when they advertise on U.S. outlets also won't be changed.

But there will be fewer reviews of takeovers and investments in the record and video business. There won't be any reviews of indirect takeovers, when a parent company is bought abroad and its Canadian subsidiary is part of that package.

Even so, the Canadian Independent Record Production Assn. has come out against the trade deal. Its concern is that the elimination of the tariff will prompt multinationals to scale down operations in Canada, thus leaving independent firms without major distribution networks.

Another trade group, the Canadian Recording Industry Assn., which represents the multinationals, is seeking more information before

taking a position on the agreement. "Everything has been reduced to speculation," says Brian Robertson, CRIA president. "Without details, it's difficult to know what it's going to mean just now."

The tariff was bound to be eliminated eventually under the General Agreement on Tariffs and Trade. But many in the record business believe that foreign-owned companies may eventually service Canada from northern U.S. centers. Some think that the elimination of tariffs between the two countries could benefit Canada. Given the reduced value of the Canadian dollar, it's possible that Canadian pressing plants could cheaply serve parts of the U.S.

"As it stands right now, based on the information we have, I'd say we're opposed to free trade," says

Brian Chater, executive director of CIRPA. The trade group held a special meeting Oct. 7 to evaluate the agreement, but it is far from conclusive in its stand on how such a deal will affect what many believe is the lifeblood of the industry. Many of Canada's biggest artists were originally signed by independent firms.

"This may well have a major impact on our members," Chater says. "And with no end in sight to copyright reform and possible tax changes next year under tax reform, we're facing more and more crises."

It's unclear whether the Canadian government will proceed with a bill to place more video distribution in Canadian hands. The government promised to push for such a bill, but many feel it was a bargaining chip in the trade talks.

## They're Not 'Bad,' But Sales On Bruce Are Good

BY CHRIS MORRIS

LOS ANGELES The Boss is back, but is he boffo?

Well, almost. Retailers around the country report that although initial sales on Bruce Springsteen's new Columbia studio album, "Tunnel Of Love," are strong, consumer excitement about another recent CBS release, Michael Jackson's "Bad," has in many cases overshadowed the Bruce buzz.

The street-date crowds outside stores and near-hysteria on the part of media and consumers seen upon the release of Springsteen's live five-record set last fall haven't materialized for "Tunnel Of Love."

But retail chains have weighed

in with heavy buys on the Springsteen work, which is the star's first studio recording since "Born In The U.S.A." That 1984 release racked up 11 million U.S. sales and solidified the acclaimed performer's role as a major commercial force in rock.

One factor mitigating against immediate blow-out sales is the nature of the music on "Tunnel Of Love." The album, an introspective work about romantic risk and loss comparable in tone to Springsteen's "Nebraska," is orchestrally spare and includes several acoustic numbers.

While the first single, "Brilliant Disguise," has been accepted by consumers and radio (it is bulleted at No. 20 on Billboard's Hot 100

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## Beta Format Still Shows Vital Signs Paramount's \$29.95 Ceiling Seen As Good Medicine

BY AL STEWART

NEW YORK After years of steady decline, the Beta format stubbornly refuses to call it quits.

New pricing strategies for prerecorded software, coupled with a steady stream of advanced Beta VCRs from Sony, continue to breathe life into the struggling format, which pioneered home video.

Recently, Paramount Home Video said that it would price all of its Beta titles at \$29.95 or lower regardless of the pricing on VHS releases (Billboard, Oct. 3). Meanwhile, the distributor Metro Video bought more than 1 million Beta cassettes and opened Beta Liquideta, a division that will charge \$7-\$15 for most of the 1,500 catalog titles in the format. (Billboard, Oct. 3).

No one is quite prepared to predict a Beta comeback, but the format persistently clings to its 3%-5% market share and creates enough demand to keep prerecorded video suppliers interested. In placing the \$29.95 ceiling

on Beta, Paramount becomes the only supplier to adopt a two-tier pricing strategy based on format.

While Paramount's price reduction seems to have surprised some dealers and distributors, those who are trying to "get out from under Beta," as one distributor puts it, are understandably indifferent. Nevertheless, dealers who stock the format are enthusiastic.

"I'm overjoyed," says Lou Berg, owner of Audio/Video Plus in Houston. "It will make our Beta customers feel like we haven't abandoned them. Obtaining Beta has been a big problem for us in the past."

"The studios have turned the other cheek on Beta, and the distributors don't order as much because [suppliers] have clamped down on returns. The Beta customer can feel a little betrayed," adds Berg, who estimates that approximately 20% of his total sales and rental volume is generated by his Beta inventory.

In making the announcement, Paramount officials said they are strong-

ly committed to Beta but recognize "understandable reluctance" of retailers to stock both formats.

Tim Clott, Paramount Home Video senior vice president and general manager, says, "This is really more of a response to Beta consumers [so that they can get] the product more easily in rental inventories or else be able to buy product."

"I'm impressed with Paramount's decision," says Arthur Morowitz, president of Metro Video. "It took a lot of guts. Paramount knows what they are going to [sell] with the tapes priced at \$79.95. Now they need to sell at least twice as many at \$29.95 to make the same money."

Morowitz adds that he opened the Beta Liquideta division based strictly on his "gut feeling" that there is still significant demand for Beta product. "There are 6 million Beta machines out there," says Morowitz. "If half of them are active, that's 3 million people buying and renting Beta videotapes."

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# Going Public No Big Issue At Erol's Execs: Current Credit Can Fuel Growth

BY BILL HOLLAND

MORGANTOWN, W.Va. Erol's, the country's largest video chain, has no plans for a public offering in the near future, according to owner Erol Onaran.

However, Onaran left the door slightly ajar in an interview at the first Erol's Management Group Information Conference, held here Sept. 4-6.

"We feel we can expand without doing that. We feel we have enough

credit," he said. "I don't think we have to [go public] to grow." He added, however, "We'll have a better idea by December."

What might be the price if a decision were made for the 132-store chain to go public? Onaran estimated that the amount would be "\$20 million-\$30 million."

Erol's has experienced phenomenal growth this year and has expanded out of the Washington, D.C./Baltimore/Richmond, Va., area to Philadelphia, New Jersey, Cleveland, and now Chicago. Onaran said that gross-income projections for fiscal 1988 include a 25% increase in rentals and up to a 10% increase for hardware, which includes television sets, monitors, VCRs, camcorders, and accessories.

The chain plans eventually to expand nationwide. The next Erol's market targeted is Columbus, Ohio.

More than 400 people attended the three-day conference, which was designed as an opportunity to open communication between suppliers and vendors and the 243 Erol's employees, more than half of them store managers.

Representatives of more than a dozen movie suppliers and nearly 40 hardware and video vendors attended. Suppliers sponsored the conference, dubbed Magic '87.

Eleven movie suppliers gave for-

mal presentations to the enthusiastic crowd, and all of them acknowledged the importance of Erol's in the growing industry.

As Michael Karaffa of Vestron told the crowd, "People always talk about the mass merchandisers. Well, the mass merchandisers in this industry are not Zayre's and 7-Eleven—it's Erol's."

Warner Bros.' Dave Mount said that the chain is "our biggest account," and others indicated that, in many cases, the chain's early sales of videos were a barometer that let suppliers know they had a hit on their hands.

MCA's Bill Hickman lauded the chain's strong position on sell-through as a "premier commitment," and RCA/Columbia's Robert Krieger said that Erol's leadership in sell-through has made it "the tops in the industry."

Erol's leads the industry by posting sales of 45% of all new movies the chain buys.

Lorimar announced, by way of indicating the chain's position in the industry, that it will provide all Erol's stores with a five-tape, in-store promo of the Jane Fonda workout videos with a personal message from Fonda herself thanking the chain for its part in the success of the hit videos.

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**Congressional Caucus.** At the Congressional Black Caucus Foundation's 17th Annual Awards Dinner, Rep. Charles Rangel, D-N.Y., left, meets with CBS Records Group executives. Shown center, are LeBaron Taylor, vice president and general manager of divisional affairs, and senior group vice president Seymour L. Gartenberg.

## L.A. Quake: A Lotta Shakin' Was Goin' On

BY DAVE DIMARTINO

LOS ANGELES Radio stations played "I Feel The Earth Move," record label a&r departments found their neatly stacked cassettes strewn on the floor, and most of Los Angeles wondered exactly what was shaking at 7:42 a.m. on Oct. 1.

What set L.A. rocking was an earthquake measuring 6.1 on the Richter scale. With its epicenter in the nearby city of Whittier, the quake caused damage of more than \$108 million—and the figure is increasing daily. A surprisingly strong aftershock—arriving at 3:59 a.m. on Oct. 4 and measuring 5.5—caused even more confusion among already shaken area residents.

California residents, wondering if the first quake was a prelude to the "Big One"—the quake expected to emanate from the San Andreas fault within the next 30 years and to measure in at higher than 8—turned on televisions and radios to find out the big picture. What they found were newscasters ducking under their desks while on the air, radio stations either making light of the quake or devoting constant coverage to it, and comparisons to the last major quake the area had felt, in nearby Sylmar in 1971.

Rooster Rhodes, morning man and program director at KCAQ-FM in Oxnard, says his station stayed on the air during the quake and was instantly besieged by calls. The station handled it as a "happening, happy-type thing," he says, and thus played both "I Feel The Earth Move" and "Shake, Rattle, And Roll."

Funnyman Rick Dees, however, on Los Angeles' KIIS-FM, stopped regular programming for more than an hour to report on the quake. Earthquake safety tips were given and highway patrol officers were interviewed by phone. Even though KIIS DJ Paul Freeman also played "I Feel The Earth Move," says Dennis Clark, Dees' executive assistant, the station "didn't take the quake lightly at all."

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## WaxWorks' Trade Show Draws Heavy Retail Traffic

BY EDWARD MORRIS

OWENSBORO, Ky. WaxWorks/Videoworks staged its seventh annual video trade show in the Executive Inn's new convention center here on Oct. 5-7. The event drew 1,200 retailers to shop the more than 70 displays. Floor space for this year's show was twice the amount of the 1986 meet.

While figures for the cash-and-carry event are not in yet, WaxWorks executives predicted sales of more than \$1.5 million during the two days the buyers were able to shop.

Product was up for grabs at 13 price points ranging from \$6.20 to \$61.85 per piece. There were major markdowns on such titles as "Kiss Of The Spider Woman," dropped from a regular \$60.95 to a show price of \$17.40, and "Poltergeist," which went from \$59.50 to \$17.40. In fact, the entire MGM line was set at \$17.40 per title during the show.

Expecting a big run on the soon-to-be discontinued "Faces Of Death" series, WaxWorks brought in a considerable amount of stock and sold 350 pieces the first day, according to a rep from MPI, the series' current distributor. There was little markdown on these titles—from \$60.55 to \$56.30.

Good Times Video offered more than 90 titles at \$7.50 each.

In earlier years, this trade show has been plagued with long and slow-moving checkout lines. Organizers overcame the problem this year for the most part by establishing 18 checkout stations. Traffic was extremely heavy the first day

but only moderate the second.

Representatives from the Indiana chapter of the Video Software Dealers Assn. were on hand to sign up new members, and a Kentucky retailer was asking for names of interested dealers in an attempt to set up a chapter for that state.

Among the video celebs—either severely in or out of costume—who stalked the aisles and signed autographs were Terry Little (United Home Video), Tina Gaw (Magnum Entertainment), Sgt. Slaughter (Celebrity Home Entertainment), and Denise Austin (Parade/Peter Pan).

Concurrent with the video sale, executives and store managers of WaxWorks' Disc Jockey chain met to assess operations, plan strategies for the coming year, and hear new-product presentations from the major record companies.

Entertainment at the convention was provided by RCA's Restless Heart and Capitol's T. Graham Brown.

Point-of-purchase material was in plentiful supply in an area adjacent to the main floor. Anyone with a paid invoice had access to the area.

## Nashville Changes

NASHVILLE Billboard's office here has a new address—49 Music Square W., 5th Floor. Mail should be sent to Billboard, P.O. Box 24970, Nashville, Tenn. 37202. Billboard's new Nashville phone number is 615-321-4290.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** William Wittman is named producer/vice president of a&r for RCA Records in New York. He was an independent record producer, working with such artists as the Outfield, Graham Parker, and Patty Smyth.

John Brodey is appointed to the newly created post of vice president of album promotion for PolyGram Records in New York. He was director of CHR promotion at Geffen.

Harold Fein is named vice president of marketing for CBS Masterworks in New York. He was director of marketing, U.S., for the label. Linda Ury Greenberg and Robert Scarcello are appointed director and manager of market research, respectively, for CBS Records. Ury Greenberg was upped from director of market research/surveys. Scarcello was with AHF Marketing Research.



WITTMAN



FEIN



CAMPISI



FIRTH

Debbie Campisi is promoted to manager of national secondary promotion for Capitol Records in Los Angeles. She was national promotion assistant.

Chrysalis Records in New York appoints Chantay Taylor national promotion coordinator. She was upped from promotion assistant. Taylor is succeeded by Jill Maxick.

Carol Tatarian joins the international artist relations and publicity department staff of BMG Music International. She was East Coast press coordinator for Capitol Records.

Tracy Hill joins Rhino Records in Los Angeles as director of publicity. She served in a similar capacity at Windham Hill Records.

Orphan Records in Detroit appoints Richard Cole international marketing director for its specialty video product division. He is a musician.

Striped Horse Records in Los Angeles names Janet Lee Stoakley label manager. She has been with the label for two years.

Passport Records appoints Robbie Snow retail marketing coordinator, based in Glendale, Calif. He was merchandising & promotions coordinator for the Musicland Group.

**DISTRIBUTION/RETAILING.** J.E.K. Enterprises, a Baltimore-based one-stop, appoints James Grady vice president of sales & marketing. He was vice president of sales for RCA Records.

**PUBLISHING.** Nicholas Firth is appointed president of BMG Music Publishing in New York. He joins with an extensive background in music publishing, including the presidency of Chappell International.

**HOME VIDEO.** Tom Nottingham is named director of manufacturing services for CBS/Fox Video in New York. He was manager of film services for the company.

John Scott is appointed national sales manager for Charter Entertainment in Los Angeles. He served in a similar capacity for Vestron and Lightning Video.

Steve Zales becomes marketing manager for HBO Video in New York. He was with Lever Bros.

Congress Video Group in New York promotes Elizabeth Horan to publicity manager. She was acquisitions coordinator.

**RELATED FIELDS.** Rogers & Cowan, a Los Angeles-based public relations firm, appoints Tony Fitzpatrick managing director of its international division, headquartered in London. He joins from Granard Communications.

Kevin Scott joins the management team of Sanctuary Music in Los Angeles. He was with the William Morris Agency.

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# Account For 19%, 56% Of Member Dollar Volume CDs, Tapes Shine In NARM Report

BY EARL PAIGE

LOS ANGELES The continued sales power of prerecorded audiocassettes and the strength of compact disks are reflected in a report from the National Assn. of Recording Merchandisers on 1986 retail and wholesale activity.

The nine-page NARM study, released Sept. 24, is the result of a joint

research project with the Recording Industry Assn. of America initiated seven months ago; it includes some data released by the RIAA June 19 (Billboard, July 4).

The continuing strength of the cassette and CD is seen in the member dollar-volume configuration breakdown: cassettes, 56%; CDs, 19%; LPs, 18%; 7-inch singles, 5%; 12-inch singles, 2%.

Among the highlights of NARM's tabulation of 107 member firms' figures are comparisons between four member segments for dollar volume, configuration share, and genre sales.

- Gross dollar-volume share: retail, 66%; rackjobbers, 25%; one-stops, 5%; independent distributors, 4%.

- Cassettes: retail, 44%; racks, 75%; one-stops, 47%; independent distributors, 26%.

- CDs: retail, 27%; racks, 8%; one-stops, 23%; indies, 30%.

- LPs: retail, 22%; racks, 12%; one-stops, 21%; indies, 26%.

(Singles are fairly even in share, except for a 16% spike in 12-inches for indie distributors.)

Overall genre share by all four member types shows rock/pop's continuing dominance at 53%, with black music accounting for 10%, country for 9%, classical and jazz for 6% each, easy listening and soundtrack/cast for 4% each, children's and other for

(Continued on page 93)



**A Touch Of Gold (And Platinum).** Arista Records execs present the Grateful Dead with platinum and gold records for the group's "In The Dark" album. Shown here, from left, are Jim Cawley, vice president of sales and distribution; Abbey Konowitch, vice president of video and artist development; band members Brent Mydland, Bob Weir, and Phil Lesh; Clive Davis, president of Arista; band member Bill Kreutzman; John Cutler, co-producer of "In The Dark"; Don Jenner, senior vice president of marketing and promotion; band member Jerry Garcia; Roy Lott, senior vice president of operations; Rick Bisceglia, senior director of national top 40 promotion; band member Mickey Hart; Melani Rogers, senior director of national publicity; and Sean Coakley, senior director of album rock promotion.

## Series Establishes Three-Tiered Pricing CBS Bows Midprice CDs

BY DAVE DiMARTINO

LOS ANGELES With the recent introduction of its Best Value compact disk series, CBS has established a CD equivalent of its three-tier LP and cassette pricing system.

The Best Value series, which comprises some 320 pop and 75 classical titles, is being offered to dealers at a price point nearly halfway between its top-line product and its budget-price Collector's Choice series, introduced in February.

The new series consists of titles that have previously been available at \$10.29 per box lot and are now being dropped to \$8.58 per box.

A 10% introductory discount on the new series has been offered, says Paul Smith, senior vice president and general manager of sales for CBS, so that "dealers can actually buy these 400 titles at under \$7."

Smith, who spoke at the National Assn. of Recording Merchandisers Advisory Committee meeting in San Francisco Sept. 30 (Billboard, Oct. 10), says that dealers there took the news of the new CBS line "quite well." While he acknowledges that many dealers there were clamoring for lower-priced top-line product, Smith says, "We don't see the merit in that at this point in time, or per-

(Continued on page 90)

## Antilles Sets New Label Distributed By WEA

BY LINDA MOLESKI

NEW YORK Antilles Records, the independently distributed label owned by Island Records, has formed New Directions, a logo dedicated to contemporary music of all types. The new label is being handled by WEA's distribution network; initial product shipped Oct. 5, with titles by composer Samuel Zyman, jazz trumpeter Jeff Beal, the trio Power Tools, and a rerelease of Phillip Glass' "Koyaanisqatsi," which is now available on compact disk for the first time.

The decision to take New Directions to the branch distribution giant

was largely prompted by the recent addition of a new field sales staff to WEA. Its primary responsibility is the marketing of all jazz, classical, and progressive product released on WEA-distributed labels.

"There was this move within WEA to start this new sales managers staff dedicated to this type of music," says Jean Pierre Weiller, managing director of Antilles/New Directions.

"The only way for this type of music to get the right exposure is to be with a major that will provide in-depth marketing," he says. "That's not the case with independents. They

(Continued on page 87)

## U.K. To Study Chappell Buy WCI Deal Opens Antitrust Probe

BY PETER JONES

LONDON Although Warner Communications Inc. completed its buy-out of Chappell Music in New York last week as expected, the British government has referred the \$200 million deal to the Monopolies and Mergers Commission here.

Lord Young, secretary of state for trade and industry, is calling for a report within four months.

"The proposed acquisition has raised issues of competition in the U.K. markets for the publication and recording of music," Young says. His decision to seek the inquiry followed an extensive lobbying campaign by

the Independence for Music Publishing Group, also known as IMPACT, which opposed the deal.

It is understood that the U.K. subsidiaries of both companies will have to wait for a decision by the MMC, which will decide whether the deal would give them an unfair monopoly of the U.K. music market.

The campaign of IMPACT has included full-page trade paper advertisements urging that the Warner/Chappell merger be stopped. The group claims the deal would "signal the death knell" for U.K. musicians by taking a sharp bite out of their income from royalties.

SBK Songs, one of the key independent publishing houses involved in orchestrating the IMPACT cam-

(Continued on page 93)

## Like It Or Not, It's Back To The '70s As Floyd, Kiss, Skynyrd, Yes Crowd Charts

**CALL IT** a mini-'70s revival. The top two debuts and the most commanding jumps on this week's Top Pop Albums chart are by acts that achieved their greatest success in the '70s.

Pink Floyd's "A Momentary Lapse Of Reason" jumps three notches to No. 5, Aerosmith's "Permanent Vacation" jumps six to No. 21, Kiss' "Crazy Nights" leaps 33 notches to No. 24, Lynyrd Skynyrd's "Legend" leaps 66 berths to No. 50, and Jethro Tull's "Crest Of A Knave" leaps 95 positions to No. 80.

It makes you want to head out for Cal Jam III—with the latest Allman Brothers on the 8-track.

And may we point out that this week's top two debuts are Yes' "Big Generator," at No. 61, and the Bee Gees' "ESP," at No. 129.

For the benefit of our younger readers, we'll point out that Pink Floyd had the longest-charting album of the '70s with "Dark Side Of The Moon"; the Bee Gees had the best-selling album of that decade with "Saturday Night Fever." And the other five bands all amassed imposing piles of gold and platinum albums in the time period.

Boston and Heart may have started this '70s wave in 1985-86 when they re-emerged after long absences with No. 1 albums. And such diverse singers as Carly Simon, Natalie Cole, Stephanie Mills, and Dan Hill are keeping it going.

Come back, BTO. You too, Ohio Players. AWB, where have you been all these years?

**THE TOP FIVE** on this week's Hot 100 contains the latest hits by three of the five biggest stars of the '80s. Prince's "U Got The Look" jumps three notches to No. 2, Michael Jackson's "Bad" surges four spots to No. 4, and Madonna's "Causing A Commotion" leaps six notches to No. 5.

"Commotion" is Madonna's 13th consecutive top five hit. That's her entire output since "Lucky Star" peaked at No. 4 three years ago this week.

Only two acts in the rock era have had longer streaks of consecutive top five hits. Elvis Presley had 24 in a row, from "Heartbreak Hotel" in April 1956 to "Return To Sender" in November 1962. The Beatles had 15 straight, from "I Feel Fine" in December 1964 to "Get Back" in May 1969. (In all cases, we're discounting B sides, EPs, and from-the-vault releases on old labels.)

Madonna's success rate averages out to more than

one top five hit every three months for three solid years.

That's a tremendous achievement, but we can't help wondering if this almost nonstop radio exposure could ultimately backfire on Madonna—especially because a lot of her records sound alike. The problem is compounded because so many other artists on the radio sound like Madonna. Among them: Stacey Q, Regina, Debbie Gibson, and Exposé.

Madonna would be well advised to stop pumping out generic pop/dance smashes before the formula wears thin. History is filled with cases of acts who went to the well one time too many on same-sounding hits, only to wear out their welcome at radio.

**FAST FACTS:** Lisa Lisa & Cult Jam's "Lost In Emotion" jumps to No. 1 on this week's Hot 100, four months after the group first topped the

chart with "Head To Toe." Lisa Lisa is one of only four acts to earn two No. 1 hits this year. The others: U2, Madonna, and Whitney Houston.

Michael Jackson's "Bad" jumps to No. 1 on the Hot Black Singles chart in its fifth week. It's the fastest-rising No. 1 black hit since Prince & the New Power Generation's "When Doves Cry" in June 1984.

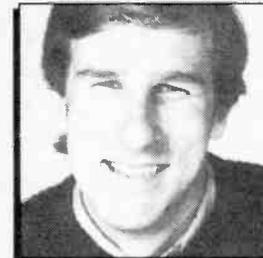
The top soundtrack on this week's Top Pop Albums chart is "Dirty Dancing," which moves up to No. 6, pulling ahead of "La Bamba." The first single from the soundtrack, Bill Medley & Jennifer Warnes' "(I've Had) The Time Of My Life," leaps 10 notches to No. 25 on the Hot 100. The song is considered the front-runner to win the Oscar for best song. Another duet featuring Warnes—"Up Where We Belong" (from "An Officer And A Gentleman")—won the Oscar in 1982.

Director Marty Callner achieved a unique distinction last week, when the No. 1 hits on both the pop and black charts featured his videos. Those hits? Whitesnake's "Here I Go Again" and Stephanie Mills' "(You're Puttin') A Rush On Me."

**WE GET LETTERS:** Mike Perini of Ypsilanti, Mich., notes that Madonna's "Who's That Girl" is the first No. 1 pop hit to spend just 11 weeks in the top 40 since Johnny Mathis & Deniece Williams' "Too Much, Too Little, Too Late" in 1978.

Perini also notes that Hank Williams Jr.'s current album, "Born To Boogie," is his most successful release on the Top Pop Albums chart in more than 22 years.

**CHART  
BEAT**



by Paul Grein

**LATE  
NEWS**



# Supertramp

*The act of artistic creation is a mysterious process. The artist makes lines or sounds that somehow grow into something bigger. Like pictures. Or music.*

*Produced by Rick Davies and Supertramp  
except It's alright produced by Rick Davies  
and Supertramp with Tom Lord-Alge.*

Management: Sue Davies for Power Steering, Inc.

*"Free as a bird" is the new album from Supertramp. SP 5181*

*"I'm beggin' you" is the first single from the album. AM 2985*

On A&M Records, compact discs, and BASF Chrome tape

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# Grover Washington, Jr. "Strawberry Moon." A New Phase Begins.

"Strawberry Moon" is the best-selling new album and huge crossover smash from Grammy-winner Grover Washington, Jr.

The new single, "The Look Of Love," features vocals by Jean Carne. Watch for the upcoming video and don't miss the magic of Grover on tour.

Grover Washington, Jr. "Strawberry Moon." There's no end to its brilliance.

**GROVER WASHINGTON, JR.  
"STRAWBERRY MOON."  
FEATURING THE NEW HIT  
SINGLE, "THE LOOK OF  
LOVE," WITH VOCALS BY  
JEAN CARNE.  
ON COLUMBIA RECORDS,  
CASSETTES AND  
COMPACT DISCS.**

**GROVER LIGHTS UP  
THE NIGHT WITH THE  
"STRAWBERRY MOON"  
TOUR:**

10/21 Humphrey's By  
The Bay, San Diego  
10/22 Pacific Amphitheatre,  
Costa Mesa  
10/23 Greek Theatre,  
Los Angeles  
10/24 Circle Star,  
San Carlos  
10/30 Berklee Performance  
Center,  
Boston  
10/31 Beacon Theatre,  
New York  
11/14-15 Royal Albert  
Hall, London



\*Appears courtesy of Omni Records.  
Producer: Grover Washington, Jr. except "Summer Nights"  
produced by Marcus Miller and "I Will Be Here for You"  
co-produced by Michael J. Powell and Grover Washington, Jr.  
Executive Producer: George Butler.  
Management: Z. ne Management, Inc.  
Agency: ABC

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# Involuntary Artist Servitude

## DUMPING THE 7-YEAR PROTECTION CLAUSE

BY DAVID A. BRAUN

The record companies and the American Federation for Television and Radio Artists have labored long and hard to come up with a legal monstrosity in amending the California Labor Code. The result should keep industry litigators quite happy while depressing artists who would otherwise be able to obtain true value for their services after long apprenticeship.

Ambiguity, inconsistency, unfairness, and possible unconstitutionality characterize the recent amendments to the personal-services section of the code. These amendments are limited to the recording industry. To that extent, the remainder of the Hollywood community should be grateful.

The former law stipulated that a contract providing personal services could not be enforced against an employee beyond seven years. It was a reasonable protection for artists, whose professional life spans are relatively short and who frequently enjoy little bargaining power.

The law prevented employers from monopolizing an artist's career through long-term exclusivity and substantial minimum-product requirements. Thus, recording artists at least had the comfort of knowing they were free to go elsewhere after seven years and sell their services at current market value—rather than at the values assigned at the beginning of their relationship with the record company.

The record business easily absorbed this law into its business practices. Well-run companies would simply renegotiate with artists whose terms were expiring, offering higher royalties on existing catalog or sometimes providing for reversions to entice successful artists to remain.

Artists failed to re-sign only if personal relationships had deteriorated or the record company failed to offer reasonably competitive ad-

vances and royalties. In effect, the bargaining power of the artists was brought into balance with that of the record company.

But now, under the recent amendments, the balance has tilted far to the side of the record label. Under the amendments, the following would occur:

- An artist with a seven-year contract may not use the seven-year clause to protect himself unless he gives written notice to the record

by sales of the artist prior to the end of the seven years or by sales of the artist for the new record company. And the statute is silent on who pays these damages.

If this liability now exists, why would any new record company sign the artist? And why would the artist even look for a new record company?

In effect, the damage clause has vitiated the seven-year clause. Unless the artist has a breach of con-

tract claim (very difficult to prove within a reasonable time frame), the artist is trapped and must remain with the record company.

and case law, which has consistently held to the contrary.

It is inconsistent to provide for damages in the very same statutes that provide for injunctions based upon the inability to fix damages. The amendments may also be unconstitutional. To reduce this new law to a ridiculous example (often a useful tool for testing a proposition), let's suppose a label signs an artist for 21 albums over a period of seven years. This was not uncommon a few years back.

At the end of the contract period, the artist has produced 14 albums (by itself probably a world's record). That artist could not leave the record company until he delivered seven more albums.

Would anyone—even the record company—consider that to be fair? In my opinion, it is not only unfair, but it may well be unconstitutional. It could be a case of involuntary servitude. The artist would be deprived of his opportunity to work for anyone else until he finished the product, perhaps exhausting his most creative years.

In other areas of the law, depriving a person of an opportunity to work for an unspecified and unreasonable time constitutes an invasion of his rights. Additionally, the employment contract becomes one without a finite end of term and may well be unenforceable as lacking a material element.

An unenforceable agreement does not even serve the interest of the record company. If the legislature wanted to do away with the seven-year clause in the record industry, why did it not do so by frontal attack so that a full debate on the merits could have been held?

The seven-year clause has a long history in California and is based on a very salutary public policy. It deserved a more public funeral and interment.

These amendments constitute bad law and should be revoked or challenged in the courts at the earliest possible opportunity.

Code, Section 263A), which went into effect Jan. 1, are representative of our lawmakers' lack of understanding of intellectual properties. How, for instance, is it possible to reasonably predict the economic value of a song?

The House Ways and Means and Senate Finance committees are now considering changes to the tax laws.

It is critical that our community take immediate action and voice its concern. Complacency can be disastrous.

Alvin G. Hagaman Jr.  
O'Neil, Hagaman & Co.  
Nashville

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



**'Under recent amendments the balance has shifted to labels'**

David Braun is a member of Los Angeles law firm Silverberg, Rosen, Leon & Behr.

tract claim (very difficult to prove within a reasonable time frame), the artist is trapped and must remain with the record company.

If several albums are still due, the artist may be forced to sign an improvident deal or suffer the continuation of the existing deal. Further, the introduction of the concept of damages in this area is curious. One would think that the representatives of the artists would have raised the issue.

Under California law, an injunction may only be issued when "pecuniary compensation would not afford adequate relief" or if the loss "cannot be reasonably or adequately compensated in damages in an action at law."

But if damages (a nice word for "pecuniary compensation") are capable of determination, then no injunction could ever be granted in the recording industry. We would have to ignore or obliterate statutes

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Go-go music is a lot of different things to different people. But to one who has lived the scene, it is a style, a commercial for the District of Columbia. The sound of go-go will not "fizzle" because Trouble Funk's Taylor Reed feels it's too dangerous.

That was a hard line, Nelson George. But I'll keep reaching for you because I love you and the Rhythm & the Blues.

Keith Andrew  
San Francisco,  
but born and raised in D.C.

### TIME FOR ACTION

Today's music community is being subjected to increasingly complex challenges resulting from rapid technological, social, and economical change.

These challenges, whether source licensing, DAT, or the new tax-law changes, illustrate two basic problems: Congress and the general public have a limited and often erro-



### IN DEFENSE OF GO-GO

Nelson George takes a hard line in his recent article headlined "D.C. Go-Go Fizzles, But Trouble Funk Survives" (Billboard, Oct. 3). What did the nation's capital do to deserve this except to give the world the music of Marvin Gaye, Donny Hathaway, and Billy Stewart, all of whom died tragic deaths?

Don't deal go-go the tragic death card, Nelson. We are succeeders and we will survive. That headline is like saying "N.Y. Hip-Hop Slumps" or "Chicago House Crumbles." Duke Ellington is probably turning over in his grave.

Go-go music was and still is the closest thing to big-band swing. What other genre uses as many acoustic horns and percussion? Our Latin brothers, maybe.

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## Summer Arbs: No Vacation In Biggest Markets

BY KIM FREEMAN

**NEW YORK** What did outlets in the biggest U.S. radio markets do on their summer vacations?

The answer is found in the first round of summer '87 Arbitron figures, on the New York; Los Angeles; Chicago; San Diego; and Nassau/Suffolk, N.Y., markets.

The big stories were in San Diego, where top 40 KKLQ-AM-FM gained a whopping 3.6 share points, leaping to a 6.6 share, and in New York, where WHTZ managed to top the six-share mark. Here's a rundown:

### NEW YORK

In addition to earning itself a lot of breathing room, WHTZ "Z-100" became the first station here to crack a six share in at least a year. The top 40 remained in the No. 1 seat with a 6.2 share, up from 5.8. Z-100's closest competitors—tied with 4.8 shares—were WBSL, which repeated as urban champ, and top 40 WPLJ "Power 95," which pulled that share for the third book in a row.

WBSL and urban rival WRKS seem to be carving out their own niches, as diary keepers gave WRKS an up book, too. With a more consistent, music mix targeted at younger listeners, WRKS pulled a 4.6, up from 4.4.

Striving for that piece of the pie between Gotham's top 40s and urbans is crossover station WQHT "Hot 103," which held most of its huge spring gains and checked in with a 4.3 share, down from 4.4.

Like the urbans, Gotham's rockers appear to be settling into more distinct formats. Heritage rocker WNEW-FM rolls into its 20th year with its best book of 1987. The outlet had a 4.0 share, up from 3.5. WXRK, which shifted to all classic rock, drew a 3.7 share, up from 3.3, for its best book as a rocker.

Many eyes were glued to the country's first all-sports outlet, WFAN, which signed on July 1 from the ashes of country outlet WHN. New York Mets fans constituted much of WHN's audience, but WFAN still had to face the challenge of replacing

country fans with an entirely new audience. The outlet pulled a respectable 2.3 share, down from the 2.8 WHN left as its epitaph.

The other side of that story is WYNY, which exited a crowded AC race for country July 1 and went up to a 1.9, from a 1.6. In that AC race, soft AC WLTW is the clear winner with a 4.3 share, while soft rocker WNSR gained for a 2.8 share.

### LOS ANGELES

Crossover outlet KPWR "Power 106" beat out legendary top 40 KIIS-AM-FM for the top spot—but only by a hair, and both stations took hits. Power 106 drew a 6.6, down from a 7.0; KIIS fell from the No. 1 overall with a 6.5, down from a 7.4 spring book.

KOST continues to rule the AC field, this time jumping to a 4.9, up from a 4.3. Soft AC KBIG challenged with a 4.3 share, up from 3.7. It's likely that these ACs and Los Angeles' rockers are keeping an eye on mellow rocker KNX-FM, which spoke up with a 1.6., up from 0.9.

On the rock front, progressive rocker KROQ continued to stand solo in the upper ranks. It maintained a year's upward trend for a 4.3 share, up from 4.1. On the lower rungs of the rock ladder, mainstream rocker KLOS closed the gap on classic rock upstart KLSX. KLOS increased from 2.9 to 3.0, while KLSX dropped from 3.3 to 3.0.

After a much-raved-about spring book, KTWV "the Wave" put in a more modest gain to pull a 2.7, up from 2.5. And country outlet KZLA had a bang-up book with a 2.5 share, up from 1.9. With the 1.0 share of KZLA's sister AM, KLAC, that's a solid combo sell.

### CHICAGO

While urban stalwart WGCI-FM continues to dominate the music market, the Windy City blew up some dramatic changes. Former urban leader WBMX-FM has its old PD, Lee Michaels, and its old upward trends back. This book, WBMX-FM increased to a 5.1, up from 4.4.

The two other upstarts were classic rocker WCKG, which unseated

rocker WLUP-FM by jumping to a 3.7 share, up from 2.9. WLUP-FM logged its third down book, pulling a 3.6; the station appears to be suffering from Steve Dahl & Gary Meier's move to afternoons on rocker WLUP-AM. That rocker moved to a 1.9, up from 1.2, after the duo's move. Why don't they simulcast?

Sad as it sounds, WYTY did well by shedding its former WLS-FM calls and image. WYTY jumped into contention with a 3.5 share, up from 2.7. With an increasingly urban lean, top 40 WBBM-FM led the format pack with a 4.1 share, up from 3.8, while WKQX dipped from 3.2 to 2.9.

With less than a full book to work with, WNUA's new age/jazz/AC mix drew a 1.2 share, down from the 1.6 share the outlet pulled as AC-formatted WRXR.

### SAN DIEGO

KKLQ-AM-FM took the market by storm by leaping to a 6.6 share, up from 3.0. That's the top 40's second book in the format and may explain why Gannett took hit station KSDO-

## SUMMER '87 ARBITRONS

Following are 12-plus, average quarter-hour share, metro survey area. Monday-Sunday, 6 a.m. to midnight. (#) indicates Arbitron market rank. These symbols are used: AC=Adult Contemporary, album=album rock, easy=easy listening, cross=crossover, cls rock=classic rock, var=variety, MOR=middle of the road.

| Call                   | Format    | '86 | '87 | '87 | '87 |
|------------------------|-----------|-----|-----|-----|-----|
| <b>NEW YORK—(1)</b>    |           |     |     |     |     |
| WHTZ                   | top 40    | 5.8 | 5.1 | 5.8 | 6.2 |
| WBSL                   | urban     | 4.6 | 4.7 | 4.6 | 4.8 |
| WPLJ                   | top 40    | 5.1 | 4.8 | 4.8 | 4.8 |
| WPAT-FM                | easy      | 4.5 | 4.3 | 4.8 | 4.6 |
| WRKS                   | urban     | 5.1 | 4.8 | 4.4 | 4.6 |
| WINS                   | news      | 4.6 | 5.4 | 4.5 | 4.5 |
| WOR                    | talk      | 4.7 | 5.6 | 4.4 | 4.5 |
| WQHT                   | cross     | 3.1 | 3.5 | 4.4 | 4.3 |
| WLTW                   | soft AC   | 4.2 | 4.0 | 4.1 | 4.3 |
| WNEW-FM                | album     | 3.8 | 3.6 | 3.5 | 4.0 |
| WCBS-FM                | oldies    | 4.0 | 3.9 | 3.7 | 3.8 |
| WXRK                   | album     | 3.1 | 2.9 | 3.3 | 3.7 |
| WCBS-AM                | news      | 3.9 | 3.4 | 3.3 | 3.1 |
| WABC                   | talk      | 2.9 | 3.0 | 2.9 | 2.9 |
| WNSR                   | lite rock | 2.5 | 3.2 | 2.5 | 2.8 |
| WFAN                   | sports    | 2.1 | 2.1 | 2.8 | 2.3 |
| WNEW-AM                | nostalgia | 2.3 | 1.6 | 1.8 | 1.9 |
| WYNY                   | country   | 1.8 | 1.6 | 1.6 | 1.9 |
| WADO                   | Spanish   | 1.4 | 2.0 | 1.6 | 1.8 |
| WQXR-AM-FM             | classical | 1.6 | 1.4 | 1.5 | 1.6 |
| WPIX                   | AC        | 2.0 | 1.8 | 1.4 | 1.6 |
| WPAT-AM                | easy      | 1.4 | 1.4 | 1.5 | 1.5 |
| WNCN                   | classical | 1.5 | 1.8 | 1.6 | 1.4 |
| WNBC                   | AC        | 1.7 | 1.6 | 1.5 | 1.3 |
| WLIB                   | black     | .8  | 1.1 | 1.3 | 1.1 |
| WALK-AM-FM             | AC        | 1.8 | 1.0 | —   | 1.0 |
| <b>LOS ANGELES—(2)</b> |           |     |     |     |     |
| KPWR                   | cross     | 6.5 | 5.7 | 7.0 | 6.6 |
| KIIS-AM-FM             | top 40    | 6.3 | 6.4 | 7.4 | 6.5 |
| KABC                   | talk      | 5.4 | 6.1 | 5.2 | 5.8 |
| KOST                   | AC        | 4.1 | 4.8 | 4.3 | 4.9 |
| KJOI                   | easy      | 4.9 | 4.7 | 4.9 | 4.5 |
| KROQ                   | album     | 3.9 | 4.0 | 4.1 | 4.3 |
| KBIG                   | soft AC   | 3.9 | 3.8 | 3.7 | 4.3 |

### LOS ANGELES—(2)

|            |         |     |     |     |     |
|------------|---------|-----|-----|-----|-----|
| KPWR       | cross   | 6.5 | 5.7 | 7.0 | 6.6 |
| KIIS-AM-FM | top 40  | 6.3 | 6.4 | 7.4 | 6.5 |
| KABC       | talk    | 5.4 | 6.1 | 5.2 | 5.8 |
| KOST       | AC      | 4.1 | 4.8 | 4.3 | 4.9 |
| KJOI       | easy    | 4.9 | 4.7 | 4.9 | 4.5 |
| KROQ       | album   | 3.9 | 4.0 | 4.1 | 4.3 |
| KBIG       | soft AC | 3.9 | 3.8 | 3.7 | 4.3 |

(Continued on page 16)

FM to the Wave last week.

Longtime leaders adult hits KFMB-FM "B-100" and album rocker KGB-FM held solid. KGB increased to a 7.5 for the No. 2 overall seat, and B-100 drew a 7.0 for the No. 3 rank. Easy listener KJQY kept its No. 1 slot.

AC/jazz outlet KIFM jockeyed into

a great position to test its new all-jazz fare by jumping to a 3.9, up from 3.1. Classic rocker KCBQ-AM-FM increased to a 3.9, up from 3.3., and KSON-FM exploited its role as the sole country FM to win a 5.9 share, up from spring's 5.8.



Programmers reveal why they have jumped on certain new releases.

### TOP 40

The Bill Medley/Jennifer Warnes duet, "(I've Had) The Time Of My Life" (RCA), is "going through the roof," says KITY "Power 93" San Antonio, Texas, PD Rick Upton. Same goes for Swing Out Sister's "Breakout" (Mercury). Newer tracks showing great potential for Power 93 include Debbie Gibson's latest, "Shake Your Love" (Atlantic), and Stevie B.'s "Party Your Body" (Litte Major). The latter is a hot dance track launched in Miami and starting to pick up heavy sales steam in San Antonio. Two Virgin projects are performing well for Upton—Pretty Poison's "Catch Me I'm Falling" and the Other Ones' "Holiday." Poison's "I Won't Forget You" (Enigma/Capitol) is a big request item at Power 93, and it's Upton's pick for high school prom ballad of the year.

### BLACK/URBAN

WIKS "Kiss 102" New Bern, N.C./Coastal Carolinas PD Ceacer Gooding says the David Ruffin & Eddie Kendricks outing "I Can't Believe" (RCA) sounds like a sure-fire smash. "Naturally, it's very reminiscent of the Temptations, and it's going to be a big mass-appeal track, with special strength among the older demos," says the PD. A "fantastic female" record, in Gooding's estimation, is Meli'sa Morgan's "If You Can Do It" (Capitol). And an all-around winner comes from the Gap Band, its latest, "Sweet Candy" (RCA). "This is the best thing they've done in a long time, and it should put them back in the pocket," says Gooding.

### ALBUM ROCK

Now that simultaneous CD releases are the norm for most labels, Bill Wise, PD of all-CD rocker WGTR Miami, can rave about new releases just as fast as the rest of 'em. Getting the hottest Wise-crack is Robbie Robertson's "Showdown At Big Sky" (Geffen). The former Band member arrives with a "fresh, contemporary sound" that Wise says is drawing instant reaction from listeners. Yes' entire "Big Generator" CD is a big hit at WGTR. The lead track, "Love Will Find A Way" (Atco), would have been last week's top request if Herman & McBean's own "Restraining Order Blues" hadn't secured that slot when the morning duo returned to the airwaves after a long absence (Billboard, Oct. 10). Other Yes tracks performing well for WGTR include the single "Rhythm Of Love" and the title track. Holding his own amid a slew of superstar product is re-comer Melvin James, with "Why Won't You Stay" (MCA). "This is one of those great hook records that has our audience going nuts," says Wise. "It's been a top request for the last three to four weeks, which is pretty exceptional with all the megastar product out now." And the band that won't go away is Def Leppard, whose "Animal" and "Hysteria" (Mercury) continue to draw big phones from WGTR's audience. Those requests, Wise notes, are not necessarily coming from Def Leppard fans. "This album is very commercial sounding," he says. "We're getting a lot of calls from guys in their middle and late 20s, and they're not heavy metal fans."

### COUNTRY

WCAO Baltimore PD Johnny Dark found one of those rare instant-reaction records in Dan Seals' "One Friend" (Capitol). "I think this may be the best thing he's ever done," says Dark. "Our phones lit up immediately, and it seems people are responding most strongly to the beautiful lyric content." Dark has long been a Mason Dixon enthusiast, making the arrival of that group's "Don't Say No Tonight" (Premiere One) a pleasant surprise. "This is a pretty song, with great harmonies," says Dark. "They've turned out one good record after another, and I hear they're about to sign a major label deal. It's about time." Finally, Dark raves about the O'Kanes' "Just Lovin' You" (Columbia). "They played at our listeners' appreciation day concert a few weeks back," says Dark, noting that an already strong Baltimore fan base for the new group grew even bigger following the concert.

KIM FREEMAN

## newsline...

**TONY NOVIA** is promoted to vice president/operations manager at WHYI "Y-100" Miami, a new position at the top 40. Novia will report to president/general manager David Ross. Novia is an eight-year veteran with the Metroplex outlet.

**WHFS** Annapolis, Md./Washington, D.C., is set to be sold to Duchossios Communications Co., based in Elmhurst, Ill., for \$8.24 million. The principal owner was Jake Einstein, who bought the progressive/free-form rock outlet four years ago for \$2.8 million. No changes in format or personnel are expected. Another station about to join the Duchossios chain is KEBR-FM Sacramento, Calif., which the company is set to buy from Family Stations Inc. for \$7.4 million. Both deals are pending approval from the Federal Communications Commission.

**LINDA FOX** is elevated to VP/operations for San Diego-based Fairwest Communications. Fox is a three-year Fairwest veteran.

**JOHN STOLZ** is upped to general manager for the Plessinger Radio Group, based in Cincinnati.

# Congratulations

To This Year's  
CMA Nominees

**ENTERTAINER OF THE YEAR**

The Judds  
Hank Williams, Jr.

**SINGLE OF THE YEAR**

George Jones—*"The Right Left Hand"*

**ALBUM OF THE YEAR**

Dolly Parton —*"Trio"*  
Linda Ronstadt

George Jones—*"Wine Colored Roses"*

**SONG OF THE YEAR**

Whitey Shafer/Lyndia Shafer—*"All My Ex's Live In Texas"*

Holly Dunn—*"Daddy's Hands"*

Paul Overstreet—*"Forever And Ever, Amen"*

*"On The Other Hand"*

**FEMALE VOCALIST OF THE YEAR**

Rosanne Cash

Dolly Parton

**MALE VOCALIST OF THE YEAR**

George Jones

Hank Williams, Jr.



HANK WILLIAMS, JR.

THE JUDDS



RESTLESS HEART

PAUL OVERSTREET



ALABAMA

HOLLY DUNN

DOLLY PARTON



EXILE

WHITEY SHAFER

LYNDIA SHAFER



DAN SEALS

LINDA RONSTADT

CRYSTAL GAYLE

**VOCAL GROUP OF THE YEAR**

Alabama

Asleep At The Wheel

Exile

The Judds

Restless Heart

**VOCAL DUO OF THE YEAR**

Anita Pointer

Crystal Gayle

Michael Martin Murphey and Holly Dunn

Dan Seals

**INSTRUMENTALIST OF THE YEAR**

Johnny Gimble

Mark O'Connor

**HORIZON AWARD**

Holly Dunn

Restless Heart

**MUSIC VIDEO OF THE YEAR**

Michael Martin Murphey—*"A Long Line Of Love"*

Hank Williams, Jr.—*"My Name Is Bocephus"*



ANITA POINTER

GEORGE JONES

ASLEEP AT THE WHEEL



ROSDANNE CASH

MICHAEL MARTIN MURPHEY



MARK O'CONNOR

JOHNNY GIMBLE

# BMI

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AND ESPECIALLY TO

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## Musical Consultant Says 'Yea' To New Age Rage

BY FRANK FOREST

**H**ARDLY A DAY goes by without reading or hearing about new age music and its growing popularity on radio. All major trade publications and most of the public media have been tripping over themselves to report on this growing phenomenon. Programming consultants are calling it the first really new format to come along in radio for many years.

Programmers around the country are becoming involved with new age music through special block segments within their regular formats, adding new age selections to their regular playlists, or by taking on the challenge of programming the music on a full-time basis. Formats using full-time satellite transmissions and taped recordings of new age and light jazz are becoming increasingly popular.

What is new age music? Like jazz or adult contemporary, new age has come to mean many things to many people. Our company first introduced new age music to commercial radio in 1981, and our definition of the genre is based on a

number of years of involvement with the music. We define new age music through its ability to touch listeners in a unique way: They commonly experience strong emotional responses when tuned to new age music.

We have gotten letters from people who say they have had to pull over to the side of the road to listen. Some say the music makes them feel as if their cars are being turned into spaceships. Groups of people have reported gathering together each week to share broadcasts of the music. As one woman put it, "I had to turn off all the lights, sit very still, and just listen."

While most new age music on radio is instrumental and much of it is really light jazz, the evocative qualities described above set new age apart from other forms of instrumentals and jazz derivatives.

Musically, new age is often performed on traditional instruments like the piano, guitar, harp, flute, or dulcimer, although the trend seems to be toward synthetic and electronic sounds. Another trend is toward a faster tempo, but not too fast—frantic pieces do not fit within the genre's relaxing, inspirational nature. While new age music is soothing, it has far more substance than radio's so-called "beautiful music" or Muzak, which rely heavily on sweetened,



Frank Forest

instrumental cover versions of popular songs.

Research shows that listeners perceive new age music as an entirely new form. Demographically, its appeal is wide. While its strength lies with the attractive 25-49 age group, listeners from their teens to their 60s say they enjoy it.

When defined by its evocative qualities, new age music can include several artists more closely identified with other genres. For example, Pat Metheny may clearly seem a contemporary jazz or jazz/fusion artist, yet some of his songs could be new age ("In Her Family" from his latest album, "Still Life

Talking," for example).

Conversely, many new age artists have crossed the line into contemporary jazz. Therefore, it would appear that everything from an evocative classical Bach harpsichord piece to the Beatles' "Within You Without You" could fit within the mood and spirit of new age programming.

It is true that a number of artists have been specifically identified as new age performers. Listeners are clamoring to hear more of them, and programmers are beginning to pay attention. The established superstars in the genre include Grammy-winner Andreas Vollenweider (pronounced FOLLEN-VIDE-UR), Jean-Michel Jarre (pronounced SHAR), Kitaro (currently on his first-ever tour of the U.S.), George Winston, and Tangerine Dream. Other up-and-coming artists in the area include Patrick O'Hearn, Chris Spheeris, Schonherz & Scott, Friedemann, and Yanni.

How is new age music doing on radio? The prime motivation for radio's growing involvement with the genre is its ratings success across the country. For example, KTCZ Minneapolis recently reported that it had more listeners during its new age programming than during any other time in the week. The ratings have been similarly re-

warding for many other new age stations. Programmers are adding new age music as special "spice" elements within their regular formats to build cumulative audiences and enhance their images as innovators. The success of this block programming has enabled new age music to be recognized as a viable full-time format.

Currently, there is only one pure, full-time new age station in the country—KRLS in Santa Cruz, Calif. Others identify themselves as new age, but do so mostly to make a positioning statement. But these stations are mixing more and more new age music with contemporary jazz, fusion, and occasional light vocals, thus helping to boost the genre's profile across the country. These stations include KTWV Los Angeles, WNUA Chicago, and KNUA Seattle.

Early ratings from Los Angeles and Santa Cruz show these stations are doing extremely well, as listeners search for an escape from "sound-alike radio." By 1990, most major markets are certain to have stations with similar formats.

*Frank Forest is a new age music consultant for his full-time Starstreams format and host and producer of the weekly syndicated program "Musical Starstreams," based in Mill Valley, Calif.*

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## Two Have New Roles At WRKM; KHFI And KSRR Austin Boost Their Power

**WRKM** Columbia, Tenn., PD **Gary Moss** enlists the support of afternoon man **Jim Franklin**, who takes on new duties as MD for the top 40. New there is morning man **Jerry Johnson**, an arrival from **KDWD** "Rock 93" Burlington, Iowa. Johnson replaces **Mark Ramey**, who went on to program **WALR** Union City, Tenn.

**Tracy Johnson** is the long-sought-after assistant PD and MD at Gannett hit outlet **KCPW** "Power 95" Kansas City, Mo. "After a four- or five-month search, this guy passed all my tests," says Power 95 PD **Dene Hallam**. Johnson had been station manager/PD/afternoon man at **KFRX** Lincoln, Neb., another top 40.

**Jack Beach** has left his post as PD at **WYST-AM-FM** Baltimore. He'd been with the oldies-based top 40/AC combo for a year and with the station for eight. He can be reached at 301-529-0685...

**WIKS** "Kiss 102" New Bern, N.C./Coastal Carolinas ups **B.K. Kirkland** to music director, and he'll be taking music calls on Wednesdays and Thursdays from 3-5 p.m. (Kiss 102's Kirkland should not be confused with the **WBL** New York PD of the same name.) The previous Kiss 102 morning man will now concentrate on his morning show for the hot urban outlet.

**Julie Wilson** gets the nod as promotion director at **WHYI** "Y-100" Miami, where she's worked since 1981... Veteran album rock talent "**the Byrd**" lands late nights at **CHTZ-FM** St. Catherines/Toronto. He was last in the market at Q-107.

**AUSTIN WITHOUT LIMITS:** Hit outlet **KHFI** "K-98" got clearance last week for a significant power increase, as did nearby **KSRR**. We hear both celebrated in a big way... Speaking of K-98, former evening star **Pamela Tracy** left the station during staff shake-ups in September. She left with a 19.1 12-plus share in the 7-midnight slot and can be reached at 512-331-1712... At **KKMJ** "Majic 95 FM," **Joel Burke** is upped to assistant PD. He'll continue as MD.

**WHLY** Orlando, Fla., has changed its calls to **WCAT**, but it will keep its top 40 format and, mysteriously, its "Y-106" handle.

**NEW AGE NEWS:** **KLMS** Lincoln, Neb., began broadcasting Progressive Music Network's "the Breeze" 24 hours a day last week, adding to the list of outlets putting their faith in variations on the new age/soft-AC format. The Breeze flies out of Minneapolis and bills itself as new age and soft fusion jazz. Signed up in September for the Breeze was **KEYF** Spokane, Wash., which will continue to call itself "the Key."

Radio has often used the line, "We're not in business to sell records." But Satellite Music Network's VP of programming, **Robert Hall**, broached an idea last week that may see some "Wave" stations throwing out that adage. During a recent B'nai B'rith session featuring a radio panel, Hall mentioned that SMN was toying with the idea of taking orders for records via the 800 number Wave listeners use to find out what songs were played. More on that if and as it develops.

**CONGRATS TO** former **WXKS-FM** "Kiss 108" Boston MD **Susan O'Connell**, who fulfilled her goal of landing a label gig by moving straight to New York for Atlantic... **KMEL** San Francisco has moved to 55 Francisco St., San Francisco, Calif. 94133; 415-391-1061.

Rap on an oldies station? Well, yeah, if you're **XTRA-AM** "XTRA Gold" San Diego and you're big fans of the Chargers. **XTRA**'s morning team of **Paul Bloom** & **Irv Harrigan** convinced various team players to record the "Charger Strike Rap," at the urging of station cohort **Crazy Dave**. The lyrics have the

players saying they'd rather be on the field; a video is in the works.

**CHARLES BROWN** has his hands full as the new PD/operations director at urban station **WNOV** Milwaukee. A jazz specialist who worked with **KRE/KBLX** Berkeley and **KJAZ** Alameda, Calif., Brown says his task at **WNOV** is to craft an urban outlet with a jazz base and room for blues on it. Should be fun.



by Kim Freeman

**Rich Stevens** found himself in an enviable position last week. The former **WTHZ** Tallahassee, Fla., evening talent accepted a verbal offer to work part time for **WHTZ** "Z-100." That was all wonderful, until a call came from **Larry Berger**, PD of **WPLJ** "Power 95" New York, who offered a two-year weekend contract.

It's a choice zillions of small-market talents would love to have, but not an easy one to make. Stevens opted for Power 95 and will be heard there starting next week.

**ALBUM ROCKER** **WRCN** Riverhead, N.Y., brings Circus Magazine projects editor **Gary Cee** on as Sunday afternoon personality.

Kudos to **WRQX** "Q-107" Washington, D.C., which threw the first AIDS radiothon we've heard of and raised more than \$100,000 for research to cure and prevent the disease. The Learn To Live 29-hour live broadcast also served to educate the public on the affliction... Same praise goes to **KYA/KSFO** San Francisco, which ran a successful AIDS Awareness Week recently, full of fund- and consciousness-raising efforts.

**Bob Evans** goes from one major classical station to another by leaving mornings at **WQXR-AM-FM** New York for the same shift at **KFOU-FM** St. Louis... **Phil Rappaport** is the new promotions director at AC outlet **WPIX** New York, which has a new TV spot billing itself as "Express 102" and featuring a bunch of people roller-skating to the station. We missed the perhaps subliminal message that it was a radio station. Anyway, Rappaport brings a strong track record from **WVNK-AM-FM** Cincinnati, where he handled promotions for two years.

**BUZZ BRINDLE** makes two appointments as PD for Empire State Radio Inc. **Bill McSpirit** joins rocker **WXTY** "X-104" Ticonderoga, N.Y., and **Jeff Lyons** joins the group as news bureau chief, based in the Middlebury, Vt., offices of **WIPS** and **WXTY**.

**QUAKE CREDIT:** During his "Live From Hollywood" reports to various affiliates, host **James St. James** usually gossips about celebrities. During the recent earthquake in Los Angeles, however, St. James was called upon by subscribers and nonsubscribers alike to report live on the rocky scene.

**Joyce King** takes over the 9-midnight portion of **KWLT** San Diego's "Moonlight Cafe." She's from **KODA** Houston... **Madeline St. James** says she may be "the girl who's worked at the most stations" in one career. Her record is now 20, and she wants to make that 21. She's currently working part time at **KXTZ** Henderson, Nev., and her resume lists **KLUC**, **KITT**, and **KRAM**, all in Las Vegas, plus 16 others. She's seeking a major-market top 40 gig and can be reached at 702-564-3253.

**Gerry House** is not the only high-profile talent who has been lured back to Nashville (where he joined **WSIX**). **WLAC-FM** Nashville got **Stephen Wesley Bridgewater** and **Odgen The Butler** back recently. The duo left about a year ago to pursue other interests, then came back to the purest interest of all—radio.

## ALBUM ROCK TRACKS™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL                   | TITLE   |
|-----------|-----------|------------|---------------|--------------------------------|---|
| 1         | 3         | 4          | 3             | BRUCE SPRINGSTEEN COLUMBIA     | ★★ NO. 1 ★★<br>BRILLIANT DISGUISE<br>1 weeks at No. One |
| 2         | 4         | 7          | 3             | YES ATCO                       | LOVE WILL FIND A WAY                                    |
| 3         | 2         | 2          | 7             | R.E.M. I.R.S.                  | THE ONE I LOVE  |
| 4         | 1         | 1          | 7             | PINK FLOYD COLUMBIA            | LEARNING TO FLY   |
| 5         | 5         | 10         | 6             | THE CARS ELEKTRA               | STRAP ME IN   |
| 6         | 12        | 18         | 5             | RUSH MERCURY                   | TIME STAND STILL  |
| 7         | 9         | 12         | 4             | PINK FLOYD COLUMBIA            | ONE SLIP  |
| 8         | 6         | 5          | 10            | DEF LEPPARD MERCURY            | ANIMAL  |
| 9         | 19        | 27         | 4             | MICK JAGGER COLUMBIA           | THROWAWAY   |
| 10        | 11        | 13         | 4             | JETHRO TULL CHRYSALIS          | STEEL MONKEY  |
| 11        | 23        | —          | 2             | YES ATCO                       | RHYTHM OF LOVE  |
| 12        | 13        | 20         | 4             | LYNYRD SKYNYRD MCA             | TRUCK DRIVIN' MAN                                       |
| 13        | 14        | 15         | 8             | WHITESNAKE GEPHEN              | IS THIS LOVE  |
| 14        | 10        | 14         | 7             | J. MELLENCAMP MERCURY          | HARD TIMES FOR AN HONEST MAN                            |
| 15        | NEW ▶     | —          | 1             | BRUCE SPRINGSTEEN COLUMBIA     | ★★★ FLASHMAKER ★★★<br>TUNNEL OF LOVE                    |
| 16        | 16        | 24         | 6             | AEROSMITH GEPHEN               | RAG DOLL  |
| 17        | 21        | 31         | 4             | ICEHOUSE CHRYSALIS             | CRAZY   |
| 18        | 18        | 17         | 8             | MELVIN JAMES MCA               | WHY WON'T YOU STAY                                      |
| 19        | 17        | 23         | 5             | TIMOTHY B. SCHMIT MCA          | BOYS NIGHT OUT  |
| 20        | 15        | 16         | 9             | HOOTERS COLUMBIA               | SATELLITE   |
| 21        | 32        | —          | 2             | STING A&M                      | WE'LL BE TOGETHER                                       |
| 22        | 24        | 25         | 7             | SQUEEZE A&M                    | HOURLASS  |
| 23        | 7         | 6          | 8             | AEROSMITH GEPHEN               | DUDE (LOOKS LIKE A LADY)                                |
| 24        | 8         | 3          | 7             | RUSH MERCURY                   | FORCE 10  |
| 25        | NEW ▶     | —          | 1             | ROBBIE ROBERTSON GEPHEN        | SHOWDOWN AT BIG SKY                                     |
| 26        | 37        | 38         | 7             | JOHN COUGAR MELLENCAMP MERCURY | ★★★ POWER TRACK ★★★<br>CHERRY BOMB                      |
| 27        | 34        | 46         | 3             | BODEANS REPRISE                | ONLY LOVE   |
| 28        | NEW ▶     | —          | 1             | BRUCE SPRINGSTEEN COLUMBIA     | SPARE PARTS   |
| 29        | 35        | —          | 2             | STEVE WINWOOD ISLAND           | VALERIE   |
| 30        | 41        | —          | 2             | JETHRO TULL CHRYSALIS          | FARM ON THE FREEWAY                                     |
| 31        | 47        | —          | 2             | SAMMY HAGAR GEPHEN             | EAGLES FLY  |
| 32        | 22        | 8          | 10            | JOHN COUGAR MELLENCAMP MERCURY | PAPER IN FIRE   |
| 33        | 42        | —          | 2             | JIMMY DAVIS & JUNCTION QMI     | KICK THE WALL   |
| 34        | 36        | 36         | 5             | THE BRANDOS RELATIVITY         | GETTYSBURG  |
| 35        | 33        | 34         | 6             | LOS LOBOS SLASH                | COME ON, LET'S GO                                       |
| 36        | NEW ▶     | —          | 1             | THE RADIATORS EPIC             | LIKE DREAMERS DO  |
| 37        | 25        | 11         | 8             | THE CARS ELEKTRA               | YOU ARE THE GIRL  |
| 38        | 30        | 29         | 7             | BILLY IDOL CHRYSALIS           | MONY MONY   |
| 39        | 28        | 22         | 13            | GRATEFUL DEAD ARISTA           | HELL IN A BUCKET  |
| 40        | NEW ▶     | —          | 1             | BOURGEOIS TAGG ISLAND          | I DON'T MIND AT ALL                                     |
| 41        | 38        | 35         | 4             | PINK FLOYD COLUMBIA            | ON THE TURNING AWAY                                     |
| 42        | 39        | 37         | 5             | KISS MERCURY                   | CRAZY CRAZY NIGHTS                                      |
| 43        | 40        | —          | 2             | ROGER HODGSON A&M              | YOU MAKE ME LOVE YOU                                    |
| 44        | 44        | —          | 2             | NORTHERN PIKES VIRGIN          | THINGS I DO FOR MONEY                                   |
| 45        | 26        | 21         | 6             | MICK JAGGER COLUMBIA           | LET'S WORK  |
| 46        | 27        | 26         | 9             | GLN BURTNICK A&M               | FOLLOW YOU  |
| 47        | 31        | 28         | 9             | FLEETWOOD MAC WARNER BROS.     | LITTLE LIES   |
| 48        | 20        | 9          | 10            | INSIDERS EPIC                  | GHOST ON THE BEACH                                      |
| 49        | NEW ▶     | —          | 1             | JOE COCKER CAPITOL             | UNCHAIN MY HEART  |
| 50        | 46        | 42         | 6             | DEF LEPPARD MERCURY            | HYSTERIA  |

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.

## SUMMER '87 ARBITRONS

(Continued from page 10)

| Call    | Format              | '86 | '87 | '87 | '87 | Call | Format | '86 | '87 | '87 | '87 | Call    | Format              | '86 | '87 | '87 | '87 |
|---------|---------------------|-----|-----|-----|-----|------|--------|-----|-----|-----|-----|---------|---------------------|-----|-----|-----|-----|
| KRTH-FM | AC/clr rock         | 4.0 | 3.6 | 3.8 | 3.3 | KKGO | jazz   | 1.2 | 1.2 | 1.1 | 1.0 | WLUP-AM | album               | .5  | .7  | 1.2 | 1.9 |
| KLSX    | cls rock            | 3.1 | 3.6 | 3.3 | 3.0 |      |        |     |     |     |     | WNUA    | AC/new age/<br>jazz | 1.2 | 1.3 | 1.6 | 1.2 |
| KLOS    | album               | 2.3 | 2.8 | 2.9 | 3.0 |      |        |     |     |     |     | WVON    | urban               | 1.2 | 1.5 | 1.5 | 1.2 |
| KNX-AM  | news                | 3.6 | 3.3 | 3.0 | 2.8 |      |        |     |     |     |     | WLNK    | soft urban          | 1.1 | 1.2 | 1.4 | 1.2 |
| KLVE    | Spanish             | 2.3 | 3.2 | 3.0 | 2.8 |      |        |     |     |     |     | WFMT    | classical           | 1.9 | 1.3 | 1.4 | 1.1 |
| KMPC    | nostalgia           | 2.7 | 2.4 | 2.8 | 2.8 |      |        |     |     |     |     | WZRC    | Z Rock              | —   | 1.1 | .9  | 1.1 |
| KIQQ    | soft AC             | 3.6 | 2.9 | 2.9 | 2.7 |      |        |     |     |     |     | WOJO    | Spanish             | 1.1 | 1.3 | 1.2 | 1.1 |
| KFWB    | news                | 3.4 | 4.2 | 3.0 | 2.6 |      |        |     |     |     |     |         |                     |     |     |     |     |
| KTNQ    | Spanish             | 3.3 | 2.3 | 3.1 | 2.3 |      |        |     |     |     |     |         |                     |     |     |     |     |
| KTWV    | new age/AC/<br>jazz | 1.6 | 1.9 | 2.5 | 2.7 |      |        |     |     |     |     |         |                     |     |     |     |     |
| KZLA    | country             | 1.8 | 1.7 | 1.9 | 2.5 |      |        |     |     |     |     |         |                     |     |     |     |     |
| KJLH    | urban               | 1.8 | 2.4 | 2.0 | 2.2 |      |        |     |     |     |     |         |                     |     |     |     |     |
| KFAC-FM | classical           | 1.3 | 1.3 | 1.2 | 1.7 |      |        |     |     |     |     |         |                     |     |     |     |     |
| KNX-FM  | mellow rock         | 1.4 | 1.1 | .9  | 1.6 |      |        |     |     |     |     |         |                     |     |     |     |     |
| KDAY    | urban               | 1.2 | 1.6 | 1.8 | 1.5 |      |        |     |     |     |     |         |                     |     |     |     |     |
| KFI     | AC                  | 1.3 | 1.4 | 1.2 | 1.4 |      |        |     |     |     |     |         |                     |     |     |     |     |
| KWKW    | Spanish             | 1.7 | 1.9 | 1.6 | 1.2 |      |        |     |     |     |     |         |                     |     |     |     |     |
| KRTH-AM | oldies              | .9  | .9  | 1.6 | 1.2 |      |        |     |     |     |     |         |                     |     |     |     |     |
| KRLA    | oldies              | 1.2 | 1.3 | 1.5 | 1.2 |      |        |     |     |     |     |         |                     |     |     |     |     |
| KUTE    | Quiet Storm         | 1.5 | 1.3 | .7  | 1.2 |      |        |     |     |     |     |         |                     |     |     |     |     |
| KALI    | Spanish             | 1.1 | 1.3 | .9  | 1.2 |      |        |     |     |     |     |         |                     |     |     |     |     |
| KLAC    | country             | 1.5 | 1.6 | 1.4 | 1.0 |      |        |     |     |     |     |         |                     |     |     |     |     |

FOR WEEK ENDING OCTOBER 17, 1987



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## HOT CROSSOVER 30™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL                     | TITLE                            |
|-----------|-----------|------------|---------------|----------------------------------|----------------------------------|
| 1         | 4         | 5          | 5             | MICHAEL JACKSON<br>EPIC          | BAD<br>1 week at No. One         |
| 2         | 2         | 3          | 8             | EXPOSE<br>ARISTA                 | LET ME BE THE ONE                |
| 3         | 6         | 6          | 6             | MADONNA<br>SIRE                  | CAUSING A COMMOTION              |
| 4         | 1         | 1          | 12            | LISA LISA & CULT JAM<br>COLUMBIA | LOST IN EMOTION                  |
| 5         | 5         | 4          | 9             | PRINCE<br>PAISLEY PARK           | U GOT THE LOOK                   |
| 6         | 9         | 11         | 6             | JODY WATLEY<br>MCA               | DON'T YOU WANT ME                |
| 7         | 10        | 12         | 7             | SWING OUT SISTER<br>MERCURY      | BREAKOUT                         |
| 8         | 11        | 15         | 6             | PRETTY POISON<br>VIRGIN          | CATCH ME (I'M FALLING)           |
| 9         | 7         | 7          | 11            | LEVERT<br>ATLANTIC               | CASANOVA                         |
| 10        | 3         | 2          | 11            | WHITNEY HOUSTON<br>ARISTA        | DIDN'T WE ALMOST HAVE IT ALL     |
| 11        | 13        | 19         | 4             | TIFFANY<br>MCA                   | I THINK WE'RE ALONE NOW          |
| 12        | 12        | 13         | 8             | NOEL<br>4TH & B'WAY              | SILENT MORNING                   |
| 13        | 8         | 8          | 9             | BANANARAMA<br>LONDON             | I HEARD A RUMOUR                 |
| 14        | 23        | 22         | 3             | RAY PARKER JR.<br>Geffen         | I DON'T THINK THAT MAN SHOULD... |
| 15        | 14        | 18         | 4             | STEPHANIE MILLS<br>MCA           | (YOU'RE PUTTIN') A RUSH ON ME    |
| 16        | 26        | 25         | 3             | GLENN JONES<br>JIVE              | WE'VE ONLY JUST BEGUN            |
| 17        | 20        | 21         | 4             | DONNA SUMMER<br>Geffen           | DINNER WITH GERSHWIN             |
| 18        | 24        | 24         | 3             | KENNY G.<br>ARISTA               | DON'T MAKE ME WAIT FOR LOVE      |
| 19        | 16        | 10         | 12            | LOS LOBOS<br>WARNER BROS.        | LA BAMBA                         |
| 20        | 27        | —          | 2             | WHITESNAKE<br>Geffen             | HERE I GO AGAIN                  |
| 21        | 25        | 30         | 3             | PET SHOP BOYS<br>EMI-MANHATTAN   | IT'S A SIN                       |
| 22        | 22        | 28         | 13            | NATALIE COLE<br>EMI-MANHATTAN    | JUMP START                       |
| 23        | NEW       | 1          | 1             | TAYLOR DAYNE<br>ARISTA           | TELL IT TO MY HEART              |
| 24        | NEW       | 1          | 1             | BILLY IDOL<br>CHRYSALIS          | MONY MONY                        |
| 25        | 28        | 29         | 4             | EUROPE<br>EPIC                   | CARRIE                           |
| 26        | NEW       | 1          | 1             | THE O'JAYS<br>P.L.R.             | LOVIN' YOU                       |
| 27        | 19        | 14         | 12            | L.L. COOL J<br>DEF JAM           | I NEED LOVE                      |
| 28        | NEW       | 1          | 1             | DEJA<br>VIRGIN                   | YOU AND ME TONIGHT               |
| 29        | 17        | 9          | 11            | MICHAEL JACKSON<br>EPIC          | I JUST CAN'T STOP LOVING YOU     |
| 30        | 21        | 17         | 13            | JELLYBEAN<br>CHRYSALIS           | WHO FOUND WHO                    |

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## HOT ADULT CONTEMPORARY™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL                               | ARTIST   |
|-----------|-----------|------------|---------------|---|--|
| 1         | 1         | 6          | 7             | LITTLE LIES<br>WARNER BROS. 7-28291                                   | ★★ NO. 1 ★★<br>♦ FLEETWOOD MAC<br>2 weeks at No. One |
| 2         | 5         | 10         | 7             | DON'T MAKE ME WAIT FOR LOVE<br>ARISTA 1-9625                          | ♦ KENNY G.   |
| 3         | 2         | 3          | 10            | WHEN SMOKEY SINGS<br>MERCURY 888 604-7/POLYGRAM                       | ♦ ABC  |
| 4         | 3         | 2          | 13            | LONELY IN LOVE<br>FULL MOON/EPIC 34-07275/E.P.A.                      | ♦ DAN FOGELBERG                                      |
| 5         | 10        | 13         | 7             | I'VE BEEN IN LOVE BEFORE<br>VIRGIN 7-99425                            | ♦ CUTTING CREW                                       |
| 6         | 4         | 1          | 12            | DIDN'T WE ALMOST HAVE IT ALL<br>ARISTA 1-9616                         | ♦ WHITNEY HOUSTON                                    |
| 7         | 12        | 16         | 6             | BREAKOUT<br>MERCURY 888 016-7/POLYGRAM                                | ♦ SWING OUT SISTER                                   |
| 8         | 7         | 7          | 13            | ONE HEARTBEAT<br>MOTOWN 1897  | ♦ SMOKEY ROBINSON                                    |
| 9         | 9         | 8          | 9             | THE STUFF THAT DREAMS ARE MADE OF<br>ARISTA 1-9619                    | ♦ CARLY SIMON  |
| 10        | 6         | 4          | 13            | DOING IT ALL FOR MY BABY<br>CHRYSALIS 43143                           | ♦ HUEY LEWIS & THE NEWS                              |
| 11        | 8         | 5          | 11            | I JUST CAN'T STOP LOVING YOU<br>EPIC 34-07253/E.P.A.                  | MICHAEL JACKSON                                      |
| 12        | 14        | 18         | 10            | IN MY DREAMS<br>EPIC 34-07255/E.P.A.                                  | ♦ REO SPEEDWAGON                                     |
| 13        | 11        | 9          | 13            | NO ONE IN THE WORLD<br>ELEKTRA 7-69456                                | ♦ ANITA BAKER  |
| 14        | 13        | 11         | 9             | WHY DOES IT HAVE TO BE<br>RCA 5132                                    | ♦ RESTLESS HEART                                     |
| 15        | 18        | 27         | 3             | BRILLIANT DISGUISE<br>COLUMBIA 38-07595                               | BRUCE SPRINGSTEEN                                    |
| 16        | 21        | 34         | 3             | CANDLE IN THE WIND<br>MCA 53196                                       | ♦ ELTON JOHN   |
| 17        | 17        | 22         | 5             | SINCE I FELL FOR YOU<br>MCA 53187                                     | AL JARREAU   |
| 18        | 19        | 24         | 5             | YOU ARE THE GIRL<br>ELEKTRA 7-69446                                   | ♦ THE CARS   |
| 19        | 15        | 15         | 8             | TOUCH OF GREY<br>ARISTA 1-9606  | ♦ GRATEFUL DEAD                                      |
| 20        | 16        | 12         | 16            | LOVE POWER<br>ARISTA 1-9567   | DIONNE WARWICK & JEFFREY OSBORNE                     |
| 21        | 22        | 26         | 5             | THAT'S WHAT LOVE IS ALL ABOUT<br>COLUMBIA 38-7322                     | MICHAEL BOLTON                                       |
| 22        | 39        | —          | 4             | ★★★ POWER PICK ★★★<br>THE TIME OF MY LIFE<br>RCA 5224                 | ♦ BILL MEDLEY & JENNIFER WARNES                      |
| 23        | 28        | 35         | 3             | SOMETHING IN YOUR EYES<br>A&M 2940                                    | ♦ RICHARD CARPENTER                                  |
| 24        | 33        | 33         | 5             | BETCHA SAY THAT<br>EPIC 34-07371/E.P.A.                               | ♦ G. ESTEFAN/MIAMI SOUND MACHINE                     |
| 25        | 35        | —          | 2             | RESERVATIONS FOR TWO<br>ARISTA 1-9638                                 | ♦ DIONNE & KASHIF                                    |
| 26        | 23        | 21         | 26            | CAN'T WE TRY<br>COLUMBIA 38-07050                                     | ♦ DAN HILL (DUET WITH VONDA SHEPARD)                 |
| 27        | 40        | —          | 2             | SPECIAL WAY<br>MERCURY 888 867-7                                      | KOOL & THE GANG                                      |
| 28        | 20        | 14         | 12            | LA BAMBA<br>SLASH 7-28336/WARNER BROS.                                | ♦ LOS LOBOS  |
| 29        | NEW       | 1          | 1             | ★★★ HOT SHOT DEBUT ★★★<br>VALERIE<br>ISLAND 7-28231/WARNER BROS.      | ♦ STEVE WINWOOD                                      |
| 30        | 25        | 17         | 9             | HAPPY TOGETHER<br>OPEN AIR 0024/A&M                                   | ♦ THE NYLONS   |
| 31        | 26        | 23         | 19            | BACK IN THE HIGHLIFE AGAIN<br>ISLAND 7-28472/WARNER BROS.             | ♦ STEVE WINWOOD                                      |
| 32        | 34        | 30         | 13            | I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR<br>ISLAND 7-99430/ATLANTIC | ♦ U2   |
| 33        | 37        | 39         | 4             | LOST IN EMOTION<br>COLUMBIA 38-07267                                  | ♦ LISA LISA & CULT JAM                               |
| 34        | 24        | 25         | 6             | I.O.U. ME<br>CAPITOL 44009  | BE BE & CE CE WINANS                                 |
| 35        | 27        | 19         | 17            | MARY'S PRAYER<br>VIRGIN 7-99465                                       | ♦ DANNY WILSON                                       |
| 36        | 29        | 29         | 21            | ALONE<br>CAPITOL 44002  | ♦ HEART  |
| 37        | 36        | 32         | 5             | I HEARD A RUMOUR<br>LONDON 886 165-7/POLYGRAM                         | ♦ BANANARAMA   |
| 38        | 38        | 41         | 4             | LOVE IS A HOUSE<br>TOMMY BOY 7-28300/WARNER BROS.                     | ♦ FORCE M.D.'S                                       |
| 39        | 32        | 31         | 7             | ONLY IN MY DREAMS<br>ATLANTIC 7-89322                                 | ♦ DEBBIE GIBSON                                      |
| 40        | 30        | 20         | 14            | WHO'S THAT GIRL<br>SIRE 7-28341/WARNER BROS.                          | ♦ MADONNA  |
| 41        | 41        | 50         | 3             | BAD<br>EPIC 34-07418/E.P.A.   | ♦ MICHAEL JACKSON                                    |
| 42        | 44        | —          | 2             | GUARANTEED FOR LIFE<br>VIRGIN 7-99412                                 | ♦ MILLIONS LIKE US                                   |
| 43        | 31        | 28         | 6             | MAYBE SOMEDAY...<br>ELEKTRA 7-69448                                   | ♦ SIMPLY RED   |
| 44        | 48        | —          | 2             | CARRIE<br>EPIC 34-07282/E.P.A.  | ♦ EUROPE   |
| 45        | NEW       | 1          | 1             | I DREAMED A DREAM<br>COLUMBIA 38-07614                                | NEIL DIAMOND   |
| 46        | 50        | —          | 2             | CAUSING A COMMOTION<br>SIRE 7-28224/WARNER BROS.                      | ♦ MADONNA  |
| 47        | 42        | 43         | 3             | I DON'T THINK THAT MAN SHOULD...<br>Geffen 7-28417                    | ♦ RAY PARKER JR.                                     |
| 48        | 45        | 44         | 29            | SONGBIRD<br>ARISTA 1-9588   | ♦ KENNY G.   |
| 49        | RE-ENTRY  | 1          | 1             | LOVE IS CONTAGIOUS<br>PAISLEY PARK 7-28257/REPRISE                    | ♦ TAJA SEVELLE                                       |
| 50        | 46        | 36         | 17            | LUKA<br>A&M 2937  | ♦ SUZANNE VEGA                                       |

Products with the greatest airplay gains this week. ♦ Videoclip availability.

## FEATURED PROGRAMMING

**WORD OUT** on Gotham's streets has two key execs leaving the ABC Radio Network nest. Dick Carr, Cap Cities veteran and ABC's VP/special programming for the past year, is said to be leaving ABC under amicable conditions. Carr reported to John Axten; Axten, VP ABC Radio Network for the past 12 years, is said to be leaving to possibly begin his own company. Axten will most likely remain in his post through 1987 and then continue in a consulting capacity at ABC through 1988.

There has also been a buzz that ABC Radio Network and Global Satellite Network will be going their separate ways with 1988's first quarter. Barring any last-minute snags, the opposite is true.

According to ABC president Aaron Daniels and Global president Howard Gillman, the contract terms are currently being renegotiated, and both parties are expecting an agreement in the near future. "It's been a fruitful partnership for Global for the past three years," says Gillman, "and we're looking forward to continuing it."

Global has been involved in station affiliation and station relations all along under the previous arrangement, but "clearance wasn't Global's total responsibility," according to Gillman. If an agreement is reached, station clearance will be solely a Global concern, and ABC will concentrate on sales alone. "Global and ABC will be maximizing their efforts to do what each one does best," says Gillman. "Under senior VP/director sales Lou Severine and VP market development Bob Chambers, ABC has the best sales staff in radio, and we would be happy to continue if the deal is right."

That deal would affect the satellite-delivered "Rockline," "Powercuts," and "Reelin' In The Years" and the disk-delivered "Let The  
(Continued on next page)



**Party Artists.** All Star Radio's Ron Stevens and Joy Grdnic turn their hotel room into Party U. as they teach the KTYD Santa Barbara, Calif., staff how to party. The comedy team was in town to share its "How To Party" video with KTYD's listeners. When asked to identify the people in the photo, Stevens said, "I remember I was sitting in a chair, and everyone was clustered around Joy, as usual. The rest of them checked their names at the door and forgot to take them home."

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Executive Producer Dana Miller

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Kenny Rogers, October 18th.



Lee Greenwood, October 25th.



Waylon Jennings, November 1st.



Ronnie Milsap, November 8th.



The Oak Ridge Boys, November 15th.



The Bellamy Brothers, November 22nd.

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# RADIO

## FEATURED PROGRAMMING

(Continued from preceding page)

**Good Times Roll.** Global is currently working on two new shows for 1988, but Gillman is not saying what formats are targeted. He does say that ABC will sell them (and any future Global project) when they bow.

It's unclear at this point what direction ABC's Special/Entertainment Programming department will take in the near future. It's been two years since Capital Cities took the reins at ABC, and Daniels feels that the transition period is past and Network is now hitting its stride.

Special programming and long-form music shows are not ABC's major revenue producer. Understandably, ABC's core is made up of the various networks, in particular, the Information Network. ABC currently counts 2,300 affiliated stations for all its programming.

Daniels' view of special programming is very specific. He says that if the shows on the network are not tops in the format, they're better dropped. It's a view that he feels he must have in order to maintain ABC's position and satisfy advertisers, affiliates, and listeners. Presumably, an agreement would be a vote of confidence in Global's productions.

After a very strong first quarter, and with equally strong fourth-quarter projections, Daniels says that the ABC Radio Network has had a 25% growth rate in 1987. With 1988 an election year and with ABC's coverage of the Winter Olympics, he is expecting an even better showing next year.

*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.*

- Oct. 16-17, Prince, On The Radio, On The Radio Broadcasting, one hour.
- Oct. 16-18, Smokey Robinson, Hot Rocks, United Stations, 90 minutes.
- Oct. 16-18, .38 Special/Eddie Money, Superstars Rock Concert Series, Westwood One, 90 minutes.
- Oct. 16-18, New Edition, Star Beat, MJI Broadcasting, one hour.
- Oct. 16-18, Heart/Richard Marx, Rock Chronicles, Westwood One, one hour.
- Oct. 16-18, Cars, Rock Watch, United Stations, three hours.
- Oct. 16-18, Aerosmith, Metalshop, MJI Broadcasting, one hour.
- Oct. 16-18, Duke Fakir, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.
- Oct. 16-18, Spinners, Motor City Beat, United Stations, three hours.
- Oct. 16-18, Statler Brothers, Country Today, MJI Broadcasting, one hour.
- Oct. 16-18, Guns'n'Roses, Metalshop, MJI Broadcasting, one hour.
- Oct. 17-18, Marcell, The Rock Files, Creative Radio Network, one hour.
- Oct. 17-18, John Hiatt/Lone Justice, King Biscuit Flower Hour, DIR Broadcasting, 60 minutes.
- Oct. 18, Kenny Rogers, Countryline U.S.A., James Paul Brown Entertainment, one hour.
- Oct. 18, Yes/George Harrison/Icehouse, Powercuts, Global Satellite/ABC Radio Networks, two hours.
- Oct. 18, Waylon Jennings, new release premiere, Nashville Live, MCA Radio Network, 90 minutes.
- Oct. 18, Eliane Elias, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.
- Oct. 18, Kitaro, Musical Starstreams, Frank Forest Productions, two hours.
- Oct. 19, Yes, Live From Los Angeles, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.
- Oct. 19, Cars, Line One, Westwood One, one hour.
- Oct. 19-25, Aerosmith: Up Close, MCA Radio Network Special, two hours.
- Oct. 19-25, Billy Joel, Classic Cuts, MJI Broadcasting, one hour.
- Oct. 19-25, Steppenwolf/Stevie Ray Vaughn, In Concert, Westwood One, 90 minutes.
- Oct. 19-25, Heart, part two, Off The Record With Mary Turner, Westwood One, one hour.
- Oct. 19-25, Yes, Rock Today, MJI Broadcasting, one hour.
- Oct. 19-25, Billy Joe Royal, Live From Gilley's, Mutual Broadcasting, one hour.
- Oct. 19-25, Force M.D., Special Edition, Westwood One, one hour.

**STATISTICAL RESEARCH INC.** has announced that the 1988 **RA-DAR** measurement of radio audiences will incorporate three enhancements over previous **RA-DARs** in the areas of sample size, affiliates, and clearances.

