

# Billboard

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**AES**  
CONVENTION  
NEW YORK CITY  
Follows page 75

VOLUME 99 NO. 43

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

October 24, 1987/\$3.95 (U.S.), \$5 (CAN.)

## Injunction Halts Marketing Of HBO's 'Platoon' Video

BY AL STEWART

NEW YORK HBO Video's plan to release "Platoon" has been ambushed by an 11th-hour court decision that could keep the video off dealers' shelves indefinitely.

Acting Oct. 9 on a motion filed by Vestron Video, the 9th U.S. Circuit Court of Appeals ordered HBO Video to cancel its release plans for "Platoon" and recall all copies of another film, "Hoosiers," already released to retailers and distributors.

"Platoon," which was scheduled for release Oct. 14, had posted preorders of 350,000 units; "Hoosiers" has sold 190,000 copies since its release in September. The films were sold as a package by Hemdale Film Corp., the producer of the two mov-

ies.

Al Rubin, Vestron's senior vice president of marketing, sales, and distribution, says the company is encouraged by the ruling. "We expected all along that the court would justify our position. We knew it was just a matter of time before the court  
(Continued on page 110)

## \$121.5 Mil Offered By Roy Disney Clan Wherehouse Rejects Bid

Note: At press time, it was learned Wherehouse had rejected Shamrock Holdings' bid for the chain. An earlier report appears below.

LOS ANGELES A private company owned by the Roy E. Disney family is seeking to acquire Torrance,

Calif.-based Wherehouse Entertainment Inc., the 202-store chain that is the largest music and video retailer in California, for approximately \$121.5 million.

On Oct. 13, Burbank-based Shamrock Holdings Inc. announced that it has offered to purchase all of

Wherehouse's outstanding shares for \$14.25 per share in cash.

On the same day, Shamrock also filed a 13-D form with the Securities and Exchange Commission, which confirmed the recent purchase by Shamrock of 567,500 Wherehouse shares, representing 6.65% of 8.53 million outstanding shares.

The handout issued by Shamrock's public relations firm announcing the proposed purchase states, "The cash price represents a premium of approximately 33% over the closing sale price for Wherehouse shares on the American Stock Exchange on Oct. 12, 1987."

Wherehouse stock closed at 10<sup>3</sup>/<sub>4</sub> that day. Following the announce-  
(Continued on page 111)

## Now, Dance Hits Are OK On MTV

BY STEVEN DUPLER

NEW YORK In the wake of higher ratings and strong audience support for its daily "Club MTV" urban dance show, MTV is opening its doors to top 40 dance music despite committing itself last year to a rock-

only format.

Set to appear on the channel this week for the first time in regular rotation are urban-oriented teen acts Exposé (medium rotation) and Lisa Lisa & Cult Jam (active rotation).

MTV has established a number of criteria that must be met in order

for a top 40 track to be placed in rotation:

- The song must be charting in the top 20 nationally.
- The song must be "up-tempo." Only in rare instances will ballads be considered.

(Continued on page 108)

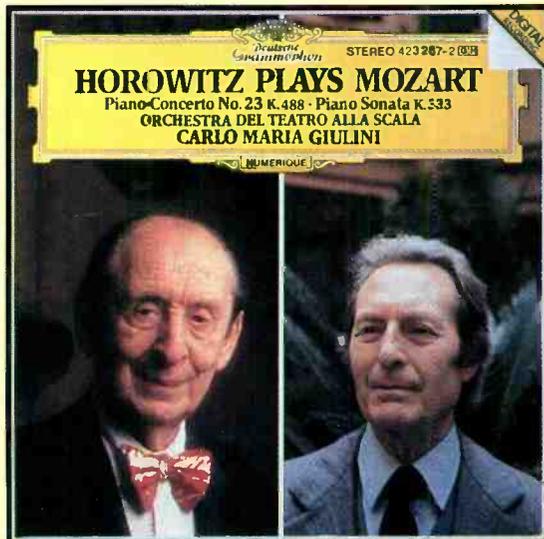
## CMA: Williams, Travis Share The Spotlight

BY GERRY WOOD

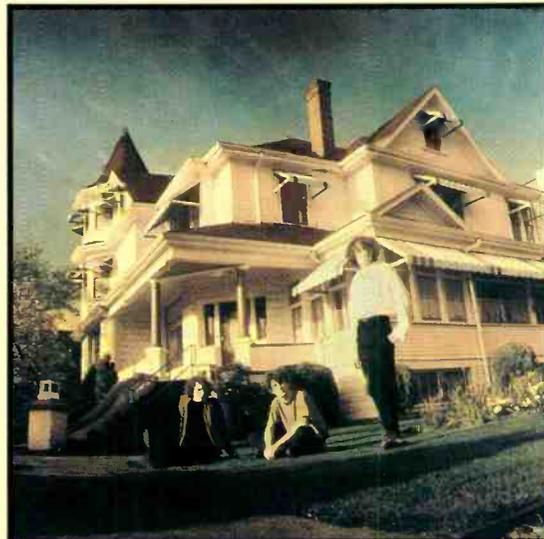
NASHVILLE An overdue award to Hank Williams Jr., multiple honors to Randy Travis, a record-setting award for Reba McEntire, the impressive emergence of Holly Dunn, more kudos for the Judds, and a well-deserved tribute to BMI chief Frances Preston highlighted the CMA Awards show Oct. 12.

Held at the Grand Ole Opry House in Nashville and beamed nationwide on CBS-TV, the granddaddy of country music award shows flawlessly and forcefully spotlighted country music's top established and rising talents.

After accepting his second video  
(Continued on page 116)



Last year, Moscow; this year, Mozart! Vladimir Horowitz's first recording of a Mozart concerto—No. 23—is accompanied by Carlo Maria Giulini, the LaScala Orchestra, and Mozart Sonata No. 13. Deutsche Grammophon CDs, LPs and cassettes available from PclyGram.



TAKING THE SPIRIT OF THE 60's AND TRANSFORMING IT INTO THE MUSIC OF THE 80's IS WHAT THE GRAPES OF WRATH HAVE DONE WITH THEIR NEW ALBUM "TREEHOUSE." ALREADY COOKING AT COLLEGE RADIO, (AND EXPLODING IN CANADA) THE GRAPES ARE RIPE AND READY FOR THE MAINSTREAM. INCLUDES: OH LUCKY MAN AND PEACE OF MIND. PRODUCED BY TOM COCHRANE OF RED RIDER.

## Teldec Tells AES DMM CD Is Here

BY MIKE HENNESSEY

HAMBURG German label Teldec is set to make a high-powered presentation of its Direct Metal Mastering compact disk manufacturing system—already commonplace on LP releases—at the Audio Engineering Society convention in New York on Oct. 16-19.

Manfred Atzert, Teldec's joint managing director, also reveals that the firm has tested DMM CDs on 20  
(Continued on page 117)

**A/V**  
**ACCESSORIES**  
Follows page 56



**STORM WARNING**  
**ALARM**  
EYE OF THE HURRICANE  
ALBUM, CASSETTE & COMPACT DISC.  
FEATURES "RAIN IN THE SUMMERTIME"  
PRODUCED BY JOHN PORTER AND THE ALARM. ENGINEERED BY TONY PLATT. MIXED BY DAVID LEONARD.  
I.R.S.

With all the superstar traffic getting released this time of year, when a new group is strong enough to emerge from the pack, they must mean business.

## Introducing THE KANE GANG.

Even if you haven't heard their new single MOTORTOWN, you must have heard about the excitement it's causing at radio. Not every station at every format is on it yet, but a lot are and the rest are more than mildly interested. In fact, the way it's developing, by the time the holiday shopping season swings into high gear, MOTORTOWN is going to be a certified, multi-format smash. The album it's featured on will be too.

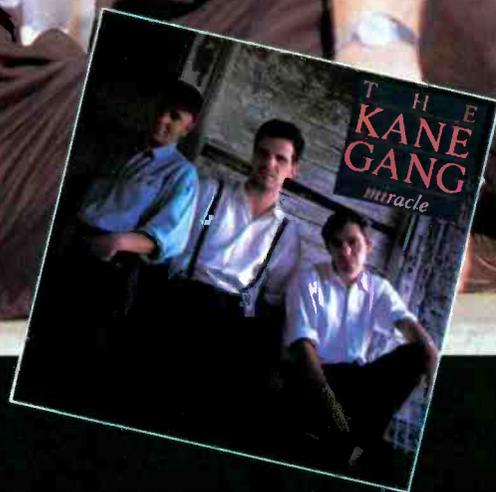
MIRACLE doesn't have just one strong track on it or two or even three. The whole record works which is one of the reasons we've chosen to put it on our special NEW ARTIST PROGRAM. So, if you're in the market for that one new act that's good enough to take a shot with this fall, give it to the one that's good enough to deserve it.

*miracle*

the new album from

**T H E  
KANE  
GANG**

featuring  
the multi-format hit,  
**MOTORTOWN**



# Billboard CONTENTS

VOLUME 99 NO. 43

OCTOBER 24, 1987

## LOW-PRICED CDS PUSHED

With the arrival of the crucial fourth quarter, record labels are increasing their output of low-priced compact disk titles and aggressively promoting the expanded lines. Talent editor Steve Gett reports. **Page 4**

## Nashville Honors Songwriters

It was a busy week in Nashville, where ASCAP, BMI, and SESAC all held their annual awards ceremonies honoring the finest in country music. **Page 43**

## MAXELL MAN STARS IN BLANK-TAPE PROMO

Maxell is counting on its famous Maxell Man character to boost a blank-tape promo that's the biggest in the company's history. Budgeted at \$300,000, the five-month campaign hopes to promote both consumer interest and competition among retail store managers. Marketing editor Earl Paige reports. **Page 50**

## Big Apple Hosts AES Meet

The Audio Engineering Society is meeting in New York, and we've expanded our pro audio/video section to celebrate. Featured are pros commenting on home studios; an in-depth look at all-in-one digital workstations; an examination of how computers have insinuated themselves into the studio; advice on how to cash in on the audio-for-video boom, and more. **Page 79**

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# 4th-Quarter Deals Trim CD Costs

## Dating Options Find Favor, Too

BY GEOFF MAYFIELD

NEW YORK Compact disk deals loom as the largest gift that music dealers and wholesalers found in labels' 1987 holiday-season buy-in plans.

In contrast to 1986, when MCA and PolyGram were the only distributors

to offer CD discount plans in their fourth-quarter stocking programs, virtually all labels have included the configuration in their deals. In several cases, CD discounts are equal to the percentages that are being applied to other configurations.

"I expected that," says Chuck Papke, marketing director for the 23-

store Detroit-area chain Harmony House. "CDs have become such a major part of their business, and I'm sure they've been a very profitable item for the labels."

Another customer who is not surprised is George Tunder, director of merchandising for the 78-store Pittsburgh-based National Record Mart.

"For the last six months, the configuration has really slowed down," says Tunder. "They had to do something to help it along."

CD deals are attracting the most attention from buyers, but the 1987 menu of deals indicates other trends are taking hold. Among them:

- Discounts for box-lot buys have disappeared, because base prices from most distributors already favor box over loose.

- WEA, CBS, and PolyGram are offering larger discounts on CDs and cassettes than they are on LPs.

- Several buyers are noticing that PolyGram's programs are beginning to mirror those of CBS, a reflection of the fact that many of PolyGram's high-level management staffers once worked for CBS.

- Dealers say they are not seeing as many deals on major hits. "Everybody's lists are a little funky this year," says one buyer.

(Continued on page 108)

## U.K. Producer Asks Action On Digital Sampling Issue

This story was prepared by Peter Jones in London and Steven Dupler in New York.

LONDON A call for the British music industry to take a stand on the issue of digital sampling as a potential instrument of copyright infringement has been issued by Pete Waterman of Stock, Aitken & Waterman, the U.K. hit-making production team.

Digital sampling is a relatively new technology that allows any sound to be recorded (sampled) digitally, stored into some form of

digital memory, and then played back across the entire musical spectrum in any key or pitch. The samples are often pieces of other recordings or, in some cases, live performances.

Concern about the legality of sampling and the ability of current copyright laws to deal with issues raised by the new technology has been gaining momentum worldwide during the past two years.

The question was first raised publicly in the summer of 1986, when percussionist David Earl

(Continued on page 107)

## Country Promoter Will Keep Offices In Tulsa, L.A.

### Jim Halsey Co. Moves To Nashville

BY GERRY WOOD

NASHVILLE The Jim Halsey Co., the largest country music talent agency, is moving its world headquarters to Nashville from Tulsa, Okla.

The giant agency is expected to have a Nashville staff of 30 in place by January. Already, 15 people have been moved to Nashville from Tulsa, joining 10 employees hired here.

The company will maintain offices in Tulsa and Los Angeles, where Halsey lives and will be based.

Four agents will remain in both Tulsa and Los Angeles. "It was just time to move down here," says Halsey, who began his career in the talent business in Oklahoma City and Dallas in 1952 and moved to Tulsa in 1970.

The Nashville move has been planned for five years, Halsey says. "This is the most aggressive five-year plan I've had. It's philosophical, creative, and financial planning."

Halsey opened the Nashville office in 1983 with the knowledge that the whole operation would eventually be based in the country music capital, where most of his artists live and record. "Nashville has always been important to us," he says, "but now it's our world headquarters."

The Halsey Co. is now headquartered at 24 Music Square W. in Nashville's famed Record Row area. The firm logs more than \$50 million annually in everything from booking to international festival promotion. Among the acts booked by Halsey are Brenda Lee, Reba McEntire, Roy Clark, Merle Haggard, Tammy Wynette, the Oak

Ridge Boys, the Judds, Minnie Pearl, and Ronnie Milsap.

Terry Cline has relocated from Tulsa to Nashville to serve as president of the company, which will continue to expand. "We're expanding with agents rather than artists," says Halsey.

Besides his Halsey Co. duties, Halsey is writing a book on management, setting up music industry seminars, and planning another country music tour of Russia—Leningrad and Moscow—perhaps as early as January. He also plans to

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## CBS Weighs Options

NEW YORK CBS Inc. kept the industry hanging again last week on the ultimate status of its Records Group, which is the subject of a \$2 billion acquisition bid by Sony Corp. of Japan.

Following a regular meeting of the CBS board of directors Oct. 14, the company said it was "continuing to explore alternative ways to maximize the short- and long-term shareholder values in its records operations." A CBS spokesman declined further comment.

CBS president and chief executive officer Laurence Tisch is now reported in favor of spinning off all or part of the records operation, a move that would be tax-free to the company. If Sony were to buy out the division, CBS would incur an estimated \$600 million tax liability.

CBS chairman William Paley, who has opposed the sale of the Records Group in the past, was said last week to favor a partial spinoff, giving the company—which has a 50-year history in the music industry—a continuing interest in the record business.

The CBS statement points to directors' concern over the tax liability issue. Loews Corp., of which

Tisch is chairman, owns 25% of CBS stock, and Paley owns 8%. Thus, their reputed support for a spinoff carries a great deal of weight.

Industry observers speculate that Tisch might be angling for a higher bid from Sony or holding out until a November offering of 20% of PolyGram Records (Billboard, Oct. 17). One analyst suggests that Tisch wants to see how PolyGram stock opens and trades, so he can gauge CBS' chances of raising more cash on the open market than in an outright sale.

CBS stock closed Oct. 14 at \$211, down 7 1/4 points on the day, after rising 7 points in the previous trading session.

On the day the CBS board made its latest statement on the Sony offer, CBS Inc., in a third-quarter report, had more rosy news for the records operations. CBS said that profits for the CBS/Records Group increased 21% before unusual items to \$42.4 million as revenues rose 22%. Revenues at the CBS/Records Group for the third quarter reached \$414 million, compared with \$339 million in the same period last year.

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# Price Cutbacks On Product Already Out, Too Labels Push Low-Price Catalog CDs

BY STEVE GETT

**NEW YORK** For the all-important fourth quarter, record labels are increasing their output of low-priced compact disk catalog titles and are aggressively touting the expanded lines. Some have even begun reducing prices on catalog items already on the shelves.

In addition to its Collector's Choice line, launched in February, CBS recently introduced the Best Value CD series, featuring some 320 pop and rock titles (Billboard, Oct. 17). A flood of titles from other major labels during the coming weeks should provide consumers with a glut of catalog product at about \$10 a pop.

"I think the catalog CD business is coming to life again with the introduction of these midline series," says Jim Cawley, vice president of sales at Arista. "We've just got into ours, which is called the Affordables. We shipped about 25 titles at the beginning of October, and we'll have another 30 coming in December. I think it was necessary because CD catalog sales were definitely starting to slow down."

"We had started to see the ceiling on catalog sales lower," says Daryl Booth, RCA national sales director. "We needed to penetrate the catalog, and introducing these lines was largely down to demand from consumers at this point."

Booth says RCA has "generated somewhere between 12 to 18 times the previous sales" on selected titles in its initial batch of 30 Best Buy CDs, introduced to stores at the beginning of September.

Included in RCA's first Best Buy CD releases were albums by Hall & Oates, John Denver, Jefferson Starship, Alabama, the Pointer Sisters, Mr. Mister, and Elvis Presley. "We'll have about 30 more titles in January," says Booth. "And then we'll probably be coming with them every other month."

All titles in the RCA series were previously available as full-price CDs. Similarly, other companies have reduced prices on existing stock, while some are putting out catalog product directly as low-

priced items.

"There's also a lot of stuff we're putting out that has not previously been available on CD," says Cawley. He says upcoming releases in the Affordables series will include titles by Jerry Garcia, Bob Weir, and a best-of Jennifer Warnes set.

Capitol's Starline series comprises "titles that are all first time out on CD," says Dave Witzig, the label's national sales director. The initial rollout of Starline releases, due in stores Wednesday (21), fea-

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## Vestron And RCA Link To Promote 'Dirty Dancing'

BY AL STEWART

**NEW YORK** Vestron Video and RCA Records are teaming to cross-promote the home video release and soundtrack album of "Dirty Dancing." The motion picture is a first-run box-office hit; the soundtrack is bulleted at No. 4 on the Billboard Top Pop Albums chart.

Under the terms of the \$1.5 million joint venture, a commercial touting the RCA soundtrack album will be placed at the end of each videocassette, while ads for the album appearing in various consumer magazines throughout November and December will call attention to the videocassette release. Vestron says it is actively exploring the pos-

sibility of placing another commercial on the tape, at its beginning, if a sponsorship deal can be finalized prior to the tape's release.

The movie, which was produced by Vestron's theatrical division, will be released Jan. 6 at a list price of \$89.98 (prebook cutoff date is Dec. 9). Vestron is projecting sales of at least 200,000 units, according to Al Rubin, Vestron senior vice president of sales, distribution, and marketing.

RCA has shipped 1.3 million copies of the soundtrack and forecasts that it will go double platinum before the end of the year.

"This is the first time two [suppliers of] entertainment media have

(Continued on page 111)

## Dornemann Lukewarm On DAT Spoiler But BMG Exec Says Fight Helps Copyright Cause

BY MIKE HENNESSEY

**NEW YORK** The spoiler method of protecting recordings from home copying on digital audiotape machines is probably not the best way to overcome the problem, but the publicity resulting from its advent might help educate people to the need for software to be protected.

That's the opinion of Michael Dornemann, co-chairman of the Bertels-

mann Music Group. He says, "I think the spoiler is a good thing to demonstrate to hardware people, just to show that the music industry cannot exist by hardware alone."

Dornemann insists, on the other hand, that in the long run it is impossible to stop technological developments from entering the marketplace. "Digitization is with us, and record companies have to accept this," he says. "They also have to

stop thinking only in terms of mechanical sound carriers. Things are going to look very different in the marketplace four or five years from now.

"Music will become more inexpensive and available in many more different ways. Record companies will have to look at all the ways in which they can best serve and protect their artists."

Noting that he sees the blank-tape royalty method as a better solution for the problem of protecting intellectual property and safeguarding future creativity, Dornemann says, "In the long term, the protection of software is better than modifying the hardware. IBM's strength, for example, is that it protects itself through its software, which is the same worldwide. But it makes its money in hardware.

"It is easy to develop technology, but developing an artist is a difficult and expensive process, and this creative area has to be protected. And if we cannot achieve that protection mechanically, then it has to be done by means of a royalty system."

Commenting on the implications of Sony's \$2 billion bid for the CBS Records Group, Dornemann says that the popular view is that if the deal goes through, it would torpedo the record industry's spoiler cam-

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**Whitney's Gentlemen.** Cruising on the Hudson River after her standing-room-only performances at Madison Square Garden in New York, Whitney Houston is joined by Arista president Clive Davis, left, and Eddie Murphy, right. Also in attendance were Grace Jones, Phyllis Hyman, the Beastie Boys, Kenny G, Oran "Juice" Jones, Whodini, Gregory Abbott, and the Force M.D.'s.

## EXECUTIVE TURNTABLE

**BILLBOARD.** Bill Coleman is promoted to dance music editor, based in Billboard's New York headquarters. In addition to his new responsibilities, he will continue as singles reviews coordinator. Coleman was project coordinator for Billboard Information Network. Yvonne Olson joins as West Coast radio reporter, based in Los Angeles. She was with Radio & Records magazine and worked with several local stations prior to that.

**RECORD COMPANIES.** EMI-Manhattan Records in New York names Geoff Bywater to the newly created post of vice president of artist development. He was director of operations/sales, West Coast, for Manhattan Records.

Ronnie Jones is appointed vice president of black music promotion for Motown Records in Los Angeles. He served in a similar capacity at Capitol-EMI.

Dede Whiteside joins Geffen Records as head of national AC promotion in Los Angeles. She was national director of pop promotion at MTM



COLEMAN



OLSON



BYWATER



JONES

Records in Nashville.

Van Woerkens is promoted to the newly created post of vice president of international marketing for BMG Classics, based in London. He was director of European marketing, classical division.

Arista Records in New York names Al Kiczales vice president of finance. He was controller for Chrysalis Records. Additionally, the label promotes Ife Green to r&b promotion manager for the Southeast, based in Atlanta, and Linda Ingrisano to national coordinator of video. Green was local marketing manager in Chicago.

Edna Collison-DeGree is appointed executive vice president and general manager of the newly formed Perry/Williams Entertainment Corp., which includes American Records. She was director of marketing for Total Experience Records/RCA.

Higher Octave Music in Los Angeles names Dee Westlund vice president of creative services. She served in a similar capacity for Allegiance Records.

Kenneth M. Kaufman becomes senior vice president of corporate affairs and general counsel for PolyGram Records in New York. He was senior vice president of legal affairs for the label. Also, Lisa S. Rothblum is elevated to vice president of legal and Michael S. Kushner is named senior attorney, legal affairs. Rothblum was senior attorney. Kushner joins from the law firm of Gold, Farrell & Marks.

**HOME VIDEO.** Jon Barbour is promoted to director of marketing services for RCA/Columbia Pictures Home Video in Burbank, Calif. He was manager of that area.

**PRO AUDIO/VIDEO.** FOR-A Corp. of America in Newton, Mass., appoints MacKenzie Leathurby audio product manager. He has a broad background in audio sales, marketing, and engineering.

Teri Sosa is promoted to marketing communications manager for the Magnetic Tape Division of Agfa-Gevaert Inc. in Ridgefield Park, N.J. She was assistant advertising/promotions manager.

**RELATED FIELDS.** Radio City Music Hall Production in New York appoints Mark Felton vice president of concerts and booking. He was director of concert/talent booking for the company.

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## DAT Chip Test Begins

BY BILL HOLLAND

**WASHINGTON** The National Bureau of Standards is "well into" the testing and evaluation of the controversial CBS Copycode anti-duping system and should be able to release a final report in December, according to a spokesman for the federal agency.

The NBS technical evaluation of the antiduping system is being made at the request of several Congressional subcommittees. The test is meant to answer three major questions raised by opponents of the system, which is designed to prevent unauthorized duplicating on digital audiotape

machines of copyright sound recordings.

NBS will decide if the Copycode system:

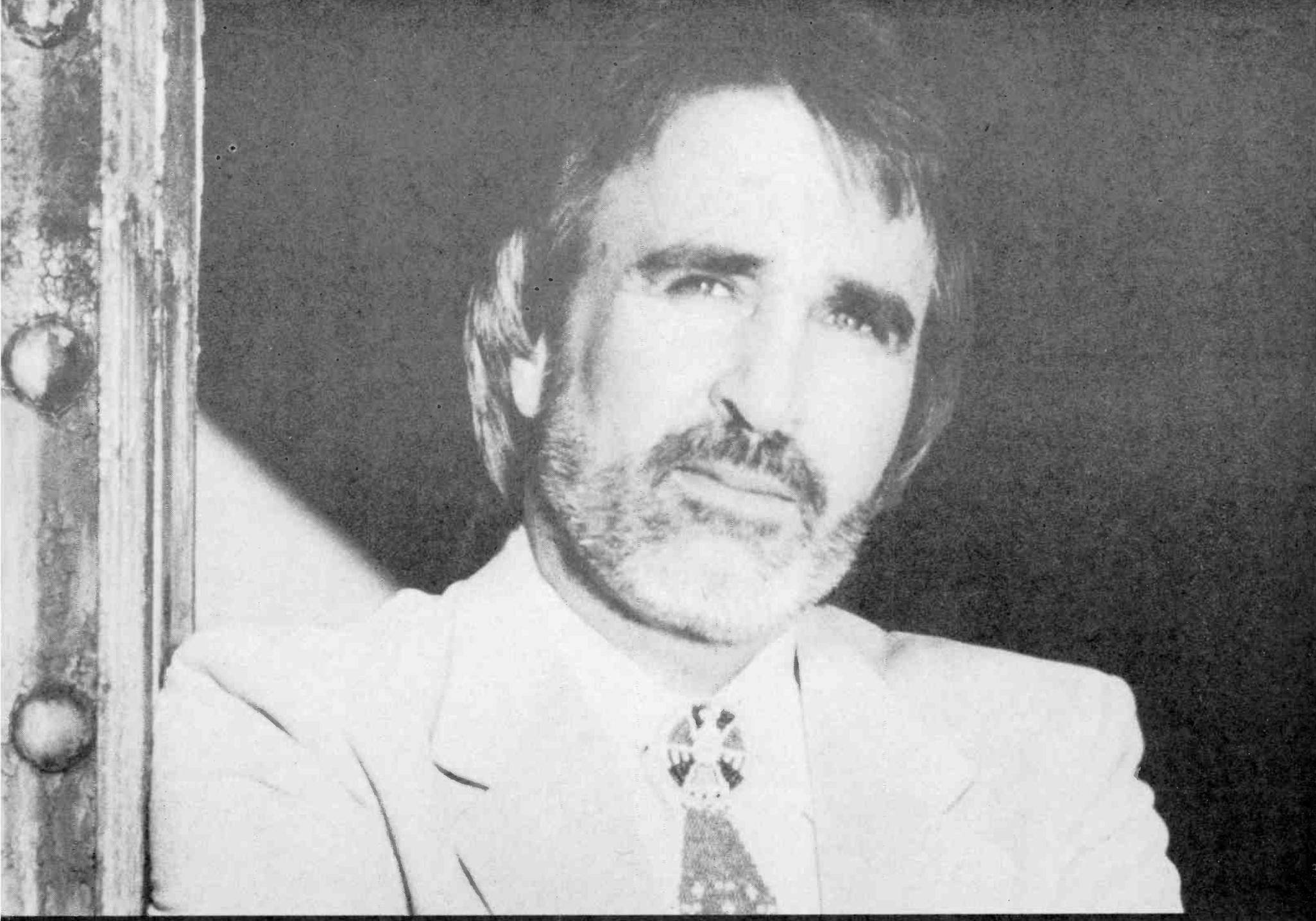
- Can fulfill its purpose of preventing DAT machines from copying.

- Can be used without diminishing the quality of the prerecorded material into which the anticopying code is inserted.

- Can thwart attempts by consumers of DAT machines to bypass the system.

NBS policy, according to the spokesman, is to release no further information prior to the issuance of the final report. However,

(Continued on page 110)



**SALUTES**

**SONNY THROCKMORTON**

ON HIS INDUCTION INTO THE NASHVILLE SONGWRITERS'  
ASSOCIATION INTERNATIONAL HALL OF FAME.

**WE CONGRATULATE THE NSAI  
ON THEIR 20<sup>TH</sup> ANNIVERSARY!**

# Growth & Profits Sound Upbeat Note

## Western Merchandisers Meets

BY CHRIS MORRIS

SAN ANTONIO, Texas Spirits were high and prognostications for the future were upbeat at Western Merchandisers' 1987 Sales Seminar, held at the company's home base here Oct. 7-10.

The parent company of Hastings Books & Records welcomed more than 500 district and retail store managers to the confab, which was last held in May 1986. Record label representatives and vendors brought the total number in attendance to nearly 1,000.

The event, which this year had the company planning for its fourth-quarter Holiday Fanfare Christmas season promotion, found the Hastings chain on a profitable track.

"Not only is our retail division contributing record profits, but also supporting rack sales," Western president John Marmaduke told retail managers.

While Marmaduke would offer no hard profit figures for publication, he told his staff, "Our profits for the first three months of this [fiscal] year—that's June, July, and August—exceeded the first six

months of last year, and that included Christmas."

The company's rack division, which handles 1,000-1,500 total accounts, has also picked up steam: Western recently signed on 150 Wal-Mart department store outlets and is racking more than 100 Target book departments, with new business in San Diego; Orange County, Calif.; and Arizona.

At present, Western's retail operation totals 115 Hastings stores, representing a drop of four stores since the company's meeting last year.

John Marmaduke himself appeared somewhat in doubt when queried about his store numbers.

"The way we've been opening and closing and moving and remodeling stores, we have to have a tally sheet just to tell us," he told Billboard. "It's nuts."

Approximately 80 of these stores are mall music outlets (six combine music and video). But the chain is putting increasing emphasis on its so-called triple-combo stores, which market music, books, and video in strip centers.

"Only in numbers have we remained stable," Marmaduke said.

"We've been increasing our store size, volume, and inventory dramatically in the last 18 months. Beneath the figures is the fact that we've shuttered many small music stores and opened many large triple combos, usually in the same markets."

Western has opened eight stores in the last year and added video to "a handful," he reported.

The triple-combo tally now stands at 35. Marmaduke added, "We hope to open between eight and 10 triple-combo stores and merge as many existing music stores as possible to that format in the next year."

Most of the new outlets are running 10,000-12,000 square feet, according to Robin Blanchard, direc-

(Continued on page 117)



**Frehley Associating.** Megaforce/Atlantic artist Ace Frehley and members of Frehley's Comet meet with label brass after their recent performance at New York's Beacon Theatre. Pictured, from left, are band member Jon Regan; Marsha Zazula, Megaforce president; John Zazula, chairman of Megaforce Records Worldwide; Diane Gilmour, Atlantic associate director of media relations; Frehley; Ahmet M. Ertegun, Atlantic chairman; and band member Tod Howarth.

## No More 'Bad' Jokes: Michael Jackson's Single Leaps To No. 1 On The Hot 100

**MICHAEL JACKSON'S** "Bad" leaps to No. 1 in its sixth week on the Hot 100. That's the fastest that any Jackson single has hit No. 1 since the Jackson Five topped the chart in just five weeks with back-to-back 1970 hits, "The Love You Save" and "I'll Be There."

"Bad" makes No. 1 just five weeks after Jackson's duet with Siedah Garrett—"I Just Can't Stop Loving You"—reached the top spot. That's the fastest that any artist has returned to No. 1 since 1983, when Jackson was out of the No. 1 spot for just one week between "Billie Jean" and "Beat It."

"Bad" is Jackson's sixth single to top the Hot 100 in the '80s, which puts him in a tie with Madonna for the most No. 1 hits by any act so far in this decade. But Jackson will likely fall back to second place in this category within the next week or two: Madonna's latest hit, "Causing A Commotion," jumps three notches this week to No. 2.

"Bad" holds at No. 1 on the Hot Black Singles chart for the second straight week. It's also Jackson's sixth No. 1 hit of the '80s on that chart, which puts him in a tie with sister Janet Jackson and Freddie Jackson (no relation) for the most No. 1 black hits so far in this decade.

The "Bad" album holds at No. 1 on the Top Pop Albums chart for the fifth straight week. Jackson is the second artist of the '80s—following Whitney Houston—to have back-to-back No. 1 albums that each generated two or more No. 1 pop hits.

Of Jackson's 12 No. 1 pop singles to date, half were in the '70s, half have been in the '80s. Half were group or duet efforts, and half have been solos.

"Bad" is producer Quincy Jones' ninth No. 1 pop hit—but it's not his fastest riser. Two of his hits have reached the top in just four weeks—USA For Africa's "We Are The World" and Lesley Gore's "It's My Party."

Finally, Robin Scott-Durkee of Altoona, Wis., notes that "Bad" is the fifth three-word title to reach No. 1 in the rock era. The odd part: Three of those hits have been by Jackson—"ABC," "Ben," and now "Bad." (The other two are Frankie Avalon's "Why" and Edwin Starr's "War.")

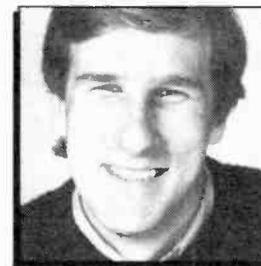
**REMAKES** OF two oldies by Tommy James & the Shondells crash into the top 10 on this week's Hot 100. Tiffany's "I Think We're Alone Now" jumps six notches to No. 5, and Billy Idol's "Mony Mony" leaps seven spots to No. 7. These simultaneous hits come five years after Joan Jett & the Blackhearts took the group's "Crimson And Clover" to No. 7.

The Shondells scored five top five hits in the late '60s, and three of them have returned to the top 10 in the '80s.

That's a great average and dramatizes the songs' staying power. (You might do well to keep an eye on the group's other two top five hits, "Hanky Panky" and "Crystal Blue Persuasion.")

Tiffany is 15, which makes her the youngest artist to crack the top five since Marie Osmond, who was just 14 when she did it with "Paper Roses" and—with brother Donny—"I'm Leaving It (All) Up To You."

**FAST FACTS:** Prince's current single, "U Got The Look," has been a top five smash for the past four weeks, but it hasn't been able to push his "Sign 'O' The Times" album back into the top 40 (this week it holds at No. 45). Suspected reason: "Sign 'O' The Times" is a double album in a single-album world. There are only six double albums on the current Top Pop Albums chart—none



by Paul Grein

higher than No. 40. At this point in 1978, when the "Saturday Night Fever" and "Grease" soundtracks (both doubles) were driving the industry to a historic peak—there were 22 double albums on the chart—including five in the top 30.

The Bee Gees' "You Win Again" jumps to No. 1 in the U.K., three weeks after peaking at a dismal No. 75 in the U.S. "You Win Again" tops the British chart exactly 20 years after the trio first hit No. 1 in the U.K. with "Massachusetts."

Whodini's "Open Sesame" vaults to No. 50 in its second week on the Top Pop Albums chart, becoming the rap group's fastest-breaking album to date. Its 1984 breakthrough album, "Escape," took five weeks to crack the top 50; 1986's "Back In Black" took four.

Mick Jagger's second solo album, "Primitive Cool," is struggling—as is its first single, "Let's Work." The album holds at a bullet No. 41 for the second week; the single inches up two notches to No. 39 without a bullet. Jagger's 1985 solo debut album, "She's The Boss," was considered a chart disappointment when it peaked at No. 13—as was its first single, "Just Another Night," which peaked at No. 12. Moral: Disappointments are relative.

Jellybean's "The Real Thing"—featuring Steven Dante—jumps to No. 1 on this week's Hot Dance Club Play chart. It's Jellybean's third No. 1 hit as an artist, following "The Mexican" and "Sidewalk Talk."

**WE GET LETTERS:** Raul Nell of Argentina suggests that Jennifer Warnes has sung more featured songs in movies than any other current artist—excluding movie-star types like Barbra Streisand. Prior to her current hit from "Dirty Dancing," Warnes sang featured songs from "An Officer And A Gentleman," "Twilight Zone," "Norma Rae," "Blind Date," "Ragtime," and "All The Right Moves."

## Spec's Meet Is Upbeat

BY GEOFF MAYFIELD

MELBOURNE, Fla. Having more than doubled its store count in the two years since its initial public offering, the Miami-based Spec's Music web has caught a wave of growth with no slowdown in sight.

On the crest of vigorous expansion and a record-breaking sales year, enthusiasm was high as the Spec's management team gathered for its third annual convention, held here at the Melbourne Hilton At Rialto Place Oct. 6-9.

Despite the infusion of stock-market funds, the 35-store Spec's chain is still very much a family affair. Martin W. Spector, the 82-year-old founder and chairman, is still in the forefront—not as a figurehead, but as one actively involved in the com-

pany's business. At the chain's helm are Spector's daughters, Ann Loeff, president, and Rosalind Spooner, executive vice president. Ann's husband, Bill Loeff, is vice president of development.

While Spector's family remains at the core of management, the chain's booming growth has spawned career development for others in the organization. Eight home-office staffers and store managers were recently promoted to new positions, including chief financial officer Peter Blei, Vicky Carmichael, and Jeff Clifford, who were elevated to vice president titles.

Ann Loeff strongly hinted that more career-growth opportunities are on the way. "It's hard, but I'm really delegating the responsibility."

(Continued on page 111)

## Feds After Music Pirates

### 15 Busted in 4 California Cities

BY VALERIE BISHARAT

LOS ANGELES As part of an ongoing campaign to curtail music piracy (Billboard, Oct. 17), local police and the FBI conducted raids Sept. 30 on alleged audiocassette counterfeiting plants and residences in Arcadia, Bell, Glendale, and Pasadena, Calif.

The raids resulted in 15 arrests and the seizure of manufacturing equipment, pirated tapes, and other raw counterfeiting materials, according to a statement released Oct. 8 by the Recording Industry Assn. of America during a press conference in Universal City, Calif.

The RIAA statement called the crackdown "the most significant anti-piracy action in a single state in our [35-year] history."

According to RIAA attorney Neal

Edelson, the crackdown on the suspected pirates, who allegedly produced a combined total of approximately 300,000 illegal cassettes a week, has put a 25% dent in sound recording and tape piracy.

The RIAA has estimated that piracy costs the music industry \$300 million annually.

About 70% of the product seized in the California raids was of Latin music, including illicit cassette recordings of the "La Bamba" soundtrack. The other 30% included pop, rock, country, and heavy metal titles by such artists as Madonna, Michael Jackson, Bruce Springsteen, Steve Winwood, and others.

The RIAA says that the counterfeit tapes were distributed in at least 14 states, Canada, and Mexico.

RIAA representative Trish (Continued on page 117)



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# Raising False Issues

## CENSORSHIP: LEARNING FROM THE PAST

BY HOWARD BLOOM

In 1921, the film industry was attacked by a group of moral activists. At first, no one in the business took the collection of prudish women seriously. But those elderly women—and their male allies—turned their assault into a victory of appalling proportions: They succeeded in cutting the revenues of the film industry in half.

Now, that fate may well be creeping up on the record business. While most of us have snickered, the Parents Music Resource Center has been mounting one of the most skillful public relations efforts I've ever seen.

First it lined up the support of the PTA, adding a tone of sober credibility to its claims that music is riddled with elements destructive to children. Then it gave the authoritative facade of its charges an even brighter sheen when it obtained the support of the American Academy of Pediatrics.

This made it seem that the doctors who specialize in the care of children had acknowledged the damaging impact of music on impressionable minds. A crank claim began to look like a scientifically proven fact.

Now, the PMRC is taking the quest for authoritative status a step further. The group is planning what it calls a "medical symposium" involving the American Academy of Pediatrics and the National Mental Health Assn.

In reality, there is no medical or scientific evidence that popular music has a damaging effect on children. In fact, such communications researchers as James Lull at San Jose State Univ. in California have shown that pop and rock music give young people a sense of identity, help them establish relationships with their peers, and cut down on the time that they spend watching television.

Most of us in the business have been involved in cases in which rock and pop music helped bring teen-agers out of potentially fatal comas. It's happened several times with the music of my clients alone.

If anything has proven damaging to both children and society, it is the attitudes of moral vigilantes.

An anthropological survey of 49 cultures by James W. Prescott, founder of the National Institute of Child Health and Human Development's behavioral biology pro-

gram, found that cultures with the most repressive attitudes are those with the highest rates of violence.

Why should we be concerned about the attacks of the moralists? After all, the PMRC has been around since 1985, and it's had no appreciable effect on any of our lives.

See if this sounds like a good enough reason:

In 1921, the Purity Leagues—

as his own and trumpeted the district attorney's charges across the country. Revealing new details of this grisly story daily was a great way to sell papers.

The public believed the charges. After all, the Purity Leagues had convinced them that Hollywood was a 24-hour-a-day sin center.

There was only one small problem. The accusations weren't true. The only prosecution witness was a woman who had a history of

series of largely phony charges. Once again, those charges are making headlines. And once again, fallacious claims are being given the aura of truth.

We've even had our first Fatty Arbuckle. Dead Kennedys leader Jello Biafra was accused of selling material harmful to minors. He was acquitted, but the case destroyed his band and helped put one small distributor out of business.

And a record store in Florida was forced to close for good when the local prosecutor had a teen-age clerk arrested for selling a rap record with the word "pussy" in one of the song titles.

It was 2 1/2 years ago that Tipper Gore and a few friends in Washington, D.C., decided to form a group that would attack the record industry.

No one in this business has done much to counter their activities. The Recording Industry Assn. of America is too concerned with digital audiotape. NARAS, the recording academy, is too wrapped up with the Grammys. BMI and ASCAP, the performing rights societies, are busy collecting royalties and fighting over bonus payments.

There is, however, one group—Music In Action—that is dedicated to fighting censorship in the record business.

That organization recently helped defend Biafra in the press. And we've aggressively answered the PMRC in such media outlets as Cable News Network, the Oprah Winfrey Show, USA Today, United Press International, The New York Times, The Los Angeles Times, and the National Christian Network.

But we are underfinanced and understaffed. We cannot defend this industry by ourselves. We cannot even come close!

Our business needs to mount an aggressive campaign in its own defense. We need to take the public relations offensive. Music In Action is working on such a campaign. But it will take massive infusions of money and time to make it work.

If you'd like to contribute to the effort, please contact us at 155 E. 55th St., New York, N.Y. 10022. Or call 212-751-9852.

### 'Once again, fallacious claims are being given the aura of truth'

Howard Bloom heads his own public relations firm in New York and is a co-founder of Music In Action.



the self-appointed guardians of the morality of their day—were out for blood. And they smelled easy prey in Hollywood. Their goal was to shut down movie theaters. Their main tool was publicity.

Hollywood was a hotbed of sin, they claimed. The immorality that ran rampant through the cinema world, they said, was destined to destroy the minds of America's children.

The Purity Leagues made headlines day after day with their outrageous claims that Hollywood was the home of nonstop orgies. And newspaper owners discovered that those headlines sold papers. What's more, prosecutors found that they could further their careers by taking advantage of those headlines. They went on the prowl for victims. And they found one.

A girl with a history of drug abuse, alcoholism, and bladder problems had died four days after attending a party thrown by celebrities from the film world. A California district attorney named Matthew Brady found a way to turn the situation to his advantage. He accused a highly popular actor, Fatty Arbuckle, of being responsible for the death. The prosecutor said Arbuckle had killed the girl while raping her.

William Randolph Hearst, the newspaper owner, took the case on

making up outrageous, slanderous stories—for profit. In the end, her credibility was judged so poor that the prosecutors kept her off the witness stand.

A medical report—suppressed by the prosecution—proved that the victim had never been sexually attacked in any way. And numerous witnesses testified that Arbuckle was a decent, pleasant man.

Nonetheless, Arbuckle went through three highly publicized trials. Every claim made against him was bannered in newspapers. Only one aspect of the trial failed to make headlines. Arbuckle's final acquittal—with an apology from the jury.

When the ordeal was over, Arbuckle's career had ended. The Purity Leagues had triumphed. They had made false charges against the film industry and gotten the public to believe those accusations.

The result was simple. An outraged populace avoided theaters like the plague. Box-office revenues plummeted. Louis B. Mayer said, "If this keeps up, there won't be any more motion picture industry."

Now the same form of attack is being leveled once again, but this time the target is us—the record industry. Once again, a group of self-styled moralists is creating a



### COUNTRY ROOTS

Although I question Terry Mathews' (WKKW Clarksburg, W.Va.) comparison of certain country acts, such as John Schneider, to Boy George and Ozzy Osbourne, I do agree with his concern for the direction country music is taking under the influence of a few record executives who apparently feel

the only way to sell records is to fill their rosters with cheap rock'n-roll clones and then pass them off as "today's young country" (Nashville Scene, Sept. 19).

Just recently, a fellow singer/songwriter met with a well-known a&r executive in Nashville in the hope of getting an artist deal. Before he had a chance to play his tape, he was asked his age—40—and was told he was too old to be rated a new country artist. Today's country music is geared for a much younger audience, he was

told. Country music is on the way to becoming another Miss America contest. If some a&r men spent less time on the golf course and more in the honky-tonks, they'd realize there's a whole other world out there beyond Music Row.

Let's never forget that country music's roots were planted in the heart of the dust bowl, the Depression of the '30s, and in box cars and thousands of roadside honky-tonks. It has always been the music of the common man, not just 18-

year-olds. There's nothing wrong with the over-40s club.

I'll see you at the bar.  
John Beland  
Formerly of the Burrito Bros.  
Hendersonville, Tenn.

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

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## Urban, Top 40, & Country Formats Shine In Arbs

BY KIM FREEMAN

**NEW YORK** Urban stations KMJQ Houston and KKDA Dallas crack double digits, top 40s KMEL and KITS San Francisco both log big gains, and WXTU Philadelphia makes a strong country stand in the summer 1987 Arbitron ratings. The following is a wrap-up of various top market movements. Complete 12-plus rankings appear on page 17.

### SAN FRANCISCO

Hottest shots are made by top 40/crossover outlet KMEL and modern rocker KITS "Live 105." With Kieth Naftaly having the programming strings to himself, KMEL leaps a full share to pull a 4.9 and the No. 4 overall slot in the market. That seems to have stolen some steam from previous music leader KSOL, the Bay area's main urban outlet, which pulls a 4.1, down from a 4.8 in the spring.

Meanwhile Live 105's mix of hits and progressive rock draws 3.2, up from a 2.3. This is the highest share the property has received in its history.

Mainstream rockers continue to battle it out on the lower rungs of

the ladder. KRQR leads this pack with a 2.2, down from a 2.6, and KFOG slips to a 1.7 from a 2.3. Absolutely eclectic rocker KKCY "the City" may have benefited from listener uproar surrounding its proposed sale. The City moves from a 1.1 to a 1.5.

With the exception of personality-intensive AC outlet KNBR's distant lead and KOIT-AM-FM's solid 3.5 share, the AC race is shaping up as a tight one. KIOI "K-101" continues a three-book ascent for a 2.5, up from a 2.1, just before bringing legendary local talent Dr. Don Rose on board (see Vox Jox, page 15). With K-101 seemingly poised for forefront fighting, hit-oriented AC KYUU continues a four-book descent for a 2.4 share, down from a 2.7. And, Quiet Storm station KBLX-AM-FM slips to a 2.1 from a 2.5.

In the one-horse "hip AC" race, KKSF shows up with a 1.6, which is respectable considering that it entered the contest midway. It still looks like a bold move, however, as KKSF's predecessor, KLOK-FM, had drawn a 2.9 with its AC fare.

KFRC holds its nostalgic niche by maintaining its tremendous 3.6

spring share. And, on the country front, KSAN returns to its high of last summer to pluck a 3.2, up from a 2.3. Meanwhile, its AM sister, KNEW, pulls up slightly to a 1.9.

### PHILADELPHIA

Defenders of the faith for country in major markets should take great heart because of WXTU's huge jump from a 3.3 to a 4.6. Less surprisingly, the market continues to be dominated by heritage album rocker WMMR, which holds an 8.1 share, and urban stronghold WUSL, which pulls a 7.8 share, up from a 7.4. With that jump, WUSL's closest format competitor, WDAS-FM, slips a full share to a 4.0. WUSL's 7.8 caps a year's worth of growth and makes the recent dismissal of PD Tony Gray seem even more odd.

New Malrite station WEGX "Eagle 106" closes the top 40 gap on former format leader WCAU-FM. WCAU-FM slips from a 4.3 to a 3.4, while Eagle 106—with Charlie Quinn at the helm—goes to a 3.3, up from a 3.0, after its second book as a hit outlet.

Classic rocker WYSP—with Howard Stern in mornings—and adult rocker WIOQ hold steady: WYSP pulls a respectable 4.0 share, and WIOQ stays at a 2.3.

### DETROIT

It's a story of subtle movements here, as MOR outlet WJR continues to pad its lead and urban champ WJLB holds strong in the No. 2 overall seat.

Chock up a big victory for Rick Gillette, who programmed WHYT to tie with former top 40 leader WCZY-FM. WHYT increases to a 4.8, up from a 4.4., while WCZY slips to a 4.8 from a 5.1.

Breaking a near tie in the spring are rockers WRIF and WLLZ, with the latter emerging as the format winner this time by holding onto its 4.6 share. Meanwhile, WRIF slips from a 4.5 to a 3.9. Classic rock competitor WCSX levels off from tremendous spring gains to pull a 3.8, down from a 4.2.

The AC track is crowded, and WOMC and WNIC tie at a 3.8 to lead in the format. Lite AC station WLTI draws a 2.7, while hit-oriented AC WDTX dives to a 1.8 share from a 2.7, which could partly be a result of the departure of morning man Jim Harper back to WNIC.

As always, WWWW makes its country mark count, this time drawing a 4.1 share, up from a 3.9.

### BOSTON

Surprise, surprise! WXKS-FM continues to dominate with its hot top 40 music mix, and WBCN sits comfortably in the No. 2 seat with its unique album rock mix.

Top 40 challenger WZOU slows down a strong spring roll to pull a 4.3, down from a 4.7. Classic hits contender WZLX levels out with a 4.0 share, down from a 4.5. Additionally, "Quality Rock" WMRQ checks out of the format with a 1.5 share to opt for oldies (see Vox Jox, page 15).

AM urban station WILD continues a year's worth of impressive growth with a 2.8 share, up from a 2.3. Country is still an uphill battle here, as Boston's sole country out-

let WBOS slips to a 1.9, down from a 2.7.

Finally, hip album rockers WFNX and WAAF made 180-degree turns for better and worse, respectively. WFNX "Rock The Boat Radio" picks up a 1.4 share, up from a .6, while WAAF slides to a 1.9, down from a 2.7.

### HOUSTON

New KMJQ "Magic 102" PD Terri Avery is sitting even prettier than usual with a share that vaults the urban outlet into an even larger market lead. The station breaks into double digits with a 10.3

share, up from a 9.1.

The battle between top 40s KKBQ "93Q" and KRBE-AM-FM remains a tough fight. KKBQ pulls a 7.4, rising from a 7.1, while KRBE is right behind it with a 7.3, up from a 6.7. A station both might be keeping an eye on is KKHT, a top 40 that tops a three-book upward roll to pull a 2.6, up from a 2.0.

Both country champions take hits in this book. KIKK-FM retains format leadership and the No. 3 overall seat but receives a 7.3, dip-

(Continued on page 16)



Programmers reveal why they have jumped on certain new releases.

### TOP 40

**WBSB** "B-104" Baltimore program director **Brian Thomas** says George Michael appears to have another winner on his hands with "Faith" (Columbia). "We were really excited over the initial response it got from test airplay," he says. "Response is really coming from all demos, but the females were there right off the bat." Based on strong phones from younger demos, B-104 has gone with Poison's "I Won't Forget You" (Capitol). Sting's "We'll Be Together" (A&M) was an instant add for Thomas. "This has a good, funky, mass-appeal sound to it," he says. "So it's getting airplay everywhere here except the AC stations, which is great." Strong performers on B-104's list include Cutting Crew's "I've Been In Love Before" (Virgin).

### ALBUM ROCK

"What's really impressive in light of the amount of superstar product out now is that R.E.M.'s 'The One I Love' (I.R.S.) is our No. 1 request," says WBCN Boston MD **Carter Alan**. He says WBCN's been playing that cut for about eight weeks, and that "The End Of The World As We Know It" is shaping up as fave follow-up cut among his jocks. The Alarm is another group that may be moving from cult appeal to mass appeal, says Alan. The group's latest, "Rain In The Summertime" (I.R.S.), "still sounds like the Alarm, but it's also got great crossover potential for rock and top 40." Alan says Bryan Ferry's "The Right Stuff" (Reprise) also has great crossover potential. And of George Harrison's "Got My Mind Set On You" (Dark Horse/Warner Bros.), Alan says, "I think a lot of people have developed ambivalent feelings about records from former Beatles, but this really brings it all back in a very '80s sense." The MD also notes that Jeff Lynne's production reflects how much influence the Fab Four had on his former group, Electric Light Orchestra. Mick Jagger hits solid solo ground with "Throwaway" (Columbia). "His last single did OK for us, but never really kicked in," says Alan. "This one has a great classic guitar riff, and the rest of the album is reminiscent" of some of the best songs from the Rolling Stones' middle years, he says. Finally, Alan plugs the local group Aerosmith, which is back on a roll with its latest Geffen album.

### NEW AGE/AC/JAZZ

"In a given week, I might add more records than a mainstream station will in a year," says **BMW** Washington, D.C., PD **John Sebastian**. Billed as "Washington's radio for a new age," BMW plays no song more than once a day, says Sebastian, whose list of hot performers is keyed to albums, rather than tracks, and runs a *tad* longer than those of more traditional programmers. So, here goes... Sebastian says Sting's new A&M album is perfect for his format, and he's six tracks deep on it. He raves equally about albums by such less-familiar artists as Michael Tomlinson (Cypress), Mary Chapin Carpenter (Columbia), Checkfield (American Gramophone), Acoustic Alchemy (MCA), David Lanz & Paul Spear (Narada), and Kiko Matsui (Passport). Back to those most of us have heard of: Sebastian says BMW is mixing cuts from Pink Floyd's "A Momentary Lapse Of Reason" (Columbia) album with music from "Dark Side Of The Moon." Suzanne Vega was a staple on Sebastian's eclectically oriented rock outlets long before she broke top 40, and her current A&M album remains a regular on BMW. Sebastian's list of hot songs goes on, but, alas, our space does not.

KIM FREEMAN



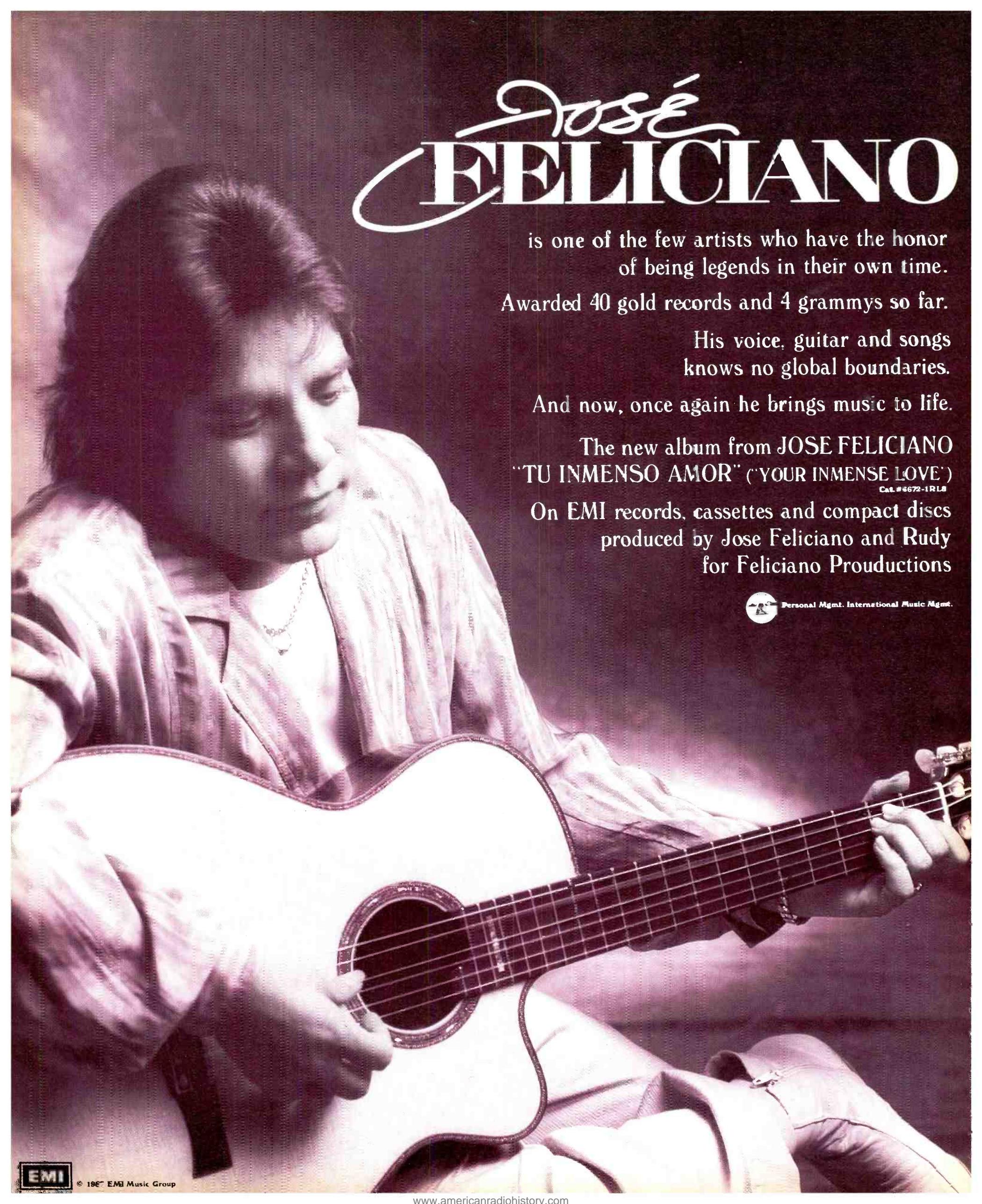
"Kiss" Gets Laced Up. WRKS New York PD Tony Gray gets wrapped up by a visit from Wing Records group Lacey, which stopped by to promote its new single, "My Love Is Deep." Shown, from left, are Lacey's Lisa Frazier and Vivian Ross, Gray, and the group's Kathy Merrick.

## newsline...

**WGN CHICAGO** makes several management changes. Wayne Vriesman is promoted from VP/station manager to a new post—VP of Tribune Broadcasting's radio group. Tribune also owns WPIX New York, KGNR/KCTC Sacramento, Calif., and WICC-AM Bridgeport, Conn. Back at WGN, 22-year station veteran Dan Fabian becomes GM. Filling his previous program manager position at the talk/variety outlet is Lorna Gladstone, former assistant program manager.

**LONNIE GRONEK** is elected by Malrite's board of directors to assume the additional title of VP for the group's WHK/WMMS Cleveland. He first joined Malrite as an account executive for WHK in 1978.

**GREATER MEDIA** promotes two members of its corporate staff. Lola Spritzer is named VP/administration, and Robin Buss is appointed VP/business affairs. Spritzer had served as GM/corporate operations for the past two years. Buss had been Greater Media's corporate controller since 1982. The seven-AM, seven-FM chain is based in East Brunswick, N.J.



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Paul Overstreet

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*Tall Girl Music*

BOP (Second Award)  
Paul Davis  
*Paul and Jonathan Songs, Web IV Music*

COUNT ON ME  
Don Reid  
*Staller Brothers Music, Inc.*

COUNTRY STATE OF MIND  
Roger Alan Wade · Hank Williams, Jr.  
*Bocephus Music, Inc., Tapadero Music*

CRY MYSELF TO SLEEP  
Paul Kennerley  
*Irring Music, Inc.*

DESPERADO LOVE  
Sammy Johns · Michael Garvin  
*Lowery Music Company, Inc.  
Tree Publishing Co., Inc.*

DON'T UNDERESTIMATE MY LOVE FOR YOU  
Steve Dorff  
*Dorff Songs, Warner/Elektra/Asylum Music, Inc.*

DRINKIN' MY BABY GOODBYE  
Charlie Daniels  
*Hat Band Music*

EASY TO PLEASE  
Rhonda Fleming · Kent Robbins  
*Eaglewood Music, Irving Music, Inc.*

EVERYTHING THAT GLITTERS (IS NOT GOLD)  
Dan Seals  
*Pink Pig Music*

FAST LANES AND COUNTRY ROADS  
Steve Dean · Roger Murrah  
*Tom Collins Music Corporation*

A FRIEND IN CALIFORNIA  
Freddy Powers  
*Inorbit Music, Inc.*

GIVE ME WINGS  
Rhonda Fleming  
*Eaglewood Music, Irving Music, Inc.*

GOT MY HEART SET ON YOU  
Dobie Gray  
*Simonton Music*

GUITARS, CADILLACS  
Dwight Yoakam  
*Coal Dust West Music*

HAPPY, HAPPY BIRTHDAY BABY  
Margo Sylvia Beach · Gilbert Lopez  
*ARC Music Corp.*

HARMONY  
Rick Beresford  
*Silverline Music*

HEART DON'T FALL NOW  
Beckie Foster · Bill La Bounty  
*Screen Gems-EMI Music, Inc.*

(BACK TO THE) HEARTBREAK KID  
Van Stephenson  
*Warner House of Music*

HEARTS AREN'T MADE TO BREAK  
(THEY'RE MADE TO LOVE)  
Steve Dean · Roger Murrah  
*Tom Collins Music Corporation*

HELL AND HIGH WATER  
Alex Harvey  
*Preshus Child Music Company*

HOLD ON  
Rosanne Cash  
*Atlantic Music Corp., Chelcut Music*

HONKY TONK MAN  
Tillman Franks · Howard Hausey · Johnny Horton  
*Cedarwood Publishing*

I HAD A BEAUTIFUL TIME  
Merle Haggard  
*Shade Tree Music, Inc.*

I TELL IT LIKE IT USED TO BE  
Ron Hellard · Michael Garvin  
*Tree Publishing Co., Inc.*

I WISH THAT I COULD HURT THAT WAY AGAIN  
Curly Putman · Rafe Van Hoy  
*Tree Publishing Co., Inc.*

I'LL COME BACK AS ANOTHER WOMAN  
Kent Robbins  
*Irring Music, Inc.*

I'LL STILL BE LOVING YOU  
Pat Bunch · Mary Ann Kennedy · Pam Rose  
*Heart Wheel Music, Warner-Tamerlane Pub. Corp.*

I'M GOING TO LEAVE YOU TOMORROW  
Tim Daniels (PROC)  
*Unichappell Music, Inc.*

IF IT WEREN'T FOR HIM  
Rosanne Cash · Vince Gill  
*Atlantic Music Corp., Benefit Music, Chelcut Music*

IN LOVE  
Bruce Dees  
*Milsap Music, Inc.*

IT AIN'T COOL TO BE CRAZY ABOUT YOU  
Dean Dillon  
*Larry Butler Music Co., SBK-Blackwood Music, Inc.*

IT'LL BE ME  
Sonny Lemaire · J. P. Pennington  
*Pacific Island Publishing, Tree Publishing Co., Inc.*

IT'S JUST A MATTER OF TIME  
(Second Award)  
Brook Benton · Belford C. Hendricks · Clyde Otis  
*Alley Music Corp., Iza Music Corp.  
Trio Music Co., Inc.*

JUST ANOTHER LOVE  
Paul Davis  
*Paul and Jonathan Songs, Web IV Music*

LIFE'S HIGHWAY  
Roger Murrah  
*SBK-Blackwood Music, Inc., Shobi Music, Inc.*

LITTLE ROCK  
Bob Di Piero · Gerry House  
*Combine Music Corp.*

LIVING IN THE PROMISELAND  
David Lynn Jones  
*Mighty Nice Music, Skunk De Ville Music  
Victrola Music*

LOVE AT THE FIVE & DIME  
Nanci Griffith  
*Wing And Wheel Music*

LOVE'S GONNA GET YOU SOMEDAY  
Carl Chambers  
*Chip Peay Music, Hall-Clement Publications  
Ricky Skaggs Music*

MAMA'S NEVER SEEN THOSE EYES  
Terry Skinner · J. L. Wallace  
*Hall-Clement Publications*

MEMORIES TO BURN  
Dave Kirby · Warren Robbe  
*Tree Publishing Co., Inc.*

MIND YOUR OWN BUSINESS  
Hank Williams  
*Acuff-Rose-Opryland Music, Inc., Hiram Music*

MORNIN' RIDE  
Jeff Tweel  
*Unichappell Music, Inc.*

1982  
Buddy Blackmon  
*Grand Coalition Music*

NO PLACE LIKE HOME  
Paul Overstreet  
*Scarlet Moon Music, Screen Gems-EMI Music, Inc.*

NOBODY IN HIS RIGHT MIND  
WOULD'VE LEFT HER  
Dean Dillon  
*Hall-Clement Publications*

NOTHING BUT YOUR LOVE MATTERS  
Larry Gatlin  
*Kristoshua Music*

NOW AND FOREVER (YOU AND ME)  
David Foster · Jim Vallance (PROC)  
*Air Bear Music, Irving Music, Inc.*

OKLAHOMA BORDERLINE  
Vince Gill  
*Benefit Music*

OLD FLAME  
Reed Nielsen  
*Englishtown Music*

ON THE OTHER HAND  
Paul Overstreet  
*Scarlet Moon Music, Screen Gems-EMI Music, Inc.*

THE ONE I LOVED BACK THEN  
(THE CORVETTE SONG)  
Gary Lee Gentry  
*Algee Music Corporation*

ONE LOVE AT A TIME  
Paul Davis · Paul Overstreet  
*Paul and Jonathan Songs, Scarlet Moon Music  
Screen Gems-EMI Music, Inc., Web IV Music*

RENO BOUND  
John McFee  
*Long Tooth Music*

REPETITIVE REGRET

Reed Nielsen · Mark Wright  
*Englishtown Music, Land of Music Publishing  
SBK-Blackwood Music, Inc.*

RIGHT HAND MAN  
Gary Scruggs  
*Earthly Delights Music Co.*

SAVIN' MY LOVE FOR YOU  
Michael Clark  
*Flying Dutchman Music Co.  
Warner-Tamerlane Pub. Corp.*

SECOND TO NO ONE  
Rosanne Cash  
*Atlantic Music Corp., Chelcut Music*

SHE USED TO BE SOMEBODY'S BABY  
Larry Gatlin  
*Kristoshua Music*

SMALL TOWN GIRL  
John Jarvis  
*Tree Publishing Co., Inc.*

STARTING OVER AGAIN  
Don Goodman · John Wesley Ryles  
*Forrest Hills Music, Inc., Write Road Music Co.*

STRAIGHT TO THE HEART  
Graham Lyle (PRS)  
*Irving Music, Inc.*

TALKIN' TO THE MOON  
Larry Gatlin  
*Kristoshua Music*

TEN FEET AWAY  
Max D. Barnes · Billy Sherrill  
*Algee Music Corporation, Blue Lake Music*

THAT ROCK WON'T ROLL  
Bob Di Piero · John Scott Sherrill  
*Combine Music Corp.*

THEN IT'S LOVE  
Dennis Linde  
*Dennis Linde Music*

TIL I LOVED YOU  
Van Stephenson  
*Warner-Tamerlane Pub. Corp.  
Writers House Music, Inc.*

TOUCH ME WHEN WE'RE DANCING  
Kenneth Bell · Terry Skinner · J. L. Wallace  
*Hall-Clement Publications*

TWENTY YEARS AGO  
Wood Newton · Michael Spriggs · Dan Tyler  
*Warner House of Music*

WHAT AM I GONNA DO ABOUT YOU  
Jim Allison · Doug Gilmore · Bob Simon  
*Jims Allisongs, Tapadero Music*

WHO'S GONNA FILL THEIR SHOES  
Max D. Barnes  
*Tree Publishing Co., Inc.*

WHOEVER'S IN NEW ENGLAND  
Quentin Powers  
*Silverline Music*

WILL THE WOLF SURVIVE  
David Hidalgo · Louie Perez  
*Davince Music, No Ko Music*

WORKING WITHOUT A NET  
John Jarvis  
*Tree Publishing Co., Inc.*

A WORLD WITHOUT LOVE  
Eddie Rabbitt · Even Stevens  
*Briarpatch Music, A Division of MTM Music Group  
DehDave Music, A Division of MTM Music Group*

YOU CAN'T STOP LOVE  
Paul Overstreet · Thom Schuyler  
*Bethlehem Music  
Lawyer's Daughter Music,  
A Division of MTM Music Group  
Scarlet Moon Music, Screen Gems-EMI Music, Inc.*

YOU MAKE ME FEEL LIKE A MAN  
Peter Rowan  
*Hall-Clement Publications, Ricky Skaggs Music*

YOU'RE STILL NEW TO ME  
Paul Davis · Paul Overstreet  
*Paul and Jonathan Songs, Scarlet Moon Music  
Screen Gems-EMI Music, Inc., Web IV Music*

YOU'VE GOT SOMETHING ON YOUR MIND  
Dave Gibson · Roger Murrah · Norro Wilson  
*Easy Days Music, SBK-Blackwood Music, Inc.  
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YOUR MEMORY AIN'T WHAT IT USED TO BE  
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## Rose Rises Again At KIOI San Francisco; Knight Buzzes Into WLVQ Columbus

**KIOI** "K-101" San Francisco is coming on big guns. On Oct. 12, the AC station brought legendary local morning man **Dr. Don Rose** on board as host of its morning show. Famous and well-loved for his many years on **KFRC** San Francisco during its top 40 days, Rose had been handling mornings on hit outlet **KKIS** Concord, Calif. (in the East Bay), of which he was a part owner. Word is that disagreements about **KKIS'** direction caused Rose to part company.

"We jumped on it right away" is K-101 acting VP/GM **John Hayes'** understatement about the opportunity to hire Rose. "He's a vital leader in morning drive, and there's so much love for Dr. Don in the Bay area," says Hayes. The deal went down quickly, giving K-101 time only to run four promos an hour Oct. 8-12. A television spot promoting Rose's arrival is set for the month's end; Hayes calls it the biggest campaign K-101 has ever launched.

Hayes says Rose's contract is a multiyear deal with a ticket price commensurate with the talent's stature in the market. His arrival is a clear reflection of Fairfield Communications' commitment to its newly purchased property. Hayes is president of Fairfield and will soon be hiring a replacement for himself as VP/GM for K-101 as well as a PD to replace **Ross Morley**.

**BUZZ KNIGHT** is the new PD at market-leading album rocker **WLVQ** Columbus, Ohio. He'll be leaving **WRKI** Danbury, Conn., after nine years, seven of which he spent as PD for the rocker. **WLVQ** "is a station I've looked up to for a number of years," says an excited Knight, who will also be giving up his weekend gig on **WNEW-FM** New York, where he worked on air as **Bob Kocak**. At **WRKI**, assistant PD **Ray Graham** will serve as acting PD and is reported to be a strong candidate for the full-time gig.

Knight's arrival at **WLVQ** follows the departure of **David Lawrence**, who briefly acted as PD before joining **MJI Broadcasting**. **WLVQ's** previous PD, **Lee Randall**, has been concentrating solely on his morning show for a while now.

**NEIL ROGERS** takes his talk-generating talk to rocker **WZTA** Miami in morning drives. That's a move from **WZTA's** sister **AM, WINZ**, where he earned quite a high profile for himself. News from another controversial morning approach is that a paid suspension recently turned into a termination for **WQFM** Milwaukee morning team of **Perry Stone** and **Randi Rhodes**. The duo had been winning big numbers with a **Howard Stern**-style show and were suspended after a gay group exerted pressure on management to remove them. It seems that Stone and Rhodes were not actually fired until Stone appeared on **ABC Talkradio** and made some comments about **WQFM's** owners that they didn't take too kindly to.

**WMRQ** "Q-103" Boston is no more. Last week, CBS abandoned the "quality-rock" format we've raved about in favor of oldies and the new ID, **WODS** "Oldies 103." Although **WMRQ's** high-brow rock approach never drew a down book, the growth was very slow. With a 1.5, 12-plus share in the summer Arbitrons, **WMRQ's** turtle-style growth was not enough for the Laurence Tisch regime. And, certainly, there's plenty of backing for the oldies decision, the first being that Boston doesn't have a strong oldies outlet. **WMEX** pulled a 1.0 share in the summer, and nostalgia/oldies outlet **WXKS** drew a 1.7. The second reason for the change is CBS' success and experience with the format. **WCBS-FM** New York PD **Joe McCoy** will be assisting **WODS**, and the station's VP/GM, **John Gehron**, was one of the first PDs for **WCBS** and **WCAU-FM** Philadelphia as oldies stations.

Other Beantown news includes several staff

changes at legendary rock/hit **WBCN** Boston. In a happy story of a radio romance that worked, **WBCN** night talent **Catherine Lauren** is leaving that post to join her husband, **Robert Benjamin**, who is MD at **WBCN** sister-station **WXRK** "K-Rock" New York. The couple has a baby on the way, and Lauren will be concentrating on that alone for the time being. Also south-sister bound is **Sherman Whitman**, who leaves 'BCN's news department to head up **K-Rock's**. Replacing Lauren on 'BCN's night shift is **Tammy Heide**, who was assistant MD, a post now filled by **Steve Strick**.



by Kim Freeman

**BOB LINDEN** joins jazz-intensive AC/new age station **KIFM** San Diego. Most recently, he was at **KKLZ** Las Vegas, and he succeeds **Tom Watson**, who is now at **KVIL** Dallas. Linden's long résumé includes **WLVE** "Love 94" Miami, where he worked with **Steve Huntington**, who is now on board at **KIFM** as MD. . . **Rich Anton** is the new MD at hit-oriented **AC WDTX** Detroit. He was doing afternoons for **WHTX** Pittsburgh. New in **WDTX** overnights is **Harry Jacobs**, who's fresh from **WXLO** Worcester, Mass.

**Kelly Karson** is newly available after a shake-up at **WTLC** Indianapolis, where he served as MD and midday man. He's seeking similar posts at an urban or top 40 anywhere and can be reached at 317-547-1727. . . **Jack Boston** is launching a full-scale attack as the new morning man at top 40 outlet **WDLX** Washington, N.C./Coastal Carolinas. His attack is directed at market leader **WIKS** "Kiss 102," which Boston is hitting with salvos like "Go tell them what to kiss and win"—a play against **Kiss 102's** **Kiss & Win** contest. **WDLX** PD **Gary Jackson** was handling mornings and now follows Boston in middays.

**Michael Newman** is upped to assistant PD at hit outlet **KHTY** "Y-97" Santa Barbara, Calif. . . **Joe Nasty** is no longer doing afternoons on **KPWR** "Power 106" Los Angeles. . . **Suzi Peters** joins rock oldies outlet **KRLA** Los Angeles as a programming assistant. She had been working there with **Kenny Ryback's** indie firm, the Promotion Department.

**IN THE CONTINUING SAGA** of "the Wave," Satellite Music Network's latest affiliate is **WTWV-FM** Chicago. That used to be **WZRC**, an affiliate of **SMN's** hard rock "Z-Rock" satellite service—which **SMN** neglected to mention in its press release. **WTWV** will take the Wave directly off the bird from the original Wave, **KTWV** Los Angeles. The move is particularly interesting because Chicago also hosts **Pyramid's** **WNUA**, which positions itself in the new age/AC/jazz niche. Obviously, they won't be picking at each other on air, but a quiet battle can be fun, too! . . . **Loretta Crawford** rejoins colleague **John Sebastian** to assume on-air work at **WBMW** Washington, D.C. Crawford had been assistant PD and afternoon driver at **WCLZ** Portland, Maine, an eclectic rocker Sebastian consulted in his **EOR** days. **Rob Allen** will assume assistant PD duties at **WCLZ**, and afternoons are yet to be filled.

**TOOTING OUR OWN HORN:** Please join us in welcoming **Yvonne Olson** to our staff. She'll be starting next week as West Coast radio reporter, working out of our Beverly Hills, Calif., office. As many of you know, Yvonne is a familiar face on the L.A. radio scene, where she worked for **Radio & Records** and with several local stations prior to that. When you call to acquaint yourself with Yvonne, you should also congratulate her on her recent marriage to **MCA a&r** man **Gene Sandbloom**.

FOR WEEK ENDING OCTOBER 24, 1987

Billboard

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## ALBUM ROCK TRACKS™

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

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.

## ARBITRONS

(Continued from page 10)

ping from an 8.0. Also, KILT-FM draws a 6.0, down from a 7.3.

KLOL rocks itself several rungs up the ladder to pull a 5.6, up from a 4.3, and log its highest share in at least a year. At the same time, classic rocker KZFX holds steady with a 3.8, down from 4.0.

### WASHINGTON, D.C.

There are so many stories here, it's hard to know where to start. Top 40 station WAVA is on a tidal wave, rolling from a 5.5 to a 6.1 to occupy the No. 3 seat in the city. Former market leader WKYS, however, crashes on the beach this book by dropping from a 7.2 to a 5.1 and allowing two urban competitors to pull ahead of it. Mainstream urban station WDJY powers into a 5.7 share, up from a 5.1, and Quiet Storm-style outlet WHUR holds steady at a 5.3.

The biggest gainer is brand-new crossover outlet WPGC-AM-FM,

which debuts with a 4.6. That's up from the 1.6 it drew as AC combo WCLY/WPGC. Interestingly, gains made by WAVA and WPGC are apparently not made at the expense of mainstream top 40 WRQX "Q-107," which goes from a 4.6 to a 4.8 following super spring growth.

Taking a hit in the rock arena is WWDC-FM, which slides to a 4.7 from a 5.9, while classic rocker WCXR-FM continues steady gains to pull a 3.8, up from a 3.7. D.C.'s "Radio For A New Age" WBMW emerges with a 1.3 share after dumping its top 40 listeners and going after an older demo with its John Sebastian-programmed new age/AC/jazz mix.

### DALLAS

KKDA-FM runs away with the game as the urban outlet (where aforementioned Avery used to serve as MD) breaks double digits for a 10.6 share, up from an 8.7.

Behind it is former Dallas dominator KVIL, the legendary AC outlet that pulls up a full share to an 8.1.

Two of three hot country stations take hits, although KPLX remains on top with a 6.9, down from a 7.4. KSCS emerges with a 5.8, up from a 4.5, for the No. 2 seat in the country pack, and the traditional WBAP slides to a 5.2, down from a 6.6.

The closest thing to a top 40 leader is KEGF, even though it drops to a 4.6 from a 6.3. Closing that gap is upstart top 40 KHYI "Y-95," which draws a 4.1, up from a 3.9. Gannett's KTKS leaves top 40 with a dismal 2.2 to try its hand as "the Oasis" and with the KOAI calls.

On the rock front, KTXQ slides to a 3.9 from a 4.6, and KZEW moves up to a 2.8 from a 2.7.

Finally, Spanish outlet KOJO makes a real contender of itself by pulling a 2.4, up from a 1.4.

### MIAMI

Spanish outlet WQBA-AM, AC outlet WAXY, and all-compact disk rocker WGTR are the big winners here, and there are down books all around for top 40s.

WQBA jumps to a 6.5 from a 5.1, and WAXY leaps a full share to a 4.5. WGTR continues a three-book upward gain to pull a 3.2, up from a 2.6, while WSHE, the market's former rock winner, draws a 2.6, up from a 2.2.

On the hit front, top 40/crossover station WPOW "Power 96" slows down after speedy first-year gains to slip to a 5.0 from a 5.4. One-time market leader WHYI "Y-100" cuts out some heavy work for new PD Steve Perun by dropping to a 3.3 from a 4.5. And, EZ's WQHT "Hot 105" holds at No. 3 in the format battle with a 3.2, down from a 3.3.

## Co. Bows Filmed Station IDs For Movie Premieres

NEW YORK RadioFilms of Dallas has begun marketing customized 35mm film segments to radio stations. The bits are designed for use by stations that make film premieres a regular part of their promotion agenda.

Available for \$3,500 on a market-exclusive basis, the films have a story line pegged to "radio police" who deem tuning in illegal and track down an offender, who's fighting for his "right to rock." The punch line is, "Go ahead, keep listening. You've got a right to rock," followed by the call letters of the subscribing station.

"It's got a 'Blade Runner'-type smoky effect, and it's very entertaining," says RadioFilms' Paul Kinney, a producer for KOAI Dallas. His partners in the company are Paul Robbins and Phil Cowan, with whom he used to do the morning show for KEGF Dallas.

The American Comedy Network, based in Bridgeport, Conn., is serving as distributor and co-marketer of the project.

