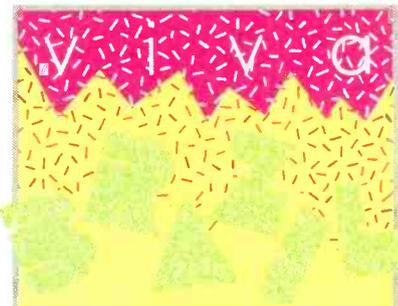


Billboard

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NEWSPAPER



Follows page 48

VOLUME 99 NO. 45 THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT November 7, 1987/\$3.95 (U.S.), \$5 (CAN.)

RIAA's Berman: Wall Street Tumble May Hit Main Street

BY EARL PAIGE

PALM SPRINGS, Calif. The Wall Street jitters haunted the nation's major rackjobbers gathering here during the final week of October.

Although they are part of an industry enjoying an encouraging 18.4% increase in units shipped, rack members of the National Assn. of Recording Merchandisers were warned that "shellshocked" consumers may curb impulse purchasing this Christmas.

The warning came from Jason Berman, president of the Recording Industry Assn. of America, who delivered the keynote address at the opening session of NARM's second annual Wholesalers Conference Oct. 26-30 at the Palm Springs Pla-

za. Other opening-night highlights included a protracted debate on compact disk packaging, in which Floyd Glinert, executive vice president of Shorewood Packaging, charged that problems with an experimental Shape Optimedia antitheft CD pack-
(Continued on page 87)

Industry Headed For Best Year Ever? Record Biz Booms In 1st Half

BY IRV LICHMAN

NEW YORK The recording industry is on a roll, and, if consumers continue the buying spree in the crucial fourth quarter, 1987 could be the best year ever in unit sales and dollar volume. The industry is

virtually assured that in 1987 its product will generate the greatest dollar volume in history.

These rosy projections stem from a first-half report from the Recording Industry Assn. of America, which says unit shipments of recordings were up 18% in the first six

months of 1987, while dollar volume rose by 28.5% (see chart, page 87).

The first-half gain in units shipped was largely fueled by a booming compact disk market, which showed unit increases of 131% and dollar-value increases of 113% over the year before.

Total units shipped for the first half stood at 330 million. The 12-month record was set in 1978, when the industry shipped 726.2 million units, net after returns.

With dollar value of units shipped at \$2.5 billion in the first half of this year, the industry is poised to register \$5 billion for the full year. That total would surpass the previous high of \$4.65 billion, established in
(Continued on page 87)

Labels Try But Can't Halt Radio Leaks

BY KIM FREEMAN

NEW YORK The problem of major records being leaked is as old as the hills, and—despite some labels' efforts to stanch the flow—there appears to be no solution in sight. This year alone, Warner Bros.

and Epic filed suits against radio stations that obtained singles by Prince and Michael Jackson early through seemingly surreptitious means.

And Arista Records tried—with reasonable success—to head off the problem by sending out the lead sin-

gle from Whitney Houston's second album a week before its scheduled release with a letter warning programmers not to give it early airplay. The letter stated that acceptance of the single constituted agreement with Arista's terms on
(Continued on page 84)

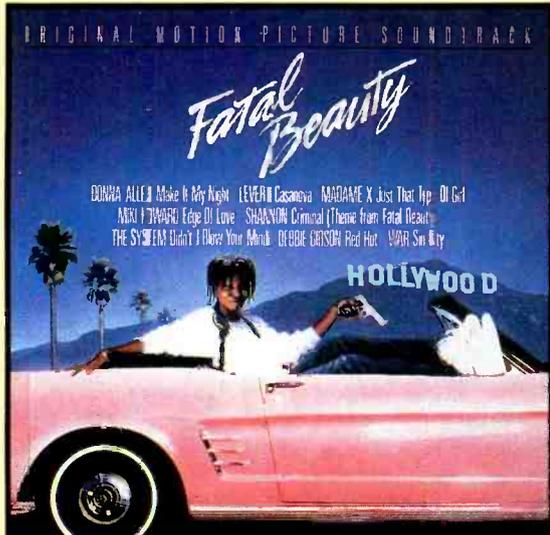
Morowitz: Video Dealer \$\$ Will Drop

This story was prepared by Earl Paige and Chris Morris.

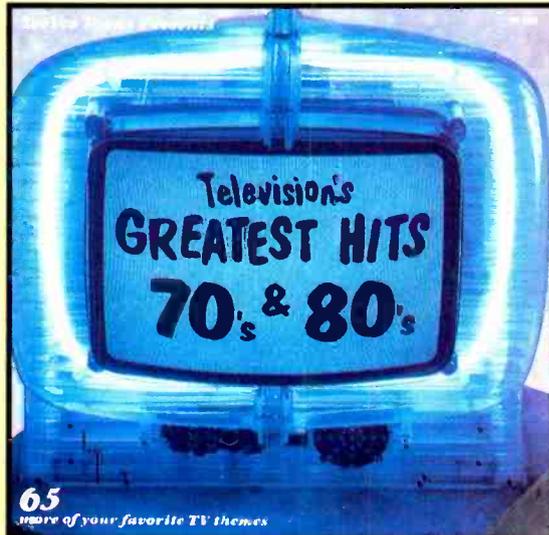
LOS ANGELES Video Software Dealers Assn. president Arthur Morowitz has taken observers by surprise with dramatic predictions of a 12%-15% dollar-volume decline for independent video stores and a 5%-8% dip for distributors over the next 12 months. Morowitz spelled out the bad news at a panel discussion at the Los Angeles VSDA chapter meeting here Oct. 25.

While several members of the retail and distribution communities polled by Billboard dispute Morowitz's figures, most maintaining that any decline would not af-
(Continued on page 93)

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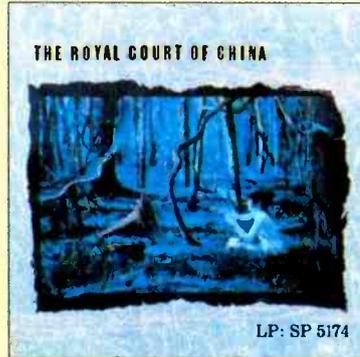
CBS, Sony Talks On Label Sale Get Serious

BY MARK MEHLER

NEW YORK The Wall Street collapse has apparently brought CBS Inc. and Sony Corp. much closer to an approximately \$2 billion deal in which Sony would acquire CBS' label operations.

Both parties released statements Oct. 27 acknowledging that negotiations on the sale of the records group to the Japanese consumer hardware giant are continuing. At press time, both sides denied published reports that an agreement in principle had been signed.

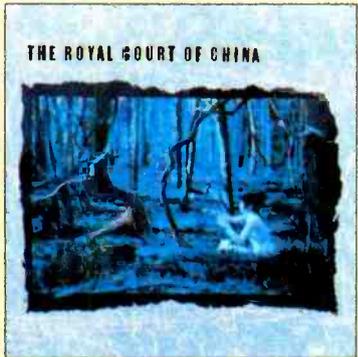
Serious discussions on the sale began in September (Billboard, Sept. 26), but were tabled a few
(Continued on page 92)



The Royal Court of China have released a debut LP of unusual power, precision, and promise. Guitar driven, headstrong, and heartfelt, they appear poised on the brink



of something very special indeed. "It's all Changed" is the lead track from THE ROYAL COURT OF CHINA. This song



combines a haunting tune with a ferocious performance, and the result is one of the most lingering and compelling experiences you could hope to find pressed into plastic.

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- 11/12: Portland, OR
- 11/13: Seattle, WA
- 11/15: San Francisco, CA
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- 11/17: San Diego, CA
- 11/18: Hollywood, CA



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Billboard CONTENTS

VOLUME 99 NO. 45

November 7, 1987

HOLLY DUNN'S HORIZONS

MTM's Holly Dunn, winner of the CMA's Horizon Award for "exceptional career development," is one of country music's brightest young stars. Nashville Scene columnist Gerry Wood tells the story. **Page 34**

You Ought To Be In Pictures

This week's Billboard has photo spreads galore, beginning on page 22 with a full page of radio shots. On page 31, we salute the Minnesota Black Musicians Awards. Next up, on pages 38-39, are photos from several recent country awards shows. And finally, on page 48, Billboard looks at the recent Western Merchandisers confab in Texas.

SPOTLIGHT ON BRAZIL

Brazilian music is poised to make an international commercial breakthrough larger than the bossa nova phenomenon of the early '60s. Increased airplay on jazz, new age, and quiet storm radio in the U.S. and creative exchanges between U.S. and Brazilian musicians are contributing to the significant increase in Brazilian product available in the U.S. Chris McGowan reports from Rio de Janeiro. **Follows page 48**

Leslie The Traditionalist

Cy Leslie, a longtime veteran of the entertainment business and chairman of the Leslie Group, discusses the effects of the Wall Street tumble on the industry with financial editor Mark Mehler. **Page 79**

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November Albums Have Sell Appeal

New Releases By Superstars Galore

BY JEAN ROSENBLUTH

NEW YORK Retailers are sure to hear bells jingle at the cash registers this month as the major labels release a slew of product designed to draw holiday buyers. Superstar acts issuing new albums include George Michael, Dokken, Foreigner, Aretha Franklin, Dolly Parton, Linda Ronstadt, Barry Manilow, Neil Diamond, George Harrison, and Stevie Wonder, while greatest-

hits or other special packages are coming from Michael Jackson, Madonna, the Pretenders, ZZ Top, and Steve Winwood.

Two of the most eagerly anticipated records will show up in stores within a day of each other. After several solo singles, Michael is set to release his first album without Wham! partner Andrew Ridgeley Monday (2), courtesy of Columbia. "Faith" will include the controversial hit "I Want Your Sex," which

originally appeared on the "Beverly Hills Cop 2" soundtrack. The next day, Warner Bros. will issue—on the ex-Beatle's own imprint, Dark Horse Records—Harrison's "Cloud Nine," which features guests Eric Clapton, Elton John, and Ringo Starr.

Warner Bros.' slate of hot November releases goes on and on. Specially designed with Christmas buyers in mind was "The ZZ Top Sixpack," a \$49.98-list package containing three compact disks and a 16-page booklet; the six albums featured in the set, which comes out Tuesday (3), will be available on individual CDs as well (see story, page 24).

On Warners-distributed Sire are Madonna's "You Can Dance" and the Pretenders' "The Singles," two compilations. The Material Girl's disk, due out Nov. 17, features dance remixes of her biggest hits, including "Into The Groove," never before available on an album. In addition, the record contains a previously unreleased track, "Spotlight." The Pretenders collection, set to be released Nov. 10, marks the first appearance on a Pretenders album of Chrissie Hynde's duet with UB40, a remake of Sonny & Cher's "I Got You Babe."

Speaking of Cher, the songstress-turned-actress-turned-songstress' first album since 1982, "Cher," comes out Tuesday (3) on Geffen. The record's leadoff single is "I Found Someone," co-written by Michael Bolton; Cher directed its vid-

(Continued on page 93)

Despite Stock Meltdown, U.K. Trade Eyes Bonanza

BY PETER JONES

LONDON Despite the nonstop stories of stock market disasters around the world, music and video retailers in the U.K. are a long way from the panic point, judging from a survey of some of the biggest chains.

The overall impression is that unless the crisis deepens and unless credit facilities are greatly curtailed, this holiday season will still be a bonanza.

And since it is seen as too early for government action on credit availability, the industry here expects to enjoy the boom spending spree it anticipated prior to the share-price slump.

Steve Smith, director of European operations for the Tower group, says, "I don't think the stock market crash will affect us in the least. Our U.K. business has been steadily rising since June and hasn't stopped rising yet. We don't expect it to stop rising until late January.

"Basically, the stock market has little to do with our business, unless it continues on a fast downward spiral, when it might affect us. But stock markets seem to bear no relation to reality. We're expecting the biggest Christmas yet."

Smith says it has been a "great" year. "The reason has been that

(Continued on page 92)

N.Y. Real Estate Parent Promises Big Investment Dollars

Mike Stewart Sets New Entertainment Co.

BY IRV LICHMAN

NEW YORK Mike Stewart, a key player in music publishing and label setups over the past 30 years, has joined forces with two New York real estate and financial tycoons to form new entities and seek out existing properties in the music business.

Stewart, chief of CBS' music publishing interests until their sale last November, will serve as chairman, president, and chief executive officer of the new group, Everest Entertainment Group Inc.

The company is being funded by the Everest Group, a financial company established by Bruce Eichner, whose privately held Eichner Properties is one of New York's top real estate firms, and Henry S. Miller, former managing director of the financial institution Shearson Lehman Bros. Miller is also chief financial officer of Eichner Properties and is president of the Everest Group.

Eichner also serves as executive vice president and vice chairman of Everest Entertainment Group Inc.; Miller is executive VP, vice chairman, and chief financial officer.

According to Stewart, funding of the company enables it to pursue major holdings in music publishing, record companies, and films.

Bullish even in the midst of turmoil on the financial markets, Stewart says his links with "sophisticated" businessmen are a necessity in

pursuing entertainment properties. "The days are over when you could simply agree on buying a music publisher, do due diligence, and make the deal," says Stewart.

Although he is aware of the concentration of music business assets among a few corporate giants, Stewart says his funding is sufficient to compete head-on with bids by major entities, either through cash deals or equity funding.

Stewart, who has lived on the West Coast for many years, will remain headquartered there, while the New York base for the company will be in the City Spire on West 56th Street.

Stewart has made his first executive appointment, naming Barry

Grieff VP of creative services. Grieff, located in Los Angeles, ran the promotion company Intravision.

Stewart's career has lately concentrated on music publishing. Before linking with CBS, he operated Ariola music publishing interests in the U.S. Before that, he ran the music publishing and label arms of United Artists.

Among Eichner Properties' holdings is the recently completed City Spire, said to be the largest business/residential edifice in the world. Everest Entertainment is located there.

Eichner's company is currently developing 3 million square feet of New York real estate valued at \$700 million.

No Trans World Offering

NEW YORK Trans World Music, the 258-store music/video chain, announced Oct. 28 that it has withdrawn plans for a secondary stock offering because of adverse stock market conditions.

Robert Higgins, chairman and chief executive officer, who owns 69% of the firm's 9 million outstanding shares, had hoped to sell 500,000 shares of his stock to the public at about \$30 a share, which was the trading price when the of-

fering was registered with the Securities and Exchange Commission. In a statement, Higgins said he has no intention of selling his stock at prices that do not "reflect the long-term" value of the company. Trans World stock closed Oct. 28 at \$12.75, down \$12 since the opening of the market Oct. 19.

Several analysts who said they had expected the offering to be withdrawn suggested the stock was, at \$30, overpriced.

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Black Product, Surprise Hits Especially Bad Fill Problems Confound Retailers

BY GEOFF MAYFIELD

NEW YORK With the holiday selling season fast approaching, several music webs have found their merchandising schemes stymied by incomplete product fill from major-label distributors.

"It has gotten a little better, but overall, fill is still poor," says Steve Bennett, senior vice president of marketing for 129-store Durham,

N.C.-based The Record.

The problems are not universal. Inadequate fill cannot be pinned to either a configuration or a culprit distributor. Indeed, several accounts—including North Canton, Ohio-based 202-store Camelot Music; Long Island, N.Y.-based 73-store Record World; Detroit's 23-store Harmony House; and Manhattan superstore and one-stop company J&R Music World—say

they have not had problems with product replenishment.

"We've had no real problem," says Garrett. "We probably took better advantage of fourth-quarter programs this year than we have in the past, so we're buying more out in front."

But for other customers, fill problems range from annoying to costly.

"It hasn't reached a crisis state yet," says Ira Heilicher, president of the 15-store Twin Cities, Minn., web Great American Music. "But some of my [buyers] are saying to themselves that at this point in time, it may be as long as three weeks for something to get here."

"We always see [fill problems] on fall releases," says Jason Blaine, president of one-stop The Music People, based in Oakland, Calif. Blaine says replenishment is often problematical on catalog releases.

Particularly frustrating, say buyers, is that some distributors have sent short or late shipments on items that were included in their fourth-quarter stocking programs. "When we have a sale in our stores, we don't bring the advertised product in after the sale is over," says one purchasing executive from a multistate chain.

He adds that shipment of goods included in WEA's buy-in plans sometimes took as long as two weeks to arrive. Others, including 35-store Miami-based Spec's Music, say the distributor stands among the worse offenders on catalog fill.

(Continued on page 84)

Legal Limbo Leaves Doubts On Quick 'Platoon' Release

BY JIM McCULLAUGH

LOS ANGELES The video release of "Platoon" remains in a legal mire as a result of a federal appeals court decision barring distribution of the title.

The ruling Oct. 23 by the 9th Circuit Court Of Appeals sends the dispute between HBO Video and Vestron Inc. back to U.S. District Court (Billboard, Oct. 31). News of the ruling prompted retailers and industry observers to express doubts that the cassette will be available in the near future.

The fate of a reported 357,000 copies of "Platoon" shipped by HBO Video and now sitting in dis-

tributor warehouses also hangs in the balance.

The appeals court's Oct. 9 injunction freezing distribution of both "Platoon" and "Hoosiers" remains in effect until Monday (2). The brief duration of the injunction is apparently designed to urge the district court to hear the matter as soon as possible.

The appeals court's latest ruling also says that any "further injunctions or temporary restraining orders will depend upon a determination by the district court."

Some distributors, including Arthur Morowitz, president of Metro Video Distributors Inc. and the Video Software Dealers Assn., (Continued on page 92)

Virgin Launches Soundtrack Label Nov. 16 Ennio Morricone First Signing

BY DAVE DiMARTINO

LOS ANGELES Following international success with its soundtrack to "The Mission" and the signing of its composer, Ennio Morricone, Virgin Records is starting its own soundtrack label.

Dubbed Virgin Movie Music, the label will release four new soundtracks within the next three months, bearing the music of Morricone, David Mansfield, Ryuichi Sakamoto, David Byrne, Joe Strummer, and others.

The new label's logo has already

appeared—albeit in slightly abbreviated form—on the inner sleeve of Virgin's recent "Hiding Out" soundtrack album. Future pressings of that record and past Virgin soundtracks—including "The Mission," "When The Wind Blows," "Gothic," "Captive," and "The Killing Fields"—will all bear a specially designed Virgin Movie Music label.

Jeff Ayeroff, co-managing director of Virgin Records America, sees the move as a way both to assure consumers they are buying quality product and to broaden the label's "eclectic" talent pool.

"We just felt that [the new label] needed to be designated much the same way that labels like Windham Hill or Varese Sarabande have designated themselves," says Ayeroff, "where people can get a label consciousness. Because there's some real quality music here, and we just want to cull it out from the marketplace and put a special little mark on it."

Ayeroff further cites the wide consumer base for compact disks as motivation for establishing the label. "I think a lot of older buyers will be buying these soundtracks," he says.

Scheduled for Nov. 16 release is Mansfield's soundtrack to Michael Cimino's "The Sicilian"; Nov. 23 will bring both Bernardo Bertolucci's "The Last Emperor" soundtrack, featuring separate tracks by Sakamoto, Byrne, and Cong Su, and the

(Continued on page 84)



Baker's Backers. Anita Baker celebrates the triple-platinum certification of her "Rapture" album with Elektra Records brass. Pictured are, from left, Sherwin Bash, Baker's manager; Aaron Levy, executive vice president; Hale Milgrim, senior vice president for marketing; Bob Krasnow, chairman; Primus Robinson, vice president for black music marketing and promotion; Baker; Kenny Hamlin, vice president for sales; and Robin Sloane, vice president for video.

EXECUTIVE TURNTABLE

BILLBOARD. Ken Terry joins the editorial staff as senior news editor. Terry will oversee general news reporting and will edit the Commentary page. He was music editor of Variety. Also, Steven Dupler is promoted to technology editor. He will report on electronics hardware developments as they affect the music and video software industries. Dupler continues as editor of the music video and pro audio/video sections.

RECORD COMPANIES. Brad Hunt is promoted to senior vice president for promo-



TERRY



DUPLER



HUNT



JOHNSON

tion at Elektra Records. He was vice president for album rock promotion for the label. Elektra appoints Laverne Fleming black music a&r coordinator. She was assistant in the black music a&r department.

EMI-Manhattan appoints Slack Johnson national director for r&b promotion. He was previously head of the EMI America r&b promotion staff. The label has appointed Susan Levin national promotion manager for adult contemporary and jazz. She was previously responsible for jazz promotion.

Island records makes the following promotions: Herb Cohen is promoted to vice president of finance/controller. He was a controller for the label. Manny Engellis is promoted to vice president of royalty services. He was previously director of royalty services.

Arista Records promotes Mike Stevanovich to local marketing manager in Chicago. He was a sales intern for the label.

Tom Cording is appointed manager of press and media relations for Enigma Records. He was assistant manager of publicity for Elektra Records in New York.

J.C. Futrell is named vice president of Magic City Records. He was formerly president of Rockwell Futrell Productions Inc.

DISTRIBUTION/RETAILING. Warner/Elektra/Atlantic has made the following ap-



BLACK



PEISCH



FEAD



MASTERS

pointments: Fran Aliberte is appointed senior vice president/director of sales. He was previously a vice president in the department. Ornetta Barber is appointed vice president of black music marketing. She was previously director of black music marketing.

HOME VIDEO. Playboy Video names Philip "Flip" Black senior clearance administrator. He was previously in administrative services for Playboy Enterprises Inc.

Vestron Video makes the following promotions: Jeffrey Peisch is promoted to director, nontheatrical programming. He was previously manager of original programming for the company. Anne Heekin-Canedy is promoted to vice president/feature film acquisition for both Vestron Video and Lightning Pictures. She was director of film acquisition and acquisition planning. Vestron has also made the following appointments: William E. Perrault is appointed national marketing manager. He was director of advertising for Artec Inc. Kevin Johnston is named national sales manager. He was director of adver-

(Continued on page 86)

A&M Gets Into Country

NASHVILLE A&M Records will test the country music waters via a newly signed Austin, Texas act, the Wagoneers. The label has no plans, however, to open a Nashville office, as had been rumored. That's the word from David Conrad, who heads A&M's Almo/Irving music publishing operation here.

"A&M's entrance into Nashville won't be as dramatic as rumor and speculation have suggested," Conrad says. "We have no plans to rent a building and hang out a sign."

Conrad points out that A&M already has a strong Nashville presence in its recording artists who live here, including John Hiatt, Amy Grant, Jason & the Scorchers, and Royal Court Of China.

"It was my hope and a little dream to get A&M involved in country music here," Conrad says, "but at this point we just have the one new act." He adds that plans call for the Wagoneers to be record-

ed here, using a Nashville producer. He says there is no target date for the group's first album but that it will probably be out by the beginning of summer 1988.

It was Conrad, acting on a lead from BMI rep Jody Williams, who brought the act to the attention of A&M's top brass. After seeing the group perform in Austin, Conrad alerted the label's a&r department and helped arrange a showcase for the Wagoneers at the Palomino in Los Angeles. A&M chairman Jerry Moss and president Gil Friesen attended the showcase and approved the signing.

As the publishing outpost for A&M, Almo/Irving has established a solid country music reputation. Its current staff writers are Kent Robbins, Paul Kennerley, Gary Scruggs, Randy Albright, John Hall, Johanna Hall, Rhonda Kye Fleming, and Hank DeVito.

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Pair Claims Idea Was Stolen

A&M Sued Over Charity Xmas LP

BY DAVE DiMARTINO

LOS ANGELES A&M Records' "A Very Special Christmas" compilation is at the center of a \$10 million lawsuit, filed here by two plaintiffs who claim the initial idea for the Special Olympics charity album was theirs.

The suit, filed in Los Angeles Superior Court Oct. 23 by Orpheum Rec-

ords, seeks damages from A&M Records; Milt Olin, vice president of business development at A&M; Special Olympics Records; album producers Jimmy and Victoria Iovine; and Special Olympics Records head Robert Sargent Shriver III. Allegations in the suit include breach of implied contract, breach of confidence, intentional interference with prospective busi-

ness advantage, and conspiracy.

In sum, plaintiffs Jon Lyons and M. Scott Sotebeer claim that the idea for the album was originally theirs, that they had approached A&M with the idea and met with favorable response, and that they were—eventually—left out in the cold, discredited and deeply in debt.

The object of contention is A&M/Special Olympics Records' "A Very Special Christmas," released in mid-October, which features 15 tracks by such top artists as Bruce Springsteen, Madonna, U2, Bon Jovi, Whitney Houston, Bob Seger, and Sting.

In January 1986, contends Lyons, (Continued on page 87)



Humanitarian Aid. EMI-Manhattan Records president Bruce Lundvall is designated as the honoree of the AMC Cancer Research Center's 1987 entertainment campaign. Shown, from left, are Robert Pittman, 1984 AMC honoree; Lundvall; Dr. Marvin A. Rich, president and director of AMC Cancer Research; and Elliot Goldman, 1986 AMC honoree.

Changes At Nimbus

BY IS HOROWITZ

NEW YORK Nimbus Records, the U.K.-based classical label distributed in the U.S. by A&M Records and a pioneer compact disk manufacturer, is being restructured on both financial and operational levels, even as it plans several interrelated expansion programs.

The company has bought back the interest held in Nimbus by its former financial partner, Midland Montague, the equity division of the U.K.'s Midland Bank.

Nimbus has closed its first CD pressing plant, converting its resources into a research and development facility. Production commitments have been diverted to Nimbus' other U.K. plant and its recently es-

tablished factory in the U.S., says Mark Galloway, senior vice president of the U.S. operation.

On the domestic record side, former vice president and general manager Michael Fine has left the company as a result of "differences in management styles," according to Adrian Farmer, vice president of the parent company.

Galloway, who runs the firm's U.S. plant, has assumed direct control of the U.S. record company until a replacement for Fine is named. Farmer and Stuart Garman, secretary and financial director of the parent company, were both in New York recently and will remain at company offices here during part of the transitional period.

(Continued on page 87)

P'Gram, Isgro Drop Suits

Pretrial Proceedings Keyed Moves

NEW YORK PolyGram Records is no longer a party to an antitrust suit brought by independent promoter Joe Isgro against the Recording Industry Assn. of America and key labels and distributors.

LATE NEWS

PolyGram and Isgro jointly announced Oct. 28 that "the antitrust suit has been voluntarily dismissed as to PolyGram."

A similar agreement, Billboard has learned, was reached between PolyGram and BAMA, a smaller independent promotion firm based in Las Vegas.

Isgro instituted his suit in federal

court in Los Angeles in April 1986 in the aftermath of a series of NBC-TV news reports in February 1986 charging misconduct among independent promoters on behalf of their label clients. Following these allegations, Isgro and other independents were let go by many labels.

In recent months, however, Isgro has made out-of-court settlements with two defendants, Capitol Records and Motown Records. Isgro is believed to have received hundreds of thousands of dollars in agreeing to end his legal initiatives against those labels. The PolyGram/Isgro statement appears to rule out a sim-

(Continued on page 92)

Dunhill Compact Classics Bought By Investment Corp.

BY CHRIS MORRIS

LOS ANGELES Dunhill Compact Classics, the Northridge, Calif.-based compact-disk-only label, has been acquired by Total Capital Corp. of Denver for an undisclosed amount.

The pickup by Total, a so-called "blind pool" investment group, makes Dunhill a public company. Stock in the Dunhill name is currently being traded over the counter.

The four principal Dunhill shareholders who completed the pact with Total now constitute the new board of directors. Two industry veterans will steer the new entity: president and chief operating officer Marshall Blonstein, who co-founded Ode Records in 1970 with Lou Adler, and

chairman Bobby Roberts, who formed the original Dunhill Records label with Adler in 1965.

Two major investors—vice chairman and chief executive officer David Semas, who came to Dunhill Compact Classics from the real estate development sector, and director Joe Hrudka, a prominent figure in the automotive accessories business—round out the board.

According to Blonstein, the acquisition and Dunhill's new public status "give us a much broader base from which to deal with the financial community and international [companies] in general."

The Dunhill/Total deal signals the company's intention to diversify, (Continued on page 92)

'Tunnel Of Love' Entrenched At No. 1; Tiffany's 'Alone Now' At The Top

BRUCE SPRINGSTEEN'S "Tunnel Of Love" leaps to No. 1 on this week's Top Pop Albums chart, bumping **Michael Jackson's** "Bad" into the runner-up spot after six weeks on top.

The ease with which "Tunnel" overtook "Bad" is surprising—in part because "Tunnel" is considered relatively "uncommercial" compared with the singles-minded Jackson album. The Boss was expected to reach the top, but only after several weeks of trying harder at No. 2. But Springsteen didn't even touch down at No. 2, sailing from No. 16 to No. 3 to No. 1. And it's not that Jackson was caught "between singles." The "Bad" title track was No. 1 just last week and this week dips to No. 5—still three rungs ahead of Springsteen's "Brilliant Disguise."

"Tunnel Of Love" is Springsteen's fourth album to hit No. 1, following "The River," "Born In the U.S.A.," and "Live/1975-85." Springsteen is the only artist in the past 10 years to amass four No. 1 albums. Runners-up, with three No. 1 albums in the past decade, are the **Bee Gees**, the **Rolling Stones**, **Donna Summer**, and **Barbra Streisand**.

Both of the other albums to debut at No. 1 in the past year topped Jackson's six-week run at No. 1. **Whitney Houston's** "Whitney" was No. 1 for 11 weeks this summer; Springsteen's "Live" held the top spot for seven weeks last winter.

Of course, it's highly possible that "Bad" will regain the top spot. Jackson's 1983 blockbuster, "Thriller," regained the top spot three times.

The compact disk factor is working in Springsteen's favor—and seems to be hurting Jackson. "Bad" slips to No. 4 on the Top Pop CDs chart, trailing not only Springsteen but also **Pink Floyd** and **Sting**.

Jackson may find some consolation in this item: By hitting No. 1 on the Hot Dance Club Play chart, "Bad" becomes only the second single so far this year to top the pop, black, and dance charts. The only other 1987 hit to achieve this chart triple crown was **Lisa Lisa & Cult Jam's** "Head To Toe."

TIFFANY'S "I Think We're Alone Now" jumps to No. 1 on the Hot 100, a few weeks after she turned 16. This makes Tiffany the youngest artist to top the chart since **Michael Jackson**, who was just 14 when he did the trick in 1972 with "Ben."

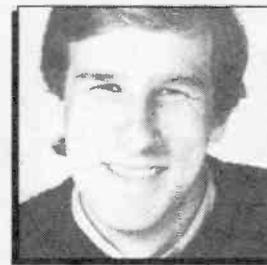
"I Think We're Alone Now" is the fourth remake of an old hit to top the Hot 100 so far this year. It follows **Club Nouveau's** "Lean On Me," **Kim Wilde's** "You Keep Me Hangin' On," and **Los Lobos'** "La Bamba."

The Tiffany smash is the second No. 1 for produc-

er **George Tobin**, following **Robert John's** 1979 hit, "Sad Eyes."

Now for the important stuff: Tiffany is the fifth female artist who uses just a first name to reach No. 1. She follows **Lulu**, **Cher**, **Melanie**, and **Madonna**—whose latest hit, "Causing A Commotion," holds at No. 2 for the third straight week. This gives female artists who use just first names both of this week's top two hits. Hold the presses!

FAST FACTS: **Fleetwood Mac's** "Little Lies" jumps to No. 4 on the Hot 100, becoming the second top five hit from the group's "Tango In The Night" album. ("Big Love" peaked at No. 5 in May.) This is Fleetwood Mac's first album to generate two top five hits since "Rumours" 10 years ago,



by Paul Grein

which yielded "Dreams" and "Don't Stop."

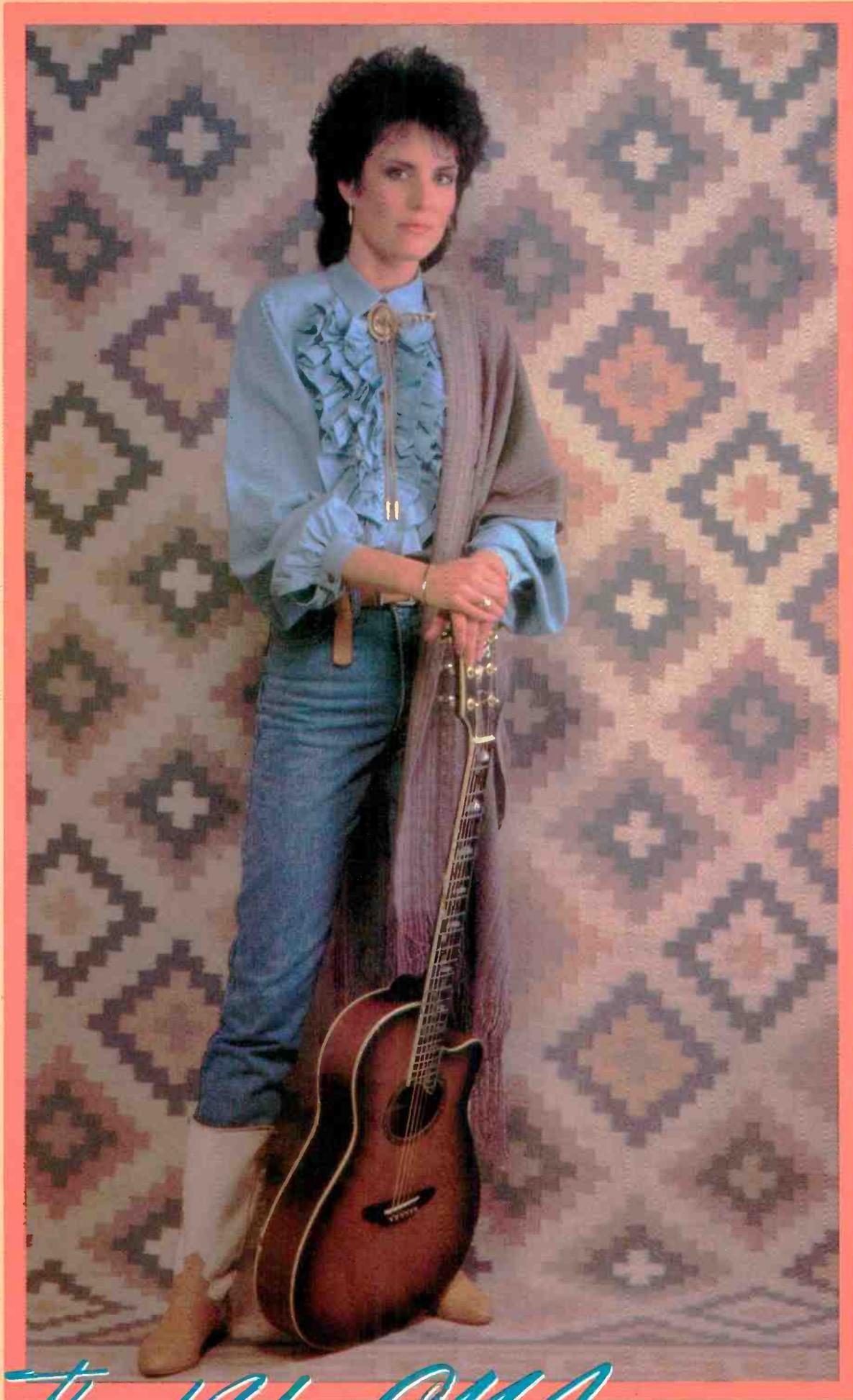
R.E.M.'s "Document" jumps to No. 10 on the Top Pop Albums chart, becoming the Georgia-based group's first top 10 album. R.E.M. is the second act to land a top 10 album in I.R.S. Records' history—following the **Go-Go's**.

The **O'Jays'** "Lovin' You" jumps to No. 1 on the Hot Black Singles chart. It's the veteran group's first No. 1 black hit since "Use Ta Be My Girl" in 1978. "Lovin' You" hits No. 1 just 10 weeks after **Lever's** "Casanova" topped the black chart. That trio features two sons—**Sean** and **Gerald Levert**—of O'Jays founder **Eddie Levert**. "Lovin' You" was written and produced by **Kenny Gamble & Leon Huff**, who oversaw most of the eight No. 1 black hits that the O'Jays tallied between 1972 and 1978.

And take a look at the legends in the top five on the Top Jazz Albums chart. **Count Basie** is No. 1 (in a collaboration with **Diane Schurr**), **Sarah Vaughan** is No. 4, and the **Duke Ellington Orchestra** is No. 5. Not too shabby.

WE GET LETTERS: John Farkas of Cleveland notes that **Billy Idol's** "Mony Mony" is the second live version of a remake to appear in the top 10 this year, following **Bruce Springsteen's** "War."

And to answer the musical question, "Is there anything we won't print in this column?" **Robin Scott-Durkee** of Altoona, Wis., notes that if **Jade Jagger**, the 16-year-old daughter of **Mick & Bianca**, married **Ron East**, the former defensive lineman for the Dallas Cowboys, she would become **Jade East**. Robin, you've been watching too many "Laugh-In" reruns.



HOLLY DUNN

WINNER

1987

CMA

HORIZON

AWARD

*Thank You, CMA,
Radio & Retail For Making One Of
Our Stars The Brightest
On The Horizon*



TDK Billboard SONG CONTEST

OVER
\$100,000
in Cash and Prizes

Write the song that makes the whole world sing

This could be your lucky break! Enter the **TDK Billboard Song Contest** and enter the heart of the recording industry. You may have already written the song. You could be writing it now. And it could change your life.

Just lay down a track in your living room on a quality audio cassette and submit it with a copy of your lyrics, an official entry form with each entry and \$15.00 per entry.

Enter in one of seven categories: Rock, Pop, Country, R&B, Gospel, Latin or Jazz. Be judged by experts in each field.

Get your creative juices flowing! You could be Grand Prize winner or win one of thousands of other great prizes.

- 1 GRAND PRIZE:* \$25,000 Cash and a Publishing Contract
- 7 1ST PRIZES:* (1 for each category) \$5,000 Cash and a Publishing Contract
- 21 2ND PRIZES: (3 for each category) TASCAM Porta Two Ministudio
- 7,000 3RD PRIZES: (up to 1000 for each category) TDK SA-X 90 quality audio cassette

*Capitol Records will select one song from among the seven category winners and Grand Prize winner for recording and release.

Billboard Blue Ribbon Judging Panel

Rock

Eddie Van Halen
John Waite
Heart

Pop

Peter Cetera
David Foster
Carol Bayer Sager

R&B

Mtume
Billy Ocean
Deniece Williams

Jazz

George Benson
George Duke

Gospel

Andrae Crouch
Sandi Patti
Michael W. Smith

Country

Dwight Yoakam
Tammy Wynette
Roy Clark

Latin

Julio Iglesias
Manuel Alejandro
Juan Gabriel

TDK/BILLBOARD SONG CONTEST

1. Entry forms are available in specially marked packages of TDK audio cassettes or, while supplies last, at participating TDK dealers. Entry forms may also be obtained by sending a stamped, self-addressed envelope to TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069.

2. To enter the TDK/Billboard Song Contest, send the following items, postage pre-paid, to TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069:

A. Completed Entry Form.

B. One audio cassette recording of the contestant's song.

C. One copy of the song's lyrics typed or printed legibly in English. (In Latin category lyrics may be in Spanish, in Jazz category lyrics not required.)

D. A check or money order, or approved credit card in the amount of \$15.00 (U.S.) payable to TDK/Billboard Song Contest. Contestant's name and song title must appear on each item.

3. Songs should be no longer than 5 minutes. A contestant may enter as often as he wishes, but each song must have its own Entry Form and be recorded on a separate cassette with typed or printed lyrics included with each cassette. The check or money order must reflect the total number of entries. ENTRIES MUST BE POSTMARKED BY FEBRUARY 1, 1988 and received by FEBRUARY 15, 1988. TDK/Billboard Song Contest is not responsible for entries that are late, lost, misdirected or mailed with insufficient postage. The entrance fee is not refundable. Cassettes and lyrics will not be returned. Contestants are responsible for keeping duplicate copies if they wish to have them. Contestants are responsible for placing copyright notices on their entries if they wish and are responsible for any filing under U.S. copyright laws.

4. Prizes: One (1) Grand Prize of \$25,000 and a publishing contract; Seven (7) First Prizes, one per category, of \$5,000 and a publishing contract; Twenty-one (21) Second Prizes, three per category, of TASCAM Porta Two Ministudios, up to Seven thousand (7,000) Third Prizes of TDK SA-X 90 audio cassettes. Capitol Records will select one song from among the seven category winners for recording and release. Winners have no obligation to accept any offer of a publishing contract. All prizes will be awarded.

5. The contest is open to any person who has averaged less than \$5,000 in total royalties from published music since 1982. The song must be the original work of the contestant, but the contestant need not have registered a copyright for the song.

6. Winners will be selected by a Billboard Blue Ribbon Panel under the supervision of Ventura Associates, Inc., an independent judging agency, whose decisions in all matters relating to the contest are final. A contestant may enter his or her name in any of seven categories: Rock, Pop, Gospel, Jazz, Latin, Rhythm and Blues, or Country. All entries

will be judged on the basis of the following criteria: Originality, Lyrics, Melody, and Composition. A series of preliminary panels supervised by songwriting professionals will select semi-finalists for consideration by the Billboard Blue Ribbon Panel composed of professional songwriters and music industry personnel which will select the major prize winners. The preliminary panels also will select alternate semi-finalists if necessary. The Billboard Song Contest reserves the right to change panelists and criteria. Each category will be judged by specialists from that category of music. Winners will be selected before May 1, 1988. Winners will be notified by mail. All prizes are non-transferable and are not redeemable for cash or other goods. Taxes on all prizes are the sole responsibility of winners. The contest is void where prohibited by law.

7. Semi-finalists will be required to sign and return an Affidavit of Eligibility and Release and sign license agreements within 14 days of the date of notification of their selection as semi-finalists. The Affidavit will include a statement that the winner's song is his original work and that he owns all rights to the song. Failure to sign such affidavit and license agreement or the provision of false or inaccurate information therein will result in immediate disqualification. In the event of disqualification, an alternate semi-finalist will be selected in accordance with Paragraph 6.

8. By submitting a completed entry package, the contestant grants TDK/Billboard an exclusive license to use, reproduce, perform, record, and broadcast in any manner, and to authorize others to use, reproduce, perform, record, and broadcast in any manner, the song entered, for a period commencing on the date the entry is received by TDK/Billboard and continuing until the later of (a) the date on which the Song Contest is telecast or (b) three (3) months from the date on which the winner is selected. During such period, the contestant shall not authorize or permit any other person or entity to utilize such song in any manner.

9. Winners of the contest grant TDK/Billboard a non-exclusive, irrevocable, worldwide license to use, reproduce, perform, record and broadcast or authorize others to use, reproduce, record, perform and broadcast the winning song in any manner.

10. A list of major prize winners may be obtained by sending a stamped, self-addressed envelope to: TDK/Billboard Song Contest, P.O. Box 69200, Los Angeles, CA 90069.

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OFFICIAL RULES

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ENTER THE TDK Billboard SONG CONTEST

OVER
\$100,000
in Cash and Prizes

TDK AND BILLBOARD MAGAZINE
ARE SEARCHING FOR NEW
CREATIVE SONGWRITING TALENT

Check the appropriate musical category for your song is properly judged. Send this completed form, a copy of your lyrics typed or printed legibly in English, an audio cassette recording of your song, and a check, money order, VISA or MasterCard number for the \$15.00 entry fee. Make sure your name and song title appear on each item. All prizes will be awarded.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE NUMBER (____) _____

CHECK ONE: MC VISA C/RD NUMBER _____

EXP. DATE _____ SIGNATURE _____ (IF PAYING BY CREDIT CARD)

SONG CATEGORIES:

ROCK POP COUNTRY GOSPEL RHYTHM 'N BLUES LATIN JAZZ

SONG TITLE _____

CAREFULLY REVIEW THE INFORMATION ON THE REVERSE SIDE. Make \$15.00 check or money order payable to: **TDK/Billboard Song Contest, P.O. Box 69200 LOS ANGELES, CA 90069**

*Capitol Records will select one song from among the seven category winners for recording and release.

(Signature) _____ (Date) _____

TDK SA-X is the official audio cassette of the Song Contest.

Pre-1978 Recordings

JAPANESE COPYRIGHT LAW: FREE FOR ALL

BY BOB SUMMER

Here's good news for the mail-order companies in Japan currently combing the catalogs of the world's great record companies for their future releases.

CBS Masterworks has just released, in its Great Performances Series, a compact disk version of Leonard Bernstein's recording of Saint-Saëns' "Organ" symphony. The orchestra is the New York Philharmonic. Originally released in 1978 and recorded before Oct. 14, 1978, the master source has no protection under Japanese law.

It's a marvelous recording, one that I often listen to. And in the recording's CD version, the organ chords have a new presence that is both chilling and inspiring.

There are many recordings of this vintage that could be combined with the Saint-Saëns to offer appealing mail-order or even retail packages. Here are some ideas:

- *The Biggest And Best Of Bernstein.*

- *Saint-Saëns' Dream Collection.*

- *Great Symphonic Music For Organ.*

What's best is that in pricing these packages, the Tokyo-based marketers will not have to worry about making any payments to CBS. And CBS will have no obligation to Leonard Bernstein or the orchestra.

Those who made no contribution to either the artistry or recording are free to sop up the profit, courtesy of the unfortunate state of current Japanese copyright law.

Now, it's possible that I haven't touched the hearts of all my readers. Not everyone can get stirred by

the theft of a symphony or, for that matter, the loss of revenue to CBS Records.

It might hit closer to home if I were to tell you that recordings by Elvis Presley, David Bowie, the Beach Boys, Queen, the Eagles, and the Rolling Stones have all been released in Japan without payment to the record company or the artist.

There are already at least eight companies in Japan specializing in the sale of such unauthorized re-

and is treated separately and unequally as a mere "neighboring right."

A recording has at most 20 years of copyright protection and in many cases no copyright protection at all. Thus, though the Japanese music publishing society, JASRAC, is able to collect full mechanical royalties on the compositions embodied in unauthorized releases by many of the superstar performers of the '50s, '60s, and '70s, neither these per-

when Japan ratified the Geneva Convention provisions on piracy, that the copyright protection available to Japanese-originated recordings was extended in full to foreign recordings. However, this extension of copyright protection pointedly excluded foreign recordings made before Oct. 14, 1978.

The laws of Japan that deny copyright protection to thousands of recordings by the world's greatest musicians and performers have evolved as an expression of cultural attitudes and legislative initiatives. That the guarantees of protection present in the U.S. and most European law are more extensive and evenhanded is not the issue.

What must be faced is that these laws are now increasingly dangerous because of the rapid advancement of technology. Under current law, Japanese marketers could roll out the entire history of rock'n'roll music in digital form. The law as it now exists is bringing about the end—the absolute end—of international catalog sales for legitimate rights holders.

The artist and record company have no rights in their own recordings, from which the marketers are "cherry picking" the best from the '50s, '60s, and '70s.

I seek to encourage the international recorded music community, its licensed Japanese affiliates, author societies, and the Japanese hardware industry to lobby jointly for legislation to correct a legal distortion that corrupts normal international practice and threatens rights holders and the Japanese companies that are licensed these rights.

This should be a cause without challengers. But resistance is already apparent.

'The [foreign] artist and record company have no rights in their recordings'

Bob Summer is president of CBS Records International.



leases. One, Task Force Records, has recently distributed a Greatest Hits series. I have on my desk CD copies of the greatest hits of Bob Dylan, Andy Williams, and the Beatles, the latter a two-volume set.

While Japanese copyright law leaves entire catalogs of superstar recordings exposed to legal piracy, the law is quite protective of the rights of songwriters and music publishers. The copyright in a musical composition has a privileged place in Japanese law and is protected for 50 years, while the sound recording of that same composition is considered less than a true copyright in the full sense of the term

formers nor their record companies receive anything.

As weak as the protection under Japanese copyright law is for recordings in general, recordings made outside of Japan receive even less protection. In fact, until 1971, Japanese copyright law gave protection only to Japanese-originated recordings and gave no protection to foreign recordings.

Even after 1971, foreign recordings were still virtually unprotected, since unauthorized duplication of a foreign recording was permitted if the record used as the master was pressed outside of Japan.

It was not until Oct. 14, 1978,

hear him sing, but he would be interested to learn that he is among "great artists who happen to be Christians." I must admit I find that Van's brand of spirituality rings true more often and is more satisfying than most albums that labels like Word put out.

Between other misleading statements and the usual "See, these artists are Christians, too" mentality, all I can see is continued irrelevancy for the general marketplace. It's nice that Christians have their own music to listen to (one more door shut to the rest of the world), but I doubt that it matters much to listeners who find that most Christian artists and their companies communicate in a foreign language and manner.

Sound-alikes are for the ignorant and the bargain bins.

Richter Wade
Secret Society Distributing
Eugene, Ore.

GOSPEL RADIO

For the third year in a row, Billboard's special gospel section (Oct. 10) has totally ignored gospel/Christian radio.

Almost every week, we read gospel album reviews that say something like, "This should be em-

braced by Christian radio." So Billboard does recognize that more than 200 stations nationwide are playing Christian music on a more or less full-time basis. So why can't we get our own weekly charts?

As a DJ who has worked in both secular and Christian radio, I feel it's time for Billboard to devote more coverage to a format that accounts for almost 7% of the industry's prerecorded audio sales.

Joe Cantello
WFOM "Amazing Radio"
Marietta, Ga.

COMMON ROOTS

I enjoyed your recent salute to Maggie Cavender and the Nashville Songwriters Assn. International (Billboard, Oct. 17).

Here in Chicago at our NSAI workshops, as NSAI does elsewhere, we open our doors to a wide range of songwriters. We have black songwriters, rock songwriters, and, yes, we do have country writers.

Sam Phillips of Sun Records would be quick to point out the common roots of country, rock, and black music in the South. And you always hear that someone like Bob Dylan, Mark Knopfler, or Steve Winwood is doing something down

in Nashville.

I consider it an honor to be a member of both the NSAI and the Black Music Assn., although I am not black and don't write a lot of country songs. Good music is good music! It all begins with a song.

Robert Bacon
Chicago

IGNORING THE SONGWRITER

I think it's terrific for a company to take out an ad to thank everyone for helping an artist put on a successful tour, as the DeMann Entertainment Co. did recently for Madonna (Billboard, Oct. 17). Two pages, black and silver, really slick, very flattering.

However, nowhere are the songwriters or co-writers acknowledged in this ambitious pat on the back. Funny, I don't remember one Madonna hit where she just hummed the melody.

Kriss Wagner, lyricist
Los Angeles

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

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TURN THE OTHER CHEEK

I really must make some comments about the gospel music special (Billboard, Oct. 10). I don't really want to, but I have this problem with shabby journalism.

Bob Darden's unabashed cheering for contemporary Christian music throughout his error-ridden article, "Two Markets Under God," is silly and offensive to those of us who expect some sort of objectivity in Billboard.

If Bob had actually contacted Exit Records when he "researched" his article, he would know that for a year now it has been distributed by Island Records, not A&M. This was a move not only to gain more aggressive exposure and distribution in the real world, but also to escape the myopia that comes with the Christian music publicity/idolatry machine.

I've seen enough name-dropping in Bob's columns, but rarely as much as in the second-to-last paragraph of his article. I love Van Morrison and would go anywhere to

Free John Entwistle Show Is Lure WXRK Asks Audience To Give Blood

BY KIM FREEMAN

NEW YORK With the help of Who bassist John Entwistle, classic rocker WXRK "K-Rock" here has created a new twist on an old community service promotion: the blood drive.

In association with the Greater New York Area Blood Bank and Kramer Guitars, the Infinity station's second annual K-Rock'N'Roll Up Your Sleeve Blood Drive will be held Nov. 8, and listeners may just be camping out to give blood.

In addition to charitable intentions, listeners have the added incentive of receiving free tickets to a performance that night by Entwistle and his band, Rat Race Choir, at New York's Bottom Line. No tickets will be sold for the show. Instead, the first 400 people who register their willingness to give blood will get tickets to the performance, which will be the act's first in New York.

K-Rock morning man Howard

Stern announced the promotion Oct. 27. Station promotion director Sharon Rosenbush says that Bottom Line owner Alan Pepper reported that by the next day, he'd already received numerous calls from people wanting to reserve "spaces on the blood line."

With such strong initial reaction, Rosenbush says she considered taking the event to a bigger venue so that more donors could be lured by the Entwistle tickets. The blood collection service, however, can only process a limited amount of blood in a specific period. Next year, she says, K-Rock may consider setting up two or more blood-collection points.

Last year, K-Rock's drive turned up roughly 200 pints of blood, and 350 people were drawn to lift their sleeves by the likes of Joan Jett, Joey Ramone, the Washington Squares, and other rock luminaries. Rosenbush says that this year, she hopes the event will bring in 400 pints of blood, which would set a record for

collection by a radio station.

Two problems involved in such a promotion, Rosenbush notes, are the stringent standards applied to willing donors and the false fear that AIDS can be contracted by giving blood.

"They'll turn you away if you're pregnant, have had a cold and taken antibiotics, and 8 million other reasons," she says. Concerning the AIDS fear, she says that promoting the fact that "you can't get it by giving" has been a staple of K-Rock's on-air announcements for the promotion. "That's all part of the education process," she says.

During last year's drive, K-Rock was a mainstream album rock station, and the artists brought in for the event reflected that. With the station's new emphasis on classic rock, a new breed of artist had to be found. Rosenbush says Kramer Guitars was instrumental in securing Entwistle's involvement. She brings up rumors that the Who may reunite for the band's 25th anniversary next year as cause for speculation that Entwistle may not be the only classic star on stage at the Bottom Line.

Entwistle and his band will be guests on Stern's Friday (6) morning show, and Jimmy Fink will broadcast live from the blood center Nov. 8.

WASHINGTON ROUNDUP

BY BILL HOLLAND

"A TAX, pure and simple" is how Eddie Fritts, president of the National Assn. of Broadcasters, describes a quickly marked-up bill, sponsored by Sen. Ernest Hollings, D-S.C., chairman of the Senate Commerce Committee, that will not only codify the fairness doctrine but will create a broadcast license transfer fee. The fee would range between 2% and 5% of the "fair market value" of a station; broadcasters transferring licenses within a three-year period and those found in violation of the fairness doctrine would get socked the worst. The fee, designed as a revenue-raising measure, would raise \$340 million over two years for federal coffers. The proposal is now headed for the

Senate Budget Committee, as are irate NAB lobbyists and grass roots reps. Says Fritts of the bill, "It is an attempt to impose by backdoor legislation what the [Federal Communications Commission] deregulated after full public notice."

EAST IS EAST and west is west and never the twain shall meet: The FCC, on Oct. 20, voted to retain the traditional "K" and "W" as the first letters of broadcast station call signs, saying it "recognized the value" of the old-fashioned way of identifying stations—K for west of the Mississippi and W for east. It did, however, vote to streamline rules pertaining to changes in call signs for stations changing ownership. The commission agreed to allow the same call signs to be used by stations in different markets as long as a new owner gets permission from the station already using the sign and the stations aren't co-owned.

newslines...

DAVE SMALL is the new GM at KBEQ "Q-104" Kansas City, succeeding Don Peterson at the newly acquired Noble Broadcasting hit outlet. Small was most recently at KISS San Antonio, Texas.

WJIB BOSTON morning personality Gene Gerry becomes operations manager at the easy-listening outlet. The 13-year station vet replaces Don Nutting, who left to manage KKYJ Albuquerque, N.M., several months ago.

WELDON CRELIA is named GM at WLAC-AM-FM, Fairfield Broadcasting's newly purchased Nashville combo. Crelia had been acting GM since mid-September, following the departure of David Manning to WSIX across town. He brings more than 20 years of experience to the position, most recently serving as a sales consultant to KKOB Albuquerque.

CAROLYN R. SIDDEERS is upped from assistant operations manager/MD to OM at KOCM-FM Newport Beach, Calif. She fills the slot vacated by Larry Collins, now PD at KXFM/KDUO Riverside, Calif.

Mojo Nixon Hits Road To Album Radio

NEW YORK Enigma Records is letting Mojo Nixon do what he does best—act off the wall. In support of Nixon & Skid Roper's "Bo Day Shus" album, the El Segundo, Calif.-based independent label launched the Mojo Mo-Fo AOR Road Show Oct. 26, and Nixon will be granting interviews to heavy-weight album rocker personalities across the U.S. through Nov. 13.

According to Enigma's Pam Newman, the concept for the cross-country promotion started when Nixon made an impromptu appearance on KTYD Santa Barbara, Calif., and things went a little wild.

Stations like WMMR Philadelphia; WDIZ Orlando, Fla.; WBCN Boston; WHJY Providence, R.I.; WKLS Atlanta; and WYNF Tampa, Fla. expressed interest in interviewing Nixon after hearing "Elvis Is Everywhere," the first track on his new album. The song, which typifies Nixon's social-satire/musical-comedy style, has been a top request when played on personality-oriented drive-time shows, says Newman. Next, the label plans to promote "I'm Gonna Dig Up Howlin' Wolf," another track from the album, on which Nixon snipes at the current state of rock'n'roll.

"It's kind of an off-the-wall way to promote," says Newman. "But, the stations on the Road Show are those who understand creative radio, and we're looking forward to a lot of craziness that should generate more interest for Mojo as a personality."



Halloween Hair Raisers. KLAQ El Paso, Texas, PD Nat Lamp, left, challenges MCA recording artist Alice Cooper, center, to a who's-got-the-biggest-tongue contest. Ready to judge and promote Cooper's "Raise Your Fist And Yell" album is Kenny Ryback of the Los Angeles-based Promotion Department.

OUTA THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

In an urban-oriented market like Phoenix, Ariz., programmers pay close attention to records they can cross-promote with clubs for maximum sales and listenership potential. KZZP assistant PD/MD Todd Fisher notes that Georgio's "Lover's Lane" (Motown) is well traveled. "We prompted a lot of club play on this record," he says, "and it's really started to kick in for us—great phones!" Fisher also sees a bright future for Roger's "I Wanna Be Your Man" (Reprise), which he thinks will be a huge urban crossover hit, and looks for local success with Glenn Medeiros' "Lonely Won't Leave Me Alone" (Amherst). "[Medeiros'] previous two singles were huge here," says Fisher. "He's got a solid teen following with mass appeal as well."

BLACK/URBAN

"In the great Whitney tradition of song styling, she's managed to put her unique signature on yet another hit," says WVEE "V-103" Atlanta PD Ray Boyd of Whitney Houston's latest, "So Emotional" (Arista). The No. 1 programmer—and Billboard's PD of the week (see page 19)—credits Houston with consistency and, simply, beautiful music. He also sees "Rich Man" by St. Paul (MCA) as having that formula for success. "Channeling his 'Family' experience into an impressive solo career, St. Paul is soon to be a rich man with this heavy hitter," says Boyd. And how about Anita Pointer's "Overnight Success" (RCA), Ray? "After many days, nights, and years as part of a premier female group, Anita has stepped out and proven herself as a seasoned 'overnight success.' Listen, and you'll instantly love it!"

CROSSOVER

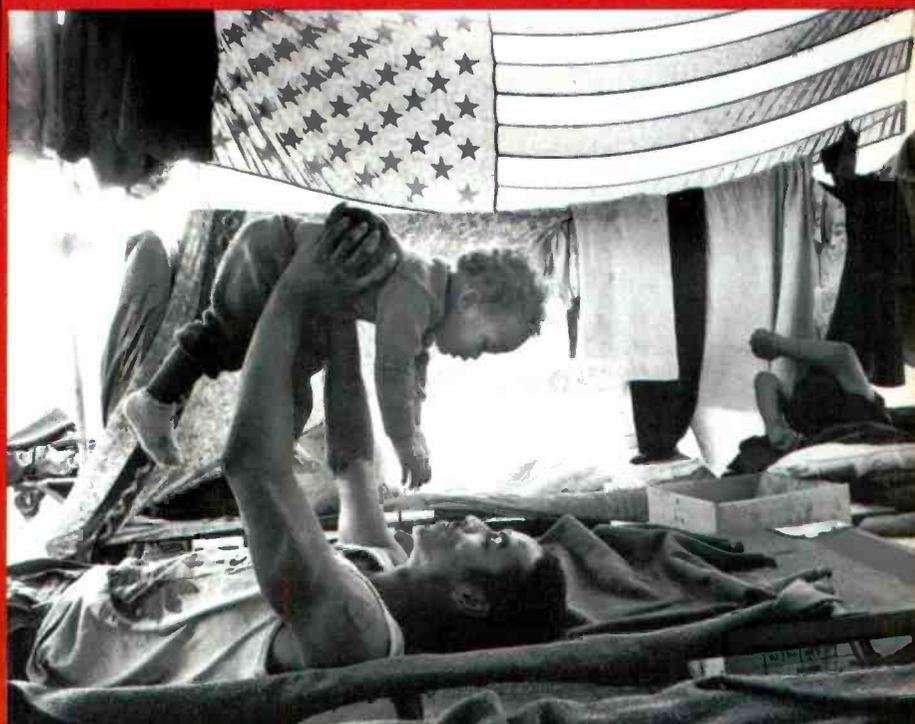
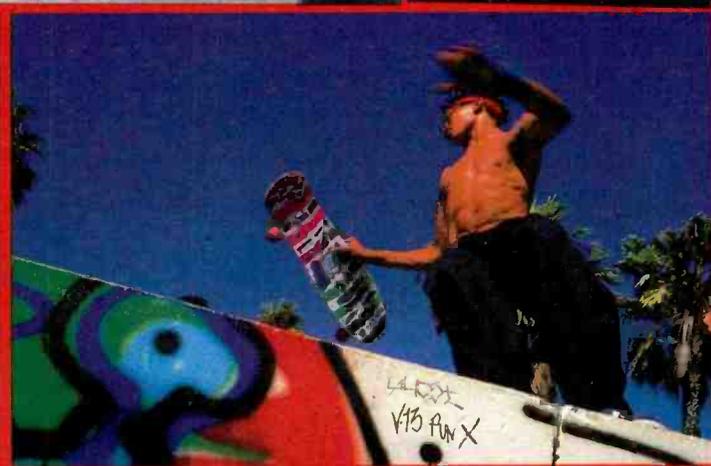
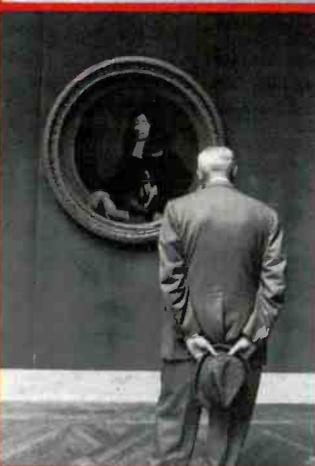
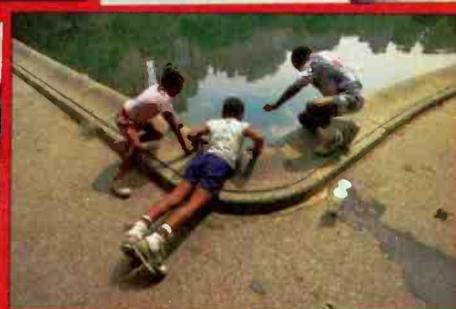
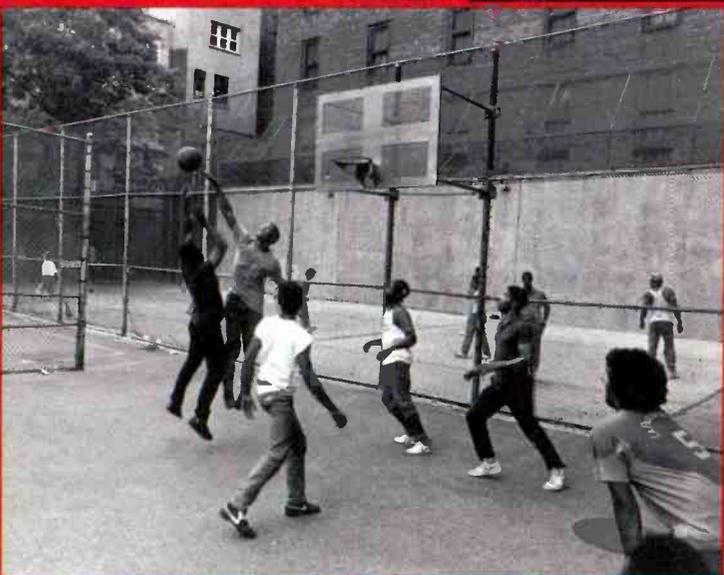
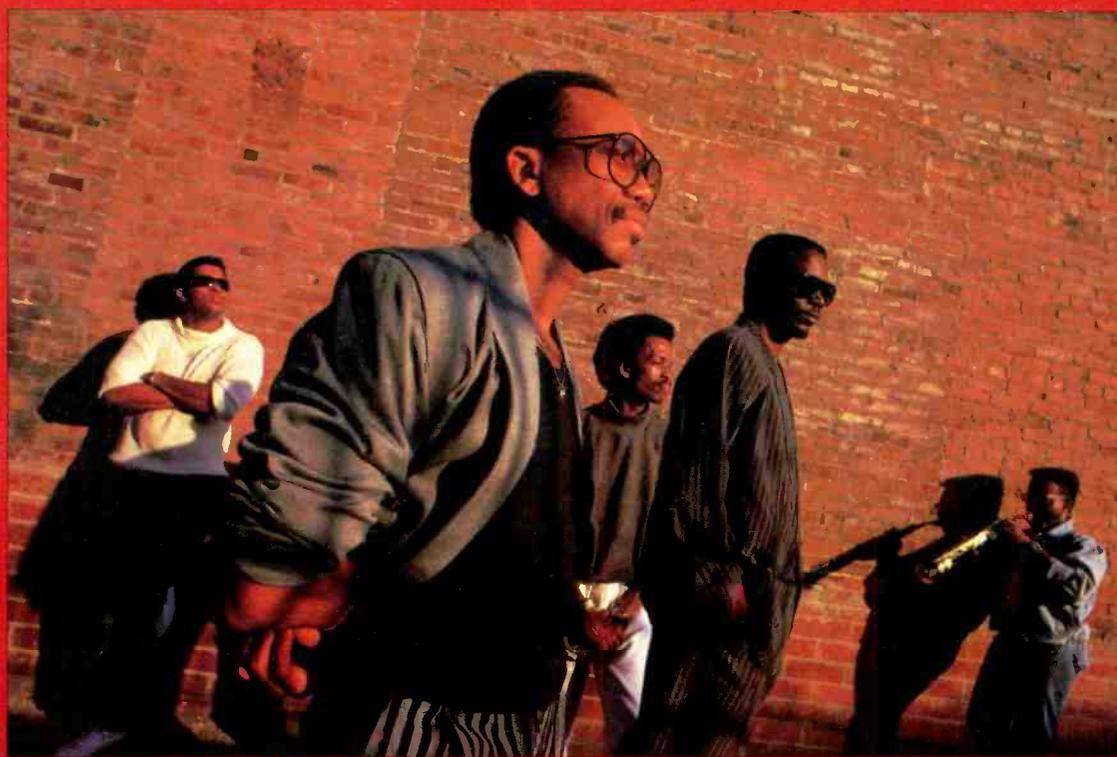
"An out-of-the-box smash," says KPWR "Power 106" Los Angeles' always-fresh MD Al Tavera of "Shake Your Love," the new single by Debbie Gibson (Atlantic). "Sales are already very strong on this record, which will probably hit the top of our chart," he predicts. "Party Your Body" by Stevie B. (LMR) is also one of Tavera's new favorites; he urges everyone to check out "one of the hottest independent records of the year." And garnering top five request honors immediately upon release at Power 106 was George Michael's "Faith," which, Tavera says, "gets a thumbs-up stamp of approval from teens and adults alike."