The previous sample size of 8,000 respondents, measured over a 48-week period, will be increased to 12,000 beginning in November. In recent years, the network-audience-estimate calculations have been based on the average of two six-month measuring periods. That method will continue to be used for audience data and commercial clearance information. For network affiliate lists, however, only the most recent six-month period will be used.

The change in the clearance information is in the *selection* of the weeks. The information base for clearances will continue to come from two selected weeks per year, but instead of being selected from six possible weeks in a six-month period, the selection will come from 12 possible weeks in six months.

SRI president **Gale Metzger** says that the developments reflect the industry desire to focus on smaller target groups and reduce sampling error in that narrower focus. Metzger notes that the developments significantly increase the cost of the service and could not have been implemented without subscriber support. **PETER J. LUDWIG**

# CMJ

MUSIC MARATHON CONVENTION

## SCHEDULE OF EVENTS

### PANEL AGENDA

**Thursday, October 29, 1986**  
 College Radio: Present & Future—  
*An extensive all-day workshop and symposium covering the most crucial aspects of college radio in the '80s and beyond.*

**Friday, October 30, 1987**  
**"Discovery"**  
**10:00 - 11:30 am**  
 From Demo To Limo:  
 The Evolution Of New Artists  
 The New Artist And The Recording Process  
 Lawyers, Guns & Money:  
 Artist Management

**11:30 - 1:30 pm**  
 Keynote Address: Abbie Hoffman  
 Topic: *Activism in the 1980s—  
 Music, Media & Society*

**1:30 - 3:00 pm**  
 The Politics Of Dancing:  
 Music As A Social Force In The '80s  
 Surviving & Thriving As An  
 Independent Record Label  
 Reggae: Sitting Here In Limbo?

**3:00 - 4:30 pm**  
 Playing It Cool:  
 College Radio & The Alternative  
 Marketplace  
 The Retail Connection &  
 Independent Distribution  
 Cultural Meltdown: Integration Of  
 Non-Rock Music Into The Mainstream

**4:30 - 6:00 pm**  
**CASIO** showcase of professional products, with  
 special guest, David Rosenthal of Cyndi Lauper's  
 band.  
 Getting By In A Material World:  
 Survival And Development Of The  
 Non-Commercial Artist  
 International Artist Development:  
 Non-Domestic Products & Persons

**6:00 - 8:00 pm**  
 Recording International Trade Committee  
 (R.I.T.C.) Meeting

**Saturday, October 31, 1987**  
**"Development & Marketing"**  
**10:00 - 11:30 am**  
 College Radio In The Community:  
 Force Or Farce?  
 Country Workshop  
 Swinging Into The '90s:  
 The Shape Of Jazz To Come

**HOTEL ACCOMMODATIONS:** Discounted rates at the  
 Roosevelt Hotel and New York Helmsley

**11:30 - 1:00 pm**  
 The A&R Panel:  
 What's Wrong With This Tape?  
 Maximum Exposure:  
 Print Media's Role In Artist Development  
 The Rhythm Workshop:  
 Yo! Bum Rush The Panel

**1:00 - 2:30 pm**  
 Visual Marketing:  
 The Little Picture In The Big Picture  
 Commercial Radio 1997:  
 Cutting Edge Or Dull Blade?  
 Music Publishing:  
 It's Not The Singer, It's The Song

**2:30 - 4:00 pm**  
 Successfully Marketing A New Artist—  
 Tying It All Together  
 Overseas Licensing  
 The Underground Video Workshop  
 New Artist In Performance

**4:00 - 5:30 pm**  
 The Artist Encounter &  
 Free For All

**Metal Marathon:**  
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 rock and heavy metal as the serious musical and  
 cultural force that it is.*

**Friday, October 30, 1987**  
**11:00 - 12:30 pm**  
 Keynote Address

**12:30 - 2:00 pm**  
 Hard Rock Artist Development  
 And Marketing: Forging Scrap Metal  
 Into Platinum

**2:00 - 3:30 pm**  
 Metal & Radio: Hell In Your Home

**3:30 - 5:00 pm**  
 Image vs. Substance: Is It The Look Or The Lick?

**Saturday, October 31**  
**10:00 - 11:30 am**  
 Sheet Metal: The Role Of Media In Breaking  
 Hard Rock Artists

**11:30 - 1:00 pm**  
 Metal Crossover: New Breed Or Hip Hype?

**1:00 - 2:30 pm**  
 Hard Rock Artist Panel: Metal Zoo

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# YesterHits

Hits From Billboard 10 and  
 20 Years Ago This Week

- POP SINGLES—10 Years Ago**
1. **You Light Up My Life**, Debby Boone, WARNER/CURB
  2. **Nobody Does It Better**, Carly Simon, ELEKTRA
  3. **That's Rock 'N' Roll**, Shaun Cassidy, WARNER/CURB
  4. **Boogie Nights**, Heatwave, EPIC
  5. **Keep It Comin' Love**, K.C. & the Sunshine Band, TK
  6. **Brick House**, Commodores, MOTOWN
  7. **I Feel Love**, Donna Summer, CASABLANCA
  8. **It's Ecstasy When You Lay Next To Me**, Barry White, 20TH CENTURY
  9. **Star Wars Title Theme**, Meco, MILLENNIUM
  10. **Don't It Make My Brown Eyes Blue**, Crystal Gayle, UNITED ARTISTS

- POP SINGLES—20 Years Ago**
1. **To Sir, With Love**, Lulu, EPIC
  2. **The Letter**, Box Tops, MALO
  3. **Never My Love**, Association, WARNER BROS.
  4. **How Can I Be Sure**, Young Rascals, ATLANTIC
  5. **Expressway To Your Heart**, Soul Survivors, CRIMSON
  6. **It Must Be Him**, Vikki Carr, LIBERTY
  7. **Soul Man**, Sam & Dave, STAX
  8. **Little Ole Man** (Uptight—Everything's Alright), Bill Cosby, WARNER BROS.
  9. **Gimme Little Sign**, Brenton Wood, DOUBLE SHOT
  10. **Your Precious Love**, Marvin Gaye & Tammy Terrell, TAMLA

- TOP ALBUMS—10 Years Ago**
1. **Rumours**, Fleetwood Mac, WARNER BROS.
  2. **Simple Dreams**, Linda Ronstadt, ASYLUM
  3. **Aja**, Steely Dan, ABC
  4. **Foreigner**, ATLANTIC
  5. **Love You Live**, Rolling Stones, ROLLING STONE
  6. **Anytime . . . Anywhere**, Rita Coolidge, A&M
  7. **Shaun Cassidy**, WARNER/CURB
  8. **Chicago XI**, Chicago, COLUMBIA
  9. **I Robot**, Alan Parsons Project, ARISTA
  10. **Livin' On The Fault Line**, Doobie Brothers, WARNER BROS.

- TOP ALBUMS—20 Years Ago**
1. **Ode To Billie Joe**, Bobbie Gentry, CAPITOL
  2. **Diana Ross & the Supremes Greatest Hits**, Diana Ross & the Supremes, MOTOWN
  3. **Sgt. Pepper's Lonely Hearts Club Band**, Beatles, CAPITOL
  4. **The Doors**, ELEKTRA
  5. **Aretha Arrives**, Aretha Franklin, ATLANTIC
  6. **Byrds Greatest Hits**, Byrds, COLUMBIA
  7. **Groovin'**, Young Rascals, ATLANTIC
  8. **Headquarters**, Monkees, COLGEMS
  9. **Vanilla Fudge**, ATCO
  10. **Four Tops Greatest Hits**, Four Tops, MOTOWN

- COUNTRY SINGLES—10 Years Ago**
1. **Heaven's Just A Sin Away**, Kendalls, OVATION
  2. **I'm Just A Country Boy**, Don Williams, ABC/OOT
  3. **More To Me**, Charley Pride, RCA
  4. **Love Is Just A Game**, Larry Gatlin, MONUMENT
  5. **Once In A Lifetime Thing**, John Wesley Ryles, ABC/DOOT
  6. **Roses For Mama**, C.W. McCall, POLYDOR
  7. **East Bound And Down (I'm Just A Redneck In A Rock And Roll Bar)**, Jerry Reed, RCA
  8. **Let Me Down Easy**, Cristy Lane, LS
  9. **The Wurlitzer Prize (I Don't Want To Get Over You/Lookin' For a Feeling)**, Waylon Jennings, RCA
  10. **Blue Bayou**, Linda Ronstadt, ASYLUM

- SOUL SINGLES—10 Years Ago**
1. **It's Ecstasy When You Lay Down Next To Me**, Barry White, 20th CENTURY
  2. **Back In Love Again**, L.T.D., A&M
  3. **Dusic**, Brick, MALACO
  4. **Do You Dance Pt. 1**, Rose Royce, WHITFIELD
  5. **Shake It Well**, Dramatics, ABC
  6. **If You're Not Back In Love By Monday**, Millie Jackson, SPRING
  7. **Do Ya Wanna Get Funky With Me**, Peter Brown, DRIVE
  8. **Star Wars Theme/Canting Band**, Meco, MILLENNIUM
  9. **Brick House**, Commodores, MOTOWN
  10. **Boogie Nights**, Heatwave, EPIC

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 Joanne Abbot Green (516) 248-9600



**Desert Roses.** WCAO Baltimore PD Johnny Dark oversees the success of various shenanigans following the Desert Rose Band's recent performance in Washington, D.C. Shown, from left, are band members John Jorgenson and Chris Hillman; Dark; group members Jay Dee Maness, Steve Duncan, Bill Bryson, and Herb Pedersen; and Nibert Nix of Century City Artist Management.

# RADIO



**Waite-ing On Friends.** John Waite, center, delivers copies of his latest album to buddies at album rocker WYNF Tampa, Fla. Posing with Waite are assistant PD Charlie Logan, left, and midday talent Russ Albus.



**Keeping Cool.** Def Jam/Columbia artist L.L. Cool J makes an appearance at Milwaukee's Mainstream Mega Store, where WLUM "Hot 102" showed up in promotional force. Standing, from left, are a Mainstream employee; store owner Jim Peterson; WLUM's Bobby Wroblewski, Gary Young, Shannon Novak, and James Edwards; and L.L. Cool J's road manager. Seated, from left, are Cut Creator and L.L. Cool J.



**Hot Nights In 4D.** The crew from crossover outlet WQHT "Hot 103" New York gets crazy during one of the Saturday night live-broadcast parties Hot 103 holds each week at local club 4D. In the back row, from left, are 4D's Cornelis Craane; Hot 103's Frank Cruz, PD Joel Salkowitz, and Anne St. Claire; 4D's Dr. Flume; and a club drummer. In front, from left, are a 4D dancer, Atlantic recording artist Debbie Gibson, 4D DJ Scott Blackwell, Hot 103's Sandy Weintraub and Steve Ellis, and two partygoers.



**Quiet Moments.** WHTZ "Z-100" New York afternoon talent Magic Matt Alan, left, makes a vain effort to get screaming comic Sam Kinison to fall in line with Z-100's typically quiet ways during the station's fourth anniversary bash.



**Strike? What Strike?** KFMB-AM San Diego digs up an old but still timely promotion with its Fantasy Football Game broadcast. Used previously in 1982, this year's fake broadcast took place in the parking lot outside San Diego Stadium, where the Chargers and the Seahawks rallied scab teams and KFMB fans had more fun with fictitious commentary provided by Dan Fouts' father, Bob Fouts, and local sports play-by-play man Al Coupee. Shown are listeners vying for Skybox seats, hot tickets that provided a better view of the tailgate parties.

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James House / Salisbury Place  
Upper Montagu Street  
London W1H 1FJ  
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telex 27135

63 Music Square East  
Nashville, Tennessee 37203  
615-320-7870/telex 534038  
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1438 North Gower Street  
Los Angeles  
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## PROMOTIONS

This week, Promotions begins an occasional feature that takes an in-depth look at some of the most high-profile stations—how they got there and stay there. This week's focus is on KSHE St. Louis and its director of marketing and promotion, Jim Marchyshyn.

WHEN Jim Marchyshyn came to St. Louis heritage rocker KSHE two and a half years ago, the station had recently been acquired by Emmis and was in need of an image update. His first order of business was to get out the message, "Hey, we've been here for 20 years, and we're still here!" Marchyshyn's perception of the "Rock of St. Louis" was and is that it's a full-service rock station—and he wants to carry that full-service message through in all promotional aspects.

"We have been a part of the community for a long time," says Marchyshyn, "and remaining a strong and ongoing community presence is key to this station's positioning."

Marchyshyn admits that he has a substantial promotional budget to work with. The station is considered to be a major part of the Emmis chain and is treated as such. He also admits—with a laugh—that he always wants more. He adds, however, "Although I believe that if we thought we really



Jim Marchyshyn, KSHE St. Louis director of marketing and promotion.

needed it, we could get more, I always try to remember that many of the promotions, and, in particular, the promotional impacts we want to make, are things that money can't buy."

Half of the KSHE promotional budget goes for advertising, primarily outdoor, television, and some print. Major sports arenas and other public venues are a popular KSHE target. "We go where our listeners are," says Marchyshyn. The station has capitalized on the popularity of softball in St. Louis and has made sure that KSHE billboards are prominent at

all the area's major fields.

The station also runs two race cars each season in Stock and in Formula Atlantic. Marchyshyn feels that not only is a competitive race car a "hip rolling billboard," but that the cars and their drivers make for a very effective anti-drinking/driving campaign.

The other half of the budget is split equally between community service events and ongoing smaller promotions: sweat shirts, small-trip giveaways, area remotes, and the like. Marchyshyn is constantly pursuing sponsors to underwrite major promotions and to beef up that one quarter of his budget that fuels the ongoing promotions.

Anheuser-Busch joined the station this year to send the morning show and 10 listeners to Jamaica for a week. With sponsorship, KSHE has been able to do the yearly weeklong remote and develop it into a highly visible community event.

Marchyshyn is not a big believer in high-price giveaways. Although the station has given away a \$25,000 IROC Camaro and a few large cash prizes, he prefers the smaller promotions that satisfy his goal of maintaining an ongoing community presence. He would much rather load the station van with coffee and donuts and feed St. Louis Cardinal fans waiting all night to purchase World Series play-off tickets.

Marchyshyn says, "Missouri is

the Show-Me State. The position we're in necessitates ongoing promotions that go out and meet the audience." He likes to have a lot of people win something. His guidelines are simple: "Keep promotions fun, keep contests simple, and make sure the station remains accessible."

The depth of KSHE's presence in the St. Louis market is probably best exemplified by the success of KSHE's unique Schtuff Store. The retail outlet in the station's old studios carries a complete line of clothing and specialty items with the KSHE logo and/or pig mascot—"Sweatmeat."

This outgrowth of the T-shirt giveaway grossed more than a mil-

lion dollars last year. The KSHE items are also sold wholesale to 126 outside retailers in a 90-mile radius of the station. Spurred by that success, the station started up a mail-order division last year. The



station's merchandising efforts net KSHE \$150,000 in '86.

There's no greater ongoing promotion than having a million dollars' worth of KSHE clothing being worn around town.

PETER J. LUDWIG

## Stations To Air 'Live From Nashville' CMA Awards Coverage Set

NEW YORK McGhan Radio Productions of Los Angeles is taking its successful "Live From Hollywood" concept to Nashville this week to bring eight country stations into the thick of activities surrounding the Country Music Assn.'s annual awards ceremony there.

Stations participating in "Live From Nashville" are WUBE Cincinnati; WQIK Jacksonville, Fla.; WKSJ Mobile, Ala.; WBOS Boston;

WDAF Kansas City, Mo.; WIL St. Louis; WQYK Tampa, Fla.; and KKCS Colorado Springs, Colo. Personalities from each will broadcast live from the Union Station Hotel, where country celebrities will roam from one station's broadcast booth to the next.

Stars scheduled to drop by for interviews include the O'Kanes, Rosanne Cash, T.G. Sheppard, Steve Wariner, Barbara and Louise Mandrell, and Lee Greenwood.



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## New Orleans Market Offers Diverse Music Mix

BY CHARLENE ORR

DALLAS In New Orleans, contemporary listeners are the big winners when the Arbitron-sweep smoke clears. This city, historically a hub for roots-oriented blues and jazz, is inhabited by an audience that knows its music and its tastes.

Bobby Reno, PD of classic/album rocker WCKW, characterizes the market as "very diversified." "We have a very large rhythm-and-blues population as well as a large heavy metal group. When you grow up here and decide your musical direction, you find music has something to do with every event in this town. When somebody dies, we play music."

As in other markets, a sampling of nearly every type format is available, although many of the formats are hybrids. Two unique factors make the Mardi Gras city an interesting study.

First, New Orleans has a 50%-60% ethnic population, and urban radio rules with an audience that includes hefty nonblack listenership.

The second factor is that New Orleans has no strong album rock station for males 18-34. The closest outlet to a mainstream rocker is WCKW, which pulled a 2.8, 12-plus share in the spring 1987 Arbitrons. WCKW's playlist is made up of approximately 80% classics, but this

station is different from other classic rock approaches in that instead of heavily rotating the well-known Rolling Stones and Who songs, Reno programs the funkier hits of the Allman Brothers and Albert Collins. This mix makes one wonder if a straight album rock station could survive in the New Orleans environment.

WQUE and WYLD are market leaders. Rod Burbridge, VP/GM of WYLD, says, "Album rock isn't dominant here because our city's males like to boogie. Go to a restaurant or nightclub here—one not necessarily black, and you'll hear 95% urban music. Everyone knows the words, not just the blacks."

WYLD, an adult-oriented urban, fights a continuous ratings battle with WQUE, a more teen-oriented top 40/crossover outlet. WYLD only loses in 12-plus, though. It remains on top in its target demo of 18-34 adults.

Lately, the battle has become more fierce as racial issues begin to arise. WYLD's Burbridge says he accepts, but does not quite understand, WQUE's marketing standpoint of playing the urban music without doing anything for the black community. He says that WYLD makes it a point to be out in the streets covering topics like Black History Month.

WQUE PD Jay Stevens says, "It's sad, but it's true. Our com-

petitor is trying to make this ratings game into a racial issue, saying they're the only true black station. That's not true. We have just as many blacks as whites [working] here. Since we're No. 1, 12-plus, we know what New Orleans

### 'To be successful here, you have to play urban music'

people want to hear. A station that's going to be successful here has to play a lot of urban music."

WQUE has positioned itself between the market's only top 40, WEZB "B-97," No. 3 overall with a 9.6 in the spring Arbitrons, and WYLD, which pulled a 12.2 overall in the same book. WQUE drew a 13.2, 12-plus during that sweep.

"When we put this format on a year ago, we felt there was a hole in the market for a top-40-leaning urban station," says Stevens. "A situation [developed] between the very black WYLD and the very white WEZB. We came on the air with the intention of playing the best of both. We went from a lily white, male-oriented station to a female-oriented top 40 urban, and we went to No. 1."

The city's truest top 40, WEZB, has been in the format since 1979.

It is programmed by Shadow Stevens, who came from the operations manager post at WHTZ "Z-100" New York.

By having no direct competition, Stevens says he's a little freer to pursue new promotion and events. "We're very visible in the top 40 community. In fact, there's a saying going around that whenever more than six people are gathered, B-97 is there," Stevens says.

His programming philosophy to "be the most exciting, most energetic, most mass-appeal, 12-34-targeted" station translates into a fairly conservative top 40 playlist, with a rock edge.

Because of WEZB's rock flavor, it shares top 40 audiences with WQUE, WCKW, and WRNO, a top 40/album rock station and the oldest FM in the market. WRNO's rock image is cemented with a hefty schedule of concerts. Station PD Michael Costello says, "We get David Bowie, Steve Winwood, and all the oldies concerts. You could say we're really more album rock than any other station in New Orleans, except WCKW, which is located far out of the city. When we came on the air 20 years ago, there were two types of FM music, beautiful and underground. WRNO has never been heard in an elevator." The station has pulled 4.9, 12-plus ratings in the spring book.

The top programmers agree,

any time fierce battles for cume base heats up, the audience wins. Bob Mitchell, PD at WLTS, the city's leading AC station, is a New Orleans native. He says he doesn't remember a time when competition has been so stiff. "Because of the fragmentation of formats, we're all going after the same demographic pie and advertising dollars. The economy is down in a market where advertisers would buy four and five stations deep. Not so now. If you're not No. 1 or 2 in your format, you have to draw higher ratings just to break even. What this translates into for New Orleans is that we have to offer better product. But, we have to take a lesser profit. Let's face it—that's all right with the audience. They don't want to hear commercials anyway. Unfortunately, if they don't hear commercials, they also won't hear music."

All the programmers predict an upswing in the economy and in new advertising dollars for the New Orleans station. They sport a pervasive attitude that New Orleans will be "back in the roses again" as soon as its work force diversifies after the oil industry crash. Many of the stations have helped support the efforts to attract new business to the area. For instance, WYLD ran a campaign to persuade officials to build a proposed NASA base there.



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

PLATINUM

New York P.D.: Larry Berger. 1 Whitney Houston, Didn't We Almost Have... 2 Michael Jackson, Bad... 3 Whitesnake, Here I Go Again...

New York O.M.: Steve Kingston. 1 Michael Jackson, Bad... 2 Whitney Houston, Didn't We Almost Have... 3 Whitesnake, Here I Go Again...

Los Angeles P.D.: Steve Rivers. 1 Lisa Lisa & Cult Jam, Lost In Emotion... 2 Madonna, Causing A Commotion... 3 Prince, U Got The Look...

Boston P.D.: Harry Nelson. 1 Prince, U Got The Look... 2 John Cougar Mellencamp, Paper In Fire... 3 Europe, Carrie...

Boston P.D.: Sunny Joe White. 1 Lisa Lisa & Cult Jam, Lost In Emotion... 2 Prince, U Got The Look... 3 Madonna, Causing A Commotion...

Hartford P.D.: Dave Shakes. 1 Whitesnake, Here I Go Again... 2 Billy Idol, Money Money... 3 Michael Jackson, Bad...

Hartford P.D.: Dave Shakes. 1 Whitesnake, Here I Go Again... 2 Billy Idol, Money Money... 3 Michael Jackson, Bad...

Washington P.D.: Chuck Morgan. 1 Lisa Lisa & Cult Jam, Lost In Emotion... 2 Europe, Carrie... 3 LeVert, Casanova...

Philadelphia P.D.: Charlie Quinn. 1 Lisa Lisa & Cult Jam, Lost In Emotion... 2 John Cougar Mellencamp, Paper In Fire... 3 Madonna, Causing A Commotion...

Philadelphia P.D.: Scott Walker. 1 Lisa Lisa & Cult Jam, Lost In Emotion... 2 Prince, U Got The Look... 3 Madonna, Causing A Commotion...

Pittsburgh P.D.: Jim Richards. 1 Europe, Carrie... 2 Heart, Who Will You Run To... 3 Michael Jackson, Bad...

Washington P.D.: Chuck Morgan. 1 Lisa Lisa & Cult Jam, Lost In Emotion... 2 Europe, Carrie... 3 LeVert, Casanova...

Washington P.D.: Mark St. John. 1 Whitesnake, Here I Go Again... 2 Bananarama, I Heard A Rumour... 3 Dan Hill (Duet With Vonda Shepard), C...

Atlanta P.D.: Bob Case. 1 Prince, U Got The Look... 2 Lisa Lisa & Cult Jam, Lost In Emotion... 3 Europe, Carrie...

Tampa O.M.: Mason Dixon. 1 Whitesnake, Here I Go Again... 2 Europe, Carrie... 3 Lisa Lisa & Cult Jam, Lost In Emotion...

Miami P.D.: Rick Stacy. 1 Expose, Let Me Be The One... 2 Whitesnake, Here I Go Again... 3 Bananarama, I Heard A Rumour...

Chicago P.D.: Ric Lippincott. 1 Prince, U Got The Look... 2 Whitney Houston, Didn't We Almost Have... 3 Europe, Carrie...

Chicago P.D.: Ric Lippincott. 1 Prince, U Got The Look... 2 Whitney Houston, Didn't We Almost Have... 3 Europe, Carrie...

Cleveland O.M.: Kid Leo. 1 REO Speedwagon, In My Dreams... 2 Europe, Carrie... 3 U2, Where The Streets Have No Name...

Detroit P.D.: Rick Gillette. 1 Michael Jackson, Bad... 2 Lisa Lisa & Cult Jam, Lost In Emotion... 3 Natalie Cole, Jump Start...

Detroit P.D.: Brian Patrick. 1 Lisa Lisa & Cult Jam, Lost In Emotion... 2 John Cougar Mellencamp, Paper In Fire... 3 Prince, U Got The Look...

Detroit P.D.: Brian Patrick. 1 Lisa Lisa & Cult Jam, Lost In Emotion... 2 John Cougar Mellencamp, Paper In Fire... 3 Prince, U Got The Look...

Chicago P.D.: Buddy Scott. 1 Prince, U Got The Look... 2 Whitney Houston, Didn't We Almost Have... 3 Lisa Lisa & Cult Jam, Lost In Emotion...

Minneapolis P.D.: Gregg Swedberg. 1 Heart, Who Will You Run To... 2 The Other Ones, Holiday... 3 Wendy And Lisa, Waterfall...

Bobby Kraig Takes Country To The Heart Of Texas

BY CHARLENE ORR

COUNTRY MUSIC is alive and quite well in Texas, especially in the Dallas/Fort Worth metropex.

K-Plex—probably best known for its morning man, Terry Dorsey, whom the Country Music Awards honored as tops in his field—is Kraig's second and longest PD gig.

These efforts translate into an active radio station whose well-known slogan is "Flex Your Plex."

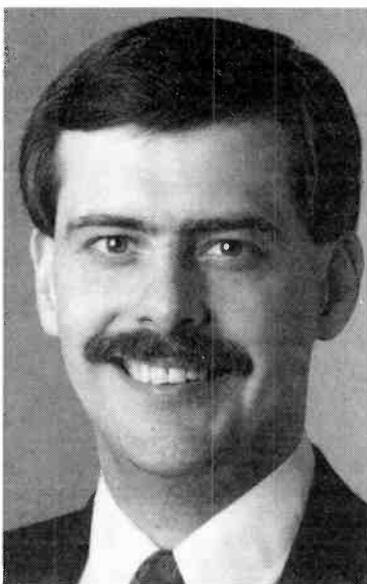
laid-back MOR approach are gone—at least in Dallas," Kraig says.

Besides strong billboard, bumper sticker, and television spots in which many big-name country stars participate, K-Plex constantly engages in on-air promotions with cash, ticket, and album giveaways.

Kraig explains, "We're a little bit busier than usual. For instance, this Labor Day we were in as many places as we could be. We hosted and participated in six events beginning on Friday night and ending Monday afternoon."

Kraig says the key to success for his aggressive country station is to promote in a fashion that doesn't aggravate those listeners who do not play games.

Kraig is not the only veteran at KPLX. Most of his staff has been on board for just as long. Music director Mac Daniels (Billboard's award-winning, large-market country MD for 1987) has been picking and choosing the right records for seven years.



Bobby Kraig. Program director of KPLX Dallas/Fort Worth, Billboard's major market country PD of the year and PD of the week.

settled in the position. Says Kraig, "One of the most positive things about the station is the people. I don't have to do anything. We've worked together for so long with the same common goal of winning that everyone knows what everyone else is thinking."

they'll take it up just a step further.

"Even the one guy that hasn't been here but one year, our afternoon guy, Jim Tyler [Radcliffe], is an important part. He's developed a software package [On-Air Software, Billboard, May 30] to clean up control rooms. You don't have to be a rocket scientist to use it. I think he wrote it just to clean me up. I used to be on before him, and I'm a pigpen."

He also credits KPLX's parent, Susquehanna Broadcasting, with knowing how to treat people. "We're owned by a company that runs about 15 or 16 stations. It's the best I've ever worked for, and the ones here I've discussed the company with feel the same. And sometimes a move is the worst thing that can happen to a station. But with the company backing us, we see no problem in the transition," says Kraig.

The move Kraig is referring to is the station's relocation to Dallas from the midcity area of Arlington KPLX occupies. "We've outgrown the building. When you start constructing cubicles in the lobby, it's time to move," he quips. When asked why the station chose Dallas instead of the very active country music scene of Fort Worth, Kraig explains, "For business reasons, really. Many of the agencies where most of our business generates are in Dallas. We could've actually ended up anywhere in the metropex, but we searched until we found the right place." KPLX will occupy one

half of the 16th floor of Dallas' Riverchon Plaza.

Kraig, who is hesitant to discuss his success for fear of jinxing himself and the station, says he does not remember the past very well. "I'm not sure what made me decide to go into radio," he says. "I grew up in Minneapolis listening to top 40 radio. I became a fan of Jimmy Reed, the evening DJ who now owns pizza places. I thought playing records and talking was a neat way to make a living. When I got into it, things moved along quite fast."

He began taking classes at the Brown Institute in Minneapolis, a broadcasting school, during his senior year in high school. After graduating, Kraig landed his first job in 1972 before finishing Brown.

Kraig's first PD opportunity came at WTHI Terre Haute, Ind., where he crossed paths with Susquehanna-owned WFMS' (KPLX's sister station) Herb Allen, who oversaw the Texas operation. In two weeks after their meeting, Kraig was on his way to Dallas.

As for the future, Kraig still finds KPLX a challenge. He never turns his back or feels smug in the ratings. He says, "For now, I'm happy just staying here. It's never gotten stale. I'm really happy in Texas. I have all the things I said I'd never have: My wife's family is here, and we have a daughter and a house. I'm pretty well-anchored. But whatever I do, it'll be in radio."

- 38 Belinda Carlisle, Heaven Is A Place O
39 Poison, I Won't Forget You
40 R.E.M., The One I Love
41 Gino Vanelli, In The Name Of Money
42 Michael Bolton, That's What Love Is A

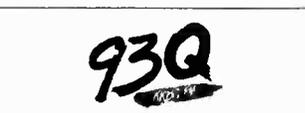


- Houston P.D.: Paul Christy
1 Tiffany, I Think We're Alone Now
2 Lisa Lisa & Cult Jam, Lost In Emotion
3 Prince, U Got The Look
4 Madonna, Causing A Commotion

- 38 REO Speedwagon, In My Dreams
39 Kenny G., Don't Make Me Wait For Love
40 Belinda Carlisle, Heaven Is A Place O
41 R.E.M., The One I Love
42 Wa Wa Nee, Sugar Free

- 14 LeVert, Casanova
15 Bananarama, I Heard A Rumour
16 REO Speedwagon, In My Dreams
17 R.E.M., The One I Love
18 Los Lobos, Come On, Let's Go

- 19 Bruce Springsteen, Brilliant Disguise
20 The Cars, You Are The Girl
21 Noel, Silent Morning
22 U2, Where The Streets Have No Name



- Houston P.D.: Ron Parker
1 Tiffany, I Think We're Alone Now
2 Europe, Carrie
3 Madonna, Causing A Commotion

- 4 Lisa Lisa & Cult Jam, Lost In Emotion
5 Prince, U Got The Look
6 Whitesnake, Here I Go Again
7 Michael Jackson, Bad

- 8 Billy Idol, Mony Mony
9 ABC, When Smokey Sings
10 Expose, Let Me Be The One
11 Poison, I Won't Forget You

- 12 Swing Out Sister, Breakout
13 Heart, Who Will You Run To
14 LeVert, Casanova
15 Pet Shop Boys, It's A Sin

- 16 The Other Ones, Holiday
17 Bill Medley & Jennifer Warnes, (I've Got A Feeling)
18 Gloria Estefan & Miami Sound Machine

- 15 Heart, Who Will You Run To
16 Yes, Love Will Find A Way
20 EX Motley Crue, Wild Side
21 Hooters, Johnny B
22 Cutting Crew, I've Been In Love Before



- San Francisco P.D.: Keith Naftaly
1 LeVert, Casanova
2 Whitesnake, Here I Go Again
3 Fleetwood Mac, Little Lies

- 4 Prince, U Got The Look
5 Michael Jackson, Bad
6 Expose, Let Me Be The One
7 Pretty Poison, Catch Me (I'm Falling)

- 8 Stephanie Mills, (You're Puttin') A R
9 Swing Out Sister, Breakout
10 Noel, Silent Morning
11 Billy Idol, Mony Mony

- A Earth, Wind & Fire, System Of Survival
A Sting, We'll Be Together
A Siedha Garrett, Ever Changing Times
EX Starship, Beat Patrol



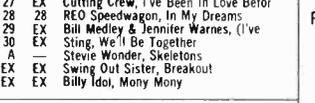
- Baltimore P.D.: Brian Thomas
1 Europe, Carrie
2 Lisa Lisa & Cult Jam, Lost In Emotion
3 Smokey Robinson, One Heartbeat

- 4 Whitesnake, Here I Go Again
5 Michael Jackson, Bad
6 Madonna, Causing A Commotion
7 REO Speedwagon, In My Dreams

- 8 John Cougar Mellencamp, Paper In Fire
9 Tiffany, I Think We're Alone Now
10 Living In A Box, So The Story Goes
11 Taylor Dayne, Tell It To My Heart

- 12 New Order, True Faith
13 Lisa Lisa & Cult Jam, Lost In Emotion
14 Terence Trent D'Arby, If You Let Me S

- 20 U2, Where The Streets Have No Name
21 Smokey Robinson, One Heartbeat
22 Bruce Springsteen, Brilliant Disguise
23 Dan Hill (Duet With Vonda Shepard), C



- 24 Pet Shop Boys, It's A Sin
25 Richard Marx, Should've Known Better
26 Kenny G., Don't Make Me Wait For Love
27 REO Speedwagon, In My Dreams

- 28 Cutting Crew, I've Been In Love Before
29 Expose, Let Me Be The One
30 U2, Where The Streets Have No Name
31 Pet Shop Boys, It's A Sin

- 32 Tiffany, I Think We're Alone Now
33 Heart, Who Will You Run To
34 Prince, U Got The Look
35 Whitney Houston, Didn't We Almost Hav

- 36 REO Speedwagon, In My Dreams
37 Fleetwood Mac, Little Lies
38 John Cougar Mellencamp, Paper In Fire



- Phoenic P.D.: Guy Zapoleon
1 Whitesnake, Here I Go Again
2 Lisa Lisa & Cult Jam, Lost In Emotion

- 3 Tiffany, I Think We're Alone Now
4 Sir Mix-A-Lot, Square Dance Rap
5 Debbie Gibson, Only In My Dreams
6 Madonna, Causing A Commotion

- 7 The Whispers, Rock Steady
8 Tronere, They're Playing Our Song
9 George Michael, I Want Your Sex (From T'Pau, Heart And Soul)

- 10 Prince, U Got The Look
11 Michael Jackson, Bad
12 Whitney Houston, Didn't We Almost Hav

- 13 Glenn Medeiros, Watching Over You
14 Bananarama, I Heard A Rumour
15 Bon Jovi, Edge Of A Broken Heart
16 Prince, U Got The Look

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## TOP INSPIRATIONAL ALBUMS™

| THIS WEEK | 4 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store and one-stop sales reports. |  |
|-----------|------------|---------------|---|--|
|           |            |               | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL                                 | TITLE                                    |
| 1         | 1          | 81            | <b>SANDI PATTI</b> WORD WR 8325/A&M<br>★ ★ NO. 1 ★ ★                        | 61 weeks at No. One<br>MORNING LIKE THIS |
| 2         | 3          | 9             | <b>PETRA</b> SPARROW/STARSONG SSR8084                                       | THIS MEANS WAR                           |
| 3         | 4          | 101           | <b>SANDI PATTI</b> IMPACT RO 3910/BENSON                                    | HYMNS JUST FOR YOU                       |
| 4         | 2          | 61            | <b>AMY GRANT</b> MYRRH SP 3900/WORD   | THE COLLECTION                           |
| 5         | 5          | 5             | <b>MICHAEL W. SMITH</b> REUNION 7010026122                                  | THE LIVE SET                             |
| 6         | 9          | 5             | <b>BRYAN DUNCAN</b> MODERN ART 7014600516                                   | WHISTLING IN THE DARK                    |
| 7         | 14         | 17            | <b>TWILA PARIS</b> STARSONG SSR8078/SPARROW                                 | SAME GIRL                                |
| 8         | 11         | 5             | <b>LEON PATILLO</b> SPARROW/STARSONG SPR1138                                | BRAND NEW                                |
| 9         | 10         | 33            | <b>THE IMPERIALS</b> MYRRH 7-01-68350-65/WORD                               | THIS YEAR'S MODEL                        |
| 10        | 15         | 17            | <b>DEBBY BOONE</b> LAMB & LION LLR03011/BENSON                              | FRIENDS FOR LIFE                         |
| 11        | 22         | 21            | <b>WAYNE WATSON</b> DAYSPRING 7014155016/WORD                               | WATER COLOR PONIES                       |
| 12        | 6          | 9             | <b>THE MARANATHA SINGERS</b> MARANATHA 7100190827/WORD                      | PRaise 9                                 |
| 13        | 7          | 13            | <b>MYLON LEFEVER AND BROKEN HEART</b> MYRRH 7016841065/WORD                 | CRACK THE SKY                            |
| 14        | 23         | 9             | <b>BE BE &amp; CE CE WINANS</b> SPARROW SPR1132                             | BEBE AND CECE WINAN                      |
| 15        | 18         | 57            | <b>STEVE GREEN</b> SPARROW ST41040/CAPITOL                                  | FOR GOD AND GOD ALONE                    |
| 16        | 30         | 21            | <b>DAVID MEECE</b> MYRRH 7016864065/A&M                                     | CANDLE IN THE RAIN                       |
| 17        | 8          | 225           | <b>SANDI PATTI</b> ● IMPACT RO 3818/BENSON                                  | MORE THAN WONDERFUL                      |
| 18        | 27         | 89            | <b>CARMAN</b> WORD WR 8321/A&M  | THE CHAMPION                             |
| 19        | 37         | 5             | <b>THE WINANS</b> QWEST 1-25510   | DECISIONS                                |
| 20        | NEW ▶      |               | <b>STEVE CAMP</b> SPARROW SPR1140   | AFTER GOD'S OWN HEART                    |
| 21        | 12         | 49            | <b>SECOND CHAPTER OF ACTS</b> LIVE OAKS 7-010-00721-7/WORD                  | HYMNS                                    |
| 22        | 19         | 161           | <b>SANDI PATTI</b> IMPACT RO 3884/BENSON                                    | SONGS FROM THE HEART                     |
| 23        | 13         | 45            | <b>STRYPER</b> ENIGMA 73237/CAPITOL   | TO HELL WITH THE DEVIL                   |
| 24        | 17         | 274           | <b>AMY GRANT</b> ▲ WORD SP 5056/A&M (CD)                                    | AGE TO AGE                               |
| 25        | 16         | 9             | <b>PHIL DRISCOLL</b> BENSON R02369  | MAKE US ONE                              |
| 26        | 40         | 33            | <b>THE MARANATHA KIDS</b> MARANATHA 710-0183820/WORD                        | FIRST SUNDAY SINGALONG                   |
| 27        | 25         | 41            | <b>NEW GAITHER VOCAL BAND</b> WORD 7-01-000733-0                            | ONE X 1                                  |
| 28        | NEW ▶      |               | <b>HARVEST</b> GREENTREE RECORDS R02388/BENSON                              | GIVE THEM BACK                           |
| 29        | RE-ENTRY   |               | <b>NEW JERSEY MASS CHOIR</b> LEXICON 7115711097                             | LOOK UP AND LIVE                         |
| 30        | 31         | 65            | <b>DENIECE WILLIAMS</b> SPARROW ST1039/CAPITOL                              | SO GLAD I KNOW                           |
| 31        | 33         | 57            | <b>LARNELLE HARRIS</b> BENSON RO 3956                                       | FROM A SERVANTS HEART                    |
| 32        | 26         | 37            | <b>DALLAS HOLM</b> DAYSPRING 701-414301-8/WORD                              | AGAINST THE WIND                         |
| 33        | 39         | 25            | <b>MARANATHA</b> MARANATHA 7100180848/WORD                                  | KIDS PRAISE 6                            |
| 34        | NEW ▶      |               | <b>KENNY MARKS</b> DAYSPRING 7014151010/WORD                                | MAKE IT RIGHT                            |
| 35        | 28         | 9             | <b>MARGARET BECKER</b> SPARROW SPR1134                                      | NEVER FOR NOTHING                        |
| 36        | NEW ▶      |               | <b>CYNTHIA CLAWSON</b> DAYSPRING 7014145010/WORD                            | IMMORTAL                                 |
| 37        | 36         | 9             | <b>RICHARD SMALLWOOD</b> WORD 701501128X                                    | TEXTURES                                 |
| 38        | NEW ▶      |               | <b>WHITE CROSS</b> REFUGE 790-0602712/LEXICON                               | WHITE CROSS                              |
| 39        | NEW ▶      |               | <b>NICHOLAS</b> COMMAND RECORDS CRN1003                                     | DEDICATED                                |
| 40        | RE-ENTRY   |               | <b>JIMMY SWAGGART</b> BENSON RO 3645  | IT'S BEGINNING TO RAIN                   |

(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.

Gospel  
LECTERN

by Bob Darden

**SWEEPING CHANGES** at the Nashville-based **Reunion Records** group have resulted in a shift at the top and the addition of several new staff positions. The expansion comes at a time when many other gospel labels are retrenching or cutting back in a generally soft market.

Label founders **Dan Harrell** and **Mike Blanton**, chief executive officers of the independent label, announced the restructuring and staff additions following Reunion's third-quarter board meeting.

**Jeff Moseley**, formerly director of marketing for Reunion, has assumed the post of president. Moseley came to Reunion a year ago from **Myrrh Records**, where he'd served as general manager. Joining Moseley as executive vice president and chief operations officer for Reunion is **Terry Hemmings**. Hemmings comes from the J.C. Bradford Co., where he served as an investment broker for four years.

"Mike and Dan laid a very, very important foundation," Moseley says, "something that was timely and appropriate. What I see myself doing is expanding on the vision already there. I want our company to be a 'high touch' company in a tech world: high touch with our artists, high touch with the customers. I want to give them what they want to hear.

"As I see it, the one big challenge for us is to broaden our musical base to include the entire family. We've been effective in making music for the teen-ager in the past. Now we need to branch more into music for younger children, mom and dad, college students, everybody. To do that we need to broaden the number of artists, the number of genres and the scope of the artists."

Blanton and Harrell will remain with the **Word**-distributed label in an advisory capacity, but have turned over to Moseley and Hemmings the day-to-day operations of the company. The move is said to have been a result of Blanton and Harrell wanting to spend more

time with management. Their best-known client is **Amy Grant**.

Former director of public relations for Reunion, **Melinda Scruggs**, has been appointed to the position of director of marketing/public relations. Several other staff additions have been made in recent days, including the naming of **Michelle Pruett** as senior publicist.

Reunion's best-known artist is **Michael W. Smith**. The singer/pianist/songwriter is reported to be the best-selling male artist in contemporary Christian music.

**PROMOTIONS:** Neal Joseph has been named Word's

## Reunion Records promotes, hires, revamps management

vice-president of a&r and general manager for East Coast operations. The Nashville-based office is responsible for **DaySpring**, **Word**, **Rejoice**, and the **New Canaan** labels... **Jon Campbell** has been named to **Sparrow Records**' promotion department as rock/video promotions coordinator...

Books: Michael W. Smith's "Old Enough To Know" ... **Chris Christian**'s "How To Get Started In Christian Music" ...

Signings: **Alan Chase** has signed with the **Refuge Music Group**'s MOR/pop label **Fortress**. His first Fortress release is titled "One Step Closer" ... Songwriters **Tom Hemby**, **Keith Thomas**, **Kim Hill** and **Keith Brown** have all recently signed writer agreements with Reunion ...

Video: **Dino**'s full-length concert video "Dino ... A Concert Spectacular" for **Benson** is now out ... **Gary McSpadden** has continued to serve for long stretches as host of the revamped "PTL Club" show on the PTL Network. He replaced You-Know-Who and What's-Her-Name ... **Steve Green**'s "For God And God Alone—In Concert Ministry" features 12 of Green's most popular songs for **Sparrow** ... A full-length video of David Baroni's "Pressing Toward The Prize" for **LifeStream Records** is now out ...

Jazz  
BLUE NOTES

by Peter Keepnews

**MORE THAN FIVE YEARS** after his death, the music of **Thelonious Monk** continues to get far more exposure on vinyl than it did during his lifetime. The list of albums devoted exclusively to Monk's compositions has just grown by two.

The aptly named "Only Monk" (on the Italian **Black Saint** label, distributed by **PolyGram Jazz**) might have been subtitled "By Only Steve Lacy," since it consists entirely of unaccompanied improvisations by the soprano saxophone virtuoso and Monk devotee. In lesser hands, such a format might have made for a somewhat arid, soulless sound, but "Only Monk"—which includes such rarely played numbers as "Humph" and "Who Knows?"—swings.

"**Thelonious**" is the impressive debut album of the group of the same name, a quartet led by veteran bassist **Buell Neidlinger**. The group plans to restrict its repertoire to Monk's music, with an emphasis on the less well-known pieces (this album, like Lacy's, includes the unjustly obscure "Who Knows?"). **Thelonious**, which also includes saxophonist **Marty Krystall**, pianist **John Beasley**, and drummer **Billy Osborne**, is based in Los Angeles and has performed in Europe. The album is on the **K2B2** label (3112 Barry Ave., Los Angeles, Calif. 90066), distributed by **City Hall** in the West and **NorthCountry Distributors** in the East.

In addition, isolated versions of Monk tunes keep popping up in the damndest places. The **Either/Orchestra**, a very good big band from the Boston area

with a slightly wacked-out sensibility located somewhere between avant-garde jazz and rock'n'roll (not unlike the **Microscopic Septet**, the **Lounge Lizards**, and some other young bands—is this a trend?), has a riotous version of Monk's "Brilliant Corners" on its new album, "Dial E" (on the **Accurate** label, distributed by **Rounder**). And among the gems on the **LMR** label's new CD-only **Duke Ellington** release is a 1962 studio recording of the wonderful **Billy Strayhorn** arrangement of "Monk's Dream" (unfortunately misidentified here as "Blue Monk") that Ellington's band played, with Monk sitting in on piano, at the Newport Jazz Festival that same year.

**ALSO NOTED:** The second annual **Concord Jazz**

## More musical musings on Monk's masterpieces

**Festival in Japan** begins Oct. 19 and runs through Nov. 12. Featured on the tour, which will hit at least six cities, are **George Shearing**, the **Phil Woods Quintet**, and the **Concord Jazz All-Stars** (including **Ernestine Anderson**, **Dave McKenna**, and **Scott Hamilton**) ... **Ella Fitzgerald** has bowed out of this week's **Jacksonville (Fla.) Jazz Festival** for health reasons. Her replacement is **George Benson**. Among the other headliners at the event, which takes place Thursday through Saturday (15-17), are **Dizzy Gillespie**, **Dave Brubeck**, and **Al Hirt** ... **Willard Jenkins**, the jazz coordinator of the Minneapolis-based **Arts Midwest**, will now also manage that nonprofit organization's **Meet The Composer/Midwest** grant program ... Six young European groups have been selected for the finals of the sixth **European Jazz Competition**, to be held Oct. 29-30 at the **Leverkusen Jazz Days** festival in West Germany. All members of the competing groups are younger than 30 years old.



**Atlantic Gals.** Four female members of the Atlantic roster gather in the Atlantic Suite at Jack The Rapper's Convention in Atlanta. Pictured, from left, are Donna Allen, Madame X's Alisa Randolph, Valerie Victoria, and Iris Parker.

## Recent Capitol Center Event Points To Genre's Strength Washington Industryites Say Go-Go's Hot

A RECENT BILLBOARD INTERVIEW with a member of the Washington, D.C., go-go band **Trouble Funk** (Billboard, Oct. 3) in this section has generated strong negative response from the nation's capital. The article described the activities of the Island Records signee and painted a decidedly downbeat picture of the local music scene. As a result of that story, several promoters and managers have called to say that go-go music, at least in the Washington-Baltimore market, is still a potent musical force.

Locals point to a concert held Oct. 9 at the Capitol Center titled *A Tribute To Go-Go*. At that event, eight acts appeared, including **Chuck Brown & the Soul Searchers**, **Rare Essence**, **Experience Unlimited**, **Little Benny & the Masters**, **the Junkyard Band**, **Go-Go Lorenzo**, **Hot And Cold Sweat**, and **D.C. Scorpio**. Mayor **Marion Barry** declared Go-Go Day in the city. The concert is being promoted by Washington-based **G Street Express Inc.**

According to **Reo Edwards**, manager of **Chuck Brown** and owner of the go-go label **Future Records**, "This music is as viable in the city as it's ever been. What has happened is that a new generation of go-go has risen up, like **Lorenzo** and **Scorpio**, and they have displaced some of the bands that have grown out of touch with this community. And, for the record, **Brown** is doing well and is planning a European tour."

**WHITE ROCK BANDS** from Ireland that generate almost no black airplay are usually not discussed in this column. But **U2** is not any ordinary rock band. Perhaps because they grew up in a country scarred by religious violence and oppression, **U2's** members have been incredibly sensitive to the struggles of Third World people. At a recent show at New York's **Madison Square Garden**, **U2** dedicated songs to **Nelson** and **Winnie Mandela** as well as to **Martin Luther King Jr.**, about whom they've written two songs, including the rock standard "Pride (In The Name of Love)," whose intensity puts to shame the efforts of many black songwriters to capture the majesty of the man. In addition, the quartet performed **Curtis Mayfield's** "People Get Ready" and **Bob Marley's** "Exodus" and conveyed the same spiritual-political feel as the original material. **U2's** music may never find a regular home on black radio (though it would be interesting if some of the material on the current "The Joshua Tree" were remixed with that in mind), but there are lessons in overt political commitment that many in black music could learn from them.

### The Rhythm and the Blues

by Nelson George



THERE IS trouble brewing between a highly successful street music label and its major label distributor. The relationship has produced several platinum-plus and gold albums, but the street label's heads feel that too much of their nonstreet product is getting lost in the major label sauce. Among the options being considered is the renegotiation of the distribution deal.

**SHORT STUFF:** **Process & the Doo Rags** have a new Columbia single titled "Call Me Up," with a remix by **Bruce Forest** . . .

More good house rocking comes from **Alligator** in the form of guitarist **Lonnie Brooks' "Wound Up Tight"** and ace session saxophonist **A.C. Reed's "I'm In the Wrong Business"** . . . "It's Showtime at the Apollo" is not only getting solid ratings, but with each show the production values and overall smoothness seem to be improving. An upcoming show will be hosted by **Bill Cosby**, while **Anita Baker** will duet with one of her idols, **Sarah Vaughan** . . . Interesting lyrics and disco rhythm tracks mark the return of **Earth, Wind & Fire** with "System Of Survival." **Maurice White** co-produced with **Preston Glass**, while **White** and **Philip Bailey** provide the vocals . . . **Heavy D & the Boyz** will be featured in MCA's first album-length effort under its deal with hip-hop production company **Uptown**. The spring hit "Mr. Big Stuff" is included on the album, as are "Chucky But Funky," the rap ballad "Dedicated," and "The Overweight Lovers In The House." There is also talk that **Groove B. Chill**, one of the rap acts signed to **Uptown**, may be starring in a teen action film to be shot this fall in Atlanta . . . Sneak previews have been taking place around the country for **Spike Lee's** next film, "School Daze," and the most recent showing was in Los Angeles. Word is that a production number called "Da Butt," shot around music written by **Jamaica Boys** members **Marcus Miller** and **Mark Stevens**, is a real crowd pleaser. The other **Jamaica Boy**, **Lenny White**, has a song on the soundtrack called "Perfect Match." All the music from the Columbia film will be available via **Manhattan Records** . . . **Full Force's** new single is "Love Is For Suckers (Like Me And You)." The 12-inch B side contains one of the band's patented comedy cuts, "Suckers: The Audition (Trust Me)." The album is called "Guess Who's Coming To The Crib" . . . **Timmy Allen** is producing **Millie Jackson's** second Jive recording, while **Barry Eastmond** and **Wayne Braithwaite** are working with **Billy Ocean** on his follow-up to the multiplatinum "Love Zone."

## Hip-Hop's Newest Superstar Producer: 'Lovebug' Azor

BY HAVELOCK NELSON

NEW YORK In recent years, several superstar producers have emerged from the mainly artist-dominated world of hip-hop. They include **Kurtis Blow**, **Larry Smith**, **Russell Simmons**, and **Rick Rubin**. Now there's another name to add to that list: **Hurby "Lovebug" Azor**, who has worked successfully with **Sweet T. ("It's My Beat")**, **Kid 'N' Play ("Last Night")**, **Salt 'N' Pepa ("My Mike Sounds Nice," "Tramp")**, and **Dana Dane ("Cinderfella Dana Dane")**. The last two acts currently have albums in the top 15.

Azor says he feels lucky to be producing for a living, but adds that even if he weren't producing, he'd still be involved in making records. "I'm an engineer by trade," he says. "I have a degree from the Center For The Media Arts."

Azor first made a name for himself with a **Salt 'N' Pepa** cut called "The Showstoppa," a record that was intended as an answer to **Doug E. Fresh's "The Show."** The song was originally recorded and mixed as part of a class project. Azor wrote it and laid down the instrumental, then went looking for rappers. He found two—**Cheryl and Sandra Denton**—at **Sears, Roebuck & Co.**, where he was working part time. Of the young women, Azor says, "They were 'live.' I saw right away they had the right attitude."

After "The Showstoppa" was completed, Azor gave **Marly Marl—Mister Magic's DJ** on his Friday night rap show on **WBSL New York**—a tape of the track. Salt says, "A label named **Pop Art** heard it on the show and pressed it onto a record. For our next single,

'I'll Take Your Man,' we switched labels to **Next Plateau.**"

After those first two releases became hip-hop hits, Azor went on to produce the 12-inch "Delancey Street" for **Dana Dane** on **Profile**, and he subsequently added **Salt 'N' Pepa's "Hot, Cool and Vicious"** and "Cinderfella Dana Dane" to his credits. "My approach now is the same as on the first records," Azor says. "I still start with an idea and build on it. Like a letter, there has to be an opening, a body, and an ending. Everything has to make sense."

Azor says he arrives at fresh approaches for rap records "by not listening to too much rap or urban radio. **Stax**, '70s soul, and disco, that's where most of my music comes from." He also cites **Michael Jackson** and **Prince** as influences. "I like the way they put their music and words together," he says. "I try to think about what they must've been thinking about when they're writing songs like 'Billie Jean' or 'Let's Go Crazy.' I don't put their music to my music; I just try to think like them."

Obviously, his methods work. Azor's services are in great demand, and he's discussing a deal with **Virgin**. "1988 is coming around, and I'm going to make my schedule for it," he says. "If the deal doesn't come through by then, forget it." He is currently preparing material for a compilation album, which will be on his own label, **Soundcheck**, distributed by **Next Plateau**. Azor says, "Once my label gets going, I won't be doing too much for other people."

FOR WEEK ENDING OCTOBER 17, 1987

Billboard

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## HOT BLACK SINGLES ACTION RADIO MOST ADDED

|  | PLATINUM/<br>GOLD<br>ADDS<br>17 REPORTERS | SILVER<br>ADDS<br>26 REPORTERS | BRONZE/<br>SECONDARY<br>ADDS<br>52 REPORTERS | TOTAL<br>ADDS<br>95 REPORTERS | TOTAL<br>ON |
|--|---|--------------------------------|--|-------------------------------|-------------|
| <b>SKELETONS</b><br>STEVIE WONDER MOTOWN                     | 16  | 19                             | 46   | 81                            | 81          |
| <b>SYSTEM OF SURVIVAL</b><br>EARTH, WIND & FIRE COLUMBIA     | 16  | 17                             | 38   | 71                            | 72          |
| <b>WHAT'S TOO MUCH</b><br>SMOKEY ROBINSON MOTOWN             | 9   | 7                              | 15   | 31                            | 56          |
| <b>LOVE IS FOR SUCKERS</b><br>FULL FORCE COLUMBIA            | 3   | 6                              | 15   | 24                            | 25          |
| <b>MY FOREVER LOVE</b><br>LEVERT ATLANTIC                    | 2   | 9                              | 12   | 23                            | 61          |
| <b>I DO YOU</b><br>THE JETS MCA                              | 5   | 2                              | 16   | 23                            | 32          |
| <b>I WANT TO BE YOUR MAN</b><br>ROGER REPRISÉ                | 4   | 6                              | 12   | 22                            | 64          |
| <b>I COULDN'T BELIEVE IT</b><br>D.RUFFIN/E.KENDRICK RCA      | 5   | 5                              | 10   | 20                            | 38          |
| <b>I LIVE FOR YOUR LOVE</b><br>NATALIE COLE EMI-MANHATTAN    | 2   | 9                              | 6  | 17                            | 69          |
| <b>MAKE YOU MINE TONIGHT</b><br>C.STANLEY/A.WILLIAMS DEF JAM | 2   | 3                              | 12   | 17                            | 19          |

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

# WHENEVER YOU'RE READY

## FIVE STAR'S READY

THE 7"  
5282-7-R  
THE 12"  
8628-1-RD  
THE VIDEO  
THE NEW  
ALBUM  
"BETWEEN  
THE LINES"  
8635-1-R

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Billboard

# TOP BLACK ALBUMS™

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

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*         | TITLE                      |
|-----------|-----------|------------|---------------|--|----------------------------|
| 1         | 1         | 1          | 4             | <b>MICHAEL JACKSON</b> EPIC QE 40600/E.P.A. (CD)<br>3 weeks at No. One | <b>BAD</b><br>★★ No. 1 ★★  |
| 2         | 2         | 2          | 17            | <b>STEPHANIE MILLS</b> MCA 5996 (8.98) (CD)                            | IF I WERE YOUR WOMAN       |
| 3         | 4         | 8          | 9             | <b>ALEXANDER O'NEAL</b> TABU FZ 40320/E.P.A. (CD)                      | HEARSAY                    |
| 4         | 3         | 3          | 18            | <b>L.L. COOL J</b> DEF JAM FC 47093/COLUMBIA (CD)                      | BIGGER & DEFFER            |
| 5         | 6         | 4          | 17            | <b>WHITNEY HOUSTON</b> ARISTA 8405 (8.98) (CD)                         | WHITNEY                    |
| 6         | 5         | 5          | 9             | <b>LEVERT</b> ATLANTIC 7-89217 (8.98) (CD)                             | THE BIG THROWDOWN          |
| 7         | 7         | 6          | 21            | <b>THE WHISPERS</b> SOLAR ST 72554 (8.98) (CD)                         | JUST GETS BETTER WITH TIME |
| 8         | 10        | 10         | 8             | <b>UTFO</b> SELECT SEL 21619 (8.98) (CD)                               | LETHAL                     |
| 9         | 9         | 9          | 8             | <b>DANA DANE</b> PROFILE PRO 1233 (8.98)                               | DANA DANE WITH FAME        |
| 10        | 8         | 7          | 19            | <b>THE FAT BOYS</b> TIN PAN APPLE 831 948-1/POLYDOR (8.98) (CD)        | CRUSHIN'                   |
| 11        | 11        | 11         | 14            | <b>NATALIE COLE</b> EMI-MANHATTAN ST 53051 (8.98) (CD)                 | EVERLASTING                |
| 12        | 12        | 13         | 10            | <b>FORCE M.D.'S</b> TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)      | TOUCH AND GO               |
| 13        | 13        | 12         | 30            | <b>SMOKEY ROBINSON</b> MOTOWN 6626 ML (8.98) (CD)                      | ONE HEARTBEAT              |
| 14        | 14        | 15         | 10            | <b>ERIC B. &amp; RAKIM</b> 4TH & B'WAY B'WAY 4005/ISLAND (8.98) (CD)   | PAID IN FULL               |
| 15        | 15        | 14         | 29            | <b>SALT-N-PEPA</b> NEXT PLATEAU PL 1007 (8.98)                         | HOT, COOL & VICIOUS        |
| 16        | 21        | 22         | 18            | <b>THE O'JAYS</b> P.L.R. ST 53036/EMI-MANHATTAN (8.98) (CD)            | LET ME TOUCH YOU           |
| 17        | 19        | 19         | 80            | <b>ANITA BAKER</b> ELEKTRA 60444 (8.98) (CD)                           | RAPTURE                    |
| 18        | 17        | 17         | 23            | <b>LISA LISA &amp; CULT JAM</b> COLUMBIA FC 40477 (CD)                 | SPANISH FLY                |
| 19        | 16        | 18         | 58            | <b>KENNY G.</b> ARISTA AL8-8427 (8.98) (CD)                            | DUOTONES                   |
| 20        | 18        | 16         | 50            | <b>FREDDIE JACKSON</b> CAPITOL ST 12495 (8.98) (CD)                    | JUST LIKE THE FIRST TIME   |
| 21        | 22        | 24         | 30            | <b>JODY WATLEY</b> MCA 5898 (8.98) (CD)                                | JODY WATLEY                |
| 22        | 20        | 21         | 28            | <b>MARVIN SEASE</b> LONDON 830 794-1/POLYGRAM                          | MARVIN SEASE               |
| 23        | 23        | 20         | 26            | <b>LILLO THOMAS</b> CAPITOL ST-12450 (8.98) (CD)                       | LILLO                      |
| 24        | 24        | 27         | 25            | <b>PRINCE</b> PAISLEY PARK 1-25577/WARNER BROS. (15.98) (CD)           | SIGN 'O' THE TIMES         |
| 25        | 30        | 26         | 19            | <b>JONATHAN BUTLER</b> JIVE/RCA 1032-1-J/RCA (8.98) (CD)               | JONATHAN BUTLER            |
| 26        | 28        | 28         | 11            | <b>ICE-T</b> SIRE 25602-1/WARNER BROS. (8.98)                          | RHYME PAYS                 |
| 27        | 25        | 25         | 7             | <b>COLONEL ABRAMS</b> MCA 42029 (8.98) (CD)                            | YOU AND ME EQUALS US       |
| 28        | 65        | —          | 2             | <b>GLENN JONES</b> JIVE 1062-1-J/RCA (8.98) (CD)                       | GLENN JONES                |
| 29        | 41        | 46         | 5             | <b>MADAME X</b> ATLANTIC 81774 (8.98) (CD)                             | MADAME X                   |
| 30        | 33        | 45         | 4             | <b>THE WINANS</b> QWEST 125510/WARNER BROS. (8.98) (CD)                | DECISIONS                  |
| 31        | 26        | 23         | 18            | <b>THE ISLEY BROTHERS</b> WARNER BROS. 25586-1 (8.98) (CD)             | SMOOTH SAILIN'             |
| 32        | 27        | 29         | 52            | <b>LUTHER VANDROSS</b> EPIC FE 40415/E.P.A. (CD)                       | GIVE ME THE REASON         |
| 33        | 31        | 33         | 17            | <b>4 BY FOUR</b> CAPITOL ST 12560 (8.98) (CD)                          | 4 BY FOUR                  |
| 34        | 32        | 30         | 43            | <b>NAJEE</b> EMI-MANHATTAN ST 17241 (8.98) (CD)                        | NAJEE'S THEME              |
| 35        | 38        | 38         | 33            | <b>EXPOSE</b> ARISTA AL 8441 (8.98) (CD)                               | EXPOSURE                   |
| 36        | 35        | 34         | 15            | <b>GEORGE BENSON/EARL KLUGH</b> WARNER BROS. 25580-1 (9.98) (CD)       | COLLABORATION              |
| 37        | 39        | 40         | 26            | <b>GEORGIO</b> MOTOWN 6229 (8.98)                                      | SEXAPPEAL                  |
| 38        | 29        | 31         | 18            | <b>REGINA BELLE</b> COLUMBIA BFC 49537 (CD)                            | ALL BY MYSELF              |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE                     |
|-----------|-----------|------------|---------------|--|---------------------------|
| 39        | 34        | 41         | 11            | <b>DAVY D</b> DEF JAM BFC 40657/COLUMBIA                       | DAVY'S RIDE               |
| 40        | 37        | 42         | 29            | <b>SURFACE</b> COLUMBIA 40374 (CD)                             | SURFACE                   |
| 41        | 44        | 37         | 86            | <b>JANET JACKSON</b> A&M SP-5106 (9.98) (CD)                   | CONTROL                   |
| 42        | 40        | 35         | 9             | <b>GROVER WASHINGTON, JR.</b> COLUMBIA FC 40510 (CD)           | STRAWBERRY MOON           |
| 43        | 36        | 32         | 8             | <b>DIONNE WARWICK</b> ARISTA AL 8446 (8.98) (CD)               | RESERVATIONS FOR TWO      |
| 44        | 54        | 72         | 3             | <b>SHERRICK</b> WARNER BROS. 25576-1 (8.98) (CD)               | SHERRICK                  |
| 45        | 48        | 44         | 12            | <b>SHALAMAR</b> SOLAR ST 72556 (8.98)                          | CIRCUMSTANTIAL EVIDENCE   |
| 46        | 50        | 47         | 12            | <b>MC SHAN</b> COLD CHILLIN CCLP 500/PRISM (8.98)              | DOWN BY LAW               |
| 47        | 49        | 60         | 11            | <b>VANESE THOMAS</b> GEFEN GHS 24141 (8.98) (CD)               | VANESE                    |
| 48        | 46        | 51         | 52            | <b>LOOSE ENDS</b> MCA 5745 (8.98) (CD)                         | THE ZAGORA                |
| 49        | 43        | 39         | 25            | <b>ATLANTIC STARR</b> WARNER BROS. 1-25560 (8.98) (CD)         | ALL IN THE NAME OF LOVE   |
| 50        | 42        | 43         | 22            | <b>BABYFACE</b> SOLAR ST-72552 (8.98)                          | LOVERS                    |
| 51        | 47        | 50         | 32            | <b>THE SYSTEM</b> ATLANTIC 81691 (8.98) (CD)                   | DON'T DISTURB THIS GROOVE |
| 52        | 45        | 36         | 29            | <b>HERB ALPERT</b> A&M SP-5125 (8.98) (CD)                     | KEEP YOUR EYE ON ME       |
| 53        | 52        | 52         | 24            | <b>PUBLIC ENEMY</b> DEF JAM BFC 49658/COLUMBIA                 | YO! BUM RUSH THE SHOW     |
| 54        | 60        | 67         | 3             | <b>VARIOUS ARTISTS</b> FRESH LPRE-3/SLEEPING BAG (8.98)        | THE RAP PACK              |
| 55        | 55        | 55         | 7             | <b>HIROSHIMA</b> EPIC FE 40679/E.P.A. (CD)                     | GO                        |
| 56        | 57        | 61         | 11            | <b>SLAVE</b> ICHIBAN ICH 1009 (8.98)                           | MAKE BELIEVE              |
| 57        | 53        | 56         | 25            | <b>LAKESIDE</b> SOLAR ST-72553 (8.98) (CD)                     | POWER                     |
| 58        | 73        | —          | 2             | <b>STEVE ARRINGTON</b> EMI-MANHATTAN MLT 46903 (8.98) (CD)     | JAM PACKED                |
| 59        | NEW       | —          | 1             | <b>RAY PARKER JR.</b> GEFEN GHS 24124 (8.98) (CD)              | AFTER DARK                |
| 60        | 63        | —          | 2             | <b>MEMBERS ONLY</b> MUSE MR 5332 (8.98) (CD)                   | MEMBERS ONLY              |
| 61        | 58        | 59         | 46            | <b>KLYMAXX</b> CONSTELLATION 5832/MCA (8.98) (CD)              | KLYMAXX                   |
| 62        | 66        | 68         | 3             | <b>THERESA</b> RCA 6488-1-R (8.98)                             | BROKEN PUZZLE             |
| 63        | 56        | 48         | 58            | <b>PHYLLIS HYMAN</b> P.L.R. ST 53029/EMI-MANHATTAN (9.98) (CD) | LIVING ALL ALONE          |
| 64        | 51        | 62         | 21            | <b>MC SHY-D</b> LUKE SKYY WALKER XR-1004 (8.98)                | GOT TO BE TOUGH           |
| 65        | 59        | 49         | 6             | <b>BOBBY JIMMY &amp; THE CRITTERS</b> MACOLA MRC 0989 (8.98)   | BACK AND PROUD            |
| 66        | 62        | 57         | 6             | <b>GENERAL KANE</b> MOTOWN 6238ML (8.98)                       | WIDE OPEN                 |
| 67        | NEW       | —          | 1             | <b>SPYRO GYRA</b> MCA 42046 (8.98) (CD)                        | STORIES WITHOUT WORDS     |
| 68        | 68        | 58         | 44            | <b>CLUB NOUVEAU</b> WARNER BROS. 25531-1 (8.98) (CD)           | LIFE, LOVE & PAIN         |
| 69        | 69        | 75         | 3             | <b>SOUNDTRACK</b> POLYDOR 833 274-1/POLYGRAM (CD)              | DISORDERLIES              |
| 70        | NEW       | —          | 1             | <b>GARRY GLENN</b> MOTOWN 6234 ML (8.98) (CD)                  | FEELS GOOD TO FEEL GOOD   |
| 71        | 61        | 53         | 11            | <b>BE BE &amp; CE CE WINANS</b> CAPITOL ST 12573 (8.98)        | BE BE & CE CE WINANS      |
| 72        | NEW       | —          | 1             | <b>BERT ROBINSON</b> CAPITOL CLX 46921 (8.98)                  | NO MORE COLD NIGHTS       |
| 73        | 67        | 70         | 32            | <b>DAVID SANBORN</b> WARNER BROS. 1-25479 (9.98) (CD)          | A CHANGE OF HEART         |
| 74        | 75        | 66         | 63            | <b>SHIRLEY MURDOCK</b> ELEKTRA 9 60443-1 (8.98) (CD)           | SHIRLEY MURDOCK!          |
| 75        | NEW       | —          | 1             | <b>WILSON PICKETT</b> MOTOWN 6244 ML (8.98)                    | AMERICAN SOUL MAN         |

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 their product.

# Billboard Hot Black Singles SALES & AIRPLAY™

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

| THIS WEEK | LAST WEEK | TITLE                                     | ARTIST                           | HOT BLACK POSITION |
|-----------|-----------|---|----------------------------------|--------------------|
| 1         | 1         | (YOU'RE PUTTIN') A RUSH ON ME             | STEPHANIE MILLS                  | 3                  |
| 2         | 8         | BAD                                       | MICHAEL JACKSON                  | 1                  |
| 3         | 5         | WE'VE ONLY JUST BEGUN                     | GLENN JONES                      | 2                  |
| 4         | 3         | DIDN'T WE ALMOST HAVE IT ALL              | WHITNEY HOUSTON                  | 9                  |
| 5         | 4         | JUST THAT TYPE OF GIRL                    | MADAME X                         | 7                  |
| 6         | 9         | CINDERFELLA DANA DANE                     | DANA DANE                        | 11                 |
| 7         | 2         | LOST IN EMOTION                           | LISA LISA & CULT JAM             | 15                 |
| 8         | 6         | NO ONE IN THE WORLD                       | ANITA BAKER                      | 20                 |
| 9         | 12        | COME OVER                                 | 4 BY FOUR                        | 10                 |
| 10        | 10        | LATELY                                    | SURFACE                          | 8                  |
| 11        | 13        | DON'T YOU WANT ME                         | JODY WATLEY                      | 4                  |
| 12        | 11        | JUST CALL                                 | SHERRICK                         | 18                 |
| 13        | 14        | LOVIN' YOU                                | THE O'JAYS                       | 6                  |
| 14        | 17        | I DON'T THINK THAT MAN SHOULD SLEEP ALONE | RAY PARKER JR.                   | 5                  |
| 15        | 18        | JUST GETS BETTER WITH TIME                | THE WHISPERS                     | 17                 |
| 16        | 7         | I NEED LOVE                               | L.L. COOL J                      | 29                 |
| 17        | 19        | AIN'T NO NEED TO WORRY                    | THE WINANS FEATURING ANITA BAKER | 21                 |
| 18        | 27        | ANGEL                                     | ANGELA WINBUSH                   | 14                 |
| 19        | 39        | YOU AND ME TONIGHT                        | DEJA                             | 12                 |
| 20        | 24        | DINNER WITH GERSHWIN                      | DONNA SUMMER                     | 13                 |
| 21        | 15        | CASANOVA                                  | LEVERT                           | 42                 |
| 22        | 16        | U GOT THE LOOK                            | PRINCE                           | 35                 |
| 23        | 25        | HEART OF GOLD                             | BERT ROBINSON                    | 16                 |
| 24        | 36        | I WONDER WHO SHE'S SEEING NOW             | THE TEMPTATIONS                  | 23                 |
| 25        | 20        | LOVE IS A HOUSE                           | FORCE M.D.'S                     | 43                 |
| 26        | 28        | DOWNTOWN                                  | LILLO THOMAS                     | 19                 |
| 27        | 22        | I CONFESS                                 | DENIECE WILLIAMS                 | 37                 |
| 28        | 40        | MY LOVE IS DEEP                           | LACE                             | 22                 |
| 29        | 29        | SLEEPING ALONE                            | THE CONTROLLERS                  | 27                 |
| 30        | 23        | HOW SOON WE FORGET                        | COLONEL ABRAMS                   | 60                 |
| 31        | 21        | WIPEOUT                                   | FAT BOYS & THE BEACH BOYS        | 69                 |
| 32        | —         | DON'T GO                                  | MARLON JACKSON                   | 24                 |
| 33        | 37        | DO YOU HAVE TO GO                         | GARRY GLENN                      | 38                 |
| 34        | —         | BE YOURSELF                               | WHODINI WITH MILLIE JACKSON      | 31                 |
| 35        | 35        | CERTIFIED TRUE                            | THE BAR-KAYS                     | 25                 |
| 36        | 32        | TRAMP                                     | SALT-N-PEPA                      | 70                 |
| 37        | —         | DON'T MAKE ME WAIT FOR LOVE               | KENNY G.                         | 34                 |
| 38        | —         | LET ME BE THE ONE                         | EXPOSE                           | 30                 |
| 39        | —         | THAT'S WHAT LOVE IS ALL ABOUT             | MICHAEL BOLTON                   | 64                 |
| 40        | 31        | YA COLD WANNA BE WITH ME                  | UTFO                             | 75                 |

| THIS WEEK | LAST WEEK | TITLE                                     | ARTIST                           | HOT BLACK POSITION |
|-----------|-----------|---|----------------------------------|--------------------|
| 1         | 5         | BAD                                       | MICHAEL JACKSON                  | 1                  |
| 2         | 2         | WE'VE ONLY JUST BEGUN                     | GLENN JONES                      | 2                  |
| 3         | 6         | DON'T YOU WANT ME                         | JODY WATLEY                      | 4                  |
| 4         | 7         | I DON'T THINK THAT MAN SHOULD SLEEP ALONE | RAY PARKER JR.                   | 5                  |
| 5         | 9         | LOVIN' YOU                                | THE O'JAYS                       | 6                  |
| 6         | 12        | DINNER WITH GERSHWIN                      | DONNA SUMMER                     | 13                 |
| 7         | 15        | YOU AND ME TONIGHT                        | DEJA                             | 12                 |
| 8         | 14        | HEART OF GOLD                             | BERT ROBINSON                    | 16                 |
| 9         | 1         | (YOU'RE PUTTIN') A RUSH ON ME             | STEPHANIE MILLS                  | 3                  |
| 10        | 11        | LATELY                                    | SURFACE                          | 8                  |
| 11        | 18        | ANGEL                                     | ANGELA WINBUSH                   | 14                 |
| 12        | 17        | DOWNTOWN                                  | LILLO THOMAS                     | 19                 |
| 13        | 22        | DON'T GO                                  | MARLON JACKSON                   | 24                 |
| 14        | 21        | MY LOVE IS DEEP                           | LACE                             | 22                 |
| 15        | 19        | JUST GETS BETTER WITH TIME                | THE WHISPERS                     | 17                 |
| 16        | 23        | CERTIFIED TRUE                            | THE BAR-KAYS                     | 25                 |
| 17        | 25        | (BABY TELL ME) CAN YOU DANCE              | SHANICE WILSON                   | 26                 |
| 18        | 24        | I WONDER WHO SHE'S SEEING NOW             | THE TEMPTATIONS                  | 23                 |
| 19        | 10        | COME OVER                                 | 4 BY FOUR                        | 10                 |
| 20        | 4         | JUST THAT TYPE OF GIRL                    | MADAME X                         | 7                  |
| 21        | 26        | HOLDING ON                                | JONATHAN BUTLER                  | 28                 |
| 22        | 13        | AIN'T NO NEED TO WORRY                    | THE WINANS FEATURING ANITA BAKER | 21                 |
| 23        | 29        | STONE LOVE                                | STEVE ARRINGTON                  | 33                 |
| 24        | 28        | SLEEPING ALONE                            | THE CONTROLLERS                  | 27                 |
| 25        | 31        | SO MANY TEARS                             | REGINA BELLE                     | 32                 |
| 26        | 20        | CINDERFELLA DANA DANE                     | DANA DANE                        | 11                 |
| 27        | 34        | LET ME BE THE ONE                         | EXPOSE                           | 30                 |
| 28        | 36        | GAMES                                     | SHALAMAR                         | 36                 |
| 29        | 32        | WHENEVER YOU'RE READY                     | FIVE STAR                        | 39                 |
| 30        | 38        | DON'T MAKE ME WAIT FOR LOVE               | KENNY G.                         | 34                 |
| 31        | 39        | CRITICIZE                                 | ALEXANDER O'NEAL                 | 40                 |
| 32        | 37        | LET'S START LOVE OVER                     | MILES JAYE                       | 41                 |
| 33        | 40        | BE YOURSELF                               | WHODINI WITH MILLIE JACKSON      | 31                 |
| 34        | 3         | DIDN'T WE ALMOST HAVE IT ALL              | WHITNEY HOUSTON                  | 9                  |
| 35        | 8         | JUST CALL                                 | SHERRICK                         | 18                 |
| 36        | —         | LUV'S PASSION AND YOU                     | CHAD                             | 45                 |
| 37        | —         | SKELETONS                                 | STEVIE WONDER                    | 46                 |
| 38        | —         | SHO' YOU RIGHT                            | BARRY WHITE                      | 47                 |
| 39        | 16        | LOST IN EMOTION                           | LISA LISA & CULT JAM             | 15                 |
| 40        | —         | SHE'S FLY                                 | TONY TERRY                       | 48                 |

## 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 |
|--------------------|------------------------|
| COLUMBIA (9)       | 11                     |
| Def Jam (2)        |                        |
| WARNER BROS. (4)   | 11                     |
| Geffen (4)         |                        |
| Paisley Park (1)   |                        |
| Qwest (1)          |                        |
| Tommy Boy (1)      |                        |
| RCA (7)            | 9                      |
| Jive (2)           |                        |
| E.P.A.             | 8                      |
| Epic (6)           |                        |
| Portrait (1)       |                        |
| Tabu (1)           |                        |
| ARISTA (6)         | 7                      |
| Jive (1)           |                        |
| MCA                | 7                      |
| MOTOWN             | 7                      |
| ATLANTIC (4)       | 6                      |
| 21 Records (1)     |                        |
| Island (1)         |                        |
| CAPITOL            | 4                      |
| EMI-MANHATTAN (3)  | 4                      |
| P.I.R. (1)         |                        |
| POLYGRAM           | 4                      |
| Mercury (2)        |                        |
| Tin Pan Apple (1)  |                        |
| Wing (1)           |                        |
| A&M                | 3                      |
| ELEKTRA            | 3                      |
| SOLAR              | 3                      |
| 4TH & B'WAY        | 2                      |
| NEXT PLATEAU       | 2                      |
| VIRGIN             | 2                      |
| CHRYSALIS          | 1                      |
| FRESH/SLEEPING BAG | 1                      |
| JAM PACKED         | 1                      |
| POW WOW            | 1                      |
| PROFILE            | 1                      |
| REPRISE            | 1                      |
| SELECT             | 1                      |

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

TITLE  
(Publisher - Licensing Org.)  
Sheet Music Dist.

|  |   |  |  |
|--|---|--|--|
| 21 AIN'T NO NEED TO WORRY (Marvin L. Winans, ASCAP/Zomba, ASCAP)                                 | 24 DON'T GO (Vabritmar, BMI)  | 92 I'LL RETURN (Ackee, ASCAP)  | 98 MY LOVE IS ON THE MONEY (Forcelful, BMI/Willesden, BMI)   |
| 83 ALL IN THE NAME OF LOVE (Irving, BMI/Ljesnika, BMI)   | 34 DON'T MAKE ME WAIT FOR LOVE (Bellboy, BMI/Gratitude Sky, ASCAP)  | 80 (IT'S THAT) LOVIN' FEELING (Sunset Burgundy, ASCAP/Liyac, ASCAP/Mchoma, BMI)          | 52 MY NIGHT FOR LOVE (Little Tanya, ASCAP/MCA, ASCAP)  |
| 14 ANGEL (Angel Notes, ASCAP)  | 4 DON'T YOU WANT ME (Rightsong, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong, ASCAP)                                      | 78 I'VE BEEN WATCHING YOU (Mazarati, ASCAP)  | 65 NEVER GONNA LET YOU GO (Beach House, ASCAP)   |
| 55 AUTOMATIC (Breezer, ASCAP/Frustration, BMI/Ackee, ASCAP/Island, BMI)                          | 19 DOWNTOWN (Irving, BMI) CPP/ALM   | 97 JUMP START (Calloco, BMI/Hip Trip, BMI) CPP   | 74 NIGHTS OF PLEASURE (Virgin, ASCAP/Brampton, ASCAP/On The Move, BMI/MCA, ASCAP) CPP                        |
| 26 (BABY TELL ME) CAN YOU DANCE (Wiz Kid, BMI/Irving, BMI) CPP/ALM                               | 84 DREAMIN' (Thrust, BMI)   | 91 JUST BEGUN TO LOVE YOU (Music Specialists, BMI/Price & Williams, BMI)                 | 20 NO ONE IN THE WORLD (ATV, BMI/Welbeck, ASCAP)   |
| 1 BAD (Mijac, BMI/Warner-Tamerlane, BMI)   | 36 GAMES (Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI) CPP   | 18 JUST CALL (Hits 'N Mo' Hits, BMI/Venus Three, BMI/Warner-Tamerlane, BMI)              | 99 ONE HEARTBEAT (Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI) CPP                                   |
| 31 BE YOURSELF (Willesden, BMI/Zomba, ASCAP)   | 87 HARD DAY (Chappell, ASCAP/Morrison Leahy, ASCAP)   | 17 JUST GETS BETTER WITH TIME (Morning Crew, BMI/Irving, BMI) CPP/ALM                    | 70 TRAMP (Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) (Modern)   |
| 90 BULLSEYE (Kenny Nolan, ASCAP)   | 16 HEART OF GOLD (Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP)  | 7 JUST THAT TYPE OF GIRL (Slap One, ASCAP/Corneio Carlos, ASCAP/Spectrum VII, ASCAP) CPP | 35 U GOT THE LOOK (Controversy, ASCAP)   |
| 81 B.Y.O.B. (BRING YOUR OWN BABY) (Tree, BMI/O'Lyric, BMI)                                       | 28 HOLDING ON (Zomba, ASCAP/Willesden, BMI)   | 96 LAST TIME (Jay King IV, BMI)  | 2 WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER) (Willesden, BMI/Johnnie Mae, BMI/Lu Ella, ASCAP/WB, ASCAP) |
| 95 (CAN'T) GET YOU OUT OF MY SYSTEM (Bush Burnin', ASCAP/Vinewood, BMI)                          | 60 HOW SOON WE FORGET (MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)   | 8 LATELY (Colgems-EMI, ASCAP)  | 67 WHAT'S TOO MUCH (Taj Mahal, ASCAP/53rd State, ASCAP/Lonnie-K, ASCAP)                                      |
| 42 CASANOVA (Calloco, BMI/Hip Trip, BMI) CPP   | 72 I AIN'T NO JOKE (Robert Hill, BMI)   | 30 LET ME BE THE ONE (Panchin, BMI)  | 39 WHENEVER YOU'RE READY (Ensign, BMI/Harrindur, BMI/Snippets, BMI) CPP                                      |
| 63 CATCH ME (I'M FALLING) (Genetic, ASCAP)   | 37 I CONFESS (Realsongs, ASCAP)   | 41 LET'S START LOVE OVER (Blackwood, BMI/Huemar, BMI)                                    | 69 WIPEOUT (Miraleste, BMI/Robin Hood, BMI)  |
| 25 CERTIFIED TRUE (Bar-Kays, BMI/Warner-Tamerlane, BMI/Arrival, BMI)                             | 77 I COULDN'T BELIEVE IT (Tight Squeezz, BMI)   | 15 LOST IN EMOTION (Forcelful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP         | 75 YA COLD WANNA BE WITH ME (ADRA, BMI/Kadoc/Forcelful, BMI/Willesden, BMI)                                  |
| 11 CINDERFELLA DANA DANE (Proloons, ASCAP/Turn Out Brothers, ASCAP)                              | 5 I DON'T THINK THAT MAN SHOULD SLEEP ALONE (Raydiola, ASCAP)   | 43 LOVE IS A HOUSE (Tee Girl, BMI)   | 12 YOU AND ME TONIGHT (Virgin-Nymph, BMI/Attractive, BMI) CPP  |
| 44 COLD SPENDING MY MONEY (Def Jam, ASCAP/Juiced Up, ASCAP/Def American, BMI/First Impulse, BMI) | 89 I JUST CAN'T STOP LOVING YOU (Mijac, BMI/Warner-Tamerlane, BMI)  | 51 LOVE SHOCK (West Kenya, ASCAP)  | 100 YOU MAKE ME WANT TO (LOVE AGAIN) (Bibo, ASCAP)   |
| 73 COLD STUPID (FROM "PENITENTIARY III") (Jay King IV, BMI)                                      | 61 I LIVE FOR YOUR LOVE (O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Nelana, BMI) | 56 LOVER'S LANE (Georgio's, BMI/Stone Diamond, BMI)                                      | 3 (YOU'RE PUTTIN') A RUSH ON ME (Johnnie Mae, BMI/Willesden, BMI/Bush Burnin', ASCAP)                        |
| 71 COME MY WAY (A La Mode, ASCAP)  | 29 I NEED LOVE (Def Jam, ASCAP)   | 6 LOVIN' YOU (Downstairs, BMI/Piano, BMI/Mighty Three, BMI)                              |  |
| 10 COME OVER (Deedle Dee, ASCAP/MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP)    | 86 (I WANNA GET) CLOSE TO YOU (Bush Burnin', ASCAP/KMA, ASCAP/Screen Gems, ASCAP)   | 45 LUV'S PASSION AND YOU (I'Mo Owe U A Tune, ASCAP/Bush Burnin', ASCAP)                  |  |
| 40 CRITICIZE (Flyte Tyme, ASCAP/Avant Garde, ASCAP)  | 53 I WANT TO BE YOUR MAN (Troutman's, BMI/Saja, BMI)  | 49 THE MORE WE LOVE (Philesto, BMI/Harrindur, BMI) CPP                                   |  |
| 66 DID I DREAM YOU (Mtume, BMI/Number 9, ASCAP)  | 23 I WONDER WHO SHE'S SEEING NOW (Geffen, ASCAP/Lucky-Break, ASCAP/Pardini, ASCAP)  | 62 MY FOREVER LOVE (Trycep, BMI/Fernciff, BMI)   |  |
| 9 DIDN'T WE ALMOST HAVE IT ALL (Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) CPP | 50 IF YOU LET ME STAY (Virgin-Nymph, BMI/Young Terence, BMI) CPP  | 22 MY LOVE IS DEEP (Glasshouse, BMI/Irving, BMI/Harrindur, BMI/Ensign, BMI) CPP/ALM      |  |
| 13 DINNER WITH GERSHWIN (Geffen, ASCAP/Rutland Road, ASCAP)                                      | 88 IF YOU NEED MY LOVE TONIGHT (Next Plateau, ASCAP/Godsend, ASCAP/Bratton & White, ASCAP)                                | 58 MY LOVE IS GUARANTEED (Sputnik Adventure, ASCAP/Maurice White, ASCAP)                 |  |
| 38 DO YOU HAVE TO GO (WB, ASCAP/Silver Sun, ASCAP)   |   | 64 THAT'S WHAT LOVE IS ALL ABOUT   |  |

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

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

# HOT DANCE 50™

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|           |                 |            |               | <b>CLUB PLAY</b>  |                                    |  |  |
|-----------|-----------------|------------|---------------|---|------------------------------------|--|--|
| THIS WEEK | LAST WEEK       | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL  | ARTIST                             | Compiled from a national sample of dance club playlists. |  |
| 1         | 1               | 5          | 6             | <b>★ ★ NO. 1 ★ ★</b><br><b>DON'T YOU WANT ME (REMIX)</b><br>MCA 23785<br>2 weeks at No. One | ◆ JODY WATLEY                      |  |  |
| 2         | 4               | 7          | 5             | <b>THE REAL THING (REMIX)</b><br>CHRYSALIS 4V9 43171  | ◆ JELLYBEAN FEATURING STEVEN DANTE |  |  |
| 3         | 2               | 4          | 8             | <b>LET ME BE THE ONE (REMIX)</b> ARISTA ADI-9618  | ◆ EXPOSE                           |  |  |
| 4         | 3               | 3          | 8             | <b>TRUE FAITH (REMIX)</b> QWEST 0-20733/WARNER BROS.  | ◆ NEW ORDER                        |  |  |
| 5         | 9               | 24         | 3             | <b>CAUSING A COMMOTION (REMIX)</b> SIRE 0-20762/WARNER BROS.                                | MADONNA                            |  |  |
| 6         | 6               | 10         | 7             | <b>IT'S A SIN</b> EMI-MANHATTAN V-19256   | ◆ PET SHOP BOYS                    |  |  |
| 7         | 14              | 23         | 4             | <b>JUST THAT TYPE OF GIRL</b> ATLANTIC 0-86672  | ◆ MADAME X                         |  |  |
| 8         | 12              | 16         | 7             | <b>MY LOVE IS GUARANTEED</b> NEXT PLATEAU NP 50067  | SYBIL                              |  |  |
| 9         | 13              | 18         | 5             | <b>TELL IT TO MY HEART</b> ARISTA ADI-9611  | TAYLOR DAYNE                       |  |  |
| 10        | 10              | 12         | 8             | <b>ALWAYS DOESN'T MEAN FOREVER</b> CAPITOL V-15328  | HAZELL DEAN                        |  |  |
| 11        | 17              | 25         | 4             | <b>THE OPERA HOUSE</b> MINIMAL MIN-2/CRIMINAL   | JACK E. MAKOSSA                    |  |  |
| 12        | 11              | 17         | 6             | <b>SOMETHING TELLS ME</b> ATLANTIC 0-86670  | TIGER MOON                         |  |  |
| 13        | 16              | 20         | 5             | <b>DINNER WITH GERSHWIN (REMIX)</b> GEFEN 0-20635/WARNER BROS.                              | ◆ DONNA SUMMER                     |  |  |
| 14        | <b>NEW ▶</b>    |            | 1             | <b>BAD (REMIX)</b> EPIC 49 07462/E.P.A.   | ◆ MICHAEL JACKSON                  |  |  |
| 15        | 18              | 21         | 5             | <b>WHEN YOU GONNA</b> RCA 6548-1-RD   | RICK AND LISA                      |  |  |
| 16        | 8               | 9          | 8             | <b>LOST IN EMOTION (REMIX)</b> COLUMBIA 44 06872  | ◆ LISA LISA & CULT JAM             |  |  |
| 17        | 21              | 27         | 5             | <b>NEVER LET ME DOWN (REMIX)</b> EMI-MANHATTAN V-19255                                      | ◆ DAVID BOWIE                      |  |  |
| 18        | 23              | 34         | 3             | <b>MILITARY DRUMS</b> CURB 7172/MCA   | HUBERT KAH                         |  |  |
| 19        | 5               | 1          | 10            | <b>VICTIM OF LOVE (REMIX)</b> SIRE 0-20740/WARNER BROS.                                     | ◆ ERASURE                          |  |  |
| 20        | 27              | 39         | 3             | <b>ROADBLOCK</b> A&M SP-12250   | STOCK, AITKEN, WATERMAN            |  |  |
| 21        | 19              | 22         | 6             | <b>POUR IT ON (REMIX)</b> ELEKTRA 0-66795   | MASON                              |  |  |
| 22        | 28              | 33         | 4             | <b>HERE TO GO/DON'T ARGUE</b> EMI-MANHATTAN V-56067   | ◆ CABARET VOLTAIRE                 |  |  |
| 23        | 30              | 42         | 3             | <b>(BABY TELL ME) CAN YOU DANCE</b> A&M SP-12235  | SHANICE WILSON                     |  |  |
| 24        | 34              | —          | 2             | <b>LOVER'S LANE (REMIX)</b> MOTOWN 4592MG   | GEORGIO                            |  |  |
| 25        | 25              | 28         | 7             | <b>SCARS OF LOVE</b> TOMMY BOY TB 902   | TKA                                |  |  |
| 26        | 7               | 6          | 11            | <b>FULL CIRCLE (REMIX)</b> ATLANTIC 0-86674   | COMPANY B                          |  |  |
| 27        | 38              | 40         | 3             | <b>YOU AND ME TONIGHT</b> VIRGIN 0-96755/ATLANTIC   | DE JA                              |  |  |
| 28        | <b>NEW ▶</b>    |            | 1             | <b>HARD DAY (REMIX)</b> COLUMBIA 44 07466   | GEORGE MICHAEL                     |  |  |
| 29        | 15              | 2          | 13            | <b>CATCH ME I'M FALLING (REMIX)</b> VIRGIN 0-96752/ATLANTIC                                 | ◆ PRETTY POISON                    |  |  |
| 30        | 42              | 49         | 3             | <b>I THINK WE'RE ALONE NOW (REMIX)</b> MCA 23793  | TIFFANY                            |  |  |
| 31        | 33              | 38         | 4             | <b>IS IT GOOD ENOUGH</b> PROFILE PRO-7157   | CHANELLE                           |  |  |
| 32        | 47              | —          | 2             | <b>DEVOTION</b> ATLANTIC 0-86652  | TEN CITY                           |  |  |
| 33        | 41              | 48         | 3             | <b>I SAID IT AND I MEANT IT</b> ATLANTIC 0-86686  | CAROLYN PORTER                     |  |  |
| 34        | 48              | —          | 2             | <b>PUMP UP THE VOLUME</b> IMPORT (4AD.UK) IMPORT  | M.A.R.R.S.                         |  |  |
| 35        | 44              | —          | 2             | <b>DISORDERLY CONDUCT/ARABIAN KNIGHTS</b><br>TIN PAN APPLE 885-981-1/POLYGRAM               | LATIN RASCALS                      |  |  |
| 36        | 49              | —          | 2             | <b>LET'S WORK (REMIX)</b> COLUMBIA 44 06926   | ◆ MICK JAGGER                      |  |  |
| 37        | <b>NEW ▶</b>    |            | 1             | <b>ANIMAL MAGIC (REMIX)</b> CAPITOL V-15334   | BELOUIS SOME                       |  |  |
| 38        | 40              | 43         | 3             | <b>CALL ME UP</b> COLUMBIA 44 06840   | PROCESS & THE DOO RAGS             |  |  |
| 39        | 26              | 13         | 12            | <b>BREAKOUT (REMIX)</b> MERCURY 888 836-1/POLYGRAM  | ◆ SWING OUT SISTER                 |  |  |
| 40        | <b>NEW ▶</b>    |            | 1             | <b>BECAUSE OF YOU</b> FEVER SF 819/SUTRA  | THE COVER GIRLS                    |  |  |
| 41        | <b>NEW ▶</b>    |            | 1             | <b>JUST LIKE HEAVEN (REMIX)</b> ELEKTRA 0-66793   | THE CURE                           |  |  |
| 42        | 45              | —          | 2             | <b>HEART OVER MIND (REMIX)</b> EPIC 49-06948  | JENNIFER RUSH                      |  |  |
| 43        | 20              | 11         | 9             | <b>PUT THE NEEDLE TO THE RECORD</b><br>CRIMINAL CR12-014                                    | CRIMINAL ELEMENT ORCHESTRA         |  |  |
| 44        | 29              | 26         | 7             | <b>YOU'RE NO GOOD FOR ME</b> NEXT PLATEAU NP50066   | KELLY CHARLES                      |  |  |
| 45        | <b>NEW ▶</b>    |            | 1             | <b>SHAKE YOUR LOVE (REMIX)</b> ATLANTIC 0-86651   | DEBBIE GIBSON                      |  |  |
| 46        | <b>NEW ▶</b>    |            | 1             | <b>PARTY YOUR BODY</b> LMR 4000   | STEVIE B                           |  |  |
| 47        | <b>RE-ENTRY</b> |            |               | <b>SATURN GIRL/LOVE IT</b> BIG LIFE BLR 1T  | SOCIETY                            |  |  |
| 48        | 31              | 19         | 10            | <b>FUNKY NASSAU</b> VIRGIN 0-96776/ATLANTIC   | ◆ BLACK BRITAIN                    |  |  |
| 49        | <b>NEW ▶</b>    |            | 1             | <b>NOTHING'S GONNA STOP ME NOW</b> JIVE 1071-1-JD   | SAMANTHA FOX                       |  |  |
| 50        | 43              | —          | 2             | <b>SECRET RENDEZ-VOUS (REMIX)</b> POLYDOR 885 967-1/POLYGRAM                                | CINDY VALENTINE                    |  |  |

**BREAKOUTS**

Titles with future chart potential, based on club play this week.