FOR WEEK ENDING OCTOBER 24, 1987

Billboard

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## HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	8	LITTLE LIES WARNER BROS. 7-28291	◆ FLEETWOOD MAC 3 weeks at No. One
2	2	5	8	DON'T MAKE ME WAIT FOR LOVE ARISTA 1-9625	◆ KENNY G.
3	7	12	7	BREAKOUT MERCURY 888 016-7/POLYGRAM	◆ SWING OUT SISTER
4	5	10	8	I'VE BEEN IN LOVE BEFORE VIRGIN 7-99425	◆ CUTTING CREW
5	4	3	14	LONELY IN LOVE FULL MOON/EPIC 34-07275/E.P.A.	◆ DAN FOGELBERG
6	12	14	11	IN MY DREAMS EPIC 34-07255/E.P.A.	◆ REO SPEEDWAGON
7	16	21	4	CANDLE IN THE WIND MCA 53196	◆ ELTON JOHN
8	3	2	11	WHEN SMOKEY SINGS MERCURY 888 604-7/POLYGRAM	◆ ABC
9	15	18	4	BRILLIANT DISGUISE COLUMBIA 38-07595	BRUCE SPRINGSTEEN
10	17	17	6	SINCE I FELL FOR YOU MCA 53187	AL JARREAU
11	6	4	13	DIDN'T WE ALMOST HAVE IT ALL ARISTA 1-9616	◆ WHITNEY HOUSTON
12	9	9	10	THE STUFF THAT DREAMS ARE MADE OF ARISTA 1-9619	◆ CARLY SIMON
13	8	7	14	ONE HEARTBEAT MOTOWN 1897	◆ SMOKEY ROBINSON
14	10	6	14	DOING IT ALL FOR MY BABY CHRYSALIS 43143	◆ HUEY LEWIS & THE NEWS
15	18	19	6	YOU ARE THE GIRL ELEKTRA 7-69446	◆ THE CARS
16	11	8	12	I JUST CAN'T STOP LOVING YOU EPIC 34-07253/E.P.A.	MICHAEL JACKSON
17	22	39	5	THE TIME OF MY LIFE RCA 5224	◆ BILL MEDLEY & JENNIFER WARNES
18	13	11	14	NO ONE IN THE WORLD ELEKTRA 7-69456	◆ ANITA BAKER
19	14	13	10	WHY DOES IT HAVE TO BE RCA 5132	◆ RESTLESS HEART
20	21	22	6	THAT'S WHAT LOVE IS ALL ABOUT COLUMBIA 38-7322	MICHAEL BOLTON
21	25	35	3	RESERVATIONS FOR TWO ARISTA 1-9638	◆ DIONNE & KASHIF
22	23	28	4	SOMETHING IN YOUR EYES A&M 2940	◆ RICHARD CARPENTER
★★★ POWER PICK ★★★					
23	29	—	2	VALERIE ISLAND 7-28231/WARNER BROS.	◆ STEVE WINWOOD
24	27	40	3	SPECIAL WAY MERCURY 888 867-7	KOOL & THE GANG
25	24	33	6	BETCHA SAY THAT EPIC 34-07371/E.P.A.	◆ G.ESTEFAN/MIAMI SOUND MACHINE
26	20	16	17	LOVE POWER ARISTA 1-9567	DIONNE WARWICK & JEFFREY OSBORNE
27	19	15	9	TOUCH OF GREY ARISTA 1-9606	◆ GRATEFUL DEAD
28	26	23	27	CAN'T WE TRY COLUMBIA 38-07050	◆ DAN HILL (DUET WITH VONDA SHEPARD)
29	33	37	5	LOST IN EMOTION COLUMBIA 38-07267	◆ LISA LISA & CULT JAM
30	45	—	2	I DREAMED A DREAM COLUMBIA 38-07614	NEIL DIAMOND
31	30	25	10	HAPPY TOGETHER OPEN AIR 0024/A&M	◆ THE NYLONS
32	42	44	3	GUARANTEED FOR LIFE VIRGIN 7-99412	◆ MILLIONS LIKE US
33	28	20	13	LA BAMBA SLASH 7-28336/WARNER BROS.	◆ LOS LOBOS
34	41	41	4	BAD EPIC 34-07418/E.P.A.	◆ MICHAEL JACKSON
35	39	32	8	ONLY IN MY DREAMS ATLANTIC 7-89322	◆ DEBBIE GIBSON
36	44	48	3	CARRIE EPIC 34-07282/E.P.A.	◆ EUROPE
37	46	50	3	CAUSING A COMMOTION SIRE 7-28224/WARNER BROS.	◆ MADONNA
38	37	36	6	I HEARD A RUMOUR LONDON 886 165-7/POLYGRAM	◆ BANANARAMA
39	35	27	18	MARY'S PRAYER VIRGIN 7-99465	◆ DANNY WILSON
40	38	38	5	LOVE IS A HOUSE TOMMY BOY 7-28300/WARNER BROS.	◆ FORCE M.D.'S
41	31	26	20	BACK IN THE HIGHLIFE AGAIN ISLAND 7-28472/WARNER BROS.	◆ STEVE WINWOOD
★★★ HOT SHOT DEBUT ★★★					
42	NEW ▶	1	1	POWER OF LOVE ATLANTIC 7-89191	LAURA BRANIGAN
43	32	34	14	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR ISLAND 7-99430/ATLANTIC	◆ U2
44	36	29	22	ALONE CAPITOL 44002	◆ HEART
45	NEW ▶	1	1	WE'VE ONLY JUST BEGUN JIVE 1049/RCA	◆ GLENN JONES
46	NEW ▶	1	1	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	◆ BOURGEOIS TAGG
47	43	31	7	MAYBE SOMEDAY ... ELEKTRA 7-69448	◆ SIMPLY RED
48	NEW ▶	1	1	I THINK WE'RE ALONE NOW MCA 53167	◆ TIFFANY
49	34	24	7	I.O.U. ME CAPITOL 44009	BE BE & CE CE WINANS
50	NEW ▶	1	1	BELIEVE IN ME A&M 2978	PAUL JANZ

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

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## HOT CROSSOVER 30™

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

## 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	Call	Format	'86	'87	'87	'87	Call	Format	'86	'87	'87	'87	Call	Format	'86	'87	'87	'87	Call	Format	'86	'87	'87	'87								
<b>SAN FRANCISCO—(4)</b>				<b>BOSTON—(7)</b>				<b>MIAMI—(11)</b>				<b>ST. LOUIS—(15)</b>				<b>CLEVELAND—(21)</b>																					
KGO	news/talk	8.0	7.3	7.8	8.7	WXXS-FM	top 40	8.0	8.9	8.8	8.1	KTXQ	album	4.7	4.3	4.6	3.9	WXXP	album	.7	1.2	1.2	1.0	KEYE	country	6.2	6.1	5.8	6.6								
KCBS	news	6.8	6.0	5.2	5.6	WBCN	album	7.1	6.8	7.1	7.3	KLUV	AC	3.4	3.3	4.0	3.6																				
KNBR	AC	2.4	2.5	4.9	5.2	WBZ	AC/var	8.4	9.0	8.7	7.1	KQZY	easy	3.3	3.6	3.6	3.3																				
KMEL	top 40	3.7	4.4	3.9	4.9	WRKO	talk	5.6	7.0	6.9	6.4	KMGC	AC	2.7	3.9	3.6	3.0																				
KSOL	urban	4.2	4.1	4.8	4.1	WJIB	easy	6.8	6.7	5.7	6.3	KHVN	gospel	2.7	3.0	2.0	2.9	KMOX	talk/var	18.0	17.7	23.0	25.5	KJJO-FM	album	3.0	2.7	5.9	5.4								
KABL-AM-FM	easy	5.7	6.8	4.8	3.9	WEEI	news	4.5	5.1	4.6	4.9	KZEW	album	2.9	2.2	2.5	2.8	KSHE	album	11.8	10.5	11.5	10.6	WLTE	AC	3.9	3.6	3.8	5.2								
KSFO/KYA	oldies	1.7	3.0	4.1	3.7	WHDH	AC	6.0	5.8	5.7	4.6	KZPS	cls/top 40	1.3	2.0	2.7	2.4	KEZK	easy	7.5	8.9	6.8	7.2	KTCZ	album	3.6	3.2	4.4	3.9								
KFRC	nos	2.7	2.9	3.6	3.6	WSSH	AC	4.8	4.9	4.7	4.4	KOJO	Spanish	1.2	1.9	1.4	2.4	KHTR	top 40	4.8	7.3	6.8	5.9	KSTP-AM	news/talk	4.5	4.5	2.7	2.7								
KOIT-AM-FM	AC	2.5	2.7	3.5	3.5	WZOU	top 40	3.5	3.6	4.7	4.3	KTKS	top 40	3.7	3.1	2.0	2.2	KMJM	urban	6.4	6.7	7.2	5.7	KMGK	AC	2.1	3.3	2.1	2.3								
KITS	modern rock	2.4	3.0	2.3	3.2	WROR	AC	3.8	3.8	3.8	4.2	KLIF	talk	1.1	1.5	1.9	1.7	WIL-FM	country	4.5	5.0	3.4	4.5	KDWB-FM	top 40	7.0	7.0	6.8	6.5								
KSAN	country	3.2	2.3	2.3	3.2	WZLX	classic hits	3.4	4.1	4.5	4.0	KDLZ	urban	1.6	2.0	1.4	1.4	KSD	AC	4.8	4.6	4.1	3.3	WAYL-AM-FM	easy	6.4	5.8	6.5	5.7								
KIOI	AC	2.4	2.3	2.1	2.5	WMJX	AC	3.2	4.0	3.5	2.9	KESS	Spanish	.8	1.7	1.4	1.3	KWK	top 40	2.5	2.9	4.0	3.3	KJJO-FM	album	3.0	2.7	5.9	5.4								
KYUU	AC	4.2	2.8	2.7	2.4	WVBF	AC	2.9	3.1	2.5	2.7	WRR	classical/jazz	1.5	.9	1.6	1.2	KUSA	country	3.9	3.2	2.7	2.3	WLTE	AC	3.9	3.6	3.8	5.2								
KRQR	album	3.1	2.0	2.6	2.2	WILD	urban	1.4	1.7	2.3	2.8																										
KBLX-AM-FM	Quiet Storm	2.6	3.5	2.5	2.1	WAAF	album	2.4	1.8	2.7	1.9																										
KDFC-AM-FM	classical	2.0	2.1	2.2	2.0	WBOS	country	2.8	1.6	2.2	1.9	WLYF	easy	8.1	9.0	8.6	7.0	WESL	black	1.9	1.4	1.6	2.0	WLTG	AC	7.1	6.3	5.4	6.5								
KBAY	easy	2.0	2.0	1.4	2.0	WPLM-AM-FM	big band	.8	.8	1.0	1.8	WQBA-AM	Spanish	5.5	5.6	5.1	6.5	KLTH	AC	3.2	2.4	1.7	1.9	WVWF	AC	7.1	6.3	5.4	6.5								
KNEW	country	1.8	2.7	1.7	1.9	WCRB	classical	1.9	1.6	1.4	1.8	WINZ	news	3.6	5.0	6.3	5.0	KRIJY	AC	1.2	1.3	1.6	1.8	WWWE	news	5.8	5.1	6.9	6.4								
KFOG	album	2.6	2.0	2.3	1.7	WXSX-AM	nos	1.7	1.4	1.8	1.7	WPOW	top 40/cross	3.6	4.5	5.4	5.0	KATZ-FM	urban	1.3	1.8	1.4	1.8	WWNC	cls	4.3	3.2	4.1	4.7								
KKSF	hip AC	2.2	3.1	2.9	1.6	WMRQ	quality rock	.9	1.3	1.4	1.5	WJQY	AC	4.2	3.5	4.4	4.7	WRTH	nos	2.6	2.5	2.2	1.8	WGAR-AM-FM	country	5.0	5.3	6.7	4.6								
KKHI-AM-FM	classical	2.0	1.6	1.9	1.6	WFMX	album	.8	1.2	.6	1.4	WAXY	AC	3.2	3.0	3.5	4.5	KGLD	oldies	1.1	.9	1.1	1.3	WDOK	easy	5.3	6.3	5.2	4.4								
KOME	album	1.8	1.8	1.7	1.5	WMEX	oldies	1.3	.7	.7	1.0	WCMQ-FM	Spanish	3.8	4.6	4.8	4.2	KATZ	black	1.3	1.3	1.7	1.2	WBBG	nos	3.7	3.8	3.7	3.2								
KWSS	top 40	1.5	1.4	1.1	1.5							WEDR	urban	4.2	5.0	4.1	3.9	WEW	big band	1.3	.9	1.0	1.0	WRQC	top 40	2.7	3.5	3.1	3.1								
KKCY	album var	1.3	1.5	1.1	1.5	<b>HOUSTON—(8)</b>						WAQI	Spanish	3.5	4.6	3.2	3.4																				
KDIA	urban	1.0	.9	1.2	1.1	WMJQ	urban	9.8	9.9	9.1	10.3	WHYI	top 40	3.7	4.9	4.5	3.3	<b>BALTIMORE—(16)</b>																			
KSJO	album	1.2	1.1	.9	1.0	KKBQ-AM-FM	top 40	6.4	8.1	7.1	7.4	WNWS	news	3.9	3.5	3.9	3.3	WLIF	easy	10.0	10.5	9.8	8.9	WRQC	news/talk	1.3	1.1	2.8	2.7								
KJAZ	jazz	1.1	1.2	1.4	1.0	KIKK-FM	country	6.8	7.6	8.0	7.3	WHQT	top 40	4.5	3.4	3.3	3.2	WBSB	top 40	7.2	9.0	9.7	8.9	WPHR	urban/cross	3.5	2.2	1.5	2.0								
KOFY	Spanish	1.3	1.4	1.0	1.0	KRBE-AM-FM	top 40	6.6	6.2	6.7	7.3	WGTR	album	2.3	2.2	2.6	3.2	WBAL	AC	8.6	8.4	6.7	7.8	WABQ	black gospel	1.1	2.5	1.3	1.9								
						KTRH	news/talk	4.7	4.6	6.8	6.9	WLVE	AC	2.7	2.4	3.7	3.2	WXYV	urban	7.2	6.3	5.7	7.4	WJMO	black	1.6	2.0	1.6	1.8								
						KILT-FM	country	6.0	6.4	7.3	6.0	WKQS	country	3.7	4.2	2.8	3.1	WXYV	urban	7.2	6.3	5.7	7.4	WCLV	classical	1.9	1.7	1.6	1.4								
						KLOL	album	4.6	4.4	4.3	5.6	WIOD	AC	4.0	3.1	3.5	2.9	WPOC	country	5.7	4.8	5.9	6.6	WQAL	album	1.8	1.5	1.5	1.2								
						KODA	easy	6.9	5.5	5.4	5.5	WTMI	classical	2.5	3.5	3.3	2.5	WIYY	album	4.7	5.1	5.0	5.6	WKDD	top 40	1.2	1.0	1.4	1.2								
						KFMK	MOR	5.9	5.3	5.2	4.9	WSHE	album	4.1	2.7	2.2	2.6	WMMX	AC	4.4	4.5	3.3	4.1	WRMR	MOR	1.4	1.6	1.2	1.1								
						KQVE	MOR	4.1	4.4	4.0	3.9	WMXJ	top 40	2.6	2.5	1.7	2.5	WFBR	AC	3.3	3.3	3.2	3.2	WHK	oldies	1.6	1.3	1.2	1.1								
						KZFX	cls rock	4.1	3.8	4.0	3.8	WKAT	nos	1.4	1.9	1.7	2.4	WWIN-AM	urban	1.9	1.9	2.4	3.0	WLEOL	MOR/var	.8	1.5	.7	1.1								
						KJYY	MOR	3.4	2.5	2.5	2.7	WQBA-FM	Spanish	2.3	1.9	2.3	2.1	WQSR	AC	2.7	2.1	3.0	2.8	WCCR	Z-Rock	.7	1.6	1.1	1.1								
						KKHT	top 40	2.3	1.6	2.0	2.6	WFTL	AC	1.5	1.6	1.6	1.9	WCBM	news/talk	1.3	1.1	2.8	2.7	WDBN	easy	.8	.7	.7	1.0								
						KLTR	AC	2.5	2.9	2.8	2.5	WCMQ-AM	Spanish/MOR	1.6	1.4	1.2	1.5	WBBB	nos	3.0	2.1	2.6	2.7	<b>TAMPA/ST. PETERSBURG—(22)</b>													
						KPRC	news/talk	2.7	2.6	2.9	2.2	WZTA	top 40/album	2.4	1.6	1.2	1.4	WEBB	urban	2.3	2.3	2.1	2.6	WRBQ-AM-FM	top 40	16.8	17.6	18.8	18.0								
						KXYZ	Spanish	1.7	2.5	1.0	1.7	WRHC	Spanish	1.4	1.7	1.1	1.4	WYST-FM	AC	3.3	2.9	2.1	2.5	WWBA	easy	11.1	13.0	9.4	10.3								
						KYOK	urban	1.3	1.2	1.8	1.4	WSUA	gospel	1.3	.7	1.0	1.2	WGHT	urban	3.1	3.2	2.5	2.4	WYNF	album	6.9	5.7	6.0	6.5								
						KEYH	Spanish	1.0	1.9	1.6	1.3	WMBM	gospel	1.1	1.3	1.1	1.1	WBGR	religious	2.5	3.1	3.2	2.3	WQYK	country	8.0	4.9	6.4									

# Sting

...NOTHING LIKE THE SUN

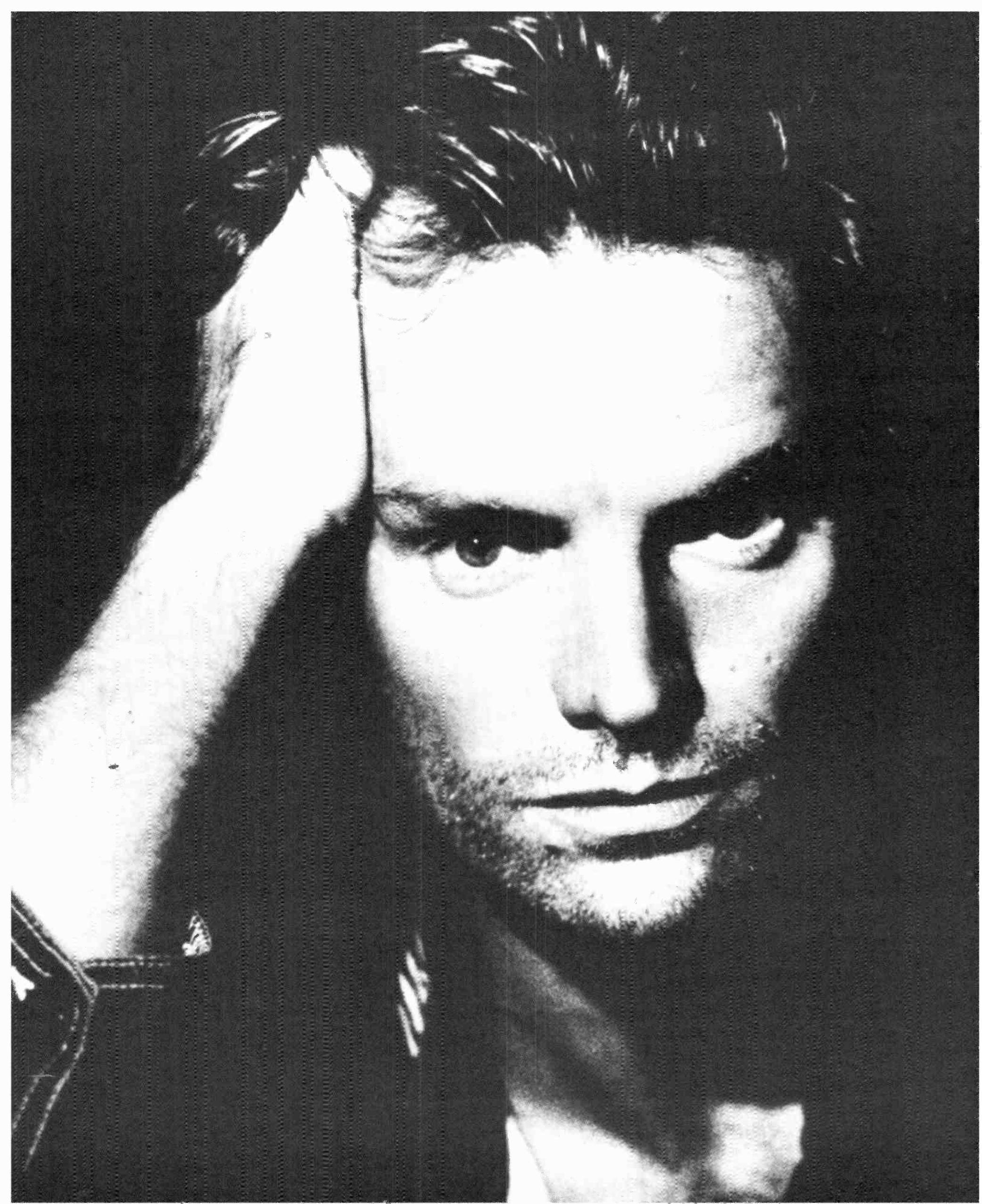
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EXCEPT "WE'LL BE TOGETHER" PRODUCED BY BRYAN LOREN AND STING



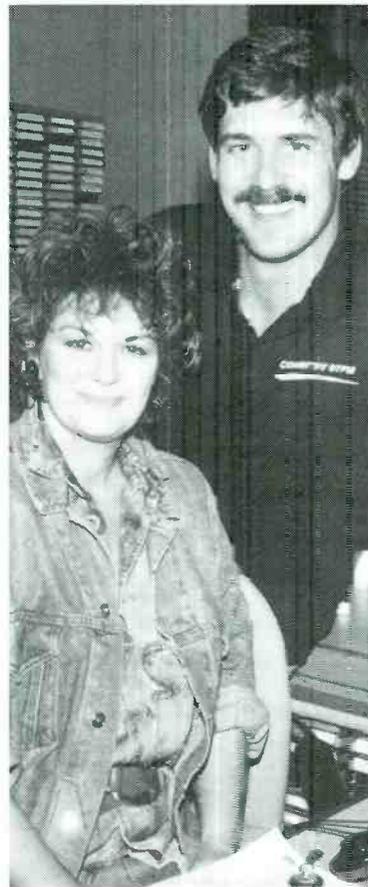
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**Weird Animals At Wood.** Top 40 station KWOD Sacramento, Calif., gets visitations by "Weird Al" Yankovic and some Monkees while throwing a pool party prior to the group's recent performance there. Soaking up the rays, from left, are Yankovic; Rhino Records' Dave Darus; Capitol's Steve Scribner; Monkee Peter Tork; Bob Ryder, KWOD promotion director; Monkee Davey Jones; KWOD MD Mr. Ed; and Monkee Mickey Dolenz.

# RADIO



**K.T. Comes Hometown.** K.T. Oslin stops by WYNY New York to thank the station and air personality Jay Michaels for preserving country radio in her Gotham hometown—and to promote her debut RCA album, "80's Ladies."



**Jolly Over Jelly.** Chrystalis trots out top brass while promoting Jellybean's latest efforts to WLOL Minneapolis PD Gregg Swedberg. Standing, from left, are the label's Charlie D'Atri, national singles director, and Greg Thompson, Midwest rep; Jellybean; Swedberg and his wife; and Chrystalis VP/promotion Daniel Glass.



**What Friends Are For.** Inner City Broadcasting executives host a luncheon to honor Dionne Warwick for the time and effort she's put into raising money for AIDS research. The single she orchestrated, "That's What Friends Are For," has raised more than \$1 million for the cause. Shown, from left, are Manhattan Borough President David Dinkins, Inner City chairman of the board Percy Sutton, Warwick, Arista Records president Clive Davis, Inner City group chairman Hal Jackson, and Arista VP/promotion Tony Anderson.



**All For A Good Cause.** WNEW-FM New York's Pete Fornatale gathers together some of the recording artists who lent a hand to help the homeless at the kickoff concert of the New York Folk Festival. Fornatale will also be the New York anchor for the upcoming national radiothon for the Children of the Americas on Nov. 21. From left are David Buskin, Tom Rush, Fornatale, Bonnie Kolok, Howard Levy, Gordon Lightfoot, and Robin Bateau. (Photo: Chuck Pulin)



## WRITE THE SONG THAT MAKES THE WHOLE WORLD SING.

**The Word On Entering** This could be your lucky break! Enter the TDK Billboard Song Contest and enter the heart of the recording industry. **You could win to the tune of \$25,000, a Publishing Contract, plus your song may be recorded on Capitol Records, or you may win one of thousands of other great prizes.**

You may have already written the song. You may be writing it now. And it could change your life. Our Blue Ribbon judges include Eddie Van Halen, Dwight Yoakam, Julio Iglesias, Tammy Wynette, George Benson, David Foster, Andrae Crouch, and Mtume. They will hear and judge your songs. Just lay down a track in your living room on a quality audio cassette. Then submit it with a copy of your lyrics.

Get your creative juices flowing and enter your original composition(s) in 1 or more of our 7 song categories. See your participating record store or dealer for complete details and entry forms, or write to: TDK Billboard Song Contest, P.O. Box 69200. Los Angeles, California 90069.

**The Word On Prizes** Music to our ears could be money in your pockets in any of these 7 categories: Rock, Pop, Jazz, Country, Latin, Gospel, Rhythm & Blues.

**GRAND PRIZE:** (1) \$25,000 Cash, a Publishing Contract and your song may be recorded by Capitol Records.

**1ST PRIZE:** (1 for each category) \$5000 Cash

**2ND PRIZE:** (3 for each category) Tascam Porta Two Ministudio

**3RD PRIZE:** (1,000 for each category) TDK SA-X 90 quality audio cassette.

## WASHINGTON ROUNDUP

BY BILL HOLLAND

**T**HERE HE GOES AGAIN: Sen. Ernest Hollings, D-S.C., Senate Commerce Committee chairman, has rankled broadcasters because of his pro-fairness doctrine views. Now he is seeking to have station owners cough up coins to help raise federal revenues. Hollings is thinking of introducing a proposal that would include an across-the-board hike in the cost-of-regulation fees the Federal Communications Commission already charges broadcasters. Originally, the fees were a trade-off for deregulation, but even then skeptics feared hikes would soon follow. Hollings might also be considering a spectrum fee and a license-transfer fee.

**I**NTO THE HOT SEAT: FCC Com-

missioner Mimi Dawson has been nominated by President Reagan to become deputy secretary of the now helmless Department of Transportation. Dawson, whose FCC term would expire June 30, 1988, would be part of a new team taking over the much-criticized DOT following the resignation of Secretary Elizabeth Dole and her aides. Dole will help her husband, U.S. Sen. Robert Dole, R-Kan., campaign for the presidency. Dawson's departure would leave the FCC with only three of five seats filled.

**R**ADIO-ONLY license-renewal re-

form? That's the new tack the National Assn. of Broadcasters wants to take, since its television members are unhappy about the trade-offs station owners would have to make to get reforms. The official NAB line is that radio and TV need "different standards and requirements." However, there doesn't seem to be a legislative champion waiting in the wings who would be interested in introducing such a radio-only bill.

**B**EEFED-UP LOBBYING: That's what the NAB has in mind. With the recent resignation announcement from senior vice president

and government relations chief John Summers, the group is looking for a heavy-duty replacement and maybe some outside hired guns as well. Rumor has it NAB has already talked to several former legislators and will soon be interviewing Capitol Hill senior staffers and well-known lobbyists to join the team.

**U**-TURN: Florida legislators, bowing to pressure from broadcasters and other businessmen, nixed the state's controversial ad tax—a 5% service tax on advertising—when passing an overall tax-revision bill earlier this month.

Also, Gov. Bob Martinez, who has called for a repeal and promised to veto the ad-tax measure, is expected to do so this week in special session.

**M**ARKUP of revenue proposals in both the Senate and House continued this week. Both proposals have tax deductibility items that could reduce or defer 20% of business expenses, and broadcasters say such deferments could cost radio \$400 million yearly. Broadcaster lobbyists are working overtime and calling on NAB members to contact legislators and Senate Finance Committee members.

### ARBITRONS

(Continued from page 17)

Call	Format	F '86	W '87	Sp '87	Su '87
KQKS	top 40	—	—	—	1.3
KDEN	news	1.1	1.1	1.2	1.1

#### PHOENIX—(24)

KNIX-AM-FM	country	11.7	11.8	13.1	14.2
KMEO-AM-FM	easy	11.5	12.8	11.7	12.7
KZZP-AM-FM	top 40	10.6	10.5	12.3	12.6
KTAR	news/talk	9.4	9.3	7.0	7.5
KUPD	album	7.2	6.7	6.4	6.1
KOOL-FM	oldies	3.4	3.4	3.8	4.2
KDKB	album	3.2	3.3	3.7	4.0
KSLX	classic hits	3.7	3.8	4.5	3.9

Call	Format	F '86	W '87	Sp '87	Su '87
KAMJ-AM-FM	soft AC	4.8	4.5	2.3	3.7
KKFR	top 40	2.8	2.5	3.2	2.9
KKLT	AC	4.7	3.5	4.0	2.6
KLZI	AC	2.6	2.9	3.0	2.6
KPHX	Spanish	1.1	1.9	1.3	2.1
KOOL-AM	AC	.3	1.2	1.8	2.1
KFYI	news/talk	2.2	3.0	2.5	2.0
KRDS	Christian	.8	.7	.9	1.9
KOY-FM	easy	2.4	2.1	2.4	1.9
KOY-AM	AC	2.5	2.4	1.8	1.9
KLFF	nostalgia	2.7	1.9	1.6	1.6
KONC	classical	1.4	1.3	1.1	1.1

#### PORTLAND—(25)

Call	Format	F '86	W '87	Sp '87	Su '87
KKRZ	top 40	7.1	5.2	9.0	9.8
KGON	album	6.6	8.0	6.5	7.3
KUPL-FM	country	4.6	5.7	6.5	6.7
KINK	album	7.1	7.8	6.1	6.5
KKCW	AC	6.9	5.0	6.5	6.3
KXL-FM	easy	7.5	8.5	7.6	5.6
KEX	AC	6.1	6.1	6.7	5.1
KXYQ	top 40	2.5	3.2	4.6	5.1
KXL-AM	news/talk	6.1	6.0	6.4	5.0
KYTE-AM	big band	3.6	3.7	4.3	4.4
KGW	AC	4.8	5.1	4.1	4.0

Call	Format	F '86	W '87	Sp '87	Su '87
KMIK-FM	top 40	4.3	4.3	4.1	3.8
KWJJ-FM	country	4.7	4.1	3.4	3.7
KYTE-FM	classical	2.6	2.6	3.0	3.0
KKLI	AC	3.6	3.1	2.6	2.9
KWJJ-AM	country	2.9	2.3	1.9	2.4
KSGO	oldies	2.2	1.6	2.7	2.1
KPDQ-FM	Christian	1.6	2.3	1.4	1.9
KUPL-AM	country	—	—	—	1.3

**Japan launches radio push to promote sales of Beatles compact disks ... see page 99**



**The Word On TDK** Whether you're into performing arts or just the art of listening, you'll find no finer recording tape than TDK. Our new SA-X formulation is on the cutting edge of the latest digital recording technology.

As the official tape of the Song Contest, it's ready for a dynamic new generation of music. Once you try it, you'll be convinced that no other audio cassette optimizes performance like TDK SA-X. You have our word on it.

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HAUTE FINESSE DE REPRODUCTION

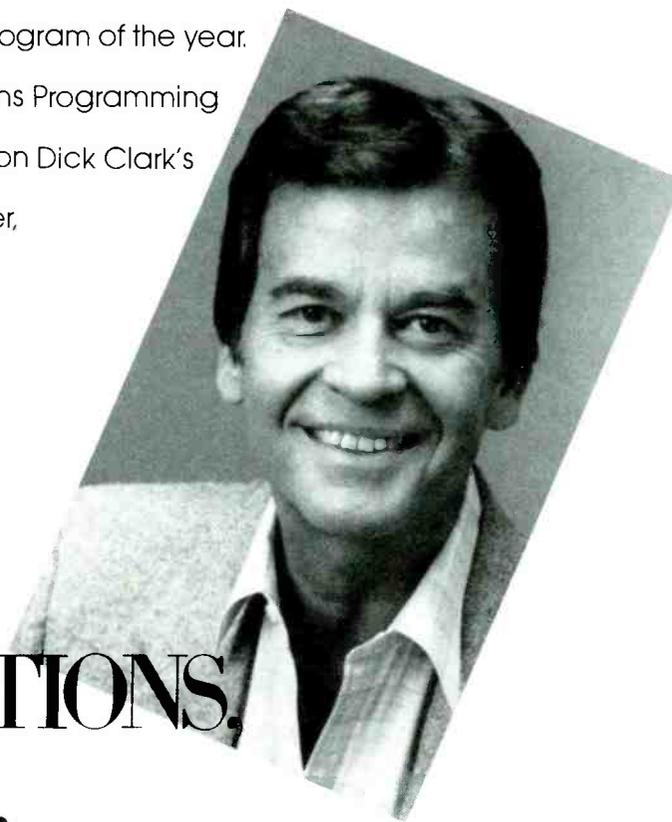
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## YesterHits®

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. **Boogie Nights**, Heatwave, EPIC
4. **That's Rock 'N' Roll**, Shaun Cassidy, WARNER/CURB
5. **Brick House**, Commodores, MOTOWN
6. **It's Ecstasy When You Lay Next To Me**, Barry White, 20TH CENTURY
7. **I Feel Love**, Donna Summer, CASABLANCA
8. **Don't It Make My Brown Eyes Blue**, Crystal Gayle, UNITED ARTISTS
9. **Baby, What A Big Surprise**, Chicago, COLUMBIA
10. **Heaven On The 7th Floor**, Paul Nicholas, RSO

### POP SINGLES—20 Years Ago

1. **To Sir, With Love**, Lulu, EPIC
2. **The Letter**, Box Tods, 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. **Your Precious Love**, Marvin Gaye & Tammy Terrell, TAMLA
9. **A Natural Woman**, Aretha Franklin, ATLANTIC
10. **Incense And Peppermints**, Strawberry Alarm Clock, UNI

### 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. **Chicago XI**, Chicago, COLUMBIA
8. **Shaun Cassidy**, WARNER/CURB
9. **Elvis In Concert**, Elvis Presley, RCA
10. **Songs For Someone You Love**, Barry White, 20TH CENTURY

### TOP ALBUMS—20 Years Ago

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

### COUNTRY SINGLES—10 Years Ago

1. **I'm Just A Country Boy**, Don Williams, ABC/DOT
2. **More To Me**, Charley Pride, RCA
3. **Love Is Just A Game**, Larry Gatlin, MONUMENT
4. **Roses For Mama**, C.W. McCall, POLYDOR
5. **The Wurlitzer Prize (I Don't Want To Get Over You/Lookin' For a Feeling)**, Waylon Jennings, RCA
6. **Blue Bayou**, Linda Ronstadt, ASYLUM
7. **Let Me Down Easy**, Cristy Lane, LS
8. **From Graceland To The Promised Land**, Merle Haggard, MCA
9. **Shame On Me**, Donna Fargo, WARNER BROS.
10. **Heaven's Just A Sin Away**, Kendalls, OVATION

### SOUL SINGLES—10 Years Ago

1. **Back In Love Again**, L.T.D., A&M
2. **It's Ecstasy When You Lay Down Next To Me**, Barry White, 20TH CENTURY
3. **Dusic**, Brick, MALACO
4. **Shake It Well**, Dramatics, ABC
5. **If You're Not Back In Love By Monday**, Millie Jackson, SPRING
6. **Do You Dance Pt. 1**, Rose Royce, WHITFIELD
7. **Serpentine Fire**, Earth, Wind & Fire, COLUMBIA
8. **You Can't Turn Me Off (In The Middle Of Turning Me On)**, High Inergy, GORDY
9. **Star Wars Theme/Canting Band**, MecO, MILLENNIUM
10. **Don't Ask My Neighbors**, Emotions, COLUMBIA

## FEATURED PROGRAMMING

AFTER THREE YEARS of fine tuning, Cutler Productions, Los Angeles president Ron Cutler is ready with his weekly top 40 syndication, "Rock Confidential." The new, two-hour news/music magazine is tentatively scheduled to bow the last weekend of January. KIIS Los Angeles' "Hollywood" Hamilton and WHTZ "Z-100" New York's "Jack the Wack" will be the co-hosts, and both stations are committed to running the show. Cutler says he's very happy with the co-hosts.

The demo hasn't arrived here yet, but according to Cutler, the show is extremely fast-paced and crammed with music and information. Each two-hour program will feature 20 tracks, interviews, and slick production elements. Cutler says the idea is to give top 40 a show that truly fits the format's sound.

Cutler has been at this one since 1985. "Rock Confidential" is his fourth incarnation of the idea, but this is the first time he's taken it to market. He says the project has been a labor of love, and he finally feels he's gotten it right. The new offering is *not* a charted countdown show and will play only the hottest 20 tracks of the week. Cutler says he wants "Confidential" to air as a complement to a countdown show.

The show will use a gossipy, insider tone similar to People magazine's. Only interviews conducted specifically for the show will be used, Cutler says. He says he wants the interviews to have a heavy personal slant—"to look at pop from the inside." He wants the accent on fun, with plenty of humor and an emphasis on giving the audience information about artists and songs they haven't heard before.

The disk-delivered show is targeted at traditional top 40 listeners. Cutler's other top 40 offering, "Party America," aims a bit more at dance-skewed crossover stations and is produced as a good-time weekend party show.

Cutler's count puts "Party America" on 100 top 40/crossover stations in seven of the top 10 markets. Until recently, it was cleared on the ABC Radio Network (Billboard, Sept. 26). With "Party" out of ABC's catalog, KPWR Los Angeles' (and "Cheers" irregular) Jay Thomas has replaced former KPWR vox Joe Nasty as the show's West Coast anchor, opposite WPLJ New York's "Fast" Jimi Roberts.

MJI Broadcasting, you'll recall, recently took its shot at the top 40 format with "Direct Hits." The show bowed Sept. 28, and MJI president Josh Feigenbaum says it's doing exactly what it was intended to do. The show is playing with the same elements that Cutler is banking on. "The formatics are working," Feigenbaum says. Feigenbaum is also pleased with his host, saying he's found a new superstar in WQHT New York's Bill Lee. MJI does two versions of the show in order to cover both top 40 and crossover.

Top 40 has been a hard nut to crack for syndicators. Like it or not, (Continued on next page)

# You'll kick yourself for the next 12 months if you don't come.

# CMJ

## MUSIC MARATHON CONVENTION SCHEDULE OF EVENTS

### "The Discovery & Development Of New Artists"

October 29 - November 1, 1987, The Roosevelt Hotel, New York City

#### Thursday, October 29, 1987

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

Grand Ballroom  
Linda Clark (Linda Clark Management), moderator  
Panelists: Will Botwin (Side One Mgmt.), Joanna Spock Dean (Co-Mgr Redd Kross, House Of Freaks), Lindy Goetz (Mgr Red Hot Chili Peppers, Thelionious Monster), Mary Hyde (Warner Bros. Records), Frank Riley (Venture Booking)

##### The New Artist And The Recording Process

Oval Room  
Lawyers, Guns & Money: Artist Management  
Madison Room  
John Guarnieri (EMI-Manhattan Records), moderator

##### 11:30 - 1:30 pm

##### Keynote Address: Abbie Hoffman

Topic: *Activism in the 1980s—Music, Media & Society*

##### Keynote Address: Billy Bragg

Performances by Nicaraguan artists, Salvador Bustos and Guardabarranco  
Grand Ballroom

##### 1:30 - 3:00 pm

##### The Politics Of Dancing:

##### Music As A Social Force In The '80s

Grand Ballroom  
Ty Braswell (Donald Miller Mgmt.), moderator  
Panelists: Jackson Browne (Elektra Recording Artist), Vernon Reid (Black Rock Coalition, Living Colour), & more

##### Surviving & Thriving As An Independent Record Label

Oval Room  
Glen Morrow (Bar/None Records), moderator

##### Roots—Rap—Reggae

Madison Room  
Dr. Dread (RAS Records), Night Nurse (CMJ New Music Report), co-moderators

##### 3:00 - 4:30 pm

##### Playing It Cool:

##### College Radio & The Alternative Marketplace

Grand Ballroom  
Rick Winward (Enigma Records), moderator  
Panelists: Ivan Bodley (Epic Records), & more

##### The Retail Connection & Independent Distribution

Oval Room  
Kevin Hawkins (Record Bar), moderator

##### Cultural Meltdown: Integration Of

##### Non-Rock Music Into The Mainstream

Madison Room  
Hal Wilner, Jr., moderator  
Panelists: Michael Dorf (Knitting Factory), John Kertzer (Bumbershoot), Gary Windo (Recording Artist)

##### 4:30 - 6:00 pm

**CASIO** showcase of professional products, with special guest, David Rosenthal of Cyndi Lauper's band.  
Grand Ballroom

##### Commercial Radio: Cutting Edge Or Dull Blade?

Oval Room  
John Mrvos (Columbia Records), moderator  
Panelists: Dave Darus (Rhino Records), & more

##### International Artist Development:

##### Non-Domestic Products & Persons

Madison Room  
Robin Hurley (Rough Trade), moderator

##### 6:00 - 8:00 pm

##### Recording International Trade Committee (R.I.T.C.) Meeting

Oval Room  
In an attempt to help further understanding of the problems facing imported music, the R.I.T.C., a trade organization formed by U.S. music importers and U.K. exporters, will hold this symposium.

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(800) 521-4041. Refer to account #7063-B to receive discount

#### Saturday, October 31, 1987

#### "Development & Marketing"

##### 10:00 - 11:30 am

##### College Radio In The Community: Force Or Farce?

Grand Ballroom  
Harry Levy (Capitol Records), moderator

##### Country Workshop

Oval Room  
Jim Bessman (Music Journalist), moderator

##### The Shape Of Jazz To Come

Madison Room  
Alan S. Bergman (Attorney), moderator  
Panelists: George Butler (CBS Records), Griselle Colon (Sounds Of Brazil), Carmen Lundy (Recording Artist)

##### 11:30 - 1:00 pm

##### The A&R Panel: What's Wrong With This Tape?

Grand Ballroom  
Michael Rosenblatt (Geffen Records), moderator  
Panelists: Kim Buie (Island Records), Kate Hyman (Chrysalis Records), Hilly Krystal (CBGB's), Peter Leak (The New York End Ltd.), Deirdre O'Hara (SPK Publishing), Steve Thompson (Advanced Alternative Media), George Regis Esq. (Owen Epstein)

##### Maximum Exposure: Print Media's Role In Artist Development

Oval Room  
R.J. Smith (Village Voice), moderator

##### The Rhythm Workshop: Yo! Bum Rush The Panel

Madison Room  
P. Fine (CMJ New Music Report), moderator  
Red Alert (WRKS, NY), Heavy D (MCA Recording Artist), Laura Kuntz (Chrysalis Records), Mark Greenland (WWUH, Hartford, CT), Ann Carley (Zomba/Jive Records)

##### 1:00 - 2:30 pm

##### Visual Marketing: The Little Picture In The Big Picture

Grand Ballroom  
Doug Cerrone (MCA Records), moderator

##### Getting By In A Material World:

##### Survival Of The Alternative Artist

Oval Room  
Tim Carr (Capitol Records), moderator

##### Music Publishing: It's Not The Singer, It's The Song

Madison Room  
David Renzer (Zomba/Jive Records), moderator

##### New Artist In Performance

Colonial Room  
Chuck Dukowski (SST Records), moderator

##### 2:30 - 4:00 pm

##### Successful Marketing A New Artist—

##### Tying It All Together

Grand Ballroom  
Overseas Licensing

Oval Room  
Richard Grabel (Cohen & Bodine), moderator

##### The Underground Video Workshop

Madison Room  
Fran Duffy (Snub Video), moderator  
Panelists: Pat Creed (Rockamerica), Mark Ghuneim (Thirsty Ear/Beggar's Banquet), Scott Gordon (National College Television), Cindy Keefer (C-Films), Dave Kendall (120 Minutes/MTV), Gary Pini (Profile Records), Mark Weinstein (Freelance Indie Promotion)

##### 4:00 - 5:30 pm

##### The Artist Encounter & Free For All

Grand Ballroom  
Panelists: Jorma Kaukonen, & more

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

Roosevelt Hotel Rates: \$98.00 single, \$114.00 double, \$123.00 triple, \$136.00 Quad. These rates are only in effect until October 15, 1987. (212) 661-9600

New York Helmsley Rates: \$160 single, \$180.00 double, \$115.00 weekend rate. These rates are only in effect until October 14, 1987. (212) 490-8900

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## METAL MARATHON

A series of panels and workshops that focus on hard 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

Colonial Room

##### 12:30 - 2:00 pm

##### Hard Rock Artist Development And Marketing:

##### Forging Scrap Metal Into Platinum

Colonial Room  
Ed Trunk (Megaforce Records), moderator  
Panelists: Michael Alago (Elektra Records), Wendy Goldstein (RCA Records), William Howell (Metal Blade Records), Richard Sanders (Loud And Proud/L'Amour), Andy Somers (F.B.I.)

##### 2:00 - 3:30 pm

##### Metal & Radio: Hell In Your Home

Colonial Room  
Marko Babineau (The David Geffen Company), moderator

##### 3:30 - 5:00 pm

##### Image vs. Substance: Is It The Look Or The Lick?

Colonial Room  
Ida Langsam (Public "I" Publicity), moderator  
Panelists: George Brandt (MTV), Gerri Miller (Metal Edge Magazine), Ebet Roberts (Photographer)

#### Saturday, October 31

##### 10:00 - 11:30 am

##### Sheet Metal: The Role Of Media In Breaking

##### Hard Rock Artists

Colonial Room  
Janie Hoffman (MCA Records), moderator  
Panelists: Deborah Frost (Village Voice), Don Kaye (Kerrang!)

##### 11:30 - 1:00 pm

##### Metal Crossover: New Breed Or Hip Hype?

Colonial Room  
Brian Slagel (Metal Blade Records), moderator  
Panelists: John Connelly (Nuclear Assault), Gail Miller (Concrete Mgmt. & Mktg.), Mike Schnapp (Roadrunner Records), Ken Waagner (Keith Rawls Mgmt.)

##### 2:30 - 4:00 pm

##### Hard Rock Artist Panel: Metal Zoo

Colonial Room  
Mark Snider (MJJ/Metal Shop), moderator  
Panelists: Lemmy Kilmister (Motorhead), Mark Osegueda (Death Angel), Wurzel (Motorhead)

All Panels Subject To Change

**CMJ REGISTRATION FORM**

Your registration entitles you to three days of workshops, exhibitions and demonstrations, plus at no extra charge, entrance to Metal Marathon, College Day and the Marathon Club Pass entitling you to free entry to over 20 New York City clubs for the duration of the convention. For more information contact: Joanne Abbot Green (516) 248-9800.

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## FEATURED PROGRAMMING

(Continued from preceding page)

all those who attempt it have to compete with "Casey Kasem's American Top 40" as well as various countdown shows hosted by some of the format's highest-profile personalities. Cutler's reasoning behind his offering: "There's a need for a hip version of ["American Top 40"] for 1988's top 40 sound, but it has to be a show that listeners feel they can't do without." Feigenbaum's pins the success of the two new entries "on consistency, timely news, and the music."

Time will tell if there's room for both shows—and whether Cutler

will be stepping on his own toes with his two offerings. Feigenbaum isn't letting on about "Hits" clearances so far, but MJI will have had a four-month head start by the time "Confidential" takes to the air. Success for the two newcomers may hinge on whether stations believe they complement "American Top 40."

**RADIO INTERNATIONAL** will soon be announcing a Thanksgiving Day special for album rockers. RI president **Don Elerbe** says that the new Crosby, Stills & Nash produc-

tion by **Jon Sargent** will clock in at either 90 minutes or two hours, depending on the final edit now in progress. Radio International also plans to have another Sargent production, this one of Pink Floyd, available in December. Those interested may want to take note of Radio International's new address: 7 E. Cherry St., Floral Park, N.Y. 11001. The phone number is 516-358-2250.

PETER J. LUDWIG

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

Oct. 23-24, **Heart**, On The Radio, On The Radio Broadcasting, one hour.

Oct. 23-25, **Billy Joel/Lou Christie**, Cruisin' America With Cousin' Brucie, CBS RadioRadio, three hours.

Oct. 23-25, **John Cougar Mellencamp**, Hot Rocks, United Stations, 90 minutes.

Oct. 23-25, **U2/Fleetwood Mac**, Plain Rap Countdown, Premier Radio Network, two hours.

Oct. 23-25, **Atlantic Starr**, Star Beat, MJI Broadcasting, one hour.

Oct. 24-25, **Robert Cray**, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Oct. 24-25, **O'Kanes/Forester Sisters**, Country Close-Up, ProMedia, one hour.

Oct. 24-25, **Time Reunion/RadioScope In Minneapolis**, RadioScope, Lee Bailey Communications, one hour.



**Mulled Over.** Martin Mull, center, tries to decide where to put everyone as the winners of MJI Broadcasting's "Comedy Hour" contest show up at the comedian's "home." The contest flew listeners from WKSG-FM Detroit, KSJO-FM San Jose, Calif., KCFX-FM Kansas City, and WEZX-FM Scranton, Pa., to Mull's hometown of North Ridgeville, Ohio, for a homecoming that included a parade, accommodations for all, and a dinner of world-class ribs. The "Comedy Hour" is a weekly show and is produced by MJI Broadcasting New York.

Oct. 24-25, **Bobby Darin**, The Rock Files, Creative Radio Network, one hour.

Oct. 25, **Simply Red**, Rock Over London, Radio International, one hour

Oct. 25, **Lee Greenwood**, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Oct. 25, **Gary Burton**, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

Oct. 25, **Jethro Tull/Bruce Springsteen/Timothy B. Schmidt**, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Oct. 26, **Pink Floyd, Part 1**, Legends Of Rock, NBC Radio Entertainment, one hour.

Oct. 26, **Aerosmith**, Line One, Westwood One, one hour.

Oct. 26, **Loverboy**, Live From Los Angeles, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

Oct. 26-31, **Loverboy**, Off The Record With Mary Turner, Westwood One, one hour.

Oct. 26-31, **Carlos Santana**, Classic Cuts, MJI Broadcasting, one hour.

Oct. 26-31, **Bobby Bare**, Live From Gilley's, Mutual Broadcasting, one hour.

Oct. 26-31, **Anita Baker**, Special Edition, Westwood One, one hour.



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## PROMOTIONS

### MAJIC MATCHMAKER

**WMXJ** "Majic 102.7" Hollywood, Fla., adds a wild twist to one of our favorite promotions—the supermarket-singles concept. With on-air lines like, "Tired of going to the 'meat market?' Then meet someone in the meat department," the classic hits station regularly holds singles nights at the local giant Publix Supermarket.

The singles nights are usually held on Tuesdays, one of the supermarket's slower nights, so the supermarket remains open. Single shoppers are given either the male or female half of a two-part coupon when they enter the store. At an appropriate break in the dance mix—yes, they're dancing in the aisles—each partying shopper must find the member of the opposite sex with the matching coupon. The teams then race around the store in a brand-name scavenger hunt that would bring tears to Monty Hall's eyes. The teams compete for microwave ovens, freezers, and romantic cruises for two.

A year ago, on the first night the station ran the promotion, you couldn't get in the parking lot. The station provides the music, DJ, and sound system, and food companies join the promotion by catering the event with hors d'oeuvres.

Two WMXJ listeners who met at one of the early singles nights recently decided to tie the knot. You guessed it; they were married in the Publix meat department. On hand were bridesmaids and ushers, and there was plenty of food and music. It was a Tuesday, and the supermarket remained open.

### FOWL TALES 1: DUCKING PROGRESS

It's fame has never rivaled that of Daffy or Donald, but it *was* featured on a postcard that appeared during the credits of National Lampoon's "Vacation." And to many residents of Long Island, the Big Duck is as much a part of childhood as Mom's Kool-Aide. So when the Big Duck recently stood in the path of a developer seeking to build condominiums on the



Tom Calderone, midday personality and promotions director for WRCN Riverhead, N.Y., gets an on-the-spot reaction from Flanders, N.Y., resident Big Duck just moments after the Duck learned it wouldn't be plucked to make way for a housing development. The hollow landmark has been home to fish shops, souvenir stands, and vegetable markets over the years.

land underneath it, WRCN Riverhead, N.Y., picked up the scent of public sentiment and launched its Save The Duck campaign.

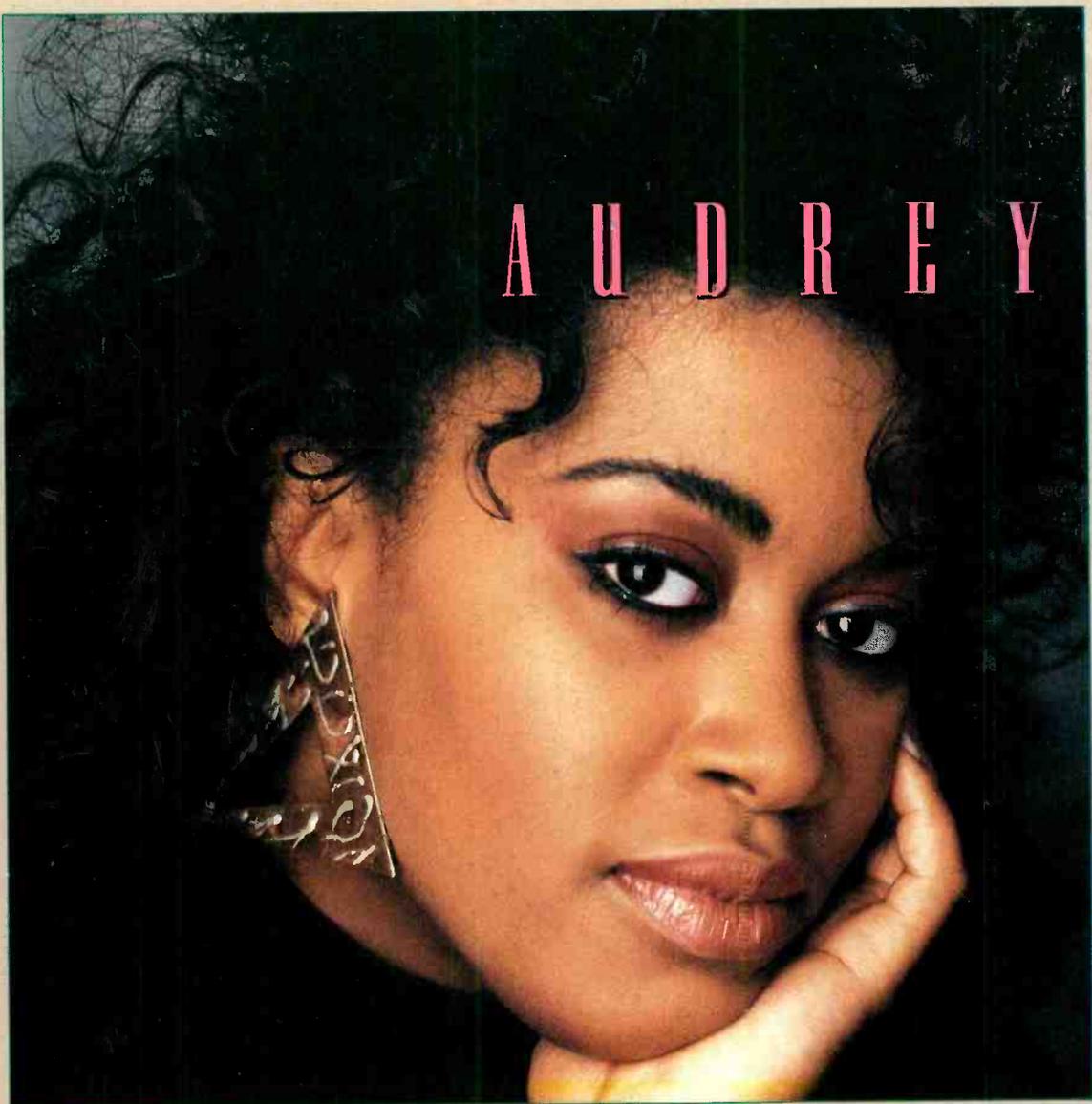
The campaign included Save The Duck posters, recollections of favorite Big Duck memories from listeners, and a four-hour remote broadcast from the site of the Big Duck itself. The broadcast was plugged on air for a week. The promotional coup came shortly after listeners assembled at the site during the broadcast and finished singing "Imagine There's No Duck" to the tune of John Lennon's "Imagine." At that point, one of the town councilmen ran up to the WRCN van and announced, on the air, that the duck would be saved, proving that good promotions can come from ruffled feathers.

### FOWL TALES 2: SHELL SHOCKING

In a nice twist on the outrageous-stunts idea, **KWK** "Hits 106" St. Louis recently ran afoul and bombarded willing listeners with eggs. Listeners were asked to send the station drawings and descriptions of man-made, hand-held, and homemade devices—of their own design—capable of catching an egg dropped from the top of St. Louis' One City Centre.

Nine finalists were picked for the first Hits 106 Egg Drop. Each contestant who caught an egg in his or her device without breaking it won \$1,000. The day's events began when KWK's "Dawn Patrol" arrived in full fowl-weather gear—chicken costumes. The winning listener donated his \$1,000 to the St. Louis Ronald McDonald House. There's no confirmation yet on the rumor that unsuccessful contestants were treated to Egg McMuffins after the event.

PETER J. LUDWIG



She's been back-up for the best,  
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The long-awaited debut album by

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IRRESISTIBLE

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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 Michael Jackson, Bad. 2 Whitesnake, Here I Go Again. 3 Whitney Houston, Didn't We Almost Have Fun...

16 Pet Shop Boys, It's A Sin. 17 Expose, Let Me Be The One. 18 U2, Where The Streets Have No Name. 19 Kenny G, Don't Make Me Wait For Love...

9 Fleetwood Mac, Little Lies. 14 Michael Jackson, Bad. 15 U2, Where The Streets Have No Name. 16 Europe, Carrie. 17 Billy Idol, Money Money...

27 EX Aerosmith, Dude (Looks Like A Lady). 28 Whitney Houston, Didn't We Almost Have Fun... 29 EX Jody Watley, Don't You Want Me...

Miami P.D.: Steve Perun. 1 Expose, Let Me Be The One. 2 Whitesnake, Here I Go Again. 3 Europe, Carrie. 4 Bananarama, I Heard A Rumour...

Detroit P.D.: Rick Gillette. 1 Michael Jackson, Bad. 2 Lisa Lisa & Cult Jam, Lost In Emotion. 3 LeVert, Casanova. 4 Madonna, Causing A Commotion...

New York O.M.: Steve Kingston. 1 Michael Jackson, Bad. 2 Whitney Houston, Didn't We Almost Have Fun... 3 Madonna, Causing A Commotion...

Boston P.D.: Sunny Joe White. 1 Madonna, Causing A Commotion. 2 Expose, Let Me Be The One. 3 Michael Jackson, Bad. 4 LeVert, Casanova...

Philadelphia P.D.: Charlie Quinn. 1 Lisa Lisa & Cult Jam, Lost In Emotion. 2 Madonna, Causing A Commotion. 3 Billy Idol, Money Money. 4 Prince, U Got The Look...

Washington P.D.: Mark St. John. 1 Lisa Lisa & Cult Jam, Lost In Emotion. 2 Whitesnake, Here I Go Again. 3 Dan Hill (Duet With Vonda Shepard), C...

Chicago P.D.: Ric Lippincott. 1 Prince, U Got The Look. 2 Whitney Houston, Didn't We Almost Have Fun... 3 Expose, Let Me Be The One...

Detroit P.D.: Brian Patrick. 1 Michael Jackson, Bad. 2 Madonna, Causing A Commotion. 3 Prince, U Got The Look. 4 LeVert, Casanova...

Los Angeles P.D.: Steve Rivers. 1 Michael Jackson, Bad. 2 Madonna, Causing A Commotion. 3 Prince, U Got The Look. 4 Whitesnake, Here I Go Again...

Hartford P.D.: Dave Shakes. 1 Michael Jackson, Bad. 2 Billy Idol, Money Money. 3 Madonna, Causing A Commotion. 4 LeVert, Casanova...

Philadelphia P.D.: Scott Walker. 1 Madonna, Causing A Commotion. 2 Expose, Let Me Be The One. 3 Michael Jackson, Bad. 4 Lisa Lisa & Cult Jam, Lost In Emotion...

Atlanta P.D.: Bob Case. 1 Michael Jackson, Bad. 2 Whitney Houston, Didn't We Almost Have Fun... 3 Prince, U Got The Look. 4 LeVert, Casanova...

Cleveland O.M.: Kid Leo. 1 Bruce Springsteen, Brilliant Disguise. 2 U2, Where The Streets Have No Name. 3 The Cars, You Are The Girl...

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

Boston P.D.: Harry Nelson. 1 Lisa Lisa & Cult Jam, Lost In Emotion. 2 Prince, U Got The Look. 3 Natalie Cole, Jump Start. 4 Donna Summer, Dinner With Gerwyn...

Washington P.D.: Chuck Morgan. 1 Lisa Lisa & Cult Jam, Lost In Emotion. 2 LeVert, Casanova. 3 Wendy And Lisa, Waterfall. 4 Heart, Who Will You Run To...

Pittsburgh P.D.: Jim Richards. 1 Lisa Lisa & Cult Jam, Lost In Emotion. 2 Madonna, Causing A Commotion. 3 Fleetwood Mac, Little Lies. 4 Billy Idol, Money Money...

Tampa O.M.: Mason Dixon. 1 Lisa Lisa & Cult Jam, Lost In Emotion. 2 Michael Jackson, Bad. 3 Whitney Houston, Didn't We Almost Have Fun... 4 Prince, U Got The Look...

Atlanta P.D.: Bob Case. 1 Michael Jackson, Bad. 2 Whitney Houston, Didn't We Almost Have Fun... 3 Prince, U Got The Look. 4 LeVert, Casanova...

Minneapolis P.D.: Gregg Swedberg. 1 The Other Ones, Holiday. 2 Whitney Houston, Didn't We Almost Have Fun... 3 Wendy And Lisa, Waterfall. 4 Madonna, Causing A Commotion...

# Richards Promotes Teamwork At WNCI Columbus

BY KIM FREEMAN

**DON'T USE THE EXPRESSION** "I eat, sleep, live, and breathe radio" if you're looking for an in with Bill Richards, PD of top 40 WNCI Columbus, Ohio, and Eastern regional PD for Nationwide Communications.



"I think people who say that are not dealing with reality," says Richards. "When someone says to me, 'Boy, I put in 14 hours a day at my station,' my hunch is that his/her station doesn't sound too good."

Richards subscribes to the "soak it up" approach to formal and informal consumer research. Regulars on his reading list include magazines like Psychology Today and Venture and catalogs from Macy's—basically any source that might offer or prompt a new idea and give him a better handle on human behavior.

That attitude has aided Richards' perpetual goal of adding programming elements to WNCI that spur plenty of talk and, often, that high form of flattery: imitation.

"When we kicked things off here, we put on a real gangbusters ID," Richards recalls. "Some small station heard it and picked it up. I got a real kick out of that."

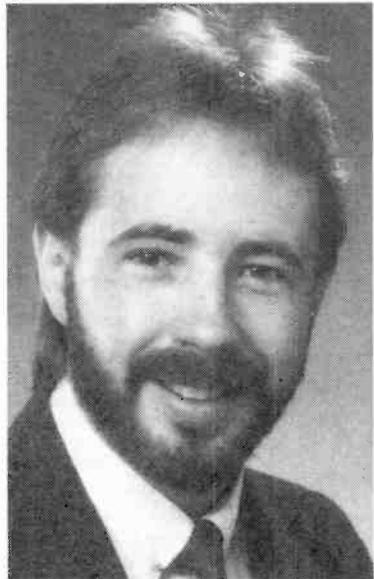
Other projects that have gotten Columbus and much of the country

citing WNCI include the station's Morning Zoo Flakes, a cereal packaged with pictures of WNCI's morning team and distributed in the area's largest grocery chain. WNCI's Morning Zoo members are also featured on the sides of milk cartons, so breakfast eaters can have complete visuals to complement their morning audio entertainment.

Richards says he's also proud of WNCI's "Buckeye Song," a high-ticket production that transforms the Starship's "We Built This City On Rock 'N' Roll" to "We Built This City On Buck's Football," a reference to the Ohio State Univ. team Columbus is so fervent about. That bit and a few others have periodically been top listener requests on WNCI. "When that happens, you know you're doing something right," says Richards.

**RICHARDS IS QUICK** to say that WNCI's achievements are the result of a team effort, but as captain of that team, his management style sounds like one that many true radiophiles would love to work under.

"My saying is that 'you work with me, not for me,'" says Richards. "I try to keep that out front at all times." Richards says he's found that the best way to create and maintain a creative atmosphere at WNCI is to give all of his teammates hands-on insight into programming. "I sent my afternoon jock down to Laurel to review Arbitron diaries, and now he can do it by himself." Other WNCI staffers now



**Bill Richards.** Program director of WNCI Columbus, Ohio, Nationwide's Eastern regional PD, and Billboard's PD of the week.

assist in competitive-analysis projects, auditorium music tests, and a variety of things they might not get exposed to at other outlets.

"The basic thing is to teach people more about what I'm doing," says Richards. "It fires people up and keeps everyone involved."

That approach has its pros and cons. On the plus side, it eventually takes some of the workload off of Richards' shoulders, and it also

helps develop a supply of talent for the Nationwide chain.

But the PD admits, "It can be a pain in the butt at first, because it takes longer to teach someone something than to do it yourself." Another drawback is that Richards' employees appear to be prime candidates for cherry-picking by other stations, but the PD seems unconcerned about that possibility.

"What goes around, comes around," he says. "When I first got here, I had a lot of tapes submitted, but few were of very good quality. Now, I get plenty of quality candidates to draw from if I need to. The excitement of having people really interested in how things work far outweighs the risks involved."

**RICHARDS CAME TO WNCI** two years ago, at a time when the outlet had run through four or five PDs in a span of two years. "My first three or four months here, I just listened," Richards recalls. "I didn't come in thinking I had all the answers." Even though WNCI is based in Nationwide's Columbus home base, Richards says corporate executives kept a low profile while he plotted his course.

WNCI's Arbitron shares have been on an upward course since the summer of 1986. In the summer 1987 book, the top 40 leaped to a 10.6 from a 9.2 in overall 12-plus shares.

The "Not too hard, not too soft" promos Richards installed when he arrived still tell WNCI's main imaging story. Leading the Columbus

market is album rocker WLWQ, while MOR outlet WBNS-FM sits in the No. 2 rank overall. Now ranked No. 3 overall, WNCI trounced its main top 40 competition, WXGT "92X," in the latest book.

Through the years, WXGT and WNCI (formerly WCOL-FM) have flip-flopped as format leaders. "I'm real proud of what we've done," says Richards. "WXGT was once the dominant station, and now they are not really there anymore."

Other WNCI positioners emphasize variety and maximum music, and top-of-the-hour IDs focus on the station's power—175,000 watts of it.

**AS FOR HIS ROLE** as Nationwide's East Coast regional PD, Richards says he and West Coast counterpart KZZP Phoenix's Guy Zapoleon "don't go in and tell people what to do." Rather, it's an exchange of opinions and information. "We supply all of our rotations, requests, sales information, etc., and fax it to our central location."

The travel aspect of a group PD-ship has sharpened Richards' ability to tune into markets, including Columbus. "I've been told I can go into a market and hear radio in a way that gives me a quick overview of what's right and wrong," he says.

**OF THE FUTURE**, Richards says, "As much as I love this company and appreciate the value of working with terrific people, I've got aspirations to work in a major market."

9	23	Bruce Springsteen, Brilliant Disguise
10	11	Pet Shop Boys, It's A Sin
11	6	The Cars, You Are The Girl
12	5	Prince, U Got The Look
13	20	Wa Wa Nee, Sugar Free
14	29	Swing Out Sister, Breakout
15	19	LeVert, Casanova
16	1	Heart, Who Will You Run To
17	26	U2, Where The Streets Have No Name
18	7	Lisa Lisa & Cult Jam, Lost In Emotion
19	24	Michael Jackson, Bad
20	27	Los Lobos, Come On, Let's Go
21	4	Smokey Robinson, One Heartbeat
22	38	John Cougar Mellencamp, Paper In Fire
23	28	Loverboy, Notorious
24	32	Squeeze, Hourglass
25	33	Kenny G, Don't Make Me Wait For Love
26	31	Taja Sevelle, Love Is Contagious
27	34	Starship, Beat Patrol
28	36	Belinda Carlisle, Heaven Is A Place O
29	37	Timothy B. Schmit, Boys Night Out
30	35	Gloria Estefan & Miami Sound Machine, R.E.M., The One I Love
31	39	Poison, I Won't Forget You
32	40	R.E.M., The One I Love
33	EX	Sting, We'll Be Together
34	EX	Gino Vanelli, In The Name Of Money
35	EX	Michael Bolton, That's What Love Is A
36	EX	The Jets, I Do You
37	EX	Richard Marx, Should've Known Better
38	EX	Europe, Carrie
39	EX	Bill Medley & Jennifer Warnes, (I've
40	EX	George Michael, Faith
41	EX	Taylor Dayne, Tell It To My Heart
42	EX	Debbie Gibson, Shake Your Love
43	EX	A
44	EX	Pretty Poison, Catch Me (I'm Falling)
45	EX	Billy Idol, Mony Mony

<b>POWER 104</b>		
Houston P.D.: Paul Christy		
1	3	Prince, U Got The Look
2	6	Michael Jackson, Bad
3	1	Tiffany, I Think We're Alone Now
4	2	Lisa Lisa & Cult Jam, Lost In Emotion
5	9	Billy Idol, Mony Mony
6	4	Madonna, Causing A Commotion
7	10	Echo & The Bunnymen, Lips Like Sugar
8	8	Exposé, Let Me Be The One
9	12	The Cars, You Are The Girl
10	16	Noel, Silent Morning
11	13	Swing Out Sister, Breakout
12	14	LeVert, Casanova
13	7	The Other Ones, Holiday
14	15	Pet Shop Boys, It's A Sin
15	5	Europe, Carrie
16	17	Poison, I Won't Forget You
17	18	U2, Where The Streets Have No Name
18	22	The Cure, Just Like Heaven
19	11	Heart, Who Will You Run To
20	24	Debbie Gibson, Shake Your Love
21	21	Bill Medley & Jennifer Warnes, (I've
22	23	Timothy B. Schmit, Boys Night Out
23	25	Squeeze, Hourglass
24	28	Belinda Carlisle, Heaven Is A Place O
25	26	REO Speedwagon, In My Dreams
26	27	Kenny G, Don't Make Me Wait For Love
27	29	R.E.M., The One I Love
28	30	Gloria Estefan & Miami Sound Machine, Wa Wa Nee, Sugar Free
29	30	Starship, Beat Patrol
30	31	Richard Marx, Should've Known Better
31	32	Hooters, Satellite
32	34	Bruce Springsteen, Brilliant Disguise
33	36	Wendy And Lisa, Waterfall
34	37	

35	39	Pretty Poison, Catch Me (I'm Falling)
36	EX	Fleetwood Mac, Little Lies
37	38	Anita Baker, No One In The World
38	EX	The Jets, I Do You
39	40	Michael Bolton, That's What Love Is A
40	EX	Simon F., American Dream
41	EX	Whitesnake, Is This Love
42	EX	Cutting Crew, I've Been In Love Befor
43	EX	Samantha Fox, Nothing's Gonna Stop Me
44	EX	A
45	EX	Terence Trent D'Arby, If You Let Me S
46	EX	ABC, The Night You Murdered Love
47	EX	Jimmy Davis And The Junction, Kick Th
48	EX	Kiss, Crazy Crazy Nights
49	EX	Aerosmith, Dude (Looks Like A Lady)
50	EX	Big Trouble, Crazy World
51	EX	Exposé, Let Me Be The One
52	EX	Jody Watley, Don't You Want Me
53	EX	Living In A Box, So The Story Goes
54	EX	Sting, We'll Be Together
55	EX	Stevie Wonder, Skeletons
56	EX	Glenn Jones, We've Only Just Begun

<b>93Q</b>		
Houston P.D.: Ron Parker		
1	1	Tiffany, I Think We're Alone Now
2	5	Prince, U Got The Look
3	2	Europe, Carrie
4	3	Lisa Lisa & Cult Jam, Lost In Emotion
5	3	Madonna, Causing A Commotion
6	8	Billy Idol, Mony Mony
7	7	Michael Jackson, Bad
8	11	Poison, I Won't Forget You
9	14	LeVert, Casanova
10	6	Whitesnake, Here I Go Again
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30	EX	Cutting Crew, I've Been In Love Befor
31	EX	The Cure, Just Like Heaven
32	EX	Wa Wa Nee, Sugar Free
33	EX	Richard Marx, Should've Known Better
34	EX	Starship, Beat Patrol
35	EX	Samantha Fox, Nothing's Gonna Stop Me
36	EX	A
37	EX	Jody Watley, Don't You Want Me
38	EX	Sammy Hagar, Eagles Fly
39	EX	A
40	EX	Stevie Wonder, Skeletons
41	EX	ABC, The Night You Murdered Love
42	EX	Anita Baker, No One In The World
43	EX	Sting, We'll Be Together
44	EX	Love Will Find A Way
45	EX	Def Leppard, Animal
46	EX	Timothy B. Schmit, Boys Night Out
47	EX	Squeeze, Hourglass
48	EX	Aerosmith, Dude (Looks Like A Lady)

<b>all hits 97.1 WGLR</b>		
The Eagle		
Dallas P.D.: John Roberts		
1	3	Billy Idol, Mony Mony
2	3	Whitesnake, Is This Love
3	4	Poison, I Won't Forget You
4	2	U2, Where The Streets Have No Name
5	6	Richard Marx, Should've Known Better
6	5	Whitesnake, Here I Go Again
7	7	Bryan Adams, Victim Of Love
8	9	Fleetwood Mac, Little Lies
9	1	Tiffany, I Think We're Alone Now
10	13	R.E.M., The One I Love
11	8	John Waite, These Times Are Hard For
12	20	Motley Crue, Wild Side
13	11	REO Speedwagon, In My Dreams
14	16	Belinda Carlisle, Heaven Is A Place O
15	15	Great White, Rock Me
16	17	Glen Burtnick, Follow You
17	14	Richard Marx, Don't Mean Nothing
18	19	Yes, Love Will Find A Way
19	12	The Cars, You Are The Girl
20	22	Cutting Crew, I've Been In Love Befor
21	10	Bon Jovi, Edge Of A Broken Heart
22	15	Jimmy Davis And The Junction, Kick Th
23	21	Hooters, Johnny B
24	18	Heart, Who Will You Run To
25	3	Bill Medley & Jennifer Warnes, (I've
26	33	Heart, There's The Girl
27	28	Def Leppard, Animal
28	29	Sammy Hagar, Eagles Fly
29	EX	Loverboy, Notorious
30	EX	John Cougar Mellencamp, Paper In Fire
31	EX	Timothy B. Schmit, Boys Night Out
32	EX	Stevie Wonder, Skeletons
33	EX	Michael Jackson, Bad
34	EX	Lisa Lisa & Cult Jam, Lost In Emotion
35	EX	U2, Where The Streets Have No Name
36	EX	Low Gramm, Lost In The Shadows
37	EX	Bruce Springsteen, Brilliant Disguise
38	EX	Pink Floyd, Learning To Fly
39	EX	Pet Shop Boys, It's A Sin
40	EX	Night Ranger, Hearts Away
41	EX	Kiss, Crazy Crazy Nights
42	EX	Sting, We'll Be Together
43	EX	Rush, Time Stand Still
44	EX	The Cure, Just Like Heaven
45	EX	Bourgeois Tagg, I Don't Mind At All
46	EX	Swing Out Sister, Breakout

<b>SILVER</b>		
Baltimore P.D.: Brian Thomas		
1	2	Lisa Lisa & Cult Jam, Lost In Emotion
2	5	Michael Jackson, Bad
3	6	Madonna, Causing A Commotion
4	1	Europe, Carrie
5	9	Billy Idol, Mony Mony
6	3	Smokey Robinson, One Heartbeat
7	7	Heart, Who Will You Run To
8	7	Whitesnake, Here I Go Again
9	14	Fleetwood Mac, Little Lies
10	10	Prince, U Got The Look
11	16	Tiffany, I Think We're Alone Now
12	17	Exposé, Let Me Be The One
13	11	LeVert, Casanova
14	12	The Other Ones, Holiday
15	15	John Cougar Mellencamp, Paper In Fire
16	18	U2, Where The Streets Have No Name
17	23	Bill Medley & Jennifer Warnes, (I've
18	20	Pet Shop Boys, It's A Sin
19	22	Bruce Springsteen, Brilliant Disguise
20	24	REO Speedwagon, In My Dreams
21	12	Whitney Houston, Didn't We Almost Hav
22	15	Belinda Carlisle, Heaven Is A Place O
23	26	Cutting Crew, I've Been In Love Befor
24	28	Los Lobos, Come On, Let's Go
25	EX	Swing Out Sister, Breakout
26	EX	The Jets, I Do You
27	EX	Richard Marx, Should've Known Better
28	29	Natalie Cole, Jump Start
29	30	Dan Hill, Duet With Vonda Shepard, C
30	EX	George Michael, Faith
31	EX	A
32	EX	Sting, We'll Be Together
33	EX	Poison, I Won't Forget You

<b>KMEL 106FM</b>		
San Francisco P.D.: Keith Naftaly		
1	1	LeVert, Casanova
2	2	Whitesnake, Here I Go Again
3	3	Fleetwood Mac, Little Lies
4	11	Billy Idol, Mony Mony
5	5	Michael Jackson, Bad
6	7	Pretty Poison, Catch Me (I'm Falling)
7	12	Salt N' Pepa, Push It
8	15	Anita Baker, No One In The World
9	13	Jody Watley, Don't You Want Me
10	6	Exposé, Let Me Be The One
11	14	Michael Bolton, That's What Love Is A
12	9	Swing Out Sister, Breakout
13	13	Kenny G, Don't Make Me Wait For Love
14	19	Bill Medley & Jennifer Warnes, (I've
15	16	Wa Wa Nee, Sugar Free

16	4	Prince, U Got The Look
17	20	Belinda Carlisle, Heaven Is A Place O
18	25	New Order, True Faith
19	22	Tiffany, I Think We're Alone Now
20	24	Taylor Dayne, Tell It To My Heart
21	21	Pet Shop Boys, It's A Sin
22	23	Living In A Box, So The Story Goes
23	8	Stephanie Mills, (You're Puttin') A R
24	28	Bourgeois Tagg, I Don't Mind At All
25	27	Terence Trent D'Arby, If You Let Me S
26	29	Debbie Gibson, Shake Your Love
27	31	Shanice Wilson, (Baby Tell Me) Can Yo
28	30	Cutting Crew, I've Been In Love Befor
29	10	Noel, Silent Morning
30	33	Kool & The Gang, Special Way
31	34	Glen Jones, We've Only Just Begun
32	35	The Jets, I Do You
33	EX	Sting, We'll Be Together
34	17	Madonna, Causing A Commotion
35	EX	Sedash Garrett, Ever Changing Times
36	EX	Starship, Beat Patrol
37	EX	Stevie Wonder, Skeletons
38	EX	Earth, Wind & Fire, System Of Surviva
39	EX	George Michael, Faith
40	EX	A
41	EX	Great White, Rock Me
42	EX	A
43	EX	Stevie B, Partly Your Body
44	EX	Whitesnake, Is This Love
45	EX	Roger, I Want To Be Your Man

<b>BIO 4 MELANS MUSIC</b>		
Baltimore P.D.: Brian Thomas		
1	2	Lisa Lisa & Cult Jam, Lost In Emotion
2	5	Michael Jackson, Bad
3	6	Madonna, Causing A Commotion
4	1	Europe, Carrie
5	9	Billy Idol, Mony Mony
6	3	Smokey Robinson, One Heartbeat
7	7	Heart, Who Will You Run To
8	7	Whitesnake, Here I Go Again
9	14	Fleetwood Mac, Little Lies
10	10	Prince, U Got The Look
11	16	Tiffany, I Think We're Alone Now
12	17	Exposé, Let Me Be The One
13	11	LeVert, Casanova
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19	22	Bruce Springsteen, Brilliant Disguise
20	24	REO Speedwagon, In My Dreams
21	12	Whitney Houston, Didn't We Almost Hav
22	15	Belinda Carlisle, Heaven Is A Place O
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25	EX	Swing Out Sister, Breakout
26	EX	The Jets, I Do You
27	EX	Richard Marx, Should've Known Better
28	29	Natalie Cole, Jump Start
29	30	Dan Hill, Duet With Vonda Shepard, C
30	EX	George Michael, Faith
31	EX	A
32	EX	Sting, We'll Be Together
33	EX	Poison, I Won't Forget You

<b>KMEL 106FM</b>		
San Francisco P.D.: Keith Naftaly		
1	1	Le

# ASCAP COUNTRY AWARD WINNING WRITERS AND PUBLISHERS *For ASCAP's Most Performed Country Songs in 1986*

**AIN'T MISBEHAVIN'**  
Writers: Harry Brooks Andy Razaf  
Fats Waller

Publishers: Chappell/Intersong Music  
Group-USA  
Mills Music, Inc.  
Razaf Music

**ALWAYS HAVE, ALWAYS WILL**  
Writer: Johnny Mears  
Publishers: Cavesson Music  
Enterprises Co.  
Texican Music Company

**AT THE SOUND OF THE TONE**  
Writers: Max Troy Barnes  
Dave Richardson  
Publisher: WB Music Corp.

**BACK TO THE HEARTBREAK KID**  
Writer: Tim OBois  
Publisher: WB Gold Music Corp.

**BOP**  
Writer: Jennifer Kimball  
Publishers: Michael H. Goldsen, Inc.  
Sweet Angel Music

**BURNS LIKE A ROCKET**  
Writer: Gary Burt  
Publishers: Blue Moon Music  
Famous Music Corporation  
Garwin Music, Inc.

**CAJUN MOON**  
Writer: Jim Rushing  
Publishers: Amanda-Lin Music  
Jack and Bill Music Co.

**COME ONE IN (YOU DID THE BEST YOU COULD)**  
Writers: Rick Giles George M. Green  
Publishers: Dejamus, Inc.  
Riva Music, Inc.

**CRY (2nd Award)**  
Writer: Churchill Kohlman  
Publisher: Shapiro Bernstein & Co.

**THE DEVIL'S ON THE LOOSE**  
Writer: Larry Willoughby  
Publishers: Goldline Music, Inc.  
Granite Music Corporation

**DIDN'T WE**  
Writer: Troy Seals  
Publishers: Two-Sons Music  
WB Music Corp.

**DON'T UNDERESTIMATE MY LOVE FOR YOU**  
Writers: Steve Diamond Dave Loggins  
Publishers: Diamond House Music  
Leeds Music Corp.  
MCA Music Publishing  
Patchwork Music

**DREAMLAND EXPRESS**  
Writer: John Denver  
Publishers: Cherry Lane Music Publishing  
Co., Inc.  
Cherry Mountain Music

**EVERYTHING THAT GLITTERS (IS NOT GOLD)**  
Writer: Bob McDill  
Publishers: Jack and Bill Music Co.  
Ranger Bob Music

**FEELIN' THE FEELIN'**  
Writer: David Bellamy  
Publisher: Bellamy Brothers Music

**FRIENDS AND LOVERS (BOTH TO EACH OTHER)**  
Writers: Paul Gordon Jay Gruska  
Publishers: Colgems-EMI Music Inc.  
French Surf Music  
WB Music Corp.

**GIVE ME WINGS**  
Writer: Don Schlitz  
Publishers: MCA Music Publishing  
Don Schlitz Music

**GOT MY HEART SET ON YOU**  
Writer: Bud Reneau  
Publisher: N2D Publishing Company

**GRANDPA (TELL ME 'BOUT THE GOOD OLD DAYS)**  
Writer: Jamie O'Hara  
Publisher: Cross Keys Publishing  
Co., Inc.

**GUITAR TOWN**  
Writer: Steve Earle  
Publisher: Goldline Music, Inc.

**HEART DON'T FALL NOW**  
Writer: Carolyn Swilley  
Publisher: Ben Hall Music

**HEARTBEAT IN THE DARKESS**  
Writers: Dave Loggins Russell Smith  
Publishers: MCA Music Publishing  
Patchwork Music

**HELL AND HIGH WATER**  
Writer: T. Graham Brown  
Publishers: April Music, Inc.  
Ides of March Music

**HURT (3rd Award)**  
Writers: Jimmie Crane Al Jacobs  
Publisher: SBK Miller Catalog, Inc.

**I TELL IT LIKE IT USED TO BE**  
Writer: Bucky Jones  
Publisher: Cross Keys Publishing Co., Inc.

**I WISH THAT I COULD HURT THAT WAY AGAIN**  
Writer: Oon Cook  
Publisher: Cross Keys Publishing  
Co., Inc.

**IN LOVE**  
Writer: Mike Reid  
Publisher: Lodge Hall Music, Inc.

**IN OVER MY HEART**  
Writers: Walt Aldridge Tom Brasfield  
Jim Rutledge  
Publisher: Rick Hall Music, Inc.

**IT AIN'T COOL TO BE CRAZY ABOUT YOU**  
Writer: Royce Porter  
Publisher: Southwing

**IT'S TIME FOR LOVE**  
Writer: Bob McOill  
Publisher: Jack and Bill Music Co.

**LIFE'S HIGHWAY**  
Writer: Richard Leigh  
Publishers: April Music, Inc.  
Lion-Hearted Music

**LITTLE ROCK**  
Writer: Pat McManus  
Publisher: Music City Music, Inc.

**LONELY ALONE**  
Writers: John Jarrard J.D. Martin  
Publishers: The Alabama Band  
Music Company  
MCA Music Publishing

**MAKIN' UP FOR LOST TIME**  
Writers: Dave Loggins Gary Morris  
Publishers: MCA Music Publishing  
Gary Morris Music  
Patchwork Music  
WB Music Corp.

**MEMORIES TO BURN**  
Writer: Dave Kirby  
Publisher: Cross Keys Publishing  
Co., Inc.

**MORNING DESIRE (2nd Award)**  
Writer: Dave Loggins  
Publishers: MCA Music Publishing  
Patchwork Music

**NEVER BE YOU (2nd Award)**  
Writers: Tom Petty Benmont Tench  
Publishers: Blue Gator Music  
Gone Gator Music

**NIGHTS**  
Writers: Byron Hill Tony Hiller (PRS)  
Publishers: Queen's Crown Music, Inc.  
Requested Songs

**1982**  
Writer: Vip Viperman  
Publisher: Southern Grand Alliance

**NO ONE MENDS A BROKEN HEART**  
Writer: John Schweers  
Publisher: Collins Court Music, Inc.

**NOW AND FOREVER (YOU AND ME)**  
Writer: Randy Goodrum  
Publisher: California Phase Music

**OLD SCHOOL**  
Writers: Don Schlitz Russell Smith  
Publishers: MCA Music Publishing  
Don Schlitz Music

**ON THE OTHER HAND**  
Writer: Oon Schlitz  
Publishers: MCA Music Publishing  
Don Schlitz Music

**ONCE IN A BLUE MOON**  
Writers: Tom Brasfield Robert Byrne  
Publisher: Rick Hall Music, Inc.

**100 PERCENT CHANCE OF RAIN**  
Writers: Charlie Black Austin Roberts  
Publishers: Chappell/Intersong Music  
Group-USA  
Chriswald Music  
Hopi-Sound Music  
MCA Music Publishing

**ONLY IN MY MIND**  
Writer: Reba McEntire  
Publishers: Jack and Bill Music Co.  
Reba McEntire Music

**PARTNERS, BROTHERS AND FRIENDS**  
Writers: Jeff Hanna Jimmy Ibbotson  
Publishers: Le-Bone-Aire Music  
Unami Music

**PLEASE BE LOVE**  
Writers: J.D. Martin Jim Photoglo  
Publishers: Berger Bits Music  
MCA Music Publishing

**READ MY LIPS**  
Writers: Marc Blatte Larry Gottlieb  
Publisher: MCA Music Publishing

**RENO BOUND**  
Writer: Andre Pessis  
Publisher: Endless Frogs Music

**ROCKIN' WITH RHYTHM OF THE RAIN**  
Writers: Brent Maher Don Schlitz  
Publishers: Blue Quill Music  
MCA Music Publishing  
Don Schlitz Music  
Welbeck Music Corporation

**SHE AND I**  
Writer: Dave Loggins  
Publishers: MCA Music Publishing  
Patchwork Music

**SLOW BOAT TO CHINA**  
Writer: Michael Ragogna  
Publisher: Uncle Artie Music

**SOMETIMES A LADY**  
Writers: Frank Myers Eddy Raven  
Publishers: Collins Court Music, Inc.  
Michael H. Goldsen, Inc.  
Ravensong Music

**SOMETIMES WHEN WE TOUCH (2nd Award)**  
Writer: Dan Hill (CAPAC)  
Publisher: Welbeck Music Corporation

**STAND A LITTLE RAIN**  
Writers: Donny Lowery Don Schlitz  
Publishers: MCA Music Publishing  
Don Schlitz Music  
Shedd House Music

**STRONG HEART**  
Writers: Charlie Black Austin Roberts  
Tommy Rocco  
Publishers: Bibo Music Pub., Inc.  
Chappell/Intersong Music  
Group-USA  
Chriswald Music  
Hopi-Sound Music  
MCA Music Publishing

**TEN FEET AWAY**  
Writer: Troy Seals  
Publisher: WB Music Corp.

**THAT'S HOW YOU KNOW WHEN LOVE'S RIGHT**  
Writer: Craig Bickhardt  
Publisher: Colgems-EMI Music Inc.

**THERE'S NO STOPPIN' YOUR HEART**  
Writer: Michael Bonagura  
Publisher: Colgems-EMI Music Inc.

**THINK ABOUT LOVE**  
Writers: Richard "Spady" Brannam  
Tom Campbell  
Publishers: Bibo Music Pub., Inc.  
Uncle Artie Music

**TIE OUR LOVE (IN A DOUBLE KNOT)**  
Writers: John Reid Jeff Silbar  
Publishers: Cross Keys Publishing  
Co., Inc.  
Reidem Music

**'TIL I LOVED YOU**  
Writers: Dave Robbins Jeff Silbar  
Publishers: Bob Montgomery Music, Inc.  
WB Music Corp.

**TO ALL THE GIRLS I'VE LOVED BEFORE (3rd Award)**  
Writers: Hal David Albert Hammond  
Publishers: April Music, Inc.  
Casa David

**TOMB OF THE UNKNOWN LOVE**  
Writer: Micheal Smotherman  
Publishers: R.L. August Music Co.  
Bandier Family Music  
Gary Klein Productions, Inc.  
Koppleman Family Music  
Seventh Son Music, Inc.

**TOO MANY TIMES**  
Writers: Tony McShear Scott Page  
Micheal Smotherman  
Publishers: P.B.T.W. Music  
Rowdy Boy Music  
Tunaday Songs

**TOO MUCH IS NOT ENOUGH**  
Writers: David Bellamy  
Ronald D. Taylor  
Publisher: Bellamy Brothers Music

**UNTIL I MET YOU**  
Writer: Hank Riddle  
Publisher: King Coal Music, Inc.

**WE'VE GOT A GOOD FIRE GOIN'**  
Writer: Dave Loggins  
Publishers: MCA Music Publishing  
Patchwork Music

**WE'VE GOT TONIGHT (4th Award)**  
Writer: Bob Seger  
Publisher: Gear Publishing Company

**WHAT'S A MEMORY LIKE YOU (DOING IN A LOVE LIKE THIS)**  
Writers: John Jarrard  
Charles Quillen  
Publishers: The Alabama Band Music  
Company  
Dejamus, Inc.  
Quillsong Music

**WORKING WITHOUT A NET**  
Writers: Don Cook Gary Nicholson  
Publisher: Cross Keys Publishing  
Co., Inc.

**WORLD WITHOUT LOVE**  
Writer: Phil Galdston  
Publisher: Kazzoom Music Inc.

**YOU ARE MY MUSIC, YOU ARE MY SONG**  
Writers: Jim L. Carter David Erwin  
Publishers: Jim Carter Publishing  
Grey Hawk  
Sandlapper Music

**YOU SHOULD HAVE BEEN GONE BY NOW**  
Writers: Frank Myers Don Pfrimmer  
Eddy Raven  
Publishers: Collins Court Music, Inc.  
Michael H. Goldsen, Inc.  
Ravensong Music

**YOU'RE SOMETHING SPECIAL TO ME**  
Writer: David Anthony  
Publishers: Cowdaddies Music  
Jack and Bill Music Co.  
Reba McEntire Music

**YOU'RE THE LAST THING I NEEDED TONIGHT**  
Writers: Don Pfrimmer David Wills  
Publisher: Jack and Bill Music Co.

★ **WINNERS FOR ASCAP'S MOST PERFORMED COUNTRY STANDARDS**  
*January 1, 1977 to December 31, 1986*

**DON'T IT MAKE MY BROWN EYES BLUE (8th Award)**  
Writer: Richard Leigh  
Publisher: SBK U Catalog, Inc.

**THE GAMBLER (7th Award)**  
Writer: Don Schlitz  
Publisher: Writer's Night Music

**LADY (6th Award)**  
Writer: Lionel Richie  
Publisher: Brockman Music

**LOOKIN' FOR LOVE (7th Award)**  
Writers: Wanda Mallette Bob Morrison  
Patti Ryan  
Publisher: Southern Nights Music Co.

**SHE BELIEVES IN ME (6th Award)**  
Writer: Steve Gibb  
Publisher: Jack and Bill Music Co.

**THREE TIMES A LADY (4th Award)**  
Writer: Lionel Richie  
Publishers: Brockman Enterprises, Inc.  
Jobete Music Company, Inc.