ADULT CONTEMPORARY

"With fall in the air, it's time to start playing some great ballads," says ever-mellow KOST MD Liz Kiley. "I love Jude Cole's 'You Were In My Heart' [Warner Bros.]. It's a song that tugs on every emotional string." Kiley also cites Dan Hill's "Never Thought (That I Could Love)" as being a quick winner. "The response to this song was almost immediate," she says. "He writes songs that people any age can relate to." Pick No. 3 from the Billboard award-winning personality is Miami Sound Machine's "Can't Stay Away From You." States Kiley, "If you liked 'Words Get In The Way,' you'll love this fitting sequel that's perfect for this time of year."

YVONNE OLSON

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PROMOTIONS

NO STREAKING PLEASE

Top 40 WPLJ "Power 95" New York is putting those new window signs to work on one of New York's driving hazards. Along with "Baby On Board" and "No Radio," Power 95 listeners can now post "Please, No Windshield Washing" as well, courtesy of the station.

Although the sign may be meaningless elsewhere, anyone who has ever driven around Manhattan will understand it instantly: Vehicles stopped at red lights are occasionally surrounded by free-lance windshield washers, who tend to clean first and ask permission later. The service generally costs a quarter.

The signs are meant to limit typical New York gestures and phrases—the kind that are understood everywhere—between drivers and would-be attendants.

THE CRIS CRASHED BOAT CO.

Top 40 KBTS "B-93" Austin, Texas, recently tantalized listeners into a Most Outrageous Thing contest by offering a new Cris Craft Ski Boat and trailer to the winner. The boat was first used to distribute summer giveaway items on lakes in the area

in the station's Boat Patrol promotion.

Two listeners decided that they wanted the new boat badly enough to invite the station to help them bash their own trusty tub. The idea scored the highest on KBTS' Outrageous Meter. At the appointed time, station staffers and listeners arrived with sledgehammers, pickaxes, and a chain saw. The couple now owns a new boat and a lot of kindling.

SNOW-WHITE WEDDING

Atlanta rocker WKLS recently put the wedding of two listeners on ice. The station teamed with the touring "Walt Disney Snow White On Ice Show" to have the couple skate down the aisle.

WKLS morning men Nick Van Cleve and Jeff Jensen asked listening couples to send in entries explaining why they should receive the prize wedding. The winners were then treated to a full wedding with all the trimmings—on ice, as the finale to the Disney show at Atlanta's omni Coliseum.

The wedding party included Snow White, of course. Prince Charming looked regal on the groom's side, and the entire cast of Disney characters threw deicing pellets as the couple



If I Had A Hammer. KBTS Austin, Texas, PD Lisa Tonacci takes the first bash and signals the beginning of the "B-93" Bash The Boat Party. The boat was sacrificed by two listeners who were outrageous enough to win the station's Most Outrageous Thing contest—and the grand prize, a new boat. Station staffers and listeners obliged the couple as they partied hearty with sledgehammers and chain saws.

skated off to their honeymoon.

AUCTION ACTION

New York's new country outlet, WYNY-FM, has decided to bang the gavel to raise money and a little consciousness this Veterans Day. The Nov. 11 Country 97 Auction will give listeners a chance to bid on trips and country-star mementos as it raises funds for Vietnam veterans.

WYNY will air the promotion in conjunction with the station's regular programming, taking bids for trips

and personal items donated by a host of country stars. (George Strait's cowboy hat is among the items on the block.)

In another promotion, one of the station's recent Country Music Month Celebrations jammed a small New York restaurant beyond capacity. The spillover crowd took the party to the streets, and, once the live bands cranked up the volume, turned Gotham's South Street Seaport area into a good old-fashioned barn dance.

PETER J. LUDWIG

FEATURED PROGRAMMING

"THE CHILDREN of the americas" benefit to be syndicated nationally on Nov. 21 has gone through a number of changes since we first mentioned it (Billboard, July 18). The latest development has the MCA Radio Network withdrawing as the live benefit's syndicator. Organizer Graham Nash says the young MCA didn't feel it was ready to do as good a job as it wanted to. He adds, "It's to their credit that MCA bowed out, rather than do what they felt might possibly be a disservice to the children to be benefited."

The benefit was planned to raise money for UNICEF and World Hunger Year to immunize the children of the americas against disease.

The MCA withdrawal hasn't jeopardized the project. The only change has been to trim the national broadcast to four hours, down from its original six. Radio International, New York, president Don Eberle has jumped in to work on clearances, and industry veteran Jack Healey has taken command of the sales efforts. Nash and benefit producer Jon Sargent say that it's already set to clear in 40 of the top 50 markets after two days of calls.

KLSX Los Angeles will deliver the West Coast half of the event from Los Angeles' Roxy. Nash says support from both KLSX and the originator of the benefit, WNEW-FM New York, has been tremendous. The live national benefit will overlap with WNEW's annual 24-hour "Hungerthon," which will be broadcast

from the United Nations in New York.

"The Children Of The Americas" will feature two live, 19-minute sets per hour by various artists. Four eight-minute segments will feature never-before-heard recordings donated by name acts and special guests fielding phone calls from stations across the nation. Each hour also carries five national spots and gives local stations two five-minute breaks for local spots or their own benefit activities.

The updated roster of confirmed acts includes Crosby, Stills & Nash, Jackson Browne, Los Lobos, the Hooters, and—if scheduling arrangements work out—Jethro Tull. Pat Benatar will be on hand throughout to help Nash and the guest artists field the live calls.

Interested stations can call Eberle at Radio International at 516-358-2250.

THE 10-MONTH OLD MCA Radio Network has made another adjustment to its programming catalog. The network has decided to end delivery of the progressive rock countdown "Rock Trends" at the end of November. MCA president Bob Kardashian says the move will allow the network to concentrate on the monthly mainstream rock "Up Close" series. Plans are to send out "Up Close" bimonthly starting in January.

The two-hour, weekly "Rock Trends" bowed on July 27 as a progressive rock hybrid show for album rock stations. The show was the second attempt by KROQ Los Angeles PD Rick Carroll to give progressive

(Continued on page 16)

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. Boogie Nights, Heatwave, EPIC
3. Don't It Make My Brown Eyes Blue, Crystal Gayle, UNITED ARTISTS
4. It's Ecstasy When You Lay Down, Barry White, 20TH CENTURY
5. Baby, What A Big Surprise, Chicago, COLUMBIA
6. How Deep Is Your Love, Bee Gees, RSO
7. Heaven On The 7th Floor, Paul Nicholas, RSO
8. We're All Alone, Rita Coolidge, A&M
9. Blue Bayou, Linda Ronstadt, ASYLUM
10. Nobody Does It Better, Carly Simon, ELEKTRA

POP SINGLES—20 Years Ago

1. To Sir, With Love, Lulu, EPIC
2. Soul Man, Sam & Dave, STAX
3. It Must Be Him, Vikki Carr, LIBERTY
4. Incentive And Peppermints, Strawberry Alarm Clock, UNI
5. Your Precious Love, Marvin Gaye & Tammy Terrell, TAMLA
6. The Rain, The Park & Other Things, Cowsills, MGM
7. Please Love Me Forever, Bobby Vinton, EPIC
8. A Natural Woman, Aretha Franklin, ATLANTIC
9. Expressway To Your Heart, Soul Survivors, CRIMSON
10. Never My Love, Association, WARNER BROS.

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. Elvis In Concert, Elvis Presley, RCA
6. Chicago XI, Chicago, COLUMBIA
7. Street Survivors, Lynyrd Skynyrd, MCA
8. Songs For Someone You Love, Barry White, 20TH CENTURY
9. Point Of No Return, Kansas, EPIC/KIRSHNER
10. In Full Bloom, Rose Royce, WHITFIELD

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. Strange Days, Doors, ELEKTRA
5. Four Tops Greatest Hits, Four Tops, MOTOWN
6. Ode To Billie Joe, Bobbie Gentry, CAPITOL
7. Vanilla Fudge, ATCO
8. Groovin', Young Rascals, ATLANTIC
9. Aretha Arrives, Aretha Franklin, ATLANTIC
10. Dr. Zhivago, Soundtrack, MGM

COUNTRY SINGLES—10 Years Ago

1. The Wurlitzer Prize (I Don't Want To Get Over You/Lookin' For A Feeling), Waylon Jennings, RCA
2. Roses For Mama, C.W. McCall, POLYDOR
3. Blue Bayou, Linda Ronstadt, ASYLUM
4. From Graceland To The Promised Land, Merle Haggard, MCA
5. Here You Come Again, Dolly Parton, RCA
6. More To Me, Charley Pride, RCA
7. One Of A Kind, Tammy Wynette, EPIC
8. Shame On Me, Donna Fargo, WARNER BROS.
9. I'm Knee Deep In Loving You, Dave & Sugar, RCA
10. Fools Fall In Love, Jacky Ward, MERCURY

SOUL SINGLES—10 Years Ago

1. Serpentine Fire, Earth, Wind & Fire, COLUMBIA
2. Back In Love Again, L.T.D., A&M
3. You Can't Turn Me Off (In The Middle Of Turning Me On), High Energy, GORDY
4. Dusic, Brick, MALACO
5. It's Ecstasy When You Lay Down Next To Me, Barry White, 20TH CENTURY
6. If You're Not Back In Love By Monday, Millie Jackson, SPRING
7. Don't Ask My Neighbors, Emotions, COLUMBIA
8. Goin' Places (No Time Given), Jacksons, EPIC
9. Do You Dance Pt. 1, Rose Royce, WHITFIELD
10. Shake It Well, Dramatics, ABC

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	1	6	LOVE WILL FIND A WAY ATCO 7-9949/ATLANTIC	YES 3 weeks at No. One
2	2	3	10	THE ONE I LOVE I.R.S. 53171/MCA	R.E.M.
3	4	5	8	TIME STAND STILL MERCURY 888 891-7/POLYGRAM	RUSH
4	9	18	10	CHERRY BOMB MERCURY 888 934-7/POLYGRAM	JOHN COUGAR MELLENCAMP
5	5	8	7	ONE SLIP COLUMBIA LP CUT	PINK FLOYD
6	8	17	3	GOT MY MIND SET ON YOU DARK HORSE 7-28178/WARNER BROS.	GEORGE HARRISON
7	3	2	6	BRILLIANT DISGUISE COLUMBIA 38-07595	BRUCE SPRINGSTEEN
8	6	7	4	TUNNEL OF LOVE COLUMBIA LP CUT	BRUCE SPRINGSTEEN
9	7	9	7	THROWAWAY COLUMBIA LP CUT	MICK JAGGER
10	11	15	4	SHOWDOWN AT BIG SKY Geffen 7-28175	ROBBIE ROBERTSON
11	12	11	5	RHYTHM OF LOVE ATCO LP CUT/ATLANTIC	YES
12	14	16	9	RAG DOLL Geffen LP CUT	AEROSMITH
13	13	13	11	IS THIS LOVE Geffen 7-28233	WHITESNAKE
14	16	14	7	CRAZY CHRYSALIS 43156	ICEHOUSE
15	18	24	5	VALERIE ISLAND 7-28231/WARNER BROS.	STEVE WINWOOD
16	23	27	5	FARM ON THE FREEWAY CHRYSALIS LP CUT	JETHRO TULL
17	10	4	9	STRAP ME IN ELEKTRA LP CUT	THE CARS
18	20	23	6	ONLY LOVE SLASH 7-28139/REPRISE	BODEANS
19	24	30	4	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	BOURGEOIS TAGG
20	25	39	3	LITTLE WING A&M LP CUT	STING
21	27	33	3	NEED YOU TONIGHT ATLANTIC 7-89188	INXS
22	28	34	4	UNCHAIN MY HEART CAPITOL 44072	JOE COCKER
23	15	6	10	LEARNING TO FLY COLUMBIA 38-07363	PINK FLOYD
24	22	26	5	EAGLES FLY Geffen 7-28185	SAMMY HAGAR
25	21	20	5	WE'LL BE TOGETHER A&M 2983	STING
26	30	—	2	RAIN IN THE SUMMERTIME I.R.S. LP CUT/MCA	THE ALARM
27	17	12	7	STEEL MONKEY CHRYSALIS 43172	JETHRO TULL
28	31	35	4	LIKE DREAMERS DO EPIC LP CUT	THE RADIATORS
29	33	28	4	SPARE PARTS COLUMBIA LP CUT	BRUCE SPRINGSTEEN
30	36	42	3	DON'T SHED A TEAR CHRYSALIS 43464	PAUL CARRACK
31	29	22	10	HOURLASS A&M 2967	SQUEEZE
32	34	32	5	KICK THE WALL QMI 53107/MCA	JIMMY DAVIS & JUNCTION
				★ ★ ★ POWER TRACK ★ ★ ★	
33	43	—	8	HYSTERIA MERCURY LP CUT/POLYGRAM	DEF LEPPARD
34	19	10	13	ANIMAL MERCURY 888 832-7/POLYGRAM	DEF LEPPARD
35	32	25	8	BOYS NIGHT OUT MCA 53137	TIMOTHY B. SCHMIT
36	35	21	10	HARD TIMES FOR AN HONEST MAN MERCURY LP CUT/POLYGRAM	J. MELLENCAMP
37	37	41	5	THINGS I DO FOR MONEY VIRGIN LP CUT	NORTHERN PIKES
				★ ★ ★ FLASHMAKER ★ ★ ★	
38	NEW ▶		1	SOMETHING IN THE HEART MCA LP CUT	DAVE MASON
39	NEW ▶		1	BURNING LIKE A FLAME ELEKTRA 69435	DOKKEN
40	38	40	7	ON THE TURNING AWAY COLUMBIA LP CUT	PINK FLOYD
41	26	19	7	TRUCK DRIVIN' MAN MCA LP CUT	LYNYRD SKYNYRD
42	NEW ▶		1	SWEET FIRE OF LOVE Geffen LP CUT	ROBBIE ROBERTSON
43	40	44	3	GIMME YOUR LOVE CAPITOL LP CUT	MSG
44	45	48	6	DOGS OF WAR COLUMBIA LP CUT	PINK FLOYD
45	49	—	2	BACK IN THE U.S.S.R. COLUMBIA 38-07626	BILLY JOEL
46	47	49	3	NO SUCH THING ATLANTIC 7-89183	TOMMY SHAW
47	48	—	2	LADY RED LIGHT CAPITOL LP CUT	GREAT WHITE
48	NEW ▶		1	LONG TIME GONE MCA LP CUT	TRIUMPH
49	NEW ▶		1	THE USUAL COLUMBIA LP CUT	BOB DYLAN & ERIC CLAPTON
50	NEW ▶		1	JUST LIKE YOU CAPITOL LP CUT	MARTHA DAVIS

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.

Kevin Kenney Takes Talents To KBEQ; New Challenges For Jay Stone At KZZP

KEVIN KENNEY will soon be the new PD at leading hit outlet KBEQ "Q-104" Kansas City, Mo. He replaces Steve Perun, who's now at WHYI "Y-100" Miami and will continue to consult Q-104. Kenney's background includes a mix of top 40 and AC. He's been programming AC WRKA Louisville, Ky., for the last seven months. Prior to that he took top 40 WDJX Louisville, formerly AC WKJJ, to big numbers.

"It's an enviable position I'm moving into," Kenney says. "If I can maintain and build upon the great things Perun and his crew have done, that will be the ultimate."

JAY STONE is the new operations manager at Nationwide's KZZP-AM-FM Phoenix, Ariz., where he and MD/assistant PD Todd Fisher will report to PD Guy Zapoleon. Zapoleon, of course, is also the group's West Coast regional programmer, and KZZP, of course, faces revamped top 40 challengers in adult-oriented hit outlets KKFR and KOY-FM. Stone will also be handling KZZP's afternoon shift, replacing Mike Elliot. The latter can now be heard hollering in the mornings at KZZP sister-station KRQQ Tucson, Ariz.

Stone leaves the PD-ship at newcomer top 40 KXPW "Power 92" Honolulu (formerly KULA-FM), where he'd been PD for about six months. He caused a big stir there shortly after his arrival by cherry picking a half-dozen talents from KMAI "I-94" Honolulu, which he'd programmed before taking on the Power 92 challenge. One of those plucked, Dean Stevens, has been named acting PD at Power 92.

DAN WEBBER gets upped to PD and morning man for urban/crossover outlet WLUM Milwaukee. He had been the All-Pro outlet's afternoon man for two years and says he's looking forward to big things for the already successful outlet. As he moves to mornings, he reunites himself with Arnie Wheeler, with whom he worked in his Green Bay, Wisc., days. . . . Meanwhile, WLUM continues to be a launching pad for talent aspiring to top 10 markets. Former WLUM morning man "Dr." Lawrence Gregory Jones will soon be handling afternoons on WBMX-FM Chicago. Also new at the Dorton Broadcasting (formerly Sky Broadcasting) station is Shirley Clark, who assumes middays after having been a morning news anchor on cross-town urban leader WGCI-FM.

Scott Summers joins top 40 WMMC Columbia, S.C., as midday man. He's fresh from WKZQ Myrtle Beach, S.C., and replaces Chaz Saunders, who moved cross-town to AC WTCB Orangeburg/Columbia.

GERRY CAGLE is not VP/operations manager at WCAT "Y-106" Orlando, Fla., anymore. According to WCAT PD Mark McKay, Cagle left to pursue GM opportunities, and his departure does not suggest any format adjustments for the hit outlet. WCAT used to be WHLY, and some observers are suspicious that WCAT kept the "Y-106" ID. "We'll be phasing in 'the Cat' in coming months," says McKay. "Now, we've got a rather healthy cume that knows us as Y-106, which we didn't want to throw away. Eventually, people will recognize the Cat as our mascot [in the] same [way that] they recognize 'the Ape' [at WAPE] Jacksonville, Fla."

Normally, we don't write about nonmusic radio, but we must veer from policy here to tell you that Billboard's former radio editor, Rollye Bornstein, will assume 8 p.m.-midnight talk duties at KOA Denver starting Nov. 9. She will be going by the name Rollye James on air. She continues supplying her radio information service Mediatrix via phone and monthly newsletter and can be reached at 303-893-0700.

DYANA WILLIAMS makes a big move from her air shift at WDAS Philadelphia to the PD post at new Al-

mic Broadcasting station WMMJ-FM "Majic 102.3" Washington, D.C. The station will continue to air Drake-Chenault's "evergreen" soft AC fare, and Williams will take the morning show live with herself as host. Almic also owns urban outlet WOL-AM there, and there is a chance WMMJ may move to local programming somewhere down the line. Almic, by the way, is owned by Cathy Hughes, one of few, if any, black female radio owners. Almic bought WMMJ for \$7.5 million.



APOLOGIES TO Tony "the Q" Quartarone, victim of a mistake in our Oct. 24 coverage of Arbitron happenings in Philadelphia. We said that urban outlet WUSL's steady growth and great summer book made it seem all the more odd that PD Quartarone was let go, but instead referred to Tony Gray as WUSL's dismissed PD. At least Gray used to program WUSL before going to WRKS New York, which Quartarone used to program before going to WUSL. Got it? Anyway, the currently available Q. can be reached 215-483-9215. . . . To really confuse you, we mention another guy who used to program WUSL: Jeff Wyatt. If the current KPWR "Power 106" Los Angeles PD looks like he's wearing a crown these days, that could be because he was the only radio-type featured in the Los Angeles Times recent story on "The Royalty Of Rock," a ranking of rock's 35 most influential persons. . . . Also gloating (or should this be bloating?) is WXRK "K-Rock" New York 10 p.m.-2 a.m. talent "the Rock'n'Roll Madame." She's the inspiration for the Rock'n'Roll Madame's Half Pound Molton Mound Of Passion, a special pile of calories concocted by the Uncle Steve's gourmet ice cream outlet in Greenwich, Conn.

Last we told you, former WARM Atlanta PD Steve Davis was on his way to WNOK Columbia, S.C. Well, he was, but then he got sidetracked by a PD/afternoon drive offer from top 40 WRVQ "94Q" Richmond, Va. That opened up when Jim Payne got upped from PD to operations manager. Also newly opened at 94Q is an MD post, which is now being filled by 7-to-midnight man David Lee Michaels.

BILL PRESCOTT leaves his MD/on-air duties at rocker KZAP Sacramento, Calif., to assume the assistant PD/MD/evening jock role at KZEW Dallas, where he'll report to PD David Grossman. . . . Returning to the California capital is Kevin "Boom Boom" Anderson, who is the new morning man at rocker KRXQ "93 Rock."

Just one "Wave" note for you this week: KTWV "the (original) Wave" Los Angeles doesn't use live jocks. To solve the "how-will-we-ID-records?" problem, KTWV uses artist liners. Now to solve the "how-do-we-convey-news?" dilemma, the station came up with "Lady Sings The Blues." The segment is sung by Manhattan Transfer singer Cheryl Bentyne and will be repeated twice every Friday morning.

Still upset about the surprise loss of their only locally programmed urban outlet, KDKO-AM Denver, to Satellite Music Network's "Heart & Soul" feed, members of Denver's black community vowed to own and operate their own minority-oriented station at a recent town meeting. Heading the move is F. Cosmo Harris, publisher of the Denver Weekly News, a paper that focuses on minority issues. "Heart & Soul" is an adult-oriented urban music mix, but it appears Denver residents are missing the localized community affairs emphasis KDKO used to offer.

Don't miss the update on WRBQ-FM "Q-105" Tampa, Fla.'s "Q-Morning Zoo" stars, whose morning show is carried live on a local TV outlet (see story, page 62). Also kudos to the leading top 40 for drawing 100,000 people down to a charity for the local zoo. . . . WPGC Washington, D.C., morning man Scott Woodside was let go last week.



by Kim Freeman

FEATURED PROGRAMMING

(Continued from page 14)

rock a national syndication outlet. It was also the first nationally syndicated program to be delivered weekly on compact disk. According to Kardashian, MCA was *very* pleased with the Carroll production. Classic rock, however, continues to hold onto a large portion of the rock airwaves, and with classic rock acts once again releasing strong new product, the audience for "Rock Trends" was not materializing as fast as MCA hoped.

"Up Close" began as an occasional "MCA Big Event" early in 1987. The program has been used to spotlight established artists embarking on major tours or releasing new albums. With its name acts, clearances have been more accessible. Production has been by **Neer Perfect Productions**.

MCA will enter 1988 with a catalog offering "Up Close" and MCA's recent AC and country additions: the primarily instrumental "A Touch Of Jazz" and "Nashville Live," a live

phone-in show for the country format. MCA also has the 90-second "Breakfast with O.J.," a morning shortform featuring sports news and commentary from O.J. Simpson.

Also, word arrived at press time that **Lance Robbins** is no longer with MCA. As you'll recall, Robbins and **Bill Barnett** formed Barnett-Robbins Enterprises, which MCA bought lock, stock, and barrel to get itself off the ground. Robbins and Barnett had been retained as executive vice presidents.

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.

Nov. 2-8, Mick Jagger, Under Radio Control, DIR Broadcasting Special, 90 minutes.

Nov. 2-8, Jethro Tull, In Concert BBC Classic, Westwood One, 90 minutes.

Nov. 2-8, Keith Richards, Classic Cuts, MJI Broadcasting, one hour.

Nov. 2-8, Rush, Off The Record With Mary Turner, Westwood One, one hour.

Nov. 2-8, Judy Rodman, Live From Gilley's, Mutual Broadcasting, one hour.

Nov. 2-8, Force M.D.'s, Miller Sound Express, Westwood One, one hour.

Nov. 2-8, Luther Vandross, Pop Concerts, Westwood One, one hour.

Nov. 2-8, Mick Jagger, Rock Today, MJI Broadcasting, one hour.

Nov. 3, Fleetwood Mac Album Party, Westwood One Special, one hour.

Nov. 6-7, Breakfast Club, On The Radio, On The Radio Broadcasting, one hour.

Nov. 6-8, Mick Jagger, Hot Rocks, United Stations, 90 minutes.

Nov. 6-8, Ted Nugent, Metalshop, MJI Broadcasting, one hour.

Nov. 6-8, Cher/Eddie Money, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

FOR WEEK ENDING NOVEMBER 7, 1987

Billboard

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HOT CROSSOVER 30

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	8	BAD EPIC 34-07418/E.P.A.	MICHAEL JACKSON 4 weeks at No. One
2	5	8	7	I THINK WE'RE ALONE NOW MCA 53167	TIFFANY
3	2	2	11	LET ME BE THE ONE ARISTA 1-9617	EXPOSE
4	3	3	9	DON'T YOU WANT ME MCA 53162	JODY WATLEY
5	4	4	9	CAUSING A COMMOTION SIRE 7-28224/WARNER BROS.	MADONNA
6	6	7	9	CATCH ME (I'M FALLING) VIRGIN 7-99416	PRETTY POISON
7	7	6	10	BREAKOUT MERCURY 888 016-7/POLYGRAM	SWING OUT SISTER
8	10	12	6	DON'T MAKE ME WAIT FOR LOVE ARISTA 9625	KENNY G.
9	9	5	12	U GOT THE LOOK PAISLEY PARK 7-28289/WARNER BROS.	PRINCE
10	8	9	14	CASANOVA ATLANTIC 7-89217	LEVERT
11	22	25	3	SKELETONS MOTOWN 1907	STEVIE WONDER
12	16	18	4	TELL IT TO MY HEART ARISTA 1-9612	TAYLOR DAYNE
13	18	26	3	SHAKE YOUR LOVE ATLANTIC 7-89187	DEBBIE GIBSON
14	20	29	3	I DO YOU MCA 53193	THE JETS
15	14	16	6	IT'S A SIN EMI-MANHATTAN 43027	PET SHOP BOYS
16	19	21	4	YOU AND ME TONIGHT VIRGIN 99422	DEJA
17	24	—	2	DON'T GO CAPITOL 44047	MARLON JACKSON
18	21	—	2	THE TIME OF MY LIFE RCA 5224	BILL MEDLEY & JENNIFER WARNES
19	15	17	4	MONY MONY CHRYSLIS 43161	BILLY IDOL
20	NEW	—	1	SO EMOTIONAL ARISTA 1-9642	WHITNEY HOUSTON
21	17	19	4	LOVIN' YOU P.I.R. 50084/EMI-MANHATTAN	THE O'JAYS
22	NEW	—	1	SYSTEM OF SURVIVAL COLUMBIA 38-07608	EARTH, WIND & FIRE
23	13	11	11	SILENT MORNING 4TH & B'WAY 7439	NOEL
24	11	10	15	LOST IN EMOTION COLUMBIA 38-07267	LISA LISA & CULT JAM
25	26	—	2	(BABY TELL ME) CAN YOU DANCE A&M 2939	SHANICE WILSON
26	30	—	2	SUGAR FREE EPIC 34-07283/E.P.A.	WA WA NEE
27	NEW	—	1	ANGEL MERCURY 888 831-7/POLYGRAM	ANGELA WINBUSH
28	29	—	2	MY LOVE IS DEEP WING 887 024-7/POLYGRAM	LACE
29	NEW	—	1	HEAVEN IS A PLACE ON EARTH MCA 53181	BELINDA CARLISLE
30	NEW	—	1	WE'LL BE TOGETHER A&M 2983	STING



Aerocoupe D'État. Selene Carpenter, left, claims victory as "American Top 40" host Casey Kasem, center, hands her the keys to her new Pontiac LeMans Aerocoupe. Don't worry; you're not seeing double. The other winner, right, is Selene's identical twin sister, Sheila. The two matching cars were the grand prizes in The Levi's 501 National Rock Test promotion on "American Top 40." The ABC Radio Network, syndicator of the show, was surprised when Selene Carpenter told the network she'd be giving the matching car to her identical twin. She later added that no one in the family had ever owned a car before. Also presenting the cars are Pontiac's John Sykes, second left, and Levi's Tom Krakker.

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HOT ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	3	9	BREAKOUT MERCURY 888 016-7/POLYGRAM	★ ★ NO. 1 ★ ★ ◆ SWING OUT SISTER 1 week at No. One
2	4	4	10	I'VE BEEN IN LOVE BEFORE VIRGIN 7-99425	◆ CUTTING CREW
3	2	2	10	DON'T MAKE ME WAIT FOR LOVE ARISTA 1-9625	◆ KENNY G.
4	5	7	6	CANDLE IN THE WIND MCA 53196	◆ ELTON JOHN
5	1	1	10	LITTLE LIES WARNER BROS. 7-28291	◆ FLEETWOOD MAC
6	6	9	6	BRILLIANT DISGUISE COLUMBIA 38-07595	◆ BRUCE SPRINGSTEEN
7	8	17	7	THE TIME OF MY LIFE RCA 5224	◆ BILL MEDLEY & JENNIFER WARNES
8	17	23	4	VALERIE ISLAND 7-28231/WARNER BROS.	◆ STEVE WINWOOD
9	13	20	8	THAT'S WHAT LOVE IS ALL ABOUT COLUMBIA 38-7322	◆ MICHAEL BOLTON
10	15	21	5	RESERVATIONS FOR TWO ARISTA 1-9638	◆ DIONNE & KASHIF
11	9	5	16	LONELY IN LOVE FULL MOON/EPIC 34-07275/E.P.A.	◆ DAN FOGELBERG
12	12	15	8	YOU ARE THE GIRL ELEKTRA 7-69446	◆ THE CARS
13	7	6	13	IN MY DREAMS EPIC 34-07255/E.P.A.	◆ REO SPEEDWAGON
14	10	10	8	SINCE I FELL FOR YOU MCA 53187	AL JARREAU
15	20	24	5	SPECIAL WAY MERCURY 888 867-7	KOOL & THE GANG
16	11	8	13	WHEN SMOKEY SINGS MERCURY 888 604-7/POLYGRAM	◆ ABC
17	14	11	15	DIDN'T WE ALMOST HAVE IT ALL ARISTA 1-9616	◆ WHITNEY HOUSTON
18	21	22	6	SOMETHING IN YOUR EYES A&M 2940	◆ RICHARD CARPENTER
19	24	25	8	BETCHA SAY THAT EPIC 34-07371/E.P.A.	◆ G. ESTEFAN/MIAMI SOUND MACHINE
20	16	12	12	THE STUFF THAT DREAMS ARE MADE OF ARISTA 1-9619	◆ CARLY SIMON
21	26	30	4	I DREAMED A DREAM COLUMBIA 38-07614	NEIL DIAMOND
22	18	13	16	ONE HEARTBEAT MOTOWN 1897	◆ SMOKEY ROBINSON
23	19	14	16	DOING IT ALL FOR MY BABY CHRYSLIS 43143	◆ HUEY LEWIS & THE NEWS
24	22	19	12	WHY DOES IT HAVE TO BE RCA 5132	◆ RESTLESS HEART
25	23	18	16	NO ONE IN THE WORLD ELEKTRA 7-69456	◆ ANITA BAKER
26	31	46	3	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	◆ BOURGEOIS TAGG
27	25	16	14	I JUST CAN'T STOP LOVING YOU EPIC 34-07253/E.P.A.	MICHAEL JACKSON
28	38	—	2	GOT MY MIND SET ON YOU DARK HORSE 7-28178/WARNER BROS.	★ ★ ★ POWER PICK ★ ★ ★ ◆ GEORGE HARRISON
29	44	—	2	NEVER THOUGHT (THAT I COULD LOVE) COLUMBIA 38-07618	DAN HILL
30	30	42	3	POWER OF LOVE ATLANTIC 7-89191	LAURA BRANIGAN
31	32	50	3	BELIEVE IN ME A&M 2978	PAUL JANZ
32	48	—	2	SO EMOTIONAL ARISTA 1-9642	WHITNEY HOUSTON
33	37	—	2	DAWNING ON A NEW DAY CYPRESS 666 122-7	MICHAEL TOMLINSON
34	27	29	7	LOST IN EMOTION COLUMBIA 38-07267	◆ LISA LISA & CULT JAM
35	28	32	5	GUARANTEED FOR LIFE VIRGIN 7-99412	◆ MILLIONS LIKE US
36	33	34	6	BAD EPIC 34-07418/E.P.A.	◆ MICHAEL JACKSON
37	NEW	—	1	HEAVEN IS A PLACE ON EARTH MCA 53181	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ ◆ BELINDA CARLISLE
38	RE-ENTRY	—	—	I THINK WE'RE ALONE NOW MCA 53167	◆ TIFFANY
39	46	—	2	EVERCHANGING TIMES QWEST 7-28163	◆ SIEDAH GARRETT
40	41	—	2	COME ON, LET'S GO SLASH 7-28186/WARNER BROS.	LOS LOBOS
41	36	45	3	WE'VE ONLY JUST BEGUN JIVE 1049	◆ GLENN JONES
42	39	37	5	CAUSING A COMMOTION SIRE 7-28224/WARNER BROS.	◆ MADONNA
43	NEW	—	1	NEW YORK (HOLD HER TIGHT) RCA 5280	RESTLESS HEART
44	29	28	29	CAN'T WE TRY COLUMBIA 38-07050	◆ DAN HILL (DUET WITH VONDA SHEPARD)
45	35	26	19	LOVE POWER ARISTA 1-9567	DIONNE WARWICK & JEFFREY OSBORNE
46	NEW	—	1	FAITH COLUMBIA 38-07623	◆ GEORGE MICHAEL
47	NEW	—	1	MOTORTOWN CAPITOL 44062	◆ THE KANE GANG
48	NEW	—	1	WHEN A WOMAN LOVES A MAN MOTOWN 1910	CARRIE MCDOWELL
49	NEW	—	1	SHOULD'VE KNOWN BETTER EMI-MANHATTAN 50083	◆ RICHARD MARX
50	NEW	—	1	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	◆ NATALIE COLE

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



MICK JAGGER

LIVE

VIA SATELLITE!

NOV. 19

ON A ^{very} SPECIAL EDITION OF
ROCKLINE

Hosted by Bob Coburn

GLOBAL SATELLITE NETWORK

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POWERPLAYLISTS™

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

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

PLATINUM

400 WHTZ FM

New York O.M.: Steve Kingston

- 1 Tiffany, I Think We're Alone Now
- 2 Michael Jackson, Bad
- 3 Madonna, Causing A Commotion
- 4 Billy Idol, Mony Mony
- 5 Bill Medley & Jennifer Warnes, (I've Swung Out Sister, Breakout)
- 6 Bruce Springsteen, Brilliant Disguise
- 7 Prince, U Got The Look
- 8 Belinda Carlisle, Heaven Is A Place O U2, Where The Streets Have No Name
- 9 Whitesnake, Here I Go Again
- 10 Lisa Lisa & Cult Jam, Lost In Emotion
- 11 LeVert, Casanova
- 12 Expose, Let Me Be The One
- 13 Jody Watley, Don't You Want Me
- 14 Debbie Gibson, Shake Your Love
- 15 Whitney Houston, Didn't We Almost Have A Bananarama, I Heard A Rumour
- 16 Prince, U Got The Look
- 17 Europe, Carrie
- 18 Fleetwood Mac, Little Lies
- 19 Smokey Robinson, One Heartbeat
- 20 Poison, I Won't Forget You
- 21 Los Lobos, La Bamba
- 22 Pretty Poison, Catch Me (I'm Falling)
- 23 George Michael, Faith
- 24 Dan Hill (Duet With Vonda Shepard), C
- 25 ABC, When Smokey Sings
- 26 Whitney Houston, So Emotional
- 27 Fat Boys & The Beach Boys, Wipeout
- 28 Taylor Dayne, Tell It To My Heart
- 29 Whitesnake, Is This Love

POWER 95

New York P.D.: Larry Berger

- 1 Tiffany, I Think We're Alone Now
- 2 Michael Jackson, Bad
- 3 Madonna, Causing A Commotion
- 4 Billy Idol, Mony Mony
- 5 Bill Medley & Jennifer Warnes, (I've Swung Out Sister, Breakout)
- 6 Lisa Lisa & Cult Jam, Lost In Emotion
- 7 Whitesnake, Here I Go Again
- 8 Bruce Springsteen, Brilliant Disguise
- 9 Belinda Carlisle, Heaven Is A Place O
- 10 Whitney Houston, Didn't We Almost Have A Bananarama, I Heard A Rumour
- 11 Jody Watley, Don't You Want Me
- 12 Prince, U Got The Look
- 13 LeVert, Casanova
- 14 Debbie Gibson, Shake Your Love
- 15 Expose, Let Me Be The One
- 16 Dan Hill (Duet With Vonda Shepard), C
- 17 Pet Shop Boys, It's A Sin
- 18 The Cure, Just Like Heaven
- 19 Steve Winwood, Valerie
- 20 Fleetwood Mac, Little Lies
- 21 Los Lobos, La Bamba
- 22 Pretty Poison, Catch Me (I'm Falling)
- 23 George Michael, Faith
- 24 Dan Hill (Duet With Vonda Shepard), C
- 25 ABC, When Smokey Sings
- 26 Whitney Houston, So Emotional
- 27 Fat Boys & The Beach Boys, Wipeout
- 28 Taylor Dayne, Tell It To My Heart
- 29 Whitesnake, Is This Love

KISFM 102.7

Los Angeles P.D.: Steve Rivers

- 1 Madonna, Causing A Commotion
- 2 Tiffany, I Think We're Alone Now
- 3 Fleetwood Mac, Little Lies
- 4 Michael Jackson, Bad
- 5 Pet Shop Boys, It's A Sin
- 6 Prince, U Got The Look
- 7 Swing Out Sister, Breakout
- 8 Expose, Let Me Be The One
- 9 Los Lobos, Come On, Let's Go
- 10 LeVert, Casanova
- 11 Whitesnake, Here I Go Again
- 12 U2, Where The Streets Have No Name
- 13 Lisa Lisa & Cult Jam, Lost In Emotion
- 14 Belinda Carlisle, Heaven Is A Place O
- 15 Whitney Houston, Didn't We Almost Have A Bananarama, I Heard A Rumour
- 16 Cutting Crew, I've Been In Love Before
- 17 Europe, Carrie
- 18 Kenny G. (Vocal By Lenny Williams), D
- 19 Billy Idol, Mony Mony
- 20 Bruce Springsteen, Brilliant Disguise
- 21 Steve Winwood, Valerie
- 22 Jody Watley, Don't You Want Me
- 23 Bananarama, I Heard A Rumour
- 24 Heart, Who Will You Run To
- 25 George Michael, Faith
- 26 Crosby, Stills, Nash & Young, Misfit
- 27 The Jets, I Do You
- 28 ABC, When Smokey Sings
- 29 R.E.M., The One I Love
- 30 Richard Marx, Should've Known Better
- 31 Steve Winwood, Valerie
- 32 Debbie Gibson, Shake Your Love
- 33 Squeeze, Hourglass
- 34 EX Michael Bolton, That's What Love Is A
- 35 EX Steve Winwood, Valerie
- A Taylor Dayne, Tell It To My Heart
- A Aerosmith, Dude (Looks Like A Lady)
- A Catch Me (I'm Falling)
- A EX Whitney Houston, So Emotional
- A EX Wa Wa Nees, Sugar Free

GOLD

96 TIC-FM

Hartford P.D.: Dave Shakes

- 1 Tiffany, I Think We're Alone Now
- 2 Noel, Silent Morning
- 3 Billy Idol, Mony Mony
- 4 Bill Medley & Jennifer Warnes, (I've Swung Out Sister, Breakout)
- 5 Bruce Springsteen, Brilliant Disguise
- 6 Michael Jackson, Bad
- 7 Richard Marx, Should've Known Better
- 8 Madonna, Causing A Commotion
- 9 Swing Out Sister, Breakout
- 10 Whitney Houston, So Emotional
- 11 Prince, U Got The Look
- 12 Jody Watley, Don't You Want Me
- 13 Los Lobos, Come On, Let's Go
- 14 Debbie Gibson, Shake Your Love
- 15 Kenny G. (Vocal By Lenny Williams), D
- 16 Belinda Carlisle, Heaven Is A Place O
- 17 Cutting Crew, I've Been In Love Before

21 Sting, We'll Be Together

19 Yes, Love Will Find A Way

20 Steve Winwood, Valerie

21 Taylor Dayne, Tell It To My Heart

22 Whitesnake, Is This Love

23 George Harrison, Got My Mind Set On You

24 Wa Wa Nees, Sugar Free

25 Jellybean Featuring Steve Dante, The

26 Stevie Wonder, Skeletons

27 George Michael, Faith

28 Squeeze, Hourglass

29 Poison, I Won't Forget You

30 R.E.M., The One I Love

31 Earth, Wind & Fire, System Of Surviva

32 Michael Bolton, That's What Love Is A

33 The Jets, I Do You

34 John Cougar Mellencamp, Cherry Bomb

35 Whitney Houston, So Emotional

36 Eric Carmen, Hungry Eyes

A37 INXS, Need You Tonight

A38 PAUL CARRACK, DON'T SHED A TEAR

108 FM

Boston P.D.: Sunny Joe White

- 1 Madonna, Causing A Commotion
- 2 Pet Shop Boys, It's A Sin
- 3 Fleetwood Mac, Little Lies
- 4 Bill Medley & Jennifer Warnes, (I've Swung Out Sister, Breakout)
- 5 Michael Bolton, That's What Love Is A
- 6 Bruce Springsteen, Brilliant Disguise
- 7 Swing Out Sister, Breakout
- 8 Pretty Poison, Catch Me (I'm Falling)
- 9 Cutting Crew, I've Been In Love Before
- 10 Laura Branigan, Power Of Love
- 11 Jody Watley, Don't You Want Me
- 12 U2, Where The Streets Have No Name
- 13 Squeeze, Hourglass
- 14 Wendy And Lisa, Waterfall
- 15 Aerosmith, Dude (Looks Like A Lady)
- 16 R.E.M., The One I Love
- 17 Tiffany, I Think We're Alone Now
- 18 Richard Marx, Should've Known Better
- 19 Belinda Carlisle, Heaven Is A Place O
- 20 Billy Idol, Mony Mony
- 21 Stevie Wonder, Skeletons
- 22 Sting, We'll Be Together
- 23 Hoopers, Satellite
- 24 Los Lobos, Come On, Let's Go
- 25 Whitney Houston, So Emotional
- 26 The Jets, I Do You
- 27 Taylor Dayne, Tell It To My Heart
- 28 Debbie Gibson, Shake Your Love
- 29 Icehouse, Crazy
- 30 George Harrison, Got My Mind Set On You
- 31 Starship, Beat Patrol
- 32 Wa Wa Nees, Sugar Free
- 33 John Cougar Mellencamp, Cherry Bomb
- 34 The Kane Gang, Motortown
- 35 Terence Trent D'Arby, If You Let Me S
- A Steve Winwood, Valerie
- A Heart, There's The Girl
- A LISA LISA & THE CULT JAM
- A Natalie Cole, I Live For Your Love
- A Jellybean Featuring Steve Dante, The
- A Shanie Wilson, (Baby Tell Me) Can Yo
- A Cher, I Found Someone
- A Whitesnake, Is This Love
- A Earth, Wind & Fire, System Of Surviva
- A John Cougar Mellencamp, Cherry Bomb
- A INXS, Need You Tonight
- A Yes, Love Will Find A Way
- A Bourgeois Tagg, I Don't Mind At All
- A The Cure, Just Like Heaven
- A George Michael, Faith
- A EX Dionne & Kashif, Reservations For Two
- A EX New Order, True Faith

104.1

Boston P.D.: Harry Nelson

- 1 Bill Medley & Jennifer Warnes, (I've Swung Out Sister, Breakout)
- 2 Billy Idol, Mony Mony
- 3 Bruce Springsteen, Brilliant Disguise
- 4 Fleetwood Mac, Little Lies
- 5 Pet Shop Boys, It's A Sin
- 6 Prince, U Got The Look
- 7 Swing Out Sister, Breakout
- 8 Expose, Let Me Be The One
- 9 Los Lobos, Come On, Let's Go
- 10 LeVert, Casanova
- 11 Whitesnake, Here I Go Again
- 12 U2, Where The Streets Have No Name
- 13 Lisa Lisa & Cult Jam, Lost In Emotion
- 14 Belinda Carlisle, Heaven Is A Place O
- 15 Whitney Houston, Didn't We Almost Have A Bananarama, I Heard A Rumour
- 16 Cutting Crew, I've Been In Love Before
- 17 Europe, Carrie
- 18 Kenny G. (Vocal By Lenny Williams), D
- 19 Billy Idol, Mony Mony
- 20 Bruce Springsteen, Brilliant Disguise
- 21 Steve Winwood, Valerie
- 22 Jody Watley, Don't You Want Me
- 23 Bananarama, I Heard A Rumour
- 24 Heart, Who Will You Run To
- 25 George Michael, Faith
- 26 Crosby, Stills, Nash & Young, Misfit
- 27 The Jets, I Do You
- 28 ABC, When Smokey Sings
- 29 R.E.M., The One I Love
- 30 Richard Marx, Should've Known Better
- 31 Steve Winwood, Valerie
- 32 Debbie Gibson, Shake Your Love
- 33 Squeeze, Hourglass
- 34 EX Michael Bolton, That's What Love Is A
- 35 EX Steve Winwood, Valerie
- A Taylor Dayne, Tell It To My Heart
- A Aerosmith, Dude (Looks Like A Lady)
- A Catch Me (I'm Falling)
- A EX Whitney Houston, So Emotional
- A EX Wa Wa Nees, Sugar Free

WVAU

Washington P.D.: Mark St. John

- 1 Bill Medley & Jennifer Warnes, (I've Swung Out Sister, Breakout)
- 2 Europe, Carrie
- 3 Tiffany, I Think We're Alone Now
- 4 LeVert, Casanova
- 5 Billy Idol, Mony Mony
- 6 Lisa Lisa & Cult Jam, Lost In Emotion
- 7 Fleetwood Mac, Little Lies

8 Prince, U Got The Look

9 Whitesnake, Here I Go Again

10 Swing Out Sister, Breakout

11 Expose, Let Me Be The One

12 Los Lobos, Come On, Let's Go

13 Noel, Silent Morning

14 Belinda Carlisle, Heaven Is A Place O

15 Dan Hill (Duet With Vonda Shepard), C

16 U2, Where The Streets Have No Name

17 Richard Marx, Should've Known Better

18 Poison, I Won't Forget You

19 Madonna, Causing A Commotion

20 Bruce Springsteen, Brilliant Disguise

21 George Michael, Faith

22 Steve Winwood, Valerie

23 Debbie Gibson, Shake Your Love

24 Whitesnake, Is This Love

25 Kenny G. (Vocal By Lenny Williams), D

26 INXS, Need You Tonight

27 Taylor Dayne, Tell It To My Heart

28 The Jets, I Do You

29 Steve Winwood, Valerie

30 Expose, Let Me Be The One

A Pretty Poison, Catch Me (I'm Falling)

A Whitney Houston, So Emotional

A Jody Watley, Don't You Want Me

A Michael Bolton, That's What Love Is A

PowerHits B94 FM

Pittsburgh P.D.: Jim Richards

- 1 Madonna, Causing A Commotion
- 2 Fleetwood Mac, Little Lies
- 3 Billy Idol, Mony Mony
- 4 Bill Medley & Jennifer Warnes, (I've Swung Out Sister, Breakout)
- 5 Kenny G. (Vocal By Lenny Williams), D
- 6 Tiffany, I Think We're Alone Now
- 7 U2, Where The Streets Have No Name
- 8 Expose, Let Me Be The One
- 9 Michael Jackson, Bad
- 10 Bruce Springsteen, Brilliant Disguise
- 11 Richard Marx, Should've Known Better
- 12 Belinda Carlisle, Heaven Is A Place O
- 13 Steve Winwood, Valerie
- 14 LeVert, Casanova
- 15 Prince, U Got The Look
- 16 Swing Out Sister, Breakout
- 17 Los Lobos, Come On, Let's Go
- 18 Whitney Houston, So Emotional
- 19 The Jets, I Do You
- 20 Taylor Dayne, Tell It To My Heart
- 21 Debbie Gibson, Shake Your Love
- 22 Icehouse, Crazy
- 23 George Harrison, Got My Mind Set On You
- 24 Starship, Beat Patrol
- 25 Wa Wa Nees, Sugar Free
- 26 John Cougar Mellencamp, Cherry Bomb
- 27 The Kane Gang, Motortown
- 28 Whitney Houston, So Emotional
- 29 Debbie Gibson, Shake Your Love
- 30 EX Heart, There's The Girl
- A LISA LISA & THE CULT JAM
- A Natalie Cole, I Live For Your Love
- A Jellybean Featuring Steve Dante, The
- A Shanie Wilson, (Baby Tell Me) Can Yo
- A Cher, I Found Someone
- A Whitesnake, Is This Love
- A Earth, Wind & Fire, System Of Surviva
- A John Cougar Mellencamp, Cherry Bomb
- A INXS, Need You Tonight
- A Yes, Love Will Find A Way
- A Bourgeois Tagg, I Don't Mind At All
- A The Cure, Just Like Heaven
- A George Michael, Faith
- A EX Dionne & Kashif, Reservations For Two
- A EX New Order, True Faith

98! WCAU-FM

Philadelphia P.D.: Scott Walker

- 1 Michael Jackson, Bad
- 2 Swing Out Sister, Breakout
- 3 Billy Idol, Mony Mony
- 4 Bruce Springsteen, Brilliant Disguise
- 5 Europe, Carrie
- 6 Fleetwood Mac, Little Lies
- 7 Pet Shop Boys, It's A Sin
- 8 Bill Medley & Jennifer Warnes, (I've Swung Out Sister, Breakout)
- 9 Madonna, Causing A Commotion
- 10 Debbie Gibson, Shake Your Love
- 11 Expose, Let Me Be The One
- 12 Belinda Carlisle, Heaven Is A Place O
- 13 Michael Bolton, That's What Love Is A
- 14 Cutting Crew, I've Been In Love Before
- 15 Wa Wa Nees, Sugar Free
- 16 Pretty Poison, Catch Me (I'm Falling)
- 17 Yes, Love Will Find A Way
- 18 Jody Watley, Don't You Want Me
- 19 Hoopers, Satellite
- 20 Sting, We'll Be Together
- 21 Richard Marx, Should've Known Better
- 22 R.E.M., The One I Love
- 23 Los Lobos, Come On, Let's Go
- 24 Big Trouble, Crazy World
- 25 Jellybean Featuring Steve Dante, The
- 26 Steve Winwood, Valerie
- 27 Timothy B. Schmit, Boys Night Out
- 28 Icehouse, Crazy
- 29 Whitesnake, Is This Love
- 30 Steve Winwood, Valerie
- 31 George Michael, Faith
- 32 Richard Marx, Should've Known Better
- 33 The Cure, Just Like Heaven
- 34 Bourgeois Tagg, I Don't Mind At All
- 35 EX Heart, There's The Girl
- A New Order, True Faith
- A Glenn Jones, We've Only Just Begun (T
- A Dionne & Kashif, Reservations For Two
- A The Jets, I Do You
- A Whitney Houston, So Emotional
- A Cher, I Found Someone
- A Aerosmith, Dude (Looks Like A Lady)
- A Heart, There's The Girl
- A George Robinson, What's Too Much
- A Elton John, Candle In The Wind
- A Mr. Mister, The Border
- A Laura Branigan, Power Of Love
- A Jimmy Davis & Junction, Kick The Wall
- A Natalie Cole, I Live For Your Love

EAGLE-106

Philadelphia P.D.: Charlie Quinn

- 1 Tiffany, I Think We're Alone Now
- 2 Billy Idol, Mony Mony
- 3 Michael Jackson, Bad
- 4 Fleetwood Mac, Little Lies
- 5 Bruce Springsteen, Brilliant Disguise
- 6 Swing Out Sister, Breakout
- 7 Madonna, Causing A Commotion
- 8 Bill Medley & Jennifer Warnes, (I've Swung Out Sister, Breakout)
- 9 Belinda Carlisle, Heaven Is A Place O
- 10 U2, Where The Streets Have No Name
- 11 Hoopers, Satellite
- 12 Pet Shop Boys, It's A Sin
- 13 Pretty Poison, Catch Me (I'm Falling)
- 14 Yes, Love Will Find A Way
- 15 Steve Winwood, Valerie
- 16 Sting, We'll Be Together
- 17 Richard Marx, Should've Known Better
- 18 Debbie Gibson, Shake Your Love
- 19 Lisa Lisa & Cult Jam, Lost In Emotion
- 20 Jody Watley, Don't You Want Me
- 21 Kenny G. (Vocal By Lenny Williams), D
- 22 Poison, I Won't Forget You

23 Cutting Crew, I've Been In Love Before

24 George Harrison, Got My Mind Set On You

25 Squeeze, Hourglass

26 Whitney Houston, So Emotional

27 Whitesnake, Is This Love

28 Debbie Gibson, Shake Your Love

29 The Jets, I Do You

30 EX Timothy B. Schmit, Boys Night Out

A Heart, There's The Girl

A John Cougar Mellencamp, Cherry Bomb

A Michael Bolton, That's What Love Is A

A R.E.M., The One I Love

6107

Washington P.D.: Chuck Morgan

- 1 Tiffany, I Think We're Alone Now
- 2 LeVert, Casanova
- 3 Heart, Who Will You Run To
- 4 Expose, Let Me Be The One
- 5 Billy Idol, Mony Mony
- 6 Fleetwood Mac, Little Lies
- 7 Bill Medley & Jennifer Warnes, (I've Swung Out Sister, Breakout)
- 8 U2, Where The Streets Have No Name
- 9 Belinda Carlisle, Heaven Is A Place O
- 10 Kenny G. (Vocal By Lenny Williams), D
- 11 Natalie Cole, Jump Start
- 12 Madonna, Causing A Commotion
- 13 Swing Out Sister, Breakout
- 14 Debbie Gibson, Shake Your Love
- 15 Prince, U Got The Look
- 16 Michael Jackson, Bad
- 17 Los Lobos, Come On, Let's Go
- 18 Poison, I Won't Forget You
- 19 Bruce Springsteen, Brilliant Disguise
- 20 Richard Marx, Should've Known Better
- 21 Steve Winwood, Valerie
- 22 The Jets, I Do You
- 23 Hoopers, Satellite
- 24 George Michael, Faith
- 25 Whitney Houston, So Emotional
- 26 Whitesnake, Is This Love
- 27 Cutting Crew, I've Been In Love Before
- 28 Lisa Lisa & Cult Jam, Lost In Emotion
- 29 Taylor Dayne, Tell It To My Heart
- 30 Expose, Let Me Be The One
- A Jody Watley, Don't You Want Me
- A Michael Bolton, That's What Love Is A
- A Sting, We'll Be Together
- A EX Pretty Poison, Catch Me (I'm Falling)
- A EX Squeeze, Hourglass

7-100

Miami P.D.: Steve Perun

- 1 Tiffany, I Think We're Alone Now
- 2 Billy Idol, Mony Mony
- 3 Belinda Carlisle, Heaven Is A Place O
- 4 Expose, Let Me Be The One
- 5 Bill Medley & Jennifer Warnes, (I've Swung Out Sister, Breakout)
- 6 Whitesnake, Here I Go Again
- 7 Swing Out Sister, Breakout
- 8 Prince, U Got The Look
- 9 LeVert, Casanova
- 10 Fleetwood Mac, Little Lies
- 11 Pretty Poison, Catch Me (I'm Falling)
- 12 Poison, I Won't Forget You
- 13 Taylor Dayne, Tell It To My Heart
- 14 Bee Gees, You Win Again
- 15 Kenny G. (Vocal By Lenny Williams), D
- 16 Bruce Springsteen, Brilliant Disguise
- 17 Jody Watley, Don't You Want Me
- 18 Europe, Carrie
- 19 Whitney Houston, So Emotional
- 20 Debbie Gibson, Shake Your Love
- 21 Los Lobos, Come On, Let's Go
- 22 Steve Winwood, Valerie
- 23 Gloria Estefan & Miami Sound Machine, The
- 24 George Michael, Faith
- 25 Michael Jackson, Bad
- 26 Anita Baker, No One In The World
- 27 Madonna, Causing A Commotion
- 28 Whitesnake, Is This Love
- 29 Wa Wa Nees, Sugar Free
- 30 EX The Jets, I Do You

Q103 TAMPA BAY

Tampa P.D.: Mason Dixon

- 1 Fleetwood Mac, Little Lies
- 2 Bill Medley & Jennifer Warnes, (I've Swung Out Sister, Breakout)
- 3 Lisa Lisa & Cult Jam, Lost In Emotion
- 4 LeVert, Casanova
- 5 Tiffany, I Think We're Alone Now
- 6 Madonna, Causing A Commotion
- 7 Cutting Crew, I've Been In Love Before
- 8 The Monkees, Heart And Soul
- 9 R.E.M., The One I Love
- 10 Kenny G. (Vocal By Lenny Williams), D
- 11 Whitesnake, Here I Go Again
- 12 Bruce Springsteen, Brilliant Disguise
- 13 Billy Idol, Mony Mony
- 14 Expose, Let Me Be The One
- 15 Swing Out Sister, Breakout
- 16 Kenny G. (Vocal By Lenny Williams), D
- 17 Steve Winwood, Valerie
- 18 Whitesnake, Is This Love
- 19 U2, Where The Streets Have No Name
- 20 Belinda Carlisle, Heaven Is A Place O
- 21 Timothy B. Schmit, Boys Night Out
- 22 Debbie Gibson, Shake Your Love
- 23 Yes, Love Will Find A Way
- 24 Richard Marx, Should've Known Better
- 25 George Michael, Faith
- 26 Elton John, Candle In The Wind
- 27 Heart, Who Will You Run To
- 28 Whitney Houston, So Emotional
- 29 Poison, I Won't Forget You
- 30 EX Def Leppard, Animal
- A Pretty Poison, Catch Me (I'm Falling)
- A Eric Carmen, Hungry Eyes
- A Heart, There's The Girl
- A Dionne & Kashif, Reservations For Two
- A EX Pink Floyd, Learning To Fly

Z93

Atlanta P.D.: Bob Case

- 1 Tiffany, I Think We're Alone Now
- 2 Billy Idol, Mony Mony
- 3 Michael Jackson, Bad
- 4 Madonna, Causing A Commotion
- 5 Swing Out Sister, Breakout
- 6 Bill Medley & Jennifer Warnes, (I've Swung Out Sister, Breakout)
- 7 Fleetwood Mac, Little Lies
- 8 Belinda Carlisle, Heaven Is A Place O
- 9 Cutting Crew, I've Been In Love Before

10 R.E.M., The One I Love

11 Kenny G. (Vocal By Lenny Williams), D

12 U2, Where The Streets Have No Name

13 Poison, I Won't Forget You

14 Wa Wa Nees, Sugar Free

15 Squeeze, Hourglass

16 Pretty Poison, Catch Me (I'm Falling)

17 Richard Marx, Should've Known Better

18 Debbie Gibson, Shake Your Love

19 Bruce Springsteen, Brilliant Disguise

20 Los Lobos, Come On, Let's Go

21 Timothy B. Schmit, Boys Night Out

22 Sting, We'll Be Together

23 The Jets, I Do You

24 George Michael, Faith

25 George Harrison, Got My Mind Set On You

26 Whitesnake, Is This Love

27 Steve Winwood, Valerie

28 Aerosmith, Dude (Looks Like A Lady)

29 EX Aerosmith, Dude (Looks Like A Lady)

30 EX Jody Watley, Don't You Want Me

31 EX Starship, Beat Patrol

32 Taylor Dayne, Tell It To My Heart

33 EX The Cure, Just Like Heaven

A New Order, True Faith

A DeJa, You And Me Tonight

A Millions Like Us, Guaranteed For Life

A Def Leppard, Animal

WBBM-FM 94.5

Chicago P.D.: Buddy Scott

- 1 Tiffany, I Think We're Alone Now
- 2 Prince, U Got The Look
- 3 Michael Jackson, Bad
- 4 Fleetwood Mac, Little Lies
- 5 Madonna, Causing A Commotion
- 6 Bill Medley & Jennifer Warnes, (I've Swung Out Sister, Breakout)
- 7 Expose, Let Me Be The One
- 8 Jody Watley, Don't You Want Me
- 9 Whitesnake, Is This Love
- 10 Swing Out Sister, Breakout
- 11 LeVert, Casanova
- 12 Pretty Poison, Catch Me (I'm Falling)
- 13 Richard Marx, Should've Known Better
- 14 Lisa Lisa & Cult Jam, Lost In Emotion
- 15 Bananarama, I Heard A Rumour
- 16 Taylor Dayne, Tell It To My Heart
- 17 Los Lobos, Come On, Let's Go
- 18 The Jets, I Do You
- 19 Shanie Wilson, (Baby Tell Me) Can Yo
- 20 Whitney Houston, So Emotional
- 21 Anita Baker, No One In The World
- 22 Steve Winwood, Valerie
- 23 Laura Branigan, Power Of Love
- 24 Whitney Houston, So Emotional
- 25 Debbie Gibson, Shake Your Love
- 26 DeJa, You And Me Tonight
- 27 Natalie Cole, Jump Start
- 28 Smokey Robinson, One Heartbeat
- 29 Pet Shop Boys, It's A Sin
- 30 Shanie Wilson, (Baby Tell Me) Can Yo
- 31 Richard Marx, Should've Known Better
- 32 INXS, Need You Tonight

Z95.5 WCAZ-FM 1500

Detroit P.D.: Brian Patrick

- 1 Billy Idol, Mony Mony
- 2 Bill Medley & Jennifer Warnes, (I've Swung Out Sister, Breakout)
- 3 Bruce Springsteen, Brilliant Disguise
- 4 Michael Jackson, Bad
- 5 Fleetwood Mac, Little Lies
- 6 Swing Out Sister, Breakout
- 7 Madonna, Causing A Commotion
- 8 Steve Winwood, Valerie
- 9 Los Lobos, Come On, Let's Go
- 10 Richard Marx, Should've Known Better
- 11 LeVert, Casanova
- 12 Tiffany, I Think We're Alone Now
- 13 Cutting Crew, I've Been In Love Before
- 14 Sting, We'll Be Together
- 15 Belinda Carlisle, Heaven Is A Place O
- 16 Debbie Gibson, Shake Your Love
- 17 Los Lobos, Come On, Let's Go
- 18 Pet Shop Boys, It's A Sin
- 19 Kenny G. (Vocal By Lenny Williams), D
- 20 Lisa Lisa & Cult Jam, Lost In Emotion
- 21 George Michael, Faith
- 22 Prince, U Got The Look
- 23 Expose, Let Me Be The One
- 24 Whitney Houston, So Emotional
- 25 Simon F., American Dream
- 26 ABC, The Night You Murdered Love
- 27 Europe, Carrie
- 28 Aerosmith, Dude (Looks Like A Lady)
- 29 Squeeze, Hourglass
- 30 Glenn Jones, We've Only Just Begun (T
- 31 The Kane Gang, Motortown
- 32 R.E.M., The One I Love
- 33 Dionne & Kashif, Reservations For Two
- 34 Eric Carmen, Hungry Eyes
- 35 Jody Watley, Don't You Want Me
- A35 John Cougar Mellencamp, Cherry Bomb
- A36 Smokey Robinson, What's Too Much
- A37 Laura Branigan, Power Of Love
- A EX Gino Vanelli, In The Name Of Money
- A EX Timothy B. Schmit, Boys Night Out
- A Wa Wa Nees, Sugar Free
- A Joe Cocker, Unchain My Heart
- A EX Billy Joel, Back In The U.S.S.R.