1. TURN IT UP MICHAEL DAVIDSON SIRE
2. NEVER BE THE SAME THE BREAKFAST CLUB MCA
3. SWEET SOMEBODY DONNA ALLEN 21 RECORDS
4. IF YOU SHOULD NEED A FRIEND BLAZE QUARK
5. POP GOES THE WORLD MEN WITHOUT HATS MERCURY

|           |              |            |               | <b>12-INCH SINGLES SALES</b>   |                                    |  |  |
|-----------|--------------|------------|---------------|--|------------------------------------|--|--|
| THIS WEEK | LAST WEEK    | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL   | ARTIST                             | Compiled from a national sample of retail store sales reports. |  |
| 1         | 1            | 2          | 12            | <b>★ ★ NO. 1 ★ ★</b><br><b>FULL CIRCLE (REMIX)</b><br>ATLANTIC 0-86674<br>2 weeks at No. One | COMPANY B                          |  |  |
| 2         | 2            | 4          | 11            | <b>CATCH ME I'M FALLING (REMIX)</b> VIRGIN 0-96752/ATLANTIC                                  | ◆ PRETTY POISON                    |  |  |
| 3         | 4            | 6          | 8             | <b>LOST IN EMOTION (REMIX)</b> COLUMBIA 44-06872   | ◆ LISA LISA & CULT JAM             |  |  |
| 4         | 10           | 27         | 3             | <b>CAUSING A COMMOTION (REMIX)</b> SIRE 0-20762/WARNER BROS.                                 | MADONNA                            |  |  |
| 5         | 5            | 9          | 8             | <b>POUR IT ON (REMIX)</b> ELEKTRA 0-66795  | MASON                              |  |  |
| 6         | 3            | 5          | 13            | <b>BE MINE TONIGHT</b> ATLANTIC 0-86675  | PROMISE CIRCLE                     |  |  |
| 7         | 7            | 12         | 9             | <b>PARTY YOUR BODY</b> LMR 4000  | STEVIE B                           |  |  |
| 8         | 12           | 25         | 5             | <b>THE REAL THING (REMIX)</b><br>CHRYSALIS 4V9 43171   | ◆ JELLYBEAN FEATURING STEVEN DANTE |  |  |
| 9         | 11           | 14         | 6             | <b>DON'T YOU WANT ME (REMIX)</b> MCA 23785   | ◆ JODY WATLEY                      |  |  |
| 10        | 15           | 17         | 7             | <b>TRUE FAITH (REMIX)</b> QWEST 0-20733  | ◆ NEW ORDER                        |  |  |
| 11        | 18           | 24         | 5             | <b>SOMETHING TELLS ME</b> ATLANTIC 0-86670   | TIGER MOON                         |  |  |
| 12        | 14           | 11         | 9             | <b>CRAZY LOVE</b> ATLANTIC 0-86779   | NANCY MARTINEZ                     |  |  |
| 13        | 19           | 26         | 4             | <b>BREAKOUT (REMIX)</b> MERCURY 888 188-1/POLYGRAM   | ◆ SWING OUT SISTER                 |  |  |
| 14        | 6            | 1          | 12            | <b>CASANOVA</b> ATLANTIC 0-86673   | ◆ LEVERT                           |  |  |
| 15        | 17           | 22         | 7             | <b>JUST THAT TYPE OF GIRL</b> ATLANTIC 0-86672   | ◆ MADAME X                         |  |  |
| 16        | 22           | 28         | 5             | <b>MY LOVE IS GUARANTEED</b> NEXT PLATEAU NP 50067   | SYBIL                              |  |  |
| 17        | 8            | 7          | 11            | <b>I HEARD A RUMOUR</b> LONDON 886 188-1/POLYGRAM  | ◆ BANANARAMA                       |  |  |
| 18        | 24           | 21         | 6             | <b>IT'S A SIN</b> EMI-MANHATTAN V-19256  | ◆ PET SHOP BOYS                    |  |  |
| 19        | 28           | 43         | 5             | <b>MUSIC OUT OF BOUNDS</b> ATLANTIC 0-86669  | STACEY Q                           |  |  |
| 20        | 21           | 39         | 4             | <b>DINNER WITH GERSHWIN (REMIX)</b> GEFEN 0-20635/WARNER BROS.                               | ◆ DONNA SUMMER                     |  |  |
| 21        | 26           | 34         | 4             | <b>I THINK WE'RE ALONE NOW (REMIX)</b> MCA 23793   | TIFFANY                            |  |  |
| 22        | 16           | 8          | 17            | <b>SILENT MORNING (REMIX)</b> 4TH & B'WAY BWAY-439/ISLAND                                    | ◆ NOEL                             |  |  |
| 23        | 34           | 50         | 3             | <b>DEVOTION</b> ATLANTIC 0-86652   | TEN CITY                           |  |  |
| 24        | 23           | 20         | 9             | <b>U GOT THE LOOK/HOUSEQUAKE</b> PAISLEY PARK 0-20727/WARNER BROS.                           | ◆ PRINCE                           |  |  |
| 25        | 9            | 3          | 16            | <b>DREAMIN' (REMIX)</b> EPIC 49-06830  | WILL TO POWER                      |  |  |
| 26        | 30           | 31         | 4             | <b>SCARS OF LOVE</b> TOMMY BOY TB 902  | TKA                                |  |  |
| 27        | 25           | 30         | 4             | <b>ALWAYS DOESN'T MEAN FOREVER</b> CAPITOL V-15328   | HAZELL DEAN                        |  |  |
| 28        | 27           | 18         | 17            | <b>STRANGELOVE (REMIX)</b> SIRE 0-20696/WARNER BROS.   | ◆ DEPECHE MODE                     |  |  |
| 29        | 20           | 15         | 9             | <b>(YOU'RE PUTTIN') A RUSH ON ME</b> MCA 23774   | ◆ STEPHANIE MILLS                  |  |  |
| 30        | 13           | 13         | 9             | <b>SECRET AFFAIR (REMIX)</b> EPIC 49 06837   | ◆ CLAUDJA BARRY                    |  |  |
| 31        | 33           | 48         | 3             | <b>DANCE WITH ME</b> SKYYLINE 5000/LUKE SKYY WALKER  | GIRL TALK                          |  |  |
| 32        | 31           | 44         | 3             | <b>YOU'RE NO GOOD FOR ME</b> NEXT PLATEAU NP 50066   | KELLY CHARLES                      |  |  |
| 33        | <b>NEW ▶</b> |            | 1             | <b>SHAKE YOUR LOVE (REMIX)</b> ATLANTIC 0-86651  | DEBBIE GIBSON                      |  |  |
| 34        | 35           | 36         | 7             | <b>WHY YOU WANNA GO</b> VINYLMANIA VMR 011   | FASCINATION                        |  |  |
| 35        | 36           | 38         | 3             | <b>TELL IT TO MY HEART</b> ARISTA ADI-9611   | TAYLOR DAYNE                       |  |  |
| 36        | 40           | 47         | 4             | <b>TRAMP/PUSH IT</b> NEXT PLATEAU NP 50063   | SALT-N-PEPA                        |  |  |
| 37        | 45           | —          | 2             | <b>LOVER'S LANE (REMIX)</b> MOTOWN 4592MG  | GEORGIO                            |  |  |
| 38        | 32           | 16         | 13            | <b>HOW SOON WE FORGET (REMIX)</b> MCA 23763  | ◆ COLONEL ABRAMS                   |  |  |
| 39        | <b>NEW ▶</b> |            | 1             | <b>JUST LIKE HEAVEN (REMIX)</b> ELEKTRA 0-66793  | THE CURE                           |  |  |
| 40        | 37           | 23         | 8             | <b>MIND OVER MATTER (REMIX)</b> A&M SP-12246   | ◆ E.G. DAILY                       |  |  |
| 41        | 48           | —          | 2             | <b>HEART OVER MIND (REMIX)</b> EPIC 49-06948   | JENNIFER RUSH                      |  |  |
| 42        | 44           | —          | 2             | <b>THE OPERA HOUSE</b> MINIMAL MIN-1/CRIMINAL  | JACK E. MAKOSSA                    |  |  |
| 43        | 41           | 33         | 10            | <b>JUMP START (REMIX)</b> EMI-MANHATTAN V-56053  | ◆ NATALIE COLE                     |  |  |
| 44        | <b>NEW ▶</b> |            | 1             | <b>PLAY ANOTHER SONG FOR ME</b> A&M 1202   | OLGA                               |  |  |
| 45        | 43           | —          | 2             | <b>STRIP THIS HEART</b> A&M SP-12241   | JOHN ADAMS                         |  |  |
| 46        | 47           | —          | 2             | <b>NOTHING'S GONNA STOP ME NOW</b> JIVE 1071-1-JD/RCA  | SAMANTHA FOX                       |  |  |
| 47        | 29           | 19         | 13            | <b>WHEN SMOKEY SINGS/CHICAGO</b> MERCURY 888 726-1/POLYGRAM                                  | ◆ ABC                              |  |  |
| 48        | <b>NEW ▶</b> |            | 1             | <b>DISORDERLY CONDUCT/ARABIAN KNIGHTS</b><br>TIN PAN APPLE 885-981-1/POLYGRAM                | LATIN RASCALS                      |  |  |
| 49        | <b>NEW ▶</b> |            | 1             | <b>PUMP UP THE VOLUME</b> IMPORT (4AD.UK)/IMPORT (4AD.UK)                                    | M.A.R.R.S.                         |  |  |
| 50        | 50           | —          | 6             | <b>MISFIT (REMIX)</b> MERCURY 888 752-1/POLYGRAM   | ◆ CURIOSITY KILLED THE CAT         |  |  |

**BREAKOUTS**

Titles with future chart potential, based on sales reported this week.

1. BECAUSE OF YOU THE COVER GIRLS FEVER
2. IF YOU LET ME STAY TERENCE TRENT D'ARBY COLUMBIA
3. ROADBLOCK STOCK, AITKEN, WATERMAN A&M
4. HARD DAY (REMIX) GEORGE MICHAEL COLUMBIA
5. BAD MICHAEL JACKSON EPIC
6. DON'T TAKE YOUR LOVE AWAY LYDIA LOVE STARDOM GROOVE
7. I DON'T CARE FOR YOU GENUINE PARTS PIZAZZ

# Alternative Artists Have Untapped Dance Potential

This week's column was written by Bill Coleman.

ONCE UPON A TIME there was a period when the likes of traditionally billed alternative acts like **Gang Of Four**, the **Plastics**, **Bauhaus**, **Lene Lovich**, **Flying Lizards**, **Pylon**, **B-52's**, **Romeo Void**, **Altered Images**, **U2**, and **Holly & the Italians** graced many programming playlists and dance charts (not just specialists) without forsaking the nature of a particular act's image or compromising its musical direction. As of late, not too many of these types of artists have been given the proper mainstream outlets, when in fact many are producing finer dance tracks than the so-called traditional dance artists. Since club music is at a high point, it's time to look past the customary and experiment—never say never... **Echo & the Bunnymen's** deliciously spirited "Lips Like Sugar" (Sire) has been remixed by **Francois Krevorkian** and **Michael Hutchinson**... The engaging midtempo "The Motion Of Love" (Geffen) from **Gene Loves Jezebel** could bring this sibling-led U.K. outfit to pop prominence... **Thrashing Doves'** "Northern Civil War Party" (A&M), remixed by **Bruce Forest**, has a rough, loping edge and sports a swaggering techno rhythm; note the dub mix... The **Kane Gang's** "Motortown" (Capitol) is everything you loved in a Steely Dan

record and more, with a galloping pop sensibility... "This Corrosion" (Elektra) from gloom-rockers **Sisters Of Mercy** is not to be missed; this wonderful up-tempo number has a terrific hook and arrangement. We love the choral accompaniment... **Depeche Mode** follows its recent smash with "Never Let Me Down Again" (Sire), a leisurely, beat-heavy track coupled with the non-LP "Pleasure Little Treasure," which pumps a harder up-tempo synth base in two remixes.

**ALTERED IMAGES:** Remixes of merit this week include the hot(!) new house track from **Earth, Wind & Fire** "System Of Survival" (Columbia), which is turned inside and out by **Steve Thompson** and **Michael Barbiero**. This fast-paced track is the group's best dance effort in eons (the dub is an absolute killer); welcome back guys... **Tina Turner's** "Afterglow" (Capitol) incorporates a serene delivery and a subtle house-flavored rhythm courtesy of **Justin Strauss** and **Murray Elias**... **ABC** brings back the Chic sound in full force with "The Night You Murdered Love" (Mercury). It features clean guitar, prominent bass, and occasional strings in the versions remixed by **Julian Mendelsohn**. The **Pete Hammond** remix (courtesy of PWL studios) delivers yet another house-styled Mel & Kim/KTP-ish version that incorporates many a Chic edit... Paisley

## DANCE T-R-A-X

favorite **Jill Jones** unleashes the seductively simple "G-Spot" (Paisley Park/Warner Bros.), remixed by former **Blondie** member **Jimmy Destri**; note the real gem "Baby Cries (Ay Yah)" on the flip, which sounds much more contemporary in its assertive r&b rhythm hook... **Living In A Box's** "So The Story Goes" (Chrysalis) is an appealing, midtempo r&b/pop number that in its remix features the soulful assist of **Bobby Womack**... Don't let the new **Nitzer Ebb** single scare you: "Join In The Chant" (Geffen) has been remixed by both **Phil Harding** and **Daniel Miller & Flood**, and each of the versions marks the band's most accessible techno release to date.

**JUST OUT:** **Brenda K. Starr** returns to the club scene via "Breakfast In Bed" (MCA), an up-tempo number offering Starr's maturing vocal style; it has smash crossover potential... "No No Love" from **Rhonda Parris** has been rereleased and is now on the Profile label... The **Latin Rascals** have reproduced and remixed **La Flavour's** club classic "Mandolay" (Seethru, 216-247-

2722)... **Jamie Dean** kicks out a revamped techno version of the classic "Love Child" (Capitol)... **Celi Bee** returns to the club scene via a **Lewis Martine**, Miami-sounding production titled "I Can't Let Go" (Dice, 513-299-3881)...

**Heavy D. & the Boyz's** "The Overweight Lovers In The House" (MCA) celebrates D.'s girth once again over a serious James Brown-styled rare groove... **Busy Bee's** rhyming on "Suicide" (Strong City; 212-671-6842) recalls the hard-core yet articulate style of **Eric B.**

**NEW AND NOTEWORTHY:** The new double-album collection of contemporary South African music that should not be ignored is "The Sounds Of Soweto" (Capitol); its

contents range from political commentary to pure musical joy and celebration. Programmers should note the following cuts in particular: "Gorilla Man" and "Confusion (Ma Afrika)" by **Condry Ziqubu**, "Yellow Mealie Meal" by **Lumumba**, **Supa Frika's** "Manyeo," and "Feel Free" from the **Winners** featuring **Lionel Petersen**. The album as a whole is a worthwhile find... Also for the listener in you is "The Secret Policeman's Third Ball" (Virgin), which features live recordings and collaborations of **Peter Gabriel**, **Joan Armatrading**, **Erasure**, **Kate Bush**, **Lou Reed**, **Duran Duran**, and many more.

**INQUIRY OF THE WEEK:** What-ever happened to **Suzi Lane**?

## Starmagic Radio Program Is Syndicated In 48 Markets 'Weekend Dance Party' On National Roll

DAVE PEASLEE

NEW YORK Winner of this year's Billboard 1987 Radio Award for best black network or syndicated weekly national music program, the Starmagic "Weekend Dance Party" has become established as one of the most widely heard dance music radio programs in the U.S.

Syndicated in 48 markets in the continental U.S.—with recent additions in the Virgin Islands and possible future adds in Canada, West Germany, and France—the program was originally developed a little more than a year ago when the producers of Starmagic Radio—a New Jersey-based syndicator of gospel, urban, news, and nostalgia programs—realized that

its urban music program was becoming increasingly dance-oriented as a result of the surge of interest and activity in urban dance product.

To Starmagic producer Ed Ellerbee, the success of the show is the result of its nonstop dance-oriented format. He also attributes the show's success to its uninterrupted "hot mixes." He says that these contain "cuts that radio is not using, the a cappella versions, special dub remixes, and, when possible, adventurous mixes that combine two different records into a totally new sound." He feels that the show fully reflects its slogan, "state-of-the-art sound in freshness."

Hosted by announcer B.J. Stone

and mixed by local New Jersey spinner Jim "Max Attack" Maxwell, the weekly show consists of two 27-minute mixing segments that combine a variety of dance music styles and occasional artist interviews mixed over a nonstop dance beat.

Distinguishing the Starmagic "Weekend Dance Party" from other dance mix programs, Ellerbee emphasizes the program's national broadcast character. While some local dance programs, such as those of New York stations WBLS and WRKS, are completely programmed by the local club/radio jock, Starmagic's program content is determined by a collaborative effort of the show's producers, engineers, and mixer in order to "put on a show that will be as accepted in such different markets as Chicago and Atlanta as in Birmingham, Ala., or Little Rock, Ark."

"Starmagic people are dance people," Ellerbee explains. "Every week, each one of us goes to clubs and listens to club music, so we always know what's new and what works so that the music on the show will come naturally."

He also cites the positive interaction of the company and its various syndicating stations and the producer's previous production and management experience with such dance acts as the Traumps and Mass Production as factors that increase the dance awareness of the program.



**Lou's On First.** Lou Reed jammed with Duran Duran during a recent New York charity concert to benefit the homeless given by the British band. Pictured in the dressing room after the show, from left, are Duran bassist John Taylor, Reed, and Duran's Nick Rhodes and Simon Le Bon. (Photo: Chuck Pulin)

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## Yes, There's Finally A New Yes Album

BY STEVE GETT



### ONE TO ONE

**Festival promoter Jeffrey Kruger discusses world market for U.S. acts**

Jeffrey S. Kruger, chairman of the board of the London-based Kruger Organisation, put together the recent International Peterborough Country Music Festival in England, which drew more than 200,000 country music fans to witness such stars as Johnny Cash, Kris Kristofferson, the Nitty Gritty Dirt Band, Lacy J. Dalton, and more. In Hollywood to attend the first International Federation of Festival Organizations pre-MIDEM meeting Sept. 24-29, Kruger discussed the festival and the international market for U.S. talent, particularly country acts, with Billboard's Los Angeles bureau chief, Dave DiMartino.

**Q: How did the taste for country music develop in Britain?**

A: I think country music may have well started in Britain, with the traditional Irish and Scottish aires and the emigration of the Scots and Irish to the United States. Through the years, many of your artists who are not huge, but your Aron Youngs, Bill Andersons, Freddie Wellers have come over time and again. And people in England and Europe are very loyal. They don't cotton to the new acts just because they've had three or four hits here. Those acts have to come in and work. George Strait, as big as he is here, would not be a bill topper there. Glen Campbell, on the other hand, when he was earning \$50,000 a night in the States, flew over to do TV shows there and now reaps the benefit. When he can't get his 50 a night here, over there, 20 years later, he can come away with \$300,000 for 10 days.

**Q: But can't current top country acts gross more here in one night than they can there in several?**

A: Now as long as they're satisfied that they can go on indefinitely here, why come? But if they want to build another market, they can sell as many records in Europe as they can here, and sustain longer. Maybe they figure they're rich enough, and they're going to retire when there's no more \$60,000 dates here. But take the likes of Don Williams—in England, Don can draw \$30,000 a day. Campbell can draw that kind. Acts that are huge in Europe might mean nothing here, or not as much here, and vice versa. But they could be big there, if they take the time and come over. That's where the Nitty Gritty Dirt Band, Steve Wariner, Nanci Griffith, and Dan Seals were wise to come over to the festival this year, to give up big-paying [American] fair dates to take only reasonable money, be-

cause we don't have the grosses. But MCA and Phonogram there, are so thrilled with the sales of records of these artists that have not sold prior to their coming. They already want to come and support us next year. They sold in excess of 20,000 units over four days.

**Q: How do corporate sponsors fit in?**

A: What we haven't attracted, and what I hope the FIDOF meeting will do, is to make sponsors more aware of the situation—make them realize, for instance, that we sold roughly \$115,000 worth of beer and soft drinks at the festival, yet I couldn't persuade Coca-Cola or Budweiser or Miller Lite to come over and give us \$20,000 or support us. They'd have earned it back in beer sales. I think it's very important for these sponsors to realize

that if they leave it to their British and European counterparts, sponsorship over there is so new they don't really know how to handle it. It needs direction from an An-

heuser-Busch or whomever.

**Q: How vast a market is out there for country music?**

A: Everybody starts to think America, but the market out there is twice as big as the American market. The Japanese market is enormous. The European market is absolutely untapped yet. Next year, we hope to take country music into Hungary and Bulgaria. Poland is very interested. In Poland, I've got one hell of an excellent studio, good TV facilities, and we're looking to take people like Ed Bruce and Billie Jo Spears over there to record.

**Q: In addition to country music, you've presented European concerts for a number of U.S. black acts. What's the market like for black music over there?**

A: There's a good black market out there. Again, you get your new acts who've got one hit under their belt, and they want top dollars. Their attitude is all wrong. And there are promoters that will hire them. But if an act wants to sustain, they have to come in and hit the hick towns as well as the big towns. There's an exception, like a Whitney Houston, who can sell out Wembley for a week. But in order to really make it, to sustain, acts that keep coming back—like the Temptations, the Four Tops—they can come in every eight months and pick up six figures because they've been doing it for years. But Atlantic Starr couldn't tour at the moment; they'd [just] do well in London. And Debarge is probably not known outside of London. You get out of Europe what you put into Europe.

NEW YORK Yes is finally back on the scene with its latest Atco album, "Big Generator," the long-awaited follow-up to the 1983 multiplatinum smash "90125." Despite the protracted gap between releases, initial radio and retail response to the new album has been extremely positive.

"There were several reasons that this album took so long to come out," says Tony DiMitriades, who co-manages the band with Elliot Roberts and Robert Richards for Lookout Management. "First, Yes has always been notoriously slow in the studio. Basically, the members of the group are perfectionists. They insist that every aspect has to be right.

"The other main reason the album got delayed was because the band was touring for a long time after '90125' came out. Following the U.S. tour, there were dates in Europe and South America, which went on well into 1985. So it was a long time before the band actually went in the studio."

Initial recording sessions for "Big Generator" were held in Italy. "The band started off there working with Trevor Horn, who produced the last album," says DiMitriades. "Then, after recording in London for a while, the band decided to continue here in the States. At that point, it was mutually agreed upon that the

rest of the album would be produced without Trevor."

After moving to a studio in Los Angeles, Yes enlisted Paul DeVilliers to take over from Horn as co-producer. "Paul was the band's sound engineer on the road, and he also did the last Mr. Mister album," says DiMitriades.

Final production credits on "Big Generator" are listed as Yes, DeVilliers, Horn, and the band's guitarist, Trevor Rabin. As for Rabin's individual credit, DiMitriades says, "It's simply down to the fact that he was the one constantly there throughout the whole project and really provided extra input. In addition to a lot of engineering, he also mixed the album."

According to DiMitriades, "Big Generator," which is debuting this week on the Top Pop Album chart at 61, should not only appeal to long-time Yes devotees, but it should also attract new fans. "The band's identity in terms of what the fans expect has been retained, but there is a lot of stretching out on this record," he says. "It's a continuation of Yes exploring even more new ground. A lot of the classic '70s bands tend to get bogged down, but Yes has always moved ahead in different directions. '90125' was a strong step forward, and this album goes even further."

The first single from the new al-

bum is "Love Will Find A Way," serviced to radio as a CD single. The band recently filmed a video for the single in Los Angeles. Additionally, a clip was lensed for the song "Rhythm Of Love," which is garnering significant airplay on album rock radio stations, according to DiMitriades.

"I think videos are important for this group," says the manager. "Yes has a reputation for experimenting with all sorts of things, and video is another strong area to show the band's creativity."

An extensive tour in support of "Big Generator" will start in the fall, with specific venues and dates to be announced shortly. There will be no opening act at the shows. "As always, Yes has a very sophisticated and innovative stage set-up planned," says DiMitriades. "Plus, this band never plays for less than two hours."

In addition to touring, several members of the band will be completing solo projects. "Yes has always been a group that has had many considerations in terms of what the members do," says DiMitriades. "There was never a question that Yes would do another album. But as far as the solo projects are concerned, Jon Anderson has a deal with CBS and Trevor Rabin is signed to Elektra. They've both started working on their records."

## ARTIST DEVELOPMENTS

### METALLIC EXPLOSION

Elektra is enjoying an extremely fast retail breakout with its recently released Metallica minialbum, "The \$5.98 EP—Garage Days Rerevisited," a collection of some of the hard rock group's favorite cover tunes.

The label's initial shipment for the album, at No. 28 in its sixth week on the Top Pop Album chart, was about 255,000 copies, according to Kenny Hamlin, Elektra vice president of marketing. He says reorders have "topped the 225,000 mark."

"To be honest, I'm not in the least surprised at how well this project has taken off," says Hamlin. "Looking at the advance orders from our major customers, we could tell this was going to be hot. And the success of the album just underlines the incredibly loyal fan base that the band has."

The album's deliberately low price is said to have drawn mixed feelings from the retail community, with some outlets reportedly refusing to stock it. "We've had a few negatives," says Hamlin. "But for the major part, things have been positive. We've had nothing but pleasant discussions with the likes of Camelot, Musicland, and Tower."

Metallica's next studio album is scheduled for release in the second quarter of 1988, says Hamlin, who adds that the sales of the band's last album, "Master Of Puppets," are "well past gold and

headed toward platinum." Additional plans call for Elektra to issue a long-form Metallica home video in November.

### SWEET SILENCERS

A major priority at RCA is "A Letter From St. Paul," the debut album from the Scottish band the Silencers. The first phase in breaking the group called for a "major push" at album rock radio stations with the track "Painted Moon," according to Jim McKeon, the label's vice president of album promotion.

"That song did very well for us in terms of setting a base for the group," says McKeon. "In fact, it's now three or four months

since we first put that out, and it's still in power rotation at a number of stations. The next track we're going with is 'I See Red,' which is already starting to pick up airplay."

On the touring front, the Silencers have embarked on a six-week club trek. "We're doing a lot of tie-ins with radio stations, and the shows will have reduced ticket prices," says McKeon. "Then in November the Silencers will be going out with Squeeze, followed by dates in December with the Alarm. This is a very talented band. Although it would be nice to snag a couple of hit singles, we're looking at the Silencers in

(Continued on next page)



**Sentimental Gathering.** After playing songs from his debut Virgin album, "Sentimental Hygiene," during a Sept. 25 sellout concert at New York's Beacon Theatre, Warren Zevon met with a number of label execs backstage. Pictured, from left, are Mark Williams, Virgin artist development director; Andrew Slater, Zevon's manager; Jeff Ayeroff, Virgin co-managing director; Zevon; and Jordan Harris, Virgin co-managing director.

## ARTIST DEVELOPMENTS

(Continued from preceding page)

the long term. There's a solid career commitment to them here."

### ELY'S COMING

Making noise on the live circuit is Texas-bred **Joe Ely**, whose new album, "Lord Of The Highway," marks the longtime critical favorite's debut on Hightone Records—the same outfit that introduced the American masses to **Robert Cray**.

Ely came to the label earlier this year after an extended stay with MCA—which culminated in the nonrelease of an entire album he'd recorded. It now sits in limbo. That bothers Ely plenty, but he's seen the need to move on.

"There were all these funny kinds of circumstances," says Ely of the unreleased MCA album. "It got tied up in all this sort of red tape. So I basically just went and rolled up my sleeves and started writing up another album. We recorded it and played it for some different people. It came down just to who had the most interest and who would also roll up their sleeves and go to work on it. The Hightone guys were the ones."

"I was with MCA for seven albums, and already this one has come out of the chute a lot better—and there's also more talk about it than any of the other albums."

Ely acknowledges that his music has been hard for radio programmers to deal with; too hard rock for country, too country for hard rock are the usual complaints. He says that's changing, however. "Though there's still the country roots as far as the lyrics go, this band is definitely an out-and-out rock'n'roll band," says Ely. "I feel a lot more freed up to go ahead and pursue what I really like to do and what I think I do the best."

Rave reviews in L.A. have proved him right so far; Ely and company are now taking it on the road and getting the same treatment.

### HONORABLE SALES

Extensive advertising and promotional activities are backing the **Brandos'** Relativity/Important debut album, "Honor Among Thieves," No. 111 on the Top Pop Albums chart.

"We've been doing extensive trade advertising for the last 2½ months and a real heavy push at

radio," says **Mike Corcione**, director of promotion for the label. In addition to its in-house promotion staff, the logo hired six independent promotion people to work the first single, "Gettysburg."

"The record's doing real well at college and album rock radio," says Corcione. At press time, it was No. 36 on the Album Rock Tracks chart; a 7-inch version was recently serviced to top 40 outlets.

On the retail front, Relativity has mapped out a number of special promotions with several major chains. Among them are a display contest with Musicland's Sam Goody's stores—which will run at the end of October—and guaranteed sales promotion with Record Bar and Turtles. The group is also in Record World and Good Vibrations' developing artists programs.

Additionally, a videoclip for "Gettysburg" was recently added in medium rotation on MTV. "If the rotation increases to heavy or active, it will play a big factor in the whole success of the band," says Corcione. "For bands like Poison, video [airplay] came first and radio followed. In this case radio was first, but for the group to cross over and be a household name, the video will have to be in heavy or active rotation."

The **Brandos** will also be supporting "Honor Among Thieves" with a series of North American dates. "Every city on the tour is going to be promoted through retail," says **Howie Gabriel**, vice president of Important. "No stone will be left unturned."

Artist Developments is edited by **Steve Gett**. Reporters: **Linda Moleski** (New York) and **Dave DiMartino** (Los Angeles).

## Sting Tops Himself On 2nd Solo Release; George Michael's Latest Keeps The Faith

**SET FREE:** The Beat has found it hard to stop playing an advance cassette of **Sting's** second A&M solo album, "Nothing Like The Sun," unquestionably his finest work to date. While the former **Police** chief's 1985 debut solo output, "Dream Of The Blue Turtles," was certainly a fine effort, it can't hold a candle to the follow-up.

In addition to the lead-off single, "We'll Be Together," the new **Sting** album boasts a wealth of top-quality material. "Be Still My Beating Heart" is a personal fave, but other highlights include the amusing "Englishman In New York," "They Dance Alone (Gueca Solo)," "Sister Moon," and the opening track, "The Lazarus Heart."

An extremely lush, rich-sounding album, "Nothing Like The Sun" touches on a wide variety of musical styles—something for every mood. Guest guitar licks are provided by **Eric Clapton**, **Mark Knopfler**, and **Andy Summers**; also outstanding is **Branford Marsalis'** saxophone work.

Quite simply, this is the album **Sting** fans have been waiting for—watch it fly out of the stores.

**HAVE FAITH:** When the **Sting** album hasn't been on the Walkman, **The Beat** has been listening to a sneak preview tape of **George Michael's** upcoming Columbia debut solo album, "Faith" (what, no **Whitesnake!**). Like **Sting**, the former **Wham!** leader clearly believes that variety is the spice of life, and his record offers a diverse and highly entertaining selection of material.

**Michael** is definitely one of the most talented artists to have emerged in recent years, as evidenced by the combination of his soulful vocals, slick production, and brilliant songwriting on "Faith."

A **Michael** solo album has been long overdue, and "Faith" more than lives up to expectations. Key cuts include the title track, "Monkey," "Kissing A Fool," "Look At Your Hands," and "Hand To Mouth." Also included is **Michael's** controversial summer hit, "I Want Your Sex."

Incidentally, **The Beat** enjoyed a very pleasant Sunday brunch rendezvous with **Michael** during his recent visit to the Big Apple to promote "Faith." Look for an in-

depth chat with the man in an upcoming One To One Billboard interview.

**SHORT TAKES I:** Top Northeast promoter **John Scher's** Oct. 3 sellout **Pink Floyd** concert at the Carrier Dome, Syracuse, N.Y., represented the first live show there in more than two years. Scher is gearing up to promote more dates at the venue, where he previously presented the likes of **Genesis**, the **Rolling Stones**, and the **Who**... Rumors abound that **U2** may release a double live album before the end of the year... Ex-**Smiths** guitarist **Johnny Marr** will reportedly be playing guitar with the **Pretenders** on their upcoming U.S. dates with **U2**. **Marr** is said to be taking over from **Robbie McIntosh**, who left the band a couple of months ago.

Lots of activity over at **Steven Gottlieb's** Gotham-based **TVT Records**. In addition to signing North Carolina-based band the **Connells**—their latest album, "Boylan Heights," was produced by **Mitch Easter**—TVT has picked up two acts, **Cookie Crew** and **Hotline**, from the U.K. indie label **Rhythm King**. TVT's first signing, the **Saints**, will continue working on a new album following a series of U.S. dates on the MTV New Music college tour.

**BAD DEAL:** Tickets for **Michael Jackson's** recent concerts in Japan were so hot that one Tokyo-based scalper was selling them for 17 times their face value. One fan reportedly gave the tout about \$1200 for two tickets. **Police** eventually tracked down the scalper and have been questioning him and a ticket office clerk about their alleged withholding of some 550 tickets. Had they not been caught by the cops, the crafty crooks stood to make about \$75,000.

**SHORT TAKES II:** **Poison** is contributing music to the soundtrack for "Less Than Zero," the movie version of **Bret Easton Ellis'** novel... The **Alarm's** new I.R.S. album, "Eye Of The Hurricane," is due out Oct. 19. The band will be promoting the **John Porter**-produced album on a major-market tour, starting Dec. 1.



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## Rap Tour Wrap-up; U2 Wows 'Em In N.Y.C.

BY LINDA MOLESKI

**RAPPERS DELIGHT:** The U.S. leg of the Def Jam '87 tour, which kicked off June 19, is scheduled to wrap on Saturday (17) at New York State Univ., Stony Brook, Long Island. At press time, the 80-date tour—featuring L.L. Cool J., Whodini, Eric B. & Rakim, and Public Enemy, among others—had grossed more than \$6.5 million, making it one of the year's strongest arena packages.

"It's been tremendously successful," says **Cara Lewis**, booking agent at Norby Walters Associates. According to Lewis, the Def Jam tour has sold out in most venues, drawing an average of 10,000-12,000 fans per show. She says multiple dates have been held in some larger markets, including Philadelphia and Detroit, where attendances were 26,000 and 23,000, respectively.

A key factor in the tour's success has been a unique promotional drive designed by **Rush Productions**, the New York-based management firm that is co-promoting the tour.

"We don't do the normal style of promotion," says **Lyor Cohen**, vice president of Rush. "It's a very grass-roots-level approach. We put an enormous amount of paper out like flyers and posters because it appeals to the kids and builds our artists."

Additionally, Rush has designed an infrastructure of third-level promoters to work with the major promoters. "When you're a volume promoter, you hit radio and TV and run a show efficiently," says Cohen. "The third-level promoter is able to take it to the streets. This is why the tour's been so successful."

According to Cohen, these third-level promoters are key in reaching the black community by working on the "jam level—the roller rinks and the clubs."

Another unique aspect of the tour has been its ability to break

new talent. "Off this tour there will be an act that will develop into a headliner like L.L. did, with several acts under that act," says Cohen. "It's a way for us to develop our new artists. At the same time, L.L. can now go out and headline on his own."

Upon completion of U.S. dates, the tour will head over to Europe and Scandinavia for a series of shows that are slated to run through December.

**SHORT TAKES:** On The Road caught the second of U2's two recent sellout shows at Manhattan's Madison Square Garden, unquestionably one of the best concerts of the year. A shoulder injury forced **Bono** to perform with one arm in a sling, but he still managed to lead the Irish rockers through a soulful, minimalist-sounding, unpretentious set that included several songs from their smash album,

"The Joshua Tree" as well as covers of the **Impressions'** "People Get Ready" and the **Beatles'** "Revolution" and "Help." Though there were no surprise guests at the Garden show, **Bruce Springsteen** joined the group on stage a few days earlier in Philadelphia to jam on "Stand By Me" . . . **Kiss** is scheduled to hit the road on Nov. 3 in Pensacola, Fla. Though plans called for the **McAuley-Schenker Group** to serve as opener, word is that MSG will now be warming up dates on **Rush's** upcoming tour . . .

**Ace Frehley** and **Faster Pussycat** are confirmed as special guests on **Alice Cooper's** next road outing, set to begin Halloween night (Oct. 31) in Detroit . . . Plans are in the works for **UB40** to embark on a world tour early next year. Meanwhile, the A&M group is readying a remake of the **Michael Jackson** tune "Maybe Tomorrow," which will be included on its upcoming compilation album of cover songs.

Send information to *On The Road*, c/o Billboard, 1515 Broadway, New York, N.Y. 10036.



# BOXSCORE TOP CONCERT GROSSES

| ARTIST(S)   | Venue  | Date(s)         | Gross Ticket Price(s)                 | Attendance Capacity       | Promoter  |
|---|--|-----------------|---------------------------------------|---------------------------|---|
| U2<br>LITTLE STEVEN & THE DISCIPLES OF SOUL   | John F. Kennedy Stadium<br>Philadelphia, Pa.                                 | Sept. 25        | \$1,593,683<br>\$18.50                | 86,145<br>sellout         | Electric Factory Concerts                                 |
| U2<br>LOS LOBOS<br>LITTLE STEVEN & THE DISCIPLES OF SOUL  | Olympic Stadium<br>Montreal, Que., Canada                                    | Oct. 1          | \$1,243,660<br>\$24.50                | 66,117<br>sellout         | Donald K. Donald Prods.                                   |
| U2<br>LOS LOBOS<br>LITTLE STEVEN & THE DISCIPLES OF SOUL  | Exhibition Stadium, Exhibition Place<br>Toronto, Ont., Canada                | Oct. 3          | \$1,194,194<br>\$24.75                | 62,846<br>sellout         | Concert Prods. International                              |
| U2<br>LOS LOBOS<br>LITTLE STEVEN & THE DISCIPLES OF SOUL  | Cleveland Municipal Stadium<br>Cleveland, Ohio                               | Oct. 6          | \$901,458<br>\$18                     | 50,081<br>sellout         | Belkin Prods.   |
| U2  | Arena, Madison Square Garden<br>Center<br>New York, N.Y.                     | Sept. 28-29     | \$744,838<br>\$19                     | 39,510<br>sellout         | Ron Deisener Enterprises                                  |
| PINK FLOYD  | Carrier Dome, Syracuse Univ.<br>Syracuse, N.Y.                               | Oct. 3          | \$687,120<br>\$20                     | 34,356<br>sellout         | Monarch Entertainment Bureau<br>John Scher Presents       |
| MOTLEY CRUE<br>WHITESNAKE   | Arizona Veterans Memorial<br>Coliseum<br>Phoenix, Ariz.                      | Oct. 3-4        | \$454,197<br>\$17.50/\$16.50          | 27,496<br>sellout         | Evening Star Prods.                                       |
| DAVID BOWIE   | Capital Centre<br>Landover, Md.  | Sept. 28-29     | \$436,800<br>\$20                     | 21,840<br>24,000          | Cellar Door Prods.  |
| DAVID BOWIE   | St. Paul Civic Center<br>St. Paul, Minn.                                     | Oct. 1-2        | \$358,560<br>\$20                     | 17,928<br>20,000          | Concert Prods. International                              |
| WHITNEY HOUSTON<br>JONATHAN BUTLER  | Oakland-Alameda County<br>Coliseum<br>Oakland, Calif.                        | Oct. 1          | \$273,856<br>\$18.50                  | 14,803<br>sellout         | Bill Graham Presents                                      |
| LYNYRD SKYNYRD<br>THE ROSSINGTON BAND   | Civic Arena<br>Pittsburgh, Pa.   | Oct. 4          | \$247,570<br>\$16                     | 15,803<br>sellout         | in-house  |
| ALABAMA   | Grandstand, Bloomsburg Fair<br>Association<br>Bloomsburg, Pa.                | Oct. 1          | \$245,134<br>\$18/\$16                | 14,698<br>sellout         | Variety Attractions                                       |
| BOSTON<br>FARRENHEIT  | Starwood Amphitheatre<br>Nashville, Tenn.                                    | Sept. 16        | \$230,029<br>\$17.50/\$16.50/\$15.50  | 14,078<br>15,000          | in-house  |
| DEF JAM '87:<br>L.L. COOL J<br>WHODINI<br>ERIC B. & RAKIM<br>NEW CHOICE<br>ROXANE SHANTE, TOO SHORT | Oakland-Alameda County<br>Coliseum<br>Oakland, Calif.                        | Oct. 3          | \$225,345<br>\$19/\$16.50             | 13,130<br>14,000          | Bill Graham Presents                                      |
| WHITNEY HOUSTON<br>JONATHAN BUTLER  | Thomas & Mack Center<br>Univ. of Nevada-Las Vegas<br>Las Vegas, Nev.         | Sept. 29        | \$224,071<br>\$19.50/\$17.50          | 11,787<br>14,000          | Evening Star Prods.                                       |
| PATTI LABELLE<br>RASPYINI BROS.   | Tropicana Hotel<br>Atlantic City, N.J.                                       | Sept. 30-Oct. 4 | \$183,000<br>\$30/\$27.50             | 6,655<br>sellout          | Electric Factory Concerts                                 |
| U2<br>MASON RUFFNER   | New Haven Veterans Memorial<br>Coliseum<br>New Haven, Conn.                  | Sept. 23        | \$177,960<br>\$17/\$15                | 10,535<br>sellout         | Cross Country Concerts                                    |
| FLEETWOOD MAC<br>CRUZADOS   | Market Square Arena<br>Indianapolis, Ind.                                    | Oct. 5          | \$154,035<br>\$17.50                  | 8,802<br>17,500           | Sunshine Promotions                                       |
| BEACH BOYS  | Concord Pavilion<br>Concord, Calif.  | Oct. 2          | \$133,107<br>\$17.50/\$15.50          | 8,326<br>sellout          | in-house  |
| THE HOOTERS<br>ROCK & HYDE  | Tower Theatre<br>Upper Darby, Pa.  | Oct. 1-3        | \$126,614<br>\$14.50                  | 9,216<br>sellout          | Electric Factory Concerts                                 |
| BEACH BOYS<br>LELAND COTTON BROWN   | Cal Expo Amphitheatre<br>Sacramento, Calif.                                  | Oct. 3          | \$106,648<br>\$20/\$17.50/<br>\$12.50 | 6,137<br>10,000           | Bill Graham Presents                                      |
| RANDY TRAVIS<br>TAMMY WYNETTE   | Grandstand Great Frederick Fair<br>Frederick, Md.                            | Sept. 29        | \$102,294<br>\$12/\$6                 | 9,382<br>sellout          | Variety Attractions                                       |
| DEF LEPPARD<br>TESLA  | Glens Falls Civic Center<br>Glens Falls, N.Y.                                | Oct. 1          | \$93,155<br>\$16.50                   | 5,786<br>7,500            | Cross Country   |
| R.E.M.<br>10,000 MANIACS  | Stokley Athletic Center<br>Univ. of Tennessee, Knoxville<br>Knoxville, Tenn. | Oct. 1          | \$76,545<br>\$15                      | 5,103<br>7,500            | Mid-South Concerts  |
| OINGO BOINGO  | Sheraton Waikiki<br>Honolulu, Hawaii   | Sept. 18        | \$60,390<br>\$20/\$18                 | 3,296<br>sellout          | Greg Mundy Inc.   |
| MAGIC OF JASON MICHAELS   | Riviera Theatre<br>North Tonawanda, N.Y.                                     | Sept. 27        | \$47,664<br>\$16/\$12                 | 3,126<br>3,507<br>sellout | Universal Prods.  |
| SAM KINISON<br>CARL LABOVE  | Flint Center for the Performing<br>Arts<br>Cupertino, Calif.                 | Oct. 2          | \$46,008<br>\$17.50                   | 2,629<br>sellout          | Bill Graham Presents                                      |
| KITARO  | Warner Theatre<br>Washington, D.C.   | Oct. 3          | \$39,319<br>\$20.50                   | 2,000<br>sellout          | Chesapeake Concerts<br>John Yates Prods.<br>New Audiences |
| SAM KINISON<br>CARL LABOVE  | Sacramento Community Theatre<br>Sacramento, Calif.                           | Oct. 1          | \$36,593<br>\$17.50                   | 2,091<br>sellout          | Bill Graham Presents                                      |
| YELLOWMAN<br>CHALICE<br>MIKEY DREAD   | The Galleria<br>San Francisco, Calif.  | Oct. 2          | \$34,962<br>\$18.50/\$16.50           | 2,004<br>sellout          | Bill Graham Presents                                      |
| GLORIA ESTEFAN & THE MIAMI<br>SOUND MACHINE<br>JAMES STEVENS III                                    | Paramount Northwest Theatre<br>Seattle, Wash.                                | Oct. 2          | \$33,000<br>\$16.50                   | 2,000<br>3,000            | White Rose Ltd.   |

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# 'It All Begins With A Song'

By GERRY WOOD

**I**t all begins with a song. That's the birthmark, lifeblood and worldview of the Nashville Songwriters Assn. International.

It was an inauspicious beginning back in 1967 when three songwriters—Eddie Miller, Buddy Mize and Bill Brock—poked down breakfast pancakes and discussed an organization for songwriters. Though bitterness at being stereotyped as hard-living, creative ruffians by some of the music industry, most of the media, and all of the non-music-biz public was one reason for the idea of an association, another motivation was to gain greater recognition and clout.

They opened a small bank account with their own money, and the NSA was born. Nashville songwriters swing on a grapevine that's second only to Tarzan's African transit system—and the word soon spread. A few weeks later, the first organizational meeting drew Kris Kristofferson, then a struggling little-known writer, Marijohn Wilkin, Clarence Selman, Johnny Scoggins, Felice and Boudleaux Bryant, Liz and Casey Anderson, and others.

While a constitution was being drawn, interim appointments allowed the fledgling group to function with Mize as president; Miller, vice president; Wilkin, secretary; Selman, sgt.-at-arms; and Scoggins, treasurer (if he had absconded with *all* of the funds, he wouldn't have made it to Memphis, much less South America).

Midnight oil burned in Wilkin's kitchen, coffee disappeared by the gallon, and words flowed onto paper. A constitution written by songwriters is closely akin to a high-rise building painted by artists. It wasn't easy, especially since everyone—from Kristofferson to Boudleaux Bryant—was looking for a hook, and had to fight the impulse that the words might have to be set to music in three chords.

The constitution finished and the organization legitimized, now came the time to herald the achievements. The group's first function—a songwriter awards dinner (what else?)—brought honors to such writers as Bill Anderson, John D. Loudermilk, Dolly Parton, Marty Robbins, Jack Clement, Harlan Howard, Curly Putman, Glen Sut-

# Billboard

ton, and Billy Sherrill, with Dallas Frazier receiving the first songwriter of the year award.

The constitution was ratified in 1968 and the group grew larger and stronger, dishing out more plaudits at the second annual songwriter awards dinner, with Bobby Russell receiving writer of the year honors. Lifetime memberships were initiated to raise more funds and projects were launched to raise the awareness of the songwriters' contributions. Many record companies began listing the full names of songwriters on album jackets and sleeves. DJs were prompted to mention writers' names when playing hit records. The 1970 officers and board established the NSA's Hall Of

(Continued on page N-6)



Maggie Cavender and Franklin N. Knapp, director of operations, Nashville Airport Authority, discuss a special NSAI Hall of Fame display in the Nashville airport lobby. In the

case: Bill Anderson's blue show suit, a pair of Gene Autry's black boots, the original manuscript of "Rocky Top" by Boudleaux & Felice Bryant, and a Manny award.



## A Special Tribute to NSAI and Maggie Cavender

### MAGGIE CAVENDER: A Life Devoted to Bringing Songwriters to the World

**S**he once flew experimental planes—something even more daring than traveling by Eastern or Northwest Airlines these days. 'I wasn't Rosie the Riveter, but I wasn't far from it,' she recalls. She had 102 "sex starved women" working for her, and she cringes at the memory: "t's the worst job I ever had in my life—bickering, bickering, bickering, fighting, fighting, fighting." But she always had a soft spot for songs and those who wrote them.

She once went west to Los Angeles and hung out with the late-night crowd at the jazz spots. Because she always had a soft spot for songs and those who wrote them.

She finally traveled back to her hometown of Nashville to take a job at a publishing company. Because she always had a soft spot for songs and those who wrote them.

And it was this love for songs and songwriters that crew Maggie Cavender to Nashville and the Nashville Songwriters Assn. International.

"I had always been interested in songwriters, even when I was working in aviation on the West Coast," says Cavender. While daylighting with her husband Pete as test pilots and ferry pilots for Lockheed in Los Angeles, Maggie moonlighted at the West Hollywood clubs that some dubbed "Little Tin Pan Alley." After years of flying on the wings of avia-

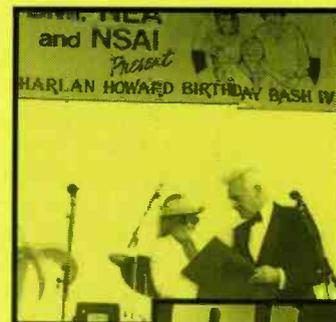
(Continued on page N-4)



Don Schritz, left, and Paul Overstreet won 1986 Song of the Year awards for "On The Other Hand." Overstreet was '86 Songwriter of the year.



Mrs. W.C. Handy accepts the "Manny" award for her husband (Hall of Fame dinner 1983).



Nashville's Mayor Richard Fulton presents Maggie Cavender with a Proclamation on NSAI's 20th anniversary at the BMI/NEA/NSAI Harlan Howard Birthday Bash IV.



Left to right: Joe Allison, Maggie Cavender, Otis Blackwell, and Thom Schuyler at the 1986 NSAI Hall of Fame dinner.

# 20th ANNIVERSARY

NSAI INTERNATIONAL 1967-1987



Ronnie Robbins, left, accepts the "Manny" award for his father Marty Robbins (1975). Willie Nelson looks on.



Felice & Boudleaux Bryant were Hall of Famers as a songwriting team in 1972. Here they accept their "Manny" awards, which were first presented in '76 and given to writers inducted into the Hall prior to '76 that evening.



Eddie Miller, left, looks on as Kris Kristofferson, center, is presented with 1970 Songwriter of the Year trophy—the first of three such awards. Biff Collie holds the trophy.



Guest at the very first NSAI Hall of Fame dinner. There were approximately 50 people at the first dinner. Today, at least 700 attend.



Willie Nelson was taken into the Hall of Fame in 1973. Merle Kilgore presents Nelson with the award.



Cindy Walker presents a "Manny" to Hank Snow in 1977.

## Songwriters Sing Praises of NSAI & Maggie Cavender

'I tend to support any organization that focuses attention on songwriters, but the NSAI is one of the very best. That's why I'm grateful for the wonderful tribute paid me when I was inducted into the NSAI Hall Of Fame in 1984.'

**HAL DAVID**

'When writing, one should attempt to be honest ... if not, find a good co-writer!'

**SONNY THROCKMORTON**

'Praise be to the Nashville Songwriters Assn. and Maggie Cavender. It's a better business because of these people, and all songwriters everywhere should get involved.'

**DENNIS MORGAN**

'The Nashville Songwriters Assn. International is one of the very few organizations able to address the ever changing business of songwriting. It has the interests of all songwriters at heart.'

**KENNY O'DELL**

'Songwriting is a tough business to break into, so I like to participate in songwriting contests like the one sponsored by Kentucky Fried Chicken, where I'm able to help aspiring songwriters get the recognition that they deserve.'

**EDDIE RABBITT**

'Maggie has been the driving force behind the success of the Nashville Songwriters Assn. which has elevated greatly the status of Nashville songwriters as well as songwriting in general. The organization has been able to penetrate the media and consequently make the public more aware of our efforts and achievements. This, I think, is a priceless contribution to our future success.'

**RAY STEVENS**

'Maggie is so in touch with songwriters' hearts and souls it makes you wonder if she wasn't chosen by God to single-handedly look out for us.'

**DEAN DILLON**

'The NSAI, under the leadership of Maggie Cavender, has directed its energies toward issues such as source licensing, which affect songwriters specifically, and ultimately, the entire music industry.'

**CHRIS WATERS**

'Songwriters all over the country should be proud to have Maggie Cavender and the NSAI representing them. I know I am.'

**CURLY PUTMAN**

'Songwriting is a serious business, a tough busi-

ness, and writers need all the help they can get from institutions as well as individuals. The NSAI exists and functions with that purpose in mind.'

**JEFF TWEEL**

'I wish the Nashville Songwriters Assn. had

### Performing Rights Organizations on NSAI

By **DEBBIE HOLLEY**

**S**ongwriters and publishers aren't the only ones filled with appreciation and gratitude for the Nashville Songwriters Assn. International (NSAI). Local and national levels of the performing rights organizations (ASCAP, BMI and SESAC) also salute with highest regard, NSAI and its executive director Maggie Cavender.

Frances W. Preston, BMI's president and chief executive officer, claims, "NSAI is one of the music industry's shining success stories; a model that has inspired the formation of other songwriters' organizations around the country." Connie Bradley, ASCAP's southern director, adds, "NSAI has, over the years, proven to be one of the best friends Nashville songwriters have ever had." She goes on to say that under Cavender's leadership (regarded by some as "spirited"), NSAI has helped nurture the careers of all writers, new and established, and has fought for the rights of all those writers.

In light of the organization's importance and effectiveness, it is noted by Preston that "NSAI has been at the forefront of every important fight for songwriters, for strengthening of copyright—including the congressional battles against source licensing, home taping, and digital audio tape." Vincent Candilora, executive vice president of SESAC adds, "The importance and effectiveness of NSAI depends on songwriters everywhere recognizing that today technology and proposed legislation is attempting to economically kill the only element that cannot be replaced: the ability to create and share the expression of human emotion. And, SESAC is proud and committed to support NSAI in its efforts to fight for the survival of the songwriters."

In a national view, Morton Gould, president of ASCAP, comments, "We at ASCAP recognize the NSAI as a vital ally, representing an important segment of our own membership. We salute NSAI's commitment to songwriters worldwide,"

(Continued on page N-5)

been around when I first started trying to get in the business. Thank God for Maggie! She's helped so many people.'

**BEN PETERS**

'Sometimes a poet, a politician—always a dreamer. Sometimes rich, sometimes poor, but always lucky. Maggie, thanks for taking care of the lucky dreamers. We love you.'

**KEITH STEGALL**

'I live for my writing. And I write for my living. Maggie and the NSAI understand this blessed passion and help us all to never argue with the goosebumps.'

**SUSAN LONGACRE**

'Songwriters bring songs to life, but lest we forget—songs are a songwriter's life.'

**TOMMY ROCCO, The Welk Music Group**

'Hard writing will get you farther than hard living every time.'

**BUCKY JONES, The Welk Music Group**

'When it comes to songwriting ... perspiration breeds inspiration!'

**DICKEY LEE, The Welk Music Group**

'During my 10 years in Nashville, the status of the songwriter has been greatly elevated, both within the industry and the community. This is due, in large part, to the Nashville Songwriters Assn. and the diligence of its executive director, Maggie Cavender. I am proud to be a lifetime member and to have served as president for two terms.'

**THOM SCHUYLER**

'I think the NSAI is great! It's the one Music Row office where unknown writers can actually feel welcome.'

**DAVE LINDSEY, The Welk Music Group**  
(Continued on page N-7)



20TH

IT ALL BEGINS  
WITH A SONG

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CONGRATULATIONS  
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20TH ANNIVERSARY  
TO THE  
NASHVILLE  
SONGWRITERS  
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# MAGGIE CAVENDER

(Continued from page N-1)

tion, Cavender felt like a magpie out of coop. More ornithologically correct, she felt the urge of the homing pigeon . . . and decided to return to Nashville and to the music business.

"What do you know about the music business?" asked her befuddled hubby. Maggie advises, "He didn't say it quite that gently." She countered with, "What the hell did I know about the aviation business?" Point One. Point Won. Point East. All the way to Nashville where Cavender worked for Pamper Music, home of such writers as Hank Cochran and the then-little known Willie Nelson, and then toiled for Alpha Centaurie's gift to country music, Jack Clement.

Maggie, born and educated in Nashville, left Music City in the '30s and returned in the '60s. When she heard about a newfound Nashville organization for songwriters, she immediately joined as a lifetime associate "because I wanted to help them." Cavender redefined the definition of "help." The group's founders asked if she could "do a little p.r."—and she did. Somehow the meetings always seemed to lack a secretary—and Maggie volunteered again. She took minutes by the hours.

"The next thing I knew, they asked if I could take it over, but they couldn't pay me. Cavender agreed with one condition: "If I can get everybody under one roof and have all the records together and everything at my disposal to know what I'm doing and where I'm going. Don't worry about paying me." Maggie laughs her hoarse laugh knowing that any salary offer would have been an embarrassment to both parties. The struggling organization was on shakier financial footing than a Texas oil tycoon.

Cavender remembers those early critical times and some friends who made the difference: "When I wanted to leave Pamper Music, Tandy Rice [now owner of Top Billing Billing Agency] put me with Jack Clement, and from there I went and learned a little bit about a lot. I continue to study and learn something every day." That happens to be a Maggie Cavender rule: "When I go to bed and look back over my day, if I haven't learned something, I've wasted a day. So I'll learn two things the next day."

As executive director of NSAI, Maggie has learned many things about songwriters, too. "They're the most giving people in the world," she comments. "They're after every single there is, but if they don't get it, they'll be sorry and will be out to get the next one, and will be glad that the other [songwriter] got it." She defines it as a paternal, brotherhood feeling. "There's warmth and love there. They're people who can do something that nobody else can do. They're generally writing from the heart and head."

A common element between Maggie and the songwriters is that blitzo interim period, that narrow line between sober/drunk, sane/insane, sensitive/stoned, and those who hide from the sun and howl at the moon. Thirty years ago she gave up booze for good with the help of Alcoholics Anonymous, and she still grimaces when she remembers the Maggie of the past: "I was one of the

most arrogant bitches in the world," she confesses.

That description doesn't fit Maggie Cavender, circa 1987. Constantly chattering with her cigarette-honed voice, cutting loose a crescendo of her distinctive laughter, her face a roadmap of easy interstates and difficult blue highways—ev-



Maggie Cavender accepts a plaque for her outstanding contributions to the music industry at the National Entertainment Journalist's Assn.'s "Hats Off To Maggie" roast. Left to right: Maggie Cavender, Jim Sharp, NEJA president.

## NSAI PRESIDENT RALPH MURPHY: On Meeting the Needs of the Songwriting Community

The NSAI has seen an expansion of its role in the last two years. Its primary functions until then had been to use the services of the established writers to educate new writers and honor the most successful and respected composers as Writers of the Year or Hall of Fame inductees. The legislative battles were left in the main in the capable hands of Executive Director Maggie Cavender. Working in tandem with other concerned groups, she led us to much needed revision of the Copyright Law and significant gains in other areas of concern to songwriters.

Source licensing have brought a change. An unwelcome but necessary change in attitude to those of us who would prefer just to write songs and interface with our fellow writers. We have been forced in the front line to lobby and campaign against an array of adversaries that can only be opposed by songwriters collectively. Aside from source licensing, there is DAT, home taping, Berne Convention and a host of other issues confronting us. These can only be dealt with by an increased membership that has been informed of the issues and money. We are actively engaged in getting both.

My goals as President this year are, with the help of Maggie Cavender and the Board, to raise membership, to direct the establishment of two new educational scholarships on behalf of NSAI, and to continue to expand the role of our legislative committee to meet the needs of the songwriting community.

ery line was earned the hard way, and her head crowned with her hat of the day, Cavender is one of the most popular executives populating Nashville's music industry. "There's a lot of folks in town who may not like me, but there's not one that can say they don't respect me," claims Cavender.

She believes in the community concept of music, observing, "We don't fight each other with words, we sit down at the table and talk. Who are we to run ASCAP's business, or BMI's business, or RCA's business, or anybody's business?" Conversely, Cavender comments, "As long as I sit where I am, I'm not going to let ASCAP come in here and tell me what to do—or BMI, or RCA. We need to talk and compromise. Life is a compromise situation. There's a lot of things I don't like about the business, but you're not going to clean them up by going off on a high horse and saying a lot of things you may be sorry for later."

Cavender reduces her job to the fundamentals. Some fledgling writers have approached her asking, "I'm going to ask a foolish question." Counters Cavender, "No question is foolish if you have to have an answer."

Maggie doesn't agree with Tipper Gore's stand on lyrics but, out of friendship with the Tennessee Senator's wife, advised Gore against appearing on a panel at the New Music Seminar in New York City. When Gore asked why, Cavender told her, "Those people aren't going to listen to you—they have a preconceived idea of what you're trying to do, and that's all they're going to think of. They will chew you up and spit you out. If you think Frank Zappa did a trick on you, you go up there." Cavender later received a thank-you note from Tipper Gore.

Cavender's advice was friend-to-friend. But she still disagrees with Gore and the PMRC. Tipper was complaining to Maggie about a song on a Prince album, and Cavender asked, "Have you heard that entire album?"

"No," answered Gore.

"There's a song on there that might be one of the finest songs ever written—'When Doves Cry.' That is a magnificent piece of music—and I love 'Purple Rain.' So how do you condemn a man who will write this kind of music? I might not like what you sing, but I cannot challenge your right to sing it."

Cavender's goal is to see a Songwriters Hall Of Fame building to showcase the writers who have provided the hits for the singers. "Before I die, I shall will myself that I will live long enough to see a Hall Of Fame building." The hall's exhibits are presently housed in the basement of the organization's headquarters. Another goal is to see the group's membership grow to the 10,000 mark—it's now more than 3,000.

And does Maggie, the mother hen of so many songwriters, ever want to write a song herself? "I've never tried to write a song," she admits. "I'm not a poet. I'm a person who wakes up in the night and jots things down on a pad—and they're the most magnificent ideas, until I look at them in the morning, and I say, 'Who in the hell wrote that?'"

So what kind of music does Maggie get into when it's time to relax? When she drives home, it's most likely to be classical. She loves operas. If Mac Davis comes across with "Baby Don't Get Hooked On Me," she'll be happy. She's a patsy for Dave Loggins' "Please Come To Boston." And you'll get her attention with such songs as "Sweet Memories," "Everything Is Beautiful," and "Turn Your Radio On." Her alltime favorites are the old Jackie Gleason Orchestra albums.

Her job with the NSAI is, in one sense, a matter of life or death. "I need money, but I couldn't live without work," admits Cavender. "I'd be bored. Two weeks of sheer boredom and you may as well bury me—I'd be dead."

She looks back at her colorful career that has  
(Continued on opposite page)



## ORGANIZATIONS

(Continued from page N-2)

and we continue to be very grateful for their active opposition to the proposed source-licensing legislation—a threat to all creators.”

The overall feeling among performance societies leans to the fact that few organizations and/or people have done more than NSAI and Cavender to advance the cause of songwriters and songwriting. C. Dianne Petty, vice president/director of affiliations, SESAC, and NSAI board member, says she has watched “NSAI become a vital organization led by professional songwriters for songwriters. She adds that, “Thom Schuyler, past NSAI president, and Ralph Murphy, current president, have taken aggressive leads to make sure this organization continues to develop.”

And finally, everyone loves Maggie Cavender. Roger Sovine, vice president of BMI, offers his feeling that the spirit of NSAI is the spirit of Maggie Cavender. “She’s devoted her entire life to getting greater recognition for songwriters,” he says, “and she’s been able to do it because she’s one of the most knowledgeable and energetic people in the business.” Cavender very willingly



works with everyone, and according to Sovine, “whether they’re big professionals or somebody who’s just hitch-hiked in from out of town.” SESAC’s Petty continues, “She has cultivated this enormous project for 20 years. It has been her vision for NSAI to be the best possible songwriters’ organization. We at SESAC share and support this vision, and we are proud of NSAI’s evolution.”

### MAGGIE CAVENDER

(Continued from opposite page)

soared from test pilot to Mother Superior of Songwriters—and she has no regrets. “It’s been so exciting that if I died tomorrow, I would have lived a great and exciting life, and one that I had chosen.”

Though Maggie couldn’t write a song even with a Rory Bourke or Thom Schuyler as co-writer, she has done more for writers than almost any other music business executive. Her voice might be off-key, but her heart and soul are right on key . . . right on.

GERRY WOOD

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SOMEDAY SOON WE'LL RIGHT ALL WRONG  
WE WILL BE IN SWEET COMMUNION  
IN THE SYMPHONY OF A SONG  
AND THE LANGUAGE OF THE ANGELS  
WILL MAKE THE WEAK MAN STRONG  
JUST AS LONG AS THERE IS MUSIC

JUST AS LONG AS THERE'S A SONG

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# CONGRATULATIONS

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## FOR 20 MEANINGFUL YEARS

GELFAND, RENNERT & FELDMAN

## BEGINS WITH A SONG

(Continued from page N-1)

Fame, and "Manny" (for manuscript) awards were created for the greatest songwriters.

The NSA teamed with the Univ. of Tennessee, Nashville to offer a course in songwriting. In 1973, Maggie Cavender volunteered to serve as executive director to help the organization initiate its new programs and plans. Copyright legislation became a primary concern, and NSA intensified its Washington lobbying efforts. Songwriter showcases were taken on the road, including the Oklahoma Music Convention in 1974. The President's Award was established honoring the person "in or out of the music industry who has done the most within the year to help the NSA." President Joe Allison presented the first such award to Frances

Preston, then BMI's Nashville vice president.

A significant word, "International," was added to the NSA's name in 1976, reflecting the worldwide impact and importance of the group. With members in all 50 states and such countries as Canada, Australia, Germany, England, Ireland, Belgium, and even Czechoslovakia, the organization had truly become global.

The '80s brought new challenges and new battles to improve the lot of the writer. Source licensing legislation, home taping, diminishing advance money, tape piracy, the conglomeration of publishing companies, and the slump in the music industry were just a few of the problem areas the NSAI dealt with. Many of those battles continue to this day.

The NSAI is a non-profit organization open to any songwriter with at least one song contracted by a publishing company affiliated with a recognized performance agency. Associate membership is offered to those who have not achieved professional writing status. Members receive newsletters, "how-to" pamphlets, and other help in furthering their careers. Though the organization's leaders mingle with the top echelon of music business and politics, they still take the time to sit down and talk to the newest unknown song-

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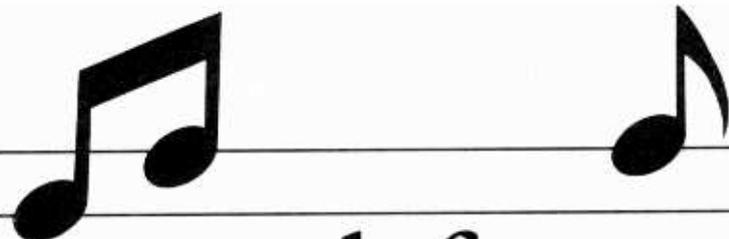
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writer. Last year, the NSAI board and members approved two new corporate membership categories—Sponsor (open to any company with business directly related to entertainment) and Patron (open to businesses not directly related to entertainment, such as retail stores, restaurants, and banks). A trip to NSAI's headquarters at 803 18th Ave. South in Nashville isn't complete without a tour of the Songwriters Hall Of Fame. What Cooperstown is to baseball, the NSAI Hall Of Fame is to songwriters. One of Maggie Cavender's pet projects is to someday see the hall housed in its own building.

It's impossible to name all those whose time, efforts and energies have gone into making this one of the most successful organizations in the music industry. From area songwriting workshops, seminars and symposiums, to participation in Fan Fair, the NSAI provides enlightenment along with education, recognition as well as creative renewal, and hope as well as help. It reflects the personal and professional approach of Cavender and songwriters from Nashville and throughout the world.

Yes, it all begins with a song. It also ends with a song. From the first off-key wails of a newborn baby to the mournful strains of the funeral dirge, music is with us from start to finish. Lullabies and lover's laments, boisterous ballads and Christmas carols, three-chord country songs and three-movement symphonies: music adds meaning and a message to our lives. And the NSAI will continue to insure that those who create these works will be recognized, saluted, and supported. For many writers, it all begins with the NSAI.

# SONGWRITERS

(Continued from page N-2)

'The writer must write! It is mandatory to treat it like a job. Work works!'

**JIM RUSHING**, *The Welk Music Group*

'Maggie continues to be a primary source of support for all songwriters, regardless of their level of success.'

**TIM NICHOLS**, *Milsap Music/Lodge Hall Music*

'Maggie—thank you for all you've done for the songwriters in Nashville!'

**NAOMI MARTIN**, *Milsap Music/Lodge Hall Music*

'Maggie Cavender—a songwriter's best friend!'

**LISA DANIEL**, *Milsap Music/Lodge Hall*

'I do know that Maggie Cavender does not carry a derringer in her hat, that she was an ace fighter pilot, and that she has kissed more songwriters than any other living human on the planet. What I do not know is what we would have done without her.'

'For the Nashville songwriter, it all began with Maggie.'

**JOHN D. LOUDERMILK**

'I think the adjective that best describes Maggie is INDEFATIGABLE. She has put in more hours helping songwriters than anyone I know.'

**BILLY BRADDOCK**, *Tree International*

'As songwriters, it's important to have feedback and support from our peers. The NSAI provides us that opportunity. It's a great organiza-



tion.'

**JOHN JARVIS**, *Tree International*

'It all begins with a . . . Maggie.'

**MICHAEL P. HEENEY**

'Writing songs for a living is a real privilege . . . most songwriters I know don't write for the money. You can see that I haven't been in the business too long.'

**BILL LLOYD**

'You can't write good songs by just getting all the right words and notes in the right places. You have to write about what is real and I just want to try and write good songs.'

**RADNEY FOSTER**

It's wonderful having an organization that makes it possible for songwriters to meet, grow and learn from each other, because writing better songs is what it's all about.'

**HOLLY DUNN**

'For the first time in my career, I am putting a lot of energy and time into my songwriting. Some of Nashville's best songwriters have been touring with me on the bus so we could write together. I'm hopeful that some of my own songs will make it onto my next album.'

**MOE BANDY**

'Songwriting has been the catalyst for all the great things which have happened recently to Baillie & the Boys as performers, and people like Maggie Cavender have been there continuously, giving us support and encouragement. Thanks NSAI!'

**MICHAEL BONAGURA**, *Baillie & the Boys*

'In light of continuing legislation and other complexities within the songwriting industry, it's more important than ever for songwriters to band together and be perceived as a serious entity within the music business.'

**KIX BROOKS**

'I'm a singer first and so when I write a song it's because I really need to sing something I've never done before.'

**MICHAEL JOHNSON**

'Every song is great in the heart and mind of the composer, otherwise they would never finish it. But that doesn't necessarily make it a hit. On the other hand, a hit song is not always a great song. If the time is right, any song can be a hit.'

**EARL THOMAS CONLEY**

'Maggie, you're a true friend to songwriters. Thanks.'

**ROSANNE CASH**

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 you on your 20th  
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*Loretta Lynn*

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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 |
| POP              | 1         | 1          | 21  | <b>JULIO IGLESIAS</b>             | UN HOMBRE SOLO                | CBS 50337                         |
|                  | 2         | 2          | 49  | <b>BRAULIO</b>                    | LO BELLO Y LO PROHIBIDO       | CBS 10452                         |
|                  | 3         | 7          | 51  | <b>JOSE JOSE</b>                  | SIEMPRE CONTIGO               | ARIOLA 5732                       |
|                  | 4         | 5          | 25  | <b>FRANCO DE VITA</b>             | FANTASIA                      | SONOTONE 1405                     |
|                  | 5         | 6          | 5   | <b>DANNY RIVERA</b>               | AMAR O MORIR                  | DNA 336                           |
|                  | 6         | 3          | 43  | <b>EMMANUEL SOLO</b>              |                               | RCA 5919                          |
|                  | 7         | 4          | 63  | <b>JUAN GABRIEL</b>               | PENSAMIENTOS                  | ARIOLA 6078                       |
|                  | 8         | 10         | 5   | <b>LOS BUKIS</b>                  | ME VOLVI A ACORDAR DE TI      | LASER 3025                        |
|                  | 9         | 13         | 3   | <b>ROBERTO CARLOS</b>             | ROBERTO CARLOS 87             | CBS 12333                         |
|                  | 10        | 8          | 25  | <b>AMANDA MIGUEL</b>              | AMANDA MIGUEL                 | TELEDISCOS 102                    |
|                  | 11        | 9          | 23  | <b>YOLANDITA MONGE</b>            | LABERINTO DE AMOR             | CBS 10382                         |
|                  | 12        | 12         | 3   | <b>JOSE LUIS PERALES</b>          | SUENOS DE LIBERTAD            | CBS 69301                         |
|                  | 13        | 11         | 7   | <b>NELSON NED</b>                 | ME PASE DE LA CUENTA          | EMI 6476                          |
|                  | 14        | 17         | 3   | <b>WILKINS</b>                    | PARAISO PERDIDO               | WEA 54945                         |
|                  | 15        | 15         | 7   | <b>SOUNDTRACK</b>                 | LA BAMBA                      | WARNER BROS. 25605                |
|                  | 16        | 25         | 45  | <b>DYANGO</b>                     | CADA DIA ME ACUERDO MAS DE TI | EMI 5735                          |
|                  | 17        | 16         | 49  | <b>EDNITA NAZARIO</b>             | TU SIN MI                     | MELODY 094                        |
|                  | 18        | —          | 1   | <b>BEATRIZ ADRIANA</b>            | LA LUNA SERA LA LUNA          | MELODY 8210                       |
|                  | 19        | 20         | 63  | <b>ISABEL PANTOJA</b>             | MARINERO DE LUCES             | RCA 7432                          |
|                  | 20        | —          | 1   | <b>VARIOS ARTISTAS</b>            | ESTOS SI SON 16 EXITOS        | LASER 113                         |
|                  | 21        | 18         | 53  | <b>JOSE FELICIANO</b>             | TE AMARE                      | RCA 56109                         |
|                  | 22        | 24         | 19  | <b>ESTELA NUNEZ</b>               | CORAZON ERRANTE               | ARIOLA 6229                       |
|                  | 23        | 19         | 11  | <b>YORDANO</b>                    | JUGANDO CONMIGO               | SONOTONE 1404                     |
|                  | 24        | —          | 15  | <b>LUPITA D'ALESSIO</b>           | SOY AUTENTICA Y PUNTO         | DK 001                            |
|                  | 25        | 14         | 63  | <b>ROCIO DURCAL</b>               | SIEMPRE                       | ARIOLA 6075                       |
| TROPICAL/SALSA   | 1         | 2          | 53  | <b>EDDIE SANTIAGO</b>             | ATREVIDO Y DIFERENTE          | TH 2424                           |
|                  | 2         | 1          | 29  | <b>FRANKY RUIZ</b>                | VOY PA' ENCIMA                | TH 2453                           |
|                  | 3         | 3          | 9   | <b>EL GRAN COMBO</b>              | 25 ANIVERSARIO 1962-1987      | COMBO 2050                        |
|                  | 4         | 4          | 17  | <b>TOMMY OLIVENCIA</b>            | 30 ANIVERSARIO                | TH 2464                           |
|                  | 5         | 7          | 5   | <b>GILBERTO SANTAROSA</b>         | KEEPING KOOL                  | COMBO 2051                        |
|                  | 6         | 13         | 3   | <b>JOHNNY VENTURA</b>             | SI VUELVO A NACER             | CBS 999                           |
|                  | 7         | 5          | 13  | <b>ROBERTO DEL CASTILLO</b>       | JUSTO A TIEMPO                | CBS 10489                         |
|                  | 8         | 6          | 7   | <b>PEDRO CONGA</b>                | NO TE QUITES LA ROPA          | SONOTONE 1119                     |
|                  | 9         | 8          | 27  | <b>WILFRIDO VARGAS</b>            | LA MUSICA                     | SONOTONE 1406                     |
|                  | 10        | 9          | 7   | <b>ORQUESTA INMENSIDAD</b>        | ALEGRANDO AL MUNDO            | FANIA 646                         |
|                  | 11        | 11         | 45  | <b>ANDY MONTANEZ</b>              | MEJOR ACOMPAÑADO QUE NUNCA    | TH 3434                           |
|                  | 12        | 17         | 35  | <b>SONORA PONCENA</b>             | BACK TO WORK                  | INCA 1083                         |
|                  | 13        | —          | 85  | <b>FRANKY RUIZ</b>                | SOLISTA PERO NO SOLO          | TH 2368                           |
|                  | 14        | 12         | 9   | <b>GUNDA MERCED</b>               | GUNDA MERCED Y SU SALSA FEVER | SONOTONE 1112                     |
|                  | 15        | 15         | 7   | <b>RUBBY PEREZ</b>                | RUBBY PEREZ                   | KAREN 104                         |
|                  | 16        | 18         | 55  | <b>BONNY CEPEDA Y SU ORQUESTA</b> | DANCE IT!/ BAILALO            | RCA 7541                          |
|                  | 17        | 10         | 29  | <b>OSCAR D'LEON</b>               | RÍQUITIN                      | TH 2456                           |
|                  | 18        | 14         | 7   | <b>LOS HERMANOS ROSARIO</b>       | ACABANDO                      | KAREN 107                         |
|                  | 19        | 22         | 3   | <b>CELIA CRUZ/WILLIE COLON</b>    | THE WINNERS                   | VAYA 109                          |
|                  | 20        | 21         | 19  | <b>CHEO FELICIANO</b>             | SABOR Y SENTIMIENTO           | COCHE 356                         |
|                  | 21        | 16         | 33  | <b>RUBEN BLADES</b>               | AGUA DE LUNA                  | ELEKTRA 960721-1                  |
|                  | 22        | —          | 1   | <b>SANDY REYES</b>                | EL TIBURON                    | MUSIC CITY 52                     |
|                  | 23        | —          | 1   | <b>HECTOR LAVOE</b>               | STRIKES AGAIN                 | FANIA 647                         |
|                  | 24        | 20         | 69  | <b>ROBERTO TORRES</b>             | ELEGANTEMENTE CRIOLLO         | SAR 1043                          |
|                  | 25        | 24         | 23  | <b>PAQUITO GUZMAN</b>             | CHAMPANA Y RON                | TH 2411                           |
| REGIONAL MEXICAN | 1         | 1          | 43  | <b>LOS BUKIS</b>                  | ME VOLVI A ACORDAR DE TI      | LASER 3025                        |
|                  | 2         | 3          | 13  | <b>LOS CAMINANTES</b>             | GRACIAS MARTIN                | LUNA 1147                         |
|                  | 3         | 2          | 43  | <b>LOS TIGRES DEL NORTE</b>       | GRACIAS AMERICA               | PROFONO 90499                     |
|                  | 4         | 4          | 5   | <b>LOS LOBOS</b>                  | LA BAMBA                      | WARNER BROS. 25605-4              |
|                  | 5         | 13         | 3   | <b>FITO OLIVARES</b>              | LA GALLINA                    | GIL 20001                         |
|                  | 6         | 8          | 9   | <b>VICENTE FERNANDEZ</b>          | MOTIVOS DEL ALMA              | CBS 20821                         |
|                  | 7         | 5          | 23  | <b>RAMON AYALA</b>                | HASTA QUE TE PERDI            | FREDDIE 1385                      |
|                  | 8         | 9          | 3   | <b>GRUPO MAZZ</b>                 | BEYOND                        | CBS 10495                         |
|                  | 9         | 7          | 43  | <b>LOS YONICS</b>                 | CORAZON VACIO                 | CBS 90489                         |
|                  | 10        | 6          | 43  | <b>LITTLE JOE</b>                 | TIMELESS                      | CBS 10458                         |
|                  | 11        | 10         | 3   | <b>MR. CHIVO</b>                  | TONGONEAITO                   | FREDDIE 1400                      |
|                  | 12        | —          | 1   | <b>GRUPO EL TIEMPO</b>            | CON SENTIMIENTO ROMANTICO     | LUNA 1142                         |
|                  | 13        | —          | 41  | <b>LOS BONDADOSOS</b>             | REALIDADES                    | PROFONO 90492                     |
|                  | 14        | 23         | 41  | <b>VICENTE FERNANDEZ</b>          | HOY PLATIQUE CON MI GALLO     | CBS 163                           |
|                  | 15        | 11         | 29  | <b>SONORA DINAMITA</b>            | CAPULLO Y SORULLO             | FUENTES 1612                      |
|                  | 16        | 21         | 57  | <b>ANTONIO AGUILAR</b>            | LA TAMBORA                    | MUSART 2021                       |
|                  | 17        | —          | 1   | <b>ROCIO BANQUELLS</b>            | ENTREGA TOTAL                 | WEA 6608                          |
|                  | 18        | 12         | 11  | <b>LOS SOCIOS DEL RITMO</b>       | UN GRAN MOTIVO                | ARIOLA 6403                       |
|                  | 19        | 15         | 17  | <b>LOS SAGITARIOS</b>             | DE NUEVO LOS SAGITARIOS       | LUNA 1141                         |
|                  | 20        | —          | 1   | <b>LA MAFIA</b>                   | LIVE                          | CBS 84339                         |
|                  | 21        | —          | 33  | <b>CARLOS Y JOSE</b>              | AMIGOS TUVE UNA NOVIA         | FREDDIE 1328                      |
|                  | 22        | 18         | 7   | <b>VARIOS ARTISTAS</b>            | ARRIBA LA CUMBIA              | SONOTONE 1113                     |
|                  | 23        | 20         | 3   | <b>RENACIMIENTO 74</b>            | LA GUERA GRINGA               | RAMEX 1192                        |
|                  | 24        | —          | 13  | <b>LOS CAMINANTES</b>             | 21 EXITOS VOL. I              | LUNA 1135                         |
|                  | 25        | —          | 1   | <b>COSTA BRAVA</b>                | MISION ESPECIAL               | PROFONO 90454                     |

## Latin Notas



by Tony Sabournin

**F**OR HISTORIANS, the Dominican Republic is the land that validated Christopher Columbus' theory that an alternate route to the Indies would prove the earth was round. Record companies are now discovering that while the Dominican Republic has little value in terms of record sales, its promotional value is almost limitless. That's because the island is a barometer for the 2-million-plus Dominicans living in the U.S., many of whom are loyal consumers and word-of-mouth promoters of anything popular back home.