**YOU DECORATED MY LIFE (5th Award)**  
Writers: Debbie Hupp Bob Morrison  
Publisher: Music City Music, Inc.

**YOU NEEDED ME (8th Award)**  
Writer: Randy Goodrum  
Publishers: Chappell/Intersong Music  
Group-USA  
Ironside Music

# 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	2	BAD	MICHAEL JACKSON	1
2	3	WE'VE ONLY JUST BEGUN	GLENN JONES	2
3	1	(YOU'RE PUTTIN') A RUSH ON ME	STEPHANIE MILLS	8
4	11	DON'T YOU WANT ME	JODY WATLEY	3
5	13	LOVIN' YOU	THE O'JAYS	4
6	4	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	19
7	9	COME OVER	4 BY FOUR	16
8	5	JUST THAT TYPE OF GIRL	MADAME X	17
9	14	I DON'T THINK THAT MAN SHOULD SLEEP ALONE	RAY PARKER JR.	5
10	15	JUST GETS BETTER WITH TIME	THE WHISPERS	12
11	19	YOU AND ME TONIGHT	DEJA	6
12	18	ANGEL	ANGELA WINBUSH	7
13	12	JUST CALL	SHERRICK	27
14	17	AIN'T NO NEED TO WORRY	THE WINANS FEATURING ANITA BAKER	23
15	10	LATELY	SURFACE	21
16	8	NO ONE IN THE WORLD	ANITA BAKER	35
17	6	CINDERELLA DANA DANE	DANA DANE	31
18	20	DINNER WITH GERSHWIN	DONNA SUMMER	10
19	7	LOST IN EMOTION	LISA LISA & CULT JAM	32
20	23	HEART OF GOLD	BERT ROBINSON	9
21	24	I WONDER WHO SHE'S SEEING NOW	THE TEMPTATIONS	15
22	26	DOWNTOWN	LILLO THOMAS	11
23	28	MY LOVE IS DEEP	LACE	14
24	35	CERTIFIED TRUE	THE BAR-KAYS	18
25	32	DON'T GO	MARLON JACKSON	13
26	34	BE YOURSELF	WHODINI WITH MILLIE JACKSON	25
27	16	I NEED LOVE	L.L. COOL J	51
28	—	SO MANY TEARS	REGINA BELLE	22
29	29	SLEEPING ALONE	THE CONTROLLERS	24
30	38	LET ME BE THE ONE	EXPOSE	29
31	—	COLD SPENDING MY MONEY	ORAN "JUICE" JONES	41
32	21	CASANOVA	LEVERT	56
33	37	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	28
34	—	(BABY TELL ME) CAN YOU DANCE	SHANICE WILSON	20
35	39	THAT'S WHAT LOVE IS ALL ABOUT	MICHAEL BOLTON	64
36	25	LOVE IS A HOUSE	FORCE M.D.'S	65
37	36	TRAMP	SALT-N-PEPA	74
38	—	HOLDING ON	JONATHAN BUTLER	26
39	—	THE REAL THING	JELLYBEAN FEATURING STEVEN DANTE	50
40	33	DO YOU HAVE TO GO	GARRY GLENN	54

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	BAD	MICHAEL JACKSON	1
2	3	DON'T YOU WANT ME	JODY WATLEY	3
3	4	I DON'T THINK THAT MAN SHOULD SLEEP ALONE	RAY PARKER JR.	5
4	5	LOVIN' YOU	THE O'JAYS	4
5	11	ANGEL	ANGELA WINBUSH	7
6	7	YOU AND ME TONIGHT	DEJA	6
7	8	HEART OF GOLD	BERT ROBINSON	9
8	12	DOWNTOWN	LILLO THOMAS	11
9	2	WE'VE ONLY JUST BEGUN	GLENN JONES	2
10	6	DINNER WITH GERSHWIN	DONNA SUMMER	10
11	13	DON'T GO	MARLON JACKSON	13
12	14	MY LOVE IS DEEP	LACE	14
13	17	(BABY TELL ME) CAN YOU DANCE	SHANICE WILSON	20
14	16	CERTIFIED TRUE	THE BAR-KAYS	18
15	18	I WONDER WHO SHE'S SEEING NOW	THE TEMPTATIONS	15
16	21	HOLDING ON	JONATHAN BUTLER	26
17	25	SO MANY TEARS	REGINA BELLE	22
18	15	JUST GETS BETTER WITH TIME	THE WHISPERS	12
19	37	SKELETONS	STEVIE WONDER	37
20	24	SLEEPING ALONE	THE CONTROLLERS	24
21	31	CRITICIZE	ALEXANDER O'NEAL	34
22	28	GAMES	SHALAMAR	30
23	30	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	28
24	23	STONE LOVE	STEVE ARRINGTON	33
25	32	LET'S START LOVE OVER	MILES JAYE	36
26	33	BE YOURSELF	WHODINI WITH MILLIE JACKSON	25
27	—	SYSTEM OF SURVIVAL	EARTH, WIND & FIRE	43
28	—	I WANT TO BE YOUR MAN	ROGER	38
29	29	WHENEVER YOU'RE READY	FIVE STAR	42
30	36	LUV'S PASSION AND YOU	CHAD	40
31	27	LET ME BE THE ONE	EXPOSE	29
32	9	(YOU'RE PUTTIN') A RUSH ON ME	STEPHANIE MILLS	8
33	38	SHO' YOU RIGHT	BARRY WHITE	39
34	40	SHE'S FLY	TONY TERRY	44
35	10	LATELY	SURFACE	21
36	—	MY FOREVER LOVE	LEVERT	47
37	—	SWEETER THAN CANDY (FROM "PENITENTIARY III")	THE GAP BAND	49
38	—	I LIVE FOR YOUR LOVE	NATALIE COLE	48
39	—	IF YOU LET ME STAY	TERENCE TRENT D'ARBY	45
40	—	WHAT'S TOO MUCH	SMOKEY ROBINSON	53

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## BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (10)	13
Def Jam (3)	
WARNER BROS. (4)	10
Geffen (3)	
Paisley Park (1)	
Qwest (1)	
Tommy Boy (1)	
MCA	9
E.P.A.	8
Epic (6)	
Portrait (1)	
Tabu (1)	
RCA (6)	8
Jive (2)	
ARISTA (5)	6
Jive (1)	
ATLANTIC (4)	6
21 Records (1)	
Island (1)	
MOTOWN	6
CAPITOL	5
EMI-MANHATTAN (3)	4
P.I.R. (1)	
POLYGRAM	4
Mercury (2)	
Tin Pan Apple (1)	
Wing (1)	
ELEKTRA	3
SOLAR	3
4TH & B'WAY	2
A&M	2
NEXT PLATEAU	2
VIRGIN	2
CHRYSALIS	1
FRESH/SLEEPING BAG	1
JAM PACKED	1
POW WOW	1
PROFILE	1
REPRISE	1
SELECT	1

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
23 AIN'T NO NEED TO WORRY	(Marvin L. Winans, ASCAP/Zomba, ASCAP)	
79 ALL IN THE NAME OF LOVE	(Irving, BMI/Lijesrika, BMI) CPP/ALM	
7 ANGEL	(Angel Notes, ASCAP)	
75 AUTOMATIC	(Breezer, ASCAP/Frustration, BMI/Ackee, ASCAP/Island, BMI)	
20 (BABY TELL ME) CAN YOU DANCE	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	
1 BAD	(Mijac, BMI/Warner-Tamerlane, BMI)	
25 BE YOURSELF	(Willesden, BMI/Zomba, ASCAP)	
96 BULLSEYE	(Kenny Nolan, ASCAP)	
92 B.Y.O.B. (BRING YOUR OWN BABY)	(Tree, BMI/O'Lyric, BMI)	
56 CASANOVA	(Caloco, BMI/Hip Trip, BMI) CPP	
55 CATCH ME (I'M FALLING)	(Genetic, ASCAP)	
18 CERTIFIED TRUE	(Bar-Kays, BMI/Warner-Tamerlane, BMI/Arrival, BMI)	
31 CINDERELLA DANA DANE	(Protoons, ASCAP/Turn Out Brothers, ASCAP)	
41 COLD SPENDING MY MONEY	(Def Jam, ASCAP/Juiced Up, ASCAP/Def American, BMI/First Impulse, BMI)	
80 COLD STUPID (FROM "PENITENTIARY III")	(Jay King IV, BMI)	
71 COME MY WAY	(A La Mode, ASCAP)	
16 COME OVER	(Deedee Dee, ASCAP/MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP)	
34 CRITICIZE	(Flyte Tyne, ASCAP/Avant Garde, ASCAP)	
61 DID I DREAM YOU	(Mturne, BMI/Number 9, ASCAP)	
19 DIDN'T WE ALMOST HAVE IT ALL	(Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) CPP	
10 DINNER WITH GERSHWIN	(Geffen, ASCAP/Rutland Road, ASCAP)	
54 DO YOU HAVE TO GO	(WB, ASCAP/Silver Sun, ASCAP)	
13 DON'T GO	(Vabritmar, BMI)	
28 DON'T MAKE ME WAIT FOR LOVE	(Bellboy, BMI/Gratitude Sky, ASCAP)	
3 DON'T YOU WANT ME	(Rightsong, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong, ASCAP)	
11 DOWNTOWN	(Irving, BMI) CPP/ALM	
98 DREAMIN'	(Thrust, BMI)	
30 GAMES	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI) CPP	
62 HARD DAY	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
9 HEART OF GOLD	(Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP)	
26 HOLDING ON	(Zomba, ASCAP/Willesden, BMI)	
97 HOW SOON WE FORGET	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)	
58 I AIN'T NO JOKE	(Robert Hill, BMI)	
76 I CONFESS	(Realsongs, ASCAP)	
57 I COULDN'T BELIEVE IT	(Tight Squeeze, BMI)	
67 I DO YOU	(Meow Baby, ASCAP/Rick Kelly, BMI)	
5 I DON'T THINK THAT MAN SHOULD SLEEP ALONE	(Raydiola, ASCAP)	
48 I LIVE FOR YOUR LOVE	(O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Nelana, BMI)	
51 I NEED LOVE	(Def Jam, ASCAP)	
70 (I WANNA GET) CLOSE TO YOU	(Bush Burnin', ASCAP/KMA, ASCAP/Screen Gems, ASCAP)	
38 I WANT TO BE YOUR MAN	(Troutman's, BMI/Saja, BMI)	
15 I WONDER WHO SHE'S SEEING NOW	(Geffen, ASCAP/Lucky-Break, ASCAP/Pardini, ASCAP)	
83 IF YOU CAN DO IT: I CAN TOO!	(Bush Burnin', ASCAP)	
45 IF YOU LET ME STAY	(Virgin-Nymph, BMI/Young Terence, BMI) CPP	
93 IF YOU NEED MY LOVE TONIGHT	(Gratitude Sky, ASCAP/Bellboy, BMI)	
86 I'LL RETURN	(Ackee, ASCAP)	
99 (IT'S THAT) LOVIN' FEELING	(Sunset Burgundy, ASCAP/Lilyac, ASCAP/Mchoma, BMI)	
69 I'VE BEEN WATCHING YOU	(Mazarati, ASCAP)	
100 JUMP START	(Caloco, BMI/Hip Trip, BMI) CPP	
81 JUST BEGUN TO LOVE YOU	(Music Specialists, BMI/Price & Williams, BMI)	
27 JUST CALL	(Hits 'N Mo' Hits, BMI/Venus Three, BMI/Warner-Tamerlane, BMI)	
12 JUST GETS BETTER WITH TIME	(Morning Crew, BMI/Irving, BMI) CPP/ALM	
17 JUST THAT TYPE OF GIRL	(Slap One, ASCAP/Cornelio Carlos, ASCAP/Spectrum VII, ASCAP) CPP	
21 LATELY	(Colgems-EMI, ASCAP)	
29 LET ME BE THE ONE	(Panchin, BMI)	
36 LET'S START LOVE OVER	(Blackwood, BMI/Huemar, BMI)	
32 LOST IN EMOTION	(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
65 LOVE IS A HOUSE	(Tee Girl, BMI)	
78 LOVE IS FOR SUCKERS (LIKE ME AND YOU)	(Forceful, BMI/Willesden, BMI)	
68 LOVE SHOCK	(West Kenya, ASCAP)	
46 LOVER'S LANE	(Georgia's, BMI/Stone Diamond, BMI) CPP	
4 LOVIN' YOU	(Downstairs, BMI/Piano, BMI/Mighty Three, BMI)	
40 LUV'S PASSION AND YOU	(I'M Owe U A Tune, ASCAP/Bush Burnin', ASCAP)	
90 MAKE YOU MINE TONIGHT	(Def Jam, ASCAP)	
85 THE MORE WE LOVE	(Philesto, BMI/Harrindur, BMI) CPP	
47 MY FOREVER LOVE	(Trycep, BMI/Ferndiff, BMI)	
14 MY LOVE IS DEEP	(Glasshouse, BMI/Irving, BMI/Harrindur, BMI/Ensign, BMI) CPP/ALM	
66 MY LOVE IS GUARANTEED	(Next Plateau, ASCAP/Godsend, ASCAP/Bratton & White, ASCAP)	
52 MY NIGHT FOR LOVE	(Little Tanya, ASCAP/MCA, ASCAP)	
60 NEVER GONNA LET YOU GO	(Beach House, ASCAP)	
88 NIGHTS OF PLEASURE	(Virgin, ASCAP/Brampton, ASCAP/On The Move, BMI/MCA, ASCAP) CPP	
35 NO ONE IN THE WORLD	(ATV, BMI/Welbeck, ASCAP)	
87 NOTHING VENTURED - NOTHING GAINED	(Almo, ASCAP/Wun Tun, ASCAP)	
77 OVERNIGHT SUCCESS	(Mibren, ASCAP/Lauren Loo, ASCAP)	
89 PLEASE, PLEASE ME	(Bug, BMI/Save Shaw University, ASCAP/Frankie Robinson, ASCAP)	
50 THE REAL THING	(Jobete, ASCAP/House Of Fun, BMI) CPP	
72 RESERVATIONS FOR TWO	(Catteday, ASCAP/New East, ASCAP)	
82 RICH MAN	(Petersong, ASCAP/Oliver Leiber, ASCAP)	
95 SAY AMEN	(WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Monty Seward, ASCAP)	
44 SHE'S FLY	(Shaman Drum, BMI/King Henry I, ASCAP)	
39 SHO' YOU RIGHT	(Seven Songs, BMI/Ba-Dake, BMI)	
59 SHOW A LITTLE LOVE	(Per Mission, ASCAP)	
37 SKELETONS	(Jobete, ASCAP/Black Bull, ASCAP)	
24 SLEEPING ALONE	(Groovesville, BMI/Creative Entertainment, BMI)	
94 SO AMAZING	(April, ASCAP/Uncle Ronnie's, ASCAP)	
22 SO MANY TEARS	(On The Move, BMI/Zenox, ASCAP)	
33 STONE LOVE	(Konglather, BMI/Freytown, BMI/Road, BMI)	
63 SWEET SOMEBODY	(Jobete, ASCAP/Emergency, ASCAP/Green Star, ASCAP/Not Fragile, BMI) CPP	
49 SWEETER THAN CANDY (FROM "PENITENTIARY III")	(New World, ASCAP)	
43 SYSTEM OF SURVIVAL	(Sputnik Adventure, ASCAP/Maurice White, ASCAP)	
64 THAT'S WHAT LOVE IS ALL ABOUT	(Emboe, ASCAP/Kaz, ASCAP/April, ASCAP)	
74 TRAMP	(Modern, BMI)	
73 U GOT THE LOOK	(Controversy, ASCAP)	
2 WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER)	(Willesden, BMI/Johnnie Mae, BMI/Lu Ella, ASCAP/WB, ASCAP)	
53 WHAT'S TOO MUCH	(Taj Mahal, ASCAP/53rd State, ASCAP/Lonnie-K, ASCAP)	
42 WHENEVER YOU'RE READY	(Ensign, BMI/Harrindur, BMI/Snippets, BMI) CPP	
91 WIPEOUT	(Miraste, BMI/Robin Hood, BMI)	
84 YA COLD WANNA BE WITH ME	(ADRA, BMI/Kadoc/Forceful, BMI/Willesden, BMI)	
6 YOU AND ME TONIGHT	(Virgin-Nymph, BMI/Attractive, BMI) CPP	
8 (YOU'RE PUTTIN') A RUSH ON ME	(Johnnie Mae, BMI/Willesden, BMI/Bush Burnin', ASCAP)	

### SHEET MUSIC AGENTS

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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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TVT 4010



FOR WEEK ENDING OCTOBER 24, 1987

Billboard

# TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★ ★ NO. 1 ★ ★					
1	1	1	5	MICHAEL JACKSON EPIC QE 40600/E.P.A. (CD)	BAD
2	2	2	18	STEPHANIE MILLS MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
3	3	4	10	ALEXANDER O'NEAL TABU FZ 40320/E.P.A. (CD)	HEARSAY
4	6	5	10	LEVERT ATLANTIC 1-81773 (8.98) (CD)	THE BIG THROWDOWN
5	5	6	18	WHITNEY HOUSTON ▲ <sup>4</sup> ARISTA 8405 (8.98) (CD)	WHITNEY
6	4	3	19	L.L. COOL J ▲ DEF JAM FC 47093/COLUMBIA (CD)	BIGGER & DEFFER
7	8	10	9	UTFO SELECT SEL 21619 (8.98) (CD)	LETHAL
8	7	7	22	THE WHISPERS ● SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
9	9	9	9	DANA DANE PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
10	14	14	11	ERIC B. & RAKIM 4TH & B'WAY B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
11	11	11	15	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
12	12	12	11	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
13	10	8	20	THE FAT BOYS ● TIN PAN APPLE 831 948-1/POLYDOR (8.98) (CD)	CRUSHIN'
14	13	13	31	SMOKEY ROBINSON ● MOTOWN 6626 ML (8.98) (CD)	ONE HEARTBEAT
15	16	21	19	THE O'JAYS P.I.R. ST 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
16	15	15	30	SALT-N-PEPEA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS
17	17	19	81	ANITA BAKER ▲ <sup>2</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
18	19	16	59	KENNY G. ▲ ARISTA AL8-8427 (8.98) (CD)	DUOTONES
19	18	17	24	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
20	21	22	31	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
21	23	23	27	LILLO THOMAS CAPITOL ST-12450 (8.98) (CD)	LILLO
22	20	18	51	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
23	24	24	26	PRINCE ▲ PAISLEY PARK 1-25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
24	NEW ▶		1	WHODINI JIVE JL-8494/ARISTA (8.98)	OPEN SESAME
25	28	65	3	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
26	34	32	44	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
27	25	30	20	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
28	33	31	18	4 BY FOUR CAPITOL ST 12560 (8.98) (CD)	4 BY FOUR
29	22	20	29	MARVIN SEASE LONDON 830 794-1/POLYGRAM	MARVIN SEASE
30	27	25	8	COLONEL ABRAMS MCA 42029 (8.98) (CD)	YOU AND ME EQUALS US
31	32	27	53	LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD)	GIVE ME THE REASON
32	26	28	12	ICE-T SIRE 25602-1/WARNER BROS. (8.98)	RHYME PAYS
33	29	41	6	MADAME X ATLANTIC 81774 (8.98) (CD)	MADAME X
34	30	33	5	THE WINANS QWEST 125510/WARNER BROS. (8.98) (CD)	DECISIONS
35	35	38	34	EXPOSE ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE
36	37	39	27	GEORGIO MOTOWN 6229 (8.98)	SEXAPPEAL
37	31	26	19	THE ISLEY BROTHERS WARNER BROS. 25586-1 (8.98) (CD)	SMOOTH SAILIN'
38	NEW ▶		1	THE TEMPTATIONS MOTOWN 6246 ML (8.98)	TOGETHER AGAIN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	39	34	12	DAVY D DEF JAM BFC 40657/COLUMBIA	DAVY'S RIDE
40	38	29	19	REGINA BELLE COLUMBIA BFC 49537 (CD)	ALL BY MYSELF
41	36	35	16	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580-1 (9.98) (CD)	COLLABORATION
42	40	37	30	SURFACE COLUMBIA 40374 (CD)	SURFACE
43	46	50	13	MC SHAN COLD CHILLIN CCLP 500/PRISM (8.98)	DOWN BY LAW
44	59	—	2	RAY PARKER JR. GEFEN GHS 24124/WARNER BROS. (8.98) (CD)	AFTER DARK
45	45	48	13	SHALAMAR SOLAR ST 72556 (8.98)	CIRCUMSTANTIAL EVIDENCE
46	42	40	10	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
47	41	44	87	JANET JACKSON ▲ <sup>4</sup> A&M SP-5106 (9.98) (CD)	CONTROL
48	NEW ▶		1	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (8.98)	SHARP
49	48	46	53	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
50	43	36	9	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
51	50	42	23	BABYFACE SOLAR ST-72552 (8.98)	LOVERS
52	44	54	4	SHERRICK WARNER BROS. 25576-1 (8.98) (CD)	SHERRICK
53	49	43	26	ATLANTIC STARR ● WARNER BROS. 1-25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
54	55	55	8	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
55	58	73	3	STEVE ARRINGTON EMI-MANHATTAN MLT 46903 (8.98) (CD)	JAM PACKED
56	72	—	2	BERT ROBINSON CAPITOL CLX 46921 (8.98)	NO MORE COLD NIGHTS
57	NEW ▶		1	MARLON JACKSON CAPITOL CLT 46942 (8.98)	BABY TONIGHT
58	53	52	25	PUBLIC ENEMY DEF JAM BFC 49658/COLUMBIA	YO! BUM RUSH THE SHOW
59	64	51	22	MC SHY-D LUKE SKYY WALKER XR-1004 (8.98)	GOT TO BE TOUGH
60	63	56	59	PHYLLIS HYMAN P.I.R. ST 53029/EMI-MANHATTAN (9.98) (CD)	LIVING ALL ALONE
61	51	47	33	THE SYSTEM ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
62	56	57	12	SLAVE ICHIBAN ICH 1009 (8.98)	MAKE BELIEVE
63	54	60	4	VARIOUS ARTISTS FRESH LPRE-3/SLEEPING BAG (8.98)	THE RAP PACK
64	47	49	12	VANESE THOMAS GEFEN GHS 24141/WARNER BROS. (8.98) (CD)	VANESE
65	52	45	30	HERB ALPERT ● A&M SP-5125 (8.98) (CD)	KEEP YOUR EYE ON ME
66	NEW ▶		1	STEADY B JIVE 1000-1-J/RCA (8.98)	WHAT'S MY NAME
67	57	53	26	LAKESIDE SOLAR ST-72553 (8.98) (CD)	POWER
68	NEW ▶		1	DONNA SUMMER GEFEN 24102/WARNER BROS. (8.98) (CD)	ALL SYSTEMS GO
69	66	62	7	GENERAL KANE MOTOWN 6238ML (8.98)	WIDE OPEN
70	70	—	2	GARRY GLENN MOTOWN 6234 ML (8.98) (CD)	FEELS GOOD TO FEEL GOOD
71	71	61	12	BE BE & CE CE WINANS CAPITOL ST 12573 (8.98)	BE BE & CE CE WINANS
72	61	58	47	KLYMAXX CONSTELLATION 5832/MCA (8.98) (CD)	KLYMAXX
73	60	63	3	MEMBERS ONLY MUSE MR 5332 (8.98) (CD)	MEMBERS ONLY
74	NEW ▶		1	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (8.98)	CONTAGIOUS
75	RE-ENTRY			THE DEELE SOLAR ST 72555 (8.98)	EYES OF A STRANGER

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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**Still Looking.** The New Voices Of Freedom have recorded a new interpretation of the U2 hit "I Still Haven't Found What I'm Looking For" for Doc Records. U2 was so impressed that it invited New Voices to perform with it during a recent show at Madison Square Garden in New York. Seen rehearsing here are New Voices lead singers George Pendergrass, left, Dot Terrell, middle, and U2's Bono.

## Some Criticize Androgyny Of '80s Acts Male Vocalists' Image Seen In New Light

IN THE '60s and early '70s, the image of the black male vocalist was, for the most part, straightforwardly masculine. Sure, Little Richard was around, and there was a rumor about James Brown being gay (one he says in his autobiography was started as a way to get attention).

However, the majority of the men who defined the r&b/soul era (Sam Cooke, Marvin Gaye, Jackie Wilson, the Temptations, Sam & Dave, Wilson Pickett, Smokey Robinson) were solidly heterosexual in presentation and sound. It didn't mean they couldn't be sensitive, it didn't mean they didn't wear stage makeup, and it didn't mean they weren't flamboyant. It did mean there was a harmony between what they sang about and what they looked like.

While white rock stars and movie actors have long utilized androgyny as a marketing tool, in the world of mainstream black popular music it is a relatively new and, for many, disturbing trend. In conversations at barber shops, restaurants, concert halls, and anywhere else that people discuss r&b as passionately as some study baseball, when the image of black singers comes up, it dominates discussion.

Because of the central role black entertainers have always played as style setters, this feminization of black males on album covers, posters, and videos makes people outside the industry ask, what's up? No one has a definitive answer, but there is no question that the brothers are getting softer and softer. Usually, certain superstar acts bare the brunt of the criticism, but the multifaceted image of black male vocalists permeates all levels.

This situation suggests a profound realignment of what constitutes black masculinity, and it is having (and has had) a major impact on how masculinity and sexuality are defined in the black community. The questions it poses to a&r executives, art directors, talent managers, and artistic development is whether this visual direction is subconscious or intentional and whether they have considered the long-range impact of their decisions.

**T**HE BLACK ARTISTS AGAINST DRUGS press

conference originally scheduled for Oct. 1 has been pushed back to Monday (19). As before, it will be held at 4828 Crenshaw Blvd. in Los Angeles and will be attended by artists who participated in antidrug public-service spots and California State Attorney General John Van de Kamp.

**SHORT STUFF:** Columbia has sent out a promotional "newspaper front page" to announce the release of Earth, Wind & Fire's "Touch The World" album. The one-sheet, labeled The Columbia Times, features a photo of the now-five-member band and four stories about the group. According to the newspaper, the single "System Of Survival" came to the band as an unsolicited demo taped to a car door outside its San Francisco studio. The band, once black music's



by Nelson George

premier concert attraction, plans to hit the road for a 60-city tour in early 1988. . . . Meli'sa Morgan's new single on Capitol is "If You Can Do It, I Can Do." Paul Laurence, who produced her No. 1 adaptation of Prince's "Do Me Baby," produced and penned this track. . . . Roy Ayers will be on the road through December in support of his "I'm The One (For Your Love Tonight)," his third Columbia album. Five songs, including the title cut and single, were either written or co-written by Odyssey member David Metcen. Ayers covers the Isley Brothers' standard "I Once Had Your Love (And I Can't Let Go)." . . . Fine young guitarist Kevin Eubanks' current GRP album, "The Heat Of Heat," was co-produced by pianist Onaje Allan Gumbs and George Benson. Arista signee Patrice Rushen appears on several tracks playing keyboards. . . . The best comic hip-hop record of the year may be Biz Markie's "Pickin' Boogers" on Prism. The subject matter is self-evident. Marley Marl produced and mixed. . . . The latest single from Freddie Jackson's multiplatinum "Just Like The First Time" is "Look Around" . . . UTFO's "Lethal" album on Select is one of the year's sleepers. Without a hot 12-inch to spur sales, the Full Force-produced rap group has garnered a top 10 black album. . . . After a long delay, the David Ruffin/Eddie Kendricks duet album is about to hit the streets with the first release, titled "I Couldn't Believe It."

**The  
Rhythm  
and the  
Blues**

## Angela Winbush Makes Smooth Transition To Isleys

BY NELSON GEORGE

**NEW YORK** When Ronnie Isley and Angela Winbush met more than a year ago, both were going through difficult periods of transition. He was recovering from the death of brother Kelly and wondering whether to break up the Isley Brothers. She was close to the end of a near-decadelong partnership with Rene Moore in the recording/producing duo of Rene & Angela.

Now, Isley and Winbush are professional partners whose relationship has generated record sales and ambitious plans for the future. Winbush produced and wrote most of the Isley Brothers' gold "Smooth Sailing" album in addition to the single "Smooth Sailing Tonight," while Isley has become Winbush's manager and duets with her on "Hello My Beloved" from her PolyGram solo debut, "Sharp," for which he is executive producer.

Under Isley's guidance, Winbush has emerged as, perhaps, the industry's hottest female producer/writer. Her work will appear on upcoming albums by Chaka Khan, Freddie Jackson, Patti LaBelle, Willie Nelson, and, maybe, Barbra Streisand. In addition, the pair is planning a November tour with a group that includes original Isley Brother Rudolph as well as Marvin and Ernie Isley, who have been recording for CBS as part of Isley-Jasper-Isley. The Norby Walters Agency is handling the booking.

On the surface, the team of Rene & Angela appeared to be solid. After four albums on Capitol, they moved to PolyGram, on which label the "Street Called Desire" album generated four top 10 singles, "Save Your Love (For #1)," "I'll Be Good," "Your Smile," and "You Don't Have To Cry." During that period, Stephanie Mills recorded a song Winbush wrote while attending Howard Univ.

called "I Have Learned To Respect The Power Of Love" (originally cut by the vocal group Alton McClain & Destiny), which went to No. 1 black.

Unfortunately, the breakup of Rene & Angela was bitter, and lawsuits have been filed between them over songwriting credits and back royalties. About the split, Winbush says, "A lot of different events led to it. The relationship got too complex. I would have to compromise my melodies and change my sound around to fit him." In fact, the lyrics on "Sharp" are very personal, and she freely admits that several songs relate directly to the breakup.

The Isley-Winbush connection was sparked by a meeting that Ronnie Isley and Warner Bros. black a&r head Bennie Medina had to discuss the band's second Warners release. Ronnie Isley says, "Medina asked me who I wanted to work with. I loved the vocals and writing on 'You Don't Have To Cry' and 'Your Smile,' so I asked about [Winbush]. It turned out she knew all our material." He describes Winbush as "the sister the Isleys never had."

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FOR WEEK ENDING OCTOBER 24, 1987

**Billboard**

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## HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 52 REPORTERS	TOTAL ADDS 95 REPORTERS	TOTAL ON
<b>IF YOU CAN DO IT: I CAN TOO!</b> MELI'SA MORGAN CAPITOL	8	10	24	42	44
<b>I DO YOU</b> THE JETS MCA	6	5	15	26	58
<b>I COULDN'T BELIEVE IT</b> D. RUFFIN/E. KENDRICK RCA	2	9	13	24	62
<b>BABY BE MINE</b> MIKKI HOWARD ATLANTIC	4	6	14	24	25
<b>(I WANNA GET) CLOSE TO YOU</b> VANESSE THOMAS GEFFEN	3	5	15	23	61
<b>LOVE IS FOR SUCKERS...</b> FULL FORCE COLUMBIA	4	5	12	21	46
<b>WHAT'S TOO MUCH</b> SMOKEY ROBINSON MOTOWN	2	5	13	20	76
<b>RICH MAN</b> ST. PAUL MCA	1	8	11	20	46
<b>RESERVATIONS FOR TWO</b> DIONNE & KASHIF ARISTA	3	5	10	18	56
<b>HARD DAY</b> GEORGE MICHAEL COLUMBIA	5	7	6	18	51

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.

# Gospel LECTERN



by Bob Darden

"SOMEBODY'S KNOCKIN'" was one of the hits of 1980: moody, mysterious, seductive, irresistible. The bluesy voice behind the song belonged to newcomer Terri Gibbs. Seven years later, that smoky voice is still the same, only now she's singing about a different somebody knocking at a different kind of door.

"Turn Around" is Gibbs' first release for Word's country-oriented New Canaan label in Nashville. And while her career in country music has included such memorable hits as "Rich Man," "Misery River," "I Want To Be Around," "Anybody Else's Heart But Mine," "Solid Gold," and "A Few Good Men," she says "Turn Around" marks a return to her first love: gospel music.

"I started out singing religious music as a little girl," she says. "My family all sang gospel. I gave it up as a teen-ager when I thought I'd go into c&w as a career. Still, I always felt that one day I'd be singing for the Lord. I can't explain why, but while I was enjoying singing country music, I always thought there was something more to be done in my life."

Gibbs says she was saved in 1981, a year after "Somebody's Knockin'" hit No. 1. She thought about singing gospel then, but says that the Lord knew she wasn't ready yet—and He took His time in getting her ready.

"All I knew was that I wasn't ready to get up and give my testimony," she says. "The less I can talk on stage, the better. But since then, He's really prepared me and I'm not afraid to get up there—I just say what He leads me to say."

"Turn Around" doesn't sound much like her earli-

er albums, for MCA or Warner Bros. Gone is the blues-tinged contemporary sound. In its place, producers Gary McSpadden and Bergen White have substituted a soft-pop, contemporary Christian feel on most of the songs.

"I don't know what you call the actual sound of it," she says. "It was the Lord's vision because although we'd already picked out the songs, the day before the actual recording session I still didn't know what kind of sound we were going towards. And the people pitching the songs to me didn't know what to pitch, either."

"In the end, I prayed, 'God, if these are not the right songs, please change them.' And 'Turn

## Terri Gibbs bows on country New Canaan label

Around' is what came out. I really don't know how to characterize the sound we came out with. I do know that Word wanted Bergen and Gary to give me a contemporary Christian music sound. And I guess that's what we got.

"The only thing I wanted to make sure of was that the strings didn't cover up the voice and lyrics."

Gibbs says she was signed to New Canaan on a one-album basis, with the usual options. If it does well she says she'd like to continue recording for the label.

"I'm really happy with this," she says. "But if the Lord leads us to other things, then that'll be good, too. If not, fine."

# Jazz BLUE NOTES



by Peter Keepnews

THE JAZZ CONCERT SCHEDULE has been set for next year at New York's Public Theater, and the big news is that the Public will be presenting an evening of new compositions by Wayne Shorter.

Shorter, who is probably best known for his work with Weather Report in the '70s and '80s, has long been regarded as both an outstanding saxophonist and one of the most original composers around. Current plans call for him to be accompanied at his Public debut by a string quartet and a rhythm section consisting of a string bassist, a drummer, and two percussionists.

Shorter is one of four musicians commissioned to write new music by Nancy Weiss Hanrahan, the indefatigable director of the New Jazz program at Joseph Papp's theater, where the musical emphasis, like the theatrical emphasis, has tended to be on the avant-garde. While he can hardly be called a conventional or traditional musician, Shorter—who served long stints with both Art Blakey and Miles Davis early in his career—is certainly closer to the musical and commercial mainstream than most of the jazz artists the Public has featured over the years.

Also receiving commissions for next year are two Public mainstays, baritone saxophonist Hamiett Bluiett and pianist Muhal Richard Abrams, as well as another newcomer to the theater's jazz program, Latin trombonist/vocalist/bandleader Willie Colon.

According to Hanrahan, Bluiett will compose a "gospel suite" for a small jazz group plus percussion and voices, while Abrams will write new music for an ensemble of roughly 20 pieces—a big band plus a string quartet, two vocalists, and a whistler.

Colon will be collaborating with Marty Sheller on compositions and arrangements "in the Latin mode but for a fairly standard jazz big-band instrumentation, plus percussionists." All four concerts will probably take place in the spring.

Of the three concerts of newly commissioned works presented at the Public earlier this year, only the one featuring bassist David Holland at the helm of a big band drew a capacity house, although the others—one showcasing saxophonist David Murray with a string ensemble, the other showcasing key-

## The Public Theater will take the Shorter route

boardist Don Pullen—did good business. "It's always nice if the shows sell out," Hanrahan says. "But it's also really nice if the works we commission live on after the premiere, and there is life after the Public Theater for these shows." Specifically, she notes, both Holland and Murray have been invited to reprise their Public shows at the Smithsonian Institution next year, and Holland plans to tour Europe soon with his big band.

Also on the Public Theater drawing board for next year is a four-week season of musical drama by the New York Art Theater, with Henry Threadgill providing the music and playwright Donald Sanders providing the words.

The latest round of commissions is likely to receive federal and state funding, as have the Public's previous jazz commissions. Taking the long view, Hanrahan says she is also actively exploring the possibility of corporate sponsorship for future projects.

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# TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	23	<b>MICHAEL BRECKER</b> MCA/IMPULSE 5980/MCA (CD)	★★ NO. 1 ★★ 19 weeks at No. One MICHAEL BRECKER
2	2	5	<b>WYNTON MARSALIS</b> COLUMBIA FC 40461 (CD)	STANDARD TIME
3	5	3	<b>DIANE SCHURR - COUNT BASIE</b> GRP 1039 (CD)	DIANE SCHURR - COUNT BASIE
4	7	3	<b>SARAH VAUGHAN</b> CBS MASTERWORKS FM 42519 (CD)	BRAZILIAN ROMANCE
5	3	17	<b>THE DUKE ELLINGTON ORCHESTRA</b> GRP 1038 (CD)	DIGITAL DUKE
6	4	35	<b>DEXTER GORDON</b> BLUE NOTE BT-85135/EMI-MANHATTAN (CD)	THE OTHER SIDE OF ROUND MIDNIGHT
7	8	11	<b>CHARLIE HADEN</b> VERVE 831 673/POLYGRAM (CD)	QUARTET WEST
8	6	19	<b>PATRICK WILLIAMS' NEW YORK BAND</b> SOUNDWINGS SW 2103 (CD)	10TH AVENUE
9	9	9	<b>OUT OF THE BLUE</b> BLUE NOTE BT 85141 (CD)	LIVE AT MT. FUJI
10	11	15	<b>NANCY WILSON</b> COLUMBIA FC 40787 (CD)	FORBIDDEN LOVER
11	13	25	<b>TONY WILLIAMS</b> BLUE NOTE 85138/EMI-MANHATTAN (CD)	CIVILIZATION
12	NEW▶		<b>ELIANE ELIAS</b> BLUE NOTE BLJ 46994 · DENON CY-1569 (CD)	ILLUSIONS
13	12	19	<b>JACK DEJOHNETTE'S SPECIAL EDITION</b> MCA/IMPULSE 5992/MCA (CD)	IRRESISTIBLE FORCES
14	14	23	<b>EDDIE DANIELS</b> GRP 1034 (CD)	TO BIRD WITH LOVE
15	10	13	<b>JANIS SIEGEL</b> ATLANTIC 81748 (CD)	AT HOME

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	<b>LARRY CARLTON</b> MCA 42003 (CD)	★★ NO. 1 ★★ 3 weeks at No. One DISCOVERY
2	2	15	<b>GEORGE BENSON/EARL KLUGH</b> WARNER BROS. 25580 (CD)	COLLABORATION
3	4	7	<b>SPYRO GYRA</b> MCA 42046 (CD)	STORIES WITHOUT WORDS
4	3	11	<b>PAT METHENY GROUP</b> GEFEN GHS 24145 (CD)	STILL LIFE (TALKING)
5	5	9	<b>HIROSHIMA</b> EPIC FE 40679/E.P.A. (CD)	GO
6	6	9	<b>GROVER WASHINGTON, JR.</b> COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
7	8	35	<b>KENNY G. ▲</b> ARISTA ALB 8427 (CD)	DUOTONES
8	7	21	<b>YELLOWJACKETS</b> MCA 5994 (CD)	FOUR CORNERS
9	11	15	<b>ANDY NARELL</b> WINDHAM HILL 0107 (CD)	THE HAMMER
10	9	13	<b>MICHAEL FRANKS</b> WARNER BROS. 25570-1 (CD)	THE CAMERA NEVER LIES
11	16	9	<b>JOE TAYLOR</b> PROJAZZ CDJ 635 (CD)	MYSTERY WALK
12	12	19	<b>THE CHICK COREA ELEKTRIC BAND</b> GRP 1036 (CD)	LIGHT YEARS
13	10	35	<b>NAJEE</b> EMI-MANHATTAN ST-17241 (CD)	NAJEE'S THEME
14	13	5	<b>FREDDIE HUBBARD</b> BLUE NOTE BT 85139/EMI-MANHATTAN (CD)	LIFE FLIGHT
15	19	3	<b>KAZUMI WATANABE</b> GRAMAVISION 1B-8706/POLYGRAM (CD)	THE SPICE OF LIFE
16	15	35	<b>DAVID SANBORN</b> WARNER BROS. 1.25479 (CD)	A CHANGE OF HEART
17	22	3	<b>BIRDS OF A FEATHER</b> DSP/OPTIMISM DSP 7002 (CD)	BIRDS OF A FEATHER
18	NEW▶		<b>FATTBURGER</b> INTIMA 73287/ENIGMA (CD)	GOOD NEWS
19	NEW▶		<b>MAX BENNETT &amp; FREEWAY</b> TBA 227/PALO ALTO (CD)	INTERCHANGE
20	24	3	<b>KEIKO MATSUI</b> PASSPORT JAZZ PJ 88024/JEM (CD)	A DROP OF WATER
21	17	11	<b>TIM HEINTZ</b> TBA 228/PALO ALTO (CD)	QUIET TIME
22	14	13	<b>KENNY PORE</b> TBA 226/PALO ALTO (CD)	AT THIS MOMENT
23	NEW▶		<b>STEVE KINDLER &amp; TEJA BELL</b> GLOBAL PACIFIC OW 40719/COLUMBIA (CD)	DOLPHIN SMILES
24	25	3	<b>SCOTT COSSU</b> WINDHAM HILL WH 1063/A&M (CD)	SHE DESCRIBES INFINITY
25	NEW▶		<b>PAUL RUSSO</b> TBA 229/PALO ALTO	MORNING BREEZE

○ Albums with the greatest sales gains during the last two weeks. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	2	4	6	<b>★★ NO. 1 ★★</b> <b>THE REAL THING (REMIX)</b> CHRYSLIS 4V9 43171 1 week at No. One	◆ JELLYBEAN FEATURING STEVEN DANTE
2	5	9	4	<b>CAUSING A COMMOTION (REMIX)</b> SIRE 0-20762/WARNER BROS.	◆ MADONNA
3	1	1	7	<b>DON'T YOU WANT ME (REMIX)</b> MCA 23785	◆ JODY WATLEY
4	14	—	2	<b>BAD (REMIX)</b> EPIC 49 07462/E.P.A.	◆ MICHAEL JACKSON
5	6	6	8	<b>IT'S A SIN</b> EMI-MANHATTAN V-19256	◆ PET SHOP BOYS
6	4	3	9	<b>TRUE FAITH (REMIX)</b> QWEST 0-20733/WARNER BROS.	◆ NEW ORDER
7	7	14	5	<b>JUST THAT TYPE OF GIRL</b> ATLANTIC 0-86672	◆ MADAME X
8	8	12	8	<b>MY LOVE IS GUARANTEED</b> NEXT PLATEAU NP 50067	SYBIL
9	9	13	6	<b>TELL IT TO MY HEART</b> ARISTA ADI-9611	TAYLOR DAYNE
10	11	17	5	<b>THE OPERA HOUSE</b> MINIMAL MIN-2/CRIMINAL	JACK E. MAKOSSA
11	3	2	9	<b>LET ME BE THE ONE (REMIX)</b> ARISTA ADI-9618	◆ EXPOSE
12	15	18	6	<b>WHEN YOU GONNA</b> RCA 6548-1-RD	RICK AND LISA
13	13	16	6	<b>DINNER WITH GERSHWIN (REMIX)</b> GEFLEN 0-20635/WARNER BROS.	◆ DONNA SUMMER
14	20	27	4	<b>ROADBLOCK</b> A&M SP-12250	STOCK, AITKEN, WATERMAN
15	10	10	9	<b>ALWAYS DOESN'T MEAN FOREVER</b> CAPITOL V-15328	HAZELL DEAN
16	18	23	4	<b>MILITARY DRUMS</b> CURB 7172/MCA	HUBERT KAH
17	24	34	3	<b>LOVER'S LANE (REMIX)</b> MOTOWN 4592MG	GEORGIO
18	17	21	6	<b>NEVER LET ME DOWN (REMIX)</b> EMI-MANHATTAN V-19255	◆ DAVID BOWIE
19	28	—	2	<b>HARD DAY (REMIX)</b> COLUMBIA 44 07466	GEORGE MICHAEL
20	12	11	7	<b>SOMETHING TELLS ME</b> ATLANTIC 0-86670	TIGER MOON
21	22	28	5	<b>HERE TO GO/DON'T ARGUE</b> EMI-MANHATTAN V-56067	◆ CABARET VOLTAIRE
22	23	30	4	<b>(BABY TELL ME) CAN YOU DANCE</b> A&M SP-12235	SHANICE WILSON
23	27	38	4	<b>YOU AND ME TONIGHT</b> VIRGIN 0-96755/ATLANTIC	DEJA
24	<b>NEW▶</b>	1	1	<b>SYSTEM OF SURVIVAL</b> COLUMBIA 44 07475	◆ EARTH, WIND & FIRE
25	21	19	7	<b>POUR IT ON (REMIX)</b> ELEKTRA 0-66795	MASON
26	35	44	3	<b>DISORDERLY CONDUCT/ARABIAN KNIGHTS</b> TIN PAN APPLE 885-981-1/POLYGRAM	LATIN RASCALS
27	34	48	3	<b>PUMP UP THE VOLUME</b> IMPORT (4.AD.UK)	M.A.R.R.S.
28	37	—	2	<b>ANIMAL MAGIC (REMIX)</b> CAPITOL V-15334	BELOUIS SOME
29	30	42	4	<b>I THINK WE'RE ALONE NOW (REMIX)</b> MCA 23793	TIFFANY
30	32	47	3	<b>DEVOTION</b> ATLANTIC 0-86652	TEN CITY
31	45	—	2	<b>SHAKE YOUR LOVE (REMIX)</b> ATLANTIC 0-86651	DEBBIE GIBSON
32	36	49	3	<b>LET'S WORK (REMIX)</b> COLUMBIA 44 06926	◆ MICK JAGGER
33	33	41	4	<b>I SAID IT AND I MEANT IT</b> ATLANTIC 0-86686	CAROLYN PORTER
34	41	—	2	<b>JUST LIKE HEAVEN (REMIX)</b> ELEKTRA 0-66793	THE CURE
35	25	25	8	<b>SCARS OF LOVE</b> TOMMY BOY TB 902	TKA
36	40	—	2	<b>BECAUSE OF YOU</b> FEVER SF 819/SUTRA	THE COVER GIRLS
37	19	5	11	<b>VICTIM OF LOVE (REMIX)</b> SIRE 0-20740/WARNER BROS.	◆ ERASURE
38	<b>NEW▶</b>	1	1	<b>NEVER BE THE SAME</b> MCA 23797	THE BREAKFAST CLUB
39	16	8	9	<b>LOST IN EMOTION (REMIX)</b> COLUMBIA 44 06872	◆ LISA LISA & CULT JAM
40	46	—	2	<b>PARTY YOUR BODY</b> LMR 4000	STEVIE B
41	<b>NEW▶</b>	1	1	<b>MY BABY LOVES ME</b> JUMP STREET JS-1011	TONEY LEE
42	42	45	3	<b>HEART OVER MIND (REMIX)</b> EPIC 9-06948/E.P.A.	JENNIFER RUSH
43	<b>NEW▶</b>	1	1	<b>TURN IT UP</b> SIRE 0-20671/WARNER BROS.	MICHAEL DAVIDSON
44	<b>NEW▶</b>	1	1	<b>TRAMP/PUSH IT</b> NEXT PLATEAU NP 50063	SALT-N-PEPA
45	49	—	2	<b>NOTHING'S GONNA STOP ME NOW</b> JIVE 1071-1-JD	SAMANTHA FOX
46	<b>NEW▶</b>	1	1	<b>THE NIGHT YOU MURDERED LOVE</b> MERCURY 888 864-1/POLYGRAM	◆ ABC
47	47	—	3	<b>SATURN GIRL/LOVE IT</b> BIG LIFE BLR 1T	SOCIETY
48	31	33	5	<b>IS IT GOOD ENOUGH</b> PROFILE PRO-7157	CHANELLE
49	38	40	4	<b>CALL ME UP</b> COLUMBIA 44 06840	PROCESS & THE DOO RAGS
50	<b>NEW▶</b>	1	1	<b>EASIER SAID THAN DONE (REMIX)</b> ATCO 0-96746/ATLANTIC	VANILLA MIX

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

1. JOIN IN THE CHANT NITZER EBB GEFLEN
2. NEVER LET ME DOWN AGAIN DEPECHE MODE SIRE
3. NO NO LOVE RHONDA PARRIS PROFILE
4. FREEDOM TRAMAINE A&M
5. ROSEBUD SPARKS IMPORT (CONSOLIDATED ALLIED.UK)
6. CRITICIZE (REMIX) ALEXANDER O'NEAL TABU
7. MISUNDERSTOOD MICO WAVE COLUMBIA
8. I CAN'T LET GO CELI BEE DICE
9. DON'T TAKE YOUR LOVE AWAY LYDIA LOVE STARDOM GROOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
1	4	10	4	<b>★★ NO. 1 ★★</b> <b>CAUSING A COMMOTION (REMIX)</b> SIRE 0-20762/WARNER BROS.	◆ MADONNA
2	2	2	12	<b>CATCH ME I'M FALLING (REMIX)</b> VIRGIN 0-96752/ATLANTIC	◆ PRETTY POISON
3	3	4	9	<b>LOST IN EMOTION (REMIX)</b> COLUMBIA 44-06872	◆ LISA LISA & CULT JAM
4	5	5	9	<b>POUR IT ON (REMIX)</b> ELEKTRA 0-66795	MASON
5	<b>NEW▶</b>	1	1	<b>BAD (REMIX)</b> EPIC 49 07462/E.P.A.	◆ MICHAEL JACKSON
6	8	12	6	<b>THE REAL THING (REMIX)</b> CHRYSLIS 4V9 43171	◆ JELLYBEAN FEATURING STEVEN DANTE
7	1	1	13	<b>FULL CIRCLE (REMIX)</b> ATLANTIC 0-86674	COMPANY B
8	9	11	7	<b>DON'T YOU WANT ME (REMIX)</b> MCA 23785	◆ JODY WATLEY
9	6	3	14	<b>BE MINE TONIGHT</b> ATLANTIC 0-86675	PROMISE CIRCLE
10	7	7	10	<b>PARTY YOUR BODY</b> LMR 4000	STEVIE B
11	11	18	6	<b>SOMETHING TELLS ME</b> ATLANTIC 0-86670	TIGER MOON
12	13	19	5	<b>BREAKOUT (REMIX)</b> MERCURY 888 188-1/POLYGRAM	◆ SWING OUT SISTER
13	10	15	8	<b>TRUE FAITH (REMIX)</b> QWEST 0-20733	◆ NEW ORDER
14	15	17	8	<b>JUST THAT TYPE OF GIRL</b> ATLANTIC 0-86672	◆ MADAME X
15	16	22	6	<b>MY LOVE IS GUARANTEED</b> NEXT PLATEAU NP 50067	SYBIL
16	20	21	5	<b>DINNER WITH GERSHWIN (REMIX)</b> GEFLEN 0-20635/WARNER BROS.	◆ DONNA SUMMER
17	21	26	5	<b>I THINK WE'RE ALONE NOW (REMIX)</b> MCA 23793	TIFFANY
18	23	34	4	<b>DEVOTION</b> ATLANTIC 0-86652	TEN CITY
19	19	28	6	<b>MUSIC OUT OF BOUNDS</b> ATLANTIC 0-86669	STACEY Q
20	18	24	7	<b>IT'S A SIN</b> EMI-MANHATTAN V-19256	◆ PET SHOP BOYS
21	27	25	5	<b>ALWAYS DOESN'T MEAN FOREVER</b> CAPITOL V-15328	HAZELL DEAN
22	33	—	2	<b>SHAKE YOUR LOVE (REMIX)</b> ATLANTIC 0-86651	DEBBIE GIBSON
23	14	6	13	<b>CASANOVA</b> ATLANTIC 0-86673	◆ LEVERT
24	22	16	18	<b>SILENT MORNING (REMIX)</b> 4TH & B'WAY BWAY-439/ISLAND	◆ NOEL
25	37	45	3	<b>LOVER'S LANE (REMIX)</b> MOTOWN 4592MG	GEORGIO
26	35	36	4	<b>TELL IT TO MY HEART</b> ARISTA ADI-9611	TAYLOR DAYNE
27	32	31	4	<b>YOU'RE NO GOOD FOR ME</b> NEXT PLATEAU NP 50066	KELLY CHARLES
28	26	30	5	<b>SCARS OF LOVE</b> TOMMY BOY TB 902	TKA
29	28	27	18	<b>STRANGELOVE (REMIX)</b> SIRE 0-20696/WARNER BROS.	◆ DEPECHE MODE
30	<b>RE-ENTRY</b>			<b>LET ME BE THE ONE (REMIX)</b> ARISTA ADI-9618	◆ EXPOSE
31	25	9	17	<b>DREAMIN' (REMIX)</b> EPIC 49-06830	WILL TO POWER
32	31	33	4	<b>DANCE WITH ME</b> SKYLINE 5000/LUKE SKYY WALKER	GIRL TALK
33	24	23	10	<b>U GOT THE LOOK/HOUSEQUAKE</b> PAISLEY PARK 0-20727/WARNER BROS.	◆ PRINCE
34	12	14	10	<b>CRAZY LOVE</b> ATLANTIC 0-86779	NANCY MARTINEZ
35	17	8	12	<b>I HEARD A RUMOUR</b> LONDON 886 188-1/POLYGRAM	◆ BANANARAMA
36	<b>NEW▶</b>	1	1	<b>HARD DAY (REMIX)</b> COLUMBIA 44-07466	GEORGE MICHAEL
37	41	48	3	<b>HEART OVER MIND (REMIX)</b> EPIC 49-06948	JENNIFER RUSH
38	34	35	8	<b>WHY YOU WANNA GO</b> VINYLMANIA VMR 011	FASINATION
39	46	47	3	<b>NOTHING'S GONNA STOP ME NOW</b> JIVE 1071-1-JD/RCA	SAMANTHA FOX
40	36	40	5	<b>TRAMP/PUSH IT</b> NEXT PLATEAU NP 50063	SALT-N-PEPA
41	48	—	2	<b>DISORDERLY CONDUCT/ARABIAN KNIGHTS</b> TIN PAN APPLE 885-981-1/POLYGRAM	LATIN RASCALS
42	38	32	14	<b>HOW SOON WE FORGET (REMIX)</b> MCA 23763	◆ COLONEL ABRAMS
43	42	44	3	<b>THE OPERA HOUSE</b> MINIMAL MIN-1/CRIMINAL	JACK E. MAKOSSA
44	39	—	2	<b>JUST LIKE HEAVEN (REMIX)</b> ELEKTRA 0-66793	THE CURE
45	43	41	11	<b>JUMP START (REMIX)</b> EMI-MANHATTAN V-56053	◆ NATALIE COLE
46	49	—	2	<b>PUMP UP THE VOLUME</b> IMPORT (4.AD.UK)	M.A.R.R.S.
47	44	—	2	<b>PLAY ANOTHER SONG FOR ME</b> A&M 1202	OLGA
48	<b>RE-ENTRY</b>			<b>DO IT PROPERLY</b> GROOVELINE GRL 5001	2 PUERTO RICANS A BLACKMAN & A DOMINICAN
49	50	50	7	<b>MISFIT (REMIX)</b> MERCURY 888 752-1/POLYGRAM	◆ CURIOSITY KILLED THE CAT
50	<b>NEW▶</b>	1	1	<b>ROADBLOCK</b> A&M SP-12250	STOCK, AITKEN, WATERMAN

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

1. I WILL LORI ATCO
2. SUGAR FREE WA WA NEE EPIC
3. WHENEVER YOU'RE READY FIVE STAR RCA
4. I'LL SAVE YOU ALL MY KISSES DEAD OR ALIVE IMPORT (EPIC.UK)

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

# Sting Teams With Loren; Results Are Surprising

This week's column was written by Bill Coleman.

**NEW:** Sting has teamed with hot producer **Bryan Loren** (Vesta Williams, Meli'sa Morgan) on "We'll Be Together" (A&M), and the result may surprise some: The former **Policeman** convincingly ventures into a serious easy-paced r&b groove, and stellar background accompaniment and an irresistible hook in four mixes make this one to acquire... "Let's Go" (Sleeping Bag) from **No-cera** should have no problem duplicating the success of her previous smash, "Summertime, Summertime"; the lucid mix, courtesy of **Little Louis Vega**, with edits from the **Latin Rascals** to enhance the energetic pop track, should bring a smash response... On the release of "Love Is For Suckers (Like Me And You)" (Columbia), **Full Force** keeps its heavy rhythms and songwriting knack intact with a vocal assist from **La La** and a sense of hu-

mor on the "Suckers: The Audition" version; note the "Suck!" version for pure beat purpose... **Force M.D.'s** follow their No. 1 r&b smash with yet another likely candidate, "Touch And Go" (Tommy Boy), a caressing number that has a slinky feel and notable delivery from the quartet.

**BRIEFLY:** **Angelica Chaplin**, pet production project of the **System's Mic Murphy**, shines on "Sweet Talk" (Mercury), an appealing dance/pop track that includes a flip of considerable merit, the loping technofunk "I Want The Best Of You"... Don't be surprised if you're playing "Sneak Preview" (Trumpet, 201-889-8844) from **Eleanor Goodman** soon; the song's mid-tempo r&b flavor boasts a hook traditionally associated with **Jocelyn Brown**... The latest teen to emerge on the club circuit is **Chena** with "E.S.P." (Columbia), a Latin-style technotrack... "I'm In Love"



(Tommy Boy) from the **Jaz** has been remixed and rereleased... Churning hi-NRG is the latest from **Abby**, with "Take My Heart" (Nightwave, 213-650-3131).

"The Last Time" (RCA) marks a welcome return for U.K. act **Imagination**; not a club record by nature, this exquisite ballad, produced by **Nick Martinelli**, features a solo from saxman **Kenny G** in its 12-inch extended mix... **Madhouse's** "10" (Paisley Park/Warner Bros.) picks up where "6" left off. It's a unique instrumental blend of jazz and funk with a Minneapolis-style influence.

**ONE STEP BEYOND:** **Traxx** has been privileged to hear a few selec-

tions from the upcoming **Tina B.** album, about to be unleashed on **Criminal**; by utilizing the talents of various producers and a strong selection of material, the vocalist should garner an even broader appeal while maintaining her club following. The first single will be titled "Bodyguard," and it's not at all what you'd expect... As the dance world awaits the forever-imminent release of **Jamie Principle's** "Baby Wants To Ride," another cassette-only release has begun to circulate—**Last Generation** has successfully borrowed the basic house groove of "Baby" and kept the innuendo unscathed with "Feel My Love (Inside)" (contact 212-598-4177).

**ROCK'N'RAP:** **L.L. Cool J's** guitar-driven rap "Go Cut Creator Go" (Def Jam) has just made it to vinyl as a new single coupled with "Kanday"... **Outdoing** himself with what has to be one of the most vile lyrical statements set to a killer rhythm track is rapper **Biz Markie** with "Pickin' Boogers" (Prism)... "Funky" (Next Plateau) from **Ultramagnetic M.C.'s** has the outfit rhyming over a sparse backing... New from **T.O.C.** is "Bring Down The House" (Urban Rock, 212-315-0540), which delivers a sly groove and hardcore rap.

**Siouxsie & the Banshees'** "Song From The Edge Of The World" (Geffen), with its whirling melodies and spacious arrangements, contin-

ues the group's classic ethereal styling... "Rain In The Summertime" (I.R.S.) from the **Alarm** marks an unconventional twist for the band, as the track has all the pop appeal of a U2 selection and a surprisingly contemporary dance base.

**NOTEWORTHY:** The **Pet Shop Boys** keep to their dance-floor origins with a new album titled "Actually" (EMI-Manhattan). With production credits ranging from **Julian Mendelsohn** to **Stephen Hague**, the record delivers a much more concise and thorough effort than the duo's debut. Besides the new single, "What Have I Done To Deserve This?"—a duet with **Dusty Springfield**—other tracks of club interest include the pumping, rhythmic hooks of "Heart" and "I Want To Wake Up" and the equally compelling "Shopping" and "Hit Music"... After three hit singles, the Puerto Rican trio **TKA** has issued its debut album, "Scars Of Love" (Tommy Boy); energetic Latin hip-hop is the prevailing sound, captured best on the singles and "Tears May Fall" and "Don't Be Afraid," while the ballad "It's Got To Be Love" displays yet another side of the up-and-coming act.

**Traxx** would like to bid **Dennis Wheeler** of Warner Bros. Records a fond farewell as he resigns his post as the label's dance/contemporary music promotional manager; good luck with your future endeavors.

## Noel Crosses Over With Emotional Club Hit New Dance Act Causes Excitement

BY DAVE PEASLEE

**NEW YORK** Twenty-one-year-old Noel Pagan began his club career as a busboy at the now-defunct club Inferno in New York. Recently, his club hit, "Silent Morning," crossed over to the pop charts.

Noel, as Pagan is known professionally, is currently recording his second single, the similarly themed "Like A Child," with DJ/producers Roman Ricardo and "Little" Louie Vega. He says constant exposure to the club sound inspired him to record.

Encouraged by the success of many of the acts he had seen appear while working at Inferno, Noel decided to record a demo. Titled "Spanish Morning," the recording was never finished, and it wasn't until a year later that Noel approached his former

Inferno employer, the New York club promoter Vito Bruno about it. Although impressed enough to sign the artist to management, Bruno felt that the concept of the song was too obtuse to appeal to the dance market. He advised Noel to rewrite the song to relate to his own feelings and emotions. With keyboardist Paul Robb and 1018 DJ Ricardo, Noel rewrote the song to reflect the melancholy he felt when his first girlfriend left him for someone else. The result was "Silent Morning."

Ricardo, who co-produced the track, says the recording's intense emotional content has made it "one of the classics of the new genre of Latin urban dance recordings. 'Silent Morning' is a song that people can relate to as well as dance to," he says, adding that this quality will contribute to the

recording's longevity.

Co-producer Robb, whose work with his own group, Information Society and with Double Destiny has helped define the Latin hip-hop genre, attributes Noel's success to the fact that he is an intensely charismatic performer with whom the audience can readily identify.

Regarding his reputation as one of the more exciting new dance acts, Noel says singer Anthony Malloy's performances at Inferno first inspired him to become a dance artist. "Malloy was the first dance act at Inferno that made me pay attention," Noel says. "Until that time, most of the dance acts had bored me, but then I realized that by combining movement and dance, a dance act could be exciting if the artist projected his own personality as an entertainer."

## Michael Davidson Sires Debut Album

**LONDON** "My ultimate aim is the kind of longevity associated with Robert Palmer or Peter Gabriel," says U.S.-born Michael Davidson, whose vinyl debut is a track on the "Who's That Girl?" soundtrack.

Although the song in question, "Turn It Up," was produced by the Midas-touch, dance-oriented team of Stock, Aitken & Waterman, Davidson is anxious not to be regarded as just another disco artist.

His upcoming debut album on Sire will include tracks made with several other producers, some well-known, like Stephen Hague (Pet Shop Boys) and Fred Zarr (Debbie Gibson), and some new to the scene, like Steve Duberry.

Says Davidson, "It's been just as good working with famous, experienced producers as with unknowns. I learned a lot from the experienced people, whereas I found working with unknowns more exciting—not that I ever doubted the results wouldn't be great."

It was in France in 1982 that sundry elements of coincidence and luck combined to create a break for Davidson in the music business. Overheard

by two representatives of the French music publisher Boona Music while singing on a beach, Davidson was invited into a recording studio, where he cut a version of Steam's 1969 chart-topper "Na Na Hey Hey Kiss Him Goodbye." Lively though his performance was, it was never released because Bananarama had also

### Not just another disco artist

recorded the song, and its version made it to the charts.

But then an acquaintance who was traveling with Andy Warhol in Europe introduced the two. Warhol promised to alert his music business contacts in New York to Davidson's potential, and that led to a meeting with Sire Records president Seymour Stein in New York.

Says Davidson, "This really was like a dream come true. Many of the artists who had influenced me the most are on Sire, and Seymour Stein has a real understanding of what hit music is all about."

After writing several songs, Davidson came up with "Turn It Up," but various attempts at recording it were disappointing until he asked Stein to play the song for Stephen Bray (drummer with the Breakfast Club and also a longtime Madonna collaborator). Bray liked the song, but because he was busy with the "Who's That Girl?" soundtrack, he couldn't find the time to produce it himself.

The solution was for Bray to submit the song to Madonna for inclusion as part of the soundtrack. She consented, and it was at Bray's suggestion that the Stock, Aitken & Waterman team, with its long string of recent U.K. hits, was brought into the picture.

A 12-inch single with four versions of the song is creating dance-floor waves on both sides of the Atlantic, but Davidson insists, "I don't want to establish myself purely with the Madonna connection."

Now living in Los Angeles and represented by the company that also manages Rod Stewart, Davidson is anxious to prove himself on his own terms.

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# Robertson Mounts Comeback

BY STEVEN DUPLER

NEW YORK There is no denying Robbie Robertson's charisma. And as former leader of the Band, one of the most important rock'n'roll bands in history, he boasts impeccable credentials. But he's also been out of the music mainstream for nearly 10 years.

The question now is, can Robertson's upcoming, eponymous, debut solo album re-establish him as a star almost 15 years after the Band's heyday?

Robertson says that although mainstream commercial success would be "great," he is not banking all his hopes on seeing his Geffen debut receive the kind of unexpected mass acceptance achieved by Steve Winwood's "Back In The High Life" or Peter Gabriel's "So."

"I don't know about making it in the mainstream," he says. "All I wanted to do was make the best record I could make, and I feel that's what I've done. In 10 or 20 years, I'll still be able to listen to this record and think that way."

The album's first single, "Showdown At Big Sky," a soaring up-tempo track whose lyrics are a poetic plea to stop the nuclear arms race, has just hit radio. The album itself is due Oct. 28, with a unique video package due to premiere Oct. 30 on MTV.

The video encompasses both the

leadoff single and "Fallen Angel," a touching elegy to Richard Manuel, the former keyboardist and singer with the Band who committed suicide last year.

"MTV will play both videos as a single package in the beginning," says Robertson. "Then, they'll split them up and play the clips separately."

MTV is also doing its part to further "Robbieman" by devoting the weekend of Nov. 7 to the artist. Included will be a screening of Martin Scorsese's film tribute to the Band, "The Last Waltz," as well as a half-hour interview special with Robertson.

"Robbie Robertson" was co-produced by Daniel Lanois, whose last two major projects were Gabriel's "So" and U2's "The Joshua Tree." It was Gabriel, in fact, who recommended that Robertson talk to Lanois, and Gabriel appears on "Fallen Angel," singing a duet with Robertson.

There are other star turns on the album: U2 is in with Robertson on "Sweet Fire Of Love" and "Testimony," two of the record's strongest cuts. Bono and Robertson's voices work well together; the combination should have even the most jaded programmers jumping all over the track.

So where has Robertson been all these years? In the late '70s, shortly after signing with Warner Bros., the group dis-Banded. Rob-

ertson signed with EMI after being persuaded by a&r man Gary Gersh to do so. But the Robertson solo album Gersh anticipated never materialized.

"After 'The Last Waltz,' I just didn't want to do it anymore," Robertson says. "I began to think I might never make a record again. I stopped writing entirely."

In the interim, he kept himself busy with nonalbum projects, scoring two films for Scorsese—"Raging Bull" and, more recently, "The Color Of Money," for which he also wrote Eric Clapton's hit "It's In The Way That You Use It." Several years ago, he also gave acting a try, appearing in the forgettable feature "Carny."

But about three years ago, Robertson began to write, and thoughts of the long-awaited solo album began dancing in his head. Gersh, in the meantime, had moved to Geffen, and he brought Robertson there with him. The pieces began to fall into place, and work with Lanois began about two years ago. Gersh is credited as the album's executive producer.

Robertson, who has logged more than his fair share of road hours in the past, says he has no plans to tour in support of the record. But he adds, "If I can get a band together that really excites me, a tour is definite possibility."



## ONE TO ONE

Indie producer Tom Werman talks about hard rock in the '80s

As an a&r staffer and a&r rep/in-house producer for Epic during the '70s, Tom Werman worked with acts like Ted Nugent, Cheap Trick, Boston, REO Speedwagon, and Molly Hatchett. Following a brief tenure with Elektra, Werman became an independent producer, and he has twiddled knobs on several top-selling Motley Crue albums and Twisted Sister's double-platinum "Stay Hungry." Recent projects include Nugent's next Atlantic album and a single for the Cult. Set to begin work on a new Poison album in November, Werman takes time out from his busy schedule to talk with Billboard talent editor Steve Gatt.

**Q: After working on hard rock both in the '70s and the '80s, how do you think the scene has changed?**

A: Things aren't quite as original as they were. Everything's a little more derivative. But that's just music in the '80s, not neces-

**'If they want me, somehow they find me'**

sarily hard rock. Also, I think that for some reason careers are shorter-lived. People can make much larger splashes in a much briefer amount of time. It takes them less time to reach the top and they can't stay there as long.

**Q: Do you see a lot of hard rock acts veering more toward mainstream material rather than stretching out?**

A: I guess so, although an artist can stretch out. I think they're less willing to because of financial considerations. You have to spend so damn much money to make a record now. Compared to the '70s, it's really outrageous. If you'd mentioned a \$225,000 budget back then, people would have thought you were nuts or a spendthrift. Now, \$225,000 albums, given the producer fee, the engineer fee, and the 32-track machine, are not outrageous.

**Q: Do you find you're under pressure from labels eager to see a return on high budgets?**

A: Not really. I'm under more pressure from managers with certain artists. Yet there are other artists I work with that really don't have any financial worries because they're so heavily in the black, like Motley Crue. If they want to make a good record, they don't throw parties in the studio during recording time, but they also don't bite their nails and say, "Gee, this is expensive."

**Q: With a number of hard rock acts enjoying multiplatinum albums, does this lead to an overkill of new metal signings?**

A: Without question, and it happens periodically. Labels always seem to

be a little bit late, a few of them especially, and then they sign everything in whatever is happening. They'll try to corner the market, they'll lower their standards, they'll put out some trash, radio will be completely turned off to it, and there will be the inevitable backlash. Then there's the demise. When the demise comes, the happier I am because it means that the next heavy metal renaissance is just around the corner.

**Q: Do you approach bands, or do they come to you?**

A: People come to me. I have no agent or manager, and I have an unlisted phone number. But if they want me, somehow they find me. Five years ago, when I went independent, it could have been the time to get representation. But now it seems pointless. Frankly, why

should I give a nice percentage of my income to someone for taking a phone call on my behalf? I don't think I'm going to miss out on anybody significantly more im-

portant than the bands that I'm working with right now. If Mick Jagger wanted to, he could find me.

**Q: Do bands often come to you because of your name, as opposed to thinking what you could actually do for them?**

A: It's both. The Cult, for example, knew exactly why they wanted to do this song with me. You could tell that they'd listened closely to my work and said, "We can apply this producer's talents and he can help us." In the same way, I try to evaluate any project that's offered to me because even though something might look appetizing, I'd turn it down if I honestly thought I couldn't help.

**Q: Do you like to establish ongoing relationships with groups?**

A: I love it, and I'm really grateful to Motley Crue for sticking with me after the first album. Making an album is an investment. The band invests time with the producer and vice versa. They learn about each other and can put that education to use on the next record.

**Q: Would you like to do more than just hard rock?**

A: Yes, I would. I'd like to do some aggressive or emotional pop. But it's difficult. It's like a cardiologist who wants to become a neurosurgeon. Nobody would give him a chance.

**Q: Do you worry about your ears?**

A: What? Yes, I worry, but believe it or not, they're better than most people's ears in terms of high and low frequency.

## ARTIST DEVELOPMENTS

### GENE GETS GOING

Gene Loves Jezebel returns on Tuesday (20) with "The House Of Dolls," its fourth album overall and third for Geffen. And with Geffen's Oct. 6 release of "Promise," the band's debut album—previously available only as an import—and a recent cross-country, triple-bill trek with Echo & the Bunnymen and New Order, the group is rapidly becoming very well known.

Jay Aston, who with twin brother Michael leads Gene Loves Jezebel, says the tour was extremely beneficial for the band. "On every level, it was very good for us," he says. "Because we hadn't toured for eight months, we were a little rusty. But it was a chance for us to play outdoors, and there were some really memorable shows."

The new album, produced by Peter Walsh (with the exception of two tracks—including first single "The Motion Of Love" and "Suspicion"—by Jimmy Iovine), boasts a decidedly album rock-rooted sound. Aston says "The House Of Dolls" has been getting unanimous raves in the notoriously hard-to-please U.K. press. "It's only been in the last four weeks that they've decided that we're a real good group and mean something," he says.

Look for the group to tour in the U.S. again early next year.

### MORE T'PAU

After scoring an instant hit with

"Heart And Soul," new British band T'Pau is back with "Bridge Of Spies," the second single from its eponymous Virgin debut album.

According to Michael Plen, vice president of field promotion at the label, "This song isn't like 'Heart And Soul.' It's definitely a different kind of record and takes at least a couple of listens to get into. The first single was one of those you got hooked on straight away, but 'Bridge Of Spies' grows on you gradually."

Virgin's decision to go with "Bridge Of Spies" can be attributed in part to the response it elicited during the group's recent U.S. live

appearances, says Plen. "It seemed to stick in people's minds," he says. "After a lot of the shows, people would often say, 'That was a great song.' So that was very much a deciding factor in putting it out. It's also been remixed with new vocals."

"Bridge Of Spies" has been serviced to both top 40 and album rock radio stations, and Virgin is particularly eager to strengthen the T'Pau's album rock base. "The first single was such a big top 40 hit," says Plen. "So now we're hoping album rock stations will pick up on the band."

Tentative plans call for T'Pau to  
*(Continued on next page)*



**Boss Jam.** During the encore of his Oct. 8 show at New York's Ritz club, Little Steven, left, was joined on stage by none other than Bruce Springsteen. See The Beat, page 39, for details. (Photo: Chuck Pulin)

## ARTIST DEVELOPMENTS

(Continued from preceding page)

return to the U.S. for more concerts before the end of the year. Meanwhile, the group is touring the U.K. through Nov. 1. "We're hoping to have them back soon," says Plen. "But 'Heart And Soul' was so big here that it's now resurfaced and become a hit in a number of countries around the world. So the band is having to go out and promote it internationally."

A video for "Bridge Of Spies" has been lensed, and, according to Plen, "This one shows T'Pau as a band, whereas last time the focus was more on [lead singer] Carol Decker."

### VISUAL METAL

After garnering attention with its last album, "Menace To Society," Lizzy Borden is back in the hard rock spotlight with "Visual Lies," its latest release on Metal Blade/Enigma Records. The new album, which is being distributed through CEMA, is No. 165 on the Top Pop Albums chart.

"We hope Lizzy can continue to evolve," says Brian Slagel, owner/president of the Tarzana, Calif.-based indie label. "Our goal is to have a gold album, and so far we're doing well."

According to Slagel, the success of the album hinges heavily on securing a U.S. tour for the group. "So much depends on touring," he says. "It's so important to get bands out on the road. The major focus at this point is retail. To hit mainstream radio is difficult, so we're concentrating on college and special metal shows."

Additionally, a vidclip for "Me Against The World"—the album's leadoff track—recently debuted on MTV's Headbanger's Ball.

"Visual Lies" was produced by Max Norman, best known for his work with Ozzy Osbourne. "We hired the best producer we could," says Jon Sutherland, director of publicity and promotion for the label. "We spent three times as much on this one as we would have on any other record."

In November, Lizzy Borden is scheduled to go to Japan for a week-long promotional trek.

### IN BRIEF

"Got My Mind Set On You," the first single from George Harrison's new Dark Horse/Warner Bros. album, "Cloud Nine," has been serviced to radio as a promo-only compact disk... Motown has released "Skeletons" as the leadoff single from Stevie Wonder's latest album, "Characters," due in stores Oct. 26. The album includes duets with Michael Jackson, "Get It," and B.B. King, "Come Let Me Make Your Love Come Down"... Bryan Ferry is back with "The Right Stuff," the first single from his upcoming Reprise/EG album, "Bete Noire." The former Roxy Music front man is now represented by Ed Bicknell's Damage Management firm, which also handles Dire Straits... "Boom Boom Mancini" is the latest single from Warren Zevon's debut Virgin album, "Sentimental Hygiene"... Joe Cocker's second Capitol album, "Unchain My Heart," comes out Oct. 30, with the title track already serviced to radio. Cocker will kick off a U.S. tour Nov. 20 in San Francisco.

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

## The Boss Jams With Little Steven

**BRILLIANT SURPRISE:** During an Oct. 8 afternoon interview on New York's WNEW-FM, Little Steven gave no hints that an old friend might be making a special guest appearance with him at the downtown Ritz club later that night. Consequently, it was only diehard Steven fans who got to enjoy a surprise jam with Bruce Springsteen toward the end of his set.

The Boss—who had been watching the show from the balcony with his significant other, Julianne Phillips—joined his former guitarist and longtime collaborator on two songs, "Native Sun" (a track from Steven's latest Manhattan album, "Freedom—No Compromise") and the antiapartheid anthem "Sun City."

The event was videotaped, but a label spokeswoman could not confirm whether this was for Steven's personal collection or for commercial release.

**SHORT TAKES I:** Attention real estate brokers! Word on the street is that PolyGram will be moving its New York headquarters to a new Manhattan location in 1988. However, scuttlebutt that the label will be taking office space on 51st Street and Broadway is unfounded, according to PolyGram PR head Pam Haslam... Congrats to Britain's national Radio One, which recently celebrated its 20th anniversary. It was back on Sept. 30, 1967, that DJ Tony Blackburn launched the station by playing the Move's "Flowers In The Rain"... Look for Rupert Hine to produce Cutting Crew's second Virgin album... Bon Jovi ended its 18-month world tour with an Oct. 15 gig in Hawaii. Plans call for the band members to take a break before reuniting with producer Bruce Fairbairn to cut a new album, which may well be a two-record set... Bob Dylan failed to show at the Oct. 9 London premiere of his new movie, "Hearts Of Fire." Co-stars Rupert Everett and Fiona Flanagan were on hand, though, as were celebs like Sting and Ron Wood... In town to promote its debut PolyGram album, "It's Better To Travel," Swing Out Sister paid a visit to Billboard's New York office on Oct. 13. The three band members said playing live dates hinges on finding a suitable backing unit... Good to see that Terence

Trent D'Arby is creating a strong buzz with his stunning debut Columbia album, "The Hardline According To..." as predicted in this column a couple of months ago. The young star—for the record, he's American but lives in Britain—wowed various label execs and Los Angeles clubgoers, including Madonna, at a recent showcase at the Roxy in Hollywood. As to what will happen to him in the next year, D'Arby told one British music paper, "I will either proceed to become a massive megastar to take some pressure off Madonna, or I'll get sick of it all and grow cucumbers in Ireland."

**SECOND HELPING:** The newly reactivated Reprise label has some excellent product coming in the next few weeks. In addition to a new Bryan Ferry album, another treat is coming via the

Dream Academy's latest, "Remembrance Days." An excellent follow-up to the band's first album, which featured "Life In A Northern Town" and the superb "Love Parade," the new Dream Academy set boasts fine cuts like "Power To Believe," "In The Hands Of Love," and "Lesson In Love." Standout track is the album's opener and leadoff single, "Indian Summer," a mesmerizing tune co-produced by Hugh Padgham, Lindsey Buckingham, and band member Nick Laird-Clowes.

**SHORT TAKES II:** Al Teller and Columbia's top brass hosted an Oct. 7 après-gig party for Pink Floyd at Manhattan's Marylou's restaurant, following the group's third sellout date at Madison Square Garden. In addition to the Floyd members and their manager, Steve O'Rourke, attendees included Foreigner's Mick Jones and Rick Wills... Spear Of Destiny vocalist Kirk Brandon is undergoing acupuncture treatment after contracting Reiter's disease, which causes a bad swelling of the leg... Don't be surprised to see Men Without Hats make a smash comeback with their new single, "Pop Goes The World." The accompanying Tim Pope-directed videoclip is getting strong exposure on MTV... Clive Davis and various Arista execs entertained Barry Manilow during an Oct. 12 dinner at Manhattan's 21 Club to celebrate the star's new deal with the label.



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## Lynyrd Skynyrd Revived; Prince Pays Bowie A Visit

BY LINDA MOLESKI

**ROCK RENAISSANCE:** Pink Floyd is not the only classic '70s rock act experiencing a healthy revival this season. Lynyrd Skynyrd is setting record-breaking attendances across the country on its Legend tour. After recently returning to the road on the West Coast, the veteran Southern rockers have been consistently playing to sellout crowds. In Charlotte, N.C., the group sold 13,000 tickets in 3 1/2 hours; in Florida, it sold 11,700 and 10,600 in Jacksonville and Tampa, respectively, in one day.

"It's been 10 years, but Lynyrd Skynyrd has remained a staple on album rock and classic rock radio," says Charlie Brusco, who co-manages the band with Larkin Collins. "The tour was just done as a tribute to the old band. We really didn't expect this kind of reaction."

According to Brusco, the momentum of the tour has been picking up, because "the word is starting to spread now." The dates may be extended into early next year.

**PURPLE HOSPITALITY:** Prince turned out for David Bowie's recent appearance at Minneapolis' St. Paul Civic Center. To help the Bowie camp feel welcome, the Purple One threw a bash at his entertainment complex, Paisley Park.

Meanwhile, Bowie wrapped the North American leg of his Glass Spider Tour on Oct. 14 in Los Angeles. Shows are scheduled to resume in Australia and New Zealand later this month.

**SHORT TAKES:** A number of dates have been added to the Northeastern leg of Roger Waters' "Radio K.A.O.S." tour, including New Jersey's Meadowlands Arena on Nov. 4 and Massachusetts' Worcester Centrum on Nov. 16. The tour will also hit London's Wembley Arena, on Nov. 21. Says Waters of the road trek: "This is the best band I've ever had. I'm having more fun on this tour than ever before. The

audiences have been wonderful, and I was so pleased to be offered these additional dates that it would have been mad not to do them" ... Atlantic newcomer White Lion has reportedly landed the opening slot on Kiss' upcoming tour, which kicks off Nov. 3 ... Plans call for Tammy Bakker to embark on a North American tour to promote her upcoming Sutra album, which contains the single "The Ballad Of Jim And Tammy" ... Composer Irving Berlin will be celebrating his 100th birthday next year with a May 11 show at New York's famed Carnegie Hall ... Jazz vocalist Bobby McFerrin has signed with Triad Artists for worldwide representation ... Martha Davis, singer/songwriter from the now-defunct band the Motels, has been auditioning musicians for an

upcoming solo tour to promote her debut album, "Policy," on Capitol. Confirmed in the lineup is original Motels bassist Michael Goodroe ...

The Ramones have undergone another shake-up in their touring lineup. Drummer Clem Burke, who recently replaced Richie Reinhardt, is out; veteran Ramones skin basher Marc Bell (aka Marky Ramone) is back in ... Maynard Ferguson has been performing with a number of high school bands across the country in an attempt to help educate budding talent. "Music education teaches techniques that are a necessary part of what they'll be doing today," says the trumpeter. "With that foundation, they can be turned loose to do their own thing later and not get hung up on 'super hero' musicians" ... Jello Biafra, front man of the now-defunct San Francisco-based punk-rock group the Dead Kennedys, recently made a solo appearance at New York's State Univ. at Stony Brook. The performance follows Biafra's triumphant court battle, in which he was acquitted of charges that he distributed harmful material to a minor.

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
MOTLEY CRUE WHITESNAKE POISON JETBOY	Stadium, Oakland-Alameda County Coliseum Oakland, Calif.	Oct. 10	\$1,194,000 \$22.50/\$20	59,700 sellout	Bill Graham Presents
PINK FLOYD	Milwaukee County Stadium Milwaukee, Wis.	Sept. 30	\$1,160,880 \$20	58,044 60,000	Stardate Prods.
PINK FLOYD	Meadowlands Arena East Rutherford, N.J.	Oct. 10-12	\$1,049,449 \$22.50	51,923 sellout	Monarch Entertainment Bureau John Scher Presents
U2 LOS LOBOS LITTLE STEVEN & THE DISCIPLES OF SOUL	Silver Stadium Rochester, N.Y.	Oct. 11	\$564,250 \$18.50	30,500 sellout	Monarch Entertainment Bureau John Scher Presents
WHITNEY HOUSTON JONATHAN BUTLER	Coliseum, Seattle Center Seattle, Wash.	Oct. 9-10	\$535,249 \$18.50	29,417 sellout	White Rose Ltd. Media-One
MOTLEY CRUE WHITESNAKE	The Forum Inglewood, Calif.	Oct. 6-7	\$504,088 \$17.50	30,604 sellout	Avalon Attractions
MOTLEY CRUE WHITESNAKE	McNichols Sports Arena Denver, Colo.	Sept. 28-29	\$441,493 \$17.60/\$16.50	27,700 32,000	Fey Concerts
DAVID BOWIE	Reunion Arena Dallas, Texas	Oct. 10-11	\$419,400 \$20	20,970 38,000	PACE Concerts
LYNYRD SKYNYRD ROSSINGTON BAND	Centrum in Worcester Worcester, Mass.	Oct. 7-8	\$409,500 \$17.50	23,400 sellout	Frank J. Russo Tea Party Concerts
DAVID BOWIE	The Summit Houston, Texas	Oct. 7-8	\$364,860 \$20	19,527 21,000	PACE Concerts
LYNYRD SKYNYRD ROSSINGTON BAND	Capital Centre Landover, Md.	Oct. 6	\$308,402 \$17.50	17,623 sellout	Musicentre Prods.
LYNYRD SKYNYRD ROSSINGTON BAND	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Oct. 9	\$300,158 \$17.50/\$16.50	17,211 sellout	Monarch Entertainment Bureau John Scher Presents Larry Vaughn Presents
U2 LITTLE STEVEN & THE DISCIPLES OF SOUL	Buffalo Memorial Auditorium Buffalo, N.Y.	Oct. 7	\$298,638 \$17.50	17,065 sellout	Monarch Entertainment Bureau John Scher Presents Festival East Concerts
LYNYRD SKYNYRD ROSSINGTON BAND	Spectrum Philadelphia, Pa.	Oct. 11	\$290,526 \$16.50/\$14.50	18,256 sellout	Stephen Starr Concerts
WHITNEY HOUSTON JONATHAN BUTLER	The Forum Inglewood, Calif.	Oct. 2	\$289,192 \$18.50	15,600 sellout	Pacificconcerts Al Haymon Prods.
FLEETWOOD MAC CRUZADOS	Capital Centre Landover, Md.	Oct. 8	\$288,033 \$17.50	16,459 sellout	Cellar Door Prods.
WHITNEY HOUSTON JONATHAN BUTLER	Coliseum, Pacific National Exhibition Park Vancouver, B.C., Canada	Oct. 11	\$279,720 \$23.50/\$22.50	16,500 sellout	Perryscope Prods.
ANNE MURRAY	Radio City Music Hall New York, N.Y.	Oct. 9-10	\$238,580 \$25/\$22.50/\$17.50	10,255 11,748 sellout	Radio City Music Hall Prods.
FLEETWOOD MAC CRUZADOS	Alpine Valley Music Theatre East Troy, Wis.	Oct. 3	\$234,690 \$25/\$22.50/\$13.50	14,077 20,000	Joseph Entertainment Group
DAVID BOWIE	Kemper Arena, American Royal Center Kansas City, Mo.	Oct. 4	\$233,933 \$22.50	10,801 11,500	Contemporary Prods. New West Presentations
WHITNEY HOUSTON JONATHAN BUTLER	Memorial Coliseum Complex Portland, Ore.	Oct. 12	\$231,270 \$18.50	12,725 sellout	White Rose Ltd. Double Tee Promotions
R.E.M. 10,000 MANIACS	Radio City Music Hall New York, N.Y.	Oct. 6-7	\$230,800 \$20	11,748 sellout	Radio City Music Hall Prods.
DAN FOGELBERG	Radio City Music Hall New York, N.Y.	Sept. 29-30	\$230,435 \$25/\$20	10,763 11,748 sellout	Radio City Music Hall Prods.
MOTLEY CRUE WHITESNAKE	Arena, Long Beach Convention & Entertainment Center Long Beach, Calif.	Oct. 8	\$229,880 \$17.50	13,810 sellout	Avalon Attractions
MOTLEY CRUE WHITESNAKE	San Diego Sports Arena San Diego, Calif.	Oct. 2	\$227,255 \$17.50	13,504 sellout	Avalon Attractions
FLEETWOOD MAC CRUZADOS	Kemper Arena, American Royal Center Kansas City, Mo.	Sept. 30	\$209,248 \$17.50	12,516 15,905	Contemporary Prods. New West Presentations
DEF LEPPARD TESLA	Providence Civic Center Providence, R.I.	Oct. 12	\$167,492 \$16.50	10,151 13,284	Frank J. Russo
BARBARA MANDRELL ANDY ANDREWS	The Riverside Theatre Milwaukee, Wis.	Oct. 1-2	\$142,870 \$34.75/\$24.75/\$18.75	4,843 5,000	Joseph Entertainment Group
FLEETWOOD MAC CRUZADOS	Freedom Hall, Kentucky Fair & Exposition Center Louisville, Ky.	Oct. 6	\$139,440 \$17.50	7,968 10,000	Sunshine Promotions
ALABAMA RESTLESS HEART MICHAEL JOHNSON	Starwood Amphitheatre Nashville, Tenn.	Sept. 26	\$139,214 \$17.50/\$15.50/\$13.50	9,384 15,000	in-house
RAPHAEL	Radio City Music Hall New York, N.Y.	Oct. 3	\$136,450 \$25.20	5,874 sellout	Radio City Music Hall Prods.
DEF LEPPARD TESLA	Cumberland County Civic Center Portland, Maine	Oct. 2	\$125,367 \$16.50	7,779 8,200	Larry Vaughn Presents
LYNYRD SKYNYRD ROSSINGTON BAND	Cincinnati Gardens Cincinnati, Ohio	Oct. 1	\$124,672 \$16/\$15	8,250 8,493	Belkin Prods.
KENNY LOGGINS CHRISTOPHER TITUS	Concord Pavilion Concord, Calif.	Oct. 10	\$120,793 \$17.50/\$15.50	7,410 8,260	in-house
KITARO	Radio City Music Hall New York, N.Y.	Oct. 5	\$114,320 \$20	5,874 sellout	Radio City Music Hall Prods.
HEART BORGEIS TETE	RPI Fieldhouse, Rensselaer Polytechnic Institute Troy, N.Y.	Oct. 11	\$105,524 \$18.50/\$17.50	6,156 7,200	Magic City Prods.
JAMES TAYLOR	Mud Island Amphitheatre Memphis, Tenn.	Oct. 10	\$83,556 \$16.50	5,064 sellout	Mid-South Concerts
DAN FOGLEBERG WENDY WALDMAN	Patriot Center, George Mason Univ. Fairfax, Va.	Oct. 2	\$77,348 \$17.50	4,428 8,000	Cellar Door Prods.
THIRD WORLD TOOTS & THE MAYTALS	Radio City Music Hall New York, N.Y.	Oct. 2	\$69,400 \$20	3,606 5,874	Radio City Music Hall Prods.
MICHAEL FRANKS STANLEY JORDAN	Warfield Theatre San Francisco, Calif.	Oct. 10	\$67,095 \$17.50	3,834 4,300	Bill Graham Presents

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Uriah Heep

Peter Frampton

Supertramp

Rick Wakeman

Status Quo

Roxy Music

The Who

Thin Lizzy

Bad Company

10 CC

Mike Oldfield

Gary Numan

ELO

Ozzie Osborne

Gillan

Joan Armatrading

Duran Duran

Ultravox

The Eurythmics

The Police

Whitesnake

Joe Jackson

Cliff Richard  
& The Shadows

Chris de Burgh

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**Still Twisted.** Dee Snider leads Twisted Sister through a headline performance at New York's Felt Forum. (Photo: Chuck Pulin)

**DeVille's Dire  
Strait Is A Plus**

BY JEAN ROSENBLUTH

**NEW YORK** The title of Willy DeVille's new A&M album was not chosen lightly. For DeVille, "Miracle," produced by Dire Straits leader Mark Knopfler, comes after a decade of recording critically acclaimed but commercially unsuccessful albums with his band Mink DeVille, culminating in a messy bankruptcy procedure.