POWER 96

Detroit P.D.: Rick Gillette

- 1 Madonna, Causing A Commotion
- 2 Tiffany, I Think We're Alone Now
- 3 Billy Idol, Mony Mony
- 4 Prince, U Got The Look
- 5 Anita Baker, No One In The World
- 6 Bill Medley & Jennifer Warnes, (I've Swung Out Sister, Breakout)
- 7 Los Lobos, Come On, Let's Go
- 8 Swing Out Sister, Breakout
- 9 Michael Jackson, Bad
- 10 Belinda Carlisle, Heaven Is A Place O
- 11 LeVert, Casanova
- 12 The Jets, I Do You
- 13 Bruce Springsteen, Brilliant Disguise
- 14 Los Lobos, Donna
- 15 Los Lobos, Come On, Let's Go
- 16 Jody Watley, Don't You Want Me
- 17 Pretty Poison, Catch Me (I'm Falling)
- 18 Steve Winwood, Valerie
- 19 ABC, The Night You Murdered Love
- 20 Whitney Houston, So Emotional
- 21 Debbie Gibson, Shake Your Love
- 22 Kenny G. (Vocal By Lenny Williams), D
- 23 Cutting Crew, I've Been In Love Before
- 24 Taylor Dayne, Tell It To My Heart
- 25 EX The Jets, I Do You
- A Shanie Wilson, (Baby Tell Me) Can Yo
- A George, Lover's Lane
- A Steve Winwood, Valerie
- A EX Wendy And Lisa, Waterfall

Z93

Atlanta P.D.: Bob Case

- 1 Tiffany, I Think We're Alone Now
- 2 Billy Idol, Mony Mony
- 3 Michael Jackson, Bad
- 4 Madonna, Causing A Commotion
- 5 Swing Out Sister, Breakout
- 6 Bill Medley & Jennifer Warnes, (I've Swung Out Sister, Breakout)
- 7 Fleetwood Mac, Little Lies
- 8 Belinda Carlisle, Heaven Is A Place O
- 9 Cutting Crew, I've Been In Love Before

EX The Cure, Just Like Heaven

EX EX Pet Shop Boys, It's A Sin

EX EX Glenn Jones, We've Only Just Begun (T

EX EX Eric, Wind & Fire, System Of Surviva

EX EX Alexander O'Neal, Criticize

EX EX George Michael, Faith

EX EX Laura Branigan, Power Of Love

Wmms 100.7 FM

Cleveland O.M.: Kid Leo

- 1 Bruce Springsteen, Brilliant Disguise
- 2 Beau Coug, Sweet Rachel
- 3 Los Lobos, Come On, Let's Go
- 4 Bill Medley & Jennifer Warnes, (I've Swung Out Sister, Breakout)
- 5 Aerosmith, Dude (Looks Like A Lady)
- 6 Michael Jackson, Bad
- 7 Pink Floyd, Learning To Fly
- 8 Cutting Crew, I've Been In Love Before
- 9 Belinda Carlisle, Heaven Is A Place O
- 10 Wendy And Lisa, Waterfall
- 11 Squeeze, Hourglass
- 12 Swing Out Sister, Breakout
- 13 Whitesnake, Is This Love
- 14 Poison, I Won't Forget You
- 15 Richard Marx, Should've Known Better
- 16 Pet Shop Boys, It's A Sin
- 17 Timothy B. Schmit, Boys Night Out
- 18 R.E.M., The One I Love
- 19 Hooters, Satellite
- 20 Yes, Love Will Find A Way
- 21 U2, Where The Streets Have No Name
- 22 Starship, Beat Patrol
- 23 Glen Burtnick, Follow You
- 24 Sting, We'll Be Together
- 25 Steve Winwood, Valerie
- 26 The Kane Gang, Motortown
- 27 George Harrison, Got My Mind Set On You
- 28 The Cure, Just Like Heaven
- 29 John Cougar Mellencamp, Cherry Bomb
- 30 Icehouse, Crazy
- 31 Simon F., American Dream
- 32 Billy Idol, Mony Mony
- 33 EX George Michael, Faith
- 34 EX Whitney Houston, So Emotional
- 35 Men Without Hats, Guesses The World
- 36 Big Trouble, Crazy World
- 37 EX Billy Joel, Back In The U.S.S.R.
- 38 EX Jimmy Davis & Junction, Kick The Wall
- 39 EX Saga, I Only Time Will Tell
- 40 EX InXS, Need You Tonight
- 41 EX Paul Carrack, Don't Shed A Tear
- 42 EX Heart, There's The Girl
- 43 EX The Bangles, Hazy Shades Of Winter
- 44 EX Elton John, Candle In The Wind
- 45 EX Martha Davis, Don't Tell Me The Time
- 46 EX Sammy Davis, Eagles Fly
- 47 EX Billy Joel, Back In The U.S.S.R.
- 48 EX Jimmy Davis & Junction, Kick The Wall
- 49 EX Saga, I Only Time Will Tell
- 50 EX Smokey Robinson, One Heartbeat
- 51 EX Pet Shop Boys, It's A Sin
- 52 EX Rush, I Stand Still
- 53 EX Jethro Tull, Back Beach Boys
- 54 EX EX Bourgeois Tagg, I Don't Mind At All

Z97 WTLZ

Chicago P.D.: Brian Kelly

- 1 Tiffany, I Think We're Alone Now
- 2 Billy Idol, Mony Mony
- 3 Prince, U Got The Look
- 4 Madonna, Causing A Commotion
- 5 Pet Shop Boys, It's A Sin
- 6 Whitesnake, Here I Go Again
- 7 Fleetwood Mac, Little Lies
- 8 Michael Jackson, Bad
- 9 Whitney Houston, Didn't We Almost Have A Bananarama, I Heard A Rumour
- 10 Belinda Carlisle, Heaven Is A Place O
- 11 Europe, Carrie
- 12 Cutting Crew, I've Been In Love Before
- 13 Bill Medley & Jennifer Warnes, (I've Swung Out Sister, Breakout)
- 14 Richard Marx, Should've Known Better
- 15 Bananarama, I Heard A Rumour
- 16 Los Lobos, Come On, Let's Go
- 17 U2, Where The Streets Have No Name
- 18 LeVert, Casanova
- 19 Lisa Lisa & Cult Jam, Lost In Emotion
- 20 George Michael, Faith
- 21 Sting, We'll Be Together
- 22 Whitney Houston, So Emotional
- 23 Los Lobos, Come On, Let's Go
- 24 Expose, Let Me Be The One
- 25 Def Leppard, Animal
- 26 Squeeze, Hourglass
- 27 Timothy B. Schmit, Boys Night Out
- 28 Europe, Carrie
- 29 R.E.M., The One I Love
- 30 Bon Jovi, Edge Of A Broken Heart
- 31 INXS, Need You Tonight
- 32 Debbie Gibson, Only In My Dreams
- 33 Whitney Houston, So Emotional
- 34 Madonna, Who's That Girl
- 35 EX George Michael, Faith
- 36 The Jets, I Do You
- 37 Debbie Gibson, Shake Your Love
- 38 Yello, Oh Yeah
- 39 Pretty Poison, Catch Me (I'm Falling)
- 40 EX George Harrison, Got My Mind Set On You
- A Aerosmith, Dude (Looks Like A Lady)

WOL 99.1

Minneapolis P.D.: Gregg Swedberg

- 1 Madonna, Causing A Commotion
- 2

Boyd Keeps His Ears Open And V-103 At No. 1

BY KIM FREEMAN

"MY ONLY PET PEEVE is this concept that some researchers, programmers, and consultants have of wanting to be the best 'black' or 'urban' station in town," says Ray Boyd, PD of WVEE "V-103" Atlanta.



"That's not a high enough goal. You've got to try to be the best station, period."

The "best" is exactly what V-103 has been for the last five Arbitron sweeps, in which the urban outlet has scored market-leading 12-plus shares. V-103 maintains a distant lead on the Atlanta pack in 25-54 numbers and runs neck and neck with rocker WKLS in 18-34 shares. V-103's listenership is consistently high throughout the day until 7 p.m.-midnight, when the graph spikes skyward during the quiet storm.

Boyd grew up tuned into and turned on by urban leaders WJLB and WCHB and legendary top 40 CKLW in his native Detroit. While pursuing a mass-communications degree at Motown's Wayne State Univ., Boyd worked for the school's reality-oriented station. He landed his first commercial gig as evening man at WWWS Saginaw, Mich., in 1976, and later moved on to a man-of-many-hats position at AC outlet WMJC Detroit. He arrived at WVEE in the spring of 1982 because he "always

wanted to go to Atlanta."

Hired by the late and sorely missed Scotty Andrews at V-103, Boyd began as a weekender, then stepped into music research and assumed the host role for the quiet storm. "I always knew I wanted to get into programming, but I knew too that you had to go through other areas to get there," Boyd says.

As assistant PD, Boyd assumed interim PD duties when Andrews passed away in early 1986 and had to cope with Andrews' death and low staff spirits while proving himself programming solo. "I'm not the type of person to count on anything until I have it in my hands," Boyd says. His lack of prior PD experience made the possibility of not getting the nod very real. "My advice to people in those interim situations is to understand the goals of management—that they have to hire the best person for the job, and if you get passed over, you can't take it personally."

Boyd got the nod in June 1986, when V-103 was No. 2 to WKLS. "My programming expertise showed up right away, and I took us from No. 2 to No. 4 in my first book," he jokes.

Going into his second book, Boyd immediately got off the air and moved his air staff to a six-day work week—on the premise that weekends could not be wasted on low-profile jocks. "When you staff weekends only with weekend people," says Boyd, "that's what you get—the weak end of your staff."

"A lot of people can sample you



Ray Boyd. Program director of WVEE Atlanta and Billboard's PD of the week.

during the week, but during the weekends is when they can get a really good idea of what you're doing, so you should put your best foot forward."

After his second book as PD, V-103 went from No. 4 to No. 1 overall, and it's been there ever since. "But no one should get the idea that V's just sitting back killing everybody," says Boyd. "We're working a little harder than everybody else, and, by keeping in mind that everybody can be beat, we've got a better shot at staying on

top."

Boyd says top 40s WZGC "Z-93" and WARM "Power 99.7" and full-service AC WSB-AM are V-103's closest competitors—but that taking every signal in Atlanta seriously is a key to V-103's success.

ATLANTA has a high black population, but Boyd tries to superserve his core black audience without neglecting the rest of the market. "We consider ourselves a general-market station that happens to be urban," says Boyd. "We constantly try to be aware of the entire makeup of Atlanta. For example, Atlanta has the second-largest gay population, per capita. We do our best to research their needs regarding music, and we don't allow any jokes on air that would offend them."

"People have questioned some of our contesting. For example, we sent some winners to see Phil Collins and Genesis in Paris—not your average black-radio promotion. But we've found that Collins is an act that appeals to our audience. Songs like 'Susudio,' 'Tonight, Tonight, Tonight' and 'Against All Odds' are not tune-out factors to our listeners, and they have potential to add audience."

Boyd says the feedback he's pleased most by is "when black listeners tell me V is a black station. Then you talk to white listeners, who consider us a general-market station. The bottom line is that so many different people perceive V as being programmed to them in particular. Of course, they're right!"

IN ADDITION TO mellow evening programming, Atlanta is crowded with hot morning talent. Currently No. 2 in 12-plus share to WSB-AM, V-103's "Atlanta Morning Show" is hosted by V-103's assistant PD Mike Roberts, who is not a comedian.

"What I see here is that everybody is trying to be funnier than the next guy, and they're all good," says Boyd. "Mike does a family show. He surrounds himself with funny things, and we have a lot of guest DJs. This week we had the mayor, Marlon Jackson, and Rep. John Lewis as guests." People Polls have been particularly effective for the "Atlanta Morning Show," and the results of the opinion surveys have, in some cases, generated local-TV coverage for V-103.

EVEN WITH A YEAR of solid success under his belt, Boyd says, "I'm still learning a lot of things." Yet you'll never find this guy too busy to pick up the phone. "I try to be accessible to record people and other programmers because they can all help me to know what's going on out there. The only way this business gets better is if all of us professionals continue to communicate with each other."

Future goals for Boyd include maintaining V-103's No. 1 status and a vacation, a concept he hasn't entertained since 1985.

33	40	Pretty Poison, Catch Me (I'm Falling)
34	37	Debbie Gibson, Shake Your Love
35	18	Prince, U Got The Look
36	24	The Cars, You Are The Girl
37	EX	John Cougar Mellencamp, Cherry Bomb
38	EX	Steve Winwood, Valerie
39	EX	Bourgeois Tagg, I Don't Mind At All
40	EX	Whitney Houston, So Emotional
A	—	George Harrison, Got My Mind Set On You
A	—	INXS, Need You Tonight
A	—	Whitesnake, Is This Love
A	—	Icehouse, Crazy
EX	EX	Billy Idol, Money Money

all hit
97.1 KECL
The Eagle

Dallas		P.D.: John Roberts	
1	1	Whitesnake, Is This Love	
2	2	Billy Idol, Money Money	
3	3	Poison, I Won't Forget You	
4	4	Richard Marx, Should've Known Better	
5	5	R.E.M., The One I Love	
6	11	Belinda Carlisle, Heaven Is A Place O	
7	7	Motley Crue, Wild Side	
8	14	Bill Medley & Jennifer Warnes, (I've	
9	13	Glen Burtnick, Follow You	
10	8	Fleetwood Mac, Little Lies	
11	15	Cutting Crew, I've Been In Love Before	
12	10	Tiffany, I Think We're Alone Now	
13	17	Jimmy Davis & Junction, Kick The Wall	
14	6	U2, Where The Streets Have No Name	
15	16	Yes, Love Will Find A Way	
16	20	Sammy Hagar, Eagles Fly	
17	9	Whitesnake, Here I Go Again	
18	23	Steve Winwood, Valerie	
19	12	Bryan Adams, Victim Of Love	
20	EX	Squeeze, Hourglass	
21	19	Great White, Rock Me	
22	EX	Heart, There's The Girl	
23	21	REO Speedwagon, In My Dreams	
24	27	Swing Out Sister, Breakout	
25	26	Def Leppard, Animal	
26	18	Richard Marx, Don't Mean Nothing	
27	29	Pet Shop Boys, It's A Sin	
28	EX	Pink Floyd, Learning To Fly	
29	30	Timothy B. Schmit, Boys Night Out	
30	22	The Cars, You Are The Girl	
31	36	Rush, Time Stand Still	
32	A32	Kiss, Crazy Crazy Nights	
33	35	Bruce Springsteen, Brilliant Disguise	
34	EX	INXS, Need You Tonight	
35	EX	Aerosmith, Dude (Looks Like A Lady)	
36	37	The Cure, Just Like Heaven	
37	40	Bourgeois Tagg, I Don't Mind At All	
38	39	Sting, We'll Be Together	
39	EX	Icehouse, Crazy	
A	—	The Cars, Strap Me In	
A	—	John Cougar Mellencamp, Cherry Bomb	
A	—	George Harrison, Got My Mind Set On You	
A	—	George Michael, Faith	
A	—	Elton John, Candle In The Wind	

Houston		P.D.: Ron Parker	
1	1	Tiffany, I Think We're Alone Now	
2	3	Billy Idol, Money Money	
3	6	Poison, I Won't Forget You	
4	10	R.E.M., The One I Love	
5	13	Noel, Silent Morning	
6	18	Whitesnake, Is This Love	
7	19	Bill Medley & Jennifer Warnes, (I've	
8	2	Prince, U Got The Look	
9	5	Madonna, Causing A Commotion	
10	11	Swing Out Sister, Breakout	
11	9	LeVert, Casanova	
12	14	Belinda Carlisle, Heaven Is A Place O	
13	15	Bruce Springsteen, Brilliant Disguise	
14	21	Pretty Poison, Catch Me (I'm Falling)	
15	22	Fleetwood Mac, Little Lies	
16	17	U2, Where The Streets Have No Name	
17	20	Pet Shop Boys, It's A Sin	
18	25	Debbie Gibson, Shake Your Love	
19	27	The Jets, I Do You	
20	26	Kenny G. (Vocal By Lenny Williams), D	
21	30	Sting, We'll Be Together	
22	28	Cutting Crew, I've Been In Love Before	
23	33	Jody Watley, Don't You Want Me	
24	31	The Cure, Just Like Heaven	
25	32	Richard Marx, Should've Known Better	
26	EX	Aerosmith, Dude (Looks Like A Lady)	
A27	—	George Michael, Faith	
28	EX	Steve Wonder, Skeletons	
29	EX	Taylor Dayne, Tell It To My Heart	
30	EX	Yes, Love Will Find A Way	
31	EX	Squeeze, Hourglass	
32	EX	Def Leppard, Animal	
33	EX	Icehouse, Crazy	
34	35	Timothy B. Schmit, Boys Night Out	
35	29	Wa Wa Nee, Sugar Free	
A	—	The Bangles, Hazy Shades Of Winter	
A	—	Mr. Mister, The Border	
A	—	John Cougar Mellencamp, Cherry Bomb	
A	—	Stryper, Honestly	
A	—	Shanice Wilson, (Baby Tell Me) Can You	
A	—	Motley Crue, I Need	
EX	EX	Whitney Houston, So Emotional	
EX	EX	ABC, The Night You Murdered Love	

93Q
P.D.: Guy Zapoleon

Houston		P.D.: Paul Christy	
1	3	Tiffany, I Think We're Alone Now	
2	2	Billy Idol, Money Money	
3	5	Noel, Silent Morning	
4	7	Swing Out Sister, Breakout	
5	6	Pet Shop Boys, It's A Sin	
6	8	Poison, I Won't Forget You	
7	1	Michael Jackson, Bad	
8	11	The Cure, Just Like Heaven	
9	13	Belinda Carlisle, Heaven Is A Place O	
10	2	Prince, U Got The Look	
11	25	Bruce Springsteen, Brilliant Disguise	
12	19	Bill Medley & Jennifer Warnes, (I've	
13	21	R.E.M., The One I Love	
14	14	U2, Where The Streets Have No Name	
15	26	Whitesnake, Is This Love	
16	29	Fleetwood Mac, Little Lies	

17	18	Debbie Gibson, Shake Your Love
18	20	Timothy B. Schmit, Boys Night Out
19	23	Richard Marx, Should've Known Better
20	9	Lisa Lisa & Cult Jam, Lost In Emotion
21	10	Madonna, Causing A Commotion
22	24	Wa Wa Nee, Sugar Free
23	27	Wendy And Lisa, Waterfall
24	32	George Michael, Faith
25	35	Aerosmith, Dude (Looks Like A Lady)
26	30	Pretty Poison, Catch Me (I'm Falling)
27	28	Starship, Beat Patrol
28	31	The Jets, I Do You
29	33	Jody Watley, Don't You Want Me
30	34	Michael Bolton, That's What Love Is A
31	38	Samantha Fox, Nothing's Gonna Stop Me
32	39	Big Trouble, Crazy World
33	37	Sting, We'll Be Together
34	40	George Harrison, Got My Mind Set On You
A35	—	Men Without Hats, Pop Goes The World
A36	—	Stryper, Honestly
37	EX	Def Leppard, Animal
38	EX	Laura Branigan, Power Of Love
39	EX	Taylor Dayne, Tell It To My Heart
A40	—	Yes, Love Will Find A Way
A	—	Motley Crue, We're All I Need
A	—	Whitney Houston, So Emotional
A	—	Icehouse, Crazy
A	—	Millions Like Us, Guaranteed For Life
A	—	Shanice Wilson, (Baby Tell Me) Can You
EX	EX	Squeeze, Hourglass
EX	EX	Steve Wonder, Skeletons
EX	EX	Glenn Jones, We've Only Just Begun (T
EX	EX	Cutting Crew, I've Been In Love Before
EX	EX	Terence Trent D'Arby, If You Let Me S
EX	EX	ABC, The Night You Murdered Love
EX	EX	Richard Marx, Should've Known Better
EX	EX	Jimmy Davis & Junction, Kick The Wall
EX	EX	Jonathan Butler, Holding On
EX	EX	Joe Cocker, Unchain My Heart
EX	EX	Dionne & Kashif, Reservations For Two
EX	EX	New City Rockers, Brother Love
EX	EX	Earth, Wind & Fire, System Of Surviva

KMEL
105.5 FM
P.D.: Keith Naultay

San Francisco		P.D.: Keith Naultay	
1	3	Salt N' Pepp, Push It	
2	2	Billy Idol, Money Money	
3	5	Pretty Poison, Catch Me (I'm Falling)	
4	6	Jody Watley, Don't You Want Me	
5	14	Anita Baker, No One In The World	
6	7	Tiffany, I Think We're Alone Now	
7	7	Bill Medley & Jennifer Warnes, (I've	
8	9	Michael Bolton, That's What Love Is A	
9	11	New Order, True Faith	
10	10	Kenny G. (Vocal By Lenny Williams), D	
11	13	Belinda Carlisle, Heaven Is A Place O	
12	8	Fleetwood Mac, Little Lies	
13	16	Taylor Dayne, Tell It To My Heart	
14	18	Glenn Jones, We've Only Just Begun (T	
15	15	Wa Wa Nee, Sugar Free	
16	22	Debbie Gibson, Shake Your Love	
17	4	LeVert, Casanova	
18	20	Bourgeois Tagg, I Don't Mind At All	
19	23	Stevie B., Parly Your Body	
20	33	Roger, I Want To Be Your Man	
21	27	Kool & The Gang, Special Way	
22	24	Terence Trent D'Arby, If You Let Me S	
23	25	Shanice Wilson, (Baby Tell Me) Can You	
24	29	The Jets, I Do You	
25	12	Expose, Let Me Be The One	
26	30	Sting, We'll Be Together	
27	31	Siedah Garrett, Everchanging Times (T	

28	34	George Michael, Faith
A29	—	Men Without Hats, Pop Goes The World
30	35	Los Lobos, Come On, Let's Go
31	EX	Earth, Wind & Fire, System Of Surviva
32	28	Cutting Crew, I've Been In Love Before
33	EX	Steve Wonder, Skeletons
34	EX	Whitney Houston, So Emotional
35	21	Pet Shop Boys, It's A Sin
A	—	Smokey Robinson, What's Too Much
A	—	Alexander O'Neal, Criticize
A	—	Laura Branigan, Power Of Love
EX	EX	INXS, Need You Tonight
EX	EX	Whitesnake, Is This Love

SILVER
B104
MILANE MUSIC
P.D.: Brian Thomas

Baltimore		P.D.: Brian Thomas	
1	2	Madonna, Causing A Commotion	
2	3	Billy Idol, Money Money	
3	1	Michael Jackson, Bad	
4	7	Tiffany, I Think We're Alone Now	
5	8	Expose, Let Me Be The One	
6	EX	Fleetwood Mac, Little Lies	
7	4	Lisa Lisa & Cult Jam, Lost In Emotion	
8	12	Bill Medley & Jennifer Warnes, (I've	
9	5	Europe, Carrie	
10	9	Heart, Who Will You Run To	
11	16	Bruce Springsteen, Brilliant Disguise	
12	14	U2, Where The Streets Have No Name	
13	18	REO Speedwagon, In My Dreams	
14	19	Belinda Carlisle, Heaven Is A Place O	
15	17	Pet Shop Boys, It's A Sin	
16	21	Swing Out Sister, Breakout	
17	20	Cutting Crew, I've Been In Love Before	
18	15	LeVert, Casanova	
19	22	Los Lobos, Come On, Let's Go	
20	23	The Jets, I Do You	
21	24	Richard Marx, Should've Known Better	
22	26	George Michael, Faith	
23	28	Michael Bolton, That's What Love Is A	
24	27	Poison, I Won't Forget You	
25	11	Prince, U Got The Look	
26	13	Whitesnake, Here I Go Again	
27	EX	Whitney Houston, So Emotional	
28	EX	Debbie Gibson, Shake Your Love	
29	EX	Michael Bolton, That's What Love Is A	
30	10	Smokey Robinson, One Heartbeat	
A	—	Squeeze, Hourglass	
A	—	Steve Winwood, Valerie	
A	—	Whitesnake, Is This Love	
EX	EX	Jody Watley, Don't You Want Me	

KDWB
101
P.D.: David Anthony

10	15	Expose, Let Me Be The One
11	11	Michael Bolton, That's What Love Is A
12	12	Michael Jackson, Bad
13	6	LeVert, Casanova
14	16	Bruce Springsteen, Brilliant Disguise
15	20	Richard Marx, Should've Known Better
16	18	Loverboy, Nolorious
17	19	Swing Out Sister, Breakout
18	13	Prince, U Got The Look
19	21	Wa Wa Nee, Sugar Free
20	25	R.E.M., The One I Love
21	24	Steve Winwood, Valerie
22	30	Squeeze, Hourglass
23	28	Kenny G. (Vocal By Lenny Williams), D
24	26	Kiss, Crazy Crazy Nights
25	33	Bill Medley & Jennifer Warnes, (I've
26	36	Belinda Carlisle, Heaven Is A Place O
27	29	Bee Gees, You Win Again
28	8	Atlantic Starr, One Lover At A Time
29	31	Starship, Beat Patrol
30	34	The Jets, I Do You
31	35	John Adams, Strip This Heart
32	37	Poison, I Won't Forget You
33	23	Tajai Seville, Love Is Contagious
34	22	Alexander O'Neal, Fake
35	38	Aerosmith, Dude (Looks Like A Lady)
36	EX	Bourgeois Tagg, I Don't Mind At All
37	EX	George Harrison, Got My Mind Set On You
38	EX	George Michael, Faith
39	EX	Elton John, Candle In The Wind
A	—	Sting, We'll Be Together
A	—	Alexander O'Neal, Criticize
A	—	Men Without Hats, Pop Goes The World
A	—	Jimmy Davis & Junction, Kick The Wall
EX	EX	Rush, Time Stand Still
EX	EX	Whitney Houston, So Emotional
EX	EX	Laura Branigan, Power Of Love
EX	EX	Pretty Poison, Catch Me (I'm Falling)
EX	EX	Whitesnake, Is This Love
EX	EX	New Order, True Faith

KZLZ
102.5
P.D.: Dave Robbins

St. Louis		P.D.: Dave Robbins	
1	1	Tiffany, I Think We're Alone Now	
2	4	Madonna, Causing A Commotion	
3	3	Michael Jackson, Bad	

ONE HOT NIGHT. NINETEEN HIT SONGS.



Album produced by Val Garay.
Professional Management: Gallin • Morey • Associates.

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NEIL DIAMOND.

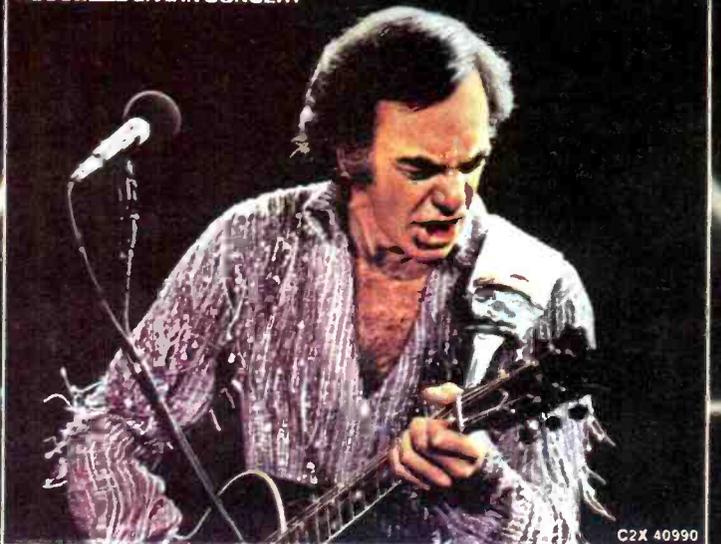
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Adams North Of Apple. The staff at rocker WAQY Springfield, Mass., celebrates with Bryan Adams after his recent performance in town. Looking hip, from left, are WAQY overnigher Chris "Kato" Marion; newsman John O'Brien; Adams; WAQY assistant PD/afternoon driver Joe Marino; and part-timers Frank Emerson and Dan Wells.



Fans From And For All Over. Arista Records and Kashif draw an impressive lineup of programmers to a "down home" at Kashif's house to preview his new album, "Love Me All Over." From left are WAMO Pittsburgh PD Chuck Woodson; Arista's Doug Daniel; Impact's Sylvia Davis; WZAK Cleveland MD Jeffrey Charles; WRKS New York PD Tony Gray; the R&B Report's Graham Armstrong; WHUR Washington, D.C., MD Mike Archy; WTLC Indianapolis PD Jay Johnson; WANM Tallahassee, Fla., PD Joe Bullard; WILD Boston PD Elroy R.C. Smith; Jack The Rapper's Jack Gibson; WVEE Atlanta PD Ray Boyd; and WDJY Washington, D.C., MD Chris Barry. Seated, from left, are Kashif and Arista VP/r&b promotion Tony Anderson.



Stars On The Block. WBLM Portland, Maine, OM Jose Diaz poses with a few of the people who made the station's Rock'N'Roli Auction a big money-maker for the Muscular Dystrophy Assn. Shown, from left, are WBLM personality Tim Wright; Diaz; Eddie Money; WBLM fan Brian Reny; and promoter Larry Vaughn.



House Rockers. WIOQ Philadelphia's David Anderson, left, interviews Crowded House members Neil Finn, center, and Nick Seymour before the group's recent concert in the City of Brotherly Love.



Sweet CBS Sensations. Columbia label mates Sweethearts Of The Rodeo and Ricky Van Shelton enjoy an Atlanta luncheon held to celebrate their mutual successes. Shown, from left, are Cap Cities/ABC Group 2 president Norm Schrott, CBS marketing manager Tim Pritchett, Sweetheart Janie Gill, Shelton, Sweetheart Kristine Arnold, and WKHX-AM-FM Atlanta MD Johnny Gray.



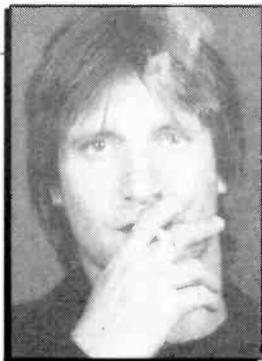
Duckin' For Coverage. Air personality Larry "the Duck" Dunn of progressive rocker WLIR Hempstead, N.Y., enjoys the spotlight as the owners of a Long Island club present him with their own custom-made Billboard Radio Award, which Dunn won for medium market, album rock, personality of the year. Shown at the Malibu club in Lido Beach, N.Y., are, from left, owners Tony and Charlie Greco and Dunn.



Riches To Riches. The phrase "lucky winner" rises above cliché status here as KFMB-FM "B-100" San Diego listener Rosalinda Mendoza—who recently lost her job—becomes a \$10,000 winner in B-100's Instant Cash bumper-sticker campaign. The celebrants, from left, are Scott Kenyon of the station's Rich Bros. morning team; Mendoza; and Rich Bros. Bobby Rich, Pat Gaffey, and Frank Anthony.

Norby Walters Is Now GTI

This story prepared by Linda Moleski and Steve Gett in New York.



ONE TO ONE

FBI's Ian Copeland discusses the agency's past, present, & future

During the late '70s, the Frontier Booking International agency made its mark by helping to break "new wave" acts like the Police, Squeeze, and Simple Minds. Now the New York-based company is introducing a new generation of heavy metal bands via its latest acquisition, Bandwagon Entertainment, whose roster includes Megadeth, the Circle Jerks, and Flotsam & Jetsam. In this week's 'One To One' interview, FBI chief Ian Copeland discusses the agency's growth and his business philosophies with Billboard reporter Linda Moleski.

Q: How did you get started in the music business?

A: When I came back from Vietnam, I didn't know what I was going to do. My older brother [artist manager and I.R.S. Records founder], Miles, was involved in managing bands in London, and he talked me out of be-

coming a mercenary in the Congo to join him in his rock'n'roll endeavors. He wanted me to do the things he didn't want to do, which was basically to call colleges and clubs and convince them to book his bands. So I started booking and was an agent in England for about five years.

Q: How did you end up in America and go on to form FBI?

A: I kept discovering talent there and tried to get American agents interested, but I found that very difficult because the groups had to already be on the charts and successful. The agents here had very little appreciation of experimenting with anything new. So I decided I had to come to America and get involved in making it possible for new bands with talent, that didn't necessarily have massive amounts of record-company support or chart action, to get exposure.

Q: After helping to pioneer new wave music in the U.S., you're obviously looking for similar success with up-and-coming metal acts through Bandwagon Entertainment.

A: Yes. With new wave I found it was a situation where the marketplace was so well entrenched with promoters and record company executives who were not attuned to accepting a whole new generation of music. They were resistant and threatened by it because they didn't understand it. Right now, the same thing is happening with metal bands. You have an old guard of metal, and at the same time there's a whole new generation of metal.

There's also an exciting rebirth of young promoters who are interested in this type of music and understand it. What we want to do is to give them a chance to help us build that scene in the same way that we were able to build the new wave scene. This whole new generation of talent is necessary to help keep the business alive, otherwise everything would stagnate.

Q: How has FBI changed over the last eight years?

A: It's changed a great deal, really. When I started FBI, my biggest act was, funnily enough, not the Police—which was an \$800- to \$1,000-a-night act—but Iggy Pop, who was a club act. Now I have stadium acts, arena acts, and hall acts as well as the best of the new club acts. This is very much a developmental agency. Being with

acts from the beginning and building them up to the top is what gets me off.

Q: Has there been a slowdown in acts coming in from overseas?

A: I wouldn't say there's a slowdown. We have to be more careful with immigration application, but it hasn't changed anything drastically. There's still a lot of great talent coming from England and Europe, but I think there's a very strong thing happening in America, too, especially with metal.

Q: How supportive are labels of acts that are touring?

A: Sometimes it comes in floods, where suddenly they'll sign up everything of a certain kind in sight and are willing to pump all kinds of money into it. Then all of a sudden they get cold feet when only one of that kind of band makes it. They move on to the next thing and pour all their money into that. As a policy, I refuse to book tours that depend entirely on record-company support. Too often the support that's been promised is cut, and a tour that stands on those legs falls down.

Q: How do you maintain a roster of acts that are on the cutting-edge?

A: I look for the unique. Obviously my taste and personal preference may come into it, but more than anything I want to look for talent that will stand the test of time and that I find difficult to compare to other bands. For instance, how do you compare R.E.M. to Squeeze? Or Squeeze to Siouxsie & the Banshees—or any of them to Simple Minds or the Smiths? Even before the addition of the Bandwagon roster, I always maintained a wide variety of original acts, from the Cramps to the Police to Suicidal Tendencies.

Norby Walters Associates is no more. The veteran Gotham-based talent agency, known primarily for handling black acts, has changed its name to General Talent International (GTI).

In addition to launching a new division for booking rock and pop acts, plans call for GTI to establish itself as a "multi-dimensional entertainment complex," according to Norby Walters, CEO of the company.

"Rock'n'roll is just one area we'll be making forays into," says Walters. "In 24-36 months we expect to have separate divisions for commercials, television, and films. But rock'n'roll will be our first area of expansion."

To that end, Mark Hyman, formerly with the DMA agency, has been hired to run GTI's rock/pop operations. Says Walters, "Mark's knowledge, combined with our marketing techniques and sales approach, will enable us to build the machine that will give all of us the opportunity to reach many more people. And we're looking to get this division fully set up within the next six months."

Though Walters' previous endeavors have been geared toward booking black talent, he is confident of success with rock/pop acts. "We believe we'll become a leader in this field because of our experience in the black area," he says. "Black mu-

sic has been the essence of American pop music—the root of rock'n'roll."

The introduction of a rock/pop roster will have a beneficial effect on GTI's black talent, according to Walters. "Our r&b attractions will benefit greatly by this new thrust of the company," he says, adding, "When you talk about innovation, the time is right for black and white acts to play together. And there's no question that our rap and rock'n'roll acts will play together. We intend to break new ground in contemporary music. That's high on our priority list. We feel the timing is right; the acceptance of black acts by the general public is higher than ever before. The idea may not appeal to everyone, but not all new ideas do."

GTI will announce its first wave of rock/pop signings shortly, says Walters. "Right now we're in heavy negotiations with eight to 10 acts, and we expect to make them public in four-six weeks. Our major thrust will be developing young talent, but we are a business and will still have some established acts. There will also be a big thrust on bringing acts over from the U.K."

Jerry Ade and Sal Michaels, formerly partners and vice presidents of Norby Walters Associates, have been named co-presidents of GTI. As for expanding the company's staff, Walters says, "We're planning on hiring two more agents in the next two months. So, including

Mark, we'll have a total of three new agents, plus a staff of 14. Next year, we expect to hire three more people, making a total staff of about 20 in the personal-appearance department."

Of his goals to establish GTI as a multifaceted entertainment company, Walters says, "We feel the cross-pollination of music, film, video, and commercials is something that has come of age. Popular music is the cohesive factor in today's marketplace. It draws all ages, segments, peoples, and countries together. Music will always be our base, but we will expand completely."

GTI's plans for expansion may well see the acquisition of already existing companies. "We're looking at the possibility of buying small companies that would do packaging for our own clients," says Walters. "We would bring them in with their staff to operate as separate divisions under the one roof."

There is also a possibility that an independent record label might be launched under the GTI banner, says Walters. "At this stage, we're still toying around with the idea," he says. "But it's something we're definitely considering."

GTI will be headquartered in Manhattan, but according to Walters, "Although our main operation will stay in New York City, we are also examining the possibility of opening an office in Beverly Hills next year."

ARTIST DEVELOPMENTS

HOT RAPPING

New albums from Jive/RCA rap artists **Schooly D** and **Steady B** are generating sales way beyond initial label expectations, says **Daryl Booth**, RCA director of sales. According to Booth, Schooly D's "Saturday Night" has sold more than 70,000 units in less than a month, while close to 100,000 units of Steady B's second album, "What's My Name," have gone out of the stores since its Sept. 22 release.

The strong retail breakout of Schooly D's album is particularly noteworthy since the hardcore Philadelphia-based rapper's "no-holds-barred" lyrical style forced RCA to place a warning sticker on the sleeve. While some major retailers have been wary about stocking "Saturday Night," a sales base has developed that is "so strong that we're expanding beyond smaller urban outlets and into the white market," says Booth.

Booth says he and other label execs are also anticipating strong sales for upcoming releases from two other Jive/RCA rappers—**Kool Moe Dee's** second album, "How Do Ya Like Me Now," and the **Skinny Boys'** debut album, "Skinny & Proud."

"Based on our initial solicitation, things are shaping up in an extremely positive way for both these albums," says Booth. "The Kool Moe D. album looks like it's going to be huge."



So What's The Verdict? Terence Trent D'Arby pauses during his Oct. 22 New York debut at the Ritz to wonder whether he is in fact the next big thing. (Photo: Chuck Pulin)

MEMPHIS ROCKER

Breaking out of Memphis, Tenn., may be difficult for some local rock acts, but it is something **Jimmy Davis** and his band, **Junction**, have succeeded in doing. The group's debut album, "Kick The Wall," on the MCA-distributed QMI label, is No. 144 on the Top Pop Albums chart.

"It's been real hard breaking out of Memphis," says Davis. "There's a

lot of music tradition here, but it has been dead for years. Now it's picking up though—the radio and club scenes are being more supportive."

Davis says a number of artists have been in Memphis recording lately, including **Joe Walsh** and **Rob Jungklas**. While in town, Walsh made a guest appearance on the "Kick The Wall" album.

Playing a key role in helping to break Jimmy Davis & Junction has been a videoclip for the album's title track, which has been airing heavily on MTV. "It's great," says Davis. "The places where we've already been seem to know the video better than the song."

Davis embarked on a cross-country promotional trek of local radio outlets. "[QMI principal] **Les Garland** and I went out all over the country introducing the label and the group," says Davis. "That set us up at album rock radio, and now we're going out to top 40."

Additionally, Jimmy Davis & Junction have been warming up a number of shows for the **Outfield**, with dates booked through November.

DRIVING AHEAD

It's **Immaterial**, the British duo of singer-lyricist **John Campbell** and multi-instrumentalist **Jarvis Whitehead**, has begun to make waves on the alternative and college music scenes here with its A&M debut album, "Life's Hard And Then You Die," which has garnered "album of the year" praise from more than one U.K. critic.

(Continued on next page)

There's a new French wave of music crossing-over and being played in all European countries. Completely different than it had been a few years ago, French music is now refreshingly innovative. The most rapidly evolving in Europe.

Billboard's Spotlight on France charts the exciting developments which have given the music and home entertainment business in France a new lease on life:

- Bright new talent
- The view from the PDG chair
- The transformation of the broadcasting media
- The regeneration of retailing
- Overview by Mike Hennessey

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L.A.'s Guns 'N Roses: A Live-Wire Hard Rock Band

BY LINDA MOLESKI

STRAIGHT SHOOTING: With the onslaught of new hard rock talent coming out of the West Coast, some say it's becoming increasingly difficult to distinguish one band from another. One L.A.-based outfit that stands out above the rest, however, is the live-wire **Guns 'N Roses**, which has definitely restored this columnist's faith in rock'n'roll.

During a recent rebel-rousing gig at Manhattan's Ritz club to promote its Geffen debut album, "Appetite For Destruction," Guns 'N Roses performed with an astounding level of intensity and excitement that has long been absent from today's hard rock scene. No flash here—just plenty of raw, straight-from-the-gut substance, which will undoubtedly keep this band around for years to come. You have been warned.

Opening for Guns 'N Roses at the Ritz were **E-Z-O** and **Battalion**. The latter group recently signed to Rush Productions, which handles **Run-D.M.C.** and the **Beastie Boys**, among others. Don't be surprised if Battalion starts generating major label interest in the coming weeks.

NEXT BIG THING? Highly regarded newcomer **Terence Trent D'Arby** created a major buzz in the U.S. during a two-week promotional tour in support of his auspicious Columbia debut album, "The Hardline According To Terence Trent D'Arby." In addition to a date at Manhattan's Ritz club, D'Arby's itinerary included stops in Boston; Toronto; Washington, D.C.; Chicago; Los Angeles; and San Francisco.

"These dates were set up to showcase him in some of the major markets," says **Rob Prinz** of the **William Morris Agency**. "Hopefully, he'll come back for a full two-month tour in the spring."

DRIVE TIME: On The Road was

invited to party with the **Cars** at Dallas' Hard Rock Cafe when the group celebrated the launch of its Door-To-Door tour—word is that **Ric Ocasek** and the boys are hefty investors in the popular eatery. For their show at the Dallas Reunion Arena, the **Cars** brought along a friend—a huge peddle-powered robot with moving head and arms, which shot colored spotlights at the audience.

SHORT TAKES: Word has it that **Megadeth** and **Helloween** will join **Dio** on the U.S. leg of its tour, making this the latest in a series of hard rock triple bills to hit the states. Feedback from various managers and agents indicates that multiact packages are definitely coming back with a vengeance. "They've become necessary because it's so competitive out there," says **Alive Management's Toby Mamis**.

"You want to provide the most possible entertainment value for the kids' dollars." According to **FBI's Ian Copeland**, "Triple bills are coming back, and, aside from the headaches involved, I encourage it. It's a good thing. It could be what's needed to get kids out of their arm chairs." (For more on Copeland, see this week's 'One To One' interview, page 23) . . . **Jerry Garcia's** Oct. 15-31 solo stint at the Lunt-Fontanne Theatre in New York was a complete sellout. Some 20,398 tickets were sold for a total of \$611,940 . . . **Pink Floyd** grossed a staggering \$1,637,350 from three sellouts at New York's Madison Square Garden (Oct. 5-7) and two sellouts at the Civic Center, Providence, R.I. (Oct. 16-17) . . . **Wendy O. Williams & the Plasmatics** have been signed to the **Willard Alexander Agency**. A national trek was scheduled to commence on Oct. 29, with dates booked through November.

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
ANITA BAKER RHONDA HANSOME	Radio City Music Hall New York, N.Y.	Oct. 14-18	\$756,338 \$27.50/\$22.50	29,370 sellout	Radio City Music Hall Prods.
PINK FLOYD	Smith Center Univ. of North Carolina Chapel Hill, N.C.	Oct. 25-26	\$529,766 \$18.50	28,636 29,604	ProMotion Concerts
BOSTON FARRENHEIT	McNichols Arena Denver, Colo.	Oct. 13-14	\$430,894 \$18.70/\$17.60	23,583 32,000	Fey Concert Co. PACE Concerts
BOSTON FARRENHEIT	The Arena St. Louis, Mo.	Oct. 7-8	\$413,350 \$17.50	24,367 25,128	Contemporary Prods.
U2 THE BODEANS	Rupp Arena, Lexington Center Lexington, Ky.	Oct. 23	\$387,855 \$17	22,815 sellout	Sunshine Promotions
FLEETWOOD MAC CRUZADOS	Meadowlands Arena East Rutherford, N.J.	Oct. 24	\$335,485 \$18.50/\$17.50	18,435 20,528	Monarch Entertainment Bureau John Scher Presents
U2 THE BODEANS	The Arena St. Louis, Mo.	Oct. 25	\$317,153 \$17.50	18,237 sellout	Contemporary Prods.
U2 THE BODEANS	Kemper Arena, American Royal Center Kansas City, Mo.	Oct. 26	\$297,535 \$17.50	17,168 sellout	Contemporary Prods.
BOSTON FARRENHEIT	Kemper Arena, American Royal Center Kansas City, Mo.	Oct. 9	\$283,518 \$17.50	16,201 sellout	Contemporary Prods. New West Presentations
HEART BOURGEOIS TAGG	The Spectrum Philadelphia, Pa.	Oct. 25	\$279,238 \$17.50/\$15	16,894 sellout	Electric Factory Concerts
FLEETWOOD MAC CRUZADOS	Hartford Civic Center Hartford, Conn.	Oct. 23	\$276,457 \$18.50/\$15.50	15,735 sellout	Cross Country Concerts
MOTLEY CRUE WHITESNAKE	Maple Leaf Gardens Toronto, Ont. Canada	Oct. 25	\$267,586 \$22.50	15,627 16,000	Concert Prods. International
U2 THE BODEANS	Carver-Hawkeye Arena Univ. of Iowa Iowa City, Iowa	Oct. 20	\$261,469 \$16.50	15,846 sellout	Contemporary Presentations
LYNYRD SKYNYRD THE ROSSINGTON BAND	Richfield Coliseum Cleveland, Ohio	Oct. 25	\$252,868 \$16/\$15	16,708 sellout	Belkin Prods.
EDDIE MURPHY PAUL MOONEY	The Spectrum Philadelphia, Pa.	Oct. 21	\$250,860 \$18.50	13,990 sellout	A.H. Enterprises
BOSTON FARRENHEIT	The Summit Houston, Texas	Oct. 21	\$249,795 \$17.50	14,274 15,000	PACE Concerts
FLEETWOOD MAC CRUZADOS	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Oct. 25	\$249,557 \$18.50/\$17.50	13,537 17,888	Monarch Entertainment Bureau John Scher Presents Larry Vaughn Presents
FLEETWOOD MAC CRUZADOS	Joe Louis Arena Detroit, Mich.	Oct. 17	\$241,378 \$17.50	13,793 sellout	Brass Ring Prods.
HEART BOURGEOIS TAGG	Richfield Coliseum Cleveland, Ohio	Oct. 23	\$224,281 \$17	13,193 16,825	Belkin Prods.
FLEETWOOD MAC CRUZADOS	Richfield Coliseum Cleveland, Ohio	Oct. 13	\$222,816 \$16.50	13,504 16,825	Belkin Prods.
BOSTON FARRENHEIT	Devaney Sports Center Univ. of Nebraska Lincoln, Neb.	Oct. 25	\$220,963 \$17.50	12,733 sellout	Contemporary Presentations
KENNY ROGERS T. GRAHAM BROWN RONNIE MILSAP BARBARA MANDRELL	The Summit Houston, Texas	Oct. 24	\$219,365 \$22.65/\$19.65/\$17.65	11,055 17,000	C.K. Spurlock Presents
HOWIE MANDEL LOU DINOS	Radio City Music Hall New York, N.Y.	Oct. 23	\$219,130 \$20/\$17.50	11,748 sellout	Radio City Music Hall Prods.
AEROSMITH DOKKEN	Maple Leaf Gardens Toronto, Ont. Canada	Oct. 20	\$203,779 \$22.50	11,955 12,500	Concert Prods. International
HEART BOURGEOIS TAGG	Baltimore Arena Baltimore, Md.	Oct. 24	\$184,818 \$17.50	10,991 13,975	Up Front Promotions
BOSTON FARRENHEIT	Kansas Coliseum Wichita, Kan.	Oct. 24	\$182,368 \$17.50	10,602 sellout	Contemporary Prods.
AEROSMITH DOKKEN	Rochester Community War Memorial Rochester, N.Y.	Oct. 24	\$166,276 \$16.50/\$15.50	10,718 sellout	Monarch Entertainment Bureau John Scher Presents
AEROSMITH DOKKEN	Buffalo Memorial Auditorium Buffalo, N.Y.	Oct. 17	\$164,060 \$17.50/\$16.50	10,254 11,000	Magic City Prods.
MOTLEY CRUE WHITESNAKE	Winnipeg Arena Winnipeg, Man. Canada	Oct. 21	\$163,912 \$20.75	10,364 12,000	Concert Prods. International Donald K. Donald Prods. Nite Out Entertainment
HEART BOURGEOIS TAGG	Rochester Community War Memorial Rochester, N.Y.	Oct. 17	\$150,477 \$17.50/\$16.50	9,118 10,000	Magic City Prods.
SMOKEY ROBINSON REGINA BELLE	Radio City Music Hall New York, N.Y.	Oct. 21-22	\$147,235 \$25/\$22.50	6,289 11,748	Radio City Music Hall Prods.
GEORGE STRAIT KATHY MATTEA	McNichols Arena Denver, Colo.	Oct. 23	\$142,200 \$17	9,107 11,500	Varnell Enterprises
DEF LEPPARD TESLA	Baltimore Arena Baltimore, Md.	Oct. 9	\$138,089 \$16.50	8,685 13,975	C.D.P.
GEORGE STRAIT KATHY MATTEA	Arena, Salt Palace Center Salt Lake City, Utah	Oct. 22	\$133,500 \$15/\$14	9,003 9,750	Varnell Enterprises
LYNYRD SKYNYRD THE ROSSINGTON BAND	The Arena St. Louis, Mo.	Oct. 22	\$130,256 \$15.50	9,540 12,200	Contemporary Prods.
AEROSMITH DOKKEN	Arena, Glens Falls Civic Center Glens Falls, N.Y.	Oct. 25	\$128,898 \$16.50	7,812 sellout	Frank J. Russo
THE CARS ICEHOUSE	Sundome Univ. of South Florida Tampa, Fla.	Oct. 23	\$124,856 \$16.50	7,973 8,800	Silver Star Prods.
SUZANNE VEGA JUDY TENUTA STEVE MULLEN	Radio City Music Hall New York, N.Y.	Oct. 26	\$122,965 \$22.50/\$20	5,874 sellout	Radio City Music Hall Prods.

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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	3	LOVIN' YOU	THE O'JAYS	1
2	1	BAD	MICHAEL JACKSON	2
3	5	YOU AND ME TONIGHT	DEJA	3
4	7	HEART OF GOLD	BERT ROBINSON	5
5	2	WE'VE ONLY JUST BEGUN	GLENN JONES	14
6	8	ANGEL	ANGELA WINBUSH	4
7	6	I DON'T THINK THAT MAN SHOULD SLEEP ALONE	RAY PARKER JR.	15
8	11	DOWNTOWN	LILLO THOMAS	16
9	9	I WONDER WHO SHE'S SEEING NOW	THE TEMPTATIONS	7
10	14	DON'T GO	MARLON JACKSON	6
11	4	DON'T YOU WANT ME	JODY WATLEY	17
12	18	SO MANY TEARS	REGINA BELLE	12
13	26	SKELETONS	STEVIE WONDER	8
14	17	BE YOURSELF	WHODINI WITH MILLIE JACKSON	20
15	15	MY LOVE IS DEEP	LACE	10
16	27	SYSTEM OF SURVIVAL	EARTH, WIND & FIRE	13
17	21	(BABY TELL ME) CAN YOU DANCE	SHANICE WILSON	9
18	10	JUST GETS BETTER WITH TIME	THE WHISPERS	30
19	22	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	18
20	23	CERTIFIED TRUE	THE BAR-KAYS	11
21	30	CRITICIZE	ALEXANDER O'NEAL	19
22	32	LET'S START LOVE OVER	MILES JAYE	21
23	19	LET ME BE THE ONE	EXPOSE	36
24	38	CATCH ME (I'M FALLING)	PRETTY POISON	28
25	13	DINNER WITH GERSHWIN	DONNA SUMMER	37
26	34	GAMES	SHALAMAR	22
27	—	SHO' YOU RIGHT	BARRY WHITE	25
28	12	(YOU'RE PUTTIN') A RUSH ON ME	STEPHANIE MILLS	53
29	36	HOLDING ON	JONATHAN BUTLER	23
30	—	I AIN'T NO JOKE	ERIC B. & RAKIM	39
31	—	I WANT TO BE YOUR MAN	ROGER	24
32	39	THE REAL THING	JELLYBEAN FEATURING STEVEN DANTE	49
33	—	LUV'S PASSION AND YOU	CHAD	26
34	—	HARD DAY	GEORGE MICHAEL	32
35	—	IF YOU LET ME STAY	TERENCE TRENT D'ARBY	29
36	—	MY FOREVER LOVE	LEVERT	27
37	20	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	61
38	16	JUST THAT TYPE OF GIRL	MADAME X	60
39	28	NO ONE IN THE WORLD	ANITA BAKER	65
40	25	CINDERFELLA DANA DANE	DANA DANE	68

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	LOVIN' YOU	THE O'JAYS	1
2	3	ANGEL	ANGELA WINBUSH	4
3	4	YOU AND ME TONIGHT	DEJA	3
4	7	DON'T GO	MARLON JACKSON	6
5	1	BAD	MICHAEL JACKSON	2
6	6	HEART OF GOLD	BERT ROBINSON	5
7	11	I WONDER WHO SHE'S SEEING NOW	THE TEMPTATIONS	7
8	12	CERTIFIED TRUE	THE BAR-KAYS	11
9	13	(BABY TELL ME) CAN YOU DANCE	SHANICE WILSON	9
10	14	SKELETONS	STEVIE WONDER	8
11	10	MY LOVE IS DEEP	LACE	10
12	19	SYSTEM OF SURVIVAL	EARTH, WIND & FIRE	13
13	17	GAMES	SHALAMAR	22
14	16	SO MANY TEARS	REGINA BELLE	12
15	15	HOLDING ON	JONATHAN BUTLER	23
16	20	CRITICIZE	ALEXANDER O'NEAL	19
17	22	I WANT TO BE YOUR MAN	ROGER	24
18	18	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	18
19	23	LET'S START LOVE OVER	MILES JAYE	21
20	26	SHO' YOU RIGHT	BARRY WHITE	25
21	25	LUV'S PASSION AND YOU	CHAD	26
22	27	MY FOREVER LOVE	LEVERT	27
23	29	SHE'S FLY	TONY TERRY	31
24	24	BE YOURSELF	WHODINI WITH MILLIE JACKSON	20
25	32	I LIVE FOR YOUR LOVE	NATALIE COLE	33
26	31	WHAT'S TOO MUCH	SMOKEY ROBINSON	35
27	33	IF YOU LET ME STAY	TERENCE TRENT D'ARBY	29
28	36	I COULDN'T BELIEVE IT	DAVID RUFFIN & EDDIE KENDRICK	38
29	9	DOWNTOWN	LILLO THOMAS	16
30	34	LOVER'S LANE	GEORGIO	34
31	30	SWEETER THAN CANDY (FROM "PENITENTIARY III")	THE GAP BAND	40
32	8	DON'T YOU WANT ME	JODY WATLEY	17
33	37	RESERVATIONS FOR TWO	DIONNE & KASHIF	42
34	5	I DON'T THINK THAT MAN SHOULD SLEEP ALONE	RAY PARKER JR.	15
35	—	I DO YOU	THE JETS	41
36	—	IF YOU CAN DO IT: I CAN TOO!!	MELI'SA MORGAN	45
37	38	HARD DAY	GEORGE MICHAEL	32
38	—	(I WANNA GET) CLOSE TO YOU	VANESSE THOMAS	47
39	—	LOVE IS FOR SUCKERS (LIKE ME AND YOU)	FULL FORCE	46
40	—	DID I DREAM YOU	TAWATHA	50

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (11)	13
Def Jam (2)	
WARNER BROS. (4)	11
Geffen (3)	
Qwest (2)	
Paisley Park (1)	
Tommy Boy (1)	
RCA (6)	9
Jive (3)	
MCA	8
ARISTA (6)	7
Jive (1)	
ATLANTIC (5)	7
21 Records (1)	
Island (1)	
E.P.A.	7
Epic (5)	
Portrait (1)	
Tabu (1)	
CAPITOL	6
MOTOWN	6
A&M	3
EMI-MANHATTAN (2)	3
P.I.R. (1)	
POLYGRAM	3
Mercury (2)	
Wing (1)	
4TH & B'WAY	2
SOLAR	2
VIRGIN	2
CHRYSALIS	1
ELEKTRA	1
FRESH/SLEEPING BAG	1
JAM PACKED	1
NEXT PLATEAU	1
POW WOW	1
PROFILE	1
REPRISE	1
SELECT	1
SUTRA	1
Fever (1)	
WARLOCK	1
Ligosa (1)	

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

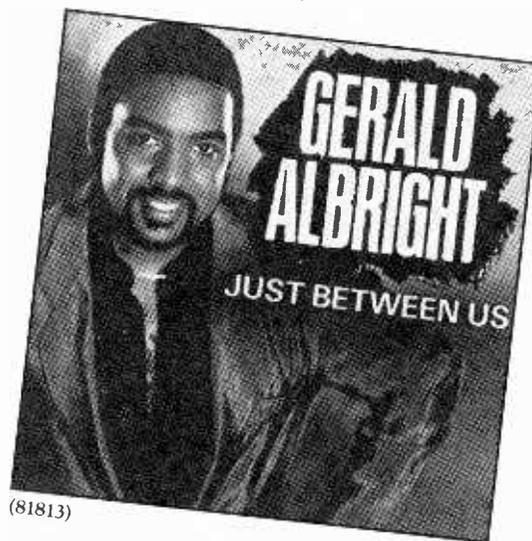
TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
63 AIN'T NO NEED TO WORRY	(WB, ASCAP/Silver Sun, ASCAP)	
59 ALL IN THE NAME OF LOVE	(Marvin L. Winans, ASCAP/Zomba, ASCAP)	
4 ANGEL	(Irving, BMI/Ljesrika, BMI) CPP/ALM	
98 AUTOMATIC	(Angel Notes, ASCAP/WB, ASCAP)	
54 BABY, BE MINE	(Breezer, ASCAP/Frustration, BMI/Ackee, ASCAP/Island, BMI)	
9 (BABY TELL ME) CAN YOU DANCE	(BMC, UK)	
2 BAD	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	
20 BE YOURSELF	(Mijac, BMI/Warner-Tamerlane, BMI)	
83 BECAUSE OF YOU	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI) CPP	
99 B.Y.O.B. (BRING YOUR OWN BABY)	(Amber/Disco Fever, ASCAP/Red Instructional, ASCAP)	
94 CASANOVA	(Kermy, BMI/Hip Trip, BMI)	
28 CATCH ME (I'M FALLING)	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
11 CERTIFIED TRUE	(Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP)	
68 CINDERFELLA DANA DANE	(Zomba, ASCAP/Willesden, BMI)	
69 COLD SPENDING MY MONEY	(Protons, ASCAP/Turn Out Brothers, ASCAP)	
96 COLD STUPID (FROM "PENITENTIARY III")	(Robert Hill, BMI)	
95 COME MY WAY	(I Couldn't Believe It (Tight Squeeze, BMI)	
72 CDME OVER	(Meow Baby, ASCAP/Rick Kelly, BMI)	
50 DID I DREAM YOU	(Jay King IV, BMI)	
61 DIDN'T WE ALMOST HAVE IT ALL	(Raydiola, ASCAP)	
37 DINNER WITH GERSHWIN	(A La Mode, ASCAP)	
100 DO YOU HAVE TO GO	(O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Nelana, BMI)	
	(Deede De, ASCAP/MCA, ASCAP/Uncity, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP)	
	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
	(Mtume, BMI/Number 9, ASCAP)	
	(Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) CPP	
	(Geffen, ASCAP/Rutland Road, ASCAP)	
	(D'Arby, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI) CPP	
	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
	(Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP)	
	(Zomba, ASCAP/Willesden, BMI)	
	(Robert Hill, BMI)	
	(I Couldn't Believe It (Tight Squeeze, BMI)	
	(Meow Baby, ASCAP/Rick Kelly, BMI)	
	(Jay King IV, BMI)	
	(Raydiola, ASCAP)	
	(A La Mode, ASCAP)	
	(O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Nelana, BMI)	
	(Deede De, ASCAP/MCA, ASCAP/Uncity, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP)	
	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
	(Mtume, BMI/Number 9, ASCAP)	
	(Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) CPP	
	(Geffen, ASCAP/Rutland Road, ASCAP)	
	(D'Arby, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI) CPP	
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	(Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP)	
	(Zomba, ASCAP/Willesden, BMI)	
	(Robert Hill, BMI)	
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	(Deede De, ASCAP/MCA, ASCAP/Uncity, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP)	

GERALD ALBRIGHT

An extraordinary talent; an inimitable sound;
an unbeatable new record.

JUST BETWEEN US is Gerald Albright's debut,
and just between us, we're convinced it's a smash.

Watch for Gerald on tour now with Anita Baker's band.