Among the multinational labels, the most immediate beneficiary of this discovery is **Discos CBS**, whose artists receive ample exposure throughout the island. Of all CBS artists, the current favorite is **Braulio**, a singer/composer from the Canary Islands. Several years ago, Braulio cracked the radio stations with his hit song "La Más Bella Herejía." Last year, another hit song, "En La Cárcel De Tu Piel," was so popular it even found its way into island bar jukeboxes. Considering that the bar owners and radio power brokers have little in common in terms of musical taste, this song's success was considered a national phenomenon.

This year, Braulio has reached the next step of the ladder—superstardom. His "En Bancarrota" spent 40 weeks on Billboard's Hot Latin 50 chart, and on Sept. 27 he performed before a sell-out crowd at the **Altos de Chavón Amphitheatre**, a replica of the mythical Greek forum Epigonus.

According to an informal survey of the audience at that show, the two major reasons for Braulio's popularity are his tender vocals and his tendency, as a writer, to use real-life anecdotes to de-emphasize happy endings. The crowd was well-behaved and probably well-bred, considering the 30 Dominican Republic-dollar ticket price and the fact that they had to travel by some sort of vehicle to reach the remote concert location. The only scary moment came when Braulio stepped down from his three-layered stage to sing among the crowd. As soon as he announced what he was about to do, his manager, **John Sepúlveda**, flew down from the sound control area in the middle of the auditorium to help create a protective shield around him. The attempt proved futile within moments, due to the overwhelming enthusiasm of the mostly female audience. Asked later to explain the move, Braulio said with a childish smile, "Sometimes I like to take chances on the spur of the moment, just to interact with the audience." For Braulio's sake, let's hope that these moments of spontaneity are few and far between in the future.

**O**PENING ACT **Sonia Silvestre** demonstrated why she is considered one of the Dominican Republic's best female voices. Her act included the debut public showing of her 35mm video "Corazón De Vellonera." The video's risqué content had resulted in a meeting of the artist, director **Claudio Chea**, and **Oneida Zayas Bazán**, director of the government's artistic commission department. This agency has the power to censor songs or videos deemed immoral and could have blocked public viewing of the most creative part of Silvestre's performance. Silvestre is being promoted some by Dominican radio, but it's a shame she's not being pushed in the U.S./Puerto Rico markets, where, based on talent, she could obliterate several better-known female singing stars.

**T**O GET RADIO PLAY in the Dominican Republic, you have to practically either own a station or hire an independent promoter. The widely acknowledged leader in the latter category is **Raffy D'Olleo**. His company, **R&R Enterprise**, was the moving force behind the initial success of such artists as **Aramis Camilo**, **Olga Lara**, and **Los Hermanos Rosario**, among others. R&R's current roster includes some of the most-played artists on radio: **Carlos David**, a merengue singer/band leader whose good looks and extraordi-

## Record companies discover the Dominican Republican

nary falsetto on songs like "Esa Mujer" have earned him a large and loyal female fan club; **Marcos Caminero y Sui Generis**, a young band with the hot hit "La Mayimba"; trumpeter **Rasputín**, the "Mad Monk Of Merengue"; and **La Familia André**, a multifaceted group whose music ranges from funky merengues to guitar-based *sones*. According to the Dominican grapevine, R&R is poised to penetrate the U.S. and Puerto Rico markets soon.

**NOTAS Y NOTICAS:** When in the Dominican Republic, don't forget to drop by **Don Guillermo's**, where owner **Guillermo Enriquez** frequently holds court at a corner table of a private room with members of every possible occupation in the music business. Only the mind's imagination can match stories with comedian **Domingo Rios**, a permanent fixture at the restaurant. Don G. also hosts a highly rated morning music-and-talk show for Radio Antillas, on which he is quick to castigate those with whom he disagrees. Co-host **Milagros Holguín** counterbalances the show. . . . The National Conservatory, under the auspices of **Dante Cuccurullo**, will begin offering courses in popular music. Scheduled for instructional chores are the Dominican Republic's No. 1 arranger and band leader, **Ramón Orlando Valoy**, highly regarded bassist **Joe Nicolás**, and saxophonist **Crispín Fernández**, author of two books on merengue.



**LA SOLUCION**; another great Salsa group, established in Puerto Rico have released another album with their star vocalist **ANTHONY MARTINEZ**, including themes as "TU LUGAR, MI LUGAR", "BUENA PESCA"—POPULAR CHART-TOPPER is produced by T.H. Rodven U.S.A.

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# HOT LATIN 50™

| THIS WEEK   | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL                        | TITLE                          |
|---|-----------|------------|---------------|-------------------------------------|--------------------------------|
| Compiled from national Latin radio airplay reports. |           |            |               |                                     |                                |
| ★★ NO. 1 ★★   |           |            |               |                                     |                                |
| 1   | 1         | 1          | 10            | LOS LOBOS WARNER BROS.              | LA BAMBA<br>5 weeks at No. One |
| 2   | 2         | 2          | 16            | LUIS MIGUEL WARNER BROS.            | AHORA TE PUEDES MARCHAR        |
| 3   | 3         | 3          | 8             | JULIO IGLESIAS CBS                  | QUE NO SE ROMPA LA NOCHE       |
| 4   | 5         | 7          | 10            | MIJARES EMI                         | NO SE MURIO EL AMOR            |
| 5   | 4         | 5          | 9             | CHAYANNE CBS                        | FIESTA EN AMERICA              |
| 6   | 7         | 8          | 12            | NELSON NED EMI                      | ME PASE DE LA CUENTA           |
| 7   | 8         | 20         | 11            | EMMANUEL RCA                        | NO TE QUITES LA ROPA           |
| 8   | 10        | 6          | 22            | JULIO IGLESIAS CBS                  | LO MEJOR DE TU VIDA            |
| 9   | 6         | 4          | 34            | LOS BUKIS FONOVISA                  | TU CARCEL                      |
| 10  | 9         | 18         | 7             | AL BANO Y ROMINA POWER WARNER BROS. | SIEMPRE SIEMPRE                |
| 11  | 15        | 43         | 3             | BEATRIZ ADRIANA MELODY              | LA LUNA SERA LA LUNA           |
| 12  | 13        | —          | 2             | DANNY RIVERA DNA                    | AMAR O MORIR                   |
| 13  | 18        | 15         | 14            | FRANCO DE VITA SONOTONE             | SOLO IMPORTAS TU               |
| ★★★ POWER PICK ★★★                                  |           |            |               |                                     |                                |
| 14  | 29        | —          | 2             | WILKINS WARNER BROS.                | MARGARITA                      |
| 15  | 16        | 10         | 19            | DANIELA ROMO EMI                    | VENENO PARA DOS                |
| 16  | 19        | 9          | 17            | ESTELA NUNEZ ARIOLA                 | CORAZON ERRANTE                |
| 17  | 12        | 12         | 36            | BRAULIO CBS                         | NOCHE DE BODA                  |
| 18  | 11        | 28         | 6             | PANDORA EMI                         | MI HOMBRE                      |
| 19  | 14        | 11         | 34            | AMANDA MIGUEL PROFONO               | EL PECADO                      |
| 20  | 17        | 17         | 16            | EL GRAN COMBO COMBO                 | ESO OJITOS NEGROS              |
| 21  | 23        | 29         | 4             | FANDANGO EMI                        | AUTO, MODAS Y ROCK AND ROLL    |
| 22  | 20        | 14         | 43            | JUAN GABRIEL ARIOLA                 | HASTA QUE TE CONOCI            |
| ★★★ HOT SHOT DEBUT ★★★                              |           |            |               |                                     |                                |
| 23  | NEW ▶     | 1          |               | TOMMY OLIVENCIA TH                  | NO ME TIRES LA PRIMERA PIEDRA  |
| 24  | 28        | 22         | 10            | JULIO IGLESIAS CBS                  | TODO EL AMOR QUE TE HACE FALTA |
| 25  | 25        | 13         | 35            | LORENZO ANTONIO MUSART              | DOCE ROSAS                     |
| 26  | 21        | 16         | 16            | LOS CAMINANTES ROCIO                | TODO ME GUSTA DE TI            |
| 27  | 31        | 35         | 12            | JOSE JOSE RCA                       | SIN SABER                      |
| 28  | 22        | 24         | 7             | YOLANDITA MONGE CBS                 | CONTIGO                        |
| 29  | 37        | 40         | 6             | EDNITA NAZARIO FONOVISA             | ALMA DE GITANA                 |
| 30  | 24        | 25         | 8             | AMANDA MIGUEL RCA                   | QUE ME DAS                     |
| 31  | 32        | 36         | 5             | ROCIO JURADO EMI                    | ESTA NOCHE GANO YO             |
| 32  | 44        | —          | 2             | SANDY REYES MUSIC CITY              | MI NOVIA, MI MUJER, MI AMANTE  |
| 33  | 33        | 23         | 14            | VALERIA LYNCH SONOTONE              | MUNECA ROTA                    |
| 34  | 46        | —          | 2             | FRANCO PEERLESS                     | MURIENDO AQUI                  |
| 35  | NEW ▶     | 1          |               | ORQUESTA INMENSIDAD FANIA           | TE PARECES TANTO A MI          |
| 36  | 39        | 44         | 12            | SONIA RIVAS CBS                     | DE PECHO A PECHO               |
| 37  | NEW ▶     | 1          |               | PALOMA SAN BASILIO EMI              | LUNA DE MIEL                   |
| 38  | 40        | 47         | 18            | LOS BUKIS FONOVISA                  | ME VOLVI A ACORDAR DE TI       |
| 39  | 30        | 27         | 14            | MARISELA PROFONO                    | HAZME TUYA                     |
| 40  | 26        | 34         | 18            | LAURA FLORES MELODY                 | YA NO VOLVARE                  |
| 41  | NEW ▶     | 1          |               | ELIO ROCA PROFONO                   | UNA ROSA Y UNA ESPINA          |
| 42  | 27        | 37         | 9             | LUCIA MENDEZ ARIOLA                 | YO NO SE QUERETE MAS           |
| 43  | 43        | 31         | 10            | SUSSY LEMAN CBS                     | NO ES IGUAL                    |
| 44  | 41        | —          | 2             | DANIELA ROMO EMI                    | COCO LOCO                      |
| 45  | NEW ▶     | 1          |               | BRAULIO CBS                         | LA PURA VIDA                   |
| 46  | 47        | 38         | 39            | BRAULIO CBS                         | EN BANCARROTA                  |
| 47  | 42        | 19         | 21            | TOMMY OLIVENCIA TH                  | LOBO DOMESTICADO               |
| 48  | NEW ▶     | 1          |               | SUZANNE VEGA A&M                    | LUKA                           |
| 49  | 49        | 48         | 8             | MIGUEL GALLARDO RCA                 | EXTRANJERA                     |
| 50  | RE-ENTRY  |            |               | GILBERTO SANTAROSA COMBO            | NO ME LA LLAME MAS             |

○ Products with the greatest airplay gains this week.

## LA RADIO LATINA



by Carlos Agudelo

FOR WARNER COMMUNICATIONS, simultaneous release is the name of the game in the growing field of video movies for the Hispanic market in the U.S. Every major movie Warner puts out on video has a counterpart with subtitles in Spanish, making Warner the only major studio with a clear marketing strategy for Hispanics. According to Phil Alexander, Warner Communications sales manager for special markets, the company has released 75 subtitled titles since May 1986, when it began the practice. The Spanish titles are available at the same prices as their English counterparts, from \$24.98 to \$89.98. "We calculate that for every 100 titles we sell in the mainstream market, we sell one to 1½ with subtitles in Spanish," Alexander says. "In places like Puerto Rico, the ratio can be 1-to-1."

Alexander also says there is a definite trend toward retail record stores becoming involved with video product. One of the best examples of that trend is Taurus Sound, one of Warner's distributors in the East. Taurus owner Conrado Gonzalez, who began distributing records 10 years ago, says he's been selling videos for about a year now. "I sell about 1,500 titles a month, out of a 1,000-title catalog," says Gonzalez, who says he has more than 400 clients in the New York metropolitan area.

Another expanding company in the field is Videovisa, a branch of Univisa, a corporation associated with the Televisa group in Mexico. Established in May 1985, Videovisa has a catalog of 240 titles, with five to

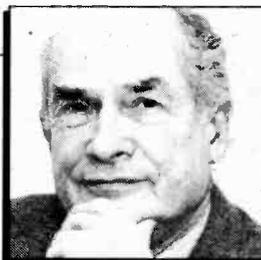
eight new titles being released every month at prices ranging from \$39.95 to \$69.95. Jeff Kerner, advertising and promotion manager for the company, says Videovisa offers titles from an extensive Mexican catalog that includes old-time favorites by the likes of Antonio and Luis Aguilar, La India Maria, Valentin Trujillo, Los Hermanos Almada, and Lucha Villa. Also included are titles from the "Picardia Mexicana" series. Videovisa also distributes Paramount releases in the U.S. and Puerto Rico. Kerner agrees that many record stores have begun selling or renting videos, and he calls video piracy the most pressing problem for retailers of Hispanic videos. He says these pirates, known as 'cajueleros,' frequently bring cheap tapes into the U.S. from Mexico and Venezuela.

KIQI-AM SAN FRANCISCO, also known as "La Grande," has two reasons to rejoice these days. The

## Warner taps growing Hispanic video market

station is currently celebrating its seventh anniversary, and Major League Baseball's San Francisco Giants are in the National League playoffs for the first time in almost 20 years. That means KIQI is in the playoffs, too, because the station broadcasts the Giants' games regularly. (As we say in New York: "If it ain't the Mets, let it be the Giants.") Like most of the other Spanish-broadcasting stations in northern California, KIQI is striving to get the best music mix for its varied audience. According to Walter Suarez, the station's music director, the current mix is 60% international pop ballads, with the rest evenly distributed among salsa, cumbia, bolero ranchero, and oldies. The station is owned and managed by Rene De La Rosa, with the cooperation of Carlos De Marti, Raul Colindres, and Mario Baraona.

## Classical KEEPING SCORE



by Is Horowitz

A LABEL RETURNS: Sefel Records, which made a technological splash some years back with its series of Bartok recordings conducted by Arpad Joó, returns to the record wars after a two-year period of inactivity. Andras Joó, general manager of the Calgary-based firm, says Sefel has been reorganized and will become a public company. A stock offering will be made shortly, he says.

Only 21 compact disks were released by the company during its active phase, and many of these will now be made available again, in addition to other material drawn from the label's pool of 55 titles.

New recordings are being scheduled, says Andras Joó, with the Mahler cycle Sefel began with the Budapest State Philharmonic due for completion. Also planned are some recordings with cellist Janos Starker, including a set of 18th-century concertos; a Mozart piano concerto album with Tamas Vasary as conductor rather than soloist (Andrea Nemez is the pianist); Haydn symphonies conducted by Rudolf Barshai; and Liszt symphonic poems conducted by Arpad Joó.

Sefel, which most recently was represented by the New Jersey distributor, Intercon, will set up its own office in Los Angeles. In addition to CDs, it will also handle the small number of concert films Sefel has produced for home video, says Andras Joó.

PASSING NOTES: Intersound is reactivating the Quintessence label as a budget CD series priced to permit resale at \$7.99 or less. Don Johnson, Intersound president, says they'll start off with 16 titles. Basic repertoire will be featured and some of the material will be digitally recorded. Orders will be taken in November for post-Christmas delivery, says Johnson.

Sir Yehudi Menuhin has been named principal guest conductor of the English String Orchestra. As a team, they have signed an exclusive recording deal with Nimbus Records, with eight albums projected over the next few years. Repertoire to be produced is largely off the beaten track and includes such works as Beethoven's "Grosse Fuge" and the Brahms Serenade No. 2. Other disks planned include selections by Hindemith, Honegger, Prokofiev, Shostakovich, Stravinsky, and Wagner.

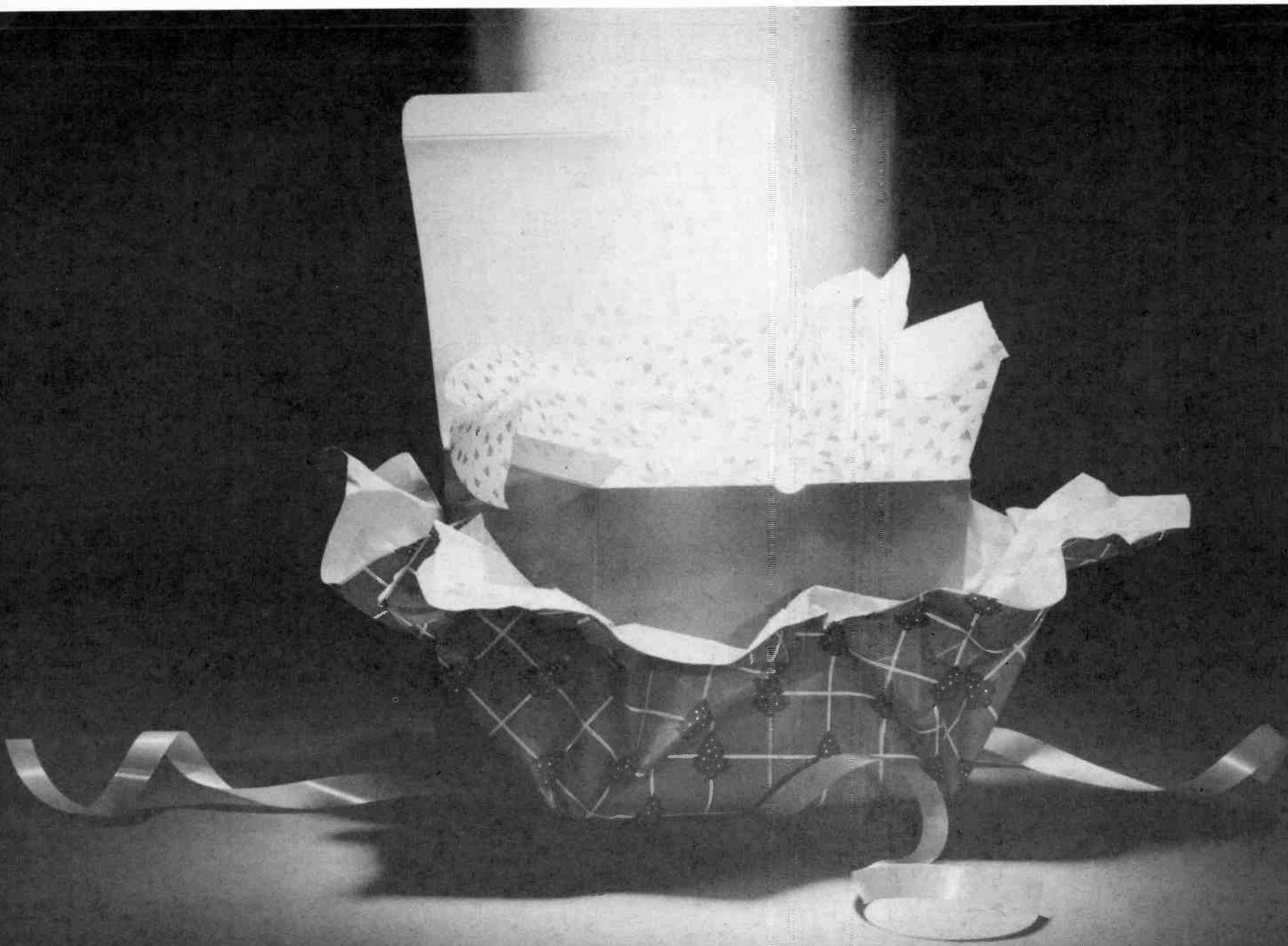
End-of-summer recording sessions by Angel had Riccardo Muti tape the Beethoven Sixth Symphony with the Philadelphia Orchestra, and Leonard Slatkin direct an all-Copland program with the Saint Louis Symphony. Latter includes the Ormandy arrangement for full orchestra of "Appalachian Spring," and several rarely heard Copland works. Release is scheduled for February, says Angel vice president John Patrick.

Cleo Laine was in the RCA's New York studio the first week in October recording Sondheim material for

## Sefel Records reorganizes and plans to go public

Red Seal. Jonathan Tunick was on the podium. Ives and Weill material are on Laine's future RCA agenda... The two CDs of Vivaldi bassoon concertos played by Daniel Smith and the English Chamber Orchestra under Philip Ledger, just released by Moss Music, are only a taste of things to come. Vivaldi is said to have written 37 concertos for the instrument, and all will be recorded by Smith.

Richard Greener of Special Music and Sam Goff of Pair Records have formed Stradivari Classics, a CD-only label designed to retail at \$9.98 or less. "War horse" repertoire is the area to be exploited. All recordings are digital and CDs will hold up to 60 minutes of music. Among the 12 recordings in the initial release are such standard items as Beethoven's Fifth and Schubert's "Unfinished." "At least 30 more titles will be released within the next eight months," says Goff.



# WHOOPI GOLDBERG, DENNIS QUaid AND VALERIE HARPER ARE GIVING THE SAME GIFT THIS CHRISTMAS.

So are Dick Gregory, Martin and Charlie Sheen, Emilio Estevez, Johnny Rivers, and many others.

They're all giving of themselves in a way that will enrich the lives of those people whom society has forgotten: the homeless.

Christmas is traditionally a time of joy and celebration, a time to reunite with family and friends.

But for those without homes, without families, Christmas is a time of tremendous pain and loneliness.

It doesn't have to be that way. This Christmas Eve, 3,500 homeless people will gather for a special holiday dinner and show in their honor at Washington, D.C.'s Convention Center.

Hundreds of volunteers will have worked long and hard to make this a truly special occasion.

Washington's mayor, The Honorable Marion Barry, and his staff have already done much to ensure a

successful event.

But we need more. We need you to join us. Your presence will let the homeless know that they are not forgotten, that America does care about them.

This event is not a fundraiser or a benefit. All we're asking for is your time and your humanity. The dinner will last from 4-6 p.m. on Christmas Eve. So you can attend and still be home in time to spend Christmas with your family.

Please say that you will come. We'd love to have you entertain, but what we need most is just for you to be there, to help serve dinner or distribute gifts — to welcome the homeless back into the human community.

To find out more about this important event, call Mitch Snyder or Carol Fennelly at (202) 722-2740.

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CREATIVE  
NON-VIOLENCE  
AND  
THE OFFICE OF  
MAYOR MARION BARRY



## CMA Sets Radio Meets For 3 Cities Forums To Focus On Increasing Sales

BY EDWARD MORRIS

NASHVILLE The Country Music Assn. will present the first in its series of radio sales forums Nov. 4 at The Adam's Mark, Kansas City, Mo. A second forum is set for Atlanta, Nov. 17 at the Wyndham Hotel and a third for Cincinnati, Nov. 19 at the Westin Hotel at Fountain Square.

Each "Technique For Results In Selling Country Radio" is divided into two sessions: "How To Maximize Your Revenues," from 9:30 a.m.-noon, and "Sales Promotions That Work," from 1:30-4 p.m. The sessions are conducted by the Seattle-based Research Group and are designed for general managers, sales managers, and members of sales staffs.

Among the topics to be addressed is how to overcome the bias against country radio that exists among ad-

vertisers and agencies.

Representing the Research Group will be Larry Campbell, president; Jim Woodyard, senior vice president; Eileen Marshall, senior research associate; and Roxann Miller, senior research assistant.

Registration for CMA members or employees of a CMA organizational member is \$65 each. It includes all materials, a Continental breakfast, and lunch. Organizational members who register three to six people are eligible for a \$10 discount for each registrant. For mem-

bers who register seven or more participants, there is a \$20 deduction from each regular fee.

Nonmembers may attend the forums for a \$95 fee. This amount also buys a one-year CMA membership for those who qualify. People who register at least two weeks before the date of the workshop they are attending can deduct 10% from their registration fee.

A registration form and information about hotels and airline discounts are available from the CMA at 615-244-2840.



**Executive Chatter.** Jim Foglesong, president of Capitol/EMI America Records, Nashville, left, and Joe Smith, newly appointed vice chairman of Capitol Industries Inc., enjoy a reception in Smith's honor at Richland Country Club in Nashville. Smith visited Music City to meet the staff, artists, and managers of the label's Nashville division.

## A Store Manager Presents Her Point Of View Contemporary & Traditional Can Co-exist

**IT'S MAILBAG TIME:** Time to answer those fan letters that keep pouring in. And it's also time to make a very important announcement for those who want to communicate by mail, phone, fax, PC, CD, UPS, USPS, AM, FM, SSB, SST, ESP, or other methods: Billboard's Nashville office has moved—lock, stock, and charts—to the FISI Building.

Please take note of the new address: Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203. Mail should be sent to: Billboard, P.O. Box 24970, Nashville, Tenn. 37202. Billboard's new Nashville phone number is 615-321-4290. We've printed some personalized Rolodex cards listing Billboard's address, phone number, and the numbers of key staffers in editorial, charts, sales, and administration. If you'd like one or more of these cards, please feel free to write me.



by Gerry Wood

**CARDS AND LETTERS:** An interesting letter arrived concerning the views of broadcaster Terry Mathews (Billboard, Sept. 19). Writes Cindy Cross, manager of the West Valley City, Utah, record store Starbound:

"I have long been a follower of music in all categories. I have worked for and managed a store for one of the major retail chains in the country. My total years working in the music business at the retail level has been 11 years. I watch all the chart action, listen to all types of music, and I don't usually speak out—until now. While I don't totally agree with Mathews' outlook on country music (as we all have our opinions), I was incredibly insulted by the comment he felt necessary to make, [saying that] only adults [should make decisions] as to what is playing on the radio airwaves. I am not a 10-to-15-year-old; I'm a 30-year-old, and I feel that my judgment is just fine when it comes to picking a hit. At least I can appreciate the variety of talent that the country music industry has to offer.

"The beauty of country music is that it provides both sides—contemporary and traditional—a chance to show off their wares. I watch and monitor the sales that go in and out of my store. The sales figures for both categories are mixed. As to actually calling attention to two of the acts that are responsi-

ble for most of my larger sales—Sawyer Brown and John Schneider—it doesn't seem very fair to compare them to people like Randy Travis or even Ricky Skaggs because, of course, they are different. To put the two groups together or even to try to compare them for any reason is unfair to both.

"My sales figures for contemporary artists are at least 20% greater than for traditional artists. In our part of the business, we have to look at all sales to determine what should be played on any playlist when we are called. I am called weekly by one of our local country stations and report the sales figures and requests as they truly are. I'm sorry to say that in our particular market a lot of the traditional artists don't sell well at all. Salt Lake City is a very up-to-date place, contrary to what some

might think, and the people here [keep] up with what's happening. Many of those ideas are expressed by what is sold and what concerts are successes.

"I'm more of a contemporary supporter, but that doesn't mean I blatantly refuse to allow for other talented artists the chance to entertain me. For instance, one individual that, to me, is sorely forgotten and left out is Steve Wariner. It's a sickening [indication of] the control of the closed-minded people in the country music industry, as we can see by the nominations for this year's Country Music Assn. Awards. Wariner is a versatile performer who can go from traditional to contemporary and even fit in the middle. That is talent, and we must not forget that the good Lord gave us the privilege to have talent and to express ourselves.

"So, to Mr. Mathews—please open up your mind and join the 20th century. You don't have to be ignorant of the possibilities and talents of others. Just try to accept the good that they all do, and don't slander anyone unless you truly have a lot of concrete evidence.

"Maybe on the pop charts the action is controlled by 10-to-15-year-olds, but I can truthfully tell you that in country, many people have a hand in its success. Let us all be more open-minded and join in the great future that this industry has in store."

Thanks, Cindy, for your perceptive letter.

NASHVILLE Movie and television scriptwriters make research pilgrimages there. Reporters and music critics call to double-check their facts. And new artists and superstars alike drop by to scour the archives for songs that can be made new again by a fresh recording. The common goal for all these seekers of information and inspiration is the Country Music Hall Of Fame And Museum in Nashville.

This year, the research facility and tourist attraction celebrates its 20th anniversary. Since opening in April 1967, it has drawn more than 6.5 million visitors. The Hall Of Fame And Museum is part of the nonprofit Country Music Foundation. Its other divisions are the Country Music Foundation Library And Media Center, the Country Music Foundation Press, Country Music Foundation Records, and RCA's

historic Studio B. The complex's annual budget has jumped from \$150,000 in 1967 to \$2.8 million in 1987. The Hall Of Fame And Museum's income supports all of the foundation's operations.

While Elvis Presley's solid gold Cadillac, the Hall Of Fame Gallery, and the various multimedia exhibits lure fans and casual visitors to the museum, it is the library's vast collection of country music records and related material that attracts scholars and researchers. The library has the most extensive collection of country music in the world, presided over by a staff of experts. The scholarly voice of the facility is the Journal Of Country Music.

The foundation also operates a free educational program in country music for school children from the Nashville area. EDWARD MORRIS

FOR WEEK ENDING OCTOBER 17, 1987

Billboard

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## HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

|  | GOLD<br>ADDS<br>27 REPORTERS | SILVER<br>ADDS<br>58 REPORTERS | BRONZE/<br>SECONDARY<br>ADDS<br>65 REPORTERS | TOTAL<br>ADDS<br>150 REPORTERS | TOTAL<br>ON |
|--|------------------------------|--------------------------------|--|--------------------------------|-------------|
| <b>ONE FRIEND</b><br>DAN SEALS CAPITOL                         | 9                            | 22                             | 30   | 61                             | 61          |
| <b>I PREFER THE MOONLIGHT</b><br>KENNY ROGERS RCA              | 9                            | 14                             | 24   | 47                             | 106         |
| <b>CRYING SHAME</b><br>MICHAEL JOHNSON RCA                     | 4                            | 13                             | 26   | 43                             | 43          |
| <b>HEAVEN CAN'T BE FOUND</b><br>HANK WILLIAMS, JR. WARNER/CURB | 3                            | 15                             | 23   | 41                             | 98          |
| <b>I CAN'T GET CLOSE ENOUGH</b><br>EXILE EPIC                  | 6                            | 11                             | 22   | 39                             | 92          |
| <b>GOIN' GONE</b><br>KATHY MATTEA MERCURY                      | 0                            | 10                             | 25   | 35                             | 35          |
| <b>JUST LOVIN' YOU</b><br>THE O'KANES COLUMBIA                 | 4                            | 11                             | 17   | 32                             | 37          |
| <b>SWEET LITTLE '66</b><br>STEVE EARLE MCA                     | 0                            | 9                              | 22   | 31                             | 31          |
| <b>TIME IN</b><br>THE OAK RIDGE BOYS MCA                       | 3                            | 9                              | 17   | 29                             | 60          |
| <b>SOMEWHERE TONIGHT</b><br>HIGHWAY 101 WARNER BROS.           | 8                            | 10                             | 10   | 28                             | 126         |

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

# Music Festivals: The Best And The Brightest

BY EDWARD MORRIS

NASHVILLE Country festivals are fewer now than in the early '80s. And, mercifully, the hype is less strident. But festivals are still a country staple, and a few have developed into institutions.

Among the best and most reliable are these:

• **Jamboree In The Hills**—This is the outdoor extravaganza by which all others should be judged. The two-day event (always the third weekend in July) combines a slate of nationally known country talent with top local and regional acts. It is

sponsored by WWVA-AM Wheeling, W.Va., and takes place in a well-kept amphitheater near St. Clairsville, Ohio, about 15 miles from Wheeling.

What distinguishes this festival is its attention to details. The sound is excellent, the security effective (but not ominous or arbitrary), and the crowds (which usually number between 55,000 and 60,000) are made to feel wanted. DJs and "fill bands" keep the crowds entertained between acts, and if ticket buyers want to bring their own food and beer to the show, that's all right with management.

There's nearby camping, plenty of on-site concession booths, and first-rate medical facilities. The event has been masterminded since its inception by J. Ross Felton. Jamboree In The Hills rolled out its 11th edition in 1987.

• **The Statler Brothers Happy Birthday U.S.A.**—More a celebration of U.S. life than an actual music festival, this giant hometown get-together had its 18th birthday this year. As always, it was crowned with a free concert by the Statlers. Characterized by bake sales, softball games, horseshoe pitching, open house at the Statler headquar-

ters, a parade, and plenty of flag-waving, the three-day fest (culminating July 4) routinely draws about 80,000 visitors to Staunton, Va., where the Statlers got their start and where they continue to live.

• **The June Jam**—When the group Alabama hit the big time, it quickly decided to share its good fortune with its hometown, Fort Payne, Ala. The upshot of that decision was the June Jam, an annual one-day super-concert that donates all proceeds to local and regional charities. This year's Jam—the sixth—featured, in addition to the hosts, the Oak Ridge

Boys, Restless Heart, Sawyer Brown, Petra, Carl Perkins, John Schneider, Michael Johnson, and the Shooters. It attracted more than 56,000 ticket buyers and raised nearly \$1 million.

• **Willie Nelson's Fourth Of July Picnic**—Like most picnics, this one has moved around quite a bit during its 15-year history. And the attendance has varied widely, from huge and boisterous throngs that blanketed vast Texas fields to this year's relatively modest gathering of 15,000. True to his musical influences, the benign Nelson welcomes  
*(Continued on next page)*

FOR WEEK ENDING OCTOBER 17, 1987

## Billboard TOP COUNTRY ALBUMS™

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| THIS WEEK   | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>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          | 21            | RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD) 17 weeks at No. One             | ALWAYS & FOREVER                   |
| 2   | 2         | 2          | 12            | HANK WILLIAMS, JR. WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)                 | BORN TO BOOGIE                     |
| 3   | 3         | 3          | 36            | GEORGE STRAIT ● MCA 5913 (8.98) (CD)  | OCEAN FRONT PROPERTY               |
| 4   | 4         | 4          | 23            | DWIGHT YOAKAM REPRISE 25567-1/WARNER BROS. (8.98) (CD)                          | HILLBILLY DELUXE                   |
| 5   | 5         | 6          | 45            | RESTLESS HEART RCA 5648 (8.98) (CD)   | WHEELS                             |
| 6   | 8         | 7          | 34            | THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)                                     | HEART LAND                         |
| 7   | 7         | 8          | 13            | HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)                                    | HIGHWAY 101                        |
| 8   | 6         | 5          | 23            | REBA MCENTIRE MCA 5979 (8.98) (CD)  | GREATEST HITS                      |
| 9   | 10        | 11         | 12            | ROSANNE CASH COLUMBIA 40777 (CD)  | KING'S RECORD SHOP                 |
| 10  | 9         | 9          | 9             | THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)                            | MAPLE STREET MEMORIES              |
| 11  | 11        | 10         | 11            | K.T. OSLIN RCA 5924-1 (8.98) (CD)   | 80'S LADIES                        |
| 12  | 26        | 38         | 3             | REBA MCENTIRE MCA 42062 (8.98) (CD)   | THE LAST ONE TO KNOW               |
| 13  | 14        | 16         | 9             | THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)                             | YOU AGAIN                          |
| 14  | 22        | 33         | 3             | GEORGE STRAIT MCA 42035 (8.98) (CD)   | GREATEST HITS, VOL. 2              |
| 15  | 13        | 13         | 7             | RONNIE MILSAP RCA 6245-1 (8.98) (CD)  | HEART AND SOUL                     |
| 16  | 17        | 22         | 4             | SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)                             | SOMEWHERE IN THE NIGHT             |
| 17  | 18        | 21         | 32            | RICKY VAN SHELTON COLUMBIA 40602 (CD)   | WILD EYED DREAM                    |
| 18  | 12        | 12         | 69            | RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)                                 | STORMS OF LIFE                     |
| 19  | 15        | 19         | 9             | TANYA TUCKER CAPITOL 46870 (8.98) (CD)  | LOVE ME LIKE YOU USED TO           |
| 20  | 16        | 15         | 30            | DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD) | TRIO                               |
| 21  | 21        | 20         | 86            | ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)   | GREATEST HITS                      |
| 22  | 20        | 18         | 7             | KENNY ROGERS RCA 6484-1 (8.98) (CD)   | I PREFER THE MOONLIGHT             |
| 23  | 25        | 23         | 12            | VINCE GILL RCA 5923-1 (8.98)  | THE WAY BACK HOME                  |
| 24  | 24        | 28         | 19            | STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)                                    | EXIT O                             |
| 25  | 23        | 14         | 24            | NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)                         | HOLD ON                            |
| 26  | 28        | 26         | 17            | T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)                                       | BRILLIANT CONVERSATIONALIST        |
| 27  | 27        | 24         | 9             | BARBARA MANDRELL EMI-MANHATTAN 46956 (8.98) (CD)                                | SURE FEELS GOOD                    |
| 28  | 19        | 17         | 14            | WILLIE NELSON COLUMBIA 40487 (CD)   | ISLAND IN THE SEA                  |
| 29  | 30        | 27         | 79            | DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)                          | GUITARS, CADILLACS, ETC., ETC.     |
| 30  | 31        | 29         | 100           | THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)                                  | ROCKIN' WITH THE RHYTHM            |
| 31  | 29        | 25         | 36            | HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)               | HANK "LIVE"                        |
| 32  | 32        | 34         | 6             | GLEN CAMPBELL MCA 42009 (8.98)  | STILL WITHIN THE SOUND OF MY VOICE |
| 33  | 33        | 31         | 11            | CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD)                  | WHAT IF WE FALL IN LOVE            |
| 34  | 34        | 35         | 32            | MOE BANDY MCA/CURB 5914/MCA (8.98)  | YOU HAVEN'T HEARD THE LAST OF ME   |
| 35  | 39        | 44         | 17            | HOLLY DUNN MTM 71063 (8.98) (CD)  | CORNERSTONE                        |
| 36  | 35        | 32         | 47            | THE O'KANES COLUMBIA BL 40459 (CD)  | THE O'KANES                        |
| 37  | 37        | 37         | 61            | SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)                                    | SWEETHEARTS OF THE RODEO           |
| 38  | 36        | 36         | 21            | CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)                                  | AFTER ALL THIS TIME                |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*    | TITLE                         |
|-----------|-----------|------------|---------------|---|-------------------------------|
| 39        | 41        | 42         | 52            | ALABAMA ▲ RCA 5649-1-R (8.98) (CD)                                | THE TOUCH                     |
| 40        | 52        | —          | 2             | DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM                       | HARD TIMES ON EASY STREET     |
| 41        | 40        | 40         | 18            | THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)                | DESERT ROSE BAND              |
| 42        | 38        | 41         | 30            | JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)                         | A PLACE CALLED LOVE           |
| 43        | 42        | 43         | 134           | GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)                              | GEORGE STRAIT'S GREATEST HITS |
| 44        | 43        | 39         | 13            | EMMYLOU HARRIS WARNER BROS. 25585-1 (8.98) (CD)                   | ANGEL BAND                    |
| 45        | 47        | 65         | 21            | CONWAY TWITTY MCA 5969 (8.98) (CD)                                | BORDERLINE                    |
| 46        | 46        | 55         | 152           | THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)                    | WHY NOT ME                    |
| 47        | 45        | 45         | 48            | KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)                      | WALK THE WAY THE WIND BLOWS   |
| 48        | NEW ►     | —          | 1             | THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)                          | HEARTBEAT                     |
| 49        | NEW ►     | —          | 1             | STEVE WARINER MCA 42032 (8.98) (CD)                               | GREATEST HITS                 |
| 50        | NEW ►     | —          | 1             | GEORGE JONES EPIC 40776   | SUPER HITS                    |
| 51        | 48        | 49         | 7             | VARIOUS ARTISTS K-TEL 2080 (6.98)                                 | COUNTRY NOW                   |
| 52        | 53        | 53         | 15            | LEE GREENWOOD MCA 5999 (8.98) (CD)                                | IF THERE'S ANY JUSTICE        |
| 53        | 68        | 68         | 3             | CRYSTAL GAYLE WARNER BROS. 25622-1 (8.98) (CD)                    | THE BEST OF CRYSTAL GAYLE     |
| 54        | NEW ►     | —          | 1             | MERLE HAGGARD & WILLIE NELSON EPIC 40293                          | SEASHORES OF OLD MEXICO       |
| 55        | NEW ►     | —          | 1             | JOHN SCHNEIDER MCA 42033 (8.98) (CD)                              | GREATEST HITS                 |
| 56        | 51        | 46         | 50            | GEORGE JONES EPIC 40413 (CD)                                      | WINE COLORED ROSES            |
| 57        | NEW ►     | —          | 1             | T.G. SHEPPARD COLUMBIA 40796                                      | ONE FOR THE MONEY             |
| 58        | 60        | 56         | 85            | HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)   | GREATEST HITS, VOLUME II      |
| 59        | NEW ►     | —          | 1             | JUICE NEWTON RCA 6371-1 (8.98) (CD)                               | EMOTION                       |
| 60        | 49        | 47         | 29            | ASLEEP AT THE WHEEL EPIC 40681 (CD)                               | ASLEEP AT THE WHEEL           |
| 61        | 54        | 50         | 13            | TAMMY WYNETTE EPIC 40832 (CD)                                     | HIGHER GROUND                 |
| 62        | 56        | 57         | 15            | THE KENDALLS STEP ONE 0023 (8.98) (CD)                            | BREAK THE ROUTINE             |
| 63        | 55        | 52         | 64            | EXILE EPIC FE 40401 (CD)  | GREATEST HITS                 |
| 64        | 64        | 59         | 23            | JOHNNY CASH MERCURY 832 031-1/POLYGRAM (CD)                       | JOHNNY CASH IS COMING TO TOWN |
| 65        | NEW ►     | —          | 1             | DAVE ALVIN EPIC 40921   | ROMEO'S ESCAPE                |
| 66        | 66        | —          | 99            | RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)                         | GREATEST HITS VOL. 2          |
| 67        | 61        | 51         | 30            | STEVE WARINER MCA 5926 (8.98) (CD)                                | IT'S A CRAZY WORLD            |
| 68        | 44        | 30         | 22            | ANNE MURRAY CAPITOL 12562 (8.98) (CD)                             | HARMONY                       |
| 69        | 57        | 63         | 317           | WILLIE NELSON ▲ 2 COLUMBIA KC 237542 (CD)                         | GREATEST HITS                 |
| 70        | 58        | 58         | 29            | JOHN CONLEE COLUMBIA 40442 (CD)                                   | AMERICAN FACES                |
| 71        | 50        | 60         | 153           | HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)   | GREATEST HITS, VOLUME I       |
| 72        | 63        | 73         | 49            | LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431 (CD)          | PARTNERS                      |
| 73        | 67        | 69         | 492           | WILLIE NELSON ▲ 3 COLUMBIA FC 35305 (CD)                          | STARDUST                      |
| 74        | 70        | 64         | 33            | THE OAK RIDGE BOYS MCA 5945 (8.98) (CD)                           | WHERE THE FAST LANE ENDS      |
| 75        | 74        | 67         | 54            | HANK WILLIAMS, JR. ● WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD) | MONTANA CAFE                  |

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 their product.

## MUSIC FESTIVALS STILL A COUNTRY STAPLE

(Continued from preceding page)

acts of all sorts, mixing little-known performers with superstars. For the past three years, Nelson has also hosted the famed FarmAid benefit concerts.

• The WE Fests—Held at Soo Pass Ranch near Detroit Lakes, Minn., this event has been building up steam and credibility for the past five years. This year's fest—dubbed "Heaven In '87"—drew a three-day crowd of more than 66,000. Like Jamboree In The Hills, WE attracts and provides space for campers. It also showcases local and regional acts. The roster this year included Johnny Cash, June Carter Cash, the Oak Ridge Boys, Crystal Gayle, the Forester Sisters, the Nitty Gritty

Dirt Band, John Anderson, Mel McDaniel, Roy Orbison, the Girls Next Door, and the Whites. Jeff Krueger presides over the festival.

• Big Valley Jamboree—Billing itself as "Canada's Largest Outdoor Country Music Festival," this four-day event (three-day until this year) lives up to its slogan. Sponsored by Labatt's Saskatchewan Brewery, Rothmans, Benson & Hedges, and Canada Safeway, the charity extravaganza is staged at Cravan, near Regina, and offers free camping and parking on a 350-acre tract. The 1987 edition featured 36 local, national, and international acts, including Loretta Lynn, George Strait, Randy Travis, John Conlee, the Girls Next Door, Judy Rodman,

Southern Pacific, Lacy J. Dalton, the Nitty Gritty Dirt Band, Eddie Rabbitt, Reba McEntire, Kathy Mattea, and Tom Wopat.

• The Old Time Country Music Festival—Folk and old-time country acts from all over the world converge on Avoca, Iowa, for this one, which marked its 12th incarnation this year. The festival is headed by Bob Everhart.

• Rod Kennedy's Kerrville Festivals—This is a series of folk, bluegrass, and other-style music get-togethers.

• Bluegrass festivals—More than 400 of these are held in the U.S. and Canada each year. They range in quality and size from suspect to superb.



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## Fan Fair Seeks Talent

NASHVILLE The Country Music Assn. is seeking applicants for its international show at next year's Fan Fair. The show will be held sometime in mid-June. Successful applicants will be given an allowance for their transportation, lodging, and other expenses.

Performers living outside the U.S. who wish to be considered for the show must have had a country album commercially released within the past two years and may apply

by sending the CMA a press kit (biography and photographs), a copy of the relevant album, and the name, address, telephone or telex number of the artist, manager, and record label.

Material is to be sent to International Show Selection Committee, Country Music Assn., P.O. Box 22299, Nashville, Tenn. 37202.

Last year's Fan Fair had an attendance of 24,000.

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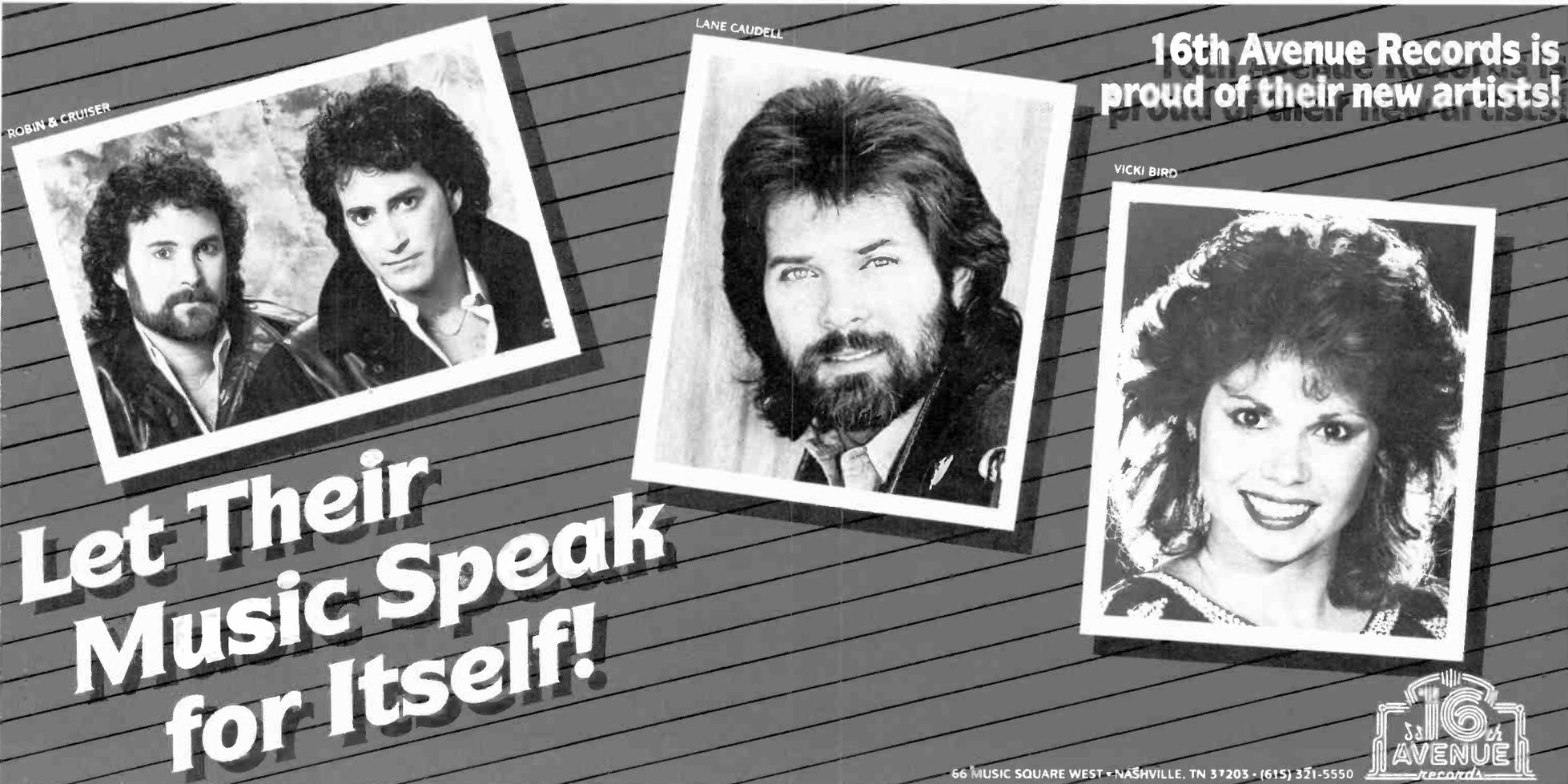
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HOT COUNTRY SINGLES™

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Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'FISHIN' IN THE DARK' by Nitty Gritty Dirt Band and 'I Want to Know You Before We Make Love' by Conway Twitty.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/DISTRIBUTING LABEL. Includes entries like 'Three Time Loser' by Dan Seals and 'The Hand That Rocks the Cradle' by Glen Campbell.

Products with the greatest airplay 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.

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**“THE WINNING TEAM”**

**MCA RECORDS  
NASHVILLE**

# COUNTRY CORNER



by Marie Ratliff

"JUST ANOTHER TRIO RECORD, superhot from the start," says MD Jim Shepherd of WKAK Albany, Ga., of the Dolly Parton, Linda Ronstadt, & Emmylou Harris single "Those Memories Of You (Warner Bros.), charted at No. 32. "People call and ask for the song where Dolly sings country. They love it," says Wiley Carpenter, MD of WWNC Asheville, N.C.

ESTABLISHING ITSELF as a lasting power to be reckoned with, Highway 101 is showing early strength with "Somewhere Tonight" (Warner Bros.), charting at 37 in its fourth week. "Fans are calling here to get their club dates. Their new album sure gives you your money's worth," says Dick Weston, MD of KKAJ Ardmore, Okla.

"HIS BEST since 'Islands In The Stream,'" says Mickey Dearstone, MD of WIVK Knoxville, Tenn., of Kenny Rogers' "I Prefer The Moonlight" (RCA), positioned at 40. "It's a different sound, more country, and it's getting attention here," says MD Butch Brown, WONE Dayton, Ohio. "I love the haunting female voice of Kim Carnes singing with Kenny—a strong combination," says PD Van Mac, WOKK Meridian, Miss.

Mac also feels strongly about the Shooters' "Tell It To Your Teddy Bear" (Epic), calling it "a real good radio record." MD Jim Riley, WDEN Macon, Ga., agrees, "It's a hot record here, lots of requests."

AREA ACTION: Mason Dixon has a new Premier One release, "Don't Say No Tonight," that Rick Braswell, PD of WPAP Panama City, Fla., calls "as good as anything out there." He says it is a big request item at the station.

Newcomer Dave Alvin is causing a stir at KFRE Fresno, Calif., with "Every Night About This Time" (Epic). "It's the best-sounding compact disk I've ever played. The production is extraordinary," says PD Bob Mitchell.

After a hiatus from the record business, Terri Gibbs is back with "Turn Around" (Horizon). The song made a big impression on Ed Hughes, acting MD of WCMS Norfolk, Va. "An excellent record, we added it immediately," he says.

Terry Mathews, PD of WKKW Clarksburg, W.Va., is enthusiastic about "Silver Saddle" by Joey Davis (MRC). "We have never been promoted on it, but I've been playing it for several weeks, and the phones are lighting up," the PD says.

FOR WEEK ENDING OCTOBER 17, 1987

## Billboard HOT COUNTRY SINGLES™

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

| THIS WEEK | LAST WEEK | TITLE                                  | ARTIST                                  | HOT CTRY POSITION |
|-----------|-----------|--|---|-------------------|
| 1         | 1         | LOVE ME LIKE YOU USE TO                | TANYA TUCKER                            | 5                 |
| 2         | 4         | I WANT TO KNOW YOU BEFORE WE MAKE LOVE | CONWAY TWITTY                           | 2                 |
| 3         | 6         | AM I BLUE                              | GEORGE STRAIT                           | 7                 |
| 4         | 5         | LITTLE WAYS                            | DWIGHT YOAKAM                           | 24                |
| 5         | 3         | FISHIN' IN THE DARK                    | NITTY GRITTY DIRT BAND                  | 1                 |
| 6         | 8         | MAMA'S ROCKIN' CHAIR                   | JOHN CONLEE                             | 28                |
| 7         | 9         | CRAZY OVER YOU                         | FOSTER AND LLOYD                        | 6                 |
| 8         | 2         | THE WAY WE MAKE A BROKEN HEART         | ROSANNE CASH                            | 15                |
| 9         | 11        | TAR TOP                                | ALABAMA                                 | 9                 |
| 10        | 12        | I WON'T NEED YOU ANYMORE               | RANDY TRAVIS                            | 10                |
| 11        | 16        | MAYBE YOUR BABY'S GOT THE BLUES        | THE JUDDS                               | 8                 |
| 12        | 13        | RIGHT FROM THE START                   | EARL THOMAS CONLEY                      | 4                 |
| 13        | 14        | SHINE, SHINE, SHINE                    | EDDY RAVEN                              | 3                 |
| 14        | 18        | YOUR LOVE                              | TAMMY WYNETTE                           | 14                |
| 15        | 17        | SOMEBODY LIED                          | RICKY VAN SHELTON                       | 16                |
| 16        | 10        | YOU AGAIN                              | THE FORESTER SISTERS                    | 35                |
| 17        | 7         | I'LL BE YOUR BABY TONIGHT              | JUDY RODMAN                             | 41                |
| 18        | 23        | CHANGIN' PARTNERS                      | LARRY, STEVE, RUDY: THE GATLIN BROTHERS | 19                |
| 19        | 20        | LOVE REUNITED                          | THE DESERT ROSE BAND                    | 12                |
| 20        | 27        | ONLY WHEN I LOVE                       | HOLLY DUNN                              | 18                |
| 21        | 25        | LYNDA                                  | STEVE WARINER                           | 17                |
| 22        | 28        | CRAZY FROM THE HEART                   | THE BELLAMY BROTHERS                    | 11                |
| 23        | 26        | EVERYBODY NEEDS A HERO                 | GENE WATSON                             | 38                |
| 24        | 15        | THREE TIME LOSER                       | DAN SEALS                               | 51                |
| 25        | —         | ONE FOR THE MONEY                      | T.G. SHEPPARD                           | 21                |
| 26        | 21        | CHILD SUPPORT                          | BARBARA MANDRELL                        | 76                |
| 27        | —         | YOU HAVEN'T HEARD THE LAST OF ME       | MOE BANDY                               | 13                |
| 28        | 22        | THE HAND THAT ROCKS THE CRADLE         | GLEN CAMPBELL                           | 55                |
| 29        | —         | SOMEWHERE IN THE NIGHT                 | SAWYER BROWN                            | 29                |
| 30        | —         | THE LAST ONE TO KNOW                   | REBA MCENTIRE                           | 22                |

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## COUNTRY SINGLES BY LABEL

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

| LABEL                | NO. OF TITLES ON CHART |
|----------------------|------------------------|
| CAPITOL (09)         | 18                     |
| MTM (6)              |                        |
| 16th Avenue (2)      |                        |
| Capitol/Curb (1)     |                        |
| MCA (14)             | 18                     |
| MCA/Curb (4)         |                        |
| RCA (14)             | 15                     |
| RCA/Curb (1)         |                        |
| WARNER BROS. (11)    | 15                     |
| Reprise (2)          |                        |
| Warner/Curb (2)      |                        |
| EPIC                 | 10                     |
| COLUMBIA             | 8                      |
| POLYGRAM             | 5                      |
| Mercury (5)          |                        |
| ATLANTIC             | 2                      |
| Atlantic America (1) |                        |
| Virgin (1)           |                        |
| BGM                  | 1                      |
| DOOR KNOB            | 1                      |
| EVERGREEN            | 1                      |
| JAROCO               | 1                      |
| MDJ                  | 1                      |
| NSD                  | 1                      |
| Magi (1)             |                        |
| PREMIER ONE          | 1                      |
| REVOLVER             | 1                      |
| STEP ONE             | 1                      |

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

| TITLE<br>(Publisher - Licensing Org.)<br>Sheet Music Dist.                                 | 1 FISHIN' IN THE DARK<br>(Screen Gems-EMI, BMI/Moon & Stars, BMI/Burger Bits, ASCAP)                                 | 72 I'LL PIN A NOTE ON YOUR PILLOW<br>(White Wing, BMI/Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP)  | 48 READ BETWEEN THE LINES<br>(MCA, ASCAP/Don Schlitz, ASCAP/Colegems-EMI, ASCAP) HL                |
|--|--|--|--|
| 7 AM I BLUE<br>(Milene-Opryland, ASCAP) CPP  | 45 GIVE BACK MY HEART<br>(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)  | 82 I'M TIRED<br>(Cedarwood, BMI)   | 4 RIGHT FROM THE START<br>(Ensign, BMI/Red Ribbon, BMI) CPP  |
| 90 AND THEN SOME<br>(Irving, BMI/King Cole, ASCAP) CPP/ALM                                 | 70 GOIN' GONE<br>(Bait And Beer, ASCAP/Forerunner, ASCAP/Little Laurel, BMI/Foreshadow, BMI/Lucrative, BMI)          | 81 IN DREAMS<br>(Acuff-Rose, BMI/Opryland, BMI)  | 31 ROUGH AND ROWDY DAYS<br>(Waylon Jennings, BMI/Tom Collins, BMI) CPP                             |
| 36 ANYONE CAN DO THE HEARTBREAK<br>(Snow, ASCAP/Tasteful, BMI)                             | 47 GOOD GOD, I HAD IT GOOD<br>(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) HL                                | 64 JUST LOVIN' YOU<br>(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP)   | 26 SHE COULDN'T LOVE ME ANYMORE<br>(Rick Hall, ASCAP/Fame, BMI)                                    |
| 63 BABY I WAS LEAVING ANYHOW<br>(Tree, BMI) HL   | 58 GOOD TIMIN' SHOES<br>(Lawyer's Daughter, BMI/Ronnie Rogers, BMI) CPP  | 22 THE LAST ONE TO KNOW<br>(Tapadero, BMI/Cavesson, ASCAP) CPP   | 66 SHE'S TOO GOOD TO BE TRUE<br>(Tree, BMI/Pacific Island, BMI) CPP/HL                             |
| 83 BED OF ROSES<br>(Famous, ASCAP/Jesse Erin, ASCAP/Ensign, BMI)                           | 33 GOTTA GET AWAY<br>(MCA, ASCAP) HL   | 39 LET'S DO SOMETHING<br>(Benefit, BMI/Englishtown, BMI)   | 3 SHINE, SHINE, SHINE<br>(April, ASCAP/Butler's Bandits, ASCAP/Next-O-Ken, BMI/Ensign, BMI) CPP/HL |
| 27 BONNIE JEAN (LITTLE SISTER)<br>(Mighty Nice, BMI/Hat Band, BMI)                         | 78 GREEN EYES (CRYIN' THOSE BLUE TEARS)<br>(Chriswood, BMI/Tapadero, BMI)  | 24 LITTLE WAYS<br>(Coal Dust West, BMI)  | 16 SOMEBODY LIED<br>(Galleon, ASCAP)   |
| 77 BOOGIE BACK TO TEXAS<br>(Paw Paw, BMI)  | 55 THE HAND THAT ROCKS THE CRADLE<br>(Contention, SESAC)   | 88 A LONG LINE OF LOVE<br>(Writer's Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP   | 29 SOMEWHERE IN THE NIGHT<br>(Tree, BMI/Cross Keys, ASCAP) HL                                      |
| 80 BORN TO BOOGIE<br>(Bocephus, BMI) CPP   | 44 HANGIN' OUT IN SMOKEY PLACES<br>(Larry Butler, BMI/Blackwood, BMI) HL   | 5 LOVE ME LIKE YOU USED TO<br>(Web IV, BMI/Paul & Jonathan, BMI/Rightsong, BMI/Attadoo, BMI) HL  | 37 SOMEWHERE TONIGHT<br>(Tree, BMI/Granite, ASCAP/Coolwell, ASCAP) HL                              |
| 19 CHANGIN' PARTNERS<br>(Larry Gatlin, BMI)  | 42 HEAVEN CAN'T BE FOUND<br>(Bocephus, BMI)  | 12 LOVE REUNITED<br>(Bug, BMI/Bar None, BMI)   | 89 SOUVENIRS<br>(Ensign, BMI) CPP  |
| 61 CHEAP MOTELS (AND ONE NIGHT STANDS)<br>(Service Winner, ASCAP/Purely Platonic, ASCAP)   | 20 HE'S LETTING GO<br>(Warner-Tamerlane, BMI/Hearth Wheel, BMI)  | 100 LOVE SOMEONE LIKE ME<br>(Lawyer's Daughter, BMI/Uncle Artie, ASCAP) CPP  | 49 STILL WITHIN THE SOUND OF MY VOICE<br>(White Oak, ASCAP)  |
| 76 CHILD SUPPORT<br>(Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI)              | 43 I CAN'T GET CLOSE ENOUGH<br>(Tree, BMI/Pacific Island, BMI)   | 17 LYNDA<br>(Screen Gems-EMI, BMI)   | 95 SUCK IT IN<br>(Red Barn, BMI)   |
| 11 CRAZY FROM THE HEART<br>(Bellamy Bros., ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL         | 94 I HAD A HEART<br>(Famous, ASCAP) CPP  | 98 MAKE NO MISTAKE, SHE'S MINE<br>(Moonwindow, ASCAP) CPP  | 34 SUSANNAH<br>(April, ASCAP/Swallowfork, ASCAP) HL  |
| 6 CRAZY OVER YOU<br>(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP                        | 40 I PREFER THE MOONLIGHT<br>(Riverstone, ASCAP/Blackwood, BMI/Land Of Music, BMI)                                   | 28 MAMA'S ROCKIN' CHAIR<br>(Music City, ASCAP/Intersong, ASCAP/Dig-A-Bone, ASCAP) HL   | 73 SWEET LITTLE '66<br>(Goldline, ASCAP)   |
| 53 CRYING OVER YOU<br>(James Intveld, BMI/Bug, BMI)  | 2 I WANT TO KNOW YOU BEFORE WE MAKE LOVE<br>(Irving, BMI/Beckaroo, BMI) CPP/ALM                                      | 8 MAYBE YOUR BABY'S GOT THE BLUES<br>(WB, ASCAP/Two Sons, ASCAP/Good Single, BMI/Irving, BMI) CPP/ALM  | 9 TAR TOP<br>(Maypop, BMI)   |
| 62 CRYING SHAME<br>(Tonka, ASCAP/MCA, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) | 10 I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER)<br>(Warner-Tamerlane, BMI/Face The Music, ASCAP/Blue Lake, BMI) CPP | 25 NO EASY HORSES<br>(Writer's Group, BMI/Bethlehem, BMI/Lawyer's Daughter, BMI/A Little More Music, ASCAP/Uncle Artie, ASCAP/MCA, ASCAP) CPP/HL | 50 TELL IT TO YOUR TEDDY BEAR<br>(Rick Hall, ASCAP/Song On Hold, SESAC)                            |
| 65 DADDIES NEED TO GROW UP TOO<br>(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL      | 85 IF I COULD ONLY FLY<br>(Blaze Folley, BMI)  | 85 NOBODY SHOULD HAVE TO LOVE THIS WAY<br>(Bibo, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) HL   | 52 THIS CRAZY LOVE<br>(Tom Collins, BMI) CPP   |
| 30 DO YA'<br>(Wooden Wonder, SESAC)  | 23 IF THERE'S ANY JUSTICE<br>(WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI)              | 96 ONCE A FOOL, ALWAYS A FOOL<br>(Blackwood, BMI/Larry Butler, BMI/Southwing, ASCAP) HL  | 32 THOSE MEMORIES OF YOU<br>(Bill Monroe, BMI) CPP   |
| 60 DON'T GET ME STARTED<br>(Sheddhouse, ASCAP/Hewitt, ASCAP)                               | 93 IF YOU STILL WANT A FOOL AROUND<br>(Irving, BMI) CPP/ALM  | 21 ONE FOR THE MONEY<br>(Tapadero, BMI/Cavesson, ASCAP) CPP  | 51 THREE TIME LOSER<br>(Pink Pig, BMI)   |
| 69 DON'T SAY NO TONIGHT<br>(Screen Gems-EMI, BMI)  | 68 I'LL BE THE ONE<br>(Statler Brothers, BMI) CPP  | 54 ONE FRIEND<br>(Pink Pig, BMI)   | 57 TIME IN<br>(Tom Collins, BMI/Collins Court, ASCAP)  |
| 74 EASY TO FIND<br>(Uncle Artie, ASCAP)  | 41 I'LL BE YOUR BABY TONIGHT<br>(Dwarf, ASCAP)   | 18 ONLY WHEN I LOVE<br>(Lawyer's Daughter, BMI/Tree, BMI/Cross Keys, ASCAP) CPP/HL   | 71 TWO OF A KIND (WORKIN' ON A FULL HOUSE)<br>(Corey Rock, BMI/Bobby Boyd, BMI)                    |
| 38 EVERYBODY NEEDS A HERO<br>(WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL                      | 56 I'LL NEVER BE IN LOVE AGAIN<br>(Sabal, ASCAP) HL  |  | 59 UNCONDITIONAL LOVE<br>(Cross Keys, ASCAP/Tree, BMI)   |
| 67 FINISHING TOUCHES<br>(Gary Morris, ASCAP/Cross Keys, ASCAP)                             |  |  | 15 THE WAY WE MAKE A BROKEN HEART<br>(Bug, BMI/Bilt, BMI)  |
| 92 FIRST TIME CALLER<br>(Englishtown, BMI)   |  |  | 91 WHEN THE RIGHT ONE COMES ALONG<br>(MCA, ASCAP/Hot Little Numbers, ASCAP) HL                     |
|  |  |  | 75 WHEN YOUR YELLOW BRICK ROAD TURNS BLUE  |

### SHEET MUSIC AGENTS

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

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

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By GERRY WOOD

**I**t would be easy for those in the know to gloat "I told you so." It would be fun to point to those statistics that chronicle the dramatic resurgence of country music. It would be fitting to cram those "country-is-dead" obituaries down the deep-throats of the doomsayers who were preaching this gospel a scant few years ago.

Open up your mouth, New York Times. Weren't you in the vanguard of all this? Didn't you proclaim the country music industry as a deathbed music mode in this very decade that has seen the renaissance of a music form that will not go away, much less die?

What the Times lacks in long-term prognostication, it gains in short-term foresight. Begosh and Begorrah, that beacon of Gotham City light has now, in this year of our Lord, 1987, declared that country music is alive, and perhaps well, after all. Where's Mark Twain now that we really need him?

But the venerable Times isn't the only media mogul to castrate country music then caress it. Fan mags did the same thing, and, yes, even some trade magazines. Nothing is older than yesterday's news or today's trendy drop-out. Country music became both when

country music industry reeling.

No wonder the Times thought the country industry was dead—it wasn't breathing. Radio stations that had added country as a staple soon dropped it like a hot potato. Retailers suddenly became skittish about singers named Mickey Gilley and Johnny Lee. And where in hell did all those Brooklyn Cowboys go? Certainly not to the record bins marked Country.

But country music has a basic strength. It has deep roots it can go back to. And that's responsible for its impressive comeback in the past year. Rather than try to slick up a country act and saccharine it to death with strings and things, suddenly the industry went back to its soul: simple, though sometimes profound, lyrics; easy, though sometimes magnificent, melodies; and earthy, though sometimes heavenly, singers.

Enter Ricky Skaggs. Open that door and let Reba McEntire in. George Strait? Come on in. Your name is Randy Travis? You cook catfish and sing at the Nashville Palace? Sounds good for starters...

These acts and others set the traditional parameter of country music in the early '80s. The other end of the spectrum was strengthened by such vibrant new country groups as Exile, Restless Heart, and perhaps the most non-country-acting act of the past decade, Sawyer Brown. It led to a creative tension within the music genre that prodded both extremes, and all those in between, to higher plateaus. Check those new names: Dwight Yoakam, Steve Wariner, Judy Rodman, Foster & Lloyd, the Desert Rose Band, Sweethearts Of The Rodeo, the Forester Sisters, the Judds, Highway 101, John Schneider, Kathy Mattea, Patty Loveless, T. Graham Brown, Steve Earle, Baillie & the Boys, Tim Malchak, Ricky Van Shelton, Holly Dunn, David Lynn Jones, Keith Whitley, Lyle Lovett, Bobby Lee Springfield, K.T. Oslin, Nanci Griffith, and Vince Gill. They join the established oldies in providing a broad range of styles, personalities, and philosophies for those wanting to buy, sell, play, and hear country music in 1987 and beyond.

Goodbye Pabulum, Hello Popularity.

The successes, excesses, and regresses of the past decade have taught a lesson or a thousand to those in the country music industry. Make music from the heart and soul, and the financial rewards will come. Country's vocabulary is replete with sayings and stories about the fate of those who stray too far from the roots and the ultimate impossibility of making silk purses out of sows' ears.

The evolution of country has brought in new blood, new creativity, and new names such as those already

*(Continued on page C-14)*

## Following Deep Roots Home To Tomorrow

it hit the skids in the media's eyes after the Urban Cowboy daze, an artificial high reduced by the potent combination of the depressive drugs Antihitdomain and Pennilesscillin.

The world saw one too many Brooklyn lawyer suffering in his pointed-toe cowboy boots and trying to be as cool as country by tilting his cowboy hat properly; it heard one too many artificially-inseminated plasticized pop song with a hollow country core; and it smelled of something that reeked like dead fish: the corruption of Nashville's creative soul to fill the void in, and coffers of, America's contemporary music scene.

Goodbye Urban Cowboy, Hello Pabulum.

Thank God this aberration of country music died its deserved death in the early '80s. The media, the public, and many of country music's leaders did not realize at the time that a fad-is-a-fad-is-a-fad. That education came fast, and it came hard. And it sent the

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Randy Travis

Sweethearts Of The Rodeo

Restless Heart

Steve Earle

Billboard

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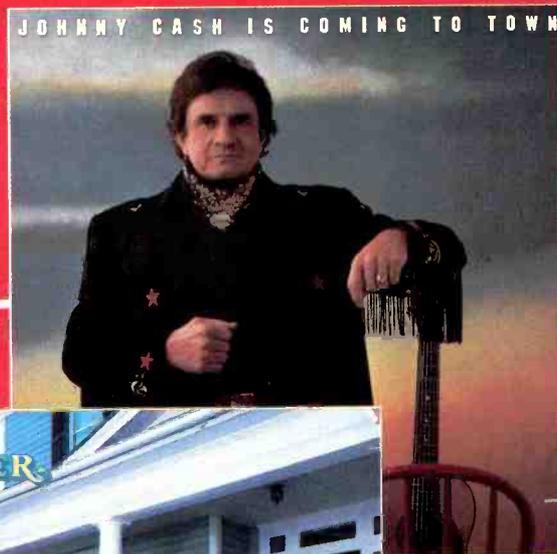
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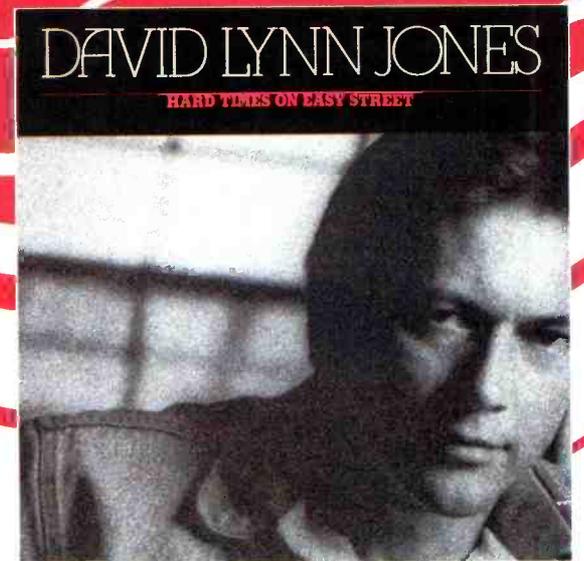
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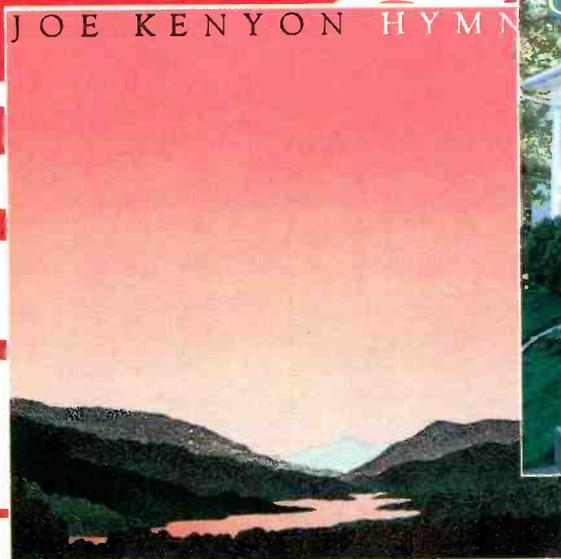
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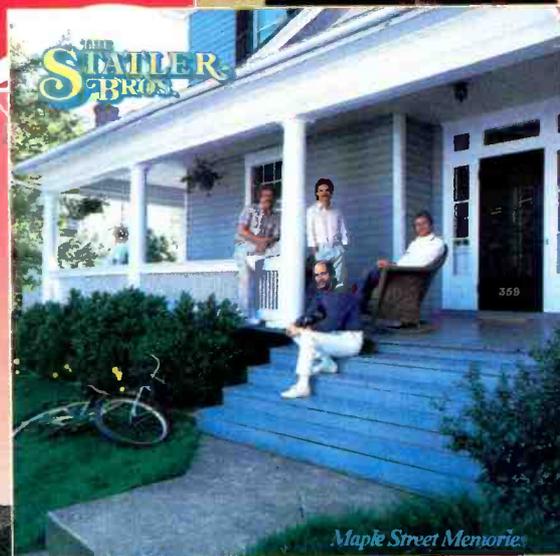
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PolyGram Records

# COUNTRY MUSIC '87

## NEW TALENT: An Outpouring of Country Class— The Class of '87

By EDWARD MORRIS

**N**o matter what the day-to-day headlines report, the big story in country music this year is talent. New talent. Developing talent. Old talent renewed. What constitutes "new talent" is slave to anyone's definition. But if it's defined as acts with two years or fewer on a major label, then about a fourth of the country singles charts at any given time in 1987 was made up of new talent. Broaden the boundaries of new to five years with a major, and that category will account for nearly half the charts.

There is such an outpouring of country class these days that it is likely either to glut and fragment the existing market or else expand it to the horizon.

When it comes to artistic quality alone, no one new act leaps to the top of the list. There are dozens of artists who can hold their own with the best country music has had to offer. But when it comes to record sales, Warner Bros.' Randy Travis is No. 1, having had two million-selling albums in less than two years.

Each of the fledgling acts has its own stable of drumbeaters. But those who have been accorded across-the-board critical acclaim include the O'Kanes (Columbia), K.T. Oslin (RCA), Dwight Yoakam (Warner/Reprise), David Lynn Jones (Mercury), and Lyle Lovett (MCA). Cut the cake according to proven crossover strength, and Steve Earle (MCA) and Restless Heart (RCA) get the biggest slices.

An increasingly common characteristic of the new country talent is that it doesn't waste a lot of time warming up the bottom of the charts. Yoakam went No. 3 with his first single. Baillie & the Boys (RCA) went No. 9 with their debut. The Forster Sisters (Warner Bros.) hit No. 10 their first time out and then followed with a series of No. 1s. Pake McEntire (RCA) also opened with a No. 10 and backed it up with a No. 3. For the O'Kanes, it was a No. 10 debut and a No. 1 encore. Oslin didn't do particularly well with her first RCA single, but she made up for it by the time her album was released: Entering the charts at No. 15, it was the highest debut by a woman in the history of the country LP charts.

Columbia's hard-rocking Sweethearts Of The Rodeo is distinguishing themselves not only by having three songs on the soundtrack of the hit movie "Nadine," but also by seeing five cuts from their eight-cut debut album turned into chart-topping singles. This sister team is only one of the many female and female-led acts that have done well since the Judds (RCA) proved that women could sell records by the million. Highway 101

(Warner Bros.), a band led by singer/songwriter Paulette Carlson, has released two searing, intense and critically acclaimed singles from a debut album that promises more. (Kathy) Baillie & the Boys seems to be following suit.

The variety exhibited by these up-and-coming acts is virtually endless, stretching from the hard-country traditionalism of Travis, Yoakam, and Patty Loveless (MCA) to the blue-collar rock of Earle and Jeff Stevens & the Bullets (Atlantic America), to the blues wailing of T. Graham Brown (Capitol) to the folkiness of Nanci Griffith (MCA), to the bluegrass inflections of the O'Kanes and the Desert Rose Band (MCA/Curb), and on through the straightforward balladeering of Judy Rodman and Holly Dunn (both MTM), Tom Wopat (EMI America), and Tim Malchak (Alpine). Ricky Van Shelton (Columbia) has demonstrated on his first album that he can cover all the bases from frolicking rockabilly to tears-in-the-beer country.

Several of the new acts are triple-threat talents who write and produce their own material, as well as perform it. These include the O'Kanes, Restless Heart, David Lynn Jones, and the fast-forward RCA duo, Foster & Lloyd. Schuyler, Knobloch & Bickhardt (MTM), rebounding from the loss of Paul Overstreet, has just released an album of songs, all written by the trio, that is a triumph of sound and lyrical precision. Newcomer Vicki Rae Von (Atlantic America), a backup singer for Mickey Gilley, has also added a strong and original voice to the Class Of '87.

Capitol's manic-impressives, Sawyer Brown, hit a lot of chart peaks and sold a lot of records following their late 1984 debut. Now, after a chart lull, they are looking for a new producer and new material to restore them to their former glory. Another irresistibly frothy group, the Girls Next Door (MTM), has shown time and again that perkiness and pretty harmonies have solid radio appeal.

Other new acts that seem well on their way to gaining commercial and critical affection are Billy Montana & the Long Shots and George Highfill (both Warner Bros.), Keith Whitley (RCA), Gene Stroman and Suzy Bogguss (both Capitol), Bobby Lee Springfield (Epic), and A.J. Masters (Bermuda Dunes).

Not since the Golden Age Of Country Music—when Hank Williams, Lefty Frizzell, Kitty Wells, Webb Pierce, Carl Smith, Slim Whitman, Faron Young, Hank Snow, and Hank Thompson occupied the top floor of the charts simultaneously—has there been so much to brag about and look forward to.



Tom Wopat performs at Fan Fair.

Highway 101, from left, Jack Daniels, Paulette Carlson and Curtis Stone at Fan Fair.



David Lynn Jones



Kathy Baillie and the Boys add pop kick.



The Girls Next Door in the "Hee Haw" cornfield with the late Archie Campbell.



Kathy Mattea airs it out at Fan Fair.



Dwight Yoakam

A Billboard Spotlight

## NASHVILLE PRODUCERS: Tracking the Talent Behind the Talent

**N**ashville has always been a producers' town. Farms, factories, and churches incubated the talent, but it was always producers who decided which talent was worth developing and what it should sound like. From the beginning to the present, Nashville producers handily combined their creative and commercial sides, usually starting out as inventive musicians or imaginative songwriters and ending up as record-label or publishing-house chiefs.

The honor-roll of Music City's influential record producers is as long as it is glittering. Among the brightest names there are Fred Rose, Owen Bradley, Don Law, Chet Atkins, Pete Drake, Billy Sherrill, Buddy Killen, Jerry Crutchfield, Jerry Kennedy, Jimmy Bowen, Larry Butler, Chips Moman, Norbert Putman, Allen Reynolds, Bob Montgomery, and Tom Collins.

Bradley's giant shadow looms across time from the '40s into the '80s. Sherrill, who became a force in the late '60s, still regularly launches records into the country charts. The ubiquitous Bowen co-produces more artists (and more hits) than anyone else these days. Most of the others just cited continue to be creatively potent and active.

Since the early '80s, however, an army of newer producers has been seizing ever-larger territories on the country charts. The backgrounds of these contenders are varied: some switched over to country from pop, some graduated from performing and songwriting. Harold Shedd, who produces Alabama and K.T. Oslin, among others, was once a jingle producer.

Platinum-level producers Kyle Lehning and Brent Maher worked successfully with pop acts in the '70s. Lehning, who has twice helped make Randy Travis a million-album seller, produced a string of hits for En-

gland Dan (Seals) And John Ford Coley a decade ago. So when Seals jumped across the format border into country as a solo act, he did so with a production boost from Lehning, who remains Nashville Dan's studio mastermind.

With Paul Davis, Lehning co-produces Baillie & the Boys, whose first single, "Oh Heart," went top 10. And teamed with Rob Galbraith, Lehning co-produced the recent Kenny Rogers/Ronnie Milsap hit, "Make No Mistake, She's Mine."

The Judds, now a predictably platinum act, are Maher's big country success story. In his pop days, Maher co-produced (with Steve Gibson) Michael Johnson's chart-toppers. When Johnson turned to country, he again turned to Maher for production.

Now a staff producer for CBS Records, Steve Buckingham learned the ropes producing pop and r&b records. His influences are evident in his current acts, Sweethearts Of The Rodeo and Ricky Van Shelton. Buckingham can also be credited for Tammy Wynette's renewed vibrancy in the "Higher Ground" album.

Among the other one-time pop producers who are shaping the sounds of country acts are Wendy Waldman (Suzy Bogguss), Mick Ronson (David Lynn Jones, with Richie Albright and Jones co-producing), James Stroud (Schuyler, Knobloch & Bickhardt), and Warner Bros./Nashville chief Jim Ed Norman (Crystal Gayle; Hank Williams, Jr., with Williams and Barry Beckett co-producing; and Michael Martin Murphey, with Steve Gibson co-producing).