"This is a new career on a new label," says DeVille. "The band had worked itself through a huge debt, and the music was dying. When you drag a dinosaur around for 10 years, you start getting out of breath."

Though "Miracle" is billed as DeVille's solo debut, it is really the result of a close collaboration with Knopfler. In addition to producing the album, Knopfler plays guitar on it, co-wrote a song for it, and assembled its cast of musicians. He is set to appear in the video for the first single from the album, "Assassin Of Love," and he recently hooked up DeVille with his management team of Ed Bicknell and Paul Cummins.

"Mark and I had been crossing paths since 1977, and my wife and his had gotten to be close friends," says DeVille. "They brought us together."

During sessions for "Miracle," Knopfler heard DeVille's song "Storybook Love" and decided to include it as the one vocal track on the Warner Bros. soundtrack to "The Princess Bride," which he scored. Consequently, DeVille has two singles out on two different labels, but he's not worried about competition between them.

"It's actually three labels and three singles because 'Miracle' is the single on PolyGram in Europe," he says. "And three has always been my lucky number."

DeVille plans to tour "right after Christmas," but he has yet to put together a band. "Hopefully I can get some of the guys on the record to come out with me," says DeVille. "And I'm gonna try to con Mark into

## BMI Puts Cash, Overstreet, Tree Publishing In Limelight

NASHVILLE Rosanne Cash and Paul Overstreet took the top songwriting awards at BMI's 35th annual country awards dinner here Oct. 13. Tree Publishing Co., with nine songs honored, was proclaimed BMI's publisher of the year. In all, 96 songwriters and 75 publishers of 82 songs received BMI Citation Of Achievement awards, based on broadcast performances between April 1, 1986, and March 31.

Cash's "Hold On" earned the 19th Robert J. Burton prize as the most-performed country song of the year. Also recognized were the song's publishers: Atlantic Music and Chelcalt Music.

Overstreet won the songwriter-of-the-year title, with citations for five compositions.

A complete list of winners—with entries listing song titles, writers, publishers, performers, and labels in that order—is as follows:

"All Tied Up"—Ronnie McDowell, Joe Meador; Strawberry Lane, Tree; McDowell, Warner Bros./Curb  
 "Betty's Bein' Bad"—Marshall Chapman; Tall Girl; Sawyer Brown, Capitol/Curb  
 "Bop" (second award)—Paul Davis; Paul And Jonathan, Web IV; Dan Seals, EMI America  
 "Count On Me"—Don Reid; Statler Brothers' Music; Statler Brothers, Mercury  
 "Country State Of Mind"—Roger Alan Wade, Hank Williams Jr.; Bocephus, Tapadero; Hank Williams Jr., Warner Bros./Curb  
 "Cry Myself To Sleep"—Paul Kennerly; Irving; the Judds, RCA  
 "Desperado Love"—Sammy Johns, Michael Garvin; Lowery, Tree; Conway Twitty, Warner Bros.  
 "Don't Underestimate My Love For You"—Steve Dorff; Dorff Songs, Warner/Elektra/Asylum; Lee Greenwood, MCA  
 "Drinkin' My Baby Goodbye"—Charlie Daniels; Hat Band; Charlie Daniels Band, Epic  
 "Easy To Please"—Rhonda Fleming, Kent Robbins; Eaglewood, Irving; Janie Fricke, Columbia  
 "Everything That Glitters (Is Not Gold)"—Dan Seals; Pink Pig; Seals, EMI America  
 "Fast Lanes And Country Roads"—

Steve Dean, Roger Murrach; Tom Collins; Barbara Mandrell, MCA

"A Friend In California"—Freddy Powers; Inorbit; Merle Haggard, Epic  
 "Give Me Wings"—Rhonda Fleming; Eaglewood, Irving; Michael Johnson, RCA

"Got My Heart Set On You"—Dobie Gray; Simonton; John Conlee, Columbia  
 "Guitars, Cadillacs"—Dwight Yoakam; Coal Dust West; Yoakam, Reprise  
 "Happy, Happy Birthday Baby"—Margo Sylvia Beach, Gilbert Lopez; ARC; Ronnie Milsap, RCA

"Harmony"—Rick Beresford; Silverline; John Conlee, Columbia

"Heart Don't Fall Now"—Beckie Foster, Bill La Bounty; Screen Gems-EMI; Sawyer Brown, Capitol/Curb  
 "(Back To The) Heartbreak Kid"—Van Stephenson; Warner House Of Music; Restless Heart, RCA

"Hearts Aren't Made To Break (They're Made To Love)"—Steve Dean, Roger Murrach; Tom Collins; Lee Greenwood, MCA

"Hell And High Water"—Alex Harvey; Preshus Child; T. Graham Brown, Capitol

"Hold On"—Rosanne Cash; Atlantic, Chelcalt; Cash, Columbia

"Honky Tonk Man"—Tillman Franks, Howard Hausey, Johnny Horton; Cedarwood; Dwight Yoakam, Reprise

"I Had A Beautiful Time"—Merle Haggard; Shade Tree; Haggard, Epic

"I Tell It Like It Used To Be"—Ron Hellard, Michael Garvin; Tree; T. Graham Brown, Capitol

"I Wish That I Could Hurt That Way Again"—Curly Putman, Rafe Van Hoy; Tree; T. Graham Brown, Capitol

"I'll Come Back As Another Woman"—Kent Robbins; Irving; Tanya Tucker, Capitol

"I'll Still Be Loving You"—Pat Bunch, Mary Ann Kennedy, Pam Rose; Heart Wheel, Warner-Tamerlane; Restless Heart, RCA

"I'm Going To Leave You Tomorrow"—Tim Daniels (PROC), Unichappell; John Schneider, MCA

"If It Weren't For Him"—Rosanne Cash, Vince Gill; Atlantic, Benefit, Chelcalt; Gill, RCA

"In Love"—Bruce Dees; Milsap; Ronnie Milsap, RCA

"It Ain't Cool To Be Crazy About You"—Dean Dillon; Larry Butler, SBK-Blackwood; George Strait, MCA

(Continued on page 116)

## Ted Harris Wins Big At Annual SESAC Awards

NASHVILLE Songwriter Ted Harris was the big winner at SESAC's 23rd annual awards ceremony Oct. 15 at the Union Station Hotel here. Harris, the composer of Glen Campbell's recent hit "The Hand That Rocks The Cradle," copped the performing rights society's writer-of-the-year prize as well as two awards for national performance activity.

Other multiple winners were K.T. Oslin, Susan Longacre, and Kendal Franceschi. Oslin and Jerry Gillespie received gold records for their song "Old Pictures," which appeared on the Judds' "Heartland" album. And Longacre received a platinum record for her "The Truth Is Lyin' Next To You," a cut on the Randy Travis album "Now And Forever."

Franceschi and Quentin Powers, co-writers of Reba McEntire's "Whoever's In New England," each received gold albums acknowledging their contribution to the "Reba McEntire's Greatest Hits" album.

Following is the complete list of SESAC award winners:

For national performance activity:

"Call Sheet Blues"—written by Billy Higgins; published by WBM; performed by Dexter Gordon on Manhattan Records

"80's Ladies"—K.T. Oslin; Wooden Wonder; Oslin, RCA

"The Hand That Rocks The Cradle"—Ted Harris; Contention; Glen Campbell, MCA

"Lowdown So & So"—Rainy Davis' Pete Warner; Rainy Songs, Warner's Thunder, WBM; Davis, CBS

"Midnite Lover"—LeRoi Evans; Le Rae, T-Man; Force M.D.'s; Tommy Boy

"New Shoes"—Susan Longacre; Long Acre; Sawyer Brown; Capitol

"Old Pictures"—Jerry Gillespie, K.T. Oslin; Somebody's, Wooden Wonder; the Judds, RCA

"The Truth Is Lyin' Next To You"—Susan Longacre; Long Acre, WBM; Randy Travis; Warner Bros

"Whoever's In New England"—Kendal Franceschi, Quentin Powers; WBM; Reba McEntire, MCA

For national performance activity/film:

"A Room With A View"—writer, Richard Robbins; publisher, Filmtrax

For national performance activity/Latin:

Emmanuel (artist); on RCA

For national performance/television:

Cinemax and HBO logo themes—writer, Edward Bilous; publisher, Neutrino

"80's Ladies"—K.T. Oslin; Wooden Wonder

"The Hand That Rocks The Cradle"—Ted Harris; Contention

"Paparazzi" (the "Crook & Chase" theme)—Jim Owens, Jeffrey R. Wyant; Brendan

"This Week In Country Music" theme—writer, Jim Owens; publisher, Jim Owens

For special achievement/television:

Charlie Chase and Lorianne Crook for "Crook & Chase" and "This Week In Country Music"

## ASCAP Toasts Loggins, MCA, & Others At Awards

NASHVILLE With writing credits on six of the year's biggest hits, Dave Loggins was named ASCAP's country songwriter of the year at the organization's awards gala here Oct. 14. Other top winners at the event were MCA Music Publishing (with 16 citations), named country publisher of the year, and "Now And Forever (You And Me)," cited as country song of the year.

The society's 25th annual country music awards dinner was held in the presidential ballroom of the Opryland Hotel.

Focus of the evening was the collection of 77 songs that earned awards for their ASCAP writers and publishers.

Also cited for recognition were the society's eight most-performed country standards from 1977 through 1986. These songs, their writers, and their publishers are:

"Don't It Make My Brown Eyes Blue"—(eighth award) Richard Leigh; SBK U

"The Gambler" (seventh award)—Don Schlitz; Writer's Night

"Lady" (sixth award)—Lionel Richie; Brockman

"Lookin' For Love" (seventh award)—Wanda Mallette, Bob Morrison, Patti Ryan; Southern Nights

"She Believes In Me" (sixth award)—Steve Gibb; Jack And Bill

"Three Times A Lady" (fourth award)—Lionel Richie; Brockman, Jobete

"You Decorated My Life" (fifth award)—Debbie Hupp, Bob Morrison; Music City

"You Needed Me" (eighth award)—Randy Goodrum; Chappell/Intersong, Ironside

This year's most-performed country songs, their writers, and their publishers are:

"Ain't Misbehavin'"—Harry Brooks, Andy Razaf, Fats Waller; Chappell/Intersong, Mills, Razaf

"Always Have, Always Will"—Johnny Mears; Cavesson, Texican

"At The Sound Of The Tone"—Max Troy Barnes, Dave Richardson; WB

"Back To The Heartbreak Kid"—Tim DuBois; WB Gold

"Bop"—Jennifer Kimball; Michael H. Goldsen, Sweet Angel

"Burned Like A Rocket"—Gary Burr; Blue Moon, Famous, Garwin

"Cajun Moon"—Jim Rushing; Amanda-Lin, Jack And Bill

"Come On In (You Did The Best That You Could Do)"—Rick Giles, George M. Green; Dejamus, Riva

"Cry" (second award)—Churchill Kohlman; Shapiro Bernstein

"The Devil's On The Loose"—Larry Willoughby; Goldline, Granite

"Didn't We"—Troy Seals; Two Sons, WB

"Don't Underestimate My Love For You"—Steve Diamond, Dave Loggins; Diamond House, Leeds, MCA, Patchwork

"Dreamland Express"—John Denver; Cherry Lane, Cherry Mountain

"Everything That Glitters (Is Not Gold)"—Bob McDill; Jack And Bill, Ranger Bob

"Feelin' The Feelin'"—David Bellamy; Bellamy Brothers

"Friends And Lovers (Both To Each Other)"—Paul Gordon, Jay Gruska; Colgems-EMI, French Surf, WB

"Guitar Town"—Steve Earle; Goldline

"Heart Don't Fall Now"—Carolyn Swilley; Ben Hall

"Heartbeat In The Darkness"—Dave Loggins, Russell Smith; MCA, Patchwork

"Hell And High Water"—T. Graham Brown; April, Ides Of March

"Hurt" (third award)—Jimmie Crane, Al Jacobs; SBK Miller

"I Tell It Like It Used To Be"—Bucky Jones; Cross Keys

"I Wish That I Could Hurt That Way Again"—Don Cook; Cross Keys

"In Love"—Mike Reid; Lodge Hall

"In Over My Heart"—Walt Aldridge, Tom Brasfield, Jim Rutledge; Rick Hall

"It Ain't Cool To Be Crazy About You"—Royce Porter; Southwing

"It's Time For Love"—Bob McDill; Jack And Bill

"Life's Highway"—Richard Leigh; April, Lion-Hearted

"Little Rock"—Pat McManus; Music City

"Lonely Alone"—John Jarrard, J.D. Martin; Alabama Band, MCA

"Makin' Up For Lost Time"—Dave Loggins, Gary Morris; MCA, Garry Morris, Patchwork, WB

"Memories To Burn"—Dave Kirby; Cross Keys

"Morning Desire" (second award)—Dave Loggins; MCA, Patchwork

"Never Be You" (second award)—Tom Petty, Benmont Tench; Blue Gator, Gone Gator

"Nights"—Byron Hill, Tony Hiller (PRS); Queen's Crown, Requested

"1982"—Vip Viperman; Southern Grand Alliance

"No One Mends A Broken Heart"—John Schweers; Collins Court

"Now And Forever (You And Me)—Randy Goodrum; California Phase

"Old School"—Don Schlitz, Russell Smity; MCA, Don Schlitz

"On The Other Hand"—Don Schlitz; MCA, Don Schlitz

"Once In A Blue Moon"—Tom Brasfield, Robert Byrne; Rick Hall

"100 Percent Chance Of Rain"—Charlie Black, Austin Roberts; Chappell/Intersong, Chriswald, Hopi-Sound, MCA

"Only In My Mind"—Reba McEntire; Jack And Bill; Reba McEntire

"Partners, Brothers And Friends"—Jeff Hanna, Jimmy Ibbotson; Le-Bone-Aire, Unami

"Please Be Love"—J.D. Martin, Jim Photogio; Berger Bits, MCA

"Read My Lips"—Marc Blatte, Larry Gottlieb; MCA

"Reno Bound"—Andre Pessis; Endless Frogs

"Rockin' With The Rhythm Of The Rain"—Brent Maher, Don Schlitz; Blue Quill, MCA, Don Schlitz, Welbeck

"She And I"—Dave Loggins; MCA, Patchwork

"Slow Boat To China"—Michael Raggona; Uncle Artie

## Orbison, Throckmorton Are Inducted NSAI Adds To Hall Of Fame

NASHVILLE Two of the biggest names in rock and country music—Roy Orbison and Sonny Throckmorton—are the newest members of the Nashville Songwriters Assn. International Hall of Fame. Their induction highlighted the organization's annual Hall of Fame banquet, held Oct. 10 at the Vanderbilt Plaza Hotel.

The black-tie affair drew hundreds of top songwriters, publishers, and music executives from Nashville, New York, Los Angeles, and other creative centers.

Maggie Cavender, executive director of the NSAI, hosted the glittering event, which has grown to be one of Nashville's major annual awards functions. Cavender pledged her continuing efforts to

obtain a building to house the Hall of Fame.

The President's Award went to David Ludwick, NSAI's first legal counsel.

Johnny Russell, singer, writer, and NSAI Hall of Famer, gave the keynote address.

Orbison, a rock legend and industry favorite, sang such self-penned hits as "Blue Bayou," "In Dreams," "Oh Pretty Woman," "Only The Lonely," and "Crying." Throckmorton has written such hits as "If We're Not Back In Love By Monday," "Last Cheater's Waltz," "Middle Age Crazy," and "I Wish I Was 18 Again"—the last two songs inspired feature films.

GERRY WOOD

# 421 Attend Talent Buyers Confab

## CMA Meet Looks At \$\$, Music Issues

This story was written by Edward Morris, Gerry Wood, and Debbie Holley.

NASHVILLE The 421 people who attended the Country Music Assn.'s Talent Buyers Entertainment Marketplace here Oct. 9-11 were treated to a series of events that balanced the financial with the musical. Featured during the convention were seven how-to sessions and four showcases.

The panel on agent/manager/buyer/record label relations attracted a large audience as executives discussed the industry's fast-changing trends. "The key thing is the expense factor," said Joe Galante, head of RCA's Nashville division. "Sometimes it takes three or four months to feel the record." Galante said that some records produce a

greater impact on their way down the chart than they do on their way up, because "a good recurrent has a greater exposure factor."

Discussing the short reign of most No. 1 songs (usually one week on the country charts), moderator

**'The key thing is the expense factor'**

David Skepner prodded Galante: "I've heard a rumor that certain publications can get more advertising if they turn [the No. 1 position] over every week." Said Galante, "I wouldn't pay any credence to that rumor."

Manager Ken Kragen cited a recent trend, saying, "A big change is that independent promotion isn't as big a part of the mix [as it once was]." Paul Lohr of Buddy Lee Attractions added, "More and more, buyers are more educated, and the record companies are working more with the [talent] agencies."

Stressing the need for planning and strategy, Alan Bernard, head of MTM Music Group, said, "If you don't have a good team in place, you can have a tremendous act and no place to go."

In the session titled "The Changing Importance Of New Artists," speakers focused on the opportunities and problems of dealing with country music's abundance of fresh talent. MCA Records' vice president of a&r, Tony Brown, said his label tries to sign new talent with staying power, instead of concentrating on acts with one or two hit songs. He cited MCA's signing of Nanci Griffith, who already had "a selling base of around 20,000 albums"

while still recording for small labels.

Brown said Griffith puts a country spin to folk music that matches Suzanne Vega's rock spin—a point, he added, that suggests a growing market for folk.

Manager Chuck Morris said that when he assembled the band Highway 101, he immediately launched it as a touring group, even without record activity. The band was on the road for 45 dates, he added, even before its album came out. He contrasted this approach with the one used by Restless Heart, which enjoyed several months of successful record activity before setting out on a tour.

Morris said that Highway 101 has sold 170,000 albums since July, 40,000 of them in Texas, where it has concentrated much of its concert activity.

There were complaints from both the panel and the audience about radio stations that do not identify the records they play. This practice, the speakers said, is especially harmful to new acts. Morris contended, however, that country radio is far more receptive to programming new artists than it was 10 years ago.

Monterey Peninsula Artists agent, Bobby Cudd said record companies "have loosened their purse strings a bit" to support new acts. Morris agreed, noting that he and MCA each spent \$15,000 to support Lyle Lovett's early touring.

Most of the panelists concurred that creative packaging is an essential element in breaking new artists. Lovett, for example, was packaged with Bonnie Raitt for 20 dates.

Bob Saporiti, national promotions director for Warner Bros./Nashville, said that his label still signs most of its acts to singles deals ini-

(Continued on page 46)



**Eating Out Of His Hand.** That's what Mel Tillis had Roy Clark doing at the conclusion of their co-headlining engagement at Harrah's in Reno, Nev. Tillis prepared his famous "Gringo Gumbo" for his band, Clark's band, and other invited guests.

## Hit Records Are Not By The Book

# Highway 101's Road To Success

With apologies to Bob Dylan, anthologies to Dylan Thomas, and pathologies to Thomas Wolfe, let's answer a missive from the father of one of the brightest byways leading to the interstate success of the group Highway 101.

First, my editorial comments about this Warner Bros. Records group: Highway 101, with the distinctive voice of Paulette Carlson and the instrumentation of her talented band members, is one of the most enjoyable new acts to grace the country music scene in recent years. Highway 101 is no cheap-street, back-alley shortcut to success. The band members are pros, and they have no intention of becoming the blue highways of the charts.

Nashville Scene's recent column on Highway 101 drew a praising, paternal letter from music business veteran Cliffie Stone:

"As the very, very proud father of [bass player Curtis Stone of] Highway 101, I wish to thank you for your tradition-breaking, precedent-setting, unbelievable piece on Highway 101. With this Nashville Scene article you have shattered and diminished all the country music clichés that have been the backbone of the industry—clichés like '[Billy] Sherrill's holding it,' 'Chet [Atkins] heard it,' 'Owen [Bradley] is listening,' or 'You've got to get 'em in the heart, the head, or the feet.' All three would be nice when it comes to a hit song, a hit record, or a hit group.

"In my book, cliché formulas do not apply because we geniuses in the record business haven't a real clue as to why, at a certain time, a million buyers like the song, the record, or the group. If there were a hit formula, we would figure it out, and all the released records each week would be hits. Then we could have a 1,000-hit chart and playlist. The industry could then self-destruct and start all over again with acoustic rocks and drums.

"I have three sons in the music business: Steve Stone, VP with Lorimar; Curtis; and Jonathan Stone, Quincy Jones Publishing. I really wanted somebody to be a doctor, or a lawyer, or even a car salesman so we could live off of them. But, no, all three wanted the world of music. I am so glad they made the right decision to be in music.

"And, so, I give you a 21-gun salute for your comments, compliments, and criticisms. In your Nashville, by the way (cliché), I have a new group called Cliche on the Redundant label. Our first song will be "De Ja Vu" all over again. With deep thanks and appreciation to you and Billboard, everyone from Highway 101 says, "Thanks." "

Thanks for your comments, Cliffie. Though your letter praises your son and Highway 101, let me praise the contributions you've made to the music industry—and continue to make—during your decades in this business that you've loved and lived.

**NEWSNOTES:** MTM's release of Ronnie Rogers' "Tough Times Don't Last" album marks the artist's return to vinyl as a singer/songwriter. His past songwriting

credits include "My First Taste Of Texas" (co-written with Ed Bruce), "Diane," "Cowboy Lovin' Night," and "Dixieland Delight."

Keyboard man Henry Palkes is back with Mel McDaniel. McDaniel also has a new bus driver, Ed Lester, and a new road manager, Emmett Gilliam.

"Nashville Now" host Ralph Emery recently celebrated his signing with Nashville-based World Class Talent for exclusive representation for personal appearances.

The Country Music Hall of Fame and Museum will hold over the multimedia exhibit documenting the life and career of singer/songwriter/actor Willie Nelson until spring as a result of the exhibit's popularity.

Copyright Management Inc. has added several new affiliates, including Bill Carter, Blame Music; Larry Gatlin, Kristoshua Music; Jimbeau Hinson, American Romance Songs; Chuck Jackson, Baby Love Music; k.d. lang, Bumstead Publishing; Loretta Lynn, Coal Miners Music Inc.; Lonnie Mack, Mack's Flying V Music; Dennis Morgan, Little Shop of Morgansongs; Sylvia, Sharayah Music; Silverline/Goldline Music; and Steve Wariner, Steve Wariner Music.

Gary Morris will play the lead in the Broadway musical "Les Misérables." Beginning Nov. 30, Morris will play the part of Jean Valjean in the live opera.



by Gerry Wood



FOR WEEK ENDING OCTOBER 24, 1987

Billboard

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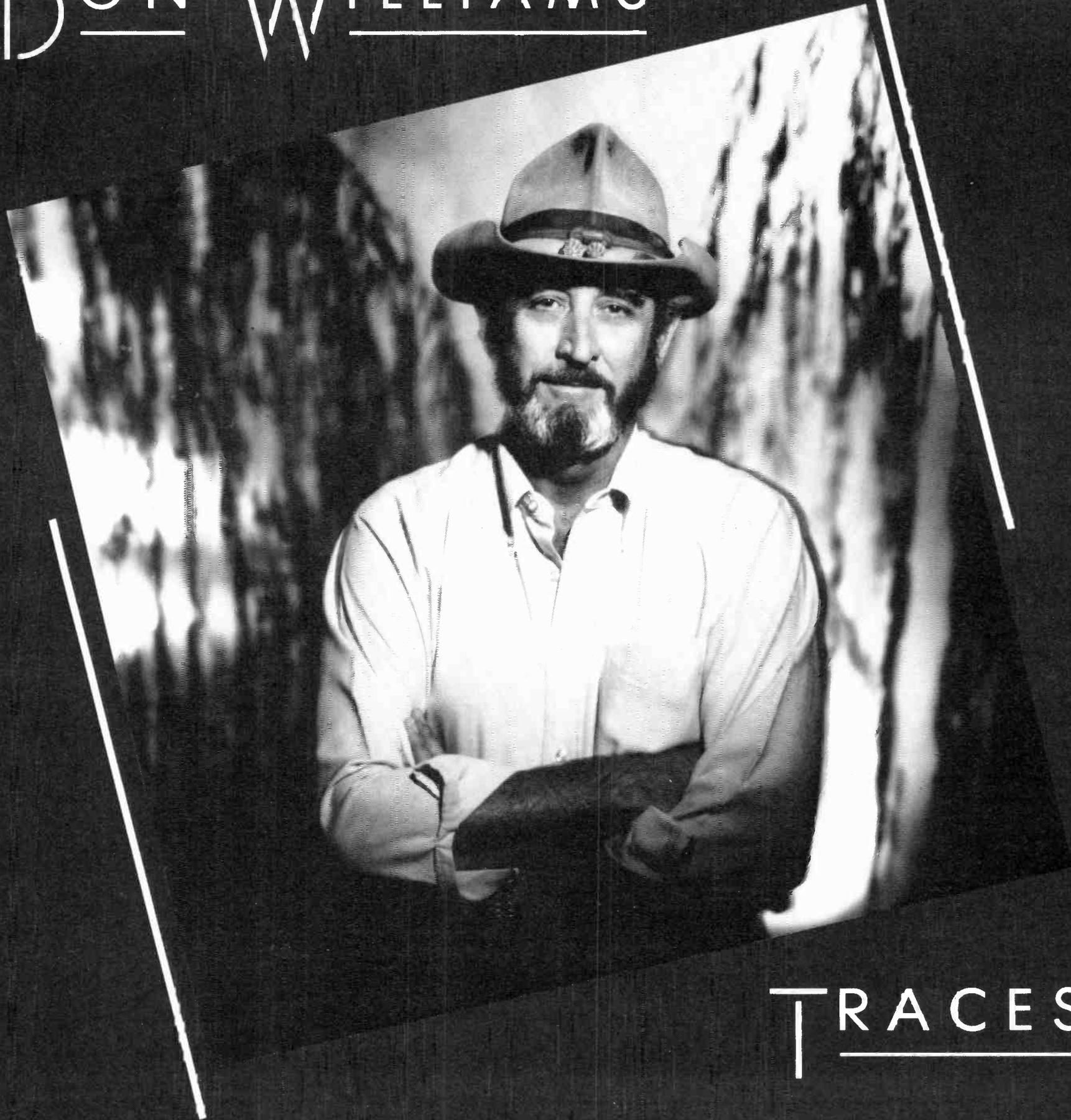
## HOT COUNTRY SINGLES ACTION

### RADIO MOST ADDED

	GOLD ADDS 27 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 65 REPORTERS	TOTAL ADDS 150 REPORTERS	TOTAL ON CHART
<b>WHERE DO THE NIGHTS GO</b> RONNIE MILSAP RCA	4	17	25	46	47
<b>ONLY LOVE CAN SAVE ME NOW</b> CRYSTAL GAYLE WARNER BROS	3	15	22	40	41
<b>ONE FRIEND</b> DAN SEALS CAPITOL	3	14	22	39	100
<b>GOIN' GONE</b> KATHY MATTEA MERCURY	5	15	16	36	71
<b>I'M TIRED</b> RICKY SKAGGS EPIC	3	11	22	36	50
<b>I'LL PIN A NOTE...</b> BILLY JOE ROYAL ATL. AMERICA	3	14	18	35	62
<b>I WOULDN'T BE A MAN</b> DON WILLIAMS CAPITOL	1	12	16	29	29
<b>I CAN'T GET CLOSE ENOUGH</b> EXILE EPIC	5	14	9	28	120
<b>JUST LOVIN' YOU</b> THE O'KANES COLUMBIA	2	6	19	27	64
<b>CRYING SHAME</b> MICHAEL JOHNSON RCA	0	8	18	26	69

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

# DON WILLIAMS



## TRACES

Throughout his impressive career, he's had 16 number 1 singles and 5 gold albums. Now "The Gentle Giant" is back with *Traces*, his second album on Capitol...guaranteed to be yet another in a long string of smash hits for Don Williams.

INCLUDES

I WOULDN'T BE A MAN

*Capitol*

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Produced by Don Williams and Garth Fundis. Management: John Dorris, The Hallmark Direction Company

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ALL OF US AT CAPITOL SALUTE  
THE NASHVILLE SONGWRITERS  
ASSOCIATION INTERNATIONAL

## CMA HOLDS TALENT BUYERS ENTERTAINMENT MARKETPLACE

(Continued from page 44)

tially and usually offers album contracts only after the acts have proved themselves. He predicted that because of the influx of new acts, radio will abandon its 10-in-a-row format. "Now [with new artists to talk about], they'll have something to say."

Promoter Walter Sill said that new acts accounted for half of his business this year—"the most ever." Sill continued, "For me to know what an artist will really do, I've got to work him in a small venue." He said it is impossible to gauge a new artist's ticket-selling power if the artist has worked only clubs or fairs, which have built-in

audiences, or if the artist has been packaged with a superstar act.

The session titled "The Emerging Role Of Clubs" acknowledged both the difficulty clubs have in being able to afford the acts they want and the necessity of club activity to break new acts. George Mallard, an agent for the Jim Halsey Co., said that club owners from the same geographic region should work together to bring in major acts, noting that a single-club appearance may not be financially worthwhile for an artist.

Greg Oswald, who books talent for Billy Bob's Texas, said performers can make themselves more at-

tractive to club owners and up the size of their audiences by agreeing to go to the club hours before a show to sign autographs and promote giveaways. Such attention, he argued, almost always leads to increased ticket sales. He said another way for club owners to keep track of available talent is to be "buddies" with local reps for the major labels.

Even established acts, the panel said, may agree to play for the door on an 85/15 basis if they respect the club owner and appreciate what the club can do for them promotionally.

Speakers on "The Computer Age Of Booking Workshop" explained

how computers can streamline and make more efficient the day-to-day handling of the data and material essential to the entertainment business. Glen Harness, computer consultant for Metrognome, advised newcomers to hire consultants to help them set up their computer systems. Such advisors, he said, usually work for \$35-\$75 an hour. Users should determine the software they need before shopping for hardware, he added.

Bob Finical, of ESI Street/Nashville explained the use of electronic mail, which, he pointed out, is instantaneous. He said that such publications as Hollywood Reporter,

Billboard, and Pollstar are on-line with electronic mail.

Pollstar's Gary Bongiovanni predicted that by 1990 there will be so many data bases that people in the industry will require computers to access them for such needs as tour information, box-office histories, and contact information.

Billboard's Maureen Rooney said the Billboard Information Network, which provides chart information, is looking for other relevant entertainment-business data for its subscribers.

FOR WEEK ENDING OCTOBER 24, 1987

# Billboard. TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ No. 1 ★ ★					
1	1	1	22	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD) 18 weeks at No. One	ALWAYS & FOREVER
2	2	2	13	HANK WILLIAMS, JR. WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
3	14	22	4	GEORGE STRAIT MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
4	4	4	24	DWIGHT YOAKAM REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
5	3	3	37	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
6	12	26	4	REBA MCENTIRE MCA 42062 (8.98) (CD)	THE LAST ONE TO KNOW
7	8	6	24	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
8	6	8	35	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
9	5	5	46	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
10	7	7	14	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
11	10	9	10	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
12	NEW ►	1	1	ALABAMA RCA 6495-1 (8.98) (CD)	JUST US
13	13	14	10	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
14	11	11	12	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
15	9	10	13	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
16	19	15	10	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
17	17	18	33	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
18	16	17	5	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
19	18	12	70	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
20	20	16	31	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
21	15	13	8	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
22	21	21	87	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
23	24	24	20	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
24	22	20	8	KENNY ROGERS RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
25	23	25	13	VINCE GILL RCA 5923-1 (8.98)	THE WAY BACK HOME
26	29	30	80	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
27	25	23	25	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
28	26	28	18	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
29	27	27	10	BARBARA MANDRELL EMI-MANHATTAN 46956 (8.98) (CD)	SURE FEELS GOOD
30	31	29	37	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
31	48	—	2	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
32	32	32	7	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
33	28	19	15	WILLIE NELSON COLUMBIA 40487 (CD)	ISLAND IN THE SEA
34	49	—	2	STEVE WARINER MCA 42032 (8.98) (CD)	GREATEST HITS
35	35	39	18	HOLLY DUNN MTM 71063 (8.98) (CD)	CORNERSTONE
36	30	31	101	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
37	50	—	2	GEORGE JONES EPIC 40776	SUPER HITS
38	55	—	2	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	52	3	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
40	33	33	12	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE
41	42	38	31	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
42	37	37	62	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
43	34	34	33	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
44	38	36	22	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
45	36	35	48	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
46	54	—	2	MERLE HAGGARD & WILLIE NELSON EPIC 40293	SEASHORES OF OLD MEXICO
47	NEW ►	1	1	EXILE EPIC 40901	SHELTER FROM THE NIGHT
48	39	41	53	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
49	52	53	16	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
50	47	45	49	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
51	45	47	22	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
52	41	40	19	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
53	51	48	8	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
54	44	43	14	EMMYLOU HARRIS WARNER BROS. 25585-1 (8.98) (CD)	ANGEL BAND
55	NEW ►	1	1	BAILLIE AND THE BOYS RCA 6272-1 (8.98) (CD)	BAILLIE & THE BOYS
56	NEW ►	1	1	GARY MORRIS WARNER BROS. 1-25581 (8.98)	HITS
57	46	46	153	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
58	43	42	135	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
59	71	50	154	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
60	65	—	2	DAVE ALVIN EPIC 40921	ROMEO'S ESCAPE
61	61	54	14	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
62	NEW ►	1	1	SCHUYLER, KNOBLOCH & BICKHARDT MTM 71064/CAPITOL (8.98)	NO EASY HORSES
63	53	68	4	CRYSTAL GAYLE WARNER BROS. 25622-1 (8.98) (CD)	THE BEST OF CRYSTAL GAYLE
64	RE-ENTRY	—	—	GIRLS NEXT DOOR MTM 71062 (8.98) (CD)	WHAT A GIRL NEXT DOOR COULD DO
65	59	—	2	JUICE NEWTON RCA 6371-1 (8.98) (CD)	EMOTION
66	57	—	2	T.G. SHEPPARD COLUMBIA 40796	ONE FOR THE MONEY
67	62	56	16	THE KENDALLS STEP ONE 0023 (8.98) (CD)	BREAK THE ROUTINE
68	64	64	24	JOHNNY CASH MERCURY 832 031-1/POLYGRAM (CD)	JOHNNY CASH IS COMING TO TOWN
69	60	49	30	ASLEEP AT THE WHEEL EPIC 40681 (CD)	ASLEEP AT THE WHEEL
70	58	60	86	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
71	RE-ENTRY	—	—	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
72	67	61	31	STEVE WARINER MCA 5926 (8.98) (CD)	IT'S A CRAZY WORLD
73	72	63	50	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431 (CD)	PARTNERS
74	63	55	65	EXILE EPIC FE 40401 (CD)	GREATEST HITS
75	69	57	318	WILLIE NELSON ▲2 COLUMBIA KC 237542 (CD)	GREATEST HITS

○ 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.

# BMI SONGWRITERS TOP COUNTRY MUSIC WEEK

FOR WEEK ENDING OCTOBER 17, 1987

Billboard

## HOT COUNTRY SINGLES™

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Compiled from a national sample of radio playlists.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	15	FISHIN' IN THE DARK J. LEO (W. WALDMAN, J. PHOTOGLD)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28311
2	3	4	15	I WANT TO KNOW YOU BEFORE WE MAKE LOVE J. BOWEN, C. TWITTY, D. HENRY (C. PARTON, B. HOBBS)	CONWAY TWITTY MCA 53134
3	5	7	13	SHINE, SHINE, SHINE D. GANT, E. RAVEN (B. MCGUIRE, K. BELL)	EDDY RAVEN RCA 5221-7
4	7	9	12	RIGHT FROM THE START N. LARKIN, E. T. CONLEY (B. HERZIG, R. WATKINS)	EARL THOMAS CONLEY RCA 5226-7
5	8	10	13	LOVE ME LIKE YOU USED TO J. CRUTCHFIELD (P. DAVIS, B. EMMONS)	TANYA TUCKER CAPITOL 44036
6	4	5	16	CRAZY OVER YOU B. LLOYD, R. FOSTER (R. FOSTER, B. LLOYD)	FOSTER AND LLOYD RCA 5210-7
7	10	12	9	AM I BLUE J. BOWEN, G. STRAIT (D. CHAMBERLAIN)	GEORGE STRAIT MCA 53165
8	11	13	9	MAYBE YOUR BABY'S GOT THE BLUES B. MAHER (T. SEALS, G. LYLE)	THE JUDDS RCA/CURB 5255-7/RCA
9	13	14	9	TAR TOP H. SHEDD ALABAMA (R. OWEN)	ALABAMA RCA 5222-7
10	14	17	8	I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER) K. LEHNING (T. SEALS, M. D. BARNES)	RANDY TRAVIS WARNER BROS. 7-28246
11	15	16		CRAZY FROM THE HEART	THE PEASANT OF OTHERS

★★ No. 1 ★★  
1 week at No. One

*Congratulations*

- Wendy Waldman
- Candy Parton
- Becky Hobbs
- Kenneth E. Bell
- Billy Herzig
- Randy Watkins
- Paul Davis
- Buddy Emmons
- Bill Lloyd
- Graham Lyle
- Randy Owen
- Max D. Barnes

# BMI

WHERE COUNTRY'S REALLY

# HOT



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# HOT COUNTRY SINGLES™

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Compiled from a national sample of radio playlists.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	5	14	<b>★★ No. 1 ★★</b> 1 week at No. One	<b>SHINE, SHINE, SHINE</b> D.GANT, E. RAVEN (B.MCGUIRE, K.BELL) EDDY RAVEN RCA 5221-7
2	4	7	13		<b>RIGHT FROM THE START</b> N.LARKIN, E.T.CONLEY (B.HERZIG, R.WATKINS) EARL THOMAS CONLEY RCA 5226-7
3	5	8	14		<b>LOVE ME LIKE YOU USED TO</b> J.CRUTCHFIELD (P.DAVIS, B.EMMONS) ♦ TANYA TUCKER CAPITOL 44036
4	7	10	10		<b>AM I BLUE</b> J.BOWEN, G.STRAIT (D.CHAMBERLAIN) GEORGE STRAIT MCA 53165
5	8	11	10		<b>MAYBE YOUR BABY'S GOT THE BLUES</b> B.MAHER (T.SEALS, G.LYLE) THE JUDDS RCA/CURB 5255-7/RCA
6	10	14	9		<b>I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER)</b> K.LEHNING (T.SEALS, M.D.BARNES) RANDY TRAVIS WARNER BROS. 7-28246
7	11	15	11		<b>CRAZY FROM THE HEART</b> E.GORDY, JR. (D.BELLAMY, D.SCHLITZ) THE BELLAMY BROTHERS MCA/CURB 53154/MCA
8	9	13	10		<b>TAR TOP</b> H.SHEDD, ALABAMA (R.OWEN) ♦ ALABAMA RCA 5222-7
9	17	19	8		<b>LYNDA</b> T.BROWN (B.LABOUNTY, P.MCLAUGHLIN) STEVE WARINER MCA 53160
10	16	20	10		<b>SOMEBODY LIED</b> S.BUCKINGHAM (J.CHAMBERS, L.JENKINS) ♦ RICKY VAN SHELTON COLUMBIA 38-07311
11	13	17	13		<b>YOU HAVEN'T HEARD THE LAST OF ME</b> J.KENNEDY (T.R.SNOW, E.KAZ) MOE BANDY MCA/CURB 53132/MCA
12	14	18	13		<b>YOUR LOVE</b> S.BUCKINGHAM (T.ROCCO, B.FOSTER) TAMMY WYNETTE EPIC 34-07226
13	18	21	9		<b>ONLY WHEN I LOVE</b> T.WEST (H.DUNN, C.WATERS, T.SHAPIRO) HOLLY DUNN MTM 72091/CAPITOL
14	2	4	16		<b>I WANT TO KNOW YOU BEFORE WE MAKE LOVE</b> J.BOWEN, C.TWITTY, D.HENRY (C.PARTON, B.HOBBS) CONWAY TWITTY MCA 53134
15	22	26	6		<b>THE LAST ONE TO KNOW</b> J.BOWEN, R.MCINTIRE (M.BERG, J.MARIASH) ♦ REBA MCENTIRE MCA 53159
16	19	22	11		<b>CHANGIN' PARTNERS</b> C.YOUNG (L.GATLIN) LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07320
17	21	25	8		<b>ONE FOR THE MONEY</b> R.HALL (B.MOORE, M.WILLIAMS) T.G. SHEPPARD COLUMBIA 38-07312
18	20	23	12		<b>HE'S LETTING GO</b> K.LEHNING, P.DAVIS (P.ROSE, P.BUNCH, M.A.KENNEDY) BAILLIE AND THE BOYS RCA 5227-7
19	1	2	16		<b>FISHIN' IN THE DARK</b> J.LEO (W.WALDMAN, J.PHOTOGLIO) NITTY GRITTY DIRT BAND WARNER BROS. 7-28311
20	23	24	9		<b>IF THERE'S ANY JUSTICE</b> J.BOWEN, L.GREENWOOD (M.NOBLE, C.M.SPRIIGGS, T.COLTON) LEE GREENWOOD MCA 53156
21	6	4	17		<b>CRAZY OVER YOU</b> B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD) ♦ FOSTER AND LLOYD RCA 5210-7
22	26	30	7		<b>SHE COULDN'T LOVE ME ANYMORE</b> B.LOGAN (MADDOX, HENDERSON, MCGUIRE) T. GRAHAM BROWN CAPITOL 44061
23	25	27	11		<b>NO EASY HORSES</b> J.STROUD (T.SCHUYLER, J.F.KNOBLOCH, D.SCHLITZ) ♦ SCHUYLER, KNOBLOCH & BICKHARDT MTM 72090/CAPITOL
24	27	29	10		<b>BONNIE JEAN (LITTLE SISTER)</b> R.ALBRIGHT, M.RONSON, D.L.JONES (D.L.JONES) ♦ DAVID LYNN JONES MERCURY 888 733-7/POLYGRAM
25	30	34	7		<b>DO YA'</b> H.SHEDD (K.T.OSLIN) K.T. OSLIN RCA 5239-7
26	32	37	5		<b>THOSE MEMORIES OF YOU</b> G.MASSENBERG (A.O'BRYANT) ♦ DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28248
27	31	35	7		<b>ROUGH AND ROWDY DAYS</b> J.BOWEN, W.JENNINGS (W.JENNINGS, R.MURRAH) WAYLON JENNINGS MCA 53158
28	12	6	16		<b>LOVE REUNITED</b> P.WORLEY (C.HILLMAN, S.HILL) THE DESERT ROSE BAND MCA/CURB 53142/MCA
29	37	43	5		<b>SOMEWHERE TONIGHT</b> P.WORLEY (H.HOWARD, R.CROWELL) HIGHWAY 101 WARNER BROS. 7-28223
30	33	40	7		<b>GOTTA GET AWAY</b> S.BUCKINGHAM (J.GILL) SWEETHEARTS OF THE RODEO COLUMBIA 38-07314
31	36	38	9		<b>ANYONE CAN DO THE HEARTBREAK</b> J.WHITE (T.SNOW, A.MCBROOM) ANNE MURRAY CAPITOL 44053
32	34	39	9		<b>SUSANNAH</b> J.CRUTCHFIELD (B.RICE, M.S.RICE) TOM WOPAT CAPITOL 43034
33	15	1	18		<b>THE WAY WE MAKE A BROKEN HEART</b> R.CROWELL (J.HIATT) ♦ ROSANNE CASH COLUMBIA 38-07200
<b>★★★ Power Pick/Airplay ★★★</b>					
34	40	54	3		<b>I PREFER THE MOONLIGHT</b> B.BANISTER (G.CHAPMAN, M.WRIGHT) KENNY ROGERS RCA 5258-7
35	24	9	14		<b>LITTLE WAYS</b> P.ANDERSON (D.YOAKAM) DWIGHT YOAKAM REPRISE 7-28310/WARNER BROS.
36	39	42	6		<b>LET'S DO SOMETHING</b> R.LANDIS (V.GILL, R.NIELSEN) ♦ VINCE GILL RCA 5257-7
37	42	53	3		<b>HEAVEN CAN'T BE FOUND</b> B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.) HANK WILLIAMS, JR. WARNER/CURB 7-28227/WARNER BROS.
38	43	57	3		<b>I CAN'T GET CLOSE ENOUGH</b> E.SCHEINER (S.LEMAIRE, J.PENNINGTON) EXILE EPIC 34-07597
39	45	47	4		<b>GIVE BACK MY HEART</b> T.BROWN, L.LOVETT (L.LOVETT) LYLE LOVETT MCA/CURB 53157/MCA
40	28	12	15		<b>MAMA'S ROCKIN' CHAIR</b> B.LOGAN (T.MENZIES, J.MACRAE) JOHN CONLEE COLUMBIA 38-07203
41	29	31	10		<b>SOMEWHERE IN THE NIGHT</b> R.CHANCEY (R.VANHOY, D.COOK) ♦ SAWYER BROWN CAPITOL/CURB 44054/CAPITOL
42	54	—	2		<b>ONE FRIEND</b> K.LEHNING (D.SEALS) DAN SEALS CAPITOL 44077
43	47	52	5		<b>GOOD GOD, I HAD IT GOOD</b> M.WRIGHT (M.WRIGHT, R.NIELSEN) PAKE MCENTIRE RCA 5256-7
44	44	45	8		<b>HANGIN' OUT IN SMOKEY PLACES</b> L.BUTLER (L.BUTLER, D.DILLON) THE MARSHALL TUCKER BAND MERCURY 888 775-7/POLYGRAM
45	49	60	4		<b>STILL WITHIN THE SOUND OF MY VOICE</b> J.BOWEN, G.CAMPBELL (J.WEBB) GLEN CAMPBELL MCA 53172
46	48	55	6		<b>READ BETWEEN THE LINES</b> G.SCRUGGS (D.SCHLITZ, M.BONAGURA, K.BAILLIE) LYNN ANDERSON MERCURY 888 839-7/POLYGRAM
47	50	58	5		<b>TELL IT TO YOUR TEDDY BEAR</b> W.ALDRIDGE (W.ALDRIDGE, G.BAKER, S.LONGACRE) THE SHOOTERS EPIC 34-07367
48	35	16	18		<b>YOU AGAIN</b> B.BECKETT, J.STROUD (D.SCHLITZ, P.OVERSTREET) THE FORESTER SISTERS WARNER BROS. 7-28368
49	57	70	3		<b>TIME IN</b> J.BOWEN (R.MURRAH, R.ALVES, J.D.HICKS) THE OAK RIDGE BOYS MCA 53175
50	38	28	11		<b>EVERYBODY NEEDS A HERO</b> B.SHERILL (T.SEALS, M.D.BARNES) GENE WATSON EPIC 34-07308

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	70	—	2		<b>GOIN' GONE</b> A.REYNOLDS (P.ALGER, B.DALE, F.KOLLER) KATHY MATTEA MERCURY 888 874-7/POLYGRAM
52	59	68	4		<b>UNCONDITIONAL LOVE</b> G.FUNDIS (COOK, NICHOLSON) NEW GRASS REVIVAL CAPITOL 44078
53	46	36	9		<b>WOULD THESE ARMS BE IN YOUR WAY</b> B.MEVIS (H.COCHRAN, V.GOSDIN, R.LANE) KEITH WHITLEY RCA 5237-7
54	72	—	2		<b>I'LL PIN A NOTE ON YOUR PILLOW</b> N.LARKIN (C.BERZAS, D.GOODMAN, N.LARKIN) BILLY JOE ROYAL ATLANTIC AMERICA 7-99404/ATLANTIC
55	62	—	2		<b>CRYING SHAME</b> B.MAHER (M.JOHNSON, D.SCHLITZ, B.MAHER) MICHAEL JOHNSON RCA 5279-7
56	64	—	2		<b>JUST LOVIN' YOU</b> K.KANE, J.O'HARA (J.O'HARA, K.KANE) THE O'KANES COLUMBIA 38-07611
57	58	61	6		<b>GOOD TIMIN' SHOES</b> T.WEST (R.ROGERS) RONNIE ROGERS MTM 72094/CAPITOL
58	41	32	19		<b>I'LL BE YOUR BABY TONIGHT</b> T.WEST (B.DYLAN) JUDY RODMAN MTM 72089/CAPITOL
59	82	—	2		<b>I'M TIRED</b> R.SKAGGS (M.TILLIS, A.R.PEODY, R.PRICE) RICKY SKAGGS EPIC 34-07416
60	60	65	4		<b>DON'T GET ME STARTED</b> H.SHEDD (S.RAMOS, T.HEWITT) LIBBY HURLEY EPIC 34-07366
<b>★★★ HOT SHOT DEBUT ★★★</b>					
61	<b>NEW</b>	—	1		<b>WHERE DO THE NIGHTS GO</b> R.MILSAP, R.GALBRAITH, K.LEHNING (M.REID, R.M.BOURKE) RONNIE MILSAP RCA 5259-7
62	51	33	18		<b>THREE TIME LOSER</b> K.LEHNING (D.SEALS) DAN SEALS CAPITOL 43023
63	69	84	3		<b>DON'T SAY NO TONIGHT</b> D.MITCHELL (R.BARRY, L.REYZEK, D.MITCHELL) MASON DIXON PREMIER ONE 115
64	67	83	3		<b>FINISHING TOUCHES</b> G.MORRIS (G.MORRIS, K.WELCH) GARY MORRIS WARNER BROS. 7-28218
65	56	46	21		<b>I'LL NEVER BE IN LOVE AGAIN</b> D.WILLIAMS, G.FUNDIS (B.CORBIN) DON WILLIAMS CAPITOL 44019
66	52	41	20		<b>THIS CRAZY LOVE</b> J.BOWEN (R.MURRAH, J.D.HICKS) THE OAK RIDGE BOYS MCA 53023
67	77	—	2		<b>BOOGIE BACK TO TEXAS</b> R.BENSON (R.BENSON) ASLEEP AT THE WHEEL EPIC 34-07610
68	<b>NEW</b>	—	1		<b>ONLY LOVE CAN SAVE ME NOW</b> J.E.NORMAN (B.JONES, C.WATERS, T.SHAPIRO) CRYSTAL GAYLE WARNER BROS. 7-28209
69	73	—	2		<b>SWEET LITTLE '66</b> T.BROWN, E.GORDY, JR., R.BENNETT (S.EARLE) STEVE EARLE MCA 53182
70	74	—	2		<b>EASY TO FIND</b> T.WEST (R.FERRIS) GIRLS NEXT DOOR MTM 72095/CAPITOL
71	53	51	7		<b>CRYING OVER YOU</b> P.ANDERSON (J.INTVELD) ROSIE FLORES REPRISE 7-28250/WARNER BROS.
72	55	44	22		<b>THE HAND THAT ROCKS THE CRADLE</b> J.BOWEN, G.CAMPBELL (T.HARRIS) GLEN CAMPBELL (WITH STEVE WARINER) MCA 53108
73	78	81	3		<b>GREEN EYES (CRYIN' THOSE BLUE TEARS)</b> L.MORTON, S.BLEDSE (K.MORRISON, M.FIELDER) DANNY DAVIS & DONA MASON JAROCO 8742
74	<b>NEW</b>	—	1		<b>I WOULDN'T BE A MAN</b> D.WILLIAMS, G.FUNDIS (R.M.BOURKE, M.REID) DON WILLIAMS CAPITOL 44066
75	81	87	3		<b>IN DREAMS</b> T.BONE BURNETT, D.LYNCH, R.ORBISON (R.ORBISON) ROY ORBISON VIRGIN 7-99434/ATLANTIC
76	83	—	1		<b>BED OF ROSES</b> E.PENNEY (R.BENSON, S.GILLETTE) R.C. COIN BGM 82087
77	61	63	6		<b>CHEAP MOTELS (AND ONE NIGHT STANDS)</b> D.GOODMAN (R.ADAMS, G.NISSENSON) SOUTHERN REIGN STEP ONE 377
78	65	48	18		<b>DADDIES NEED TO GROW UP TOO</b> K.KANE, J.O'HARA (J.O'HARA, K.KANE) THE O'KANES COLUMBIA 38-07187
79	68	59	20		<b>I'LL BE THE ONE</b> J.KENNEDY (DON REID, DEBO REID) THE STATLER BROTHERS MERCURY 888 650-7/POLYGRAM
80	<b>NEW</b>	—	1		<b>JUST ENOUGH LOVE</b> R.PENNINGTON (M.BERG, J.MARIASH) RAY PRICE STEP ONE 378
81	<b>NEW</b>	—	1		<b>ALIVE AND WELL</b> T.CHOATE (M.GARVIN, B.JONES) NISHA JACKSON CAPITOL 44064
82	66	56	21		<b>SHE'S TOO GOOD TO BE TRUE</b> B.KILLEN (S.LEMAIRE, J.PENNINGTON) EXILE EPIC 34-07135
83	<b>NEW</b>	—	1		<b>RINGS OF GOLD</b> B.BRADLEY, R.GORDON, C.GORDON (G.THOMAS) ROBIN & CRUISER 16TH AVENUE 70404/CAPITOL
84	63	50	10		<b>BABY I WAS LEAVING ANYHOW</b> P.WORLEY (H.HOWARD) BILLY MONTANA & THE LONG SHOTS WARNER BROS. 7-28256
85	<b>NEW</b>	—	1		<b>I'VE GOT WAYS OF MAKING YOU TALK</b> J.BRADLEY (T.BRASFIELD, S.TAYLOR) VICKI BIRD 16TH AVENUE 70405/CAPITOL
86	<b>NEW</b>	—	1		<b>NO ONE CAN TOUCH ME</b> M.CALLIS (C.KARP, S.HOGAN, L.LANGELLE) CARLA MONDAY MCM 87-001
87	<b>NEW</b>	—	1		<b>TURN AROUND</b> G.MCSPADEN, B.WHITTE (J.PAYNE) TERRI GIBBS HORIZON 2963
88	71	71	4		<b>TWO OF A KIND (WORKIN' ON A FULL HOUSE)</b> E.GORDY, JR., B.STONE (D.ROBBINS, B.BOYD, W.HAYNES) DENNIS ROBBINS MCA 53143
89	79	72	22		<b>WHY DOES IT HAVE TO BE (WRONG OR RIGHT)</b> T.DUBOIS, S.HENDRICKS, R.STESS HEART (R.SHARP, D.LOWERY) ♦ RESTLESS HEART RCA 5132-7
90	80	67	20		<b>BORN TO BOOGIE</b> B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.) HANK WILLIAMS, JR. WARNER/CURB 7-28369/WARNER BROS.
91	88	80	23		<b>A LONG LINE OF LOVE</b> S.GIBSON, J.E.NORMAN (P.OVERSTREET, T.SCHUYLER) ♦ MICHAEL MARTIN MURPHEY WARNER BROS. 7-28370
92	91	78	15		<b>WHEN THE RIGHT ONE COMES ALONG</b> J.BOWEN, J.SCHNEIDER (R.SMITH, J.HOOKER) JOHN SCHNEIDER MCA 53144
93	<b>NEW</b>	—	1		<b>CHANGE OF HEART</b> M.TOPEL (M.TOPEL, J.WARE) TOPEL & WARE RCI 2406
94	75	62	8		<b>WHEN YOUR YELLOW BRICK ROAD TURNS BLUE</b> J.BOWEN, J.ANDERSON (B.NELSON, G.VINCENT) JOHN ANDERSON MCA 53155
95	87	85	23		<b>WHISKEY, IF YOU WERE A WOMAN</b> P.WORLEY (M.FRANCIS, J.MACRAE, B.MORRISON) HIGHWAY 101 WARNER BROS. 7-28372
96	96	95	11		<b>ONCE A FOOL, ALWAYS A FOOL</b> B.BECKETT (D.DILLON, B.MELTON, R.PORTER) JEFF DUGAN WARNER BROS. 7-28376
97	93	91	15		<b>IF YOU STILL WANT A FOOL AROUND</b> R.BAKER (K.ROBBINS) CHARLEY PRIDE 16TH AVENUE 70402/CAPITOL
98	76	49	17		<b>CHILD SUPPORT</b> T.COLLINS (T.SCHUYLER) BARBARA MANDRELL CAPITOL 43032
99	92	74	15		<b>FIRST TIME CALLER</b> R.LANDIS (R.NIELSEN) JUICE NEWTON RCA 5170-7
100	85	77	15		<b>NOBODY SHOULD HAVE TO LOVE THIS WAY</b> J.E.NORMAN (T.ROCCO, C.BLACK, R.BOURKE) CRYSTAL GAYLE WARNER BROS. 7-28409

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.

# COUNTRY CORNER



by Marie Ratliff

"HANK HAS AN ABSOLUTE KILLER RECORD," says MD Rick Stewart, KRAK Sacramento, Calif. "We've been getting calls for 'Heaven Can't Be Found' (Warner/Curb) since the 'Born To Boogie' album came out." Hank Williams Jr. topped both the album and singles charts with the title cut, and predictions are for a repeat with the new release, No. 37 in its third week on the chart. "We were the first station to air it, and the response is terrific," says MD Jim Gibb, KTPK Topeka, Kan.

"It's probably the best thing Hank has ever done," says PD Charlie Marcus, KEBC Oklahoma City. "He goes all the way back to his roots on this one." Marcus also predicts big things for the just-released "Just Enough Love" by Ray Price (Step One), citing heavy requests. It debuts at No. 80.

WITH SEVERAL POPULAR COMEDY ALBUMS under his belt, Jerry Clower is now manning an assault on the singles market with the hilarious "Top Gum" (MCA), a takeoff on the hit movie. WYAY MD Rhubarb Jones calls the response in Atlanta "phenomenal." "Ever since we added it, the Clower record has been our most requested item. It transcends life groups—it's unbelievable."

"GIVE BACK MY HEART," Lyle Lovett's off-the-wall MCA/Curb single, is generating a lot of excitement on the airwaves and is charted at No. 39. MD Jeff Funk, WKSJ Mobile, Ala., reports the response has been sensational in the three weeks the station has been airing it. "It's gonna be a monster," he says. PD John Marks, KKAT Salt Lake City, agrees, adding, "It's a lyrical, fun-type song that will really establish him."

WITH A SOUND REMINISCENT of his powerful comeback vehicle, "Burned Like A Rocket," Billy Joe Royal is making early chart thrusts (No. 54 this week) with "I'll Pin A Note On Your Pillow" (Atlantic America). "The phones lit up here as soon as we put it on," says MD Greg Mozingo, WLWI Montgomery, Ala. "It's the best thing Royal has ever done," adds MD John Swan, KJNE Waco, Texas.

Swan is also high on Mason Dixon's "Don't Say No Tonight" (Premier One), charted at No. 63. "It's one of my top-five-requested records," he says. Ken Curtis, MD at KYKX Longview, Texas, confirms Mason Dixon's strength. "They're hot down here; Texans love 'em," Curtis says.

FOR WEEK ENDING OCTOBER 24, 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	3	AM I BLUE	GEORGE STRAIT	4
2	1	LOVE ME LIKE YOU USE TO	TANYA TUCKER	3
3	2	I WANT TO KNOW YOU BEFORE WE MAKE LOVE	CONWAY TWITTY	14
4	10	I WON'T NEED YOU ANYMORE	RANDY TRAVIS	6
5	9	TAR TOP	ALABAMA	8
6	11	MAYBE YOUR BABY'S GOT THE BLUES	THE JUDDS	5
7	7	CRAZY OVER YOU	FOSTER AND LLOYD	21
8	5	FISHIN' IN THE DARK	NITTY GRITTY DIRT BAND	19
9	15	SOMEBODY LIED	RICKY VAN SHELTON	10
10	4	LITTLE WAYS	DWIGHT YOAKAM	35
11	14	YOUR LOVE	TAMMY WYNETTE	12
12	13	SHINE, SHINE, SHINE	EDDY RAVEN	1
13	12	RIGHT FROM THE START	EARL THOMAS CONLEY	2
14	8	THE WAY WE MAKE A BROKEN HEART	ROSANNE CASH	33
15	20	ONLY WHEN I LOVE	HOLLY DUNN	13
16	21	LYNDA	STEVE WARINER	9
17	18	CHANGIN' PARTNERS	LARRY, STEVE, RUDY: THE GATLIN BROTHERS	16
18	27	YOU HAVEN'T HEARD THE LAST OF ME	MOE BANDY	11
19	6	MAMA'S ROCKIN' CHAIR	JOHN CONLEE	40
20	22	CRAZY FROM THE HEART	THE BELLAMY BROTHERS	7
21	25	ONE FOR THE MONEY	T.G. SHEPPARD	17
22	30	THE LAST ONE TO KNOW	REBA MCENTIRE	15
23	17	I'LL BE YOUR BABY TONIGHT	JUDY RODMAN	58
24	16	YOU AGAIN	THE FORESTER SISTERS	48
25	—	GOTTA GET AWAY	SWEETHEARTS OF THE RODEO	30
26	—	SHE COULDN'T LOVE ME ANYMORE	T. GRAHAM BROWN	22
27	19	LOVE REUNITED	THE DESERT ROSE BAND	28
28	—	DO YA'	K.T. OSLIN	25
29	—	HE'S LETTING GO	BAILLIE AND THE BOYS	18
30	29	SOMEWHERE IN THE NIGHT	SAWYER BROWN	41

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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 (11)	20
MTM (5)	
16th Avenue (3)	
Capitol/Curb (1)	
MCA (14)	18
MCA/Curb (4)	
WARNER BROS. (12)	16
Reprise (2)	
Warner/Curb (2)	
RCA (14)	15
RCA/Curb (1)	
COLUMBIA	8
EPIC	8
POLYGRAM	5
Mercury (5)	
ATLANTIC	2
Atlantic America (1)	
Virgin (1)	
STEP ONE	2
BGM	1
HORIZON	1
JAROCO	1
MCM	1
PREMIER ONE	1
RCI	1

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

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
81 ALIVE AND WELL	(Tree, BMI/Cross Keys, ASCAP)	
4 AM I BLUE	(Milene-Opryland, ASCAP) CPP	
31 ANYONE CAN DO THE HEARTBREAK	(Snow, ASCAP/Tasteful, BMI)	
84 BABY I WAS LEAVING ANYHOW	(Tree, BMI) HL	
76 BED OF ROSES	(Famous, ASCAP/Jesse Erin, ASCAP/Ensign, BMI)	
24 BONNIE JEAN (LITTLE SISTER)	(Mighty Nice, BMI/Hat Band, BMI)	
67 BOOGIE BACK TO TEXAS	(Paw Paw, BMI)	
90 BORN TO BOOGIE	(Bocephus, BMI) CPP	
93 CHANGE OF HEART	(Ware, BMI)	
16 CHANGIN' PARTNERS	(Larry Gatlin, BMI)	
77 CHEAP MOTELS (AND ONE NIGHT STANDS)	(Service Winner, ASCAP/Purely Platonic, ASCAP)	
98 CHILD SUPPORT	(Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI)	
7 CRAZY FROM THE HEART	(Bellamy Bros., ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
21 CRAZY OVER YOU	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP	
71 CRYING OVER YOU	(James Intveld, BMI/Bug, BMI)	
55 CRYING SHAME	(Tonka, ASCAP/MCA, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP)	
78 DADDIES NEED TO GROW UP TOD	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
25 DO YA'	(Wooden Wonder, SESAC)	
60 DON'T GET ME STARTED	(Sheddhouse, ASCAP/Hewitt, ASCAP)	
63 DON'T SAY NO TONIGHT	(Screen Gems-EMI, BMI)	
70 EASY TO FIND	(Uncle Artie, ASCAP)	
50 EVERYBODY NEEDS A HERO	(WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL	
64 FINISHING TOUCHES	(Gary Morris, ASCAP/Cross Keys, ASCAP)	
99 FIRST TIME CALLER	(Englishtown, BMI)	
19 FISHIN' IN THE DARK	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Burger Bits, ASCAP)	
39 GIVE BACK MY HEART	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
51 GOIN' GONE	(Bait And Beer, ASCAP/Forerunner, ASCAP/Little Laurel, BMI/Foreshadow, BMI/Lucrative, BMI/Bug, BMI)	
43 GOOD GOD, I HAD IT GOOD	(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) HL	
57 GOOD TIMIN' SHOES	(Lawyer's Daughter, BMI/Ronnie Rogers, BMI) CPP	
30 GOTTA GET AWAY	(MCA, ASCAP) HL	
73 GREEN EYES (CRYIN' THOSE BLUE TEARS)	(Chriswood, BMI/Tapadero, BMI) CPP	
72 THE HAND THAT ROCKS THE CRADLE	(Contention, SESAC)	
44 HANGIN' OUT IN SMOKEY PLACES	(Larry Butler, BMI/Blackwood, BMI) HL	
37 HEAVEN CAN'T BE FOUND	(Bocephus, BMI) CPP	
18 HE'S LETTING GO	(Warner-Tamerlane, BMI/Hart Wheel, BMI)	
38 I CAN'T GET CLOSE ENOUGH	(Tree, BMI/Pacific Island, BMI) CPP	
34 I PREFER THE MOONLIGHT	(Riverstone, ASCAP/Blackwood, BMI/Land Of Music, BMI)	
14 I WANT TO KNOW YOU BEFORE WE MAKE LOVE	(Irving, BMI/Beckaroo, BMI) CPP/ALM	
6 I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER)	(Warner-Tamerlane, BMI/Face The Music, ASCAP/Blue Lake, BMI) CPP	
74 I WOULDN'T BE A MAN	(Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP)	
20 IF THERE'S ANY JUSTICE	(WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI)	
97 IF YOU STILL WANT A FOOL AROUND	(Irving, BMI) CPP/ALM	
79 I'LL BE THE ONE	(Statler Brothers, BMI) CPP	
58 I'LL BE YOUR BABY TONIGHT	(Dwarf, ASCAP)	
65 I'LL NEVER BE IN LOVE AGAIN	(Sabal, ASCAP) HL	
54 I'LL PIN A NOTE ON YOUR PILLOW	(White Wing, BMI/Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP)	
59 I'M TIRED	(Cedarwood, BMI)	
75 IN DREAMS	(Acuff-Rose, BMI/Opryland, BMI) CPP	
85 I'VE GOT WAYS OF MAKING YOU TALK	(Milene-Opryland, ASCAP)	
80 JUST ENOUGH LOVE	(Lyn Pen, BMI/Cavesson, ASCAP)	
56 JUST LOVIN' YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP)	
15 THE LAST ONE TO KNOW	(Tapadero, BMI/Cavesson, ASCAP) CPP	
36 LET'S DO SOMETHING	(Benefit, BMI/Englishtown, BMI)	
35 LITTLE WAYS	(Coal Dust West, BMI)	
91 A LONG LINE OF LOVE	(Writer's Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP	
3 LOVE ME LIKE YOU USED TO	(Web IV, BMI/Paul & Jonathan, BMI/Rightsong, BMI/Altado, BMI) HL	
28 LOVE REUNITED	(Bug, BMI/Bar None, BMI)	
9 LYNDA	(Screen Gems-EMI, BMI)	
40 MAMA'S ROCKIN' CHAIR	(Music City, ASCAP/Intersong, ASCAP/Dig-A-Bone, ASCAP) HL	
5 MAYBE YOUR BABY'S GOT THE BLUES	(WB, ASCAP/Two Sons, ASCAP/Good Single, BMI/Irving, BMI) CPP/ALM	
23 NO EASY HORSES	(Writer's Group, BMI/Bethlehem, BMI/Lawyer's Daughter, BMI/A Little More Music, ASCAP/Uncle Artie, ASCAP/MCA, ASCAP) CPP/HL	
86 NO ONE CAN TOUCH ME	(Maypop, BMI/Songmedia, BMI/Collins Court, ASCAP)	
100 NOBODY SHOULD HAVE TO LOVE THIS WAY	(Bibo, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) HL	
96 ONCE A FOOL, ALWAYS A FOOL	(Blackwood, BMI/Larry Butler, BMI/Southwing, ASCAP) HL	
17 ONE FOR THE MONEY	(Tapadero, BMI/Cavesson, ASCAP) CPP	
42 ONE FRIEND	(Pink Pig, BMI)	
68 ONLY LOVE CAN SAVE ME NOW	(Tree, BMI/Cross Keys, ASCAP)	
13 ONLY WHEN I LOVE	(Lawyer's Daughter, BMI/Tree, BMI/Cross Keys, ASCAP) CPP/HL	
46 READ BETWEEN THE LINES	(MCA, ASCAP/Don Schlitz, ASCAP/Opryland, BMI, ASCAP) HL	
2 RIGHT FROM THE START	(Ensign, BMI/Red Ribbon, BMI) CPP	
83 RINGS OF GOLD	(Acuff-Rose, BMI/Opryland, BMI)	
27 ROUGH AND ROWDY DAYS	(Waylon Jennings, BMI/Tom Collins, BMI) CPP	
22 SHE COULDN'T LOVE ME ANYMORE	(Rick Hall, ASCAP/Fame, BMI)	
82 SHE'S TOO GOOD TO BE TRUE	(Tree, BMI/Pacific Island, BMI) CPP/HL	
1 SHINE, SHINE, SHINE	(April, ASCAP/Butler's Bandits, ASCAP/Next-O-Ken, BMI/Ensign, BMI) CPP/HL	
10 SOMEBODY LIED	(Galleon, ASCAP)	
41 SOMEWHERE IN THE NIGHT	(Tree, BMI/Cross Keys, ASCAP) HL	
29 SOMEWHERE TONIGHT	(Tree, BMI/Granite, ASCAP/Coolwell, ASCAP) HL	
45 STILL WITHIN THE SOUND OF MY VOICE	(White Oak, ASCAP)	
32 SUSANNAH	(April, ASCAP/Swallowfork, ASCAP) HL	
69 SWEET LITTLE '66	(Goldline, ASCAP)	
8 TAR TOP	(Maypop, BMI)	
47 TELL IT TO YOUR TEDDY BEAR	(Rick Hall, ASCAP/Song On Hold, SESAC)	
66 THIS CRAZY LOVE	(Tom Collins, BMI) CPP	
26 THOSE MEMORIES OF YOU	(Bill Monroe, BMI) CPP	
62 THREE TIME LOSER	(Pink Pig, BMI)	
49 TIME IN	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
87 TURN AROUND	(First Monday, ASCAP)	
88 TWO OF A KIND (WORKIN' ON A FULL HOUSE)	(Corey Rock, BMI/Bobby Boyd, BMI)	
52 UNCONDITIONAL LOVE		
33 THE WAY WE MAKE A BROKEN HEART	(Bug, BMI/Bill, BMI)	
92 WHEN THE RIGHT ONE COMES ALONG	(MCA, ASCAP/Hot Little Numbers, ASCAP) HL	
94 WHEN YOUR YELLOW BRICK ROAD TURNS BLUE	(Cavesson, ASCAP/Gary Vincent, BMI) CPP	
61 WHERE DO THE NIGHTS GO	(Lodge Hall, ASCAP/Chappell, ASCAP/R.M.B., ASCAP)	
95 WHISKEY, IF YOU WERE A WOMAN	(Southern Nights, ASCAP)	
89 WHY DOES IT HAVE TO BE (WRONG OR RIGHT)	(Warner-Tamerlane, BMI/Rumble Seal, BMI/Sheddhouse, ASCAP)	
53 WOULD THESE ARMS BE IN YOUR WAY	(Tree, BMI/Hookem, ASCAP) HL	
48 YOU AGAIN	(MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI) CPP/HL	
11 YOU HAVEN'T HEARD THE LAST OF ME	(Snow, ASCAP/April, ASCAP/Kaz, ASCAP) HL	
12 YOUR LOVE	(Bibo, ASCAP/Screen Gems-EMI, BMI) HL	

### SHEET MUSIC AGENTS

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

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

## New Blank-Tape Promo Centers On Maxell Man

BY EARL PAIGE

LOS ANGELES In a novel promotion, Maxell is structuring a blank-tape sales campaign around its familiar, 7-year-old Maxell Man poster.

The campaign centers on the widely seen print and MTV ads of a man, hunched down in a chair, with his martini spilling and hair and necktie blown straight back by the crisp sound from a speaker. The accompanying copy line reads, "Even after

500 plays."

Maxell is boasting that the merchandising event, scheduled to run from October to February, is the biggest in the company's history, with a budget of more than \$300,000.

As part of the campaign's major element, a consumer-incentive program, customers can receive a free Maxell Man poster by mailing in a proof-of-purchase coupon with a minimum expenditure of \$10 for an audiotape or videotape.

The promotion also offers consumers who purchase a 10-pack of tapes one free cassette of the next highest grade. For example, with a 10-pack of UDS, the free cassette would be LX.

Maxell is primarily targeting record/tape stores—both chains and independent outlets—for the promotion. Involvement in prerecorded audio software is key, says one rep firm principal, who adds that electronics accounts that carry compact disks might also participate.

Another part of the promotion is a store manager display contest offering 500 entry prizes, 10 compact disks for first-place winners, and a vintage Wurlitzer jukebox worth \$10,000 as the grand prize.

About 3,000 7-pound, three-piece promotional displays were shipped to rep firms last week, according to the displays' manufacturer, Elite Marketing.

To spur competition among store managers, Maxell will award each of the first 500 to send in a snapshot "of their merchandiser, prominently displayed in a high-traffic area and fully stocked with Maxell tapes," with a 10-pack of ULII-S 90, with a retail value of \$69.50. The deadline for the display contest is Jan. 31 (Continued on page 56)



Point-of-purchase material for Maxell's new promotion will feature the Maxell Man character, who was featured in print and television ads that first appeared in 1979. The new promotion, which is centered on the earlier campaign, also features consumer incentives and new TV spots.



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### AUDIO PLUS

BY EDWARD MORRIS

A biweekly column spotlighting new audio products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

**SOUND STACKER:** The Model A1665 audio cabinet from Bush (800-228-2874; in New York, 800-248-2874) is constructed from 2 1/2-inch solid oak and is designed to hold essential audio components on its three shelves. Two of the shelves are adjustable.

The components are protected by safety-tempered glass doors, which are fitted with concealed fasteners. The cabinet sits on a base that creates an off-the-floor effect. Dimensions of the piece: 45 inches high, 23 inches wide, and 16 inches deep. Suggested retail price: \$269.95.

**WONDER WIPE:** New from Quebec's Americ Disc (514-875-9002):

CD-Clear, a reusable and washable compact disk cleaning cloth. Fifty percent polyester and 50% nylon, the cloth has no coating or chemical processing. According to the product description, the cloth's microfibers catch microdust and stains on the disk, while capillary attraction created by the special weave absorbs water and oily substances. It can be washed and reused up to 100 times. Each cleaner comes packaged in a regular CD-size box. Suggested retail price: under \$10.

**WIRED FOR SOUND:** 3-D Video Supply (800-242-4745) is offering an adjustable wire rack for retailers to display audiocassettes in a variety of configurations, including the 4 1/2" by 12-inch security box, the 4 1/2" by 8-inch package, and the standard 4 1/2" by 2 3/4" inch case. Each unit holds 28-32 long-box cassettes or 36 standard ones.

For orders from six-60 of the Model NE24, the per-unit price is \$12.98; for 66 or more racks, the price is \$11.98. They are sold in packages of six.



Bush Industries has bowed a new storage cabinet for audio systems and prerecorded software. The unit is constructed from solid oak and has adjustable shelves; retail tag is \$269.95.

### Musician Seeks Best Unsigned Band

NEW YORK Musician magazine, with the assistance of retailers and other sectors of the music industry, will be conducting another Best Unsigned Band In America Contest.

Structured similarly to last year's event, a panel of judges consisting of artists/producers Elvis Costello, Mark Knopfler, T-Bone Burnett, and Mitchell Froom will select 10 songs to be featured on a Musician/

Warner Bros. compilation album. Also, the grand-prize winner will earn a complete 8-track home recording studio.

According to Musician, all leading instrument stores, record stores, studios, radio stations, and music schools will offer contest rules. In addition, radio stations will notify their listeners of the contest through the Album Network—a ma-

for AOR syndicator and tip sheet.

Entrants can submit a maximum of two songs on one cassette, to be received no later than Dec. 15.

A trio called Dexter was last year's winner over more than 3,000 entries. For more information on the contest, write Audrey Glassman, P.O. Box 701, Musician, Gloucester, Mass. 01931-0701 or call 617-281-3110.



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## Indie GRASS ROUTE



by Linda Moleski

**F**AST BECOMING AN important outlet for independent product is CBGB's Record Canteen, a Manhattan alternative-music retail outlet. This is not surprising given that the operation stems from the legendary nightclub CBGB's, which has long been a supporter of the independent music scene. The venue was instrumental in launching the careers of such artists as the Ramones, the Talking Heads, Patti Smith, and Debbie Harry, among others.

"Our main focus is new artists and independent records," says Hilly Kristal, owner of the CBGB's operation. "Everything else is a catalyst for people to enjoy and make them aware of all the good product out there that's not on [commercial] radio. We want to establish [the Record Canteen] as a place where they can buy it."

According to Dana Goldstein, director of publicity and promotions, the store was started because "American independent music wasn't being pushed enough or given an opportunity. It started to take off in this country and we wanted to promote that. If people want to be of an independent mind and choose their own music, they have to choose a place like this."

Though the Canteen concentrates on alternative music, it also offers a healthy selection of metal and hardcore product. "We're taking the stance of keeping the music alive," says Goldstein. "So we have everything from soup to nuts. This is the breeding ground for the next wave; this is where people can consistently develop their talent."

The store carries some 5,000 titles, with 70% of

those independent releases. "We're constantly building our selection," Goldstein adds. Though the Canteen sells all three configurations, the majority of sales are vinyl.

To help attract a young, hip crowd, the Canteen is recruiting high school and college kids to serve as in-store DJs. Other traffic builders include a built-in cafe and in-store acoustic performances.

In addition to the club and retail outlet, there is also a CBGB's record label, which is distributed by Celluloid Records.

**SEEDS & SPROUTS:** CD-only logo Rykodisc USA is expanding its catalog with four more Frank Zappa titles, "Hot Rats," "Freak Out," "Cruisin With Ruben & The Jets," and "Uncle Meat," scheduled to ship Oct. 26. "Uncle Meat" is a two-disk set that will contain tracks from Zappa's upcoming home video release, "Uncle Meat: The Movie" . . . Among Homestead's latest signings is Tongues On Fire, whose debut album

### CBGB's expands into the retail biz

is being produced by Paul Wexler, son of Atlantic cofounder Jerry Wexler . . . Metal Blade is rereleasing several of its older titles as midline CDs. The product carries a suggested list price of \$10.98 and is going through Enigma's independently distributed Restless logo rather than its regular Capitol distribution network. "Indie distributors seem to sell more CDs for us than Capitol," says label chief Brian Slagel. "The indies really push CDs and are more aggressive, whereas Capitol is still hesitant—especially on the metal product" . . . Big Black is racking up sales at alternative retail outlets across the country with its latest release, "Songs About Fucking," on Touch And Go. The album contains a sexually explicit lyric sheet straight from the Jello Biafra school of inserts.

## TOP COMPACT DISKS™

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Compiled from a national sample of retail sales reports.					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★	
1	1	1	5	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599 3 weeks at No. One
2	2	2	6	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
3	<b>NEW▶</b>		1	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
4	5	5	5	RUSH HOLD YOUR FIRE	MERCURY 832 464 2/POLYGRAM
5	3	3	8	THE BEATLES WHITE ALBUM	CAPITOL OCB 46443
6	6	9	6	R.E.M. DOCUMENT	I.R.S. IRSD 42059/MCA
7	4	6	7	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
8	7	4	19	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
9	20	—	2	YES BIG GENERATOR	ATCO 2-90522/ATLANTIC
10	10	8	28	WHITESNAKE WHITESNAKE	GEFFEN 2-24099
11	9	7	31	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
12	8	14	3	THE BEATLES MAGICAL MYSTERY TOUR	CAPITOL 48062
13	12	11	14	GRATEFUL DEAD IN THE DARK	ARISTA ARCD 8452
14	13	12	10	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
15	14	13	5	SOUNDTRACK DIRTY DANCING	RCA 6402-2-R
16	17	20	6	NEW ORDER SUBSTANCE	QWEST 2-25621/WARNER BROS.
17	<b>NEW▶</b>		1	THE SMITHS STRANGWAYS, HERE WE COME	SIRE 2-25649/WARNER BROS.
18	16	18	10	THE DOORS BEST OF THE DOORS	ELEKTRA 2-60345
19	18	17	27	FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS. 2-25471
20	11	10	12	SOUNDTRACK LA BAMBA	SLASH 2-25605/WARNER BROS.
21	19	16	21	HEART BAD ANIMALS	CAPITOL CDP 46676
22	15	15	23	KENNY G. DUOTONES	ARISTA ARCD 8427
23	30	—	2	BILLY IDOL VITAL IDOL	CHRYSALIS VK 41 620
24	22	21	19	THE BEATLES SGT. PEPPER'S LONELY HEARTS CLUB BAND	CAPITOL CPP 46442
25	27	26	6	AEROSMITH PERMANENT VACATION	GEFFEN 24162-2
26	<b>NEW▶</b>		1	LYNYRD SKYNYRD LEGEND	MCA MCAD 42084
27	21	19	4	SQUEEZE BABYLON AND ON	A&M CD 51 61
28	RE-ENTRY			THE CARS DOOR TO DOOR	ELEKTRA 2-20747
29	<b>NEW▶</b>		1	JETHRO TULL CREST OF A KNAVE	CHRYSALIS VK 41 590
30	25	30	24	SUZANNE VEGA SOLITUDE STANDING	A&M CD 51 36

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To register more than one qualified individual, please duplicate this Advance Registration Form and attach business cards. Complete Show information, including housing form, will be sent separately.

## 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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## Competition Elicits Mixed Response Superstores Bow In Chicago

BY MOIRA McCORMICK

CHICAGO The recent downtown debuts here of Sound Warehouse and Musicland superstores have raised the competitive stakes in the Chicago retail market. While some local retailers voice concern over how the superstores will affect their businesses, others see the newcomers as a sign that the Chicago retail market is healthy.

"Chicago is under retailed," says Ronna Hoffberg, vice president of marketing for 16-unit chain Rose Records. Hoffberg says there is room in Chicago for both superstores.

The Sound Warehouse superstore, located in the high-traffic Rush Street area, is the largest of the Dallas-based chain's 103 outlets. Its 25,000 square feet span five floors, which feature records, audiocassettes, compact disks, accessories, and 10,000 videocassettes. The Musicland store, which sustained extensive flood damage in August, just as it

was about to celebrate its grand opening, is due to resume full operations this month. The 13,062-square-foot, bilevel store also features extensive music and video departments and a large section of movie accessories.

Sound Warehouse's hours are 7 a.m.-midnight Mondays through Thursdays, 7 a.m.-2 a.m. Saturdays, and 9 a.m.-midnight Sundays. "We seem to do well at all hours of the day and night," says John Quinn, Sound Warehouse national director of retail. "Between the hours of 1 a.m. and 2 a.m., we've had over 100 people in the store."

Sound Warehouse's Chicago superstore opened in early August, with a grand opening sale Aug. 13-23. It is the chain's 10th store in the Chicago area; the others are located in the northern and southern sectors of the city and in the northern and southern suburbs. Quinn says an 11th Sound Warehouse is due to open this month in Arlington Heights, a northwest

*(Continued on next page)*



**Camelot Convention Highlights.** During Camelot's Sept. 11-14 convention, a number of employees were honored for their outstanding records. Doug Holder, above right, manager of retail training for Camelot Enterprises, is pictured receiving an award for his 15 years of service at the company. With him are Paul David, left, company president and founder, and Jim Bonk, executive vice president and chief executive officer. In another presentation, Linda Mock, below, manager of Camelot Music store No. 82/Cordova Mall, Pensacola, Fla., receives a five-year management award. Mock was one of eight Camelot managers and district supervisors so honored. Presenting the tribute are Larry Mundorf, left, senior vice president, and Bonk.



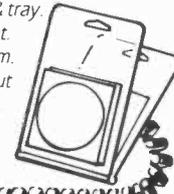
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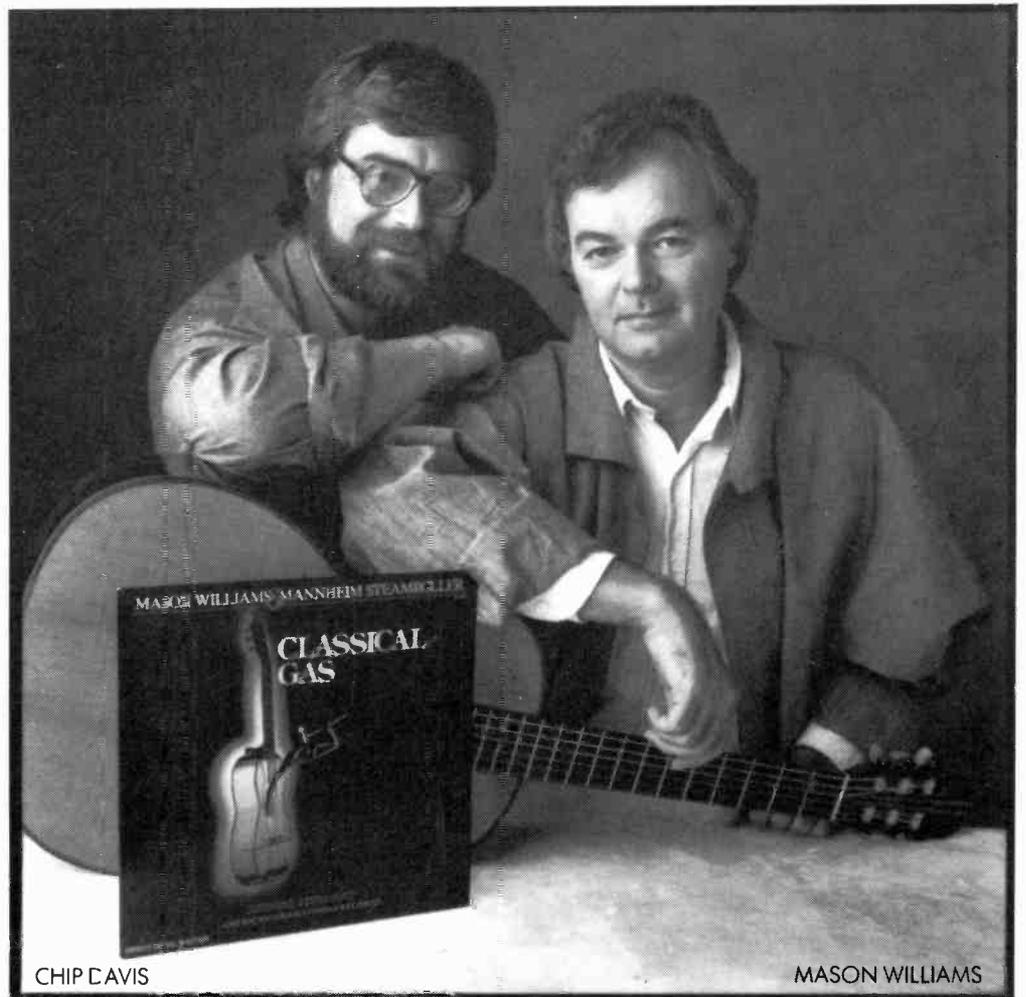


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## MAXELL MAN STARS IN NEW PROMO

(Continued from page 50)

tification of winners is Feb. 29).