(81813)

the first single:
"So Amazing"

(7-89163) (0-86637)
(DMD 1110)

Produced by Gerald Albright
for Bright Music
Management and Direction:
Raymond A. Shields, II



On Atlantic Records,
Cassettes and Compact Discs

FOR WEEK ENDING NOVEMBER 7, 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
				★ ★ NO. 1 ★ ★	
1	1	1	7	MICHAEL JACKSON EPIC QE 40600/E.P.A. (CD)	BAD
				6 weeks at No. One	
2	3	3	12	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
3	2	2	20	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
4	4	4	12	LEVERT ● ATLANTIC 1-81773 (8.98) (CD)	THE BIG THROWDOWN
5	6	7	11	UTFO SELECT SEL 21619 (8.98) (CD)	LETHAL
6	7	9	11	DANA DANE PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
7	5	5	20	WHITNEY HOUSTON ▲ ⁴ ARISTA 8405 (8.98) (CD)	WHITNEY
8	12	15	21	THE O'JAYS P.J.R. ST 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
9	11	10	13	ERIC B. & RAKIM 4TH & B'WAY B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
10	10	11	17	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
11	8	6	21	L.L. COOL J ▲ DEF JAM FC 47093/COLUMBIA (CD)	BIGGER & DEFFER
12	9	8	24	THE WHISPERS ● SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
13	16	24	3	WHODINI JIVE JL-8494/ARISTA (8.98) (CD)	OPEN SESAME
14	14	14	33	SMOKEY ROBINSON ● MOTOWN 6626 ML (8.98) (CD)	ONE HEARTBEAT
15	13	13	22	THE FAT BOYS ● TIN PAN APPLE 831 948-1/POLYDOR (8.98) (CD)	CRUSHIN'
16	23	38	3	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
17	18	17	83	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
18	17	21	29	LILLO THOMAS CAPITOL ST-12450 (8.98) (CD)	LILLO
19	20	20	33	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
20	29	48	3	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (8.98)	SHARP
21	19	18	61	KENNY G. ▲ ARISTA AL8-8427 (8.98) (CD)	DUOTONES
22	22	25	5	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
23	15	12	13	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
24	21	16	32	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS
25	25	19	26	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
26	24	22	53	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
27	54	—	2	HEAVY D. & THE BOYZ MCA 5986 (8.98)	LIVING LARGE ...
28	28	23	28	PRINCE ▲ PAISLEY PARK 1-25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
29	37	44	4	RAY PARKER JR. GEFEN GHS 241 24/WARNER BROS. (8.98) (CD)	AFTER DARK
30	33	35	36	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
31	39	57	3	MARLON JACKSON CAPITOL CLT 46942 (8.98)	BABY TONIGHT
32	30	33	8	MADAME X ATLANTIC 81774 (8.98) (CD)	MADAME X
33	26	26	46	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
34	32	27	22	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
35	35	30	10	COLONEL ABRAMS MCA 42029 (8.98) (CD)	YOU AND ME EQUALS US
36	43	56	4	BERT ROBINSON CAPITOL CLX 46921 (8.98)	NO MORE COLD NIGHTS
37	55	74	3	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (8.98)	CONTAGIOUS
38	27	36	29	GEORGIO MOTOWN 6229 (8.98)	SEXAPPEAL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	34	45	15	SHALAMAR SOLAR ST 72556 (8.98)	CIRCUMSTANTIAL EVIDENCE
40	31	29	31	MARVIN SEASE LONDON 830 794-1/POLYGRAM	MARVIN SEASE
41	40	31	55	LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD)	GIVE ME THE REASON
42	38	28	20	4 BY FOUR CAPITOL ST 12560 (8.98) (CD)	4 BY FOUR
43	44	40	21	REGINA BELLE COLUMBIA BFC 49537 (CD)	ALL BY MYSELF
44	36	34	7	THE WINANS QWEST 125510/WARNER BROS. (8.98) (CD)	DECISIONS
45	41	32	14	ICE-T SIRE 25602-1/WARNER BROS. (8.98)	RHYME PAYS
46	47	50	11	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
47	NEW ▶	—	1	BARRY WHITE A&M SP 5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
48	60	—	2	MILES JAYE ISLAND 90615 (8.98) (CD)	MILES
49	42	46	12	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
50	45	41	18	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580-1 (9.98) (CD)	COLLABORATION
51	48	42	32	SURFACE COLUMBIA 40374 (CD)	SURFACE
52	46	37	21	THE ISLEY BROTHERS WARNER BROS. 25586-1 (8.98) (CD)	SMOOTH SAILIN'
53	63	68	3	DONNA SUMMER GEFEN 24102/WARNER BROS. (8.98) (CD)	ALL SYSTEMS GO
54	51	52	6	SHERRICK WARNER BROS. 25576-1 (8.98) (CD)	SHERRICK
55	57	66	3	STEADY B JIVE 1000-1-J/RCA (8.98)	WHAT'S MY NAME
56	53	53	28	ATLANTIC STARR ● WARNER BROS. 1-25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
57	NEW ▶	—	1	SHANICE WILSON A&M SP 51 28 (8.98) (CD)	DISCOVERY
58	69	58	27	PUBLIC ENEMY DEF JAM BFC 49658/COLUMBIA	YO! BUM RUSH THE SHOW
59	50	55	5	STEVE ARRINGTON EMI-MANHATTAN MLT 46903 (8.98) (CD)	JAM PACKED
60	NEW ▶	—	1	TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
61	52	47	89	JANET JACKSON ▲ ⁴ A&M SP-5106 (9.98) (CD)	CONTROL
62	58	39	14	DAVY D DEF JAM BFC 40657/COLUMBIA	DAVY'S RIDE
63	70	—	2	LACE WING 833 451-1 Y-1/POLYGRAM (8.98) (CD)	SHADES OF LACE
64	74	—	2	CHICO DEBARGE MOTOWN 6249 ML (8.98)	KISS SERIOUS
65	68	—	2	DEJA VIRGIN 90601-1 (8.98)	SERIOUS
66	64	64	14	VANESE THOMAS GEFEN GHS 24 141/WARNER BROS. (8.98) (CD)	VANESE
67	67	60	61	PHYLLIS HYMAN P.J.R. ST 53029/EMI-MANHATTAN (9.98) (CD)	LIVING ALL ALONE
68	61	54	10	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
69	59	71	14	BE BE & CE CE WINANS CAPITOL ST 12573 (8.98)	BE BE & CE CE WINANS
70	49	51	25	BABYFACE SOLAR ST-72552 (8.98)	LOVERS
71	NEW ▶	—	1	SCHOOLLY D JIVE 1066-1-J/RCA (8.98)	SATURDAY NIGHT - THE ALBUM
72	NEW ▶	—	1	THE CONTROLLERS MCA 42043 (8.98)	FOR THE LOVE OF MY WOMAN
73	73	—	2	BOOGIE DOWN PRODUCTIONS B BOY 4787 (8.98)	CRIMINAL MINDED
74	65	49	55	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
75	56	43	15	MC SHAN COLD CHILLIN CCLP 500/PRISM (8.98)	DOWN BY LAW

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.

BLACK

Minnesota Salutes Its Best In Black Music



Herb's Turn. A&M Records co-founder Herb Alpert was among the celebrity presenters at the MBMA bash. Other presenters included artists Sue Ann Carwell, Brown Mark, and Sir Casey Terry.



It's About Time. Morris Day preens during the reunion performance by Time at the sixth annual Minnesota Black Musician Awards Oct. 2 at Roy Wilkins Auditorium in St. Paul.



Super Sub. Sheila E. stands in for local superstar Prince, who was inducted into the MBMA Hall Of Fame along with Andre Cymone.



Good As Gold. Alexander O'Neal, left, receives a gold "Hearsay" album from his manager, Craig Rice. O'Neal also performed during the gala evening.



Terry Jams. The ubiquitous Terry Lewis performs on bass during the Time reunion. Lewis and his partner, Jimmy Jam, were honored as MBMA artists of the year.



VIP Treatment. Cherrelle takes time out to meet the press. Other celebrities on hand for the awards included Sugar Ray Leonard and host Jerome Benton.

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AND

REAL MAN

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Tough Guys Don't Dance
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Salina Enterprises
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	CLUB PLAY	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
①	3	4	4	BAD (REMIX) EPIC 49 07462/E.P.A.	◆ MICHAEL JACKSON 1 week at No. One
2	1	2	6	CAUSING A COMMOTION (REMIX) SIRE 0-20762/WARNER BROS.	◆ MADONNA
3	4	5	10	IT'S A SIN EMI-MANHATTAN V-19256	◆ PET SHOP BOYS
④	7	9	8	TELL IT TO MY HEART ARISTA ADI-9611	TAYLOR DAYNE
5	5	8	10	MY LOVE IS GUARANTEED NEXT PLATEAU NP 50067	SYBIL
⑥	14	24	3	SYSTEM OF SURVIVAL (REMIX) COLUMBIA 44 07475	◆ EARTH, WIND & FIRE
7	2	1	8	THE REAL THING (REMIX) CHRYSALIS 4V9 43171	◆ JELLYBEAN FEATURING STEVEN DANTE
8	6	10	7	THE OPERA HOUSE MINIMAL MIN-2/CRIMINAL	JACK E. MAKOSSA
9	10	14	6	ROADBLOCK A&M SP-12250	◆ STOCK, AITKEN, WATERMAN
⑩	13	17	5	LOVER'S LANE (REMIX) MOTOWN 4592MG	◆ GEORGIO
⑪	12	16	6	MILITARY DRUMS CURB 7172/MCA	◆ HUBERT KAH
⑫	15	19	4	HARD DAY (REMIX) COLUMBIA 44 07466	GEORGE MICHAEL
⑬	17	28	4	ANIMAL MAGIC (REMIX) CAPITOL V-15334	◆ BELOUIS SOME
⑭	23	31	4	SHAKE YOUR LOVE (REMIX) ATLANTIC 0-86651	DEBBIE GIBSON
⑮	27	46	3	THE NIGHT YOU MURDERED LOVE MERCURY 888 864-1/POLYGRAM	◆ ABC
16	8	7	7	JUST THAT TYPE OF GIRL ATLANTIC 0-86672	◆ MADAME X
⑰	18	22	6	(BABY TELL ME) CAN YOU DANCE A&M SP-12235	SHANICE WILSON
18	16	21	7	HERE TO GO/DON'T ARGUE EMI-MANHATTAN V-56067	◆ CABARET VOLTAIRE
⑲	21	27	5	PUMP UP THE VOLUME IMPORT (4.AD.UK)	◆ M.A.R.R.S.
⑳	30	38	3	NEVER BE THE SAME MCA 23797	THE BREAKFAST CLUB
㉑	25	30	5	DEVOTION ATLANTIC 0-86652	TEN CITY
㉒	24	26	5	DISORDERLY CONDUCT/ARABIAN KNIGHTS TIN PAN APPLE 885-981-1/POLYGRAM	LATIN RASCALS
23	20	23	6	YOU AND ME TONIGHT VIRGIN 0-96755/ATLANTIC	◆ DE JA
24	11	12	8	WHEN YOU GONNA RCA 6548-1-RD	RICK AND LISA
25	9	3	9	DON'T YOU WANT ME (REMIX) MCA 23785	◆ JODY WATLEY
⑳	28	36	4	BECAUSE OF YOU FEVER SF 819/SUTRA	THE COVER GIRLS
⑳	35	43	3	TURN IT UP SIRE 0-20671/WARNER BROS.	◆ MICHAEL DAVIDSON
28	31	34	4	JUST LIKE HEAVEN (REMIX) ELEKTRA 0-66793	THE CURE
⑳	34	44	3	TRAMP/PUSH IT NEXT PLATEAU NP 50063	◆ SALT-N-PEPA
30	26	29	6	I THINK WE'RE ALONE NOW (REMIX) MCA 23793	◆ TIFFANY
⑳	47	—	2	AFTERGLOW (REMIX) CAPITOL V-15349	TINA TURNER
⑳	40	—	2	NEVER LET ME DOWN AGAIN/PLEASURE LITTLE TREASURE SIRE 0-20783/WARNER BROS.	◆ DEPECHE MODE
⑳	48	—	2	JOIN IN THE CHANT (REMIX) GEFEN 0-20786/WARNER BROS.	NITZER EBB
⑳	49	—	2	NO NO LOVE PROFILE PRO-7166	RHONDA PARRIS
⑳	41	47	5	SATURN GIRL/LOVE IT BIG TIME 6068-1-BD	SOCIETY
⑳	NEW	1	1	I CAN'T LET GO DICE TGR 1017	CELI BEE
⑳	39	50	3	EASIER SAID THAN DONE (REMIX) ATCO 0-96746/ATLANTIC	VANILLA MIX
38	36	32	5	LET'S WORK (REMIX) COLUMBIA 44 06926	◆ MICK JAGGER
⑳	NEW	1	1	POP GOES THE WORLD MERCURY 888 859-1/POLYGRAM	◆ MEN WITHOUT HATS
40	44	45	4	NOTHING'S GONNA STOP ME NOW JIVE 1071-1-JD	◆ SAMANTHA FOX
⑳	NEW	1	1	IF YOU SHOULD NEED A FRIEND QUARK 006	BLAZE
⑳	NEW	1	1	CRITICIZE (REMIX) TABU 429 07469/E.P.A.	◆ ALEXANDER O'NEAL
43	43	—	2	DOWNTOWN/I'M IN LOVE (REMIX) CAPITOL V-15331	LILLO THOMAS
44	19	6	11	TRUE FAITH (REMIX) QWEST 0-20733/WARNER BROS.	◆ NEW ORDER
45	42	41	3	MY BABY LOVES ME JUMP STREET JS-1011	TONY LEE
⑳	NEW	1	1	LET'S GO SLEEPING BAG SLX-29	NOCERA
47	22	13	8	DINNER WITH GERSHWIN (REMIX) GEFEN 0-20635/WARNER BROS.	◆ DONNA SUMMER
⑳	NEW	1	1	SWEET SOMEBODY 21 RECORDS 0-96745/ATLANTIC	DONNA ALLEN
⑳	NEW	1	1	SKELETONS MOTOWN 4593MG	◆ STEVIE WONDER
⑳	NEW	1	1	MISUNDERSTOOD COLUMBIA 44 06936	MICO WAVE

BREAKOUTS

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

1. THE MOTION OF LOVE GENE LOVES JEZEBEL GEFEN
2. LIPS LIKE SUGAR (REMIX) ECHO AND THE BUNNYMEN SIRE
3. WE'LL BE TOGETHER (REMIX) STING A&M
4. LOVE CHILD (REMIX) JAMIE DEAN CAPITOL
5. SO EMOTIONAL (REMIX) WHITNEY HOUSTON ARISTA
6. SO THE STORY GOES (REMIX) LIVING IN A BOX CHRYSALIS
7. THE GUN D.A.F. JCI & ASSOCIATED LABELS
8. THIS CORROSION SISTERS OF MERCY ELEKTRA
9. I CAN'T HELP IT (REMIX)/MR.SLEAZE BANANARAMA LONDON
10. THE RIGHT STUFF BRYAN FERRY REPRISÉ

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	12-INCH SINGLES SALES	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
①	1	5	3	BAD (REMIX) EPIC 49 07462/E.P.A.	◆ MICHAEL JACKSON 2 weeks at No. One
②	2	1	6	CAUSING A COMMOTION (REMIX) SIRE 0-20762/WARNER BROS.	◆ MADONNA
③	3	6	8	THE REAL THING (REMIX) CHRYSALIS 4V9 43171	◆ JELLYBEAN FEATURING STEVEN DANTE
④	5	8	9	DON'T YOU WANT ME (REMIX) MCA 23785	◆ JODY WATLEY
5	4	4	11	POUR IT ON (REMIX) ELEKTRA 0-66795	MASON
⑥	6	11	8	SOMETHING TELLS ME 23 WEST 0-86670/ATLANTIC	TIGER MOON
⑦	14	22	4	SHAKE YOUR LOVE (REMIX) ATLANTIC 0-86651	DEBBIE GIBSON
⑧	11	17	7	I THINK WE'RE ALONE NOW (REMIX) MCA 23793	◆ TIFFANY
⑨	12	26	6	TELL IT TO MY HEART ARISTA ADI-9611	TAYLOR DAYNE
10	10	12	7	BREAKOUT (REMIX) MERCURY 888 188-1/POLYGRAM	◆ SWING OUT SISTER
⑪	13	15	8	MY LOVE IS GUARANTEED NEXT PLATEAU NP 50067	SYBIL
⑫	16	18	6	DEVOTION ATLANTIC 0-86652	TEN CITY
⑬	19	30	6	LET ME BE THE ONE (REMIX) ARISTA ADI-9618	◆ EXPOSE
⑭	20	25	5	LOVER'S LANE (REMIX) MOTOWN 4592MG	◆ GEORGIO
15	9	10	12	PARTY YOUR BODY LMR 4000	STEVIE B
16	7	2	14	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC	◆ PRETTY POISON
17	8	3	11	LOST IN EMOTION (REMIX) COLUMBIA 44-06872	◆ LISA LISA & CULT JAM
18	15	14	10	JUST THAT TYPE OF GIRL ATLANTIC 0-86672	◆ MADAME X
⑲	24	36	3	HARD DAY (REMIX) COLUMBIA 44-07466	GEORGE MICHAEL
⑳	28	39	5	NOTHING'S GONNA STOP ME NOW JIVE 1071-1-JD/RCA	◆ SAMANTHA FOX
21	17	13	10	TRUE FAITH (REMIX) QWEST 0-20733/WARNER BROS.	◆ NEW ORDER
22	23	20	9	IT'S A SIN EMI-MANHATTAN V-19256	◆ PET SHOP BOYS
23	18	7	15	FULL CIRCLE (REMIX) ATLANTIC 0-86674	COMPANY B
⑳	30	—	2	I DON'T CARE FOR YOU PIZAZZ PPI 3004	GENUINE PARTS
25	21	16	7	DINNER WITH GERSHWIN (REMIX) GEFEN 0-20635/WARNER BROS.	◆ DONNA SUMMER
26	25	21	7	ALWAYS DOESN'T MEAN FOREVER CAPITOL V-15328	HAZELL DEAN
⑳	NEW	1	1	SYSTEM OF SURVIVAL (REMIX) COLUMBIA 44 07475	◆ EARTH, WIND & FIRE
⑳	38	—	2	SUGAR FREE EPIC 49 06864/E.P.A.	◆ WA WA NEE
⑳	26	28	7	SCARS OF LOVE TOMMY BOY TB 902	TKA
⑳	36	46	4	PUMP UP THE VOLUME IMPORT (4.AD.UK)	◆ M.A.R.R.S.
31	22	19	8	MUSIC OUT OF BOUNDS ATLANTIC 0-86669	STACEY Q
32	31	41	4	DISORDERLY CONDUCT/ARABIAN KNIGHTS TIN PAN APPLE 885-981-1/POLYGRAM	LATIN RASCALS
33	37	44	4	JUST LIKE HEAVEN (REMIX) ELEKTRA 0-66793	THE CURE
⑳	40	48	15	DO IT PROPERLY GROOVELINE GRL 5001	2 PUERTO RICANS A BLACKMAN & A DOMINICAN
35	32	23	15	CASANOVA ATLANTIC 0-86673	◆ LEVERT
36	34	43	5	THE OPERA HOUSE MINIMAL MIN-1/CRIMINAL	JACK E. MAKOSSA
⑳	46	—	2	I WILL 23 WEST 0-96747/ATLANTIC	LORI
⑳	50	50	3	ROADBLOCK A&M SP-12250	◆ STOCK, AITKEN, WATERMAN
⑳	NEW	1	1	YOU AND ME TONIGHT VIRGIN 0-96755/ATLANTIC	◆ DE JA
40	27	27	6	YOU'RE NO GOOD FOR ME NEXT PLATEAU NP 50066	KELLY CHARLES
⑳	45	—	2	BE YOURSELF JIVE JDI-9628/ARISTA	◆ WHODINI
42	29	9	16	BE MINE TONIGHT ATLANTIC 0-86675	PROMISE CIRCLE
43	35	24	20	SILENT MORNING (REMIX) 4TH & B'WAY BWAY-439/ISLAND	◆ NOEL
44	42	—	2	BECAUSE OF YOU FEVER SF 819/SUTRA	THE COVER GIRLS
⑳	47	—	2	DOWNTOWN/I'M IN LOVE (REMIX) CAPITOL V-15331	LILLO THOMAS
⑳	NEW	1	1	IF YOU LET ME STAY COLUMBIA 44 07450	◆ TERENCE TRENT D'ARBY
47	43	45	13	JUMP START (REMIX) EMI-MANHATTAN V-56053	◆ NATALIE COLE
⑳	NEW	1	1	NEVER LET ME DOWN AGAIN/PLEASURE LITTLE TREASURE SIRE 0-20783/WARNER BROS.	◆ DEPECHE MODE
⑳	NEW	1	1	EASIER SAID THAN DONE (REMIX) ATCO 0-96746/ATLANTIC	VANILLA MIX
50	48	—	2	LET'S WORK (REMIX) COLUMBIA 44 06926	◆ MICK JAGGER

BREAKOUTS

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

1. THE RIGHT STUFF BRYAN FERRY REPRISÉ
2. WE'LL BE TOGETHER (REMIX) STING A&M
3. LET'S GO NOCERA SLEEPING BAG
4. THE MOTION OF LOVE GENE LOVES JEZEBEL GEFEN
5. MILITARY DRUMS HUBERT KAH CURB
6. I'M SUPPOSED TO HAVE SEX WITH YOU TONIO K. A&M

○ 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.

CBS Offers 12-Inch Series Featuring Classic Cuts

RHYME AND REASON: CBS has finally unleashed the first batch of its 12-inch Mixed Master Dance Classic Series records (Billboard, Sept. 26). For those who remember and others who missed the singles the first time around, these releases will surely be welcome. The **Jones Girls'** "You're Gonna Make Me Love Somebody Else" b/w **McFadden & Whitehead's** "Ain't No Stopping Us Now" and **Dan Hartman's** "Instant Replay" b/w "Vertigo/Re-light My Fire" are unquestionably timeless. Also included in the initial shipment are titles from the **Clash**, **Gary's Gang**, **MFSB**, **Herbie Hancock**, **Teena Marie**, the **Jacksons**, **S.O.S. Band**, **Barbra Streisand**, and **Heatwave**. These dance treasures are just highlights; much more can't-live-without vinyl has been promised for future release.

NEW: The hot production/song-writing sibling team of **Reggie & Vincent Calloway** ("Jump Start," "Casanova") works wonders on a new release from **Gladys Knight & the Pips**. "Love Overboard" (MCA) finds the quartet sounding as good as ever within a comfortable mid-tempo r&b groove... "If You Can Do It: I Can Too!" (Capitol) from favorite **Melissa Morgan** combines a sinuous rhythm with an equally compelling delivery... The much imitated but never quite duplicated **Colonel Abrams** slows the pace a bit on "Nameless" (MCA), which features his usual charismatic style and performance... **Stevie Wonder's** "Skeletons" (Motown) retains the retrospective r&b feel of his older material in its extended mix... "In The Midnight Hour" (Motown) from **Wilson Pickett** has been remixed with additional production by

Bruce Forest and should bounce up the charts once again in its newly recorded technopop version... *Finally* out domestically and without fear of legal recrimination is one of the best dance records of the year, "Pump Up The Volume" (4th & B'Way) by **M/A/R/R/S**. It has been remixed once again (what number is this one?) and includes special bonus beats and instrumental versions for your spinning pleasure (love the "Din Daa Daa" and "Loveride" samples); don't forget that it's coupled with a terrific remix/edit of "Anitina (First Time I See She Dance)" as well.

DOIN' IT PROPERLY: Imports of considerable merit this week include **L.A. Mix's** "Don't Stop" (Breakout/A&M), an absolutely fierce reiteration of a classic MFSB track that incorporates edits of old faves in three mixes; note the "Over Dubbin'" version... "Bad On The Mike" (London) is a rap set to **Michael Jackson's** "Bad" instrumental track. It works, surprisingly, thanks to **Simon Harris**... Also out is **This Year's Model** with "Who's That Mix" (Debut), a semi-house medley tribute to **Madonna**. But the real gem is its flip, "No Big Deal," a churning instrumental with a catchy hook that may remind some of War's "Galaxy"... By George, even London grooves!

MOVE THE CROWD: Before long you should find yourself playing "Females (Get On Up)" (TVT; 212-929-0570) from the U.K. hip-hop female act the **Cookie Crew**. With the persistent rhymes and attitude of **Salt-N-Pepa** along a killer "rare-groove" backing, homegirls **Suzie Q** and **Remedee** (they employ their



by Bill Coleman

own female DJ and human beatbox) should undoubtedly score stateside with no crumbs to spare... The Connecticut (!?) trio **Skinny Boys** makes a notable debut on the Jive/RCA label with "Skinny & Proud," a heavily rhythmic signature rap that is backed with the harder "Rip The Cut, Part II"... From the West Coast comes the newly remixed "Somebody's Gotta Do It (Pimpin' Ain't Easy!!)" (Sire), the latest offering of the lawless **Ice-T**... "Rock Ruling" (Tin Pan Apple/PolyGram) keeps the platinum **Fat Boys** rhyming over a heavy mid-tempo beat coupled with the metal-style rap of "Hell No!"

JUST OUT: New from the production camp of **Robert Cliviles** and **David Cole** comes "Don't Take Your Love" (New York Groove; 718-357-7201) from vocalist **Lydia "Lee" Love**. This strong dance/pop track is offered in two very different mixes. One sports a pseudohouse flavor while the other is oriented toward Latin hip-hop; definitely worth a listen... Also from the Latin scene comes the quick-paced release "One Step To Heaven" (Vinylmania; 212-645-7357) by **Double Trouble**... "I'm Supposed To Have Sex With You" from **Tonio K**, has been released domestically on A&M after a brief chart stint as a Chrysalis promo-only 12-inch... **Pebbles'** "Girlfriend" (MCA) is an appealing

r&b technonumber... **Sylvia** makes a long-overdue return to vinyl with the reggae-inflected pop of "Rock Me Baby" (Bon Ami; 201-592-5166)... A loping r&b base with saxophone highlights "I'm So Happy" (Polydor) by Berklee College of Music professor **Walter Beasley**... Expect a positive response to **INXS'** "Need You Tonight" b/w "Meditate" (Atlantic) as the Aussies serve up a slinky and danceable groove

with flair.

BACK TRAX: Second installment—"Gonna Get Over You," **France Joli** (Prelude, '81); "Glow Of Love" album, **Change** (RFC/Warner, '80); "I Like What You're Doing To Me," **Young & Co.** (Brunswick, '80); "Help Is On The Way," **Whatnauts** (Harlem International, '82); "We Got The Funk," **Positive Force** (Turbo, '80).

DISCO & DANCE 12"
U.S.A. & IMPORTS
(WHOLESALE FOR STORES)
USA-CANADA-ENGLAND-GERMANY
ITALY-FRANCE-HOLLAND

US & CANADIAN 12"

The Whop—Tyree
Don't You—Joe Church
Going Way Back—Just Ice
Jamie Principal—4 TRACK
It's Alright—Sterling Void
Love On My Own—Fingers
It's Hot—Lisa Perez
Casanova Rap—Casanova Fly
Various Medley—DJ Int.
House Girl—Bessie Smith
I Believe—A Blackman
On Stop—Double Trouble
Love's Gonna—Vicki Ryan
Free Man—Darryl Pandey
Do You Love Me—Tight
Come The House—Mr. Lee
Where Did Your Love Go—E'leesa
Give Me One More Night—Motion
My Hearts On Fire—Patrick Myles

Buck To You—Remix—Crystal & Pink
Hit & Run—L. Holloway—Remix
Baby Wants—J. Principal
Dum Dum Cry—Masters At Work
Who's Really Bad—On The One
In The City—Master C & J
Crimes In Passion—Spirit
Gotta Let You Go—Brass
Sugar Sugar—Shari
One In—Nezz Martin
I'm Not Afraid—Free Enterprise
Living Out A Fantasy—Oh Romeo
Keep In Touch—Klein & Mbo
Why You Wanna—Fascination

EUROPEAN 12"

Don't Stop—Power Machine
Standing In The Rain—Marcello
I Can Make A Man—Lana Pelley
C.C. Catch—New 1p

Cruisin—Martin Lacey/Angie Gold
Positive Reaction—Mandy Smith
Glasses Man—Ken Laslow
Bad Boys Blue—LP NEW
Take It To The Top—Q Matic
Shooting Star—Roy
Special Love—Sisley Ferre & Attack
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Perfect Love—Linda Jo Rizzo
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T.K.A. Seeks Broader Audience Appeal New York Band Is Major Latin Hip-Hop Force

BY DAVE PEASLEE

NEW YORK There are those who believe that the difference between a musical fad and a musical style lies in the potential longevity of its participating acts. One such group of believers is the New York Latin group **T.K.A.** Together with such groups as the **Miami Sound Machine**, **Lisa Lisa**, and **Exposé**, it has helped define the developing musical style known as Latin hip-hop.

Consisting of members **Anthony "Tony" Ortiz**, **Louis "Kayel" Sharpe**, and **Ralph "Aby" Cruz**—the band got its name from the members' initials—the group, to-

gether with manager/producer **Joey Gardner**, has managed to build up a consistent audience base over the course of three pop-charting dance singles and has just released its debut album, "Scars Of Love," on the **Tommy Boy** label.

To the group, a large part of its success is a result of the seriousness with which it views itself and its music. "Our goal," says **Ortiz**, "is with each record we release to build on our existing audience base." Contrasting the band with many acts currently in its field, **Sharpe** posits that one of the factors hurting the growth of the "hot" music styles has been the inability of

many acts to move beyond the "one-hit-wonder syndrome."

Another positive aspect of the band's popularity is its role-model status for Latin teenagers. "When we began the group, one of our incentives was the realization that there weren't any groups representing the young Latin male," **Ortiz** explains. **Sharpe**, who co-wrote several of the group's songs, adds that one of the aims of the group in its music is to "realistically convey teenage feelings about life, giving teens the strength to deal with their feelings and emotions by illustrating that these difficult emotions are not unique to them alone."

Another concern of the group is the development of the Latin hip-hop style. Contrasting its approach with that of **Lisa Lisa** and most especially such "manufactured" acts as **Tiffany**, group members state that their approach is not to use Latin hip-hop to merely flavor pop records but instead to build a Latin base. As an example of this approach, the group cites its upcoming single, "Tears May Fall," which, in a reversal of the usual practice of dance mixes, features a special, simplified pop radio remix to appeal to a broader musical spectrum.

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ZYX 6624-US MOSKWA TV—Brave New World
ZYX 6623-US KEN LAZLO—Tonight (Remix)
ZYX 5688-US EDDY HUNTINGTON—Meet My Friend
ZYX 6622-US FUN FUN—Gimme Some Loving
ZYX 6621-US FUN FUN—Baila Bolero
ZYX 5629-US MOZZART—Money
ZYX 5619-US CHIP CHIP—Never Say Goodbye
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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
			★ ★ NO. 1 ★ ★	
①	3	5	DIANE SCHUUR - COUNT BASIE GRP 1039 (CD) 1 week at No. One DIANE SCHUUR - COUNT BASIE	
2	1	25	MICHAEL BRECKER MCA/IMPULSE 5980/MCA (CD)	MICHAEL BRECKER
3	2	7	WYNTON MARSALIS COLUMBIA FC 40461 (CD)	STANDARD TIME
4	4	5	SARAH VAUGHAN CBS MASTERWORKS FM 42519 (CD)	BRAZILIAN ROMANCE
5	5	19	THE DUKE ELLINGTON ORCHESTRA GRP 1038 (CD)	DIGITAL DUKE
⑥	NEW ▶		JOE WILLIAMS VERVE 883 236-1/POLYGRAM (CD)	EVERY NIGHT
7	8	21	PATRICK WILLIAMS' NEW YORK BAND SOUNDWINGS SW 2103 (CD)	10TH AVENUE
8	6	37	DEXTER GORDON BLUE NOTE BT-85135/EMI-MANHATTAN (CD)	THE OTHER SIDE OF ROUND MIDNIGHT
9	7	13	CHARLIE HADEN VERVE 831 673/POLYGRAM (CD)	QUARTET WEST
⑩	12	3	ELIANE ELIAS BLUE NOTE 46994 (CD)	ILLUSIONS
⑪	13	21	JACK DEJOHNETTE'S SPECIAL EDITION MCA/IMPULSE 5992/MCA (CD)	IRRESISTIBLE FORCES
⑫	NEW ▶		BRANFORD MARSALIS COLUMBIA FC 40711 (CD)	RENAISSANCE
13	10	17	NANCY WILSON COLUMBIA FC 40787 (CD)	FORBIDDEN LOVER
14	9	11	OUT OF THE BLUE BLUE NOTE BT 85141 (CD)	LIVE AT MT. FUJI
15	11	27	TONY WILLIAMS BLUE NOTE 85138/EMI-MANHATTAN (CD)	CIVILIZATION

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
			★ ★ NO. 1 ★ ★	
1	1	15	LARRY CARLTON MCA 42003 (CD) 5 weeks at No. One DISCOVERY	
2	3	9	SPYRO GYRA MCA 42046 (CD)	STORIES WITHOUT WORDS
3	5	11	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
4	2	17	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (CD)	COLLABORATION
5	4	13	PAT METHENY GROUP Geffen GHS 24145 (CD)	STILL LIFE (TALKING)
6	6	11	GROVER WASHINGTON, JR. COLUMBIA FC 40510	STRAWBERRY MOON
7	8	23	YELLOWJACKETS MCA 5994 (CD)	FOUR CORNERS
8	7	37	KENNY G. ▲ ARISTA ALB 8427 (CD)	DUOTONES
⑨	18	3	FATBURGER INTIMA 73287/ENIGMA (CD)	GOOD NEWS
⑩	17	5	BIRDS OF A FEATHER DSP/OPTIMISM DSP 7002 (CD)	BIRDS OF A FEATHER
11	9	17	ANDY NARELL WINDHAM HILL 0107 (CD)	THE HAMMER
12	11	11	JOE TAYLOR PROJAZZ CDJ 635 (CD)	MYSTERY WALK
⑬	19	3	MAX BENNETT & FREEWAY TBA 227/PALO ALTO (CD)	INTERCHANGE
14	13	37	NAJEE EMI-MANHATTAN ST-17241 (CD)	NAJEE'S THEME
15	10	15	MICHAEL FRANKS WARNER BROS. 25570-1 (CD)	THE CAMERA NEVER LIES
16	12	21	THE CHICK COREA ELEKTRIC BAND GRP 1036 (CD)	LIGHT YEARS
17	15	5	KAZUMI WATANABE GRAMAVISION 18-8706/POLYGRAM (CD)	THE SPICE OF LIFE
⑱	25	3	PAUL RUSSO TBA 229/PALO ALTO (CD)	MORNING BREEZE
⑲	23	3	STEVE KINDLER & TEJA BELL GLOBAL PACIFIC OW 40719/COLUMBIA (CD)	DOLPHIN SMILES
20	21	13	TIM HEINTZ TBA 228/PALO ALTO (CD)	QUIET TIME
⑳	NEW ▶		LEE RITENOUR GRP GR-1042 (CD)	PORTRAIT
㉑	NEW ▶		DIANNE REEVES BLUE NOTE BLJ 46906 (CD)	DIANNE REEVES
23	22	15	KENNY PORE TBA 226/PALO ALTO (CD)	AT THIS MOMENT
24	16	37	DAVID SANBORN WARNER BROS. 1-25479 (CD)	A CHANGE OF HEART
25	20	5	KEIKO MATSUI PASSPORT JAZZ PJ 88024/JEM (CD)	A DROP OF WATER

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

Jazz
BLUE
NOTES

by Peter Keepnews

IS JAZZ ADEQUATELY REPRESENTED on radio, on television, and in the print media? If it isn't, what steps can be taken to raise the music's profile?

Those questions provided the theme for the sixth *JazzTimes* Convention, held Oct. 14-17 at New York's Roosevelt Hotel. And if the convention can be said to have had a subtheme, it was this: Jazz is made by flesh-and-blood human beings, many of whom have stories to tell that are as captivating as their music. That might sound obvious, but it's worth remembering, because the *human-ness* of the jazz experience may be a key to greater media acceptance.

Radio was the explicit focus of two of the convention's panels, both of which were upbeat in tone. "Jazz Radio Today: Syndicated Shows & Networks," moderated by pianist/singer/songwriter/radio personality Ben Sidran, was essentially a forum for the recounting of several success stories—notably those of the Music Of Your Life format and NBC Radio's syndicated "Jazz Show With David Sanborn." MOYL's Al Ham admitted that his programming philosophy has more to do with nostalgia than with jazz, but credited the presence of jazz in the mix with a good deal of the format's success. Andy Denemark, producer of the Sanborn series, attributed its widespread acceptance largely to careful targeting of its audience—which is not necessarily a jazz audience, although "The Jazz Show," originally intended primarily for album rock stations, is now on many jazz outlets.

The most interesting thing about the other radio panel was its bizarre title: "Promoting Your Jazz Station A Reality." (No, we don't know what it means either.) The panel itself wasn't particularly informative,

although it was encouraging to hear what a good job certain programmers—notably Rick Petrone of WJAZ Stamford, Conn.—are doing of selling jazz to both advertisers and the public.

The sessions devoted to jazz on television and in advertising were almost as noteworthy for the panelists who didn't show up (including Steve Allen at the former and arranger Elliot Lawrence at the latter) as for what was said; the consensus of both was that

The media was the message
at the JazzTimes confab

things are getting a little better, but that jazz remains a very low priority at the networks, on cable, and at the ad agencies—and still is not getting the respect it deserves on public television. We missed the panel on jazz in print, but we understand Leonard Feather of the Los Angeles Times provided a high point when he castigated the New York jazz press, as he has done on other occasions, for ignoring the L.A. scene.

The human side of jazz was showcased at the opening day's "I Paid My Dues" panel, a convention staple, at which Illinois Jacquet and Chubby Jackson delivered funny and touching reminiscences of the big band era, and at "Joe Williams On Jazz"—really more of a monolog than a panel discussion, although jazz historian Dan Morgenstern was on hand to prod the great singer's memory. Williams, this year's guest of honor, also performed at the closing-night party (there were label-sponsored parties, with live music, every night of the convention) and presided over a memorable jam on "All Blues" during which a whole bunch of singers, including Betty Carter, ascended the bandstand to join him.

Gospel
LECTERN

by Bob Darden

NOT SURPRISINGLY, most of these columns deal with major contemporary Christian labels. That's where most of the interest lies, and, frankly, that's where most of the sales and advertising are.

But Christian music is blessed with a host of feisty, aggressive, smaller independent labels. Some are as small as one artist and one answering machine. Here's a sampling of just a few, selected at random from the mail bag in recent days:

Every critic has his not-so-subtle preferences, and my unabashed favorite is Brier Patch Records in San Francisco, home of two extraordinary musicians, Ken Medema and Darrell Adams.

Medema is the blind pianist/singer/composer whose iconoclasm has taken him from dates in the Nicaraguan war zone to performances with Bishop Desmond Tutu in South Africa. Adams made nearly as many appearances on the radio show "Prairie Home Companion" as host Garrison Keillor.

Medema has three albums on Brier Patch (distributed nationally by Spring Arbor): the rock-and-pop-oriented "Flying Upside Down" and the brilliant piano instrumentals "November Tomatoes" and "Reflections On A Thursday Morning." Adams' latest is the bluegrass-tinged "Home."

Brier Patch is currently readying for release three Medema videos as well: the two-hour "Is Your Phone Ringing," a live-concert tape; another concert video filmed in Dallas; and a video of his trip to Nicaragua. The last mentioned includes interviews, tapes of Nicaraguan Christian musicians, and new Medema material as well.

Beverly Vander Mollen, Medema's manager/agent,

says both Adams and Medema continue to perform regularly for Bread For The World as well. Medema recently returned from tours of Australia, England, and Holland.

Brier Patch is at 627 Waller, San Francisco 94117. The phone number is 415-621-3419. To order, call Spring Arbor at 313-481-0900.

Milk & Honey Records is a small gospel label that has produced several well-known Christian artists. The label recently signed Ken Marvin & Brian Gentry, who wrote a couple of tunes on Dan Peek's "Crossover" album and recently released "Safe Harbour" for Milk & Honey. The label is at 326 Abbey

The lowdown on a random
sampling of indie labels

Lane, Franklin, Tenn. 37064.

The always interesting Exile label continues to release quality product. Two recent offerings are "Dare To Be The One" by Fourth Watch and "Back In Love" by Jon Mehler, the original Love Song and Calvary Chapel drummer. Exile can be reached care of P.O. Box 26001, Santa Ana, Calif. 92799-6001; the phone number is 800-654-2727.

The Calvary Music Group of Nashville also has several fine religious artists, including singer/songwriter David Baroni. Calvary recently completed an album video on Baroni titled "Pressing Toward The Prize." For more information, call Calvary at 615-244-8800.

Comstock Records of Shawnee, Kan., has several pop and country-pop artists, including Megan Walker. Comstock can be reached at 913-631-6060.

The legendary bluegrass/country label Sugar Hill has released several gospel-related projects over the years. The latest, from Doyle Lawson & Quicksilver, is "Heaven's Joy Awaits," a stirring collection of a cappella favorites. It's so good, in fact, that the giant Word Record & Tape Club featured it last month. Sugar Hill can be reached at 919-489-4349.



Swept Off Her Feet. CBS/Epic artist Bobby Lee Springfield, with Jo Walker-Meador, executive director of the Country Music Assn., in hand, walks across the ribbon marking the new area into which the CMA office on Music Row in Nashville will expand. Pictured in the background are, from left, Mary Ann McCready, director of sales and product development, CBS Records, Nashville; Helen Farmer, director of programs and special projects, CMA; and Ed Benson, associate executive director, CMA.

TNN Seeks Best Local Music Tapes Winners To Be Aired On 'VideoCountry'

NASHVILLE The Nashville Network will be sifting through the 5,200 cable systems that carry its programming to find the best locally produced music videos. Winners in the various contests will have their entries put in rotation on TNN's weekly "VideoCountry" show.

Storer Cable, Little Rock, Ark., has already conducted the pilot for this promotion. Storer worked the contest in conjunction with radio station KSSN-FM; BJ's Star Stud-ded Honky Tonk, a nightclub; and Delta Video, a local video store. In addition, Shelly Mangrum, "VideoCountry" hostess, taped a special 60-second spot to tout the contest. More than 40 music videos were

entered in the Little Rock market. These were shown at the nightclub and the top eight were selected to be sent to TNN, where the final choice was made.

The grand-prize winner was awarded a trip to Nashville to appear with Mangrum on her show.

Joe Hostettler, "VideoCountry" producer, says the promotion at this point has no closing date. He notes that the show has always been receptive to using quality videos from little-known acts and that

an extended promotion wouldn't alter the basic programming.

Hostettler says the local promotions are effective for tying in several local music and video venues. Cable systems that carry TNN can arrange to participate in the promotion by contacting their local affiliate representative.

TNN is marketed and distributed by Group W Satellite Communications, Stamford, Conn.

EDWARD MORRIS

DeGarmo & Key Seek Mass Appeal Gospel Duo Launch Promo

NASHVILLE Gospel rockers DeGarmo & Key, in conjunction with the Benson Co. here, have launched a two-for-one promotion of their new album as a way of reaching an audience that otherwise would probably not buy their records. "D&K," set for an Oct. 31 release, is on Benson's Power Disc label.

Although the album will be available as an LP and compact disk, the focus of the promotion is the audiocassette configuration. In this form, two cassette albums will be packaged and displayed in one long box. The package will retail for \$9.98 and carry the notice: "Contains 2 Cassettes. Give One Away . . . To Someone Who Needs To Hear!" According to Benson, presales of the album are expected to pass the 100,000 unit mark, which would make it the biggest advance number in the duo's 10-year history.

In addition to the long-box format, a limited edition—10,000

copies—of the LP will be available. The CD will include three extended mixes in addition to the main selections. Bible study guides are enclosed in all formats.

A spokesman for Benson says DeGarmo & Key will forfeit half their artist royalties on the cassettes but will be paid mechanical fees on all the albums. The act owns publishing rights to all the songs on the album.

Benson is tagging this promotion as a "million-dollar music giveaway."

EDWARD MORRIS

CMA Award Propels MTM Records Artist To New Heights Holly Dunn Is Bright New Star On Horizon

THE Horizon Award is hers . . . and so is the horizon. Holly Dunn simply walked off with the most highly coveted plaudit dished out at the recent Country Music Assn. awards show: the Horizon Award. When Dunn beat such strong competition as the O'Kanes, Restless Heart, Sweethearts Of The Rodeo, and T. Graham Brown, she knew she had accomplished a very special and meaningful feat. This was the strongest competition in the history of the Horizon Award, which is given for "exceptional career development."

Dunn worked her way up from being a Music Row gal Friday to one of today's leading ladies in the whirl of country music. The MTM Records artist says, "At this point, [women are] so lucky because we have limitless potential. The only thing that limits us now is our own limits—the ones we put on ourselves."

She is quick to pay tribute to the women who paved her way: Patsy Cline, Tammy Wynette, Loretta Lynn, Kitty Wells, Emmylou Harris, and Dolly Parton. "They've come [to Nashville] and have broken down a lot of barriers, forged new trails of independence, and become great businesswomen, too," she says.

But Dunn also pays credit to some men in her life: "Charlie Monk gave me my first job in the music business, and I'll always be grateful to him for taking me under his wing." Additionally, Chris Waters, Dunn's brother, was a writer for Monk at April-Blackwood and was instrumental in her moving from Texas to Nashville after she graduated from Abilene Christian Univ. in 1979. "Ten months after I moved here," she recalls, "Charlie gave me a job as a staff songwriter/receptionist/coffee-maker/caretaker/laundry-picker-upper." The whopping salary of \$150 a week was "like a fortune" to Dunn. "I thought I was really in high cotton," she says.

Success didn't come quickly. "I sat around at CBS Songs for four years without a major cut, and I was pretty discouraged. Those were some real head-banging times back then. Chris was doing great—he had platinum records, and I thought, 'What's the matter with me?'" Then Louise Mandrell cut a song Dunn co-wrote with Waters and Tom Shapiro, "I'm Not Through Loving You Yet." Following this, it was one cut after another. "True Blue" was recorded by Sylvia, "An Old Friend" by Terri Gibbs, "That Old Devil Moon" by Marie Osmond, and "Daddy's Hands" by the Whites. She also credits Jimmy Gilmer and Judy

Harris, who pitched her songs.

Dunn was hot, and she eventually signed with MTM as an artist. Produced by the talented Tommy West, whose production credits include the legendary Jim Croce, Dunn quickly scorched the charts with her tender voice, which has been honed to perfection through hundreds of song demos for Nashville publishers. All of the elements merged most dramatically—and successfully—in her version of "Daddy's Hands." The song brought Grammy nominations for best country vocal performance and best country song and won her an award from the Nashville Songwriters Assn. International. The Academy of Country Music named her top new female vocalist earlier this year, and now the Horizon Award propels her to the vanguard of the youthful country music talent

movement that has the entertainment world buzzing. The immensity of the Horizon Award didn't hit her until hours after the nationally televised presentation. "I was so stunned that I was numb. I cried all the way home in the car," she says.

"Daddy's Hands" is a real-life tear-jerker. She wrote it for her father, a minister, as a Father's Day gift and had no intention of releasing it or recording it commercially. But she needed some credits for her catalog and turned it in. The Whites recorded it for an album, and when Dunn discovered they didn't plan to release it as a single, "I jumped on it, and we put it out." What was her father's reaction when he first heard the heartfelt ballad dedicated to him? "He was very touched. He's not a man who lets his emotions hang out too much—he's a preacher, and he has to be pretty strong. Mom told me later that he had cried, and that made me feel good that I had reached him," she says.

Her singing credits also include "A Face In The Crowd," a No. 4 duet with her friend Michael Martin Murphey. And she's now preparing for her next MTM album to be recorded in February.

"I count my blessings because it's like I'm leading a charmed life. I happen to be [in Nashville] at a great time in history for country music. I got in on the ground floor of a great new record label, and I have total support and absolutely total freedom to do, create, and be what I am," she says.

Dunn looks ahead to even greater success. "The old days of the cigar-chomping music executive saying, 'Stand here, sing this, wear this' are pretty much over. It's a good time to be here doing what I do."

Many more great songs lie beyond Dunn's horizon.



by Gerry Wood

New York
country outlet
WYNY-FM
is making
strong airwaves
. . . see page 14

FOR WEEK ENDING NOVEMBER 7, 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
ONLY LOVE CAN SAVE ME NOW CRYSTAL GAYLE WARNER BROS.	8	14	22	44	107
WHEELS RESTLESS HEART RCA	4	10	25	39	81
DO YOU BELIEVE ME NOW VERN GOSDIN COLUMBIA	3	13	21	37	39
WHERE DO THE NIGHTS GO RONNIE MILSAP RCA	6	15	13	34	122
ONE STEP FORWARD DESERT ROSE BAND MCA/CURB	1	10	23	34	59
SURE THING FOSTER AND LLOYD RCA	2	10	21	33	33
LYIN' IN HIS ARMS AGAIN FORESTER SISTERS WARNER BROS.	2	11	19	32	65
I WOULDN'T BE A MAN DON WILLIAMS CAPITOL	4	7	13	24	84
I WANT A LOVE LIKE THAT JUDY RODMAN MTM	0	6	17	23	60
I'M TIRED RICKY SKAGGS EPIC	2	7	13	22	96

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.

CMA, Abbeville Press Co-Publishers Pictorial History Book Due

NASHVILLE The Country Music Foundation and Abbeville Press will jointly publish "The Great Book Of Country Music," a pictorial history, in the fall of 1988. The volume will include more than 650 photos from the foundation's archives and essays by 10 country music journalists and historians.

To be divided into three multiple-chapter sections—"Origins," "The Golden Age Of Hillbilly

Music," and "Country Coast To Coast"—the book's text is written by Charles Wolfe, Doug Green, Nolan Porterfield, Alanna Nash, Paul Hemphill, Robert K. Oermann, Edward Morris, Ken Tucker, Chet Flippo, and David Gates.

The book will feature comments from such stars and celebrity fans as Tom T. Hall, Nanci Griffith, Charles Haid, Roy Blount Jr., and T-Bone Burnette.

RCA Releases Two Restless Heart Singles At Same Time

NASHVILLE RCA Records is releasing two different Restless Heart singles simultaneously—"Wheels" for the country format and "New York Hold Her Tight" for AC. The split is in response to the group's previous AC appeal. "I'll Still Be Loving You," a No. 1 country hit, rose to No. 3 on the AC charts.

The follow-up—"Why Does It Have To Be (Wrong Or Right)"—

fares less well on AC, reaching only the No. 11 spot. Like its predecessor, though, it topped the country chart.

There will be a commercial cassette single available on the two songs, with "Wheels" on the A side and "New York Hold Her Tight" on the B. The label has not yet decided on videos for the songs, a source said.

New Capitol Idea

NASHVILLE To draw attention to the lyrics of Dan Seals' new Capitol single, "One Friend," the label has turned the lyrics into greeting cards for media and radio representatives.

A spokesman for Seals' publishing company says that there are no plans to license or produce the upbeat lyrics as a greeting-card message. In the early '80s, Tree Publishing briefly had an agreement with Hallmark Cards under which some of its classic lyrics were printed on cards.

FOR WEEK ENDING NOVEMBER 7, 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	2	3	6	GEORGE STRAIT MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
2	3	12	3	ALABAMA RCA 6495-1 (8.98) (CD)	JUST US
3	1	1	24	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
4	4	2	15	HANK WILLIAMS, JR. ● WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
5	5	6	6	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
6	6	4	26	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
7	7	8	37	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
8	8	7	26	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
9	9	5	39	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
10	12	14	14	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
11	10	10	16	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
12	15	17	35	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
13	18	19	72	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
14	14	15	15	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
15	13	11	12	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
16	16	16	12	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
17	19	20	33	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
18	20	18	7	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
19	17	13	12	THE FORESTER SISTERS WARNER BROS. 255 71 (8.98) (CD)	YOU AGAIN
20	11	9	48	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
21	21	21	10	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
22	23	31	4	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
23	35	47	3	EXILE EPIC 40901	SHELTER FROM THE NIGHT
24	22	22	89	ALABAMA ▲ RCA AHL1-71 70 (8.98) (CD)	GREATEST HITS
25	32	38	4	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
26	30	37	4	GEORGE JONES EPIC 40776	SUPER HITS
27	29	34	4	STEVE WARINER MCA 42032 (8.98) (CD)	GREATEST HITS
28	34	30	39	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
29	31	35	20	HOLLY DUNN MTM 71063 (8.98) (CD)	CORNERSTONE
30	39	55	3	BAILLIE AND THE BOYS RCA 6272-1 (8.98) (CD)	BAILLIE & THE BOYS
31	40	46	4	MERLE HAGGARD & WILLIE NELSON EPIC 40293	SEASHORES OF OLD MEXICO
32	36	39	5	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
33	27	36	103	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
34	28	23	22	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
35	24	24	10	KENNY ROGERS RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
36	25	28	20	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
37	33	26	82	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
38	26	27	27	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	48	56	3	GARY MORRIS WARNER BROS. 1-25581 (8.98)	HITS
40	43	42	64	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
41	41	45	50	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
42	37	29	12	BARBARA MANDRELL EMI-MANHATTAN 46956 (8.98) (CD)	SURE FEELS GOOD
43	53	—	2	FOSTER AND LLOYD RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD
44	44	32	9	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
45	38	25	15	VINCE GILL RCA 5923-1 (8.98)	THE WAY BACK HOME
46	42	44	24	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
47	46	43	35	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
48	51	48	55	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
49	49	57	155	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
50	55	50	51	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
51	45	40	14	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE
52	NEW ▶	—	1	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
53	57	52	21	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
54	58	66	4	T.G. SHEPPARD COLUMBIA 40796	ONE FOR THE MONEY
55	52	51	24	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
56	50	41	33	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
57	73	69	32	ASLEEP AT THE WHEEL EPIC 40681 (CD)	ASLEEP AT THE WHEEL
58	54	59	156	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
59	59	58	137	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
60	47	33	17	WILLIE NELSON COLUMBIA 40487 (CD)	ISLAND IN THE SEA
61	60	62	3	SCHUYLER, KNOBLOCH & BICKHARDT MTM 71064/CAPITOL (8.98)	NO EASY HORSES
62	64	60	4	DAVE ALVIN EPIC 40921	ROMEO'S ESCAPE
63	56	53	10	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
64	65	61	16	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
65	62	64	13	GIRLS NEXT DOOR MTM 71062 (8.98) (CD)	WHAT A GIRL NEXT DOOR COULD DO
66	66	54	16	EMMYLOU HARRIS WARNER BROS. 25585-1 (8.98) (CD)	ANGEL BAND
67	67	—	46	DOLLY PARTON RCA 4422	GREATEST HITS
68	63	71	45	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
69	69	—	2	RAY STEVENS MCA 42062 (8.98) (CD)	GREATEST HITS, VOL. 2
70	NEW ▶	—	1	JOHN COUGAR MELLENCAMP MERCURY 832 465 1/POLYGRAM	THE LONESOME JUBILEE
71	71	49	18	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
72	70	68	26	JOHNNY CASH MERCURY 832 031-1/POLYGRAM (CD)	JOHNNY CASH IS COMING TO TOWN
73	RE-ENTRY	—	—	GEORGE JONES EPIC 40413 (CD)	WINE COLORED ROSES
74	61	63	6	CRYSTAL GAYLE WARNER BROS. 25622-1 (8.98) (CD)	THE BEST OF CRYSTAL GAYLE
75	74	70	88	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II

○ 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.

TO THE MEMBERS OF THE CMA

Thanks for making



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COUNTRY

Country Music Week Winners

NASHVILLE The song of Nashville was the song of success during the recent Country Music Week festivities. The week started with the induction of Roy Orbison and Sonny Throckmorton into the Nashville Songwriters Assn. International Hall of Fame and ended with an abundance of award presentations from the Country Music Assn., ASCAP, BMI, and SESAC. Here are highlights of the most important week in Nashville's music calendar.



The Country Music Association's top vocal group, the Judds, (Naomi, left, and Wynonna, right) congratulate BMI president and CEO Frances Preston, center, winner of the prestigious Irving Waugh Award of Excellence.



Attendees at the ASCAP ceremonies included, from left, Butch Baker, ASCAP's Connie Bradley, Eddy Raven, Emmylou Harris, and T. Graham Brown.



SESAC execs Dianne Petty, left, and Vincent Candilora, right, congratulate songwriter of the year Ted Harris at SESAC's awards gala.



Randy Travis scores the hat trick by capturing the CMA's male vocalist, album, and single honors.



Ricky Skaggs, left, and his wife, Sharon White, discuss their Country Music Assn. vocal duo award with Mutual's Lee Arnold. (Photo: Beth Gwinn)



K.T. Oslin displays the gold album presented to her during the SESAC awards for her contributions to the Judds LP "Heartland." Her "80's Ladies" won SESAC writing and TV awards. Shown, from left, are Oslin's producer, Harold Shedd, RCA's Joe Galante, Oslin, and SESAC execs Dianne Petty and Vincent Candilora.



Paul Overstreet receives BMI's songwriter-of-the-year honors. Shown, from left, are BMI president and CEO Frances Preston; Overstreet; his wife, Julie; and BMI VP Roger Sovine.



BMI vice president Joe Moscheo, right, congratulates singer/songwriter Marshall Chapman for her award-winning song, "Betty's Bein' Bad."



Onstage fireworks explode as ASCAP's songwriter of the year, Dave Loggins, raises his arms in victory. Presenting the award are Southern Executive director Connie Bradley, left, and managing director Gloria Messinger.



CMA female vocalist winner Reba McEntire belts out a ballad during the CBS-TV awards telecast.



Rosanne Cash receives BMI's Robert J. Burton Award for "Hold On," the most-performed song of the year, during the BMI Country Awards Dinner. Shown, from left, are Bo Goldsen, Atlantic Music Corp.; BMI president and CEO Frances Preston; Cash; and BMI vice president Roger Sovine.



Holly Dunn cherishes her Country Music Association Horizon Award for "exceptional career development."

COUNTRY



"Bocephus"—Hank Williams Jr.—is all smiles as he wins the Country Music Assn.'s top award—entertainer of the year.



SESAC's vice president and director of affiliations, Dianne Petty, congratulates SESAC writer Jim Owens, Lorianne Crook, and Charlie Chase. Owens wrote the theme for "This Week In Country Music" and co-wrote the "Crook & Chase" theme. Chase and Crook won awards for special achievement in TV for "This Week In Country Music" and "Crook & Chase." Shown, from left, are Petty, Owens, Crook, Karen Chase, and Chase.



Southern Executive director Connie Bradley, right, presents ASCAP's publisher-of-the-year award to Jerry Crutchfield, senior VP of MCA Music.



Connie Bradley, left, with Randy Goodrum, writer of ASCAP's song of the year, "Now And Forever (You And Me)."



The CMA's top songwriters, Don Schlitz, left, and Paul Overstreet, right, pose with Randy Travis.



At the BMI Country Awards Dinner, Frances Preston, left, presents Tree Publishing Co. president Buddy Killen with the BMI publisher-of-the-year award.