One of country music's most versatile producers is MCA Records' Tony Brown. Brown served a long apprenticeship on the way to his present post, working in touring bands for the Oak Ridge Boys, Elvis Pres-

(Continued on page C-14)

## NASHVILLE STUDIOS: Sounding the Swing to Digital

By DEBBIE HOLLEY & GERRY WOOD

**T**he Nashville Sound has been up, the Nashville Sound has been down. It's been praised, and it's been damned with faint praise. It's been branded, backwoods and backwards. But now the Nashville Sound, thanks to Nashville's impressive studios, is called State of the Art.

This might surprise many in the world of recording music, but Nashville leads both Los Angeles and New York in its reputation as the nation's best digital recording center.

"Nashville is recognized as grabbing the digital technology and running with it," says Mike Porter, regional manager for Mid-America Mitsubishi Pro Audio Group. Porter, who has spent 13 years involved with Nashville studios, advises that L.A. producers and engineers have told him Nashville studios have advanced over L.A. in several areas, including digital. "In a few instances in Los Angeles, they're still testing the waters. There are a good number of machines [both Mitsubishi and Sony] in L.A., but most are still running backup analog copies at the same time."

Porter cites some obvious advantages of digital recording: no signal degradation over the period of the project, no tape hiss, wow or flutter, and the ability to make first generation tape copies without losing quality. Problem areas include the "re-education of the music industry toward digital" and the caution required when razor-editing with digital machines.

Major digital 32-track studios in Nashville in-

clude Audio Media, Emerald, 16th Avenue, The Castle, Digital Associates, Eleven Eleven Sound, Sound Stage (with three machines, this is the studio where producer and MCA Nashville label head Jimmy Bowen has spearheaded the Nashville digital movement), and Music Mill (two machines).

Jim Cotton, chief engineer at Music Mill, believes Nashville has had to "improve and prove itself technically" to New York and Los Angeles—and the influx of creative producers and label leaders from both coasts to Nashville has boosted the technical quality of Nashville studios. "We're finally shedding the Southernboy stereotype that we're always behind technically. We've proven that we're not afraid to take a technical step in the right direction."

Cotton praises digital as a "warm and bright sounding medium" that's more reliable. However, he concedes, it's more expensive. Music Mill rents out one of its two machines for \$750 a day (plus \$130 an hour for the studio), and also offers block rates. "Digital is a motivational competition instigator," advises Cotton, explaining that the purity and quality of the sound "blows you out of the water and makes you work even harder next time."

16th Avenue Sound opened last December, and the first client was Steve Winwood. "In the art of digital recording, Nashville is the leader," claims Mike Poston, general manager of 16th Avenue Sound. "We seem to be very quality-conscious here."

Poston cites another advantage of Nashville digital recording—lower prices compared to other markets. "Someone could come to Nashville, work on a digital

(Continued on page C-12)



The Judds celebrate their ACM "Top Vocal Duet" award with Joe Galante, RCA division VP & GM, standing left, and manager Ken Stitts.

Dan Seals and Lynn Shults, Capitol/EMI America a&r VP, take a break during Fan Fair.



A Billboard Spotlight

## COUNTRY MUSIC '87



Katie Gillon, Erv Woolsey, MCA/Nash. pres. Jimmy Bowen, George Strait, Sheila Shipley, MCA exec. VP/GM Bruce Hinton.

Keith Whitley, left, entertains Emmylou Harris, Vera Gosdin and Blake Mevis with various country imitations at RCA studios.



Asleep At The Wheel at Nashville's Music Row Showcase club. From left: bandleader Ray Benson, Rattlesnake Annie, Mel Tillis; CBS Nashville chief Rick Blackburn; guitarist Lonnie Mack.



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**ASLEEP AT THE WHEEL**  
VOCAL GROUP OF THE YEAR

**ROSANNE CASH**  
FEMALE VOCALIST OF THE YEAR

**EXILE**  
VOCAL GROUP OF THE YEAR

**GEORGE JONES**  
SINGLE OF THE YEAR - "The Right Left Hand."

**ALBUM OF THE YEAR** - "Wine Colored Roses."

**MALE VOCALIST OF THE YEAR**  
**THE OKANES**

**SINGLE OF THE YEAR** - "Can't Stop My Heart From Loving You."

**SONG OF THE YEAR** - "Can't Stop My Heart From Loving You."

**HORIZON AWARD**

**MUSIC VIDEO OF THE YEAR** - "Oh Darlin'" Produced and directed by Joanne Gardner and Bill Pope

**DOLLY PARTON**  
FEMALE VOCALIST OF THE YEAR

**RICKY SKAGGS**  
FEMALE VOCALIST OF THE YEAR

**RICKY SKAGGS & SHARON WHITE**  
MALE VOCALIST OF THE YEAR

**RICKY SKAGGS & SHARON WHITE**  
VOCAL DUO OF THE YEAR

**SWEETHEARTS OF THE RODEO**  
HORIZON AWARD

**CBS RECORDS**  
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## COUNTRY PUBLISHING: Big Fish Dine on Tasty Tunes

A BILLBOARD SPOUGHT

Country publishing conglomeration, the eating up of Nashville's publishing minnows by the large corporate fish, proves there's security in numbers. The past few years have brought changes to Nashville's music publishing arena, changes some feel will benefit all parties involved, and other believe will ultimately squeeze out the small publishers.

Some publishers have made total acquisitions, others joint ventures, and still others have joined forces on an equal contributive basis (but covering different areas of interest) in efforts to revive, maintain, and expand the companies and broaden their scope of opportunity.

One of the first to go was the Acuff-Rose catalog, bought by Opryland USA in 1985. Next, The Entertainment Co. swallowed up Combine Music in a total acquisition in July, 1986. And, finally, SBK Songs acquired CBS Songs in November, 1986. Those acquisitions laid the foundation for what was to come in 1987.

The international Screen Gems/Colgems-EMI, the corporate MTM Music Group, and Tree International kicked off 1987 with acquisitions and joint ventures that exploded up like a fireworks display. In December last year, Screen Gems/Colgems-EMI entered into a joint venture, long-term, co-publishing agreement with the Writers Group, a local publishing company established in 1984.

The writers involved, Thom Schuyler, Al Gore, and Fred Knobloch, signed over a portion of their publishing rights to all material written after Sept. 15, 1986. Responsible for such tunes as "Used To Blue" (Sawyer Brown), "A Long Line Of Love," (Michael Martin Murphey), "Child Support" (Barbara Mandrell), "You Can't Stop Love" (SKO), "No Easy Horses" (SKB), "I Fell In Love Again Last Night" (The Forester Sisters), and "On The Other Hand" (Randy Travis), Writers Group's track record was an absolute selling factor to Screen Gems. Writers Group benefited by having a portion of their overhead provided as well as new offices. According to James Stroud, president of Writers Group, "Screen Gems has provided us with tentacles throughout the world." In addition to Nashville, Screen Gems has offices in Los Angeles, London, and New York. Stroud wanted to expand Writers Group, but such expansion takes a substantial amount of cash. "If you're operating a small company," says Stroud, "that dollar figure represents too great a portion of your overhead to obtain those goals." In a day of no performance rights advances through BMI and ASCAP, a small company has to struggle to make it on its own.

Some see the swallowing up of small publishing companies or the co-working agreements as a parallel to the record label situation in Nashville, highlighted by six or seven major labels, and many struggling independents. Bob Kirsch, Nashville division manager of The Welk Music Group, agrees that the smaller companies could benefit financially from being bought up. But Kirsch feels the trend is turning the Nashville publishing arena into several monstrous catalogs, making it more difficult for the little man to open doors and survive. "A lot of good material has traditionally come from the small company atmospheres," says Kirsch.

Stroud states, "A more accurate depiction would be that the world marketplace is such that larger companies are able to compete more successfully than small companies. Large corporations are able to realize more money, they're able to get involved in the multimedia and multisoftware environments, and get involved in films, television, and other mediums within the market." According to Cliff Audretch, now a Screen Gems professional manager, Writers Group operates basically the same as before "with new offices below Screen Gems and more people working

(Continued on page C-15)



Some of Nashville's leading musical citizens join members of the board of directors of ASCAP in Washington, D.C. at a dinner for Sen. Albert Gore (D-Tenn.). The group converged on Capitol Hill to discuss opposition to the "source licensing" bills.



The Songwriters Guild of America welcomes Waylon Jennings to their roster. From left: George David Weiss, president; Lew Bachman, executive director; Kathy Hyland, Southern regional director.

# COUNTRY MUSIC '87



Holly Dunn with Studio Productions director Coke Sams, right, and Dunn's brother Chris Waters during filming of her "Daddy's Hands" video.

Willie Nelson and BMI president/CEO Frances Preston review Country Music Hall of Fame & Museum's Willie Nelson Exhibit in Nashville.



## COUNTRY VIDEO: 'Tis Better to Be Seen and Heard

Country video can help break new acts, establish visual identity, give exposure in an area where an act may never have been seen, and offer tremendous promotion and publicity. Those are some of the advantages, according to a report on the status of country video recently released by Jeff Walker, president of Aristo Video Promotions Inc., a Nashville-based company servicing and tracking videos for record labels.

In his report, Walker shows the possibilities and opportunities offered by the use of country video. He claims many new artists, such as the O'Kanes and Ricky Van Shelton, are being introduced to greater audiences through video, and at earlier points in their careers.

Approximately 100 video outlets program country videos. These outlets fall into one of six categories—national; syndicated; pools/clubs; video jukeboxes; regional; and special contacts.

Under the national heading, The Nashville Network (TNN) and Country Music Television (CMT) continue as the largest sources for country video programming. TNN offers 10 1/2 hours of video programming per week. This includes "VideoCountry," a half-hour show, shown three times per day, five days per week. And, "Country Clips," a one-hour weekend program, shown three times per weekend. "VideoCountry's" average daily viewership is 534,000 households or 1,174,800 viewers and "Country Clips" average daily viewership is 786,000 households or 1,729,200 viewers (all figures are based on 1987's first quarter, estimating 2.2 viewers per household). TNN, currently in 35 million cable homes, reaches 81% of the total U.S. cable households and 40% of the television homes. It's the fastest growing cable network, having enjoyed a subscriber increase of 15.8% from 1985 to 1986 and a 16% subscriber increase over the past six months.

CMT, a full-time country channel, currently reaches 9.4 million by way of cable homes, satellite dishes, and broadcast/late night services. The majority of those reached are in the northeast, south and central geographical regions of the U.S. The western and southeast portions combined total only 26% of the subscribers.

In addition, HBO schedules five to six videos per month and Lifetime, VH-1, and USA Network incorporate country videos into their programming on a very limited basis.

Of the four syndicated outlets—The Country Express, Festival, Music Express, and The Country Record Guide—The Country Express is the largest. It appears on a PBS national network of 184 markets including New York, Pittsburgh, Denver, Knoxville, Atlanta, and San Francisco.

Regional outlets with localized daily or weekly shows and local music channels that program videos enjoy the highest viewership in the west, followed by the south and southeast regions. Some of the shows have direct tie-ins to radio stations, regional publications, or newspaper columns, where artist profiles, bios, or stories run in conjunction with the show. This allows for multiple exposure of an artist. Many of the shows in these regional outlets don't format videos, so viewers receive a mishmash of country, pop, and/or adult contemporary product. This conditions and generates new audiences for the artists and their products.

The pools and clubs, video jukeboxes, and special contacts present other mediums of video exposure. The pools serve as distribution arms for video, servicing clubs, college campuses, and hospitals, among others. Country reels have become an understood part of video jukebox programming. And, special contacts offering arbitrary viewership include theme parks, radio remotes, and special in-store program-

(Continued on page C-14)

# THE STATLER BROS.



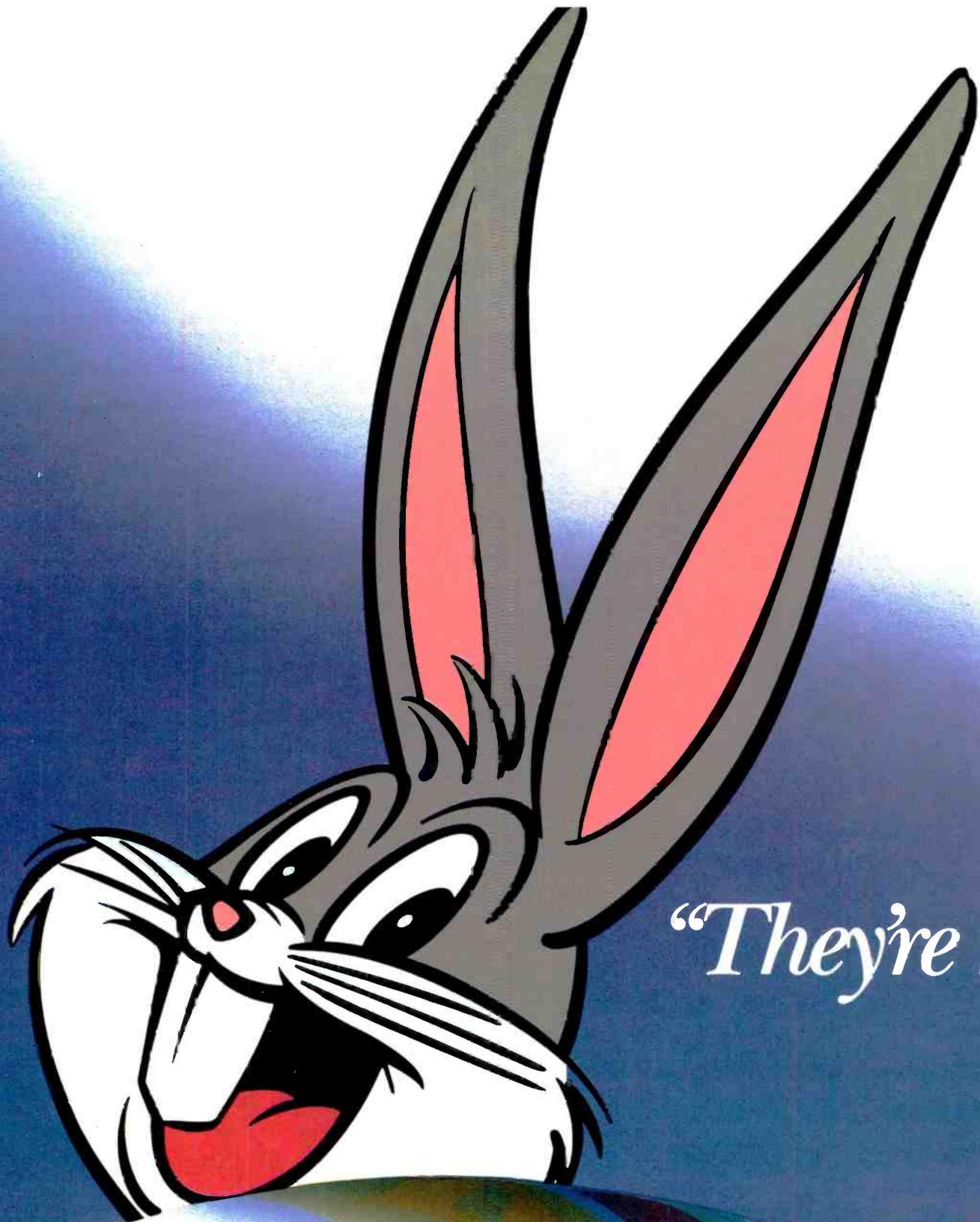
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Written by: Craig Karp, Maypop (BMI)  
Sam Hogan, Songmedia (BMI)  
Lisa Angelle, Collins Court (ASCAP)  
Produced by: Mike Callis & Carla Monday  
Recorded and Mixed at The Bennett House,  
Franklin, TN  
Engineered by: Eric Paul  
Musicians: Drums: Steve Turner  
Guitar: Brent Mason  
Keyboards: Willie Rainsford  
Bass: Greg Humphrey  
Background Vocals: Kathryn Craig  
Photography by: Montage, Atlanta, GA  
Graphics by: Paul Tosh Design, Nashville, TN

## Web Execs Tout In-House Promos New Approaches Urged At NARM Meet

BY CHRIS MORRIS

**SAN FRANCISCO** In-store promotions and their role in breaking new artists were the major topics of conversation at four presentations at the National Assn. of Recording Merchandisers Retailer/Manufacturer Advisory Committee meeting here Sept. 29.

Retailers from a quartet of national chains discussed the use of promotions as an effective tool for building store traffic and an important catalyst for developing new acts.

In a general overview, Jim Bonk, executive vice president and chief executive officer of North Canton, Ohio-based Camelot Music, pointed out that promotions enable stores to keep their merchandising approaches fresh.

"Our philosophy dictates that you must change the look of your storefront," Bonk said. "Promotions give us the opportunity to change our store look on an ongoing basis."

"Excitement leads to more impulse buying," he continued. "It can also lead to add-on sales received by our associates."

Bonk said that Camelot's annual promotion plan ties in with industry and corporate events and yearly holidays and that each promotion has a carefully designed theme.

"The promotion's theme must be presented simply," said Bonk. As an example, he cited the Camelot Hits The Road promotion, a sweepstakes that featured car and bike give-

aways.

Noting that promotions increase sales by 15%-20%, Bonk added, "Flat sales periods receive a boost, and promotions are a valuable aid in building repeat business."

In conclusion, Bonk called promo-

### 'Excitement leads to impulse buying'

tions "not needless hype, but hype that's needed."

Jerry Adams, executive vice president of Troy, Mich.-based Harmony House Records & Tapes, walked the audience through his chain's New Faces program, a promotion developed to launch new CBS Records artists.

In its original incarnation, New Faces, which bowed in 1986, highlighted three new CBS artists per month. The promotion hinged on newspaper advertising in the Detroit alternative paper Metro Times, a special in-store display and guaranteed in-store play, and a weekly half-hour radio program on WDTX-FM Detroit.

The radio show, broadcast at noon on Saturdays, highlighted all three new artists during the first week of the promotion; each successive week was devoted to one of the artists. New Faces T-shirts were given away to listeners who called the station.

The promo offered \$2 off New Faces titles in all configurations; anyone buying a New Faces record was

given a coupon for a \$2 discount on any future CBS product purchase.

As an incentive to employees, cash awards were given to the three stores moving the most New Faces product.

The broad-based promotion met with great success, Adams said. During the first year of the promotion, Harmony House sold 12,000 units of New Faces titles and introduced its customers to such new acts as Europe and the Beastie Boys.

The New Faces radio show has since been expanded to one hour on Sunday evenings.

Adams closed his presentation by advising manufacturers to "rethink your marketing strategy on new artists."

"Take some of those dollars you spend on bubble gum, bathrobes, and fake rocks and turn those funds over to your local branch managers, so that they can customize some truly exciting, fresh promotions for developing artists," he concluded.

Bruce Imber, vice president of planning and operations for Roslyn, N.Y.-based Record World Enterprises, began his presentation by saying, "Many changes in the retail environment have clearly tested the limits of our industry to deal with discretionary titles within our stores."

Such factors as increased competition, rising inventory levels, decreasing square footage in stores, penalties on returns, restrictive radio for-

(Continued on page 46)

## CONVENTION CAPSULES

**WHILE THE CAT'S AWAY:** During the morning business session on the third day of Record World's Sept. 13-17 convention at American Host Farm Resort in Lancaster, Pa., Mike Collins, vice president of retail stores, had good news for the firm's field staff. He reported that—even with store managers away from their posts to attend the confab—their sales staffers had posted 30% increases over same-day figures from the previous year.

**RETREAT:** During last year's meet, Record World president Roy Imber told Billboard that sales in the 12 Elroy-staffed entertainment units in TSS Seedman's department stores were not keeping pace with volume growth shown by Record World stores. Within the last year, Elroy has reduced its TSS commitment to six locations.

**HERE'S TO THE WINNERS:** A plaque and a check for \$200 went to each of nine store managers who were named by their supervisors as manager of the region. So honored were Bill Cowan, Walt Whitman Mall, Huntington, N.Y.; Rich Darling, Crystal Mall, Waterford, Conn.; Eric Blitz, Fair Oaks Mall, Fairfax, Va.; Ron Tedesco, Americana Shopping Center, Manhasset, N.Y.; Dave Gray, Town Square

Mall, Rockaway, N.J.; Rob Waters, Roosevelt Field Shopping Center, Garden City, N.Y.; Tom Brodeur, Danbury Fair, Danbury, Conn.; Jim Prenger, Marley Station, Glen Burnie, Md.; and Joe Hofmann, who runs Square Circle in Brooklyn Heights, N.Y.

Hofmann was also named the chain's manager of the year, for which he received a check for \$500.



**LOYAL CREW:** Record World recognized nine members in its field crew for management service of five or more years. The 1987 class contained store managers Jim Juengerkes, Riverhead, N.Y.; Mary Lynch, Fishkill, N.Y.; John Powell, Southbury, Conn.; Mike Morrissey, Allentown, Pa.; Joe Addie, Landover, Md.; Mark Freytag, Peekskill, N.Y.; and Gray of the Rockaway Town Square Mall as well as assistant managers Gwen Barksdale, TSS, Elmont, N.Y.; and Lynn Marshall, Kingston, N.Y.

**OF THE SEVEN** new stores planned for 1988, one could very well open under the Square Circle banner. Bruce Imber, vice president of planning and operations, hints that he has his eye on a Manhattan location that has the same

sort of neighborhood feel as Brooklyn Heights, home of Record World's first freestanding Square Circle. He won't disclose the site until ink dries on the lease.

**NEVER-ENDING STORIES:** Each of the six major-label distributors were allotted 45 minutes for product presentations. Only one, PolyGram, honored that time limit. Roy Imber made it a point to publicly thank Jeff Brody, PolyGram's vice president of national accounts, for running a tight ship.

Two of the product sessions went twice the allowed length—a whopping hour and a half each. Both would have gone even longer had the Record World president not insisted that those distributors pass on additional videos they had planned to show.

**BUZZ BUZZ:** During an advertising seminar led by Collins, Bruce Imber, and director of advertising Phyllis Purpero, Bruce Imber announced that Record World is investigating the possibility of adding Buzz, the free music newspaper developed by 17-store Minneapolis chain Great American Music, to its advertising mix. The Dallas-based Sound Warehouse already distributes the freebie in its 104 stores.

Like the Sound Warehouse agreement, the Record World deal would allow the web to customize the cover with its stores' own logos. Imber

(Continued on page 51)

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## West Coast Video Joins Co-Sponsors Of New York Event Glen's Anti-AIDS Benefit Gains Momentum

NEW YORK Peter Glen's AIDS-research benefit, "90 Minutes For Life," has picked up steam since the retail consultant announced the Carnegie Hall venture at the Video Software Dealers Assn. convention in Las Vegas (Billboard, Sept. 5).

The benefit got a recent boost from the Philadelphia-based West Coast Video, which has agreed to co-sponsor the event. The home entertainment retailer joins Tower Records and Tower Video, which agreed to

participate earlier.

Glen plans to seek additional backing from other music and video dealers. He hopes to realize at least a 50-cent-per-employee contribution from each participating company. Glen is billing the project as "the retail industry's first unified effort to fight AIDS."

Glen was introduced to the home entertainment market when he addressed the National Assn. of Recording Merchandisers convention in

February. Since then, he has spoken at VSDA, Camelot Music's Retail Conference, and most recently the first convention held by video chain Erol's.

By mid-September, Glen's charity event had already attracted 45 sponsors, including department store giant Dayton Hudson, the Independent Retailers Syndicate, Marshalls, Esprit, and In Fashion magazine. Several specialty retail webs were also on board, including Chess King, Kay-Bee Toys, Parisian, Thom McAnn, and Waldenbooks.

The National Assn. of Display Industries and the Western Assn. of Visual Merchandising were the first to sign on as sponsors of the benefit, scheduled for 8 a.m. Dec. 8 at Carnegie. All proceeds will be donated to the American Foundation for AIDS Research, Glen says.

Retailers interested in supporting the benefit can contact Midge Fitzgerald or Lee Weber at 212-683-4023. All donations are tax deductible to the extent allowed by law.



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FOR WEEK ENDING OCTOBER 17, 1987

Billboard

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## TOP MIDLINE ALBUMS™

| THIS WEEK | 4 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store and one-stop sales reports. |   |
|-----------|------------|---------------|---|---|
|           |            |               | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL                                 | TITLE   |
| 1         | 1          | 60            | LED ZEPPELIN<br>ATLANTIC SD-19129 (1971) (CD)                               | ★★ NO. 1 ★★<br>17 weeks at No. One<br>LED ZEPPELIN IV |
| 2         | 2          | 208           | AEROSMITH<br>COLUMBIA PC-36865 (1980) (CD)                                  | AEROSMITH'S GREATEST HITS                             |
| 3         | 3          | 216           | ELTON JOHN<br>MCA 1689 (1974) (CD)  | ELTON JOHN'S GREATEST HITS                            |
| 4         | 8          | 52            | AC/DC<br>ATLANTIC SD-16018 (1980) (CD)                                      | BACK IN BLACK   |
| 5         | 5          | 48            | THE EAGLES<br>ASYLUM 6E-105 (1976) (CD)                                     | GREATEST HITS 1971-1975                               |
| 6         | 12         | 17            | WHITESNAKE<br>Geffen GHS 4018 (1984) (CD)                                   | SLIDE IT IN   |
| 7         | 9          | 13            | U2<br>ISLAND 90127/ATLANTIC (1983) (CD)                                     | UNDER A BLOOD RED SKY                                 |
| 8         | 4          | 60            | PHIL COLLINS<br>ATLANTIC SD-16029 (1981) (CD)                               | FACE VALUE  |
| 9         | 6          | 36            | PATSY CLINE<br>MCA 12 (1973)  | PATSY CLINE'S GREATEST HITS                           |
| 10        | 13         | 40            | JAMES TAYLOR<br>WARNER BROS. BSK-3113 (1976)                                | JAMES TAYLOR'S GREATEST HITS                          |
| 11        | 10         | 13            | GRATEFUL DEAD<br>ARISTA 2764 (1974)   | THE BEST OF/SKELETON'S FROM THE CLOSET                |
| 12        | 11         | 36            | LED ZEPPELIN<br>ATLANTIC SD-19127 (1969) (CD)                               | LED ZEPPELIN II                                       |
| 13        | 15         | 32            | FLEETWOOD MAC<br>WARNER BROS. BSK-3010 (1977) (CD)                          | RUMOURS   |
| 14        | 16         | 28            | YAZ<br>SIRE 23737 (1982) (CD)   | UPSTAIRS AT ERIC'S                                    |
| 15        | 7          | 84            | STEVE MILLER<br>CAPITOL SN-16321 (1978) (CD)                                | GREATEST HITS 1974-1978                               |
| 16        | 17         | 174           | STEPPENWOLF<br>MCA 1599 (1973) (CD)   | 16 GREATEST HITS                                      |
| 17        | 18         | 88            | MEATLOAF<br>EPIC PE-34974 (1977) (CD)                                       | BAT OUT OF HELL                                       |
| 18        | 14         | 60            | CROSBY, STILLS, NASH & YOUNG<br>ATLANTIC SD-19119 (1974) (CD)               | SO FAR  |
| 19        | 21         | 222           | STEELY DAN<br>MCA 1688 (1977) (CD)  | AJA   |
| 20        | 24         | 13            | SEX PISTOLS<br>WARNER BROS. 3147 (1977)                                     | NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS       |
| 21        | 34         | 17            | THE RIGHTEOUS BROTHERS<br>VERVE 5020 (1967)                                 | GREATEST HITS   |
| 22        | 26         | 17            | LED ZEPPELIN<br>ATLANTIC 19126 (1969) (CD)                                  | LED ZEPPELIN I  |
| 23        | 19         | 13            | GENESIS<br>ATLANTIC 80116 (1984) (CD)                                       | GENESIS   |
| 24        | 32         | 166           | THE GUESS WHO<br>RCA AYL1-3662 (1971)                                       | THE BEST OF THE GUESS WHO                             |
| 25        | 25         | 68            | CHICAGO<br>COLUMBIA PC-33900 (1975) (CD)                                    | CHICAGO IX - GREATEST HITS                            |
| 26        | 20         | 17            | PHIL COLLINS<br>ATLANTIC 80035 (CD)   | HELLO I MUST BE GOING                                 |
| 27        | 28         | 216           | THE WHO<br>MCA 1691 (1971) (CD)   | WHO'S NEXT  |
| 28        | 23         | 214           | ELTON JOHN<br>MCA 1690 (1977) (CD)  | ELTON JOHN'S GREATEST HITS VOL. II                    |
| 29        | RE-ENTRY   |               | BRUCE SPRINGSTEEN<br>COLUMBIA PC-32432 (1973) (CD)                          | THE WILD, THE INNOCENT & THE E STREET SHUFFLE         |
| 30        | 33         | 268           | DAVID BOWIE<br>RCA AYL1-3843 (1972) (CD)                                    | THE RISE AND FALL OF ZIGGY STARDUST                   |
| 31        | RE-ENTRY   |               | MARVIN GAYE<br>MOTOWN M5-191 (1976) (CD)                                    | MARVIN GAYE'S GREATEST HITS                           |
| 32        | RE-ENTRY   |               | VAN MORRISON<br>WARNER BROS. 1835 (1970) (CD)                               | MOONDANCE   |
| 33        | 30         | 252           | DON MCLEAN<br>UNITED ARTISTS LN-10037 (1971)                                | AMERICAN PIE  |
| 34        | 38         | 68            | STEELY DAN<br>MCA 1483 (1982)   | GOLD  |
| 35        | 27         | 72            | THE WHO<br>MCA 1496 (1982)  | THE WHO'S GREATEST HITS                               |
| 36        | 35         | 13            | PETER GABRIEL<br>ATCO 36147/ATLANTIC (1977)                                 | PETER GABRIEL   |
| 37        | 36         | 136           | BRUCE SPRINGSTEEN<br>COLUMBIA PC-31903 (1973) (CD)                          | GREETINGS FROM ASBURY PARK                            |
| 38        | 39         | 9             | LED ZEPPELIN<br>ATLANTIC 7255 (1973) (CD)                                   | HOUSES OF THE HOLY                                    |
| 39        | 29         | 13            | THE CARS<br>ELEKTRA GE 135 (1978)   | THE CARS  |
| 40        | 22         | 56            | VARIOUS ARTISTS<br>MCA 1692 (1978)  | ANIMAL HOUSE SOUNDTRACK                               |

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Indie  
**GRASS ROUTE**



by Linda Moleski

THERE'S MUCH ACTIVITY going on at CellulOid Records. For starters, the Manhattan-based label recently wrapped an extensive, monthlong promotion with the Tower Records chain, which focused on CellulOid and its associated imprints, Moving Target, Mercenary, and CBGB's.

According to label spokeswoman Michele Mena, catalog product on all four logos was rereleased on CD and made available to Tower at a special price. In turn, titles were put on sale at \$9.99—the regular suggested list price is \$11.98. Additionally, cassette and LP product was on sale for \$5.99. Each store supported the sale with displays and a huge CellulOid bin, which featured various titles.

With the purchase of any CellulOid product, Tower customers received one of two complimentary cassettes—a CellulOid sampler or a Moving Target/Mercenary sampler. For those who didn't make a purchase, a three-page ad in the chain's Pulse Magazine contained a mail-in coupon good for one of the samplers.

Response to the Tower campaign was "very good," says Mena, who adds that with the coupon promotion alone, the label generated some 3,000 responses.

To help monitor the promotion and other sales activity, CellulOid recruited a field staff of some 20 people across the country. "Many are college students looking for experience in the business," says Mena. "They act as regional promotion people who go into various retailers to check inventory and put up displays. They also do college radio work and keep in contact with local press." The label plans to hire 35 such reps in total.

Meanwhile, CellulOid is in the midst of a major album rock radio campaign to back Richard Lloyd's new album, "Real Time." "College reaction has been

really good, but we feel it's an AOR record," says Mena.

The label is also experiencing some commercial crossover with two hard rock albums on its Mercenary logo, Kick Axe's "Rock The World" and German act Victory's "Don't Get Mad . . . Get Even." The former is the group's third American release and is being supported by the leadoff track, "The Chain," a cover of the Fleetwood Mac tune. "Don't Get Mad" represents the U.S. debut for Victory, which features former members of Ted Nugent, Accept, and Helloween.

Plans call for the label to release a series of recordings by 10 Brazilian artists, which will be supported by a major media blitz, says Mena. As some of you may recall, CellulOid did a similar campaign with six

**CellulOid's impact is being felt all over**

African artists a few years back.

**SEEDS & SPROUTS:** To help clear the air about the recent PTL scandal, Tammy Faye Bakker has written and recorded "The Ballad Of Jim And Tammy," a song that tells the fallen evangelists' side of the story. The lyrics are set to the music of "Harper Valley PTA"; the B side contains a cover of "God Bless America" and an original cut, "Farewell, We Love You." Released on Sutra, the record has been grabbing a lot of media attention, according to Art Kass, president of the New York-based label. Meanwhile, Jim and Tammy have been appearing on a number of radio stations, including New York heavyweights WPLJ and WHTZ. The 12-inch is currently being serviced to all formats; a video, album, and tour are expected to follow . . . Sleeping Bag is putting out Nocera's new single, "Let's Go," the follow-up to last year's hit, "Summertime, Summertime." An album, titled "Over The Rainbow," is scheduled to ship shortly . . . Rounder artists Christine Lavin and Patty Larkin performed at a recent folk minifestival at Manhattan's Bottom Line. The bill also included singer/songwriters Archie Fisher and Garnet Rogers.

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|           |             |            |               | Compiled from a national sample of retail sales reports. |   |
| THIS WEEK | LAST WEEK   | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>TITLE  | LABEL & NUMBER/DISTRIBUTING LABEL       |
|           |             |            |               | ★★ NO. 1 ★★  |   |
| 1         | 1           | 2          | 4             | PINK FLOYD<br>A MOMENTARY LAPSE OF REASON                | COLUMBIA CK 40599<br>2 weeks at No. One |
| 2         | 2           | 1          | 5             | MICHAEL JACKSON<br>BAD                                   | EPIC EK 40600/E.P.A.                    |
| 3         | 3           | 3          | 7             | THE BEATLES<br>WHITE ALBUM                               | CAPITOL OCB 46443                       |
| 4         | 6           | 4          | 6             | JOHN COUGAR MELLENCAMP<br>LONESOME JUBILEE               | MERCURY 832 465 2/POLYGRAM              |
| 5         | 5           | 7          | 4             | RUSH<br>HOLD YOUR FIRE                                   | MERCURY 832 464 2/POLYGRAM              |
| 6         | 9           | 8          | 5             | R.E.M.<br>DOCUMENT                                       | I.R.S. IRSD 42059/MCA                   |
| 7         | 4           | 5          | 18            | WHITNEY HOUSTON<br>WHITNEY                               | ARISTA ARCD 8405                        |
| 8         | 14          | —          | 2             | THE BEATLES<br>MAGICAL MYSTERY TOUR                      | CAPITOL 48062                           |
| 9         | 7           | 11         | 30            | U2<br>THE JOSHUA TREE                                    | ISLAND 2-90581/ATLANTIC                 |
| 10        | 8           | 10         | 27            | WHITESNAKE<br>WHITESNAKE                                 | GEFFEN 2-24099                          |
| 11        | 10          | 6          | 11            | SOUNDTRACK<br>LA BAMBA                                   | SLASH 2-25605/WARNER BROS.              |
| 12        | 11          | 9          | 13            | GRATEFUL DEAD<br>IN THE DARK                             | ARISTA ARCD 8452                        |
| 13        | 12          | 12         | 9             | DEF LEPPARD<br>HYSTERIA                                  | MERCURY 830 675 2/POLYGRAM              |
| 14        | 13          | 15         | 4             | SOUNDTRACK<br>DIRTY DANCING                              | RCA 6402-2-R                            |
| 15        | 15          | 14         | 22            | KENNY G.<br>DUOTONES                                     | ARISTA ARCD 8427                        |
| 16        | 18          | 18         | 9             | THE DOORS<br>BEST OF THE DOORS                           | ELEKTRA 2-60345                         |
| 17        | 20          | 21         | 5             | NEW ORDER<br>SUBSTANCE                                   | QWEST 2-25621/WARNER BROS.              |
| 18        | 17          | 16         | 26            | FLEETWOOD MAC<br>TANGO IN THE NIGHT                      | WARNER BROS. 2-25471                    |
| 19        | 16          | 13         | 20            | HEART<br>BAD ANIMALS                                     | CAPITOL CDP 46676                       |
| 20        | <b>NEW▶</b> |            | 1             | YES<br>BIG GENERATOR                                     | ATCO 2-90522/ATLANTIC                   |
| 21        | 19          | 25         | 3             | SQUEEZE<br>BABYLON AND ON                                | A&M CD 5161                             |
| 22        | 21          | 20         | 18            | THE BEATLES<br>SGT. PEPPER'S LONELY HEARTS CLUB BAND     | CAPITOL CPP 46442                       |
| 23        | 28          | —          | 2             | KISS<br>CRAZY NIGHTS                                     | MERCURY 832 626-2/POLYGRAM              |
| 24        | 24          | —          | 2             | PET SHOP BOYS<br>ACTUALLY                                | EMI-MANHATTAN 46972                     |
| 25        | 30          | 19         | 23            | SUZANNE VEGA<br>SOLITUDE STANDING                        | A&M CD 5136                             |
| 26        | 27          | 26         | 16            | GEORGE BENSON/EARL KLUGH<br>COLLABORATION                | WARNER BROS. 2-25580                    |
| 27        | 26          | 28         | 5             | AEROSMITH<br>PERMANENT VACATION                          | GEFFEN 24162-2                          |
| 28        | RE-ENTRY    |            |               | PAUL SIMON<br>GRACELAND                                  | WARNER BROS. 2-25447                    |
| 29        | <b>NEW▶</b> |            | 1             | BANANARAMA<br>WOW  | LONDON 828 061-2/POLYGRAM               |
| 30        | <b>NEW▶</b> |            | 1             | BILLY IDOL<br>VITAL IDOL                                 | CHRYSALIS VK 41620                      |

**ALBUM RELEASES**

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.

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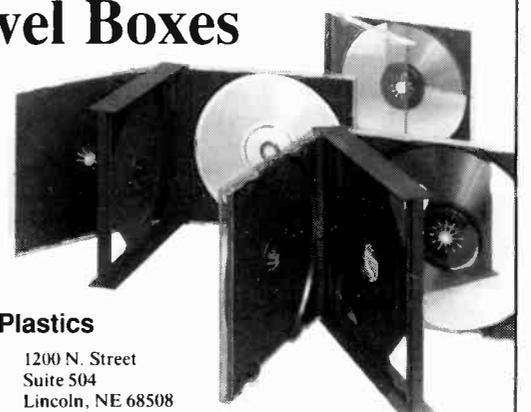
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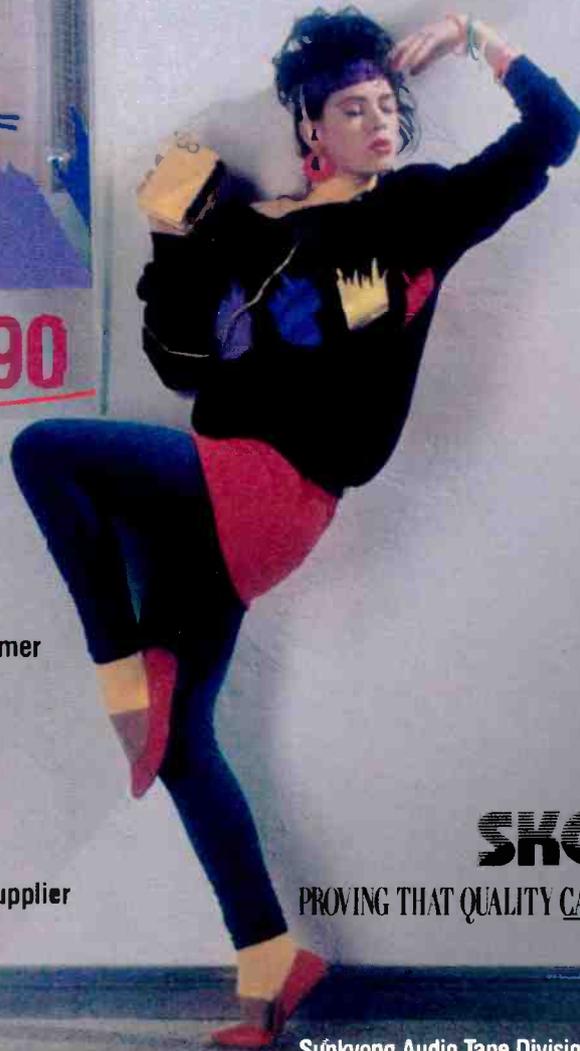
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## British Home Entertainment Show To Make Spring Debut

BY PETER JONES

LONDON The National Exhibition Centre in Birmingham, at the geographical heart of England, is planning a new exhibition covering both the video and record industries. The Home Entertainment Dealers Show will be staged over three days in May, and the organizers assert it could eventually

### 'Music product has changed'

become a rival to MIDEM, which is staged annually in January in Cannes, France.

HEDS '88 replaces the NEC's 3-year-old video software showcase VIDTEL. It will include sections for record and video distributors, hardware exhibitors, and general dealer business as well as a full program of seminars, conferences, and concerts.

"There's no reason why Birmingham cannot become the Cannes of Britain as an industry meeting place," says Dave Willis, HEDS sales director. "Our show will provide an opportunity for record dealers to come along and see what's available in terms of software as well as hardware. The shop-fitting and computer side will be similar to what we've already done for video dealers with VIDTEL."

"The profile of product has changed within the music industry. We're no longer just dealing with records that are in the charts, drop out after a few weeks, and

then die. Now back catalogs are being fully exploited. Compact disk, music video, and records are far longer-lived than they used to be. People involved need a meeting place to talk about what's going on.

"We're looking to build an event in Birmingham that can rival any entertainment show in the world."

However, representatives of MIDEM—Bernard Chevry's long-running industry get-together that is now owned by U.K. television company TVS—say they're not worried by the prospect of a rival. Unsuccessful efforts to out-Chevry Chevry have included Kane Kramer's INTERPROM and Roddy Shashoua's MUSEXPO, both staged in London.

Says Peter Rhodes, MIDEM's U.K. representative: "Basically, this new event sounds like a dealer show, so I don't think it is any competition for us. In any case, the NEC tried the same thing about five years ago and it didn't work then."

Despite the continued growth of other shows, MIDEM 1988 is selling fast, he says. "There's a lot of new blood coming in this time. People like SBK and BMG/Arista are making a big splash. We're selling more group stands than ever before and U.S. participation, which has not been as strong as we would have liked, looks like being well up in 1988."

"The North American group stands introduced U.S. companies to what MIDEM is all about, and they're coming back this time with their own stands."

### CONVENTION CAPSULES

(Continued from page 45)

said that Buzz would offer the same type of positioning to his chain that Tower Records gets from its in-house publication, Pulse. He added that costs for Buzz appear to be comparable to the expense now invested in Record World's in-store circulars while yielding more benefits to participating vendors.

**DOUBLE DUTY:** Patrick Hanson, Record World's director of public relations, pulled overtime above and beyond the normal call of duty. With director of operations Pauline Pettit absent on maternity leave, Hanson took over the reins, coordinating the five-day meet's busy agenda. Then, when the convention concluded at noon on Sept. 17, he drove from Lancaster, Pa., to Princeton, N.J., to represent Elroy's home office at an evening reception to open the chain's 73rd store.

**SHOP TALK:** Pete Jones, president of RCA/A&M/Arista Distribution, and Howie Gabriel, vice president of sales for distributor Important Records and its subsidiary label Relativity, both addressed the meet on its opening night. Jones warned that digital audiotape recorders are making their way to market in Europe "even as

we speak." Gabriel talked up the role that imports and independent label product have played in the industry—particularly Important's contributions. He praised Record World's attempts to support indie product and developing artists.

**SUNDAY, SUNDAY:** RCA was represented with a well-received showcase performance by Glenn Jones on Sept. 13. That first night also featured the act that drew the most praise of any at the meet, Relativity's the Brandos.

**THE MUSICAL** rave for the over-30 crowd here was Columbia songstress Regina Belle, who performed material from her debut album, "All By Myself," and wowed older attendees with her reading of the standard, "What A Difference A Day Makes." Afterward, CBS vice president of sales John Kotecki likened her range to that of the late Minnie Riperton... Meanwhile, Record World's younger attendees warmed up to the rock 'n' roll of Atco band Envy, led by the Stile sisters: Gina, lead guitarist and composer, and Rhonni, lead singer. The band later joined the convention crowd in the resort's lounge and heated up the dance floor. **GEOFF MAYFIELD**

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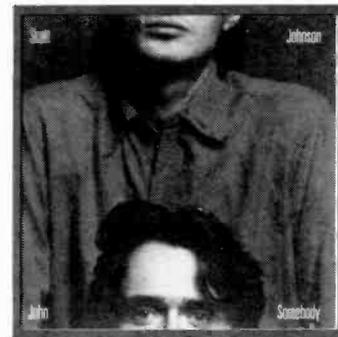
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## RETAIL TRACK



by Earl Paige

**MASS MERCHANDISERS GO COMBO:** It may look like a headline gone awry, but the fact is more and more discount department stores are offering video rental as part of their total home entertainment departments. One trend setter in this latest evolution of the combo is the **Roundup Music Distributors'** racked account **Fred Meyer**, the giant-sized, Northwest chain with stores ranging from 160,000-200,000 square feet. In fact, the stores are being remodeled with expanded prerecorded audio, sell-through video, and video rental all part of Roundup's "music market" departments. Roundup offers sell-through video in all 95 of its Meyer stores.

According to **Peter Young**, Roundup vice president and general manager, the video rental addition "didn't happen overnight. We put in a couple of test departments and ran them for a year. So far, we've added 15 this year." The departments feature 2,000 rental copies. Fees generally average \$2 nightly but range from 99 cents to \$2.49 for special promotions and certain genres. The secret? The video departments "have to be staffed adequately, like a photo-finishing department," says Young. Some discount department store chains, he adds, have been held back due to problems recruiting and training a fully qualified staff. "One thing is certain: You already have the traffic," Young says. He adds that having video rental departments is a good way to boost store traffic, because renters must make at least one more trip back to the store to return the video.

Target is another chain at least mulling video rental, following encouragement from several of the 22 vendors participating in a round-table discussion during the 350-unit chain's annual convention (Billboard, Aug. 22). When the question of built-in traffic arose, **Doug Harvey**, buyer for the internal **Jetco** rack wing, said, "With 200 million people moving through our stores [yearly], we have the potential, no question about it." Among discounters already in rental and touted by several of the vendor panelists is the giant **Wal-Mart**.

**SPEAKING THEIR MINDS:** At this year's **National Assn. of Recording Merchandisers Retail Advisory Committee** annual meeting with the **Manufacturers Advisory Committee** in San Francisco (Billboard, Oct. 10), the small-group discussions brought together 17 store managers with brass from the six major-label distributors, or, as retail committee chairman **Ira Heilicher**, president of **Great American Music**, describes them, "the big six." Both the managers and the label execs split into two groups. For the latter, one group was made up of **John Burns**, executive vice president of **MCA Distribution**; **Joe Mansfield**, vice president of sales for **CEMA**; and **Paul Smith**, senior vice president and general manager of **CBS**. The other group was made up of **Henry Droz**, president of **WEA**; **Jim Urie**, vice president of sales and branch distribution for **PolyGram**; and **Pete Jones**, president of **RCA/A&M/Arista**. Each group of label execs met separately with each of the managers' groups.

The sessions got rave reviews from both distribution chiefs and managers. "I only wish [PolyGram president] **Dick Asher** could have been here," said Urie. "There's about 13 or 14 of them I'd like to hire."

"Sensational," was how Droz appraised the managers. "They were a little bit intimidating, but they were sensational," said the **WEA** topper, adding that he

(Continued on next page)

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## Innovative Promos Lift Sound Warehouse

### Dallas-Based Chain Pulls Out All The Stops

BY CHARLENE ORR

**DALLAS** What do an amusement park, bicycles, and Coors beer have to do with successful local promotions? Each, in its own way, has helped the 104-store **Sound Warehouse** chain boost its profile among consumers.

Because most of the company's outlets are either strip or free-standing stores, competition for the entertainment dollar is fierce. Innovative promotions are natural weapons.

"In effect, two of our biggest competitors are the **Dallas Cowboys** and the **Chicago Bears**," says **John Quinn**, director of retail operations, referring to professional

football teams from the web's two most significant markets. "If somebody elects to pay \$18-\$20 for a ticket [to a football game], that may be the \$18-\$20 they would have spent in our store on a compact disk or movie rentals or albums and tapes.

"We're out there competing not only against other retailers but against other forms of entertainment," adds Quinn. "The more we're in front of somebody with some good ideas on how to spend their money, the better our chances are of obtaining some of their dollars. It's up to our individual stores to have a feel for their market clientele and service those customers through inventory and promotions."

**Diana Frizzell**, field advertising director for the chain's Oklahoma stores until her recent promotion to advertising director in **Sound Warehouse's** Dallas headquarters, recalls how she came up with the idea for a somewhat unusual—though ultimately successful—promotion with **Coors**: "I was sitting around thinking of how we could tie in with **Paramount's** release of 'Top Gun' in 1986 when I called an agency that just happened to be handling the upcoming **Coors Air Show**. Things began to click into place."

Frizzell's promo, titled **Sound Warehouse Welcomes Top Gun Of Aviation**, called for four members of the **Coors** skydiving team to

parachute from an airplane onto the **Oklahoma City Sound Warehouse** parking lot. One-thousand balloons, each containing a prize, were dropped onto the lot as thousands of spectators looked on. The prizes ranged from movie passes to rides in World War II biplanes to flying lessons.

Frizzell's job included meeting with the **Federal Aviation Administration**, city planners, the police and fire departments, and the **Oklahoma City Chamber of Commerce** to make sure the stunt complied with national and city codes. She judged the promo a huge success, saying it helped the store sell scores of "Top Gun" soundtrack albums and videos.

**Oklahoma City** was also the market where the web staged **Kid's Week**, a three-way promotion involving **Sound Warehouse**, amusement park **Frontier City**, and **Channel 34 (KGNC)**. The promo's goals: to sell camcorders, increase attendance at the amusement park, and boost viewership at the television station. By filling out entry blanks available at **Buttons** (the **Oklahoma City Sound Warehouse**) and **Frontier City**, youngsters could compete for a chance to win toy replicas of their favorite characters from "Transformer," a popular **KGNC** show. Each day for a month, winners' names were flashed on the screen during the show. Winners had to

(Continued on next page)

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## INNOVATIVE PROMOS AT SOUND WAREHOUSE

(Continued from preceding page)

call KGNC to claim their prizes.

The actual celebration, Kid's Week, was held inside Buttons, and a life-size "Transformer" appeared in the store. Children were encouraged by store employees to use a camcorder, to demonstrate to their parents the ease of taping. The promo helped Sound Warehouse achieve its goal—selling 40 camcorders in 10 days.

The chain's outlets have come up with several other campaigns that proved equally successful:

- At the Lemon/Knight Street store in Dallas, the rock band the Cult made a midnight appearance to sign autographs. The band showed up after a local concert, drawing 1,500-2,000 fans to the store. The Cult and its followers partied until the store finally

closed at 3 a.m.

- MCA country artist Steve Wariner performed on a flatbed truck at the chain's Irving, Texas, outlet. An estimated 2,000 country music lovers jammed the parking lot to get a good view of Wariner.

- When the movie "RAD" was released, at the height of bicycle racing fever, the Irving store held a stunt show in the parking lot. Sound Warehouse sold videos of the movie at a discount and drew more than 1,000 biking enthusiasts.

Quinn credits the chain's promotional success to its hard-working personnel. "We all pretty much cover every element, whether it's advertising, in-store promotional material—entry blanks, artist appearances—or whatever is incor-

porated into these things," he says. "The events end up being covered the way they need to be covered, because our people make sure of it."

In slightly more than two years, the Sound Warehouse chain has added 66 stores; it's now represented in 26 cities and 11 states. In Chicago's entertainment sector, the "Gold Coast," a 25,000-square-foot, five-story outlet has been operating for nearly a month. The store's grand opening, which lasted for 10 days and involved 10 stores in the area, was one of the chain's most successful promos to date. Although Quinn divulges no exact numbers, he says the store—where each floor is dedicated to a different product line—has a large clientele and boasts an ever-increasing flow of traffic.



**Reba's Friendly Skies.** MCA recording artist Reba McEntire, the Country Music Assn.'s reigning entertainer of the year, gives out autographs at Nashville Recording Studio, a recently opened record store. (Photo: Alan L. Mayor)

## RETAIL TRACK

(Continued from preceding page)

took two full pages of notes during the two meetings. Smith said the sessions pointed out the need for "real communication" between record executives and the store level.

David Slania, a manager for Chicago chain Flip Side Records, told the label execs: "We said what was on our minds; hopefully, you guys heard us. The ball's in your court now."

Camelot Music's Roger Thorton told the assembly he was "impressed that the executives were open to this communication." Said Steve Hack of Q Records & Tapes, "I admired the labels' willingness to sit down with us, because it's easy to get the impression that labels don't care what happens in the store." David Cooley, from Hastings Books & Records, added, "They were really open, they were honest, and that's what we appreciated the most."

Representing other webs were Richard Carlson, Rose Records; Chris Caywood, Music Plus; Steve Dobbs, Peaches (Miami); Matt Engle, The Record Shop; Linda Fedelchak, Musicland; Bob Feterl, Tower Records; Dennis Hicks, Sound Warehouse; Randy Hough, Spec's Music; Marion Jamison,

The Record Bar; B.J. Loberman, J&R Music World; Wayne Olsen, Record World; and Greg VanderJeun, Warehouse.

**EVERYBODY'S COMBO:** Well, not quite *everybody* yet, but one store that's made combo pay off is **Everybody's Records & Tapes** in Portland, Ore., the remaining single store of what was once the Tom Keenan chain, which was recently acquired by Musicland. "I thought the record business was going nowhere but downhill," Keenan recalls. Video brought him back to life; he's an active member of the Video Software Dealers Assn., the trade wing of the National Assn. of Recording Merchandisers. Music is now so important to Keenan that he's joining NARM again.

To reach Retail Track, contact marketing editor Earl Paige at 213-273-7040.

An upcoming seminar looks at family-run businesses ... see page 59

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## Billboard

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**Burnin' Down The Mouse.** Rock legend Little Richard teamed with Disney screen star Goofy to record "Gawrsh Golly Goofy" at Evergreen Studios in Burbank, Calif. The tune is featured on a Disney album, "Mickey's Rock Around The Mouse," released in September.

# Album Work On The Rise In Chicago

## Universal, Streeterville See Music Surge

BY MOIRA McCORMICK

CHICAGO While studios in this city continue to look toward advertising agencies for the bulk of their work, many facilities say album projects are on the upswing here.

Both downtown studios and smaller rooms in the Chicago area report an increasing number of album projects and say they expect that trend to continue.

Of the downtown "big three" studios, Universal Recording Co. and Streeterville Studios have been seeing the most music work, with Chicago Recording Co. reporting developments of a different sort.

Universal president Murray Allen notes that in the past year, Universal has hosted numerous major soundtrack recording sessions, including those for "Top Gun,"

"Peggy Sue Got Married," "Tin Men," and "Hoosiers."

Album projects at Universal have included Manowar, produced by Joey DeMaio for Atlantic; Tom Waits' self-produced "Franks Wild Years" for Island; several tracks on Fred Simon's "Soul Of The Mechanic" for Windham Hill; and a number of projects for jazz artists, including Steve Rodby & Russ Traut, Bobby Irving & Darryl Tookes, and Phil Upchurch.

The Upchurch album is the second release on Universal's recently formed Windy City Jazz label.

Allen says he is in the process of securing distribution for the new imprint.

Allen says Universal's album work is on the upswing because the studio has wholeheartedly embraced digital recording. "Once people do a digital session, they're hooked," says Allen.

The studio's arsenal includes SSL and Neve boards; 32-track Mitsubishi X-850 and 2-track X86 recorders; two Synclavier systems; and a full complement of AMS and Lexicon outboard gear.

(Continued on next page)

## SOUND INVESTMENT

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

**MII GOES TO KOREA:** The competition between the two professional 1/2-inch video formats—Sony's Betacam and Panasonic's MII—continues apace, as the latter is chosen by the Korean Broadcasting System for use in shooting the 1988 Seoul Olympic Games. Under the terms of the contract, Matsushita Electric Industrial Co. Ltd. of Osaka, Japan, will deliver 40 MII-format studio videotape recorders to KBS. These will be installed at the network's international broadcast center, where they will be used for the production and transmission of programs from Seoul during the Olympic Games. In addition, NBC-TV here

in the U.S. has already announced it will use MII systems to handle its coverage of the Games, including news gathering, postproduction, and studio transmission functions. The MII format was developed jointly by NHK and Matsushita in 1983.

**EDIT BY THE NUMBERS:** Digital mastering systems are the wave of the future, and more and more mastering facilities are looking into equipping themselves with the technology. Steve Hall, chief engineer at Future Disc Systems, says his facility has acquired its 10th Harmonia Mundi modular digital outboard rack. "The modular approach allows us to buy the modules as we need them for format conversion, D/A conversion, and delays for mastering," says Gary Rice, Future Disc president.

**BIG IN CHINA:** Hardware maker Klark-Teknik/DDA says it made a strong showing at the BITV equip-

(Continued on next page)

## AUDIO TRACK

### NEW YORK

**DAN RICHARDS** of Audia Music produced a new album for the group Capri at Evergreen Recording. Lance McVickar engineered. Also, producer Tony Conniff mixed tracks for the group Witness, with Jay Marx engineering. And, Lothar Segeler and Richard Lewis, both of Movieland, recorded and mixed new material for CBS Songs.

New York's Unique was visited by producer Rhani Song, who mixed Freddie Jackson's next Capitol release, "I Can't Let You Go." Roey Shamir engineered, and Angela Piva assisted.

Executive producer Bob Sallese began editing the Raw Power Records rock compilation album "The Big Apple—Rotten To The Core, Vol. II" at Tiki. New York groups included on the album are ISM, Ed Gein's Car, U.F. Omer Band, the Mob, Bunker's Boys, Butch Lust, Norman Bates & the Showerheads, Six & Violence, the Headlickers, and Slime Puppies. Jism (lead singer of ISM) assisted on edits. Fred Guarino engineered.

### LOS ANGELES

**STACY LATTISAW** AND Howard Hewett joined forces at Elumba Recording. Tracks are being produced by Jerry Knight and Aaron Zigman. Also, Michael Moore was in to work on the club mix for Patience Dabany, a top name in Africa and Europe making her U.S. debut with these tracks.

The Michael Schenker Group popped in at Sound City to record guitar tracks and vocals. Andy Johns produced and engineered; John Hanlon also engineering. Also, English jazz guitarist Martin Taylor was in, with David Hungate producing. John Mills engineered, and Dave Eaton assisted.

Manhattan recording act Vixen was in the Eldorado studios to cut

tracks with producers David Cole and Rick Neigher. Cole engineered, assisted by Judy Clapp.

Producer Steve Diamond was at Ignited Productions to remix a tune written by himself, Micky Thomas, and Craig Chaquico for Starship. Paul Klingberg engineered. Also, Argentinian artist Laureano Brizula worked on synthesizer overdubs with co-producer George Calendrelli for an album release. Bill Meyer was on keyboards; Bruce Sugar engineered, and Greg Bartheld handled all MIDI programming.

The Vinnie Vincent Invasion recorded bass and drum tracks for its second Chrysalis album at the Sunset Landmark's theater. The empty, underground location has 100-foot ceilings and 6,000 square feet of space. More than 80 drumheads and four cases of drumsticks were used along with bass amps that provided more than 3,000 watts. Zildjian provided drummer Bobby Rock with equipment for the session.

### NASHVILLE

**STEALIN' HORSES DROPPED** in at the Castle to record tracks for a debut Arista/Castle album, slated for release in January. The group, made up of Kiya Heartwood and Kopana Terry, was produced by Jozef and Mark Nevers. Other musicians on the project are Anton Fig (a New York-based drummer who plays on "Late Night With David Letterman"); Neal Jason (bass); and Jimmy Ripp, Larry Chaney, and Kenny Greenburg (all on guitar).

At the Cowboy Arms Hotel & Recording Spa, mixes were completed on guitarist David Greir's debut solo album. Jim Rooney and Greir produced, and Rick "Mix" Adler engineered the project for Rounder Records. Also, America's "Polka King" Frank Yankovic completed mixes on his "Live

From Music City" album. Jack Clement and Joey Miskulin produced, and Adler engineered. And, Adler recently completed mixes on the "Lonesome Pine Specials," a series of 10 one-hour musical television programs produced live at the Kentucky Center For The Arts in Louisville. Producers Dick Van Kleeck and Russ Farmer assembled such artists as Asleep At The Wheel, Hot Rize, Red Knuckles & the Trailblazers, Tracy Nelson, Lyle Lovett, and Vince Gill for the recordings.

### OTHER CITIES

**WHITNEY HOUSTON** visited Reflection Studios, Charlotte, N.C., adding vocal tracks to an upcoming charity Christmas album. Jimmy Iovine produced, and Thom Pannuzio engineered. Also, editing and sequencing for mastering Don Dixon's Enigma release "Romeo At Juilliard" were completed by Steve Haigler.

Thomas McQuary produced tracks by the Four Tops at United Sound Systems in Detroit. Rufus Harris engineered the Arista Records project. Also, producer George Clinton worked on a new Funkadelic project for MCA with Larry Ferguson and Harris behind the board. Aretha Franklin spent time working on her new live album for Arista. Michael Iacopelli was at the controls.

At Criteria in Miami, Julio Iglesias worked on an upcoming album. Carlos Nieto engineered, assisted by Carlos Alvarez. And, Clarence Clemons worked on overdubs for three songs. The Miami Sound Machine production team, Emilio Estefan, Joe Galdo, and Larry Dermer, produced. Eric Schilling ran the board, assisted by Dana Horowitz.

Russian Hill, San Francisco, played host to the Beach Boys, in for a series of overdubbing and

(Continued on next page)



Los Angeles-based mastering house Future Disc Systems recently acquired its 10th Harmonia Mundi modular digital outboard rack, intended for digital mastering use. Shown are facility president Gary Rice, at left and chief engineer Steve Hall. In the top rack are the Harmonia Mundi D/A converter; preview delay; and Sony modules interfaced to the PCM-1630 processor, DMR-4000 U-matic VTRs, DAT-2000 tape analyzer, and DAE-1100A digital editor.

## STUDIOS SEE ALBUM WORK INCREASE

(Continued from preceding page)

"We're also using Sony digital audiotape recorders to make clients' reference tapes," Allen adds.

Jim Dolan Jr., Streeterville's president, says recent album work for the studio has seen numerous projects for Alligator Records, produced by Alligator chief Bruce Iglauer. These include A.C. Reed's latest, featuring Stevie Ray Vaughan and Bonnie Raitt; former Wailer Donald Kinsey's next release; Roy Buchanan's "Hot Wires"; and a French film soundtrack called "Saxo," featuring Buchanan and Archie Shepp.

Streeterville chief engineer Justin Niebank says he has also mixed Michelob commercial tracks with Eric Clapton, Robert Cray, and Joe Jackson, all produced by Peter McHugh of the D.D.B. Needham ad agency.

Other music work for Streeterville includes projects for folk artist Bob Gibson, house music artist/producer Marshall Jefferson, and local radio personality Jonathan Brandmeier of WLUP-FM.

At Chicago Recording Co., the third leg of the downtown big-three triumvirate, chief engineer Hank Neuberger says major label album work is not happening. "We really don't cater to it," he says, noting that the last big album project at CRC was Nicholas Tremulis' "More Than The Truth," produced in the spring by Rob Fraboni for Island.

Neuberger is most excited these days about CRC's latest equipment acquisition, an AMS Audiofile disk-based digital recorder. "It's in use every hour of the day in our production studio," he says.

Neuberger says the only other

facility in the area to own an Audiofile is video postproduction house Editel Chicago. "Our Audiofile is coupled with a 24-track automated MCI console, with Apple Macintosh and Compaq ancillary computer support equipment," says Neuberger.

River North Recorders, the newest downtown-area studio, has been running only about 25% album work, with the lion's share devoted to commercial production.

Lately, though, the studio has seen some big rock names come in for music work: Billy Idol was there in late spring to sweeten his "Mony Mony" single, and, most recently, David Bowie dropped in with Peter Frampton and Carlos Alomar to work on "Bang Bang." In addition, Restless Heart came in to work on the soundtrack for a promotional video for the Republican party.

Thomas says River North—which is outfitted with Neve, Studer, Lexicon, and AMS equipment—is previewing a new Sony 24-track digital machine. "We're toying with the idea of going digital, so we're letting our clients get the feel of the Sony recorder," says Thomas.

Chicago's premier album studio, Chicago Trax on the near-North Side, has been extremely busy over the past year. The facility's Reid Hyams says Adrian Sherwood was in mixing Skinny Puppy for Capitol, and Epic artists the Insiders recorded their debut release, "Ghost On The Beach," with group member Jay O'Rourke producing. O'Rourke was also in at the board for sessions with the Slammin' Watusis, newly signed to

Epic; Marshall Jefferson was in to mix Mel & Kim's "I'm The One Who Really Loves You" for Atlantic; and Ministry's Al Jourgensen produced a live album for the Revolving Cocks on Wax Trax! Records.

"We've had more album work in general, although it was a little slow in August and September," says Hyams. "This fall, we're looking for it to pick up even more, with more projects for Atlantic."

In nearby Lake Geneva, Wis., digital facility Royal Recorders has seen its share of album projects in the past year, with records by Adrian Belew's band, the Bears, for the Primitive Man label and by the BoDeans, produced by Jerry Harrison for Slash/Reprise.

Studio manager Helen Tyler says Talking Head Harrison was also back in recently to produce John Sieger for Warner Bros. Other projects included Genesis guitarist Darryl Stuermer in working on demos and Gavin Christopher mixing tracks for his next Manhattan album. Additionally, producer-in-residence Belew is due to begin work on his next solo album for Island.

Some of the Chicago area's smaller 24-track facilities have hosted major label sessions of their own, in addition to their customary load of indie album projects and demos.

At Seagrape Studios, Mike Konopka says the Bloomington, Ind.-based band Voyage has cut tracks for its Motown debut. And Studiomedica in suburban Evanston has been hosting Private Music artist Jerry Goodman.

## SOUND INVESTMENT

(Continued from preceding page)

ment exhibition, held recently in Peking, China. The British group made several sales to television stations and production facilities through its Hong Kong-based distributor, Studer Revox (Far East) Ltd. Among the sales were six DN780 digital reverbs, two DN716 digital delay lines, one DDA D-Series 16/8/2 board, and one DDA S-Series 14/4/2 board.

**LIVE AND KICKING:** South Mel-

bourne, Australia-based **Metropolis Audio** has constructed a live acoustic environment in its Studio One. The room is variable in size and shape, an effect achieved through the use of large, hinged panels that can be pivoted. Mounted on one wall are door panels of various sizes. When closed, they create a "live" environment. As each panel is opened, it progressively cuts down the reverb time.

## AUDIO TRACK

(Continued from preceding page)

mixing sessions in studio A. The single, "Happy Endings," with **Little Richard** handling the lead vocal, is slated for release on Brother Records this fall. **Terry Melcher** and **Bruce Johnston** produced, and **Steve Douglas** arranged horns. **Keith Wechsler** was recording and mixing engineer, assisted by **Samuel Lehmer** and **Jeffrey Kliment**.

**Julian Leal** was in at **Paragon Recording**, Chicago, to record and produce his new solo project for J.L.I. Records. The single, "Get Away" b/w "Hold Out," was written by Leal. **George Warner** engineered, assisted by **Scott Barnes**.

**Bobby McFerrin** recorded the

new theme for the Bill Cosby television show at **Different Fur** in San Francisco. **Howard Johnston** engineered. Also, **Patrick Gleeson** produced, recorded, and mixed the soundtrack for the "Rags To Riches" TV series. **Devon Bernardoni** was at the controls. And, **Matt Wallace** mixed his original tune with collaborator **Don Jackovich** for Warner Bros.' "New Monkees" TV series.

Heavy metal band **Iron Cross** recorded its debut album, "Church And State," at **Seagrape Studios**, Chicago. **Mike Konopka** produced the **Turmoil Records** project, scheduled for release Nov. 15.

Final touches were put on the

**NEW ADDITION:** As San Francisco-based **Music Annex** continues to draw commercial, film, and television postproduction work, **Bob Bradford** becomes senior mixer at the studio. The 15-year industry veteran has mixed commercials for Coca-Cola, McDonald's, General Motors, and Saks Fifth Avenue. He has also done extensive film and TV entertainment work.

Edited by STEVEN DUPLER

new **Ghetto Boys** album, "Ghetto Boys Making Trouble," at **Hardrap Studio**, Houston. **James Smith** is executive producer; **Cliff Blodgett** and **Daryl Oliver** are co-producers; **Carl Stephenson** is computer and keyboard programmer; and **DJ Grand Wizard Ready-Red** is drum programmer.

All material for the Audio Track column should be sent to **Debbie Holley, Billboard, 49 Music Square West, 5th Floor, Nashville, Tenn. 37203.**

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## U.S. Military Gets Into Tape Rental And Sales

BY EARL PAIGE

LOS ANGELES Reflecting the maturity of the home video industry and the need to gain more profit, U.S. military exchanges are changing rental and sell-through practices.

The most dramatic move is the Navy's switch from outside concessionaires to operating its own rental outlet—and thereby leasing product at 136 worldwide base exchanges, 40 of which are in the U.S.

Still operating rental outlets more traditionally are the 750 Army and Air Force exchanges and 17 similar installations operated by the Marines.

Another reflection of the industry as a whole is the military use of "shopettes," or 7-Eleven-type stores, sometimes called troop stores. Of 750 total outlets, the Army and Air Force Exchange Service operates 493 shopettes.

There are also elements of video specialty within the military—as shown by a recent bid solicitation for a hospital rental system from the Air Force. "This solicitation is based upon new procedures which allow offerers to quote on 2-, 3-, 4-, or 5-year contract periods. This will allow you to amortize your capital investment over various time periods as you prefer," says James Doutré, contracting officer.

In terms of sell-through, AAFES outlets are emphasizing more SKUs all the time, says Pete Clendenon, supervisory buyer at the giant AAFES warehouse near Atlanta which racks all Army and Air Force exchanges. "We try to have 150-200 pieces [of video] in an overall 3,600 SKU assortment." Ideally, price points of \$21.95-\$25.95 are desired, he adds.

Video is up from 5% to 6% as a portion of total dollar volume. AAFES expects its annual volume for all prerecorded product to hit \$95 million-\$100 million, up from \$75 million in 1986.

Also changing its procurement policies is the Navy, which has recently gone to two more suppliers for racking prerecorded audio and video, adding Handleman Co. and Lieberman Enterprises. Others are Bib Distributing, Encore Distributing, Scott Distributing, and Europac Inc., according to John Russas, public affairs manager, Navy resale and services support, Staten Island, N.Y.

Explaining new Navy rental policies, Dave Nobel, manager of the acquisition branch at the field support office in Oakland, Calif. says that in the Oakland region a basic inventory of 6,390 tapes is available from 17 different locations. Rental fee is \$1.95 for 24 hours.

Nobel says the move from conces-

sionaires will allow a better profit margin as well as tailoring selections for regional differences.

Guidelines received by document bidders offer some indication of video rental activity at military installations. For example, there is no Beta in continental U.S. exchanges; overseas, no more than 30% of the total tape mix can be Beta.

Some indication of annual dollar volume and respective square-foot size of the rental departments is offered. Examples at selected overseas bases—described as from a "previous" rental operation and of-

fering no warranty on new bidding—vary widely. A 408-square-foot facility with minimum inventory of 2,600 tapes generated \$403,000, while a 1,200-square-foot outlet with a minimum of 3,500 tapes generated \$156,000.

The Navy requires the minimum stock level to turn three times a month, and a maximum level to turn six times. Moreover, "an assessment will be charged to the contractor for failure to maintain each activity's stock level," states a bidder application.

Requirements are rigorous, rang-

ing from supplier requirements to provide timely display and computerized inventory management to on-site training (for overseas bases, training can be in written form).

Used tapes are discouraged, with a caveat stating that tapes are to be "new, or in like-new condition" when originally placed into rotation throughout exchanges.

Guidelines on inventory mix state 70% of an initial assortment must comprise the top 40 of Billboard's Top Videocassettes Rental chart plus action/adventure, sci-fi, come-

(Continued on page 62)

FOR WEEK ENDING OCTOBER 17, 1987

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 | Suggested List Price |
|-----------|-----------|---------------|--|---|-----------------|----------------------|
|           |           |               | ★★ NO. 1 ★★                            |   |                 |                      |
| 1         | 1         | 4             | AN AMERICAN TAIL                       | Amblin Entertainment<br>MCA Home Video 80536          | 1986            | 29.95                |
| 2         | 2         | 51            | SLEEPING BEAUTY                        | Walt Disney Home Video 476                            | 1959            | 29.95                |
| 3         | 3         | 19            | HERE'S MICKEY!                         | Walt Disney Home Video 526                            | 1987            | 14.95                |
| 4         | 5         | 19            | HERE'S DONALD!                         | Walt Disney Home Video 527                            | 1987            | 14.95                |
| 5         | 7         | 19            | DISNEY'S SING-ALONGS: HEIGH-HO!        | Walt Disney Home Video 531                            | 1987            | 14.95                |
| 6         | 4         | 107           | PINOCCHIO ♦                            | Walt Disney Home Video 239                            | 1940            | 29.95                |
| 7         | 19        | 70            | WINNIE THE POOH AND TIGGER TOO         | Walt Disney Home Video 64                             | 1974            | 14.95                |
| 8         | 12        | 102           | ROBIN HOOD ♦                           | Walt Disney Home Video 228                            | 1973            | 29.95                |
| 9         | 6         | 19            | WINNIE THE POOH AND A DAY FOR EYORE    | Walt Disney Home Video 65                             | 1983            | 14.95                |
| 10        | 14        | 70            | ALICE IN WONDERLAND ▲ ♦                | Walt Disney Home Video 36                             | 1951            | 29.95                |
| 11        | 11        | 79            | THE SWORD IN THE STONE ♦               | Walt Disney Home Video 229                            | 1963            | 29.95                |
| 12        | 8         | 19            | HERE'S PLUTO!                          | Walt Disney Home Video 528                            | 1987            | 14.95                |
| 13        | 9         | 107           | DUMBO ▲ ♦                              | Walt Disney Home Video 24                             | 1941            | 29.95                |
| 14        | 17        | 69            | WINNIE THE POOH AND THE HONEY TREE ♦   | Walt Disney Home Video 49                             | 1965            | 14.95                |
| 15        | 15        | 70            | WINNIE THE POOH AND THE BLUSTERY DAY ♦ | Walt Disney Home Video 63                             | 1968            | 14.95                |
| 16        | 13        | 18            | HERE'S GOOFLY!                         | Walt Disney Home Video 529                            | 1987            | 14.95                |
| 17        | 18        | 19            | THE RELUCTANT DRAGON                   | Walt Disney Home Video 533                            | 1941            | 14.95                |
| 18        | 23        | 49            | DISNEY'S SING-ALONG SONGS              | Walt Disney Home Video 480                            | 1986            | 14.95                |
| 19        | 10        | 30            | THE TRANSFORMERS: THE MOVIE            | Family Home Entertainment 26561                       | 1986            | 14.95                |
| 20        | 21        | 50            | MICKY KNOWS BEST ♦                     | Walt Disney Home Video 442                            | 1986            | 14.95                |
| 21        | 22        | 19            | SILLY SYMPHONIES!                      | Walt Disney Home Video 530                            | 1987            | 14.95                |
| 22        | 24        | 74            | PETE'S DRAGON ▲ ♦                      | Walt Disney Home Video 10                             | 1977            | 29.95                |
| 23        | 20        | 44            | THE ADVENTURES OF TEDDY RUXPIN         | Children's Video Library<br>Vestron Video 1547        | 1986            | 24.95                |
| 24        | 16        | 2             | THE CARE BEARS FAMILY TREASURE CHEST   | Lorimar Home Video 719                                | 1987            | 39.95                |
| 25        | RE-ENTRY  |               | CHARLOTTE'S WEB                        | Hanna-Barbera Prod. Inc.<br>Paramount Home Video 8099 | 1973            | 19.95                |

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

## Educational-Tape Co. Changes Its Name Univ. Vid Goes To College

NEW YORK After a three-year gestation, University Video Inc. has changed its name to College Video Corp. and is set to begin full-scale marketing of its adult-education video courses on Nov. 1.

The Washington, D.C.-based company has passively let customers find out about it through catalogs and college programs. At the same time, it's been beefing up its curriculum and developing relationships with colleges to the point that it is now ready to promote its holdings at retail actively.

According to president Michael Falk, the company has tied in with the International University Consortium, which consists of 20 colleges in the U.S. and Canada that offer media-delivered adult courses under IUC member enrollment. And to help introduce the programs at retail, College Video is holding a "scholarship contest" in which a

\$5,000 grant is being given away as a grand prize, with free course rentals also being awarded.

Currently, College Video has 55 three-credit college-level courses available, allowing students the chance to earn an entire two-year associate degree in arts or science through home video. These courses were originally produced by colleges and college consortia groups for broadcast on PBS or cable stations.

College Video also offers several upper-level education courses for teachers, who can earn credit needed to maintain their certification or merit pay raises.

Each course typically contains a half dozen or so tapes with approximately five lessons per tape. Generally, 12-15 lessons are supplied at a time with partial payment of the enrollment fee, which totals \$75.

(Continued on page 60)

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## Seminar Set On Family Businesses

NEW YORK Managing the transition of ownership in family-owned businesses will be the focus of an upcoming seminar in suburban Chicago. The event is being sponsored by the Video Software Dealers Assn. and the National Assn. of Recording Merchandisers.

The session, titled "Managing Succession Without Conflict: A Family Business Seminar," is scheduled for 8:30 a.m.-5 p.m. Nov. 4 at the O'Hare Exposition Center in Rosemont.

Topics will include how a family business should plan for growth and profit in a changing marketplace, continuity of effective management during transfer from one generation to another, ways to settle conflicting goals between current owners and their successors, and how to create a working board of directors.

The session will be led by four advisers who specialize in family-owned enterprises, including Leon A. and Katy Danco, co-founders of The Center For Family Business. Leon Danco is the center's chief executive officer, president of Univ. Services Institute, and adjunct professor of business administration at John Carroll Univ. in Cleveland. Author and columnist Katy Danco is vice president and treasurer of Univ. Services Institute.

The NARM/VSDA session will also be addressed by attorney Frank Nagorney, a partner in the Cleveland law firm Calfee, Halter, and Griswold who specializes in taxation, succession, and estate planning. Dr. John L. Ward, Ralph Marotta professor of free enterprise in the department of management at Loyola Univ. of Chicago will also speak.

The sponsoring trade groups suggest that all family members, including nonshareholders, attend the seminar. The fee for the first participant is \$195, but additional members of the same company can attend for \$100 each. Attendance will be restricted to members of NARM or VSDA.

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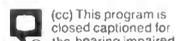
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**UNIVERSITY VIDEO**

(Continued from page 58)

As Falk notes, the tapes are available either directly from him or through local video stores. In the latter instance, stores pay a \$99.95 initiation fee in order to act as the fulfillment center for students enrolling through the store. When a student enrolls, College Video sends the tapes to the store and pays the store a \$1.75 handling fee for each one.

"We have over a thousand hours of video product for retailers to earn handling fees for servicing customers, and the fee continues for the life of the program," says Falk. "So it's a great way to expand a store's how-to and instructional section without a major investment, as well as supply tapes to customers without having to increase shelf space. It also helps set video stores apart in order to compete with the top 40 operations and convenience outlets."

Falk says that about 60 National Video stores have been handling College Video product through the company's catalog thus far, as have the Washington, D.C., Metro chain, the Virginia and North Carolina supermarket chain Farm Fresh Inc., and some mom and pops.

"The program fits in well with the one-stop shopping convenience we offer our customers and also gives them something they can't get anywhere else," says Susan Mayo, vice president of consumer affairs and public relations for Farm Fresh, which operates Movie Mart video centers in 17 of its units. "According to our merchandiser, the reception has been great, though it's too soon to tell how many have gone out. I think they'll need some ongoing publicity, though. But we've already been showing the product on TV talk shows in Norfolk [Va.]."

Falk says that the new link with IUC should heighten awareness of the product and stimulate enthusiasm. "The consortium includes such respected schools as Penn State and Memphis State Univ. and Empire State College in New York, so no matter where you live, you can now earn credit from them."

Not only can students enroll in these schools, adds Falk, but they can either study on their own and take the final exams when they're ready, or they can make use of the opportunity to get instruction and feedback from a university professor. Thus, the IUC arrangement adds to existing ones that College Video has in effect at approximately 15 local colleges.

"This increases the flexibility of the institution, which can now offer courses without having to broadcast them," says Gary Miller, IUC's executive director. "Of course, it also increases students' flexibility in studying when they want to study."

Falk says that in addition to the large college target audience for College Video programs, the seniors market remains to be tapped. Meanwhile, he is currently negotiating with Kentucky Educational Television to obtain its "G.E.D. On TV" high-school equivalency programming for home video distribution and is also looking at ways to supply the military with his tapes.

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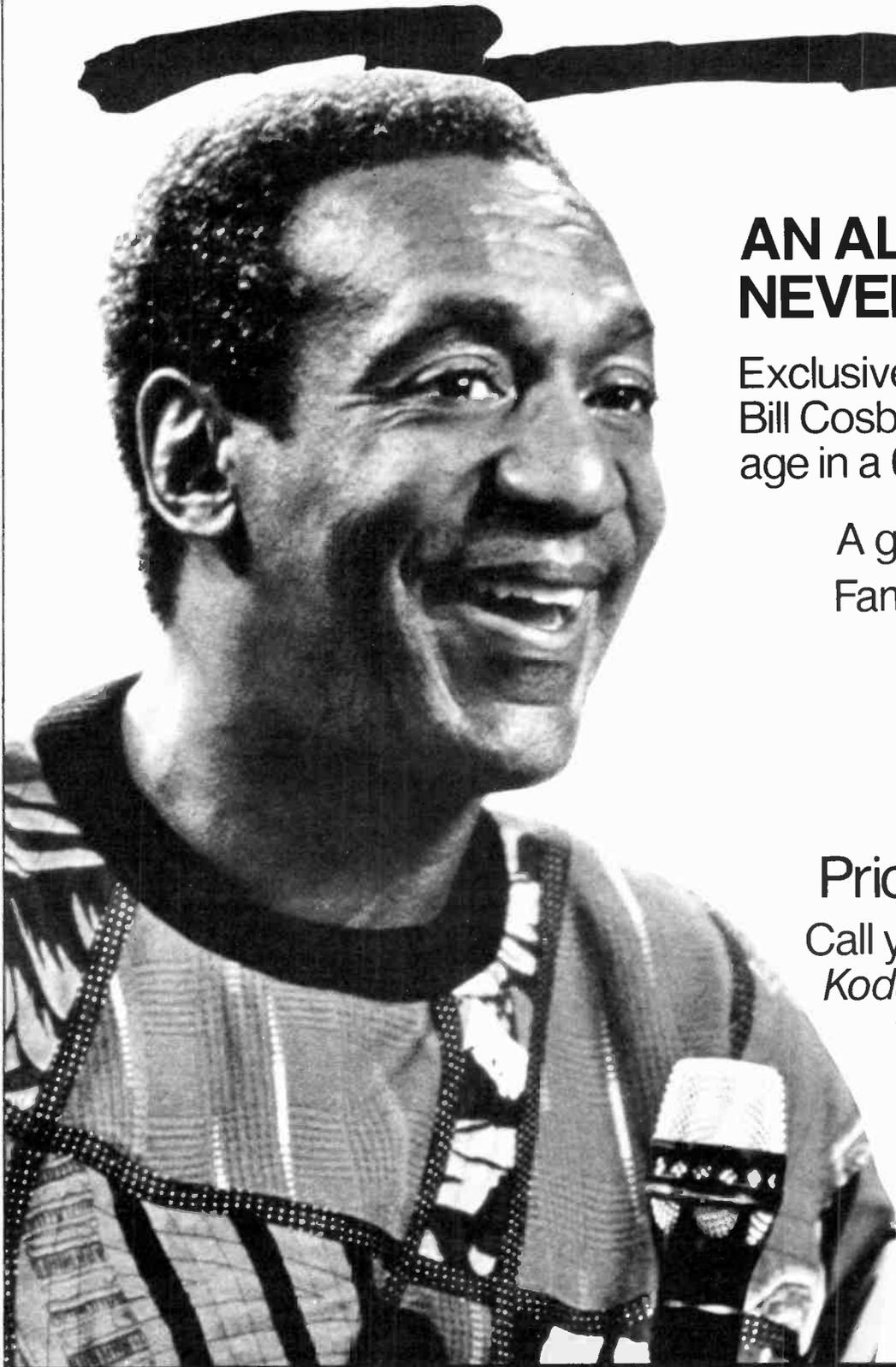
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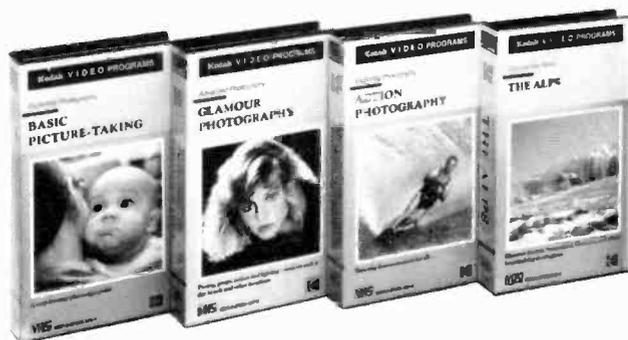
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 ◆ = Beta, ♥ = VHS, and ♣ = LV.  
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**TIN MEN**

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**VIDEO FROM HELL**

Frank Zappa

◆♥ MPI/\$29.94

**THE WOLF AT THE DOOR**

Donald Sutherland

◆♥ Key/\$79.98

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 New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

**MILITARY TAPE TRADE**

(Continued from page 58)

dy, drama, and horror. The balance must comprise 5% music video, 15% children's, 5% instructional/nontheatrical, and 5% classics. Of the total inventory, 4% must be new releases. No X-rated material is allowed.

A recent bid acceptance commencing Aug. 1 finds the Oakland office obtaining tapes for \$2.99 a month for the first year (another bid covers years two-three).

Bidding aggressively were 50 firms, ranging from the more familiar home video distributors such as Commtron Corp., Metro Video Distributors, and Ingram Distributing to companies not known to be involved in video leasing, such as Handleman Co., JVC Co. of America, and Bib Distributing. Dozens of independent video retailers vied.