From all qualified entries, 10 first-prize winners will be chosen based on the "creativity of the area surrounding the display." From the top 10, one grand-prize winner will be selected.

The key to the entire promotion is the Maxell Man display, says Mike Golacinski, vice president of consumer sales for Maxell. The display has a built-in dump bin and coupon drawer and shelf space for product display that can include videotape

as well as audiotape. Production of the intricately fashioned, 38-inch high merchandiser displays took about seven weeks, says Elite's product manager, Joe Csencsits.

The campaign, which took months to plan, presented Maxell with several challenges, says Golacinski. "We were concerned store personnel would take the posters and the displays home. The poster has developed a cult following—we've seen it sell in shops for \$100. It's one of the most identifiable ad-

vertising subjects ever developed," says Golacinski.

The 1979 concept is being updated by Maxell in yet another element of the campaign.

"We have brought back the blow-away guy," says Golacinski, referring to the photo originally shot for the Scali, McCabe & Sloves agency by photographer Steve Steigman. Two new photos, also shot by Steigman, will find the 'Maxell Man' in a beach scene. And a new ad for videotape features the man being blown away in front of a television set, with popcorn spilling everywhere, adds Golacinski.

## SUPERSTORES DEBUT IN CHICAGO

(Continued from page 55)

suburb.

"Business has been better than we'd expected," says Quinn, adding that the first month's numbers were ahead of projections.

Some area retailers with stores near Sound Warehouse and Musicland appear concerned about the effects of the new stores on their businesses. Adrianna Amezcua, assistant manager of Downtown Records, says she is "expecting to be hard hit" by the arrival of the superstores. Business has "slowed down a little," she says, adding that customers head for Sound Warehouse if top 40-oriented Downtown does not have what they are looking for.

Other dealers say they have not been affected by the increase in competition. Timothy Meadows, assistant manager of Peaches on State Street, has overheard Peaches' customers commenting on Sound Warehouse's deep stock, but he says business at Peaches has not been hurt. While both stores' price points are similar, Meadows says Peaches may have an advantage over Sound Warehouse because "customers there have to go

through turnstiles and checkpoints on all floors."

Barb Daich, manager of Rock Records downtown, says business has not changed, "nor have we heard customers talking about the new stores."

Rose Records' Hoffberg says Sound Warehouse's proximity to Rose's Rush Street store shouldn't affect her business, either. "Rose Records is an established name since 1931, and we have a loyal core," she says. "Sound Warehouse has a different approach in attracting customers, with flashing lights and neon signs, whereas Rose is lower-profile and focuses on customer service." Hoffberg says Rose and Sound Warehouse are "honorable retailers. Sound Warehouse has a proven track record."

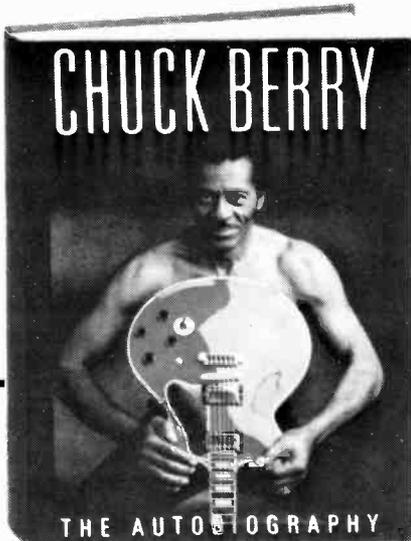
"Chicago needs some competition," says Hoffberg. "If we were in Du- buque [Iowa] and a Sound Warehouse or Musicland came in, I would be worried—but not in Chicago."

Assistance in preparing this article was provided by Pamela Buddy.

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**Disc Jockey store managers gather at annual WaxWorks & VideoWorks meet, ... see page 74**

**RETAIL TRACK**



by Earl Paige

**ONE-STOP EXPANSION:** Although they often feel a sense of abandonment as a vital channel of distribution, one-stop operators around the country are talking expansion. The more cynical point out that there are fewer one-stops than ever, and thus each of the survivors has more accounts to cover. Others note that chains are now buying more locally, but say that although this makes for solid business, it is also sporadic.

"We're definitely seeing more local purchasing, but often it's something from out of left field that got by them, or it's a new release they bought short on," says **Richard Powers**, owner and president of 11-year-old **South Texas One-Stop**. "It's definitely a tough time to be in the one-stop business," says Powers, who like others looks at expansion in terms of survival of the fittest. South Texas is computerizing, another growth factor for one-stops but one requiring worrisome investment. "We've expanded both in San Antonio and Houston," says Powers.

Expansion has been inevitable for many one-stops, says **Russ Portteus**, general manager and buyer at **General Record Service**, Seattle, because of the shifts in configuration share.

"We didn't sit back on compact disk," says Portteus. For General, LPs, CDs, and cassettes make up 20%, 30%, and 40%, respectively, of prerecorded album sales.

"We've just expanded our warehouse space 40%," says Portteus. Most of that expansion came by way of erecting more shelving. Formed in 1965 as a rack operation, General still racks to some extent, branching out lately to racking video in grocery stores. Much expansion and remodeling comes from the changing configuration share.

Regarding West Coast one-stop expansion and the impact on competition, Portteus says, "Anytime you're within one United Parcel Service delivery day of an account, that's your territory."

Here and there, established one-stops are part of a family dynasty. Such is the case with **Seaport Record One-Stop** in Portland, Ore., where **Tom Choate**, owner and president, recounts a history going back to 1962 involving his father, **Lew Choate**. The younger Choate has been on his own for 10 years. "We may be the oldest

pure one-stop," he says.

Looking ahead to the upcoming **National Assn. of Recording Merchandisers Wholesale Conference**, Oct. 26-30 in Palm Springs, Calif., at the Palm Springs Plaza, Choate says, "I feel an urgency for one-stops to close ranks and protect their position. Whether it's unintentional or not, the labels are making decisions around one-stops. They seem impressed by the big numbers associated with the chains. We don't need the manufacturers working against us; we need the tools to help us better represent the product and serve our segment of the industry better. I am not afraid to speak out."

**MORE ONE-STOP NEWS:** Numerous one-stops have carved out a specialty niche, as with **Campus One-Stop**, Columbus, Ohio. As its name might imply, 10-year-old Campus was once part of the old **Schoolkids Records** chain. The telephone is still answered, "Campus Records."

Explains owner **Jim Dawson**, "We've kind of had an identity problem" since bowing out of retail but still retaining the campus image. Growth for Campus has lately been dramatic. The operation has just moved into a 6,000-square-foot building in the Weaver Court South industrial park. "We've doubled our space," he says of the operation, which employs 12. "We have a UPS warehouse right next door."

Talk about growing, **Abbey Road Distributing**, almost literally living up to the album cover for which it is named, is moving—not across the street—but around the corner into 28,000 square feet. The new plant is more than double the size of the company's former, cramped 10,000-square-foot quarters, where some administrative and telemarketing people are still temporarily housed. All the vital signs remain the same except the street address, which is 2228 S. Ritchey, Santa Ana, Calif., 92705; phone is 714-546-7177.

Owner **Bruce Ogilvie** recalls that the wholesale operation has never stopped growing in its eight years. Once about five blocks from its current site in the industrial center, Abbey would knock out a wall every six months or so. The firm has been in the present building about three years, with a staff buildup to about 80.

Still more expansion is taking place at **Valley Record Distributors** near Sacramento in Woodland, Calif. According to **Eileen Hendren**, director of promotions, a move across the freeway will provide Valley with 43,000 square feet, 9,600 for office space. "We have an option on 19,000 more square feet," says Hendren. A year ago, staff was 50; now it's doubled.

**HOLD THE GROCERIES:** **Cary Budin**, president of (Continued on page 73)

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## THE RETAILERS' CHOICE— TOP 10 AUDIO & VIDEO ACCESSORIES FOR '87

**B**illboard surveyed a cross-section of retailers to discover what's "hot" in audio and video accessories and came up with a surprisingly mixed bag, with—in audio—

## AUDIO

By KEN JOY

wireless, and self-powered speakers weighing heavily on the list. In no particular order, they are:  
**Teledyne Acoustic Research** (617/821-2300) offers two sets of "Partner" speakers—the Powered Partner and the Rock Partner. Powered Partner eliminates the need for an intermediate amplifier between your source of music and your speakers. With these two bookshelf-sized units, you can hook your portable CD player up at the beach and provide music you could previously only hear through headphones. All you need is an AC outlet or the cigarette lighter in your car.

Want to hear quality music from your personal computer? Powered Partners will plug into the audio output of your computer's tone generator board and provide quality playback from your music software. Suggested list: \$359.95/pair.

Rock Partner has all the same things going for it as Powered Partners with the addition of a "digital ready" 8-inch woofer and 1 1/4-inch liquid-cooled tweeter. Each speaker is capable of delivering sound pressure levels of 115dB—even at the beach—so you can blast Tina Turner across the ocean to Japan. Suggested list: \$379.95/pair.

From **Universal Security Instruments** (301/363-3000) comes the V-8500 wireless speaker system "Hear 'N There." The Hear 'N There system contains a transmitter, a speaker/receiver and two stereo "Y" cable connectors that hookup to any audio output from a stereo tape deck, VCR, TV, stereo

receiver, portable tape player, virtually any audio source. Once the transmitter is hooked to the audio source you simply plug the speaker/receivers into standard AC wall outlets, and

the electrical wiring in your house takes the place of all that speaker wire strung along the baseboard. Speakers can be moved to any room in the house simply by plugging them into the wall socket and serve as monaural extensions of your audio source. Up to four speakers (which can be used indoors or outdoors) can be run from one transmitter. Suggested list for the V-8500: \$99.99. Additional speakers (V-8510): \$69.99.

For stereo wireless speaker systems, **Recoton** (718/392-6442) offers the W100 system that reproduces the output from your stereo audio source in left/right stereo. With a frequency response of 20-20 kHz and a dynamic range greater than 80 dB, the W100 is installed as easily as inserting the speaker AC cord plug into an outlet in the listening area while the transmitter is connected to the headphone jack or audio outputs of your main stereo source. Suggested list: \$250.

From **Discwasher** (312/671-5680), long the industry leader in record cleaning products, comes the first true radial compact disk cleaner. The cleaning system employs a cleaning fluid which is sprayed directly onto the compact disk, and a cleaning surface which rotates in a true radial pattern around the disk in the cleaning unit. Discwasher claims that radial cleaning is more effective than standard circular or S-pattern type methods of cleaning. Suggested list: \$19.95.

(Continued on page A-2)

From **Rabbit Systems** (213/393-9830) is the increasingly popular VCR-Rabbit. The VCR-Rabbit

## VIDEO

is a compact device which enables every television set in the house to share a single VCR, allowing the entire family to enjoy their favorite video tape/cable TV/satellite program on any TV set in the house. Not only can additional TVs share the same VCR or broadcast source, but wireless remotes will work in reverse through the remote TV to operate a VCR located somewhere else in the house.

The transmitter connects to any VCR or TV source and the receiver unit is plugged into additional TVs through input jacks or by connection to VHF terminals. Transmitter and receiver are connected via an ultra-thin wire that can easily be hidden around baseboards.

Each unit comes with one transmitter and one receiver. Suggested list: \$89.98. Additional receivers are needed for more than one remote TV. Suggested list: \$44.95.

For boosting the quality of broadcast signals or tape-to-tape transfer, **Ora Electronics** offers the HQ1000 Video and Stereo/Audio Enhancer. The HQ1000 brings older VCRs up to current HQ standards and enhances video/audio signals on pre-recorded cassettes.

If you have a TV/monitor with separate audio/video inputs, the HQ1000 will improve sound and picture from regular TV broadcasts. It's compatible with VCRs, videodisks or satellite receivers with audio/video connectors. Suggested list: \$69.95.

From one of the minds behind Apple Computers, Steve Wozniak, comes Core which stands for Controller of Remote Electronics. Core, marketed by **CL9**

(408/996-9999), is billed as a master controller that interacts with virtually all infrared remote electronic units, regardless of brand, reducing the use of several remotes for different components down to one—the Core.

The Core comes self-contained with a sophisticated Event Timer, a real-time clock and a macro-entry key that reduces several "keystroke" functions into just one. As many as 259 series of tasks or sequences (from turning a VCR on and off, to programming several days worth of events) can be called up in an instant. Suggested list: \$199.

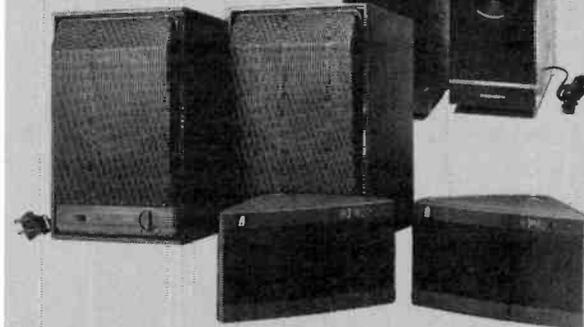
8mm camcorder/VCR owners will welcome the addition of an 8mm head cleaner from **Discwasher** (312/671-5680). The cleaner employs a safe, non-abrasive tape that traces the same path as a standard 8mm video tape. The fluid, when applied to the cleaning tape, effectively loosens and removes contamination along the complete tape path, including audio, video and sync heads. Suggested list: \$17.95.

Able to leap tall furniture in a single bound is remote control power booster Zapit from **Monster Cable** (415/777-1355). Zapit takes the beam from your remote control and focuses into a power infrared light amplifier. The Zapit amplified beam leaves the control with so much power that it bounces off walls and into the sensor on your electronics. You no longer have to point your remote right at your unit, and you can be up to 100 feet away. Zapit also provides a base for your controller, slanting it at a comfortable angle for easy one-touch operations. Zapit fits virtually every remote controller on the market and attaches with

(Continued on page A-3)

Proton's self-contained bi-amplified speaker

Recoton Corp.'s stereo wireless high fidelity speaker system with AC cord plug



Teledyne Acoustic's "Partner" speakers



Bib Video, Computer and CD Care Systems



Discwasher radial compact disk cleaner



MultiVision digital controller and A/V switcher



Zapit Optical Remote Control Power Booster

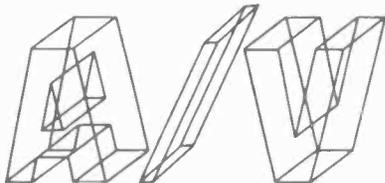


Rabbit VCR "Multiplying" System



Discwasher 8mm Wet Video Head Cleaner

Azden WM-1011 Wireless Receiver



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## AUDIO

(Continued from page A-1)

For videophiles who want professional audio while not being tied to the VCR via the microphone cable, **Azden** (516/328-7500) offers a variety of wireless microphone systems that will transmit top-quality audio to a VCR up to 100 feet away. The WMS-10 II comes with an unobtrusive clip-on lapel mike that is hardwired to a transmitter that can be worn on a belt. The receiver plugs into the video camera's exterior mic jack and comes with an earphone to monitor audio quality. Suggested list: \$150.

Other models include WMS-20 II, similar to WMS-10 but with additional hand-held mic. Suggested list: \$175.

The WMS-30 II is a wireless mic that contains a built-in transmitter, eliminating the need for the user to wear the transmitter. Suggested list: \$200.

For late-night buffs who want to watch the bedroom TV without disturbing their spouse comes **Bedroom Ears** from **Arkon** (818/358-1133). Bedroom Ears is actually the name for three cordless infrared earphone systems which transmit sound from any non-broadcast source (VCR, tapedeck, CD player, etc.) or from any TV to a set of light-weight headphones in stereo. The Bedroom Ears systems are installed by plugging the transmitter into the audio-out of any TV, VCR or stereo audio source. An optional microphone adapter can be used if the audio source doesn't have audio-out jacks. These wireless headphones also have applications in classrooms, hospitals and just about anywhere that private listening is preferred. Suggested list for the systems start at \$109.95.

For easy transporting of cassette tapes, **Case Logic** (303/444-4706) recently introduced a new 20-capacity soft-sided nylon case. The new model features a handy zippered pocket for personal stereo players or accessories, and a detachable shoulder strap. Dubbed the CP-20, the new model is expected to retail in the \$10 to \$20 price range.

For audio enthusiasts who have created a mountain of "spaghetti" in back of their stereo systems because of the wires that accumulate with a myriad of stereo gear, **Playback Inc.** (617/242-1833)

(Continued on page A-4)

**VIDEO**

(Continued from page A-1)  
a heavy-duty adhesive tape.  
Suggested list: \$24.95.

Trying to bring cohesion to a Rube Goldberg-like array of video and audio components has been accomplished by **MultiVision** (800/922-PIPS) with the introduction of its MultiVision MV1.1DVC. The MV1 is a digital controller that combines four video and four audio outputs so they may be operated by one digitally processed controller. The result is an audio/video switcher that lets you access all of your system components from a single remote. But there's a bonus: because of its digital circuitry, it also turns your vanilla TV into one with picture-in-picture (PIP) capability. The MV1 will let you watch two video programs simultaneously via a "window" created on your TV screen. With it you can watch live broadcast on your main screen, and show the program you're recording on an inset window, allowing you to "zap" commercials while you're recording and while you're watching an entirely different program. If that's not enough, you can bring up the audio of a radio station on your tuner and get an update on ballgame scores and switch between any combination you'd like to see or hear. Suggested list: \$329.

On the low-tech side, but equally important are video camera bags from **Kiwi** (305/836-1812). Kiwi's new line has a slim and fashionable saddle-bag look with a clever bottom tunnel for accessories (batteries, AC adapter, tapes, etc.). All Kiwi bags are now lined on the bottom and two sides with "cellular armor" and high impact foam guaranteed to keep valuable video equipment from the brunt of shocks and bumps. Kiwi bags, long an industry favorite, provide soft video bags with hard case protection. Suggested list: prices start at \$69.95.

**Bib Audio/Video Products** (303/985-1565) offers the innovative Video Care System which includes a push-button VCR head cleaner, anti-static TV screen cleaning fluid, 10 sheets of easy-peel VHS title labels and 20 reusable record-safety tabs all housed in a tidy molded plastic "brief-case" to keep things organized. Worth the price of admission alone are the little record-safety tabs which fit into the hole that's left when you break off the record

(Continued on page A-4)



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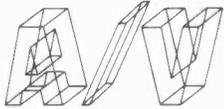
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## AUDIO

(Continued from page A-2)

offers an ingenious solution with Cables-Away. Quite simply, Cables-Away is a durable piece of 1-inch by 4-inch neoprene with a Velcro strap that will stretch around any size cable or wire and offers an alternative to masking tape to bind wires and cables together behind your stereo system. Cables and wires can easily be added or removed by undoing the Velcro snap. No more messy masking tape that melts and deteriorates with age. Suggested list: \$9.90 for a bag of five.

For people who want to run speakers directly from their VCR or TV stereo decoder, **Proton** (213/638-5151) offers the "314," a fully self-contained bi-amplified speaker with two 4 1/2-inch acoustic-suspension woofers, one passive and one powered by a 20 watt amplifier. Frequency response is 60-20 kHz, and the speakers come in either an ebony or mahogany finish. Sug-



## ACCESSORIES

gested list: \$299/pair.

True MTS Stereo can be had from any TV with the F.R.E.D. III from **Recoton** (718/392-6442). In addition to the decoding functions provided by Recoton's first F.R.E.D., F.R.E.D. III also offers a built-in 12 watt RMS per channel stereo amplifier with separate volume, balance, bass and treble controls. MTS Stereo, dbx noise reduction and stereo synthesis functions operate automatically on the decoder. Secondary Audio Programming (SAP) is activated by the push of a button and private listening is possible with a headphone jack. Suggested list: \$199.95.

## VIDEO

(Continued from page A-3)

tab on the back of the video-cassette shell so you won't accidentally record Monday night football over your kid's birthday party. Easily inserted and removed, the tabs can be used over and over again and eliminate the need to put masking tape over the hole when you want to record on the cassette again. Suggested list: \$29.95.

If you want to bring home the big sound of the movie theatre, the folks from **Surround Sound**

(818/282-9419) offer the SSI-720 Full Logic Stereo Surround System which decodes Dolby Stereo encoded pre-recorded cassettes, and separates the sound into three channels for the front of your viewing room and one in the back for special effects. The SSI-720 is easily hooked up to any stereo video system between the stereo source (VCR, CD player, satellite, broadcast stereo TV, etc.) and your amplifier, and comes complete with its own full function wireless remote for adjusting sound balance from your easy chair. Suggested list: \$599.95.

In spite of the growing penetration of cable and satellite into households, the good old-fashioned antenna is still a viable commodity and **Recoton** (718/392-6442) has a viable entry with its TV 550 **Super**

**High Sensitivity UHF/VHF/FM Antenna.** The TV 550 has a control activated VHF/UHF rotating platform with full 360 degree rotation of its 39-inch telescoping VHF rods. There is a 12 position fine-tuning switch and a VHF/UHF selector and a UHF loop antenna with satellite style center dish. The unit comes complete with a 300/75 Ohm Transformer

and color coded UHF and VHF 300 ohm twin leads. Suggested list: \$39.95.

**CREDITS:** Editorial by Ken Joy, Los Angeles writer; Design, Stephen Stewart.



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## Aerobics Program Set To Hits From 4 Decades Polaris Releases 2nd Fitness Tape

BY JIM McCULLAUGH

LOS ANGELES Polaris Communications, formerly Esquire Video, says initial shipments of its four-volume "Esquire Dance Away: Get Fit With The Hits" Oct. 8 were between 75,000 and 100,000 copies.

While there has been no shortage of special-interest exercise product on the market, Polaris president/chief executive officer Tom Sassos says this tape marks the first time the fitness tape concept has been married to hit music.

The company has already enjoyed a degree of success in the fitness field with the "Great Body" series that Kartes distributed. Initially, the company made a mark for itself in the special-interest area with a six-volume Esquire lifestyle series.

Another novel factor for the new project is that it's a joint venture with Congress Video Group.

"We each have different strengths," he says, "Ours is creative and production, while they are responsible for selling into chains." Most distribution, he notes, is through mass merchandisers and alternative outlets, but the music angle is expected to create inroads at the large record/tape/video combos.

Priced at \$17.95, each tape is a 30-minute, low-impact aerobic/

dance video choreographed to hit music from one of four decades beginning with the '50s. The host is Molly Fox, a popular workout instructor who runs a number of fitness centers in New York. Polaris officials say she is planning a publicity and in-store tour to promote the titles.

The series is also being sponsored by Tampax. Each cassette features a 30-second commercial

### Polaris believes strongly in special-interest, sponsored videos

at the finale. A print advertisement is also enclosed, while the Tampax logo appears on the spine of the box.

Sassos says Polaris has been a leading proponent of special-interest, sponsored videos, having heretofore made deals on close to 20 titles with such firms as Autry Shoes, Kodak, W.A. Taylor & Company, Vidal Sassoon, and JC Penney.

Sassos calls the deals a form of "risk reduction—hitching our wagon to a company's marketing capability, which is very critical in

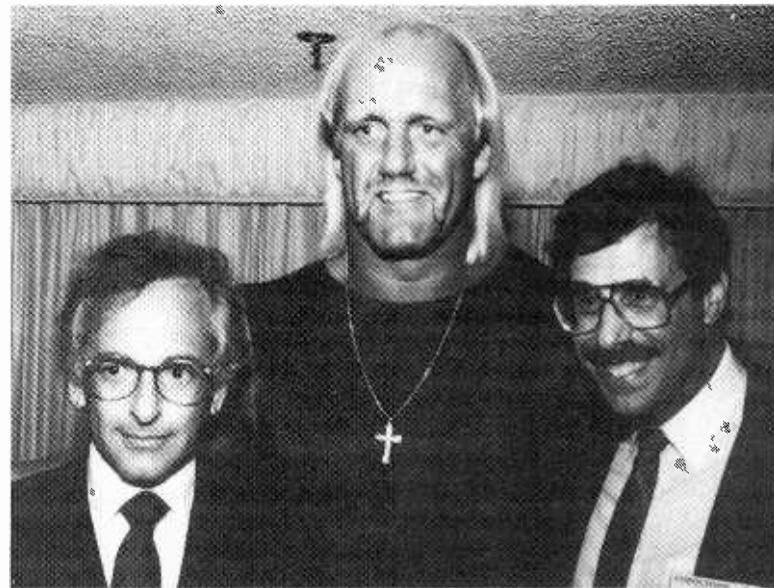
selling product. The deals are more marketing-driven than advertising-driven.

"Six months ago," he adds, "you would go into a client and ask about sponsoring a video, and they would say they had no idea what you were talking about. Nowadays, we're being pitched by three companies a week."

Polaris and Prevention magazine have just concluded a deal that allows Polaris to license the magazine's name. In January, Polaris plans to issue a four-volume series of videos on health care and lifestyle information using the Prevention name. Each volume will be 45 minutes long and is expected to retail for \$19.95.

Tentative names of the titles are "Smart Heart," "Beat Backache," "Pounds Off," and "Stress Free."

Procter & Gamble is set to sponsor "Smart Heart" with Puritan Oil, a low-cholesterol dressing.



**Champion Head Banger.** Pro wrestling great Hulk Hogan, center, poses with Howard Farber, president of Coliseum Video, left, and Richard Goffman, vice president of advertising, during a party to promote "Piledriver—The Music Video." Priced at \$19.95, the 45-minute video features wrestling highlights set to a rock score. It will be promoted during matches televised by the World Wrestling Federation. Coliseum originally planned an early October release, but the company says last-minute "fine-tuning" prompted rescheduling to Nov. 4. The preorder cutoff date is Oct. 27.

FOR WEEK ENDING OCTOBER 24, 1987

Billboard

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## TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	3	5	CONTROL-THE VIDEOS, PART II	★ ★ NO. 1 ★ ★ A&M Records Inc. A&M Video 6-21102	Janet Jackson	1987	SF	12.98
2	10	5	THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	D	12.95
3	1	11	THE DOORS: LIVE AT THE HOLLYWOOD BOWL	The Doors Video Company MCA Home Video 80592	The Doors	1987	C	24.95
4	2	5	GRACELAND: THE AFRICAN CONCERT	Warner Reprise Video 38136	Paul Simon	1987	C	29.98
5	4	17	R.E.M. "SUCCUMBS"	I.R.S. Records A&M Video 61710	R.E.M.	1987	LF	19.98
6	7	39	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
7	6	19	KISS EXPOSED ▲	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	LF	29.95
8	5	13	VITAL IDOL	Chrysalis Records, Inc. Vestron Music Video 1204	Billy Idol	1987	LF	19.98
9	9	45	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
10	8	47	CONTROL-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
11	18	3	NIGHT SONGS-THE VIDEOS	Polygram Records Inc. Polygram Video 041522-3	Cinderella	1987	SF	14.95
12	11	15	BEASTIE BOYS	CBS Video Music Enterprises CBS-Fox Music Video 5171	Beastie Boys	1987	SF	19.98
13	13	7	CYNDI LAUPER IN PARIS	CBS Video Music Enterprises CBS-Fox Music Video 3570	Cyndi Lauper	1987	C	24.98
14	19	99	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
15	14	69	THE # 1 VIDEO HITS ▲ ◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
16	12	5	ONE NIGHT	Elektra Records Elektra Entertainment 40105	Anita Baker	1987	C	24.95
17	17	19	KATE BUSH THE WHOLE STORY	Picture Music Intl. Sony Video Software R0567V	Kate Bush	1987	LF	29.95
18	16	19	PRIEST LIVE	CBS Video Music Enterprises CBS-Fox Music Video 5134	Judas Priest	1986	C	24.98
19	20	11	BREAK EVERY RULE	HBO Video TVR9940	Tina Turner	1987	C	19.95
20	15	5	VISIBLE TOUCH	Picture Music Intl. Atlantic Video 50117-3	Genesis	1987	SF	19.98

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

## Nonprofit Group Forms To Stimulate Growth Of Special-Interest Market

LOS ANGELES A new, nonprofit organization devoted to special-interest video is forming in Denver.

Called the Special Interest Video Assn., its goals, says founder William Bradburn, are to provide organization and direction to the special-interest segment and to cater to the needs of small independent producers.

**'There needs to be a cross flow of information that covers all areas'**

dent producers.

Says Bradburn, "The home video industry has developed to support a theatrical distribution system, but that's led to frustration on the part of independent producers.

"A major issue for them is how to get their product exposed. In many cases, they are enamored with what they are doing but are not well-schooled in business or methods of getting the word out

on their product. It's evident that there needs to be a cross flow of information that covers production through distribution."

Bradburn is publisher of year-old Profiles Publishing, which syndicates a weekly home video guide on-line to newspapers around the country.

An advisory board meeting has been set for Nov. 6 in Denver, he says. The nine-member board will then shape much of the structure and membership goals, Bradburn says.

He adds that SIVA hopes to include among its members a representative cross section of the special-interest market, from small independent producers to large distributors.

Board members will consist of "pioneers in the special-interest market as well as relative newcomers." Discussions with potential board members are under way.

Bradburn says he also sees institutional interest and has invited participation from the university community as well as from the print publishing industry. Additional information can be obtained through calling Bradburn at 303-850-0688.

JIM McCULLAUGH

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- **AVC ADVERTISING, MARKETING, AND SPONSORSHIP OPPORTUNITIES:** Peggy Dold, Billboard Magazine, 1515 Broadway, NYC 10036, tel. (212) 764-7754, fax. (212) 764-7451

- **BILLBOARD SPECIAL ISSUE CONTACT:** Gene Smith, Associate Publisher, Billboard Magazine, 1515 Broadway, New York, N.Y. 10036 tel. (212) 764-7514
- **GENERAL INFORMATION:** Una Johnston or Mark Josephson, American Video Conference, 1747 First Avenue, second floor, New York, NY 10128, tel. (212) 722-2115, fax. (212) 289-3708.



**KEYNOTE SPEAKER:** Keynote address by **Michael Nesmith**, head of Pacific Arts Video Records, a multi-faceted company which not only makes films but distributes a diverse catalog of films and special interest home videos.

**PANELS:** The American Video Conference will feature 20 special interest and video music panels on issues most pertinent to the video professional. The event will be an exciting educational and business opportunity for anyone who's in (or wants to be in) special interest video or video music.

**GALA AWARDS BANQUET** will honor winners in 27 different categories of special interest video and 15 categories of video music. Open to non-registrants as well, tickets for the gala are \$95 and limited in availability (use form on other page).

**COCKTAIL PARTY** to kick off the First American Video Conference will be held on the campus of the American Film Institute on Thursday, November 19 at 7:00 pm.

**AVC DIRECTORY GUIDE:** This deluxe conference guide will include listings of every AVC registrant and will be a valuable reference guide throughout the year to professionals in the video music and non-theatrical video world. Contact Peggy Dold at 212-764-7754 for further information or to reserve advertising space.

**HOLLYWOOD ROOSEVELT HOTEL:** Rooms are available to AVC registrants for only \$75 a night. To get the special rate, call 213-466-7000 and identify yourself as an AVC registrant. The hotel is located at 7000 Hollywood Blvd, Hollywood, CA 90028.

### NOTE THE FOLLOWING DEADLINES:

- **OCTOBER 16**  
AVC Directory Guide advertising reservations deadline.
- **NOVEMBER 6**  
Pre-registration rate of \$325 ends and pre-registration closes. (Registrations received after this date will be returned).
- **NOVEMBER 19**  
\$375 Walkup registration begins at 12:00 pm at the Hollywood Roosevelt Hotel.



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# HOME VIDEO

## 3-D Camcorder Could Re-image Future

A biweekly column focusing on products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

ANYONE who's spent hours clicking away at a pair of toy binoculars called the View-Master will really fall for the latest development in video.

The product is a 3-D camcorder, and if the company that developed it ever brings it to market, it will have videophiles flocking to the stores in droves.

The camera features two slightly off-position microcamera heads using CCD image sensors instead of one. The principle is fairly similar to that of the View-Master. The images, recorded on standard compact VHS tape, can be played back on conventional VCRs, but a special television that scans lines twice as fast as normal sets is required. Also required are a pair of



LCD glasses and an adapter that coordinates the images between the VCR and the glasses.

The glasses, unfortunately, have been a factor in all 3-D systems and, next to the cost of the unit, could be a chief impediment to success. It seems unlikely that a system that doesn't require glasses will be developed any time soon, considering the vital role they play.

While 3-D video products on videodisk have been around for years, the camcorder from Toshiba is the first of its kind. Until now, cameramen have had to use a relatively complex system of two cameras to record 3-D images. The Toshiba product vaults the technology years into the future—and does it on a VHS-C camcorder no larger than one you'd use to take videos of Aunt Matilda's wedding.

Like previous systems, the camcorder requires a special set of glasses and a 3-D adapter to achieve the effect. Both would be packaged with the system. The glasses allow the right and left views to be turned on and off in quick succession so respective im-

ages are seen by the appropriate eye, introducing them in your brain in such a way as to create a "stereoscopic" image. The adapter, which is hooked between the VCR and glasses, synchronizes the images with the glasses, Toshiba says.

Toshiba's camcorder also introduces a significant improvement over previous 3-D configurations since it doesn't have the annoying flicker that results from images being sent at a rate of 30 per second to each eye.

The unit doubles the number of pictures. It digitally memorizes and then repeats the images sent to each eye, for a total of 120 images per second.

Toshiba, a digital innovator, isn't too optimistic about the short-term prospects for a 3-D camcorder in the consumer market. Hiroshi Iizuka, merchandising manager for video at Toshiba, says, "There is no schedule at all to sell it in the U.S. at this moment." He also says initial interest is likely to come from medical, industrial, and other professional fields.

Price, as always, is the chief factor. He says it is likely to cost about 50% more than standard camcorders, or about \$2,100.

What's more, users will need a special double-scanning TV to see 3-D images to match the 120 pictures sent. Toshiba markets three such sets, each priced at the higher end of the company's TV price list.

Still, Toshiba hasn't closed the door on the consumer market. Iizuka says the product will be on display at the January Consumer Electronics Show in Las Vegas and that a good reception there could bring the product to market before the end of next year. "After CES, we'll decide if it can make it," he says.

The product is the latest in a series of recent innovations in consumer electronics that seek to make TV pictures as real as life through a window. Iizuka won't speculate on whether 3-D will ever get past the extravagance stage. However, interest in the product on the consumer level could force participation from broadcasters, as is happening now with super-VHS and high-definition TV.

### 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.

"So Far," 6 West Home Video, 55 minutes, \$29.95.

The Grateful Dead collide head-on with state-of-the-art computer-generated graphics in this fascinating glimpse of the legendary band, its music, and its dedicated fans. Directed by Len Dell'Amico and Dead guitarist Jerry Garcia, "So Far" lifts music video programming to a new level. Footage of the Dead jamming in a somber conclave quickly erupts into a live performance, and this, in turn, evolves into a stampede of dazzling imagery. We're not just talking computer tricks here.

A visual smorgasbord that includes some bizarre black-and-white footage culled from the archives adds a unique dimension. Though the tape is hyped as an "unfolding capsule history of the Dead," there is no early footage or narrative to make good on that promise. Even so, this tape is as powerful and imaginative as the band itself. In short: "So Far," so good.

AL STEWART

"Carol Burnett's 'My Personal Best'" (two volumes), J2 Communications, 60 minutes, \$29.95 each.

In a brief intro, Carol Burnett describes the hand-picked sketches as "her personal best." One cassette, featuring the comedy classic "Went With The Wind," is by far the funnier of the two. The takeoff on "Gone With The Wind" features one of the

longest-sustained laughs ever earned on the show, when Burnett's gownless Scarlett O'Hara dons drapes and a curtain rod for a memorable sight gag. Just as hilarious is the "Mama, Eunice, & Ed" segment, in which the Eunice character aims for stardom shrieking "Feelings" on the "Gong Show."

The second volume's vignettes are disappointingly more variable in quality. Among them, Tim Conway's brilliant brand of physical comedy salvages the skit "No Frills Airline," while the homage to Shirley Temple musicals, "Little Miss Showbiz," is sparked by engaging songs and choreography. Both tapes spotlight the ingenious comedy ensemble of Burnett, Harvey Korman, Conway, and Vicki Lawrence. Fans of the star may take an interest in noting how many

of Burnett's personal favorites are their own. With more than a thousand skits left to choose from, all we can say is more, more, more.

ED BURKE

"Claudio Arrau: The 80th Birthday Recital," Video Artists International, 111 minutes, \$49.95.

Master pianist Claudio Arrau's devoted followers are the target buyers for this absorbing cassette, which was filmed during a 1983 recital at a packed Avery Fisher Hall in New York. The format is simple. The pudgy pianist comes on stage, bows, and plays, with little ancillary business to distract or titillate. If he drops a fair number of notes along the way (as he indeed does), it should matter as little to his video audience as it did to his listeners in the hall. Interpre-

tive insight is the draw, and this is supplied in generous measure. Actually, it is remarkable how much technical facility Arrau can still muster—more than is necessary to get his musical points across.

The demanding program includes two Beethoven sonatas—the "Waldstein" and the "Appassionata"—and works by Debussy, Liszt, and Chopin. Martin Bookspan is the skilled host. During breaks from the concert, he conducts a couple of short interviews with Arrau and elicits some illuminating comments. Photographs are used to document stages of the artist's career. Finally, there is a surprise tribute on stage, with friend Placido Domingo leading the audience in "Happy Birthday To You." IS HOROWITZ

(Continued on next page)



**Playin' In The Video.** Grateful Dead guitarist Jerry Garcia, left, discusses the band's new video release, "So Far," at a press conference in New York. The 55-minute video contains both conceptual footage and a Dead concert performance. A total of seven songs is included on the tape, which will be released on Oct. 28 by the Arista Records division 6 West Home Video. List price will be \$29.95 (see review, this page). With Garcia are, from left, Len Dell'Amico, who directed the video with Garcia; Grateful Dead member Bob Weir; and Clive Davis, president of Arista Records. (Photo by Susana Millman)

# 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>RECREATIONAL SPORTS™</b>						
★ ★ NO. 1 ★ ★						
1	1	43	<b>GOLF MY WAY WITH JACK NICKLAUS</b>	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95
2	3	21	<b>THE BEST OF THE FOOTBALL FOLLIES</b>	NFL Films Video	NFL's best and funniest football bloopers fill this compilation.	19.95
3	5	15	<b>DORF ON GOLF ♦</b>	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
4	4	15	<b>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1</b>	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
5	7	31	<b>SUCCESSFUL WHITETAIL DEER HUNTING</b>	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95
6	2	43	<b>AUTOMATIC GOLF</b>	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
7	10	9	<b>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2</b>	Vestron Video 2039	More great tips from the master of golf.	39.98
8	12	25	<b>SKI MAGAZINE'S LEARN TO SKI</b>	Lorimar Home Video 098	Beginner's guide to skiing, designed to teach basic techniques.	19.95
9	9	33	<b>GOLF LESSONS FROM SAM SNEAD</b>	Selluloid/Adam R. Bronfman Star Video Productions	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95
10	8	9	<b>THE ELUSIVE WHITETAIL DEER</b>	3M/Sportsman's Video Leisure Time Video	Step into the habitat of the Whitetail and improve your hunting abilities.	49.95
11	6	21	<b>WAY OF THE WHITETAIL</b>	3M/Sportsman's Video Leisure Time Video	Learn to locate deer by understanding what they eat, where they live, etc.	69.95
12	20	25	<b>T'AI CHI CH'AUN</b>	Touching The Clouds King Of Video	Nancy Kwan demonstrates and explains the oriental exercise for mind and body.	42.95
13	14	35	<b>WARREN MILLER'S LEARN TO SKI BETTER</b>	Lorimar Home Video 098	A definitive guide to the art of skiing.	24.95
14	15	7	<b>SOCCER FOR EVERYONE: VOLUME 1</b>	Sports World	This program includes juggling, heading, dribbling and trapping.	29.95
15	RE-ENTRY		<b>MARTY HOGAN: POWER RAQUETBALL</b>	Pacific Arts Video 598	Lessons include serving, returning, forehand, backhand & court strategy.	19.95
16	NEW▶		<b>PLAY BETTER GOLF: VOLUME 1</b>	Spinnaker Software Corp.	Includes principles of the golf swing; woods & long irons etc.	9.95
17	13	9	<b>VIC BRADEN'S TENNIS VOL. 1</b>	WGBH Education Foundation Paramount Home Video 2316	Covers forehand, backhand, serve, and volley.	24.95
18	18	23	<b>NFL CRUNCH COURSE</b>	NFL Films Video	Profiles of football greats plus the NFL's greatest hits.	19.95
19	16	19	<b>LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO</b>	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
20	11	37	<b>JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE</b>	Vestron Video 1022	Learn tennis secrets and tips from the world's two best players.	29.95
<b>HOBBIES AND CRAFTS™</b>						
★ ★ NO. 1 ★ ★						
1	1	43	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1</b>	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
2	13	15	<b>CAKE DECORATING</b>	Learn By Video	The tips, tricks, and techniques of decorating are at your fingertips.	29.95
3	2	29	<b>LAURA MCKENZIE'S TRAVEL TIPS-HAWAII</b>	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
4	4	21	<b>VIDEO AQUARIUM</b>	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
5	11	43	<b>CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2</b>	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
6	15	21	<b>YES YOU CAN MICROWAVE</b>	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
7	3	29	<b>CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK</b>	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95
8	5	3	<b>AUSTRIAN ODYSSEY</b>	Quantum Communications	Austria comes alive as you explore castles, ski the Alps, and more.	29.95
9	8	15	<b>MADE EASY-ELECTRICAL</b>	Lorimar Home Video 073	This volume is designed to save homeowners money on simple repairs.	14.95
10	12	9	<b>VIDEO FIREPLACE</b>	The Video Naturals Co.	Relax in the glow of a flickering fire-right on the T.V. screen!	19.95
11	10	37	<b>THE VICTORY GARDEN</b>	Crown Video	Planning, planting, maintaining, and harvesting of the home garden.	24.95
12	7	27	<b>JULIA CHILD: MEAT</b>	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
13	14	29	<b>HUGH JOHNSON'S-HOW TO ENJOY WINE</b>	Simon & Schuster Video Paramount Home Video	A definitive look at wine from cooking to decanting and buying	29.95
14	9	7	<b>MADE EASY-REMODELING</b>	Lorimar Home Video 140	Volume is designed to save you money on common home repairs.	14.95
15	6	11	<b>CHET ATKINS: GET STARTED ON GUITAR</b>	Atkins Video Society	Chet's easy style of teaching makes learning guitar fun.	69.95

♦ 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: Health And Fitness; Business And Education.

## VIDEO REVIEWS

(Continued from preceding page)

"The Winans Live in Concert," American Videogram, 108 minutes, \$29.99.

The Winans humorously poke fun at one another prior to their concert at the Beverly Theater in Beverly Hills, Calif. But then there's a sharp twist: While there may be a meaningful message in this collection of songs, since when does "God's word" include such political matters as the current fighting in Iran and the affairs of the Soviet Union?

Beyond that the flaws seem endless: Lighting is poorly orchestrated; the cameras are often fixed on the floor rather than on the performers; and the audio seems to fade in and out, as if the engineers couldn't decide whether the volume should be high or low. The concert becomes repetitive and boring as the group is more interested in sermonizing than harmonizing. Viewers who want to see a video that highlights the talents of the three-time Grammy Award winners will be profoundly disappointed in this offering.

RENATE L. FOSTER

"The Search For Santa Claus," Congress Video Group, 30 minutes, \$16.95.

You can't judge a book by its cover, and "The Search For Santa Claus" proves you can't judge a Christmas video by its sleeve. The cover seems to promise a cheerful children's holiday story narrated by

Peter Ustinov. The reality is something else—a dry documentary researching the origins of St. Nicholas. The set, even with a fireplace, Christmas tree, and two patronizing children, creates a less-than-toasty mood. Transitions are radically disjointed: The video jumps from footage of a parade, to visits to Turkey and Germany to photo flashes of Santa's documented evolution and back to parade footage, with shots of Ustinov and the children sprinkled throughout. The cinematic composition is well-planned in some areas but choppy in others; the editing often resembles that of an amateur's home movie.

To make matters worse, much of the information presented is probably over the heads of the very viewers the video is most likely to attract—children. In short, this is not a likely candidate to become a holiday classic.

DEBBIE HOLLEY

"Celtics '87: 'Home Of The Brave,' plus 'Sweet Sixteen,'" CBS Fox Video, 120 minutes, \$29.98.

Despite an injury-ridden campaign, the Boston Celtics played past younger, hungrier, and healthier Eastern Conference challengers in the '87 playoffs to defend its '86 NBA title in the '87 finals. And once there, they stretched the practically invincible Los Angeles Lakers to six games. "Home" captures the diligent spirit that allowed the team to

(Continued on next page)

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## newsline...

**ACQUISITIONS, TAKE NOTE:** Cinetex, a new one-stop gathering place, expo, and festival for the international film, television, and video community, is set to take place next year Sept. 23-Oct. 1 in Las Vegas. It's a joint collaboration of the American Film Institute, which will oversee creative content, and The Interface Group of Companies, a large independent producer of trade shows and conferences. Attendees are expected to include foreign buyers of U.S. films, state film commissioners, theater-supply companies, home video wholesalers, independent television station program buyers, and major motion picture studios. The event is being announced through more than \$600,000 worth of print advertising in entertainment industry journals.

**PRISM ENTERTAINMENT** will release nine titles in Japan during the first quarter of 1988. The move, which comes as a result of a joint venture between Prism and Tokyo-based Gaga Communications, marks Prism's initial venture into direct distribution in foreign markets. Under the terms of the deal, Prism and Gaga will share the costs of acquisitions, manufacturing, advertising, and overhead. The two firms will split the profits.

**REPUBLIC EYES THE BIG TIME:** In an effort to become "a major source of quality features for the rental market," Republic Pictures Home Video says it will begin to release to films for \$79.95. "If Looks Could Kill" and "The Assassination Of Trotsky" will be available beginning Dec. 9 for a list price of \$79.95. According to Vallery Kountze, VP marketing, the company is on the lookout for other titles suitable for the rental market. "Our acquisition program is now well under way," she says.

**LORIMAR TEAMS TO LURE BLACK WOMEN** through a promotion that will offer the video "Sheryl Lee Ralph's Beauty Basics" for \$12.95. The offer will be inserted into more than a million packages of Johnson hair and cosmetic products tailored to the needs of black women. The 30-minute video, which has a list price of \$19.95, is described by Lorimar as a "guide to teaching today's contemporary black woman proper makeup application and technique." According to Noel Gimbel, president and chief operating officer of Lorimar Home Video, the tape and promotion with Johnson mark the company's entry into "the relatively untapped black marketplace."

**ALLAN SCHLOSSER**, the key spokesman for the Consumer Electronics Industry, has resigned from his position as vice president of communications for the Electronic Industries Assn. Schlosser, who had been associated with EIA since 1982, has been named senior vice president of Wolf Trap, the only U.S. national park dedicated to the performing arts. In an effort to promote stereo TV, Schlosser helped orchestrate a series of television broadcasts from Wolf Trap. The concerts were aired on PBS in stereo.

AL STEWART & JIM McCULLAUGH

## VIDEO REVIEWS

(Continued from preceding page)

get as far as it did. Unfortunately, the playoff segment suffers from a frequent and unnecessary lack of objectivity that cheapens this chronicle of the Celtics' accomplishments.

To sweeten the bitter pill that Boston fans swallowed during the '86-'87 season—and to enhance this video's value—the program concludes with a look at the '86 NBA playoffs, which the Celtics won to earn their 16th title. Produced more from an objective point of view than a Boston perspective, it's much less biased than the tape's first hour.

GEOFF MAYFIELD

**"Pride Of Place; Building The American Dream: 'Proud Towers,' Films For The Humanities, 52 minutes, \$29.95.**

The "Proud Towers" installment in the eight-part "Pride Of Place" documentary series on architecture traces the past 100 years of Ameri-

can skyscrapers, from the church-like "cathedral of commerce" exemplified by the Chicago Tribune Building to New York's art-deco icons the Chrysler and Empire State Buildings and its '50s classics the Lever House and Seagram Building. The survey also covers more recent structures, like Manhattan's controversial AT&T Building, and comes full circle with the glass-walled ecclesiastical styling of Pittsburgh's PPG Place.

Clever camera angles manage to fit very tall buildings into very small screens, and the use of contemporary photos, film clips, souvenirs, and even songs enlivens an often dry topic. Unfortunately, writer Robert A.M. Stern's authoritative narration is undercut by his less-than-dynamic on-screen appearances. After all, nobody ever increased his stature by standing next to a skyscraper. **DREW WHEELER**

FOR WEEK ENDING OCTOBER 24, 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	6	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
2	2	9	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG	29.95
3	<b>NEW ▶</b>		STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
4	5	53	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
5	4	40	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
6	3	31	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
7	<b>NEW ▶</b>		LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
8	8	29	RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	29.98
9	6	103	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
10	<b>RE-ENTRY</b>		THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
11	13	51	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
12	7	19	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
13	11	97	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
14	15	101	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
15	12	39	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	29.95
16	39	3	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
17	18	18	DISNEY SING-ALONG SONGS: HEIGH HO!	Walt Disney Home Video 531	Animated	1987	NR	14.95
18	9	70	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
19	10	7	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
20	16	19	HERE'S DONALD!	Walt Disney Home Video 527	Animated	1987	NR	14.95
21	20	21	PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95
22	<b>RE-ENTRY</b>		MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
23	22	2	SOME LIKE IT HOT	CBS-Fox Video 4577	Marilyn Monroe Jack Lemmon	1959	NR	19.98
24	<b>NEW ▶</b>		JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Jane Fonda	1987	NR	39.95
25	<b>RE-ENTRY</b>		GENTLEMEN PREFER BLONDES	CBS-Fox Video 1019	Marilyn Monroe Jane Russell	1953	NR	19.98
26	21	15	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG	19.95
27	28	96	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
28	<b>NEW ▶</b>		DEATH BEFORE DISHONOR	New World Entertainment New World Video A86260	Fred Dryer	1986	R	79.95
29	<b>RE-ENTRY</b>		SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
30	<b>NEW ▶</b>		EVIL DEAD 2: DEAD BY DAWN	Rosebud Releasing Corp. Vestron Video 5212	Bruce Campbell Sarah Berry	1987	NR	79.98
31	17	4	MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG	89.95
32	40	28	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95
33	26	11	BILL COSBY: 49	Kodak Video Programs 8118705	Bill Cosby	1987	NR	19.95
34	25	116	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
35	37	4	SEVEN YEAR ITCH	CBS-Fox Video 1043	Marilyn Monroe Tom Ewell	1955	NR	19.98
36	31	2	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
37	19	4	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG	89.95
38	36	12	THE DOORS: LIVE AT THE HOLLYWOOD BOWL	The Doors Video Company MCA Home Video 80592	The Doors	1987	NR	24.95
39	38	19	KISS EXPOSED	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1987	NR	29.95
40	24	43	THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	29.98

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

## Service Offers Dish Owners Home Previews

CHICAGO A recently launched, satellite-delivered home video buying service called "Telecassette," allows satellite dish owners to preview certain home video releases and order cassettes through a toll-free phone number.

The service, which began broadcasting earlier in October, is the brainchild of Flamingo Entertainment, a privately held corporation based in Oakland, N.J. According to marketing manager Fay Alper, the hourlong program will be beamed to dish owners each Thursday night via communications satellite Westar V, transponder 12X.

The company plans to use Telecassette to show excerpts from 10 different home video releases per week, with editing done in-house by Flamingo Entertainment. Alper says titles offered are primarily nonmovie product, and include how-tos, sports, and children's titles.

An 800 number is provided for ordering cassettes, and viewers may pay with a credit card. Orders are filled by the supplier and tapes delivered to the consumer in four-six weeks.

According to Alper, the company's founders had previously been involved in the cable and satellite industries. Flamingo Entertainment, he says, was formed as "a natural outgrowth of these areas." The service is being offered to home-dish and cable markets through direct mail as well as publications oriented toward satellite dish owners.

MOIRA McCORMICK

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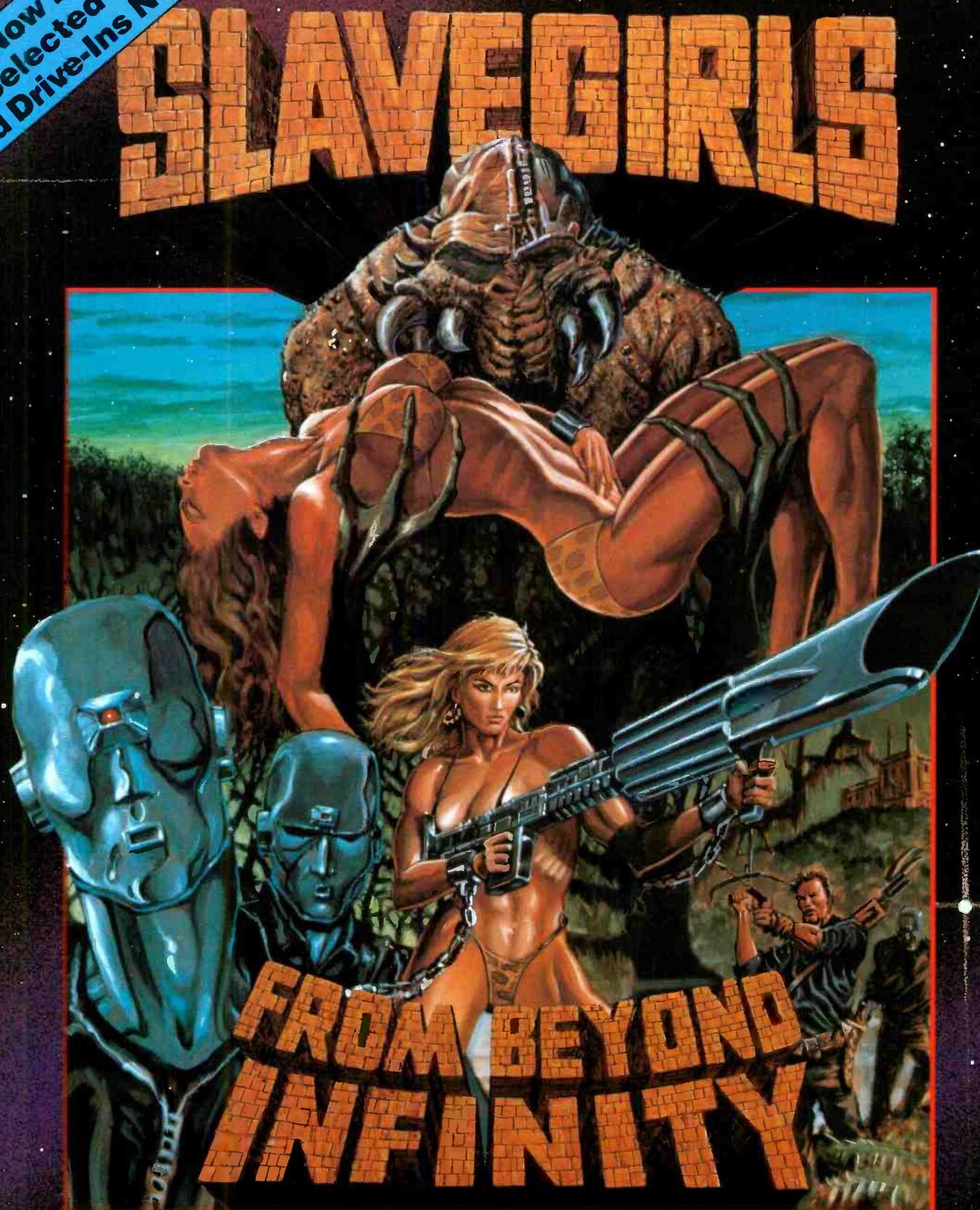
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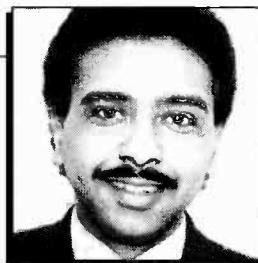
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# HOT LATIN 50™

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

Products with the greatest airplay gains this week

## Latin Notas



by Tony Sabournin

"WE ARE HAPPY TO INFORM Latin Notas that we are very much alive," stated the cordial note from Arturo Saiz Jr. and Héctor Varona, partners in West Side Latino Sounds Corp., distributors of the SEECO line of records, recently described in this space as "defunct." Saiz stressed during a subsequent meeting that West Side Latino's agreement with TH/Rodven over rights to SEECO compact disks is actually a partnership, in which WSL shares profits with TH/Rodven on CD sales in the U.S. and Puerto Rico for three years. "If it works," Saiz said, "it could continue forever."

West Side Latino was created in 1969 by Arturo Saiz Sr., who had worked for several years for Gema Records, which was partly owned by Guillermo Alvarez Guedes, the Cuban comedian. To meet his initial goal of creating a multilabel distributor, Saiz Sr. acquired distribution rights from Gema, Ansonia, SEECO, UA Latino (United Artists' Hispanic arm), Raiz, A&S, Tropical, and Bronjo.

After the death of Sidney Siegel, SEECO's original owner, and the subsequent purchase of the company by David Last, WSL acquired distribution rights from the label for the U.S., Puerto Rico, and Canada. Says Saiz Jr., "At that point, with all the unreleased musical jewels in our archives, we didn't see the need to record anyone else." Varona concurs. "The cost of releasing a new album, after promotion and advertising, could reach as much as \$30,000," he says. "With that money, we can rerelease any number of catalog *clásicos* and make more money with less effort."

West Side still has consistent sellers. "Tito Rodrí-

guez is still very much in demand," says Varona. WSL will soon make 35 of Rodríguez's LPs available on cassette for the first time, he says.

"Any Celia Cruz with the Sonora Matancera sells like crazy," adds Varona. Both he and Saiz Jr. attribute the success of these artists to the drastic influx of Columbians to the U.S. They say Columbians know the SEECO catalog better than any other Hispanic group. "While American children, even those of Hispanic descent, aren't very traditionalist, families in Latin America still are," says Saiz. "And when it comes to tradition, West Side's still No. 1," adds Varona.

**NOTAS Y NOTICAS:** The most-listened-to radio songs in the Dominican Republic are "Como Tú," Orquesta Internacional (Doresa); "Esa Mujer," Carlos David (Karen); "Sálvame," Wilfrido Vargas (Sonográfica); "La Mayimba," Marcos Caminero y Sui Generis (R&R); "Luna Mágica," Belkys Concepción (Belcon/Kubaney); "Llorarás," Hijos de Puer-

## WSL is alive and well and living in New York

to Rico (TH); "Noche De Bodas," Braulio (CBS); and "Lobo Domesticado," Tommy Olivencia (TH) . . . Olivencia's recent promotional success on the island has irrational minds thinking that salsa can displace *merengue* in its homeland. I wouldn't bet on it happening anytime soon . . . Discos AyM has named Freddy Tovar promotional representative for the California and Texas regions, based in A&M's Los Angeles offices . . . BMG named former TH operative Jorge Juré to a sales/promotional post in its Texas area . . . EMI Latin's East Coast operations manager Jimmy Sánchez, once scheduled to move to New York, will instead be transferred to his native Puerto Rico, where he'll be selling all Capitol-related English-language products as well as promoting Spanish products.

## LA RADIO LATINA



by Carlos Agudelo

THESE are busy times for New York's Latin radio. WKDM-AM, owned by United Broadcasting, is looking for a program director following the promotion of Jimmie Jimenez to general manager. As part of the reorganization of his staff, Jimenez has named Art Gordon sales manager and Debby Todres promotion director. No changes in the station's music mix—60% pop ballads and 40% salsa-*merengue*—are predicted, although Jimenez pledges to beef up his station's coverage of the city's Latin music scene.

WJIT-AM, owned by Infinity Broadcasting, may also be looking for a PD following the resignation, for personal reasons, of Silvio Iglesias, effective Oct. 31. Iglesias, who is going back to Puerto Rico to take better care of himself, leaves the station on good terms. WJIT just hired Gilda Miros, one of the best radio personalities in the city, to complement its morning shift.

WADO-AM, the oldies, news, and talk station, which changed owners recently, has signed a representation contract with Caballero Spanish Media. Before the deal was reached, WADO was one of the biggest and few remaining stations to maintain an independent sales operation. With this "coup," Caballero reaffirms its position as the largest rep firm in Spanish radio today, although it faces stiff competition from the Katz and Major Market Latin operations and Lotus Hispanic Reps.

Meanwhile, WSKQ-AM is celebrating its fourth anniversary this month. The party began Oct. 1 in front of the station's studios in Times Square, with a concert by Bobby Rodríguez y la Compania that forced police to close the area to traffic. Air tickets to Puerto

Rico, color televisions, and other gadgets were given away to mark the occasion. The celebration ends with a free concert by pop artists and salsa-*merengue* bands Oct. 30 at Madison Square Garden's Felt Forum.

WHILE ALL THIS ACTIVITY is going on, most of the aforementioned New York stations took a dive in the summer Arbitron ratings. WSKQ, ranked first among the Spanish-broadcasting stations in the spring with a 2.0 share, dropped to 0.8. WKDM went from 1.2 in the spring to 0.6 in the summer, while WJIT's share remained at 0.5. The only station to gain was WADO, which recaptured first place with an 1.8 share, up from its 1.6 spring rating.

AN ANTIDRUG CAMPAIGN, based on personal appeals by well-known international artists, is being transmitted by WSRA-FM Puerto Rico, "Sonorama 107," programmed by David Gleason. The hourly Say

## Changes are taking place at New York's stations

No To Drugs messages have been recorded by Zuleyka, Jose Alberto, Carmita Jimenez, Yuri, Karin, Wilkins, Ricardo Montaner, Luisa Maria Guel, Ambar, Nelson Ned, and Danny Rivera, among others . . . Vicente Fernandez, Los Bukis, Los Tigres Del Norte, Jose Jose, and Marisela are the most popular Hispanic artists in Chicago, according to El Palenque, a survey of more than 25,000 individuals. The survey was sponsored by the Miller Brewing Co. in conjunction with WTAQ-AM "Radio Fiesta." Each of the artists named above will receive a plaque and will be featured in a one-hour special hosted by WTAQ program director Tony Guerrero. The program will be offered to other stations in the country. Juan Gabriel, Los Caminantes, Ramon Ayala, Camilo Sesto, and Rocio Durcal were the runners-ups.



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DOLLAR  
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VIDEO

\*Distributed among 100 winners, equaling 10,000 minutes each winner. Cash prize of \$200 will be awarded directly to each winner by HBO Video based on average cost of video rental (\$2.50) and average length of movie (125 minutes). The HBO Video Sweepstakes is not affiliated with DeLaurentis Entertainment Group inc. "Million Dollar Mystery" Sweepstakes

NO PURCHASE NECESSARY. You may obtain a free key by writing to: Key Request, P.O. Box 3659, Syosset, NY 11775 by November 2, 1987. Sweepstakes ends December 18, 1987. Void where prohibited.

**Last Order Date: November 2, 1987 Release Date: November 18, 1987**

# CEVAXS To Buy Assets Of Southland's MusicQuik

BY CHRIS MORRIS

LOS ANGELES CEVAXS Corp., a video rack service for convenience stores, has signed a letter of intent to purchase the assets of the Southland Corp.'s MusicQuik video rental division, which supplies the majority of U.S. 7-Eleven stores.

When the deal is finalized, the Vancouver, British Columbia-based firm, formerly known as Consolidated Video Systems Ltd., will pay Dallas-based Southland approximately \$52 million. CEVAXS will then operate its rental system under the MusicQuik logo in 4,500 U.S. 7-Eleven stores.

The CEVAXS-Southland deal is something of a natural, given the two corporations' existing agreements: The Canadian company supplies approximately 500 Canadian 7-Elevens with its Renta-Movie system and 360 stores in the American Northwest—the majority of the 7-Elevens in the region—under the MusicQuik label.

CEVAXS, a growing presence among North American video rack specialists (Billboard, Aug. 8), is poised to move into the forefront of U.S. video jobbers.

The company, which had 2,732 outlets in operation as of July, now claims 6,000 contracted accounts. The Southland deal brings CEVAXS' North American total to approximately 10,500, according to chairman and co-founder A. Elliott Martin.

"We are the largest video retailer

in North America in terms of both numbers and volume," Martin says.

Southland's decision to sell its MusicQuik division, which began its U.S. rollout in early 1986, was spurred by a leveraged buyout of Southland's public stock, which was undertaken in July by Southland chairman John Thompson, president/chief executive officer Jere Thompson, and board member Jodie Thompson, the sons of company founder Joe C. Thompson.

The stock debt involved in the buyout is estimated at approximately \$5 billion.

"We have been looking at what assets we could sell without harming the business," says Southland spokeswoman Markeeta McNatt. "We identified several of those. Basically, [the sale] is a function of our examination of the company, based on the new environment we will be in."

Under the new arrangement, CEVAXS will not have 100% of Southland's U.S. business: Los Angeles-based Stars To Go will continue to service some 1,500 7-Eleven outlets. The American company claims a total of 5,500 accounts.

However, Stars' position as the uncontested leader among video jobbers has eroded recently. The firm just dropped 1,000 unprofitable accounts in a deliberate cost-cutting effort (Billboard, Oct. 10).

While Stars simultaneously announced the signing of six new chains that would bring 650 stores into the fold, the cutback signifies a

net drop of about 350 outlets.

In July, CEVAXS' Martin stated that his company's objective was a base of 9,000 installed stores within the next two years. He now says, "It's safe to say that by the end of the year, we will have between 8,000 and 8,500 operating stores throughout North America."

"[The Southland deal] does accelerate our growth plans marginally," Martin adds. "When you're marketing a program, you never know who you're going to be playing with."

Martin says that the opportunity

to pick up "quality premium real estate" helped spur the MusicQuik purchase.

"It is our target market to pick up that kind of account," he says.

CEVAXS' expansion is far from over, says Martin. "There are other key chains we're making advances with," he says.

The name change from CVS to CEVAXS, effective Oct. 12, further indicates the company's plans for diversification. The CEVAXS label "is not service-specific and will denote a company that offers numerous specialty retail services," Martin

says.

CEVAXS, heretofore a video specialist, unveiled plans to test market Audio Showcase, a cassette/compact disk sell-through program for convenience stores, at the National Assn. of Convenience Stores convention in Toronto in September.

Audio Showcase will be tested as an addition to the CEVAX Renta-Movie convenience store video fixtures.

Also at the trade show, the company launched a new, automated, 200-cassette video vending machine called the Vu-Tron Merchandiser.

FOR WEEK ENDING OCTOBER 24, 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	5	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	1986	29.95
2	2	52	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
3	3	20	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
4	4	20	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
5	6	108	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
6	5	20	DISNEY'S SING-ALONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
7	12	20	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
8	9	20	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
9	10	71	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
10	16	19	HERE'S GOOFLY!	Walt Disney Home Video 529	1987	14.95
11	15	71	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
12	7	71	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
13	13	108	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
14	18	50	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
15	19	31	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	14.95
16	14	70	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
17	11	80	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
18	8	103	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
19	17	20	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
20	<b>NEW</b>		LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
21	20	51	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
22	21	20	SILLY SYMPHONIES!	Walt Disney Home Video 530	1987	14.95
23	22	75	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
24	24	3	THE CARE BEARS FAMILY TREASURE CHEST	Lorimar Home Video 719	1987	39.95
25	25	46	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. 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.

## Phone Machine Calls Home Retail Sends New Message

BY EDWARD MORRIS

NASHVILLE The automated phone message machine has taken its share of knocks, but American Telemarketing Computers believes the device can be of tremendous help to video retailers.

The Redding, Calif., company markets one of these machines, the Video/Com 9000 system, which has been used in various test operations for about a year.

ATC president Jeff Travis says the device, which sells for \$1,795, can help dealers solicit new members, alert active members to new releases and promotions, and let them know when their rented videos are overdue. And because such calls are non-threatening, customers seldom resent receiving them, Travis argues.

Ron Smith has been using the Video/Com 9000 in his Billboard Video Stores for nearly a year. He says he has no complaints with it. In the newest of his three Utah stores, Smith says, he programmed the machine to make 60,000 calls, offering a free movie rental to anyone who came to see the store. In Smith's other locations, the machines make weekly calls to members bring newly stocked titles to their attention.

Travis says the machine enables retailers to stay in touch with members without the expense of printing and mailing a newsletter. And, he says, staying in touch with members

makes them more inclined to rent videos. According to Travis, only 25%-30% of the members of most stores rent titles frequently, and periodic calls can boost that percentage.

At the National Video outlet in Worcester, Mass., James Palmieri uses his system to "cold call" new members every other week. The message tells the person being called that the solicitations are being made by computer. It also announces new promotions and titles to members.

"You can't contact everyone on a regular basis, even with direct mail," Palmieri says. "With this system, when the customers come in, they know already what they're looking for."

Reaction from his members has been favorable, he says: "At first, we thought it would be a hassle. We asked who would like to be called [to be told of] new releases. Out of 3,000, more than 2,000 wanted the messages."

According to Travis, the machine is easy to operate, and users can make and change their own messages as often as they want.

Stores that want to solicit new members by phone can simply punch in the first number of an exchange, and the machine calls all the numbers in the exchange sequentially and gives the message. Members' phone numbers can either be loaded into the machine from the store computer or punched in individually.

## VIDEO RELEASES

Symbols for formats are  
 ◆ = Beta, ♥ = VHS, and ♣ = LV.  
 Where applicable, the suggested  
 list price of each title is given;  
 otherwise, "no list" or "rental"  
 is indicated.

**MARIA CALLAS: LIFE AND ART**

Documentary  
 ◆♥ Kultur/\$29.95

**COPS: BEHIND THE BADGE**

Documentary  
 ◆♥ Forum/\$39.98

**FITNESS IN A MINUTE: BODY BY JAKE**

Exercise  
 ◆♥ Forum/\$24.98

**JOANIE GREGGAINS ONE ON ONE**

Exercise  
 ◆♥ Forum/\$24.98

**THE HOUSEKEEPER**

Jackie Burroughs, Rita Tushingham  
 ◆♥ Lorimar/\$79.95

**IT'S HOWDY DOODY TIME: A 40-YEAR CELEBRATION**

Children  
 ◆♥ Fries/\$24.95

**IT'S NOT EASY BEIN' ME**

Rodney Dangerfield, Roseanne Barr, Robert Townsend  
 ◆♥ Orion/\$59.98

**LA CHEVRE**

Gerard Depardieu, Pierre Richard  
 ◆♥ Euro-American/\$69.95

**ON THE LINE**

David Carradine, Scott Wilson, Victoria Abril  
 ◆♥ Nelson/\$79.95

**THE PARTISANS OF VILNA**

Documentary  
 ◆♥ Euro-American/\$69.95

**PRETTY KILL**

David Birney, Season Hubley, Susannah York  
 ◆♥ Lorimar/\$79.95

**THE SECRET OF MY SUCCESS**

Michael J. Fox, Helen Slater  
 ◆♥ MCA/\$89.95

**THE ULTIMATE DRIVE**

Golf  
 ◆♥ Morris/\$12.95

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

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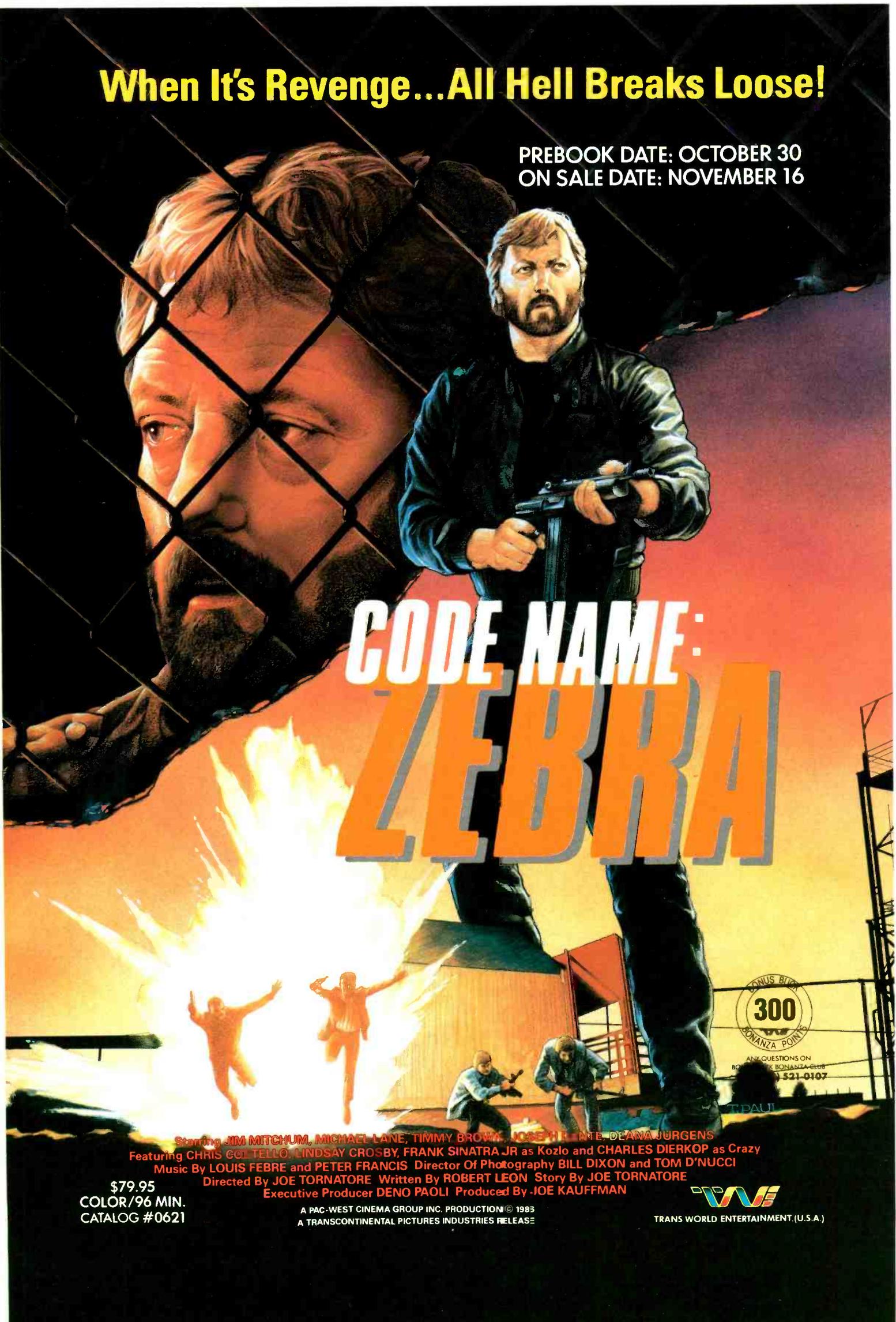
- The Alamo
- Cocoon
- Exodus
- Fiddler On The Roof
- The Good, The Bad, and The Ugly
- The Great Escape
- The Greatest Story Ever Told
- Jewel Of The Nile
- My Fair Lady
- New York, New York
- Patton
- Places In The Heart
- Return Of The Jedi
- Rocky IV
- The Sound Of Music
- West Side Story



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Music By **LOUIS FEBRE and PETER FRANCIS** Director Of Photography **BILL DIXON and TOM D'NUCCI**  
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TRANS WORLD ENTERTAINMENT (U.S.A.)

**Upcoming Trade Shows Across The Country**

**NEW YORK** A spate of trade shows sponsored by local Video Software Dealers Assn. chapters are scheduled through the beginning of November.

Four such exhibitions—a concept first pioneered by branches in Southern California—have been coordinated by the Northern California Regional, the Connecticut Regional, the Los Angeles, and the Chicago chapters.

On Oct. 18, from 11 a.m.-5 p.m., the second annual Bay Area Trade Show will be held at the Oakland-Hyatt Regency in Oakland, Calif. The Northern California chapter promises more than 100 booths featuring wares from video labels, distributors, and accessories suppliers.

There is no admission charge for the one-day event in Oakland. The show is not restricted to VSDA members; nonmembers are also invited to attend.

The second annual Southern New England Fall Video Expo returns to the Hartford Civic Center in Hartford, Conn., Oct. 21-22. The trade show, staged by the Connecticut chapter, opens at 11 a.m. both days and will be open until 9 p.m. on the first day and 8 p.m. the second day.

Plans call for 165 supplier booths. In addition, a party is planned for opening night, from 9-midnight, at the Parkview Hilton Ballroom, which will feature a Disney screening and a return performance by the Video Blues Band. Members and preregistered nonmembers are admitted free; otherwise, a \$5 fee will be charged at the door.

The Los Angeles chapter promises 85 manufacturer and distributor booths at its Oct. 25 regional meeting, from 9 a.m.-4 p.m. at the Sheraton Universal Hotel in Universal City. A continental breakfast with an appearance by Fievel, the character from "An American Tail," is set for 10-11 a.m.

Along with the booths, the Los Angeles chapter also plans to conduct a business meeting, which will start at 10:15 a.m. The agenda includes an anti piracy progress report by Richard Bloeser, a chairman from the Motion Picture Assn. of America; a talk by William Dear, co-writer, producer, and director of "Harry And The Hendersons"; and product presentations.

The Chicago chapter repeats its Mini-Convention, first held last year. The meet will run from 10 a.m.-5 p.m. at the O'Hare Exposition Center in Rosemont, Ill. Area distributors will mail invitations to some 20,000 dealers in Illinois and surrounding states.

Theme for the Chicagoland meet is Sales And Profit: Merchandising As A Year-Round Effort.

There will be no admission fee at either the Los Angeles or Chicago events.

For additional information about any of the four trade shows, contact Richard Karpel, regional activities director for the VSDA, at 609-596-2221.

## TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★★ NO. 1 ★★				
1	2	3	MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG
2	5	3	BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
3	4	4	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
4	1	9	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG
5	6	3	BURGLAR	Warner Bros. Inc. Warner Home Video 11705	Whoopi Goldberg Bob Goldthwait	1987	R
6	3	5	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G
7	23	2	ANGEL HEART	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
8	NEW ▶		STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG
9	7	9	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
10	15	2	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
11	8	10	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
12	16	2	POLICE ACADEMY 4: CITIZENS ON PATROL	Warner Bros. Inc. Warner Home Video 20025	Steve Guttenberg Bubba Smith	1987	PG
13	10	5	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
14	14	3	SOME KIND OF WONDERFUL	Paramount Pictures Paramount Home Video 31979	Eric Stoltz Mary Stuart Masterson	1987	PG-13
15	9	5	LIGHT OF DAY	Taft/Barish Entertainment Vestron Video 5200	Michael J. Fox Joan Jett	1987	PG-13
16	12	7	THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG
17	13	7	OVER THE TOP	Cannon Films Inc. Warner Home Video 11713	Sylvester Stallone	1987	PG
18	11	13	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13
19	19	3	HEAT	New Century Entertainment Paramount Home Video 12584	Burt Reynolds	1987	R
20	40	2	ERNEST GOES TO CAMP	Touchstone Films Touchstone Home Video 593	Jim Varney	1987	PG
21	17	9	THE THREE AMIGOS	Orion Pictures HBO Video 0007	Steve Martin Chevy Chase	1986	PG
22	22	7	RADIO DAYS	Orion Pictures HBO Video 0014	Mia Farrow Dianne Wiest	1986	PG
23	20	6	DEAD OF WINTER	CBS-Fox Video 5147	Mary Steenburgen Roddy McDowell	1987	R
24	18	9	CRITICAL CONDITION	Paramount Pictures Paramount Home Video 1879	Richard Pryor	1986	R
25	21	9	A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS	Media Home Entertainment M900	Robert Englund	1987	R
26	28	6	THE STEPFATHER	Nelson Home Entertainment 7567	Terry O'Quinn Jill Schoelen	1987	R
27	NEW ▶		DEATH BEFORE DISHONOR	New World Entertainment New World Video A86260	Fred Dryer	1986	R
28	24	13	THE GOLDEN CHILD	Paramount Pictures Paramount Home Video 1930	Eddie Murphy	1986	PG-13
29	26	8	BRIGHTON BEACH MEMOIRS	Universal City Studios MCA Home Video 80476	Jonathan Silverman Blythe Danner	1986	PG-13
30	25	7	MY DEMON LOVER	New Line Cinema RCA/Columbia Home Video 6-22821	Scott Valentine Michelle Little	1987	PG-13
31	NEW ▶		THE WRAITH	New Century/Vista Film Co. Lightning Video 9971	Charlie Sheen	1987	PG-13
32	27	15	NO MERCY	Tri-Star Pictures RCA/Columbia Home Video 6-20791	Richard Gere Kim Basinger	1986	R
33	35	27	BLUE VELVET	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
34	32	12	SOMETHING WILD	Orion Pictures HBO Video 001	Melanie Griffith Jeff Daniels	1986	R
35	29	14	CRIMES OF THE HEART	Lorimar Home Video 421	Diane Keaton Sissy Spacek	1986	PG-13
36	NEW ▶		NUMBER ONE WITH A BULLET	Cannon Films Inc. MGM/UA Home Video M80117	Robert Carradine Billy Dee Williams	1987	R
37	NEW ▶		EVIL DEAD 2: DEAD BY DAWN	Rosebud Releasing Corp. Vestron Video 5212	Bruce Campbell Sarah Berry	1987	NR
38	30	18	THE MORNING AFTER	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R
39	33	16	HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	PG-13
40	34	26	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

## VIDEO RETAILING

Flagship Increases Clout  
As Indie Membership Grows

BY EARL PAIGE

LOS ANGELES Video retail marketing group Flagship Entertainment Centers, based near Boston, is emerging as a national organization of independent stores bulwarking members from the pressures of continuing competition and consolidation, according to Charles McCauley, a founding director and vice president.

Flagship has built a membership of 100 stores since its organization

**'Our members have access to products and buy at prices that were not available to them before'**

in March, and McCauley says it is adding "an average of five each week."

Says McCauley, "Consolidation is the buzz word in the industry this year. In the next 12-18 months, I think you will see not 25,000 independent video stores in the U.S., but instead 5,000-7,000 and maybe considerably fewer chains or groups dominating home video retail."

Flagship membership is \$100 monthly, and the organization claims that applicants are carefully

screened before they qualify. According to McCauley, Flagship insists that stores be "full service" and that they have sell-through performance, hardware items, and servicing and warranty fulfillment.

Although still regional, with members from all New England states except Vermont, Flagship stores will be tagged in a national TV Guide advertisement for "Creep Show 2," which McCauley says is one indication of the group's recognition.

A recent cross-merchandising pact with Coca-Cola USA and Coca-Cola Bottling Co. of New England has led to current negotiations with Anheiser-Busch/Eagle Snacks, yet another indication of national potential.

Still another move recently through an association with TCM Software positions Flagship to link up with members via computer. As is, Flagship has 3,000 video and alternative product items from 38 vendors on line at its Tauton, Mass., facility for purchase through a telemarketing 800 number.

Members are also able to purchase Flagship's Pilot computer system, priced at \$6,612 for single terminal and \$7,222 for two users.

McCauley says growth has prompted Flagship to double its headquarter space to 2,400 square feet, although the 10 staffers there are "still falling over one another."

Flagship does not maintain a stocking warehouse, arranging for sup-

(Continued on page 75)

## RETAIL TRACK

(Continued from page 56)

rackjobber firm **Music Merchandisers of America**, Phoenix, Ariz., cautions this column about getting carried away. The grocery stores that Budin's firm is racking are big, but not 700,000 square feet, as recently described. Computer grem-lins added one zero too many. It's actually 70,000 square feet.

**COLUMBUS DISCOVERS** Camelot: **Camelot Music** was set to herald openings of its giant freestanding outlets in the Ohio capital, with the logical tie-in to the birthday of **Christopher Columbus**. However, there were some delays. So, since the art department was already going full tilt, the Columbus-based web switched gears and is launching another promotion for Oct. 12-28, which will celebrate hitting the 200-store level.

According to communications specialist **Ann Carson**, who has had a number of promotions going great. "It worked at great. We're putting 200 items on sale chain-wide." Media mix consists of newspapers plus in-store handouts. Examples of the sale include select **Clash** and **Motown**, **CBS**, and **MCA** at \$7.99; **Supersaver** cassettes from **Warner Bros.** priced at \$4.99; and sell like "The Godfather," "An American Tail," "Star Trek IV," and "Return Of The Jedi" at \$26.95.

Another promotion, which Camelot called Summer Tour '87, culminated on Oct. 15. A Columbia 12-speed bicycle was first prize at each store supplied by **Savoy**. Two hundred second-prize \$5 gift certificates were also given away. Grand prize was a new Nissan Pulsar NX SE.

Key elements in the "tour" promotion included a heavy metal sale prominently featuring \$2 off music videos of **Kiss**, **Dokken**, **Motley Crue**, and "Judah Priest Live!" For promotions of this magnitude, **Gleason** says an outside agency—**TRG Communications**—handles the judging, with store managers sending entries directly to the agency.

One more? A subscriber mailing to listeners of **WSKU**, the public station in Kent, Ohio, promotes the **Telarc** 20-page CD catalog. Eleven Northeast Ohio Camelot stores offer **WSKU** subscribers 10% off their purchases regularly, and, for this promotion, an additional 10% for **Telarc** titles is given. Camelot's in-house art department designed a wrap-around cover for **Telarc's** standard catalog, which touts details of the offer, and had the pieces mailed to **WKSU** listeners.

To reach Retail Track call marketing editor Earl Paige at (213) 273-7040.

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**CONVENTION CAPSULES**

**CHAPTER AND VERSE:** More than 75 retailers attending the WaxWorks/VideoWorks trade show in Owensboro, Ky. Oct. 5-7 said they were interested in setting up a Kentucky Video Software Dealers Assn. chapter. The move is being spearheaded by Deena Lukins of Video Productions, Cynthiana, Ky. (606-234-1535).

Lukins said that an earlier meeting in Lexington, funded by Source Video, netted several additional retailers who said they were willing to help establish a chapter. A meeting was set for Oct. 15 to select nominees for the local board of directors.

Beating the drum here for new members on the VSDA national board was Mary B. Bender, Video Memories Of Indiana, Columbus, Ind. (812-379-1013). She heads the

trade group's Indiana chapter.

**DOLLARS AND SENSE:** The trade show failed to make its projected sales goal of \$1.5 million, according to WaxWorks' sales veep Kirk Kirkpatrick. But it did hit the \$1 million mark. Kirkpatrick said that given the lower price of videos this year, the sales achieve-



ment was still remarkable for the company.

**THE DOCTOR IS IN:** One of WaxWorks' 49 Disc Jockey stores sold all of its Doc Watson albums in stock, including catalog product, by featuring the bluegrass

guitarist on end-cap displays. The chain has developed into one of the country's top hustlers of bluegrass music.

**ACCESSORIES COUNT, TOO:** Accessories buyer Kirk Brandenberger told Disc Jockey managers that they should have their employees treat new product info sent to them the same as they do company memos: read and initial each piece.

**BUBBLING OVER:** In the Disc Jockey managers meetings, held concurrently with VideoWorks' trade show, MCA Records reps demonstrated appreciation to the local helmsmen by serving them all champagne at the end of the distributor's product pitch.

**POLYGRAM PRESENTS:** The only country artist mentioned during the PolyGram product presentation was newcomer David Lynn Jones. In speaking of John Mel-

lencamp's new album, a label rep said Melencamp is so concerned about whether stores are getting stocked with his records that "he's even got his ex-wife checking into stores."

As the distributor has done at other chains' conventions during the past few months, PolyGram promised that it will have a line of 5-inch compact disk videos on the market during the first quarter of 1988. CDVs are expected to sell in the \$5.98-\$6.98 range.

**HOUSE FAVORITES:** During the CBS presentation that featured dozens of old and new acts, only two music videos evoked spontaneous applause from Disc Jockey's store managers. No, they weren't Michael Jackson and Bruce Springsteen—they were Billy Idol and Ricky Van Shelton.

EDWARD MORRIS

**Best Buy Plugs Tapes Plus Appliances In Its Stores**  
*Chain Features Attractively Designed Rental Sections*

BY MOIRA McCORMICK

**MINNEAPOLIS** When electric appliances superstore chain Best Buy Co. Inc., which has headquarters here, decided to install video rental sections in its stores, the company wanted to avoid the pitfalls experienced by other major appliance dealers that had tried to do the same.