COUNTRY MUSIC WEEK WAS A GREAT WEEK FOR WELK THANKS TO THE GREAT WRITERS AND ARTISTS WITH WHOM WE'RE ASSOCIATED

ASCAP Award Winners

DAVID ANTHONY

You're Something Special To Me

TOM CAMPBELL

Think About Love

(Co-Written with Richard (Spady) Brannan)

STEVE GIBB

She Believes In Me

BOB McDILL

Everything That Glitters (Is Not Gold)

(Co-Written with Dan Seals)

BOB McDILL, HUNTER MOORE

It's Time For Love

REBA McENTIRE

Only In My Mind

DON PFRIMMER, DAVID WILLS

You're The Last Thing I Needed Tonight

TOMMY ROCCO

Strong Heart

(Co-Written with Charlie Black and Austin Roberts)

JIM RUSHING

Cajun Moon

CONGRATULATIONS

REBA McENTIRE

CMA's Top Female Vocalist

(Fourth Consecutive Year)

RICKY SKAGGS

CMA's Vocal Duo of the Year

(with **SHARON WHITE**)

RICKY VAN SHELTON

Billboard Magazine's Top New Male Artist

BMI Award Winners

CARL CHAMBERS

Love's Gonna Get You

DEAN DILLON

Nobody In His Right Mind

Would've Left Her

PETER ROWAN

You Make Me Feel Like A Man

TERRY SKINNER,

J.L. WALLACE

Mama's Never Seen Those Eyes

TERRY SKINNER,

KEN BELL, J.L. WALLACE

Touch Me When We're Dancing

SESAC Award Winner

JERRY GILLESPIE

Old Pictures

(Co-Written with K.T. Oslin)



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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	4	12	AM I BLUE J.BOWEN,G.STRAIT (D.CHAMBERLAIN)	★ ★ No. 1 ★ ★ 1 week at No. One GEORGE STRAIT MCA 53165
2	2	3	16	LOVE ME LIKE YOU USED TO J.CRUTCHFIELD (P.DAVIS, B.EMMONS)	TANYA TUCKER CAPITOL 44036
3	4	5	12	MAYBE YOUR BABY'S GOT THE BLUES B.MAHER (T.SEALS, G.LYLE)	THE JUDDS RCA/CURB 5255-7/RCA
4	5	6	11	I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER) K.LEHNING (T.SEALS, M.D.BARNES)	RANDY TRAVIS WARNER BROS. 7-28246
5	6	7	13	CRAZY FROM THE HEART E.GORDY JR. (D.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53154/MCA
6	8	9	10	LYNDA T.BROWN (B.LABOUNTY, P.MCLAUGHLIN)	STEVE WARINER MCA 53160
7	9	10	12	SOMEBODY LIED S.BUCKINGHAM (J.CHAMBERS, L.JENKINS)	RICKY VAN SHELTON COLUMBIA 38-07311
8	7	8	12	TAR TOP H.SHEDD,ALABAMA (R.OWEN)	ALABAMA RCA 5222-7
9	10	13	11	ONLY WHEN I LOVE T.WEST (H.DUNN, C.WATERS, T.SHAPIRO)	HOLLY DUNN MTM 72091/CAPITOL
10	13	15	8	THE LAST ONE TO KNOW J.BOWEN,R.MCENTIRE (M.BERG, J.MARIASH)	REBA MCENTIRE MCA 53159
11	15	17	10	ONE FOR THE MONEY R.HALL (B.MOORE, M.WILLIAMS)	T.G. SHEPPARD COLUMBIA 38-07312
12	17	22	9	SHE COULDN'T LOVE ME ANYMORE B.LOGAN (MADDOX, HENDERSON, MCGUIRE)	T. GRAHAM BROWN CAPITOL 44061
13	16	20	11	IF THERE'S ANY JUSTICE J.BOWEN,L.GREENWOOD (M.NOBLE, C.M.SPRIGGS, T.COLTON)	LEE GREENWOOD MCA 53156
14	18	24	12	BONNIE JEAN (LITTLE SISTER) R.ALBRIGHT,M.ROBSON,D.L.JONES (D.L.JONES)	DAVID LYNN JONES MERCURY 888 733-7/POLYGRAM
15	1	2	15	RIGHT FROM THE START N.LARKIN,E.T.CONLEY (B.HERZIG, R.WATKINS)	EARL THOMAS CONLEY RCA 5222-7
16	20	25	9	DO YA' H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 5239-7
17	21	26	7	THOSE MEMORIES OF YOU G.MASSENBURG (A.O'BRYANT)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28248
18	23	29	7	SOMEWHERE TONIGHT P.WORLEY (H.HOWARD, R.CROWELL)	HIGHWAY 101 WARNER BROS. 7-28223
19	22	27	9	ROUGH AND ROWDY DAYS J.BOWEN,W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53158
20	24	30	9	GOTTA GET AWAY S.BUCKINGHAM (J.GILL)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07314
21	25	34	5	I PREFER THE MOONLIGHT B.BANNISTER (G.CHAPMAN, M.WRIGHT)	KENNY ROGERS RCA 5258-7
22	11	11	15	YOU HAVEN'T HEARD THE LAST OF ME J.KENNEDY (T.R.SNOW, E.KAZ)	MOE BANDY MCA/CURB 53132/MCA
23	26	32	11	SUSANNAH J.CRUTCHFIELD (B.RICE, M.S.RICE)	TOM WOPAT CAPITOL 43034
24	12	12	15	YOUR LOVE S.BUCKINGHAM (T.ROCCO, B.FOSTER)	TAMMY WYNETTE EPIC 34-07226
25	29	38	5	I CAN'T GET CLOSE ENOUGH E.SCHEINER (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-07597
26	31	37	5	HEAVEN CAN'T BE FOUND B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28227/WARNER BROS.
27	28	36	8	LET'S DO SOMETHING R.LANDIS (V.GILL, R.NIELSEN)	VINCE GILL RCA 5257-7
28	35	42	4	ONE FRIEND K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44077
29	36	39	6	GIVE BACK MY HEART T.BROWN,L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53157/MCA
30	19	23	13	NO EASY HORSES J.STROUD (T.SCHUYLER, J.F.KNOBLOCH, D.SCHLITZ)	SCHUYLER, KNOBLOCH & BICKHARDT MTM 72090/CAPITOL
31	39	45	6	STILL WITHIN THE SOUND OF MY VOICE J.BOWEN,G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53172
32	14	1	16	SHINE, SHINE, SHINE D.GANT,E.RAVEN (B.MCGUIRE, K.BELL)	EDDY RAVEN RCA 5221-7
33	38	43	7	GOOD GOD, I HAD IT GOOD M.WRIGHT (M.WRIGHT, R.NIELSEN)	PAKE MCENTIRE RCA 5256-7
★★★ POWER PICK/AIRPLAY ★★★					
34	46	61	3	WHERE DO THE NIGHTS GO R.MILSAP,R.GALBRAITH,K.LEHNING (M.REID, R.M.BOURKE)	RONNIE MILSAP RCA 5259-7
35	41	49	5	TIME IN J.BOWEN (R.MURRAH, R.ALVES, J.D.HICKS)	THE OAK RIDGE BOYS MCA 53175
36	44	51	4	GOIN' GONE A.REYNOLDS (P.ALGER, B.DALE, F.KOLLER)	KATHY MATTEA MERCURY 888 874-7/POLYGRAM
37	45	55	4	CRYING SHAME B.MAHER (M.JOHNSON, D.SCHLITZ, B.MAHER)	MICHAEL JOHNSON RCA 5279-7
38	43	47	7	TELL IT TO YOUR TEDDY BEAR W.ALDRIDGE (W.ALDRIDGE, G.BAKER, S.LONGACRE)	THE SHOOTERS EPIC 34-07367
39	42	46	8	READ BETWEEN THE LINES G.SCRUGGS (D.SCHLITZ, M.BONAGURA, K.BALLIE)	LYNN ANDERSON MERCURY 888 839-7/POLYGRAM
40	47	56	4	JUST LOVIN' YOU K.KANE,J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07611
41	32	18	14	HE'S LETTING GO K.LEHNING,P.DAVIS (P.ROSE, P.BUNCH, M.A.KENNEDY)	BAILLIE AND THE BOYS RCA 5227-7
42	27	31	11	ANYONE CAN DO THE HEARTBREAK J.WHITE (T.SNOW, A.MCBROOM)	ANNE MURRAY CAPITOL 44053
43	54	68	3	ONLY LOVE CAN SAVE ME NOW J.E.NORMAN (B.JONES, C.WATERS, T.SHAPIRO)	CRYSTAL GAYLE WARNER BROS. 7-28209
44	48	54	4	I'LL PIN A NOTE ON YOUR PILLOW N.LARKIN (C.BERZAS, D.GOODMAN, N.LARKIN)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99404/ATLANTIC
45	50	59	4	I'M TIRED R.SKAGGS (M.TILUS, A.R.PEDDY, R.PRICE)	RICKY SKAGGS EPIC 34-07416
46	30	14	18	I WANT TO KNOW YOU BEFORE WE MAKE LOVE J.BOWEN,C.TWITTY,D.HENRY (C.PARTON, B.HOBBS)	CONWAY TWITTY MCA 53134
47	49	52	6	UNCONDITIONAL LOVE G.FUNDIS (COOK, NICHOLSON)	NEW GRASS REVIVAL CAPITOL 44078
48	56	74	3	I WOULDN'T BE A MAN D.WILLIAMS,G.FUNDIS (R.M.BOURKE, M.REID)	DON WILLIAMS CAPITOL 44066
49	37	19	18	FISHIN' IN THE DARK J.LEO (W.WALDMAN, J.PHOTOGLIO)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28311
50	33	16	13	CHANGIN' PARTNERS C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07320

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	65	—	2	WHEELS T.DUBOIS,S.HENDRICKS,RESTLESS HEART (D.LOGGINS)	RESTLESS HEART RCA 5280-7
52	59	69	4	SWEET LITTLE '66 T.BROWN,E.GORDY,JR.,R.BENNETT (S.EARLE)	STEVE EARLE MCA 53182
53	55	67	4	BOOGIE BACK TO TEXAS R.BENSON (R.BENSON)	ASLEEP AT THE WHEEL EPIC 34-07610
54	34	21	19	CRAZY OVER YOU B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 5210-7
55	68	—	2	LYN' IN HIS ARMS AGAIN J.L.WALLACE,T.SKINNER (T.SKINNER, J.L.WALLACE)	THE FORESTER SISTERS WARNER BROS. 7-28208
56	60	63	5	DON'T SAY NO TONIGHT D.MITCHELL (R.BARRY, L.REYZEK, D.MITCHELL)	MASON DIXON PREMIER ONE 115
57	40	28	18	LOVE REUNITED P.WORLEY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53142/MCA
58	63	70	4	EASY TO FIND T.WEST (R.FERRIS)	GIRLS NEXT DOOR MTM 72095/CAPITOL
59	75	—	2	ONE STEP FORWARD P.WORLEY (C.HILLMAN, B.WILDES)	THE DESERT ROSE BAND MCA/CURB 53201/MCA
60	69	—	2	I WANT A LOVE LIKE THAT T.WEST (T.SCHUYLER, J.JAN)	JUDY RODMAN MTM 72092/CAPITOL
61	71	—	2	MAPLE STREET MEM'RIES J.KENNEDY (D.REID)	THE STALPETER BROTHERS MERCURY 888 920-7/POLYGRAM
62	66	73	5	GREEN EYES (CRYIN' THOSE BLUE TEARS) L.MORTON,S.BLEDSE (K.MORRISON, M.FIELDER)	DANNY DAVIS & DONA MASON JARCO 8742
63	52	33	20	THE WAY WE MAKE A BROKEN HEART R.CROWELL (J.HIATT)	ROSANNE CASH COLUMBIA 38-07200
64	82	—	2	YOU SAVED ME E.GORDY,JR.,T.BROWN (C.WRIGHT)	PATTI LOVELESS MCA 53179
65	62	53	11	WOULD THESE ARMS BE IN YOUR WAY B.MEVIS (H.COCHRAN, V.GOSDIN, R.LANE)	KEITH WHITLEY RCA 5237-7
★★★ HOT SHOT DEBUT ★★★					
66	NEW	—	1	DO YOU BELIEVE ME NOW B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-07627
67	61	48	20	YOU AGAIN B.BECKETT,J.STROUD (D.SCHLITZ, P.OVERSTREET)	THE FORESTER SISTERS WARNER BROS. 7-28368
68	77	80	3	JUST ENOUGH LOVE R.PENNINGTON (M.BERG, J.MARIASH)	RAY PRICE STEP ONE 378
69	53	40	17	MAMA'S ROCKIN' CHAIR B.LOGAN (T.MENZIES, J.MACRAE)	JOHN CONLEE COLUMBIA 38-07203
70	NEW	—	1	SURE THING B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 5281-7
71	51	35	16	LITTLE WAYS P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28310/WARNER BROS.
72	78	85	3	I'VE GOT WAYS OF MAKING YOU TALK J.BRADLEY (T.BRASFIELD, S.TAYLOR)	VICKI BIRD 16TH AVENUE 70405/CAPITOL
73	NEW	—	1	IF IT WAS ANYONE BUT YOU J.BOWEN,J.SCHNEIDER (L.SILVER, D.SCHLITZ)	JOHN SCHNEIDER MCA 53199
74	67	58	21	I'LL BE YOUR BABY TONIGHT T.WEST (B.DYLAN)	JUDY RODMAN MTM 72089/CAPITOL
75	85	—	2	MAD MONEY P.ANDERSON (G.HIGHFILL)	GEORGE HIGHFILL WARNER BROS. 7-28177
76	58	44	10	HANGIN' OUT IN SMOKEY PLACES L.BUTLER (L.BUTLER, D.DILLON)	THE MARSHALL TUCKER BAND MERCURY 888 775-7/POLYGRAM
77	88	—	2	STANDING INVITATION R.OATES (R.HELLARD, C.PUTNAM, B.JONES)	ADAM BAKER AVISTA 8704
78	89	—	2	IT'S SUCH A HEARTACHE M.LLOYD (E.STEVENS, H.KANTER)	RIDE THE RIVER ADVANTAGE/COMPLEAT 182/POLYGRAM
79	83	86	3	NO ONE CAN TOUCH ME M.CALLIS (C.KARP, S.HOGAN, L.ANGELLE)	CARLA MONDAY MCM 87-001
80	86	—	2	IF LOVE EVER MADE A FOOL R.BAILEY (C.D.BOYD)	RAZZY BAILEY SOA 001
81	87	—	2	IF YOU'RE GONNA TELL ME LIES B.BARTON (D.ATKIN, L.WHINNERY)	ROSEMARY SHARP CANYON CREEK 87-0908
82	79	83	3	RINGS OF GOLD B.BRADLEY,R.GORDON,C.GORDON (G.THOMAS)	ROBIN & CRUISER 16TH AVENUE 70404/CAPITOL
83	73	65	23	I'LL NEVER BE IN LOVE AGAIN L.WILLIAMS,G.FUNDIS (B.COBBIN)	DON WILLIAMS CAPITOL 44019
84	64	50	13	EVERYBODY NEEDS A HERO B.SHERRILL (T.SEALS, M.D.BARNES)	GENE WATSON EPIC 34-07308
85	NEW	—	1	RISE AND SHINE J.STROUD (P.OVERSTREET, T.SCHUYLER)	RONNIE DOVE DIAMOND 379
86	57	41	12	SOMEWHERE IN THE NIGHT R.CHANCEY (R.VANHOY, D.COOK)	SAWYER BROWN CAPITOL/CURB 44054/CAPITOL
87	76	72	24	THE HAND THAT ROCKS THE CRADLE J.BOWEN,G.CAMPBELL (T.HARRIS)	GLEN CAMPBELL (WITH STEVE WARINER) MCA 53108
88	84	66	22	THIS CRAZY LOVE J.BOWEN (R.MURRAH, J.D.HICKS)	THE OAK RIDGE BOYS MCA 53023
89	70	62	20	THREE TIME LOSER K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 43023
90	72	57	8	GOOD TIMIN' SHOES T.WEST (R.ROGERS)	RONNIE ROGERS MTM 72094/CAPITOL
91	90	—	2	THE BIGGER THE LOVE MARCH PRODUCTIONS (B.BURNETTE, L.HENLEY, L.KEITH)	KEVIN PEARCE EVERGREEN 1057
92	91	71	9	CRYING OVER YOU P.ANDERSON (J.INTVELD)	ROSIE FLORES REPRISE 7-28250/WARNER BROS.
93	74	64	5	FINISHING TOUCHES G.MORRIS (G.MORRIS, K.WELCH)	GARY MORRIS WARNER BROS. 7-28218
94	93	60	6	DON'T GET ME STARTED H.SHEDD (S.RAMOS, T.HEWITT)	LIBBY HURLEY EPIC 34-07366
95	81	81	3	ALIVE AND WELL T.CHOATE (M.GARVIN, B.JONES)	NISHA JACKSON CAPITOL 44064
96	92	87	3	TURN AROUND G.MCSPADDEN,B.WHITE (J.PAYNE)	TERRI GIBBS HORIZON 2963
97	95	89	24	WHY DOES IT HAVE TO BE (WRONG OR RIGHT) T.DUBOIS,S.HENDRICKS,RESTLESS HEART (R.SHARP, D.LOWERY)	RESTLESS HEART RCA 5132-7
98	98	88	6	TWO OF A KIND (WORKIN' ON A FULL HOUSE) E.GORDY,JR.,B.STONE (D.ROBBINS, B.BOYD, W.HAYNES)	DENNIS ROBBINS MCA 53143
99	96	93	3	CHANGE OF HEART M.TOPEL (M.TOPEL, J.WARE)	TOPEL & WARE RCI 2406
100	97	82	23	SHE'S TOO GOOD TO BE TRUE B.KILLEN (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-07135

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COUNTRY CORNER



by Marie Ratliff

"I'M TIRED" was a hit 30 years ago for Webb Pierce; now it has been revived by Ricky Skaggs (Epic) and is moving strongly up the charts again (No. 45 in four weeks). "It's just sensational, every bit as good as the 1957 original," says PD Ken Johnson of WYRK Buffalo, N.Y. PD Chris Taylor, KIXZ Amarillo, Texas, agrees, adding, "It's the best thing Skaggs has done."

ALBUM INTEREST: MD Bobby Yarbrough of WSM Nashville is knocked out by the new Billy Joe Royal album, "The Royal Treatment" (Atlantic America). "It's full of hits; they're all great songs," he says. Yarbrough's picks for future singles: "It's Who's In Your Heart" and "A Place For The Heartache." MD Bill Cotreau of WIXY Springfield, Mass., picks "Let It Rain" as a winner. The album, fueled by heavy initial response to the first single, "I'll Pin A Note On Your Pillow" (No. 44), debuts on the Top Country Album chart at No. 52.

Alabama fans are picking cuts from the group's new "Just Us" album (RCA). The cut "55" is the hot number at KXEL Waterloo, Iowa. "It caught on right off the bat," says MD Bill James, "but maybe it should be a little shorter for a single." "Face To Face" is the listeners' choice at WXTU Philadelphia. The pick at KHAK Cedar Rapids, Iowa, and KRRV Alexandria, La., is "If I Could Just See You Now."

"We Fell In Love Anyway" from Kenny Rogers' "I Prefer The Moonlight" album (RCA) is getting attention at KRKT Albany, Ore. "It should be his next single," says MD David Allen.

"Exile is coming out from behind the curtain and taking chances on their new 'Shelter From The Night' package [Epic], and it's great," says MD Mac Daniel, KPLX Dallas. He's particularly sold on the Bruce Hornsby/Bernie Taupin song "Fly On The Wall," calling Exile's performance "super."

"NEW GRASS REVIVAL has really kicked in and is pulling good phones," says PD Rick Stevens, KRRV Alexandria, La., referring to the group's Capitol single "Unconditional Love." "An excellent record; our listeners love it," says MD Morgan Scott, WYGC Gainesville, Fla.

Scott also reports unusually good response to "Green Eyes (Cryin' Those Blue Tears)" by Danny Davis & Dona Mason (Jaroco).

FOR WEEK ENDING NOVEMBER 7, 1987

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	AM I BLUE	GEORGE STRAIT	1
2	2	I WON'T NEED YOU ANYMORE	RANDY TRAVIS	4
3	5	SOMEBODY LIED	RICKY VAN SHELTON	7
4	4	MAYBE YOUR BABY'S GOT THE BLUES	THE JUDDS	3
5	6	TAR TOP	ALABAMA	8
6	3	LOVE ME LIKE YOU USE TO	TANYA TUCKER	2
7	7	YOUR LOVE	TAMMY WYNETTE	24
8	11	LYNDA	STEVE WARNER	6
9	13	ONLY WHEN I LOVE	HOLLY DUNN	9
10	9	RIGHT FROM THE START	EARL THOMAS CONLEY	15
11	16	CRAZY FROM THE HEART	THE BELLAMY BROTHERS	5
12	12	SHINE, SHINE, SHINE	EDDY RAVEN	32
13	19	THE LAST ONE TO KNOW	REBA MCENTIRE	10
14	18	SHE COULDN'T LOVE ME ANYMORE	T. GRAHAM BROWN	12
15	20	ONE FOR THE MONEY	T.G. SHEPPARD	11
16	14	YOU HAVEN'T HEARD THE LAST OF ME	MOE BANDY	22
17	23	GOTTA GET AWAY	SWEETHEARTS OF THE RODEO	20
18	24	DO YA'	K.T. OSLIN	16
19	28	SOMEWHERE TONIGHT	HIGHWAY 101	18
20	26	I CAN'T GET CLOSE ENOUGH	EXILE	25
21	17	CRAZY OVER YOU	FOSTER AND LLOYD	54
22	10	FISHIN' IN THE DARK	NITTY GRITTY DIRT BAND	49
23	—	I'LL PIN A NOTE ON YOUR PILLOW	BILLY JOE ROYAL	44
24	15	CHANGIN' PARTNERS	LARRY, STEVE, RUDY: THE GATLIN BROTHERS	50
25	8	I WANT TO KNOW YOU BEFORE WE MAKE LOVE	CONWAY TWITTY	46
26	—	BONNIE JEAN (LITTLE SISTER)	DAVID LYNN JONES	14
27	30	HEAVEN CAN'T BE FOUND	HANK WILLIAMS, JR.	26
28	21	LITTLE WAYS	DWIGHT YOAKAM	71
29	—	ONE FRIEND	DAN SEALS	28
30	29	HE'S LETTING GO	BAILLIE AND THE BOYS	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 (10)	19
MTM (6)	
16th Avenue (2)	
Capitol/Curb (1)	
MCA (14)	19
MCA/Curb (5)	
RCA (15)	16
RCA/Curb (1)	
WARNER BROS. (9)	12
Reprise (2)	
Warner/Curb (1)	
COLUMBIA	8
EPIC	8
POLYGRAM	6
Mercury (5)	
Advantage/Compleat (1)	
ATLANTIC	1
Atlantic America (1)	
AVISTA	1
CANYON CREEK	1
DIAMOND	1
EVERGREEN	1
HORIZON	1
JAROCO	1
MCM	1
PREMIER ONE	1
RCI	1
SOA	1
STEP ONE	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
95 ALIVE AND WELL	(Tree, BMI/Cross Keys, ASCAP) HL	
1 AM I BLUE	(Milene-Opryland, ASCAP) CPP	
42 ANYONE CAN DO THE HEARTBREAK	(Snow, ASCAP/Tasteful, BMI)	
91 THE BIGGER THE LOVE	(Dorsey, BMI/Warner House of Music, BMI)	
14 BONNIE JEAN (LITTLE SISTER)	(Mighty Nice, BMI/Hat Band, BMI)	
53 BOOGIE BACK TO TEXAS	(Paw Paw, BMI)	
99 CHANGE OF HEART	(Ware, BMI)	
50 CHANGIN' PARTNERS	(Larry Gatlin, BMI)	
5 CRAZY FROM THE HEART	(Bellamy Bros., ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
54 CRAZY OVER YOU	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP	
92 CRYING OVER YOU	(James Intveld, BMI/Bug, BMI)	
37 CRYING SHAME	(Tonka, ASCAP/MCA, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
16 DO YA'	(Wooden Wonder, SESAC)	
66 DO YOU BELIEVE ME NOW	(Hookem, ASCAP/Blue Lake, BMI)	
94 DONT GET ME STARTED	(Sheddhouse, ASCAP/Hewitt, ASCAP)	
56 DONT SAY NO TONIGHT	(Screen Gems-EMI, BMI)	
58 EASY TO FIND	(Uncle Artie, ASCAP) CPP	
84 EVERYBODY NEEDS A HERO	(WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL	
93 FINISHING TOUCHES	(Gary Morris, ASCAP/Cross Keys, ASCAP) HL	
49 FISHIN' IN THE DARK	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Burger Bits, ASCAP)	
29 GIVE BACK MY HEART	(Michael H. Golden, ASCAP/Lyle Lovett, ASCAP)	
36 GOIN' GONE	(Bait And Beer, ASCAP/Forerunner, ASCAP/Little Laurel, BMI/Foreshadow, BMI/Lucrative, BMI/Bug, BMI)	
33 GOOD GOD, I HAD IT GOOD		
(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) HL		
90 GOOD TIMIN' SHOES	(Lawyer's Daughter, BMI/Ronnie Rogers, BMI) CPP	
20 GOTTA GET AWAY	(MCA, ASCAP) HL	
62 GREEN EYES (CRYIN' THOSE BLUE TEARS)	(Chriswood, BMI/Tapadero, BMI) CPP	
87 THE HAND THAT ROCKS THE CRADLE	(Contention, SESAC)	
76 HANGIN' OUT IN SMOKEY PLACES	(Larry Butler, BMI/Blackwood, BMI) HL	
26 HEAVEN CAN'T BE FOUND	(Bocephus, BMI) CPP	
41 HE'S LETTING GO	(Warner-Tamerlane, BMI/Heart Wheel, BMI)	
25 I CAN'T GET CLOSE ENOUGH	(Tree, BMI/Pacific Island, BMI) CPP/HL	
21 I PREFER THE MOONLIGHT	(Riverstone, ASCAP/Blackwood, BMI/Land Of Music, BMI) HL	
60 I WANT A LOVE LIKE THAT	(Writer's Group, BMI/Bethlehem, BMI/MCA, ASCAP/Doubletime, ASCAP)	
46 I WANT TO KNOW YOU BEFORE WE MAKE LOVE	(Irving, BMI/Beckaroo, BMI) CPP/ALM	
4 I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER)	(Warner-Tamerlane, BMI/Face The Music, ASCAP/Blue Lake, BMI) CPP	
48 I WOULDN'T BE A MAN	(Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) CPP/HL	
73 IF IT WAS ANYONE BUT YOU	(MCA, ASCAP/Don Schlitz, ASCAP/Music Corp. Of America, BMI)	
80 IF LOVE EVER MADE A FOOL	(Mocassin Creek, BMI)	
13 IF THERE'S ANY JUSTICE	(WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI)	
81 IF YOU'RE GONNA TELL ME LIES	(Doug And Larry, BMI)	
74 I'LL BE YOUR BABY TONIGHT	(Dwarf, ASCAP)	
83 I'LL NEVER BE IN LOVE AGAIN	(Sabal, ASCAP) HL	
44 I'LL PIN A NOTE ON YOUR PILLOW	(White Wing, BMI/Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP	
45 I'M TIRED		
(Cedarwood, BMI) HL		
78 IT'S SUCH A HEARTACHE	(DebDave, BMI/Tender Vittles, BMI)	
72 I'VE GOT WAYS OF MAKING YOU TALK	(Milene-Opryland, ASCAP) CPP	
68 JUST ENOUGH LOVE	(Lyn Pen, BMI/Cavesson, ASCAP) CPP	
40 JUST LOVIN' YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
10 THE LAST ONE TO KNOW	(Tapadero, BMI/Cavesson, ASCAP) CPP	
27 LET'S DO SOMETHING	(Benefit, BMI/Englishtown, BMI)	
71 LITTLE WAYS	(Coal Dust West, BMI)	
2 LOVE ME LIKE YOU USED TO	(Web Iv, BMI/Paul & Jonathan, BMI/Rightsong, BMI/Attaduo, BMI) HL	
57 LOVE REUNITED	(Bug, BMI/Bar None, BMI)	
55 LYIN' IN HIS ARMS AGAIN	(Hall-Clement, BMI)	
6 LYNDA	(Screen Gems-EMI, BMI)	
75 MAD MONEY	(Fandango, BMI)	
69 MAMA'S ROCKIN' CHAIR	(Music City, ASCAP/Intersong, ASCAP/Dig-A-Bone, ASCAP) HL	
61 MAPLE STREET MEM'RIES	(Statter Brothers, BMI)	
3 MAYBE YOUR BABY'S GOT THE BLUES	(WB, ASCAP/Two Sons, ASCAP/Good Single, BMI/Irving, BMI) CPP/ALM	
30 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	
79 NO ONE CAN TOUCH ME	(Maypop, BMI/Songmedia, BMI/Collins Court, ASCAP) CPP	
11 ONE FOR THE MONEY	(Tapadero, BMI/Cavesson, ASCAP) CPP	
28 ONE FRIEND	(Pink Pig, BMI)	
59 ONE STEP FORWARD	(Bar None, BMI)	
43 ONLY LOVE CAN SAVE ME NOW	(Tree, BMI/Cross Keys, ASCAP) HL	
9 ONLY WHEN I LOVE		
(Lawyer's Daughter, BMI/Tree, BMI/Cross Keys, ASCAP) CPP/HL		
39 READ BETWEEN THE LINES	(MCA, ASCAP/Don Schlitz, ASCAP/Colegms-EMI, ASCAP) HL	
15 RIGHT FROM THE START	(Ensign, BMI/Red Ribbon, BMI) CPP	
82 RINGS OF GOLD	(Acuff-Rose, BMI/Opryland, BMI) CPP	
85 RISE AND SHINE	(Writer's Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)	
19 ROUGH AND ROWDY DAYS	(Waylon Jennings, BMI/Tom Collins, BMI) CPP	
12 SHE COULDN'T LOVE ME ANYMORE	(Rick Hall, ASCAP/Fame, BMI)	
100 SHE'S TOO GOOD TO BE TRUE	(Tree, BMI/Pacific Island, BMI) CPP/HL	
32 SHINE, SHINE, SHINE	(April, ASCAP/Butler's Bandits, ASCAP/Next-O-Ken, BMI/Ensign, BMI) CPP/HL	
7 SOMEBODY LIED	(Galleon, ASCAP) CPP	
86 SOMEWHERE IN THE NIGHT	(Tree, BMI/Cross Keys, ASCAP) HL	
18 SOMEWHERE TONIGHT	(Tree, BMI/Granite, ASCAP/Coolwell, ASCAP) HL	
77 STANDING INVITATION	(Tree, BMI/Cross Keys, ASCAP)	
31 STILL WITHIN THE SOUND OF MY VOICE	(White Oak, ASCAP)	
70 SURE THING	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI)	
23 SUSANNAH	(April, ASCAP/Swallowfork, ASCAP) HL	
52 SWEET LITTLE '66	(Goldline, ASCAP)	
8 TAR TOP	(Maypop, BMI)	
38 TELL IT TO YOUR TEDDY BEAR	(Rick Hall, ASCAP/Song On Hold, SESAC)	
88 THIS CRAZY LOVE	(Tom Collins, BMI) CPP	
17 THOSE MEMORIES OF YOU	(Bill Monroe, BMI) CPP	
89 THREE TIME LOSER	(Pink Pig, BMI)	
35 TIME IN	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
96 TURN AROUND	(First Monday, ASCAP)	
98 TWO OF A KIND (WORKIN' ON A FULL HOUSE)	(Corey Rock, BMI/Bobby Boyd, BMI)	
47 UNCONDITIONAL LOVE	(Cross Keys, ASCAP/Tree, BMI)	
63 THE WAY WE MAKE A BROKEN HEART	(Bug, BMI/Bit, BMI)	
51 WHEELS	(MCA, ASCAP/Patchwork, ASCAP)	
34 WHERE DO THE NIGHTS GO	(Lodge Hall, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) CPP/HL	
97 WHY DOES IT HAVE TO BE (WRONG OR RIGHT)	(Warner-Tamerlane, BMI/Rumble Seat, BMI/Sheddhouse, ASCAP)	
65 WOULD THESE ARMS BE IN YOUR WAY	(Tree, BMI/Hookem, ASCAP) HL	
67 YOU AGAIN	(MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI) CPP/HL	
22 YOU HAVEN'T HEARD THE LAST OF ME	(Snow, ASCAP/April, ASCAP/Kaz, ASCAP) HL	
64 YOU SAVED ME	(Above Angel, ASCAP)	
24 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.

Spec's Keys On Improving Customer Service

BY GEOFF MAYFIELD

MELBOURNE, Fla. Store expansion and public funds provide obvious growth opportunities for Miami-based Spec's Music, but management also looks to improve performance within existing stores to solidify the chain's position in Florida's increasingly competitive markets.

At the Spec's 1986 convention, the agenda focused on security issues. Having seen improvement in the control of shrinkage over the past year (Billboard, Oct. 24), the music and video web has turned its attention to a related issue: customer service. The topic served as the centerpiece for this year's meet, held here

Oct. 6-9.

Comments throughout the meet from Martin W. Spector, founder and chairman, and Ann S. Lief, president and chief executive officer, stressed that store managers must encourage their salespeople to be mindful of attentive customer service. In his opening comments, Spector pointed out to managers the importance of providing a "convivial atmosphere" for shoppers, because "they can get the same record anywhere."

But the web's effort to enhance customer service is not merely a war of words. Even before the convention began, the 35-store chain had already retained two shopping services to evaluate its stores. Some

of the results from those investigations and the issue of "secret shopping" led to spirited discussions during one of the meet's business sessions.

Merritt Kanner and Allyson Kanner, principal officers of New Jersey-based Kanner Security Shopping Service, reviewed procedures that their firm followed in its investigation of Spec's stores. For its central Florida stores, Spec's employed the firm of private investigator Robert S. Mower.

According to director Allyson Kanner, the Kanner group hired 17 investigators for the project—ranging in age from 20-50. Shoppers represent a cross section of ethnic groups and gender. The intent is

that Kanner's investigators appear to be "normal" customers.

"Our objective is to make observations," said Allyson Kanner. "We don't make judgment calls."

Among the practices that investigators observe and report: security procedures around the cash register, whether a receipt is included when purchases are bagged, whether security tags are properly deactivated, how product exchanges are handled, and the appearance and attitude of salespeople. Also noted are such behaviors as willingness to follow through on a customer's request and whether employees

smoke or chew gum when they work the floor.

Overall, Kanner's grade card showed pluses and minuses for Spec's. Among the weaknesses cited by Allyson Kanner: Shoppers were not always waited on immediately, special orders or replacement suggestions were not always offered if a requested product was not in stock, and customers were not always escorted to the part of the store where the item they asked for was merchandised.

But the Kanner service commended the chain for several positives, in-

(Continued on page 52)

CONVENTION CAPSULES

CHAIRMAN OF THE BOARD: The name Spec's Music evolved from the nickname of founder and chairman Martin Spector, who, at age 82, remains much involved in the chain's day-to-day business. He is the publicly traded company's ambassador to Wall Street, he oversees the investment portfolio for the company's 401-K plan, and he hand picks new store sites. In fact, during the only free afternoon of Spec's Oct. 6-9 convention, Spector took vice president Jeff Clifford and regional supervisor Larry Duerr on the road to check out possible locations.

RECOGNITION: In its November issue, Forbes magazine included Spec's Music in its list of the top 200 small companies in the U.S. Chain president Ann Lief has the distinc-

tion of being the only female chief executive officer on that list.

THE OAK RIDGE BOYS made a walk-through appearance during the



MUSIC & VIDEO

Spec's meet. The MCA act saluted Spector for his company's impending 40th anniversary.

TOP GUNS: Several managers received awards on the convention's closing day. Spec's manager-of-the-year award is determined by a ballot of senior management. This year, a tie resulted in two winners: Randy

Hough, stationed at Dadeland in the Miami area, and Kathy Brightman Mott, at Lakeland, another south Florida store. Hough represented Spec's during the recent National Assn. of Recording Merchandisers Retail Advisory Committee meeting in San Francisco (Billboard, Oct. 17). Mott's store also earned the administrative award, which designates the store that best follows office procedure, or, as Spector put it, "the store that gives [director of accounting services] Sally Allen the least-severe headaches."

SALUTES: The chain's Dadeland Mall store in Miami won the customer service award, for increasing sales

(Continued on page 55)

Cat's Savors Banner '87

NASHVILLE Executives and staffers of Cat's Records stores, meeting at their annual convention here Oct. 13-16, were told that the 20-store chain had its most profitable year ever in fiscal 1987.

Bruce Carlock, president of Music City Record Distributors, which owns Cat's, said that with new stores figured in, volume was up by 25% over the previous year.

About half the stores are in or near Nashville, but the chain also has seven other Tennessee outlets—five in Knoxville and two in Chattanooga—and two locations in Evansville, Ind.

Carlock says his company's aim is to open two to four stores a year, "either to plug the gaps in the mar-

kets we're in or to locate in some satellite cities of those markets." He adds, "We're also looking for other major markets."

The approximately 30 Music City/Cat's registrants at the convention followed an agenda that included discussions on personnel policies, buying, security systems, store operations, and promotions.

All the major labels conducted new product presentations, according to John Thomas, Music City's advertising director. Entertainment at the meet was provided by Vince Gill and Foster & Lloyd of RCA and Dave Alvin of Epic.

EDWARD MORRIS

RETAIL TRACK



by Earl Paige

NARM WHOLESALERS HUDDLE: The National Assn. of Recording Merchandisers Wholesalers Conference, held Oct. 26-30 in Palm Springs, Calif., saw numerous issues and topics surface, including the rack community's interest in the cassette single.

That rackjobbers are examining cassette singles is seen as significant because no racked accounts were involved in the recent sales test conducted by Arista and the Recording Industry Assn. of America. Jim Cawley, vice president of sales at Arista, says including racked accounts in the sales trial "would have been too unwieldy." At the recent annual conference of NARM's Retail Advisory Committee in San Francisco, Cawley cited results from the trade group's poll of more than 8,000 consumers at some 1,000 member stores and early results from a questionnaire distributed by Arista to consumers who had purchased cassette singles during the summer as evidence that the fledgling configuration could succeed as an everyday product (Billboard, Oct. 17). Moreover, it is no secret that racks have been lukewarm toward vinyl singles for a long time.

Among those reporting enthusiasm for singles on cassette is Mario DeFilippo, vice president of purchasing at Handleman Co. and chairman of the NARM event. "The single has critical impact to the entire industry," says DeFilippo, mentioning its role in initial exposure for new acts and "relative to the sales of LPs and [compact disks]."

Indications are that racks—while viewing the vinyl single skeptically—agree that the tape version spurs sales in various ways. Even with the inherent rack skepticism, vinyl 7-inch singles show up in rack configuration share studies—as seen elsewhere in this column.

WORLD OF TRANS WORLD: The eagerly watched Trans World Music Corp. chain has changed the name of its downtown Chicago Peaches stores to Music World, the newest logo for the 258-store, Albany, N.Y.-based network. The most common Trans World banners are Record Town and Tape World. Suburban locations in the Windy City and its Cincinnati-area outlet across from Northgate Mall are still doing business as Peaches.

FLORIDA HEAT WAVE: Speaking of Peaches, the low-key, publicly owned Peaches Entertainment Corp. subsidiary web Peaches Records & Tapes is one of the main players in northern Florida, where competition is hot and heavy. Also involved in the Orlando market are Trans World's Coconuts; Sound Warehouse units; and low-prices chain Record & Tape Outlet, based in Columbus, Ohio. In Orlando alone, four independent stores also contend, says David Jacowitz, executive vice president of Peaches Entertainment, based in Hialeah Gardens in suburban Miami.

FAMILY COUNSELING: NARM and the Video Software Dealers Assn. have postponed the seminar on family-owned businesses that was scheduled for Wednesday (4) in Chicago (Billboard, Oct. 17). The trade groups will announce a new date and location later.

COLUMBUS DAY: The 202-store Camelot Music web begins its invasion of Columbus, Ohio, with a party Nov. 17. Word has it that two of the four freestanding super-

(Continued on page 52)

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FOR WEEK ENDING MAY 24, 1986

Billboard

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Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER / DISTRIBUTING LABEL	ARTIST
1	2	14	HOROWITZ: THE LAST ROMANTIC DG 419 045 (CD) 1 week at No. One	VLADIMIR HOROWITZ
2	1	8	SONGS FROM LIQUID DAYS CBS FM 39564 (CD)	PHILIP GLASS
3	3	8	SWING, SWING, SWING PHILIPS 412 826 (CD)	BOSTON POPS (WILLIAMS)

FOR WEEK ENDING OCTOBER 11, 1986

Billboard

TOP CLASSICAL ALBUMS™

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Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER / DISTRIBUTING LABEL	ARTIST
1	2	8	HOROWITZ: THE STUDIO RECORDINGS DG 419 217 (CD) 1 week at No. One	VLADIMIR HOROWITZ
2	1	34	HOROWITZ: THE LAST ROMANTIC DG 419 045 (CD)	VLADIMIR HOROWITZ
3	4	10	KATHLEEN BATTLE SINGS MOZART ANGLE CS 38297 (CD)	KATHLEEN BATTLE

FOR WEEK ENDING NOVEMBER 22, 1986

Billboard

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Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER / DISTRIBUTING LABEL	ARTIST
1	4	4	HOROWITZ IN MOSCOW DG 419 199 (CD) 1 week at No. One	VLADIMIR HOROWITZ
2	1	14	HOROWITZ: THE STUDIO RECORDINGS DG 419 217 (CD)	VLADIMIR HOROWITZ
3	2	40	HOROWITZ: THE LAST ROMANTIC DG 419 045 (CD)	VLADIMIR HOROWITZ

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Herbie Mann

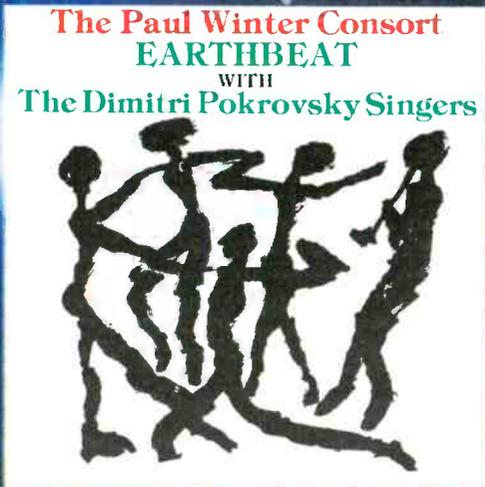


Paul Winter

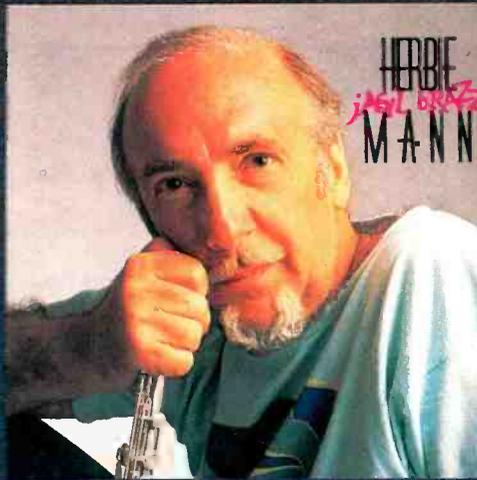
Today there is music so universal in appeal, it crosses national boundaries the world over. Music rooted in the artist's commitment to the world and all the people in it.

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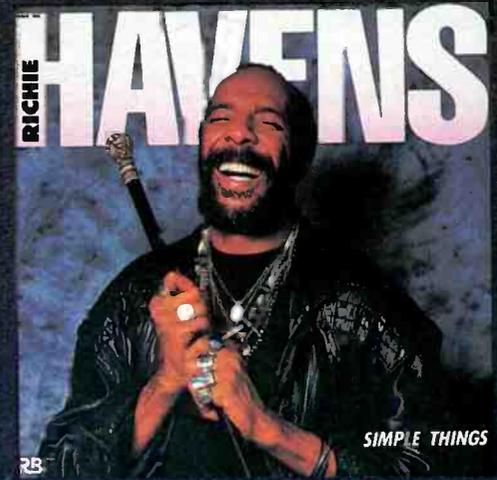
The artists who create World Music are world-class talents . . . and their musical idioms traverse pop, jazz, rock, instrumentals, microcomputerized electronics, nature sounds and more. Some prime examples:



Paul Winter's newest and most exciting Living Music album, "Earthbeat," is the first album of original music created by Americans and Russians together. It is an incredible blend of contemporary instrumental stylings and Russian village songs. Living Music November release.



Jazz great Herbie Mann has sold over 20 million albums, and this is his best! "Herbie Mann and Jasil Brazz" is a Brazilian Jazz masterpiece that crosses every contemporary instrumental music genre. RB™ release.



International superstar Richie Havens is now captivating millions of new and old fans with his latest multi-format hit album "Simple Things." RB™ release.



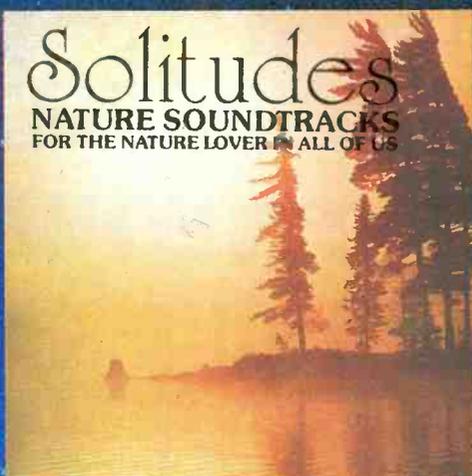
"Living Music Collection II" includes selections from "Earthbeat" and other superb recent Living Music albums by Paul Winter, Paul Halley, Susan Osborn and Oscar Castro-Neves. Plus a preview track from cellist Eugene Friesen's forthcoming second album.



Latitude's new album, "40° North," combines sensual instrumental ballads, funky fusion, Latin rhythms and virtuoso progressive instrumental music. Great draw for New Age, Latin, jazz and fusion fans.



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Indie GRASS ROUTE



by Linda Moleski

WITH RETAIL SALES reportedly totaling more than \$4 million, 18-month-old new age logo Music West has become one of the most explosive independents around. To date, the label's biggest seller is Ray Lynch's "Deep Breakfast," which has moved some 250,000 pieces in all three configurations—40,000 in CDs—according to Geoff Workman, director of sales and promotion.

Music West's catalog now boasts 11 titles; the latest offerings are a \$10.98-list CD sampler, titled "Anthology," and Teja Bell's album "The New Spirit Of Christmas."

When asked why the label has been so successful, Workman says, "We came in with serious business and marketing backgrounds, and that's probably helped more than anything. We have a great relationship with retailers, and we know who our market is. Our motto is to be very innovative. When we approach a project, we take a look at what the customer needs out of it and try to accommodate them. We don't go by the rules, either—we figure we don't come from the record business, so we don't know any better."

To reflect the growth, Music West recently moved its headquarters to larger space and is in the process of adding to its staff of 13. The outfit also has signed a deal with Festival Records for international distribution in select locations.

Music West is located at 2200 Larkspur Landing Circle, Larkspur, Calif. 94939; 415-925-9800.

SEEDS & SPROUTS: Though rumors have Alligator

Records close to signing with a major label, company chief Bruce Iglauer says, "I got a strong feeler that I'm taking a pass on. I was approached with a great deal, but it doesn't make sense economically." Iglauer adds, "I have a good relationship with my distributors, and I don't want to ruin that" . . . Homestead has released GG Allin & the Holy Men's latest piece of trash, "You Give Love A Bad Name," which, says label chief Gerard Cosloy, "we had to reinvent the warning sticker for." To give you an indication of what to expect, this record is said to make the Mentors look like the Monkees. Allin is scheduled to per-

Music West's impact is felt east, north, and south, too

form in the New York area Wednesday (4) . . . We hear that Midwest wholesaler Navarre may soon be opening up a West Coast branch. Reports could not be confirmed at press time . . . Passport Records has started up a midline series, with selected \$8.98-list LPs and cassettes being marked down to \$6.98 and \$15.98-list CDs being marked down to \$11.98. The program includes Passport's Audion, PVC, and Passport Jazz labels . . . For those who question the state of independents, it's well worth noting that the "little guys" are experiencing their best run of hit product in years. At press time, indies held an impressive nine spots on the Top Pop Albums chart, with Profile's "Dana Dane With Fame" by Dana Dane leading the way. Other titles include Eric B. & Rakim's "Paid In Full" (4th & Broadway); UTFO's "Lethal" (Select); the Brandos' "Honor Among Thieves" (Relativity); Salt-N-Pepa's "Hot, Cool And Vicious" (Next Plateau); "The Big Easy" soundtrack (Antilles); 2 Live Crew's self-titled release (Luke Skyywalker); Motorhead's "Rock 'N' Roll" (GWR/Profile); and Richie Havens' "Simple Things" (RBI). Way to go!

TOP COMPACT DISKS™

				POP™	
				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	2	3	3	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
2	1	1	7	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
3	9	—	2	STING ... NOTHING LIKE THE SUN	A&M CD 6402
4	3	2	8	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
5	4	6	8	R.E.M. DOCUMENT	I.R.S. IRSD 42059/MCA
6	6	7	9	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
7	7	4	7	RUSH HOLD YOUR FIRE	MERCURY 832 464 2/POLYGRAM
8	5	9	4	YES BIG GENERATOR	ATCO 2-90522/ATLANTIC
9	NEW		1	THE BEATLES ABBEY ROAD	CAPITOL CCT 46446
10	13	15	7	SOUNDTRACK DIRTY DANCING	RCA 6402-2-R
11	10	8	21	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
12	12	10	30	WHITESNAKE WHITESNAKE	GEFFEN 2-24099
13	11	11	33	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
14	8	5	10	THE BEATLES WHITE ALBUM	CAPITOL OCB 46443
15	NEW		1	THE BEATLES LET IT BE	CAPITOL CCT 46447
16	18	23	4	BILLY IDOL VITAL IDOL	CHRYSALIS VK 41620
17	16	14	12	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
18	14	12	5	THE BEATLES MAGICAL MYSTERY TOUR	CAPITOL 48062
19	17	19	29	FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS. 2-25471
20	20	22	25	KENNY G. DUOTONES	ARISTA ARCD 8427
21	25	29	3	JETHRO TULL CREST OF A KNAVE	CHRYSALIS VK 41590
22	19	13	16	GRATEFUL DEAD IN THE DARK	ARISTA ARCD 8452
23	21	20	14	SOUNDTRACK LA BAMBA	SLASH 2-25605/WARNER BROS.
24	NEW		1	BILLY JOEL KOHU, EPT (LIVE IN LENINGRAD)	COLUMBIA CK 40996
25	15	16	8	NEW ORDER SUBSTANCE	QWEST 2-25621/WARNER BROS.
26	22	17	3	THE SMITHS STRANGWAYS, HERE WE COME	SIRE 2-25649/WARNER BROS.
27	23	21	23	HEART BAD ANIMALS	CAPITOL CDP 46676
28	24	18	12	THE DOORS BEST OF THE DOORS	ELEKTRA 2-60345
29	30	25	8	AEROSMITH PERMANENT VACATION	GEFFEN 24162-2
30	26	26	3	LYNYRD SKYNYRD LEGEND	MCA MCAD 42084

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NARM Forms 2nd Committee To Battle Theft

BY GEOFF MAYFIELD

NEW YORK Growing concern over theft in record stores has prompted the National Assn. of Recording Merchandisers to form a loss-prevention committee.

The decision to establish an ongoing committee to examine security-related issues emerged during an exploratory meeting—attended by executives from member companies and theft-prevention experts—held by NARM in September at the Westin O'Hare Hotel in Chicago.

According to Pam Cohen, NARM executive director, the new task force will not supplant the organization's 2-year-old Security-Device Committee, which is exploring the possibility of establishing a universal security tag for music and video retailers. Suppliers would place this tag on packaging at the point of manufacture.

"The Security-Device Committee is a one-dimensional group," says Cohen. "Once testing [of security targets] is completed and recommendations are made, its task will be done."

Lou Kwiker, president and chief executive officer of Wherehouse Entertainment, a 202-store, Los Angeles-based chain, chairs the Security-Device Committee, which includes representatives from the Video Software Dealers Assn.

As for the Loss-Prevention Committee, Cohen says, "These are loss-prevention professionals; it's not a one-item agenda. Clearly, everybody recognizes that compact disk theft has become increasingly costly to our members. I don't think anyone looks at a security device or an improved CD package as the single answer to CD theft."

The loss-prevention forum was established as a priority by NARM's Board Of Directors at its summer meeting in Chicago. Craig Kelly, associate vice president of loss prevention for Wherehouse, was elected chairman of the committee at the September meeting.

Other NARM members in attendance were Glen Christy, assistant director of retail operations for Sound Warehouse; Bob Cope, vice president of the rack division for Western Merchandisers; Larry Mundorf, senior vice president for Camelot Enterprises; Jim Powers, executive vice president of sales for the Handleman Co.; Keith Wanke, managing director of loss prevention for the Musicland Group; Ken Geil, director of investigations for the Recording Industry Assn. of America; Phil Way, director of loss prevention for K mart; and NARM's Cohen.

The Loss-Prevention Committee's roster has not yet been cemented, but several members who attended the first meeting are expected to be appointed.

NARM hopes to poll its membership to determine annual dollar losses caused by theft on a regional basis. Such data would make it easier to enlist the aid of law-enforcement agencies. The task force also hopes to establish a standard theft-report form similar to those used to report pirate product.



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ries. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

MENTAL PROBLEMS: "The Closing Of The American Mind" is opening in audio, courtesy of Simon & Schuster (212-698-7181). The two-cassette, 150-minute version of the surprise best-selling book carries a retail tag of \$14.95. Dr. Allan Bloom, who wrote the detailed indictment of the U.S. higher-education system, also reads the audio version.

FLASH IN THE PAEAN: New from Clyde Industries America (319-393-9962) is the Lyte audio-visualizer, a device that translates the sound of music into a visual display of kaleidoscopic light patterns. The unit connects with home stereos, keyboards, electric guitars, or any other audio source with a

speaker jack or tape-out/line-out jack.

Housed in a black case and measuring 11 1/2 inches by 11 1/2 inches by 3 1/2 inches, the Lyte weighs 7 1/2 pounds. It comes with an RCA connecting cable and operates on standard 110 alternating-current power via a low-voltage, wall-plug transformer. Suggested retail price: \$149.95.

RACK JOB: Soundesign (201-434-1050) is introducing a budget price audio rack system that includes such high-end amenities as a wireless remote control and a built-in graphic equalizer. Among the components in the Model 5871BP5 are dual cassette decks; a semiautomatic, two-speed turntable; an amplifier/tuner; and an AM/FM stereo receiver.

The self-contained system has two tower speakers and a walnut-finished cabinet. Suggested price: \$199.95.

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.

POP/ROCK

ALIEN SEX FIEND Here Cum Germs

LP Passport PVC8960/NA
CA PVCC8960/NA

RY COODER Get Rhythm

♠ LP Warner Bros. 1-25639/\$8.98
CA 4-25639/\$8.98

GEORGE HARRISON Cloud Nine

♠ LP Dark Horse/Warner Bros. 1-25643/\$9.98
CA 4-25643/\$9.98

NICK MUNDY Your Kinda Guy

♠ LP Warner Bros. 1-25635/\$8.98
CA 4-25635/\$8.98

REPERCUSSION UNIT In Need Again

♠ LP CMP 31 ST/NA
CD CMP CD 31/NA

U.S. MODS From The Free World

LP Rockhill WGA 00100/\$8.98
CA 00100/\$8.98

VARIOUS ARTISTS Scream, The Compilation

LP Geffen GHS 24177/\$8.98
CA M5G 24177/\$8.98

GLEN VELEZ Seven Heaven

♠ LP CMP 31 ST/NA
CD CMP CD 30/NA

JAZZ

CY COLEMAN Comin' Home

♠ LP DRG SL 5205/\$8.98
CA SLC 5205/\$8.98

ANATOLE A. GERASIMOV Time Flies

LP Nana 1001/\$8.98

DJANGO REINHARDT Djangologie USA Volumes 1-7

♠ LP DRG SW 8420/27/\$49.95
CA SWC 8420/27/\$49.95

CASSETTE

THE DURUTTI COLUMN Live At The Bottom Line New York

CA ROIR A-152/\$9.98

SISTER BREEZE Riddym Ravings

CA ROIR A-153/\$9.98

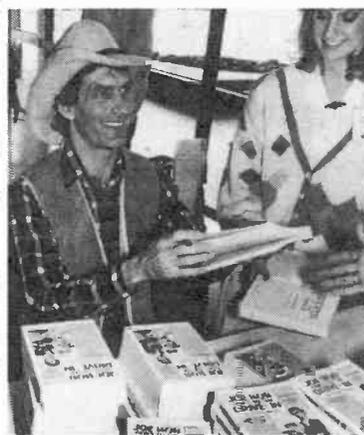
Western Merchandisers Confab In Texas, Oct. 7-10



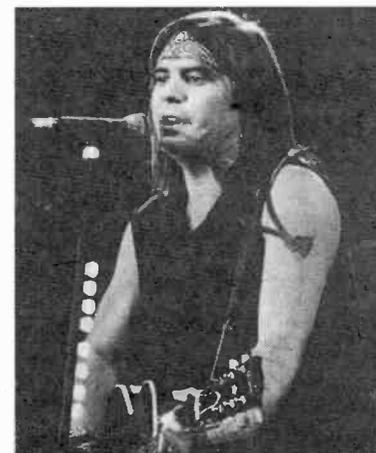
A Sweet Pair. Columbia's Sweethearts Of The Rodeo delivered a set of modern honky tonk on the second evening of the Western Merchandisers convention in Amarillo, Texas.



At The Rockhouse. Western executives congratulated Roy Orbison after the rock pioneer's warmly received set on the closing night of Western's sales seminar. From left are John Marmaduke, Western president; founder Sam Marmaduke; Orbison; re-rail vice president Walter McNeer; and Jim Swindell, vice president of sales for Virgin Records, Orbison's label.



Driving For Laughs. Humorist Joe Bob Briggs (a.k.a. John Bloom), drive-in movie critic for the Dallas Observer, autographed books after an uproarious speech at a Western seminar luncheon.



Pumping For Earle. MCA recording artist Steve Earle turned Amarillo into a guitar town with a hard-rocking set on the first night of the Western convention.



Breaking Every Rule. Who says booth duty isn't fun? Capitol Records was among more than 50 vendors who held down the floor at Western's exhibit area at the Amarillo Civic Center. Cavorting for Capitol, from left, are Dallas customer service rep Dave Saunders; a reasonable facsimile of Tina Turner; Denver salesman Dave Womack; and Dallas customer service rep Mark Beyerle.

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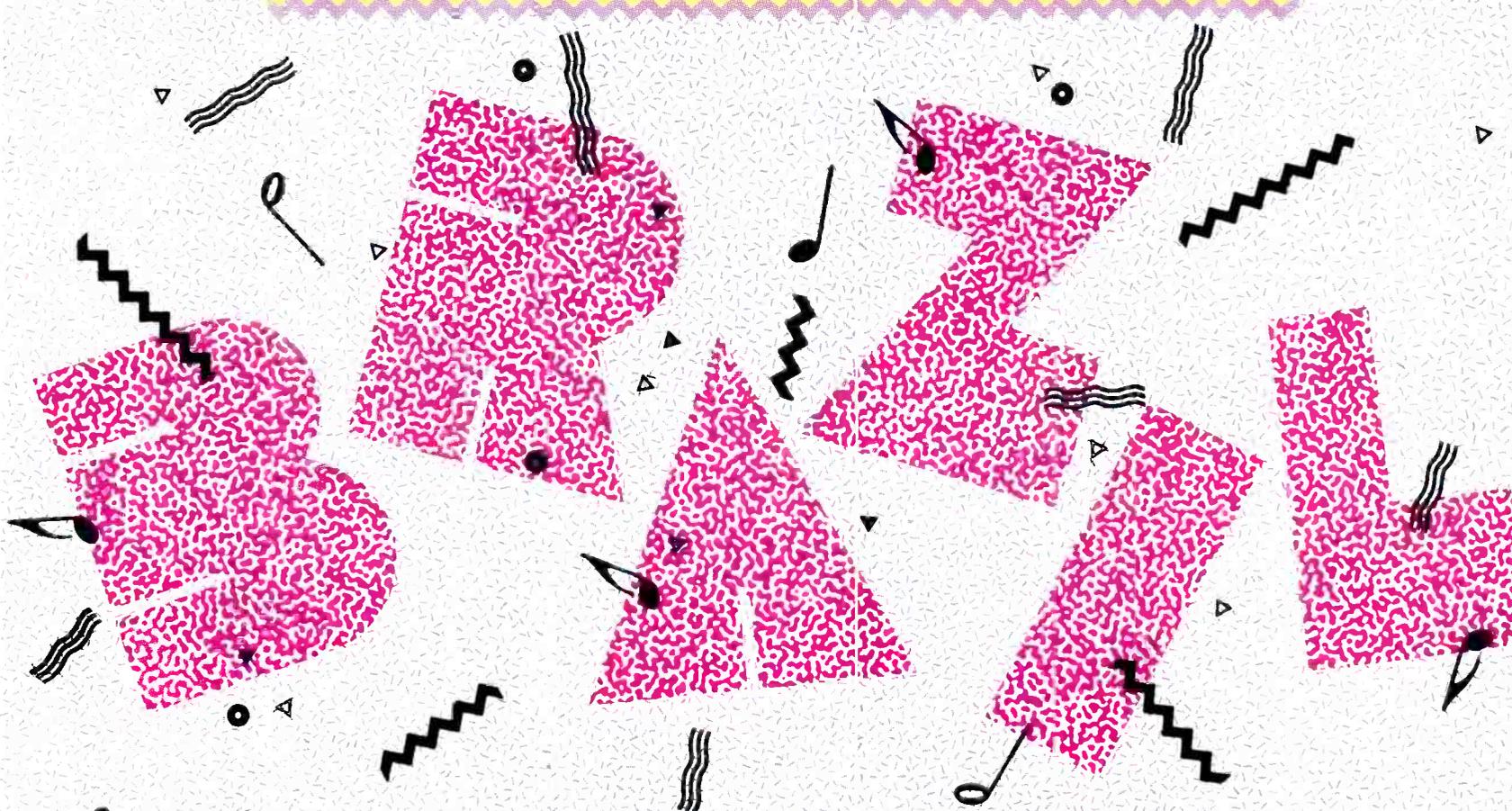
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The Brazilian Wave Comes Ashore

V I V A



By CHRIS MCGOWAN

Brazilian music, known for its compelling rhythms, sophisticated harmonies and beautiful melodies, seems poised to make an international commercial breakthrough as large or larger than the bossa nova phenomenon of the early 1960s.

This new Brazilian wave has taken form because of the extraordinary richness of Brazilian music in the 1980s and because of increased airplay on jazz, quiet storm and new age radio in the U.S., widespread creative interchange between American and Brazilian musicians, the support of industry heavyweights such as Quincy Jones and a significant increase in Brazilian product release by U.S., European and Japanese labels in 1986 and '87.

A major commercial breakout may be sparked in the next few months by the releases of an all-Brazilian music LP by Manhattan Transfer and albums (each with several songs in En-

glish, an international release and numerous famous guest musicians) by Brazilian superstars Djavan, Ivan Lins and Milton Nascimento.

Singer-songwriter Nascimento should draw especially heavy media attention: his new CBS album features a duet with Paul Simon and two tunes produced by Quincy Jones.

And, Nascimento also sings a duet with the Manhattan Transfer on their new Atlantic album and with Sarah Vaughan on her '87 "Brazilian Romance" CBS disk.

The Transfer and Vaughan albums, Mark Murphy's "Night Mood" LP (released earlier this year on Fantasy) and Herbie Mann's "Jasil Brazz" disk for Moss Music Group make for four albums of Brazilian music released by American artists this year.

Al DiMeola's new "Tirami Su" album also has several Brazilian-inspired tracks. That disk and the works of
(Continued on page B-28)

Billboard

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Milton Nascimento and RPM

Milton Nascimento and Tim Hauser of Manhattan Transfer at Som Livre Studios in Rio



Ivan Lins and Paulinho Da Viola

Xuxa



Roberto Carlos

Tracking the Rise of MPB—Brazilian Popular Music BRAZILIAN TALENT: A DEEP RESERVE OF MUSICAL GREATNESS TO COME

Brazilian music is very rich, as American music is very rich. I think right now Brazil has the great reserve of music in the world, the great potential. What we need is for our artists to have the will to work outside Brazil, and for the record companies to believe in the music. But I think that it is starting to happen and that Brazil will affirm itself in the international music market because of the force, power and richness of its music."

Gal Costa

With the increase in Brazilian product being released by labels in the U.S. such as PolyGram, Nonesuch, Island, and CBS—and the impending worldwide releases of LPs by Milton Nascimento, Djavan and Ivan Lins—American and international audiences are being exposed, often for the first time, to the great originality, diversity and appeal of contemporary Brazilian music.

It is a music with roots in Africa and Europe that has evolved an impressive variety of styles and rhythms: *samba, forró, frevo, afoxé, baião, maracatu, lambada, choro* and many more. And in the last few decades jazz, rock, reggae and other styles from outside have had an influence in the creation by Brazilian composers of *bossa nova, deboche* and other new forms, and have helped give a cosmopolitan, trans-cultural edge to MPB (Brazilian popular music).

The following is a capsule look at many of Brazil's leading musicians, with an emphasis on those with a high potential for international success.

Milton Nascimento, Djavan and Ivan Lins are discussed elsewhere in this issue.

JOBIM/CAYMMI: Antonio Carlos Jobim, the master of the bossa nova style, is the composer of songs such as "Wave," "The Girl From Ipanema" and "Águas De Março," which—with their timeless melodies and sophisticated harmonies—are among the most-performed songs in the world. Verve has just released Jobim's latest LP, "Passarim," in the U.S.

Dorival Caymmi, is another of Brazil's all-time great composers and his tunes—rich with the rhythms and flavors of Bahia—have been covered by everyone from Carmen Miranda to Paul Winter. And it runs in the family: his son **Dori Caymmi** is also one of Brazil's top songwriters, his other son **Danilo Caymmi** is a talented flutist who tours with Jobim and daughter **Nana Caymmi** is one of Brazil's top female vocalists.

In '86, EMI-Odeon released "Caymmi's Grandes Amigos," an LP that joined all four, and this fall Nonesuch bows "Dori Caymmi," an album produced by

Sergio Mendes that showcases the beautiful melodies and harmonies (inspired by the music of Bahia, Minas Gerais and Debussy) of Dori, whose songs also appear on Sarah Vaughan's "Brazilian Romance" disk. Quiet storm, new age and jazz programmers should all take notice.

MPB (MUSICA POPULAR BRASILEIRA): MPB is a catch-all marketing category that includes most everybody in Brazilian popular music except for samba, regional and rock musicians. Some of MPB's top artists are also those who may have the highest chance of succeeding in the international music market, as they have typically fused a variety of different idioms (including foreign musical influences) into their distinctive, sophisticated styles.

Gal Costa is always at the top of the Brazilian pop charts, with a beautiful, highly-emotive voice that in-

terprets everything from rock to *baião* and *frevo* (two northeastern styles) to Carnaval marches. Her last two RCA LPs were released in Japan, Argentina, Venezuela, Spain, and Israel, and the diva from Bahia has drawn SRO crowds at the Montreux Jazz Festival and in Carnegie Hall; Costa is currently contemplating LPs in English and Spanish.

Simone, a superstar chanteuse on the CBS label, has a sensuous, mellifluous voice and has scored No. 1 albums in Argentina and gold in Portugal, and has performed sell-out dates in Europe and Japan. Her voice, stage presence and choice of material all point



QUINCY JONES on the Magic of Brazilian Music—'THE DIVINE MARRIAGE OF LYRICISM AND RHYTHM'

By GEORGE W. GOODMAN

Quincy Jones, the legendary producer and one of the top figures in the American music business, has been a loyal fan of Brazilian music for more than 30 years. It is, he says, "music that I absolutely love" and "the only music outside of this country that turns my head."

Since the mid-'80s, Jones has intensified his efforts to support and promote his favorite Brazilian musicians, and his publishing company Qwest Music Group is actively involved in numerous projects with Brazilians Milton Nascimento, Ivan Lins and Djavan, with whom it has co-publishing deals in the U.S. In addition, Jones has produced two cuts on the new CBS LP (due this fall) by Nascimento, an album that features several American superstars and may break the great Brazilian singer-songwriter internationally.

BB: What is your latest Brazilian venture?

QUINCY JONES: I've just produced a collaborative effort between Paul Simon and Milton Nascimento.

(Continued on page B-14)



Brazilian record producer Mazzola and Sting in Los Angeles



Djavan and Quincy Jones

to increased worldwide success. "I want to do an album outside Brazil, and I am planning on living in the U.S. for several months to perfect my English," vows Simone.