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## TOP VIDEOCASSETTES RENTALS™

| THIS WEEK   | LAST WEEK    | WKS. ON CHART | TITLE  | Copyright Owner, Manufacturer, Catalog Number                   | Principal Performers                   | Year of Release | Rating |
|---|--------------|---------------|--|---|--|-----------------|--------|
| Compiled from a national sample of retail store rental reports. |              |               |  |   |  |                 |        |
| 1   | 1            | 8             | <b>CROCODILE DUNDEE</b>                            | ★★ NO. 1 ★★<br>Paramount Pictures<br>Paramount Home Video 32029 | Paul Hogan                             | 1986            | PG     |
| 2   | 6            | 2             | <b>MANNEQUIN</b>                                   | Media Home Entertainment M920                                   | Andrew McCarthy<br>Kim Cattrall        | 1987            | PG     |
| 3   | 2            | 4             | <b>AN AMERICAN TAIL</b>                            | Amblin Entertainment<br>MCA Home Video 80536                    | Animated                               | 1986            | G      |
| 4   | 13           | 3             | <b>HOOSIERS</b>                                    | Orion Pictures<br>HBO Video 0041                                | Gene Hackman<br>Dennis Hopper          | 1986            | PG     |
| 5   | 14           | 2             | <b>BLIND DATE</b>                                  | Tri-Star Pictures<br>RCA/Columbia Home Video 6-20822            | Kim Basinger<br>Bruce Willis           | 1987            | PG-13  |
| 6   | 11           | 2             | <b>BURGLAR</b>                                     | Warner Bros. Inc.<br>Warner Home Video 11705                    | Whoopi Goldberg<br>Bob Goldthwait      | 1987            | R      |
| 7   | 4            | 8             | <b>THE BEDROOM WINDOW</b>                          | DEG Inc.<br>Vestron Video 5209                                  | Steve Guttenberg<br>Isabelle Huppert   | 1987            | R      |
| 8   | 3            | 9             | <b>BLACK WIDOW</b>                                 | CBS-Fox Video 5033  | Debra Winger<br>Theresa Russell        | 1986            | R      |
| 9   | 8            | 4             | <b>LIGHT OF DAY</b>                                | Taft/Barish Entertainment<br>Vestron Video 5200                 | Michael J. Fox<br>Joan Jett            | 1987            | PG-13  |
| 10  | 5            | 4             | <b>FROM THE HIP</b>                                | DEG Inc.<br>Lorimar Home Video 473                              | Judd Nelson<br>Elizabeth Perkins       | 1986            | PG     |
| 11  | 10           | 12            | <b>THE COLOR PURPLE</b>                            | Warner Bros. Inc.<br>Warner Home Video 11534                    | Whoopi Goldberg<br>Oprah Winfrey       | 1985            | PG-13  |
| 12  | 7            | 6             | <b>THE MISSION</b>                                 | Warner Bros. Inc.<br>Warner Home Video 11639                    | Robert De Niro<br>Jeremy Irons         | 1986            | PG     |
| 13  | 9            | 6             | <b>OVER THE TOP</b>                                | Cannon Films Inc.<br>Warner Home Video 11713                    | Sylvester Stallone                     | 1987            | PG     |
| 14  | 15           | 2             | <b>SOME KIND OF WONDERFUL</b>                      | Paramount Pictures<br>Paramount Home Video 31979                | Eric Stoltz<br>Mary Stuart Masterson   | 1987            | PG-13  |
| 15  | <b>NEW ▶</b> |               | <b>RAISING ARIZONA</b>                             | CBS-Fox Video 5191  | Nicholas Cage<br>Holly Hunter          | 1987            | PG-13  |
| 16  | <b>NEW ▶</b> |               | <b>POLICE ACADEMY 4: CITIZENS ON PATROL</b>        | Warner Bros. Inc.<br>Warner Home Video 20025                    | Steve Guttenberg<br>Bubba Smith        | 1987            | PG     |
| 17  | 12           | 8             | <b>THE THREE AMIGOS</b>                            | Orion Pictures<br>HBO Video 0007                                | Steve Martin<br>Chevy Chase            | 1986            | PG     |
| 18  | 18           | 8             | <b>CRITICAL CONDITION</b>                          | Paramount Pictures<br>Paramount Home Video 1879                 | Richard Pryor                          | 1986            | R      |
| 19  | 27           | 2             | <b>HEAT</b>  | New Century Entertainment<br>Paramount Home Video 12584         | Burt Reynolds                          | 1987            | R      |
| 20  | 20           | 5             | <b>DEAD OF WINTER</b>                              | CBS-Fox Video 5147  | Mary Steenburgen<br>Roddy McDowell     | 1987            | R      |
| 21  | 16           | 8             | <b>A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS</b> | Media Home Entertainment M900                                   | Robert Englund                         | 1987            | R      |
| 22  | 17           | 6             | <b>RADIO DAYS</b>                                  | Orion Pictures<br>HBO Video 0014                                | Mia Farrow<br>Dianne Wiest             | 1986            | PG     |
| 23  | <b>NEW ▶</b> |               | <b>ANGEL HEART</b>                                 | IVE 60460   | Mickey Rourke<br>Lisa Bonet            | 1987            | NR     |
| 24  | 19           | 12            | <b>THE GOLDEN CHILD</b>                            | Paramount Pictures<br>Paramount Home Video 1930                 | Eddie Murphy                           | 1986            | PG-13  |
| 25  | 26           | 6             | <b>MY DEMON LOVER</b>                              | New Line Cinema<br>RCA/Columbia Home Video 6-22821              | Scott Valentine<br>Michelle Little     | 1987            | PG-13  |
| 26  | 22           | 7             | <b>BRIGHTON BEACH MEMOIRS</b>                      | Universal City Studios<br>MCA Home Video 80476                  | Jonathan Silverman<br>Blythe Danner    | 1986            | PG-13  |
| 27  | 23           | 14            | <b>NO MERCY</b>                                    | Tri-Star Pictures<br>RCA/Columbia Home Video 6-20791            | Richard Gere<br>Kim Basinger           | 1986            | R      |
| 28  | 21           | 5             | <b>THE STEPFATHER</b>                              | Nelson Home Entertainment 7567                                  | Terry O'Quinn<br>Jill Schoelen         | 1987            | R      |
| 29  | 24           | 13            | <b>CRIMES OF THE HEART</b>                         | Lorimar Home Video 421  | Diane Keaton<br>Sissy Spacek           | 1986            | PG-13  |
| 30  | 25           | 17            | <b>THE MORNING AFTER</b>                           | Lorimar Home Video 419  | Jane Fonda<br>Jeff Bridges             | 1986            | R      |
| 31  | 28           | 18            | <b>JUMPIN' JACK FLASH</b>                          | CBS-Fox Video 1508  | Whoopi Goldberg                        | 1986            | R      |
| 32  | 30           | 11            | <b>SOMETHING WILD</b>                              | Orion Pictures<br>HBO Video 001                                 | Melanie Griffith<br>Jeff Daniels       | 1986            | R      |
| 33  | 31           | 15            | <b>HANNAH AND HER SISTERS</b>                      | Orion Pictures<br>HBO Video TVR3897                             | Mia Farrow<br>Michael Caine            | 1986            | PG-13  |
| 34  | 29           | 25            | <b>FERRIS BUELLER'S DAY OFF</b>                    | Paramount Pictures<br>Paramount Home Video 1890                 | Matthew Broderick                      | 1986            | PG-13  |
| 35  | 39           | 26            | <b>BLUE VELVET</b>                                 | Lorimar Home Video 399  | Kyle MacLachlan<br>Isabella Rossellini | 1986            | R      |
| 36  | 32           | 6             | <b>NATIVE SON</b>                                  | Diane Silver Prod.<br>Vestron Video 9963                        | Oprah Winfrey<br>Geraldine Page        | 1986            | PG     |
| 37  | 36           | 15            | <b>LITTLE SHOP OF HORRORS</b>                      | Warner Bros. Inc.<br>Warner Home Video 11702                    | Rick Moranis<br>Ellen Greene           | 1986            | PG-13  |
| 38  | 40           | 13            | <b>WITCHBOARD</b>                                  | Cinema Group Pictures<br>Continental Video 1096                 | Tawny Kitaen<br>Stephan Nichols        | 1986            | R      |
| 39  | 37           | 20            | <b>HEARTBREAK RIDGE</b>                            | Warner Bros. Inc.<br>Warner Home Video 11701                    | Clint Eastwood                         | 1986            | R      |
| 40  | <b>NEW ▶</b> |               | <b>ERNEST GOES TO CAMP</b>                         | Touchstone Films<br>Touchstone Home Video 593                   | Jim Varney                             | 1987            | PG     |

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

## VIDEO RETAILING

## VIDEO PLUS

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

**"PLATOON" TOGS:** Video dealers promoting sales and rentals of "Platoon" may wish to look into caps bearing the movie's title from Joy Insignia (800-526-7148). The caps,



The movie-related merchandise trend has invaded "Platoon," the Oscar-winning movie from Hemdale Films that is due for release on HBO Video. Along with these caps, supplier Joy Insignia carries products that relate to other video releases like "Top Gun" and "Miami Vice."

which are licensed by Hemdale Film Corp., producers of the Academy Award-winning movie, come in two styles: olive camouflage with a mesh back or solid olive cotton twill. Joy sells them to dealers for \$48 a dozen.

Additionally, Joy has a series of licensed emblems that can be heat-applied or sewn on, including items with the logos from "Top Gun" and "Miami Vice."

**STYLISH STORAGE:** New from Soundesign (201-434-1050) is a series of storage cabinets for videotapes, audiotapes, and compact disks in various combinations. The model TM32K is a two-drawer cabinet that holds up to 32 videocassettes, 48 audiocassettes, or 72 single and four double CDs. It is 18 1/8 inches wide, 13 inches high, and 12 3/8 inches deep. Covered in oak vinyl veneer, the unit has a suggested retail price of \$19.95.

Another model, the FM48K/P, has three drawers with a capacity of 48 videocassettes, 72 audiotapes, or 108 single and six double CDs. It also serves as a video stand, with room for a 19-inch television set on top and a front-loading VCR on its open shelf. Suggested price is \$59.95.

**HOLDING PATTERN:** Media-Tech's (301-791-6868) Video Tape Organizer holds eight VHS tapes. Each unit has its own handle, which also serves as part of a locking system when an additional unit is attached for modular storage. The organizers come in black, burgandy, green, blue, gray, peach, red, rose, turquoise, toast, and white. Packs of 12 units sell for \$4 each and have a suggested retail price of \$6.99.

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# **ACTION MOVIE!**

## **DELTA FORCE COMMANDO**

### **NEW 1987 FEATURE FILM RELEASE!**

“DELTA FORCE COMMANDO”, a brand new action-adventure film starring Fred Williamson and Bo Svenson, will be released on videocassette on November 25.

The movie “DELTA FORCE COMMANDO” has already attracted widespread attention, including articles in such newspapers as the *Wall Street Journal*. “DELTA FORCE COMMANDO” covers the story of two U.S. fighter pilots and their fight against terrorism in the deadly Nicaraguan jungle.

Climax of the movie centers around the U.S. Army crack Delta force squad being sent in to rescue the Air Force pilots after they crash land. The mission of the Delta Force Commandos—to defuse an on-board Atom Bomb before time runs out.

“DELTA FORCE COMMANDO” was produced and released in 1987. Directed by Frank Valenti.

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***Order Date: November 9, 1987***

To be included on the P.O.P. mailing list call 1-800-221-7700.



## CBS/Fox To Supply Select Retailers With Promo Tape

BY AL STEWART

NEW YORK With an eye toward sparking greater sell-through activity during the holiday season, CBS/Fox Home Video plans to supply key retailers with an hourlong trailer tape highlighting some 50 tapes priced for the sell-through market.

The company believes that holiday shoppers searching for a video gift frequently enter a store without a definite tape in mind. If they walk in and see a trailer touting CBS/Fox's Marilyn Monroe series, for example, they might become captivated enough to buy those tapes, says Laura Terranova, director of merchandising.

"Retailers usually use trailers looped together from different manufacturers," says Terranova. "Legally, they are not supposed to do that [because of copyright restrictions], but there is a tremendous demand for trailers. I think we're going to see strong sales as a result of this program."

In addition to making available promotional tapes that will "egg the consumer on," Terranova says, CBS/Fox will conduct research to determine the program's impact on sales. Of the 3,800 retail accounts that are involved in the merchandising effort, 420 dealers have agreed to report their sales to CBS/Fox.

"The surveys are going to show that in-store trailers do create demand at retail," Terranova says. "Beyond that, we'll look at the specifics of the tape: Was it too long? Too short? How much consumer demand was generated as a direct re-

sult of the trailer? How many units were sold?"

In addition to the Monroe collection, the company's trailer will tout 14 James Bond titles; 11 Elvis Presley; 20 from the Spotlight III collection of films starring Woody Allen, Marlon Brando, or Sidney Poitier; and 15 from the CBS/Fox Five Star Five collection.

Terranova says the program is likely to be expanded if it proves successful during the holiday push. Asked why the trailer is being made available to only a relatively small number of retailers, Terranova says the retailers involved in the CBS/Fox program have demonstrated a commitment to merchandising the company's product in the past.

"It's a two-way street," she says. "The retailers included in our merchandising programs give us tremendous wall space for displays. Other retailers only want posters if they are in frames, and some retailers only want [point-of-purchase] material for A titles. We tell them the A titles aren't the ones that have to be merchandised."

Terranova says the whole point of using trailer tapes and other POP material is to call attention to titles that wouldn't get the exposure otherwise.

"That's why CBS/Fox has placed so much emphasis on the proper merchandising of these titles. When you do something that goes beyond the standard POP, you generate greater interest at retail. I believe the trailer tape we're sending out will do just that."

## Emphasis Is On Elegance Tape Packaging Gets A New Look

BY JIM McCULLAUGH

LOS ANGELES As competition continues to heat up for theatrical sell-through and special-interest cassette sales, packaging is becoming a more critical factor.

Some of the bigger studios have either expanded their art departments or have sought major-level theatrical ad agency expertise.

One Los Angeles company, B.D. Fox & Friends Advertising Agency—which has created print campaigns for such films as "E.T." "Howard The Duck," "The Witches Of Eastwick," "RoboCop," "The Fly," and "Prizzi's Honor"—says that 25%-30% of its business is in home video. Clients include New World's LCA line, Warner Home Video, Nelson Entertainment, Charter, Vestron, Media Home Entertainment, and Virgin Vision.

Company VP Michael Fitzgerald says, "There's a prevailing attitude in the business that you can take whatever art is available and put it on the front of a box and it will sell due to the consumer's appetite for more product. That's no longer the case. On the video shelf you have three to five seconds to grab someone's eye. That's in stores with

more than 7,000 titles in less than 200 square feet of floor space.

"When video started out, packaging was shoddy," he says. "Each year it's getting more elegant and up-scale. Everyone is doing brighter, cleaner, and more professional packaging."

Fitzgerald points out that there can be a big difference between advertising campaigns for films and their cassette counterparts. "Obviously, the trick in theatrical is taking thousands and thousands of frames and reducing them to one singular key image that will sell the title. If it's a title that had a large theatrical release, you typically want to tie into the theatrical campaign."

"But often a theatrical campaign will not translate well into home video. The theatrical can be a lot more subtle and finessed than the home video," he says.

As an example, Fitzgerald points to Virgin's release of "Hollywood Shuffle."

"The theatrical marketing that Goldwyn did was a two-shot campaign of Robert Townsend and the female lead. When that comes down to video, it just doesn't say enough

(Continued on next page)

## Ushers In Price Change With Promo & Premiums Paramount Makes Move To \$89.95

LOS ANGELES As anticipated, Paramount Home Video has moved to the \$89.95 price point, but has done so in the form of a novel Get The Jump On Summer promotion featuring a tie-in with Konica U.S.A.

Though the company is apparently trying to soften the blow of a \$10 price hike through the use of premiums, Paramount officials have been hinting at a move to \$89.95 since the Video Software Dealers Assn. convention in August. One executive recently said that by not embracing a price increase that has been adopted by virtually every other major supplier, Paramount was "leaving money on the table."

The first two videos that will carry the \$89.95 suggested list price are "Summer School" and "Back To The Beach." The promotion, however, offers retailers an opportunity to buy each title for a \$79.95 retail list price if the tapes are purchased as part of a specially priced prepack. Along with their purchase of either the "Wave One" or "Wave Two" prepacks, retailers will receive free film.

The other titles in the promotion, all \$79.95 list, are "Campus Man," "Summer Heat," "Hot Pursuit," and "Sweet Lorraine."

The "Wave One" prepack features "Summer School" (6 pieces), "Campus Man" (2 pieces), and "Summer Heat" (2 pieces). Orders placed by the Dec. 9 street date will include 25 rolls of Konica 35mm and 24 exposure print films having a retail value of \$75.

The "Wave Two" prepack features "Back To The Beach" (6 units), "Hot Pursuit" (3 units), and "Sweet Lor-

raine" (1 unit). Orders received by Jan. 6 will earn a new 35mm Konica 35mm Jump camera and film having a retail value of \$80.

Prepacks will be available without premiums after the warehouse date as long as supplies last.

The tie-in with Konica stems from the camera maker's involvement in the blank videotape industry. Paramount says all titles in the Get The Jump On Summer promotion are being duplicated on Konica high-perfor-

mance videotape. The campaign will also be backed by trade and consumer publication advertising as well as by point-of-purchase materials.

Beta versions of all the titles will be \$29.95, in line with the studio's recent price ceiling on that format (Billboard, Oct. 3).

Paramount is also releasing two new special-interest titles, "Lee Trevino's Golf Tips, Volume One: Chipping and Putting" and "Legacy Of The Links."



**Heavy Metal Horror.** The dark side of rock'n'roll is revealed in the horror movie "Trick Or Treat." The film is about a teen-age outcast whose obsession with a heavy metal superstar, played by Tony Fields, center, threatens the existence of an entire town. Also appearing are Ozzy Osbourne, left, and Kiss guitarist Gene Simmons. Released Oct. 9 by Lorimar Home Video, "Trick or Treat" has a list price of \$79.95.

FOR WEEK ENDING OCTOBER 17, 1987

Billboard

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# TOP VIDEODISKS™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE                       | Copyright Owner, Manufacturer, Catalog Number                   | Principal Performers            | Year of Release | Rating | Suggested List Price |
|-----------|------------|---------------|-----------------------------|---|---------------------------------|-----------------|--------|----------------------|
| 1         | 1          | 5             | CROCODILE DUNDEE            | ★★ NO. 1 ★★<br>Paramount Pictures<br>Paramount Home Video 32029 | Paul Hogan                      | 1986            | PG     | 29.95                |
| 2         | 6          | 7             | LITTLE SHOP OF HORRORS      | Warner Bros. Inc.<br>Warner Home Video 11702                    | Rick Moranis<br>Ellen Greene    | 1986            | PG-13  | 34.98                |
| 3         | 2          | 5             | THE GOLDEN CHILD            | Paramount Pictures<br>Paramount Home Video 1930                 | Eddie Murphy                    | 1986            | PG-13  | 29.95                |
| 4         | 4          | 3             | THE MOSQUITO COAST          | Warner Bros. Inc.<br>Warner Home Video 11711                    | Harrison Ford                   | 1986            | PG     | 39.95                |
| 5         | NEW        |               | AROUND THE WORLD IN 80 DAYS | Warner Bros. Inc.<br>Warner Home Video 11321                    | David Niven<br>Shirley MaClaine | 1956            | G      | 39.98                |
| 6         | NEW        |               | BACK TO SCHOOL              | HBO Video<br>Pioneer 2988                                       | Rodney Dangerfield              | 1986            | PG-13  | 29.95                |
| 7         | 3          | 27            | TOP GUN                     | Paramount Pictures<br>Paramount Home Video 1629                 | Tom Cruise<br>Kelly McGillis    | 1986            | PG     | 29.95                |
| 8         | 5          | 5             | JUMPIN' JACK FLASH          | CBS-Fox Video 1508  | Whoopi Goldberg                 | 1986            | R      | 34.95                |
| 9         | 9          | 11            | HANNAH AND HER SISTERS      | Orion Pictures<br>HBO Video TVR3897                             | Mia Farrow<br>Michael Caine     | 1986            | PG-13  | 39.95                |
| 10        | 8          | 3             | 'ROUND MIDNIGHT             | Warner Bros. Inc.<br>Warner Home Video 11603                    | Dexter Gordon                   | 1986            | R      | 39.95                |

◆ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

## VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

**"Esquire Dance Away: Get Fit With The Hits '80s,"** Polaris Communications, 29 minutes, \$17.95.

This tape's selling point is its hipness, but more thought seems to have gone into the Keith Haring-esque backdrop, stenciled floor, new wave exercise clothes, and contemporary dance music soundtrack than the exercises themselves. Irrepressibly perky hostess Molly Fox leads five dancers through a low-impact dance workout. There's nothing you can hurt yourself with here, which is a good thing, since instructions on proper alignment, heart rate, and such are minimal. This tape may be valuable to the easily bored who need lots of fun, fun, fun in their aerobics program, but you could get just as good a workout by really letting loose at a disco on Saturday night.

LEE BLACK

**"Dr. Who: 'Robots Of Death' and 'Pyramids Of Mars,'" Playhouse Video, 90 minutes and \$29.95 each.**

The good doctor continues to defy the boundaries of time and space on these tapes, culled from the longest-running sci-fi series in television history. This well-crafted fantasy continues here with two of the many BBC productions originally aired on British and then on American TV. While the title role has changed hands seven times, these two chapters star Tom Baker, who brought wit and style to the series for seven TV seasons.

Dr. Who aficionados will warmly greet these videos releases: The delicious whodunit "Robots Of Death" casts the doctor as a futuristic detective hunting a madman who reprograms "brother" robots to slay rather than serve society. Set in 1911, "Pyramids Of Mars" pits our hero against the evil Egyptian god Sutekh and his killer mummies. As always, the fate of the world hangs in the balance. With the show in its 24th year, it would seem likely that

(Continued on page 71)

## CASSETTE PACKAGING

(Continued from page 66)

about what the video is. You have to lead consumers along," he says.

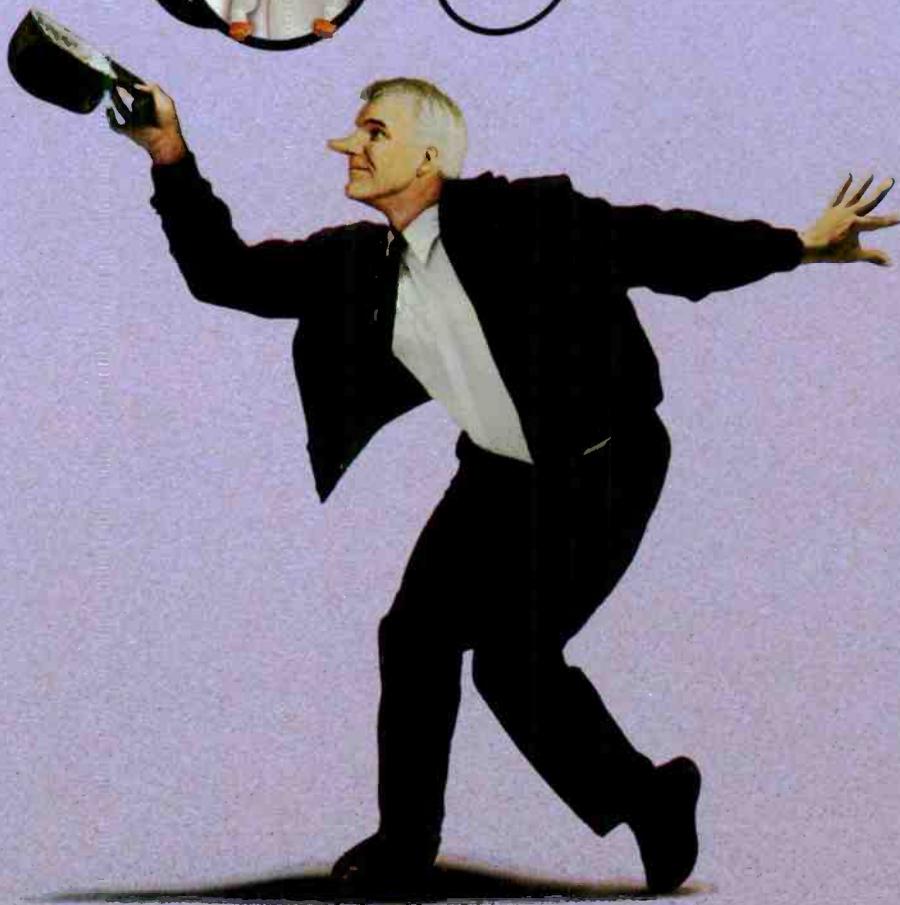
In home video, he says, his company goes for a simple, dynamic look, preferring the majority of the time to go with a photograph rather than an illustration. According to Fitzgerald, "Illustration is good when it comes to comedy and horror because you can say a lot more."

It's a harder chore, however, with special-interest sell-through, he says. Thousands of photography stills are available for theatrical releases. But for special-interest product, he says, "you have to find stock photography."

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|  | 10/27  | Charlotte, NC  | 10/22 | Las Vegas, NV     | 10/28 | San Jose, CA       |  |
|  | 11/4   | Chicago, IL    | 11/10 | Los Angeles, CA   | 11/11 | Seattle, WA        |  |
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**Scream On.** Aerosmith's Steven Tyler, left, and Joe Perry perform in their new home video release, "Aerosmith's Video Scrapbook." The 40-minute program features concert footage from 1976 and 1978 as well as an introduction by Tyler taped specifically for the video. In all, 11 songs are included. The tape is set for release Oct. 19 by CBS/Fox Video Music. The list price is \$19.95. The cassette is the first longform video released by the veteran hard rock band.

## newsline...

**BREACH OF CONTRACT** is being claimed by Playboy Video over its distribution agreement with Lorimar Home Video. Playboy's allegations include the charge that Lorimar has not paid advances due on existing product. Dick Sowa, Playboy Video vice president, says the company is pursuing distribution alternatives. The "Playboy 1988 Playmate Video Calendar" debuted last week on Billboard's Top Videocassette Sales chart, while "Playboy Video Centerfold #6" and "Playboy Video Centerfold #5 Playmate Of The Year" are both in the top 20.

**"PLATOON" ON THE MARCH:** HBO Video says it has already received orders from distributors for 351,000 copies of Oliver Stone's Oscar-winning account of the Vietnam War. While some retailers have bristled at the \$99.95 list price for "Platoon," HBO continues to stress the high demand the title is likely to create at retail. Says Jerry Ruttenbur, HBO Video's senior vice president of sales, "With such a high awareness level, [a retailer's] return on investment will be tremendous."

**SUPER-TRAMP TOUR:** Those two 30-foot inflatables of "Lady And The Tramp," which Walt Disney displayed outside the Las Vegas Convention Center during the recent Video Software Dealers Assn. meeting, started a three-month cross-country swing for retailers last week. Tower Video in Los Angeles was the first stop, to be followed by retailers in Boston, New York, Philadelphia, San Diego, and cities in Ohio and Texas.

**RCA/COLUMBIA "NOSE" BEST:** "Roxanne," the Steve Martin-as-a-modern-day-Cyrano film that was one of the summer's sleeper box-office attractions, grossing nearly \$40 million, will be released by RCA/Columbia Pictures Home Video Dec. 10 (list price \$89.95). The picture joins such other highly visible A titles as "The Secret Of My Success," "Ish-tar," "Who's That Girl," and "Superman IV" as films whose releases have been announced since the VSDA convention.

**NEVER SAY NEVER:** Orion Home Video will release Rodney Dangerfield's "It's Not Easy Bein' Me," a 60-minute tape of the comedian's performance at New York's Dangerfield's, a club owned by the comedian. The performance was taped for home distribution. The program also showcases such up-and-coming comedians as Sam Kinison, Roseanne Barr, Jeff Altman, Bob Nelson, Jerry Steinfeld, and Robert Townsend. The suggested list price is \$59.98.

**TODAY HOME ENTERTAINMENT** has submitted a merger proposal to the board of directors of Heritage Entertainment. The terms call for shareholders of Heritage to receive \$3 in cash and convertible preferred stock of Today Home Entertainment or a subsidiary with a market value when it is issued or \$3.50 for each share of Heritage stock.

**PRISM WILL GET TWO HEMDALE FILMS** under a deal recently inked by the two companies. Hemdale Film Corp., the company that made headlines with the release of "Platoon," will release "My Little Girl," starring the late Geraldine Page in her last film role, and "My Sister's Keeper" to movie theaters in 1988. The films will be released on videocassette by Prism Entertainment after their theatrical runs. During the theatrical runs, Prism will bankroll ad campaigns, spending up to \$1 million on each film.

JIM McCULLAUGH & AL STEWART

FOR WEEK ENDING OCTOBER 17, 1987

Billboard®

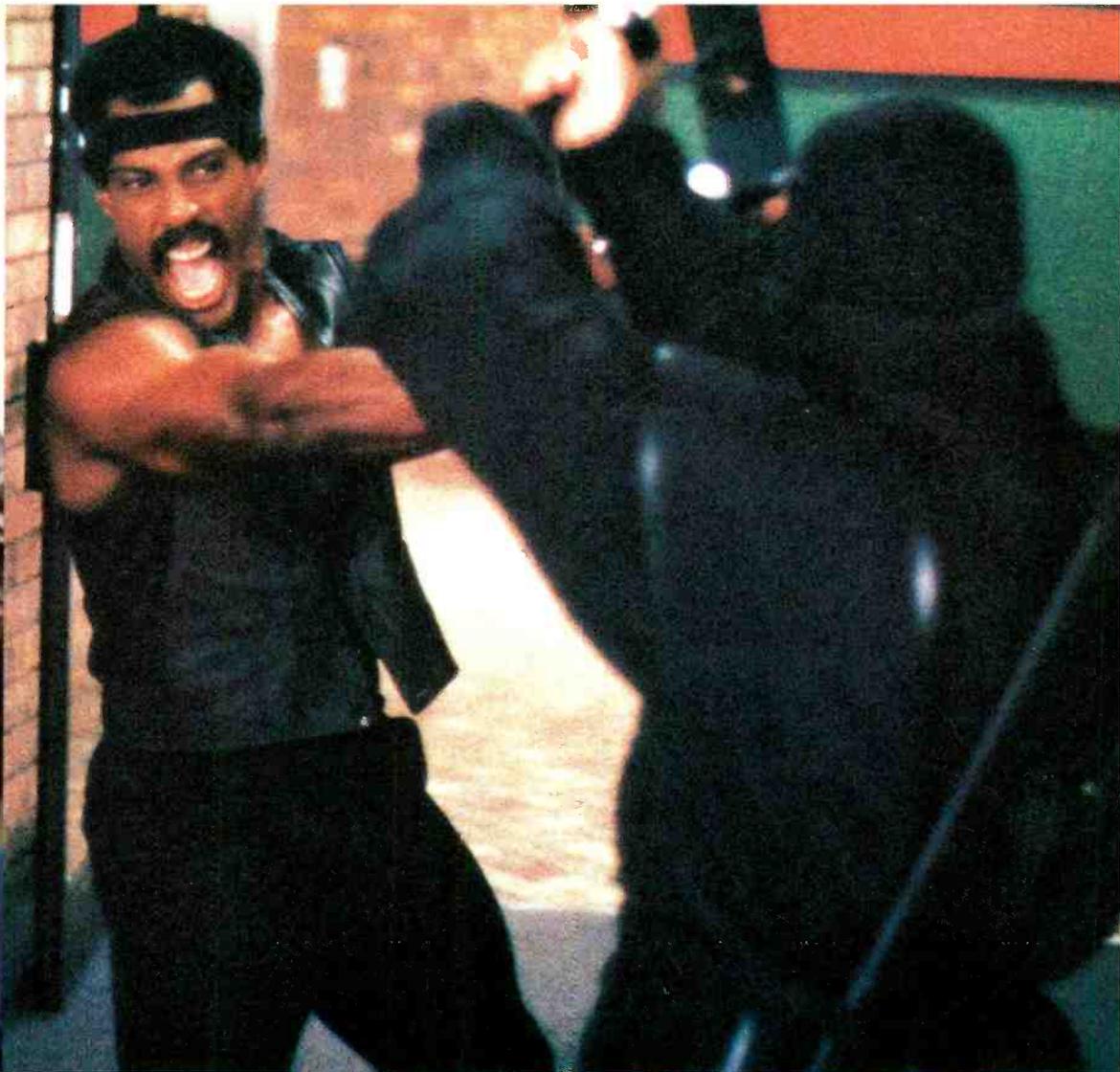
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# TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

| THIS WEEK | LAST WEEK       | WKS. ON CHART | TITLE  | Copyright Owner, Manufacturer, Catalog Number           | Principal Performers                 | Year of Release | Rating | Suggested List Price |
|-----------|-----------------|---------------|--|---|--------------------------------------|-----------------|--------|----------------------|
|           |                 |               | <b>★ ★ NO. 1 ★ ★</b>                             |   |                                      |                 |        |                      |
| 1         | 1               | 5             | AN AMERICAN TAIL                                 | Amblin Entertainment<br>MCA Home Video 80536            | Animated                             | 1986            | G      | 29.95                |
| 2         | 2               | 8             | CROCODILE DUNDEE                                 | Paramount Pictures<br>Paramount Home Video 32029        | Paul Hogan                           | 1986            | PG     | 29.95                |
| 3         | 5               | 30            | TOP GUN  | Paramount Pictures<br>Paramount Home Video 1629         | Tom Cruise<br>Kelly McGillis         | 1986            | PG     | 26.95                |
| 4         | 3               | 39            | CALLANETICS ▲ ◆                                  | Callan Productions Corp.<br>MCA Home Video 80429        | Callan Pinckney                      | 1986            | NR     | 24.95                |
| 5         | 4               | 52            | JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲        | Lorimar/LightYear Ent.<br>Lorimar Home Video 070        | Jane Fonda                           | 1986            | NR     | 39.95                |
| 6         | 6               | 102           | JANE FONDA'S NEW WORKOUT ▲                       | Lorimar/LightYear Ent.<br>Lorimar Home Video 069        | Jane Fonda                           | 1985            | NR     | 39.95                |
| 7         | 8               | 18            | HERE'S MICKEY!                                   | Walt Disney Home Video 526                              | Animated                             | 1987            | NR     | 14.95                |
| 8         | 15              | 28            | RETURN OF THE JEDI                               | CBS-Fox Video 1478                                      | Mark Hamill<br>Harrison Ford         | 1983            | PG     | 29.98                |
| 9         | 11              | 69            | KATHY SMITH'S BODY BASICS ▲                      | JCI Video Inc.<br>JCI Video 8111                        | Kathy Smith                          | 1985            | NR     | 29.95                |
| 10        | 9               | 6             | PLAYBOY VIDEO CENTERFOLD #6                      | Lorimar Home Video 526                                  | Lynne Austin                         | 1987            | NR     | 12.95                |
| 11        | 7               | 96            | KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲           | JCI Video Inc.<br>JCI Video 81100                       | Kathy Smith                          | 1984            | NR     | 29.95                |
| 12        | 17              | 38            | BACK TO THE FUTURE ▲ ◆                           | Amblin Entertainment<br>MCA Home Video 80196            | Michael J. Fox<br>Christopher Lloyd  | 1985            | PG     | 29.95                |
| 13        | 10              | 50            | SLEEPING BEAUTY                                  | Walt Disney Home Video 476                              | Animated                             | 1959            | G      | 29.95                |
| 14        | <b>NEW ▶</b>    |               | ANGEL HEART                                      | IVE 60460   | Mickey Rourke<br>Lisa Bonet          | 1987            | NR     | 89.95                |
| 15        | 13              | 100           | STAR TREK III-THE SEARCH FOR SPOCK               | Paramount Pictures<br>Paramount Home Video 1621         | William Shatner<br>DeForest Kelley   | 1984            | PG     | 19.95                |
| 16        | 20              | 18            | HERE'S DONALD!                                   | Walt Disney Home Video 527                              | Animated                             | 1987            | NR     | 14.95                |
| 17        | 12              | 3             | MANNEQUIN  | Media Home Entertainment M920                           | Andrew McCarthy<br>Kim Cattrall      | 1987            | PG     | 89.95                |
| 18        | 19              | 17            | DISNEY SING-ALONG SONGS: HEIGH HO!               | Walt Disney Home Video 531                              | Animated                             | 1987            | NR     | 14.95                |
| 19        | 23              | 3             | HOOSIERS   | Orion Pictures<br>HBO Video 0041                        | Gene Hackman<br>Dennis Hopper        | 1986            | PG     | 89.95                |
| 20        | 14              | 20            | PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR | Lorimar Home Video 059                                  | Donna Edmonson                       | 1987            | NR     | 12.95                |
| 21        | 24              | 14            | THE KARATE KID PART II                           | RCA/Columbia Pictures Home Video 6-20717                | Ralph Macchio<br>Pat Morita          | 1986            | PG     | 19.95                |
| 22        | <b>NEW ▶</b>    |               | SOME LIKE IT HOT                                 | CBS-Fox Video 4577                                      | Marilyn Monroe<br>Jack Lemmon        | 1959            | NR     | 19.98                |
| 23        | 33              | 5             | THE MISSION                                      | Warner Bros. Inc.<br>Warner Home Video 11639            | Robert De Niro<br>Jeremy Irons       | 1986            | PG     | 89.95                |
| 24        | <b>RE-ENTRY</b> |               | THE EMPIRE STRIKES BACK ▲                        | CBS-Fox Video 1425                                      | Mark Hamill<br>Harrison Ford         | 1980            | PG     | 29.98                |
| 25        | 35              | 115           | THE SOUND OF MUSIC ▲ ◆                           | CBS-Fox Video 1051                                      | Julie Andrews<br>Christopher Plummer | 1965            | G      | 29.98                |
| 26        | 26              | 10            | BILL COSBY: 49                                   | Kodak Video Programs 8118705                            | Bill Cosby                           | 1987            | NR     | 19.95                |
| 27        | 21              | 2             | HEAT   | New Century Entertainment<br>Paramount Home Video 12584 | Burt Reynolds                        | 1987            | R      | 79.95                |
| 28        | 16              | 95            | STAR WARS  | CBS-Fox Video 1130                                      | Mark Hamill<br>Harrison Ford         | 1977            | PG     | 29.98                |
| 29        | <b>NEW ▶</b>    |               | POLICE ACADEMY 4: CITIZENS ON PATROL             | Warner Home Video 20025                                 | Steve Guttenberg<br>Bubba Smith      | 1987            | PG     | 89.95                |
| 30        | <b>NEW ▶</b>    |               | RAISING ARIZONA                                  | CBS-Fox Video 5191                                      | Nicholas Cage<br>Holly Hunter        | 1987            | PG-13  | 89.98                |
| 31        | <b>NEW ▶</b>    |               | KATHY SMITH'S WINNING WORKOUT                    | Fox Hills Video FH1012                                  | Kathy Smith                          | 1987            | NR     | 29.95                |
| 32        | 25              | 2             | BLIND DATE                                       | Tri-Star Pictures<br>RCA/Columbia Home Video 6-20822    | Kim Basinger<br>Bruce Willis         | 1987            | PG-13  | 89.95                |
| 33        | 38              | 31            | KATHY SMITH'S TONEUP ▲                           | JCI Video Inc.<br>JCI Video 8112                        | Kathy Smith                          | 1986            | NR     | 29.95                |
| 34        | 29              | 2             | SOME KIND OF WONDERFUL                           | Paramount Pictures<br>Paramount Home Video 31979        | Eric Stoltz<br>Mary Stuart Masterson | 1987            | PG-13  | 79.95                |
| 35        | 37              | 13            | DORF ON GOLF ◆                                   | J2 Communications J2-0009                               | Tim Conway                           | 1987            | NR     | 29.95                |
| 36        | 31              | 11            | THE DOORS: LIVE AT THE HOLLYWOOD BOWL            | The Doors Video Company<br>MCA Home Video 80592         | The Doors                            | 1987            | NR     | 24.95                |
| 37        | 18              | 3             | SEVEN YEAR ITCH                                  | CBS-Fox Video 1043                                      | Marilyn Monroe<br>Tom Ewell          | 1955            | NR     | 19.98                |
| 38        | 32              | 18            | KISS EXPOSED                                     | Polygram Records Inc.<br>Polygram Video 440-041-489-3   | Kiss                                 | 1987            | NR     | 29.95                |
| 39        | 27              | 2             | PLAYBOY 1988 PLAYMATE VIDEO CALENDAR             | Lorimar Home Video 524                                  | Various Artists                      | 1987            | NR     | 24.95                |
| 40        | 40              | 27            | A WEEK WITH RAQUEL                               | Total Video, Inc.<br>HBO Video TVA9965                  | Raquel Welch                         | 1987            | NR     | 29.95                |

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

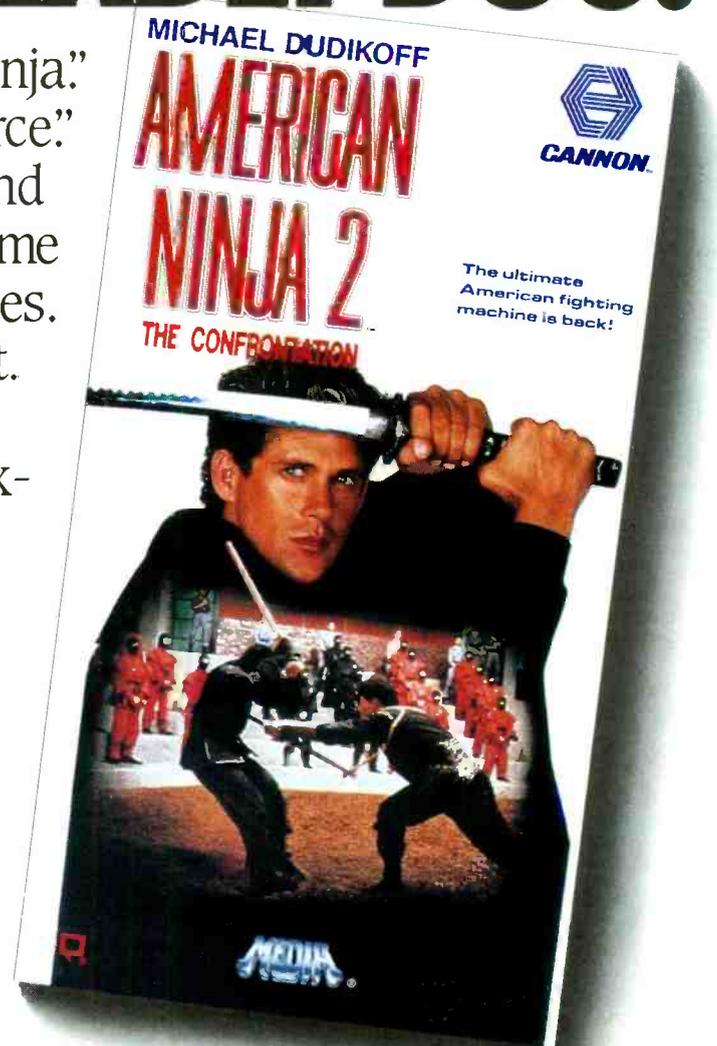


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- **The Videoclip:** Major producers and directors. How clips have changed.
- **Spin-offs:** Record labels who have spun off separate music video wings. Distribution through record stores. Who will support music video.
- **Hollywood/Soundtrack:** The synergy of film and music. This is where the real action is.

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- **Overview:** How original video art form has emerged as a programming vehicle and sales opportunity. Plus: market statistics.
  - **Original Video:** What consumers and retailers want. A look at the creative process: most clever ideas give way to marketable realities.
  - **Programming:** A look at the vast array of non-theatrical video.
  - **Sponsorship:** Why corporate America is getting involved with original videos.
  - **Technology:** The future of original video beyond video: Compact Disc, Interactive and High Definition TV. The effect on the made-for-video scene.
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# TOP SPECIAL INTEREST VIDEOCASSETTES SALES

| THIS WEEK  | 2 WKS. AGO | WKS. ON CHART | TITLE  | Copyright Owner, Manufacturer, Catalog Number | Remarks   | Suggested List Price |
|--|------------|---------------|--|---|---|----------------------|
| Compiled from a national sample of retail store sales reports. |            |               |  |   |   |                      |
| <b>HEALTH AND FITNESS™</b>                                     |            |               |  |   |   |                      |
| ★ ★ NO. 1 ★ ★  |            |               |  |   |   |                      |
| 1  | 2          | 41            | JANE FONDA'S NEW WORKOUT                     | Lorimar/LightYear Ent. Lorimar Home Video 069 | Beginner and advanced routines designed to strengthen and tone.                 | 39.95                |
| 2  | 1          | 41            | JANE FONDA'S LOW IMPACT AEROBIC WORKOUT      | Lorimar/LightYear Ent. Lorimar Home Video 070 | A fun and effective alternative to traditional dance aerobics.                  | 39.95                |
| 3  | 3          | 41            | CALLANETICS ♦                                | Callan Productions Corp. MCA Home Video 80429 | Callan Pinckney presents deep muscle exercise techniques.                       | 24.95                |
| 4  | 4          | 41            | KATHY SMITH'S BODY BASICS                    | JCI Video Inc. JCI Video 8111                 | Fitness video gets down to basics and is designed for the beginner.             | 29.95                |
| 5  | 5          | 41            | KATHY SMITH'S ULTIMATE VIDEO WORKOUT         | JCI Video Inc. JCI Video 8100                 | Strenuous program designed for intermediate and advanced exercisers.            | 29.95                |
| 6  | 7          | 27            | A WEEK WITH RAQUEL                           | Total Video, Inc. HBO Video TVA9965           | Extensive weekly exercise and yoga program designed by Raquel Welch.            | 29.95                |
| 7  | 9          | 41            | RICHARD SIMMONS AND THE SILVER FOXES         | Lorimar Home Video 158                        | Fitness program for people over 50 includes warm-ups and aerobics.              | 24.95                |
| 8  | 15         | 41            | DONNA MILLS: THE EYES HAVE IT                | Donna Mills Inc. MCA Home Video 80384         | Donna Mills shares her make-up, beauty and skin-care secrets.                   | 19.95                |
| 9  | 13         | 35            | JANE FONDA'S P. B. & R. WORKOUT              | Lorimar/LightYear Ent. Lorimar Home Video 046 | Designed for pregnant women who want to keep in shape.                          | 39.95                |
| 10   | 12         | 41            | THE JANE FONDA'S WORKOUT CHALLENGE           | Lorimar/LightYear Ent. Lorimar Home Video 051 | Strenuous exercise program designed for experienced exercisers.                 | 39.95                |
| 11   | 10         | 41            | RAQUEL, TOTAL BEAUTY AND FITNESS             | Total Video, Inc. HBO Video 2651              | Raquel Welch combines exercise and yoga with tips on staying youthful.          | 19.95                |
| 12   | 20         | 3             | KATHY SMITH'S WINNING WORKOUT                | Fox Hills Video FH1012                        | Combines aerobic exercise with free weight training in a 12 week program.       | 29.95                |
| 13   | 6          | 41            | JANE FONDA'S EASY GOING WORKOUT              | Lorimar/LightYear Ent. Lorimar Home Video 058 | Calisthenics and aerobics for any age at a slow and easy pace.                  | 39.95                |
| 14   | 8          | 41            | KATHY SMITH'S TONEUP                         | JCI Video Inc. JCI Video 8112                 | Comprehensive workout for all fitness levels designed to shape and tone.        | 29.95                |
| 15   | RE-ENTRY   |               | JAZZERCISE                                   | MCA Home Video 55089                          | Judi Sheppard Missett's original exercise program with a jazz dance emphasis.   | 39.95                |
| 16   | 14         | 41            | 20 MINUTE WORKOUT                            | Vestron Video 1033                            | Bess Motta's three workouts include aerobics, stretching and more.              | 29.95                |
| 17   | 11         | 29            | FIT FOR LIFE                                 | MSS Productions Warner Home Video 35020       | How to improve your health through proper dieting and exercise.                 | 24.98                |
| 18   | 17         | 3             | RENEE TAYLOR'S YOGA: BEGINNING               | All Seasons/Spectrum                          | This fitness program covers basic yoga positions.                               | 29.95                |
| 19   | 16         | 13            | GET SLIM/STAY SLIM WITH VANNA WHITE          | Lorimar Home Video 224                        | The beautiful game show star brings her weight-loss program to video.           | 19.95                |
| 20   | 18         | 11            | ESQUIRE LOW IMPACT AEROBICS                  | Kartes Video Communications                   | Deborah Crocker leads you through a series of easy aerobic workouts.            | No listing           |
| <b>BUSINESS AND EDUCATION™</b>                                 |            |               |  |   |   |                      |
| ★ ★ NO. 1 ★ ★  |            |               |  |   |   |                      |
| 1  | 3          | 39            | CONSUMER REPORTS: CARS                       | Lorimar Home Video 074                        | Information on shopping for and selecting a new or used car.                    | 19.85                |
| 2  | 2          | 37            | PERSUASIVE SPEAKING                          | Polaris Communication                         | Successful public speaking through use of body language & eye contact.          | 19.95                |
| 3  | 5          | 41            | STRONG KIDS, SAFE KIDS                       | Paramount Pictures Paramount Home Video 85037 | Henry Winkler educates parents and children about child abuse.                  | 24.95                |
| 4  | 1          | 7             | AMERICAN HISTORY: THE CIVIL WAR              | Increase Video IV015                          | Famous events from the Civil War are recounted and analyzed.                    | 29.95                |
| 5  | 6          | 39            | CONSUMER REPORTS: HOUSES AND CONDOS          | Lorimar Home Video 079                        | How to evaluate, purchase, and finance a home.                                  | 19.95                |
| 6  | 4          | 39            | CAREER STRATEGIES 1                          | Polaris Communication                         | Developing managerial skills and mental exercises are taught by top executives. | 19.95                |
| 7  | 7          | 7             | TEENAGE ALCOHOL AND DRUG ABUSE               | Increase Video IV005                          | Video helps parents deal with their teenage children's dependency on drugs.     | 29.95                |
| 8  | 14         | 37            | SAY IT BY SIGNING                            | Crown Publishing Corp. Crown Video            | Basics of sign language with emphasis on useful words & phrases.                | 29.95                |
| 9  | RE-ENTRY   |               | WHERE DID I COME FROM?                       | LCA   | This animated program explains the story of conception and birth to kids.       | 24.95                |
| 10   | 10         | 35            | THE VIDEO SAT REVIEW                         | Random House Home Video                       | Improve test-taking skills for those important college-entry SAT tests.         | 69.95                |
| 11   | 12         | 3             | BE PREPARED TO SPEAK                         | Kantola-Skeie Prod.                           | This guide provides the skill and confidence to speak publicly.                 | 79.95                |
| 12   | 15         | 5             | SOMETIMES IT'S O.K. TO TELL SECRETS          | Kidstuff                                      | Children learn to make judgements and to protect themselves.                    | 24.95                |
| 13   | 9          | 7             | CAREER STRATEGIES 2                          | Esquire Video ESQ0210                         | Learn when and how to move to get the most out of a new position.               | 29.95                |
| 14   | 11         | 39            | TOO SMART FOR STRANGERS                      | Walt Disney Home Video 736                    | Winnie The Pooh teaches kids to deal with strangers and protect themselves.     | 29.95                |
| 15   | NEW ▶      |               | GOALS-SETTING AND ACHIEVING THEM ON SCHEDULE | Nightengale-Conant                            | Zig Ziglar's system helps you set your goals to get ahead.                      | 39.95                |

♦ 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.  
Next week: Recreational Sports; Hobbies And Crafts.

## VIDEO REVIEWS

(Continued from page 67)

more journeys will materialize. And that's just the medicine for Dr. Who's legion of devoted fans.

BILL STEWART

**"Rowing Machine Companion,"** Congress Video, 34 minutes, \$14.95.

This is an interesting stab at alleviating the boredom of plopping down in a rowing machine to exercise. Steve Kessling, a former Olympic rower and editor of American Health Magazine, and wife Jinsey Dauk lead viewers through a warm-up before gradually working up to full rowing motion. The tape then cuts smoothly to a river, where

the U.S. Olympic rowing team is in action. The camera locks on Kessling's back, giving the home rower the feeling of actually rowing with the team.

The second section features a 20-minute rowing workout with the team. Barely audible instructions from Olympic bronze medalist Seth Bauer make it difficult for a home rower to adjust to the different rowing intensities stressed throughout the team's journey.

The scenery is beautiful, but 20 minutes of watching Kessling's back, river banks, and bridges from one angle is sheer monotony.

DEBBIE HOLLEY

## 'Star Trek IV' Blasts Off

LOS ANGELES No, Mr. Spock didn't logically map this out on a computer program, but there was a fortuitous confluence of "Star Trek" events the week of Sept. 28.

That day Paramount Home Video shipped "Star Trek IV: The Voyage Home."

That same week, "Star Trek: The Next Generation," the new television series under original creator Gene Roddenberry's guidance, debuted in 210 markets.

Meanwhile, ABC Television aired "Star Trek III: The Search

For Spock" on Sept. 28.

Mel Harris, president of the Paramount Television Group, says he views the events as a tribute to "Star Trek" creator Roddenberry but acknowledges that the cross-promotion created a "national event."

One other bit of cross-promotion: Each "Star Trek IV" cassette has a 60-second spot touting the new TV series.

Watch for

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# PolyGram To Release Clip Compilation Early Swing Out Sister Tape Breaks Out

BY JIM BESSMAN

NEW YORK PolyGram Music Video is taking advantage of new act Swing Out Sister's current chart ascension by shipping a four-clip videocassette compilation well in advance of the usual record company "after-the-fact" release strategy.

"Swing Out Sister . . . And Why Not" is due in-store Nov. 7 and will be priced at \$14.95. In addition to the current hit single "Breakout," the videocassette includes three other clips for songs from the British act's debut album "It's Better To Travel": "Surrender," "Twilight World," and "Fooled By A Smile."

According to Len Eband, PolyGram's senior vice president of music video, "Music-video-release logic has been that it's largely an afterthought. By the time the necessary three to five videos are completed and ready for release, the album is finished on the charts, says Eband.

This problem was avoided with Swing Out Sister because the band had already released product in the U.K. and had completed four clips in advance of the U.S. release of the album.

Another reason a videocassette release is usually far behind that of the album is that an act generally has to prove itself before a label will consider the video a viable proposition. In Swing Out Sister's case, PolyGram decided to take a chance, based on the band's strong performance out of the box.

Harry Anger, PolyGram's senior vice president of marketing, admits that the label may be "a touch ear-

ly" in releasing the videocassette, but says he and PolyGram expect so much from Swing Out Sister in the next few months that having four clips available on the market now presents a rare opportunity for the overall marketing effort.

"This fits right into our marketing mix," says Anger. "Both the single and album took big jumps on the charts this week, and we think that 'Breakout' will eventually go top five or better. And since Swing Out Sister is a very visually attractive band, we can help further their image and take advantage of their hit records by releasing the videos now."

Both Anger and Eband point out that heavy initial VH-1 support of Swing Out Sister helped set the stage for the group's acceptance as a video act.

The "Breakout" clip was a Nouveaux Video (extraheavy airplay) on VH-1 for four weeks, following its debut on the channel in early July. It has been in heavy rotation ever since. In addition, the clip is now in Breakout rotation on MTV.

"VH-1's rotation was instrumental in making this thing happen," says Anger. "From the first day they showed the video, they felt it was special and were interested in breaking the group in the U.S. We figured that VH-1's good response, added to the fact the band is so visual, were good indications that we should put out the videocassette."

VH-1 is also involved in a retail promotion for the band with the Musicland and Sam Goody chains. The grand prize is a luxury trip to

Hawaii, and the contest is being promoted with huge in-store posters and frequent VH-1 on-air spots.

A point-of-purchase and merchandising campaign behind the videocassette will further assist the label's promotional activities on behalf of Swing Out Sister. Anger says the campaign will continue into the first quarter of 1988.

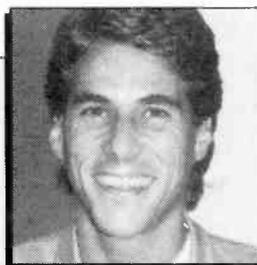
But Eband admits that everything hinges on PolyGram's "pre-supposition" that "Breakout" will be topping the charts in November when the "Swing Out Sister . . . And Why Not" videocassette is released.

"All the indications are that this is a monster act, and we want to support it in every direction we can," he says. "But it's still a keep-your-fingers-crossed situation, because if the record doesn't happen the way we anticipate, it will end up as 'Swing Out Sister . . . And Who Cares?'"



Mills & Co. MCA's Stephanie Mills is shown with Marty Callner, left, director of her most recent clip, for the single "(You're Puttin') A Rush On Me" from the album "If I Were Your Woman." Also pictured is Louil Silas Jr., MCA vice president of a&r.

## THE EYE



by Steven Dupler

**THE LIGHTS OF BROADWAY:** "Way Off Broadway," the newest major cable music television show, came to life Sept. 21 on the Lifetime channel. The one-hour variety show, aired six nights a week twice nightly, is hosted by noted comedienne Joy Behar. So far, reviews have strongly supported the show's nontraditional approach to the traditional talk/variety-show format.

The show has featured a wide cross section of musical acts, from Meat Loaf and Edgar Winter to pianist Liz Story and guitarist Larry Carlton.

"We don't have a set musical format or genre," says Marcus Peterzell, the show's music supervisor and executive in charge of production. "Our only goal is to present new and established talent drawn from a whole range of styles and musical forms."

The show also features a house band led by guitarist Rick Derringer. Well known as a producer and musician, Derringer played with and then produced both Johnny and Edgar Winter. He also has appeared on albums by Steely Dan, Air Supply, Todd Rundgren, Barbra Streisand, and Bonnie Tyler. Most recently, he produced four gold albums for "Weird Al" Yankovic.

Some of the artists who appear on the show play with the house band, as Edgar Winter did on his recent appearance. Others, such as the dB's, Dave Alvin & the Allnighters, and the Washington Squares, performed sets on their own.

With Behar as host, comedy also plays a strong part in the show's format. The show's producers say Behar was chosen partly because of her appeal to females, who make up a big part of Lifetime's regular viewers.

The Lifetime channel—a venture of Hearst/ABC-Viacom Entertainment Services—is available on more than 3,400 cable systems throughout the U.S., reaching 33 million households.

**THE MAN WITH ONE RED VAN:** Anchorage, Alaska's Catch 22 video show is reaching out to the man in the street in a way that's hard to miss. The 24-hour-a-day (on low power TV and cable) channel

has joined forces with the local Coca-Cola bottler to create the Catch 22/Coca-Cola Video Van, a souped-up, fire-engine-red audio-visual extravaganza on wheels.

According to Casey O'Brien, the channel's programming director, the Video Van features a large-screen TV mounted on the rear. The TV is set to the channel as the van makes its way around town and in shopping malls. Inside are twin VHS decks, two color monitors, video gear, and a "hefty audio system—about 300-400 watts, to get the message across," says O'Brien.

"We get out and about in the Anchorage area," he says. "We also [film] people with a handheld camera and show them on the air introducing their favorite clips."

In addition to audience building (Catch is now seen in about 80,000 households), the van has also helped win advertisers, says O'Brien, who adds, "When we drive that thing into a mall, the local businesses definitely take notice."

**MOTLEY'S CRUISE:** Since it began running those extravagant, on-location superpromotion contests last year, MTV keeps trying to outdo itself. The latest concept should get a lot of laughs (not to mention entries): Take four contest winners, a bunch of celebrities, and the most popular heavy metal act in the world, put them aboard a private yacht in the Caribbean, and send them all out on an aimless voyage into the Bermuda Triangle. That's the premise behind the **Motley Cruise To Nowhere** contest, which ends Oct. 22. The grand prize also includes round-trip air fare to the Bahamas, luxury hotel accommodations, limousine transportation, and \$1,000 cash for each of the four winners.

**WAR OF THE WORDS:** Mike Opelka, programming director of 24-hour, Houston-based Hit Video USA, takes strong issue with RCA Records' statements in last week's Eye regarding Marc Jordan's clip for "This Independence." Opelka claims his station only refused to air Jordan's video because the clip "did not fit our musical format." Opelka says Hit Video had no problem with the clip's visual content, adding, "We never said that our affiliates would be offended by it." The clip is currently in active rotation on MTV.

## Sony Program Chronicles Career Of Charlie Parker

NEW YORK The legendary Bird flies again, with Sony Video Software's November release of a one-hour videocassette titled "Celebrating Bird: The Triumph Of Charlie Parker."

The home video, priced at \$29.95, is based on the eponymous Gary Giddins biography of the late, great alto saxophonist.

### Interviews and recordings are included

The videocassette is also being tied in with the simultaneous release of a special album from Columbia Records and a Pioneer Artists Laserdisc.

The Sony tape is billed as an in-depth look at the tortured jazz musician, who revolutionized the art form in the '40s and '50s. Contained in the videocassette are interviews, recordings, and reminiscences of Parker's family and musical peers.

Also featured is a first-time-on-

camera interview with Parker's first wife, Rebecca Parker Davis. Others interviewed include Jay McShann, the band leader who brought Parker out of Kansas City to New York; famed trumpeter Dizzy Gillespie; drummer Roy Haynes; saxophonist Frank Morgan; jazz critic Leonard Feather; and Chan Parker, Bird's companion during the last years of his life.

In addition to the biographical material on Parker, the videocassette provides an evolutionary history of American jazz, from the Louis Armstrong era of the '20s to the bebop of the postwar years, when Parker made his mark.

Musical material for the videocassette is drawn from a selection of master recordings made for both studio and broadcast use. Performances by jazz greats Armstrong, Count Basie, Lester Young, Billy Eckstine, Gillespie, Thelonius Monk, and others are also included. The videocassette is duplicated in VHS Hi-Fi.

STEVEN DUPLER

# THE LANDSCAPE CHANNEL

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George Benson  
Kitaro  
George Winston  
Quincy Jones  
Kraftwerk  
Brahms  
Bizet  
Bruckner  
James Last  
Isaac Hayes  
Herb Alpert  
John Themis  
Michel Legrand  
Tom Newman  
Phil Manzanera

David Lanz  
Gheorghe Zamfir  
Pink Floyd  
Claire Hamill  
Chopin  
Debussy  
Dvorak  
Robert Schroeder  
Tomaso Albinoni  
Eddie Hardin  
Jean-Luc Ponty  
Santana  
Patrick O'Hearn  
Tangerine Dream  
Tim Cross  
Mark Knopfler  
Vangelis  
Liz Story  
Rick Wakeman  
David Sylvian  
Elgar  
Geminiani  
Michael Hedges  
Taj Mahal

Clannad  
Incantation  
Mark Isham  
Shadowfax  
Alan Stivell  
Paul Winter  
Stomu Yamashta  
Michael Chapman  
William Ackerman  
Eddie Jobson  
Scott Joplin  
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Jobson  
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Grieg  
Handel  
Haydn  
Ron Carter  
Stanley Clarke  
Billy Cobham  
Larry Coryell  
Crusaders  
Paco De Lucia  
Al Di Meola

Spyro Gyra  
Tchaikovsky  
Mikis Theodorakis  
Vaughan Williams  
Vivaldi  
Ralph Towner  
Stanley Turrentine  
Wagner  
Erik Satie  
Schubert  
Shostakovich  
Dave Valentin  
Grover Washington  
Weather Report  
Sibelius  
Johann Strauss  
Stravinsky  
John Williams  
Jan Garbarek  
Terje Rypdal  
Chris Jordan  
Laurens Van Rooyen  
Phillip Glass  
Tomita

Gustav Mahler  
Mendelssohn  
Mozart  
Ennio Morricone  
Stephane Grappelli  
Dave Grusin  
Herbie Hancock  
Freddie Hubbard  
Bob James  
Keith Jarrett  
Johann Pachelbel  
Paganini  
Prokofiev  
Stanley Jordan  
Ramsey Lewis  
Jacques Loussier  
Pat Metheny  
Glenn Miller Orchestra  
Oscar Peterson  
Joe Sample  
Puccini  
Rachmaninov  
Ravel  
David Sanborn

The world's first all instrumental music, Satellite delivered, Television Channel will shortly be broadcasting to the potential 9 million cable homes in Western Europe. In three years this figure will have doubled, such is the growth of this new market. Within twelve months the Landscape Channel will be available to the 44 million cable homes in the USA, where now more people watch Cable/Satellite television than conventional television. Within two years the major Far East television markets will also be showing this channel. With no language, advertising or cultural barriers to cross, the Landscape Channel will open a vast new market to those who have an interest in Classical, Contemporary Jazz or New Age copyrights. Visual images are of the highest quality and originated from film, by the Channel. All music broadcast by the Channel will be available through an (800) telephone number linked to the Landscape Marketing Company, delivering the power of television to an area of music that has been ignored until now!

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## Seeks To Expand Service

# U.K. Cable Authority On The Move

LONDON The 4-year-old U.K. cable television industry has been developing at an extremely sluggish pace. Since the inception of modern multichannel cable television here, only nine of the 21 franchises granted so far are in operation.

The sluggishness of cable action is underlined by the fact that only about 200,000 homes subscribe to cable nationwide—and that figure includes the old TV-relay systems, which carry only four channels.

Now, in a bid to speed up acceptance of a medium so far restrained by massive investment requirements, the Cable Authority—which regulates cable development in the U.K.—says it will ask the government to allow programs to be broadcast by Multi-Micro-wave Distribution Systems.

In the past, the Cable Authority

had turned down requests from cable operators to use MMDS because of the fear that it would become a substitute for the planned process of digging up the streets

### New distribution system would allow more channels at lower cost

and laying full cable networks.

The official agency's change of heart seems to stem from its awareness of the urgent need to stimulate cable development here.

MMDS allows 10-12 TV channels

to be broadcast over a radius of several miles to special aerials on individual homes. It permits operators to reach virtually all their target market areas in a matter of weeks rather than the four years it takes to build a network.

The revenue gained, says the Cable Authority, would help meet the high capital outlay of cable franchises, currently running at about \$40 million for 100,000 homes.

But the regulating authority is suggesting to the government that MMDS should only be allowed in cable TV franchise areas and that time limits should be imposed on its use so that it will eventually be replaced by a full national cable network.

## VIDEO TRACK

### NEW YORK

**INTEGRATED VIDEO Marketing**—a newly formed New York City-based production company headed by former Billboard home video editor **Tony Seideman** and **Lenny Kalikow**—is working in association with **Concrete Management** to put together a full-length instructional tape geared toward fledgling rock artists. "How To Break Into Heavy Metal (Without Getting Screwed)" will spotlight a number of metal acts, including **Grim Reaper**, **Helloween**, **Armored Saint**, **Lizzy Borden**, and **Flotsam & Jetsam** and producer **Max Norman**. Group members will share some of their more memorable industry experiences and give advice on such subjects as lawyers, managers, and band formation.

Atlantic newcomer **Terri Gonzalez** was featured on a recent edi-

tion of "New Hot Tracks," which was taped at the former Cafe Pacifico (now called Sweet Hurricane). Other artists scheduled to appear on the video include **Colonel Abrams**, **Kashif**, and **Whodini**.

### LOS ANGELES

**BRUCE SPRINGSTEEN**, **Tom Waits**, **Bonnie Raitt**, and **Elvis Costello** are among the artists who accompanied rock'n'roll veteran **Roy Orbison** on stage for a special concert at the city's Coconut Grove. **Ocean, Rose And Associates** designed the lighting for the event, which was produced by **Delilah Productions**. The show, dubbed, appropriately enough, "Roy Orbison And Friends," will be released on videocassette early next year.

### OTHER CITIES

**OLIVE JAR ANIMATION** of Bos-

ton produced **Dokken's** video for "Burning Like A Flame," the first single from the group's latest Elektra album, "Back For The Attack." The clip was directed by **Bill Jarcho** and combines animation sequences with live action footage. Jarcho was also responsible for **Grandmaster Flash's** piece for "U Know What Time It Is."

Reggae artist **Cliff Roberts** recently completed a video for "Need Your Lovin'." Roberts is best known as the founding member of popular Barbados-based group **Blue Rhythm**. The video supports Roberts' latest release, which is on Paylode/Comstock 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.*

## NEW VIDEOCLIPS

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

### ALEEM

**Love Shock**  
Shock/Atlantic  
Julie Pantelich/Soffer-Pantelich Productions  
Simeon Soffer

### BOYS DON'T CRY

Who The Am Dam Do You Think You Am?

Boys Don't Cry/Atlantic  
F.O. Mahoney/MGMM Productions  
Nick Morris

### MICHAEL JACKSON

**Bad**  
Bad/Epic  
Quincy Jones, Michael Jackson  
Martin Scorsese

### ALEXANDER O'NEAL

**Criticize**  
Hearsay/Tabu/CBS Associated  
Marcello Anciano  
Toby Courlander

### THE RADIATORS

**Like Dreamers Do**  
Law Of The Fish/Epic  
John Diaz  
Tony Mitchell

### SILENT RUNNING

**Sanctuary**  
Walk On Fire/Atlantic  
Peter Brady/Windmill Lane Pictures  
Barry Devlin

### SINITTA

**Toy Boy**  
Omni/Atlantic  
Jackie Thomas/WOT Productions  
Jay Williams

### TAWATHA

### Did I Dream You

Welcome To My Dream/Epic  
Furious Films  
Charlie Rice

### TRAMP

**Wipe Those Tears**  
A Night Out/Pendragon  
Musikfilm  
Tony Kunewalder

### JODY WATLEY

**Don't You Want Me**  
Jody Watley/MCA  
Propaganda Films  
Dominic Sena

### WHITE LION

**Wait**  
Pride/Atlantic  
Carl Wynant/The Company  
Mark Reshobsky

### ZUMA II

**John Wayne**  
Zuma II/Pasha/CBS Associated  
Karen Chamberlain  
John Lindauer



# PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

| VIDEOS ADDED THIS WEEK                        | VIDEOS   | WEEKS ON PLAYLIST |
|---|--|-------------------|
| VIDEOS ADDED THIS WEEK                        | JOHN HIATT HAVE A LITTLE FAITH IN ME A&M               | BREAKOUT          |
|   | INXS NEED YOU TONIGHT Atlantic                         | SNEAK PREVIEW     |
|   | JETHRO TULL STEEL MONKEY Chrysalis                     | MEDIUM            |
|   | MCAULEY SCHENKER GROUP GIMME YOUR LOVE Capitol         | BREAKOUT          |
|   | THE OUTFIELD NO SURRENDER Columbia                     | MEDIUM            |
|   | PINK FLOYD LEARNING TO FLY Columbia                    | SNEAK PREVIEW     |
|   | PRETTY POISON CATCH ME I'M FALLING Virgin              | BREAKOUT          |
|   | RADIATORS LIKE DREAMS DO Epic                          | BREAKOUT          |
|   | TOMMY SHAW NO SUCH THING (AS A PERFECT LOVE) Atlantic  | BREAKOUT          |
|   | SILENT RUNNING SANCTUARY Atlantic                      | BREAKOUT          |
| SIMON F. AMERICAN DREAM Reprise               | MEDIUM   |                   |
| X SEE HOW WE ARE Elektra                      | BREAKOUT   |                   |
| SNEAK PREVIEW VIDEOS                          | *BRYAN ADAMS VICTIM OF LOVE A&M                        | 4                 |
|   | *AEROSMITH DUDE (LOOKS LIKE A LADY) Geffen             | 4                 |
|   | *BELINDA CARLISLE HEAVEN IS A PLACE ON EARTH MCA       | 4                 |
|   | THE CARS YOU ARE THE GIRL Elektra                      | 3                 |
|   | *DEF LEPPARD ANIMAL PolyGram                           | 4                 |
|   | *GRATEFUL DEAD HELL IN A BUCKET Arista                 | 4                 |
|   | LOVERBOY NOTORIOUS Columbia                            | 4                 |
|   | RUSH TIME STANDS STILL PolyGram                        | 2                 |
|   | STARSHIP BEAT PATROL RCA                               | 2                 |
|   | STEVE WINWOOD VALERIE Warner Bros.                     | 2                 |
| HEAVY ROTATION                                | CUTTING CREW I'VE BEEN IN LOVE BEFORE Virgin           | 6                 |
|   | JIMMY DAVIS & JUNCTION KICK THE WALL Quantum           | 4                 |
|   | FLEETWOOD MAC LITTLE LIES Warner Bros.                 | 7                 |
|   | HEART WHO WILL YOU RUN TO Capitol                      | 6                 |
|   | BILLY IDOL MONY MONY Chrysalis                         | 5                 |
|   | MICHAEL JACKSON BAD Epic                               | 3                 |
|   | MICK JAGGER LET'S WORK Columbia                        | 5                 |
|   | RICHARD MARX SHOULD'VE KNOWN BETTER Manhattan          | 6                 |
|   | *JOHN COUGAR MELLENCAMP PAPER IN FIRE Mercury/PolyGram | 8                 |
|   | MR. MISTER SOMETHING REAL (INSIDE ME/INSIDE YOU) RCA   | 3                 |
|   | POISON I WON'T FORGET YOU Enigma/Capitol               | 8                 |
|   | R.E.M. THE ONE I LOVE I.R.S.                           | 5                 |
|   | REO SPEEDWAGON IN MY DREAMS Epic                       | 14                |
|   | U2 WHERE THE STREETS HAVE NO NAME Island               | 5                 |
| *WHITESNAKE HERE I GO AGAIN Geffen            | 12   |                   |
| ACTIVE ROTATION                               | BODEANS IT'S ONLY LOVE Reprise                         | 3                 |
|   | ECHO & THE BUNNYMEN LIPS LIKE SUGAR Warner Bros.       | 6                 |
|   | GREAT WHITE ROCK ME Capitol                            | 12                |
|   | MEN WITHOUT HATS POP GOES THE WORLD PolyGram           | 2                 |
|   | THE OTHER ONES HOLIDAY Virgin                          | 8                 |
|   | PET SHOP BOYS IT'S A SIN EMI-Manhattan                 | 5                 |
|   | SQUEEZE HOUR GLASS A&M                                 | 5                 |
|   | TERENCE TRENT D'ARBY IF YOU LET ME STAY Columbia       | 4                 |
| MEDIUM ROTATION                               | ABC THE NIGHT YOU MURDERED LOVE PolyGram               | 2                 |
|   | BEE GEES YOU WIN AGAIN Warner Bros.                    | 3                 |
|   | BRANDOS GETTYSBURG Relativity                          | 4                 |
|   | GLEN BURTNICK FOLLOW YOU A&M                           | 6                 |
|   | FABULOUS THUNDERBIRDS HOW DO YOU SPELL LOVE Epic       | 46                |
|   | ICEHOUSE CRAZY Chrysalis                               | 4                 |
|   | INSIDERS GHOST ON THE BEACH Epic                       | 6                 |
|   | MELVIN JAMES WHY WON'T YOU STAY MCA                    | 5                 |
|   | KISS CRAZY CRAZY NIGHT PolyGram                        | 4                 |
|   | LOLITA POP BANG YOUR HEAD Virgin                       | 4                 |
|   | MOTLEY CRUE WILD SIDE Elektra                          | 5                 |
|   | NEW ORDER TRUE FAITH Warner Bros.                      | 3                 |
| TIMOTHY B. SCHMIT BOY'S NIGHT OUT MCA         | 4  |                   |
| BREAKOUT ROTATION                             | DAVE ALVIN NEW TATTOO Epic                             | 3                 |
|   | BEAT FARMERS HOLLYWOOD HILLS Curb/MCA                  | 4                 |
|   | BELOUIS SOME ANIMAL MAGIC Capitol                      | 3                 |
|   | CRUZADOS SMALL TOWN LOVE Arista                        | 3                 |
|   | FIGURES ON A BEACH NO STARS Sire/Ceremony              | 2                 |
|   | MARC JORDAN THIS INDEPENDENCE RCA                      | 5                 |
|   | KANE GANG MOTOR TOWN Capitol                           | 2                 |
|   | LIVING IN A BOX SO THE STORY GOES Chrysalis            | 2                 |
|   | ALISON MOYET WEAK IN THE PRESENCE OF BEAUTY Columbia   | 3                 |
|   | NORTHERN PIKES THINGS I DO FOR MONEY Virgin            | 4                 |
|   | THE ROYAL COURT OF CHINA IT'S ALL CHANGED A&M          | 3                 |
|   | STRYPYER HONESTLY Enigma                               | 4                 |
|   | SWING OUT SISTER BREAKOUT PolyGram                     | 12                |
|   | T'PAU BRIDGE OF SPIES Virgin                           | 2                 |
|   | WA WA NEE SUGAR FREE Epic                              | 4                 |
| JOHN WAITE DON'T LOSE ANY SLEEP EMI-Manhattan | 3  |                   |
| WENDY & LISA WATERFALL Columbia               | 8  |                   |
| WHITE LION WAIT Atlantic                      | 2  |                   |
| YELLO OH YEAH PolyGram                        | 3  |                   |

\* Denotes former Sneak Preview Video. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

## FOR THE RECORD

In the Oct. 3 MTV Programming chart, Jimmy Davis & Junction's "Kick The Wall" should have been listed as a Hip Clip.

## Dutch Protest 20% VAT

BY WILLEM HOOS

AMSTERDAM The Netherlands is the only territory in Western Europe that levies a 20% value-added tax on stage performances. Now a campaign is being orchestrated to persuade the government to change the law.

Behind the move are WOP and VTP, the umbrella groups representing Dutch stage artists and theatrical producers. The groups say, "This unjustified and incomprehensible ruling makes Holland a sad exception to the general European rule." The 20% tax burden on shows and concerts here has been in place for several years. No tax is levied on radio or television performances.

In the Netherlands, the 20% levy is imposed on records, compact disks, and music videos, but it is

only 6% in other areas, such as for zoos and circuses.

In Ireland, also a European Economic Community member, all stage and concert performances are exempt from VAT. Other EEC countries impose a low tax level, generally near the 6% mark, and the same applies in virtually all non-EEC European countries.

WOP and VTP have made an "urgent request" that the Dutch tax be at least lowered to 6%. They say in a joint letter to the government: "The high level of VAT currently being paid has put Dutch concert halls and theaters into a difficult situation when competing with other countries."

They add that the EEC itself is pushing for a modification of various tax systems in the community within five years.

## Phil Collins Sweeps ASCAP Awards Ceremony Honors PRS Composers

LONDON PRS stood for Phil's Record Success on the evening of Sept. 30, during ASCAP's seventh annual awards ceremony at Claridge's Hotel here. The ceremony honored members of the Performing Right Society whose songs were among the most performed in the U.S. in 1986, and Phil Collins was the big winner.

Collins, composer, producer, performer, and Genesis front man, made seven trips from his dinner table to the rostrum to collect awards, including a special one for being one of three PRS writers whose songs were most performed in the U.S. last year. Other recipients of this award were Mark Knopfler and Billy Ocean.

The Golden Note award went to Elton John, for his "extraordinary

accomplishments as a recording artist" according to the PRS.

Also present at the dinner, hosted by ASCAP president Morton Gould, managing director Gloria Messenger, and U.K. regional director James Fisher, were Tony Banks and Mike Rutherford (Genesis), Boy George and the rest of Culture Club, Chris Neil (Mike & the Mechanics), OMD, Graham Lyle, and the Pet Shop Boys.

Gould referred to the current fight being waged in the U.S. against source-licensing legislation, which he called "a fight for our creative and economic existence." And he thanked the PRS, a sister society to ASCAP, for its support in the struggle.

PRS winners for the most-performed songs during 1986 follow:

Collins for "Against All Odds" (Take A Look At Me Now/Hit & Run Music); Neil/Rutherford, "All I Need Is A Miracle" (63 Songs/Hit & Run); Chris Hughes, "Everybody Wants To Rule The World"; Steve Winwood, "Higher Love" (PS Music); Neil Moss/Mick Hucknall, "Holding Back The Years" (SBK Songs); and Martin Cooper/Paul Humphreys/Andrew McCluskey, "If You Leave" (Virgin Music/Warner Bros).

Also, Collins, "In The Air Tonight" (Hit & Run); Collins/Banks/Rutherford, "Invisible Touch" (Hit & Run); Tom Bailey/Alannah Currie/Joe Leeway, "King For A Day" (Point Music); Ocean, "Love Train" (Zomba); Knopfler/Sting, "Money For Nothing" (Rondor/Virgin); George O'Dowd/Jon Moss/Roy Hay/Michael Craig, "Move Away" (Virgin); and Sade/Stuart Matthewman, "Never As Good As The First Time" (Angel).

Also, John, "Nikita" (Big Pig); Jim Kerr/Charles Burchill/Michael McNeil, "Sanctify Yourself" (EMI); Knopfler, "So Far Away" (Rondor); Boon Gould/Philip Gould/Mark King/Michael Lindup, "Something About You" (Chappel International); Collins, "Sussudio" (Hit & Run); Sade/Martin Ditcham, "Sweetest Taboo" (Angel); and Collins, "Take Me Home" (Hit & Run).

Also, Neil/Rutherford, "Taken In" (63 Songs/Hit & Run); Ocean, "There'll Be Sad Songs" (Zomba); Collins/Banks/Rutherford, "Throwing It All Away" (Hit & Run); Terry Britten/Graham Lyle, "Typical Male" (Myaxe/Rondor); Knopfler, "Walk Of Life" (Rondor); Neil Tennant/Chris Lowe, "West End Girls" (10 Music); Terry Britten, "What's Love Got To Do With It" (Myaxe); Ocean, "When The Going Gets Tough" (Zomba); and John Spinks, "Your Love" (Warning Tracks).

## BPI Orchestrates Campaign To Unite All Music Sectors U.K. Industry Pushes For Blank-Tape Levy

BY PETER JONES

LONDON The British government is planning to introduce its new copyright legislation late this month or in early November, and there are growing fears in the music industry here of a political reversal on the blank-tape levy incorporated in its original proposals.

New ministers appointed following the June general election are said to be wary of a levy, which might be interpreted as an increase in personal taxation, particularly where young voters are concerned.

The British Phonographic Industry stresses that the fears are based on "mere speculation" at this stage, but nevertheless they are being taken very seriously.

John Deacon, BPI director general, says, "This is crunch time. This is our last chance to get across our views on the massive problems posed by home taping and record rental." He urges all parties "involved in selling records" to orchestrate a final campaign to win government backing for the long-sought-after levy. Deacon is calling for "not just our member record companies, but retailers and distributors and other sectors of the industry" to become involved.

He particularly urges companies to move quickly in lobbying members of Parliament. The revised copyright bill will be one of the first introduced in the new Parliament's first session. "We have little time left," says Deacon.

In the absence abroad of BPI chairman Rob Dickins, BMG/RCA U.K. chairman Peter Jamieson has already participated in radio interviews about the home taping problem.

To back the campaign, BPI has unveiled a new survey by the British Market Research Bureau showing that illegal taping of copyright music has reached higher levels than at any time since domestic tape recorders became available.

BPI general manager Peter Scapling says, "This question of a com-

pensatory levy is vital to the health of the record industry through to the next century."

The new survey shows that nearly 75% of all adults in the U.K. (more than 30 million people) now have equipment that can copy music from records, tapes, or compact disks. More than half of all adults claim to buy blank tape in a market that sells almost 100 million tapes a year. A third of these adults have access to twin cassette decks, and two-thirds copy from prerecorded

tapes.

Scapling says, "More disturbing is the finding that half the people who own CD players are already taping music from CDs, damaging a growing market sector which is vital to the future of the British record industry. That illustrates further the extent to which the Copyright Bill of 1956 has become hopelessly outdated."

The government's proposal allows for 10% of the price of blank (Continued on page 77)

## Japan Initiates Antipiracy Measures At Int'l Meet

BY SHIG FUJITA

TOKYO Following a two-day Video Piracy Summit staged here Sept. 26 and 28, a joint international agreement was made on ways of stamping out video piracy in Japan and elsewhere.

The groups involved agreed to take whatever action is necessary to improve or reform copyright laws around the world, having heard some dramatic statistics about the incidence of piracy in different territories.

In Japan, according to Jack Valenti, president of the Motion Picture Assn. of America, of 12,000 video stores, at least 5,000 are engaged fully or partially in piracy. The bad news, he said, is that 5.6 million of the 15.6 million prerecorded videocassettes in Japanese video outlets are illegal. The good news is that the number of pirated tapes is down by 20% and the number of pirate dealer stores has been reduced from 7,000.

Valenti said that video piracy is "not an American problem but mainly and overpoweringly a Japanese problem." He continued, "I'm here to tell leaders of the Japanese film and video industry that we'll stand right beside them in the war against piracy. We'll not falter. With the Japa-

nese police force as our shield and lance, we'll beat the pirates."

The "summit" was sponsored by the Tokyo International Foundation for Promotion of Screen Image Culture and the Tokyo International Film Festival Committee along with the Japan Video Assn. and the Japan Federation Against Copyright Theft in association with the MPAA.

The first-day discussions were on video piracy in Asia, including Japan. Tomohiro Tohyama, JFACT director of legal operations, acted as moderator. The situation in the U.S., West Germany, and the U.K. was debated on the second day, with participants including Gerhard Schulze, managing director, GVV, Germany; Peter Duffy, director general, FACT, U.K.; and MPAA vice president William Nix.

The final joint announcement stressed that the key antipiracy organizations would exchange all relevant information on video piracy and keep in touch on developments in detecting piracy, conducting raids on offenders, and generally hitting the pirates as hard and as often as possible.

It was emphasized that cooperation from wholesalers, retailers, and hardware manufacturers is vital. The group also plans to arrange antipiracy publicity campaigns.

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# PolyGram Institutes Charge For Dance Pools

BY KIRK LaPOINTE

OTTAWA PolyGram Inc. Canada has begun to charge dance pools for 50% of the product they receive, the first such record company to do so.

Not surprisingly, many dance pools are complaining bitterly about the move, prompted in part by ongoing cost-cutting at PolyGram and its concern that some of the albums and singles were finding their way into stores for resale.

"We're used to being first in a lot of ways," says PolyGram vice president Bob Ansell. "We can take the heat for this one, too."

Some reports have suggested that pools are being charged full dealer prices for half of the product. In fact, PolyGram is selling the product for 40% of its base price, a level Ansell says "probably covers manufacturing costs, but certainly isn't a money-maker for us."

And, he warns, further restraint in servicing of promotional recordings may be coming. PolyGram and A&M had been the only two major Canadian operations still offering no-charge product. Other majors have heavily subsidized servicing plans that allow them to recoup some of the costs involved in promoting their repertoire.

"We're always looking to keep costs under control," Ansell says. "This is the first move."

Already under the plan are three Quebec pools. But in Ontario, major

dance pools are balking at the charge. They are, for the time being, boycotting PolyGram product. The impact is so far uncertain because PolyGram will continue gratis service to dozens of major clubs in Canada, some of which don't be-

long to pools and some of which do. Privately, several record companies have complained over the years about the scale of servicing in Canada. Not one company has so far gone public in its criticism. The pools, however, say they're provid-

ing an organized promotion of product and maintain that they are the most efficient and effective way to break artists that radio won't expose.

Ansell isn't flinching at the initially adverse response in some quar-

ters. He believes the pools can't hold out forever, given PolyGram's distribution of dance product from abroad.

"If any club isn't playing 'True Faith' by New Order, they're doing their customers a disservice," he says. "We're not worried about the impact. We are worried about the costs."

The boycott involves nine of 12 pools, including the Toronto-based Cheer and T.O.P.A. groups, the Vancouver Record Pool, and the Ottawa Record Pool.

Concerns that free goods are going astray have been expressed before by labels toward pools. Earlier this year, MCA Records Canada went so far as to drop letters to recipients of its product to politely ask that goods not be offered for sale. Even so, casual checks of many record stores will reveal many promotional copies in cutout or bargain bins. Some small-time music critics, for example, use money derived from the sale of promotional records to augment meager incomes from reviewing for minor publications.