"Some chains use their video rental areas just to keep people coming back, and the sections have the look of loss leaders—usually stuck in a corner, with poor selection," says Best Buy merchandise

**'If they like you, they won't go somewhere else just to save a quarter'**

manager Jeff Abrams.

Instead, Best Buy installed video areas designed to turn a profit, with their own entrances as well as in-store access. Consistent merchandising from store to store is emphasized. These areas also boast a vibrant atmosphere featuring neon, framed movie posters, and multiple stereo monitors. Now, 30 of Best Buy's 35 stores feature video sections, and, according to Abrams, video rental has proven to be a profitable venture for the retailer.

Best Buy—whose 18,000- to

**Canadian firms call for greater control of tape distribution ... see page 100**

25,000-square-foot stores are located in Minneapolis; Milwaukee; Des Moines, Iowa; St. Louis; Kansas City, Mo.; and smaller markets in Iowa, Wisconsin, North Dakota, and South Dakota—began installing video rental areas about a year ago, says Abrams. Since then, all new Best Buy outlets have opened with video rental sections, and most of the older units have been retrofitted to include the video sections.

Each video section is 2,500-5,500 square feet, with 4,000-7,500 titles. Approximately 400 titles are offered for sale as well. Abrams says sales account for about 20% of the chain's video business. Titles are displayed on the floor in foam-cored and shrink-wrapped movie boxes. Checkout is computerized and involves a bar-coded membership card intended to speed transactions. "A three-tape transaction can take as little as 10 seconds," says Abrams.

He says rental rates vary by market, but daily fees average \$1.99 for new releases, \$1.50 for catalog titles, and 99 cents for special titles. Periodically, Best Buy runs a 39-cent promotion, which Adler says has been "extremely successful."

Best Buy takes advantage of cross-promotional possibilities by offering 15 free rentals whenever a customer buys a television or videocassette recorder. The bonus is advertised on tent cards placed on hardware items and in Best Buy's weekly newspaper ads. "We run 12- to 16-page inserts in the Sunday papers, which reach a total of 7 million households per week," says Abrams.

Abrams says it is "hard to pinpoint" how much the video rental section has helped hardware sales. But he adds that store traffic has doubled in most units since the video sections debuted. Five new Best Buy locations are due before the year's end, and all will feature vid-

eo areas.

Abrams says Best Buy has held its own with video rentals, despite competition from such local retailers as Adventures in Video and Bigelow Video. "You excite your

customers, and that's what it's all about," he says. "If they like you, they won't go somewhere else just to save a quarter."



**Moving Experience.** Julie Weissman, who is featured with actor Scott Baio in Playhouse Video's "Kids In Motion," leads children in a creative movement class during an appearance at the F.A.O. Schwarz toy store in New York.

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## FLAGSHIP

(Continued from page 73)

pliers to ship directly to members. "We're a marketing group, not a buying group or distributing group, and yet as a residue we do enjoy centralized purchasing. Our members buy at prices and have access to products never available to them if they were purchasing as a single store or small chain," McCauley claims.

According to McCauley, Flagship's growth was catapulted as a result of a purchase arrangement with one of the large national home video distributors he prefers to not identify. "What it means is that we enjoy a 9% discount on catalog, a 3% accrual for co-op, and free freight both ways," he says.

As examples of cost benefits, McCauley says, "On \$29.95 sell-through titles, members never pay more than \$19.95." On a title like \$99-list "Platoon," members pay \$67. For top-line blank tape brands like Maxell, McCauley cites a standard T-120 cost of \$3.49.

However, centralized purchasing power is only one benefit, says McCauley. Flagship offers video lines that traditional distributors often do not carry, he says, like "City Lights, Semitar Products, Best Films & Video Inc., and an alternative label such as Light VT." Flagship also conducts a monthly seminar for members that is rotated throughout New England.

A veteran retailer himself, McCauley says he still "keeps my hand in" by working weekends and many nights in his single-store Video Ventures opened five years ago in Hingham, Mass.

McCauley believes he is well-connected nationally through his participation in national retail trade groups American Video Assn. and Video Software Dealers Assn. Laudatory of AVA and founder John Power, McCauley was asked to step down from a director post when his Flagship involvement was seen as a conflict. McCauley was nominated for a director post by the VSDA nominating committee this year and says he was narrowly beat out. He sits on the board of his local VSDA chapter.

One more development moving Flagship to the national forefront is a plan to take parent Americ-Video Enterprises public, McCauley says.

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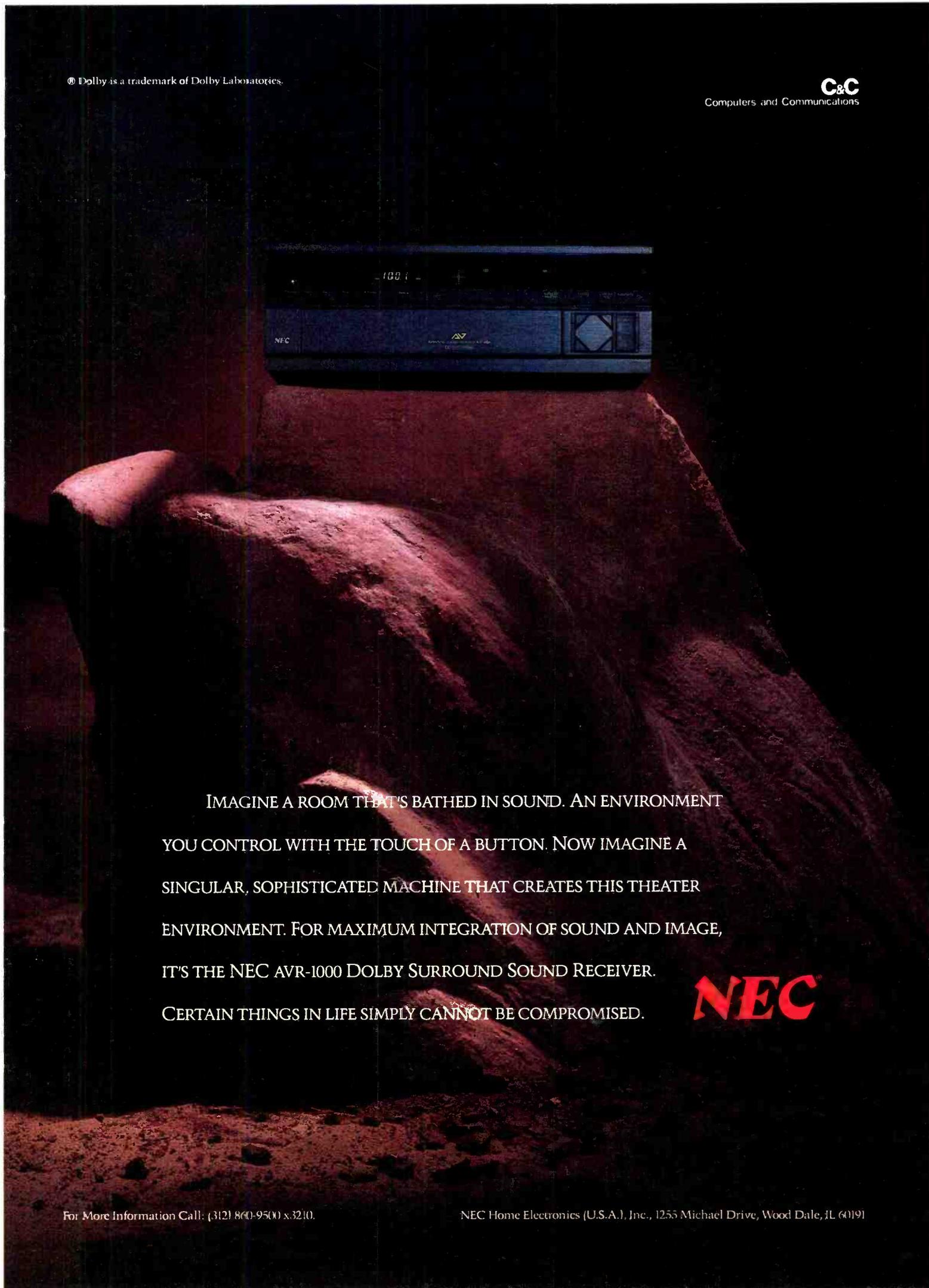
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CONVENTION

## Digital Workstations: The Future Is Now

By LAUREL CASH

The general wisdom in the industry holds that all-digital "tapeless" workstations will play an increasingly significant role in the recording studios of the future. But for many visionary professionals in both production and post production, that future is already here.

Such workstations are self-contained areas where one can complete an entire project without ever leaving the system. However, the various manufacturers involved in creating these devices take some very different approaches to achieving this final goal.

Let's examine some of the existing systems, as well as the soon to be unveiled plans of some of the major players in this game:

### NEW ENGLAND DIGITAL

This White River Junction, Vt.-based computer firm is celebrating its 10th anniversary this year. NED has produced the first full-fledged tapeless studio system available in the U.S. The NED system combines the Synclavier Digital Audio System with a direct-to-disk multitrack recorder. Facilities around the U.S. have acquired more than two dozen of these systems from NED in the past year, and the variety of applications is staggering.

The NED system offers a maximum of 13 minutes per track recording time—up to 32 tracks—thereby providing a total of 3 hours of non-continuous mono recording time, at a sampling rate of 50 kHz. In this context, non-continuous recording time means that at the end of a 13-minute segment, the system will not automatically start on the next track.

All inputs and outputs on the workstation are analog, and do not allow for transfer to any other equipment in the digital domain, such as Sony PCM-1610/1630, or AES/EBU standard interfaces. Further, the NED is what is referred to as a "closed system" workstation: There are no provisions for the NED to address any other product's

AUDIO  
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FUTURE

edit decision list, or vice-versa.

Some studio owners may see a closed system as offering a real advantage. The resulting audio product cannot simply be taken out of a facility like a reel of tape; for a project to be completed, it must be done at the studio's workstation.

Sonar Productions in Hollywood was one of the first facilities to use the Synclavier workstation, and have since completed dozens of feature film scores, albums, commercials, and TV work with the device.

Sonar's Brian Banks and Anthony Marinelli both agree that "the Synclavier is the best electronic musical instrument because it's an all-in-one system."

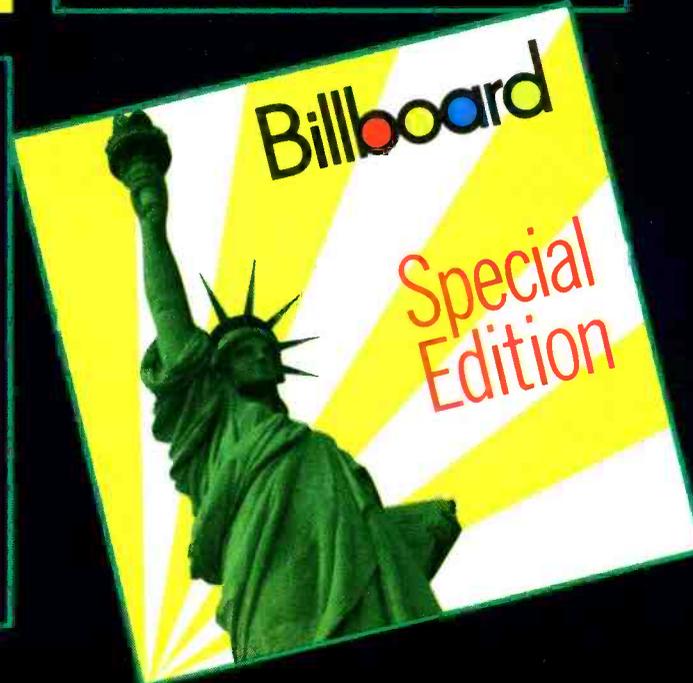
"It's the only one that generate music, record music, edit music, create sound effects, and edit sequences," says Banks. "Plus, it enables you to cross-reference everything."

On a recent feature film project, Sonar used the NED system to lay in an entire new orchestra track behind an existing vocal that had no click track. Banks says he found the NED's ability to tie a sequencer to a live recording on disk invaluable.

Mark Terry, NED's director of marketing, says the firm is introducing a "stand alone" disk-based system at the AES show. This new 16-track workstation is terminal-driven (rather than from a musical instrument keyboard), and will record up to 30 minutes per

*(Continued on opposite page)*

- Audio In Action
- Tapeless Stations
- Audio For Video
- DAT Recording
- Studio Software
- Product Previews
- Profiles In Sound
- Artists & Experts



## DIGITAL WORKSTATIONS: THE FUTURE IS NOW

(Continued from preceding page)

track, at a sampling rate of 50 kHz.

NED will also introduce an audio event editor that allows the user to take sounds recorded on the NED tapeless multitrack disk recorder and edit, loop, and repeat ad infinitum. Functionally, the unit will be similar to a conventional sequencer, except that it will be able to perform these functions with audio information rather than with only MIDI information.

### AMS AUDIOFILE

The AMS Audiofile is now in use at about six facilities in the U.S., according to Harry Harris of Harris Sound, the U.S. distributor of the British-manufactured device.

Editel in Chicago was the first studio to acquire an Audiofile; it is used there mainly for commercial work. However, other facilities use the system for television and film work as well.

Unlike other systems, the Audiofile does not use conventional channels or tracks. Instead, it records in mono or stereo a series of cues, offering approximately two hours of mono recording time, utilizing twin 400-megabyte hard disks.

These cues do not begin to make musical sense until they are assigned to a sequencer-type track, along with a time-code location. They are then played back via an event list.

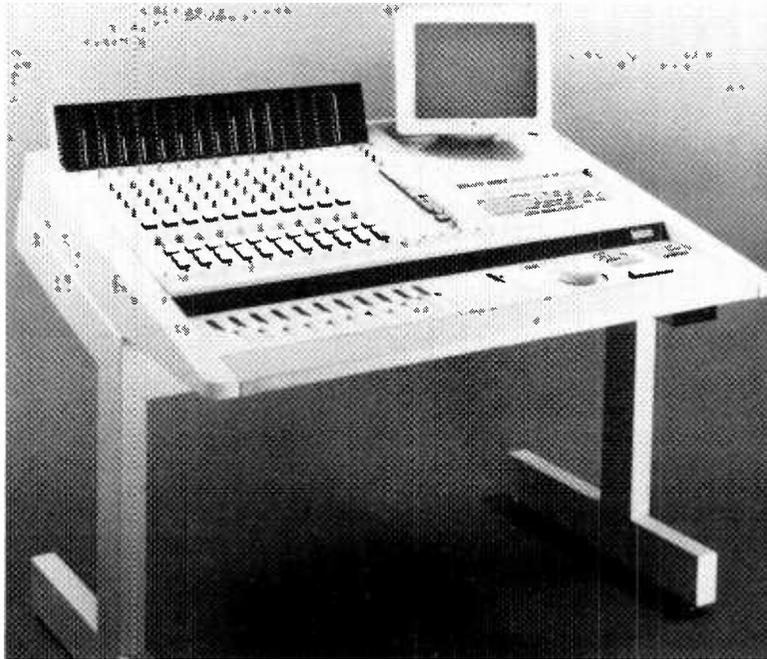
The Audiofile comes with two analog inputs and eight analog outputs. Optional 1610/1630 interfaces are available for both inputs and outputs.

The first feature film score edited on an Audiofile was for "Freeway Maniac" from Cannon Films. The audio was executed by Vic and Linda Radulich of the Hollywood-based HTC Post (formerly Digital Post).

The Radulichs created all the music for the film on a Synclavier, but they decided to edit on the Audiofile. "The tape-recorder-type layout of the AMS made it a better tool for the job," they say. "The Synclavier records the program but has no permanent time-code address, whereas the Audiofile stores time code with the program."

The Radulichs say they are certain that the Audiofile "substantially increased" the quality of the final product.

"Add to this the AMS' ability to handle the tedious record-keeping tasks involved in a production this size, and it quickly becomes appar-



Lexicon's Opus tapeless all-digital workstation combines a hard-disk-based recorder, a digital editor, and digital signal processing functions in one unit. The Waltham, Mass., firm has built an in-house demo facility for the system. Lexicon can be reached at 617-891-6790.

ent how powerful a production tool the Audiofile can be," they note.

Adds Vic Radulich: "The Audiofile allowed us to save tremendously on manpower; it would normally take a team of 10 people to do what the two of us did."

AMS says it will demonstrate the Audiofile's new "reel-rocking" edit feature at the AES.

### WAVEFRAME'S AUDIOFRAME

Although the Audioframe is making its industry trade show debut at the AES, about six of the units are already in use at various U.S. facilities. The devices have been primarily applied to music for film, video, and commercial productions.

The Audioframe is composed of four functional areas: synthesis, signal processing, recording/editing, and mixing/mastering. The system is terminal-driven; it is capable of speaking MIDI, longitudinal SMPTE, and VITC digital languages. It also has analog inputs and a choice of either analog or AES/EBU digital outputs.

This workstation currently uses random-access memory instead of hard disk for storage, although hard-disk storage will be available in future versions.

Steve Cunningham, vice president of marketing for Waveframe, says the Audioframe currently generates its own edit decision lists. He says the unit should be able to interface with CMX edit decision lists "in the near future." Also planned are AES/EBU digital inputs.

### LEXICON OPUS

The long-awaited Opus from Waltham, Mass.-based Lexicon Inc. should be available for delivery by January.

The basic system includes a workstation with a 12-channel digital mixer that boasts on-board dynamic digital processing, a master, a main storage unit with two analog-to-digital cards (eight channels worth of storage), and two digital-to-analog cards. Also included are an 800-megabyte hard disk and a power supply.

What all this means is that Opus will put before you in a single unit a multitrack recorder, a mixing console, and a digital editing system—all in the digital domain.

This basic system offers 120 track minutes of continuous audio, split over eight tracks. With additional drives, this can be expanded to 480 track minutes. Therefore, a user could have either one track of 120 minutes of mono audio or one track of 100 minutes mono and one track of 20 minutes mono. It is important to note that all tracks are perfectly in phase when recorded in stereo.

According to Roderick Revilock, Lexicon's marketing and product manager, the first version of the Opus will interface with the Sony 1610/1630 (unbalanced) and the Sony 3324 (balanced). An AES/EBU digital interface will be available "in the not-too-distant future," says Revilock.

The Opus will also slave to devices using RS-422 protocol. In addition, 16 general-purpose interfaces with both relay and optoisolators are slated for future versions of Opus.

The Lexicon unit is not a completely closed system in that it has both analog and digital patch points—operable on an on/off basis—available for each of the 12 mixing channels.

And while Opus is not currently configured to be compatible with other manufacturers' edit decision lists, Revilock says compatibility with the CMX will follow shortly.

One interesting point: Fairlight Instruments and Lexicon acknowledge that they have been talking about "developing intersystem communications," according to Revilock. If something like this were to occur, this powerful system would also be able to generate its own music, like the Synclavier, an ability it currently lacks.

### DIGITAL AUDIO RESEARCH

This British-based firm, with American headquarters in northern California, is unveiling its new digital audio workstation first product at AES.

The Soundstation II multitrack digital audio recording system features direct sound editing capability as well as extensive digital signal processing. It is intended for use in audio, video, and film production.

Since it is a new product, getting

user comments on its functions is not yet possible. DAR says the Soundstation can perform complicated edits easily. The firm also says that programs recorded on the system remain entirely in the digital domain throughout storage and signal-processing operations.

The Soundstation II has two components: The control console is used to direct all system operations, and the processor/storage unit contains all system hardware and software as well as disk drives.

The configuration is for four-channel recording/editing, with expandability to eight channels. Both balanced analog and digital (AES/EBU) inputs and outputs are provided for each channel. Up to four track hours of audio and edit information can be stored on four Winchester disks, and more than five track hours can be stored on a complement of removable optical disks.

Highlights of the Soundstation II include a locator control that audibly emulates reel rocking during editing and variable speed playback with a range from zero to twice-normal speed.

Unlike the systems previously discussed, the Soundstation utilizes a touch screen rather than a conventional musical instrument or alphanumeric keyboard for inputting.



The Digital Audio Research Soundstation II is the newest kid on the digital workstation block. It makes its industry debut at the New York AES convention.

## SOUND INVESTMENT

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

**COMING TO TERMS:** New England Digital of White River Junction, Vt., and Analogic Corp. of Peabody, Mass., have signed a joint technology-development agreement. The two firms say they will work together on a new generation of ultrafast analog-to-digital converters and digital signal processing gear.

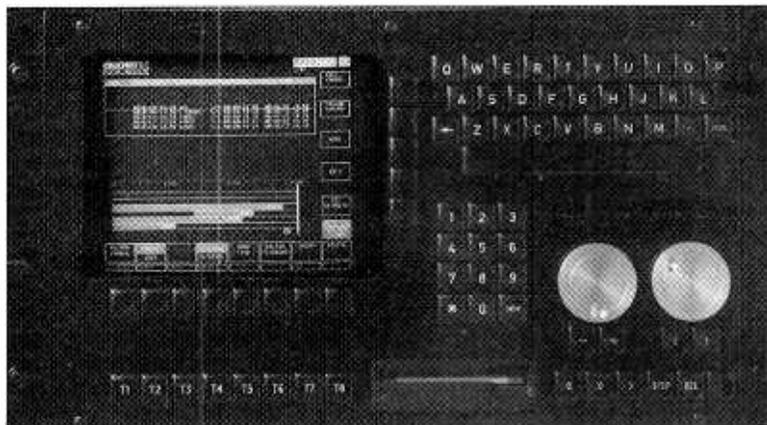
Analogic founder Bernard M. Gordon founded the first high-speed analog-to-digital converter in 1953; NED is the developer and manufacturer of the Synclavier digital audio system, a product for which the firm has recently been granted its seventh patent, with an eighth still pending.

**BIG DEALS:** Harrison Systems, the console maker from Nashville, reports that it has signed a number of major contracts. Under one, the firm is supplying 19 consoles to the U.S. government for use by Voice of America. The boards are customized versions of Harrison's AIR/PRO-7 audio console series, used for on-air broadcasts and postproduction applications. Another major sale saw 12 Harrison boards going to Thailand for various uses, including recording and on-air broadcast production. Included in the sale were an MR-4 multitrack production console and 11 PRO-7 desks. Finally, Harrison says it has recently opened a new full-service West Coast operations center at Suite 209, 4721 Laurel Canyon Blvd., North Hollywood, Calif.

**SHORT STUFF:** Los Angeles' Sunset Sound has purchased a 56-input version of Amek's APC 1000 assignable console.

Prince's Paisley Park Studios is the latest studio to be wired with

(Continued on page 79)



The control console of the AMS Audiofile shows a listing of cues on the screen.

**AUDIO TRACK**

**NEW YORK**

**T**HE VILLAGE PEOPLE visited Electric Lady recently to mix tracks that were recorded at Quadrasonic.

Columbia Records' Hipsway was in at Atlantic Studios to work on its second album. Phil Galdston produced, and Ron R. Germain engineered.

Producer Pat Moran and artist Danny Wilde were in at Barry Diament Audio to master the compact disk for Wilde's upcoming Gefen album. Diament also participated in the mastering.

**LOS ANGELES**

**K**REN STUDIOS saw Merle Haggard in to mix his upcoming album. Ken Suesov and Haggard produced. Suesov and John Nowland ran the board, and Russell Bracher assisted. Also, Cash McCall put down tracks for an album project; Richard Egizi produced. Hank Cicalo was at the controls with assistant Bracher. In addition, Juan Gabriel worked on overdubs on an album. Ryan Ulyate produced and engineered. Bracher assisted.

Peobo Bryson mixed tracks at Yamaha with producers Michael Powell and Dean Gant. Barney Perkins engineered the Elektra project. Also, El DeBarge worked on overdubs for his Motown Records product. Perkins and Elliott Peters engineered. Barry Manilow did a television special mix for Stiletto Productions. Manilow and Eddie Arkin produced. Michael Delugg steered the board.

B.B. King was in studio A at the Village Recorder to track, overdub, and mix tracks for an upcoming MCA release. Jerry Williams produced, and Chris Greene engineered with second Charlie Brocco.

**NASHVILLE**

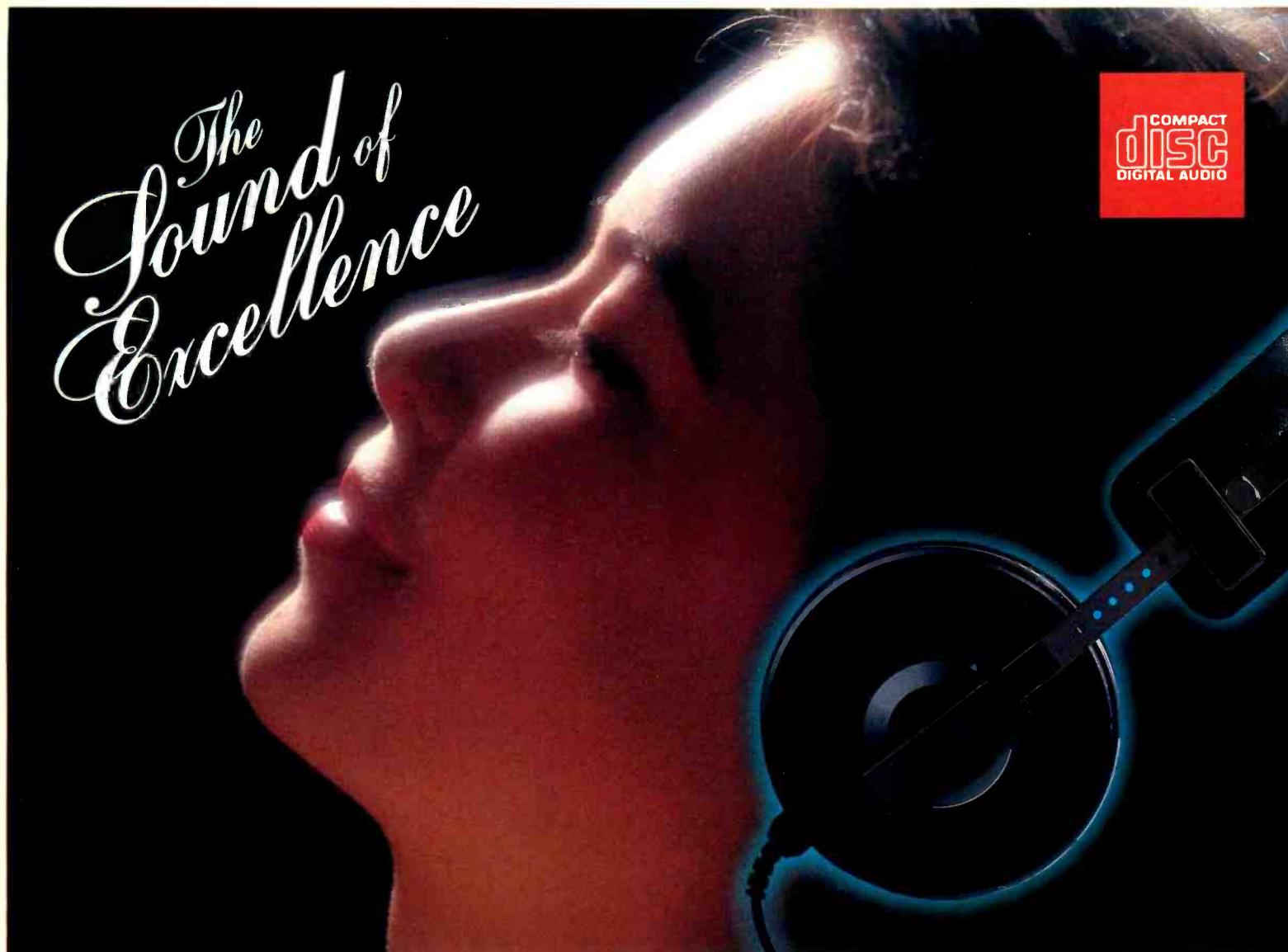
**F**&L recording artist Lori Fischer was at Sixteenth Avenue Recording recently cutting material to be pitched to Broadway musical producers in New York.

At Air, producers Rick Durrett, Mike Daniel, and Susan Hodge worked with Ben Vereen on the theme for Empire Studios' "Buy And Cell" movie starring Vereen and Tex Cobb. Mike Daniel engineered, assisted by Eric Daniel. Also, Leon Everette was in with producer/engineer Mike Daniel to put finishing touches on a new live album. Conway Twitty was in to work on a MCA project. Dee Henry and Twitty produced. Mike Daniel ran the board; Eric Daniel assisted.

**OTHER CITIES**

**A**T Royal Recorders, Lake Geneva, Wis., the BoDeans put finishing touches on their untitled second album. Jerry Harrison (Talking Heads) produced. Jay Mark engineered the album.

Rolling Stone Keith Richards recorded tracks at Le Studio, Morin Heights, Quebec, for his debut Virgin Records solo album.



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# Computerized Studios: It's The Way Of The World

BY BOBBY NATHAN

As they have in virtually every aspect of life in the '80s, computers have become an accepted fact of life in the recording studio.

And while hardware and software exist for many areas of studio operation, their most widespread use has been in computerizing the audio recording console.

Computer-assisted mixing is now a necessity for any state-of-the-art recording studio. Many computer-assisted systems are available from manufacturers like Neve, Harrison, Trident, and others, but the preeminent system today is from Britain's Solid State Logic.

Most studio owners who already have SSL-equipped mixing facilities are eagerly awaiting the firm's new G Series studio computer hardware and software.

The G series will offer twin 20-megabyte SSL disk cartridges (each with the equivalent storage ability of 80 floppy disks) and a vastly increased on-board random-access memory (16 times larger than that of the current E Series). The updates will make possible practically instant access to any part of an entire production during a session.

The SSL software updates will provide a completely restructured approach to fader automation and the housekeeping systems that go with it.

For example, copying and editing of mix-down setups will be able to be carried out far more quickly than now, because entire productions will be instantly available in memory. Joining mixes together will take only seconds. Also, a mix-comparison feature will be implemented, allowing an instant A/B comparison. As a result, a composite mix will be easy to create. For more information, contact Solid State Logic at 212-315-1111 in New York or 213-463-4444 in Los Angeles.

Despite the fact that many studio musicians and recording studios have embraced musical sequencing and synthesizer editing/librarian software packages, studios have been extremely cautious about using computer software for day-to-day administration tasks such as booking and accounting chores.

A survey of some of New York's top studios indicates that personal computers are found in almost all the offices, but they are used primarily for word-processing tasks. Perhaps this is because there are few custom-designed software packages available for recording studios. And those that do exist have been designed around one particular studio's approach.

One such package is in use at New York's Sigma Sound. Studio manager Hank Meyer says Sigma's software package was designed by former studio manager Jerry Block. The package, called the AV3000 Automated Studio Management System, handles the daily flow of booking information, session scheduling, work orders, accounts receivable billing, inventory, and tape-library information. To run the software, Sigma uses four IBM personal computers linked together in its New York studios. For more information on this system, contact Ed Schwartz at Micropoint Software, Mount Kisco, N.Y. The telephone number is 914-241-4439.

Many studios, including such major New York facilities as Power Station, say they still prefer doing things by hand. Barry Bongiovi, Power Station's studio manager, contends his studio has yet to find "a computer software system that can do the actual booking as well as we can manually." Similar statements are made by other New York studio executives, including Alan Selby, owner of Electric Lady Studios, and Troy Germano, manager of Hit Factory. Steve Bramberg, manager of Right Track Studios, adds: "We've only just begun to evaluate what software is available for the IBM and Macintosh before making a decision on what computer and software to purchase."

At Unique Recording, we've auditioned several booking/scheduling packages and must agree with our peers that, right now, there just isn't any package available that can do it all. At Unique, we have been using One-Write Plus accounting software for the IBM PC series computers. The software is an on-screen version of the Safeguard One-Write Plus Accounts Payable, Accounts Receivable, and General

Ledger systems. For more information, contact Judy Spaulding, Great American Software, P.O. Box 910, Amhurst, N.H. 03031; 800-528-5015.

While they have not made strong inroads on the administrative side, computers have become popular with studio technical personnel.

## But studios have been cautious about using computers for administrative tasks

Most studio maintenance chiefs say they use computers in the shop to handle a multitude of tasks.

Bob Tis, Electric Lady's chief of maintenance, uses a Macintosh and a Mac Adios 411 hardware and software package that turns a Macintosh computer into a sophisticated piece of test equipment. Tis' computer system provides him with the most necessary pieces of test gear, including an oscilloscope, spectrum analyzer, and digital volt meter. In addition, measurements taken can be stored to disk and printed out for reference. Mac Adios was developed by students at the Massachusetts Institute of Technology and is available from G.W. Instruments, Cambridge, Mass.; 617-625-4096.

Tis also uses Reflex by Borland—a data-base program that can be configured to compile a parts inventory—and Sidekick for everyday telephone numbers and appointments. Both Reflex and Sidekick are by Borland International. Finally, Tis says he uses also MacDraft by Innovative Data Design Inc. for wiring and patchbay design.

Ed Evans, chief of maintenance for Power Station, says he employs Autocad software by Autodesk for his 640K IBM PCXT with Bernoulli box for wiring layouts, patchbay design, and designing custom templates. Evans also uses Homebase, a data-base package by Brown Bag software, for parts inventory. Autodesk can be reached at 2320 Marinship Way, Sausalito, Calif. 94965.

At Unique Recording, Martin Strauss, our chief of maintenance, uses the Sound Technology Model 1510A with IBM PC interface and

software. The model 1501A is a dual-channel piece of test gear that acts as a spectrum analyzer and frequency counter. The IBM software can store the data on disk and print the results. Strauss also uses the Apple Lisa with Lisa Draw, Lisa Write, and Lisa Paint for memos, circuit design, and wiring layouts.

Computer-user networks and data bases that cater to the music industry have been gaining in popularity since their introduction about two years ago. The two most important are IMC-ESI Street (from Entertainment Systems International) and the Performing Arts Network, also known as PAN.

IMC-ESI Street has a large subscriber list made up of record companies, management companies, recording studios, equipment manufacturers, road crew companies, stage-lighting companies, sound reinforcement companies, musicians, and stage hands. IMC-ESI Street says it is now building subscribers in such music-related fields as film, advertising, and video. The company also offers many on-line services, including advance information on Billboard's charts.

Many record labels and artist management companies find computer networks valuable for communicating with acts on the road. Notice of emergency schedule changes and last-minute television and radio appearances can be left in

the group's mailbox for retrieval after normal business hours. For more information on IMC-ESI Street, contact Bill Craig at Suite 415, 1175 Broadway, New York 10019; 212-757-0320.

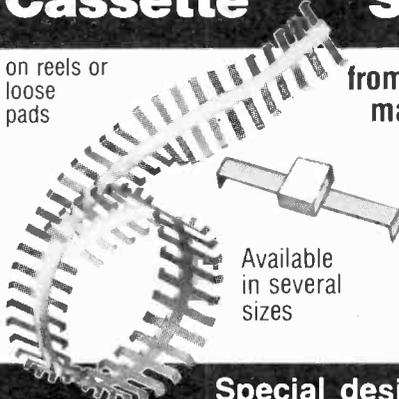
PAN seems more popular with musicians than with label or management executives. The network serves as a melting pot for communication between equipment manufacturers and software designers and the producers, artists, and musicians who are the end users. It should also be noted that many manufacturers maintain their own users' data base and special interest groups, commonly known as SIGs, where end users can communicate directly with the manufacturer and vice versa. For more information on PAN, contact Perry Leopold, PAN, P.O. Box 162, Skippack, Pa. 19474; 215-584-0300.

*The author is co-owner of Unique Recording Studios in New York. He composed this piece on the studio's IBM PC XT, running Wordstar word-processing software. The article was then uploaded to Billboard's editorial department via the IMC-ESI Street network, where it was downloaded to and transferred from an IIT PC network to the Atex mainframe-based word-processing system.*

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## SOUND INVESTMENT

(Continued from page 77)

**Monster Cable.** The facility has had Monster ProLink microphone cables and M Series interconnect and loudspeaker cables routed through its 65,000 square-foot facility.

Los Angeles' **Secret Sound** has installed Studer's new A820, 24-track, digitally controlled analog recorder as well as new-generation Studer cassette decks and a compact disk player.

**Electric Transfer**, a new film-to-tape conversion center, has opened in Atlanta. The facility can be contacted at 404-881-6644.

Edited by STEVEN DUPLER

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# Studio Dilemma: Pro, Or No Place Like Home?

BY STEVEN DUPLER

*Which creative environment do artists and producers prefer: working in the comfort of one's home, or in the busy buzz of the professional recording studio? The following four workhorses are as diverse in their opinions as in their musical styles.*

**Jeff Baxter, producer/musician/technophile**

Jeff Baxter is probably best known for his searing guitar work with Steely Dan and the Doobie Brothers in the '70s. But this multifaceted artist also finds time to play other roles, including those of producer,



Jeff Baxter works mostly at home on his Akai multitrack studio gear.

composer, inventor, technology expert, and recording engineer.

Last year, Baxter produced a No. 1 one single for Billy Vera & the Beaters, "At This Moment."

Baxter's current ongoing project is scoring "Pee-wee's Playhouse," the weekly CBS-TV series. He composes, performs, and records the score entirely at home on his personal studio. Since he is also a paid consultant for the Japanese hardware firm Akai, it's not surprising that his home studio consists of the Akai MG14D and MG1414 1/2-inch cassette-based 12-track recorders synced to a 3/4-inch VTR via a Fostex synchronizer.

"It's a great setup and very versatile," says Baxter. "I used the same equipment to record the two songs I did for Steve Martin's movie 'Roxanne,' and I'm also working on some music with Nils Lofgren right now."

For equalization, Baxter says, he is a great fan of old Pultech EQ units. "These things were built 25 years ago, and you just can't beat their sound," he says.

His home setup also includes "lots of Roland stuff" and Spectra-sonic limiters.

"I try to combine the best of the old

and the new," says Baxter. "There's a place for everything. Computers are great. I love them because they let you work so fast, but there's definitely lots to be said for working in the studio with other guys."

"It seems like every time a new technology comes along, people get defensive and act as if there's this competition between the new thing and the technology right before it," Baxter continues. "But that's not the case with me. I love it all. There's a place for all of it."

Steely Dan fans may be interested to know that Baxter is also talking with ex-Dan mate and good buddy Elliot Randall about working on an album together.

**Jonathan Cain, keyboardist/producer/composer**

Although Jon Cain's full-time gig as keyboardist for Journey keeps most of his schedule occupied, he still finds considerable time to produce other artists and compose songs. Cain does much of his work in the 24-track studio built in his home in the San Francisco area.

In February and March, Cain worked on four songs in his home studio with Columbia artist Michael Bolton. Immediately after that, he began production duties with Geffen artist Jimmy Barnes, a well-known Australian singer/songwriter.

As befits a member of one of the world's more profitable rock'n'roll enterprises, Cain's home studio is no slouch operation. It is equipped with a 24-track MCI analog recorder and Trident console as well as "lots of outboard gear and microphones."

One of Cain's favorite pieces of equipment these days is the relatively inexpensive Roland DEP-5 reverb. "It's cheap, but it's got a lovely sound," he says.

He also prizes an old Neumann M-49 tube microphone, old Neve limiters, the new Rupert Neve Focusrite EQ modules, old Pultech EQs, and two Akai S-900 sampling units.

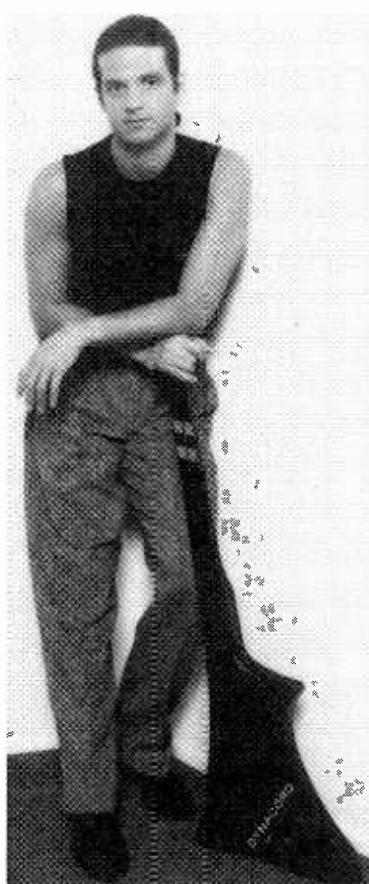
Cain says the budgets on his recording projects "haven't really allowed me to go digital. I mostly work in 48-track analog." Still, he is fond of the sound of the new Mitsubishi X-850 32-track digital recorder.

"The only problem with that machine, though, is that it sort of locks you into which studios you can go into to work on the project," he says.

As much as Cain enjoys the convenience and cost savings made possible by his home studio, he believes his best work comes in outside studio settings, with a lot of interaction among musicians.

"A studio, in a psychological sense, is a work place—the place to make music happen," he says. "A home studio is great to take the heat off and work out ideas, but there is a creative tension that only comes into play when you're in the commercial studio and the clock is ticking away and the other musicians are right there with you. You need a little heat to make a great record," he adds.

Computer-age recording technology, such as digital editing, and hi-tech workstations leave Cain cold.



Pat Leonard poses with his Dynacord MIDI controller. The songwriter/producer/keyboardist has worked with Madonna, the Jacksons, and Bryan Ferry.

"The technology can get a little scary," he says. "It lets producers play God—get inside performances and change the intentions of the artist. Records should be made by artists and technicians who come together in a spirit of celebration. When it comes to all this 'Franken-



Carlos Santana is building a rehearsal studio at his home. Rather than stock the room with recording equipment that can quickly become obsolete, he says, he prefers to rent gear.

steining,' you lose that soulful quality."

**Carlos Santana**

One of the most influential guitarists of the '60s and '70s, Carlos Santana has not let technology outrun him. He says he has been experimenting for some time with MIDI guitar systems and various sampling devices.

"When you have the ability to make your guitar sound like any instrument you want it to, you begin playing things you never thought you could phrase," he says. "It gives your fingers a new route to go home to."

He has tried MIDI systems by both Ibanez and Roland and says he prefers the Roland: "It felt good, and it stays in tune. It also tracks faster than the Ibanez."

Still, he says he has not yet found a MIDI system that will track as fast as he is capable of playing.

"But that doesn't matter. It's better to be the deepest than the quickest," he laughs. "I like the idea that I can use the guitar as a controller for any sound, the same way a synthesizer player uses a piano-type keyboard."

Santana says he is currently putting in a combination guest house/rehearsal studio in his home, with enough room for a full band to assemble and play. There will be no permanent recording equipment installed there, though.

"I'm always on the road, so I'd rather just rent what I need when I want to record there," he says. "Besides, every time you buy something, it's out of date in a couple of years."

The venerable virtuoso is currently involved in a number of projects, having recently ended a tour. His first instrumental album in several years, "Blues For Salvador," was just released, and he is working on a new album that will be a compilation of tracks from the various incarnations of Santana during the past 20 years.

"I found this one concert tape from a 1970 Black Panthers benefit that is just unbelievable," he laughs.

He's also musing about putting together a blues album project teaming John Lee Hooker with the Oakland (Calif.) Symphony. "The blues are just as classical as Beethoven," he says. "I want to do a record that would prove it."

**Pat Leonard, keyboardist/producer/songwriter**

In a world where so many artists and producers are bringing recording studios into their homes, Pat Leonard is just finishing moving one out of his house.

Leonard, his technical assistant Michael Blum, and architect Jack Edwards have designed and constructed a new facility in Burbank, Calif., that Leonard says will be used only for his own projects.

"I just didn't have enough space in the home studio," says Leonard. "I wanted room to be able to set up a rhythm section and get a real live sound."

Leonard's studio is designed around a MIDI-oriented control room, complete with a center keyboard station. The console is a Soundcraft TS-24 with 56 inputs, and recording chores are handled by twin MCI JH-24 analog decks.

"We picked the Soundcraft after a bunch of sonic tests on competitively priced boards," says Leonard. "It just blew them all away."

He also notes that his home studio was equipped with a Soundcraft 2400 console. It was on that board that he produced and co-wrote the new Bryan Ferry album, "Bete Noire," as well as parts of Madonna's "True Blue" album and the "Who's That Girl" soundtrack. "I guess I just decided not to change



Journey's Jonathan Cain spends much of his time working at home in his 24-track MCI/Trident studio.

chips in midstream," he laughs.

Although his work as a keyboardist on the Jacksons' "Victory" tour and in the studio as a producer/musician with Peter Cetera, Ferry, Madonna, and other artists has made him a MIDI whiz, Leonard is not a fan of technology for its own sake.

"I'm one of those keyboard players who hate all keyboards," he says. "It's just all gotten so depersonalized. I like to program my own sounds myself, use them for one project, and then throw them away and go on to the next."

"These days, it just seems like the manufacturers offer you 10,000 different preprogrammed sounds, and you don't want any of them. You just want your own unique sounds. And the programming is becoming less and less user-friendly, because the manufacturers are more interested in offering sounds to people who don't want to be bothered with programming."

On "fancy, expensive digital technology," Leonard says he generally has one question he puts to manufacturers: "Does it make you write a better song?"

"They usually can't say yes," he says with a laugh.

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# Audio For Video: Sweetening The Pot For Recording Studios

BY MIA AMATO

Hi-fidelity sound for television—and high-end video in the form of high-definition television and compact disk video—is beginning to live up to its promise of increased work for the audio industry.

If recording studio managers wonder who is getting all this new business, a glance at the final credits of most syndicated TV shows today—or the liner notes of a CDV tomorrow—will indicate that many audio facilities are already cashing in video clients.

## Stereo Television Growing Fast

Stereo TV programming is strong and growing stronger as a source of business for studios equipped for soundtrack work.

How widespread is the market? The NBC-TV network is broadcasting 22 prime-time series in stereo this season; ABC-TV now airs nine series and selected movies in stereo; and Fox Television, the new "fourth network," has six stereo shows.

Of the nation's 1,337 licensed TV stations, 403 transmit stereo: 142 NBC affiliates, 57 CBS affiliates, 55 Public Broadcasting System stations,

52 ABC affiliates, and 97 independent stations, which transmit syndicated shows produced in stereo and/or stereo programs from Fox.

Households in 98 of the top 100 markets now receive at least one stereo TV station. TV fans can also enjoy stereo video through cable and home video. A recent study conducted by the broadcast industry trade journal *Television Digest* estimates that more than 3,000 cable systems are able to provide their subscribers with stereo feeds of satellite programming services like MTV and HBO. The same publication also reports record-breaking sales in August of color TV sets equipped with multichannel sound receivers.

How does all this affect the average recording studio? A recent survey printed in *Pro Sound News* suggests that TV work may represent the largest segment of nonalbum business for a recording studio. The survey says that TV work constitutes 9% of average studio business, as compared with commercials and music video with 8% each and film work with 7%. Record production, of course, holds the remainder of the business.

Studios that get the most TV work tend to be specialists in that area. For example, Howard Schwartz of Howard Schwartz Recording in New York estimates that 65% of the projects done in his seven rooms are for TV clients.

"Our accounts include 'Saturday Night Live,' Viacom, Lifetime, Showtime, and MTV," says Schwartz, whose recording credits include albums for Crosby, Stills, Nash & Young, Jefferson Airplane, Elvis Presley, Barbra Streisand, and Elton John.

In 1986, at the behest of Rankin/Bass Productions—the animation arm of TV syndication giant Lorimar-Telepictures—Schwartz converted two of his rooms to produce stereo soundtracks for Saturday morning children's cartoons.

"Those two rooms are now busy 24 hours a day," he says. "We've done over 100 half-hours of 'Thundercats,' over 75 half-hours of 'The Comic Strip,' and we have a new series now called 'Silverhawks,'" says Schwartz. "We do all the voice recording, music, and sound effects here. The cartoons are drawn in Japan, and the final mix is done at another facility in Los Angeles."

According to Schwartz, it is not unusual for producers of high-end TV programs to travel far and wide for good sound. He cites the show "Spencer For Hire," which is shot in Boston and postproduced in New York, as well as "The Cosby Show" and "The Equalizer," both shot in New York and posted in Los Angeles.

"But it's a coastal phenomenon," Schwartz points out. "Even if a network show were filmed or taped on location in Minneapolis, a Midwestern sound facility probably would not get the [postproduction] job."

"Fixing up" is the soul of sweetening, asserts Schwartz. "What we do here for many shows is remix the sound for reruns and syndication and make it sound even better. We take out tiny pauses, for example, and make the timing better. If someone forgot to put a microphone somewhere, we can fix things up."

## Success Story: Russian Hill Recording

San Francisco's Russian Hill Recording is best known for its work in soundtrack voice looping and dialog replacement, but the facility doesn't rely on television for business. That's a good thing, because television is a volatile industry, and most TV series have short life spans, says marketing director Gaynelle Rogers.

"We had 'Twilight Zone' while that lasted and Carson Productions' 'Partners In Crime,'" she says. "Now we're doing mostly film work. Joe Strummer from the Clash is doing his first film score here, for the feature 'Walker.'"

Rogers says ADR work for David Byrne's film "True Stories" and the Jim Belushi film "The Principal" were also done at Russian Hill.

The studio's most recent project was *Corridos*, a Public Broadcasting Service special directed by Luis ("La Bamba") Valdez. The show, which aired earlier this month, featured Linda Ronstadt in a series of Mexican folk stories.

Rogers says the facility has recently remodeled its studio A to handle the ADR and Foley work on "Walker."

"We've also added a MIDI room," Rogers says. "We have some Macintosh gear in there, an Emulator II, and a Fostex 16-track system that can be expanded up to 48 tracks and linked to our new SSL 4000E. For the amount of film and TV work we do, you really need that capacity."

Adds Schwartz: "This is the nature of the business. I sometimes wish people would call us first so we could help them create better stereo shows." The sweetening rate at the studio is \$350 per hour—"the same rate we give our commercial clients," Schwartz reports.

This fee includes layback to 1-inch or 3/4-inch videotape, as required. "Layback to video is the last place to cheap out," says Schwartz. "Here, the same engineer who did the sound mix will be there doing quality control during the relay. We don't do unattended layback here."

"Ninety-nine percent of the time, the layback is uneventful, but if there is a problem with dropout or bad sync, it will show up on the master or on hundreds of dubs, and the producer will be dead," he says.

### "Super Video" Sound: HDTV and CDV

Toronto-based Master's Workshop is a specialist in mix-to-picture work whose current projects include revoicing and special effects for "Captain Power," Mattell Toys' new Saturday morning cartoon series, and audio postproduction for various TV

series.

But the studio's most challenging job this season is audio postproducing "Chasing Rainbows," a seven-part, 14-hour TV miniseries produced in the 1,125-line resolution, high-definition television format jointly developed by engineers at Sony, CBS, and the Canadian Broadcasting Co. The program is a co-production of CBS and Northern Lights Pictures.

"Master's Workshop was contracted to do all the sound postproduction for the series," says Doug McKenzie, the facility's president. "The audio is all digital, and, of course, we're using the Soundmaster system exclusively." Soundmaster is an IBM, PC-based audio editor developed at Master's Workshop.

The location recording for "Rainbow" is being done on two Sony digital PCM-1630 machines. The studio receives the soundtracks conformed to a SMPTE-coded edit decision list and 3/4-inch video dubs.

"Our approach to HDTV is very much like mixing to film," says McKenzie. "The finished digital tracks are transferred directly, with time code, to the HDTV master. Unfortunately, the audio tracks on current HDTV recorders are analog, so we wind up a whole digital process by going back to analog."

There are more hurdles for audio editors working in HDTV to overcome besides just a switch from digital to analog. For one thing, the transfer from a 1,125-line production format to 525-line broadcastable NTSC has been shown to cause problems in sound sync.

Even with the Soundmaster System's capacity for automatic variable sync conversions, McKenzie admits to "a few hairy moments in the area of restripping."

Abby Levine of Rebo & Associates in New York, the city's first HDTV video facility, explains the problem further.

"In HDTV, there are *exactly* 30 video frames a second," he says. "We always think of NTSC as 30 frames a second, but it's actually only 29.97. The difference may not sound like a lot, but it can translate into several seconds per hour, which can be significant when you're doing long-form programming."

Levine reports that Rebo & Associates recently completed shooting its first feature film with HDTV equipment. Dialog was recorded on a time-code-equipped Nagra. Postproduction of the soundtrack is being done at Sync Sound under the direction of Ken Hahn and audio editor Greg Sheldon.

"They'll do it like a film mix, but electronically," says Levine. He feels that HDTV work will come more easily to audio studios used to "video work and totally electronic post" and says that these facilities will have an advantage over studios now mixing film sound with dubbers and mag tracks.

"Time code is the arbiter of sync here," says Levine. "You have to be careful during the transfer to other formats."

The studio completed its first high-definition TV commercial for Reebok last month, and Levine says the 1,125-line master was not only transferred to film but to 525-line NTSC in two different aspect ratios—one a

normal TV screen size and the other presenting a Cinemascope-like effect of a long horizontal picture with black bars at the top and bottom of the screen.

Rebo & Associates has also done rock videos and fashion videotapes with the Sony high-definition video recorder and video camera it acquired earlier this year.

Industry experts at the annual convention of the Society for Motion Picture and Television Engineers, which meets at the end of October in Los Angeles, will be devoting two days of seminars to HDTV production.

And while the Federal Communications Commission has not yet given the nod to broadcasts of high-definition television signals, satellite tests have been successful.

In the meantime, the video industry continues to express great interest in using the current 1,125-line system as a high-resolution medium for mastering video programming in the hope of producing superior image quality for videocassettes, cable transmissions, and broadcast television.

Higher video-image quality is also promised by CDV, a consumer format introduced by Philips and other electronics makers in the spring. A New York company, InVue Sound Inc., has already received a commission for audio post work in this new format.

Elektra Records has put InVue execs George Reisz and Francis Milano in charge of audio quality control for its first three CDVs, "Keep Your Hands To Yourself" by the Georgia Satellites, "Maybe Someday" by Simply Red, and "Why Can't I Be You?" by the Cure. The videos and, of course, the audio for these tunes

(Continued on page 91)

## Success Story: Sync Sound

"We get most of our clients by word of mouth; we don't advertise much," says Sherri Tantleff, studio manager of New York City's Sync Sound.

And when those mouths belong to Pee-wee Herman, Cyndi Lauper, and Barbara Walters, the listening audience pays attention.

Last year, Sync Sound handled sound post for the CBS-TV series "Pee-wee's Playhouse." It also does Walters' specials for ABC-TV, Tantleff says. Home videos for Carly Simon and Lauper were two recent projects, along with "Celebrating Gershwin," two 90-minute specials posted for PBS.

"We are the first place in the city to have the AMS Audiofile, which is a disk-based editing system we use for digital-effects work," Tantleff says.

Studio owners Ken Hahn and Bill Marino have also purchased two Sony digital audio recorders—a 1630 2-track and a 3324 24-track.

Other major equipment includes an SSI 6000 Series board; Synclavier, Kurzweil, E-mu, and SynthAxe synthesizers; and a battery of Lexicon and Dolby processing equipment. Soundtrack work is done using a Panasonic projection system, with a synchronizer setup unique to Sync Sound.

"We're now building our fourth studio," says Tantleff. "We're putting in Foley pits, so our clients can have their choice of natural sound effects or entirely electronic postproduction."

## Success Story: Record Plant

Record Plant Inc. is the division of Chris Stone's mobile and studio recording facilities most involved in television soundtrack work.

Conveniently located in the Paramount Pictures lot (stage M), the huge, video-equipped scoring room is currently working on Paramount's new fall series "Star Trek: The Next Generation."

"We do lots of work for Paramount, including scoring for 'Bronx Zoo' and some work on 'Family Ties' and 'Brothers,'" says studio manager Stephanie Murray, referring to three TV shows.

Murray says that the stage recently added Sony BVH-2800 1-inch VTRs with PCM digital audio as well as a video ADR room. "That room also doubles as our MIDI suite," says Murray.

Equipment available for TV work on the stage includes a 56-input SSL console and a full complement of analog and digital recorders for rent. Record Plant's two mobile recording units also handle television projects, including the stereo telecasts of the Grammy awards.

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And if you want to go beyond music recording to video or film post-production, the PCM-3324 system can go with you. Because Sony offers all the peripherals you need to make the right connections.

For mixdown, the perfect companion for the PCM-3324 is the PCM-3402 2-speed



# k record.

electronic editing recorder: the new generation of Sony DASH 2-channel digital machines.

Advanced digital technology and thoughtful input from Sony customers were combined to create the PCM-3402. You can hear and feel the difference. Oversampling of the playback circuitry allows super-smooth audio phase response. And new balance and level controls operate completely in the digital domain.

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And if you need to merge digital audio with video, the PCM-3402 makes it easy. It gen-locks, chase-locks, performs time code based auto-cuing and auto-time fit, and time code triggered audio sampling.

Best of all the PCM-3402 and the PCM-3324 are digital links to an even bigger system. For that story, advance to the next page.

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New analog filtering and digital oversampling contribute to dramatically improved tonal quality. It has adjustable digital peak meters with AUTO or HOLD modes and OVER indicator. And with an optional circuit card, the PCM-1630 is capable of both RAR (Read After Read) and RAW (Read After Write) functions. The DMR-4000 master recorder also features RAR and RAW.



# mastered it.

Of course, no mastering system is complete without insurance. You get it with the DTA-2000 digital tape analyzer. When attached to the PCM-1630 and an optional printer, it measures and prints out any code errors in the master tape.

For editing, there's the DAE-1100A digital audio editor and the DAQ-1000 cue editor, the most advanced digital audio tools of their kind. The DAE-1100A delivers seamless electronic crossfades and RAM-based cueing for the most precise electronic editing. The DAQ-1000 gives you the utmost flexibility for generating, recording and checking music track and index numbers as well as the necessary P Q subcodes for CD disc cutting.

Sony also makes digital recording tape, remote metering systems, and a full line of accessories. So if you're about to go digital, or want to get further into it, talk to the company that goes the whole route. Call The Leader In Digital Audio™ at 800-635-SONY.

**SONY**  
Professional Audio



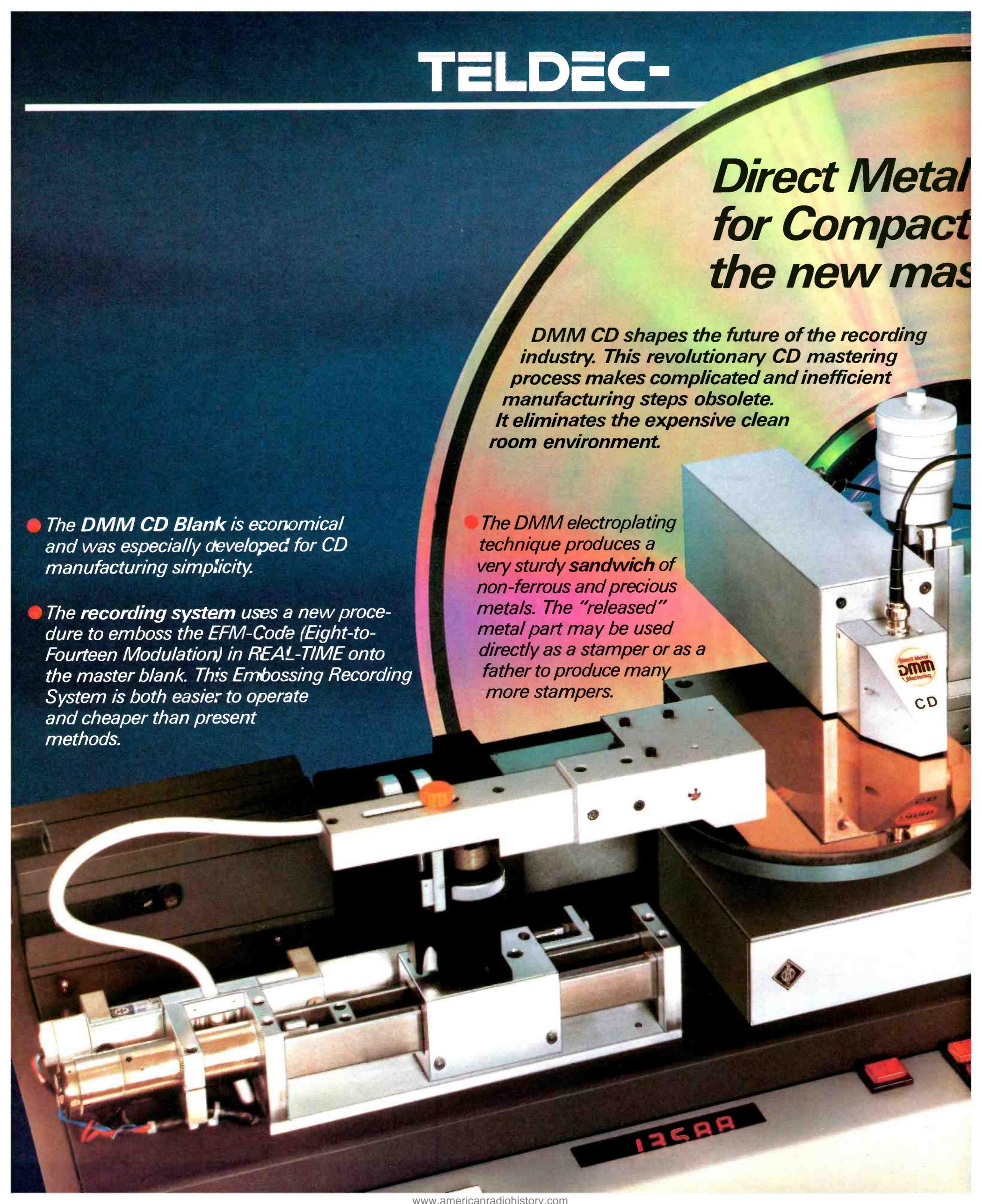
# TELDEC-

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Phone: (30) 2 59 93-0 · Telefax: (30) 25 99 31 08  
Telex: 184 595 · Telegram: Neumannacoustic Berlin

### **Audio Export · Georg Neumann & Co GmbH**

Badstrasse 14 · D-7100 Heilbronn  
Phone: (7131) 8 22 75-76  
Telefax: (7131) 6 87 90  
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## U.K.-Based PMI: Alive, Well, And Churning Out The Clips

BY JIM McCULLAUGH

LOS ANGELES Picture Music International, Capitol-EMI's in-house music video operation, is not only alive and well, it is also stepping up its activities, according to new managing director Martin Haxby.

### 'Visual entertainment is not going to go away'

PMI still maintains a fairly low profile here, however, because the division's administration remains centralized in England, where Haxby—former EMI Records U.K. business affairs director—is based. The 10-year EMI veteran took over PMI's reins Aug. 1.

But the lack of a U.S. headquarters is not affecting PMI's business outside the U.K. Haxby says both longform productions and clip activity are up, the latter by 25%. Overall, he says, the PMI bottom line has increased by 20%.

"We're also taking on more and more production work from third-party record companies such as CBS, Virgin, and smaller independents," he adds.

PMI's longform releases for the fall include "Life And Art," a documentary on opera singer Maria Callas; "Bohemian Rhapsody" by Bad News; "Live From Loreley," a 90-minute Marillion concert; "12 Wasted Years," a 90-minute Iron Maiden documentary; and "The Queen Story," three cassettes available individually or as a limited-edition boxed set.

Last spring, former PMI U.K. chief Geoff Kempin departed for PolyGram Music Video International, while PMI U.S. head Peter Blachley went to Millenium Films. There are no plans now for a formal PMI presence in the U.S.

More recently, the Capitol-EMI branch distribution system in the

U.S. dropped third-party home video (Billboard, Sept. 19).

But the confluence of those events, says Haxby, does not mean a softening EMI commitment to either longform music video or clips.

He says that PMI's "three driving forces of production, television sales, and video software" will continue to be main revenue priorities.

"Visual entertainment is not going to go away," Haxby says. "In 10 years, the most important issue will be the rights and their exploitation. You don't have to be a video distributor to be active."

PMI does about 50%-60% of EMI Records' requirements in-house. Five full-time directors are on staff. PMI also administers outside director deals. Each EMI label, Haxby says, is responsible for its own clip activity—an important distinction—but PMI is always available as a resource.

"PMI U.K.," he says, "will now be EMI Music's total video center for the world."

Originally formed in 1980 as EMI Music Video, PMI has created or acquired a longform catalog of more than 100 pop, jazz, and classical titles. The company claims to be the single largest producer of music video programming in the world.

About 150 clips are generated a year, while 20 longforms are released annually to the home video market. Visual programming is also continually exploited to broadcast interests worldwide.

In the U.S., most PMI longforms are distributed by Sony and HBO Video. Haxby says other distribution deals may be struck on newer product, however.

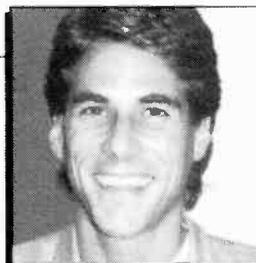
Haxby says he's encouraged by the recent price lowering of music videocassettes in the U.K. and U.S.

Last February, he says, when product hit the 10-pound level, "retail dropped 30%, but volume went up by 70%. Everybody can't take that big a piece of the pie until the market is established."



**The Jamaica Shuffle.** Producer/director Robert Townsend, far right, choreographs steps for Warner Bros. act the Jamaica Boys during rehearsals for the group's video for the single "(It's That) Lovin' Feeling." Clockwise from left, the Boys are guitarist Mark Stevens, bassist Marcus Miller, and drummer Lenny White, who's decked out in a wide-brimmed hat.

## THE EYE



by Steven Dupler

**GIVE 'EM WHAT THEY WANT:** As a wise man once said, "No one ever went broke underestimating the public's taste." Giles Ashford, producer of WTBS' "Night Tracks," couldn't agree more. About 2½ months ago, his 14-hour-per-week show began instituting a format change, which saw it leaning away from alternative, college-oriented programming and turning instead to safe, secure top 40 selections. And now, after hearing that MTV is also starting to look at the Billboard and R&R top 20 for clip selections (that decision was based to a large extent on the ratings success of its urban-oriented "Club MTV" Friday night show), Ashford shakes his head and sighs (at least it sounded like that over the phone).

"We got a little less progressive and a little more top 40. Our ratings have soared since we began playing the Hot 100," says Ashford. "And that's good for us, of course, but it really is too bad it has to be that way. I wish the public would give more support to alternative acts."

Every day, Ashford says, he gets "amazing videos from unknown acts, and I know they will never receive the airplay they deserve. The public just doesn't respond to them well enough to allow an advertiser-supported channel to play them with any regularity." It's a sad song, but true. Tell it to U68.

On a lighter note, Ashford says "Night Tracks" has two strong promotions planned for November. The first, in support of the Cruzados' video for "Small Town Love," sees the channel and Arista Records giving away a Mazda 4x4 pickup truck. "The truck is featured in the clip," says Ashford. "The viewer has to write in, giving the color of the truck and the message written on the license plate." The video begins airing this week.

The second, rather unorthodox promotion is for a skiing home videocassette called "World Of White." The tape features eight original songs by an unsigned band called Wickline, named after the brothers who produced the tape and composed and played the tunes. According to Ashford, the brothers rounded up commitments for a prize package worth \$12,000, including ski equipment and clothes and a vacation for two to Harrah's in Lake Tahoe, Nev. "They came to me and said, 'If you play some of the video, we'll give you this prize package for a contest.' It sounded like a great deal to me," he says.

**BACK TO SCHOOL:** Back for its second season on public television is "Rockschool," a half-hour weekly series in which well-known musicians offer technical tips and instrument instruction to would-be rock stars. The programs also feature concert footage of various artists. The series debuts nationally on PBS Wednesday (21); check local listings for time and station. In New York, the kickoff is Monday (19) on WNET, Channel 13.

Eight new segments of "Rockschool" have been prepared, featuring such performers as Tony Banks, Jan Hammer, Andy Summers, Omar Hakim, and Jools Holland. Herbie Hancock returns as host. The remainder of the 24-show season consists of reruns of last season's programs as well as showings of the current eight.

The only music show on the air designed to appeal specifically to musicians rather than music fans, "Rockschool" is jointly produced by WNET and the BBC. Financial support for the program is provided by Yamaha Music Corp. and Yamaha Digital Music Instruments.

**SUPER SESSION:** Cinemax's Sessions series has provided some of the best and most unusual musical entertainment on television, with its format of spotlighting one guest or musical genre and bringing together a cross section of stellar talent in a giant jam session.

The latest segment in the new edition of the series is "Roy Orbison & Friends," a special concert by the legendary singer/songwriter of "Pretty Woman" and "Only The Lonely." Featured guests include Jackson Browne, Elvis Costello, K.D. Lang, Bonnie Raitt, J.D. Souther, Tom Waits, and Jennifer Warnes. Musical director for the show is T Bone Burnett.

Notably, the Orbison special is the first of the Cinemax Sessions to be filmed rather than videotaped. The program will be telecast in black-and-white early in 1988. Tony Mitchell directed for HBO, and Stephanie Bennett produced. Bennett's most recent production is the Chuck Berry film "Hail! Hail! Rock'N'Roll."

## VIDEO TRACK

NEW YORK

**KEN WALZ PRODUCTIONS** was behind the scenes for the video for "Reservations For Two," the duet featuring Dionne Warwick and Kashif. Lensed on location in Manhattan, the clip tells the dramatic story of two people entangled in a love affair. Jack Cole directed. Paul Morphos served as line producer. Arthur Albert was director of photography (see photo).

**National Video Center** performed postproduction work on Jimmy Davis & Junction's video for "Kick The Wall," the first single off the group's debut Quantum/MCA album. It was filmed on location in Davis' hometown, Memphis, Tenn., with director Adam

Bernstein. Bell One Productions produced. Chris Hengeveld edited. Lisa Rinzler was cinematographer.

**Nasty Habits** makes its video debut with a clip for "Can't Help Wondering," a track off the group's new self-titled EP on the independent Big Chief Records. Portions of the performance piece were shot on the streets of Manhattan, with director Abigail Simon. Magic Tango Video produced.

**Jon Small** of Picture Vision directed "I Wanna Be Your Man," the new video from former Zapp member Roger Troutman. The clip supports Troutman's new solo album, on Warner Bros./Reprise.

(Continued on next page)



# PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON  
PLAYLIST

VIDEOS ADDED THIS WEEK			
HOOTERS	SATELLITE	Columbia	MEDIUM
MAMA'S BOY	WAITING FOR A MIRACLE	Jive/RCA	MEDIUM
STING	WE'LL BE TOGETHER	A&M	SNEAK PREVIEW
WHITESNAKE	IS THIS LOVE	Geffen	SNEAK PREVIEW
THE WRESTLING ALBUM II	PILEDRIIVER	Epic	BREAKOUT
YES	LOVE WILL FIND A WAY	Atco	SNEAK PREVIEW
SNEAK PREVIEW VIDEOS			
*AEROSMITH	DUDE (LOOKS LIKE A LADY)	Geffen	5
*BELINDA CARLISLE	HEAVEN IS A PLACE ON EARTH	MCA	5
THE CARS	YOU ARE THE GIRL	Elektra	4
*DEF LEPPARD	ANIMAL	PolyGram	5
INXS	NEED YOU TONIGHT	Atlantic	2
PINK FLOYD	LEARNING TO FLY	Columbia	2
RUSH	TIME STANDS STILL	PolyGram	3
STARSHIP	BEAT PATROL	RCA	3
STEVE WINWOOD	VALERIE	Warner Bros.	3
HEAVY ROTATION			
*BRYAN ADAMS	VICTIM OF LOVE	A&M	5
CUTTING CREW	I'VE BEEN IN LOVE BEFORE	Virgin	7
JIMMY DAVIS & JUNCTION	KICK THE WALL	Quantum	5
FLEETWOOD MAC	LITTLE LIES	Warner Bros.	8
HEART	WHO WILL YOU RUN TO	Capitol	7
BILLY IDOL	MONEY MONEY	Chrysalis	6
MICHAEL JACKSON	BAD	Epic	4
MICK JAGGER	LET'S WORK	Columbia	6
LOVERBOY	NOTORIOUS	Columbia	5
RICHARD MARX	SHOULD'VE KNOWN BETTER	Manhattan	7
*JOHN COUGAR MELLENCAMP	PAPER IN FIRE	Mercury/PolyGram	9
PET SHOP BOYS	IT'S A SIN	EMI-Manhattan	6
POISON	I WON'T FORGET YOU	Enigma/Capitol	9
R.E.M.	THE ONE I LOVE	I.R.S.	6
REO SPEEDWAGON	IN MY DREAMS	Epic	15
U2	WHERE THE STREETS HAVE NO NAME	Island	6
*WHITESNAKE	HERE I GO AGAIN	Geffen	13
ACTIVE ROTATION			
BODEANS	IT'S ONLY LOVE	Reprise	4
MEN WITHOUT HATS	POP GOES THE WORLD	PolyGram	3
MR. MISTER	SOMETHING REAL (INSIDE ME/INSIDE YOU)	RCA	4
THE OTHER ONES	HOLIDAY	Virgin	9
SWING OUT SISTER	BREAKOUT	PolyGram	13
MEDIUM ROTATION			
ABC	THE NIGHT YOU MURDERED LOVE	PolyGram	3
BRANDOS	GETTYSBURG	Relativity	5
GLEN BURTNICK	FOLLOW YOU	A&M	7
*GRATEFUL DEAD	HELL IN A BUCKET	Arista	5
ICEHOUSE	CRAZY	Chrysalis	5
MELVIN JAMES	WHY WON'T YOU STAY	MCA	6
JETHRO TULL	STEEL MONKEY	Chrysalis	2
KISS	CRAZY CRAZY NIGHT	PolyGram	5
LOLITA POP	BANG YOUR HEAD	Virgin	5
NEW ORDER	TRUE FAITH	Warner Bros.	4
THE OUTFIELD	NO SURRENDER	Columbia	2
TIMOTHY B. SCHMIT	BOY'S NIGHT OUT	MCA	5
SIMON F.	AMERICAN DREAM	Reprise	2
TERENCE TRENT D'ARBY	IF YOU LET ME STAY	Columbia	5
BREAKOUT ROTATION			
DAVE ALVIN	NEW TATTOO	Epic	4
BEE GEES	YOU WIN AGAIN	Warner Bros.	4
BELOUIS SOME	ANIMAL MAGIC	Capitol	4
CRUZADOS	SMALL TOWN LOVE	Arista	4
FIGURES ON A BEACH	NO STARS	Sire/Ceremony	3
JOHN HIATT	HAVE A LITTLE FAITH IN ME	A&M	2
INSIDERS	GHOST ON THE BEACH	Epic	7
KANE GANG	MOTOR TOWN	Capitol	3
LIVING IN A BOX	SO THE STORY GOES	Chrysalis	3
MCAULEY SCHENKER GROUP	GIMME YOUR LOVE	Capitol	2
MOTLEY CRUE	WILD SIDE	Elektra	6
ALISON MOYET	WEAK IN THE PRESENCE OF BEAUTY	Columbia	4
NORTHERN PIKES	THINGS I DO FOR MONEY	Virgin	5
PRETTY POISON	CATCH ME I'M FALLING	Virgin	2
RADIATORS	LIKE DREAMS DO	Epic	2
THE ROYAL COURT OF CHINA	IT'S ALL CHANGED	A&M	4
TOMMY SHAW	NO SUCH THING (AS A PERFECT LOVE)	Atlantic	2
SILENT RUNNING	SANCTUARY	Atlantic	2
STRYPHER	HONESTLY	Enigma	5
T'PAU	BRIDGE OF SPIES	Virgin	3
WA WA NEE	SUGAR FREE	Epic	5
WENDY & LISA	WATERFALL	Columbia	9
WHITE LION	WAIT	Atlantic	3
X	SEE HOW WE ARE	Elektra	2

\* Denotes former Sneak Preview Video.  
For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

## NEW VIDEOCLIPS

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

**THE CARS**  
**You Are The Girl**  
Door To Door/Elektra  
Mike Riffle/Eye Balls Inc.  
Jeff Stein

**GUADALCANAL DIARY**  
**Litany (Life Goes On)**  
2X4/Elektra  
Carl Wynant/The Company  
Kevin Kerslake

**HIROSHIMA**  
**Hawaiian Electric**  
Go/Epic  
Joanna Stainton  
Dominic Orlando

**INXS**  
**Need You Tonight**  
Kick/Atlantic  
J. Stone, A. Grieves/Richard Lowenstein Productions  
Richard Lowenstein

**MR. MISTER**  
**Something Real (Inside Me/Inside You)**  
Go On/RCA  
Stuart Samuels/Zbig Vision  
Zbigniew Rybczynski

**MILLIE SCOTT**  
**Automatic**  
Ev'ry Little Bit/4th & Broadway/Island  
Bruce Nazarian/Orphan Eyes Productions  
Jimmy Lifton

**TOMMY SHAW**  
**No Such Thing (As A Perfect Love)**  
Ambition/Atlantic  
Robert Miner/D.H. Productions Inc.  
Howard Zeidman

**STARSHIP**  
**Beat Patrol**  
No Protection/Grunt/RCA  
Paul Slattery/Split Screen  
Jim Yukich

**TOM WAITS**

## VIDEO TRACK

(Continued from preceding page)

### LOS ANGELES

**GLENN GOODWIN & Associates** recently completed **John Waite's** video for "Don't Lose Any Sleep," the second single off his latest EMI America album, "Rover's Return." The conceptual piece was directed by **Kort Falkenberg**, who also created Waite's clip for "Missing You" and **Queensryche's** new one for "Gonna Get Close To You." "Don't Lose Any Sleep" was shot on location in L.A. and at Chaplin Stage in the A&M Records complex.

The production company was also responsible for rocker **Lizzy Borden's** flamboyant performance clip for "Me Against The World." It was directed by **David Gladstone** and supports the leadoff track from Borden's new Metal Blade/Enigma album, "Visual Lies."

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.

The Grass Route column appears this week on page 52

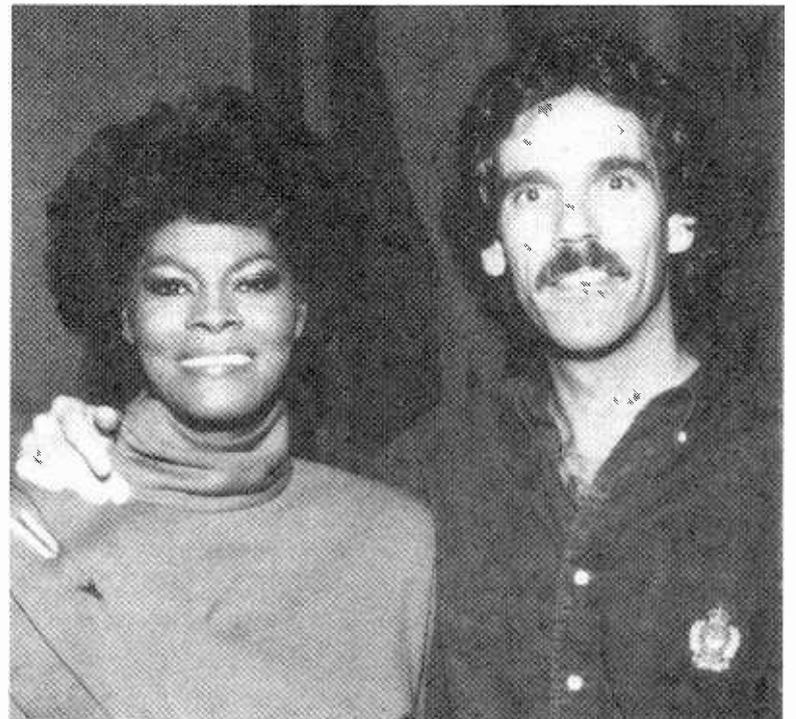
## VIDEO MUSIC

**Temptation**  
Franks Wild Years/Island  
Betzy Bromberg  
Betzy Bromberg

**DIONNE WARWICK & KASHIF**  
**Reservations For Two**  
Reservations For Two/Arista

Paul Morphos/Ken Walz Productions, Inc.  
Jack Cole, John Miller

**THE WRESTLING ALBUM II**  
**Piledriver**  
Piledriver: The Wrestling Album II/Epic  
John Diaz/Calhoun Productions  
Larry Jordan



**Making A Reservation.** Ken Walz, right, the video producer/director who gave us "Girls Just Wanna Have Fun" and "Time After Time," keeps retiring from the vidclip world only to come back again. His latest return was to work on the video for the Dionne Warwick/Kashif duet, "Reservations For Two." Walz is shown with Warwick on location in New York.

## AUDIO FOR VIDEO

(Continued from page 82)

have already been recorded, but Milano explains that reformatting is necessary before pressing the new audio-video disks.

"You might say we are participating in the creation of specifications for the format," says Milano. "It's different from laser videodisks of the past, although it is fully compatible with the latest generation of laser disks and CD audio." The gold-colored, 5-inch single made its debut at June's Consumer Electronics Show and contains five minutes of video with sound and 20 minutes of audio only on a single side. A "combination" player that accommodates CDV, CDs, and laser videodisks from Pioneer, with a retail price of \$800, was also introduced at CES, along

with prototype players from Denon, Hitachi, Magnavox, Sony, Toshiba, Technics, and Yamaha. Players and disks in the CDV format are expected to be in consumer's hands by the middle of 1988.

"One of the things that happened at CES was complaints about the audio quality of the CDV," says In-Vue's Reisz. "A number of record companies were invited to have demo disks done, but the pressing was done as quickly and cheaply as possible—we were told by Philips people that 90% of the disks were rejects." Reisz says the cost of upgrading audio for a clip is "around \$5,000. The overall costs of clips these days is about \$60,000."

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of retail store sales reports.				
1	1	52	★★ NO. 1 ★★ HOROWITZ IN MOSCOW DG 419-499 (CD)	48 weeks at No. One VLADIMIR HOROWITZ
2	5	8	BEETHOVEN: PIANO CONCERTO NO. 5 CBS M-42330 (CD)	MURRAY PERAHIA
3	2	32	CARNAVAL CBS IM-421 37 (CD)	WYNTON MARSALIS
4	3	22	POPS IN LOVE PHILIPS 416-361 (CD)	BOSTON POPS (WILLIAMS)
5	4	10	BEETHOVEN: SYMPHONIES 4 & 5 L'OISEAU LYRE 417-615 (CD) ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
6	6	14	WHITE MAN SLEEPS NONESUCH 79163 (CD)	THE KRONOS QUARTET
7	7	84	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
8	8	18	GROFE: GRAND CANYON SUITE TELARC 80086 (CD) CINCINNATI POPS (KUNZEL)	
9	9	24	HOLST: THE PLANETS LONDON 417-553 (CD)	MONTREAL SYMPHONY (DUTOIT)
10	10	10	BOCCHERINI: CELLO CONCERTO CBS M-39964 (CD)	YO-YO MA
11	12	20	ADAMS: THE CHAIRMAN DANCES NONESUCH 79144 (CD) SAN FRANCISCO SYMPHONY (DE WAART)	
12	11	64	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD)	KATHLEEN BATTLE
13	13	14	CBS MASTERWORKS DIGITAL SAMPLER CBS MK-42070 (CD)	VARIOUS ARTISTS
14	21	4	STRAUSS: ARIADNE AUF NAXOS DG 419-225 (CD) TOMOWA-SINTOW, BATTLE, BALISA (LEVINE)	
15	15	6	MOZART: THE MARRIAGE OF FIGARO ANGEL DSC-47978 (CD) ALLEN, BATTLE, PRICE (MUTI)	
16	NEW▶		BRAHMS: PIANO QUARTET NO. 1 CBS M-42361 (CD)	MURRAY PERAHIA
17	14	62	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD)	VLADIMIR HOROWITZ
18	20	6	WORLDS GREATEST OVERTURES PRO ARTE CDD-813 (CD)	VARIOUS ARTISTS
19	23	4	BEETHOVEN: SYMPHONIES 2 & 8 ANGEL DS-47698 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)	
20	16	154	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD)	● NEVILLE MARRINER
21	17	22	HANSON: SYMPHONY NO. 2 ANGEL DS-47850 (CD) SAINT LOUIS SYMPHONY (SLATKIN)	
22	18	14	BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068 (CD) ENGLISH STRING ORCHESTRA (BOUGHTON)	
23	19	6	TELARC SAMPLER 4 TELARC 80004 (CD)	VARIOUS ARTISTS
24	RE-ENTRY		BEETHOVEN: SYMPHONY NO. 9 DGG 415-832 (CD) BERLIN PHILHARMONIC (KARAJAN)	
25	22	24	DANCE PIECES CBS FM-39539 (CD)	PHILIP GLASS

TOP CROSSOVER ALBUMS™

1	1	10	★★ NO. 1 ★★ KIRI SINGS GERSHWIN ANGEL DS-47454 (CD)	8 weeks at No. One KIRI TE KANAWA
2	3	4	MY FAIR LADY LONDON 421-200 (CD)	KIRI TE KANAWA, JEREMY IRONS
3	2	30	TRADITION ANGEL DS-47904 (CD)	ITZHAK PERLMAN
4	4	8	GERSHWIN: OVERTURES ANGEL DS-47977 (CD) NEW PRINCESS THEATER ORCHESTRA (MCGLINN)	
5	10	4	BACH ON ABBEY ROAD PRO ARTE CDD-346 (CD)	JOHN BAYLESS
6	6	6	STAR TRACKS II TELARC 80146 (CD)	CINCINNATI POPS (KUNZEL)
7	5	32	BOLLING: SUITE FOR FLUTE & JAZZ NO. 2 CBS FM-42018 (CD) JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
8	8	22	BASIN STREET CBS FM-42367 (CD)	CANADIAN BRASS
9	7	34	IN IRELAND RCA 5798-RC (CD)	JAMES GALWAY & THE CHIEFTAINS
10	NEW▶		RODGERS & HAMMERSTEIN: CAROUSEL MCA 6209 (CD) BARBARA COOK, SAMUEL RAMEY	
11	9	58	OPERA SAUVAGE POLYDOR 829-663 (CD)	VANGELIS
12	NEW▶		SWITCHED ON CLASSICS PRO ARTE CDD-338 (CD)	WILLIAM GOLDSTEIN
13	11	62	BACHBUSTERS TELARC 80123 (CD)	DON DORSEY
14	13	62	DOWN TO THE MOON CBS FM-42255 (CD)	● ANDREAS VOLLENWEIDER
15	12	38	ROUND-UP TELARC 80141 (CD)	CINCINNATI POPS (KUNZEL)

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Classical  
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SCORE



by Is Horowitz

MICHAEL EMMERSON came to RCA Records a year ago to head its classical division and reshape it to meet a new set of goals. Now, Emmerson has taken a major step toward fulfilling that responsibility: The division has been restructured, with a new name, new executive assignments, and a string of new labels that will be introduced shortly.

The division is now called BMG Classics. And its label mix will carry new headings (some with nostalgic overtones) that will identify their repertoire scope more discretely.

Under the new setup, RCA Victor Red Seal and RCA Victor Gold Seal, both dedicated classical-only logos, will function as full-price and midline labels, respectively. No crossover will intrude on their classical purity, promises Emmerson. A crossover label is still to be named, and it will include MOR and appropriate Broadway and soundtrack material. More titles will be added to the Papillon collection of midline compact disks, and BMG will be launching a midline opera series.

No, that's not all. Erato continues, both at full-price and at midprice (Bonsai). Eurodisc will become more of a medium for Baroque repertoire, but will also initiate a series of operetta recordings at mid-price.

Emmerson has very definite ideas about pricing. He says the nature of the record business is changing, and it no longer makes sense for top artists to command top prices on records indefinitely. He finds support for his view in the book business, where front-line material is resissued at a lower price after a "reasonable" amount of time has passed from the release date. In the future, he says,

record titles released at full price will probably be repositioned as midlines within a year to 18 months.

Emmerson, who is responsible for BMG Classics worldwide, has named Hans van Woerkens vice president of international marketing. Daniel Gorgoglione, a&r administrator in New York, has counterparts in Dolly Williamson (London) and Lydia Stoerle, based at Ariola headquarters in Munich, West Germany. Peter Elliott retains his post as director of marketing and sales, North America.

In keeping with the increasingly international nature of Emmerson's marketing effort, all classical product will henceforth carry liner notes in four languages—English, French, German, and Italian.

New product planned includes a complete Beethoven symphony cycle by André Previn & the Royal Philharmonic Orchestra. The Sixth and Seventh symphonies, plus several overtures, have already been taped; Jay David Saks produced. Emmerson has signed Cleo Laine to a long-term contract, and clarinetist Richard Stoltzman will continue to be heard in classical and crossover material. As has al-

RCA's classical wing gets a new name and new labels

ready been reported, recent signee Michala Petri will be featured in new works, many dedicated to the recorder player as well as her more familiar Baroque fare.