Caetano Veloso and Gilberto Gil were two of the leaders of the *Tropicalismo* movement (which updated native Brazilian styles with rock influences and socially- and politically-conscious lyrics) in the late '60s and had a huge impact on Brazilian music. Veloso's mellow yet always boldly experimental work is showcased on the critically-acclaimed Nonesuch '86 LP "Caetano Veloso" and on PolyGram U.S.'s upcoming release of the live acoustic LP "Totalmente Demais."

Gilberto Gil's extroverted, upbeat music includes *afoxé* (an Afro-Brazilian rhythm from Bahia), samba, rock, funk and reggae (played individually or in interesting fusions) and U.S. acclaim would surely greet any Gil English-language effort. Gil records for WEA Brazil.

Maria Bethania—Veloso's sister—is one of Brazil's greatest female vocalists and she was the first woman (with "Alibi") in Brazil to top one million units sold for an album. Her deep, rich, remarkable voice can be heard on RCA Brazil's "Dezembros" (her latest).

João Bosco's wholly original music is a tasty, spicy stew with ingredients from Bahia, Minas Gerais, Rio, the Caribbean and Africa. His extroverted, infectious rhythmic music defies categorization but has so far proven irresistible to SRO audiences in Brazil, Japan and Europe. "My next objective is to arrive in the U.S., record in English and work a lot there," says Bosco, whose latest CBS LP "Ai Ai Ai De Mim" was produced by Ronnie Foster (with David Sanborn and Harvey Mason as guest artists) and released outside Brazil by

(Continued on page B-11)

BRAZILIAN MUSIC INDUSTRY: Challenging the Cross-Currents of a Volatile World Market

For the Brazilian music industry, the last two years have been the best of times and the worst of times.

In 1986, record sales soared to unprecedented heights, as Brazil reached seventh place among world music markets with some 67.5 million units vended. But this year units sold will drop by an estimated 20%, as already perilously low profit margins decline even further.

1987 will nonetheless have many bright spots: the inauguration of Brazil's first CD software plant; the introduction of the Premio Villa Lobos (the Brazilian Grammy); and, the continued success of pagode samba, the new Brazilian rock groups and the record-breaking triumvirate of Roberto Carlos, RPM and Xuxa—each of whom topped two million disks sold in '86.

Although 1987 is hardly a return to normalcy, last year was in most ways atypical for the Brazilian recording industry. When President Sarney, in an attempt to quell Brazil's triple-digit inflation, froze wages and prices with the Cruzado Plan in February '86, the nation went on a consumer buying binge, and record and tape unit sales increased an astounding 75% over '85. Manufacturing plants were unable to press disks fast enough to keep up with demand, which exceeded supply by more than 30%.

It was only a partial recovery for the industry from its early '80s slump, however, as LP prices were frozen so low that margins were thin and the wholesale dollar-value of record sales in fact reached only \$170 million, much lower than the \$230 million reached in '79, the industry's previous high point for unit sales.

At the same time, Brazil's trade surplus was eroding, its foreign reserves dwindling and economic shortages developing. In November '86, the government began thawing prices and inflation quickly surged out of control. By early '87, inflation was mushrooming at an annual rate of more than 1,000%, according to many economic analysts.

Then, in June '87, a new, 90-day price-freeze program (the Bresser or New Cruzado Plan) was introduced; but this time prices and wages were fixed in such a ratio that consumer buying power was significantly reduced.

Record sales declined almost at once (the drop in the last seven months of this year should produce the overall 20% slump) and margins reduced further, as disk prices were frozen before manufacturers could institute a June inflationary adjustment.

"The music business has entered a difficult period again, but there are still positive elements such as the introduction of CDs locally, which have been a savior of the music industry worldwide," says Tim Rooney, managing director of PolyGram.

The CD-player population in Brazil is at least 100,000 (from units sold by Gradiante, Philips, Sharp and Toshiba), though many analysts think perhaps another 100,000 players have been brought into the country as well by returning travellers.

Microservice, based in São Paulo, is shipping the first Brazilian-made CDs this fall and commercial director Issac Hemsli estimates an annual production rate of 12 million CDs by mid-'88. Polyform of Mt. Vernon, N.Y., is providing mastering assistance and North American distribution; Brazilian wholesale CD
(Continued on page B-26)

Artists, Producers, Programmers, DJs, Retailers IN QUOTES: PERSPECTIVES ON BRAZILIAN MUSIC

"When I first started listening to people like Djavan, Milton, Ivan Lins and Caetano Veloso it just knocked me out. It was nice to discover something new and exciting, to get those kinds of feelings I had as a teenager when I first heard jazz or rhythm and blues. I find Brazilian music very rich, sophisticated, and full of interesting chord changes. It's gotten to the point where most of the music I listen to at home is Brazilian music, and that goes for a lot of my friends, too."

TIM HAUSER, *Manhattan Transfer*

"I think Brazilian music is spreading more. This whole yuppie generation has started listening to radio stations like The Wave in Los Angeles, which is playing a lot of different types of music. There's definitely a bigger market for Brazilian music now in the big cities. I just wish some of the black urban stations would play it. If they play Anita Baker, why not Milton Nascimento?"

SERGIO MENDES

"There's absolutely an upsurge of interest in Brazilian music. It's building more and more all the time."

JERRY RAPPAPORT, *international buyer, Tower Records, 4th & Broadway, Manhattan*

"There's a whole generation of people in their 20s and 30s who don't want to listen to heavy metal music when they come home at night from work. They want something melodic and rhythmic and sophisticated. Brazilian music fits all those requirements."

LOUISE VELASQUEZ, *director of creative services Qwest Music Group*

"Brazilian music has been part of my life ever since I first went to Brazil in 1962 with my band. People like João Gilberto, Dori and Dorival Caymmi and many others had a huge influence on me and

helped me develop my own music."

PAUL WINTER

"The melodic sense that Brazilian musicians have is really refreshing. In a lot of ways, their melodies are more sophisticated than ours. They seem to be freer, to not be hampered by the same pop restrictions where you have to fit your music into a certain format. Each of the top Brazilian musicians like Ivan Lins, Djavan and Milton have very individual styles and sound very different from each other. It has implications internationally—their music is very good and will make itself known around the world."

DAVE GRUSIN

"We play many Brazilians, such as Flora and Aírto, Azymuth, Kenia, Tania Maria, Djavan, Milton, many others. And we also play Paul Young, Strisand, Isley Brothers, Roxy Music, Lionel Richie, Janet Jackson and Fleetwood Mac. It fits in very well with our format, which is more or less an AC sound at present. Most Brazilian music is full of joy, hope, sorrow, fun—which is what we're about. Very soulful."

TONY KILBERT, *program director, KBLX Berkeley*
(Continued on page B-22)



Legião Urbana



Os Paralamas

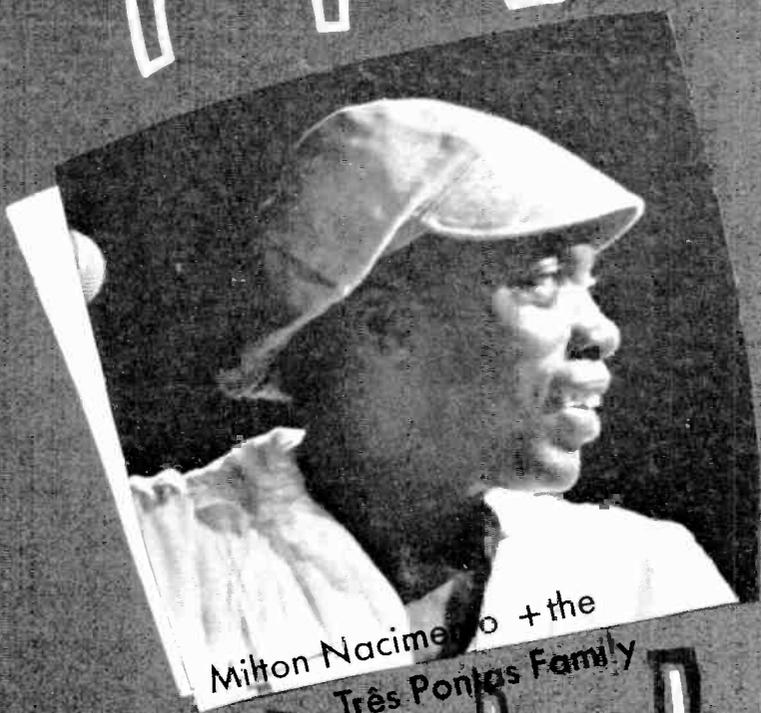
Bezerra Da Silva



Luiz Caldas and Caetano Veloso



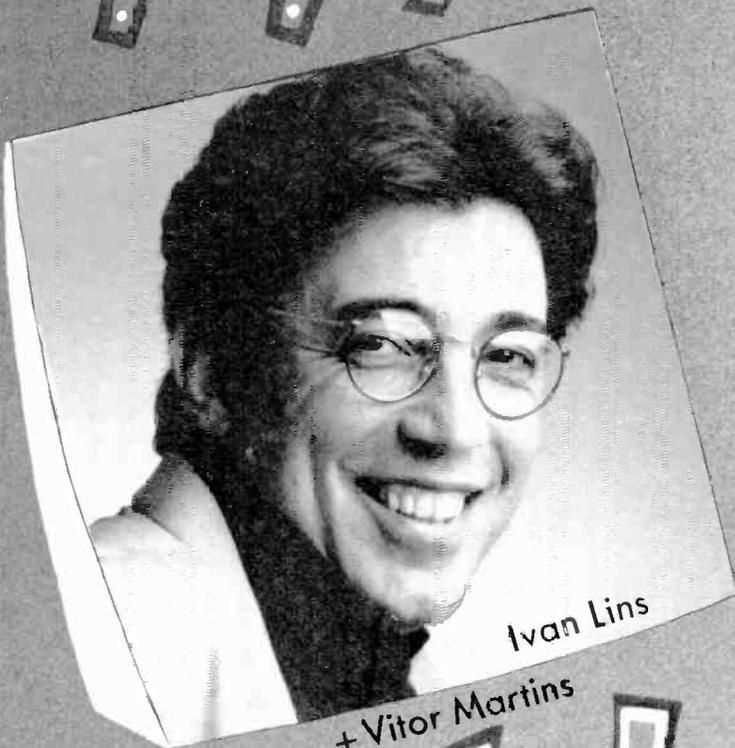
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Milton Nascimento + the
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Djavan



Ivan Lins
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FLORA PURIM & AIRTO
LEE RITENOUR
DIANE SCHUUR
PAUL SIMON
STEVE SLAGLE
DAVE VALENTIN
SARAH VAUGHAN
... AND MANY MORE

QUINCY JONES and the Qwest Music Staff

LIVE IN BRAZIL—AO VIVO EM BRASIL!

When James Taylor performed for more than 355,000 fans the night of Jan. 12, 1985 during the **Rock in Rio** music festival, he was astonished not only at the immensity of the crowd but also at the fact that thousands in the mostly-Brazilian audience knew every word of his lyrics, in English.

Such an enthusiasm for song has endeared Brazil to any number of visiting musicians from other countries, and has helped promoters such as **Roberto Medina, Oscar Ornstein, Dueto, WTR, Manoel Poladian, and Chico Recarey** stage a remarkably wide variety of concerts in Brazil featuring both domestic and foreign acts, as well as a number of spectacular, large-scale musical events in the '80s.

One of the most influential undertakings in recent years has been the **Free Jazz Festival**, staged by two of the newest promoters on the Brazilian music scene—Monique and Sylvia Gardenberg, two sisters from Rio who are 28 and 27, respectively, and who run **Dueto**.

The Gardenberg sisters bowed their jazz festival two years ago, after securing sponsorship from Souza-Cruz, a subsidiary of British-American Tobaccos which makes "Free" cigarettes, and Pan Am.

The two-week event debuted in August, 1985, with performances taking place in both Rio and São Paulo. Brazilians such as Moacir Santos, Heraldo do Monte, Egberto Gismonti, Uakti, Marcio Montarroyos, Paulo Moura, and Sivuca shared the stage with foreign jazz stars such as Pat Metheny, Toots Thielemans, Bobby McFerrin, Sonny Rollins, Ernie Watts, Joe Pass, and McCoy Tyner.

"It was a big success and because of it jazz record sales increased in Brazil and interest picked up

greatly in the Brazilian instrumentalists," says Monique. "Companies like EMI and WEA Brazil began to release more American jazz artists and Brazilian instrumental musicians."

The 1987 Free Jazz Festival, which took place from September 2-13 repeated the Gardenbergs' tradition of offering large free concerts for the benefit of those who can't get in the regular shows or afford the \$15 ticket price per night. There were also workshops for musicians featuring most of the visiting jazz stars. Concerts took place at the Teatro do Hotel Nacional of Rio and the Palácio das Convenções do Anhembi of São Paulo. Oficina de Luz handled the lighting and R&R the sound. The TV Manchete network aired segments of the festival on five consecutive nights, for one hour each night.

The '87 lineup expanded the festival's variety of music by bringing minimalist Philip Glass and Nigerian ju-ju pop star King Sunny Ade to Brazil. Other acts included: Sarah Vaughan, Spyro Gyra, Art Blakey, Gil Evans, Lee Ritenour, Jim Hall and Chick Corea, along with Brazilians Hermeto Pascoal, Cama de Gato, Rafael Rabelo, Marcos Ariel, Antonio Adolfo, Laurindo de Almeida and Leo Gandelman.

Another musical festival which had a huge impact on the Brazilian music scene was **Rock in Rio**, which took place Jan. 11-20, 1985, at a specially constructed concert site in Barra da Tijuca on the outskirts of Rio. Drawing more than 1.4 million fans over the course of 10 days to see 14 international and 14 Brazilian musical acts, Rock in Rio was the biggest multi-day rock concert to date *in the world*, a fact that went sadly under-reported in the North American press that year.

Produced by **Artplan Publicidade** of Rio and
(Continued on page B-18)

João Bosco



Paulo Moura



Hermeto Pascoal

Simone



Egberto Gismonti and
Wagner Tiso



Gal Costa

BRAZILIAN INSTRUMENTAL MUSIC: Ready for the New Age

Instrumental music is truly the universal language of the world. And Brazil, which possesses an abundance of talented instrumentalists who play any number and combination of idioms, is readying for a major push into the international markets of new age music, contemporary jazz and other sectors.

Independent labels such as **Som da Gente, Kuarup, Visom, Carmo** and **El Dorado** have been most responsible for recording and promoting instrumental works in the '70s and '80s, and are now actively expanding licensing deals in Europe, North America and Japan. **WEA Brazil** has also recently begun to release a series of instrumental albums.

Som da Gente, based in São Paulo, has been a leader in the Brazilian instrumental field, with its excellent roster, audiophile recordings, fine packaging and adept marketing.

Founded in 1981 by husband-and-wife songwriters Walter Santos and Tereza Souza, Som da Gente currently has a catalog of 33 albums and releases six LPs annually. Albums are usually recorded at Nosso Estúdio, a 32-track digital recording studio owned by the couple. After six years of operation, the small label has established its own independent distribution network in Brazil that reaches 682 retail outlets (disks are pressed by PolyGram Brazil). Sixty percent of Som da Gente's output is sold outside Brazil, primarily to France, Scandinavia, the U.S. and Canada.

The label's most prestigious and current top-selling artist is **Hermeto Pascoal**, a brilliant and eclectic multi-instrumentalist who plays keyboards, sax, accordion, bottles, teapots and whatever else strikes his fancy. Pascoal, who has recorded with Miles Davis, Airto Moreira and many other jazz luminaries, fuses the music of Northeast Brazil with

jazz and sounds of all types into his own singular, magical, fascinating style.

Other instrumentalists in Som da Gente's catalog include **Heraldo do Monte** (a brilliant guitarist who has been influenced by choro, samba and frevo as well as Tal Farlow and Barney Kessel); **The Fingered Strings Orchestra of Pernambuco** (an orchestra of diverse stringed instruments that melodiously explores the music of the Northeast); **Cama de Gato** (an all-star, jazz-oriented group featuring Pascoal Meirelles, Artur Maia, Mauro Senise and Rique Pantoja); **Almir Sater** (a modern playing of Mato Grosso regional music); and, **Helio Delmiro** (one of Brazil's greatest guitarists, who blends jazz, samba and choro).

Kuarup, based in Rio and owned by Mario de Aratanha and Janine Houard, is another small label devoted to audiophile recordings of top-quality instrumental music, especially that with a very pure Brazilian flavor. Begun in 1977, Kuarup has 20 albums in its catalog and 30% of its business is through mail order.

The current growing interest of Japan in Brazilian
(Continued on page B-24)



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AND WE'VE ONLY JUST BEGUN...

BRAZILIANS GO AMERICAN. . . Brazilian Legends Launch Major International Albums

In late '87 and early '88, three legendary Brazilian singer-songwriters—Milton Nascimento, Djavan and Ivan Lins—will launch their first internationally-released albums, with each LP containing several songs in English and featuring numerous American superstar musicians as guests.

The songs of all three are also featured on the new all-Brazilian music LP by Manhattan Transfer.

Milton Nascimento, who is probably the most universally-revered Brazilian musician after Antonio Carlos Jobim—is well-known by American jazz fans for his guest appearance on Wayne Shorter's 1975 Columbia LP "Native Dancer" and for his own Polydor LP "Encontros E Despedidas" ("Meetings And Farewells"), which reached the No. 7 spot on the Billboard jazz chart in '86.

Nascimento possesses a strong, sensuous, lyrical voice and is the creator of a wholly original musical landscape, one that fuses strong melodies and rich harmonies with textures, rhythms and echoes of Africa, Portugal and South America.

"He is a genius and—I think—the best singer in the world," says Brazilian singer and pop star Simone. "Everything he does is brilliant, and if I could have anyone's voice in the world, I would have his."

Now signed to CBS, Nascimento will release his 21st album this fall and it will include a duet with Paul Simon on "Vendedor De Sonhos" ("Seller Of Dreams") and the participation of Quincy Jones (who has produced that song as well as "Morro Velho"), Herbie Hancock, Wayne Shorter and Robertinho Silva, among others.

Famed Brazilian producer Mazzola produced the rest of the LP, which will be released by CBS in the U.S., Brazil and Europe simultaneously.

Nascimento also appears in a duet ("Love And Passion") with Sarah Vaughan on her recently-released "Brazilian Romance" LP (which consists of songs by Milton and Dori Caymmi) and duets with the Manhattan Transfer in "Viola Violar" on their new all-Brazilian music LP for Atlantic.

The songs of **Ivan Lins** have been recorded by George Benson, Ella Fitzgerald, Diane Schuur, Herbie Mann, Patti Austin, Quincy Jones, Manhattan Transfer and Mark Murphy (the latter's '87 LP "Night Mood" consists entirely of Ivan Lins compositions). Many Lins tunes such as "Love Dance" and "The Island" are quickly becoming off-recorded standards.

Lins also appeared as a singer and keyboard-player on Dave Grusin and Lee Ritenour's hot-selling '86 GRP jazz album "Harlequin," as well as "GRP Live In Session."

Lins has a very accessible sound for American ears, as his music incorporates funk, rock and jazz, as well as Brazilian styles from Rio and the Northeast. His international release in early '88 will include a number of surprise American guest stars.

CBS singer-songwriter **Djavan** also melds American influences to various Afro-Brazilian styles and has created an upbeat, catchy, sophisticated sound—mix-



ing beautiful ballads with tasty, richly-percussive, highly-danceable numbers. In 1985, when KUTE Los Angeles first played tunes from his LPs "Luz" and "Lilás" over the air, their lines were flooded with calls from interested listeners, including Anita Baker, who was captivated by Djavan's bright, clear, highly expressive voice.

Djavan's new LP due in October on CBS is produced by Ronnie Foster (who produced "Lilás" for Djavan and "Ai Ai Ai De Mim" for João Bosco) and features George Duke, Nathan East, Greg Phillinganes, Larry Williams, Harvey Mason, Paulinho da Costa and some surprise guests as featured artists. Four tracks will be in English.

Djavan also appears on the new Manhattan Transfer LP (singing "Capim" with the quartet's backing), an album which includes five of his compositions. He also appears on Lee Ritenour's new GRP album, "Portrait."

Several other Brazilian acts are also planning to launch their first English-language LPs in the near-future. RPM, Gal Costa, Rita Lee, Simone, João Bosco, Baby Consuelo, Pepeu Gomes and Tania Alves all have international projects planned for '88 or early '89.

Tania Maria, Kenia, Sergio Mendes, Astrud Gilberto and Flora Purim & Airtó are among the Brazilian acts who have already released disks in English.

. . . AMERICANS GO BRAZILIAN While North American Stars Launch Brazilian Projects

The four Brazilian music albums released by Sarah Vaughan, Manhattan Transfer, Mark Murphy and Herbie Mann in 1987 comprise an excellent introduction to some of Brazil's top contemporary singer-songwriters and should have a significant impact on international market acceptance of Brazilian music.

Sarah Vaughan's "Brazilian Romance" (CBS Masterworks) includes five songs by Dori Caymmi, three by Milton Nascimento and one by Sergio Mendes. Tracy Mann and Alan and Marilyn Bergman are among those who contribute English lyrics. Nascimento duets with Vaughan on "Love And Passion" and other guest stars include George Duke, Alphonso Johnson, Carlos Vega, Paulinho da Costa, Hubert Laws, Tom Scott and Marcio Montarroyos. Caymmi arranges the songs and Sergio Mendes produces.

Manhattan Transfer's new all-Brazilian music album on Atlantic includes five songs by Djavan, two by Ivan Lins, one by Nascimento and one by Gilberto Gil. Brock Walsh, Tracy Mann and Doug Feiger (of Knack fame) contribute English lyrics. Djavan sings "Capim" with the Transfer backing him, and the group duets with Nascimento on "Viola Violar." Guest stars include the Brazilian instrumental group Uakti, Brazilians Wagner Tiso, Djalma Correa and Toninho Horta, and Americans Stan Getz, David Sanborn, Jeff Lorber and Larry Williams. Tim Hauser produces (with Brazilian Mazzola co-producing on "Viola Violar").

Mark Murphy's "Night Mood" (Fantasy) is an LP of all-Ivan Lins material. English lyrics are contributed by Larry Dunlop and Patti Austin, among others. Murphy is backed on the album by the Brazilian jazz trio Azymuth, Frank Morgan on alto sax and Brazilian Claudio Roditi on flugelhorn and trumpet. Jose Roberto Bertrami of Azymuth arranges and Richard Bock and Lupe DeLeon produce.

Herbie Mann's "Jasil Brazz" (RBI/Moss Music Group) features Mann's new Jasil Brazz group and includes four songs by Ivan Lins and Brazilian lyricist Vitor Martins, and two songs by Djavan. Claudio Roditi plays trumpet in the band.



Tania Maria



Azymuth



Antonio Carlos Jobim



Astrud Gilberto



Rita Lee and Roberto

Mark Murphy



Eliane Elias



Gilberto Gil



Manhattan Transfer

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VOCALS ARRANGED BY:
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MUSIC ARRANGED BY:
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WAGNER TISO,
LARRY WILLIAMS



FEATURING THE SONGS OF:
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IVAN LINS,
GILBERTO GIL,
MILTON NASCIMENTO

GUEST ARTISTS INCLUDE:
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DJAVAN,
DAVID SANBORN,
MILTON NASCIMENTO,
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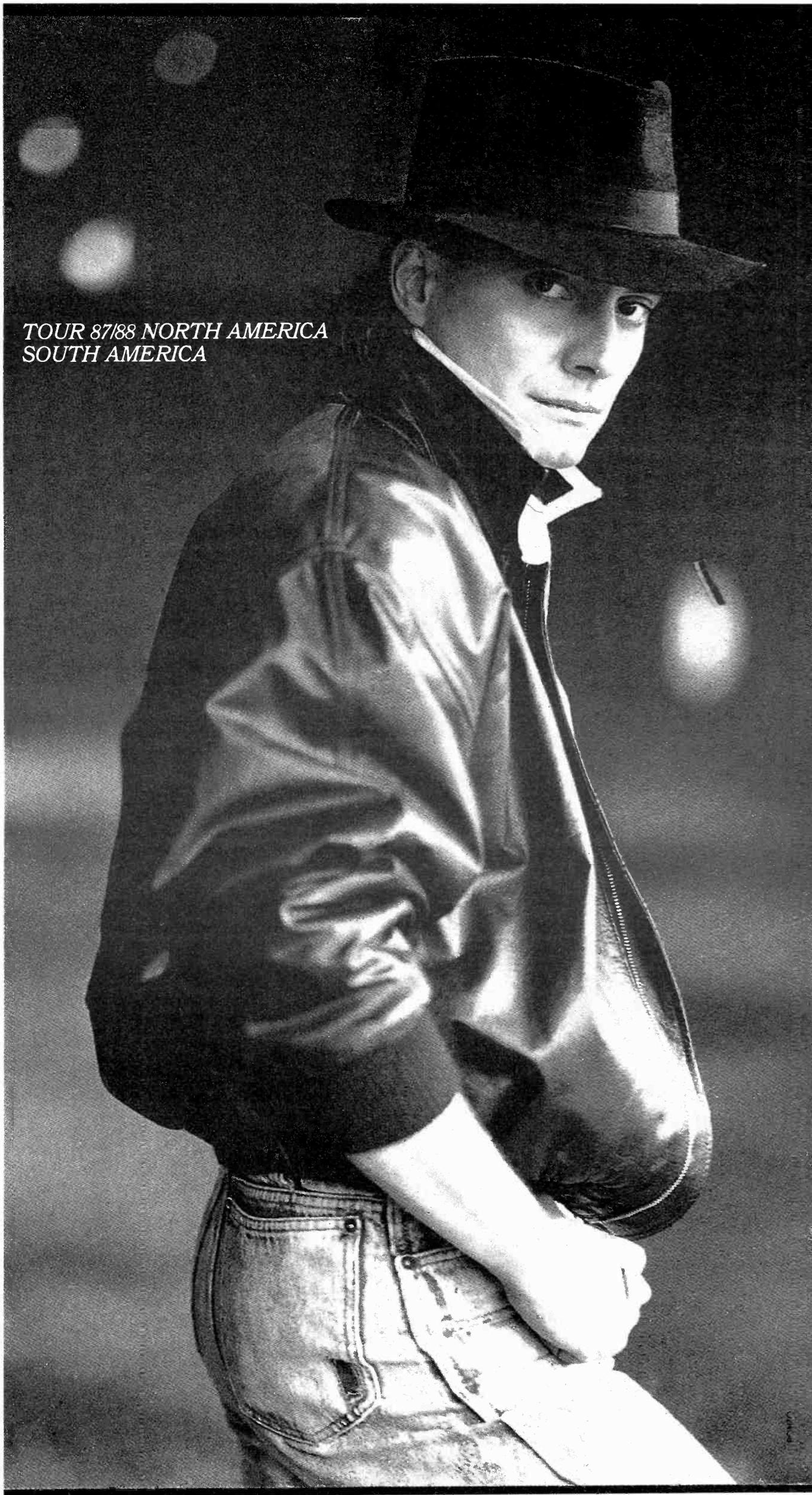
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TOUR 87/88 NORTH AMERICA
SOUTH AMERICA



BRAZILIAN TALENT

(Continued from page B-3)

CBS France and Epic Sony (Japan).

Roberto Carlos annually sells an astounding two million records with each new release for CBS and has been Brazil's top-selling artist for many years, as well as a huge success throughout the rest of Latin America (and in the hispanic U.S. market). In the '60s he was one of Brazil's first national rock stars, but now he primarily records poignant, romantic ballads. An English-language album could greatly expand his already-large European and North American sales.

Chico Buarque (RCA) now only records new albums every few years, but is a legendary singer-songwriter who is arguably Brazil's greatest lyricist (and this in a country where poetic and insightful lyric-writing is the norm, not the exception, in popular music).

Joyce, another of Brazil's top female vocalists, recently cut "Os Anos 60 De Tom Jobim" (CBS), an excellent retrospective that is a must for any jazz or bossa nova fan.

Rita Lee created a new kind of rock in the late '70s with partner and co-composer **Roberto de Carvalho**. Fusing native rhythms, catchy melodies and a Brazilian sensibility with rock'n'roll, the pair (now on EMI-Odeon) created what their European fans call "Carnaval rock" and became one of MPB's biggest all-time acts. Also popular in Japan, the duo will tour the U.S. in '88. "And we are thinking of doing an all-English LP," says Lee, who speaks perfect English and whose father in fact was born in Alabama.

Another top MPB star is **Fafá de Belém** (Som Livre), whose smooth, seductive vocals have already been a big hit on quiet storm stations such as KUTE Los Angeles and whose wide-ranging repertoire encompasses everything from Ivan Lins to "Nobody Does It Better" to infectious *lambada* (a rhythm from the North of Brazil).

Other important MPB acts include: **João Gilberto**

(the legendary bossa nova singer/guitarist who just released "Live At Montreux" for WEA Brazil); **Astrud Gilberto** (who sang the original "Girl From Ipanema" and whose latest LP "Astrud Gilberto And The James Last Orchestra" is out on Verve); the inimitable and always chart-topping vocalist **Ney Matogrosso** (CBS); the gifted composer/arranger **Wagner Tiso** ("Giselle" is out now on Verve in the U.S.); singer **Marina** (PolyGram), a big commercial success with her husky, bluesy voice and glamorous stage presence; the great northeastern songwriter **João do Vale**; guitarist **Ricardo Silveira** (making his U.S. debut in '88 on Verve); famed guitarist **Baden Powell**, and, the brilliant singers/songwriters **Edu Lobo**, **Toninho Horta**, **Toquinho**, **Lo Borges**, and **Beto Guedes**.

XUXA: Brazil's No. 1 recording artist in mid-'87 was **Xuxa** (Som Livre), who hosts a daily children's show on TV Globo and who sings on albums targeted at young audiences. Xuxa's enormous appeal to the "baixinhos" (little ones) has spawned a massive merchandising campaign (videos, dolls, clothes, school notebooks) and helped her sell more than two million disks last year and possibly as many or more this year.

OBINA AND THE PARALAMAS: Two of Brazil's hottest prospects for international success are **Obina Shok** and the **Paralamas do Sucesso**. Obina (RCA) is a cosmopolitan group with members from Gabon, Senegal, Surinam and Brazil. They have succeeded in creating an upbeat, seamless and highly commercial blend of music from Africa, Brazil and the Caribbean. Their innovative debut LP featured cuts such as "Vida," a funk/macumba track with juju guitar and "Brazilian Style," a reggae-samba with English lyrics. Hot international potential.

The Paralamas do Sucesso are—like Obina Shok—creating fascinating new musical fusions. In the case of the Paralamas, their music has a harder, ska and rock base that is colored with distinctive Brazilian embellishments. Already a big success in South America,

Europe and at SOB's in New York, the band is aiming at breakout U.S. success and may record in English soon. The latter will be easy: lead singer Herbert Vianna already speaks perfect English (as evidenced by "There's A Party" on their EMI-Odeon hit Paralamas LP "Selvagem?").

NEW MUSIC FROM BAHIA: The state of Bahia (and especially its capital Salvador, also referred to as Bahia) is always a center of musical and cultural innovation. **Luiz Caldas** (PolyGram) recently invented a rhythm called *deboche* and introduced it in a song called "Fricote" that took the Northeast by storm (*fricote* is now a synonym for the *deboche* rhythm). Caldas and acts like **Chiclete Com Banana**, **Banda Mel** and **Geronimo** (all with Continental) are creating a new, distinctively "Bahiano" style out of *afoxé*, *frevó*, *samba de roda* and *ijexá* (Afro-Brazilian rhythms) and reggae, merengue and funk. It is a sound unlike any other, with an identity separate from the other new fusions of Obina Shok and the Paralamas.

MUSIC FROM OTHER NORTHEASTERN STATES: European interest has been steadily growing in styles such as *fórró* and *baião* from states in Northeast Brazil other than Bahia because of concerts put on by Alceu Valença, Elba Ramalho and Fagner at the Montreux Jazz Festival and other places. The greatest traditional interpreter of these earthy, folksy, rhythmically-rich idioms is **Luiz Gonzaga**, whose albums invariably go platinum for RCA. More modern renditions of *fórró* and *baião* come from musicians such as the aforementioned **Alceu Valença** (RCA), **Fagner** (RCA) and **Elba Ramalho** (PolyGram) as well as **Belchior** (PolyGram), **Teca Calazans** (El Dorado) and **Geraldo Azevedo** (Echo/RCA), several of whom mix funk, rock and even disco with their musical roots from northeastern states such as Ceará, Paraíba and Pernambuco. Of the above, Azevedo (a brilliant and versatile singer/guitarist/songwriter), Valença (with his intriguing, rock-

(Continued on page B-12)

A Billboard Spotlight

Egberto Gismonti
Rita Lee e Roberto
Os Paralamas do Sucesso
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BRAZILIAN TALENT

(Continued from page B-11)

edged forró) and Ramalho (with her fiery voice and dynamic, high-energy stage shows) all have strong international market potential.

BEN AND MELODIA: Two more Brazilians to watch closely are **Jorge Ben** and **Luiz Melodia**, both of whom are enjoying a growing recognition in Europe. Ben (PolyGram) mixes samba and funk, and is famed for his dense Afro-Brazilian percussion and uncanny improvisatory abilities in concert. Melodia (Continental) fuses blues, funk, samba and other forms with great dexterity and originality.

SAMBA/PAGODE: **Alcione**, **Martinho da Vila** and **Beth Carvalho** (RCA) and **Agepe** (PolyGram) are among the biggest current stars in *samba*, a category that annually accounts for some 15%-20% of all Brazilian record sales and includes the variant called *pagode* (which has simpler orchestration and less

glitter than most commercial samba and earthy lyrics speaking of everyday problems of the Brazilian poor). **Bezerra da Silva** (RCA), **Neguinho da Beijo-Flor** (CBS) and **Grupo Fundo de Quintal**, **Almir Guineto**, **Zeca Pagodinho** and **Jovelina Perola Negra** (all with RGE) are all multi-platinum pagode stars.

NEW BRAZILIAN ROCK: In just five years, Brazil has gone from having almost no commercially-successful domestic rock groups to having a flood of talented young bands who have taken the teenage market (especially of the upper and middle classes) and the airwaves by storm. The platinum success of the light-hearted rock group **Blitz** in 1982 helped secure record company support for domestic rock groups, and their success was soon followed by hot-breaking acts such as **Ritchie**, **Lulu Santos** and **Kid Abelha** in '83 and '84. The Rock in Rio musical festival in January '85 helped build the momentum, a wave of new national rock talent hit the market and '86 saw a multitude of Brazilian rockers hit gold and platinum and

RPM sell over two million disks.

Blitz is now defunct (its leader **Evandro** now has a successful solo career with PolyGram), but domestic rock groups are expanding commercially and evolving artistically at a still-rapid rate. Top national rock acts include: **Legião Urbana**, **Zero**, **Plebe Rude** and **Vinicius Cantuária** (EMI-Odeon); **Lobão** and **Lulu Santos** (RCA); **Cazuza**, **Capital Inicial**, **Ritchie** and **Evandro** (PolyGram); **Titãs**, **Ultraje a Rigor**, **Ira**, **Barão Vermelho** and **Kid Abelha** (WEA); and **RPM** (CBS).

RPM is the most successful rock act today in Brazil, with more than two million copies sold in '86 of "Radio Pirata Ao Vivo." The band will record an English-language LP (lead singer Paulo Ricardo speaks perfect English) in March '88. "We've gone as far as we can in this market, and now we want to expand to other countries. And outside Brazil we would like to be known first off as a good rock band, not as a group from Brazil."

Another good bet for an English-language LP is **Ritchie**, a talented Brazilian rock star who is in fact English but has lived in Brazil for the last 15 years.

Itamar Assumpção, a rocker of another kind, is a highly-theatrical singer-songwriter from São Paulo who combines languid, free-form rock/funk/reggae grooves with highly imaginative, often surrealistic lyrics in a curious and compelling style that defies categorization. He has cut several LPs with independent labels.

ALREADY IN THE U.S. MARKET: A number of talented Brazilian musicians have already achieved success (or at least footholds) in the U.S. music scene, many by residing in the U.S. and/or cutting English-language LPs: **Sergio Mendes** (A&M), the famed composer/bandleader who first came to American pop prominence with his group Brasil '66 and who recently produced Sarah Vaughan's "Brazilian Romance," Brasil '88 will bow early next year; **Flora Purim & Airtó** (Crossover/Concord Jazz), the talented duo who broke into the U.S. jazz market in a big way in the '70s with her singing (with Return To Forever) and his percussion (with that group, Miles Davis and Weather Report); vocalist **Tania Maria** (Manhattan), who is perennially high on the U.S. jazz charts and has helped set the stage for the current international Brazilian boom; the smoky-voiced **Kenia** (MCA/Zebra), whose successful "Initial Thrill" LP is full of tasty cover versions of everyone from James Taylor and Smokey Robinson to Brazilians Djavan and Ricardo Bomba; the versatile and talented singer/keyboardist **Eliane Elias**, whose new Blue Note LP "Illusions" is loaded with American jazz superstar guests (the CD is on Denon); the texturally and rhythmically inventive jazz/samba/funk trio **Azymuth**, who have scored a string of jazz hits for Fantasy and are heavily played on both jazz and new age radio stations; trumpet-player **Claudio Roditi** (featured in Herbie Mann's new **Jasil Brazz** group, which focuses on Brazilian jazz and records for the Moss Music Group's RBI label); vocalist **José Renato** and percussionists **Carlos Da Silva Pinto** and **Roberto Bastos Pinheiro** (the three are featured on Al Di Meola's new "Tirami Su" Manhattan LP); the brilliant guitarist/composer/arranger **Oscar Castro-Neves**, who released "Oscar!" for Living Music in '86; the legendary percussionist **Nana Vasconcelos**, who has recorded with Pat Metheny, the Talking Heads and with his own group Codona (Nana's latest solo LP, "Bush Dance," is out on Island); the great composer/accordionist **Sivuca** who has several LPs out on Sonet in France and has guested on many U.S. LPs; and, the top studio percussionist in America: **Paulinho da Costa** (Pablo Records).

ALSO ARRIVING FROM THE SOUTHERN HEMISPHERE: Important to watch: **Egberto Gismonti**, **Hermeto Pascoal**, **Paulo Moura**, **Heraldo do Monte**, **Turívio Santos**, **Andre Geraissati**, **Helio Delmiro**, **Rafael Rabello**, **Leo Gandelman**, **Uakti** and **Cama de Gato** (see instrumental music); trumpet-player **Marcio Montarroyos** (whose Black Sun "Samba Solstice" CD is distributed by Celestial Harmonia) (Continued on page B-30)



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QUINCY JONES

(Continued from page B-3)

For years now, Paul and I have shared an interest in music all over the world. Last year when Milton was in New York for a show at the Beacon Theater, I invited Paul to check him out. He was knocked out by Milton's voice and melodies. Through us Milton extended an invitation for Paul to participate in a song on a new album celebrating Milton's 20 years in music. Paul actually sings in Portuguese. Later, Milton and his producer Mazzola and his percussionist Robertinho Silva flew here to record four other songs with Herbie Hancock and Wayne Shorter. The other players are Neal Steubenhaus, bass, John Keane, drums, and Mazzola on triangle. Milton wrote "Vendedor De Sonhos," on which he and Paul sing. Herbie plays acoustic piano and synthesizer. Along with Fernando Brant, Milton has written the other music on the album.

BB: How else were you involved?

QJ: I produced "Morro Velho," the first song of Milton's I heard at the home of Cannonball Adderly. It's close to my heart. Then I met Milton in Brazil at the [International] Song Festival of 1967. More recently he asked me to supervise the production. Jorge Callandrelli, who's Argentinian, arranged it.

BB: What is the magic in Brazilian music, what's the appeal for you?

QJ: So many things. The divine marriage of lyricism and rhythm. The Portuguese language is the ultimate language for singing because of its sensuality. I could listen to Portuguese all night long and I don't even speak it. I've been a fan since 1956 when I first went down to Brazil with Dizzy Gillespie. We were at the Hotel Gloria, in Rio, listening to a samba rhythm section one afternoon and Dizzy was playing jazz. It was pure jazz and pure samba and the music went together like magic. I've heard stories that Jobim and João and Astrud Gilberto were in

the front row. They were teenagers then. And right after that Lalo Schifrin sent Dizzy a thing called "Desafinado," written by Antonio Carlos Jobim. It sounds exactly like Dizzy Gillespie to me. Boo doo be boo doo be doo be doo doo . . . That's Dizzy. I believe Dizzy had a great influence on those musicians.

BB: Aside from the words, what musical features set Brazilian music apart?

QJ: There is an innate, incredibly sophisticated sense of rhythm and lyricism. It's probably a combination of African polyrhythms and the combination of African and European melodic sensibilities. The lyricism in both is so powerful, so earthy. It's universal.

BB: There is something identifiably Brazilian in every Jobim song, for instance, can you put your finger on it?

QJ: I think I know what you're talking about, the minor seventh chord with a flat five in it. It's so distinctive. It's bittersweet. A little pain in it. It's a sweet sadness. You hear it in the classical, too. [Heitor] Villa Lobos, for instance. I met him. Benny Golson and I had lunch at his house on our first visit.

I hear it in the work of Milton, Ivan Lins and Djavan, and I go all the way back to Dorival Caymmi. I love Caymmi. He did a song called "Jangada," about boats. That was probably the first Brazilian song I heard after "Bahia." We were with Caymmi, drinking cachaca and they said this was his song. It was a record and he signed it and I brought it home. It totally filled me up, touched every part of my soul. It wasn't until later when they all came up to Carnegie Hall with the midnight concert that names of the artists began to stick with me. There was Sergio Mendes, Jobim and Joao and Astrud Gilberto. I will never forget the feeling. You could tell it was happening. We did an album with Dizzy and I did my own, "Big Band Bossa Nova." I was totally seduced by this music and have been ever since.

BB: Does it have as much commercial potential as artistic value?

QJ: I don't know. All I know is that it's music that I absolutely love.

BB: Some in the industry say the shortage of Brazilian songs with English lyrics is a drawback. Are you concerned with marketability?

QJ: No, this is love. But we've had success with two songs of Ivan Lins on George Benson's "Give Me The Night" album, and "The Island" with Patti Austin. I had a Brazilian song on my album "The Dude," with Toots Thielemans. It won a Grammy for best instrumental performance. Sarah Vaughan and Manhattan Transfer have done recordings of Brazilian music. I do music I like to hear, that's my only concern. More Brazilian singers and writers are studying English, Djavan and Milton, for instance. When their music is translated in English it can become even greater. Paul Williams did the lyric on "Love Dance." It has lots of imagery, but it's totally different from the Portuguese.

BB: Do you often change lyrics?

QJ: No, but they know I love the music and they are usually eager to reach the widest possible audience. Ivan has been writing with [Vitor] Martins for a long time. A lot of the songs are about political situations, very close to Brazilian soil. So a literal translation is difficult even though they are poetic and so meaningful. We do our best to remain respectful. In songs this complex, a spirit has to come into it, lyrically.

BB: How do you compare the styles of Lins, Nascimento and Djavan, musicians you have helped bring before U.S. audiences?

QJ: I think of Milton as the classic sound and Djavan as more the synthesis of American and Brazilian influences. Lins is impressionistic. He has a very distinctive personality, very sensitive, very rich harmonically and very simple melodically. Almost diatonic in some cases. Diatonic melody and chromatic harmony. Djavan is uptown, hip. Each is so

(Continued on page B-18)

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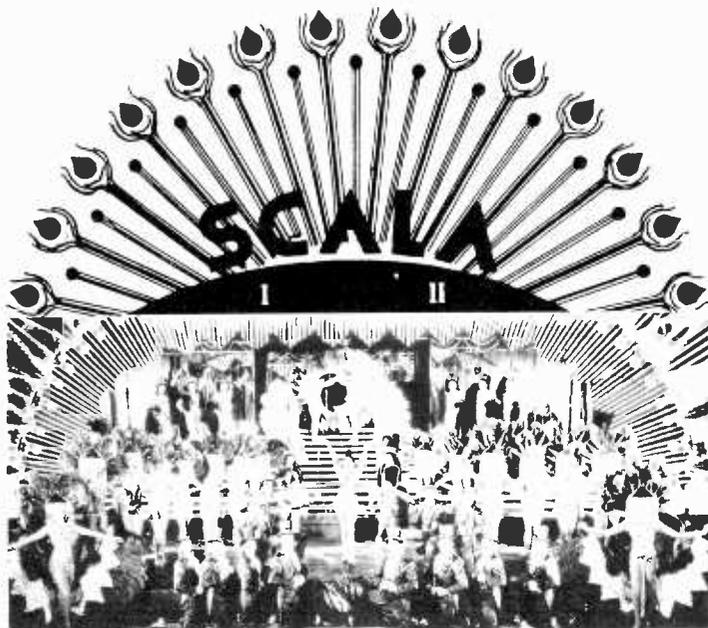
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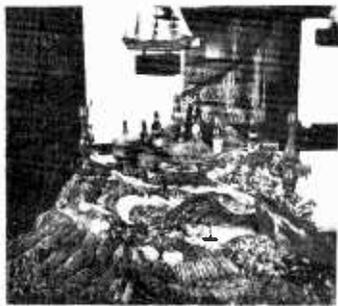
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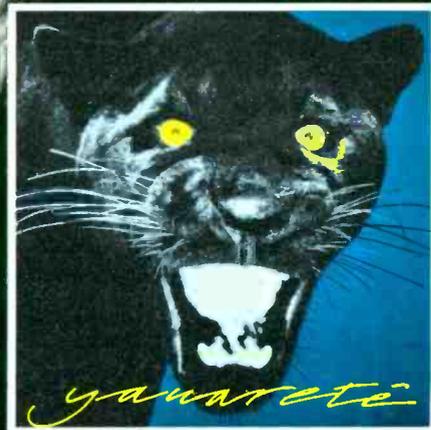
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LIVE IN BRAZIL

(Continued from page B-6)

masterminded by Artplan president **Roberto Medina**, Rock in Rio featured such international talent as James Taylor, Rod Stewart, Queen, Yes, Al Jarreau, George Benson, the B-52s, Whitesnake, Iron Maiden and Nina Hagen, as well as domestic stars such as Gilberto Gil, Ivan Lins, Elba Ramalho, Alceu Valença, Ney Matogrosso, Rita Lee, Blitz and the Paralamas do Sucesso. **Oscar Ornstein** (now promoting on his own) handled much of the international negotiating; GLS Productions of Los Angeles helped with the production tasks; the Brahma beverage company and other sponsors helped underwrite costs; and, TV Globo taped the proceedings for South American television transmission.

"Rock in Rio was of major importance in establishing rock in Brazil, mainly in regard to the domes-

tic rock scene," says Beto Boaventura, managing director of EMI-Odeon. "It really helped a lot of groups, such as the Paralamas, turn the corner on record sales and radio airplay."

Medina was no stranger to large undertakings: in 1980 Artplan brought Frank Sinatra to Brazil to sing before more than 140,000 spectators in Rio's Maracanã soccer stadium. Whether Medina can pull off another Rock in Rio in '88 will depend largely on whether he can surmount political and economic difficulties that prevented a repeat of the festival in either '86 or '87.

WTR International—which has Brazilian offices in São Paulo—thinks that tours by foreign acts are essential if they want to expand their record sales in the major market that is Brazil. "Brazil cannot be ignored and the wise will learn how to cultivate it," says Phil Rodriguez, a WTR partner.

"It is a very diverse market," he adds. "There are tastes for European music, rock, jazz, African mu-

sic, reggae, funk, even Japanese music. São Paulo has the largest Japanese colony outside Japan."

WTR has responded to that variety of demand by bringing acts such as the Ramones, Siouxsie & the Banshees, the Glenn Miller Orchestra, Kid Creole & the Coconuts, Public Image Ltd., and B.B. King to Brazil.

WTR has also promoted concerts by domestic acts such as Milton Nascimento, Simone, Lobão, Paralamas do Sucesso, Legião Urbana and Maria Bethania. One WTR project for '88 is taking Brazilian star Fabio Jr. out of the country to North and Central America.

The '88 Brazilian concert scene will also thrive because of the efforts of **Manoel Poladian**, a veteran promoter based in São Paulo who has been staging shows since 1969.

Among the hundreds of acts promoted in Brazil by Poladian are: the Cure, James Taylor, Miles Davis, Dizzy Gillespie, Richard Clayderman, B.A.D., Tony Bennett and many others, and Brazilian artists like Milton Nascimento, RPM, Gal Costa, Roberto Carlos, Ney Matogrosso, Titãs, Sandra Sá and Maria Bethania.

The potentially biggest concert event of next year could be a show or shows by Tina Turner, who may be brought to Brazil by impresario **Oscar Ornstein**.

Chico Recarey, known as the "king of the night" in Rio, is the owner of the plush La Scala and some 37 other clubs and restaurants in Brazil.

In the last three decades, the colorful Recarey has promoted Brazilian shows by such stars as Charles Aznavour, Gilberto Gil, Fafá de Belém, Ivan Lins, the Caymmi family, Gal Costa, Jose Feliciano, Trini Lopez, Simone, Elba Ramalho, Tom Jobim, Chubby Checker and countless others.

Another important concert venue in Brazil is the **Golden Room** in the **Copacabana Palace Hotel** in Rio. One of the many events recently staged there was the "Projeto Luz Do Solo," a series of solo concerts by major Brazilian stars. Two of the '87 LPs that resulted from the series were "Gilberto Gil Em Concerto" (WEA) and Caetano Veloso's "Totalmente Demais" (now out on Verve in the U.S.).

Sponsorship—by companies such as Pan Am, Souza-Cruz, Pepsi-Cola, Coca-Cola, Varig, Ford, Volkswagen, Wella and Brahma—is often an integral part of both underwriting large undertakings such as the Free Jazz Festival and Rock in Rio and in supporting smaller showcases for artistically important musicians. Last June and July, Projeto Brahma Extra sponsored a series of mid-day concerts in Rio at the small, plush theater Casa da Cultura Candido Mendes. Sueli Costa, Billy Blanco, Baden Powell and Galo Preto were among the featured artists in the series, financed by Brahma with the promotional support of GLOBO FM in Rio.

QUINCY JONES

(Continued from page B-14)

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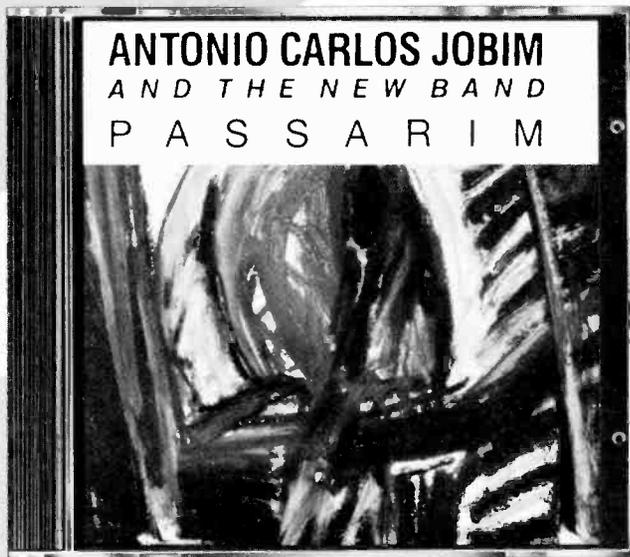
BB: Who are the best American interpreters of Brazilian music?

QJ: Most jazz musicians. Almost all. You put Herbie Hancock in there, George Duke, Dave Grusin, Bob James, Ray Brown. No problem. It's very natural and they walk through it, man. They somehow are cousins, jazz and samba. Since I went down in 1956, I've wanted to try more and more ways to get it exposed. We are talking about going down in November and maybe talking Barbra Streisand into going along. It's a different music but it retains its power and it's the only music outside of this country that turns my head. All the time I'm asking myself where is that beauty coming from. It's got everything I like.

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After years with Steps Ahead and her continuing work with Randy Brecker, Brazilian pianist Eliane Elias has produced her first Compact Disc as a leader. It's called "Illusions" and it's digitally recorded on the Denon label.

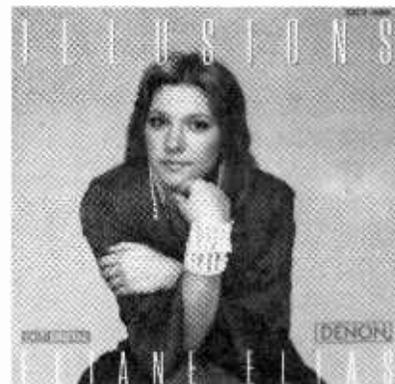
Eliane (her full name is pronounced Ill-ee-on-ee Ill-ee-us) says the title refers to her childhood fantasies of some day being able to play her own music with musicians of her choosing. "Those were my dreams, the things I wanted..." Some of those dreams are coming true. "For a long time I wanted to record trio music and Denon gave me the chance to do it."

A rotating cast of sidemen on the disc includes Eddie Gomez and Stanley Clarke on bass; Al Foster, Steve Gadd and Lenny White on drums; and two cuts with Toots Thielemans on harmonica.

Although she grew up with Brazilian music, Eliane was profoundly influenced by jazz. "My parents had lots of great American jazz records, so I was exposed to it at an early age. By the time I was 12, I had an extensive repertoire of jazz standards."

These influences are evident in the heartfelt acoustic sound of "Illusions." Eliane told us, "You know, I love to play solo as well as in piano trios, especially when it is with these great musicians."

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PERSPECTIVES

(Continued from page B-4)

"If there were more Brazilian music available, we'd play more."

BOB CLARKE, *music director, KTIM San Rafael*

"In 1979 I worked for Discount Records in Austin and I sold over 5,000 units of imported Brazilian product from one store. I'd see jazz fans browsing and suggest they check it out. And I'd play it in the store and people would get very interested. Now I have a Brazilian music radio show for two hours on Fridays and the response here is very strong to it. That's what it takes—once people hear Brazilian music they usually love it."

MIKE QUINN, *DJ, KUT Austin*

"I think that Brazilian music would be the most important music in the world today if English was our native language. Language is a problem in regard to international acceptance. But I think many of our artists are planning to record in English and that in two years people around the world will discover Brazilian music in a big way. In fact, right now they're listening to it in a sense. People like Sade are very influenced by Brazilian styles."

MAZZOLA, *Brazilian record producer*

"I love the Brazilian rhythms, which derive from African rhythms, and their harmonies, which have some American jazz influences. And when you put those great chord changes over those rhythms, it's just devastating."

LEE RITENOUR

"I think the whole world is becoming more and more interested in Brazilian music. The Japanese are crazy about it and it's replacing jazz as the mania there. It's not common there for a concert audience in Japan to get up and dance, but when we played there [on a 15-city tour of Japan] we broke the protocol and everyone got up and danced."

SIMONE

"We have about 120 Brazilian titles in our catalog—we've been importing and selling Brazilian music for about five years. Interest is growing quickly in it and I think '88 will be a superb year."

CHARLES JARZABEK, *owner of Musicrama*

"People like Henry Mancini, Burt Bacharach, George Benson, Herbie Hancock, Quincy Jones and many others are all wild about Brazilian music. It has had a huge influence on American jazz and pop rhythmically and in many other ways. And it can get much, much bigger here."

MAYUTO CORREA, *Brazilian percussionist, composer and playwright who lives in Los Angeles*

"There is such an untapped keg of incredible diversity within Brazil. There is so much happening. It all could be very popular in the U.S."

LARRY GOLD, *owner of SOB's (Sounds Of Brazil) in New York City*

"Brazilian music is and always has been very melodic, which helps in its acceptance, even if it's sung in Portuguese. There's a definite resurgence now, an increase in listener acceptance."

JEFF GEHRINGER, *program director KKKGO Los Angeles*

"During our Quiet Storm show at night we'll play Azymuth, Claudio Roditi, Kenia, Djavan, Tania Maria, as much Brazilian music as we can get if it fits our format."

B.K. KIRKLAND, *program director, WBLS New York*

"I love Brazilian music—it has a breadth of emotion that is lacking in the typical pop music of America today."

FRANK CODY, *program director KTWV Los Angeles*

"There's no problem if they sing in Portuguese; it's a beautiful language. Much Brazilian music is sensuous, flowing, melodic and fits right into our pocket. When Djavan plays, for example, we get a very consistent, positive response. The Wave is very open to Brazilian music."

CHRIS BRODIE, *music director, KTWV Los Angeles*

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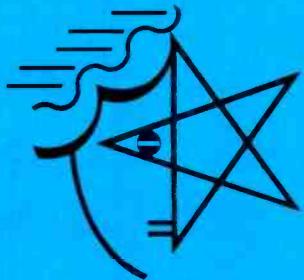
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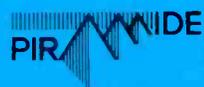


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BRAZILIAN INSTRUMENTAL MUSIC

(Continued from page B-6)

music was demonstrated recently when Katsunori Tanaka, a Japanese businessman, arranged with Kuarup to finance a three-LP "Grandes Sambistas" (great samba-players) series; the half of the limited pressing sent to Japan sold out immediately.

Kuarup artists include guitarist **Turibio Santos**, northeasterners **Xangai** and **Elomar** (who perform such traditional styles as *desafio*), pianists **João Carlos Assis Brasil** and **Arthur Moreira Lima** and **Paulo Moura**.

Paulo Moura, at 54 years of age, has become a supreme master of the saxophone and the possessor of a remarkable purity of tone. On his new digital Kuarup LP "Gafiera Etc. & Tal," he takes the listeners on a journey through everything from American contemporary and dixieland jazz to Brazilian styles such as *choro* and *gafiera samba*. His natural fusion of forms from two continents is reminiscent—in its deftness and lyricism—of the great Wayne Shorter/Milton Nascimento LP "Native Dancer."

"Gafiera" was recorded at Master Studios in Rio and mixed by Carlos de Andrade, who with his partners Luis Felipe and Sergio Limaneto owns that digital-equipped facility and the two-year-old, Rio-based label **Visom**. Like the owners of Som da Gente and Kuarup, de Andrade is a music connoisseur who is motivated largely by a love of music. "I just think that the artists we work with, like Rafael Rabello, are making the really innovative Brazilian music today," he says.

Visom has several albums that should appeal to U.S. jazz, new age and classical music fans, including albums by three of Brazil's finest guitarists—**Sebastião Tapajós**, **Ulisses Rocha** and **Rafael Rabello**.

New age music fans will probably also respond enthusiastically to Brazilian artists such as **Egberto Gismonti** (a master pianist/composer who explores many styles and whose ECM LP "Solo" is a beautiful, lyrical, introspective work) and artists on Gismonti's **Carmo** label such as **Nando Carneiro** (whose "Mantra Brasil" is full of dreamy, imaginative music).

A band with new age, jazz and classical appeal is **Uakti**, whose '87 PolyGram U.S. debut features their remarkable invented instruments (such as the "trilobite") and their hypnotic, eclectic, idiosyncratic music that derives from Brazil, Bali, the Andes, India and other zones.

Among **WEA's** instrumental releases are "Solo" by talented young guitarist **Andre Geraissati** (ex-member of D'Alma), who has invented new guitar tunings and playing techniques) and "Rique Pantoja & Chet Baker" (which pairs the young Brazilian keyboardist **Rique Pantoja** with veteran American jazz trumpeter Baker; Pantoja will also be featured on a new LP to be released in the U.S. by **Sound Wave Records**, based in Los Angeles).

Other top Brazilian instrumentalists include: the group **Pau Brasil (Continental)**, which expertly roams from jazz to *xote*, *maxixe* and *cantilena*; harmonica player **Mauricio Einhorn**; keyboardist **Antonio Adolfo**; pianist **Luizinho Eça**; reedman **Nivaldo Ornelas**; percussionist **Robertinho da Silva**; the quintet **Galo Preto** that specializes in the choro; **Cesar Camargo Mariano (CBS)**, a keyboardist/songwriter who plays jazz and funk, Brazilian-style; **Leo Gandelman (CBS)**, the brilliant and also eclectic young saxophonist; and, **Renato Borghetti (RCA)**, a famed accordionist from the South.

Besides the above artists—most of whom could be easily marketed through the channels of jazz and new age music—there is also an everpresent wealth of fine regional instrumentalists, who specialize in *forró*, *baião*, *frevo*, *sertaneja* and other types of music.

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BRAZILIAN MUSIC INDUSTRY

(Continued from page B-4)

prices are expected to bow between \$17-\$19 (front-line vinyl LP wholesale prices are between \$2.50-\$3).

In the Brazilian music industry, domestic product continues to outsell international product, with a higher than 70% share of total sales. In '87, estimates are that Brazil will rank 7th to 8th among world markets for units sold and 10th to 12th in terms of dollar-value generated. The three current Brazilian market leaders are BMG-Ariola (RCA), CBS and SIGLA (Som Livre and RGE), each of which has an estimated 20%-22% market share. Next come PolyGram (some 15%), WEA, EMI-Odeon, Continental, Copacabana and CID (the latter three and SIGLA are Brazilian-owned firms).

"What makes the Brazilian market different is its volatility," says Tim Rooney of **PolyGram**. "It's never boring."

PolyGram has recently bolstered its market share with a number of hit albums. Successes of the last two years for the label include: Dire Straits, "Brothers In Arms" (600,000 units, according to the label) and Luiz Caldas, "Flor Cigana" (400,000), as well as platinum disks (over 250,000) by the Cure, Elba Ramalho, Capital Inicial, Caetano Veloso and Marina.

Continental, a 45-year-old Brazilian label that launches some 12 disks a month, markets almost exclusively domestic product. Forty percent of Continental's sales come from *sertaneja* music (a folk/country music from Brazil's interior), including acts such as Milionário & José Rico, whose LPs usually sell a million copies per year, according to Continental artistic director Wilson Souto. Other strong Continental artists include Luiz Melodia, Banda Mel, Chiclete Com Banana, Geronimo, Roberta Miranda, Tim Maia, and Alipio Martins.

The *pagode* samba market has largely been dominated by **SIGLA** subsidiary **RGE**, which records pagode artists Grupo Fundo de Quintal (which sold more than 500,000 units of their '87 LP, according to RGE); Almir Guineto (800,000); Zeca Pagodinho (700,000) and Jovelina Perola Negra (350,000).

RGE's sister company **Som Livre** is the home of Xuxa, who has a children's TV show on the TV Globo network and whose "Xou Da Xuxa" sold more than 2.2 million units in '86, according to Som Livre. Her "Xegundo Xou Da Xuxa," launched in June, is expected to top that figure. "She is the biggest seller in Latin America today," says João Araujo, managing director of SIGLA, which controls Som Livre.

Other than Xuxa and Fafá de Belém (who has sold more than 500,000 units of her last LP "Atrevida"), Som Livre now has no national cast and concentrates solely on compilation albums, film soundtracks (such as "Chico Rei," which has music by Milton Nascimento and Wagner Tiso) and novela soundtracks (which feature product licensed from the other multinationals). Novela LPs are a profitable undertaking: five topped 750,000 units sold each in '86 and '87, according to Som Livre.