Ansell rejects suggestions by some pools that they be allowed to pick and choose the product they now receive.

"I simply don't have the staff to administer such a policy," he says. "We think we're being fair in the pricing, and we won't change it."

## Top Composer Nominee Pens Songs For Industry Giants Toronto's Eddie Schwartz Seeks 3rd Juno

*This is the second in a series of profiles of Juno nominees.*

OTTAWA Eddie Schwartz is that most typical of successful Canadians: He is in love with his country, so he doesn't leave it, but he is also in love with his work, so he leaves frequently for short trips to New York and Los Angeles.

"There is no better quality of life than here in Canada," says the singer/songwriter, nominated for this year's Juno for best composer. "But the attitude in the industry here can be provincial. That's why it's much easier to work in New York or Los Angeles."

Many Canadians in the music business have flown the coop and found their niches abroad, but the two-time Juno winner is content to write while holed up in his Toronto home and rely on his solid international contacts and an occasional trip to the U.S. to land

his work with big-name talent.

He is best-known for writing "Hit Me With Your Best Shot," Pat Benatar's first major hit, and has written for the likes of Jeffrey Osborne, Carly Simon, and others. This fall, his songs will be recorded or released by Donna Summer, the Pointer Sisters, Joe Cocker, the New Monkees, and Paul Carrack. "Don't Shed A Tear" is already out as a Carrack single.

Under the wing of Canadian publishing giant Frank Davies at Gordon Thompson Music and allied with SBK abroad, Schwartz lets his business associates do the talking to the producers and artists. "I don't think you have to have intense personal relationships with artists as a songwriter," he says. "That's for the publisher and record company."

Even so, he frequently gets called by some of the U.S.'s top industryites. He's worked hard to cultivate international respect and wonders

why many Canadians simply seek Canadian contacts.

"I think Canadians are very bad about not extending their reach," he says. "And I find there isn't a well-developed community here—all the discussions and dealings are vertical [with bosses] not horizontal [with peers]."

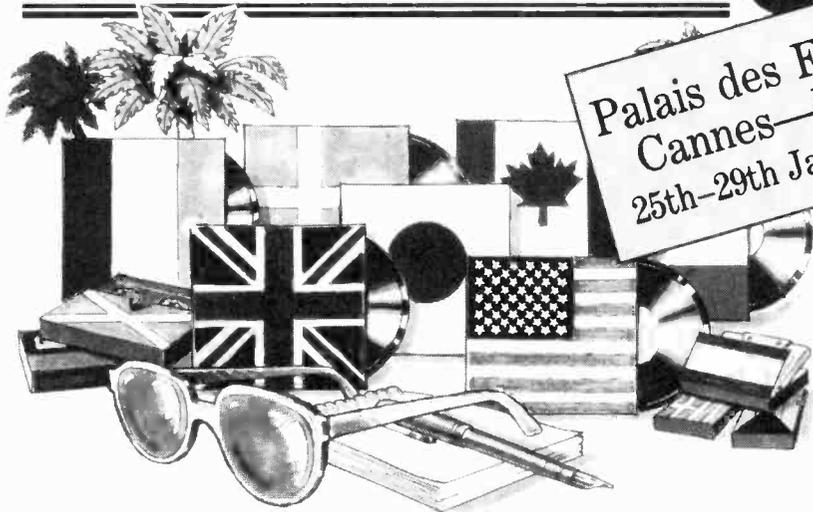
He says he gets the feeling that record companies and publishers fear interaction. He points to the self-help groups for writers in New York and Los Angeles, which invite producers and a&r executives to discuss writing and their needs.

"We could use more organization here," he says. "There's a lot of jealousy of ideas."

Schwartz, formerly signed to A&M and WEA, is planning to revive his performing career. He has been tucking aside a few songs and pondering a comeback.

KIRK LaPOINTE

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# Australia Music Biz Study Points To Lack Of Government Support

BY GLENN A. BAKER

SYDNEY The Australia Council, a government arts funding advisory body, has presented its long-awaited study on the Australian music industry and has managed to surprise most quarters.

The report, titled *The Australian Music Industry—An Economic Evaluation*, by Hans Heogh Guldberg, is the first serious documentation of the scope, nature, and earnings of Australian music. It reveals that the entire industry is worth 1.55 billion Australian dollars (roughly \$1 billion in U.S. currency) and provides income for

some 60,000 people—the equivalent of 40,000 full-time jobs. As a contributor of 0.7% to the total Australian economy, it is comparable to the clothing and footwear manufacturing industries and exceeds the textile industry.

However, most of the data carried in Guldberg's 298-page published work gives cause for concern rather than celebration, underlining as it does a severe imbalance of earnings and almost total lack of government interest in and support of nonclassical performing arts.

Notwithstanding comments at the launch party by Sen. Graham

Richardson, federal minister for the arts, to the effect that the music industry is "a big deal in the Australian economy and an industry worth supporting," the cold

## 'Musicians are getting screwed on all fronts'

facts are depressing for members of the country's music industry.

According to the report, "Of the \$1.5 billion, approximately \$250 million is provided by the government. Of that, \$153 million goes to public education and another \$43 million or so to national broadcasting/television. The federal and state arts funding authorities between them provide only \$23 mil-

lion, or 0.15% of the total turnover, representing a very small percentage of tax revenue accruing to governments from the industry."

The low pay earned by most musicians was also highlighted in the report, which reveals that the average gross income for full-time musicians (before the deduction of music-related expenses) in 1984-85 was \$15,000, as compared with \$20,000 for most working adults.

This revelation prompted Jeremy Fabinyi, manager of Mental As Anything, to comment publicly: "Musicians are getting screwed on all fronts. They are the ones who are subsidizing the industry and who need protection and assistance. It is not uncommon for the artists not to see a single cent in royalties from a so-called successful recording."

Data conveyed by the report in-

cluded a national recording studio count of 393; an estimated operating turnover of the record industry of \$177 million, with domestic sales accounting for all but 3%; an employment breakdown showing performance and music education to be the most labor-intensive areas and broadcasting to be the least; and the almost-total extinction, since 1974, of the musical instrument manufacturing industry and the subsequent annual importing of 99,000 electric organs alone.

"As part of the service industry sector, the music industry exhibits relatively high potential for growth," the report says. "It is labor-intensive, and its welfare therefore should be of importance to policy makers."

# EC Checks Out VCR Makers Far East Firms Under Fire

BY WILLEM HOOS

BRUSSELS The European Commission has launched an inquiry into the alleged dumping of Japanese and South Korean videocassette recorders on the European marketplace. The move follows widespread complaints from sectors of the European video industry, led by Philips of the Netherlands.

The investigation, which seems certain to bring new levels of tension into the existing trade war between the European Economic Community and the two countries involved, centers on all South Korean video hardware and product bearing the Japanese trademarks Funai and Orion. European industry leaders say unfair undercutting means these VCRs have a 19% lower retail price than the European recorders.

According to European Commission information, the South Koreans saw their European market share grow from 1% to 6% last year. In 1986, a total of

422,000 South Korean VCRs were brought into Europe—and the total for the first seven months of this year topped the half-million mark.

The two Japanese companies named have seen their European market share grow from 3% to almost 10% since 1983. European VCR manufacturers have a 25% share of the EEC market.

The complaint being checked by the European Commission was orchestrated by the Milan, Italy-based European Assn. of Consumer Electronics Manufacturers, which claims that the firms named are undercutting community competitors' prices.

Though European-made VCRs have maintained a constant market share, EACEM is arguing that unfair underpricing is forcing its members to bear losses at a time when their trade should be recovering. "This could jeopardize future investments and jobs," says the trade group.

*Assistance on this story provided by Peter Jones in London.*

## U.K. PUSH FOR BLANK-TAPE LEVY

(Continued from page 75)

audiotapes to go to copyright owners as token compensation for the use of their recordings and would establish, says BPI, the principle of paying for copyright. Says Scaping, "More than 90% of blank tapes are used to record copyright music. The levy would acknowledge that importing foreign tapes [none are manufactured in this country] does great harm to the domestic record industry, which contributes hugely to balance of trade earnings."

Scaping says the survey shows that three-fifths (61%) of people with the facilities to record think it is fair to compensate record companies, artists, composers, and others for loss of earnings due to home taping. "This is increased from just over a half, of 52%, who thought such compensation fair in 1983. Only 19% think it would be unfair to provide this compensation. This shows a greater awareness of copyright contravention in the climate of more and more home taping."

The survey also stresses children

are responsible for a significant amount of home taping—80% of children aged 8-14 who have recording equipment record from disks or tapes, and seven out of eight record music from radio, a third of those doing so at least once a week. "For children, radio is the most important source of taped material."

Equally certain that the next weeks are "crucial" in which way levy decision goes is the Home Taping Rights Campaign. Coordinator Mari James says: "We're greatly heartened by the signs of a rethink by Lord Young, the trade and industry secretary, and by the government generally. We believe the government has not yet made up its mind."

The tape levy is only a part of the Copyright Bill proposals, which cover patent law and most aspects of intellectual property protection. It was left out of last year's parliamentary program because the government felt it would take up too much time.

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## BRITAIN (Courtesy Music Week/Gallup) As of 10/10/87

| This Week | Last Week | SINGLES  |
|-----------|-----------|--|
| 1         | 1         | <b>PUMP UP THE VOLUME</b> M/A/R/R/S 4AD  |
| 2         | 7         | <b>I WANNA BE YOUR DRILL INSTRUCTOR</b> ABIGAIL MEAD/NIGEL GOULDING WARNER BROS            |
| 3         | 3         | <b>BAD</b> MICHAEL JACKSON CBS   |
| 4         | 2         | <b>NEVER GONNA GIVE YOU UP</b> RICK ASTLEY RCA   |
| 5         | 6         | <b>CROCKETT'S THEME</b> JAN HAMMER MCA   |
| 6         | 22        | <b>YOU WIN AGAIN</b> BEE GEES WARNER BROS  |
| 7         | 13        | <b>THIS CORROSION</b> SISTERS OF MERCY MERCIFUL REL  |
| 8         | 4         | <b>SOME PEOPLE</b> CLIFF RICHARD EMI   |
| 9         | 9         | <b>I NEED LOVE</b> L.L. COOL J DEF JAM/CBS   |
| 10        | 5         | <b>CAUSING A COMMOTION</b> MADONNA SIRE  |
| 11        | 8         | <b>HOUSE NATION</b> HOUSE MASTER BOYZ/RUDE BOYZ OF THE HOUSE MAGNETIC DANCE                |
| 12        | 32        | <b>CRAZY CRAZY NIGHTS</b> KISS VERTIGO   |
| 13        | 14        | <b>I DON'T WANT TO BE A HERO</b> JOHNNY HATES JAZZ VIRGIN                                  |
| 14        | 10        | <b>HEY MATTHEW</b> KAREL FIALKA IRS  |
| 15        | 34        | <b>I FOUND LOVIN'</b> FATBACK BAND MASTER MIX  |
| 16        | 16        | <b>CARS (E REG MODEL)/ARE FRIENDS ELECTRIC</b> GARY NUMAN BEGGARS BANQUET                  |
| 17        | 11        | <b>HEART AND SOUL</b> T'PAU SIREN  |
| 18        | 12        | <b>WIPEOUT</b> FAT BOYS & BEACH BOYS URBAN   |
| 19        | 15        | <b>IT'S OVER</b> LEVEL 42 POLYDOR  |
| 20        | 21        | <b>BRILLIANT DISGUISE</b> BRUCE SPRINGSTEEN CBS  |
| 21        | 38        | <b>THE CIRCUS</b> ERASURE MUTE   |
| 22        | 39        | <b>I FOUND LOVIN'</b> STEVE WALSH A1   |
| 23        | 36        | <b>VALERIE</b> STEVE WINWOOD ISLAND  |
| 24        | 27        | <b>COME SEE ABOUT ME</b> SHAKIN' STEVENS EPIC  |
| 25        | 19        | <b>JACK LE FREAK</b> CHIC ATLANTIC   |
| 26        | 17        | <b>CASANOVA</b> LEVERT ATLANTIC  |
| 27        | 23        | <b>TOMORROW</b> COMMUNARDS LONDON  |
| 28        | 18        | <b>POUR SOME SUGAR ON ME</b> DEF LEPPARD MERCURY   |
| 29        | 40        | <b>THE REAL THING</b> JELLYBEAN FEATURING STEVEN DANTE CHRYSALIS                           |
| 30        | 30        | <b>WHO WILL YOU RUN TO</b> HEART CAPITOL   |
| 31        | 33        | <b>LET'S WORK</b> MICK JAGGER CBS  |
| 32        | 20        | <b>TOY BOY</b> SINITTA FANFARE   |
| 33        | 24        | <b>LIES</b> JONATHAN BUTLER JIVE   |
| 34        | NEW       | <b>STRONG AS STEEL</b> FIVE STAR TENT/RCA  |
| 35        | NEW       | <b>MONEY MONEY</b> BILLY IDOL CHRYSALIS  |
| 36        | 31        | <b>THE NIGHT YOU MURDERED LOVE</b> ABC NEUTRON   |
| 37        | NEW       | <b>COME ON LET'S GO</b> LOS LOBOS SLASH/LONDON   |
| 38        | NEW       | <b>WALK THE DINOSAUR</b> WAS NOT WAS FONTANA/PHONOGRAM                                     |
| 39        | NEW       | <b>LITTLE LIES</b> FLEETWOOD MAC WARNER BROTHERS   |
| 40        | NEW       | <b>GIRLS/SHE'S CRAFTY</b> THE BEASTIE BOYS DEF JAM   |
|           |           | <b>ALBUMS</b>  |
| 1         | 1         | <b>MICHAEL JACKSON</b> BAD EPIC  |
| 2         | NEW       | <b>THE SMITHS</b> STRANGWAYS HERE WE COME ROUGH TRADE                                      |
| 3         | 2         | <b>WET WET WET</b> POPPED IN SOULED OUT PRECIOUS ORGANISATION                              |
| 4         | 6         | <b>ERIC CLAPTON/CREAM</b> THE CREAM OF ERIC CLAPTON POLYDOR                                |
| 5         | 7         | <b>VARIOUS</b> NOW SMASH HITS EMI/VIRGIN   |
| 6         | 3         | <b>BLACK</b> WONDERFUL LIFE A&M  |
| 7         | 4         | <b>CHRIS REA</b> DANCING WITH STRANGERS MAGNET   |
| 8         | 5         | <b>PET SHOP BOYS</b> ACTUALLY PARLOPHONE   |
| 9         | 8         | <b>CLIFF RICHARDS</b> ALWAYS GUARANTEED EMI  |
| 10        | NEW       | <b>DEPECHE MODE</b> MUSIC FOR THE MASSES MUTE  |
| 11        | 10        | <b>10CC AND GODLEY &amp; CREME</b> CHANGING FACES-THE BEST OF PROTV                        |
| 12        | 9         | <b>THE HOUSEMARTINS</b> THE PEOPLE GRIN THEMSELVES TO DEATH GODISCS                        |
| 13        | 13        | <b>FIVE STAR</b> BETWEEN THE LINES TENT  |
| 14        | 12        | <b>U2</b> THE JOSHUA TREE ISLAND   |
| 15        | 11        | <b>DEF LEPPARD</b> HYSTERIA BLUDGEON RIF   |
| 16        | 15        | <b>WHITNEY HOUSTON</b> WHITNEY ARISTA  |
| 17        | NEW       | <b>YES</b> BIG GENERATOR ATCO  |
| 18        | 14        | <b>PINK FLOYD</b> A MOMENTARY LAPSE OF REASON EMI  |
| 19        | 16        | <b>VARIOUS</b> HITS 6 CBS/WEA/BMG  |
| 20        | 17        | <b>LUTHER VANDROSS</b> GIVE ME THE REASON EPIC   |
| 21        | 23        | <b>TERENCE TRENT D'ARBY</b> INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY CBS |
| 22        | NEW       | <b>BEE GEES</b> E.S.P. WARNER BROTHERS   |
| 23        | 24        | <b>FLEETWOOD MAC</b> TANGO IN THE NIGHT WARNER   |
| 24        | 26        | <b>HEART</b> BAD ANIMALS CAPITOL   |
| 25        | 20        | <b>LEVEL 42</b> RUNNING IN THE FAMILY POLYDOR  |
| 26        | 18        | <b>NEW ORDER</b> SUBSTANCE FACTORY   |
| 27        | 40        | <b>VARIOUS</b> THE TRACKS OF MY TEARS TELSTAR  |
| 28        | 19        | <b>ORIGINAL SOUNDTRACK</b> WHO'S THAT GIRL SIRE  |
| 29        | NEW       | <b>MIKE OLDFIELD</b> ISLANDS VIRGIN  |
| 30        | 21        | <b>ELVIS PRESLEY</b> THE ALL TIME GREATEST HITS RCA  |
| 31        | 22        | <b>JONATHAN BUTLER</b> JIVE  |
| 32        | 25        | <b>VARIOUS</b> ATLANTIC SOUL CLASSICS ATLANTIC   |
| 33        | 28        | <b>T'PAU</b> BRIDGE OF SPIES SIREN   |
| 34        | 39        | <b>SIMPLY RED</b> MEN AND WOMEN ELEKTRA  |
| 35        | 29        | <b>SQUEEZE</b> BABYLON AND ON A&M  |
| 36        | NEW       | <b>ERASURE</b> THE CIRCUS MUTE   |
| 37        | 27        | <b>JETHRO TULL</b> CREST OF A KNAVE CHRYSALIS  |
| 38        | NEW       | <b>ODYSSEY</b> THE GREATEST HITS STYLUS  |
| 39        | 32        | <b>MADONNA</b> TRUE BLUE SIRE  |
| 40        | NEW       | <b>JAMES BROWN</b> THE BEST OF JAMES BROWN K-TEL   |

## CANADA (Courtesy The Record) As of 10/1/87

|    |     | SINGLES   |
|----|-----|---|
| 1  | 1   | <b>LA BAMBA</b> LOS LOBOS SLASH/WARNER BROS./WEA                    |
| 2  | 2   | <b>WHEN SMOKEY SINGS</b> ABC VERTIGO/POLYGRAM                       |
| 3  | 7   | <b>I HEARD A RUMOUR</b> BANANARAMA LONDON/POLYGRAM                  |
| 4  | 6   | <b>DIDN'T WE ALMOST HAVE IT ALL</b> WHITNEY HOUSTON BMG             |
| 5  | 4   | <b>I WANT YOUR SEX</b> GEORGE MICHAEL COLUMBIA/CBS                  |
| 6  | 5   | <b>LUKA</b> SUZANNE VEGA A&M  |
| 7  | 3   | <b>WHO'S THAT GIRL</b> MADONNA SIRE/WEA                             |
| 8  | 11  | <b>PAPER IN FIRE</b> JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM        |
| 9  | 19  | <b>BAD</b> MICHAEL JACKSON EPIC/CBS                                 |
| 10 | 9   | <b>MARY'S PRAYER</b> DANNY WILSON VIRGIN/A&M                        |
| 11 | 13  | <b>ONLY IN MY DREAMS</b> DEBBIE GIBSON SIRE/WEA                     |
| 12 | 8   | <b>I JUST CAN'T STOP LOVING YOU</b> MICHAEL JACKSON EPIC/CBS        |
| 13 | NEW | <b>LOST IN EMOTION</b> LISA LISA & CULT JAM COLUMBIA/CBS            |
| 14 | 20  | <b>MONEY MONEY</b> BILLY IDOL CHRYSALIS/MCA                         |
| 15 | 10  | <b>ORDINARY PEOPLE</b> THE BOX ALERT/POLYGRAM                       |
| 16 | 15  | <b>DON'T MEAN NOTHING</b> RICHARD MARX CAPITOL                      |
| 17 | 17  | <b>BREAKOUT</b> SWING OUT SISTER MERCURY                            |
| 18 | 18  | <b>TOGETHER</b> JOEY GREGORASH ATTIC/A&M                            |
| 19 | 16  | <b>LIVING IN A BOX</b> LIVING IN A BOX CHRYSALIS/MCA                |
| 20 | NEW | <b>HERE I GO AGAIN</b> WHITESNAKE GEFEN/WEA                         |
|    |     | <b>ALBUMS</b>   |
| 1  | 2   | <b>MICHAEL JACKSON</b> BAD CBS                                      |
| 2  | 4   | <b>JOHN COUGAR MELLENCAMP</b> THE LONESOME JUBILEE MERCURY/POLYGRAM |
| 3  | 1   | <b>LA BAMBA SOUNDTRACK</b> SLASH/WARNER BROS./WEA                   |
| 4  | 3   | <b>U2</b> THE JOSHUA TREE ISLAND/MCA                                |
| 5  | 6   | <b>DEF LEPPARD</b> HYSTERIA VERTIGO/POLYGRAM                        |
| 6  | 7   | <b>PINK FLOYD</b> A MOMENTARY LAPSE OF REASON COLUMBIA              |
| 7  | 5   | <b>WHITNEY HOUSTON</b> ARISTA/BMG                                   |
| 8  | 8   | <b>SUZANNE VEGA</b> SOLITUDE STANDING A&M                           |
| 9  | 9   | <b>HEART</b> BAD ANIMALS CAPITOL                                    |
| 10 | 10  | <b>RUSH</b> HOLD YOUR FIRE ANTHEM/CAPITOL                           |
| 11 | 11  | <b>FLEETWOOD MAC</b> TANGO IN THE NIGHT WARNER BROS./WEA            |
| 12 | 12  | <b>R.E.M.</b> DOCUMENT I.R.S./MCA                                   |
| 13 | 13  | <b>WHITESNAKE</b> GEFEN/WEA   |
| 14 | 14  | <b>WHO'S THAT GIRL SOUNDTRACK</b> SIRE/WARNER BROS./WEA             |
| 15 | NEW | <b>VARIOUS ARTISTS</b> DIRTY DANCING BMG MUSIC                      |
| 16 | 16  | <b>BON JOVI</b> SLIPPERY WHEN WET MERCURY/POLYGRAM                  |
| 17 | 17  | <b>THE CARS</b> DOOR TO DOOR ELEKTRA/WEA                            |
| 18 | 18  | <b>NEW ORDER</b> SUBSTANCE FACTORY/POLYGRAM                         |
| 19 | 19  | <b>VARIOUS ARTISTS</b> BEVERLY HILLS COP II SOUNDTRACK MCA          |
| 20 | 15  | <b>GRATEFUL DEAD</b> IN THE DARK ARISTA/BMG                         |

## WEST GERMANY (Courtesy Der Musikmarkt) As of 10/05/87

|    |     | SINGLES  |
|----|-----|--|
| 1  | 3   | <b>NEVER GONNA GIVE YOU UP</b> RICK ASTLEY RCA                                     |
| 2  | 1   | <b>VOYAGE VOYAGE</b> DESIRELESS CBS  |
| 3  | 2   | <b>BOYS</b> SABRINA CHIC   |
| 4  | 4   | <b>NEVER LET ME DOWN</b> DEPECHE MODE MUTE   |
| 5  | 5   | <b>WHAT HAVE I DONE TO DESERVE THIS</b> PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE |
| 6  | 7   | <b>BALLA BALLA</b> FRANCESCO NAPOLI BCM  |
| 7  | 16  | <b>EVERLASTING LOVE</b> SANDRA VIRGIN/BMG ARIOLA                                   |
| 8  | 8   | <b>TRUE FAITH</b> NEW ORDER ROUGH TRADE  |
| 9  | 11  | <b>TOY BOY</b> SINITTA CHIC/TELDEC   |
| 10 | 18  | <b>HEART AND SOUL</b> T'PAU VIRGIN   |
| 11 | 9   | <b>HOLIDAY</b> THE OTHER ONES VIRGIN   |
| 12 | 13  | <b>LA BAMBA</b> LOS LOBOS METRONOME  |
| 13 | 10  | <b>C'EST LA OUATE</b> CARLINE LOEB BARCLAY/METRONOME                               |
| 14 | NEW | <b>CAUSING A COMMOTION</b> MADONNA SIRE  |
| 15 | 6   | <b>I JUST CAN'T STOP LOVING YOU</b> MICHAEL JACKSON EPIC                           |
| 16 | 14  | <b>I LOVE TO LOVE</b> TINA CHARLES ARISTA  |
| 17 | NEW | <b>YOU WIN AGAIN</b> BEE GEES WARNER BROS  |
| 18 | NEW | <b>I DON'T WANT TO BE A HERO</b> JOHNNY HATES JAZZ VIRGIN                          |
| 19 | 15  | <b>BAD</b> MICHAEL JACKSON EPIC  |
| 20 | 12  | <b>IT'S A SIN</b> PET SHOP BOYS PARLOPHONE/EMI                                     |
|    |     | <b>ALBUMS</b>  |
| 1  | 1   | <b>MICHAEL JACKSON</b> BAD EPIC  |
| 2  | 3   | <b>PET SHOP BOYS</b> ACTUALLY PARLOPHONE/EMI                                       |
| 3  | 2   | <b>PINK FLOYD</b> A MOMENTARY LAPSE OF REASON EMI                                  |
| 4  | 7   | <b>TERENCE TRENT D'ARBY</b> INTRODUCING THE HARDLINE ACCORDING TO CBS              |
| 5  | 14  | <b>CHRIS REA</b> DANCING WITH STRANGERS MAGNET/DGG                                 |
| 6  | 6   | <b>U2</b> THE JOSHUA TREE ISLAND/ARIOLA  |
| 7  | 4   | <b>WHITNEY HOUSTON</b> WHITNEY ARISTA/ARIOLA                                       |
| 8  | 5   | <b>MADONNA</b> WHO'S THAT GIRL SOUNDTRACK SIRE                                     |
| 9  | 9   | <b>MIXED EMOTIONS</b> DEEP FROM THE HEART EMI                                      |
| 10 | NEW | <b>JETHRO TULL</b> CREST OF A KNAVE CHRYSALIS                                      |
| 11 | 8   | <b>SUZANNE VEGA</b> SOLITUDE STANDING A&M/DG                                       |
| 12 | 11  | <b>HOWARD CARPENDALE</b> CARPENDALE EMI  |
| 13 | 10  | <b>JENNIFER RUSH</b> HEART OVER MIND CBS   |
| 14 | NEW | <b>DIE FLIPPERS</b> AUS LIEBE WEINT MAN NICHT BELLAPHON                            |
| 15 | NEW | <b>MICK JAGGER</b> PRIMITIVE COOL CBS  |
| 16 | 15  | <b>SALLY OLDFIELD</b> FEMME CBS  |
| 17 | 13  | <b>NICKI</b> KLEINE WUNDER VIRGIN  |
| 18 | 19  | <b>NEW ORDER</b> SUBSTANCE ROUGH TRADE   |
| 19 | 12  | <b>KLAUS LAGE BAND</b> AMTLICHE MUSKANT/EMI  |
| 20 | NEW | <b>METALLICA</b> THE 5.98 EP GARAGE DAYS RE VISITED VERTIGO/PHONOGRAM              |

## JAPAN (Courtesy Music Labo) As of 10/5/87

|    |     | SINGLES   |
|----|-----|---|
| 1  | NEW | <b>AKI NO INDICATION</b> YOKO MINAMINO CBS/SONY                 |
| 2  | NEW | <b>GENSHOKU SHITAIN</b> CCB POLYDOR/NICHON                      |
| 3  | 3   | <b>STAR LIGHT</b> HIKARU GENJI CANYON/JOHNNYS/FUJIPACIFIC       |
| 4  | 4   | <b>KAGAYAKI NAGARA</b> HIDEAKI TOKUNAGA APOLLON                 |
| 5  | NEW | <b>USOTSUKI</b> MAMIKO TAKAI CANYON/FUJIPACIFIC                 |
| 6  | 1   | <b>NAITE MIRYAIJYAN</b> MASAHIKO KONDO CBS/SONY                 |
| 7  | 2   | <b>ORA ORA</b> TONNELUZU CANYON/FUJIPACIFIC                     |
| 8  | NEW | <b>KANASHIMI NO SHANGRILA</b> YUKA OHNISHI POLYSTAR/FUJIPACIFIC |
| 9  | 5   | <b>HEROES</b> MIYOKO YOSHIMOTO TEICHIKU/GEIEI                   |
| 10 | 8   | <b>NAITE CHINPILA</b> TSUYOSHI NAGABUCHI TOSHIBA/EMI            |
|    |     | <b>ALBUMS</b>   |
| 1  | NEW | <b>SHONENTAI</b> DOYO WARNER PIONEER                            |
| 2  | 1   | <b>MICHAEL JACKSON</b> BAD EPIC/SONY                            |
| 3  | 2   | <b>BOOWY</b> PSYCHOPATH TOSHIBA/EMI                             |
| 4  | NEW | <b>YUI ASAKA</b> RAINBOW HUMMING BIRD                           |
| 5  | NEW | <b>MIKI IMAI</b> ELFIN FOR LIFE                                 |
| 6  | 3   | <b>BARBEE BOYS</b> LISTEN EPIC/SONY                             |
| 7  | 4   | <b>MARIA TAKEUCHI</b> REQUEST MOON                              |
| 8  | NEW | <b>YOSHUYUKI OSAWA</b> SCRAP STORIES EPIC/SONY                  |
| 9  | 9   | <b>HIDEAKI TOKUNAGE</b> BIRDS APOLLON                           |
| 10 | 5   | <b>THE ALFEE</b> ONE NIGHT DREAM CANYON                         |

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 10/10/87

|    |     | HOT 100 SINGLES   |
|----|-----|---|
| 1  | 6   | <b>BAD</b> MICHAEL JACKSON EPIC   |
| 2  | 1   | <b>I JUST CAN'T STOP LOVING YOU</b> MICHAEL JACKSON EPIC                            |
| 3  | 2   | <b>WHO'S THAT GIRL</b> MADONNA SIRE   |
| 4  | 4   | <b>NEVER GONNA GIVE YOU UP</b> RICK ASTLEY RCA                                      |
| 5  | 8   | <b>LA BAMBA</b> LOS LOBOS LONDON  |
| 6  | 3   | <b>IT'S A SIN</b> PET SHOP BOYS PARLOPHONE  |
| 7  | 12  | <b>CAUSING A COMMOTION</b> MADONNA SIRE   |
| 8  | 5   | <b>WHAT HAVE I DONE TO DESERVE THIS?</b> PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE |
| 9  | 7   | <b>BALLA BALLA</b> FRANCESCO NAPOLI BCM   |
| 10 | 16  | <b>YOU WIN AGAIN</b> BEE GEES WARNER BROTHERS                                       |
| 11 | 9   | <b>TOY BOY</b> SINITTA FANFARE  |
| 12 | 20  | <b>SOME PEOPLE</b> CLIFF RICHARD EMI  |
| 13 | NEW | <b>LET'S WORK</b> MICK JAGGER CBS   |
| 14 | 10  | <b>I WANT YOUR SEX</b> GEORGE MICHAEL EPIC  |
| 15 | 13  | <b>HEART AND SOUL</b> T'PAU SIREN   |
| 16 | 11  | <b>NOTHING'S GONNA STOP ME NOW</b> SAMANTHA FOX JIVE                                |
| 17 | 19  | <b>I DON'T WANT TO BE A HERO</b> JOHNNY HATES JAZZ VIRGIN                           |
| 18 | 14  | <b>THE LIVING DAYLIGHTS</b> A-HA WARNER BROS  |
| 19 | NEW | <b>BOYS</b> SABRINA FIVE RECORDS  |
| 20 | NEW | <b>WHERE THE STREETS HAVE NO NAME</b> U2 ISLAND                                     |
|    |     | <b>HOT 100 ALBUMS</b>   |
| 1  | 1   | <b>MICHAEL JACKSON</b> BAD EPIC   |
| 2  | 2   | <b>MADONNA</b> WHO'S THAT GIRL SOUNDTRACK SIRE                                      |
| 3  | 3   | <b>U2</b> THE JOSHUA TREE ISLAND  |
| 4  | 5   | <b>PINK FLOYD</b> A MOMENTARY LAPSE OF REASON EMI                                   |
| 5  | 4   | <b>WHITNEY HOUSTON</b> WHITNEY ARISTA   |
| 6  | 7   | <b>PET SHOP BOYS</b> ACTUALLY PARLOPHONE  |
| 7  | 6   | <b>MADONNA</b> TRUE BLUE SIRE   |
| 8  | 9   | <b>TERENCE TRENT D'ARBY</b> INTRODUCING THE HARDLINE ACCORDING TO CBS               |
| 9  | 10  | <b>DEF LEPPARD</b> HYSTERIA MERCURY   |
| 10 | 8   | <b>SUZANNE VEGA</b> SOLITUDE STANDING A&M   |
| 11 | 16  | <b>CHRIS REA</b> DANCING WITH STRANGERS MAGNET                                      |
| 12 | NEW | <b>MICK JAGGER</b> PRIMITIVE COOL CBS   |
| 13 | 14  | <b>FLEETWOOD MAC</b> TANGO IN THE NIGHT WARNER                                      |
| 14 | 12  | <b>GENESIS</b> INVISIBLE TOUCH VIRGIN   |
| 15 | 11  | <b>SIMPLE MINDS</b> LIVE IN THE CITY OF LIGHT VIRGIN                                |
| 16 | NEW | <b>SOUNDTRACK LA BAMBA</b> LA BAMBA LONDON  |
| 17 | 17  | <b>NEW ORDER</b> SUBSTANCE 1987 FACTORY   |
| 18 | 20  | <b>COCK ROBIN</b> AFTER HERE THROUGH MIDLAND CBS                                    |
| 19 | NEW | <b>JETHRO TULL</b> CREST OF A KNAVE CHRYSALIS                                       |
| 20 | 18  | <b>HEART</b> BAD ANIMALS CAPITOL  |

## AUSTRALIA (Courtesy Australian Music Report) As of 10/12/87

|    |     | SINGLES   |
|----|-----|---|
| 1  | 1   | <b>LA BAMBA</b> LOS LOBOS LONDON/POLYGRAM                             |
| 2  | 3   | <b>ELECTRIC BLUE</b> ICEHOUSE REGULAR/FESTIVAL                        |
| 3  | 2   | <b>LOCOMOTION</b> KYLIE MINOQUE MUSHROOM/FESTIVAL                     |
| 4  | 5   | <b>STAR TREKKIN'</b> THE FIRM POLYDOR                                 |
| 5  | 4   | <b>OLD TIME ROCK AND ROLL</b> BOB SEGER CAPITOL                       |
| 6  | 8   | <b>BAD</b> MICHAEL JACKSON EPIC/CBS                                   |
| 7  | 6   | <b>BEDS ARE BURNING</b> MIDNIGHT OIL CBS                              |
| 8  | 7   | <b>FALL OF ROME</b> JAMES REYNE CAPITOL                               |
| 9  | 10  | <b>LET'S DANCE</b> CHRIS REA MAGNET                                   |
| 10 | 9   | <b>SUDDENLY</b> ANGRY ANDERSON MUSHROOM/FESTIVAL                      |
| 11 | 13  | <b>WISHING WELL</b> TERENCE TRENT D'ARBY CBS                          |
| 12 | 11  | <b>TRUE FAITH</b> NEW ORDER FACTORY/CBS                               |
| 13 | NEW | <b>NEED YOU TONIGHT</b> INXS WEA                                      |
| 14 | 14  | <b>PAPER IN THE FIRE</b> JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM      |
| 15 | 12  | <b>WHEN YOU WALK IN THE ROOM</b> PAUL CARRACK CHRYSALIS/FESTIVAL      |
| 16 | 16  | <b>YOU I KNOW</b> JENNY MORRIS WEA                                    |
| 17 | 15  | <b>WILD HORSES</b> GINO VANNELLI POLYDOR                              |
| 18 | 17  | <b>IT'S A SIN</b> PET SHOP BOYS PARLOPHONE                            |
| 19 | 18  | <b>HEART AND SOUL</b> T'PAU VIRGIN/EMI                                |
| 20 | 19  | <b>CRAZY</b> ICEHOUSE REGULAR/FESTIVAL                                |
|    |     | <b>ALBUMS</b>   |
| 1  | 1   | <b>ICEHOUSE</b> MAN OF COLOURS REGULAR/FESTIVAL                       |
| 2  | 2   | <b>MIDNIGHT OIL</b> DIESEL AND DUST CBS                               |
| 3  | 3   | <b>MOTION PICTURE SOUNDTRACK</b> LA BAMBA LONDON/POLYGRAM             |
| 4  | 8   | <b>VARIOUS ARTISTS</b> HIT CITY 1987 FESTIVAL                         |
| 5  | 11  | <b>PINK FLOYD</b> A MOMENTARY LAPSE OF REASON CBS                     |
| 6  | 4   | <b>MICHAEL JACKSON</b> BAD EPIC/CBS                                   |
| 7  | 5   | <b>JOHN COUGAR MELLENCAMP</b> LONESOME JUBILEE MERCURY                |
| 8  | 9   | <b>JAMES REYNE</b> CAPITOL/EMI  |
| 9  | 10  | <b>VARIOUS ARTISTS</b> '87 HOTS UP POLYGRAM                           |
| 10 | 6   | <b>BON JOVI</b> SLIPPERY WHEN WET MERCURY/POLYGRAM                    |
| 11 | 7   | <b>MOTION PICTURE SOUNDTRACK</b> THE BIG CHILL MOTOWN                 |
| 12 | 15  | <b>CHRIS REA</b> DANCING WITH STRANGERS MAGNET/POLYGRAM               |
| 13 | 13  | <b>FLEETWOOD MAC</b> TANGO IN THE NIGHT WARNER/WEA                    |
| 14 | 12  | <b>JOHN FARNHAM</b> WHISPERING JACK WHEATLEY/RCA                      |
| 15 | 18  | <b>NEW ORDER</b> SUBSTANCE FACTORY/CBS                                |
| 16 | 14  | <b>MEL &amp; KIM</b> F.L.M. LIBERATION/CBS                            |
| 17 | 16  | <b>SUZANNE VEGA</b> SOLITUDE STANDING A&M/FESTIVAL                    |
| 18 | 19  | <b>JENNY MORRIS</b> BODY AND SOUL WEA                                 |
| 19 | 17  | <b>WHITNEY HOUSTON</b> WHITNEY ARISTA                                 |
| 20 | NEW | <b>TERENCE TRENT D'ARBY</b> INTRODUCING THE HARDLINE ACCORDING TO CBS |

## ITALY (Courtesy Germano Ruscitto) As of 9/18/87

|    |     | SINGLES   |
|----|-----|---|
| 1  | 1   | <b>WHO'S THAT GIRL</b> MADONNA CBS                      |
| 2  | 2   | <b>I JUST CAN'T STOP LOVING YOU</b> MICHAEL JACKSON CBS |
| 3  | 6   | <b>THE LIVING DAYLIGHTS</b> A-HA WEA                    |
| 4  | 3   | <b>GENTE DI MARE</b> TOZZI & RAF CGDMM                  |
| 5  | 5   | <b>I WANT YOUR SEX</b> GEORGE MICHAEL CBS               |
| 6  | 7   | <b>NOTHING'S GONNA STOP ME NOW</b> SAMANTHA FOX CGDMM   |
| 7  | 8   | <b>ATTIMI</b> MANGO FONIT/CETRA                         |
| 8  | 4   | <b>BOYS</b> SABRINA FIVE RECORD/CGDMM                   |
| 9  | NEW | <b>CALL ME</b> SPAGNA CBS                               |
| 10 | 9   | <b>LET IT BE</b> FERRY AID CBS                          |
| 11 | 12  | <b>IT'S A SIN</b> PET SHOP BOYS EMI                     |
| 12 | NEW | <b>I WANNA DANCE WITH SOMEBODY</b> WHITNEY HOUSTON RCA  |
| 13 | 11  | <b>WIN YOUR LOVE</b> NICK KAMEN WEA                     |
| 14 | 10  |   |

# Bid For CBS Bolsters Industry's Image

BY MARK MEHLER

NEW YORK The anticipated sale or spinoff of the CBS Records division has the investment community looking at the music industry in an improved light.

Financial analysts say Sony's \$2 billion bid for CBS Records catapults the music business into the "upper tier" of the entertainment glamour stocks.

"No question, a \$2 billion price tag legitimizes the record industry on Wall Street," argues Lee Isgur of PaineWebber. "It says records can be valued in the same manner as any major U.S. industrial corporation."

Isgur says the CBS Records sale—which could be decided at a Wednesday (14) board meeting—supports the high stock price of its chief rival, Warner Communications. Warner was trading at \$37.625 on Oct. 5, near its 52-week high of \$39.25.

"The CBS issue strengthens [chairman] Steve Ross' hand and supports his decision to keep records and pare Franklin Mint and Atari," says the analyst.

Harold Vogel of Merrill Lynch says when compared to previous transactions involving RCA Records and Arista, which were valued in the

\$100 million-\$400 million range, the CBS deal clearly puts the record industry in a bigger ballpark. "I wouldn't want to make too much of this in the sense that many of us have had a positive view of the industry for a long time," he says. "But there is a legitimizing effect. In terms of Warners, I'd value its cash flow multiple as comparable to CBS Records. It certainly supports the strong performance of Warner stock."

The plan by N.V. Philips to sell 20% of PolyGram Records in a public offering (see story, page 1) is also cited as evidence of a possible spillover effect from the proposed CBS sale. Next month, Philips will float 15 million shares of PolyGram, which are expected to sell for \$15-\$18 each.

"The CBS deliberations are more of a reaffirmation than a legitimization," concurs Ray Katz of Mabon, Nugent & Co., noting that a 70-point rise in CBS stock since spring has been driven largely by records. Applying a 10 multiple to records—a \$2 billion price for roughly \$200 million in operating profit, depreciation, and amortization—makes it a cheaper buy than CBS' magazine division, which just sold for 13 times earnings, says Katz.

Some analysts further see a possi-

ble benefit to music retail stocks in the proposed Sony buyout. Retailers, who have urged cuts in compact disk prices (Billboard, Oct. 10), may find their wishes granted by Sony, which has a reputation for testing product at high prices and then driving prices down to the lowest theoretical level. Keith Benjamin of Silberberg, Rosenthal & Co. suggests the deal would speed the introduction of digital audiotape and "unlock the portable market to dealers."

"Just the general attention being paid to how good the record industry is will have a positive impact on retail stocks," says Benjamin.

Other Wall Street observers view the CBS-Sony dealings as part of a broader move by Japanese investors, aided by the strong yen, into the U.S. entertainment industry. Japanese money has recently been chasing casinos as well as home software.

Analysts see a spinoff of CBS Records—a move that could avoid a heavy corporate tax bite—as less likely than an outright sale, but note that spinning off the division to investors would have the same positive long-term impact for the industry.

CBS chief executive Laurence Tisch is highly regarded on Wall Street for his ability to make money, but his discomfort with the record business is seen more as a personal bias than an indictment of that volatile industry's future. "Not everything Loews Corp. has sold went down later," notes PaineWebber's Isgur.

CBS stock, meanwhile, has bounced around in the \$215-\$225 range, jumping \$9.75 on Sept. 30 prior to an Oct. 1 informal board meeting and slipping \$5 the following day, when the board took no action on the Sony bid. CBS closed Oct. 5 at \$220.

## Danjay's Ill-Fated Bid To Merge With Hydroseek Led To Financial Collapse

BY EARL PAIGE

LOS ANGELES Danjay Music and Video, the privately held record store franchiser in Denver now being liquidated, came close to a turnaround through a merger that ultimately went sour (Billboard, Oct. 10).

Explaining the factors leading up to the financial collapse, Evan Lasky, Danjay president, says, "All we needed was the assurance that the money would be there for inventory to see us through the Christmas season. That was our window."

The financially troubled, 17-year-old family business sought to merge with Hydroseek Inc., a Colorado firm organized through a public offering in 1984 to exploit water rights.

"Colorado is one of the few states where the private sector can own water rights," says Lasky. "What happened was the oil economy faltered. Companies planning to mine oil shale pulled out. They were to be large water users."

Hydroseek, headed by Thomas Geimer, had been inactive for the last two years. "It's a shell, but not a blind pool," says Lasky. Blind pools are established as investment vehicles that float stock and then merge with or acquire private firms—allowing such firms to, in effect, go public without the normally required disclosures.

As of last July 31, Hydro had total assets of \$650,000, total liabilities of \$10,000, and shareholders' equity of \$640,000.

Danjay had seven company-owned stores and 75 other franchisees generating revenues of \$12 million during each of the past two years. As of May 31, Danjay had total assets of \$4.62 million; total liabilities of \$3.74 million; and shareholders' equity of \$886,092.

In Wall Street parlance, Hydroseek was a "cash cow."

"They have several hundred stockholders and have been sitting on

\$650,000 in [certificates of deposit]. Tom [Geimer] wanted the deal very much," says Lasky.

According to the plan, Danjay would become a public company through a reverse merger. Hydro would have issued 17 million shares of common stock and 168,750 shares of two classes of junior stock, all in exchange for 100% of the issued and outstanding Danjay shares, with Danjay shareholders ultimately owning about 61% of Hydroseek's issued and outstanding stock.

In an Aug. 18 press release, Lasky boasted, "The result [of the merger] will be a public company which is controlled by present Danjay management."

Disaster loomed, according to Lasky, when the deal-structuring bank insisted that Danjay's debt position had to be disclosed. "We had \$1.7 million in face-value receivables. The minute our customers and suppliers saw that, we were sunk. Our customers [franchisees] would stop purchases and refuse to pay off debts, and our suppliers would not ship us. If you don't have new releases, you're out of business."

However, according to Lasky's own acknowledgement and sources close to the firm, the problems go back as far as 1983, when the firm became overly leveraged in video games.

Says a franchisee: "Another factor was their [Denver and Seattle one-stops] inability to evenly spread the inventory, to invest sufficiently in compact disks while still maintaining enough inventory in LPs and cassettes."

Yet another key factor, according to Lasky, was that many franchisees were located in oil or farm states, "where the economy went south. Every month or so, this or that [franchisee] just disappeared. That meant \$25,000; \$30,000; \$40,000 that we couldn't collect. It added up."

## K-tel Int'l Posts Income Of \$1 Mil

NEW YORK K-tel International Inc., a music packager, reported consolidated net income of \$1 million for the year ended June 30. This compares with a \$2.53 million loss in the previous fiscal year.

Consolidated net sales were \$25.93 million, down 12% from last year.

The company attributes increased earnings to improved U.S. operations, royalty accrual adjustments in the U.K. operation, and extraordinary income arising from utilization of the tax-loss carry-forward.

Lower sales resulted from the sale of two foreign operations that accounted for \$4.1 million in aggregate net sales in fiscal 1986, the company says. The two foreign operations were sold effective at the end of fiscal 1986.

## Proxy Fight On For Crazy Eddie

NEW YORK An investment group consisting of Entertainment Marketing Inc. and Oppenheimer-Palmieri Fund LP has gradually raised its stake in Crazy Eddie Inc. during the past week from 11.6% to 16.85%.

The group plans a proxy fight for the New York-based electronics retailer at Crazy Eddie's annual shareholders meeting, scheduled for Nov. 6.

Entertainment Marketing and its chairman, Elias Zinn, now control 7.4% of Crazy Eddie's outstanding shares. Oppenheimer owns 9.45% of the retail chain.

## Koss Issues Figures

NEW YORK Koss Corp., a maker of hi-fi stereophones, reported net income for the year ended June 30 of \$1.8 million, compared with \$6.27 million net for the previous year. The 1986 figure, however, included \$5.05 million in extraordinary credits related to the company's Chapter 11 reorganization.

Net sales for the most recent year were \$21.32 million, up 54% from the \$13.85 million in the corresponding period last year.

# MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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| Company                                 | Sale/<br>1000's | Open<br>9/29 | Close<br>10/5 | Change |
|---|-----------------|--------------|---------------|--------|
| <b>NEW YORK STOCK EXCHANGE</b>          |                 |              |               |        |
| CBS Inc.                                | 989.9           | 215          | 220           | +5     |
| Cannon Group                            | 132.6           | 5 1/2        | 5             | -1/2   |
| Capital Cities Communications           | 193.8           | 427 1/2      | 443 3/4       | +16    |
| Coca-Cola                               | 3128.5          | 49 1/2       | 48            | -1 1/2 |
| Walt Disney                             | 1723.1          | 78 1/2       | 78 1/2        | -1/2   |
| Eastman Kodak                           | 4701.3          | 103 3/4      | 104 1/2       | +1 1/2 |
| Gulf & Western                          | 1250.8          | 84 1/2       | 89 3/4        | +5 1/2 |
| Handelman                               | 181.4           | 33 1/2       | 33 3/4        | +1/2   |
| MCA Inc.                                | 2620.6          | 61 1/2       | 58            | -3 1/2 |
| MGM/UA                                  | 121.3           | 10           | 11 1/2        | +1 1/2 |
| Musiland                                | 44.5            | 32 1/2       | 33 1/2        | +1     |
| Orion Pictures Corp.                    | 173.8           | 14           | 14 1/2        | +1/2   |
| Primerica                               | 2745.7          | 44           | 48 3/4        | +4 3/4 |
| Sony Corp.                              | 412.2           | 35 3/4       | 38            | +2 1/2 |
| TDK                                     | 14.3            | 74 1/2       | 74 1/2        | -1/2   |
| Taft Broadcasting                       | 23.6            | 156 1/2      | 156 1/2       | +1/2   |
| Vestron Inc.                            | 136.5           | 5 1/2        | 6             | +1/2   |
| Warner Communications Inc.              | 2566.4          | 35 1/2       | 37 1/2        | +1 1/2 |
| Westinghouse                            | 2092.1          | 74           | 74 3/4        | +1/4   |
| <b>AMERICAN STOCK EXCHANGE</b>          |                 |              |               |        |
| Commtron                                | 17.6            | 4 1/2        | 4 1/2         | .....  |
| Electrosound Group Inc.                 | 3.8             | 10 1/2       | 10 1/2        | -1/2   |
| Lorimar/Telepictures                    | 850.0           | 16 1/2       | 16 1/2        | -1/2   |
| New World Pictures                      | 232.1           | 7 1/2        | 7 1/2         | .....  |
| Price Communications                    | 245.4           | 12 1/2       | 12 1/2        | -1/2   |
| Prism Entertainment                     | 7.6             | 5 1/2        | 5 1/2         | +1/2   |
| Turner Broadcasting System              | .0              | 23 1/2       | 23 1/2        | .....  |
| Unitel Video                            | 2.3             | 11           | 10 1/2        | -1/2   |
| Wherehouse Entertainment                | 263.6           | 11 1/2       | 11 1/2        | +1/2   |
| <b>OVER THE COUNTER</b>                 |                 |              |               |        |
| Crazy Eddie                             |                 | 5            | 4 1/2         | -1/2   |
| Dick Clark Productions                  |                 | 3 3/4        | 3 3/4         | +1/2   |
| Infinity Broadcasting                   |                 | 24 1/2       | 24            | -1/2   |
| Josephson Inc.                          |                 | 15 1/2       | 15 1/2        | +1/2   |
| LIN Broadcasting                        |                 | 47 1/2       | 48 1/2        | +1 1/2 |
| Lieberman Enterprises                   |                 | 19 1/2       | 19 1/2        | +1/2   |
| Malrite Communications Group            |                 | 12 1/2       | 12            | -1/2   |
| Recoton Corp.                           |                 | 5 1/2        | 5             | -1/2   |
| Reeves Communications                   |                 | 12 1/2       | 12 1/2        | .....  |
| Satellite Music Network, Inc.           |                 | 3 1/2        | 3 1/2         | .....  |
| Scripps Howard Broadcasting             |                 | 83           | 83            | .....  |
| Shorewood Packaging                     |                 | 29           | 29            | .....  |
| Sound Warehouse                         |                 | 13 1/2       | 13 1/2        | .....  |
| Specs Music                             |                 | 7 1/2        | 7 1/2         | .....  |
| Stars To Go Video                       |                 | 4 1/2        | 5 1/2         | +1     |
| Trans World Music                       |                 | 28 1/2       | 28 1/2        | .....  |
| Tri-Star Pictures                       |                 | 15 1/2       | 16            | +1/2   |
| Wall To Wall Sound And Video            |                 | 5 1/2        | 5 1/2         | +1/2   |
| Westwood One                            |                 | 24 1/2       | 26 1/2        | +1 1/2 |
| <b>LONDON STOCK EXCHANGE (In Pence)</b> |                 |              |               |        |
| Chrysalis                               |                 | 260          | 261           | +1     |
| Pickwick                                |                 | 222          | 217           | -5     |
| Really Useful Group                     |                 | 550          | 563           | +13    |
| Thorn EMI                               |                 | 698          | 724           | +26    |
| Virgin                                  |                 | 150          | 158           | +8     |

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## POP

### PET SHOP BOYS

**Actually**  
 PRODUCERS: Julian Mendelsohn, Stephen Hague, Pet Shop Boys, David Jacob, Shep Pettibone, Andy Richards  
 EMI-Manhattan ELJ-46972

Despite plethora of producers, sound of group's second effort closely resembles that of its platinum debut. Atmospheric and melodic music, now more obviously dance-oriented, hooks with vocal Neil Tennant's half-sung/half-spoken approach. Check-ful of U.K. hits; likely to duplicate predecessor's success here.

### LYNYRD SKYNYRD

**Legend**  
 PRODUCERS: Tom Dowd, Al Kooper  
 MCA 42084

Polished collection of demos, live tracks, and B sides should thrill fans of the Southern boogie band no end; never mind that no one else is likely to bite—those fans are legion. Reunion tour is creating just the atmosphere of nostalgia needed to push sales over the top.

### BELINDA CARLISLE

**Heaven On Earth**  
 PRODUCER: Rick Nowels  
 MCA 42080

The transmogrification from Go-Go to no-no is complete. "Heaven Is A Place On Earth" has caught the public's ear, but only "Circle In The Sand" has any of the exuberant character that propelled "Mad About You," the saving grace of Carlisle's solo debut. New, big-time label affiliation will help.

### TOMMY SHAW

**Ambition**  
 PRODUCER: Terry Thomas, Tommy Shaw  
 Atlantic 81798

Excellent, hard-rocking single "No Such Thing" brings to mind Loverboy more than Shaw's former outfit, Styx. Solid effort, better than A&M solo debut, also includes several nice ballads, chief among them "Somewhere In The Night."

### ICEHOUSE

**Man Of Colours**  
 PRODUCER: David Lord  
 Chrysalis OV 41592

Australian group already getting airplay needs just one smash to break big. Influence of David Bowie and Bryan Ferry less in evidence than usual; flat-out album rock singing and production are, surprisingly, predominant. Key tracks: "Crazy," "The Kingdom."

### DEPECHE MODE

**Music For The Masses**  
 PRODUCERS: Depeche Mode, David Bascombe  
 Sire 25614

Group's last effort was marred by downcast mood, gloomy lyrics, depressing subject matter. Upbeat flavor here guarantees growth of band's already substantial audience. Old fans will not be disappointed; new ones will be drawn in by writer Martin Gore's newfound maturity as a pop craftsman.

### NEW MONKEES

PRODUCERS: Various  
 Warner Bros. 25642

Hey, hey, it's Marty, Larry, Jared, and Dino, sitting in for Davy, Mike, Micky, and Peter; the new Prefab Four pull off a respectable '80s version of band's pop sound. "What I Want" is a solid pop-rocker, but ultimate success of the enterprise rests on TV audience's acceptance of edition two.

### JULIE BROWN

**Trapped In The Body Of A White Girl**  
 PRODUCER: Various  
 Sire 25634

Curvy, brazen comedienne-turned-actress/songwriter who hit sub rosa with wacky indie releases "I Like 'Em Big And Stupid" and "The Homecoming Queen's Got A Gun" makes laff-filled major label debut. Tongue-in-cheek loony toons are witty and lascivious enough to grab play at KROQ-style outposts.

### THE MISSION U.K.

**The First Chapter**  
 PRODUCERS: the Mission U.K., Tim Palmer  
 Mercury 832 732

New tracks and previously released U.K. singles mix the synthesizer atmospheres of Roxy-esque pop with a heavy beat and psychedelic leanings. Features cover versions of Patti Smith's "Dancing Barefoot," the Beatles' "Tomorrow Never Knows," and Neil Young's "Like A Hurricane."

### THE RED HOT CHILI PEPPERS

**The Uplift Mofa Party Plan**  
 PRODUCER: Michael Beinhorn  
 EMI-Manhattan ELT-48036

Hollywood's bad-boy funksters lay down third slab of big-noise beats, distinguished by Anthony Kiedis' vocals and Hillel Slovak's Hendrixisms. "Fight Like A Brave" has the kick to click in alternative airspaces.

### DON DIXON

**Romeo At Juilliard**  
 PRODUCER: Don Dixon  
 Enigma ST-73243

Producer of R.E.M., Marti Jones, and numerous other hip faves steps out from behind the board and proves himself a strong-voiced, pop-conscious songwriter on second Enigma showcase. Bizarre cover of "Cool" from "West Side Story" is only one of many surprising tracks on solid solo project.

### VICTORIA WILLIAMS

**Happy Come Home**  
 PRODUCERS: Anton Fier, Stephen Soles  
 Geffen GHS 24140

Eccentric L.A. singer/songwriter (and wife of label mate Peter Case) is an acquired taste, but her tremulous vocals and quirky tunes strike a chord on repeated exposure. Distinguished sidemen and arranger Van Dyke Parks carve detailed settings for Williams' fascinating ditties. Destined to hit home in alternative venues.

### MASON WILLIAMS & MANNHEIM

**STEAMROLLER**  
 Classical Gas  
 PRODUCER: Chip Davis  
 American Gramophone 800

Updates Williams' title track—his late-'60s hit—plus other instrumentals from guitarist's two Warner Bros. albums. Sensing this could be the title that crosses Mannheim's sound to the mainstream public, indie label is mounting its biggest trade push ever.

### TANGERINE DREAM

**Tyger**  
 PRODUCERS: Edgar Froese, Chris Franke, Paul Haslinger  
 Caroline Records 1341

A rare vocal album for this veteran space-music trio: Three of the four selections are based on William Blake poems, sung and read by guest Jocelyn B. Smith. A more earthy, less dense sound than that of most Dream albums.

## BLACK

### ORAN "JUICE" JONES

**GT0—Gangsters Takin' Over**  
 PRODUCERS: Vincent F. Bell, Russell Simmons  
 Def Jam/Columbia C 40955

Jones is back, as sweetly fluid as ever. "Cold Spendin' My Money" is taking the singles chart by leaps and

## SPOTLIGHT



### BRUCE SPRINGSTEEN

**Tunnel Of Love**  
 PRODUCERS: Bruce Springsteen, Jon Landau, Chuck Plotkin  
 Columbia OC 40999

Brooding, often musically spare album shows yet another side of this protean artist, as he probes the darker corridors of romance. While not as lean or harrowing as "Nebraska," album does display similarly uncompromising vision that may not be embraced by recently recruited fans. But hard-hitting "Brilliant Disguise" is finding commercial acceptance, and title tune and "One Step Up" loom as potential follow-ups. Marketplace considerations aside, this is masterful work.



### TERENCE TRENT D'ARBY

**Introducing The Hardline According To Terence Trent D'Arby**  
 PRODUCER: Howard Grey, Martyn "Teddy Bear" Ware, Terence Trent D'Arby  
 Columbia C 40964

Good looks, great songs, and a platinum record in England are no guarantee of success in the U.S., particularly for a debut; this record, however, backed by Columbia's considerable firepower, is so impressive it simply can't miss. Try "If You Let Me Stay," "Dance Little Sister," and "Wishing Well" first, but don't stop there; every track has something to recommend it.

## NEW AND NOTEWORTHY

### EASTERN BLOC

PRODUCER: Peter Denenberg, the Bloc  
 Paradox/PolyGram PX 172-001

New PolyGram-distributed Passport logo debuts with first album from trio of talented vets: ex-Patti Smith axeman Ivan Kral, songwriter Mark Sidgwick, and session/tour drummer extraordinaire Frankie LaRocka. "So Long" is absolutely irresistible; cover of the Patti Smith Group's "Dancing Barefoot," which Kral co-wrote, is less spooky, more accessible than original.

bounds; "You Don't Miss The Rain" could do the same. Promises to be a presence on the retail scene for months to come.

### BAR-KAYS

**Contagious**  
 PRODUCER: Allen Jones  
 Mercury 422 830 305 Q-1

Midas-touch vets have another winner on their hands; "Certified True" single is funky in its way up the chart, and "Something In The Air" could follow suit.

### VELORE & DOUBLE-O

**We're Coming Correct**  
 PRODUCER: Gary Pozner  
 Virgin 90634

"Your Ugly" duo's debut shows their songsmithing flair to be more formidable than their grammatical prowess. Raps are best, especially "Da Boyz Are In Da House." Ballad "Have To Let You Go" cries out for a cover; it's a beautiful song, but the vocals don't quite make it.

### MARLON JACKSON

**Baby Tonight**  
 PRODUCERS: Marlon Jackson, Winston Johnson, Fred Maher  
 Capitol CLT-46942

Latest Jackson sibling to undertake solo flight has unenviable task of following his brother's instant hit out of the gate, but he delivers OK on his own. Marlon's talents as producer and player outweigh his Prince-like vocal chops, but "Don't Go" and "When Will You Surrender" could rack up interest from the brothers' fans.

### BARRY WHITE

**The Right Night And Barry White**  
 PRODUCER: Barry White  
 A&M SP5154

The return of the man whose bedroom basso profundo launched many a '70s hit follows the classic White formula: murmured spoken intros, lubricious grooves, and slow-burning, dance-oriented balladry. "Sho' You Right" could light a fire under lovers and others.

## COUNTRY

### BILLY JOE ROYAL

**The Royal Treatment**  
 PRODUCER: Nelson Larkin  
 Atlantic America 90658

A quarter century hasn't dimmed Royal's talent; hit duet with Donna Fargo, "Members Only," is testament to that. "Give 'Em My Number" best showcases the Royal vocal style, but most other tracks have more of a country flavor.

## JAZZ

### BRANFORD MARSALIS

**Renaissance**  
 PRODUCER: Delfeayo Marsalis  
 Columbia FC 40711

Sax-playing Marsalis exhibits mind-bending technique and plenty of emotion on third CBS outing. Playing runs from the dizzying to the introspective, with Branford shining on breakneck Sonny Rollins homage "Just One Of Those Things" and Jimmy Rowles' meditative "The Peacocks." Drummer Tony Williams stands out in the quartet.

### KEITH JARRETT

**Book Of Ways**  
 PRODUCER: Manfred Eicher  
 ECM 831 396

New two-LP effort shows that pianist continues to explore new acoustic sounds; this time, he opts solely for clavichord. A total of 19 improvisations show intriguing

textures, thanks to acoustic properties of the instrument. Superb.

### JEAN-LUC PONTY

**The Gift Of Time**  
 PRODUCER: Jean-Luc Ponty  
 Columbia 40983

A new label for the fusion violinist, but this set of originals retains most of the trademarks that helped him connect with pop audiences more than once during his Atlantic years. Exposure from jazz radio and the growing number of Wave-type formats plus a 20-city tour this fall should yield a strong, early jump.

### AL DIMEOLA PROJECT

**Tiramisu**  
 PRODUCER: Al DiMeola  
 Manhattan 46995

Talented guitarist's electric work has been too close to rock for jazz snobs, his acoustic albums too esoteric for many fusion fans. Backed by a solid cast, this Latin-tinged date broadens DiMeola's appeal by closing the gap between his musical personalities.

### DON PULLEN-GEORGE ADAMS QUARTET

**Song Everlasting**  
 PRODUCER: Michael Cuscuna  
 Blue Note 46907

Pianist Pullen and reedman Adams lead lauded Mingus drummer Dannie Richmond and bassist Cameron Brown through a collection of originals that will satisfy and delight purists. CD version has an extra track.

## CLASSICAL

### STRAUSS: ARIADNE AUF NAXOS

Tomowa-Sintow, Baltsa, Battle, Lakes, Prey, Vienna Philharmonic, Levine  
 Deutsche Grammophon 419 225

Anna Tomowa-Sintow and Agnes Baltsa are the vocal pillars that structure this absorbing performance, a first on CD. Kathleen Battle's Zerbina is sweetly sung and at times brilliant, while Levine holds all together with a sensitive hand.

### BIZET: JEUX D'ENFANTS/RAVEL: MA MÈRE

L'OYE/FAURÉ: DOLLY SUITE  
 Katia & Maria Labèque  
 Philips 420 159

Charming pieces for children of all ages, given a reasonable degree of sophistication. Performance is playful, occasionally impish, and always expert. An attractive package.

### BRAVURA—RESPIGHI: ROMAN FESTIVALS/

STRAUSS: DON JUAN/LUTOSLAWSKI:  
 CONCERTO FOR ORCHESTRA  
 Delos D/CD 3070

Surprisingly fluent and enthusiastic playing from an orchestra new to recordings. But it is the engineering that's most striking. It's full and clear, with some pedal points in the Respighi to delight audiophiles. The Lutoslawski, a colorful work, is a welcome catalog addition.

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: 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.

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# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

**LISA LISA & CULT JAM** score their second No. 1 single this week, as gains in retail points for "Lost In Emotion" (Columbia) boost it to the top. The single is also No. 1 in airplay; **Europe's** "Carrie" (Epic) loses airplay points and holds at No. 3. "U Got The Look" by **Prince** (Paisley Park) gains points and moves to No. 2, but **Michael Jackson's** "Bad" (Epic) is gaining points so strongly that Prince and Lisa Lisa will be hard-pressed to stop Jackson from jumping to No. 1 next week. **Madonna's** "Causing A Commotion" (Sire) is right on Jackson's heels at No. 5, so expect a battle of the superstars at the top in the next several weeks.

**THE POWER PICK/AIRPLAY** goes to "(I've Had) The Time Of My Life" by **Bill Medley & Jennifer Warnes** (RCA) for the second week in a row, indicating strong No. 1 potential for the movie theme. The runner-up for the award is "We'll Be Together" by **Sting** (A&M), with 44 adds from the Hot 100 radio panel and early top 20 reports from WBCY Charlotte, N.C., and Power 105 Albuquerque, N.M., among others, fueling a 16-place jump to No. 43 on the chart. The biggest jump on the chart is registered by **Debbie Gibson's** "Shake Your Love" (Atlantic). It moves 19 places to No. 51 on the strength of 42 radio adds, some early sales points, and top 20 radio reports from BJ-105 Orlando, Fla. (24-20), and KWK St. Louis (23-17). At the latter station, PD **Lyndon Abell** says, "The quick phone response is encouraging. It's top 20 in requests, leaning female, across all ages."

**NEW ARTIST SPOTLIGHT:** **Wa Wa Nee** from Australia, at No. 49, is making good jumps all over the country with "Sugar Free" (Epic). Among the highlights: 32-20 at WHHY Montgomery, Ala., 27-20 at I-94 Honolulu, 18-11 at KYRK Las Vegas, and 17-14 at Power 99.7 Atlanta. **Pretty Poison**, from Philadelphia, is right behind at No. 50, with strong early sales reports and radio action. It's already No. 7 at Power 96 Miami and KMEL San Francisco and top 20 in eight other markets, including Jacksonville, Fla., Birmingham, Ala., San Antonio, Texas, and Fresno, Calif. **Michael Bolton** is showing impressive early strength with "That's What Love Is All About" (Columbia), bulleted at No. 53 nationally but already No. 1 at K-104 Erie, Pa., and moving 6-4 at WFLY Albany, N.Y., 10-4 at WERZ Exeter, N.H., 7-6 at KC-101 New Haven, Conn., and 17-10 at KISN Salt Lake City.

**QUICK CUTS:** **Exposé**, at No. 12, and **REO Speedwagon**, at No. 22, are caught in competitive areas of the chart and were unable to move up but receive bullets for strong point gains . . . Among the seven debuts on the chart are the new **Stevie Wonder** single, "Skeletons" (Motown), the Hot Shot Debut at No. 66, and two bands making their chart bows, the **Kane Gang** from England with "Motortown" (Capitol) and female quartet **Big Trouble** from L.A. with "Crazy World" (Epic).

FOR WEEK ENDING OCTOBER 17, 1987

**Billboard**

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## HOT 100 SINGLES ACTION RADIO MOST ADDED

|                            | PLATINUM/<br>GOLD<br>ADDS<br>24 REPORTERS | SILVER<br>ADDS<br>53 REPORTERS | BRONZE/<br>SECONDARY<br>ADDS<br>152 REPORTERS | TOTAL<br>ADDS<br>229 REPORTERS | TOTAL<br>ON |
|----------------------------|---|--------------------------------|---|--------------------------------|-------------|
| <b>SKELETONS</b>           |   |                                |   |                                |             |
| STEVIE WONDER MOTOWN       | 12  | 10                             | 61  | 83                             | 83          |
| <b>I DO YOU</b>            |   |                                |   |                                |             |
| THE JETS MCA               | 7   | 14                             | 29  | 50                             | 53          |
| <b>WE'LL BE TOGETHER</b>   |   |                                |   |                                |             |
| STING A&M                  | 3   | 12                             | 29  | 44                             | 167         |
| <b>SHAKE YOUR LOVE</b>     |   |                                |   |                                |             |
| DEBBIE GIBSON ATLANTIC     | 4   | 10                             | 28  | 42                             | 101         |
| <b>VALERIE</b>             |   |                                |   |                                |             |
| STEVE WINWOOD ISLAND       | 4   | 5                              | 31  | 40                             | 83          |
| <b>DON'T YOU WANT ME</b>   |   |                                |   |                                |             |
| JODY WATLEY MCA            | 4   | 9                              | 20  | 33                             | 79          |
| <b>COME ON, LET'S GO</b>   |   |                                |   |                                |             |
| LOS LOBOS SLASH            | 2   | 5                              | 21  | 28                             | 144         |
| <b>TELL IT TO MY HEART</b> |   |                                |   |                                |             |
| TAYLOR DAYNE ARISTA        | 3   | 8                              | 17  | 28                             | 45          |
| <b>THE TIME OF MY LIFE</b> |   |                                |   |                                |             |
| B. MEDLEY/J. WARNES RCA    | 0   | 5                              | 21  | 26                             | 188         |
| <b>ANIMAL</b>              |   |                                |   |                                |             |
| DEF LEPPARD MERCURY        | 1   | 3                              | 21  | 25                             | 55          |

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

## RESERVATIONS FOR TWO

### THE TABLE'S SET.



The tasty  
second course and follow-up  
to the top 10 hit, "Love Power."  
From Dionne's outstanding  
new album, Reservations For Two.

Reserve a space on your  
playlist today!  
Going for adds  
Monday, October 12th.



**ARISTA**

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# If you've been wondering where the next generation of Rock Legends can be seen today... We have 25 answers for you.



Thirty years ago, the brilliant innovation of the travelling rock & roll caravan shows helped catapult relative unknowns like Buddy Holly and Richie Valens to the status of music superstars.

On October 16, 1987, on a stage in Storrs, Connecticut, four of this generation's most exciting up-and-coming young bands will begin their attempt to capture the musical hearts of America – 1980s-style.

Westwood One proudly announces the Coors Beer Four Play Tour, a 25-city nationwide romp unleashing the enormous talents and energies of the British quartet *Hurrah!*, Canadian group *The Northern Pikes*, *The Royal Court of China* – a foursome with roots in Nashville – and the brand new sounds of *Will And The Kill*.

The tour will be an unprecedented event in some very exciting ways. For starters, no admission will be charged at any of the dates. In keeping with the ensemble feel of the project, the bands will rotate the order of their appearance nightly. In fact, all four bands will share one back line, one tour manager – they'll even travel together on the same bus! And, in an extraordinary spirit of cooperation, the record labels of the four artists – Arista, Virgin, A&M and MCA – will each share in the marketing and promotion of the tour.

Westwood One will support this landmark tour with special radio broadcasts and promotions to be made available to participating stations in each tour market.

So join us for this unique opportunity to expose new talent and give your audience the sounds of tomorrow's stars today! The Coors Beer Four Play Tour, presented by Westwood One.



- 10/16 STORRS, CT/UNIV OF CT
- 10/17 AMHERST, MA/UNIV OF MASS.
- 10/18 NEW YORK, NY/THE RITZ
- 10/19 PHILADELPHIA, PA/CHESTNUT CABERET
- 10/20 WASHINGTON, DC/THE BAYOU
- 10/22 PROVIDENCE, RI/LIVING ROOM
- 10/23 BOSTON, MA/PARADISE
- 10/25 NEW CONCORD, OH/MUSKINOHAN COLLEGE
- 10/26 AKRON, OH/KENT STATE UNIV.
- 10/27 CLEVELAND, OH/PEABODY'S DOWN UNDER
- 10/28 BLOOMINGTON, IN/ALUMNI HALL
- 10/29 DETROIT, MI/ST. ANDREWS HALL
- 11/1 MINNEAPOLIS, MN/7TH STREET ENTRY
- 11/2 CHICAGO, IL/CABARET METRO
- 11/3 ST. LOUIS, MO/MISSISSIPPI NIGHTS
- 11/5 DALLAS, TX/CLUB CLEARVIEW
- 11/6 HOUSTON, TX/CLUB X-CCESS
- 11/7 AUSTIN, TX/BACK ROOM
- 11/9 BOULDER, CO/BOULDER'S COAST
- 11/12 PORTLAND, OR/PINE STREET THEATRE
- 11/13 SEATTLE, WA/UNIV. OF WASH/SEATTLE
- 11/15 SAN FRANCISCO, CA/CLUB DV8
- 11/16 SANTA CLARA, CA/ONE STEP BEYOND
- 11/17 SAN DIEGO, CA/SAN DIEGO STATE UNIV.
- 11/18 HOLLYWOOD, CA/THE PALACE

**WESTWOOD ONE COMPANIES**

**MUTUAL**  
BROADCASTING SYSTEM

**NBC RADIO**  
NETWORKS

**WESTWOOD ONE**  
RADIO NETWORKS

**R&R**

# 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         | 2         | LOST IN EMOTION                       | LISA LISA & CULT JAM               | 1                |
| 2         | 6         | U GOT THE LOOK                        | PRINCE                             | 2                |
| 3         | 3         | I HEARD A RUMOUR                      | BANANARAMA                         | 10               |
| 4         | 10        | BAD                                   | MICHAEL JACKSON                    | 4                |
| 5         | 5         | CARRIE                                | EUROPE                             | 3                |
| 6         | 7         | WHO WILL YOU RUN TO                   | HEART                              | 7                |
| 7         | 1         | HERE I GO AGAIN                       | WHITESNAKE                         | 6                |
| 8         | 13        | CAUSING A COMMOTION                   | MADONNA                            | 5                |
| 9         | 8         | CASANOVA                              | LEVERT                             | 8                |
| 10        | 9         | PAPER IN FIRE                         | JOHN COUGAR MELLENCAMP             | 9                |
| 11        | 14        | LET ME BE THE ONE                     | EXPOSE                             | 12               |
| 12        | 15        | I THINK WE'RE ALONE NOW               | TIFFANY                            | 11               |
| 13        | 4         | DIDN'T WE ALMOST HAVE IT ALL          | WHITNEY HOUSTON                    | 15               |
| 14        | 18        | MONY MONY                             | BILLY IDOL                         | 14               |
| 15        | 12        | JUMP START                            | NATALIE COLE                       | 17               |
| 16        | 16        | LITTLE LIES                           | FLEETWOOD MAC                      | 13               |
| 17        | 11        | ONE HEARTBEAT                         | SMOKEY ROBINSON                    | 23               |
| 18        | 20        | BREAKOUT                              | SWING OUT SISTER                   | 16               |
| 19        | 21        | IT'S A SIN                            | PET SHOP BOYS                      | 19               |
| 20        | 26        | WHERE THE STREETS HAVE NO NAME        | U2                                 | 21               |
| 21        | 22        | YOU ARE THE GIRL                      | THE CARS                           | 18               |
| 22        | 40        | BRILLIANT DISGUISE                    | BRUCE SPRINGSTEEN                  | 20               |
| 23        | 33        | DON'T MAKE ME WAIT FOR LOVE           | KENNY G.                           | 24               |
| 24        | 30        | IN MY DREAMS                          | REO SPEEDWAGON                     | 22               |
| 25        | 27        | SOMETHING REAL (INSIDE ME/INSIDE YOU) | MR. MISTER                         | 32               |
| 26        | 19        | WIPEOUT                               | FAT BOYS & THE BEACH BOYS          | 37               |
| 27        | 35        | THE ONE I LOVE                        | R.E.M.                             | 30               |
| 28        | 23        | LA BAMBA                              | LOS LOBOS                          | 35               |
| 29        | 17        | WHEN SMOKEY SINGS                     | ABC                                | 33               |
| 30        | 31        | CAN'T WE TRY                          | DAN HILL (DUET WITH VONDA SHEPARD) | 36               |
| 31        | —         | (I'VE HAD) THE TIME OF MY LIFE        | BILL MEDLEY & JENNIFER WARNES      | 25               |
| 32        | —         | HEAVEN IS A PLACE ON EARTH            | BELINDA CARLISLE                   | 27               |
| 33        | —         | I'VE BEEN IN LOVE BEFORE              | CUTTING CREW                       | 26               |
| 34        | 25        | TOUCH OF GREY                         | GRATEFUL DEAD                      | 45               |
| 35        | —         | I WON'T FORGET YOU                    | POISON                             | 31               |
| 36        | —         | HOLIDAY                               | THE OTHER ONES                     | 29               |
| 37        | —         | NO ONE IN THE WORLD                   | ANITA BAKER                        | 46               |
| 38        | 36        | ONLY IN MY DREAMS                     | DEBBIE GIBSON                      | 47               |
| 39        | 34        | I NEED LOVE                           | L.L. COOL J                        | 60               |
| 40        | 24        | FAKE                                  | ALEXANDER O'NEAL                   | 55               |

| THIS WEEK | LAST WEEK | TITLE                          | ARTIST                               | HOT 100 POSITION |
|-----------|-----------|--------------------------------|--------------------------------------|------------------|
| 1         | 3         | LOST IN EMOTION                | LISA LISA & CULT JAM                 | 1                |
| 2         | 1         | CARRIE                         | EUROPE                               | 3                |
| 3         | 4         | U GOT THE LOOK                 | PRINCE                               | 2                |
| 4         | 9         | BAD                            | MICHAEL JACKSON                      | 4                |
| 5         | 8         | CAUSING A COMMOTION            | MADONNA                              | 5                |
| 6         | 2         | HERE I GO AGAIN                | WHITESNAKE                           | 6                |
| 7         | 6         | WHO WILL YOU RUN TO            | HEART                                | 7                |
| 8         | 11        | CASANOVA                       | LEVERT                               | 8                |
| 9         | 13        | LITTLE LIES                    | FLEETWOOD MAC                        | 13               |
| 10        | 14        | I THINK WE'RE ALONE NOW        | TIFFANY                              | 11               |
| 11        | 12        | LET ME BE THE ONE              | EXPOSE                               | 12               |
| 12        | 10        | PAPER IN FIRE                  | JOHN COUGAR MELLENCAMP               | 9                |
| 13        | 15        | MONY MONY                      | BILLY IDOL                           | 14               |
| 14        | 5         | I HEARD A RUMOUR               | BANANARAMA                           | 10               |
| 15        | 19        | BREAKOUT                       | SWING OUT SISTER                     | 16               |
| 16        | 7         | DIDN'T WE ALMOST HAVE IT ALL   | WHITNEY HOUSTON                      | 15               |
| 17        | 18        | IN MY DREAMS                   | REO SPEEDWAGON                       | 22               |
| 18        | 20        | YOU ARE THE GIRL               | THE CARS                             | 18               |
| 19        | 22        | BRILLIANT DISGUISE             | BRUCE SPRINGSTEEN                    | 20               |
| 20        | 25        | IT'S A SIN                     | PET SHOP BOYS                        | 19               |
| 21        | 16        | JUMP START                     | NATALIE COLE                         | 17               |
| 22        | 26        | I'VE BEEN IN LOVE BEFORE       | CUTTING CREW                         | 26               |
| 23        | 28        | (I'VE HAD) THE TIME OF MY LIFE | BILL MEDLEY & JENNIFER WARNES        | 25               |
| 24        | 24        | DON'T MAKE ME WAIT FOR LOVE    | KENNY G.                             | 24               |
| 25        | 27        | WHERE THE STREETS HAVE NO NAME | U2                                   | 21               |
| 26        | 31        | HEAVEN IS A PLACE ON EARTH     | BELINDA CARLISLE                     | 27               |
| 27        | 34        | SHOULD'VE KNOWN BETTER         | RICHARD MARX                         | 28               |
| 28        | 32        | HOLIDAY                        | THE OTHER ONES                       | 29               |
| 29        | 17        | ONE HEARTBEAT                  | SMOKEY ROBINSON                      | 23               |
| 30        | 39        | I WON'T FORGET YOU             | POISON                               | 31               |
| 31        | —         | COME ON, LET'S GO              | LOS LOBOS                            | 34               |
| 32        | —         | WE'LL BE TOGETHER              | STING                                | 43               |
| 33        | 37        | NOTORIOUS                      | LOVERBOY                             | 38               |
| 34        | —         | HOURLASS                       | SQUEEZE                              | 40               |
| 35        | 21        | I JUST CAN'T STOP LOVING YOU   | MICHAEL JACKSON                      | 39               |
| 36        | —         | BETCHA SAY THAT                | GLORIA ESTEFAN & MIAMI SOUND MACHINE | 44               |
| 37        | 23        | WHEN SMOKEY SINGS              | ABC                                  | 33               |
| 38        | —         | EDGE OF A BROKEN HEART         | —                                    | —                |
| 39        | —         | LET'S WORK                     | MICK JAGGER                          | 41               |
| 40        | 29        | CAN'T WE TRY                   | DAN HILL (DUET WITH VONDA SHEPARD)   | 36               |

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## HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

| LABEL             | NO. OF TITLES ON CHART |
|-------------------|------------------------|
| COLUMBIA (10)     | 11                     |
| Def Jam (1)       |                        |
| WARNER BROS. (3)  | 11                     |
| Island (2)        |                        |
| Sire (2)          |                        |
| Slash (2)         |                        |
| Paisley Park (1)  |                        |
| Tommy Boy (1)     |                        |
| POLYGRAM          | 10                     |
| Mercury (8)       |                        |
| London (1)        |                        |
| Tin Pan Apple (1) |                        |
| E.P.A.            | 8                      |
| Epic (7)          |                        |
| Tabu (1)          |                        |
| MCA (6)           | 7                      |
| I.R.S. (1)        |                        |
| ATLANTIC (3)      | 6                      |
| Island (2)        |                        |
| Atco (1)          |                        |
| CHRYSALIS         | 6                      |
| EMI-MANHATTAN     | 6                      |
| A&M               | 5                      |
| ARISTA            | 5                      |
| VIRGIN            | 5                      |
| CAPITOL           | 4                      |
| RCA (2)           | 4                      |
| Grunt (1)         |                        |
| Jive (1)          |                        |
| ELEKTRA           | 3                      |
| GEFFEN            | 3                      |
| MOTOWN            | 2                      |
| 4TH & B'WAY       | 1                      |
| REPRISE           | 1                      |
| Paisley Park (1)  |                        |
| RHINO             | 1                      |
| SOLAR             | 1                      |

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

| TITLE                           | Publisher - Licensing Org.  | Sheet Music Dist.   |
|---------------------------------|---|---|
| 73 ANIMAL                       | (Bludgeon Rifola, ASCAP/Zomba, ASCAP) HL  | (ATV, BMI) HL   |
| 98 BACK IN THE HIGH LIFE AGAIN  | (F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM                                       | 94 DON'T LOSE ANY SLEEP (Realsongs, ASCAP)  |
| 4 BAD                           | (Mijac, BMI/Warner-Tamerlane, BMI) WBM  | 24 DON'T MAKE ME WAIT FOR LOVE (Bellboy, BMI/Gratitude Sky, ASCAP)  |
| 58 BEAT PATROL                  | (Warcops, ASCAP/Intersong-USA, ASCAP) CHA/HL  | 76 DON'T MEAN NOTHING (Chi-Boy, ASCAP/Edge Of Fluke, BMI) CPP/CLM/HL                                      |
| 44 BETCHA SAY THAT              | (Foreign Imported, BMI) CPP   | 56 DON'T YOU WANT ME (Rightsong, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong-USA, ASCAP) CHA/HL          |
| 42 BOYS NIGHT OUT               | (Jeddrah, ASCAP/Blue Sky Rider, BMI/Willin' David, BMI/Edge Of Fluke, BMI) CPP                                | 64 DUDE (LOOKS LIKE A LADY) (Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL                         |
| 16 BREAKOUT                     | (Virgin-Nymph, BMI) CPP   | 55 FAKE (Not Listed) WBM  |
| 20 BRILLIANT DISGUISE           | (Bruce Springsteen, ASCAP) CPP  | 69 FOLLOW YOU (Hampstead Heath, ASCAP/Colgems-EMI, ASCAP) WBM   |
| 36 CAN'T WE TRY                 | (CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP/Scop, CAPAC) HL | 79 HEART AND SOUL (Virgin, ASCAP) CPP   |
| 3 CARRIE                        | (Screen Gems-EMI, BMI) WBM  | 96 HEART AND SOUL (SBK Songs) HL  |
| 8 CASANOVA                      | (Calloco, BMI/Hip Trip, BMI) CPP  | 27 HEAVEN IS A PLACE ON EARTH (Future Furniture, ASCAP/Shipwreck, BMI)                                    |
| 50 CATCH ME (I'M FALLING)       | (Genetic, ASCAP)  | 6 HERE I GO AGAIN (Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP) WBM  |
| 5 CAUSING A COMMOTION           | (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)   | 29 HOLIDAY (Virgin-Nymph, BMI) CPP  |
| 34 COME ON, LET'S GO            | (Picture Our Music, BMI/Warner-Tamerlane, BMI/Screen Gems-EMI, BMI)   | 40 HOURLASS (Virgin, ASCAP) CPP   |
| 95 CRAZY                        | (Rondor Music/Almo, ASCAP/SBK Songs/April, ASCAP) CPP/ALM/HL  | 74 I DO YOU (Meow Baby, ASCAP/Rick Kelly, BMI)  |
| 71 CRAZY CRAZY NIGHTS           | (Paul Stanley, ASCAP/Largo Cargo, BMI)  | 84 I DON'T MIND AT ALL (April, ASCAP/Lena May, ASCAP/Ackee, ASCAP/Bourgeois Zee, ASCAP)                   |
| 90 CRAZY WORLD                  | (GMPC, ASCAP)   | 10 I HEARD A RUMOUR (FROM "DISORDERLIES") (Warner-Tamerlane, BMI/In A Bunch, PRS/Terrace, ASCAP) CPP/WBM  |
| 15 DIDN'T WE ALMOST HAVE IT ALL | (Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) CPP   | 39 I JUST CAN'T STOP LOVING YOU (Mijac, BMI/Warner-Tamerlane, BMI) WBM                                    |
| 61 DINNER WITH GERSHWIN         | (Geffen, ASCAP/Rutland Road, ASCAP) WBM   | 60 I NEED LOVE (Def Jam, ASCAP)   |
| 57 DOING IT ALL FOR MY BABY     | (Bibo, ASCAP/Zookini, ASCAP/Vogue, BMI/Low-Bob, BMI) CLM/HL   | 11 I THINK WE'RE ALONE NOW (ABZ, BMI)   |
| 67 DON'T LOOK DOWN - THE SEQUEL |   | 99 I WANT YOUR SEX (FROM "BEVERLY HILLS COP II") (Chappell, ASCAP/Morrison Leahy, ASCAP) HL               |
|                                 |   | 31 I WON'T FORGET YOU (Sweet Cyanide, BMI/Willesden, BMI) HL  |
|                                 |   | 22 IN MY DREAMS (Fate, ASCAP/Denise Barry, ASCAP) WBM   |
|                                 |   | 19 IT'S A SIN   |
|                                 |   | 26 I'VE BEEN IN LOVE BEFORE (Virgin-Nymph, BMI) CPP   |
|                                 |   | 25 (I'VE HAD) THE TIME OF MY LIFE (Knockout, ASCAP/Jemava, BMI/Donald Jay, ASCAP/R.U. Cyrus, ASCAP)       |
|                                 |   | 17 JUMP START (Calloco, BMI/Hip Trip, BMI) CPP  |
|                                 |   | 85 JUST LIKE HEAVEN (Bleu Disque, ASCAP/WB, ASCAP)  |
|                                 |   | 35 LA BAMBA (Picture Our Music, BMI/Warner-Tamerlane, BMI) WBM  |
|                                 |   | 87 LEARNING TO FLY (Pink Floyd, BMI)  |
|                                 |   | 12 LET ME BE THE ONE (Panchin, BMI) WBM   |
|                                 |   | 41 LET'S WORK (Promopub B.V., PRS/BMG Music/Arista, ASCAP) CPP  |
|                                 |   | 13 LITTLE LIES (Fleetwood Mac, BMI) WBM   |
|                                 |   | 1 LOST IN EMOTION (Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP                            |
|                                 |   | 82 LOVE IS A HOUSE (Tee Girl, BMI)  |
|                                 |   | 62 LOVE IS CONTAGIOUS (Ow, ASCAP)   |
|                                 |   | 54 LOVE WILL FIND A WAY (Affirmative, BMI) WBM  |
|                                 |   | 91 MAKING LOVE IN THE RAIN (Flyte Tyme, ASCAP) WBM  |
|                                 |   | 100 MARY'S PRAYER (Copyright Control) HL  |
|                                 |   | 81 MISFIT (Curio, BMI/PolyGram Songs, BMI/Warner-Tamerlane, BMI) WBM                                      |
|                                 |   | 14 MONY MONY (ABZ, BMI) WBM   |
|                                 |   | 93 MOTORTOWN (SBK Songs/Blackwood, BMI) HL  |
|                                 |   | 80 NEVER LET ME DOWN (MCA, ASCAP/Jones Music America, ASCAP/Guitarlos, ASCAP) HL                          |
|                                 |   | 46 NO ONE IN THE WORLD (ATV, BMI/Welbeck, ASCAP) HL   |
|                                 |   | 86 NOTHING'S GONNA STOP ME NOW (Terrace, ASCAP)   |
|                                 |   | 38 NOTORIOUS (Sordid Songs, ASCAP/Duke Reno, ASCAP/April, ASCAP/Bon Jovi, ASCAP/Chappell, ASCAP/PolyGram, |
|                                 |   | 23 ONE HEARTBEAT (Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI) CPP                                |
|                                 |   | 30 THE ONE I LOVE (Night Garden, BMI/Unichappell, BMI) CHA/HL   |
|                                 |   | 83 ONE LOVER AT A TIME (Orca, ASCAP/Sweet Karol, ASCAP/Trinifold, ASCAP/Virgin, ASCAP) CPP/WBM            |
|                                 |   | 47 ONLY IN MY DREAMS (Creative Bloc, ASCAP) HL  |
|                                 |   | 9 PAPER IN FIRE (Riva, ASCAP) WBM   |
|                                 |   | 72 ROCK ME (White Vixen, BMI)   |
|                                 |   | 59 ROCK STEADY (Splashdown, BMI/Pera, BMI/Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI) CPP                   |
|                                 |   | 68 SATELLITE (Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)   |
|                                 |   | 51 SHAKE YOUR LOVE (Creative Bloc, ASCAP/Deborah Ann's, ASCAP)  |
|                                 |   | 28 SHOULD'VE KNOWN BETTER (Chi-Boy, ASCAP)  |
|                                 |   | 52 SILENT MORNING (Noel Pagan, ASCAP)   |
|                                 |   | 66 SKELETONS (Jobete, ASCAP/Black Bull, ASCAP) CPP  |
|                                 |   | 89 SO THE STORY GOES (WB, ASCAP/Chappell, ASCAP) CHA/HL   |
|                                 |   | 32 SOMETHING REAL (INSIDE ME/INSIDE YOU) (Warner-Tamerlane, BMI/Entente, BMI) WBM                         |
|                                 |   | 88 SPECIAL WAY (Delightful, BMI/Double F, ASCAP)  |
|                                 |   | 49 SUGAR FREE (MCA, ASCAP) MCA/HL   |
|                                 |   | 75 TELL IT TO MY HEART (Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP)                          |
|                                 |   | 53 THAT'S WHAT LOVE IS ALL ABOUT (Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL                                |
|                                 |   | 45 TOUCH OF GREY (Ice Nine, ASCAP) WBM  |
|                                 |   | 2 U GOT THE LOOK (Controversy, ASCAP) WBM   |
|                                 |   | 63 VALERIE (Island, BMI/Blue Sky Rider, BMI/Willin' David, BMI)   |

### SHEET MUSIC AGENTS

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

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

## WEA National Sales Meet, Hollywood, Fla., Sept. 8-12



**In Orbison's Orbit.** WEA brass gather around ageless Roy Orbison, who performed at the WEA meet. Shown standing, from left, are WEA executive vice president for marketing George Rossi, Virgin co-managing director Jeff Ayeroff, WEA executive vice president for marketing development Russ Bach, Virgin co-managing director Jordan Harris, Orbison, WEA president Henry Droz, Virgin vice president for promotion Phil Quatararo, and Virgin vice president for sales Jim Swindel.