Guitarist Julian Bream, who has a new concerto album coming out soon, recently recorded an album with his early music consort, reviving a series that used to be a catalog staple. He plays lute on the disk. Next spring, he, too, will record an album of contemporary works.

As for top-artist catalog reissues on CD, titles by Vladimir Horowitz, Arturo Toscanini, and Jascha Heifetz are among those planned for midline in 1988.

In the past year, RCA Red Seal, now BMG Classics, released 273 titles. Next year may be just as prolific.



Back Before The Microphones. Pianist Vladimir Horowitz records a Mozart concerto in Milan for Deutsche Grammophon as Carlo Maria Giulini conducts the La Scala Orchestra. The sessions were also filmed.

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# FRANCE

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## Disks Account For 60% Of Sales 'Bad' CDs A Hit In Japan

TOKYO Michael Jackson's "Bad" album, released here Aug. 31, hit 600,000 unit sales by Sept. 25. In configuration terms, 60% were the compact disks version, with black vinyl LPs and cassettes notching 20% each.

At the time of release, Yukio Hata, associate general manager of Epic/Sony's a&r and marketing division, said the company expects that 50% of all releases sold will be CDs, with the other half split evenly between vinyl and cassettes. The initial shipment of "Bad" CDs was 250,000, pushing it to platinum status prior to the official release date.

Jackson and his manager, Frank Dileo, were each presented with real gold CDs here Sept.

23 to commemorate the album's CD success.

Hata says that Jackson's extended tour of Japan was the biggest single factor in promoting sales of the "Bad" package, which has been bought by high-school students as well as those in the 20-40 age group. The album hit No. 1 on music charts here in the third week of September, when Jackson still had some Japanese concert dates to come.

Says Hata: "If the kids of pre-high-school age start buying, we can look for unprecedented sales at the final count. Certainly, they were strong on support for Jackson's 'Thriller' release four years ago."

## U.K. Group: No Copycode

LONDON The Consumers' Assn., an independent group noted for its testing of products, says it is strongly opposing the introduction of Copycode spoilers into DAT equipment. It is also campaigning for a clause to be included in the forthcoming U.K. Copyright Bill to allow record buyers to make tapes for their own use.

Rosemary McRobert, deputy director of the group, says consumers have "every right to make fair-use" copies of their own prerecorded material. "It's to prevent any erosion of this freedom that our group is proposing a change in the copyright laws," she says.

The association is the first independent body to assert its opposition to the possible introduction of Copycode. "We're deeply concerned," says McRobert. "We have not tested a protected disk, but all

reports we have seen, including those of experts who attended demonstrations of Copycode given by CBS in the U.K. and the U.S., suggest that the quality of prerecorded material which is Copycoded will be downgraded."

The British Phonographic Industry supports imposing a 10% levy on sales of blank tapes to compensate copyright holders, as was recommended in a recent government study. However, some believe the government is having second thoughts on this aspect of the copyright proposals (Billboard, Oct. 17).

But in a letter to BPI director general John Deacon, the Consumers' Assn. says, "We do not support piracy or copying for commercial purposes, but we do not [believe] technical spoilers or blanket taxes should be imposed on bona fide consumers of prerecorded material."

## Copyright Changes Sought In Japan Record Industry Report Supports Levies

BY SHIG FUJITA

TOKYO The 1987 Japan Record Industry report, just published by the Japan Phonograph Record Assn., says that the biggest problem facing the industry is the country's copyright law. The organization would like to revise the law so that "our rights can receive better protection."

The industry is pushing hard for the introduction of a levy on both hardware and software, citing the success of such a move in West Germany and other countries. It also demands an extension of the current 20-year length of the copyright period—"possibly to the 50 years granted in most major countries."

The 28-page publication is strong on statistics. In volume terms in 1986, audio records (including tapes and compact disks)

accounted for 95% of sales, with videodisks and tapes stuck on just 5%. In value terms, audio software accounted for 78% of total revenues, with 22% from video product.

In Japan, production of CDs rose from 6.4 million in 1984 to 21 million in 1985 and 45 million in 1986, of which 24 million was domestic repertoire and 20 million came from international sources.

A total of 11.65 million videodisks and videotapes were produced in 1986, of which 8.1 million (69%) were in disk format. Videodisks had 62% of the sales revenue of the total \$593 million.

In the audio and video equipment sector, the survey notes that production of VCRs in 1986 totaled 31.28 million units, up 11% on the previous year, while videodisk players were to 520,000 units, an increase of 4%. Radio/cassette recorders were down 36%, to 13.86

million units. Headphone stereos in the Walkman-type sector were up to 21.62 million units, an increase of 75%, and stereo sets were up to 2.8 million units, an increase of 4%. However, record player production was at 5.57 million units, down 22%, while CD players climbed to 7.35 million units in 1986, an increase of 78% compared with the previous year.

In Japan, the survey says, retail prices of singles and albums have remained the same for seven years. A single costs \$4.82; an album about \$19.

The number of new Japanese singers making disk debuts each year remains well over the 400 mark. A total of 425 singers from 24 record companies were launched in 1986, compared with 491 from 22 firms in 1985, 456 from 24 in 1984, and 448 from 24 companies in 1983.

## Music Industry Has High Hopes For 'Echorama' Greeks Launch Major Trade Show Series

BY JOHN CARR

ATHENS Greece's music industry has taken its first major step toward self-promotion with the inauguration of the first of several planned trade exhibitions and showcases titled Echorama.

Most key Athens-based record company executives attended the event, which took place Oct. 12-18 in the bustling northern Greek city of Thessaloniki. The 26th annual Thessaloniki Song Festival was included this year as part of the event.

Echorama is a joint effort by the Greek branch of IFPI and the organizers of the Thessaloniki International Fair. The first showcase featured more than 50 exhibitors, promoting video electronics, music trade magazines, electric guitars, private music schools, compact disks, radio stations, and other products and services.

On the evening of Oct. 13, billed as International Night, Nick Kamen performed in concert.

The Echorama brochure hailed the event as "pioneering," and the Greek record industry booked a large amount of the space available at the show.

The annual Greek song festival was moved from September to coincide with the exhibition. In recent years, the festival has suffered from a lack of publicity and public interest. Virtually every year, portions of the concert are recorded and released as a live album.

This year, however, the festival took place in the company of such events as an alternative music workshop, album sleeve displays, and special low-price sales of companies' stocks.

The organizer of Echorama on the Athens side is Vasilis Apostolidis, head of the national IFPI branch, an active battler of cassette piracy in this territory.

Apostolidis included a seminar on how to counter piracy during the weeklong event. The Thessaloniki representative is longtime record executive Lefteris Kongalidis, who organized media coverage.

The Greek record industry, long plagued by recession and slack market performances, has high hopes for Echorama. "It's a good idea, and about time, too," says Ion Stamboulieh, WEA managing director here.

Alexander Rihardos, CBS international promotion manager here, says: "It was vital we got it right the first time round. We need the international people involved to come back for the next in the series."

Companies specializing in domestic repertoire are taking a

somewhat less sanguine but still favorable view. Executives at Minos Records, whose superstar George Dalaras sold a record 200,000 (double platinum in Greece) copies of a double album of Latin American songs, believe Echorama will do more for international than local product.

But industry analysts believe the event is a recognition that Thessaloniki, closer to major European cities than Athens, is developing into a livelier music market. Though no record companies have yet moved operations north to Thessaloniki, the city could turn out to be the Greek equivalent of Milan, which—in the opinion of many record executives—has become the capital of Italy's music industry.

## BMG Opens Greek Office

ATHENS BMG Music International has set up a new affiliated company in Greece. Milton Karadsas, 36, is general manager of the company, which trades as BMG Ariola SA and started operations Oct. 1.

Karadsas was with CBS Greece for 10 years. He had been managing director for the last three years, having previously worked in the company's a&r, marketing, and promotion departments.

Key executives reporting to him at BMG Ariola are Banayodis Papadopoulos, who is general product manager and is responsible for all marketing and a&r, and Xenofon Rarakos, promotion manager.

Rudi Gassner, president and CEO BMG Music International, says: "In Greece, we've maintained an excellent base through Minos Matsos & Son, our long-standing licensee, which will con-

tinue to handle sales and distribution. The establishment of our Greek affiliate underscores our confidence in the overall future of the company and the importance of the market.

"We see BMG Ariola as a vital step forward to our target of having an affiliate in all European Economic Community countries as well as [a company that will] strengthen our general international organization."

Meanwhile BMG Music International has become exclusive licensee for all QMI Music repertoire worldwide, excluding the U.S. and Canada. Quantum Media Inc. was set up by Robert Pittmann, president and CEO and former head of MTV Networks, in January. QMI Music, one of its subsidiary divisions, is headed by Les Garland, president.

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# HITS of the WORLD

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## BRITAIN (Courtesy Music Week/Gallup) As of 10/17/87

This Week	Last Week	SINGLES
1	6	YOU WIN AGAIN BEE GEES WARNER BROS.
2	2	I WANNA BE YOUR DRILL INSTRUCTOR ABIGAIL MEAD/NIGEL GOULDING WARNER BROS.
3	1	PUMP UP THE VOLUME M/A/R/R/S 4AD
4	5	CROCKETT'S THEME JAN HAMMER MCA
5	12	CRAZY CRAZY NIGHTS KISS VERTIGO
6	3	BAD MICHAEL JACKSON CBS
7	15	I FOUND LOVIN' FATBACK BAND MASTER MIX
8	9	I NEED LOVE L.L. COOL J DEF JAM/CBS
9	22	I FOUND LOVIN' STEVE WALSH A1
10	4	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
11	7	THIS CORROSION SISTERS OF MERCY MERCIFUL REL
12	21	THE CIRCUS ERASURE MUTE
13	29	THE REAL THING JELLYBEAN FEATURING STEVEN DANTE CHRYSALIS
14	8	SOME PEOPLE CLIFF RICHARD EMI
15	10	CAUSING A COMMOTION MADONNA SIRE
16	34	STRONG AS STEEL FIVE STAR TENT/RCA
17	35	MONY MONY BILLY IDOL CHRYSALIS
18	38	WALK THE DINOSAUR WAS NOT WAS FONTANA/PHONOGRAM
19	23	VALERIE STEVE WINWOOD ISLAND
20	NEW	RAIN IN THE SUMMERTIME THE ALARM I.R.S./MCA
21	39	LITTLE LIES FLEETWOOD MAC WARNER BROS.
22	NEW	LOVE IN THE FIRST DEGREE BANANARAMA LONDON
23	16	CARS (E REG MODEL)/ARE FRIENDS ELECTRIC GARY NUMAN BEGGARS BANQUET
24	11	HOUSE NATION HOUSE MASTER BOYZ/RUDE BOYZ OF THE HOUSE MAGNETIC DANCE
25	13	I DON'T WANT TO BE A HERO JOHNNY HATES JAZZ VIRGIN
26	37	COME ON LET'S GO LOS LOBOS SLASH/LONDON
27	19	IT'S OVER LEVEL 42 POLYDOR
28	14	HEY MATTHEW KAREL FIALKA I.R.S.
29	NEW	MAYBE TOMORROW UB40 DEP INTERNATIONAL
30	NEW	DANCE LITTLE SISTER (PART ONE) TERENCE TRENT D'ARBY CBS
31	17	HEART AND SOUL T'PAU SIREN
32	18	WIPEOUT FAT BOYS & BEACH BOYS URBAN
33	24	COME SEE ABOUT ME SHAKIN' STEVENS EPIC
34	40	GIRLS/SHE'S CRAFTY THE BEASTIE BOYS DEF JAM
35	NEW	JUST LIKE HEAVEN THE CURE FICTION
36	NEW	I DON'T THINK THAT MAN SHOULD SLEEP ALONE RAY PARKER JR. GEFFEN
37	30	WHO WILL YOU RUN TO HEART CAPITOL
38	20	BRILLIANT DISGUISE BRUCE SPRINGSTEEN CBS
39	26	CASANOVA LEVERT ATLANTIC
40	25	JACK LE FREAK CHIC ATLANTIC
		<b>ALBUMS</b>
1	NEW	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
2	1	MICHAEL JACKSON BAD EPIC
3	4	ERIC CLAPTON/CREAM THE CREAM OF ERIC CLAPTON POLYDOR
4	NEW	THE COMMUNARDS RED LONDON
5	2	THE SMITHS STRANGERS HERE WE COME ROUGH TRADE
6	3	WET WET WET POPPED IN SOULED OUT PRECIOUS ORGANISATION
7	8	PET SHOP BOYS ACTUALLY PARLOPHONE
8	7	CHRIS REA DANCING WITH STRANGERS MAGNET
9	6	BLACK WONDERFUL LIFE A&M
10	5	VARIOUS ARTISTS NOW SMASH HITS EMI/VIRGIN
11	11	10CC AND GODLEY & CREME CHANGING FACES-THE BEST OF PROTV
12	23	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
13	13	FIVE STAR BETWEEN THE LINES TENT
14	9	CLIFF RICHARDS ALWAYS GUARANTEED EMI
15	22	BEE GEES E S P WARNER BROS.
16	14	U2 THE JOSHUA TREE ISLAND
17	16	WHITNEY HOUSTON WHITNEY ARISTA
18	21	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY CBS
19	15	DEF LEPPARD HYSTERIA BLUDGEON RIF
20	18	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
21	10	DEPECHE MODE MUSIC FOR THE MASSES MUTE
22	NEW	VARIOUS UPFRONT 8 SERIOUS
23	12	THE HOUSEMARTINS THE PEOPLE GRIN THEMSELVES TO DEATH GODISCS
24	36	ERASURE THE CIRCUS MUTE
25	19	VARIOUS ARTISTS HITS 6 CBS/WEA/BMG
26	38	ODYSSEY THE GREATEST HITS STYLUS
27	20	LUTHER VANDROSS GIVE ME THE REASON EPIC
28	24	HEART BAD ANIMALS CAPITOL
29	40	JAMES BROWN THE BEST OF JAMES BROWN K-TEL
30	17	YES BIG GENERATOR ATCO
31	25	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
32	27	VARIOUS THE TRACKS OF MY TEARS TELSTAR
33	28	ORIGINAL SOUNDTRACK WHO'S THAT GIRL SIRE
34	26	NEW ORDER SUBSTANCE FACTORY
35	34	SIMPLY RED MEN AND WOMEN ELEKTRA
36	NEW	FOSTER & ALLEN REFLECTIONS STYLUS
37	30	ELVIS PRESLEY THE ALL TIME GREATEST HITS RCA
38	NEW	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY
39	31	JONATHAN BUTLER JIVE
40	33	T'PAU BRIDGE OF SPIES SIREN

## CANADA (Courtesy The Record) As of 10/8/87

		SINGLES
1	1	LA BAMBA LOS LOBOS SLASH/WARNER BROS./WEA
2	3	I HEARD A RUMOUR BANANARAMA LONDON/POLYGRAM
3	2	WHEN SMOKEY SINGS ABC VERTIGO/POLYGRAM
4	9	BAD MICHAEL JACKSON EPIC/CBS
5	4	DIDN'T WE ALMOST HAVE IT ALL WHITNEY HOUSTON BMG
6	11	ONLY IN MY DREAMS DEBBIE GIBSON SIRE/WEA
7	8	PAPER IN FIRE JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
8	14	MONY MONY BILLY IDOL CHRYSALIS/MCA
9	6	LUKA SUZANNE VEGA A&M
10	NEW	CAUSING A COMMOTION MADONNA SIRE/WEA
11	10	MARY'S PRAYER DANNY WILSON VIRGIN/A&M
12	20	HERE I GO AGAIN WHITESNAKE GEFFEN/WEA
13	13	LOST IN EMOTION LISA LISA & CULT JAM COLUMBIA/CBS
14	NEW	WHERE THE STREETS HAVE NO NAME U2 ISLAND/MCA
15	5	I WANT YOUR SEX GEORGE MICHAEL COLUMBIA/CBS
16	12	I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC/CBS
17	NEW	BRILLIANT DISGUISE BRUCE SPRINGSTEEN COLUMBIA/CBS
18	18	TOGETHER JOEY GREGORASH ATTIC/A&M
19	NEW	CARRIE EUROPE COLUMBIA/CBS
20	7	WHO'S THAT GIRL MADONNA SIRE/WEA
		<b>ALBUMS</b>
1	3	LA BAMBA SOUNDTRACK SLASH/WARNER BROS./WEA
2	2	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
3	1	MICHAEL JACKSON BAD CBS
4	4	U2 THE JOSHUA TREE ISLAND/MCA
5	6	PINK FLOYD A MOMENTARY LAPSE OF REASON COLUMBIA
6	5	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
7	11	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
8	7	WHITNEY HOUSTON ARISTA/BMG
9	13	WHITESNAKE GEFFEN/WEA
10	9	HEART BAD ANIMALS CAPITOL
11	8	SUZANNE VEGA SOLITUDE STANDING A&M
12	12	R.E.M. DOCUMENT I.R.S./MCA
13	15	VARIOUS ARTISTS DIRTY DANCING BMG MUSIC
14	14	WHO'S THAT GIRL SOUNDTRACK SIRE/WARNER BROS./WEA
15	10	RUSH HOLD YOUR FIRE ANTHEM/CAPITOL
16	16	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
17	NEW	BILLY IDOL VITAL IDOL CHRYSALIS/MCA
18	NEW	MICK JAGGER PRIMITIVE COOL COLUMBIA/CBS
19	19	VARIOUS ARTISTS BEVERLY HILLS COP II SOUNDTRACK MCA
20	NEW	KISS CRAZY NIGHTS POLYGRAM

## WEST GERMANY (Courtesy Der Musikmarkt) As of 10/12/87

		SINGLES
1	1	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
2	3	BOYS SABRINA CHIC
3	17	YOU WIN AGAIN BEE GEES WARNER BROS.
4	2	VOYAGE VOYAGE DESIRELESS CBS
5	19	BAD MICHAEL JACKSON EPIC
6	4	NEVER LET ME DOWN DEPECHE MODE MUTE
7	7	EVERLASTING LOVE SANDRA VIRGIN/BMG ARIOLA
8	6	BALLA BALLA FRANCESCO NAPOLI BCM
9	5	WHAT HAVE I DONE TO DESERVE THIS PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE
10	8	TRUE FAITH NEW ORDER ROUGH TRADE
11	10	HEART AND SOUL T'PAU VIRGIN
12	9	TOY BOY SINITTA CHIC/TELDEC
13	12	LA BAMBA SOUNDTRACK LOS LOBOS METRONOME
14	14	CAUSING A COMMOTION MADONNA SIRE
15	NEW	SOME PEOPLE CLIFF RICHARD EMI
16	13	C'EST LA QUATE CARLINE LOEB BARCLAY/METRONOME
17	18	I DON'T WANT TO BE A HERO JOHNNY HATES JAZZ VIRGIN
18	11	HOLIDAY THE OTHER ONES VIRGIN
19	NEW	SOUL SURVIVOR CC CATCH HANSA
20	NEW	DANCE LITTLE LADY TINA CHARLES GLOBAL
		<b>ALBUMS</b>
1	1	MICHAEL JACKSON BAD EPIC
2	3	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
3	2	PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
4	NEW	DEPECHE MODE MUSIC FOR THE MASSES MUTE
5	5	CHRIS REA DANCING WITH STRANGERS MAGNET/DGG
6	4	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
7	NEW	BEE GEES E S P WARNER BROS.
8	15	MICK JAGGER PRIMITIVE COOL CBS
9	6	U2 THE JOSHUA TREE ISLAND/ARIOLA
10	8	MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE
11	7	WHITNEY HOUSTON WHITNEY ARISTA/ARIOLA
12	9	MIXED EMOTIONS DEEP FROM THE HEART EMI
13	12	HOWARD CARPENDALE CARPENDALE EMI
14	10	JETHRO TULL CREST OF A KNAVE CHRYSALIS
15	NEW	CLIFF RICHARD ALWAYS GUARANTEED EMI
16	11	SUZANNE VEGA SOLITUDE STANDING A&M/DG
17	13	JENNIFER RUSH HEART OVER MIND CBS
18	14	DIE FLIPPERS AUS LIEBE WEINT MAN NICHT BELLAPHON
19	18	NEW ORDER SUBSTANCE ROUGH TRADE
20	16	SALLY OLDFIELD FEMME CBS

## NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 10/09/87

		SINGLES
1	1	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
2	2	BAD MICHAEL JACKSON CBS
3	3	CAUSING A COMMOTION MADONNA WEA
4	NEW	PUMP UP THE VOLUME MARRS MEGADISC
5	5	BOYS SABRINA DURECO
6	8	AMORE BNZ PHONOGRAM
7	10	IT'S OVER LEVEL 42 POLYDOR
8	9	YOU WIN AGAIN BEE GEES WEA
9	6	LET'S WORK MICK JAGGER CBS
10	4	WISHING WELL TERENCE TRENT D'ARBY CBS
		<b>ALBUMS</b>
1	1	MICHAEL JACKSON BAD CBS
2	2	ROBERT CRAY BAND STRONG PERSUADER PHONOGRAM
3	3	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
4	5	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI/BOVEMA
5	9	MICK JAGGER PRIMITIVE COOL CBS
6	10	CHRIS REA DANCING WITH STRANGERS ARIOLA
7	7	NEW BLACK WONDERFUL LIFE-POLYDOR
8	4	MADONNA WHO'S THAT GIRL SOUNDTRACK WEA
9	6	PET SHOP BOYS ACTUALLY EMI/BOVEMA
10	7	BARBRA STREISAND ONE VOICE CBS

## MUSIC & MEDIA PAN-EUROPEAN CHARTS 10/17/87

		HOT 100 SINGLES
1	1	BAD MICHAEL JACKSON EPIC
2	5	LA BAMBA LOS LOBOS LONDON
3	10	YOU WIN AGAIN BEE GEES WARNER BROTHERS
4	4	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
5	3	WHO'S THAT GIRL MADONNA SIRE
6	7	CAUSING A COMMOTION MADONNA SIRE
7	6	IT'S A SIN PET SHOP BOYS PARLOPHONE
8	9	BALLA BALLA FRANCESCO NAPOLI BCM
9	8	WHAT HAVE I DONE TO DESERVE THIS? PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE
10	2	I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC
11	12	SOME PEOPLE CLIFF RICHARD EMI
12	17	I DON'T WANT TO BE A HERO JOHNNY HATES JAZZ VIRGIN
13	13	LET'S WORK MICK JAGGER CBS
14	11	TOY BOY SINITTA FANFARE
15	15	HEART AND SOUL T'PAU SIREN
16	NEW	TOMORROW THE COMMUNARDS LONDON
17	NEW	PUMP UP THE VOLUME MARRS 4AD
18	14	I WANT YOUR SEX GEORGE MICHAEL EPIC
19	19	BOYS SABRINA FIVE RECORDS
20	NEW	WIPEOUT FAT BOYS & THE BEACH BOYS POLYDOR
		<b>HOT 100 ALBUMS</b>
1	1	MICHAEL JACKSON BAD EPIC
2	4	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
3	3	U2 THE JOSHUA TREE ISLAND
4	2	MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE
5	6	PET SHOP BOYS ACTUALLY PARLOPHONE
6	5	WHITNEY HOUSTON WHITNEY ARISTA
7	12	MICK JAGGER PRIMITIVE COOL CBS
8	8	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
9	7	MADONNA TRUE BLUE SIRE
10	9	DEF LEPPARD HYSTERIA MERCURY
11	11	CHRIS REA DANCING WITH STRANGERS MAGNET
12	NEW	DEPECHE MODE MUSIC FOR THE MASSES MUTE
13	16	SOUNDTRACK LA BAMBA LA BAMBA LONDON
14	NEW	BEE GEES E S P WARNER BROS.
15	10	SUZANNE VEGA SOLITUDE STANDING A&M
16	13	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
17	NEW	CLIFF RICHARD ALWAYS GUARANTEED EMI
18	18	COCK ROBIN AFTER HERE THROUGH MIDLAND CBS
19	NEW	PAUL SIMON GRACELAND WARNER BROS.
20	17	NEW ORDER SUBSTANCE 1987 FACTORY

## AUSTRALIA (Courtesy Australian Music Report) As of 10/19/87

		SINGLES
1	1	LA BAMBA LOS LOBOS LONDON/POLYGRAM
2	2	ELECTRIC BLUE ICEHOUSE REGULAR/FESTIVAL
3	4	STAR TREKKIN' THE FIRM POLYDOR
4	3	LOCOMOTION KYLIE MINOGUE MUSHROOM/FESTIVAL
5	6	BAD MICHAEL JACKSON EPIC/CBS
6	5	OLD TIME ROCK AND ROLL BOB SEGER CAPITOL
7	7	BEDS ARE BURNING MIDNIGHT OIL CBS
8	13	NEED YOU TONIGHT INXS WEA
9	11	WISHING WELL TERENCE TRENT D'ARBY CBS
10	9	LET'S DANCE CHRIS REA MAGNET
11	10	SUDDENLY ANGRY ANDERSON MUSHROOM/FESTIVAL
12	8	FALL OF ROME JAMES RAYNE CAPITOL
13	12	TRUE FAITH NEW ORDER FACTORY/CBS
14	14	PAPER IN THE FIRE JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
15	NEW	CAUSING A COMMOTION MADONNA SIRE
16	NEW	HAMMERHEAD JAMES RAYNE CAPITOL/EMI
17	NEW	LITTLE LIES FLEETWOOD MAC WARNER BROS.
18	15	WHEN YOU WALK IN THE ROOM PAUL CARRACK CHRYSALIS/FESTIVAL
19	19	HEART AND SOUL T'PAU VIRGIN/EMI
20	16	YOU I KNOW JENNY MORRIS WEA
		<b>ALBUMS</b>
1	1	ICEHOUSE MAN OF COLOURS REGULAR/FESTIVAL
2	3	MOTION PICTURE SOUNDTRACK LA BAMBA LONDON/POLYGRAM
3	2	MIDNIGHT OIL DIESEL AND DUST CBS
4	4	VARIOUS ARTISTS HIT CITY 1987 FESTIVAL
5	5	PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
6	7	JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY
7	8	JAMES RAYNE CAPITOL/EMI
8	9	VARIOUS ARTISTS '87 HOTS UP POLYGRAM
9	6	MICHAEL JACKSON BAD EPIC/CBS
10	11	MOTION PICTURE SOUNDTRACK THE BIG CHILL MOTOWN
11	13	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
12	12	CHRIS REA DANCING WITH STRANGERS MAGNET/POLYGRAM
13	10	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
14	15	NEW ORDER SUBSTANCE FACTORY/CBS
15	14	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
16	NEW	PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
17	20	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
18	18	JENNY MORRIS BODY AND SOUL WEA
19	NEW	BOOM CRASH OPERA WEA
20	16	MEL & KIM F L M LIBERATION/CBS

## ITALY (Courtesy Germano Ruscitto) As of 9/24/87

		ALBUMS
1	2	MADONNA WHO'S THAT GIRL WEA
2	17	MICHAEL JACKSON BAD CBS
3	NEW	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
4	1	ZUCCHERO BLUE'S POLYGRAM
5	5	EDOARDO BENNETO OK ITALIA VIRGIN/EMI
6	3	VASCO ROSSI C'E' CHI DICE NO RICORDI
7	9	U2 THE JOSHUA TREE RICORDI
8	19	MADONNA TRUE BLUE WEA
9	4	WHITNEY HOUSTON WHITNEY RCA
10	12	SUZANNE VEGA SOLITUDE STANDING POLYGRAM
11	NEW	IT'S A SIN PET SHOP BOYS EMI
12	NEW	MADONNA LIKE A VIRGIN WEA
13	6	MANGO ADESSO FONIT-CETRA
14	7	SWING OUT SISTER IT'S BETTER TO TRAVEL POLYGRAM
15	11	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN/EMI
16	13	BOY GEORGE SOLD VIRGIN/EMI
17	NEW	JULIO IGLESIAS TUTTO L'AMORE CHE TI MANCA CBS
18	14	BON JOVI SLIPPERY WHEN WET POLYGRAM
19	20	PRINCE SIGN O' THE TIMES WEA
20	10	PINO DANIELE BONNE SOIRE EMI

## Belgium's Diamond Awards Add New Categories

BY PETER JONES

**BRUSSELS** Following the success of last year's inaugural two-day event, the Diamond Awards Festival will this year be spread over a week (Nov. 24-28) and will cover such new areas as record

### This year, a film festival is on tap

sleeve design, videoclips, and music industry photography.

The festival, co-organized by BRT-TV, the Belgian national network, and the IDP City 7 group, will be staged in the refurbished 22,000-seat Sportpaleis in Antwerp, one of Europe's leading multimedia centers and the setting for recent superstar pop packages headed by such names as Tina Turner, Prince, and Lionel Richie.

Jacques Lierneux, managing director of City 7, says, "The three-year development of the stadium is behind a move to establish Belgium as a prime cultural meeting place, sited at the crossroads between the Anglo-Saxon and Latin regions."

At the 1986 Diamond Awards, 25 artists and groups were honored on a noncompetitive level and presented with diamond-studded trophies marking their achievements in the pop/rock world. Among them were Duran Duran, Little

Richard, Paul Young, the Stranglers, Percy Sledge, and Bob Geldof, who together represented a wide range of musical genres.

Television coverage of the show, which lasted four hours and was recorded over two evenings, was transmitted to more than 25 countries, including the U.K., France, and Japan.

Now the organizers have widened the scope of the awards, with such new categories as music business photography and record sleeve design. They have also added a talent show that will also be televised and will be recorded on the two evenings preceding the main Diamonds Awards event. Another new aspect of this year's festival is the introduction of a Diamond Awards film festival in which such movies as "The Last Waltz," "Quadrophenia," and "The Idolmaker" will be shown on three consecutive evenings, followed by showings of new, music-orientated films that won't be released publicly until after the awards.

Says Lierneux, "At the heart of the festival, though, are the Diamond Awards. Made in Antwerp, which is known as the City of Diamonds, they go to artists to symbolize the commercial success of a recent hit or an overall successful career which has contributed greatly to today's music scene."

## Beatles Tributes Multiply CD Purchases In Japan

**TOKYO** A wide range of special nationwide events, including showcase exhibitions in department stores and special programs on radio, are being held here this month to commemorate the 25th anniversary of the release of "Love Me Do," the Beatles' first single, in October 1962.

The campaign is helping push sales of the group's compact disks in Japan. Toshiba-EMI released a total of 10 Beatles titles on CD between Feb. 27 and Sept. 22. By the first week of October, unit sales had topped the 1.1 million mark. The final two LPs were released Monday (19) and are expected to boost sales to well beyond the 1.5 million mark by year's end.

The record company is finding that 70% of the buyers are purchasing the entire set, which suggests that prices are not hindering sales. The company expects increased purchases by young people, who will most likely become more aware of the Beatles as a result of the special promotional efforts.

A Beatles Fair staged at the Seibu department store in Ikebukuro Oct. 2-14 will be followed by

similar events in Osaka, Hamamatsu, Sapporo, Omiya, and Toyama. Such events will run well into November.

Basically, the exhibitions, bannered The Heart Of The Beatles, are made up of guitars and personal items used by the Beatles. The exhibitions also feature a collection themed The Art Of The Beatles, which includes photographs and paintings of the band by such artists as Andy Warhol, Richard Hamilton, Tadanori Yokoo, and Kishin Shinoyama.

Items on sale include a CD carrying box, T-shirts, and publications on the Beatles. A typical Beatles Forum held in Tokyo included a chat session, a concert of Beatles songs, plus a screening of "A Hard Day's Night."

The lengthy sessions of on-air Beatles nostalgia on various nationwide networks include interviews, trivia, and music, and 70 major bookstores throughout the country are pushing sales of Beatles books. On Saturday (24), 200 key record stores will hold Beatles Day celebrations, handing out Beatles books and T-shirts free to customers who buy a Beatles CD, LP or cassette.

SHIG FUJITA

## Owners Claim State-Of-The-Art Quality Israel Readies Compact Disk Factory

BY BENNY DUDKEVITCH

**JERUSALEM** The first compact disk factory in Israel has been built and will start production before the end of the year. It is located in Karmiel, where many hi-tech factories of worldwide reputation are located.

It is owned and set up by Compact Disk International Ltd., which is owned by various Israeli and U.S. entrepreneurs. Chairman of the new plant is Hillel Ashkenazy, a former Israeli government ministry director general, and managing director is Moshe Shomer, who has a solid background in marketing, administration, and financial management.

Shomer says that the Israeli plant will use the Monoline system, "currently regarded as the most advanced equipment in the CD field." The equipment was developed by the OD & ME company in Eindhoven, Netherlands. Its initial manufacturing capacity will be about 2.5 million units per year.

He says that the plant aims to compete with other European and U.S. CD manufacturers on three levels: quality, price, and service. The quality results from a fully automatic production process that involves no human touch and a unique system of software integrating the various hardware components, he says.

Price, says Shome, will be deter-

mined later this year by taking into account the relatively low level of investment, the comparatively low level of expenses, the lack of customs barriers between Israel and the European Economic Community countries, and, in particular, the Israel-U.S. Free Trade deal.

Delivery service, he says, will be immediate to any world location by air, with no additional charge. While the specific costs and financial backup are not being revealed at this stage, Shomer says, "We're not aiming to conquer the CD world market. But we're for sure aiming to influence it by introducing a new dimension which combines high level of quality, service, and fair pricing."

A B I L L B O A R D S P O T L I G H T



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**IN THIS ISSUE:** • ITALIAN CHARTS: NOW TOPPED BY ITALIAN ARTISTS • VIDEO: EXPLOSION THROUGHOUT ITALY • RADIO/TV: PRIVATE VS. STATE-OWNED • CONCERTS/TOURS: BEST YEAR YET FOR ARTISTS

# 'Bad' Blasts To Quadruple Platinum In Sept. Certs

BY KIRK LaPOINTE

OTTAWA Michael Jackson's new album is proving to be anything but bad for Canadian retailers and CBS. In its first month of release, "Bad" bulleted through the gold; platinum; and double-, triple-, and quadruple-platinum marks, according to the Canadian Recording

Industry Assn.

On the heels of "Thriller," the only album in Canadian history to break the double-diamond (2 million) barrier, "Bad" stole the show in September from the steadily selling "Whitney," the second record from Whitney Houston, which went quintuple platinum in quieter style along with the "Top

Gun" soundtrack of a year ago.

There were also somewhat healthy signs for the Canadian artist in September. Domestic acts chipped in with six gold albums in the month, and at least two of those releases, by Loverboy and Haywire, should achieve further certifications.

CRIA reported 28 certifications

in the month, but most of them are gold records. Only Heart's "Bad Animals" joined Jackson, Houston, and "Top Gun" among multi-platinum releases, going double platinum in September.

A veteran and a newcomer made the platinum list. Pink Floyd's "A

dian releases, Rock & Belles Oreilles' "The Disque" and Andre Breton's "Un Jour A La Fois," all ranked in that category. The hot-selling "Dirty Dancing" soundtrack, Grateful Dead's "In The Dark" (their first certification in Canada), R.E.M.'s "Lifes Rich Pageant," Kiss' "Crazy Nights," Lisa Lisa & Cult Jam's "Spanish Fly," Gloria Estefan & Miami Sound Machine's "Let It Loose," and Mick Jagger's "Primitive Cool" also chalked up gold certifications for 50,000 sales.

Heart's "Alone," Lisa Lisa & Cult Jam's "Head To Toe," and George Michael's "I Want Your Sex" were certified as gold singles in the month, CRIA reports.

**Of 28 certifications, six are for domestic acts' gold albums**

Momentary Lapse Of Reason" was issued only a week before September's end, but CBS is so confident of its success that it sought and gained platinum certification. Meanwhile, Suzanne Vega's "Solitude Standing" has proven to be a solid accomplishment for her in Canada, and its platinum certification may be eclipsed as a result of a current tour through eastern Canada.

For gold records, the Canadians bear first mention: Loverboy's "Wildside," Haywire's "Don't Just Stand There," the Box's "All The Time, All The Time, All The Time," David Wilcox's "My Eyes Keep Me In Trouble," and two French Cana-

videos would be licensed in Canada to Canadian distributors, unless foreign distributors either made substantial contributions to the productions or held worldwide rights to them.

According to widely accepted estimates, a distribution bill would bring about \$40 million in film distribution business and another \$20 million in video distribution business to Canada. Currently, more than 95% of film and video distribution in Canada is foreign-controlled, much of that being controlled by residents of the U.S.

KIRK LaPOINTE

## Government Renews Commitment To Vid Distribution Law, But Doubts Persist

OTTAWA The federal government says it remains committed to legislation that would give Canadian firms greater control over video distribution, but Communications Minister Flora MacDonald refuses to say when she will introduce such a bill or what provisions it will include.

Following the signing of the free-trade deal between Canada and the U.S., MacDonald says, the government will introduce some form of the bill, which was proposed earlier this year and drew strong criticism from the U.S.

Some believe the proposal was a bargaining chip in the trade

talks, and that Canada secretly agreed to kill the bill in return for a guarantee from the U.S. that Canadian cultural industries will receive some form of protection. Certainly, the government seems to be having second thoughts about the bill. Although MacDonald's plan to introduce it was announced in February, no draft legislation has yet been unveiled.

Pressed in a recent interview on whether the bill will be in the form she originally proposed, the communications minister declined to commit herself. Under that version of the bill, outlined to Canadian film and video distributors earlier this year, film and

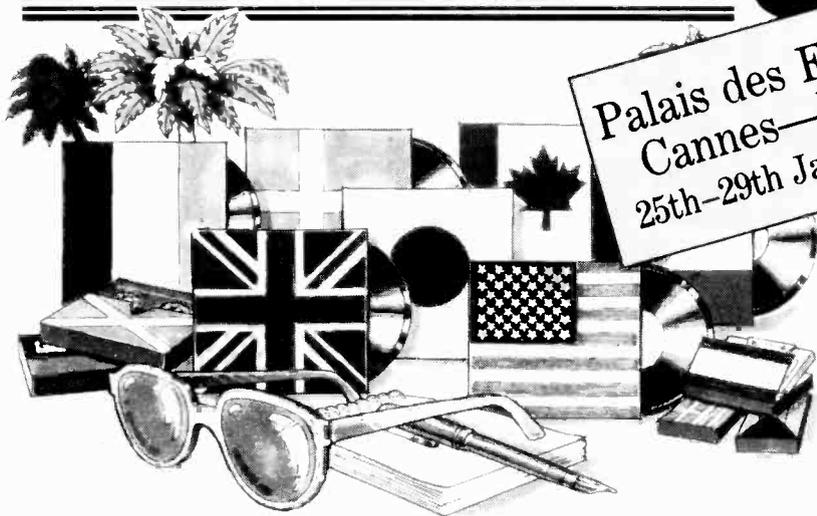
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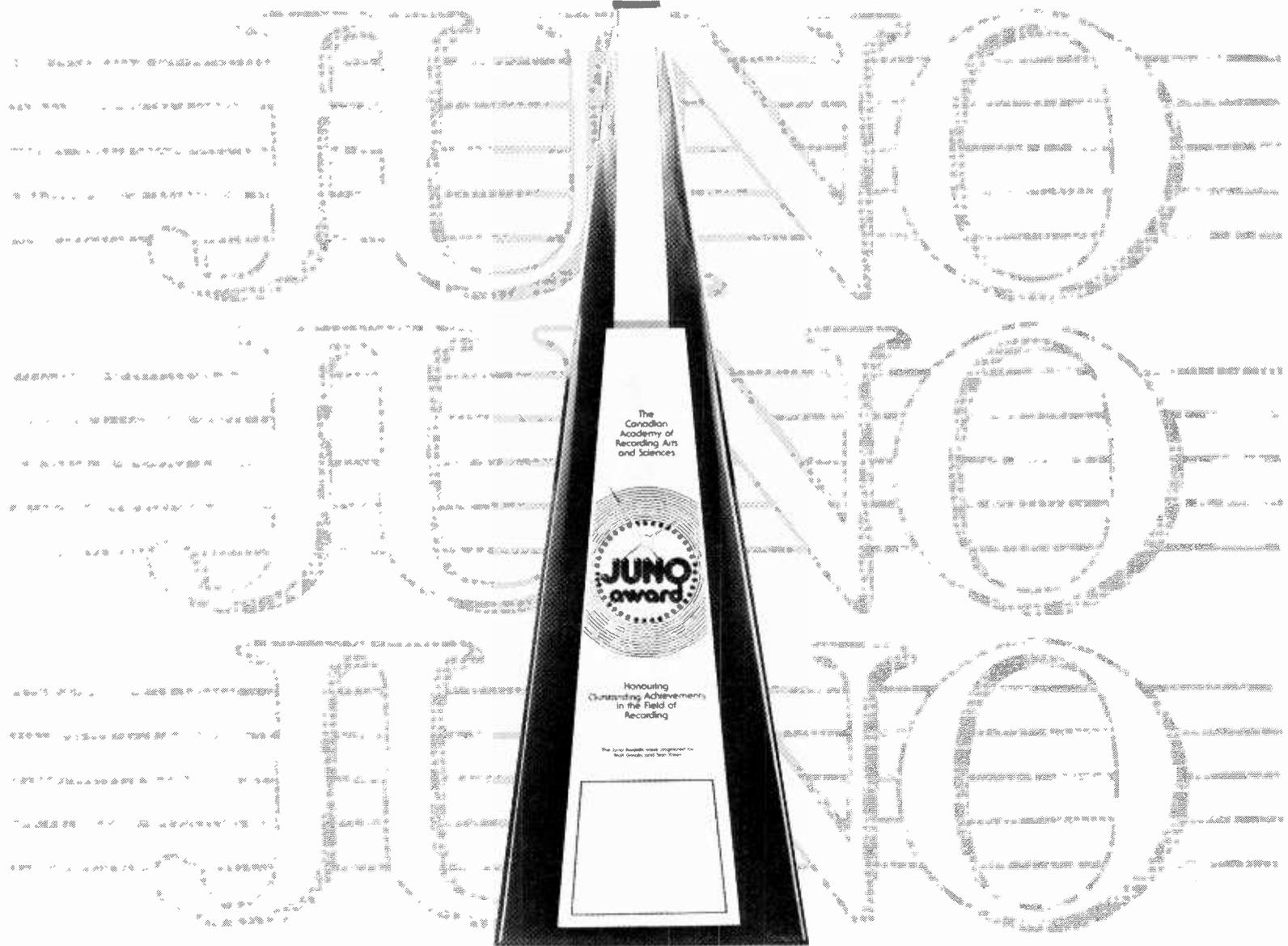
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# Stars To Go Is A-OK, Says Chairman

BY EARL PAIGE

LOS ANGELES Despite recent critical reports in the financial media, officials of convenience racker Stars To Go remain sanguine, attributing Wall Street skepticism to confusion over the firm's growth rate and strategy.

A decision in late September to postpone a \$75 million, long-term financing and word of a soft second quarter recently knocked Stars To Go stock down from 7 to 5, says chairman Fred Atchity Jr. The stock was still trading at about 5 on Oct. 13.

Atchity says that in April Stars To Go went after \$75 million in senior debt in order to replace \$71.5 million in existing debt. That \$75 million was subject to raising \$25 million in junior debt, which the company found difficult to do. During the summer, Stars decided to hold off on the long-term refinancing until the first half of 1988. In addition to the \$71.5 million in existing debt, First Bank of Boston has contributed \$6.5 million; an additional \$8.5 million from First Bank of Boston, which would bring total subordinated debt to

\$15 million, is being firmed up, says Atchity.

"Our press release was confusing," says the chairman. "There was a perception in the financial community that we didn't have enough cash to fund operations. People weren't aware that we already had \$71.5 million." Postponing the refinancing also allows the rack to save on interest rates, says Atchity. He says that although the firm has slowed installations, this was an operating decision, not a financial one.

He downplays the fact that Stars' working capital shrank to \$3 million while the firm's total debt bulged to \$90 million and seeks to explain a combination of factors that contributed to a poor second quarter ended June 30.

One was the conversion of 643 Circle K units, which became effective April 1, in connection with a 12-year pact to rack all existing 3,500 units and future units of the huge web. In addition, another 538 installations came on stream in the quarter. Thus, normally weak spring season rentals combined with expected low rental levels in many new units, contributing to a

loss of \$1.2 million, or 14 cents per share, on revenues of \$16 million for the second quarter.

However, when the first two quarters of the year are combined,

**'We have contracts with half of the top 40% of U.S. convenience stores'**

the loss is only 10 cents per share compared with a 22 cents per share loss for the prior year six-month period.

Quantum leaps in revenues, as with last year's 11-fold jump to \$22.8 million, reflect the frenzied addition of stores. The firm sees more gradual increases, with projected 1987 revenues of \$65 million-\$70 million.

While Atchity is cautious on earnings estimates, he points to a new Stars cost-control blitz that will consolidate four warehouses and shutter 1,000 unprofitable installations that have failed to generate a \$1,200-\$1,300 monthly break-even volume.

Stars claims it enjoys a 42% share of the U.S. convenience store video rental market and contracts involving 10,000 stores, but a formidable competitor could be the Canadian firm CEVAXS Corp.,

formerly Consolidated Video Systems Ltd.

CEVAXS, which already services 500 Canadian 7-Elevens and 360 7-Elevens in the Northwest, has signed a letter of intent to purchase the assets of the Southland Corp.'s MovieQuik video rental division (see story, page 70). The deal could put CEVAXS in another 4,500 MovieQuik-serviced U.S. 7-Elevens (Billboard, Oct. 17).

From its inception, Stars has had a Southland contract to service 1,400 7-Elevens, and Atchity says another 600 were added recently, "mostly in the East." Achity says he is somewhat familiar with MovieQuik, saying, "They seriously underestimated the management intensity." He says there is nothing essentially wrong with the MovieQuik system, rather, "it's been the execution [of it]."

Stars and CEVAXS have gone head-to-head before when then-CVS racked half of the Circle Ks and was "ousted," according to a Stars official.

Currently, Stars is looking more critically when romancing chains. "We have contracts with 50% of the firms comprising the top 40% of the 76,000 U.S. convenience stores," Atchity asserts. Stars just signed up six more chains, adding another 650 stores and bringing Stars' tally of chain accounts to 50.

Also new for Stars is increased promotion efforts, including signage-sharing at 2,400 Circle K stores, a free rental offer, and launch of a new magazine aimed at Stars' 2.1 million card holders.

## Commtron's Net Loss At \$1.4 Mil

NEW YORK Commtron Corp., the nation's largest home video distributor, reported a \$1.4 million net loss for the fourth quarter ended Aug. 31. This compares with earnings of \$1.6 million for the year-ago quarter. Sales for the quarter were \$94 million, down from \$104 million in last year's period.

For the year ended Aug. 31, Commtron reported net earnings of \$2.5 million, compared with \$5.9 million in fiscal 1986. Sales rose marginally from \$440 million last year to \$442 million in fiscal 1987.

Gary Rockhold, president and chief executive officer of the West Des Moines, Iowa-based distributor, says fourth-quarter results were affected by the same market conditions that existed in the two previous quarters, notably competitive pressures, fewer store openings, and fewer new releases than in the year-ago quarter. In addition, says Rockhold, consumer electronic sales were dampened by softer VCR demand and a changeover in product lines.

Rockhold says the company has implemented several new programs to beef up sales and reduce operating costs this year. They include a for-sale home video service merchandising program and a video line called Monarch. The company is also testing a computerized order-entry system and a compact disk service merchandising program.

Rockhold adds that consolidation of Commtron facilities in Chicago should reduce annual operating expenses by \$1 million, and an anticipated benefit from tax reform should reduce the firm's effective tax rate from 49% in fiscal 1987 to 39% in fiscal 1988.

## MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Open 10/6	Close 10/12	Change
<b>NEW YORK STOCK EXCHANGE</b>				
CBS Inc.	402.7	220	211 1/4	-8%
Cannon Group	232	5	5	.....
Capital Cities Communications	137.1	443 3/4	413 1/2	-29%
Coca-Cola	4509.9	48	44 1/4	-3 1/4
Walt Disney	1940	78 1/4	72 1/4	-5 1/2
Eastman Kodak	5588.2	104 1/4	101 1/4	-2 1/4
Gulf & Western	668.3	89 1/4	85 1/4	-4 1/4
Handleman	181.8	33 1/4	30 1/4	-2 3/4
MCA Inc.	2142.5	58	52 1/4	-5 1/4
MGM/UA	118.4	11 1/4	11 1/4	+ 1/4
Musiland	42.2	33 1/2	31 1/2	-2
Orion Pictures Corp.	114.1	14 1/2	13 1/2	- 3/4
Primerica	1192	48 1/4	47 1/4	- 3/4
Sony Corp.	391.5	38	37 1/4	- 3/4
TDK	3.5	74 1/2	74 1/4	- 3/4
Vestron Inc.	335.2	6	5 1/4	- 1/4
Warner Communications Inc.	1641	37 1/4	35 1/4	-2
Westinghouse	2379.7	74 1/4	69 1/4	-4 1/4
<b>AMERICAN STOCK EXCHANGE</b>				
Commtron	22.1	4 1/4	4	- 1/4
Electrosound Group Inc.	6.2	10 1/4	9 1/2	- 3/4
Lorimar/Teletitles	674.6	16 1/4	14 1/4	-1 1/2
New World Pictures	141.4	7 1/4	7 1/4	.....
Price Communications	234.9	12 1/4	12 1/4	+ 1/4
Prism Entertainment	4.9	5 1/4	5 1/4	- 1/4
Turner Broadcasting System	0	23 1/4	23 1/4	.....
Unitel Video	4.6	10 1/4	10 1/4	- 1/2
Wherehouse Entertainment	124.8	11 1/4	10 1/4	- 1/4
<b>OVER THE COUNTER</b>				
Crazy Eddie		4 1/4	4 1/4	.....
Dick Clark Productions		5 1/4	5 1/2	+ 1/4
Infinity Broadcasting		23 1/2	22 1/4	- 3/4
Josephson Inc.		14 1/4	14 1/2	+ 1/4
LIN Broadcasting		44 1/4	44 1/4	.....
Lieberman Enterprises		19 1/4	19 1/4	.....
Malrite Communications Group		11 1/4	11 1/4	.....
Recoton Corp.		5 1/4	5 1/4	.....
Reeves Communications		11 1/4	10 1/2	- 3/4
Satellite Music Network, Inc.		3 1/4	3 1/4	.....
Scripps Howard Broadcasting		79	80	+ 1
Shorewood Packaging		24 1/2	24 1/4	- 3/4
Sound Warehouse		13 1/4	13 1/4	.....
Specs Music		7 1/4	7 1/4	.....
Stars To Go Video		5	5 1/4	+ 1/4
Trans World Music		27 1/4	24 1/2	-2 3/4
Tri-Star Pictures		15	14 1/2	- 3/4
Wall To Wall Sound And Video		5 1/4	5 1/2	+ 1/4
Westwood One		25	23 1/4	-1 1/4
<b>LONDON STOCK EXCHANGE (In Pence)</b>				
Chrysalis		261	262	+ 1
Pickwick		217	218	+ 1
Really Useful Group		563	588	+25
Thorn EMI		724	723	-1
Virgin		158	156	-2

## Cyclone Plans Offering Seeks To Buy Kamp Associates

NEW YORK Cyclone Entertainment Ltd. Inc., a music publisher, music supervisor, and consultant for motion pictures and television, is looking to raise up to \$4 million in a secondary public stock offering later this year.

Cyclone, headed by Murray Deutch, a veteran publishing executive and former president of United Artists Music Co. and The New York Times Publishing Co., plans to use \$1.23 million of the proceeds to acquire Kamp Associates Inc. Kamp, through its Power Force Music Publishing division, owns about 1,400 r&b, soul, country, and big-band copyrights. These include songs by B.B. King, Etta James, and Ike & Tina Turner.

Cyclone Entertainment was incorporated last November and in January acquired all the outstanding stock of Buttermilk Sky Associates, Slow Dancing Music, and Good Flavor Songs. Buttermilk Sky administers music copyrights for Orion Pictures Corp., Golden Harvest Films, and Judy Collins. Through its Slow Dancing and Good Flavor subsidiaries, the firm owns 50%—and through Buttermilk administers 100%—of more than 3,000 copyrights, including songs by Janis Joplin, Elvis Presley, and the Amboy Dukes.

In addition, the company has

provided music supervision and consulting services for more than 57 films, most recently "No Way Out," "Robocop," and "The Believers."

Cyclone has been trading over the counter on the "pink sheets" since March and is currently priced at about \$2. Its new offering, underwritten by Maynard Merel & Co. Inc., is for a maximum of 1.6 million shares at \$2.50 each.

Following the offering and acquisition of Kamp, Cyclone plans to hire independent contractors to review its more than 4,000 copyrights and attempt to exploit them in the record, film, and advertising industries. The company also plans to subcontract for the manufacture of compact disks containing the music in its existing and soon-to-be-acquired Kamp catalog. The firm believes the demand for vintage r&b and rock product from Kamp's catalog will be increased when the material is transferred to CD.

In addition to Deutch, Cyclone's management includes Stuart Cantor, a vice president and secretary/treasurer who joined Buttermilk Sky in 1978, and Ken Glancy, a former president of RCA Records who is a Cyclone director.

MARK MEHLER

## IconoQuest Sets Public Issue

NEW YORK IconoQuest Inc., a 2-year-old optical disk development company based in Cheshire, Conn., is going public later this year in a 600,000-900,000-unit offering at \$5 a unit. Each unit consists of a share of common stock and a redeemable warranty entitling the holder to buy a share, at \$6, for up to 24 months from the initial closing.

IconoQuest plans to manufacture compact disks and computer optical memory disks at a new leased facility in Waterbury, Conn.

In its preliminary prospectus, the company says it expects the CD market to continue to grow but adds that the CD-ROM market may ultimately present greater opportunity.

## THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON

The inside story of every Number One single from "Rock Around the Clock" to "We Are the World" AT BOOKSTORES NOW.

## POP

### MEN WITHOUT HATS

**Pop Goes The World**  
PRODUCERS: Men Without Hats. Zeus B. Held  
Mercury 422 832 730 Q-1

Group "Safety Danced" all over the charts a few years back; this label debut is just as quirky but also as accessible. Title track should pop onto the Hot 100 any day now; slower "On Tuesday," featuring Ian Anderson on flute, would be a nice follow-up.

### PAUL CARRACK

**One Good Reason**  
PRODUCER: Christopher Niel  
Chrysalis BFV 41578

The voice that launched a thousand—well, several—hits, among them Ace's "How Long" and Mike & the Mechanics' "Silent Running," is finally featured on a solo record capable of bringing Carrack recognition in his own right. Side two is best, particularly the first single, "Don't Shed A Tear," and "Fire With Fire."

### SUPERTRAMP

**Free As A Bird**  
PRODUCERS: Rick Davies & Supertramp, Tom Lord-Alige  
A&M SP 5181

Latest from the band is an affecting concept album about a shattered romance. Biggest impediment to wide acceptance could be the fact that record plays better as a whole than as a collection of separate tracks. "I'm Beggin' You" is a good starter for radio; hopefully programmers will delve further.

### McAULEY SCHENKER GROUP

**Perfect Timing**  
PRODUCER: Andy Johns  
Capitol 46985

Elements of Van Halen, the Scorpions, and Led Zeppelin are evident on this first-rate debut album from guitar cult-hero Schenker and former Grand Prix vocalist McAuley. As the title implies, the moment is right for this dynamic, hook-laden project; "Gimme Your Love" and "Love Is Not A Game" should be taken full advantage of at both album rock and top 40 formats.

### NORMAN NARDINI

**Love Dog**  
PRODUCERS: Rick Derringer, Jeff Glixman  
CBS Associated Z 40435

Roots rock meets the barroom brawn of the Fab T-Birds, resulting in an enjoyable slate of straight-ahead rock'n'roll tunes. Artist has been plugging away for years; this may signal a breakthrough. Best: "Ready For Action."

### CARLOS SANTANA

**Blues For Salvador**  
PRODUCERS: Carlos Santana, Chester Thompson, Sterling, Keith Olsen  
Columbia FC 40875

Mixed bag of unreleased material and alternate takes doesn't hang together, but fans will be thrilled by bumper crop of tunes featuring Santana's consummate guitar wizardry.

### THE ALARM

**Eye Of The Hurricane**  
PRODUCERS: John Porter, the Alarm  
I.R.S. 42061

Newest Alarm effort shows group maturing into a band with all the intensity of U2 but with the capacity for much hookier melodies. Bright, tuneful single "Rain In The Summertime" will lead the way for should-be hits "Rescue Me," "Permanence In Change," and title cut.

### THE PROCLAIMERS

**This Is The Story**  
PRODUCER: John Williams  
Chrysalis BFV 41602

Musical and political resemblance to the Housemartins is no coincidence; Elektra group "discovered" these Scottish twins, and the two acts share a producer and engineer. Only minus on otherwise thoroughly enjoyable acoustic effort is the brothers' thick accent, which renders many of the lyrics unintelligible.

### SIMON F.

**Never Never Land**  
PRODUCER: Simon F., Tom Lord-Alige  
Reprise 25619

New York Dolls/David Bowie pastiche from U.K. singer is well intentioned but frequently falls short of its goals; still, "Prisoner Of Love," "American Dream" (the first single), and "Baby's In Black (1986)" are not without charm or radio appeal.

### Q5

**When The Mirror Cracks**  
PRODUCER: Floyd Rose  
Squawk/PolyGram 832 728 Q-1

Striking major label debut from Seattle-based outfit should prove successful given the proper support. Album boasts distinctive, well-produced sound, tailor-made for album rock radio. Best cut is "Livin' On The Borderline," but don't stop there.

### VOLCANO SUNS

**Bumper Crop**  
PRODUCERS: Volcano Suns, Sean Slade  
Homestead HMS 087

Volatile Boston-based trio fronted by Mission Of Burma's Peter Prescott has revised its lineup for the third time but still pounds out a convincing art-thrash hybrid that will get things hopping at college and alternative markets.

### THE CONNELLS

**Boylan Heights**  
PRODUCER: Mitch Easter  
TVT 2540

Group's second album won't do anything to dispel comparisons to the Smiths; moody pop is well constructed, however, even if it is derivative. Group has attracted college radio attention in the past and should continue to do so.

### ALBERT LEE

**Gagged But Not Bound**  
PRODUCER: Jim Cox  
MCA Master Series 42063

Second Lee installment in label's Master Series is another instrumental delight; Lee, who has played with Eric Clapton, Ricky Skaggs, Emmylou Harris, and Dave Edmunds, among others, plays guitar and piano on a wide range of repertoire, from "Midnight Special" to "Country Gentleman."

### ODETTA

**Movin' It On**  
PRODUCER: Elizabeth Karlin  
Rose Quartz/Flying Fish RQ101

Live recording from '86 shows the venerable folk/blues singer to be in fine form after 40 years of performing. The audience is audible when appropriate—clapping along or cheering at the end of a song—but never drowns out Odetta or her guitar. Repertoire covers all the standards.

### CABARET VOLTAIRE

**Code**  
PRODUCERS: Adrian Sherwood, Cabaret Voltaire  
EMI-Manhattan MLT-46999

Vocalist Stephen Mallinder and synthesist Richard H. Kirk have created unnerving electrofunk since the punk epoch; here, they join forces with radical producer Sherwood for a slash'n'scratch effort aimed squarely at alternative-radio hipsters.

## SPOTLIGHT

Sting



### STING

**... Nothing Like The Sun**  
PRODUCERS: Neil Dorfsman & Sting, Bryan Loren  
A&M SP 6402

Second solo album by the Policeman is an exceptionally rich two-record set that shows Mr. Sumner expanding musically, emotionally, and politically. Funky first single, "We'll Be Together," will get the ball rolling commercially. Sting excels here on vocals and bass; he's backed by a corps of fine sidemen, including Branford Marsalis, Eric Clapton, Mark Knopfler, Ruben Blades, and the Gil Evans Orchestra (on Hendrix's "Little Wing").

### THE BALANCING ACT

**Three Squares And A Roof**  
PRODUCERS: Vic Abascal, the Balancing Act  
Primitive Man/I.R.S. 42082

Acoustically oriented L.A. quartet, Walker heard earlier this year on EP "New Campfire Songs," delivers a winning first album. Richly textured music, fetching vocals, and cryptic lyrics will capture same alternative audience now buying R.E.M. albums by the truckload.

### DIXIE DREGS

**Best Of The Dixie Dregs**  
PRODUCER: Kurt Kinzel, Ken Scott, Stewart Levine  
Grand Slam PSP5016

Compilation of early Dixie Dregs tracks, before group metamorphosed into the Dregs and recorded for Arista. Steve Morse went on to bigger—but not better—things in Kansas; fans of that group as well as the Dixie Dregs themselves should nibble. Contact: 609-853-8312.

### THE TANNAHILL WEAVERS

**Dancing Feet**  
PRODUCERS: the Tannahill Weavers, Wendy Newton  
Green Linnet SIF 1081

Collection of traditional and contemporary vocal and instrumental cuts, nicely performed by one of Scotland's most popular Celtic groups, should get feet dancing on both sides of the Atlantic; glossary of terms provided will be welcomed by fans of the genre who have a wee bit of trouble with the broad Scot accent. Most accessible cut: "The Final Trawl," written by Archie Fisher.

## BLACK

### SHANICE WILSON

**Discovery**  
PRODUCER: Bryan Loren  
A&M SP 5128

Joining Tiffany and Debbie Gibson in the adolescent diva sweeps, 14-year-old Wilson demonstrates a wide range and a precocious way with funk-driven material. "(Baby Tell Me) Can You Dance" is hot-footing it up black charts; look for "I Think I Love You" to follow suit.

### HEAVY D. & THE BOYZ

**Living Large**  
PRODUCER: Various  
MCA 5986

Heavyweight rapper pulls no punches on his MCA debut; album boasts "Mr. Big Stuff" and "Chunky But Funky." Array of rap ballads and strong lyrics show the Boyz are definitely kicking it!

## COUNTRY

### MASON DIXON

**Home Grown**  
PRODUCER: Dan Mitchell  
Premier One POR LP 108

This trio has developed some of the most listenable vocal harmonies in the business. That, coupled with a sheaf of fine songs, makes this album strong and varied throughout. Best cuts: "Old Friends," "3935 West End Avenue," "Don't Say No Tonight."

### JERRY CLOWER

**Top Gum**  
PRODUCER: Snuffy Miller  
MCA 42034

Clower is a vivid and vigorous storyteller—when he's got a story to tell. Too many of the cuts here drift off the narrative into bland and unconnected moralisms. More likable than memorable.

### BOBBY DURHAM

**Where I Grew Up**  
PRODUCERS: Bruce Bromberg & Dennis Walker  
Hightone HT 8010

Writer-producers Bromberg and Walker can't work quite the same marvels with country that they did with Robert Cray's blues, but they still craft a solid Bakersfield-style album for journeyman singer Durham. Fine support from bands featuring such hot sidemen as James Burton, Glen D. Hardin, Al Perkins, and Bernie Leadon.

## JAZZ

### HENRY BUTLER

**The Village**  
PRODUCER: Ricky Schultz  
MCA Impulse MCA2-8023

Hot pianist has already received raves from consumer press—and deservedly so—for this, his second album, composed mainly of originals. Backed by the likes of Carter, DeJohnette, and Batiste, Butler is explosive throughout most of the two-record set.

### OLIANNE REEVES

**Blue Note**  
PRODUCER: George Duke  
Blue Note 46906

Vocalist's broad, expressive range stretches effortlessly from Ellington and Kern to Hancock and fusion fodder. Reeves' strong voice, supported by a potent cast and Duke's crisp production, is already winning wide favor from jazz, Wave, and urban stations and has potential for adult formats, too.

### KEVIN EUBANKS

**The Heat Of Heat**  
PRODUCERS: George Benson, Onaje Allan Gumbs  
GRP GR-1041

Fleet-fingered guitarist shows his classy chops on both electric and acoustic axes on sequel to hot-selling "Face To Face." The Jimmy Jam-Terry Lewis title track, expertly covered, is most likely candidate to click with jazz radio; rest of album is mostly melodic originals in a mellow groove. CD includes extra track.

### AHMAD JAMAL

**Crystal**  
PRODUCERS: Ahmad Jamal, Laura A. Hess-Hay  
Atlantic Jazz 81793

Set of Jamal originals is an introspective, and worthy, follow-up to his retrospective Atlantic title "Digital Works," remaining faithful to the acoustic piano. His sometimes gentle, sometimes rollicking touch is captured in splendid detail.

### ADAM MAKOWICZ

**Naughty Baby**  
PRODUCER: Edith Kiggen  
Novus 3022-N

Pianist Makowicz likes a Gershwin tune, how about you? Irresistible recital of show tunes and orchestra works is distinguished by the keyboardist's pyrotechnic displays and magnificent backing from bassists Dave Holland and Charlie Haden (who double on most tracks) and former Miles Davis drummer Al Foster.

### STEVE LACY

**Momentum**  
PRODUCER: Ed Michel  
Novus 3021-N

Expatriate soprano saxophonist whose career has been well documented by foreign labels makes long-awaited major-label return to U.S. Lacy gives probing performances on four sextet tracks, two of which feature vocalist/violinist Irene Aebi singing texts by Herman Melville and Brion Gysin. Invigorating work.

### GARY PEACOCK

**Guamba**  
PRODUCER: Manfred Eicher  
ECM 833039

Distinguished bassist teams with label stalwarts Jan Garbarek, Palle Mikkelborg, and former Weather Reporter Peter Erskine for an exceptional set of diverse, original compositions. Crystalline production by Eicher gives already strong material breathtaking beauty.

## CLASSICAL

### MENDELSSOHN: OCTET; QUARTET NO. 2

**Cleveland & Meliora Quartets**  
Telarc CD-80142

Strong, sharply etched performances that demand attention. It's no wonder that the Meliora, coached by the Cleveland, is interpretively as one with the senior group in the Octet. Impressive sound.

### BRAHMS: SYMPHONY NO. 4

**Cleveland Orchestra, Dohnanyi**  
Teldec 8.43678

An expansive reading, well balanced and favored by realistic engineering. The Teldec crew achieves a somewhat warmer sound than most others that have taped this much-recorded orchestra.

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.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## NEW COMPANIES

**DMR Associates**, an artist management company, formed by Randi Rosen and Lynne Marylander. First signing is British guitarist Quint Starkie. Suite 2, 13434 Moorpark St., Sherman Oaks, Calif. 91423; 818-789-2436.

**Delicious Vinyl**, a record label, formed by Michael Ross and Matt Dike. Company features rap, r&b, and dance music. First release is "On Fire" b/w "Cheeba Cheeba" by MC Tone Loc. Suite 25, 7471 Melrose Ave., Los Angeles, Calif. 90046; 213-658-7818 or 213-658-5048.

**Gramby Records**, formed by Phil Morrison, Terry Harper, Sophia Goss-Ward, and Gus Gramby. Current 12-inch single contains "When The Dogwoods Bloom In Atlanta" and the dance-oriented "Down In Rio." P.O. Box 87127, Atlanta, Ga. 30337-0127; 404-768-4424.

**Spectrum Records**, formed by Cecil Parker. Company provides record production and distribution. First release is "I'm So Hurt." Suite 1000, 1801 Market St., 10 Penn Center, Philadelphia, Pa. 19103; 215-655-5765.

**Choice Productions Inc.**, formed by Theodore R. Budd. Company specializes in concert promotions of various entertainers. Suite 402, Penn Silver Office Building, 5408

Silver Hill Road, Forestville, Md. 20747; 301-735-1080.

**Personal Management Associates Inc.**, formed by William Ford and Bob Schwaid. Company provides talent management for pop and rock acts. First clients are Jon Dunmore and E.X.E. Suite 623, 156 Fifth Ave., New York, N.Y. 10010; 212-645-2268.

**Enhance Public Relations and Marketing Services**, a public relations firm, formed by Wayne Salvatti. Company offers showcase production, bios, booking, and promo/media kits. 600 Villa Monte, Monterey Park, Calif. 91754; 818-280-6440.

**Jayne Lipman Marketing and Promotion Service Inc.**, formed by Jayne Lipman, former vice president of marketing at MJI Broadcasting. Company creates and implements travel promotions for music media. Suite 7E S., 305 W. 98th St., New York, N.Y. 10025; 212-663-1143.

**School Entertainment and Activities Program**, formed by Dion Grant. Company specializes in live and direct marketing/promotional programs on elementary, junior, and senior high-school campuses. 4839 S. Crenshaw Blvd., Los Angeles, Calif. 90043; 213-295-3314.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.



**Wrestling Record Holders.** Professional wrestling biggies mark the release of Epic Records' "Piledriver: The Wrestling Album II" at New York's Hard Rock Cafe. Pictured, from left, are wrestling manager Jimmy Hart; wrestler Honky Tonk Man; Dan Beck, vice president of product development for Epic/Portrait/CBS Associated Labels; and Hard Rock manager Richard Bruce.

## LIFELINES

### BIRTHS

Boy, Nathaniel Scott, to **Jeff and Melissa James**, Sept. 10 in Cumberland, Md. He is manager of Camelot Music No. 118 in LaVale, Md.

Girl, Julia Sarah, to **Robert and Andrea Finkelstein Greenberg**, Sept. 23 in New York. She is director of a&r administration for CBS Records, East Coast.

Boy, Joseph Paul, to **Joseph and Pamela DiCocco Alvarado**, Oct. 2

in Los Angeles. He is with Lormar-Telepictures there. She was the office manager of Billboard's West Coast headquarters.

Boy, David Nathaniel, to **Stuart Samuels and Judith Kappel**, Oct. 5 in New York. He is a video producer/director representative with Zbig Vision.

### MARRIAGES

**Dan Stuart** to **Carla Almore**, Sept. 19 in Los Padres National Forest, Calif. He is a featured columnist for Impact and editor of Radioscope. She is an editorial assistant at Radioscope.

**Robert Landis** to **Cindy Lee**, Sept. 26 in Los Angeles. He is a guitarist and musical arranger. She is a country singer.

### DEATHS

**Lloyal N. Hoard**, 42, after being struck by a hit-and-run driver, Sept. 26 in Nashville. Known as "Candyman" on WVOL here, Hoard hosted the "Time Tunnel" show, which features love songs and oldies. Hoard is survived by his wife, Cindy, his mother, five children, a sister, and four brothers.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

## U.K. PRODUCER URGES OPPOSITION TO DIGITAL SAMPLING ABUSE

(Continued from page 3)

Johnson brought a sampling-based grievance before the American Federation of Musicians (*Billboard*, Aug. 2, 1986).

In that instance, Johnson claimed that his unique percussion playing and instruments were sampled in the studio by keyboardist/composer Jan Hammer. Hammer subsequently used the samples on the theme song for "Miami Vice," and Johnson felt he deserved compensation for his contribution. The union declined to rule on the matter, which was quietly dropped.

Waterman's appeal to the U.K. music industry was sparked by a recent legal action here in which he claimed that sections of a Stock, Aitken & Waterman hit, "Roadblock," were sampled by 4AD Records act M/A/R/R/S and used on the group's hit song "Pump Up The Volume."

On the basis of this claim, Pete Waterman Ltd. and All Boys Music obtained a High Court injunction against 4AD, preventing the record from being serviced to retail or radio for four days.

The injunction was withdrawn five days later, and the record subsequently entered the U.K. chart, rising quickly to No. 1. This week it stands at No. 3.

Despite withdrawal of the injunction, Waterman still seeks a share of royalties on the 4AD recording.

Waterman says he intended the

injunction only as "a short, sharp, shock—a quick measure intended to stop [the record] from getting into the shops." He also says he wished to call attention to the sampling problem.

"Excessive digital sampling on records will do powerful harm to the music business," he says, adding that he'd like to see the industry create firm guidelines on the matter.

Once the injunction was withdrawn, 4AD issued an apology to U.K. music dealers about the loss of sales caused by the legal measure.

Now Waterman says, "If we'd had more information from the record company, perhaps the injunction might have been avoided. But they've admitted that 'Roadblock' has been sampled for the record, and we're taking legal steps to obtain a share of the royalties."

The Mechanical Copyright Protection Society is backing Waterman in those legal steps.

According to Graham Churchill, society commercial operations controller, there's no easy answer to the sampling question. "There are two separate copyrights involved in sampling," he says. "They are the copyright in musical works and the copyright in sound recordings."

Most copyright laws hold that a "substantial" amount of material from a copyright work must be lifted to constitute copyright in-

fringement. Says Churchill, "Substantial" is a difficult word to define and doesn't involve a minimum number of bars."

Waterman says sampling should be legal, provided permission is asked for and given. "But now it's time to call a halt and make it clear there are legal problems and copyright laws," he says. "Let's think about the guys who spend their time and talent writing songs."

But Tony Prince, who runs the Disco Mix Club here, says, "It is wrong for people to take a tune and a bass riff and make a brand new record out of it, but sampling of individual sounds isn't harmful to the music business."

"You can't stop a tidal wave. It is difficult to take someone to court and prove that a certain sound effect was from somebody's record. Even kids do their own sampling and mixing nowadays with increasingly cheap technology available in their own homes."

## FOR THE RECORD

The following radio stations were omitted from the Hot Country Singles panel listing in the Oct. 10 issue: WTVR-FM Richmond, Va. (silver), and WKKW-FM Clarksburg, W.Va. (bronze).

## 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. 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. 4-8, **Black Entertainment & Sports Lawyers Assn. Conference**, Mullet Bay Hotel, St. Maarten, Netherlands Antilles. Kenneth R. Reynolds, 212-662-4442.

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.

## EXECUTIVE TURNTABLE

(Continued from page 4)

**Steve Facione** is promoted to vice president of operations for Olympia Arenas Inc. in Detroit. He was director of building operations.

**Donna Dowless** is named executive director of Ticketmaster Florida, responsible for the development and execution of the agency's new operations in that area. She was with the Lakeland (Fla.) Civic Center.

**USA Music Group** in Los Angeles names **Leslie Brander** vice president of creative development. She was director of development for Light-house Productions.

**Variety Artists International** appoints **Bob Engel** president, based in Los Angeles. He succeeds **Gordon Singer**, who becomes chairman of the board for the Minneapolis-based music and talent agency.

## MTV ADDS DANCE MUSIC

(Continued from page 1)

• The video must have high production values and strong visuals.

The move to embrace top 40 signals a dramatic departure from statements made by MTV executives just a year ago.

Last October, the 24-hour-a-day music channel trumpeted a "re-statement of our commitment to rock'n'roll," claiming that it would turn its focus exclusively to rock and eliminate AC artists from its rotation (Billboard, Oct. 11 and Dec. 20, 1986).

A year ago, MTV executives said the channel had "attempted to be all things to all people" and in doing so had "damaged its credibility with its core audience of rock'n'roll fans."

"Labels push all their videos for MTV, but we see a lot of them as being right for VH-1," channel executives noted at the time. "Once we begin to target MTV more clearly to a rock audience, we'll see VH-1 get bigger. We can't confuse MTV fans with AC music."

Sam Kaiser, MTV's vice president of programming, says the playlist additions represent an "evolution, rather than a restructuring of MTV's programming format."

"Our primary focus is still mainstream rock'n'roll," Kaiser asserts. "But we have recently assembled a great deal of research that indicates our 12- to 34-year-old audience likes acts like Lisa Lisa and thinks they're compatible with MTV."

"This is simply an evolution of our format to include some of the

most popular acts in the U.S.," he adds.

Kaiser says MTV has "accomplished what we set out to do over the past year with our refocusing on rock. We've been involved in helping break acts like Whitesnake, Poison, Cutting Crew, and Richard Marx.

"But we have to react to the fact that things like Exposé are applicable to our target audience as well."

While audience research conducted in-house played a strong part in MTV's decision to add top 20 videos, the channel's executives admit that data from independent TV-rating services also had a strong hand in the move.

Lee Masters, senior vice president and general manager of MTV Networks, says, "One reason the idea to do this came about was the success we've been having with 'Club MTV,' the urban dance show we air at 5:30 [p.m.] every day. We thought, 'Here's a way to expose some of those artists and songs we know our viewers would like to see in regular rotation on the channel.'"

Although MTV is loath to refer to A.C. Nielsen rating numbers—the channel has a longstanding dispute with the service over the validity of its sample methodology—Masters says that the A.C. Nielsen figures for MTV when "Club MTV" was on were significantly higher than normal for that time slot.

"Even with our concerns about

the accuracy of Nielsen data, even using a system we have great concerns about, we were extremely pleased with the audience levels and demographics for 'Club MTV,'" Masters says. "Comparing it against the old Nielsen data, we were about twice as high as last year in that time period."

Label reaction to the adoption of top 20 videos is mixed. Most label video executives say they need time to see how the move will work before drawing any conclusions.

Peter Baron, Arista's associate director of video promotion, says he's encouraged by the decision and pleased that the label's Exposé can "finally get exposure on MTV."

But Baron says he's also concerned that the official adoption of chart-related criteria "may make it harder to get new and breaking acts on the channel."

"I'm also a little confused by it," Baron says. "As far as I can tell, despite what they say, MTV doesn't really have a format. They need ratings, they need people to watch. So, they'll get that by playing these hot, upbeat teen dance acts despite the fact that they still call themselves a rock channel."

Says one label executive: "VH-1 is one thing and MTV is another. Rock'n'roll is rock'n'roll, and Debbie Gibson and Exposé are not rock'n'roll. I don't understand what they're doing."

Rack firms, which, like music retailers, have been drumming for more margin on front-line CDs, are also encouraged. Steve Marmaduke, vice president of purchasing at Amarillo, Texas-based Western Merchandising, says, "We're very hopeful about the fall programs. We finally are seeing CD as a normal configuration."

The smaller cuts on LPs from WEA, CBS, and PolyGram are designed to avoid vinyl gluts, but some buyers—including Dick Odette, managing director of software purchasing for the 563-store Minneapolis-based Musicland Group—would like to see a one-discount system.

"We would prefer to have the same discount across the board, but the labels are doing that on purpose to protect themselves from accounts that don't have good information on who might try to buy LPs at the same volume they always have," he says.

The flexible dating/discount options are finding favor among customers—including Odette, Kemp Mill's Applebaum, and Central South's Adams—because they allow accounts to tailor label plans to their company's individual needs.

In two deals, PolyGram offered an extra 2% to customers that passed on extended Jan. 10 dating. At CEMA, 30 days costs 1%. Accounts that passed on extra dating could buy in the first Capitol phase at a 7.5% cut, 30 days extra dating came at 6.5%, and 60 days at 5.5%. Meanwhile, Telarc has offered most of its classical line at 8% off with regular dating, or no discount with 60 days dating.

Assistance in preparing this story was provided by Earl Paige in Los Angeles.

# HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

ONLY FIVE WEEKS after scoring a No. 1 record with "I Just Can't Stop Loving You," **Michael Jackson** hits No. 1 again with the title cut from "Bad" (Epic). "Causing A Commotion" (Sire) by **Madonna** is moving up strongly to grab the No. 2 spot and may challenge for the top next week. **Prince's** "U Got The Look" (Paisley Park) rounds out the superstar-laden top three, falling from No. 2 with a drop in radio points but continued strong gains in sales points. In fact, Jackson just edges out Prince for No. 1 in sales.

**BILL MEDLEY & JENNIFER WARNES** have the biggest point-gainer on the chart with "(I've Had) The Time Of My Life," but at No. 20, it's not eligible for a Power Pick. It's already No. 1 at Power 99.7 Atlanta and WTLQ Scranton, Pa. The Power Pick/Airplay goes to "Heaven Is A Place On Earth" by **Belinda Carlisle** (MCA), with great radio jumps at Y-106 Orlando, Fla. (27-10), Y-108 Denver (18-10), and WKTI Milwaukee (10-7). The Power Pick/Sales goes to "Should've Known Better" by **Richard Marx** (EMI-Manhattan), which also has strong radio reports, including jumps of 9-3 at KWK St. Louis, 17-9 at WTIC-FM Hartford, Conn., and 17-8 at WZPL Indianapolis.

**WHITESNAKE'S** "IS THIS LOVE" (Geffen) wins the Hot Shot Debut award in a squeaker over "Faith" by **George Michael** (Columbia). Michael has more radio stations on the panel playing his record—122 vs. 110 for Whitesnake—but Whitesnake's record has slightly more points because some stations that were playing the record as an album cut are already moving it up their charts, earning it additional points. Three artists enter the Hot 100 for the first time: U.S.-born **Terence Trent D'Arby** with "If You Let Me Stay" (Columbia) and two English acts, **Simon F.** with "American Dream" (Reprise) and **New Order** with "True Faith" (Qwest), which is already a major hit at Power 96 Miami (moving 6-4 this week) and KITS San Francisco (4-3).

**QUICK CUTS:** "Holiday" by German-Australian group the **Other Ones** (Virgin) moves down from 29 to 31 although it is still gaining points, especially in sales. This is unusual and only happens in a tightly competitive area of the chart when records gaining substantial points push down one gaining fewer points. Nevertheless, "Holiday" has been No. 1 in several markets, including Akron, Ohio (2-1 at WKDD), and Rockford, Ill. (1-1 at WZOK), and top five in Atlanta at Z-93 and Salt Lake City at KFMV. In Minneapolis, it moves 9-3 at KDWB-FM and is No. 1 at WLOL, where PD **Gregg Swedberg** says, "It has been No. 1 in call-out and is especially strong now with women 25-34—a great adult record for us" . . . **REO Speedwagon** moves up from 22 to 19 without a bullet because its radio point gain is slowing after 15 weeks on the chart, but it is now top five at 24 reporting stations and No. 1 at five.

## CD DEALS

(Continued from page 3)

• Mix-and-match deals, in which accounts can trade off a portion of their discounts for extra dating, are back. Capitol's plan again offers such options. PolyGram, with its two pop deals, and the indie label Telarc have followed suit.

Still, the move to shave CD costs—particularly on catalog titles (see story, page 4)—is the season's most conspicuous innovation.

WEA is giving its customers two shots to bring 588 CD titles in at a 10% discount, with half of that billing due Dec. 10 and the balance due Jan. 10. Similarly, CBS is offering deep catalog CDs through Oct. 23 at 10%—with two shots to buy and February dating—along with a 10% discount for its recently introduced midline CD series (Billboard, Oct. 17).

"I'll take a 10% discount on a CD any day," says Paul Fussell, director of purchasing for Durham, N.C.-based The Record Bar, with 129 stores.

In three other programs, CBS is offering CDs at the same discount it gives on other formats: best-selling catalog (5%), breakthrough artists (7%), and Nashville (10% for CDs and cassettes, 5% for LPs).

Other CD deals: MCA, at 9% off (described by one buyer as an "exten-

sive list" of titles); PolyGram, with cuts ranging from 5% to 9.1% depending on the line and dating options; and Motown, with discounts ranging from 8%-12% in two different programs.

Meanwhile, RCA/A&M/Arista and CEMA instituted across-the-board discounts, offering the same break on CDs that they did for cassettes and LPs.

"I love the CD catalog deals," says Howard Applebaum, vice president of 28-store Kemp Mill Records, a D.C.-area web that emphasizes low shelf prices.

"We have effectively lowered our [CD] price over what it was a year ago because of all the discounts."

That, plus "market conditions and competitive factors," Applebaum says, led Kemp Mill to lower front-line CDs to \$11.99. As a result, he says, "sales have almost doubled."

"That seems to be the magic price," Applebaum adds. "Manufacturers have got to realize that it's time to bring CD prices down."

In fact, the only concern expressed by Chuck Adams, vice president of Nashville-based Central South Music Sales, which operates 63 Sound Shop outlets and services more than 500 active accounts through its one-stop, is that after bringing CDs in at current discounts, labels might devalue unsold stock with a deeper price reduction during the first quarter of 1988.

"I think [CD discounts] will do wonders for Christmas," says Adams. "I just worry that they might bring the cost down after fourth quarter, and then we'll be sitting on devalued inventory, although I don't have any way of knowing that for sure."