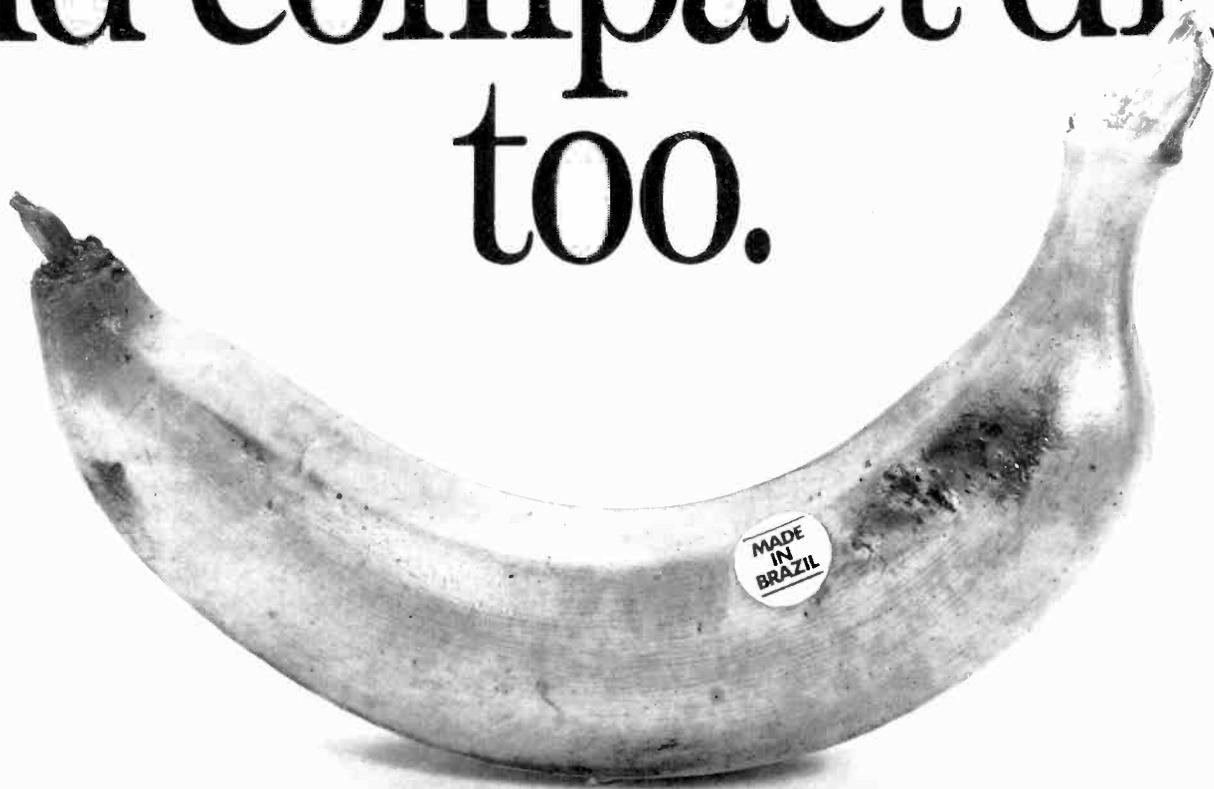
Som Livre is also branching into the U.S. market in '88, in conjunction with Hispanic TV network Tele-mundo. Jorge Ben will kick off the Brazilian product to be released there by Som Livre.

CBS has two of Brazil's three top current stars: Roberto Carlos and RPM, who each topped two million units sold with their '86 releases, according to the label. Simone reached 700,000 for CBS with "Amor E Paixão" and Julio Iglesias and Michael Jackson are both past 500,000 with "Un Hombre Solo" and "Bad."

Within the last year, CBS added superstars Milton Nascimento, João Bosco, Ney Matogrosso and Cesar Camargo Mariano to its lineup. "I'm very optimistic about what we can achieve in late '87 and in '88 with our new roster and about the great potential for sales that Brazilian music has abroad," says CBS managing director Hans Beugger.

BMG-Ariola (RCA) has had a strong last two years.
(Continued on page B-30)

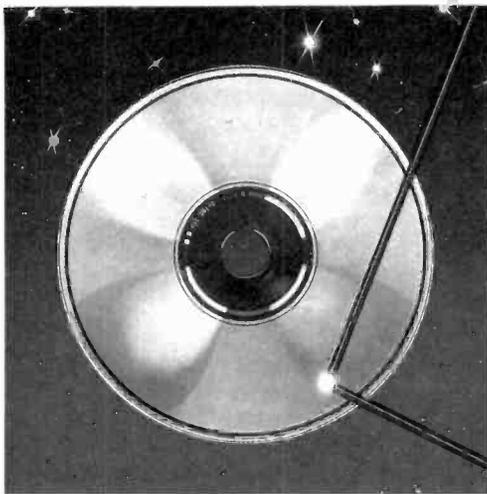
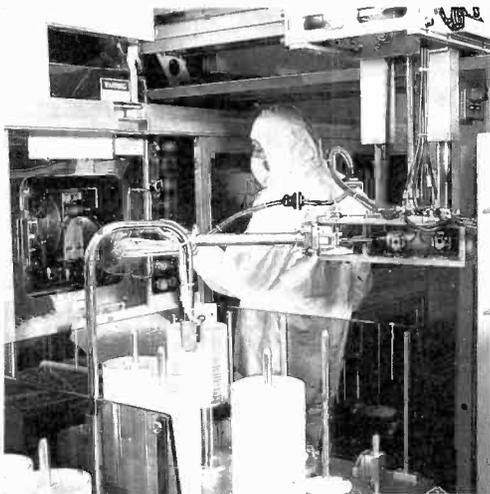
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DOM SALVADOR

Pianist, composer, arranger. Jazz pianist at New York's prestigious River Cafe for ten years, Dom Salvador is one of Brazil's leading musicians. In the United States, he has played and recorded with Harry Belafonte, Herbie Mann, Ron Carter, Eddie Gomez, Cecil McBee, Richard Davis, Robin Kenyatta, Lloyd McNeill, and Paul Horn. He has played and arranged for such top singers as Ellis Regina, Elizeth Cardoso, Astrud Gilberto ("The Girl from Ipanema"), and Pixinguinha among others. He has recorded nine albums with a second album soon to be released on an American label. Dom Salvador is presently forming a new band, "Abolition," to bring Brazilian music and culture to the USA. **DOM SALVADOR (516-883-8678)**

BRAZILIAN WAVE

(Continued from page B-1)

Sade, Pat Metheny, Michael Franks, Lee Ritenour and other artists who show the obvious influence of Brazilian music could also open the window wider for Brazilian musicians entering the international market.

The Elektra-Nonesuch release this month of a much-anticipated record by singer-songwriter Dori Caymmi (produced by Sergio Mendes) may also help build the Brazilian wave; and, momentum should continue in '88 with expected English-language albums by Brazil's top rock group RPM, singer-songwriter João Bosco, rockers Baby Consuelo and Pepeu Gomes and superstar singers Gal Costa, Rita Lee and Simone.

Label support in the U.S. of Brazilian music has surged dramatically in the last 12 months. CBS signed Nascimento this year and is giving both him and Djavan a major international marketing push.

And, PolyGram has launched disks by Wagner Tiso, Uakti, Antonio Carlos Jobim, Astrud Gilberto, Leila Pinheiro, Toninho Horta, Ricardo Silveira, Caetano Veloso and several other Brazilian acts in 1987 on its Verve imprint in the American marketplace.

The labels MCA/Zebra (Kenia), Manhattan (Tania Maria), Fantasy (Azymuth), ECM (Egberto Gismonti), Living Music (Oscar Castro-Neves), Island/Antilles-New Directions (Nana Vasconcelos, Helcio Milito), Blue Note and Denon (Eliane Elias), Concord Jazz/Crossover (Flora Purim & Airto) and A&M (Sergio Mendes) are among the other labels currently marketing Brazilian product in the U.S.

And Brazilian label Som Livre, in conjunction with Hispanic TV network Telemundo, is entering the U.S. market in '88 and will launch product from Brazil (with a new disk by Jorge Ben leading the way) and other Latin American countries.

A key to American record company acceptance of Brazilian music has been its steady expansion in the last three years from jazz radio—where it has had consistent airplay over the last 20 years—to quiet storm, new age and even a few AC formats. The proof of its power is that it has often done this the hard way, with songs sung in Portuguese.

KBLX Berkeley, KTWV Los Angeles, KTIM San Rafael, Calif. and WBLS New York (on its late-night quiet storm show) are among the many non-jazz, commercial outlets currently playing Djavan, Gal Costa, Azymuth, Tania Maria, Kenia, Oscar Castro-Neves and other Brazilian acts.

Often the Brazilian songs are fitted in alongside AC hits by artists such as Lionel Richie, Simply Red, Anita Baker, and Kenny G.

Heavy response in '85 to Djavan and Gal Costa on KUTE Los Angeles (which had a quiet storm format until recently) triggered large sales of their imported albums in the Hollywood Tower Records outlet that year and helped convince several major U.S. labels to release Brazilian product domestically in '86 and '87.

The emergence of the new age/light jazz format on U.S. radio has created another niche for Brazilian sounds. KTWV Los Angeles ("The Wave") plays both vocalists and instrumentalists from Brazil. Says KTWV PD Frank Cody, "Not only do we play Brazilian music, but much of what we play in the light jazz area is Brazilian-influenced, especially by Jobim."

Brazilian music is also heavily played on public radio, on shows such as the nationally-syndicated "The Brazilian Hour," hosted by Sergio Mielniczenko.

Most programmers and record company executives feel that Brazilians must record in English to achieve U.S. pop breakthroughs on radio and at retail. "I think Brazilians can have success at a certain market level singing in Portuguese, but to succeed as pop acts on an immense scale they will have to have songs in English," says Louise Velasquez, director of creative services for Qwest Music Group, Quincy Jones' publishing company.

Qwest is currently working closely on numerous projects with Nascimento, Djavan and Ivan Lins, with whom it has co-publishing deals. "We are taking the cream of American lyricists and having them write English lyrics for many of these songs," says Velasquez.

Brazilian music has also received a promotional push from the large numbers of American pop and jazz musicians who have collaborated with Brazilian artists in the 1980s.

Stevie Wonder, Peter Gabriel, James Taylor, George Benson, Kenny Loggins, Herbie Hancock, Pat Metheny, Dave Grusin, and Wayne Shorter are among the many who have recently had Brazilians guest on their LPs or who have guested on Brazilian productions.

Brazilian songs are also being recorded by many Americans; one example is Ivan Lins, whose tunes have been covered by Benson, Grusin, Diane



Antonio Carlos Jobim

Ivan Lins



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Schuur and many others.

And in the area of session work, countless are the hit U.S. pop and jazz LPs of the last 20 years that have swung with the rhythmic magic of Brazilian percussionists such as Paulinho da Costa, Airto Moreira, Nana Vasconcelos, Mayuto Correa and Laudir de Oliveira.

"Brazilian music has always had a major effect on popular music in the U.S.," says Larry Gold, owner of SOB's (Sounds Of Brazil), a New York city club that has seen the U.S. debut of many influential Brazilian musicians. "If it's not in the forefront, then it's been part of the pop scene here for quite a while on different levels.

"But now—as more and more product becomes available with domestic releases for people like Djavan, Milton, Caetano, and Gal—it's coming to the forefront with a growing audience. It's the kind of music that as soon as people hear it once, they usually become wild about it."

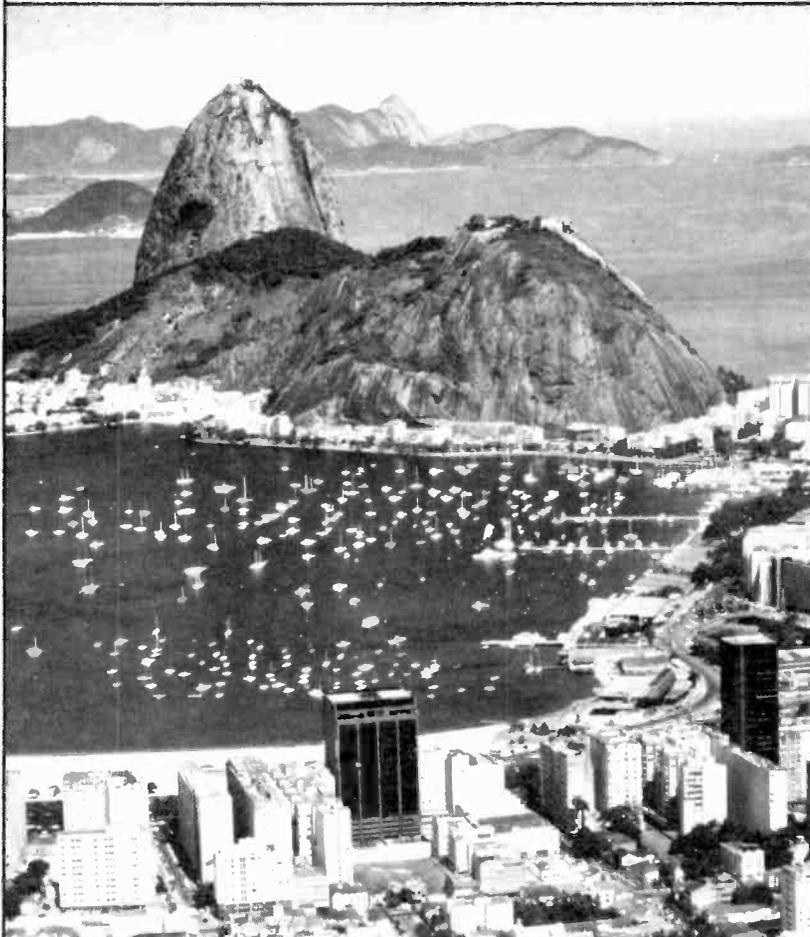
Brazilian music's following seems certain to expand further in late '87 and early '88 as major labels such as PolyGram and CBS (U.S.), CBS France and Epic Sony (Japan) increase Brazilian product release.

Awareness of Brazilian sounds is also growing as Musicrama (now with over 120 Brazilian titles), IBR, Revival Entertainment and other importers expand the distribution of the latest Brazilian sounds. A number of adventurous chains (such as Tower Records) have also helped build momentum by stocking a wide selection of Brazilian product.

The multi-platinum popularity of Paul Simon's "Graceland" LP in '86 may also help increase consumer acceptance of Brazilian music—both because of Simon's appearance on the new Nascimento album and because consumers who enjoyed the rich melodies, infectious rhythms and exotic textures of "Graceland" may appreciate similar qualities in much contemporary Brazilian music.

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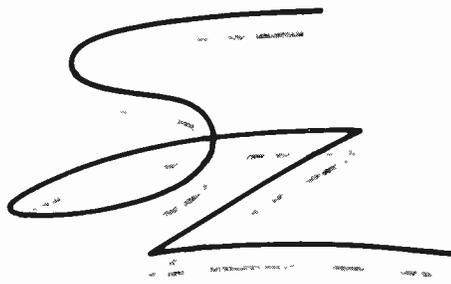
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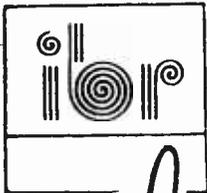
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BRAZILIAN MUSIC INDUSTRY

(Continued from page B-26)

Acts Amado Batista and Trem de Alegria each topped one million disks sold in '86; Bezerra da Silva, "Carnaval '87," Gal Costa and Roupa Nova each passed 500,000 units with LPs in '86 or '87; and, Maria Bethania, Joanna, Martinho da Vila, Alcione, Fagner and Lulu Santos all garnered platinum in the last two years, according to BMG.

EMI-Odeon and WEA have been the leaders of a burgeoning national rock movement, which has taken Brazil by storm in the last three years. The youth market is now largely dominated by domestic rock acts, which have displaced both international rock bands and more traditional types of Brazilian music in the marketplace and airwaves. "The turning point was the first six months of '85," recalls WEA managing director Andre Midani. "Ultraje a Rigor broke, Rock in Rio helped break other acts in a big way and life has never been the same since for the music business. I think that this new generation of Brazilian youth needed a new language, something to identify with." And WEA has gone with the movement: a number of gold and platinum rock acts (such as Titãs, Ultraje a Rigor, Irã and Kid Abelha) now occupy its roster along with traditional stars such as Gilberto Gil.

EMI-Odeon is also building the wave: it has a number of young rock bands, led by Legião Urbana (620,000 units sold of "Dois," according to EMI) and rock/ska/fusion band Paralamas do Sucesso (600,000 of "Selvagem?"). Zero, Plebe Rude, Beto Guedes and Rita Lee & Roberto Carvalho have also scored gold for the label.

Other important labels in Brazil include Copacabana (5% market share), CID, 3M, Som da Gente, El Dorado, Kuarup and Carmo. All the country's record companies are waiting to see if Brazil's economic troubles decrease or increase.

An enormous foreign debt (over \$110 billion now), the threat of hyper-inflation and the dilemma of widespread poverty are three of the many problems facing Brazil as it makes a turbulent transition from military rule to a democratic government.

Where will the music market go in '88?

"It's still too soon to say what will happen, as there are so many variables involved. It does look like we have a difficult time ahead of us, but no one can really give you an answer—not even if you go to Brasília and speak directly to the president," says EMI-Odeon managing director Beto Boaventura.

BRAZILIAN TALENT

(Continued from page B-12)

nies); vocalist **Leila Pinheiro** (Verve in the U.S.); percussionist/composer **Helcio Milito** (Island); **Teté Espíndola** (whose '82 Som da Gente LP "Pássaros Na Garganta" sounded like Kate Bush meets Ornette Coleman in the rain forest, but whose '86 PolyGram, Mazzola-produced album "Gaiola" is both commercial and adventurous); the Bahiano king of Carnaval **Moraes Moreira** (CBS); tropical rockers **Baby Consuelo** and **Pepeu Gomes** (now working on an English-language U.S. LP); the talented young keyboardist/composer **Ricardo Bomba**; influential rock/fusion act **14 Bis** (EMI); pianist **Manfredo Fest** (whose new "Braziliana" CD is out on DMP in the U.S.); New York-based jazz pianist/arranger **Dom Salvador**, who has just formed a new band, **Abolition**; **Marcos Camargo** (3M Brazil), the composer/keyboardist who plays in a romantic/rock style; **José Neto** (Water Lily Acoustics), the gifted guitarist who released "Mountains And The Sea" in the U.S. in '87; and, **Sandra Sá**, a dynamic RCA Brazil singer who specializes in Brazilian-style funk (her infectious "Joga Fora No Lixo" ("Throw It Into The Trash") has all the musical elements to be a U.S. hit single).

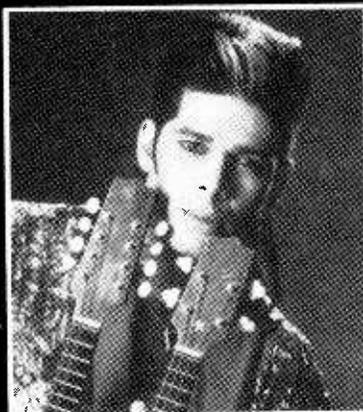
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Brazilian Studios

These days, Brazilian musicians don't have to travel to Los Angeles or New York if they want to cut an album in a state-of-the-art recording studio. Many Brazilian studios are now digitally-equipped and run between 24 and 48 tracks. "An advantage of recording here in Brazil," says Roberto Marinho of **Estúdio Chorus** (Chorus Studio), "is that we can budget a recording session for about 40% of what it costs in the States."

Rio de Janeiro has the famed **Estúdios Transamérica**, as well as the hi-tech facilities at **Estúdios Som Livre**, **PolyGram**, and **RCA**. Manhattan Transfer recorded part of their new all-Brazilian album at the Som Livre (SIGLA) facility, while Peter Gabriel cut tracks for "Mercy Street" (on his acclaimed "So" album) at the PolyGram studios.

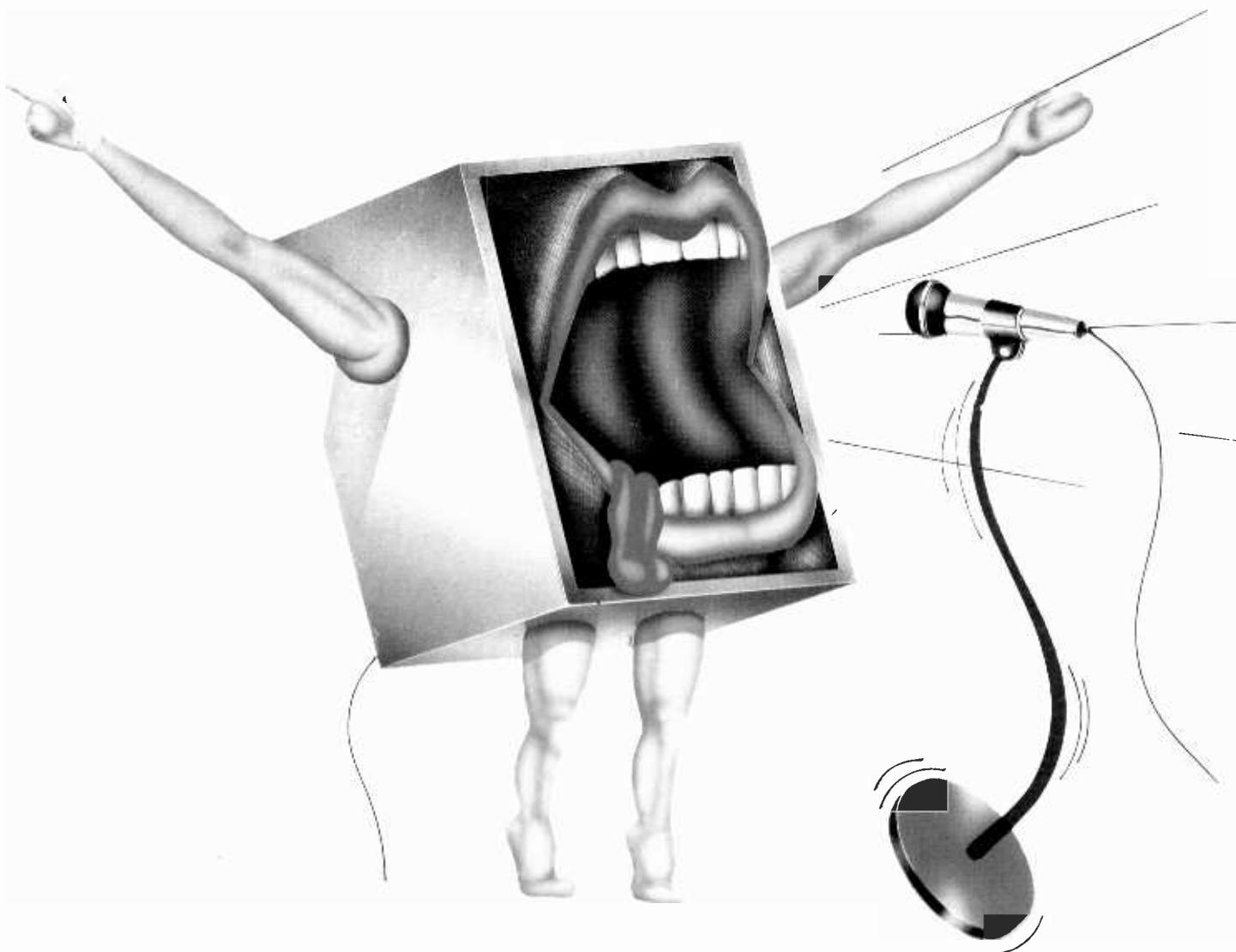
Also in Rio are the new **Estúdio Chorus** (run by Marinho, who is also vice president of Radio Globo) and the soon-to-be-completed **Estúdio Verde** (owned by musician Ricardo Bomba). Both are located in the Rio neighborhood of Cosme Velho.

Estúdio Master (Master Studios), which made the first digital recordings in Brazil (according to co-owner Carlos de Andrade) is in the Rio neighborhood of Laranjeiras.

São Paulo also has a large number of excellent recording facilities, including **Estúdios Transamérica** (a sister facility of the one in Rio), **Estúdio Midi** and **Nosso Estúdio** (the latter is tied to the Som da Gente label).

CREDITS: Editorial Coordinator, *Chris McGowan*; All editorial by *Chris McGowan*, *Billboard* contributor and freelance writer based in Los Angeles, except "Quincy Jones Interview" by *George W. Goodman*, Los Angeles freelance writer; Musical consultant, *Ricardo Pessanha*; Photo assistance, *Robin Gibson*, *Chris McGowan*; Cover & design, *Stephen Stewart*; Brazilian coordinators, *Lucia Roque*, *Lala Guimaraes*, *Sergio Zobaran*, *Angela Rodriguez*; Spotlight produced for *Billboard* by *Marv Fisher*.

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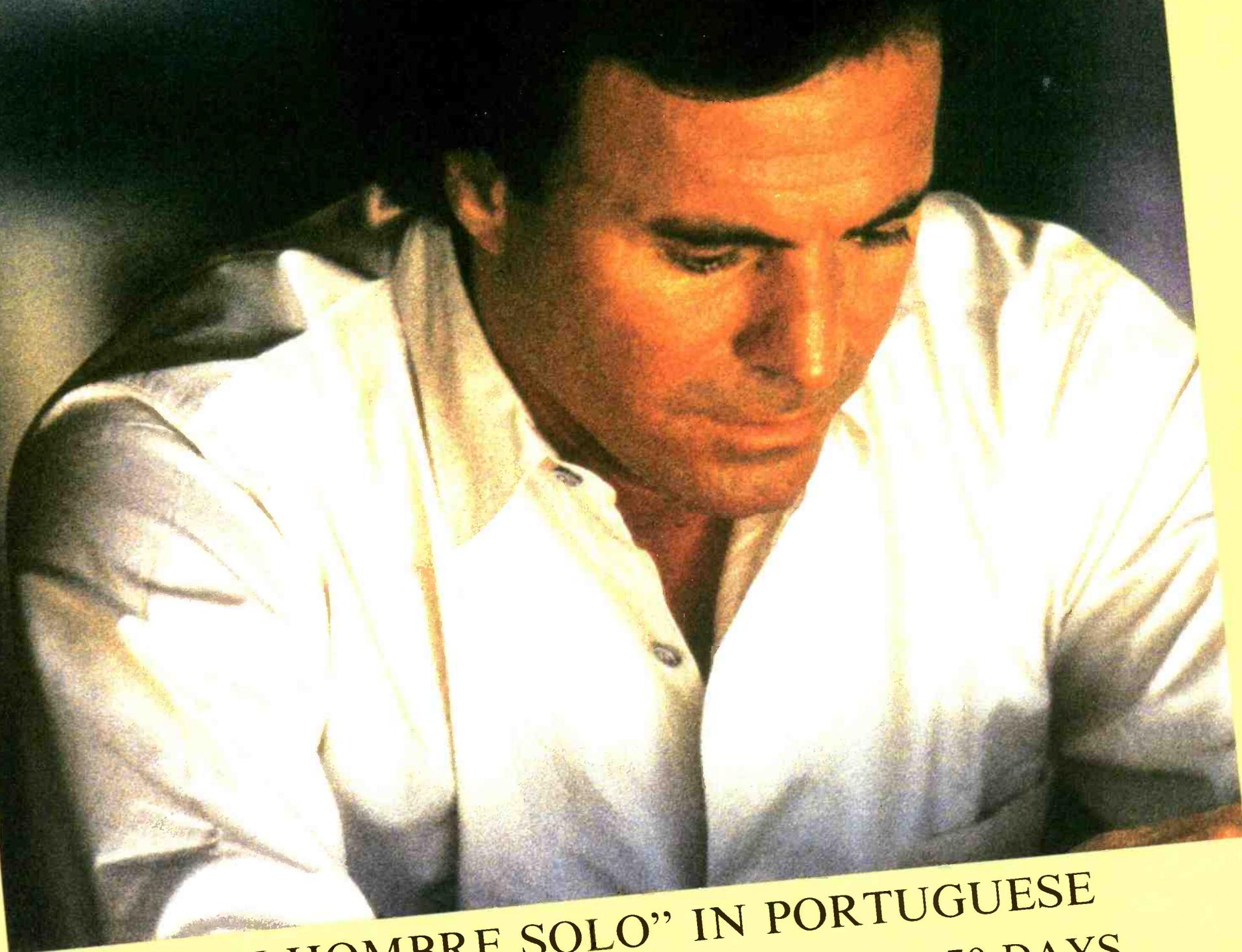
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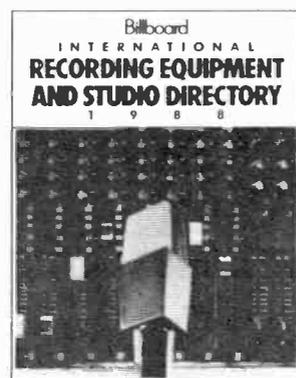
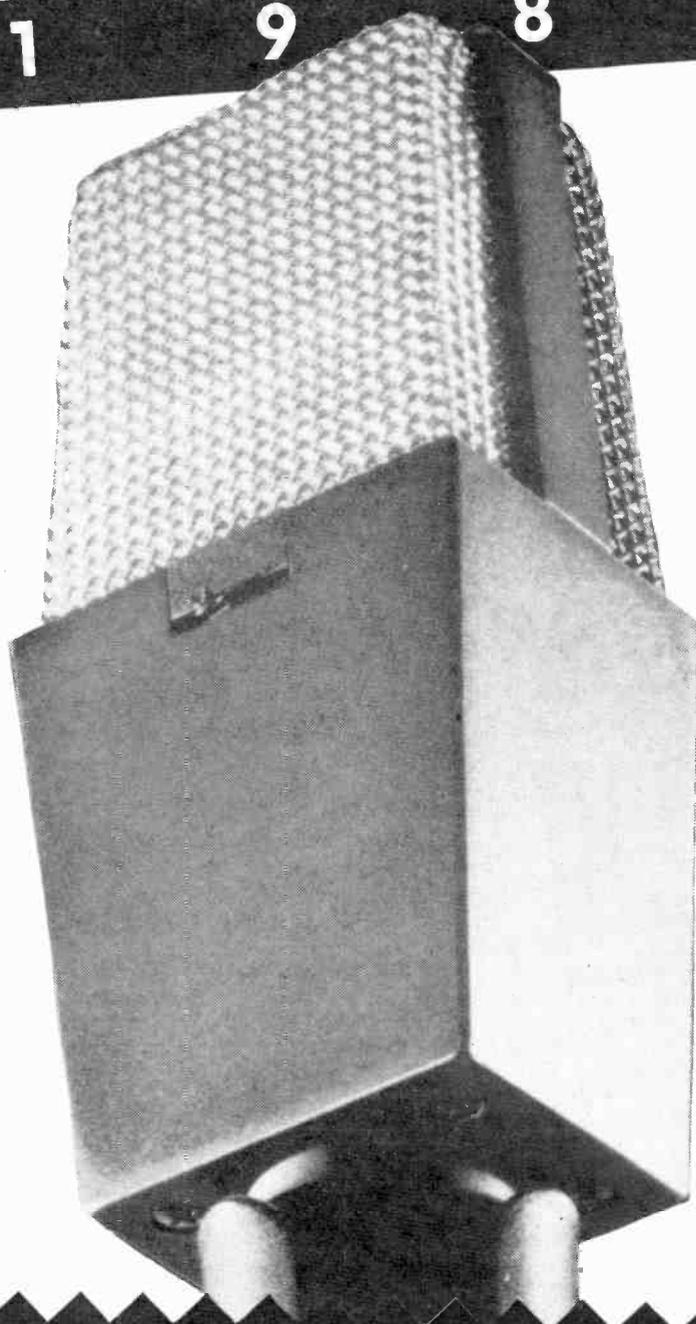
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Kansas Dealer Screens 'Platoon' For Customers

BY JIM McCULLAUGH

LOS ANGELES Fearful that his customers would be disappointed by the delayed video release of "Platoon," one Topeka, Kan., retailer decided that if he could not bring the Oscar-winning title to his customers, he would bring them to the movie.

Wes Wedermyer, who manages two Hubbell's Video Trends stores, says he felt compelled to apologize to his customers—so he bought out an entire screening at a local theater that was running the film.

"We had ordered a record amount of rental copies for us—66," says Wedermyer. "That's the most we've ever spent on a high-priced title. We had also sent out 15,000 newsletters to our customers letting them know the movie would be available Oct. 14. We're very hits-oriented, so customers expect us to have a lot of copies on release date."

When the videocassette release was delayed, Wedermyer says, "There was a big disappointment. People reacted negatively. It would have been the biggest film of the year in terms of consumer demand. HBO [Video] had run over half their ads. Along with our promotions, local customers were hyped."

Just as Wedermyer mulled over various means to preserve the good will of his customers, coincidence provided him with the solution.

"I was driving by our local theater and noticed from the marquee that it had brought 'Platoon' back for a one-week run," says Wedermyer. "So I decided to book it for a showing. We bought out the entire 7:45 show for one Wednesday night."

"Local radio station [WIBW-FM] co-sponsored the night with us, and they announced over the air to stop by our stores and pick up a free ticket. The spots also

mentioned that we are sorry the title is unavailable and that we'll have it as soon as we can."

According to Wedermyer, 300 people came to the 400-seat theater the night of the Hubbell's Video Trends screening. He preceded the movie with a 20-minute drawing, offering such door prizes as videocassettes of "Star Trek IV: The Voyage Home" and "The Golden Child" along with free rentals.

Says Wedermyer, "It went great; [it] became an event like we wanted it to [and] generated great publicity for the stores. Despite

the fact that the movie is still not available and we're not the biggest video store in the world, it made our competition vulnerable. But our motive for the event was an apology to our customers since the anticipation was so high and we had promoted it through our 15,000-customer mailing list."

The catalyst for Wedermyer's predicament—and the resulting promotion—was an injunction filed on behalf of Vestron Video that prevented HBO Video's release of the Hemdale Film Corp. production (Billboard, Oct. 24). The

Oct. 9 motion, filed in the 9th U.S. Circuit Court of Appeals, also forced a recall of the video for Hemdale's "Hoosiers," which HBO released in September.

Vestron, which says it helped fund production of the two Hemdale movies, has repeatedly claimed that in exchange for the seed money, it holds video rights on those titles. Hemdale sold the two films as a package to HBO after contending that Vestron reneged on its pact, a charge denied repeatedly by the video supplier.

FOR WEEK ENDING NOVEMBER 7, 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	7	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	1986	29.95
2	2	3	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
3	3	54	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
4	4	22	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
5	7	110	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
6	5	22	DISNEY'S SING-ALONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
7	6	22	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
8	9	110	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
9	10	82	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
10	13	73	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
11	12	22	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
12	8	73	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
13	21	22	SILLY SYMPHONIES!	Walt Disney Home Video 530	1987	14.95
14	11	72	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
15	19	33	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	14.95
16	17	73	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
17	18	21	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
18	24	77	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
19	15	52	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
20	16	22	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
21	NEW ▶		MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
22	14	105	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
23	22	17	CARE BEARS II: A NEW GENERATION	RCA/Columbia Pictures Home Video 6-20682	1986	79.95
24	25	48	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
25	20	22	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

CBS/Fox Display Contest Results In 10-Store Tie

NEW YORK Judging of a July display contest, sponsored by CBS/Fox Video in support of the theatrical title "Black Widow," resulted in a 10-store tie.

Eight CBS/Fox merchandisers also won prizes in the campaign.

Winners were selected from a field of some 1,200 dealers, says Laura Terranova, director of merchandising for CBS/Fox. The entries were judged on the basis of how original and creative their displays of the "Black Widow" tape were.

Each merchandiser was provided with an array of point-of-purchase materials designed for the title and was responsible for building 30 displays. The deadline for submissions was July 30, with a stipulation that retailers keep the displays intact through mid-August.

Each winning dealer earned a cash prize of \$500; merchandisers scored \$100 each for a winning display.

Two of the vendor's merchandisers, Penny Clatt and Kay Cowan,

built a pair of winners each. Clatt's prizes were for displays built for two Video Library stores, one in Creve Coeur, Mo., managed by Debbie Kuecker and the other in St. Charles, Mo., managed by Donna McLain. Cowan's winning displays were for a pair of Salt Lake City stores: Billboard Video, managed by Ron Smith, and American Family Video, managed by Gary Allen.

Other winners were Video + 2, Pasadena, Calif., managed by William Lin and merchandised by Karen Grandos; Reel Video, Louisville, Ky., managed by David Reedy and merchandised by Cheri Ratliff; SRO Video, Lynwood, Wash., managed by Mike Lancaster and merchandised by Rene Schuler; StarTime Video, Phoenix, Ariz., managed by Mike Talerico and merchandised by Kathy Shook; Movies Unlimited in Cherry Hill, N.J., managed by John Tortaglia and merchandised by Penny Smalkin; and Video Crossroads in Claremont,

(Continued on next page)



CBS/Fox merchandiser Penny Clatt built two award-winning displays to support the title "Black Widow" in the video vendor's recently concluded contest, including this plaque at a Video Library store in St. Charles, Mo.

Stars To Go Puts Emphasis On Promotions

BY EARL PAIGE

LOS ANGELES Stars To Go, the rack firm based here that serves some 5,500 convenience stores in 40 states, believes recent expense-cutting moves will allow the company to focus on merchandising for the first time.

As a result, the rental system supplier has become more promotionally minded, as reflected by a new emphasis on consumer-oriented campaigns, a free monthly magazine, and increased attention to such details as signage and presentation of product.

"We have always been growth-driven, never market-driven," says Stars chairman Fred Atchity Jr., who outlines new developments that include the video rack operation's first national promotions.

Stars is running a two-month national plan that offers a free movie for one weekday rental and an additional free title for every two videos rented on weekends.

"We intend to have a major promotion each month in 1988," Atchity says.

A new free monthly magazine, titled Stars To Go, is also set to bow next month, with a initial press run of 350,000; the run will increase every quarter thereafter in an attempt to ultimately reach Stars' entire claimed membership of 2.1 million.

Stars continues to sharpen its merchandise presentation. In the summer, all Stars outlets converted to a rental display card system. Previously, Stars' video centers displayed empty boxes, with the result that discouraging empty spaces were found in racks as customers took the boxes to the counter for rental. Now a permanent, empty display box remains, with customers using what Atchity calls "rent-me" cards.

Atchity says rental prices will edge upward and are now "very close to an average of \$1.99." He hopes that new hit releases can soon be rented at \$2.49-\$2.99.

Such increases will ameliorate the steadily increasing costs of A titles, which Atchity terms "Hollywood's front-end fixed royalty."

Says Atchity, "Home video is grossly suboptimized." He adds that "88% of the customers do not

(Continued on page 55)

CBS/FOX CONTEST

(Continued from preceding page)

Calif., managed by Sharon Brown and merchandised by Dianlyn Tousey.

"Due to the outstanding quality of all the displays involved, there is no second place," Terranova wrote in a memo announcing the promotion's results. "All 10 will win \$500, and each merchandiser will win \$100 for [his or her] efforts."

This is not the label's first display contest. CBS/Fox launched a similar push for its James Bond titles and releases in its Spotlight and Five Star VI lines in June (Billboard, July 11).

"I LOVE MOTHER GOOSE."

(And he's not alone)

—Adam Weiss, 6 years old

THE PARENTS

"I was very impressed...My children watch it again and again." —Joan Lunden, *Good Morning America*

"My two-year old loves the Mother Goose tapes. They're her favorites." —Elizabeth Crow, Editor, *Parent's* magazine

THE CRITICS

"A surefire, repeat viewing, sell-through gem!" —Lucy Bellamy, *Video Software Dealer* magazine

"Ideal family entertainment." —Christine Loomis, *Parent's* magazine

And you are going to love Mother Goose, too! Featuring a nationwide TV, radio and print campaign during the peak holiday buying season and extensive coverage in magazines and newspapers across the country. Consumers will be flocking to your store looking for all four volumes of THE MOTHER GOOSE VIDEO TREASURY.

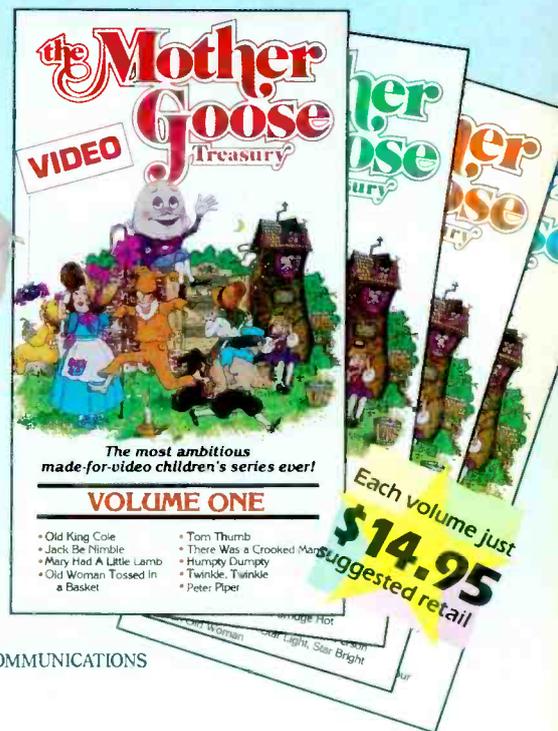
the Mother Goose
VIDEO Treasury

"I LOVE YOU, MOTHER GOOSE."

—Jacquelyn Colson, 6 years old



AT FINE DISTRIBUTORS INCLUDING: ARTEC BAKER & TAYLOR COMMTRON INGRAM SCHWARTZ BROTHERS VIDEO TREND



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Esco Products Head Says Statues Of Pop Icons 'Add Pizazz' Dealers Stock Up On Celebrity Figurines

BY JIM BESSMAN

NEW YORK Esco Products says its 18-inch figurines of pop culture icons make a high-profit addition to video stores' accessory inventory.

The Brooklyn, N.Y.-based manufacturer had been peddling its sculpted caricatures of film and television stars, comedians, and other notables—including Jackie Gleason, John Wayne, Jack Benny, and Muhammad Ali—primarily to luggage, tobacco, and collectible gift boutiques during the last 18 years. But since he began attending Video Software Dealers Assn. conventions four years ago, Esco president Allen Malamet has seen his sales to video stores increase at least 25% annually.

"Our video store business is growing because those dealers want other merchandise to sell at 100% markup, which is what they can do with our statues," says Malamet. His figures, which cost dealers \$19.75 each in shipments of 18 pieces, are retailed at approximately \$45. "It (the product) also lends itself well to video stores in that it adds pizazz as store decorations."

He says that Esco's "affordable collectibles" also fit in with movie classics stocked at video stores.

"We find that people will come in for a W.C. Fields movie, for in-

'There's a vast untapped nostalgia market'

stance, and if they're collectors, they'll buy the statue," he says.

Malamet adds that multiple sales are often generated when the customer is, for example, a Three Stooges fan "and buys a Curly, comes back for a Moe, and then buys Larry as a gift."

According to Malamet, an especially big seller among Esco's 37 figures is Gleason, due to the enormous popularity of "The Honeymooners." At King Karol's midtown Manhattan location, video section operator Mike Dunn says that "The Honeymooners" collection is strong, as are the Beatles, Ali, Laurel & Hardy, and John Wayne. Dunn reports Esco product has done "extremely well" in the 18 months he has it.

Among the best-selling figures offered by Esco Products are two 18-inch high characters from "The Honeymooners," Jackie Gleason as Ralph Kramden, left, and Art Carney as Ed Norton, right. The Brooklyn-based supplier says many of its products have been warmly received by video dealers, in part because the novelty items provide generous margins.



"If someone's interested in a John Wayne movie and buys it, chances are he'll also buy the statue for his den or bar," says Dunn. To stimulate sales, he displays the figurines prominently in the storefront window and perches the entire line atop the 6-foot-high cabinet where the sale tapes are merchandised.

"There's a vast untapped nostalgia market for video and memorabilia," adds Dunn, who sells Esco product for \$39.95 each and also carries nostalgia posters and photographs that are "interconnected" with video. "Esco's found a unique niche in the marketplace, and we sell 30-40 statues a month."

Malamet, who sells his product direct, says new figures are introduced approximately every six months.



National TV Push For Ski Shop Tape

NASHVILLE For the second straight year, Cascade Mountain Music is using national television promotions to sell its "World Of White" ski music video album. The product is sold through direct mail and is now stocked in more than 250 ski shops in the U.S. and Canada. And a spokesman for Cascade says the company is negotiating with two major record/video retail chains to carry the product.

The "World Of White" Ski Rendezvous For Two campaign began Oct. 24 and will run through Dec. 12 on the Nashville Network. The promotional details will air on the cable network's "Country Clips" program on Saturdays.

The second promotion—on

SuperStation WTBS' "Night Tracks"—is dubbed the World Of White Ski Getaway and airs Nov. 6-Dec. 11 (Billboard, Oct. 24).

Each of the two sweepstakes will net five prizewinners. The grand prize in each event includes round-

Cascade talking to two chains

trip airline tickets for two to South Lake Tahoe, Calif.; accommodations at Harrah's Five Diamond Hotel in Tahoe, Nev., for five days and nights; five days of skiing at Heavenly Valley in South Lake Tahoe, Calif.; White Stag ski outfits; Nordica boots;

K-2 skis, poles, and accessories; marker bindings from Competitive Edge; and "World Of White" video albums and soundtrack cassettes. Each consolation prize winner will be given the ski products, video, and soundtrack tape.

The "World Of White" video album combines mood-evoking winter and ski footage with original music by the group Wickline. It has a running time of 25 minutes and retails for \$19.95. The audiocassette of the music is \$5.95. Last year, Cascade sold 1,200 tapes through its promotions.

Additional information on the videos and promotions is available at 1-800-538-5476 or 1-213-538-5476.

EDWARD MORRIS

Japanese VCR Output Drops Exports Continue Downturn, Too

TOKYO Japanese production of videocassette recorders during August dropped to 2.06 million, the second-lowest monthly total this year and a decrease of 14.5% from August 1986. The lowest monthly figure for the year (1.71 million) was in January, and the highest was the March figure of 2.51 million units.

The August 1987 figure marked a drop of 17.3% from the number of VCRs produced in July. And exports of VCRs dropped to 1.94 million in August, down 19.8% from the figure posted for the same month in 1986.

VCR stockpiles at the end of August here came to 1.53 million units, down 2.8% from the end of the same month last year. The August figure brought VCR production in Japan during the first eight

months of the year to 17.78 million, down 15.5% from the 21.03 million for January to August 1986.

Exports during the same period dropped even more, from 18.35 million to 14.27 million, a dip of 22.2%. The decrease in VCR exports in August meant that shipments abroad had fallen for 10 straight months beginning November 1986.

Of the August 1987 exports, 1.02 million units went to the U.S. (down 33.6%); 298,000 units to European Economic Community countries (down 0.6%); and 627,000 to all other areas (up 6.6%).

The August figures for the manufacture of color television sets here brought the total for the first eight months of the year to 9.04 million (up 5.1% from the same period in 1986), with exports of 2.52 million (down 19.1%). SHIG FUJITA

CUSTOMER SERVICE STRESSED AT SPEC'S MEET

(Continued from page 42)

cluding overall conduct of its employees, adherence to dress code, product knowledge, proper handling of live security targets, and cash-register procedures.

Many Spec's stores were shopped on a Sunday because it is a common day for managers to take off, and Lief pointed out that it is also typically the chain's most profitable weekend day at the cash register. By the time of the convention, 20 of the web's 35 stores had been shopped by either Kanner or Mower. Nine of those stores had been shopped twice, and of those nine, two showed improvement by the time of the second evaluation.

As might be expected, several managers reacted sensitively to having their stores inspected by shopping services. Following the session, one manager referred to the evaluations as an "unpleasant but necessary" task.

Lief and other Spec's officers, in-

cluding executive vice president Rosalind S. Spooner and vice president Vicki Carmichael, tried to smooth ruffled feathers by reminding managers that such reports are a tool to help them improve their store's performance.

"Over and over again, we saw on the reports 'customers weren't approached,' 'customers weren't approached.' We did all that business [last year] without waiting on everyone—just think what we could have done if we serviced our customers," said Lief.

The company plans to make customer service an ongoing priority throughout the year and will create incentive programs to reward employees who are conscientious about such efforts. Similarly, managers whose stores receive a positive review from secret shoppers will also receive some sort of bonus compensation.

RETAIL TRACK

(Continued from page 42)

stores the chain plans for that area will be ready to open by that date.

OVER THE RAINBOW: The 26-unit, San Francisco-based Rainbow Records web, which John Torelli operated in a low-key manner until his retirement, is "coming alive," according to founder Jason Gilman. Gilman returned to the privately held firm in February.

Gilman's new management team includes Larry Tessler, brought in from Dayton Hudson subsidiary Mervyn's, where he was vice president of stores. Tessler is executive vice president and general merchandise manager for Rainbow. Also new: Helen Cleland, director of advertising; Dadine Davis, director of special events; Eric Sahlin, construction coordinator; and a third store director, Len Ofiana.

Rolf Filosa, chief financial officer and a seven-year veteran, is a holdover from the former regime. Dennis McCaffery, general operations manager, "was the first per-

son I hired 10 years ago," says Gilman. Dennis' brother Tom, a buyer, is also a 10-year veteran. Two veteran store directors are Denny Cone and Lee Negip.

Gilman left Rainbow five years ago to open Embarcadero Records & Tapes with partner and owner Carol Lee Miskel and still retains part ownership of that company. Jerry Pimental manages the prerecorded music store. Gilman sold off his Video Playhouse specialty video chain.

To reach Retail Track, contact marketing editor Earl Paige at (213) 273-7040.

VSDA adopts
MPAA movie
ratings
... see page 57

BON JOVI

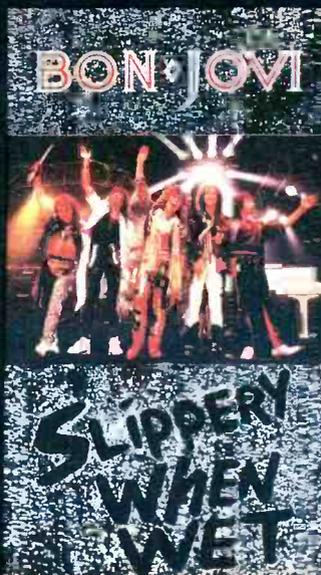


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It's finally here. The home video they've been waiting for. Now! Bon Jovi! "Slippery When Wet - The Videos." From the band that rocked the world.

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And there's more! Exclusive interviews with the band in a rare behind-the-scenes look at Bon Jovi!

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Management: Doc McGhee for McGhee Entertainment.
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BMV PolyGram Video

“TWO THUMBS UP!...”

uncommonly subtle, thoughtful espionage thriller...”

— Siskel & Ebert & THE MOVIES



“Caine is superb; there’s a John Gielgud scene that should win him another Oscar.”
— Judith Crist, WOE-TV

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A GEOFF REEVE PRODUCTION • MICHAEL CAINE • JAMES FOX • NIGEL HAVERS • FELICITY DEAN WITH JOHN GIELGUD
THE WHISTLE BLOWER • KENNETH COLLEY • GORDON JACKSON • DAVIE LANGTON AND BARRY FOSTER AS CHAPLE
DIRECTOR OF PHOTOGRAPHY FRED THOMAS • MUSIC COMPOSED AND CONDUCTED BY JOHN SCOTT SCREENPLAY BY JULIAN BOND
BASED ON THE NOVEL BY JOHN HALE PRODUCED BY GEOFF REEVE • DIRECTED BY SIMON LANGTON
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WAREHOUSE SHIP DATE:
November 18, 1987

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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.

- ANIMAL HOUSE**
John Belushi, Tim Matheson, Donald Sutherland
♠♥ MCA/\$34.98
- THE ANIMALS FILM**
Documentary
♠♥ MPI/\$79.95
- THE CONQUEROR WORM**
Vincent Price, Ian Ogilvy
♠♥ HBO/\$79.95
- FRIENDLY FIRE**
Carol Burnett, Ned Beatty
♠♥ CBS/Fox/\$59.98
- GARDENS OF STONE**
James Caan, Anjelica Huston, James Earl Jones
♠♥ CBS/Fox/\$89.98
- GORDON'S WAR**
Paul Winfield
♠♥ CBS/Fox/\$59.98
- J. MEN FOREVER**
Peter Bergman, Philip Proctor
♠♥ Harmony Vision/\$59.98
- LEFT FOR DEAD**
Elke Sommer
♠♥ Vestron/\$69.98
- ANN MAGNUSON'S VANDEMONIUM PLUS**
Ann Magnuson, Eric Bogosian
♠♥ HBO/\$29.95
- OUTRAGEOUS FORTUNE**
Bette Midler, Shelly Long, Peter Coyote
♠♥ Touchstone/\$89.95
- THE PHANTOM OF THE OPERA**
Claude Rains, Nelson Eddy
♠♥ MCA/\$29.98
- THE REAL BUDDY HOLLY STORY**
Documentary
♠♥ Sony/\$29.95
- ROXANNE**
Steve Martin, Daryl Hannah
♠♥ RCA/Columbia Pictures/\$89.95
- STREET FIGHT**
Animated
♠♥ Academy/\$79.95
- WHO'S THAT GIRL**
Madonna, Griffin Dunne
♠♥ Warner/\$89.95
- FRANK ZAPPA'S DOES HUMOR BELONG IN MUSIC?**
Frank Zappa
♠♥ MPI/\$24.95

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacture, 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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TOP VIDEOCASSETTES RENTALS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			Compiled from a national sample of retail store rental reports.				
			★ ★ NO. 1 ★ ★				
1	1	3	STAR TREK IV THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG
2	4	4	ANGEL HEART	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
3	2	5	MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG
4	5	5	BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
5	9	2	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G
6	10	4	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
7	6	5	BURGLAR	Warner Bros. Inc. Warner Home Video 11705	Whoopi Goldberg Bob Goldthwait	1987	R
8	3	6	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
9	7	7	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G
10	8	11	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG
11	12	5	SOME KIND OF WONDERFUL	Paramount Pictures Paramount Home Video 31979	Eric Stoltz Mary Stuart Masterson	1987	PG-13
12	11	11	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
13	14	12	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
14	13	7	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
15	15	4	POLICE ACADEMY 4: CITIZENS ON PATROL	Warner Bros. Inc. Warner Home Video 20025	Steve Guttenberg Bubba Smith	1987	PG
16	17	4	ERNEST GOES TO CAMP	Touchstone Films Touchstone Home Video 593	Jim Varney	1987	PG
17	27	2	THE HANOI HILTON	Cannon Films Inc. Warner Home Video 37068	Michael Moriarty	1987	R
18	16	7	LIGHT OF DAY	Taft/Barish Entertainment Vestron Video 5200	Michael J. Fox Joan Jett	1987	PG-13
19	21	3	EVIL DEAD 2: DEAD BY DAWN	Rosebud Releasing Corp. Vestron Video 5212	Bruce Campbell Sarah Berry	1987	NR
20	18	9	THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG
21	19	9	OVER THE TOP	Cannon Films Inc. Warner Home Video 11713	Sylvester Stallone	1987	PG
22	25	3	DEATH BEFORE DISHONOR	New World Entertainment New World Video A86260	Fred Dryer	1986	R
23	22	8	DEAD OF WINTER	CBS-Fox Video 5147	Mary Steenburgen Roddy McDowell	1987	R
24	24	11	A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS	Media Home Entertainment M900	Robert Englund	1987	R
25	23	5	HEAT	New Century Entertainment Paramount Home Video 12584	Burt Reynolds	1987	R
26	20	15	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13
27	26	11	THE THREE AMIGOS	Orion Pictures HBO Video 0007	Steve Martin Chevy Chase	1986	PG
28	31	8	THE STEPFATHER	Nelson Home Entertainment 7567	Terry O'Quinn Jill Schoelen	1987	R
29	28	9	RADIO DAYS	Orion Pictures HBO Video 0014	Mia Farrow Dianne Wiest	1986	PG
30	NEW ▶		STREET SMART	Cannon Films Inc. Media Home Entertainment M930	Christopher Reeve	1987	R
31	29	15	THE GOLDEN CHILD	Paramount Pictures Paramount Home Video 1930	Eddie Murphy	1986	PG-13
32	30	11	CRITICAL CONDITION	Paramount Pictures Paramount Home Video 1879	Richard Pryor	1986	R
33	35	10	BRIGHTON BEACH MEMOIRS	Universal City Studios MCA Home Video 80476	Jonathan Silverman Blythe Danner	1986	PG-13
34	38	2	THE ALLNIGHTER	Universal City Studios MCA Home Video 80574	Susanna Hoffs	1987	PG-13
35	32	3	THE WRAITH	New Century/Vista Film Co. Lightning Video 9971	Charlie Sheen	1987	PG-13
36	33	9	MY DEMON LOVER	New Line Cinema RCA/Columbia Home Video 6-22821	Scott Valentine Michelle Little	1987	PG-13
37	37	18	HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	PG-13
38	34	16	CRIMES OF THE HEART	Lorimar Home Video 421	Diane Keaton Sissy Spacek	1986	PG-13
39	39	28	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
40	NEW ▶		84 CHARING CROSS ROAD	RCA/Columbia Pictures Home Video 6-20815	Anne Bancroft Anthony Hopkins	1986	PG

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VIDEO RETAILING

CONVENTION CAPSULES

(Continued from page 42)

per customer by 20%. Hough and former manager **Dolly Legge** (recently promoted to director of human resources management) accepted the trophy... The sales award, given for largest increase in business over the previous year, and the store-of-the-year award, for greatest improvement in all areas, went to the Palm Beach Gardens store in Palm Beach. Accepting those tributes were former manager **Brooke Ashman** (since transferred to Palm Beach Mall) and the store's current manager, **Nancy Neigh**.

PROFITS PLUS: The chain's Hollywood Mall store in Hollywood, Fla., was named the chain's most-profitable music store, based on its contribution to the company's profits. Honored were former manager **Kathy Sousa** (now stationed at Galleria in Fort Lauderdale) and current manager **Mike Phillips**. The web's flagship store in Coral Gables emerged as the most-profitable video store. **Charlie Bibb** is general manager; **David Kahn** is video manager... The best new store, selected for showing the most-improved profitability among stores that were open between 12 and 24 months, went to Winter Haven, managed by **Todd Hammond**.

CREATIVITY COUNTS: Spec's management selected stores from each of its three market clusters to receive creative merchandising awards, based on creative displays and effective merchandising: For south Florida, Galleria won the award, accepted by former manager **Sandy Gary** (since promoted to regional supervisor) and Sousa; for the Tampa area, Brandon won the award, accepted by **Linda Neil**; for the Orlando area, Winter Park won the award, accepted by former manager **Terry Cope** (since elevated to

area merchandiser) and current manager **Chris Lesisko**.

LOYAL CREW: Five-year service awards were given to Gary, **Serena Anaya**, **Richard Conser**, **Caroline Hickman**, **Wayne Langford**, **Leslie Lawrence**, and **Kim Novak**. Allen and Mott earned 10-year service awards... Vice president and chief financial officer **Peter Blei** told attendees that turnover at Spec's is relatively low. Of the managers who attended last year's convention, 80% returned for this year's meet.

TAKIN' CARE OF BUSINESS: **Joe Andrules**, Spec's vice president and general manager, presented the chain's sales-representative-of-the-year award to **Charmelle Gambill**, Miami rep for **PolyGram**. The winner was selected by **Cindy Barr**, director of purchasing and product management; and the other buyers. Gambill seemed surprised—and genuinely flattered—to receive the honor.

ONE OF SPECTOR'S favorite lines, whether in private conversation or addressing a group, is, "Let me tell you a story." Here's one that he shared with Spec's managers at the convention:

On a recent weekend, after the remodeling of the video department at the chain's flagship store on Dixie Highway in Coral Gables had been completed, Spector pointed out to one shopper that his daughter Ann Lief was helping another customer make a video selection.

"I told him, 'What do you think of this? Here's the president of the company waiting on a customer,'" said Spector. "He said to me, 'I know what kind of company this is. Why do you think I bought stock in Spec's?'"

GEOFF MAYFIELD

STARS TO GO EMPHASIZES PROMOTIONS

(Continued from page 51)

find what they want on the shelf. We're seeing 400,000 sales on a movie going down to 250,000, and this will continue until the studios understand that distribution channels are sophisticated enough to allow audit trails and concepts like pay-per-transaction, which we pioneered when we first set up our computers. We could offer titles 10 deep and guarantee eight turns a night."

Atchity applauds National Video and its founder and president, Ron Berger, for championing PPT and says of him, "It's a shame he hasn't had the installed base to get PPT off the ground."

In response to doubts aired by Berger and others on convenience store prospects, Atchity says that critics often miss the point. He says convenience stores are frequently visited, destination-oriented, and "offer what amounts to a 2,000-square-foot concession with movies, snacks, money machines, and everything else."

Atchity claims the concept is validated by Circle K's recent agreement to share outside signage with Stars at 1,200 outlets and door signage at another 1,200 stores.

"This [signage sharing] is some-

thing that's never been seen in home video or the convenience store industry," Atchity says.

Since Stars' inception three years ago, Atchity says, the company's attention has been focused on lining up new accounts and then going back to retrofit existing stores just to keep pace.

Growth has not reached a plateau at Stars, according to Atchity, although such an impression could be drawn by the firm's recent announcement that 1,000 installations are being shuttered as a cost-cutting move (Billboard, Oct. 10).

The company claims 5,500 is a reasonable estimate of its installation base in that 250-300 accounts are added monthly, with closings of unprofitable video centers running at about the same pace.

VSDA and NARM postpone Chicago seminar on family-owned businesses... see Retail Track, page 42

EXPLORE THE WORLD OF

BAKER & TAYLOR VIDEO

Baker & Taylor Video is celebrating our national open house Thursday, November 12, 1987 from 10:30am to 5:30pm at each of our 13 locations.

Join us for great savings, prizes, a catered buffet, and special attractions!

Come explore the world of Baker & Taylor Video.

For more information, please contact the branch nearest you.

BOSTON, MASSACHUSETTS

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Canton MA 02021
617/821-2730
1-800/245-1172

CHARLOTTE, NORTH CAROLINA

3400 C. Woodpark Blvd.
Charlotte, N.C. 28206
704/596-5986
1-800/245-1172

CHICAGO, ILLINOIS

7000 N. Austin Ave., Niles, IL 60648
312/647-0800
1-800/323-4243
1-800/323-0626

DENVER, COLORADO

1441 W. Bayaud Ave.
Denver, CO 80223
1-800/332-3813
1-800/525-6094

GEORGIA

5801-B Goshen Springs Rd.
Norcross GA 30071
404/447-6700
1-800/288-4336

ORLANDO, FLORIDA

7307 President's Dr.
Orlando, FL 32809
305/859-0814
1-800/245-1172

PHOENIX, ARIZONA

3108 W. Thomas Rd., Suite #1202
Phoenix, AZ 85017
602/269-1407
1-800/843-9456
1-800/345-6408

PITTSBURGH, PENNSYLVANIA

Campbell's Run Business Center
100 Business Center Dr. Bldg.1
Pittsburgh, PA 15205
412/787-8890
1-800/245-1172

PORTLAND, OREGON

5769 N.E. Columbia Blvd.
Portland, OR 97218
503/249-8397
1-800/547-4570
1-800/452-1082

LOS ANGELES, CALIFORNIA

8501 Telfair Ave.
Sun Valley, CA 91352
818/768-2900
1-800/621-5290
1-800/621-5291

MIAMI, FLORIDA

15825 N.W. 15th Ave.
Miami, FL 33169
305/624-3404
1-800/432-0118
1-800/327-0123

NEW JERSEY

22 J. Worlds Fair Drive
Somerset, NJ 08873
201/271-8100
1-800/245-1172
1-800/331-1407

OMAHA, NEBRASKA

13630 Industrial Rd.
Omaha, NE 68137
402/330-2808
1-800/245-1172

Voluntary Self-Regulation Urged For Retailers VSDA Endorses MPAA Ratings

BY AL STEWART

NEW YORK The Video Software Dealers Assn. says it will urge members to adhere to the same movie rating system that has been used voluntarily by theater owners for some 20 years.

Describing Hollywood's rating system as "a responsible and trustworthy entertainment guide," the VSDA board of directors during a meeting Oct. 13 and 14 passed a resolution encouraging VSDA members "to consider observing these ratings as they may be available." The latter part of the resolution is an apparent reference to the numerous video releases that were never submitted to the Motion Picture Assn. of America for rating.

"Common sense tells you that as a retailer, it behooves you to have to be a responsible member of your community," says Jack Messer, a member of the VSDA board and owner of The Video Store, a

17-store chain based in Cincinnati. "I don't think it is difficult to use some basic criteria in determining what to rent to minors. When [parents] join a [video store's] club, they can tell the retailer what they want their kid to rent—or not rent."

The most visible outcome of the VSDA resolution is likely to involve R-rated movies. Essentially, VSDA is encouraging video stores to refrain from renting or selling R-rated films to children under 17 unless they are accompanied by an adult.

The move by VSDA comes less than two months after MPAA president Jack Valenti cautioned video dealers that lawmakers in many states are taking a hard look at the material offered in video stores. "State legislatures are looking over our shoulder," he said. He also said that parents are concerned about the access their children have to sexually explicit material.

Valenti's remarks came during a keynote speech at the VSDA's annual convention in August. "Parents are growing uneasy about young people seeing movies on cassette whose general creative content is really not known," he said. "Should not the VSDA consider seriously embracing and enforcing the movie industry's voluntary movie ratings at video retail stores? Parents would surely be more comfortable about what kinds of films their children are renting and buying."