**Lobos Lineup.** Members of Los Lobos receive platinum certifications for "La Bamba" at the WEA National Sales Meeting. Shown standing, from left, are Los Lobos manager Linda Clark, band member Conrad Lozano, Rick Bates of Linda Clark management, band members Louis Perez and David Hidalgo, WEA president Henry Droz, band members Cesar Rosas and Steve Berlin, and WEA executive VP for marketing George Rossi. In foreground, from left, are WEA VP for administration Stan Harris and WEA senior VP for sales Fran Aliberte.



**Such A Nuge.** "Motor City Madman" Ted Nugent addresses the WEA convention, flanked on the left by personal manager Doug Barker and on the right by Doug Morris, president of Atlantic Records.



**Miki At The Mike.** Atlantic's Miki Howard belts out a rousing finale to the WEA awards dinner.



**The Brothers Gibb Meet The Big Guys.** Maurice and Barry Gibb of the Bee Gees, seated at left, enjoy a postprandial chat with WEA president Henry Droz, standing, and Warner Bros. chairman Mo Ostin, seated at right.



**Cher Holders.** Singer/actress Cher is shown here with Geffen vice president for sales Eddie Gilreath, left, and WEA executive vice president for marketing George Rossi.



**Another Brother Act.** WEA president Henry Droz is flanked by the founders of Atlantic Records: Nesuhi Ertegun, left, and Atlantic chairman Ahmet M. Ertegun.



**Satellite Transmission.** Elektra hot property the Georgia Satellites rock the house at the WEA sales meet.



**Stacey's Cue.** Atlantic artist Stacey Q, with her personal manager John St. James, at right, thanks the WEA and Atlantic marketing divisions for paving the way for her coast-to-coast success.



**Levert Live.** Atlantic signee Levert takes the stage before the WEA National Sales Meeting awards dinner.

**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.

**OCTOBER**

- Oct. 12, **Country Music Assn. Awards Show**, Grand Ole Opry House, Nashville. 615-244-2840.
- Oct. 13, **BMI Country Awards**, BMI Building, Nashville. 615-259-3625.
- Oct. 14, **ASCAP Country Awards**, Opryland Hotel, Nashville. 615-244-3936.
- Oct. 14, **St. Vincent's College Alumni Assn. Music Symposium**, St. John's Univ., Jamaica, N.Y. 718-990-6036.
- Oct. 14-17, **JazzTimes Magazine Convention**, Roosevelt Hotel, New York. 301-588-4114.
- Oct. 15, **SESAC Country Awards**, Nashville. 615-320-0055.
- Oct. 15, **Communications Excellence To Black Audiences Awards**, New York Hilton, New York. Kenneth R. Reynolds, 212-662-4442.
- Oct. 16-18, **MIDI Seminars**, Studio PASS, 596 Broadway, New York. Carol Parkinson, 212-431-1130.
- Oct. 16-18, **Third Annual Women In Film Festival, Music Video Category**, Cineplex Odeon Universal Theater, Los Angeles. Katie Brown, 213-463-0931.
- Oct. 16-19, **Audio Engineering Society Convention**, New York Sheraton, New York Hilton, New York. 212-661-8528.
- Oct. 17-20, **Erol's Management Information Conference**, Sheraton Lakeview, Morgantown, W.Va. 703-642-3300.
- Oct. 21-22, **Connecticut Video Software Dealers Assn. Second Annual Video Expo**, Hartford Civic Center, Hartford, Conn. Roger Gould, 203-767-8461.
- Oct. 22-25, **Society For Electro-Acoustic Music In The United States 1987 National Conference**, Dartmouth College, Hanover, N.H. 603-646-2139.
- Oct. 23-24, **12th Annual Friends Of Old-Time Radio**, Holiday Inn-North, Holiday Plaza, Newark, N.J. Jay Hickerson, 203-248-2887.
- Oct. 24-25, **11th Annual Songwriters Expo**, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.
- Oct. 26, **Philadelphia Music Awards Show**, The Academy Of Music, Philadelphia. 215-893-9100.
- Oct. 27, **International Radio And Television Society Newsmaker Luncheon With Robert Wright**, president and CEO of NBC, Waldorf-Astoria, New York. 212-867-6650.
- Oct. 29-Nov. 1, **CMJ's Seventh Annual Music Marathon Convention**, Roosevelt Hotel, New York. 516-248-9600.
- Oct. 31, **1987 New Music Awards**, Apollo Theater, New York. 516-248-9600.
- Oct. 31-Nov. 1, **The Canadian Music Industry Conference**, Harbour Castle Hilton, Toronto, Canada. 416-533-9417.

**NOVEMBER**

- Nov. 2, **The Juno Awards**, O'Keefe Centre, Toronto, Canada. 416-593-2550.
- Nov. 2-5, **International Electronic Imaging Conference**, World Trade Center, Boston, Mass. 800-223-7162.
- Nov. 4-6, **Nightclub & Bar EXPO International**, Atlantic City, N.J. 601-236-5510.
- Nov. 19-21, **American Video Conference & Awards (with The Ninth Annual Billboard Video Music Conference & Awards)**, Hollywood Roosevelt Hotel, Los Angeles. 212-722-2115.
- Nov. 24, **International Radio And Television Society Newsmaker Luncheon And Goods And Services Celebrity Auction**, Waldorf-Astoria, New York. 212-867-6650.

**DECEMBER**

- Dec. 5-6, **MIDI Expo**, New York Hilton, New York. 203-259-5734.
- Dec. 7-11, **Video Expo Orlando**, Buena Vista Palace Hotel, Lake Buena Vista, Fla. 800-248-5474.



**Dick Clark's Checkered Past.** Dick Clark, right, commemorates the 35th anniversary of "American Bandstand" with friend and rock'n'roll pioneer Chubby Checker, left. Joining them is Robert Kunath, vice president and general manager of WWOR-TV, which syndicates the show in the New York area. (Photo: Chuck Pulin)

**NEW COMPANIES**

**The Victory Record Label**, formed by the Victory Media Group. Company will specialize in the development and marketing of rock'n'roll bands. First release is "Out Of Control" by the Shelly T. Band. 1791 Marlow Road, Suite 6-347, Santa Rosa, Calif. 95401; 707-762-4858.

**Applied Controls & Entertainment Systems Inc.**, formed by John J. "Jack" Gallagher to represent dimming control and entertainment products manufacturers in Maryland, Virginia, and D.C. First clients include Excalibur Cases, Great American Market, Lee Colortran, LiteTouch, and Matthews Studio Equipment. 2601 Williard Road, Suite 107, Richmond, Va. 23229; 804-282-4727.

**French Fried Music**, formed by Eileen Chamussy. A music-publishing company representing Criterion, Copyright Management, MTM, Milsap, Mercury, Powersource, Terrace, Kaki, La Compagnie Suzy Hannier, Editions Seven 7, and Blue Car, among others. 38 Rue De Bassano, 75008 Paris, France; 47 23 55 18.

**Rhyme Music Publishing Group**, formed by Tony Haynes. Company focus will be primarily on r&b, pop, and jazz markets. First writers include Haynes, Gordon Jones, and Kevin Harry Phillips. P.O. Box 2712, Beverly Hills, Calif. 90213; 213-939-8097.

**Holsam Records & Masloh Productions**, formed by James McBride, Roy Thompson, and Sonny Tippitt, to produce records, con-

certs, and entertainment shows—both live and video. First release is the Tippitt single "You're Losing Me" b/w "It Ain't Gonna Work." 2717 Canfield St., Houston, Texas 77004; 713-667-7059.

**Studio One**, formed by Susan Rickey. Features include a live room with acoustic flexibility; a full stage with lights and an integrated video system; 24-track digital sequencing and 8-track analog recording; musical and outboard equipment; and a programming/sequencing room. 212 E. 52nd St., New York, N.Y. 10022; 212-750-9050.

**Vous Productions International**, formed by Frank Hudon. Company will specialize in securing the U.S. release of English-language foreign recordings, serving as liaison between European production companies and U.S. record labels. 429 E. 52nd St., No. 173, New York, N.Y. 10022; 212-688-6059.

**LIFELINES**

**BIRTHS**

Girl, Annie James, to **Jack Leitenberg** and **Marion Orr**, Aug. 14 in New York. He is with Kushnick Passick Management. She is production coordinator for Warner

**NEW DIRECTIONS LABEL**  
(Continued from page 6)

can move product quickly, but here we have the time to work with publicity and marketing people."

According to Weiller, New Directions plans to release some 20-25 titles each year, with the focus on new and developing talent. Scheduled for release by the end of 1987 are titles by saxophonist David Mann, Brazilian arranger/percussionist Helcio Milito, progressive English rock group the Startled Insects, Curban percussionist Daniel Ponce, the Jazz Warriors, and a reissue of Jim Pepper's "Comin' And Goin'."

**FOR THE RECORD**

A caption concerning EMI's Worldwide Record Breakers conference in the Oct. 10 issue failed to identify Joe Cocker in a photo with Paul and Linda McCartney.

**Feds' Sting Nets Two In Bogus Cassette Operation**

**NEW YORK** Federal authorities say they have busted an extensive outlet for the manufacture of bogus prerecorded audiocassettes through an undercover operation that led to the arrest of two brothers arraigned in federal district court here Oct. 2.

The charges against the alleged pirates and counterfeiters, Khong M. and Peter Wong, arose from a joint investigation by customs agents in New York and New Orleans, according to Gary Hillberry, special agent in charge of the New York office of the U.S. Customs Service, and Stephen DeVaughn, his counterpart in New Orleans.

The investigation centered on the operation of Sandy Records, aka P&M Music, operated in New

York by Khong Wong.

According to allegations made in complaints filed Oct. 1 in federal court in Louisiana, Khong and Peter Wong were manufacturing and distributing counterfeit and pirated audiocassettes in the U.S. and Malaysia. The charges were the result of an undercover operation in which a confidential informant allegedly placed several orders with Khong Wong for pirated and counterfeit product and received partial shipment of those orders, including performances by Motley Crue, Anita Baker, and Gloria Estefan.

Armed with search warrants for Sandy Records and Khong Wong's residence in Woodside, N.Y., federal authorities say they seized approximately 30,000 pieces of bogus product, 32 duplication machines, two computers, and approximately 5,000 counterfeit insert cards. The duplication machines were found at Khong Wong's Woodside residence.

Other items seized included insert cards and cassette tapes for "We Are The World," with performances by Michael Jackson, Whitney Houston, Bruce Springsteen, Linda Ronstadt, and Billy Joel.

Khong and Peter Wong were released on bail, and a preliminary hearing was set for Nov. 2.

Stan Gortikov, chairman of the Recording Industry Assn. of America, was among those present at a press conference here Oct. 3 to announce the arrests.

IRV LIGHTMAN

**The Grass Route column appears this week on page 48**

**Barbara Schlange And Associates**, a management firm, formed by Barbara Schlange. First clients include Masquerade 6, Torill, and Clyde R. Jones. 8721 Sunset Blvd., Suite 104, Los Angeles, Calif. 90069; 213-652-0637.

**Magic Management And Productions**, a production and artist management company, formed by Bryan Sanders, Jim Knight, and LaVeda Hatchel. 818 Meehan Ave., Far Rockaway, N.Y. 11691; 718-803-8492.

**Crosscurrents Management Group**, a management and talent consulting firm with a booking agency division, formed by Edward Huguenin. Company maintains an open-door policy on reviewing material. 3523 Old Petersburg Road, Martinez, Ga. 30907; 404-828-7326.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

Bros. artist Bob James and daughter of Jack Orr, a former Billboard editor, and Sonny Stevens of Billboard's personnel office.

Boy, Hernando Myles, to **Hernando** and **Doreen Courtright**, Sept. 5 in New York. Both are with Courtright Management Inc.

Girl, Harley Jo, to **Boris** and **Susan Kinberg**, Sept. 18 in New York. He is percussionist with the Lucky 7.

Girl, Evie Marie, to **Andy** and **Kay McLennon**, Sept. 19 in Nashville. They are executives with Praxis International.

Girl, Brianne McKenzie, to **Michael** and **Cheryl Porcaro**, Sept. 23 in Los Angeles. He is bassist for the CBS group Toto.

**MARRIAGES**

**Warner Hodges** to **Cynthia Tucker**, Sept. 5 in Nashville. He is guitarist for Jason & the Scorchers.

**Richard Butler** to **Ashley Graham**, Sept. 16 in Nashville. He is director of Nashville operations for ESPY Music Group.

**Christopher Paguin** to **Marsha Goodson**, Sept. 26 in Ocala, Fla. She manages the Melbourne, Fla., Camelot Music store.

**Bill Calhoun Jr.** to **Paula Teasley**, Oct. 3 in Athens, Ga. He is a Camelot Music manager. She is an account executive for WRFC-AM Athens.

**DEATHS**

**Curtis Goodman**, 40, following a lengthy illness, Sept. 27 in Athens, Ga. The longtime employee of the I.R.S. rock band R.E.M. was a drum technician. In lieu of flowers, friends have requested donations be made to the Curtis Goodman Fund, P.O. Box 969, Athens, Ga. 30603.

Send information to Billboard, P.O. Box 24970, Nashville 37202.

# TOP POP ALBUMS™

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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store, one-stop, and rack sales reports. |  |
|-----------|-----------|------------|---------------|--|--|
|           |           |            |               | ARTIST   | TITLE                                  |
|           |           |            |               | LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*                               |  |
|           |           |            |               | ★★★ NO. 1 ★★★  |  |
| 1         | 1         | 1          | 4             | MICHAEL JACKSON EPIC 40600/E.P.A. (CD)   | BAD                                    |
|           |           |            |               | 4 weeks at No. One   |  |
| 2         | 2         | 2          | 27            | WHITESNAKE ▲2 GEFEN GHS 24099 (9.98) (CD)  | WHITESNAKE                             |
| 3         | 3         | 3          | 17            | WHITNEY HOUSTON ▲4 ARISTA AL 8405 (9.98) (CD)                                      | WHITNEY                                |
| 4         | 5         | 5          | 9             | DEF LEPPARD MERCURY 830 675 1/POLYGRAM (CD)  | HYSTERIA                               |
| 5         | 8         | 14         | 4             | PINK FLOYD COLUMBIA DC 40599 (CD)  | A MOMENTARY LAPSE OF REASON            |
| 6         | 7         | 12         | 5             | SOUNDTRACK RCA 6408-1-R (9.98) (CD)  | DIRTY DANCING                          |
| 7         | 4         | 4          | 13            | SOUNDTRACK SLASH 25605/WARNER BROS. (9.98) (CD)                                    | LA BAMBA                               |
| 8         | 6         | 6          | 5             | JOHN COUGAR MELLENCAMP MERCURY 832 465-1/POLYGRAM (CD)                             | THE LONESOME JUBILEE                   |
| 9         | 9         | 10         | 29            | U2 ▲3 ISLAND 90581/ATLANTIC (9.98) (CD)  | THE JOSHUA TREE                        |
| 10        | 10        | 7          | 19            | HEART ▲2 CAPITOL P.J-12546 (9.98) (CD)   | BAD ANIMALS                            |
| 11        | 11        | 9          | 18            | L.L. COOL J ▲ DEF JAM FC 40793/COLUMBIA (CD)                                       | BIGGER AND DEFER                       |
| 12        | 12        | 8          | 19            | THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)                               | CRUSHIN'                               |
| 13        | 17        | 19         | 4             | RUSH MERCURY 832 464-1/POLYGRAM (CD)   | HOLD YOUR FIRE                         |
| 14        | 14        | 11         | 10            | SOUNDTRACK-MADONNA ▲ SIRE 25611/WARNER BROS. (9.98) (CD)                           | WHO'S THAT GIRL                        |
| 15        | 20        | 20         | 25            | FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD)                                     | TANGO IN THE NIGHT                     |
| 16        | 19        | 23         | 4             | R.E.M. I.R.S. 42059/MCA (8.98) (CD)  | DOCUMENT                               |
| 17        | 13        | 13         | 13            | GRATEFUL DEAD ▲ ARISTA AL 8452 (9.98) (CD)   | IN THE DARK                            |
| 18        | 16        | 16         | 51            | EUROPE ▲ EPIC BFE 40241/E.P.A. (CD)  | THE FINAL COUNTDOWN                    |
| 19        | 15        | 17         | 59            | KENNY G. ▲ ARISTA AL 8-8427 (8.98) (CD)  | DUOTONES                               |
| 20        | 18        | 18         | 24            | LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)                                      | SPANISH FLY                            |
| 21        | 27        | 28         | 5             | AEROSMITH GEFEN GHS 24162 (8.98) (CD)  | PERMANENT VACATION                     |
| 22        | 24        | 24         | 79            | ANITA BAKER ▲2 ELEKTRA 60444 (8.98) (CD)   | RAPTURE                                |
| 23        | 23        | 25         | 14            | GREAT WHITE CAPITOL ST 12565 (8.98) (CD)   | ONCE BITTEN                            |
| 24        | 57        | —          | 2             | KISS MERCURY 832 626-1/POLYGRAM (CD)   | CRAZY NIGHTS                           |
| 25        | 21        | 15         | 12            | SOUNDTRACK ● ATLANTIC 81767 (9.98) (CD)  | LOST BOYS                              |
| 26        | 22        | 21         | 19            | MOTLEY CRUE ▲2 ELEKTRA 60725 (9.98) (CD)   | GIRLS, GIRLS, GIRLS                    |
| 27        | 26        | 26         | 6             | THE CARS ELEKTRA 60747 (9.98) (CD)   | DOOR TO DOOR                           |
| 28        | 28        | 31         | 6             | METALLICA ELEKTRA 60757 (5.98) (CD)  | THE \$5.98 EP-GARAGE DAYS RE-REVISITED |
| 29        | 29        | 30         | 18            | RICHARD MARX EMI-MANHATTAN ST 53049 (8.98) (CD)                                    | RICHARD MARX                           |
| 30        | 25        | 22         | 58            | BON JOVI ▲8 MERCURY 830264-1/POLYGRAM (CD)   | SLIPPERY WHEN WET                      |
| 31        | 35        | 42         | 35            | EXPOSE ● ARISTA AL 8441 (8.98) (CD)  | EXPOSURE                               |
| 32        | 36        | 40         | 7             | LEVERT ATLANTIC 81773 (8.98) (CD)  | THE BIG THROWDOWN                      |
| 33        | 30        | 27         | 26            | CARLY SIMON ● ARISTA AL 8443 (9.98) (CD)   | COMING AROUND AGAIN                    |
| 34        | 31        | 33         | 64            | POISON ▲2 ENIGMA ST 12523/CAPITOL (8.98) (CD)                                      | LOOK WHAT THE CAT DRAGGED IN           |
| 35        | 32        | 36         | 9             | ALEXANDER O'NEAL TABU FZ 40320/E.P.A. (CD)   | HEARSAY                                |
| 36        | 34        | 37         | 17            | STEPHANIE MILLS ● MCA 5996 (8.98) (CD)   | IF I WERE YOUR WOMAN                   |
| 37        | 50        | 92         | 3             | PET SHOP BOYS EMI-MANHATTAN 46972 (8.98) (CD)                                      | ACTUALLY                               |
| 38        | 66        | —          | 2             | BILLY IDOL CHRYSALIS OV 41620 (CD)   | VITAL IDOL                             |
| 39        | 33        | 29         | 23            | SUZANNE VEGA ● A&M SP 5136 (8.98) (CD)   | SOLITUDE STANDING                      |
| 40        | 43        | 47         | 7             | NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)                                    | SUBSTANCE                              |
| 41        | 45        | 81         | 3             | MICK JAGGER COLUMBIA OC 40919 (CD)   | PRIMITIVE COOL                         |
| 42        | 44        | 46         | 6             | LOVERBOY COLUMBIA OC 40893 (CD)  | WILDSIDE                               |
| 43        | 38        | 38         | 30            | SMOKEY ROBINSON ● MOTOVN 6226 (8.98) (CD)  | ONE HEARTBEAT                          |
| 44        | 48        | 58         | 4             | BANANARAMA LONDON 828 061-1/POLYGRAM (CD)  | WOW                                    |
| 45        | 42        | 43         | 27            | PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)                              | SIGN 'O' THE TIMES                     |
| 46        | 49        | 57         | 6             | DANA DANE PROFILE 1233 (8.98) (CD)   | DANA DANE WITH FAME                    |
| 47        | 40        | 41         | 18            | GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)                   | LET IT LOOSE                           |
| 48        | 46        | 35         | 9             | 38 SPECIAL A&M 3910 (9.98) (CD)  | BEST OF 38 SPECIAL—"FLASHBACK"         |
| 49        | 39        | 39         | 21            | THE WHISPERS ● SOLAR ST 72554/CAPITOL (8.98) (CD)                                  | JUST GETS BETTER WITH TIME             |
| 50        | 116       | —          | 2             | LYNYRD SKYNYRD MCA 42084 (8.98) (CD)   | LEGEND                                 |
| 51        | 56        | 52         | 11            | ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)                          | ECHO AND THE BUNNYMEN                  |
| 52        | 53        | 59         | 8             | SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)                                   | IT'S BETTER TO TRAVEL                  |
| 53        | 41        | 34         | 15            | SAMMY HAGAR GEFEN GHS 24144 (9.98) (CD)  | I NEVER SAID GOODBYE                   |
| 54        | 54        | 60         | 7             | DEBBIE GIBSON ATLANTIC 81780 (8.98) (CD)   | OUT OF THE BLUE                        |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store, one-stop, and rack sales reports. |                           |
|-----------|-----------|------------|---------------|--|---------------------------|
|           |           |            |               | ARTIST   | TITLE                     |
|           |           |            |               | LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*                               |                           |
| 55        | 47        | 45         | 11            | HOOTERS ● COLUMBIA OC 40659 (CD)   | ONE WAY HOME              |
| 56        | 51        | 44         | 13            | STARSHIP GRUNT 6413-1-G/RCA (9.98) (CD)  | NO PROTECTION             |
| 57        | 37        | 32         | 19            | SOUNDTRACK ▲ MCA 6207 (9.98) (CD)  | BEVERLY HILLS COP II      |
| 58        | 52        | 48         | 9             | ABC MERCURY 832 391 1/POLYGRAM (CD)  | ALPHABET CITY             |
| 59        | 69        | 106        | 3             | SQUEEZE A&M SP 5161 (8.98) (CD)  | BABYLON AND ON            |
| 60        | 61        | 62         | 6             | ERIK B & RAKIM 4TH & B'WAY 4005/ISLAND (8.98) (CD)                                 | PAID IN FULL              |
| 61        | NEW       |            | 1             | YES ATCO 90522/ATLANTIC (9.98) (CD)  | BIG GENERATOR             |
| 62        | 55        | 55         | 4             | MR. MISTER RCA 6276-1-R (9.98) (CD)  | GO ON...                  |
| 63        | 59        | 51         | 21            | RANDY TRAVIS ▲ WARNER BROS. 25568 (8.98) (CD)                                      | ALWAYS & FOREVER          |
| 64        | 64        | 70         | 8             | GUNS & ROSES GEFEN GHS 24148 (8.98) (CD)   | APPETITE FOR DESTRUCTION  |
| 65        | 78        | 97         | 4             | TIFFANY MCA 5793 (8.98) (CD)   | TIFFANY                   |
| 66        | 58        | 49         | 12            | HANK WILLIAMS, JR. WARNER/CURB 25593/WARNER BROS. (8.98) (CD)                      | BORN TO BOOGIE            |
| 67        | 131       | —          | 2             | THE SMITHS SIRE 25649/WARNER BROS. (8.98) (CD)                                     | STRANGWAYS, HERE WE COME  |
| 68        | 68        | 75         | 11            | NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)                                    | EVERLASTING               |
| 69        | 73        | 64         | 18            | THE CURE ● ELEKTRA 60737 (13.98) (CD)  | KISS ME, KISS ME, KISS ME |
| 70        | 62        | 53         | 27            | BRYAN ADAMS ▲ A&M 3907 (9.98) (CD)   | INTO THE FIRE             |
| 71        | 65        | 61         | 9             | CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CD)                           | KEEP YOUR DISTANCE        |
| 72        | 60        | 50         | 16            | THE OUTFIELD ● COLUMBIA OC 40619 (CD)  | BANGIN'                   |
| 73        | 63        | 54         | 66            | STEVE WINWOOD ▲2 ISLAND 25448/WARNER BROS. (8.98) (CD)                             | BACK IN THE HIGHLIFE      |
| 74        | 70        | 56         | 58            | PAUL SIMON ▲2 WARNER BROS. 25447 (9.98) (CD)                                       | GRACELAND                 |
| 75        | 96        | 109        | 3             | UTFO SELECT 21619 (8.98) (CD)  | LETHAL                    |
| 76        | 76        | 82         | 31            | JODY WATLEY ● MCA 5898 (8.98) (CD)   | JODY WATLEY               |
| 77        | 67        | 67         | 10            | FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)                         | TOUCH AND GO              |
| 78        | 71        | 63         | 85            | JANET JACKSON ▲4 A&M SP 3905 (9.98) (CD)   | CONTROL                   |
| 79        | 79        | 73         | 37            | CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)                                       | CROWDED HOUSE             |
| 80        | 175       | —          | 2             | JETHRO TULL CHRYSALIS OV 41590 (CD)  | CREST OF A KNAVE          |
| 81        | 95        | 93         | 34            | REO SPEEDWAGON ● EPIC FE 40444/E.P.A. (CD)   | LIFE AS WE KNOW IT        |
| 82        | 86        | 76         | 21            | JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)                                  | JONATHAN BUTLER           |
| 83        | 74        | 71         | 22            | DAVID BOWIE ● EMI-MANHATTAN PJ17267 (9.98) (CD)                                    | NEVER LET ME DOWN         |
| 84        | 85        | 85         | 4             | SPYRO GYRA MCA 42046 (8.98) (CD)   | STORIES WITHOUT WORDS     |
| 85        | 91        | —          | 2             | W.A.S.P. CAPITOL CLT 48053 (8.98) (CD)   | LIVE IN THE RAW           |
| 86        | 82        | 68         | 66            | MADONNA ▲5 SIRE 25442/WARNER BROS. (9.98) (CD)                                     | TRUE BLUE                 |
| 87        | 81        | 78         | 11            | SOUNDTRACK MCA 6214 (9.98) (CD)  | MOONLIGHTING              |
| 88        | 88        | 88         | 10            | HIROSHIMA EPIC FE 40670/E.P.A. (CD)  | GO                        |
| 89        | 103       | 137        | 4             | GEORGE STRAIT MCA 42035 (8.98) (CD)  | GREATEST HITS, VOL. II    |
| 90        | 77        | 74         | 9             | DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)  | RESERVATIONS FOR TWO      |
| 91        | 75        | 66         | 47            | BEASTIE BOYS ▲3 DEF JAM FC 40238/COLUMBIA (CD)                                     | LICENSED TO ILL           |
| 92        | 92        | 96         | 4             | YELLO MERCURY 832 675 1/POLYGRAM (CD)  | ONE SECOND                |
| 93        | 84        | 77         | 15            | GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)                            | COLLABORATION             |
| 94        | 72        | 72         | 5             | THE MONKEES RHINO 70706/CAPITOL (9.98) (CD)  | POOL IT                   |
| 95        | 89        | 89         | 26            | THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)                      | ELECTRIC                  |
| 96        | 98        | 102        | 5             | WENDY AND LISA COLUMBIA BFC 40862 (CD)   | WENDY AND LISA            |
| 97        | 97        | 104        | 8             | FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)  | FASTER PUSSYCAT           |
| 98        | 102       | 111        | 12            | GRIM REAPER RCA 6250-1-R (8.98)  | ROCK YOU TO HELL          |
| 99        | 99        | 101        | 10            | ICE-T SIRE 25602/WARNER BROS. (8.98)   | RHYME PAYS                |
| 100       | 83        | 83         | 8             | GROVER WASHINGTON JR. COLUMBIA FC 40510 (CD)                                       | STRAWBERRY MOON           |
| 101       | 101       | 105        | 7             | JELLYBEAN CHRYSALIS BFV 41569 (CD)   | JUST VISITING THIS PLANET |
| 102       | 114       | 103        | 64            | WHITESNAKE GEFEN GHS 4018 (6.98) (CD)  | SLIDE IT IN               |
| 103       | 94        | 79         | 16            | ROGER WATERS COLUMBIA FC 40795 (CD)  | RADIO K.A.O.S.            |
| 104       | 90        | 69         | 20            | T'PAU VIRGIN 90595/ATLANTIC (8.98) (CD)  | T'PAU                     |
| 105       | 104       | 90         | 134           | WHITNEY HOUSTON ▲8 ARISTA ALB-8212 (8.98) (CD)                                     | WHITNEY HOUSTON           |
| 106       | 125       | —          | 2             | THE O'JAYS EMI-MANHATTAN 53036 (8.98) (CD)   | LET ME TOUCH YOU          |
| 107       | 110       | —          | 2             | RAY PARKER JR. GEFEN GHS 24124 (8.98) (CD)   | AFTER DARK                |
| 108       | 108       | 174        | 3             | THE FAT BOYS SUTRA SUS 1018 (8.98)   | BEST PART OF THE FAT BOYS |
| 109       | 121       | 142        | 12            | CRUZADOS ARISTA AL 8439 (8.98) (CD)  | AFTER DARK                |

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 their product.

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over 600,000 sold.

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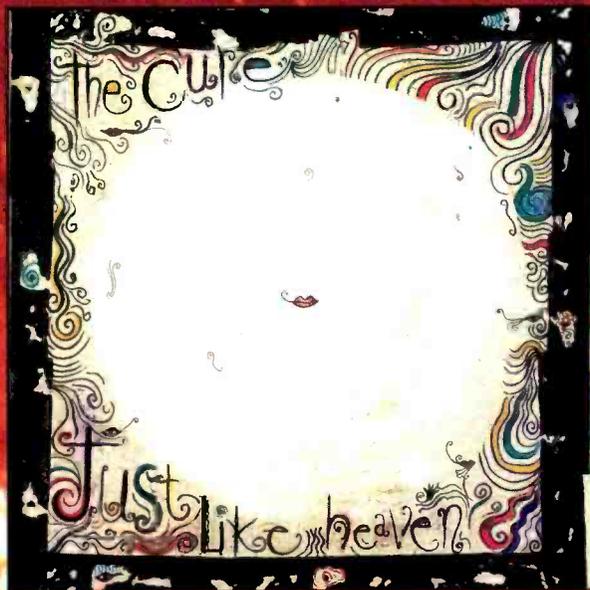
Jay Parloft—Universal One Stop

"The sales on this group have been incredible... This band is prime and ready to burst!"

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"'Just Like Heaven' is going to make the Cure just like the stars they deserve to be."

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"Heard the record, liked it a lot. Thank god we've got hip young buyers in our stores that know what they're doing."

Stan Goman—Tower Records

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## OLD AND NEW COEXIST ON COUNTRY CHARTS

(Continued from page 1)

ville. "Labels have taken chances, and we're learning lessons quickly. The key word is 'try.'"

Galante believes the fresh sounds are stirring both the radio and retail sectors. The traditional/contemporary battle within country music is healthy, he says, because country's chronic problem periods of the past came when the industry depended on only one style of music.

"It's about time," sighs Rick Blackburn, senior vice president/general manager of CBS Records/Nashville. "We walked around with our heads down for the last couple years." Blackburn believes the country music industry has gone through a "maturation process" since the false high of the "Urban Cowboy" period.

"It has been a wild year from a development standpoint," says Blackburn. He applauds the new acts for their "positive, refreshing" attitudes, which he says have re-

vived established acts, record label staffs, and radio and retail leaders.

Jim Foglesong, president of the Nashville division of Capitol Records, credits the renaissance to "the backlash from the tough years we've been through since Michael Jackson came in and chased us off the pop charts." He points to "a bunch of varied tastes out there," but adds, "I'm not ready to commit our whole roster to traditional—or the other way, either. We try to run a full-spectrum label."

A balanced roster and executives who understand both contemporary and traditional modes are two reasons Warner Bros. reports a landmark year in Nashville.

"Total gross sales this year are double over 1986," claims Eddie Reeves, vice president. He cites the influence of geography on the latest trend. "Markets that are not in a hotbed of country music—like Boston, Chicago, Seattle—prefer the more pop end of country, such as

Southern Pacific and Restless Heart. Other markets, such as Dallas, Houston, and Atlanta, where the whole ethnic thing of country music is more ingrained in the fabric of society, want a more [traditional] country sound."

Bruce Hinton, executive vice president and general manager of MCA Records/Nashville, believes radio, in stretching to capture the broadest possible demographics, is responsible for both music forms flourishing. "Country radio, in trying to serve all age groups under one musical umbrella, has to program a variety of music. The trick is to mix it up without driving off either one."

Another trend has been the ability of new acts to gain the highest reaches of the chart. K.T. Oslin's second release, "80s Ladies," zoomed to No. 7; Ricky Van Shelton's second, "Crime Of Passion," did likewise. Baillie & the Boys reached the top 10 with the group's first single, "Oh Heart." The O'Kanes went all the way to No. 1 with their second single, while Highway 101 peaked at No. 2 with its first release. Also scoring high with early releases were Holly Dunn, Vince Gill, and Sweethearts Of The Rodeo.

"Veterans" now in their second year of chart success include Randy

Travis and Dwight Yoakam, who continue to burn up the playlists and bins. SKO (now SKB), the Desert Rose Band, and Foster & Lloyd have all enjoyed top 20 success with their first releases. The styles of these artists range from hardcore country to country-rock.

"Maybe ears in this town are opening up a little more to new things on the creative side," observes Steve Popovich, PolyGram senior vice president of Nashville operations. "People are taking chances and getting on the edge. We're coming with David Lynn Jones, but the mainstay of our roster for years has been the Statlers."

Popovich notes that consumers always want something new and refreshing. "It's that 60-second consciousness—give us something different and exciting all the time. You've got to take chances to keep ahead of that flow."

MTM Records has gained consistent chart action by signing only new acts. "You can't go out and keep signing old acts," says Alan Bernard, chairman and CEO of the MTM Music Group. "They reach a point of saturation."

Bernard says that radio is beginning to open up more. "The jocks look at the product to see what the hell we're going to come up with next."

Conversely, top established acts aren't assured out-of-the-box hits as they once were. This year Hank Williams Jr. had a record die at No. 38—though his next single went to No. 1—the Statlers had one stiff in the 30s, and Willie Nelson has been having trouble getting above the 20s with his last few releases.

Notes Marie Ratliff, Billboard's country chart manager: "This tells me that programmers are picking records a little more carefully and not just automatically choosing them based on a name. They're listening for quality."

This year, two indie hits—by Tim Malchak and the group Mason Dixon—cracked the top 40. Programmers will grow more attuned to looking and listening to indies, Ratliff predicts, adding that they will make even higher inroads on the charts "provided they maintain a level of quality product."

These are some of the topics due for hot discussion as Country Music Week draws hundreds of music industry figures to Nashville this week. From the awards festivities of CMA, BMI, ASCAP, SESAC, and the Nashville Songwriters Assn. to the record label conference rooms, the period will be packed with business and bluster, plans and plaudits, and a mood that's somewhere between gold and platinum.

## SOVIET METAL ROCKERS

(Continued from page 1)

Heavy metal has long been frowned upon by the authorities here. But now Cruise is scheduled to play concerts in Hungary, Spain, East Germany, and—it is hoped—West Germany.

Also on the tour schedule is Bulgaria, where metal has so far been officially banned. In that country, the genre can't be played in discotheques, and the state record company, Balkanton, does not release heavy metal material. However, according to Gaina, his band is now accepted in Bulgaria and was booked by a state concert agency.

The Soviet's heavy metal image is being promoted further afield thanks in part to Vincente "Marshal" Romero, songwriter, performer, disk jockey, and editor of Spain's leading heavy rock magazine. While attending the Yurmala '87 pop song festival in Riga, Latvia, Romero acted on behalf of Spain's Zafiro record label in a series of talks with Soviskusstvo (Soviet Art), a key import/export company here.

Romero acquired recordings of Russian rock acts to provide two album packages for release in Spain. The first is of heavy metal bands, including Cruise, Black Coffee, Hard Day, August, Autograph, and Master. The second will feature pop and lighter rock sounds from such acts as Bravo, Rondo Mashina Vremeni, and the vocal quartet Secret as well as

from Russian solo superstar Alla Pugatchova.

Romero is planning a live showcase for next year that will present Soviet rock in Madrid, probably featuring Autograph and Bravo. He says of Soviet sounds: "Performance quality here at top level is well up to international standards. Musically, I'd say that Soviet rock artists in heavy metal as well as in standard pop/rock are in many ways better-educated than their colleagues in other parts of Europe."

"The major problem is that the instruments and studio performance qualities are not so good. Given better technical backup, my guess is that Russian rock would swamp Europe. It's still a good bet to happen in a year or two as long as progress is maintained."

Romero sees encouraging prospects for a wide exchange of talent between Spain and the Soviet Union. He says, "Rock music in Spain was in a poor state of health under the [Francisco] Franco regime, but now Spanish rockers are really starting to push U.K. and U.S. rock product off the concert halls and grab exposure in the radio/television field."

"In the heavy metal sector, Spanish acts Baron Roche and Obus are as popular with Spanish fans as Iron Maiden on AC/DC. Our national groups sing in Spanish when performing live, but in English for recordings or when on tours abroad. The same system is starting to apply in Russia."

## PHILIPS SETS PUBLIC OFFERING OF POLYGRAM STOCK

(Continued from page 1)

nancing its own expansion.

PolyGram, after losing some \$300 million between 1979 and 1982, most of it in North America, has rebounded strongly, buoyed by the success of compact disks. The record operation earned \$82.1 million in 1986, on \$1.4 billion in sales. The equity offering will enable PolyGram to build off this turnaround in acquiring fresh investment funding, officials say.

Wolfgang Munczinski, a PolyGram spokesman here, says, "In terms of recent history, we can say the search for other partners [for

PolyGram] is over now and will never happen again." Three years ago, a proposed merger of the record operations of PolyGram and Warner Communications Inc. was dropped after the U.S. Federal Trade Commission objected on antitrust grounds.

PolyGram was formed in 1962 out of the merger of the record businesses of Philips and Siemens AG. Philips bought 40% of the company from Siemens in 1985 and acquired its remaining 10% early this year. PolyGram's pop labels include Mercury, Polydor, London, Vertigo, and

Casablanca, while its key classical labels are Deutsche Grammophon, Decca/London, and Philips. The company also makes and distributes records, tapes, and CDs for third parties and is involved in music publishing and related activities.

Financial analysts say PolyGram has been interested in acquiring additional properties, notably music publishing companies, and that the new offering gives it the flexibility to make those moves.

Assistance in preparing this story was provided by Mark Mehler.

## EROL'S CONFAB REVEALS GROWTH PLANS

(Continued from page 4)

Last-quarter projections and goals for Erol's are big and bold: The chain's officials aim to sell 250,000 tapes during the holiday season—more than double the number sold in the last holiday season.

Erol's also announced that it plans to sell 15,000 VCRs by the end of the year—both at the rental stores and at the hardware-and-tapes outlets. The web also plans to

back up sales with a "free-exchange offer" to any customer who experiences malfunction or breakdown problems with machines purchased from the company.

Also planned, but unreleased, is a full-scale holiday season membership and renewal offer that will begin next month.

Also unveiled at the conference: Erol's will have rented 35 million

tapes by the year's end. It also will have sold 2 million blank audiotapes and videotapes.

Fourth-quarter advertising is a powerhouse as well: \$1.5 million from Erol's as well as another \$2.5 million in co-op. Half the budget, according to officials, will go for print, radio, and TV. About 150 different ads are being developed, and 2,500 radio commercials will be broadcast on major stations in Erol's markets. Full-page newspaper ads will begin Oct. 30.

Erol's also is committed to the Beta format, although the chain now has a number of VHS-only stores. An Erol's official said that 25% of the firm's customers are Beta owners, although 20% also own a VHS machine.

While no announcement has been made to hold another conference next year, Erol's top management and store managers as well as the suppliers and vendors seemed pleased with the conference and indicated a willingness to try for another one next year.

Assistance in preparing this story was provided by Earl Paige in Los Angeles.

## CBS MIDLINE CDS

(Continued from page 6)

haps ever."

Calling CBS' three-price cassette and LP system a partial answer to a problem the industry has had to cope with for "20 or more years"—that of consumers paying much less for new releases than catalog product—Smith says the new Best Value series falls neatly into that already established system. "We feel that there's both room and need for three different prices," he says.

Though there has been no determination to release new product at the

Best Value price, Smith says it "certainly is a possibility." Any decision to do so, he adds, would be strictly up to CBS' separate labels.

CBS now has over 200 titles in its Collector's Choice series, each with a wholesale price of \$6.86.

Some one-stop operators say they were initially confused about CBS' offer of yet another tier in CD pricing. At Nova Distributing in suburban Atlanta, president Steve Libman says, "They can still get top dollar for front line. On budget, they had to

knock the price down. Then this third tier—they can get more for it than if it were budget, but they can't put these titles in front line, either."

James Bonk, executive vice president and CEO of the 200-store Camelot Music chain, says, "We're overjoyed. Now if the other majors will just go along with something to bring down CD pricing."

Assistance in preparing this story was provided by Earl Paige in Los Angeles.

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# Billboard® TOP POP ALBUMS™ continued

| THIS WEEK | LAST WEEK  | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*     | TITLE   |
|-----------|------------|------------|---------------|--|---|
| 110       | 117        | 133        | 4             | THE WINANS WARNER BROS. 25510 (8.98) (CD)                          | DECISIONS   |
| 111       | 119        | 125        | 4             | THE BRANDOS RELATIVITY 8192/IMPORTANT (8.98) (CD)                  | HONOR AMONG THIEVES                                 |
| 112       | 100        | 84         | 26            | ATLANTIC STARR ● WARNER BROS. 25560 (8.98) (CD)                    | ALL IN THE NAME OF LOVE                             |
| 113       | 150        | —          | 2             | VAN MORRISON MERCURY 832 585-1/POLYGRAM (CD)                       | POETIC CHAMPIONS COMPOSE                            |
| 114       | 80         | 65         | 58            | HUEY LEWIS & THE NEWS ▲ <sup>2</sup> CHRYSALIS OV 41534 (CD)       | FORE!   |
| 115       | 115        | 120        | 4             | TOM WAITS ISLAND 90572/ATLANTIC (8.98)                             | FRANK'S WILD YEARS                                  |
| 116       | 93         | 80         | 69            | GENESIS ▲ <sup>3</sup> ATLANTIC 81641 (9.98) (CD)                  | INVISIBLE TOUCH                                     |
| 117       | 122        | 126        | 4             | DAVE ALVIN EPIC BFE 40921/E.P.A.                                   | ROMEO'S ESCAPE                                      |
| 118       | 105        | 86         | 9             | PAT METHENY GROUP GEFEN GHS 24145 (8.98) (CD)                      | STILL LIFE (TALKING)                                |
| 119       | 109        | 94         | 28            | LEVEL 42 POLYDOR 831 593 1/POLYGRAM (CD)                           | RUNNING IN THE FAMILY                               |
| 120       | 177        | —          | 2             | REBA MCENTIRE MCA 42030 (8.98) (CD)                                | THE LAST ONE TO KNOW                                |
| 121       | 133        | 156        | 4             | ARMORED SAINT CHRYSALIS BFV 41601 (CD)                             | RAISING FEAR  |
| 122       | 112        | 117        | 34            | NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)                           | NAJEE'S THEME                                       |
| 123       | 106        | 98         | 66            | CINDERELLA ▲ <sup>2</sup> MERCURY 830076-1/POLYGRAM (CD)           | NIGHT SONGS   |
| 124       | 132        | —          | 2             | BODEANS SLASH 25629/REPRISE (8.98) (CD)                            | OUTSIDE LOOKING IN                                  |
| 125       | 124        | 122        | 72            | SOUNDTRACK ▲ <sup>4</sup> COLUMBIA SC 40323 (CD)                   | TOP GUN   |
| 126       | 118        | 95         | 22            | ACE FREHLEY MEGAFORCE 81749/ATLANTIC (8.98) (CD)                   | FREHLEY'S COMET                                     |
| 127       | 107        | 91         | 10            | DIO WARNER BROS. 25612 (9.98) (CD)                                 | DREAM EVIL  |
| 128       | 113        | 113        | 9             | SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)                            | HOT, COOL AND VICIOUS                               |
| 129       | <b>NEW</b> | —          | 1             | BEE GEES WARNER BROS. 25541 (9.98) (CD)                            | E.S.P.  |
| 130       | 111        | 108        | 44            | THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)    | STRONG PERSUADER                                    |
| 131       | 135        | 138        | 7             | THE BEAT FARMERS MCA/CURB 5993/MCA (8.98) (CD)                     | PURSUIT OF HAPPINESS                                |
| 132       | 134        | 134        | 4             | WHITE LION ATLANTIC 81768 (8.98) (CD)                              | PRIDE   |
| 133       | <b>NEW</b> | —          | 1             | ICEHOUSE CHRYSALIS OV 41592 (CD)                                   | A MAN OF COLOURS                                    |
| 134       | 87         | 87         | 151           | THE BEATLES CAPITOL SWBO 101 (14.98) (CD)                          | THE WHITE ALBUM                                     |
| 135       | 165        | —          | 2             | DONNA SUMMER GEFEN GHS 24102 (9.98) (CD)                           | ALL SYSTEMS GO                                      |
| 136       | 138        | —          | 2             | GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)                          | GLENN JONES   |
| 137       | 126        | 112        | 70            | BRUCE HORNSBY & THE RANGE ▲ <sup>2</sup> RCA AFL1-5904 (8.98) (CD) | THE WAY IT IS                                       |
| 138       | 128        | 110        | 22            | THE NYLONS OPEN AIR/WINDHAM HILL OA 0306/A&M (9.98) (CD)           | HAPPY TOGETHER                                      |
| 139       | 149        | 167        | 16            | REBA MCENTIRE MCA 5979 (8.98) (CD)                                 | GREATEST HITS                                       |
| 140       | 158        | 172        | 3             | TIMOTHY B. SCHMIT MCA 42049 (8.98) (CD)                            | TIMOTHY B.  |
| 141       | 120        | 99         | 6             | SOUNDTRACK POLYDOR 833 274 1/POLYGRAM (CD)                         | DISORDERLIES  |
| 142       | <b>NEW</b> | —          | 1             | THE ART OF NOISE CHRYSALIS OV 41570 (CD)                           | IN NO SENSE? NONSENSE?                              |
| 143       | <b>NEW</b> | —          | 1             | ALABAMA RCA 6495-1-R (8.98) (CD)                                   | JUST US   |
| 144       | 144        | —          | 15            | 2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)                         | 2 LIVE CREW IS WHAT WE ARE                          |
| 145       | <b>NEW</b> | —          | 1             | WHODINI JIVE JL 8494/ARISTA (8.98) (CD)                            | OPEN SESAME   |
| 146       | 148        | 182        | 4             | LIZZY BORDEN METAL BLADE/ENIGMA ST 73288/CAPITOL (8.98) (CD)       | VISUAL LIES   |
| 147       | 130        | 119        | 14            | DANNY WILSON VIRGIN 90596/ATLANTIC (8.98) (CD)                     | MEET DANNY WILSON                                   |
| 148       | 141        | 100        | 8             | RITCHIE VALENS RHINO/DEL-FI RNLP 70178/CAPITOL (8.98) (CD)         | THE BEST OF RITCHIE VALENS                          |
| 149       | 157        | 129        | 28            | ANTHRAX ISLAND 90584/ATLANTIC (8.98) (CD)                          | AMONG THE LIVING                                    |
| 150       | 129        | 107        | 13            | ELTON JOHN MCA 2-8022 (10.98) (CD)                                 | LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH. |
| 151       | 155        | 159        | 3             | ELTON JOHN GEFEN GHS 24153 (9.98) (CD)                             | GREATEST HITS, VOL. III 1979-1987                   |
| 152       | 143        | 127        | 23            | DWIGHT YOAKAM REPRISE 25567/WARNER BROS. (8.98) (CD)               | HILLBILLY DELUXE                                    |
| 153       | 185        | 149        | 48            | STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)                    | TO HELL WITH THE DEVIL                              |
| 154       | 127        | 115        | 71            | PETER GABRIEL ▲ <sup>2</sup> GEFEN GHS 24088 (8.98) (CD)           | SO  |
| 155       | 123        | 114        | 11            | DAN HILL COLUMBIA BFC 40456 (CD)                                   | DAN HILL  |

| THIS WEEK | LAST WEEK       | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* | TITLE                                |
|-----------|-----------------|------------|---------------|--|--------------------------------------|
| 156       | 161             | 169        | 698           | PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)             | DARK SIDE OF THE MOON                |
| 157       | 145             | 162        | 16            | HELLOWEEN RCA 6399-1-R (8.98)                                  | KEEPER OF THE SEVEN KEYS, PART I     |
| 158       | 170             | 145        | 31            | CUTTING CREW ● VIRGIN 90573/ATLANTIC (8.98) (CD)               | BROADCAST                            |
| 159       | 163             | 131        | 66            | RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)                  | STORMS OF LIFE                       |
| 160       | 137             | 124        | 16            | JOHN HIATT A&M 5158 (8.98) (CD)                                | BRING THE FAMILY                     |
| 161       | 152             | 152        | 5             | 10,000 MANIACS ELEKTRA 60738 (8.98) (CD)                       | IN MY TRIBE                          |
| 162       | 173             | —          | 2             | MADAME X ATLANTIC 81774 (8.98) (CD)                            | MADAME X                             |
| 163       | <b>RE-ENTRY</b> | —          | —             | THE BEATLES CAPITOL SMAL 02835 (9.98) (CD)                     | MAGICAL MYSTERY TOUR                 |
| 164       | 142             | 118        | 14            | THE FABULOUS THUNDERBIRDS CBS ASSOCIATED FZ 40813/E.P.A. (CD)  | HOT NUMBER                           |
| 165       | 139             | 121        | 8             | UB40 A&M SP 5168 (8.98) (CD)                                   | LIVE IN MOSCOW                       |
| 166       | 167             | 151        | 11            | THE DOORS ELEKTRA 60345 (12.98) (CD)                           | BEST OF THE DOORS                    |
| 167       | 147             | 147        | 9             | THE SILENCERS RCA 6442-1-R (8.98) (CD)                         | A LETTER FROM ST. PAUL               |
| 168       | 168             | 187        | 27            | THE JUDDS ● RCA/CURB 5916-1-R/RCA (8.98) (CD)                  | HEARTLAND                            |
| 169       | 159             | 160        | 11            | LIVING IN A BOX CHRYSALIS BFV 41547 (8.98) (CD)                | LIVING IN A BOX                      |
| 170       | 146             | 116        | 49            | FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)                 | JUST LIKE THE FIRST TIME             |
| 171       | 176             | —          | 2             | MICHAEL BOLTON COLUMBIA BFC 40473 (CD)                         | THE HUNGER                           |
| 172       | 174             | —          | 2             | THE RAMONES SIRE 25641/WARNER BROS. (8.98) (CD)                | HALFWAY TO SANITY                    |
| 173       | 180             | 128        | 18            | DAN FOGELBERG EPIC OE 40271/E.P.A. (CD)                        | EXILES                               |
| 174       | 136             | 139        | 24            | BARBRA STREISAND ● COLUMBIA OC 40788 (CD)                      | ONE VOICE                            |
| 175       | 178             | —          | 2             | INSIDERS EPIC BFE 40630/E.P.A.                                 | GHOST ON THE BEACH                   |
| 176       | 153             | 130        | 14            | MARVIN SEASE LONDON 830 794 1/POLYGRAM                         | MARVIN SEASE                         |
| 177       | 181             | 183        | 3             | MELVIN JAMES MCA 5663 (8.98) (CD)                              | THE PASSENGER                        |
| 178       | <b>NEW</b>      | —          | 1             | PETER BARDENS CAPITOL ST 12555 (8.98) (CD)                     | SEEN ONE EARTH                       |
| 179       | 154             | 135        | 30            | THE BREAKFAST CLUB MCA 5821 (8.98) (CD)                        | THE BREAKFAST CLUB                   |
| 180       | 151             | 132        | 15            | REGINA BELLE COLUMBIA BFC 40537 (CD)                           | ALL BY MYSELF                        |
| 181       | 184             | 184        | 3             | RICHIE HAVENS RBI RBIR 400 (8.98) (CD)                         | SIMPLE THINGS                        |
| 182       | 140             | 140        | 10            | THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)                | SHOW ME                              |
| 183       | 172             | 179        | 9             | GO WEST CHRYSALIS BFV 41550 (CD)                               | DANCING ON THE COUCH                 |
| 184       | 156             | 144        | 17            | WARREN ZEVON VIRGIN 90603/ATLANTIC (8.98) (CD)                 | SENTIMENTAL HYGIENE                  |
| 185       | <b>NEW</b>      | —          | 1             | THE JESUS AND MARY CHAIN WARNER BROS. 25656 (8.98) (CD)        | DARKLANDS                            |
| 186       | 171             | 175        | 4             | JOHN KAY & STEPPENWOLF QWIL NU 1560 (8.98) (CD)                | ROCK & ROLL REBELS                   |
| 187       | <b>NEW</b>      | —          | 1             | STEVE WARINER MCA 42032 (8.98) (CD)                            | GREATEST HITS                        |
| 188       | 200             | 163        | 4             | KENNY ROGERS RCA 6484-1-R (8.98) (CD)                          | I PREFER THE MOONLIGHT               |
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| 190       | 164             | 154        | 17            | OMAR AND THE HOWLERS COLUMBIA BFC 40815 (CD)                   | HARD TIMES IN THE LAND OF PLENTY     |
| 191       | 162             | 141        | 53            | LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD)                    | GIVE ME THE REASON                   |
| 192       | 194             | —          | 2             | SAVATAGE ATLANTIC 81775 (8.98)                                 | HALL OF THE MOUNTAIN KING            |
| 193       | <b>NEW</b>      | —          | 1             | VARIOUS ARTISTS EPIC FE 40889/E.P.A.                           | PILEDRIIVER - THE WRESTLING ALBUM II |
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## STUDY INDICATES POSITIVE FUTURE FOR CASSETTE SINGLE

(Continued from page 1)

proving itself to be a vehicle that can pump life into the declining singles sales market.

Of the first 544 respondents to Arista's questionnaire (more are being compiled and calculated), 42.1% had not purchased any vinyl 7-inch singles in the past year. A similar share, 41.5%, said they would not have bought a title if it had been available only on vinyl. Cawley used those figures to bolster his claim that cassettes are creating new singles customers.

In the Arista poll, 98.7% said they plan to continue buying cassette singles, while 92.3% of the sample said the configuration is prompting them to increase their singles purchases.

Cawley found further support for the cassette single in the NARM consumer survey, which polled more than 8,000 customers at some 500 member stores. Steve Bennett, senior vice president of marketing for the 128-store Durham, N.C.-based Record Bar chain, told the Retailers and Manufacturers Advisory committees that even though the four-label rollout of cassette singles started at roughly the same time the NARM survey was conducted, 42% of those polled were aware of the configuration.

"That's an extraordinary number when you consider the product was

just hitting the stores," said Bennett. Labels began releasing cassette singles in June; the complete display of the product in more than 1,000 test stores took place in July, when the NARM survey was conducted.

Sales figures from various accounts add weight to Cawley's case. For Musicland stores that carried cassette versions of both 7- and 12-inch singles during a five-week period (Aug. 16-Sept. 19), Arnie Bernstein, senior vice president of operations for the 562-store chain, said that tapes accounted for 7.8% additional units sold on 7-inch titles, while maxicassette singles gave a 22.6% boost to 12-inch single sales.

Bernstein said Musicland's sales data and the NARM survey indicate that cassette singles sales are not confined to singles customers; interest in the product carries over to consumers who generally buy album-length cassettes, he said. Record Bar's Bennett agreed: "It would appear [their] value is more as a cassette than a single."

Considering that the current cassette-singles push is "less than 90 days old," said Cawley, he is startled by some of the sales reports from isolated stores. "I never imagined that the type of numbers we saw would happen so often," he said.

For the week ending Aug. 28, Musicland's sample stores moved 150 cassette units of Whitney Houston's "I Wanna Dance With Somebody (Who Loves Me)" compared with 250 vinyl singles, while the cassette single of the Grateful Dead's "Touch Of Grey" outsold vinyl by a 3-1 ratio.

In a sample of 60 stores representing 15 markets and 24 retail and one-stop accounts, Cawley said sales on the two Arista titles for the week ending Aug. 28 were nearly even for vinyl and cassette singles, with Houston selling 960 cassette singles vs. 1,020 on vinyl and the Dead moving 800 cassette units compared with 950 vinyl singles.

Cawley found pricing data in Arista's poll of cassette-single purchasers that might prompt labels that have thus far eschewed cassette singles to reconsider their position. Before the product's launch, opponents claimed that supporting labels would pressure accounts to lowball the titles to spur unit movement, but prices in Arista's survey confirm that dealers are, on average, selling cassette singles for the same price as 45s.

When each distributor was polled to determine its position on the various singles configurations—7- and 12-inch vinyl, cassette singles, and maxicassette singles—most sup-

ported all four media. But Paul Smith, senior vice president and general manager of sales for CBS, restated his firm's resistance to issuing 7-inch singles on cassette.

"We have serious problems with it," said Smith. "Returns don't allow [cassette singles] to work. It could work if it were only Michael [Jackson] or Bruce [Springsteen], but on a broad base, we don't see it working." Smith said CBS would issue "some" cassette singles "to show faith, but no big push."

The other holdout distributor, PolyGram, was represented here by vice president of sales Jim Urie. He said his company hasn't "done any 7-inch cassette singles yet, but we will explore it based on these early results."

Pete Jones, president of RCA/A&M/Arista, one of the distributors that has solidly backed the cassette-singles launch, said he does not "buy the argument that returns on 7-inch vinyl" will set the pattern for returns on tape equivalents.

Jones said, "It's important that something be available to the consumer at this price point as a vehicle to promote artists." He suggested that "a gross royalty to allow bulk returns, similar to concessions that were made for CDs," might help make way for profit on singles.

## EARTHQUAKE HAD L.A. ROCKIN'

(Continued from page 4)

On the other hand, some stations in the same state—but not in the quake area—"had a good time with it," says Paul Peterson, morning jock at KFIV-FM in northern California's Modesto. His station attributed the quake to "the fat people in L.A." and suggested other possible causes, such as Dom DeLuise jogging, William Conrad and Raymond Burr jello wrestling in bikini briefs, and Tommy Lasorda and Oprah Winfrey trading recipes.

Record labels affected in the quake area included CBS, Motown, and RCA—each of which saw personnel either evacuated from or refused entry to their headquarters.

CBS was shut down by building management due to a gas leak on the day of the quake; the leak was fixed by the next day. A cadre of high-ranking Columbia executives from New York, including Al Teller, Marc Benesch, Mickey Eichner, Jack Rovner, Marilyn Laverty, and Ruben Rodriguez, were in town for Terence Trent D'Arby's Los Angeles debut on the eve of the quake. Most of them "left the next day," says one label source. "I don't know if it was planned or prompted."

Employees at Motown were not allowed in their building on the day of the quake—though no damage took place on the Motown floors—

and therefore had the day off. "No one likes being up 15 floors when the earth quakes," says Bob Jones, executive director of press, publicity, and artist relations at the label. "I know I don't want to be up here when it happens."

RCA employees had a tough time of it even the day after the quake,

## 'It was just a big mess'

recalls Paula Batson, national director of publicity there. Inside the building, "there was a sign up that said you were entering the building at your own risk, basically," she says. Soon after employees reached their offices, the building manager told them to leave, because the premises had not yet been inspected.

Although several delays in reaching work were reported by other companies here—including MCA, PolyGram, Atlantic, Elektra, Virgin, EMI-Manhattan, Warner Bros., A&M, and Capitol—no major damage was reported by any label.

Eight people were in Hollywood's historic Capitol Records building at the time of the quake, says Mark Lindsey, manager of administrative services at the label. "It rocked," he says of the tower. "It's an old place. I feel more content in an older place than I do in the new places, because with a lot of the new places, you don't know what's going to happen. They've never gone through an earthquake before. This one's gone through about three or four. We had the usual cracks—probably the same cracks we had 10 years ago. But the building inspection people came by and said we were in good shape."

With the exception of a plaster bust, which fell, and several files

"which sort of opened themselves," not much damage occurred at Warner Bros. headquarters in Burbank, says Bob Merlis, vice president of publicity at the label. "This building was built in 1975," says Merlis. "I'm not saying it's unsinkable, like the Titanic—but it's sort of built with this in mind."

More serious damage took place at WEA's Allied pressing plant, in the City of Commerce, located less than 2.5 miles from the quake's Whittier epicenter. "We took a beating over here," says Bob Carlson, quality assurance manager at the plant. "The major problem was the actual warehousing—we lost a good fifth of our components, our sleeves and jackets." The plant's cassette production was off two days, he adds, and its record production off three. "It's just a long, laborious task of going through and notating what's damaged and what's OK and replacing it."

In Whittier itself, several retail outlets suffered minimal damage, with tapes falling out of tape racks the most common problem. "Thousands of tapes and videos fell on the floor," says Ray Garcia, manager of Music Revolution. "A few glass gift items broke. It was just a big mess."

Activity remained normal on the home video front, but the quake did halt movie and television production for a time at the movie studios.

The adult movie market was also jolted by the quake, which resulted in Whittier's Pussyat Theatre, near the epicenter, being condemned. The shaker did something local residents had been trying to do for 10 years at a cost of more than \$300,000.

Assistance in preparing this story was provided by Valerie Bisharat and Jim McCullaugh.

## BETA MAINTAINS MARKET SHARE

(Continued from page 3)

Morowitz says his company has set up a toll-free number—800-777-BETA—for retailers to order Beta Liquideta titles.

Though no supplier has completely dropped Beta, most order a select number of Beta copies of major titles.

Richard Pinson, RCA/Columbia Pictures Home Video's vice president of sales, says, "There seems to be some demand for the right Beta title. If you make 200,000 copies of a movie like 'Ishtar' and you [sell] 5% in Beta, you're extremely satisfied. Six months ago we'd be disappointed with those numbers. Who knows, maybe six months from now we'll think 5% [Beta sales] is great."

Both detractors and supporters of the format say that there are some regional areas where Beta remains a strong rental item. And this, says Clott, is part of the reason Paramount dropped its Beta prices.

"Part of what you're doing with high-priced videocassettes is capturing your share of the rental dollars.

There's not a lot of rental activity taking place on Beta right now, so there shouldn't be the high 'surcharge' on Beta cassettes that is on VHS cassettes. If anything, you need something to encourage retailers to bring in the product to satisfy their Beta customers. We're treating it a lot like you would treat Laserdisc."

Clott is also hoping rackers and mass merchants—most of whom continue to bypass Beta—become more involved in the format. He also notes that as a result of the price policy, Paramount is all but eliminating Beta returns, which means accounts will have to "buy tight."

While many industry observers continue to write Beta's obituary, Clott believes there is still significant Beta business to be had and that its pricing policy should enable it to capture more of that business.

Assistance in preparing this story was provided by Jim McCullaugh in Los Angeles.

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**SPRINGSTEEN SALES**

(Continued from page 3)

Singles chart this week), the record features few of the all-out rockers embraced by album rock stations during the long-running success of "Born In The U.S.A."

Despite the nature of the music on "Tunnel Of Love," many of the retailers polled believe that the record will show good legs and be a potent holiday-season mover.

Tom Jacobson, buyer for the 21-store Rose Records chain in Chicago, offered some of the most effusive comments about the album, which is moving steadily with Rose's older-demographic buyers.

"It's doing so well, almost every store in the chain has reordered, and I sent them hefty quantities to begin with," Jacobson says.

Rose's initial buy on "Tunnel" was about 4,200 pieces total.

Jacobson notes that hardcore fans may be helping the initial sales: "The whole mood of this album goes back to the fans who have been there for years, not the new ones who just picked up on the last album."

"It's doing extremely well initially from the first day of release," says Steve Lerner, buyer for the 72-store Record World chain, based in Roslyn, N.Y. "Let's see if it's going to maintain its selling power. Do Springsteen buyers like this album? That's the question."

Record World's initial order of 40,000 pieces on the Springsteen title was outweighed by the chain's 60,000-piece buy for Jackson's "Bad."

"The intensity of the demand for Jackson was higher," explains Lerner. But he adds, "It'll be one of the top 10 for the Christmas rush."

"It's moving out fairly well," says Linda Stone, buyer for the five-store Q Records & Video web in Miami. "The Michael Jackson went out faster than this did the first couple of days."

Stone adds, "I don't think [the Springsteen album] is going to go away. Come November and December, we'll see big numbers on this record."

Sales reports had not yet been received by Believe In Music, but David Solomon, director of purchasing and distribution for the 20-store Grand Rapids, Mich.-based chain, says that the company "placed the largest order in the 14-year history of the chain" on "Tunnel Of Love."

Some retail executives note the relative lack of electricity in the air about the album, compared with the mania when "Bruce Springsteen & the E Street Band Live/1975-85" was released.

"It's certainly not as good as the box set, but it's moving pretty well," says John Quinn, director of retail operations for the 102-store Sound Warehouse chain, based in Dallas. "People aren't beating the doors down for it. It will have good legs on it, but it won't sell millions the first week."

"It's not blowing out the door," says Mitch Perliss, director of purchasing for 50-store Music Plus in Los Angeles. "You're not talking long lines, frantic people, crazed sales."

Perliss' order on "Tunnel Of Love" was 60% of that on "Bad."

"We didn't feel it had the same strength as the Michael Jackson," Perliss says. "It remains to be seen if this album is accessible to anybody besides hardcore Bruce

Springsteen fans."

"It's not blowing out like Michael Jackson, but it's also very early for us to get a feel," says Cary Budin, president of Phoenix, Ariz.-based rackjobber Music Merchandisers of America. "It's not 'Born In The U.S.A.,' no question about it. But it'll sell because he's Springsteen, and Christmas isn't going to hurt it."

Jason Blaine, president of one-

stop the Music People in the San Francisco area, reported Boss biz booming in his territory.

"It's a strong album," Blaine says. "Will-calls were lined up for coffee and doughnuts at 8:30 Monday [Oct. 5] morning."

Assistance in preparing this story was provided by Earl Paige in Los Angeles.

**NARM REPORT**

(Continued from page 6)

3% each, and gospel for 2%.

Divergence among member types per genre include racks' 15% for country, one-stops' 28% in black, and indie shares of 41% in black and 16% in jazz.

Other member breakdowns include percentages for six product lines: prerecorded audiocassettes, 48%; LPs and singles, 22%; CDs, 17%; prerecorded video software, 8%; accessories, 3%; and blank audiotape and videotape, 2%. Also presented is the total annual return on prerecorded audio product, 12%, and individually by configuration: cassettes, 38%;

LPs, 37%; singles, 16%; and CDs, 9%.

The steady growth in combo activity among retailers is suggested in the share of members' total sales volume, with audio at 84% and video at 16%. Retailers alone (not including racked accounts) show video dollar volume divided into music video, 44%; other sales, 33%; other rental, 22%; music video rental, 1%.

Various retail operations have an average of eight full-time employees per store and 11 part-timers. The average transaction consists of 2.26 units at an average price of \$21.32.

**U.K. TO STUDY WCI PURCHASE OF CHAPPELL**

(Continued from page 6)

paign, sees the MMC inquiry as "a great victory." SBK (the initials of partners Stephen Swid, Martin Bandier, and Charles Koppelman) argues that Warner, with its film, television, and music business interests, would want to reduce royalties because it is both a user and provider of music. Many independent publishing houses would suffer under the merger, SBK says.

The effect of royalty rates and composers' rights will be considered by the MMC. IMPACT claims that the deal would put some 80% of the U.K. market in Warner's hands. The Warner estimate, however, is 15% of the market.

In completing its purchase of Chappell, WCI now operates, along with its longtime Warner Bros. Music unit, the world's largest music publishing entity. The deal, involving \$100 million in stock and assumption of about \$100 million in Chappell debt, ends Chappell ownership by a

group of investors, among them financial institutions Wertheim & Co., Boston Ventures, and Freddy Binstock, the largest individual shareholders. Expected is a public stock spinoff of as much as 30% of WCI's now huge stake in music publishing.

It was unclear at press time whether a new executive structure had been put in place, although Binstock, who continues to control his own music publishing empire, has gone on record as saying he would only remain with the new setup if he has supervision of all of Warners' music publishing holdings. Also unknown at press time was the role of James Harmon, chief of Wertheim & Co. and chairman of Chappell, who has been said to be interested in staying on in a key role at the combined Chappell/Warner Bros. operation.

Assistance in preparing this story was provided by Irv Lichtman in New York.

**Bootleggers Busted**

LOS ANGELES Four men have been indicted by a Los Angeles federal grand jury on charges that they masterminded a massive audiocassette bootlegging operation, which resulted in losses of between \$16 million and \$32 million for the record industry.

The indictments charge Krikor Avak Avakian of Van Nuys, Calif.; Rosendo Villasenor Fregoso and Rosendo Villasenor Galvan of Ontario, Calif.; and Roberto Fonseca of Los Angeles with copyright infringement, trafficking in counterfeit goods and labels, and conspiracy.

According to U.S. attorney Robert Bonner, the men distributed hundreds of thousands of counterfeit cassettes, representing about 10% of the illegal bootlegs manufactured in this country.

Authorities say the bootlegged ti-

ties include Cyndi Lauper's "True Colors," Billy Joel's "The Bridge," and "Kenny Rogers' Greatest Hits."

As in many of the counterfeiting schemes that have come to light in recent years, the unauthorized cassettes surfaced at flea markets—some as far east as Chicago, authorities say.

More than 78,000 labeled counterfeit cassettes, 800,000 empty cassette cases, and 500,000 cassette labels were turned up in raids conducted by the FBI on factories in Los Angeles and Ontario, according to authorities. Follow-up searches produced more than 1 million fake cardboard inserts and 2,000 bootleg tapes, they say.

At a Los Angeles news conference, Bonner characterized the bootleg scheme as "plainly the most massive theft of intellectual property ever prosecuted in Southern California."

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**ASCAP Summit.** ASCAP president Morton Gould, far left, hosted the ASCAP/PRS awards dinner Sept. 30 in London (story, page 75). Shown here standing, from left, are Elton John, winner of the Golden Note Award for career achievement; Mark Knopfler; Billy Ocean; and Boy George. Seated is Phil Collins, who won seven awards, including songwriter of the year.

## Ex-Senator Was Industry Friend RIAA Honors Mathias

WASHINGTON The recording industry honored former Sen. Charles McC Mathias Jr., one of its longtime champions in Congress, at its Sept. 6 Cultural Awards Dinner here.

Jay Berman, president of the Recording Industry Assn. of America, presented a Steuben crystal obelisk to Mathias to "symbolize our gratitude as an industry for a lifetime of public service marked by a devotion to the cause of advancing the cultural arts in America—and to the protection of U.S. intellectual property rights around the world."

Berman added, "These were tasks McC Mathias undertook long before they became popular. We haven't forgotten that."

Before he retired from the Senate last year, the Maryland Republican was chairman of the Copyright Subcommittee. He took an active part in copyright law reform and, over the last few years, authored home-taping legislation that would have compensated artist and company copyright owners for displaced sale losses as a

result of home taping.

Mathias is also the author of the record rental bill, which was passed in Congress and was made into law in 1984 by President Reagan.

Coincidentally, 1984 was the last time the RIAA, then having headquarters in New York, held its awards dinner. Berman explained the two-year lapse by saying the reason is not that "we haven't had any culture for the last two years or that we couldn't find anyone to honor. Frankly, we couldn't get anyone good enough to perform."

The 1,200 people attending this year's event consisted of members of the House and Senate, Capitol Hill staffers, government officials, and most major label industry executives.

Mathias, in impromptu remarks, told the gathering he considers American music to be "a cultural asset and an economic asset. To care for it and nurture it is our charge today and our trust for the future."

BILL HOLLAND

## Peace Is Rapping Gospel

BY BOB DARDEN

WACO, Texas In answer to the sexually explicit raps and antics of the Beastie Boys and L.L. Cool J, Reunion Records artist Michael Peace is spreading the gospel with his rap.

Jeff Moseley, president of Reunion, says Peace's evangelical message has boosted sales of his debut album, "RRRock It Right," particularly in inner-city markets.

Response has been so strong that A&M, which distributes Reunion in the mainstream marketplace, is rush-releasing a three-song, 12-inch single to clubs. The single features "In The Ghetto," "No Solution," and "Automatic Witness," all from "RRRock It Right."

Reunion has hired promotion man Bobby Hankins to handle the record in Detroit, which is Peace's strongest market. Hankins has worked the album at a number of rackjobbers and one-stops, many of which, he reports, sold out their initial shipment. Several Detroit stations are playing cuts from the release, including top-rated urban outlet WJLB.

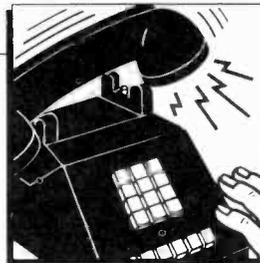
Peace's rapid-fire religious raps have generated stories in a dozen major magazines and newspapers, including the Detroit News. Peace was also featured on Bobby Jones' syndicated gospel show on the Black Entertainment Television network.

"Much of the attention originally came as a backlash against the Beastie Boys' sexually oriented props and language and L.L. Cool J's simulating of sex on stage," Moseley says. "But now we're hearing from people who simply like the beat and the fact that the man offers solutions instead of problems all the time."

"The best thing is, Michael walks his talk. He will go anywhere—for free—to share the gospel in rap: prisons, street corners, record stores. He was rapping in front of a record store in Chicago the other day when the manager heard him. The manager was so impressed that he contacted us immediately and set up a floor display of Michael's albums in all eight of his stores."

Reunion plans to send Peace on a tour of several large Northeastern cities.

## INSIDE TRACK



Edited by Irv Lichtman

**POLYGRAM'S** music publishing unit, hoping to re-establish a strong presence in the industry (Billboard, Oct. 3), has acquired a major country entity, **Mel Tillis' Musiplex**, including hit-laden **Cedarwood Music**. Tillis purchased Cedarwood in 1983 from **Bill Denny**, who established the company with **Webb Pierce** in 1953. The deal, for an estimated \$4 million-\$5 million, also includes **Sabal Music**, **Sawgrass Music**, **Guava Music**, and **Mel Tillis Music**.

**HAPPY 20TH, THE ALBUM:** **Electric Lady**, the New York recording studio, celebrates its 20th anniversary next year, and chairman **Alan Selby** and president **Richard Flanzer** are planning an album of cuts by luminaries who've used the studios. These artists include **David Bowie**, the **Rolling Stones**, **Paul McCartney**, the **Cars**, **Madonna**, **Billy Idol**, **Hall & Oates**, **Jimi Hendrix**, and **Kiss**. Look for a major label to distribute.

**CD SINGLE'S BIG BROTHER:** **Sony** is reportedly readying a full-size compact disk player equipped to accept 3-inch CDs without adapters. The unit will likely be unveiled at the Winter Consumer Electronics Show in Las Vegas. The firm has been pushing the format as an eventual replacement for the vinyl single. Only portable players can play the disks without snap-on adapters.

**IN DISMISSING A SUIT** Oct. 6 brought about by a plaintiff who claims he authored and sang the rap material presented by **L.L. Cool J** on his platinum, **CBS**-distributed **Def Jam** album "Radio," **Judge Robert L. Carter** of a New York federal court offered some compelling evidence to challenge the contentions of the plaintiff, **Lawrence Humphrey**. **Humphrey** offered in evidence a "basement" tape he said he had made in 1984 at the home of **James Todd Smith** (aka **L.L. Cool J**) in St. Albans, N.Y. According to testimony of **TDK Magnetic Corp.**, the code numbers on the cassette show that it not been manufactured until October 1985 and was not available in the U.S. until after promotional copies of "Radio" had been distributed. Other evidence indicates that **Humphrey** was unfamiliar with **Smith's** home and that in fact he never knew or socialized—as he had claimed—with **Smith**. Defendants in the action, filed in August 1986, were **Smith**, **Def Jam**, **CBS**, and producer **Rick Rubin**.

**CLASSICAL UMBRELLA:** **BMG Classics** is the new overall nomenclature for classical labels handled by the **BMG Music** entity, including such lines as **RCA Red Seal**, **Erato**, and others. **Michael Emmerson** is still the man in charge as president of **BMG's** stake in the classics. In another development, **Don Ellis** has left his post as senior VP of **RCA Red Seal** in the U.K., a move reflecting the more complete centralization of the division in New York. The veteran music man wants to pursue his career in the U.K.

**THE STATUS OF DIANA ROSS' CONTRACT** with **RCA Records**, despite reports elsewhere, is unchanged, nor have there been any discussions that would lead to her leaving the label, according to a company statement. Meanwhile, the label's field staff delivered her new single, "Tell Me Again," to radio last week.

**RCA IS ALSO ABOUT TO DELIVER** two more videos from its smash "Dirty Dancing" soundtrack. Ready is **Eric Carmen's** "Hungry Eyes," and due in several weeks is a video of film star **Patrick Swayze's** "She's Like The Wind," directed by none other than **Emile Androlino**, who piloted the film itself. The first video was that of **Bill Medley & Jennifer Warnes'** hit "(I've Had) The Time Of My Life."

**HERE'S HOW TO DO IT:** When he was a **Chappell/Intersong** professional manager in New York, **Seth Swirsky** looked to others to give the company Hot 100 successes. Now, as a full-time writer for the music publisher, he can point to his own creative efforts, like

"Tell It To My Heart" by **Taylor Dayne** on **Arista**.

**SALES BINGE:** **Atlantic Records** is looking at October numbers so far, and so early in the month its glowing over albums going gold (**Levert**), moving more than 600,000 units (**Yes**), and selling more than 500,000 units (**INXS**) as well as the likelihood of gold work by **Madame X** and **Debbie Gibson**.

**MTV NETWORKS**, adding its view to a Sept. 26 Track item, insists that the video-exclusivity deal it recently re-inked with **CBS Records** is "merely an extension of an agreement entered into in January 1984, with the windows of exclusivity remaining the same."

**MORE THAN DOUBLE THE PLEASURE:** For the first nine months of this year, **Arista Records'** gold and platinum citations from the **Recording Industry Assn. of America** have more than doubled those of last year. The score is 28 this year vs. 13 in 1986.

**FROM PIANO ROLL TO CD:** **Arnold Caplin's Biograph** label has entered the digital age by harking back, with pure digital update, to piano roll music originally cast by such legendary greats as **Scott Joplin**, **Eubie Blake**, **Jelly Roll Morton**, **Fats Waller**, **James P. Johnson**, and **Jimmy Blythe**. Three CDs kick off the configuration at **Biograph**: **Joplin's** "The Entertainer" and "Elite Syncopations" and, containing a potpourri of performers, "The Greatest Ragtime Of The Century." **Caplin**, based in Canaan, N.Y., has extensive CD plans for the rest of his catalog, which he hopes will soon be part of a major label distribution setup.

**GOLF BENEFIT:** The fourth annual Music Industry Tennis Open for the benefit of the **T.J. Martell Foundation for Leukemia, Cancer and AIDS Research** will be held the evening of Nov. 14 at the East River Tennis Club in Long Island City, N.Y. Tennis star **Vitas Gerulaitis** is honorary chairman of the event, for which a \$50 donation offers a night of tennis, food, and beverages and a chance to win a door prize. For further info, contact dinner chairman **Herb Linsky** at 212-247-4422.

**WHERE ARE THEY NOW?** **Ritchie Cordell**, who wrote and produced **Tommy James & the Shondells'** "Mony Mony" and "I Think We're Alone Now," both topping the charts again these days in versions by **Billy Idol** and **Tiffany**, respectively, is working with New York combo **Hide The Babies**. The group is fronted by **Kitty Brazelton**, daughter of noted baby expert **T. Berry Brazelton**. If **Cordell's** track record with female singers is any indication, **Hide The Babies** is headed for the top: **Cordell** co-produced **Joan Jett's** No. 1 hit "I Love Rock 'N' Roll."

**CONCRETE LEGAL GAMBIT:** It isn't every day that a rock band files for Chapter 7 bankruptcy, but that's precisely what **I.R.S. Records** act **Concrete Blonde** did in Los Angeles bankruptcy court last week. The band, which recorded a critically well-received debut for **I.R.S.** that reportedly sold 60,000 copies domestically, may not have been making this legal move solely to alleviate its debt pressure. Under California law, a Chapter 7 filing voids all executory contracts within 60 days, leaving the group free of its recording obligations to **I.R.S.** Obviously, some labels have gotten the message: A late-September **Roxy** gig by the band was well-attended by a&r representatives from several interested record companies.

**LIZA WITH A CD, AN LP, & CASSETTE:** **Telarc Records** reports that its "Liza Minnelli At Carnegie Hall" album is selling best as a compact disk since its release several weeks ago. Some 50% of sales are of CDs, followed by cassettes (30%) and LPs (20%). The two-CD set is specially priced to bring it in below \$25 at retail.

**HOMETOWN TRIUMPH:** The Washington, D.C., musical community held its third annual Washington Area Music Awards (WAMA) Oct. 5. **CBS Records** artist **Mary Chapin Carpenter** received awards for artist of the year; best song ("Hometown Girl," the title of her album); best songwriter; and best female vocalist, folk/acoustic. Former **Starland Vocal Band** member **John Carroll** was named best male vocalist, pop/rock, and **Starpoint** was named top group, r&b/urban.



**A**

s the singer and leader of Zapp, Roger has long been a high-profile performer.

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