**Disc Jockey store managers gather at annual WaxWorks & VideoWorks meet, . . . see page 74**

FOR WEEK ENDING OCTOBER 24, 1987

Billboard

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## HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 53 REPORTERS	BRONZE/ SECONDARY ADDS 151 REPORTERS	TOTAL ADDS 228 REPORTERS	TOTAL ON
<b>FAITH</b> GEORGE MICHAEL COLUMBIA	15	34	73	122	122
<b>IS THIS LOVE</b> WHITESNAKE GEFGEN	9	23	61	93	110
<b>GOT MY MIND SET ON YOU</b> GEORGE HARRISON DARK HORSE	6	16	57	79	79
<b>CHERRY BOMB</b> J. C. MELLENCAMP MERCURY	3	12	41	56	56
<b>I DO YOU</b> THE JETS MCA	2	11	31	44	97
<b>SHAKE YOUR LOVE</b> DEBBIE GIBSON ATLANTIC	2	8	21	31	132
<b>VALERIE</b> STEVE WINWOOD ISLAND	1	6	22	29	112
<b>TELL IT TO MY HEART</b> TAYLOR DAYNE ARISTA	5	4	19	28	73
<b>NEED YOU TONIGHT</b> INXS ATLANTIC	4	3	20	27	28
<b>SKELETONS</b> STEVIE WONDER MOTOWN	2	8	16	26	108

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

# 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	4	BAD	MICHAEL JACKSON	1
2	2	U GOT THE LOOK	PRINCE	3
3	8	CAUSING A COMMOTION	MADONNA	2
4	1	LOST IN EMOTION	LISA LISA & CULT JAM	4
5	9	CASANOVA	LEVERT	6
6	12	I THINK WE'RE ALONE NOW	TIFFANY	5
7	11	LET ME BE THE ONE	EXPOSE	8
8	14	MONY MONY	BILLY IDOL	7
9	10	PAPER IN FIRE	JOHN COUGAR MELLENCAMP	14
10	16	LITTLE LIES	FLEETWOOD MAC	9
11	6	WHO WILL YOU RUN TO	HEART	12
12	7	HERE I GO AGAIN	WHITESNAKE	11
13	5	CARRIE	EUROPE	10
14	18	BREAKOUT	SWING OUT SISTER	13
15	19	IT'S A SIN	PET SHOP BOYS	15
16	3	I HEARD A RUMOUR (FROM "DISORDERLIES")	BANANARAMA	21
17	20	WHERE THE STREETS HAVE NO NAME	U2	18
18	22	BRILLIANT DISGUISE	BRUCE SPRINGSTEEN	16
19	21	YOU ARE THE GIRL	THE CARS	17
20	24	IN MY DREAMS	REO SPEEDWAGON	19
21	23	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	22
22	13	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	24
23	31	THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	20
24	15	JUMP START	NATALIE COLE	27
25	27	THE ONE I LOVE	R.E.M.	28
26	32	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	23
27	17	ONE HEARTBEAT	SMOKEY ROBINSON	32
28	—	SHOULD'VE KNOWN BETTER	RICHARD MARX	26
29	33	I'VE BEEN IN LOVE BEFORE	CUTTING CREW	25
30	35	I WON'T FORGET YOU	POISON	29
31	26	WIPEOUT	FAT BOYS & THE BEACH BOYS	48
32	—	BOYS NIGHT OUT	TIMOTHY B. SCHMIT	35
33	36	HOLIDAY	THE OTHER ONES	31
34	25	SOMETHING REAL (INSIDE ME/INSIDE YOU)	MR. MISTER	51
35	28	LA BAMBA	LOS LOBOS	46
36	—	COME ON, LET'S GO	LOS LOBOS	30
37	—	LET'S WORK	MICK JAGGER	39
38	—	HOURLASS	SQUEEZE	33
39	37	NO ONE IN THE WORLD	ANITA BAKER	44
40	—	BETCHA SAY THAT	GLORIA ESTEFAN & MIAMI SOUND MACHINE	36

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	4	BAD	MICHAEL JACKSON	1
2	5	CAUSING A COMMOTION	MADONNA	2
3	3	U GOT THE LOOK	PRINCE	3
4	1	LOST IN EMOTION	LISA LISA & CULT JAM	4
5	10	I THINK WE'RE ALONE NOW	TIFFANY	5
6	8	CASANOVA	LEVERT	6
7	9	LITTLE LIES	FLEETWOOD MAC	9
8	13	MONY MONY	BILLY IDOL	7
9	11	LET ME BE THE ONE	EXPOSE	8
10	2	CARRIE	EUROPE	10
11	6	HERE I GO AGAIN	WHITESNAKE	11
12	15	BREAKOUT	SWING OUT SISTER	13
13	7	WHO WILL YOU RUN TO	HEART	12
14	19	BRILLIANT DISGUISE	BRUCE SPRINGSTEEN	16
15	23	THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	20
16	18	YOU ARE THE GIRL	THE CARS	17
17	17	IN MY DREAMS	REO SPEEDWAGON	19
18	20	IT'S A SIN	PET SHOP BOYS	15
19	22	I'VE BEEN IN LOVE BEFORE	CUTTING CREW	25
20	26	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	23
21	24	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	22
22	25	WHERE THE STREETS HAVE NO NAME	U2	18
23	12	PAPER IN FIRE	JOHN COUGAR MELLENCAMP	14
24	27	SHOULD'VE KNOWN BETTER	RICHARD MARX	26
25	14	I HEARD A RUMOUR (FROM "DISORDERLIES")	BANANARAMA	21
26	30	I WON'T FORGET YOU	POISON	29
27	31	COME ON, LET'S GO	LOS LOBOS	30
28	28	HOLIDAY	THE OTHER ONES	31
29	16	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	24
30	32	WE'LL BE TOGETHER	STING	34
31	34	HOURLASS	SQUEEZE	33
32	21	JUMP START	NATALIE COLE	27
33	36	BETCHA SAY THAT	GLORIA ESTEFAN & MIAMI SOUND MACHINE	36
34	—	SUGAR FREE	WA WA NEE	41
35	—	THE ONE I LOVE	R.E.M.	28
36	—	SHAKE YOUR LOVE	DEBBIE GIBSON	37
37	—	BOYS NIGHT OUT	TIMOTHY B. SCHMIT	35
38	33	NOTORIOUS	LOVERBOY	38
39	—	THAT'S WHAT LOVE IS ALL ABOUT	MICHAEL BOLTON	45
40	29	ONE HEARTBEAT	SMOKEY ROBINSON	32

## 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 (11)	12
Def Jam (1)	
WARNER BROS. (3)	12
Sire (2)	
Slash (2)	
Dark Horse (1)	
Island (1)	
Paisley Park (1)	
Qwest (1)	
Tommy Boy (1)	
POLYGRAM	10
Mercury (8)	
London (1)	
Tin Pan Apple (1)	
ATLANTIC (5)	8
Island (2)	
Atco (1)	
E.P.A.	8
Epic (7)	
Tabu (1)	
MCA (5)	6
I.R.S. (1)	
ARISTA	5
CHRYSALIS	5
GEFFEN	5
A&M	4
CAPITOL	4
EMI-MANHATTAN	4
RCA (2)	4
Grunt (1)	
Jive (1)	
VIRGIN	4
ELEKTRA	3
MOTOWN	2
REPRISE (1)	2
Paisley Park (1)	
4TH & B'WAY	1
SOLAR	1

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## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
91 AMERICAN DREAM	(F.Machine, BMI)	
63 ANIMAL	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	
1 BAD	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	
49 BEAT PATROL	(Warcops, ASCAP/Intersong-USA, ASCAP) CHA/HL	
36 BETCHA SAY THAT	(Foreign Imported, BMI) CPP	
35 BOYS NIGHT OUT	(Jeddrah, ASCAP/Blue Sky Rider, BMI/Willin' David, BMI/Edge Of Fluke, BMI) CPP	
13 BREAKOUT	(Virgin-Nymph, BMI) CPP	
16 BRILLIANT DISGUISE	(Bruce Springsteen, ASCAP) CPP	
50 CAN'T WE TRY	(CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP/Scoop, CAPAC) HL	
10 CARRIE	(Screen Gems-EMI, BMI) WBM	
6 CASANOVA	(Calloco, BMI/Hip Trip, BMI) CPP	
43 CATCH ME (I'M FALLING)	(Genetic, ASCAP)	
2 CAUSING A COMMOTION	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	
78 CHERRY BOMB	(Riva, ASCAP)	
30 COME ON, LET'S GO	(Picture Our Music, BMI/Warner-Tamerlane, BMI/Screen Gems-EMI, BMI)	
84 CRAZY	(Rondor Music/Almo, ASCAP/SBK Songs/April, ASCAP) CPP/ALM/HL	
74 CRAZY CRAZY NIGHTS	(Paul Stanley, ASCAP/Largo Cargo, BMI) WBM	
85 CRAZY WORLD	(GMPC, ASCAP)	
24 DIDN'T WE ALMOST HAVE IT ALL	(Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) CPP	
76 DINNER WITH GERSHWIN	(Geffen, ASCAP/Rutland Road, ASCAP) WBM	
68 DOING IT ALL FOR MY BABY	(Bibo, ASCAP/Zookini, ASCAP/Vogue, BMI/Lew-Bob, BMI) CLM/HL	
100 DON'T LOOK DOWN - THE SEQUEL	(ATV, BMI) HL	
22 DON'T MAKE ME WAIT FOR LOVE	(Bellboy, BMI/Gratitude Sky, ASCAP)	
80 DON'T MEAN NOTHING	(Chi-Boy, ASCAP/Edge Of Fluke, BMI) CPP/CLM/HL	
40 DONT YOU WANT ME	(Rightsong, BMI/Franne Gee, BMI/Ardivan, ASCAP/Intersong-USA, ASCAP) CHA/HL	
57 DUDE (LOOKS LIKE A LADY)	(Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL	
90 EAGLES FLY	(WB, ASCAP/The Nine, ASCAP)	
54 FAITH	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
72 FAKE	(Not Listed) WBM	
65 FOLLOW YOU	(Hampstead Heath, ASCAP/Colgems-EMI, ASCAP) WBM	
66 GOT MY MIND SET ON YOU	(Carbert, BMI)	
88 HEART AND SOUL	(Virgin, ASCAP) CPP	
23 HEAVEN IS A PLACE ON EARTH	(Future Furniture, ASCAP/Shipwreck, BMI)	
11 HERE I GO AGAIN	(Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP) WBM	
31 HOLIDAY	(Virgin-Nymph, BMI) CPP	
33 HOURLASS	(Virgin, ASCAP) CPP	
58 I DO YOU	(Meow Baby, ASCAP/Rick Kelly, BMI)	
73 I DON'T MIND AT ALL	(April, ASCAP/Lena May, ASCAP/Ackee, ASCAP/Bourgeois Zee, ASCAP) WBM	
21 I HEARD A RUMOUR (FROM "DISORDERLIES")	(Warner-Tamerlane, BMI/In A Bunch, PRS/Terrace, ASCAP) CPP/WBM	
62 I JUST CAN'T STOP LOVING YOU	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	
98 I NEED LOVE	(Def Jam, ASCAP)	
5 I THINK WE'RE ALONE NOW	(ABZ, BMI)	
29 I WON'T FORGET YOU	(Sweet Cyanide, BMI/Willesden, BMI) HL	
96 IF YOU LET ME STAY	(Virgin-Nymph, BMI/Young Terence, BMI) CPP	
19 IN MY DREAMS	(Fate, ASCAP/Denise Barry, ASCAP) WBM	
53 IS THIS LOVE	(Whitesnake Overseas, ASCAP/WB, ASCAP)	
15 IT'S A SIN	(Virgin, ASCAP) CPP	
25 I'VE BEEN IN LOVE BEFORE	(Virgin-Nymph, BMI) CPP	
20 (I'VE HAD) THE TIME OF MY LIFE	(Knockout, ASCAP/Jemava, BMI/Donald Jay, ASCAP/R.U. Cyrius, ASCAP)	
27 JUMP START	(Calloco, BMI/Hip Trip, BMI) CPP	
75 JUST LIKE HEAVEN	(Bleu Disque, ASCAP)	
46 LA BAMBA	(Picture Our Music, BMI/Warner-Tamerlane, BMI) WBM	
77 LEARNING TO FLY	(Pink Floyd, BMI)	
8 LET ME BE THE ONE	(Panchin, BMI) WBM	
39 LET'S WORK	(Promopub B.V., PRS/BMG Music/Arista, ASCAP) CPP	
9 LITTLE LIES	(Fleetwood Mac, BMI) WBM	
4 LOST IN EMOTION	(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
94 LOVE IS A HOUSE	(Tee Girl, BMI)	
70 LOVE IS CONTAGIOUS	(Ow, ASCAP)	
42 LOVE WILL FIND A WAY	(Affirmative, BMI) WBM	
99 MISFIT	(Curio, BMI/PolyGram Songs, BMI/Warner-Tamerlane, BMI) WBM	
7 MONY MONY	(ABZ, BMI) WBM	
81 MOTORTOWN	(SBK Songs/Blackwood, BMI) HL	
93 NEED YOU TONIGHT	(MCA, ASCAP)	
44 NO ONE IN THE WORLD	(ATV, BMI/Welbeck, ASCAP) HL	
82 NOTHING'S GONNA STOP ME NOW	(Terrace, ASCAP) CPP	
38 NOTORIOUS	(Sordid Songs, ASCAP/Duke Reno, ASCAP/April, ASCAP/Bon Jovi, ASCAP/Chappell, ASCAP/PolyGram, ASCAP/Le Mango, ASCAP) HL/WBM	
32 ONE HEARTBEAT	(Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI) CPP	
28 THE ONE I LOVE	(Virgin, BMI/Unichappell, BMI) CHA/HL	
87 ONE LOVER AT A TIME	(Orca, ASCAP/Sweet Karol, ASCAP/Trinifold, ASCAP/Virgin, ASCAP) CPP/WBM	
56 ONLY IN MY DREAMS	(Creative Bloc, ASCAP) HL	
14 PAPER IN FIRE	(Riva, ASCAP) WBM	
97 POWER OF LOVE	(Leibraphone Musikverlag, ASCAP/April, ASCAP)	
86 ROCK ME	(White Vixen, BMI)	
71 ROCK STEADY	(Splashdown, BMI/Pera, BMI/Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI) CPP	
64 SATELLITE	(Dub Notes, ASCAP/Human Boy, ASCAP/Hobblor, ASCAP)	
37 SHAKE YOUR LOVE	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP)	
26 SHOULD'VE KNOWN BETTER	(Chi-Boy, ASCAP) CLM	
52 SILENT MORNING	(Noel Pagan, ASCAP)	
59 SKELETONS	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
83 SO THE STORY GOES	(WB, ASCAP/Chappell, ASCAP) WBM/CHA/HL	
51 SOMETHING REAL (INSIDE ME/INSIDE YOU)	(Warner-Tamerlane, BMI/Entente, BMI) WBM	
79 SPECIAL WAY	(Delightful, BMI/Double F, ASCAP)	
41 SUGAR FREE	(MCA, ASCAP) MCA/HL	
61 TELL IT TO MY HEART	(Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP)	
45 THAT'S WHAT LOVE IS ALL ABOUT	(Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL	
67 TOUCH OF GREY	(Ice Nine, ASCAP) WBM	
95 TRUE FAITH	(Bemusic/WB, ASCAP/Cut, ASCAP/MCA, ASCAP)	
3 U GOT THE LOOK	(Controversy, ASCAP) WBM	
47 VALERIE		

**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.

## COURT HALTS RELEASE OF "PLATOON" VIDEO

(Continued from page 1)

would rule in our favor," says Rubin. He says he will not discuss release plans for the cassette "until we have it in our back pocket."

Rubin hints, however, that if Vestron ultimately wins the right to release "Platoon" on videocassette, the title would be priced at \$89.98. HBO has set a list price of \$99.95 for the tape.

Three separate courts had previously ruled against Vestron's motion for an injunction to keep HBO from releasing the two videos pending the outcome of Vestron's copyright suit against HBO (Billboard, Sept. 12). Under the new 2-1 ruling by the three-judge Circuit Court, Vestron was required to post a \$10 million bond to insure that HBO will be compensated for losses should Vestron lose its copyright appeal.

The appeal stems from a lower court's ruling that HBO Video had not violated Vestron's copyright by purchasing rights to the two films.

Vestron has repeatedly asserted that it purchased the home video rights to the films from Hemdale. Hemdale says it sold the rights to HBO only after Vestron reneged on the original contract, a charge Vestron denies.

The injunction, handed down only five days prior to the street date for

"Platoon," apparently stunned HBO Video officials, who had predicted that the title would be the biggest seller in company history.

The company made the film the centerpiece of its exhibit at the Video Software Dealers Assn. convention in August and had initiated a \$3 million promotional campaign to heighten consumer awareness of the title. Most recently, HBO announced that Chrysler Corp. was sponsoring the "Platoon" release and that a retail promotion involving video stores and Chrysler dealers would be launched as well (Billboard, Sept. 26).

"We were very surprised, especially by the timing," says David Pritchard, vice president of corporate affairs for HBO Video's parent company, HBO Inc. "We don't believe there is any merit in the decision. As it stands now, retailers and distributors will be denied the opportunity to participate in one of the most important home video releases."

Pritchard says that if the injunction is not vacated, "it's clear there will be more losers than winners." At press time, HBO attorneys were still attempting to get the Circuit Court to vacate the injunction.

Retailers and distributors appeared more confused than angry last week as they awaited word from

HBO Video. Chains learned through distributor sources that HBO was trying to have the ruling lifted by the Oct. 14 street date. Late on Oct. 14, however, word came that the situation would likely be prolonged.

Many retailers scrambled to alter local print advertising and other promotional material they were readying for the long-anticipated video release.

A representative of the 50-unit Music Plus video chain in Los Angeles says a number of customers have already signed up to purchase the cassette. He adds that in light of the most recent development, they would be fully refunded. The representative says the chain is not expecting any ill will from the situation.

Many video stores have either in-store or window marquees announcing dates for coming attractions. Boosted by HBO's \$3 million promotional campaign, momentum for the title had been building up for several weeks.

Retailers say they will simply have to inform their customers about the situation. Dealers say the consumer is the loser, while new titles from competing home video companies were expected to be the beneficiaries of the heavy traffic the title was expected to draw.

## Soviets, Others Apply For Membership IFPI Benefits From Glasnost

BY PETER JONES

LONDON In another apparent sign of glasnost, or openness, record companies from the Soviet Union, Bulgaria, and Poland are applying for membership in the international label trade group IFPI, following a "historic" meeting of leading figures from the record industries of Eastern and Western Europe in Prague, Czechoslovakia.

Executives from 20 member countries of trade groups European Economic Community, EFTA, and Comecon were involved in a wide-ranging schedule of debates, organized by the newly formed Czechoslovak national group of IFPI. It brought together for the first time officials of IFPI and its national groups and representatives of the Melodiya record company of the Soviet Union, Polskie Nagrania of Poland, and VEB Deutsche Schallplatten of Germany.

Alexander Chechetkin, vice general director of Melodiya, said at an Oct. 9 meeting that the Moscow-based company would seek IFPI membership and recognition as the Soviet national group of the international record industry federation. Aleksander Olaszewski, managing director of Polskie Nagrania, made a similar pledge.

IFPI members in Hungary and Yugoslavia as well as the Balkanton company of Bulgaria are also expect-

ed to seek national group status in IFPI. RTB and Yugoton of Yugoslavia were also represented at the meeting.

Welcoming delegates, Jan Kvidera, chairman of the Czechoslovak IFPI group, said that Czechoslovak recording companies had been associated with IFPI for 17 years and set up a formal national group at the end of last year. He said: "By virtue of its organizational breadth, its prestige, and scope of action, IFPI ranks among the world's most influential nongovernmental organizations."

Nesuhi Ertegun, IFPI president and head of special projects, Warner Communications Inc., said, "The importance of this meeting cannot be overestimated. For the first time, the music industry of the whole of Europe has been brought together. It represents a milestone in the history of IFPI and the worldwide music industry."

"Important topics of mutual interest were discussed, including piracy, home taping, record rental, and digital audiotape. There was general agreement on the steps that should be taken to deal with these problems."

He said the Czechoslovak national IFPI group had played a key role in enabling the meeting to take place. "We've established the basis for full cooperation between the industries of the countries of the whole of Europe," he said.

## NBS DAT CHIP STUDY DUE IN DECEMBER

(Continued from page 4)

NBS did divulge that the equipment sent by CBS had been received Sept. 8. The two pieces include the Copycode encoder, which accepts stereo input signals and provides encoded output signals, and a DAT recorder modified with a Copycode detector that inhibits recording when the anti-copying notch is detected.

The bureau, an adjunct of the Department of Commerce, has also received the original technical descriptions and diagrams of the Copycode system from CBS.

The NBS spokesman warns, however, that the four-month time frame could be extended "if the engineers run across something that requires additional or modified testing."

In addition to extensive electrical performance and calibration tests, NBS plans in the pilot and final studies to use "musically sophisticated, trained listeners" as part of what it calls subjective response studies.

These listeners, according to NBS, will be supplied by an outside firm subcontracted by the bureau. Neither the firm's name nor specifics on the qualifications of the listeners were released. They will listen to three types of recorded material—unencoded, encoded all or most of the time, and mixed.

Neither the test administrators nor the listeners will not know if the presentation is of encoded or unencoded material.

The subjective response studies, according to the spokesman, will be subject to NBS review.

The \$75,000 test is being funded by the Recording Industry Assn. of America and the Electronic Industry Assn./Consumer Electronics Group, representing hardware manufacturers. The EIA/CEG at first held back its funds but has since agreed to support the test.

A U.S. House of Representatives bill that would require DAT manufacturers to install the Copycode scanner in machines earmarked for the U.S. is pending in the Commerce Committee. No action is expected until the NBS tests are released.

## BMG'S DORNEMANN AMBIVALENT ABOUT DAT CHIP

(Continued from page 4)

paign. But he says it is also possible that Sony, in becoming a software company, might recognize the need to protect its artists.

Looking at business prospects for the industry in general, Dornemann predicts that 1988 will be a good year for sales. He says that Arista has had an excellent 1987, and the

BMG companies in the U.K. and France have also achieved impressive sales. The U.K. company achieved a 58% increase in sales and an improved market share of 9.8%, compared with 7% last year.

He says, "The streamlining of our organization since January has been effective, and there is a new family feeling within BMG. If we exclude A&M, we have a U.S. market share of 12%, and I am confident of building the company to the same level as CBS and Warner in the next two or three years."

"Our main priority is to boost the RCA label by acquiring and developing more of our own artists. We plan a lot more investment in this area."

Dornemann says that BMG's classical division has enjoyed a much-improved year, and he also expresses satisfaction at the way the jazz repertoire on Bluebird and Novus is being developed.

"Another area which we are determined to expand is that of music

publishing, and the appointment of Nick Firth as president of BMG Publishing is a key move in this connection," Dornemann says. "Nick comes to us with the experience in music publishing that will help us to grow and consolidate our position in an area of the music industry which we consider strategically important."

"At a time when CBS seems to be breaking up its music empire, we at BMG very much believe in moving in the opposite direction and establishing and developing the broadest possible music base. We have a considerable advantage over our main competitors, in my view, because of our international orientation and our involvement in so many music areas."

Dornemann says that BMG will continue to seek opportunities to increase its wholly owned overseas affiliates. The group now has its own companies in Greece and Portugal, "and other countries are on our list," he says.

## Promoter Hurt In Rap Riot Fee Dispute Spurs Cancellation

BY CHRIS MORRIS

LOS ANGELES Disgruntled concertgoers beat up a promoter, overturned his car, and made off with \$35,000 in gate receipts Oct. 11 following the cancellation of a rap concert in Bakersfield, Calif.

The melee, which involved approximately 600 people from a total of 1,200 attendees, broke out among audience members awaiting refunds for a show that was to feature the Fat Boys, Salt-N-Pepa, Dana Dane, and Ice-T at the Kern County Fairgrounds.

No other injuries were reported, but 59 law enforcement officers from the Kern County Sheriff's Department, the Bakersfield Police Department, and the California Highway Patrol had to be called in to quell the disturbance.

Four people—two adults and two juveniles—were arrested on charges ranging from failure to disperse and resisting arrest to drunkenness and assault on a police officer's dog.

According to fairgrounds manager Bob Dunlap, Hollywood-based promoter Marvin Adams, who mounted the aborted show, was "worked over" by two men who jumped into his Mercedes as he approached the gate to hand out refunds. The car, which was apparently then backed by accident into the angry crowd of concertgoers, was subsequently overturned and looted.

Richard Dixon, spokesman for the Kern County Sheriff's Department, says Adams told law en-

forcement officials that a briefcase containing the show's cash receipts, a shotgun, and a car telephone were pilfered by members of the crowd.

Dixon says Adams, who was led to safety in handcuffs by security guards, suffered severe cuts on the left side of his face and mouth.

The two men who reportedly beat Adams are still at large.

Dunlap says damage to the facility amounted to one broken window.

As for the cause of the concert cancellation, Dunlap says, "We're told [the performers] wanted the money up front, and [Adams] didn't pay them."

Dawn Bridges, a representative for Tin Pan Apple, the label/management firm that handles the Fat Boys, confirms that the show was shut down over a dispute about payment.

"Adams offered less than half of what was due the Fat Boys, the support acts, and the production people," Bridges says. "He didn't even come close."

Bridges says the Fat Boys, who were headlining the show, were not on the site when the disturbance began.

"They were real upset, especially after what happened with the Run-D.M.C. and Beastie Boys shows," says Bridges, alluding to other well-publicized rows at rap concerts. "They have 3 1/2 years with a real clean slate."

Promoter Adams was unavailable for comment.

## JIM HALSEY CO.

(Continued from page 3)

establish U.S. venues for overseas rock, pop, and country acts. The impresario is also working on a TV special to coincide with the Billboard/TDK national song contest in February.

The Grass Route  
column appears  
this week  
on page 52

## WHEREHOUSE WOODED BY SHAMROCK HOLDINGS

(Continued from page 1)

ment of the proposed purchase on Oct. 13, 522,500 shares moved in heavy trading (up from only 11,300 shares on Oct. 12), and the stock closed at 14.

Although the stock was trading down on the morning of Oct. 14, some analysts expressed skepticism about the deal, indicating that Shamrock would have to up its per-share ante in order to consummate the Wherehouse purchase.

Shamrock president and chief executive officer Stanley Gold is quoted as saying, "If additional value in Wherehouse can be demonstrated, we are prepared to increase the value of our offer in the context of a negotiated transaction."

The investment banking firm of Drexel Burnham Lambert Inc. was retained by Shamrock in an advisory capacity; according to the SEC document, the firm has the opportunity to purchase 20% of Wherehouse if the deal is finalized.

At press time, representatives of Drexel Burnham could not be reached for comment.

A representative of Wherehouse's financial public relations firm says that the company "is not ready to make a statement as yet" concerning the Shamrock proposition.

Wherehouse president and chief executive officer Louis Kwiker and other company principals were reportedly huddling about the offer on Oct. 13.

Wherehouse's suitor holds a number of diversified interests, including four television stations, 14 radio stations, a 23.5% interest in an energy services company, real estate and ranching properties, and a broad investment and venture capital portfolio.

In September, Shamrock agreed

to sell Central Soya Co. Inc., an international agribusiness, to an Italian concern for a reported pretax profit of \$125 million.

While Shamrock is an entity separate from the giant Disney entertainment concern, both Stanley Gold and Roy E. Disney, nephew of Walt Disney and son of Walt Disney Co. co-founder Roy O. Disney, serve on the Disney Co. board.

Steve Rosenberg, senior analyst at Paul Kagan Associates of Carmel, Calif., is among market observers taking a positive view of the proposed Wherehouse purchase. "I've been saying for over a year that these hybrid retailers are a good buy because you get two plays—the compact disks on one side and video on the other," he says.

However, Keith Benjamin, analyst at Silberberg Rosenthal & Co. in New York, characterizes the Shamrock offer as an "unpleasant surprise" to Wherehouse management.

Benjamin says that the decline in Wherehouse's stock price in the opening hours of the day following Shamrock's announcement indicates that arbitrageurs and other investors "simply don't think the deal is going to happen at 14 1/4."

Benjamin also notes that Wherehouse's asset replacement value (leases, inventories, computer systems, ads, etc.) is about \$14 and that retail businesses historically have been taken out at 1 1/2 to two times asset value. He thus sees \$20-\$25 as a more realistic per-share price.

Analyst Ron Rotter of Morgan, Olmstead, Kennedy & Gardner of Los Angeles expresses doubts about the seriousness of the Shamrock offer.

"Usually, on a friendly offer, the purchaser goes in and talks first,"

Rotter says. "You don't suddenly buy up 6% of the stock."

He continues, "We've seen situations lately where a buyer comes in and takes a position with the intent to flesh out a higher bid" in order to profit on the stock purchase.

Another pivotal aspect of the proposed deal some analysts point to is a Wherehouse board move made Dec. 19: the declaration of a preferred stock purchase right, a maneuver, popularly termed "poison pills," to protect against hostile takeovers.

At the time, Kwiker said the move was "not a response to any

specific effort to acquire control of Wherehouse."

Benjamin says the poison-pill protection makes a hostile takeover more expensive for Shamrock.

While Wherehouse revenues have been increasing, earnings were only 0.58 cents per share last year on revenues up 35% to \$225.4 million. The company's stock has been volatile in the last year, going as high as \$21.63 and as low as \$7.

In each of the last two quarters, earnings have leveled out at .05 cents per share, and revenues have risen 26% and 36%, respectively.

## ZZ Top's 'Legs' Adapted For TV Pantyhose Ads

NEW YORK ZZ Top is the latest rock act to jump on the Madison Avenue bandwagon. The Texas trio's 1984 hit "Legs" has been recruited for a multimillion-dollar advertising campaign for L'eggs products.

L'eggs—through its New York advertising agency, Saatchi & Saatchi DFS Compton—has acquired rights for the use of the song and has adapted it to promote its Sheer Elegance and Sheer Energy lines in 15- and 30-second television spots.

Both commercials, which are currently airing nationally, incorporate the name of the product in the title. Plans call for the theme to be carried over to print advertising as well as other areas.

According to L'eggs spokes-

woman Mary Gilbert, "We're still focusing our appeal on the same target audience, but we're doing it in a more contemporary way. Much of our advertising has tended to be conservative, so with the 'Legs' campaign we're able to communicate with the consumers in a musical and visual manner that is closer to the way they want to be communicated with in 1987."

Though details of the deal have not been disclosed, the group reportedly received payment in the seven figures for use of the song. Says ZZ Top manager Bill Ham: "Our motivation wasn't strictly financial; the band feels this is a marriage of mutual interest just too good to pass up."

LINDA MOLESKI

## SPEC'S CONVENTION

(Continued from page 6)

ities more," she said in her opening remarks.

Indeed, career development appears to be a strong lure for Spec's management team. Within its store-manager and field-supervisor ranks are several people who formerly worked for Spec's competitors, including Camelot Music, Musicland, Hastings Books & Records, and Peaches Entertainment.

"Those are strong organizations," says vice president and general manager Joe Andrules. "I think the reason people have come to us from those chains is that since we're a smaller company than, say, a Camelot or a Musicland, they see more room for career growth with

us."

The four-day meet offered much proof that the combination of Wall Street funds and family management has spelled a winning formula for the Florida web. Among those indicators:

- Sales for fiscal year 1987 rose to almost \$26.59 million, compared with \$18.4 million in 1986. Blei reported the new tally represents a revenue increase of 44%, with 20% of that coming from same-store performance.

- Blei also announced that expansion of the web's Miami home-office facility is imminent, with an additional 4,000 square feet of warehouse space coming from the con-

struction of a mezzanine.

- Ann Lief said leases for seven new stores have been signed, with three of those outlets slated to open before Christmas. Four of the seven will be on the state's west coast (Clearwater, Sarasota, Naples, and Fort Myers); the others will be in Ocala, Daytona Beach, and Tampa.

- Stores are getting larger, too. Ann Lief said the seven new stores will total 36,750 square feet—roughly the same area that the web realized from the first dozen stores that Spec's opened after its stock launch.

- Bill Lief reported that fiscal 1987 also saw the web make significant strides in controlling shrinkage—a topic that was the central theme of last year's convention. He said that through the assistance of Miami-area security consultant Chris Peacock and improved performance by store managers, Spec's brought its shrink percentage below industry standards. The firm will not disclose those figures, but managers here were startled to realize how much money the company had saved by preventing such losses.

- Spec's has been a hearty player on Wall Street, too. Stock split three-for-two during the week of the meet for the second split in less than a year. In December, there was a five-for-four split. Herb Hochberg of Landenburg, Thalman

& Co., the underwriting firm that engineered Spec's public offering, attended this meet and applauded the company's performance.

When Spec's—as a 16-store operation—first issued stock two years ago, the cash infusion was seen as a means for Spec's to hold its own against the growing legion of national chains that were invading its Florida turf. Now, with momentum established, the chain has big-league ambitions.

Ann Lief says that if growth continues at its current pace, the firm's store count could reach 100 in the next five years. Although Spector voices concern over crowded competition among record retailers on a national level, he feels that as the nation's fourth largest state, Florida may well be "understored."

As for the invasion by out-of-state chains, Spector said that concentration on customer service and proper inventory are tools that can keep Spec's ahead of the pack.

"Nobody has a monopoly on ability," he said. "We just do it better. Don't get panicky if competitors come around. We all pay the same for merchandise, and one plus one still makes two."

Bolstering that confidence, said Spector, is a strong financial foundation. "Financial strength is something I've always paid attention to," he said. "I've never gone to the bank to open new stores."

## VESTRON, RCA TEAM ON 'DIRTY DANCING'

(Continued from page 4)

joined together to capitalize on one product," says Rubin. "We estimate that the advertising promotion with RCA will generate at least 35 million impressions."

"We expect to reach 40 million people through the spot on the videocassette because of all the anticipated rental activity," says Alan Grunblatt, director of product management at RCA Records. He adds that increased radio play for several singles on the album has sparked a "second wave of sales."

"We're confident that this will be

the biggest-selling soundtrack album since 'Flashdance,'" Grunblatt says. "We have a six- to nine-month game plan with this title, and a large part has to do with the home video release."

Grunblatt says the deal between Vestron and RCA Records was orchestrated by Jimmy Jenner, executive producer of the movie. The agreement is an even trade between the two companies, Grunblatt says, with little or no money changing hands.

AL STEWART

Billboard

BLACK

## CHART RESEARCH PACKAGES

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# TOP POP ALBUMS™

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

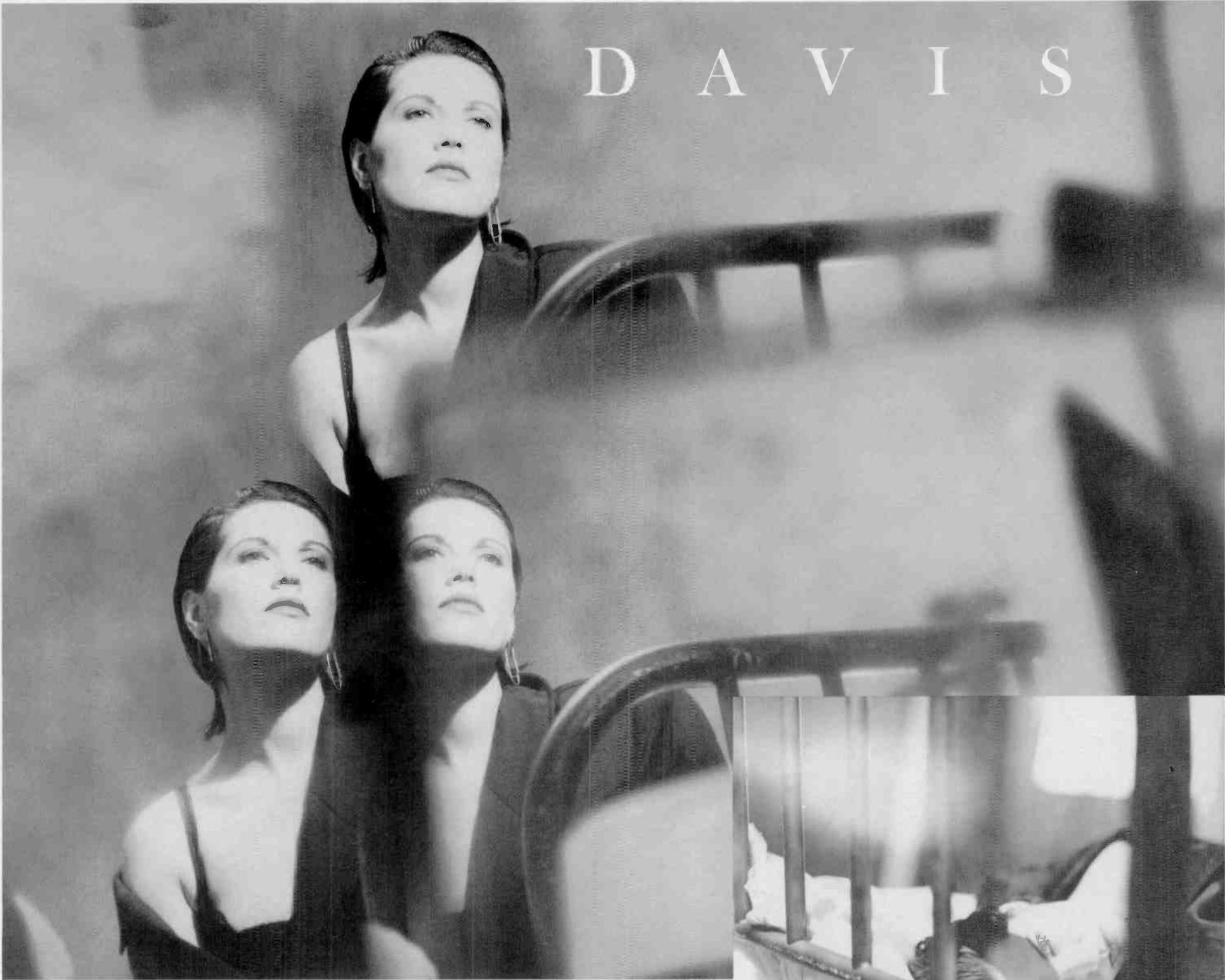
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
<b>★★ NO. 1 ★★</b>					
1	1	1	5	<b>MICHAEL JACKSON</b> EPIC 40600/E.P.A. (CD) 5 weeks at No. One	<b>BAD</b>
2	2	2	28	<b>WHITESNAKE</b> ▲ <sup>3</sup> GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
3	5	8	5	<b>PINK FLOYD</b> COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
4	6	7	6	<b>SOUNDTRACK</b> RCA 6408 1-R (9.98) (CD)	DIRTY DANCING
5	4	5	10	<b>DEF LEPPARD</b> ▲ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
6	3	3	18	<b>WHITNEY HOUSTON</b> ▲ <sup>4</sup> ARISTA AL 8405 (9.98) (CD)	WHITNEY
7	8	6	6	<b>JOHN COUGAR MELLENCAMP</b> MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
8	9	9	30	<b>U2</b> ▲ <sup>3</sup> ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
9	7	4	14	<b>SOUNDTRACK</b> ▲ SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
10	10	10	20	<b>HEART</b> ▲ <sup>2</sup> CAPITOL P.J-12546 (9.98) (CD)	BAD ANIMALS
11	11	11	19	<b>L.L. COOL J</b> ▲ DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
12	12	12	20	<b>THE FAT BOYS</b> ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
13	13	17	5	<b>RUSH</b> MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
14	15	20	26	<b>FLEETWOOD MAC</b> ▲ WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
15	16	19	5	<b>R.E.M.</b> I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
16	<b>NEW</b> ▶	1	1	<b>BRUCE SPRINGSTEEN</b> COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
17	19	15	60	<b>KENNY G.</b> ▲ ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
18	21	27	6	<b>AEROSMITH</b> GEFEN GHS 24162 (8.98) (CD)	PERMANENT VACATION
19	24	57	3	<b>KISS</b> MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
20	18	16	52	<b>EUROPE</b> ▲ EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
21	20	18	25	<b>LISA LISA &amp; CULT JAM</b> ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
22	22	24	80	<b>ANITA BAKER</b> ▲ <sup>2</sup> ELEKTRA 60444 (8.98) (CD)	RAPTURE
23	17	13	14	<b>GRATEFUL DEAD</b> ▲ ARISTA AL 8452 (9.98) (CD)	IN THE DARK
24	14	14	11	<b>SOUNDTRACK-MADONNA</b> ▲ SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
25	38	66	3	<b>BILLY IDOL</b> CHRYSALIS OV 41620 (CD)	VITAL IDOL
26	23	23	15	<b>GREAT WHITE</b> ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
27	26	22	20	<b>MOTLEY CRUE</b> ▲ <sup>2</sup> ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
28	29	29	19	<b>RICHARD MARX</b> EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
29	28	28	7	<b>METALLICA</b> ELEKTRA 60757 (5.98) (CD) THE \$5.98 EP-GARAGE DAYS RE-REVISITED	
30	30	25	59	<b>BON JOVI</b> ▲ <sup>8</sup> MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
31	31	35	36	<b>EXPOSE</b> ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE
32	32	36	8	<b>LEVERT</b> ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
33	25	21	13	<b>SOUNDTRACK</b> ● ATLANTIC 81767 (9.98) (CD)	LOST BOYS
34	27	26	7	<b>THE CARS</b> ELEKTRA 60747 (9.98) (CD)	DOOR TO DOOR
35	61	—	2	<b>YES</b> ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
36	34	31	65	<b>POISON</b> ▲ <sup>2</sup> ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
37	37	50	4	<b>PET SHOP BOYS</b> EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
38	33	30	27	<b>CARLY SIMON</b> ● ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
39	35	32	10	<b>ALEXANDER O'NEAL</b> TABU FZ 40320/E.P.A. (CD)	HEARSAY
40	40	43	8	<b>NEW ORDER</b> QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
41	41	45	4	<b>MICK JAGGER</b> COLUMBIA OC 40919 (CD)	PRIMITIVE COOL
42	43	38	31	<b>SMOKEY ROBINSON</b> ● MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
43	36	34	18	<b>STEPHANIE MILLS</b> ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
44	44	48	5	<b>BANANARAMA</b> LONDON 828 061-1/POLYGRAM (CD)	WOW
45	45	42	28	<b>PRINCE</b> ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
46	46	49	7	<b>DANA DANE</b> PROFILE 1233 (8.98) (CD)	DANA DANE WITH FAME
47	42	44	7	<b>LOVERBOY</b> COLUMBIA OC 40893 (CD)	WILDSIDE
48	50	116	3	<b>LYNYRD SKYNYRD</b> MCA 42084 (8.98) (CD)	LEGEND
49	39	33	24	<b>SUZANNE VEGA</b> ● A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
50	145	—	2	<b>WHODINI</b> JIVE JL 8494/ARISTA (8.98) (CD)	OPEN SESAME
51	59	69	4	<b>SQUEEZE</b> A&M SP 5161 (8.98) (CD)	BABYLON AND ON
52	52	53	9	<b>SWING OUT SISTER</b> MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
53	65	78	5	<b>TIFFANY</b> MCA 5793 (8.98) (CD)	TIFFANY
54	54	54	8	<b>DEBBIE GIBSON</b> ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	51	56	12	<b>ECHO AND THE BUNNYMEN</b> SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
56	55	47	12	<b>HOOTERS</b> ● COLUMBIA OC 40659 (CD)	ONE WAY HOME
57	49	39	22	<b>THE WHISPERS</b> ● SOLAR ST 72554/CAPITOL (8.98) (CD)	JUST GETS BETTER WITH TIME
58	60	61	7	<b>ERIC B. &amp; RAKIM</b> 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
59	67	131	3	<b>THE SMITHS</b> SIRE 25649/WARNER BROS. (8.98) (CD)	STRANGWAYS, HERE WE COME
60	64	64	9	<b>GUNS &amp; ROSES</b> GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
61	58	52	10	<b>ABC</b> MERCURY 832 391 1/POLYGRAM (CD)	ALPHABET CITY
62	76	76	32	<b>JODY WATLEY</b> ● MCA 5898 (8.98) (CD)	JODY WATLEY
63	47	40	19	<b>GLORIA ESTEFAN &amp; MIAMI SOUND MACHINE</b> ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
64	80	175	3	<b>JETHRO TULL</b> CHRYSALIS OV 41590 (CD)	CREST OF A KNAVE
65	63	59	22	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
66	48	46	10	<b>38 SPECIAL</b> A&M 3910 (9.98) (CD)	BEST OF 38 SPECIAL—"FLASHBACK"
67	143	—	2	<b>ALABAMA</b> RCA 6495-1-R (8.98) (CD)	JUST US
68	62	55	5	<b>MR. MISTER</b> RCA 6276-1-R (9.98) (CD)	GO ON...
69	68	68	12	<b>NATALIE COLE</b> EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
70	57	37	20	<b>SOUNDTRACK</b> ▲ MCA 6207 (9.98) (CD)	BEVERLY HILLS COP II
71	53	41	16	<b>SAMMY HAGAR</b> ● GEFEN GHS 24144 (9.98) (CD)	I NEVER SAID GOODBYE
72	75	96	4	<b>UTFO</b> SELECT 21619 (8.98) (CD)	LETHAL
73	69	73	19	<b>THE CURE</b> ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
74	70	62	28	<b>BRYAN ADAMS</b> ▲ A&M 3907 (9.98) (CD)	INTO THE FIRE
75	56	51	14	<b>STARSHIP</b> GRUNT 6413-1-G/RCA (9.98) (CD)	NO PROTECTION
76	66	58	13	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
77	73	63	67	<b>STEVE WINWOOD</b> ▲ <sup>2</sup> ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
78	74	70	59	<b>PAUL SIMON</b> ▲ <sup>2</sup> WARNER BROS. 25447 (9.98) (CD)	GRACELAND
79	71	65	10	<b>CURIOSITY KILLED THE CAT</b> MERCURY 832 025 1/POLYGRAM (CD)	KEEP YOUR DISTANCE
80	88	88	11	<b>HIROSHIMA</b> EPIC FE 40670/E.P.A. (CD)	GO
81	81	95	35	<b>REO SPEEDWAGON</b> ● EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT
82	85	91	3	<b>W.A.S.P.</b> CAPITOL CLT 48053 (8.98) (CD)	LIVE IN THE RAW
83	72	60	17	<b>THE OUTFIELD</b> ● COLUMBIA OC 40619 (CD)	BANGIN'
84	79	79	38	<b>CROWDED HOUSE</b> ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
85	89	103	5	<b>GEORGE STRAIT</b> MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
86	91	75	48	<b>BEASTIE BOYS</b> ▲ <sup>3</sup> DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
87	77	67	11	<b>FORCE M.D.'S</b> TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
88	82	86	22	<b>JONATHAN BUTLER</b> JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
89	107	110	3	<b>RAY PARKER JR.</b> GEFEN GHS 24124 (8.98) (CD)	AFTER DARK
90	<b>NEW</b> ▶	1	1	<b>BELINDA CARLISLE</b> MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
91	84	85	5	<b>SPYRO GYRA</b> MCA 42046 (8.98) (CD)	STORIES WITHOUT WORDS
92	93	84	16	<b>GEORGE BENSON/EARL KLUGH</b> WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
93	87	81	12	<b>SOUNDTRACK</b> MCA 6214 (9.98) (CD)	MOONLIGHTING
94	96	98	6	<b>WENDY AND LISA</b> COLUMBIA BFC 40862 (CD)	WENDY AND LISA
95	83	74	23	<b>DAVID BOWIE</b> ● EMI-MANHATTAN P.J1 7267 (9.98) (CD)	NEVER LET ME DOWN
96	78	71	86	<b>JANET JACKSON</b> ▲ <sup>4</sup> A&M SP-3905 (9.98) (CD)	CONTROL
97	98	102	13	<b>GRIM REAPER</b> RCA 6250-1-R (8.98)	ROCK YOU TO HELL
98	95	89	27	<b>THE CULT</b> BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
99	90	77	10	<b>DIONNE WARWICK</b> ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
100	94	72	6	<b>THE MONKEES</b> RHINO 70706/CAPITOL (9.98) (CD)	POOL IT
101	136	138	3	<b>GLENN JONES</b> JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
102	106	125	3	<b>THE O'JAYS</b> EMI-MANHATTAN 53036 (8.98) (CD)	LET ME TOUCH YOU
103	86	82	67	<b>MADONNA</b> ▲ <sup>5</sup> SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
104	97	97	9	<b>FASTER PUSSYCAT</b> ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
105	113	150	3	<b>VAN MORRISON</b> MERCURY 832 585-1/POLYGRAM (CD)	POETIC CHAMPIONS COMPOSE
106	92	92	5	<b>YELLO</b> MERCURY 832 675-1/POLYGRAM (CD)	ONE SECOND
107	129	—	2	<b>BEE GEES</b> WARNER BROS. 25541 (9.98) (CD)	E.S.P.
108	111	119	5	<b>THE BRANDOS</b> RELATIVITY 8192/IMPORTANT (8.98) (CD)	HONOR AMONG THIEVES
109	109	121	13	<b>CRUZADOS</b> 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.

M A R T H A

D A V I S



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*featuring: Don't Tell Me The Time*

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*Tim Neece Management  
Produced by Richie Zito*



*Solo*

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# INXS

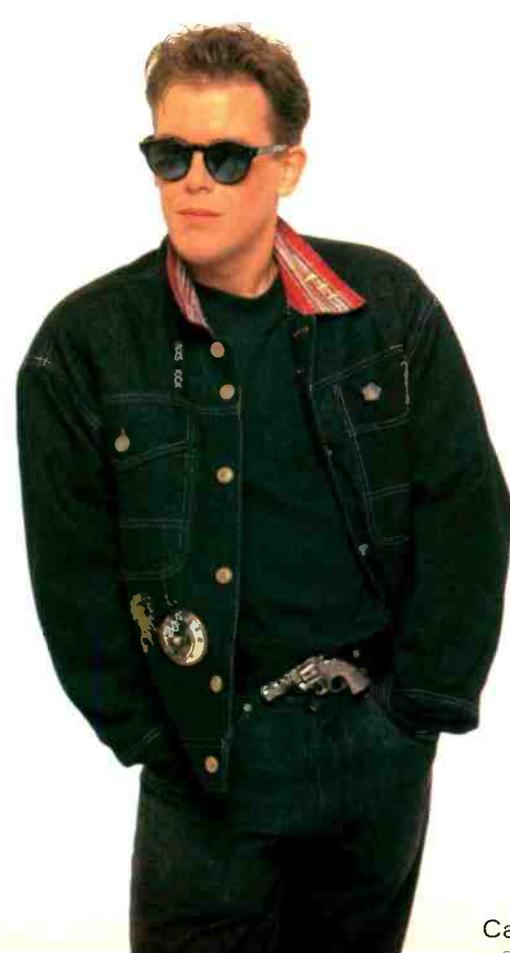


# KICK

**THE NEW ALBUM,  
FEATURING THE SINGLE  
"NEED YOU TONIGHT"**

Produced by Chris Thomas Management: Chris Murphy/MMA Management 

**WATCH FOR THEIR UPCOMING TOUR  
THIS FALL AND WINTER.**



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# Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
110	110	5	THE WINANS WARNER BROS. 255 10 (8.98) (CD)	DECISIONS
<b>111</b>	<b>NEW</b>	1	DEPECHE MODE SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
112	124	132	BODEANS SLASH 25629/REPRISE (8.98) (CD)	OUTSIDE LOOKING IN
113	100	83	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
<b>114</b>	128	113	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS
115	102	114	WHITESNAKE GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
116	117	122	DAVE ALVIN EPIC BFE 40921/E.P.A.	ROMEO'S ESCAPE
<b>117</b>	120	177	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
118	105	104	WHITNEY HOUSTON <sup>▲</sup> 8 ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
<b>119</b>	140	158	TIMOTHY B. SCHMIT MCA 42049 (8.98) (CD)	TIMOTHY B.
120	101	101	JELLYBEAN CHRYSALIS BFV 41569 (CD)	JUST VISITING THIS PLANET
121	121	133	ARMORED SAINT CHRYSALIS BFV 41601 (CD)	RAISING FEAR
<b>122</b>	<b>NEW</b>	1	SOUNDTRACK ANTILLES AN 7087 (8.98) (CD)	THE BIG EASY
<b>123</b>	133	—	ICEHOUSE CHRYSALIS OV 41592 (CD)	A MAN OF COLOURS
124	114	80	HUEY LEWIS & THE NEWS <sup>▲</sup> 2 CHRYSALIS OV 41534 (CD)	FORE!
125	116	93	GENESIS <sup>▲</sup> 3 ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
<b>126</b>	132	134	WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE
127	103	94	ROGER WATERS COLUMBIA FC 40795 (CD)	RADIO K.A.O.S.
<b>128</b>	193	—	VARIOUS ARTISTS EPIC FE 40889/E.P.A.	PILEDRIIVER -- THE WRESTLING ALBUM II
129	119	109	LEVEL 42 POLYDOR 831 593 1/POLYGRAM (CD)	RUNNING IN THE FAMILY
<b>130</b>	135	165	DONNA SUMMER GEFEN GHS 24102 (9.98) (CD)	ALL SYSTEMS GO
131	112	100	ATLANTIC STARR ● WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
132	99	99	ICE-T SIRE 25602/WARNER BROS. (8.98)	RHYME PAYS
<b>133</b>	<b>NEW</b>	1	MSG CAPITOL CLT 46985 (8.98) (CD)	PERFECT TIMING
134	122	112	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
135	115	115	TOM WAITS ISLAND 90572/ATLANTIC (8.98)	FRANK'S WILD YEARS
136	104	90	T'PAU VIRGIN 90595/ATLANTIC (8.98) (CD)	T'PAU
137	123	106	CINDERELLA <sup>▲</sup> 2 MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
138	142	—	THE ART OF NOISE CHRYSALIS OV 41570 (CD)	IN NO SENSE? NONSENSE?
139	139	149	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
140	130	111	THE ROBERT CRAY BAND ● HIGH-TONE/MERCURY 830 568 1/POLYGRAM (CD)	STRONG PERSUADER
<b>141</b>	153	185	STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
<b>142</b>	<b>NEW</b>	1	TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
<b>143</b>	161	152	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
144	118	105	PAT METHENY GROUP GEFEN GHS 24145 (8.98) (CD)	STILL LIFE (TALKING)
145	134	87	THE BEATLES CAPITOL SWBO 101 (14.98) (CD)	THE WHITE ALBUM
146	125	124	SOUNDTRACK <sup>▲</sup> 4 COLUMBIA SC 40323 (CD)	TOP GUN
147	156	161	PINK FLOYD ● HARVEST SMAS1 1163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
148	144	144	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW
149	108	108	THE FAT BOYS SUTRA SUS 1018 (8.98) (CD)	BEST PART OF THE FAT BOYS
150	157	145	HELLOWEEN RCA 6399-1-R (8.98)	KEEPER OF THE SEVEN KEYS, PART I
<b>151</b>	<b>NEW</b>	1	ALICE COOPER MCA 42091 (8.98) (CD)	RAISE YOUR FIST AND YELL
<b>152</b>	166	167	THE DOORS ELEKTRA 60345 (12.98) (CD)	BEST OF THE DOORS
153	126	118	ACE FREHLEY MEGAFORCE 81749/ATLANTIC (8.98) (CD)	FREHLEY'S COMET
<b>154</b>	<b>NEW</b>	1	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
<b>155</b>	171	176	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
<b>156</b>	<b>NEW</b>	1	GLEN BURTNICK A&M SP 5166 (8.98) (CD)	HEROES & ZEROS
157	151	155	ELTON JOHN GEFEN GHS 24153 (9.98) (CD)	GREATEST HITS, VOL. III 1979-1987
158	152	143	DWIGHT YOAKAM REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
159	147	130	DANNY WILSON VIRGIN 90596/ATLANTIC (8.98) (CD)	MEET DANNY WILSON
160	138	128	THE NYLONS OPEN AIR/WINDHAM HILL OA 0306/A&M (9.98) (CD)	HAPPY TOGETHER
161	149	157	ANTHRAX ISLAND 90584/ATLANTIC (8.98) (CD)	AMONG THE LIVING
162	162	173	MADAME X ATLANTIC 81774 (8.98) (CD)	MADAME X
<b>163</b>	178	—	PETER BARDENS CAPITOL ST 12555 (8.98) (CD)	SEEN ONE EARTH
164	137	126	BRUCE HORNSBY & THE RANGE <sup>▲</sup> 2 RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
165	146	148	LIZZY BORDEN METAL BLADE/ENIGMA ST 73288/CAPITOL (8.98) (CD)	VISUAL LIES
166	131	135	THE BEAT FARMERS MCA/CURB 5993/MCA (8.98) (CD)	PURSUIT OF HAPPINESS
167	158	170	CUTTING CREW ● VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
<b>168</b>	177	181	MELVIN JAMES MCA 5663 (8.98) (CD)	THE PASSENGER
<b>169</b>	175	178	INSIDERS EPIC BFE 40630/E.P.A.	GHOST ON THE BEACH
170	159	163	RANDY TRAVIS ● WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
<b>171</b>	<b>NEW</b>	1	PUBLIC IMAGE LTD VIRGIN 90642/ATLANTIC (8.98)	HAPPY?
172	150	129	ELTON JOHN MCA 2-8022 (10.98) (CD)	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.
<b>173</b>	181	184	RICHIE HAVENS RBI RBIR 400 (8.98) (CD)	SIMPLE THINGS
<b>174</b>	194	169	TESLA ● GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
<b>175</b>	<b>NEW</b>	1	MOTORHEAD GWR/PROFILE PAL 1240 (8.98) (CD)	ROCK 'N' ROLL
176	127	107	DIO WARNER BROS. 25612 (9.98) (CD)	DREAM EVIL
177	163	—	THE BEATLES CAPITOL SMAL 02835 (9.98) (CD)	MAGICAL MYSTERY TOUR
178	155	123	DAN HILL COLUMBIA BFC 40456 (CD)	DAN HILL
<b>179</b>	190	164	OMAR AND THE HOWLERS COLUMBIA BFC 40815 (CD)	HARD TIMES IN THE LAND OF PLENTY
180	173	180	DAN FOGELBERG EPIC OE 40271/E.P.A. (CD)	EXILES
181	141	120	SOUNDTRACK POLYDOR 833 274 1/POLYGRAM (CD)	DISORDERLIES
182	174	136	BARBRA STREISAND ● COLUMBIA OC 40788 (CD)	ONE VOICE
183	164	142	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED F2 40813/E.P.A. (CD)	HOT NUMBER
184	185	—	THE JESUS AND MARY CHAIN WARNER BROS. 25656 (8.98) (CD)	DARKLANDS
185	176	153	MARVIN SEASE LONDON 830 794 1/POLYGRAM	MARVIN SEASE
186	169	159	LIVING IN A BOX CHRYSALIS BFV 41547 (8.98) (CD)	LIVING IN A BOX
187	187	—	STEVE WARINER MCA 42032 (8.98) (CD)	GREATEST HITS
188	154	127	PETER GABRIEL <sup>▲</sup> 2 GEFEN GHS 24088 (8.98) (CD)	SO
<b>189</b>	<b>NEW</b>	1	BOURGEOIS TAGG ISLAND 90638/ATLANTIC (8.98) (CD)	YO YO
190	184	156	WARREN ZEVON VIRGIN 90603/ATLANTIC (8.98) (CD)	SENTIMENTAL HYGIENE
191	192	194	SAVATAGE ATLANTIC 81775 (8.98)	HALL OF THE MOUNTAIN KING
192	148	141	RITCHIE VALENS RHINO/DEL-FI RNLP 70178/CAPITOL (8.98) (CD)	THE BEST OF RITCHIE VALENS
193	160	137	JOHN HIATT A&M 5158 (8.98) (CD)	BRING THE FAMILY
194	168	168	THE JUDDS ● RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
195	170	146	FREDDIE JACKSON ● CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
<b>196</b>	<b>NEW</b>	1	SAMANTHA FOX JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX
<b>197</b>	<b>NEW</b>	1	LIONS AND GHOSTS EMI-MANHATTAN ELX 46959 (6.98) (CD)	VELVET KISS, LICK OF THE LIME
198	196	187	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
199	167	147	THE SILENCERS RCA 6442-1-R (8.98) (CD)	A LETTER FROM ST. PAUL
200	172	174	THE RAMONES SIRE 25641/WARNER BROS. (8.98) (CD)	HALFWAY TO SANITY

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- |                             |   |                               |                               |                          |                         |                            |                       |
|-----------------------------|---|-------------------------------|-------------------------------|--------------------------|-------------------------|----------------------------|-----------------------|
| 38 Special 66               | Glen Burtnick 156                       | Expose 31                     | Hooters 56                    | Lisa Lisa & Cult Jam 21  | The Outfield 83         | Disorderlies 181           | Il 128                |
| 10 000 Maniacs 143          | Jonathan Butler 88                      | The Fabulous Thunderbirds 183 | Bruce Hornsby & The Range 164 | Living In A Box 186      | Ray Parker Jr. 89       | La Bamba 9                 | Suzanne Vega 49       |
| 2 Live Crew 148             | Belinda Carlisle 90                     | Faster Pussycat 104           | Whitney Houston 6, 118        | Lizzy Borden 165         | Pet Shop Boys 37        | Lost Boys 33               | W.A.S.P. 82           |
| ABC 61                      | The Cars 34                             | The Fat Boys 149, 12          | Ice-T 132                     | Loverboy 47              | Pink Floyd 147, 3       | Moonlighting 93            | Tom Waits 135         |
| Bryan Adams 74              | Cinderella 137                          | Fleetwood Mac 14              | Icehouse 123                  | Lynyrd Skynyrd 48        | Poison 36               | Top Gun 146                | Steve Wariner 187     |
| Aerosmith 18                | Natalie Cole 69                         | Dan Fogelberg 180             | Billy Idol 25                 | MSG 133                  | Prince 45               | Roger Waters 127           | Dionne Warwick 99     |
| Alabama 67                  | Alice Cooper 151                        | Force M.D.'s 87               | Insiders 169                  | Madame X 162             | Public Image Ltd 171    | Grover Washington, Jr. 113 | Steve Winwood 77      |
| Dave Alvin 116              | The Robert Cray Band 140                | Samantha Fox 196              | Freddie Jackson 195           | Madonna 103              | R.E.M. 15               | Roger Waters 127           | Wendy And Lisa 94     |
| Def Leppard 5               | Crowded House 84                        | Ace Frehley 153               | Janet Jackson 96              | Richard Marx 28          | REO Speedwagon 81       | Jody Watley 62             | The Whispers 57       |
| Armed Saint 121             | Cruzados 109                            | Kenny G. 17                   | Michael Jackson 1             | Reba McEntire 139, 117   | Eric B. & Rakim 58      | White Lion 126             | Whitesnake 115, 2     |
| The Art Of Noise 138        | The Cult 98                             | Peter Dinklage 188            | Mick Jagger 41                | John Cougar Mellencamp 7 | The Ramones 200         | Whodini 50                 | Hank Williams, Jr. 76 |
| Atlantic Starr 131          | The Cure 73                             | Genesis 125                   | Melvin James 168              | Metallica 29             | Smookey Robinson 42     | White Lion 126             | The Winans 110        |
| Anita Baker 22              | Curiosity Killed The Cat 79             | Georgio 198                   | Jellybean 120                 | Pat Metheny Group 144    | Rush 13                 | Whitesnake 115, 2          | Steve Winwood 77      |
| Bananarama 44               | Cutting Crew 167                        | Debbie Gibson 54              | The Jesus and Mary Chain 184  | Stephanie Mills 43       | Salt-N-Pepa 114         | Wendy And Lisa 94          | Warren Zevon 190      |
| Peter Bardens 163           | Terence Trent D'Arby 142                | Grateful Dead 23              | Jethro Tull 64                | The Monkees 100          | Savatage 191            | White Lion 126             |                       |
| Beastie Boys 86             | Dana Dane 46                            | Great White 26                | Elton John 157, 172           | Van Morrison 105         | Timothy B. Schmit 119   | White Lion 126             |                       |
| The Beat Farmers 166        | Danny Wilson 159                        | Grim Reaper 97                | Glenn Jones 101               | Motley Crue 27           | The Silencers 199       | White Lion 126             |                       |
| The Beatles 177, 145        | Def Leppard 5                           | Guns & Roses 60               | The Judys 194                 | Motorhead 175            | Carly Simon 38          | White Lion 126             |                       |
| Bee Gees 107                | Depeche Mode 111                        | Sammy Hagar 71                | Kiss 19                       | Mr. Mister 68            | Paul Simon 78           | White Lion 126             |                       |
| George Benson/Earl Klugh 92 | Dio 176                                 | Richie Havens 173             | L.L. Cool J 11                | Najee 134                | The Smiths 59           | White Lion 126             |                       |
| Bodeans 112                 | The Doors 152                           | Heart 10                      | Level 42 129                  | New Order 40             | SOULTRACKS              | White Lion 126             |                       |
| Michael Bolton 155          | Echo And The Bunnymen 55                | Helloween 150                 | LeVert 32                     | The Nylons 160           | Beverly Hills Cop II 70 | White Lion 126             |                       |
| Bon Jovi 30                 | Gloria Estefan & Miami Sound Machine 63 | John Hiatt 193                | Huey Lewis & The News 124     | The O'Jays 102           | The Big Easy 122        | White Lion 126             |                       |
| Bourgeois Tagg 189          | Europe 20                               | Dan Hill 178                  | Lions And Ghosts 197          | Alexander O'Neal 39      | Dirty Dancing 4         | White Lion 126             |                       |
| David Bowie 95              |   | Hiroshima 80                  |                               | Omar and The Howlers 179 |                         | White Lion 126             |                       |
| The Brandos 108             |   |                               |                               |                          |                         | White Lion 126             |                       |

BILLBOARD'S

DOUBLE

WEEK

YEAR-END

ISSUE!

AWARDS

AWARDS

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DECEMBER 1

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## COUNTRY MUSIC ASSN. AWARDS

(Continued from page 1)

award, Williams wryly noted that he also "does audio." Some insiders feel his "raucous'n'roll" style of singing and living had in the past prevented him from winning the coveted entertainer-of-the-year award. This year, he clutched the trophy to his chest and, referring to the nickname his father gave him, commented, "This is the one of 'Boccephus has been looking for."

Williams' Warner Bros. label mate Randy Travis continued his amazing success story by winning male-vocalist, album, and single honors. His "Forever And Ever, Amen" garnered the song-of-the-year award for writers Don Schlitz and Paul Overstreet. Perhaps the most unaffected platinum artist in show business, Travis drawled, "It's been a good night for me."

McEntire became the first singer to win female-vocalist honors four years in a row, and the Judds won their third straight vocal-group award. Cracked the sexiest mother in show business, Naomi Judd, "I'm not going to say that music is the most important thing in our lives, but it's right up there with oxygen." Though they are a duo, not a group, in most people's eyes, the mother-and-daughter team watched Ricky Skaggs and his wife, Sharon White, capture CMA's vocal-duo award.

In accepting the songwriter award, Schlitz noted that the Schlitz-Overstreet team was competing against itself, with two songs in the final five: "I think we're the first people to ever win

and lose at the same time."

Johnny Gimble claimed instrumentalist honors, and the late country comedian Rod Brasfield was inducted into the Country Music Hall of Fame with a touching speech by Minnie Pearl.

Perhaps the hardest category to win because of the tremendous renaissance in country music during the past year was the Horizon Award, citing exceptional career development. It went to Holly Dunn. The MTM Records artist scored over four other new acts that will most likely be her chart mates for years to come.

The Irving Waugh Award of Excellence, presented for only the second time in CMA history, went to Frances Preston, BMI president and CEO. Reacting to a standing ovation from those who have benefited from, and appreciate, her efforts for songwriters, publishers, and other members of the music business, Preston said, "I must share this with the very dedicated people I work with at BMI and throughout this great industry."

Radio winners were announced before the show: Rhubarb Jones of WAY Atlanta took the large-market broadcast-personality award; medi-

um-market plaudits went to Eddie Edwards, formerly with WSIX Nashville and now working the large market of Los Angeles for KLAC; and Gary Walker of KYKX Longview, Texas, was named the small-market winner.

The 90-minute show, hosted smoothly by Kenny Rogers, featured some rousing performances, including a number led by Hank Williams Jr. spotlighting, all on one stage at one time, many of the new acts that have launched country music into a positive, upbeat mode with radio, retailers, and the media.

## CMA Holds Board Elections

NASHVILLE The Country Music Assn. elected 16 members to its board of directors at its annual membership meeting, held here Oct. 13. Several awards were also presented.

By category, the new directors are Janice Wendell, advertising agency; Brenda Lee, artist/musician; Tony Conway, artist manager/agent; Coyote Calhoun, broadcast personality; Thom Schuyler, composer; Brian Ferriman, international; Lon Helton, publication; David Conrad, publisher; Larry Daniels, radio; Jim Ed Norman, record company; Steve Marmaduke, record/video merchandiser; Bill Luther, talent buyer/promot-

er; Paul Corbin, TV/video; and Al Greenfield, Bruce Hinton, and Roger Sovine, directors-at-large.

In his treasurer's report, Helton told members that the CMA currently has assets of \$2.23 million and liabilities of \$14,382.

President Greenfield said the CMA has commissioned a new Arbitron study and will base a video presentation on it to convince advertisers to use country radio more.

Given the CMA's membership, more than 7,000, the meeting was sparsely attended, and many members of the board of directors were not in the audience, having met in closed session earlier in the day.

Much of the meeting was spent giving awards, including one to veteran recording engineer Mort Thomasson, who worked the boards for such artists as Patsy Cline, Brenda Lee, Bob Dylan, Ray Stevens, and Leroy Van Dyke.

Other awards went to radio stations and personnel, video and record producers, and membership-drive workers. The Founding President's Award was conferred on Paul Conroy, WEA International, for his work in promoting country music in England. A special President's Award was given to director Dick McCullough. David Zimmerman, music writer for USA Today, won the media achievement award.

## BMI AWARDS

(Continued from page 43)

"It'll Be Me"—Sonny Lemaire, J.P. Pennington; Pacific Island, Tree; Exile, Epic

"It's Just A Matter Of Time" (second award)—Brook Benton, Belford C. Hendricks, Clyde Otis; Alley, Iza, Trio; Glen Campbell, Atlantic

"Just Another Love"—Paul Davis; Paul And Jonathan, Web IV; Tanya Tucker, Capitol

"Life's Highway"—Roger Murrah; SBK-Blackwood, Shobi; Steve Wariner, MCA

"Little Rock"—Bob DiPiero, Gerry House; Combine; Reba McEntire, MCA

"Living In The Promiseland"—David Lynn Jones; Mighty Nice, Skunk De Ville, Victrola; Willie Nelson, Columbia

"Love At The Five And Dime"—Nanci Griffith; Wing and Wheel; Kathy Mattea, Mercury

"Love's Gonna Get You Someday"—Carl Chambers, Chip Peay, Hall-Clement; Ricky Skaggs; Ricky Skaggs, Epic

"Mama's Never Seen Those Eyes"—Terry Skinner, J.L. Wallace; Hall-Clement; Forester Sisters, Warner Bros.

"Memories To Burn"—David Kirby, Warren Robb; Tree; Gene Watson, Epic

"Mind Your Own Business"—Hank Williams; Acuff-Rose-Opryland, Hiram; Hank Williams Jr., Warner Bros./Curb

"Mornin' Ride"—Jeff Tweel; Unichappell; Lee Greenwood, MCA

"1982"—Buddy Blackmon; Grand Coalition; Randy Travis, Warner Bros.

"No Place Like Home"—Paul Overstreet; Scarlet Moon, Screen Gems-EMI; Randy Travis, Warner Bros.

"Nobody In His Right Mind Would've Left Her"—Dean Dillon; Hall-Clement; George Strait, MCA

"Nothing But Your Love Matters"—Larry Gatlin; Kristoshua; Gatlin, Columbia

"Now And Forever (You And Me)"—David Foster, Jim Vallance (PROC); Air Bear, Irving; Anne Murray, Capitol

"Oklahoma Borderline"—Vince Gill;

Benefit; Gill, RCA

"Old Flame"—Reed Nielsen; English-town; Juice Newton, RCA

"On The Other Hand"—Paul Overstreet; Scarlet Moon, Screen Gems-EMI; Randy Travis, Warner Bros.

"The One I Loved Back Then (The Corvette Song)"—Gary Lee Gentry; Algee; George Jones, Epic

"One Love At A Time"—Paul Davis, Paul Overstreet; Paul And Jonathan, Scarlet Moon, Screen Gems-EMI, Web IV; Tanya Tucker, Capitol

"Reno Bound"—John McFee; Long Tooth; Southern Pacific, Warner Bros.

"Repetitive Regret"—Reed Nielsen, Mark Wright; Englishtown, Land of Music, SBK-Blackwood; Eddie Rabbitt, RCA

"Right Hand Man"—Gary Scruggs; Earthly Delights; Eddy Raven, RCA

"Savin' My Love For You"—Michael Clark; Flying Dutchman, Warner-Tamerlane; Pake McEntire, RCA

"Second To No One"—Rosanne Cash; Atlantic, Chelcait; Cash, Columbia

"She Used To Be Somebody's Baby"—Larry Gatlin; Kristoshua; Gatlin Brothers, Columbia

"Small Town Girl"—John Jarvis; Tree; Steve Wariner, MCA

"Starting Over Again"—Don Goodman, John Wesley Ryles; Forrest Hills; Steve Wariner, MCA

"Straight To The Heart"—Graham Lyle; Irving; Crystal Gayle, Warner Bros.

"Talkin' To The Moon"—Larry Gatlin; Kristoshua; Gatlin Brothers, Columbia

"Ten Feet Away"—Max D. Barnes, Billy Sherrill; Algee, Blue Lake; Keith Whitley, RCA

"That Rock Won't Roll"—Bob Di Piero, John Scott Sherrill; Combine; Restless Heart, RCA

"Then It's Love"—Dennis Linde; Dennis Linde; Don Williams, Capitol

"Til I Loved You"—Van Stephenson Warner-Tamerlane, Writers House; Restless Heart, RCA

"Touch Me When We're Dancing"—Kenneth Bell, Terry Skinner, J.L. Wallace; Hall-Clement; Alabama, RCA

"Twenty Years Ago"—Wood Newton, Michael Spriggs, Dan Tyler; Warner House Of Music; Kenny Rogers, RCA

"What Am I Gonna Do About You"—Jim Allison, Doug Gilmore, Bob Simon; Jims Allisongs, Tapadero; Reba McEntire, MCA

"Who's Gonna Fill Their Shoes"—Max D. Barnes; Tree; George Jones, Epic

"Whoever's In New England"—Quentin Powers; Silverline; Reba McEntire, MCA

"Will The Wolf Survive"—David Hidalgo, Louie Perez; Davince, No Ko; Waylon Jennings, MCA

"Working Without A Net"—John Jarvis; Tree; Waylon Jennings, MCA

"A World Without Love"—Eddie Rabbitt, Even Stevens; Briarpatch/Debdave (divisions of MTM); Rabbitt, RCA

"You Can't Stop Love"—Paul Overstreet, Thom Schuyler; Bethlehem, Lawyer's Daughter (MTM), Scarlet Moon, Screen Gems-EMI; Schuyler, Knobloch & Overstreet, MTM

"You Make Me Feel Like A Man"—Peter Rowan; Hall-Clement, Ricky Skaggs; Skaggs, Epic

"You're Still New To Me"—Paul Davis, Paul Overstreet; Paul And Jonathan, Scarlet Moon, Screen Gems-EMI, Web IV; Paul Davis & Marie Osmond, Capitol

"You've Got Something On Your Mind"—Dave Gibson, Roger Murrah, Norro Wilson; Easy Days, SBK-Blackwood, Silverline, Tom Collins; Mickey Gilley, Epic

## ASCAP AWARDS

(Continued from page 43)

"Tie Our Love (In A Double Knot)"—John Reid, Jeff Silbar; Cross Keys, Reidem

"Til I Loved You"—Dave Robbins, Jeff Silbar; Bob Montgomery, WB

"To All The Girls I've Loved Before" (third award)—Hal David, Albert Hammond; April, Casa David

"Tomb Of The Unknown Love"—Michael Smotherman; R.L. August, Bandier Family, Gary Klein, Koppelman Family, Seventh Son

"Too Many Times"—Tony McShear, Scott Page, Micheal Smotherman; P.B.T.W., Rowdy Boys, Tunaday

"Too Much Is Not Enough"—David Bellamy, Ronald D. Taylor; Bellamy Brothers

"Until I Met You"—Hank Riddle; King Coal

"We've Got A Good Fire Goin'"—Dave Loggins; MCA, Patchwork

"We've Got Tonight" (fourth award)—

Bob Seger; Gear

"What's A Memory Like You (Doing In A Love Like This)"—John Jarrard, Charles Quillen; Alabama Band, Dejamus, Quillsong

"Working Without A Net"—Don Cook, Gary Nicholason; Cross Keys

"World Without Love"—Phil Galdston; Kazzoom

"You Are My Music, You Are My Song"—Jim L. Carter, David Erwin; Jim Carter, Grey Hawk, Sandlapper

"You Should Have Been Gone By Now"—Frank Myers, Don Pfrimmer, Eddy Raven; Collins Court, Michael J. Goldsen, Ravensong

"You're Something Special To Me"—David Anthony; Cowdaddies, Jack And Bill, Reba McEntire

"You're That Last Thing I Needed Tonight"—Don Pfrimmer, David Wills; Jack And Bill

## MORE LOW-PRICE CATALOG CDS

(Continued from page 4)

tures albums by America, April Wine, the Beach Boys, Judy Garland, Jackie Gleason, Sammy Hagar, Billy Squier, and the Tubes. Another 15 titles are due in November.

WEA is shipping 53 albums previously unavailable on CD as part of its new Super Saver CD line, set to hit stores between the end of October and Nov. 17. Super Saver CD titles, boasting a suggested list price of \$11.98, will include albums by Hank Williams Jr., Gene Loves Jezebel, Fleetwood Mac, Echo & the Bunnymen, Genesis, AC/DC, the System, U2, Carly Simon, Randy Newman, Harry Chapin, Judy Collins, Whitesnake, Deep Purple, David Byrne, and Neil Young.

MCA is continuing its Compact Disc-Compact Price series with two major fall releases, made up of a mix of items not yet available on CD and others previously listed at full price. Due in stores Oct. 26 are 25 titles by acts like Ready For The World, Elton John, Triumph, Joe Walsh, the James Gang, and Steely Dan. Coming Dec. 7 is another batch of 30 titles.

A&M is continuing its midline series with titles from acts like Naza-

reth, Squeeze, and Procul Harum, due Oct. 26, and Chrysalis has just launched a line of low-price catalog CDs, including titles from Blondie, Generation X (featuring Billy Idol), and John Waite.

Similarly, PolyGram is aggres-

### 'Catalog CDs are coming to life'

sively continuing its Special Price CD series, first launched in May. "Between now and the beginning of November we'll be putting out another 36 titles, bringing the series up to over 100 selections," says Harry Palmer, PolyGram vice president of special markets. "That'll be our last batch for the holiday season, and then we'll have more releases in early 1988."

PolyGram's new Special Price CD releases include albums by Cream, John Cougar Mellencamp, Bananarama, the Moody Blues, and Kool & the Gang. "Of the 36 titles we're putting out, 12 were previously released at full price."

Determining which existing titles are placed in the Special Price CD

series is "basically a sales issue," says Palmer. "If we feel a title is at a point where the sales will benefit from lowering the price, then that's what we'll try to do."

Some labels that have yet to reduce prices on CD catalog items already in stores are considering doing so. Says Capitol's Witzig, "We are looking into that. I can't comment on how deep we might be cutting into full-price titles, but I think we should be in a position to make some decisions at the beginning of the new year."

"We've not addressed what we're going to do with stuff that's out," says Lou Dennis, Warner Bros. vice president/director of sales.

Meanwhile, the idea of promoting catalog items via two-on-one disks, pioneered by Motown, is something most labels seem to be avoiding. Says PolyGram's Palmer, "We've considered it, but I think it all boiled down to a price point. Putting out two-on-ones may be good value for the consumer, but I think the whole issue now is to make CDs available at a lower price point. Now that all the labels are doing it, retailers and consumers have that much more to choose from."

## TELDEC TO SHOWCASE DMM CD

(Continued from page 1)

different makes of CD players and has also test-marketed the software in Germany. For the past five years, DMM has been used in the manufacture of LPs.

Says Atzert, "We produced a few thousand DMM CDs [consisting of] five different titles, including Falco and the Cleveland Orchestra, and released them in Germany with no DMM identification. There has been not one single return."

Since its debut at last year's AES in Los Angeles (Billboard, Nov. 15, 1986), the company has been promoting the system as a high-quality means of manufacturing CD software more efficiently, easily, and inexpensively than the traditional way. But personnel difficulties—including the death of a key member of the DMM CD team—have hampered progress on the system during 1987.

The DMM CD process involves a small, lightweight lathe that Teldec claims eliminates the need for the expensive clean-room environment at the mastering stage. The lathe measures 30 by 17 inches and weighs 132 pounds.

Atzert says that DMM CD masters can now be cut in any professional recording studio.

"This means that CD mastering need no longer be restricted to the world's few CD factories," he says.

The DMM CD process evolved from work carried out by Teldec technical director Horst Redlich and his team of engineers in the area of high-density storage technology. The first product to result from this research was the CED videodisk. The technique was then applied to the pressing process of analog records.

"Economical record manufacturing depends upon fast, low-cost production of masters and stampers for pressing," says Atzert. "This fact assumes even greater importance with CD. Currently, the investment required to produce CD masters is 10 times greater than

that for traditional analog recordings."

In the DMM CD process, the recording medium, the CD blank, consists of a glass plate with a thin separation layer and a layer of copper. The pits are embossed directly into the copper, and the master then goes to the galvanic process without any additional steps.

The DMM electroplating technique produces a sturdy sandwich of nonferrous and precious metals, and the "released" metal part may be used directly as a stamper or as a

"father" to produce many more stampers.

Says Thomas Stein, co-managing director of Teldec, "The DMM CD pits are generated directly by embossing, and the results can be checked immediately. This means that artists can monitor their CD master during the recording process and verify the transparency of the sound."

*Assistance in preparing this story was provided by Wolfgang Spahr in Hamburg and Steven Dupler.*

## WESTERN MERCHANDISERS SALES SEMINAR

(Continued from page 6)

tor of store planning, equipment, and maintenance, and construction manager John Sams. The chain's largest unit, in Great Falls, Mont., is 12,000 square feet; outlets of similar size will go up in Spokane, Wash., and Albuquerque, N.M., by the first quarter of next year.

Western's current success and expansion is somewhat remarkable, considering its principal territories. While the chain's locations stretch from Florida to Washington, it does most of its business in the Midwest and Southwest, where entertainment sales have eroded as a result of the flatness of the energy and agricultural economies.

"Now we're sitting on a company that is in a very enviable position," Marmaduke said. "We're not only doing well, we're doing well in some very depressed markets."

A major factor in Western's profitability and competitiveness is the highly automated nature of the chain. Executive vice president Bob Schneider, a member of the National Assn. of Recording Merchandisers Operations Committee, pointed out that major vendors RCA and CBS are on-line with ordering and returns and that PolyGram orders are now placed via computer.

Whatever the future holds for

Western, it appears likely that the company will continue to grow through continued building and remodeling—and not through acquisitions. The company's most recent acquisition took place three years ago when it landed the 24-store Eli's chain.

"We don't see any acquisitions in our future, although we're certainly open to ones that make sense," Marmaduke said. "It's my feeling that most of the good acquisitions were made some years ago."

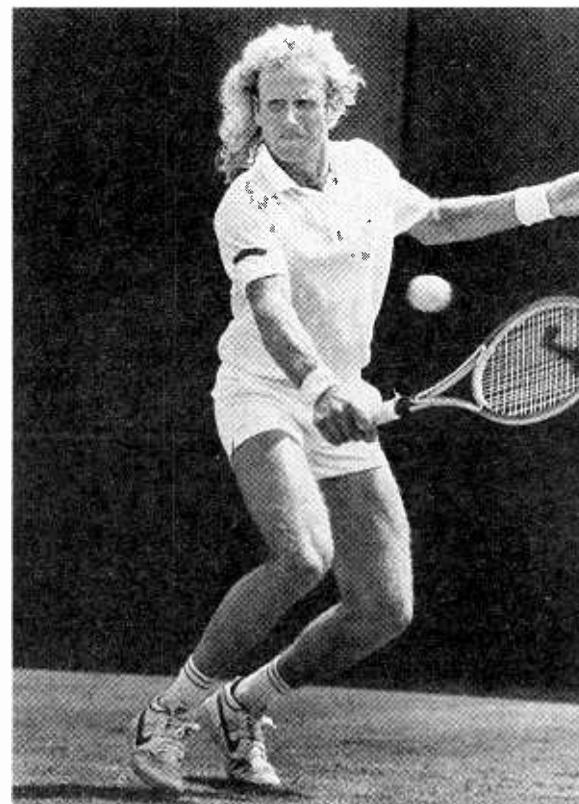
## CALIFORNIA RAIDS

(Continued from page 6)

Heimers says that antipiracy activities carried out during a recent 10-day period by the trade group's antipiracy unit and local law enforcement officials in California, Arizona, New York, Louisiana, and Texas have resulted in "a tremendous amount" of seized illegal product.

According to Steven J. D'Onofrio, deputy general counsel for the RIAA's antipiracy unit, these efforts "will rock the illegitimate distribution and retail markets in the very near future."

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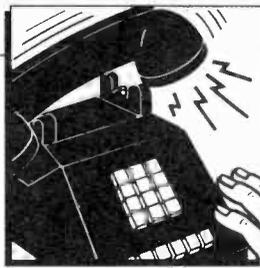
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dazzling  
on her  
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single  
"Everchanging  
Times  
(Theme From  
Baby Boom)"  
7-28163

Produced by  
Burt  
Bacharach,  
Carole  
Bayer Sager  
and  
David Foster



## INSIDE TRACK



Edited by Irv Lichtman

**THE U.K. RECORD INDUSTRY** has reacted with horror to news that the British government is considering proposals to do away with collective licensing of broadcast recording rights. Also being studied are proposals to abolish copyright owners' rights to control the broadcast use of their works, leaving them with only the right to remuneration. It is understood that the proposals would even jeopardize payments to foreign rights owners for broadcast performance. The bombshell revelations came at a Department of Trade and Industry briefing for industry leaders in the U.K. At press time, trade bodies including the British Phonographic Industry, Phonographic Performance Ltd., and IFPI—which already have their hands full trying to sustain the government's wavering commitment to a private copying royalty—were drafting a hurried response to the controversial proposals. The initiative for the government's moves is believed to have come from broadcast industry lobbyists, who have long been unhappy with the British system of so-called "needletime" payments, which last netted the music business about \$18 million. If adopted, the proposals might be included in next year's wide-ranging revision of broadcast legislation. But record industry opposition to what is seen as an attempt to break the power of the collecting societies is sure to be fierce. One industry executive describes the proposals as "appalling" and "legalized theft." Another says, "Do the radio stations really want to negotiate with every single copyright interest on every single release? The whole thing is totally impracticable."

**COUGAR CASE UPDATE:** Billy Gaff, whose various publishing companies, Riva among them, are being sued by John Cougar Mellencamp in U.S. District Court for the Southern District of New York, has just retained noted entertainment attorney Leonard M. Marks to represent him. Marks, whose clients include Apple Records, says the suit, which alleges that in 1986 Gaff's companies "ceased to function as active music publishers . . . and did not actively seek to promote the commercial exploitation of songs composed by plaintiff," is "a phony attempt to get out of a settlement made in 1985." Marks says that arrangement "ratified and reconfirmed" a long-standing publishing deal between Mellencamp and Gaff; Mellencamp contends in his suit, however, that in May 1987 Gaff agreed to sell back to him for \$3 million the publishing rights to his songs. Comments Peter Parcher, Mellencamp's attorney: "I don't know about Leonard Marks, but I don't think this case should be tried in the press."

**WINNING AGAIN:** Personal manager Gary Borman flashes Track that his clients the Bee Gees have topped the charts in England, Switzerland, and Germany with "You Win Again," the leadoff single from their new Warner Bros. album, "E.S.P." The brothers Gibb will be hitting the East Coast on a promo trek the first week of November . . . Ernie Singleton, vice president of black promotion at MCA, is said to be headed for a senior position at Warner Bros. at year's end.

**HOME ENTERTAINMENT FURST:** Vestron Video chief Austin Furst Jr. is, surprisingly, a member of the Forbes 400 club of the richest Americans. His net worth is listed at \$230 million. More familiar names in home entertainment making the list are CBS Inc.'s Larry Tisch, at \$1 billion, William Paley, at \$450 million, and MCA Inc.'s Lew Wasserman, at \$325 million.

**FOLLOWING A RECENT** New York federal hearing and court order, ASCAP began a special membership distribution Oct. 8 of about \$43 million resulting from additional local TV station interim license fees for the period April 1, 1985-March 31, 1987. About \$18 million of the sum is being paid to writers and publishers by increasing the distributions originally received for the period by an average of about 6%. About \$25 million is being distributed based on local and network TV performances,

resulting in an increase of about 16% over the total amount originally distributed for these performances.

**THE QUEEN OF CD:** By the time PolyGram Jazz completes the release in the U.S. of the Japanese-produced Mercury/Emercy salute to Dinah Washington—in 1990—it will comprise the most CDs ever issued in tribute to the recording career of a single pop artist. Some 35 digitally remastered CDs—in seven volumes—of 550 sessions will best PolyGram Jazz's recent salute to Sarah Vaughan (23 CDs in four volumes). So far, the "Queen of the Blues," who died in 1963, is represented by the first two volumes in the series, consisting of three CDs each (covering 1946-49 and 1950-52). In the U.S., Track is informed, the project is a CD-only affair.

**THE "GRAMMY LIFETIME ACHIEVEMENT"** award telecast on CBS in November will be co-hosted by Beverly Sills and Dionne Warwick. Winners, determined by trustees of NARAS, include Roy Acuff, Benny Carter, Ray Charles, Fats Domino, B.B. King, Issac Stern, Woody Herman, Enrico Caruso, Igor Stravinsky, and Hank Williams Sr. The black-tie event will be taped before an invited audience on Nov. 5 at New York's Mark Hellinger Theatre.

**SIMPLE AS ABZ:** Morris Levy, owner, and Phil Kahl, exec VP of ABZ (Big Seven Music), have two top 10 Hot 100 singles in "I Think We're Alone Now" by Tiffany (MCA), at No. 5, and "Mony Mony" by Billy Idol (Chrysalis), at No. 7. But success doesn't stop at the Hot 100: Witness album chart action with the cut "We Belong Together" on the "La Bamba" soundtrack, Billy Idol's "Vital Idol," and album tracks by Tiffany, the Fat Boys, and the Cover Girls.

**MORE THAN YOU MAY KNOW:** Sammy BoDean, lead singer of the BoDeans, plugged the band's new Slash/Reprise album, "Outside Looking In," during a concert at the Ritz in New York recently. What's so unusual about that, Track hears the reader muttering under his breath. Well, the head BoDean's pitch had a contemporary twist: He said, "You might want to get the cassette or the CD—they've got a few extra cuts."

**A SIRE SAMPLING:** Add Sire Records to the list of labels putting out low-price CD samplers of their artists' work. On Oct. 29, Sire will release the unwieldily titled "Just Say Yes . . . Sire's Winter CD Music Sampler (Awesome!)," a 14-track CD featuring previously released material, remixes, and unissued tracks by such acts as Depeche Mode, Echo & the Bunnymen, the Smiths, Ice T, the Ramones, the Replacements, and Aztec Camera. The introductory compilation will carry a list price of \$7.98 and will be stickered with the legend "Pay no more than \$7.98, but pay less if you can." The price will probably shake out to about \$6 at retail; a Warner Bros. source says that Tower Records plans to carry the CD for \$5.98.

**LITTLE SUPPORT:** Eleven pickets marched outside the Country Music Assn.'s award show Oct. 12 to protest award presenter Barbara Mandrell's recent single, "Child Support." "We feel the song does not accurately reflect the hardship that parents and children endure who are not receiving child support," says protester Beth Bellino, who heads the local Parents Organized For Support Enforcement. A line in the song, penned by Thom Schuyler, is addressed to the delinquent ex-husband: "We sure could use the money, but I've got child support," alluding to the child's supporting love. "Our feeling," says Bellino, "is that that's hogwash. You can't support a child on love" . . . Women In Music sponsors an a&r workshop, starting at 6 p.m., at the Loews Summit Hotel in New York Wednesday (21). Admission is \$10 for members, \$20 for nonmembers. For more info, contact Arlene Ashmore at 212-260-4678 or Nancy Glucksman at 212-672-5877.

**TRACK HEARS** that negotiations are under way that would see the Long Island, N.Y.-based Landmark Distributing acquiring the M.S. branch in Atlanta.

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