Voluntary self-regulation, Valenti said, "is light years ahead of rules written by legislators who don't know your business."

The VSDA says the resolution is in response to a mandate from video retailers. A survey of 800 retail members produced "a strong consensus for official VSDA endorsement of the MPAA system," the VSDA says.



To The Max. Dolph Lundgren, star of "Rocky IV" and a new fitness video titled "Maximum Potential," is flanked by Armand Julian, left, producer of the workout tape, and Jose E. Menendez, chairman and CEO of International Video Entertainment. A former karate champion in Sweden, Lundgren stresses martial arts in the 60-minute video. The video is available from IVE for a list price of \$29.95.

Touchstone To Release Antidrug Announcement

NEW YORK An antidrug public-service announcement, the first of its kind ever included on a home video release, will appear on Touchstone Home Video's "Outrageous Fortune."

In a 75-second segment at the start of the video, actress Bette Midler warns against the dangers of crack, a highly addictive derivative of cocaine. "This thrill can kill you. Don't even try it," says Midler who co-stars in the movie with Shelley Long.

The anticrack message is one in a series of similar trailers developed by the Motion Picture Association of America for both theatrical and home video use. Film studios that belong to MPAA are being asked to include one of the messages on their film releases, especially those that are oriented toward young people. Similar messages featuring such celebrities as Pee-wee Herman, Clint Eastwood, Roy Scheider, and Rosanna Ar-

quette have also been produced by MPAA.

Touchstone Home Video, a division of Walt Disney Pictures, is the first home video supplier to include a MPAA public service message on a home video release.

"We're proud to be a leader in this industrywide campaign against drug abuse," says Bill Mechanic, Walt Disney's senior vice president for video. "Since our business has such a great social influence throughout this country, especially among the young, we feel a strong responsibility to participate in this effort and we encourage others in our business to do the same."

Mechanic adds that, in light of the severity of the U.S. drug problem, MPAA's antidrug effort is "one of the most important initiatives ever taken."

Touchstone's video release of "Outrageous Fortune" is scheduled for Nov. 17.

Sponsor Plus, VCA Team Up Cos. To Specialize In 'Minimovies'

NEW YORK Sponsor Plus, a recently formed producer of sponsored video and film programs, has enlisted the services of VCA Teletronics to produce, duplicate, and package its line of entertainment videocassettes.

In operation since July, Sponsor Plus specializes in so-called minimovies, 30 to 90 minutes long, that are targeted at the home video market and distributed as premiums as well.

Many of the programs, which feature television and movie personalities, will debut as syndicated TV specials before being released on videocassette. According to the company, each product "will combine two powerful elements: high-

quality entertainment backed by a complete promotional package."

Sponsor Plus says it will work closely with its sponsors throughout the project. "We walk our clients through every phase of video production and marketing promotion, from conceptualization to the duplication and distribution of the final video product," says John Ondov, president of the company.

Ondov calls VCA Teletronics "one of the nation's top production and duplicating facilities." He says Sponsor Plus can now "guarantee that our clients will receive the highest-quality finished product."

DOUG REDLER

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.

"It's Howdy Doody Time—A 40-Year Celebration," Fried Home Video, 103 minutes, \$24.95.

Although there are no wrinkles among the freckles, time has not been kind to Howdy Doody. The puppet who ruled children's television in its early days offers a retrospective that lacks the timbre expected from a fab '50s icon. Celebrities like Dick Clark, Milton Berle, and Gumby and Pokie show up to wish the wooden boy a happy 40th and wax nostalgic on Howdy's influence on their lives. Pee-wee Herman provides what seems to be the only heartfelt testimony. And Clarabelle's closing "goodbye kids," which also closed the final episode of the original show, saves another couple of minutes.

But one can't help wondering who the target audience of this tape is. Adults undoubtedly will find the wooden performances disconcerting. Children, weaned on "Star Wars" and the Muppets, will be bored. Granted, the folks in Doodyville are so darned nice we really want to like this video. But we've grown up, and maybe that means Howdy Doody time is over. At 103 minutes, this tape is about 70 too long.

COLLEEN TROY

"Learning Football The NFL Way: Offense," Vestron Video, 60 minutes, \$29.95.

This NFL production, aimed at junior high school and high school

players, provides basic strategies for offense with personal tips from the game's superstars. The Giants' Phil Simms explains the intricacies of quarterbacking; his teammate, receiver Phil McConkey, covers many subjects, including the use of proper equipment and the art of special-teams play. Todd Christensen of the Los Angeles Raiders, perhaps the premier tight end in football, goes beyond the basics and is especially impressive in his ability to communicate his skills through the spoken word. Running back Eric Dickerson of the Los Angeles Rams offers insights into this glamorous position. Russ Grimm of the Washington Redskins takes us into "the pits" to demonstrate the skills of

the all-important but often overlooked offensive lineman.

This tape won't do much for armchair quarterbacks, but it is chock-full of tips for youngsters who want to learn how to play the game.

GREGORY OSTROWSKI

"Boom! Bang! Whap! Doink! John Madden On Football," Fox Hills Video, 62 minutes, \$29.95.

Hey! Everybody knows John Madden is football's most popular television analyst! He knows the game and—boom!—has a knack for delivering colorful, action-packed descriptions. Pow!

But, wait a minute! The former L.A. Raiders coach is much more
(Continued on next page)



Heavy Duty. Nick Bowcott, lead guitarist for the heavy metal band Grim Reaper, signs an agreement to appear in the video "How To Break Into Heavy Metal (Without Getting Screwed)." Scheduled for release before the end of January 1988 for under \$20, the video is being produced by Integrated Video Marketing, a New York-based firm that says it is "devoted to creating tightly targeted video product for audiences with a fanatic dedication to a subject." From left are Bob Chiappardi, Bowcott's manager; Tony Seideman, co-owner and vice president of publishing and editorial for IVM; Bowcott; and Lenny Kalikow and Aleks Rosenberg, co-owners of Integrated Video Marketing.

Camcorder, Prerecorded Software Delays Cited Super-VHS Mired In Setbacks

A biweekly column focusing on products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

SUPER-VHS may have to wait until next year to revolutionize home video.

The high-resolution video recording technology has been beset by setbacks that may delay its full-scale launch until next year.



While home decks and blank tape are available, consumers have yet to see either cam-

recorders or prerecorded software in the S-VHS format. No doubt these stumbling blocks will make the \$1,200 price tag for home decks even less palatable for consumers.

Manufacturers had hoped to ship full-size and compact S-VHS camcorders to the U.S. as early as August. But that was before they realized that NEC was having production-yield problems with charge-coupled-device image sensors, a critical link to better picture quality. Reports from Japan said the specs of finished camcorders turned out well below the 420 lines of resolution promised for the machines. While some makers knew of the problem as early as the summer and adjusted schedules accordingly, others remained optimistic and only recently had to announce delays of their S-VHS camcorders.

JVC added 30 days to the deliv-

ery schedule for its compact S-VHS camcorder, and a full-size unit originally expected here in November has been put off until the spring. Steve Isaacson, general manager for consumer video, acknowledges, "There won't be enough goods for Christmas."

RCA, which last spring vowed to have two S-VHS camcorders on the U.S. market by August, quietly shifted the date to late November. The delay has nothing to do with image sensors, says a spokesman, since RCA's OEM Hitachi uses metal-oxide semiconductors instead of CCD chips.

The CCD delay will affect plans of Panasonic, Quasar, North American Philips, Sharp, and Toshiba. That's a problem, since JVC is banking on the S-VHS camcorder to spur interest in the technology across the board.

That leads to the second major setback. There's still no prerecorded software. In discussions about S-VHS shortly before the introduction, JVC said it was trying to hammer out deals with several major prerecorded software firms that were extremely interested in releasing S-VHS titles. Yet, nearly a year after the technology was introduced, not one major firm has announced plans to release even a single title on S-VHS. JVC continues to indicate deals are forthcoming, but software concerns remain noncommittal.

On an optimistic note, Allied Film and Video, a duplicator, says it has signed a contract with JVC to begin producing prerecorded cassettes in S-VHS. A spokesman says that while the company deals

mostly with professional and industrial film makers, "We've had inquiries from home video companies, and eventually S-VHS will become a consumer market vehicle as well."

All of this lends a hard sense of realism to those with big short-term hopes. Blank-tape maker 3M, which in June predicted S-VHS would account for 5% of fourth-quarter videocassette recorder sales and 20% of the worldwide figure next year, pushed back its forecasts by a year. The company says it remains excited about S-VHS' long-term prospects, but blames excess VCR inventories and the slower-than-expected roll-out of S-VHS home decks.

Meanwhile, consumers who bought into S-VHS when the machines hit the market in July will have to find contentment making top-notch recordings of off-air broadcasts.



Happy Tails. Fievel Mousekewitz, star of "An American Tail," serves as grand marshal of the Moorpark Country Days Parade in Los Angeles. City officials asked that the mouse character participate in the parade, which celebrates the roots of local residents. "An American Tail," available on videocassette from MCA Home Video for \$29.95, centers on a classic American immigrant story.

FOR WEEK ENDING NOVEMBER 7, 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	2	7	THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	D	12.95
2	1	7	CONTROL-THE VIDEOS, PART II	A&M Records Inc. A&M Video 6-21102	Janet Jackson	1987	SF	12.98
3	5	19	R.E.M. "SUCCUMBS"	I.R.S. Records A&M Video 61710	R.E.M.	1987	LF	19.98
4	3	13	THE DOORS: LIVE AT THE HOLLYWOOD BOWL	The Doors Video Company MCA Home Video 80592	The Doors	1987	C	24.95
5	4	7	GRACELAND: THE AFRICAN CONCERT	Warner Reprise Video 38136	Paul Simon	1987	C	29.98
6	6	41	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
7	8	15	VITAL IDOL	Chrysalis Records, Inc. Vestron Music Video 1204	Billy Idol	1987	LF	19.98
8	9	47	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
9	7	21	KISS EXPOSED ▲	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	LF	29.95
10	10	49	CONTROL-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
11	16	7	ONE NIGHT	Elektra Records Elektra Entertainment 40105	Anita Baker	1987	C	24.95
12	14	101	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
13	15	71	THE #1 VIDEO HITS ▲◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
14	11	5	NIGHT SONGS-THE VIDEOS	Polygram Records Inc. Polygram Video 041522-3	Cinderella	1987	SF	14.95
15	RE-ENTRY		LIVE WITHOUT A NET ▲	Warner Bros. Records Warner Reprise Video 38129	Van Halen	1986	C	29.98
16	12	17	BEASTIE BOYS	CBS Video Music Enterprises CBS-Fox Music Video 5171	Beastie Boys	1987	SF	19.98
17	RE-ENTRY		ONE VOICE	Barwood Films Ltd. CBS-Fox Music Video 5150	Barbra Streisand	1987	C	29.98
18	20	7	VISIBLE TOUCH	Picture Music Intl. Atlantic Video 50117-3	Genesis	1987	SF	19.98
19	19	13	BREAK EVERY RULE	HBO Video TVR9940	Tina Turner	1987	C	19.95
20	NEW▶		WINDHAM HILL-CHINA	Windham Hill/Dreamvideo, Inc. Paramount Home Video 12558	Various Artists	1987	LF	29.95

◆ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product); 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

VIDEO REVIEWS

(Continued from preceding page)

subdued here than he is on network TV. Still, this guide to the game's finer points reveals some of Madden's rambunctious charm when he describes his favorite positions, like offensive lineman and linebacker. It would have more impulse appeal if the suggested list were \$10 less, but—hey!—with the holidays around the corner and Madden's marquee value, this tape has potential as a gift. Now, can anyone tell me what, exactly, "Doink!" means?

GEOFF MAYFIELD

"Chernobyl: The Taste Of Wormwood," Films for the Humanities Inc., 50 minutes, \$29.95.

The title and introduction make the point of this video clear—Chernobyl is like the poison star from end-of-the-world projections in St. John the Divine's "The Revelations." No argument there. The full effects, compounded by Soviet delays in reporting or even acknowledging the disaster, won't be known for a long time. This documentary, with an all-Japanese production crew and very British announcers, reveals little that hasn't been reported elsewhere. But it's a capable summary of the event, with solid scientific substantia-

tion.

The personal horrors are addressed, but not too graphically. In fact, the video could have been stronger if not for the soft-pedaling of burns, deaths, and radiation poisoning. The scariest footage is from Finland, Sweden, and northern Italy, where heavy rains brought massive doses of radiation. "Old people like us are not much bothered by it," says an elderly Swede. "But it's rotten for the children, the grandchildren, those with a future."

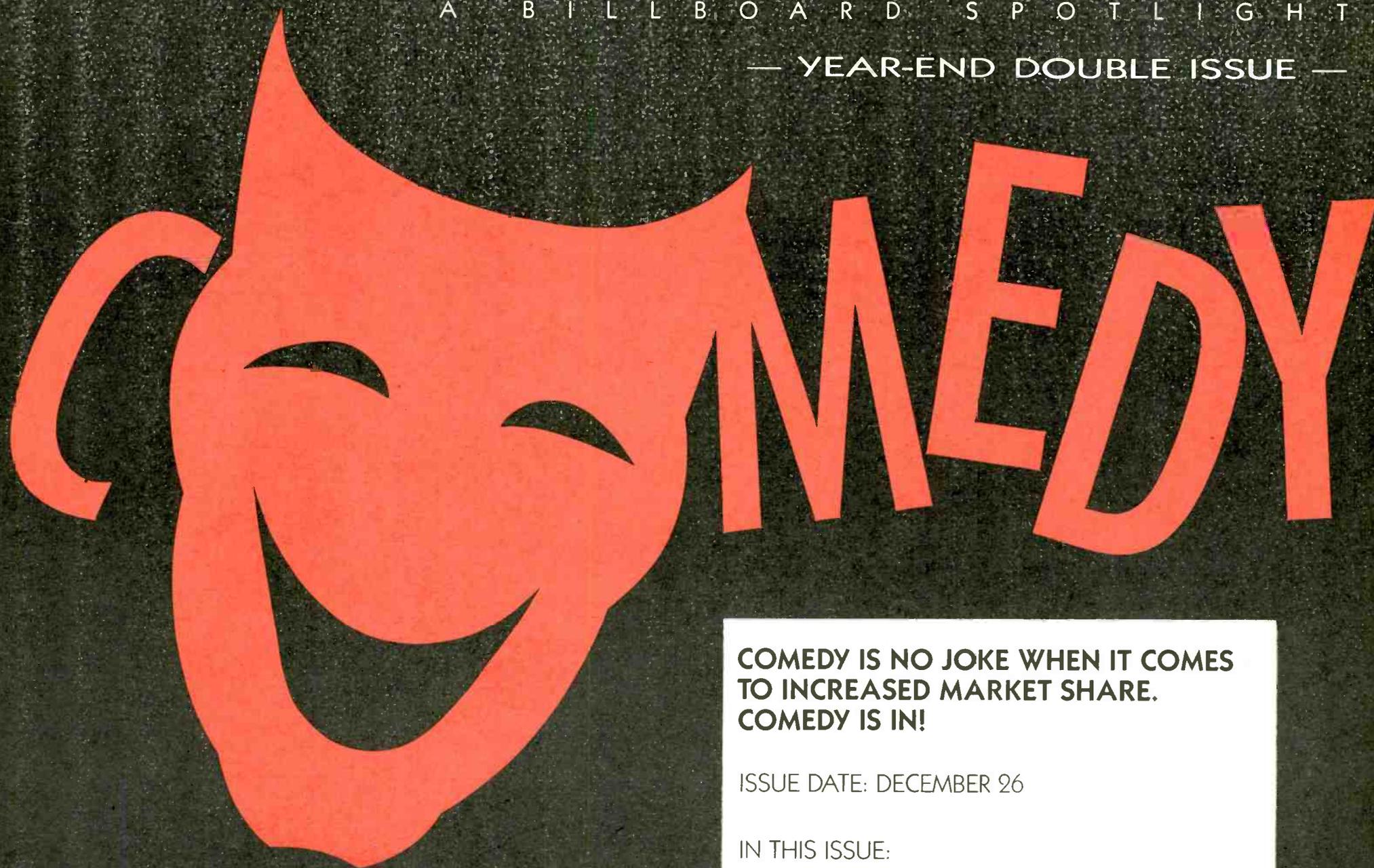
PAUL BEEMAN

"Dinosaur!" Golden Book Video, 30 minutes, \$10.95.

Prehistoric creatures and MTV don't have much in common, yet this video resorts to drum-beating stegosauri and other tiring kid tricks to interest children in the history of dinosaurs. The wonderful Claymation short that follows this mediocre beginning is far more educational and enthralling; it brings the creatures to life on an elementary school blackboard. As children squabble hilariously in the background, Will Vinton's amazing animation turns their chalk drawings into colorful clay (Continued on page 61)

A B I L L B O A R D S P O T L I G H T

— YEAR-END DOUBLE ISSUE —



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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
			★★ NO. 1 ★★					
1	3	3	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	1	3	STAR TREK IV THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
3	2	8	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
4	4	11	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG	29.95
5	6	55	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
6	5	42	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
7	12	49	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
8	7	33	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
9	11	21	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
10	14	53	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
11	8	103	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
12	21	5	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
13	10	161	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
14	9	105	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
15	26	73	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
16	23	9	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
17	15	31	RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	29.98
18	17	20	DISNEY SING-ALONG SONGS: HEIGH HO!	Walt Disney Home Video 531	Animated	1987	NR	14.95
19	18	72	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
20	24	118	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
21	19	6	GENTLEMEN PREFER BLONDES	CBS-Fox Video 1019	Marilyn Monroe Jane Russell	1953	NR	19.98
22	25	21	HERE'S DONALD!	Walt Disney Home Video 527	Animated	1987	NR	14.95
23	30	23	PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95
24	22	99	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
25	16	41	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	29.95
26	32	2	THE HANOI HILTON	Cannon Films Inc. Warner Home Video 37068	Michael Moriarty	1987	R	79.95
27	13	80	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
28	31	3	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Jane Fonda	1987	NR	39.95
29	NEW▶		THE ENTERPRISE INCIDENT	Paramount Pictures Paramount Home Video 1801	William Shatner Leonard Nimoy	1968	NR	14.95
30	RE-ENTRY		BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
31	37	3	DEATH BEFORE DISHONOR	New World Entertainment New World Video A86260	Fred Dryer	1986	R	79.95
32	NEW▶		ASSIGNMENT-EARTH	Paramount Pictures Paramount Home Video 1800	William Shatner Leonard Nimoy	1968	NR	14.95
33	RE-ENTRY		APOCALYPSE NOW	Paramount Pictures Paramount Home Video 2306	Marlon Brando Martin Sheen	1979	R	29.95
34	36	14	THE DOORS: LIVE AT THE HOLLYWOOD BOWL	The Doors Video Company MCA Home Video 80592	The Doors	1987	NR	24.95
35	38	13	BILL COSBY: 49	Kodak Video Programs 8118705	Bill Cosby	1987	NR	19.95
36	39	4	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
37	28	3	ANGEL HEART	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR	89.95
38	40	6	SEVEN YEAR ITCH	CBS-Fox Video 1043	Marilyn Monroe Tom Ewell	1955	NR	19.98
39	20	30	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95
40	34	4	SOME LIKE IT HOT	CBS-Fox Video 4577	Marilyn Monroe Jack Lemmon	1959	NR	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.

HOME VIDEO

newsline..

IVE IS RESTRUCTURING its field sales and marketing staff. The field staff, doubling in size because of an increase in volume, will have separate rental and sell-through divisions. Jake Lamb, formerly Western regional sales director, will head the rental division as vice president of rental sales. A vice president of sell-through sales will be named shortly.

KODAK IS PULLING OUT OF 8MM as a result of the format's sluggish sales. The company was the first to market an 8mm camcorder in the U.S. but never saw its Matsushita-made Kodavision camcorder achieve any significant sales. While camera stores post respectable sales of the unit, electronics stores continue to see consumers opt for either VHS or Compact VHS. The remaining inventory has reportedly been sold to Ritz Camera Centers.

A NEW VIDEO SUPPLIER with nearly 400 films in its catalog is being launched by a former Paramount Pictures executive. Access Video, headed by Brenda G. Farrier, expects to release 25 titles next year beginning Feb. 1. Farrier served as vice president of sales and marketing for Paramount for 10 years. More recently, she worked at Fox Broadcasting as senior VP of advertising/publicity/promotion. Says Farrier, "While we enter the market with a substantial amount of capital and industry know-how, Access Video will remain a midsize company, allowing us the flexibility to fully service our distributors in a fast, efficient, and personal manner."

THE CBS/FOX CANADIAN ORGANIZATION has been moved from Toronto to Livonia, Mich., as part of a reorganization of the office. While CBS/Fox plans to maintain sales offices and a product distribution center in Canada, the operation, headed by Vince Larinto, will be coordinated from the new Michigan outpost.

MGM/UA says it will release the Mel Brooks comedy "Spaceballs" in February. The company also is preparing for the release of United Artists titles previously marketed by CBS/Fox Home Video. The company says that in 1988, retailers will see the release of "both old and new titles from the vaults that include Woody Allen, the Pink Panther, Rocky, and James Bond [movies]."

"DORF ON GOLF," THE SEQUEL: Funny man Tim Conway has agreed to star in two more comedy golf videos. J2 Communications has enjoyed tremendous success with the first such video, "Dorf On Golf," and is planning to release its second "Dorf" tape, this one featuring the Dorf character as a participant in the first Olympics in Athens, Greece, in the spring.

VESTRON VIDEO has announced plans to honor National Geographic's 100th anniversary with a video slated for release in the latter half of 1988. Archival footage as well as new material will trace National Geographic's many expeditions. The program's producer, Nicolas Noxon, also produced the award-winning "Secrets Of The Titanic."

ON THE MOVE: Nelson Entertainment (formerly Embassy Home Entertainment) is moving its offices to Suite 350, 335 N. Maple Drive, Beverly Hills, Calif.; 213-285-6000.

ON THE MOVE II: Celebrity Home Entertainment is relocating its headquarters to Penthouse Suite, 6320 Canoga Ave., Woodland Hills, Calif. 91367; 818-715-1980. AL STEWART & JIM McCULLAUGH

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VIDEO REVIEWS

(Continued from page 58)

beasts who amusingly bridge the gap between 1 million B.C. and the 20th century. Vinton never lets his delightful trickery overwhelm the offbeat lesson, even when the creatures turn into tanks and household pets. His tyrannosaur is a lot more fascinating holding a knife and fork than the video's clumsily drawn thunder lizard who strums a guitar like Bruce Springsteen.

DANIEL SCHWEIGER

"Swimming For Fitness With Donna DeVarona," Congress Video, 53 minutes, \$14.95.

Olympic gold medalist Donna DeVarona knows her stuff, and this tape is highly recommended for anyone whose exercise program includes swimming.

It's best to ignore DeVarona's occasionally corny asides and focus on the information, which is considerable. The technical fine points of various strokes are explained in great detail and may require more than a couple of viewings to absorb. The tape also features warm-up/cool-down exercises and special drills and workouts that concentrate on different aspects of technique.

The tape offers beginning, intermediate, and advanced programs, but it's clearly meant for people who already know the basics—not for nonswimmers. A timed table of contents is included to make for-

warding to the exercise of your choice easier; there are also instructions for determining your heart rate and a list of reference books for further information. All in all, this is a comprehensive, no-nonsense program for swimmers who are serious about fitness.

LEE BLACK

"The Making Of The 'Touch Of Grey' Video And More," 6 West Home Video, 30 minutes, \$12.98.

The Grateful Dead's multitude of Deadheads may follow the band wherever it leads, but the band's recent popularity with wider audiences is largely a result of the "A Touch Of Grey" videoclip. Not only is the song itself a refreshing, tuneful tribute to a long-lived group, but the band-as-skeletons video concept is the ideal complement to the Dead's ossified iconology.

However, if a half-hour documentary on the making of a 4 1/2-minute rock video seems like overkill, it is. Directed by drummer Bill Kreutzmann's son Justin, the tape squanders much footage on pointless interviews with the Dead, especially papa Bill. Nepotism aside, far too little attention is paid to the real stars of the show—the puppeteers who created and animated the "skeleton crew" that eerily assumed the band members' identities.

DREW WHEELER

FOR WEEK ENDING NOVEMBER 7, 1987

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

				Compiled from a national sample of retail store sales reports.			
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price	
RECREATIONAL SPORTS™							
★★ NO. 1 ★★							
1	2	23	THE BEST OF THE FOOTBALL FOLLIES	NFL Films Video	NFL's best and funniest football bloopers fill this compilation.	19.95	
2	1	45	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95	
3	4	17	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98	
4	3	17	DORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway displays the fundamentals of golf in this spoof of how-to's.	29.95	
5	6	45	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95	
6	13	37	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video 098	A definitive guide to the art of skiing.	24.95	
7	5	33	SUCCESSFUL WHITETAIL DEER HUNTING	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95	
8	8	27	SKI MAGAZINE'S LEARN TO SKI	Lorimar Home Video 098	Beginner's guide to skiing, designed to teach basic techniques.	19.95	
9	7	11	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2	Vestron Video 2039	More great tips from the master of golf.	39.98	
10	12	27	T'AI CHI CH'AUN	Touching The Clouds King Of Video	Nancy Kwan demonstrates and explains the oriental exercise for mind and body.	42.95	
11	14	9	SOCCER FOR EVERYONE: VOLUME 1	Sports World	This program on soccer includes juggling, heading, dribbling & trapping.	29.95	
12	RE-ENTRY		THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Features the fight in its entirety plus rare interview footage.	19.95	
13	11	23	WAY OF THE WHITETAIL	3M/Sportsman's Video Leisure Time Video	Learn to locate deer by understanding what they eat, where they live, etc.	69.95	
14	RE-ENTRY		RED ON ROUND BALL	B st Film & Video Corp. 8102	Red Auerbach & an NBA all-star line-up show the strategies behind their plays.	29.95	
15	9	35	GOLF LESSONS FROM SAM SNEAD	Selluloid/Adam R. Bronfman Star Video Productions	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95	
16	18	25	NFL CRUNCH COURSE	NFL Films Video	Profiles of football greats plus the NFL's greatest hits.	19.95	
17	17	11	VIC BRADEN'S TENNIS VOL. 1	WGBH Education Foundation Paramount Home Video 2316	Covers forehand, backhand, serve, and volley.	24.95	
18	19	21	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95	
19	20	39	JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE	Vestron Video 1022	Learn tennis secrets and tips from the world's two best players.	29.95	
20	15	37	MARTY HOGAN: POWER RAQUETBALL	Pacific Arts Video 598	Lessons include serving, returning, forehand, backhand & court strategy.	19.95	
HOBBIES AND CRAFTS™							
★★ NO. 1 ★★							
1	1	45	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95	
2	2	17	CAKE DECORATING	Learn By Video	The tips, tricks, and techniques of decorating are at your fingertips.	29.95	
3	6	23	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95	
4	4	23	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95	
5	10	11	VIDEO FIREPLACE	The Video Naturals Co.	Relax in the glow of a flickering fire-right on the T.V. screen!	19.95	
6	RE-ENTRY		JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95	
7	7	31	CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95	
8	NEW ▶		LEARNING TO SEW	Learn By Video	Sewing, fabrics, and pattern choices are demonstrated for the beginner.	29.95	
9	9	17	MADE EASY-ELECTRICAL	Lorimar Home Video 073	This volume is designed to save homeowners money on simple repairs.	14.95	
10	5	45	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95	
11	3	31	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95	
12	8	5	AUSTRIAN ODYSSEY	Quantum Communications	Austria comes alive as you explore castles, ski the Alps, and more.	29.95	
13	12	29	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95	
14	13	31	HUGH JOHNSON'S-HOW TO ENJOY WINE	Simon & Schuster Video Paramount Home Video	A definitive look at wine from cooking to decanting and buying.	29.95	
15	15	13	CHET ATKINS: GET STARTED ON GUITAR	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.

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BILLBOARD COVERS IT ALL!

Cable Show Flips MTV Format

Fla. Station Puts Morning Radio On TV

BY JOHN ROBSON

MIAMI Tampa radio station WRBQ has taken MTV's initial concept for a television show with radio qualities and flipped it: Last spring, the rock station moved in TV equipment and began televising its morning "Q Zoo" radio show.

The resulting cable-radio hybrid is called "Q Zoo Tube" and reaches about 150,000 homes on the Gulf Stream and Jones Intercable cable systems.

"A lot of people have this image of a radio guy as somebody who lays back on a couch smoking a cigarette, and then gets up every once in a while to change a record and say something into the microphone," says Cleveland Wheeler, WRBQ morning man and "Q Zoo Tube" host.

"It actually takes a staff of 15 to do the the 'Zoo,' and we wanted people to see everything it takes to put on the show, as well as use videos for the songs," he says.

The man who puts the visuals to the radio is Chris Clark, a senior producer for Jones Intercable. His tools for the job include a staff of seven, as many as five cameras, and racks of file footage and video clips.

Clark was working as an independent contractor, doing special projects for Jones, when the cable system and WRBQ began kicking

around ideas for a marriage of the two often antagonistic media.

In a classic case of being in the right place at the right time, Clark says he soon found himself charged

'We just wanted to find a way to keep subscribers interested'

with the responsibility of developing the proper mechanism to visually interpret the successful "Zoo" phenomenon.

"The original motivation for Jones was to simply minimize churn and increase subscriber retention," says Clark. "In this market, people tend to pick up cable one month, then drop it the next. We weren't really looking to create another revenue stream, just a way to keep our subscribers interested. This seemed like a good way."

WRBQ's motivation, on the other hand, was to extend listener involvement in its morning show. Says Wheeler: "Hopefully, after they watch it, they'll get in their cars and head to work listening to the show, still thinking about what they would be seeing if they were watching."

Considering the experimental nature of "Q Zoo Tube," the financial commitment by Jones and WRBQ has been substantial.

The cable company invested more than \$500,000 in a satellite studio located at the radio station and obtained microwave facilities capable of sending the signal to any cable system in the radio station's coverage area.

WRBQ—which operates both AM and FM stereo—provided the engineering support to interface the TV gear with the existing radio facility. Included was a rewiring of the station to permit two floating spigot cameras, which can be instantly located anywhere in the building, allowing the video crew to keep pace with the spontaneous antics of the "Zoo" crew.

After its debut last May, local reviews of "Q Zoo Tube" were not all that favorable. "They didn't know what to say about it, so they settled on the bad visuals, the fact that we're not beautiful television people," says Wheeler.

Despite the bad press, the industry was supportive, with labels supplying clips in the hope that the televised-radio-show format would in-

(Continued on next page)



Homegirl Gets Down. The rap group Whodini was one of the first acts to appear on "The New Hot Tracks" TV show this fall. The homeboys appeared to promote their "Open Sesame" release on Jive/Arista. Shown with the show's co-host, Carla Brothers, are, from left, Ecstasy, Jailil, and Green-Eyed Grandmaster Dee.

Sony Tapes Feature Holly, Presley Legend Series Released

BY MOIRA McCORMICK

CHICAGO Spurred by a resurgence of interest in early rock'n'roll stars, Sony's music video division is releasing a Buddy Holly documentary title and is sale-pricing 14 titles featuring classic rock artists under the promotional heading Roots Of Rock'N'Roll.

According to Steve Brecker, newly appointed product manager for music video, the promotion was launched to capitalize on renewed public appreciation of rock's patriarchs, as witnessed by the hit film and soundtrack "La Bamba." The Holly title, "The Real Buddy Holly Story," is a documentary acquired by Sony in a licensing deal with Miramax Films and Paul McCartney's MPL Communications. It features interviews with Holly's family; members of his band, the Crickets; fellow musicians; and others as well as footage of Elvis Presley, Jerry Lee Lewis, and McCartney. The running time is 90 minutes, and the cassette carries a suggested retail price of \$29.95. Street date is Nov. 23.

According to Brecker, the release coincides with MCA's reissue of the Holly album "The Chirping Crickets." Sony and MCA have been discussing the possibility of a co-promotion, but nothing concrete has been established, he says.

As for the sale-priced series, the titles originally set at \$9.95 have been reduced to \$7.95, and those

that were \$29.95 have been lowered to \$19.95 (with one title at \$16.95). They include James Brown's "Live In London," Joe Cocker's "Shelter Me," the Everly Brothers' "Album Flash," Jimi Hendrix's "Johnny B. Goode," B.B. King's "Live At Nick's," "Monterey Pop," "Rod Stewart," "Sounds Of Motown," "Supershow" (with Led Zeppelin, Eric Clapton, Roland Kirk, and others), "Pete Townshend," "Tina Turner," Turner's "Private Dancer Tour Live," "Bill Wyman," and Otis Redding's "Ready Steady Go!"

Brecker, who notes that Sony's music video division encompasses more than 200 titles, says music video has done "very well" for the company, especially Bon Jovi's "Breakout" (more than 100,000 units sold) and a number of Beatles titles. Even so, he says, "In the past, the company hasn't really put an organized marketing strategy together for music video." His job is to "create sales promotions to effect a greater level of awareness among retailers" of the viability of music video.

He says he plans to accomplish this through "advertising; offering special discounts; doing special groupings like 'Roots Of Rock'N'Roll'; and marketing special-interest categories like jazz, classical, pop, and heavy metal. We have 50 titles in jazz alone." Upcoming releases include the Charlie Parker retrospective "Celebrating Bird."

This story was prepared by Pamela Buddy and Moira McCormick in Chicago.

CHICAGO A new videoclip service for bars and restaurants says that its specially designed programming encourages patrons to stay longer and consume more food and liquor.

Star Touch Communications of Jacksonville, Fla., says its music video programming is based on research that claims a "controlled supply of specific beats per minute" has a direct effect on how much food and drink people consume and how long they stay at the location where the music is being played.

Mike Turner, a representative of the firm, says Star Touch was founded by a group of nightclub owners and managers who pooled their experiences at their own clubs to develop food- and beverage-oriented programming.

"We call it 'tempo formatting,'" says Turner. "We wanted to make sure the beats per minute and frequency fit the appropriate hour of the evening."

For the early evening crowd, the service offers music with fewer than 90 beats per minute. For the later crowd, the number of beats increases. In addition, midrange frequencies—those from eight to

15 kilohertz—are avoided because they cause "ear fatigue," Star Touch says.

Turner says album rock consultant Lee Abrams is helping Star Touch program the service, which is currently broadcasting a contemporary top 40 format, including such artists as Heart, Suzanne Vega, and Lionel Richie. Before the end of the year, says Turner, a contemporary country format will be made available, followed by contemporary rock. Oldies, avant-garde, and new age clip formats are being researched.

In addition, Turner says, Star Touch programmers are considering the possibility of inserting sports clips and comedy shorts between the videoclips. Already in the works are commercial spots, produced in-house, which will air

once every 100 minutes.

"We want the spots to fit our tempo formatting, so we don't lose our flow," Turner says.

The Star Touch service operates on the KU band, a high-frequency satellite transmission that allows for the use of dishes smaller than normal at the reception site. Cost of installation is \$1,000, with a monthly charge of \$500 for the service itself and the satellite lease.

Star Touch tested its programming during the summer at four Florida nightspots—J.J. Whispher's, Kahootz, Pappa's, and Oxford's—and two Chicago clubs, P.S. Chicago and She-Nannigans. Turner says 20 clubs have subscribed, including clubs in Boston; Atlanta; Detroit; Baltimore; and Kansas City, Mo.

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The Eye will return in next week's issue



PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	SNEAK PREVIEW VIDEOS	HEAVY ROTATION	ACTIVE ROTATION	MEDIUM ROTATION	BREAKOUT ROTATION
BANGLES HAZY SHADE OF WINTER Columbia HEAVY BOURGEOIS TAGG I DON'T MIND AT ALL Island HIP CLIP JULIE BROWN TRAPPED IN THE BODY OF A WHITE GIRL Warner Bros. BREAKOUT CHER I FOUND SOMEONE Geffen MEDIUM MARTHA DAVIS DON'T TELL ME THE TIME Capitol BREAKOUT DREAM ACADEMY INDIAN SUMMER Reprise BREAKOUT GUADALCANAL DIARY LITANY (LIFE GOES ON) Elektra BREAKOUT MICK JAGGER THROWAWAY Columbia MEDIUM JOHN COUGAR MELLENCAMP CHERRY BOMB PolyGram SNEAK PREVIEW GEORGE MICHAEL FAITH Columbia SNEAK PREVIEW ROBBIE ROBERTSON SHOWDOWN AT BIG SKY Geffen SNEAK PREVIEW BRUCE SPRINGSTEEN BRILLIANT DISGUISE Columbia HEAVY TIFFANY I THINK WE'RE ALONE NOW MCA MEDIUM	PETER GABRIEL BIKO Geffen 2 SAMMY HAGAR HANDS AND KNEES Geffen 2 GEORGE HARRISON GOT MY MIND SET ON YOU Dark Horse/Warner Bros. 2 INXS NEED YOU TONIGHT Atlantic 4 BILLY JOEL BACK IN THE USSR Columbia 2 PINK FLOYD LEARNING TO FLY Columbia 4 STING WE'LL BE TOGETHER A&M 3 WHITESNAKE IS THIS LOVE Geffen 3 STEVE WINWOOD VALERIE Warner Bros. 5 YES LOVE WILL FIND A WAY Atco 3	*BRYAN ADAMS VICTIM OF LOVE A&M 7 *AEROSMITH DUDE (LOOKS LIKE A LADY) Geffen 7 *BELINDA CARLISLE HEAVEN IS A PLACE ON EARTH MCA 7 THE CARS YOU ARE THE GIRL Elektra 6 CUTTING CREW I'VE BEEN IN LOVE BEFORE Virgin 9 JIMMY DAVIS & JUNCTION KICK THE WALL Quantum 7 *DEF LEPPARD ANIMAL PolyGram 7 FLEETWOOD MAC LITTLE LIES Warner Bros. 10 BILLY IDOL MONY MONY Chrysalis 8 LOVERBOY NOTORIOUS Columbia 7 RICHARD MARX SHOULD'VE KNOWN BETTER Manhattan 9 PET SHOP BOYS IT'S A SIN EMI-Manhattan 8 POISON I WON'T FORGET YOU Enigma/Capitol 11 R.E.M. THE ONE I LOVE I.R.S. 8 SQUEEZE HOUR GLASS A&M 8 U2 WHERE THE STREETS HAVE NO NAME Island 8	PAUL CARRACK DON'T SHED A TEAR Chrysalis 2 TERENCE TRENT D'ARBY IF YOU LET ME STAY Columbia 7 KISS CRAZY CRAZY NIGHT PolyGram 7 RUSH TIME STANDS STILL PolyGram 5 TIMOTHY B. SCHMIT BOY'S NIGHT OUT MCA 7 STARSHIP BEAT PATROL RCA 5 SWING OUT SISTER BREAKOUT PolyGram 15	BODEANS IT'S ONLY LOVE Reprise 6 GLEN BURTNICK FOLLOW YOU A&M 9 EXPOSE LET ME BE THE ONE Arista 2 HOOTERS SATELLITE Columbia 3 ICEHOUSE CRAZY Chrysalis 7 JETHRO TULL STEEL MONKEY Chrysalis 4 LISA LISA & CULT JAM LOST IN EMOTION Columbia 2 MAMA'S BOY WAITING FOR A MIRACLE Jive/RCA 3 MEN WITHOUT HATS POP GOES THE WORLD PolyGram 5 MOTLEY CRUE WILD SIDE Elektra 10 THE OUTFIELD NO SURRENDER Columbia 4 TOMMY SHAW NO SUCH THING (AS A PERFECT LOVE) Atlantic 4 WA WA NEE SUGAR FREE Epic 7 WENDY & LISA WATERFALL Columbia 11	BIG TROUBLE CRAZY WORLD Epic 2 BOOM CRASH OPERA GREAT WALLS Warner Bros. 2 CROWDED HOUSE NOW WE'RE GETTING SOMEWHERE Capitol 2 JOHN HIATT HAVE A LITTLE FAITH IN ME A&M 4 RODGER HODGSON YOU MADE ME LOVE YOU A&M 2 KANE GANG MOTOR TOWN Capitol 5 LITTLE STEVEN NO MORE PARTIES EMI-Manhattan 2 LIVING IN A BOX SO THE STORY GOES Chrysalis 5 MCAULEY SCHENKER GROUP GIMME YOUR LOVE Capitol 4 NORTHERN PIKES THINGS I DO FOR MONEY Virgin 7 PRETTY POISON CATCH ME I'M FALLING Virgin 4 RADIATORS LIKE DREAMERS DO Epic 4 THE ROYAL COURT OF CHINA IT'S ALL CHANGED A&M 6 SILENT RUNNING SANCTUARY Atlantic 4 SIMON F. AMERICAN DREAM Reprise 4 STRANGWAYS ONLY A FOOL RCA 2 STRYPER HONESTLY Enigma 7 T'PAU BRIDGE OF SPIES Virgin 5 WHITE LION WAIT Atlantic 5 THE WRESTLING ALBUM II PILEDRIVER Epic 3

* Denotes former Sneak Preview Video.
For further information, contact Tom Hunter, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

VIDEO MUSIC

VIDEO TRACK

NEW YORK

BETZY BOMBERG of **Betzy Bomberg Productions** produced and directed **Tom Waits'** video for "Temptation," the second single from his latest Island album, "Franks Wild Years." The clip features special pyrotechnic effects, with Waits performing a neoflamenco dance dressed in Mexican costume.

Eric Meza and **Marc Isaacson** of **Meza Movies** are the newly named producers of "The New Hot Tracks," the weekly, syndicated music video television program co-hosted by "Fame" star **Gene Anthony Ray** and actress **Carla Brothers**. Meza is best known for his video work with artists **Freddie Jackson**, **Kool & the Gang**, **Najee**, **Isley/Jasper/Isley**, and **Force M.D.'s**. Isaacson has produced feature films and TV commercials and was most recently head of production for **PGA Tour Productions**.

LOS ANGELES

VIRGIN ACT **Pretty Poison** has completed a video for "(Catch Me) I'm Falling," the leadoff single

from the upcoming motion picture soundtrack "Hiding Out." The film, due early this month, was directed by **Bob Giraldi** and stars **Jon Cryer** of "Pretty In Pink" fame. The soundtrack also includes tracks by **Roy Orbison**, **T'Pau**, **All That Jazz**, and **Boy George**, among others.

GLO Productions, a London-based production firm, recently celebrated the formation of its U.S. branch. Since its inception six months ago, the stateside arm has produced videos for **David Bowie**, **the Cure**, **Wendy & Lisa**, and **the Cars** as well as commercials for **Tuborg beer**. GLO is interested in expanding its roster; up-and-coming directors are asked to call 213-388-3441.

OTHER CITIES

MTV EUROPE is looking for rap acts for "Yo!" a new half-hour music video program that airs every Friday at 9:30 p.m. Central European Time. The show is written and hosted by **Sophie Bramly** and features appearances by guest stars. Interested parties are asked to contact Bramly at MTV Europe,

13 Hawley Crescent, London, England, NW1 8NP; 01-485-6232.

U.K. director **Terry Bulley** has teamed with producer **Richard Melman** to form **Picture House Productions**, a London-based production company that will focus on music videos and commercials. The outfit is currently wrapping a series of clips for **Jive recording artist Jonathan Butler**. The clips were shot on location in southern Spain. Among Bulley's production credits are videos for **Billy Ocean**, **Samantha Fox**, and **Ruby Turner**. Picture House is at 23 Ramillies Place, London, England, W1V 1DG; 01-437-9532.

Chicago-based rock group **Thirteen** debuts with a video for "She's Just A Girl." It was lensed locally at **DKP Studios** and was directed by **Rob Wilson**, **Bonnie Hansen**, and members of the band. **Rob Wilson** edited.

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

NEW VIDEOCLIPS

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

JOE COCKER
Unchain My Heart
Unchain My Heart/Capitol
Tammara Wells/One Heart Productions
Jack Cole
THE CHARLIE DANIELS BAND
Bottom Line
Powder Keg/Epic
Epic Records

'Q ZOO TUBE'

(Continued from preceding page)

crease record sales in the Tampa area.

Still, clips are only a portion of the show's visuals. Roughly 65%-70% of the songs played on the "Zoo" have clips available, but only five or six clips are played per hour.

Other visuals include local street footage, information about local events, old film footage, and even highlights of a station-sponsored beauty contest.

No longer confined to the studio, the "Zoo" regularly microwaves live remote feeds of show promotions and has even done a live satellite feed from Walt Disney World. The next challenges are developing visual enhancements for radio advertisements and putting a crew in the field with the "Zoo" news team.

"I see a lot of potential growth here," Clark says. "This thing will work for country, heavy metal, for anything."

Epic Records
MARTHA DAVIS
Don't Tell Me The Time
Policy/Capitol
Kim Dempster/Propaganda Films
David Fincher
MARY DAVIS
Steppin' Out
Steppin' Out/Tabu/CBS Associated
Karolyn Ali
Bill Parker
EXPOSE
Seasons Change
Exposure/Arista
Jon Small/Picture Vision
Peter Israelson

THE FLESH TONES
I Was A Teenage Zombie Theme
I Was A Teenage Zombie/Enigma
Allen B. Goldman/3GTV
George Seminara

GEORGIO
Lovers Lane
Sex Appeal/Motown
Karolyn Ali/Renge Films
Bill Parker

PETER HIMMELMAN
Waning Moon
Gematria/Island
Jon Small/Picture Vision
Storm Thorngesen

MICHAEL HUTCHENCE
Rooms For The Memory
Dogs In Space/Atlantic
Richard Lowenstein/Central Park Films
Richard Lowenstein

JULIO IGLESIAS
Todo El Amor Que Te Falta

Un Hombre Solo/Columbia International
Jon Small/Picture Vision
Peter Israelson

LEVERT
My Forever Love
The Big Throwdown/Atlantic
Tina Silvey/Silvey And Lee
Jane Simpson

OBSESSION
For The Love Of Money
Methods Of Madness/Enigma
David Wunch/Calhoun Productions
Scott Kalvert

PLATINUM BLONDE
Contact
Contact/Epic
Cordell Wynne/Champagne Motion Picture Co. Ltd.
Robert S. Quartly, Steve Chase

THE RAINMAKERS
Snakedance
Tornado/PolyGram
Fiona O'Mahoney/MGMM
Nick Morris

SAGA
Only Time Will Tell
Wildest Dreams/Atlantic
Jamie Legon/Propaganda Films
Nigel Dick

TROUBLE
Run To The Light
Run To The Light/Enigma/Metal Blade
Bill Henderson/Take Two Film Productions
Bill Henderson

YES
Love Will Find A Way
Big Generator/Atco
John Diaz/Calhoun Productions
Larry Jordan

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LAWRENCE ENTERPRISES

HBO Urges Cable-Readiness For HDTV Innovation

BY JIM BESSMAN

NEW YORK HBO is calling for cable television to take an industry-wide "proactive stance" regarding high-definition television.

The company's stated goal is to ensure that the cable industry is not left behind when home delivery of the ultrahigh-resolution TV format eventually begins.

Cable has not always been on top of new technology, says Paul Heimbach, HBO's vice president of engineering, noting that cable-ready television sets and VCRs have hurt the cable industry. One area in particular where cable has lagged behind broadcast TV has been in the development of stereo television. Heimbach wants to

make sure that the cable industry is in a strong position to take advantage of other technological advances as they develop.

HDTV offers 1,125-line image resolution vs. the 525 lines yielded by NTSC, the current North American video standard. Japanese HDTV consumer equipment should be available by 1990, with HDTV VCRs and TVs hitting the U.S. a year or so later.

Heimbach authored a 19-page white paper detailing HDTV's significance to the industry as a whole. The report was sent to cable executives last June. Heimbach says responses to the document indicated that many readers had yet to see the technology firsthand, despite the many HDTV ex-

hibitions that have appeared at broadcast trade shows for at least the last two years.

To counter this lack of knowledge, HBO has set up a series of HDTV demonstrations for both cable executives and consumers. Two weeks ago, consumer focus groups were staged at the Dan-

'Consumers will be in a position to compare HDTV videocassettes to HBO and other cable channels'

bury Mall in Danbury, Conn. Recently, HBO staged in-house demos for industry leaders at its Manhattan corporate headquarters.

"The cable industry doesn't go to NAB, and the [hardware] manufacturers don't display at the cable shows, so cable people have not had the same chance as broadcasters to be exposed to HDTV's quality," says Heimbach.

"We're trying to raise aware-

ness of high-definition transmission and the issues involved, since the transmission systems developed so far haven't been shown to work on cable. But cable has the potential to carry a signal equivalent to the quality of that attainable through other means of distribution, like VCRs or over-the-air broadcast."

Heimbach says it is "imperative" for HBO and other cable suppliers to be able to provide subscribers with video quality that is competitive with other video sources.

"Consumers who own high-definition VCRs—when they hit the market—will be in the position to compare quality of videocassettes to HBO and other cable channels. While this may not matter from a program-content point of view, it makes a big difference to a program provider or distributor striving to meet and exceed that video quality."

According to Heimbach's research, when TV signals of radically different visual quality are submitted to the consumer, the tendency—after considering program content—is to watch the better-looking signal. In other words, if content is judged to be roughly equivalent, the viewer will gravi-

tate to the program showing a better-quality image.

To promote HBO's idea of optimal TV-signal quality as well as its push for cable-industrywide activity in support of HDTV, the service assembled a 27-minute film-to-tape transfer for screening via HDTV equipment at the demos.

The tape represented typical HBO fare, including feature-film footage and excerpts from concerts and sporting events.

But even while boasting of HBO's initiative on the HDTV front, Heimbach denies any HBO intention to develop any proprietary system regarding HDTV's implementation.

"HDTV has to work for the entire cable industry," he says. "The next step is to get all interested parties talking and participating in developing standards. If we stand on the sidelines and let others shape the future, we'll have the same problems we've had in the past."

HBO is currently researching development of compatible HDTV transmission systems with the Center for Advanced Television Studies, which also includes the three major broadcast networks and various hardware makers.

Dixons To Push Satellite TV Reception Dishes In U.K.

LONDON U.K. direct-broadcast satellite television may be in for a boost in popularity, as powerful electrical goods retailer Dixons has pledged to sell 500,000 satellite television reception dishes to homes in 1988-89.

The DBS industry has been plagued by low public awareness and high hardware prices. The Dixons move could help ease these problems.

The chain has set a target price of \$495—less than half the current cost—for a package that includes a dish and a black box decoder.

Ranging from 23-35 inches in diameter, Dixons' receivers are designed to pick up signals from the medium-power, 16-channel ASTRA satellite that is scheduled for launch in September 1988. Dixons

is itself a member of a U.K. consortium that will operate two channels.

The dishes also should be able to receive transmissions on the existing ECS-1 and Intelsat-5 satellites, giving viewers an unprecedented selection of programs.

To date, only about 10,000 receivers have been installed in British homes. Prices have been as high as \$7,500, and almost all dishes have been more than 1 meter in diameter. As a result, official planning permission is required for their installation.

Some observers are skeptical about Dixons' plans and about satellite TV's potential in general. Public awareness of the new technology is almost nonexistent, and

(Continued on next page)

SOUND INVESTMENT

A weekly column spotlighting equipment-related news in the audio and video production, post-production, and duplication industries.

GOING MOBILE: Pittsburgh is the new home of **Unitel Video's** recently expanded mobile unit. **Unitel Mobile's** new headquarters is staffed by five complete teleproduction units specializing in large-scale sports and entertainment shows. These include "Live From Lincoln Center," "Live From The Met," "The Masters Golf Tournament," and "U.S. Open Tennis." Meanwhile, **Unitel** is also maintaining three other Mobile units dedicated to working on Hollywood sound stages. Shows **Unitel** is involved with there include "Charles In Charge," "Bustin' Loose," and "Family Man."

PRO VIDEO: **Video Expo**, which runs Dec. 7-11 in Orlando, Fla., offers a comprehensive program of more than 40 seminars and 130 exhibits covering professional video

techniques and equipment. Manufacturers set to display include Sony Corp., Agfa-Gevaert, Canon, Ikegami, Ampex, Adams-Smith, Polaroid, Fujinon, Chyron, and others. Seminars include audio production courses for video editors and producers, creative directing techniques, computer graphics and post-production, the art of lighting, the power of desktop video, and advanced camera techniques.

NEW ADDITION: **Harry Hirsch**, founder and former president of New York-based studios **Media Sound** and **Soundmixers**, has been named director of marketing of **Technetronics**, the Westchester, Pa.-based compact disk manufacturer. Hirsch's is a familiar face in the New York pro audio scene—he designed and coordinated the construction of 17 24-track studios that have produced records that have sold more than 75 million copies. He also served as dean of the recording arts school of the Center for the Media Arts in New York and is currently chairman of the New York chapter of the National Academy of Recording Arts & Sciences.

Edited by STEVEN DUPLER

AUDIO TRACK

NEW YORK

KOOL & THE GANG visited **Quad Recording** to record the single "Peace Maker." **Ronald Bell**, **IBM**, and **Kool & the Gang** produced. **Dave "O" Ogrin** engineered, assisted by **Henry Falco** on the Mercury/PolyGram project. **Ogrin** and **Falco** ran the board. **And, Jefferson Starship** remixed tracks and worked out post-production tasks on "Beat Patrol" with producer **Peter Wolf**. The **RCA** project was engineered by **Ogrin** and **Falco**.

Columbia Records' Hipsway dropped by **Atlantic Recording Studios** in New York to work on its second album with producer **Phil Galdston**. **Ron St. Germain** guided the knobs.

Jhon Fair of **Munich Madness Productions** was in at **Unique Recording** to work on **Dhar Braxton's** **Sleeping Bag Records** single titled "Illusions." **Meat Loaf's Tom Edmonds** ran the board.

At **Chung King House of Metal**, the **Boogie Boys** completed mixes for their Capitol album "Romeo Knight." **Ted Currier** produced the project, and **Bob Brockman** ran the board. Also, **Rick Rubin** worked on the soundtrack for "Less Than Zero" with **Def Jam** acts **L.L. Cool J** and **Public Enemy**. **Steve Ett** steered the controls on the mixes. **And, 23 Skidoo** from London put down tracks for a new single, "The Best" b/w "Wise Guys." The tracks were produced by **Sam Sever**. **Jay Henry** ran the board.

Keith Sweat popped in at **I.N.S. Recording** to complete tracks for his new album, "Make It Last For-

ever." The first single off the **Vin-tertainment/Elektra** product is "I Want Her." **Jeff Neiblum** and **Dan Sheehan** ran the board. **Sheehan** edited. Also, **Andre Harrell** worked on tracks with the **Uptown Girls**. Their 12-inch single "It's Over" was produced by **Albee Sure**. **Sheehan** and **Bob Huott** were behind the board. **And, Columbia** artists the **Manhattans** remixed tracks from two albums of oldies to be used for television tracks. The albums include such hits as "Kiss & Say Goodbye," "Neither One Of Us," "Shining Star," "The

Way We Were," and "You Send Me." **Sheehan** was at the board.

At **Calliope Studios**, **Phuture**—featuring former **Cameo** members **Damon Mendez**, **Arnette Leftenant**, and **Steven Moore**—worked on an album project with engineer **Chris Irwin**. Also, **Stetsasonic** cut tracks for its second album on **Tommy Boy Records**. **Bob Coulter** was at the console. **And, Chanelle** recorded a dance single, "Is It Good Enough," for **Profile Records**. **Dave Shaw** and **Paul Simpson** produced.

(Continued on next page)



The Sweetest Sound. Hollywood's **Modern Sound** and **Modern Videofilm** are currently using seven **CMX CASS 1E** computer-aided sound-sweetening systems on a number of their audio postproduction projects, including the TV series "MacGyver," "Star Trek: The Next Generation," "The Slap Maxwell Story," and "The Facts Of Life." Shown is **Modern Videofilm** sales manager **Jerry Greenberg** sitting at the **CASS** console.

AUDIO TRACK

(Continued from preceding page)

PRODUCER Paul Fox was in at **Summa Music Group** studios cutting the **Boy George** single "Live My Life." The tune is for the **Virgin/De Laurentiis Entertainment** soundtrack to "Hiding Out." **Frannie Golde** co-produced with **Chris Sutton**. And, the U.K. group **Scarlett & Black** completed production a debut album.

Reggie and Vincent Calloway were in at **Larrabee** to mix tracks by **Gladys Knight & the Pips**. The Calloways most recently mixed **Levert's** "Casanova" and **Natalie Cole's** "Jumpstart." The two collaborated with **Louil Silas Jr.** on Knight's "Love Overboard" single for **MCA**. **Taavi Mote** engineered with the assistance of **Elmer Flores** and **Peter Arata**. Also, **Barry White** produced his own tune, "Sho You Right," for **A&M Records**. **Paul McKenna** engineered, and **John Hegedes** assisted. And, **Los Lobos** mixed "One Time One Night." **Steve Berlin** produced this **Slash** project. **Bob Schaper** ran the board, assisted by **Hegedes**.

Rudy "In The P.M." **Taylor** worked on the remix of the **D'LaVance** single "Big Time" for **American Records/Solar**. **Taylor** worked out six different mixes of the tune.

Victor Flores remixed **Jody Watley's** 12-inch version of "Some Kind Of Lover," the most recent release from her debut album. **Eddie Delana** worked with **Flores** on the project.

Airdrome Studio saw **John Staehely**, former guitarist for **Robert Palmer** and **Matt Hirte**, in to work on three tunes. **Bernard Edwards** produced the tracks for the **Suzy Frank Organization**. **Michael Hutchinson** engineered, assisted by **Fred Koch**.

OTHER CITIES

AT CHESHIRE SOUND, Atlanta, **Liking The Idea** put down tracks for its upcoming album. **Charlie Singleton** produced, with **Lewis Turner Padgett** at the console. **Barry Leff** assisted. Also, **Cassie Burns' Elektra** project was mixed with **Thom Kidd** engineering. And, work continued on the **Sawyers & Rawls** project, with **Kidd** and **Padgett** engineering. **Sawyers & Rawls** and **Ed Howard** produced.

At **Planet Dallas** in Dallas, **Shallow Reign** recorded and mixed new material with producer **Patrick Keel**. Also, **Reverend Horton Heat** worked on its new album. And producer **Keel** worked with local rappers **Cold Krush Rockers** and **Talking Horse Productions' Edwin Bell** on album tracks projected for release this month.

At **Third Story Recording** in Philadelphia, **Jim Christopher** and **Dan McKay** of the **Nova Express** mixed their latest single, "Nightclubbing" b/w "Tales Of Brave Ulysses." The 12-inch **Jambros Records** single, produced by **Christopher** and **McKay**, is due for release around Thanksgiving.

Also at **Third Story**, the **Nik Everett Group** completed work on its songs "Love Is Like A Dream" and "One Way Ticket." **John**

Wicks produced the sessions, and **Lew Wernick** and **Scott Herzog** ran the board. Also, heavy metal band **Decontrol** completed its current album project and began mixing the first of 13 songs. **Wernick** produced the album, which is scheduled for a winter release on **Hardly Records**. **McKay** engineered the sessions. The **Cobalt Blues Band** worked on bass overdubs for its **Jambros** single. **Herzog** produced and engineered.

La Movida was in **Detroit** at **Diverson Studio** with producer **Jake Salazar** to work on its 14th album. **Victor Peraino** was behind the board.

Also at **Diversion**, **Salvador Torres** worked on a new release, with **Jake Salazar** producing. **Victor Peraino** was behind the board.

Producers **Michael J. Powell** and **Sir Dean Gant** put down vocal tracks at **Sound Suite**, **Detroit**, with **Cindy Mizelle** for **CBS Records**. And, producer **R.J. Rice** completed mixes at the **SSL** on the **Barkays'** new single, "Certified True," on **Mercury Records**. **Tony Ray** ran the controls.

Rockin Bones cut tracks at **Musiplex** in Atlanta, with **Tim Neilsen** of **Drivin N Cryin** producing. **George Pappas** was at the console. And **Mike Grizzi** was in the studio for "Star Search" auditions. **Lewis Turner Padgett** engineered the sessions.

At **Sound Recorders**, Omaha, Neb., and **Kansas City, Mo.**, producers **Carol Davis** and **Ric Swanson** completed a 70-minute project titled "Sounds That Move Air," consisting of fusion jazz/rock/classical from eight American composers. The project will be available on compact disk and chrome tape.

Patrick Gleeson produced/recorded/mixed the soundtrack for the "Rags To Riches" television series at **Different Fur Recording**, **San Francisco**. **Devon Bernardoni** engineered.

Terry Cummings, forward for the **National Basketball Assn.'s Milwaukee Bucks**, was at **Tone Zone** in Chicago to record several tunes with his band (featuring **Percy Bady**, former **Winans** keyboardist, who co-produced the session). Also, Chicago guitarist **Keith Henderson** produced tracks for **Demonica Fly**.

Thirteen Thirteen recently completed production of its four-song sampler tape, a preview of its upcoming album. The four songs were recorded at **Summerhill Sound**, Chicago, and produced by **Tom Orsi**. **Jon Brant** of **Cheap Trick** will produce the group's album "A Toast To Rock'N'Roll," scheduled for production this month. The band features **Moe Carrara** on vocals, **Rob Lewis** on guitar, **Chuck Lewis** on drums, **Tony Vincent** on bass, and **Guy Dominick** on keyboards.

Mitch Ryder visited **SOS Records**, **Mamaroneck, N.Y.**, to cut a 12-inch single on the **SOS** label. **Mark Black** and **Joe Ferry** produced the tune, titled "Good Golly Ask Ollie."

Jim Robison and **Freedom** were at **Royal Recorders**, **Americana Resort, Lake Geneva, Wis.**, to cut

the final tracks for the "Just Say No" single to benefit the national antidrug campaign. **Phil Bonano** engineered and worked on final mixes; **Bruce Warden** headed the project.

Tarz-10 completed its album at **Bear Tracks** in **Tomkins Cove, N.Y.**, with **Doug Okerkircher** and **Peter Millius** engineering. The project was for **Insomniac**.

SoundTec, **East Norwalk, Conn.**, recently saw producers **Rob Carlson** and **Michael Terry** in to produce a jingle for a projected syndicated radio show called "The American Comedy Music Machine." The session, produced for the **ABC Radio Network**, was engineered by **Peter Hodgson**. Also, **Michael Mugrage** produced tracks by **James Mee** for **Cashwest Productions**.

At **Russian Hill**, **San Francisco**, the **Beach Boys** were in for a series of overdubbing and mixing sessions. Also, **Little Richard** worked on "Happy Endings," a **Brother Records** single. **Terry Melcher** produced with **Bruce Johnston**. **Steve Douglas** arranged horns. **Keith Wechsler** engineered, and **Samuel Lehmer** and **Jeffrey Kliment** assisted.

Jimmy Barnes was at the **Plant** in **Sausalito, Calif.**, to record his new album for **Geffen Records**. **Neil Schon**, **Randy Jackson**, **Huey Lewis**, and **Jonathan Cain** (of **Journey**) sat in on several cuts. **Cain** produced the project. **Jim Gaines** and **Bob Missbach** were behind the board with assistants **Stephen Hart**, **Stuart Hirotsu**, and **Rob Beaton**. Additionally, **Billy Idol** was in mixing his live show recorded at the **Shoreline Theatre** by **Westwood One** for live broadcast. **Keith Forsey** and **Biff Dawes** engineered. **Hart** assisted. Also at the **Plant**, **Santana** worked on overdubs, assembly work, and remixes of some older tunes for an anthology album to be released on **CBS**. **Gaines** engineered, with **Hirotsu** assisting.

George Thorogood & the Destroyers popped in at **Ardent** in **Memphis, Tenn.**, to cut tracks and mix their album for **Rounder/EMI**. **Terry Manning** produced and engineered the project. Also, **Manning** mixed two songs for Australian rocker **Jimmy Barnes**. **Bill Carter** cut tracks and mixed his debut **CBS Associated** album. **Chuck Leavell** produced. **Clive Taylor** worked the knobs, and **Tom Laune** assisted. **Stevie Ray Vaughan**, **Jimmy Vaughan** (T-Birds), and **Steven Bruton** (Kris Kristofferson) made guest guitar appearances; **Kenny Aronoff** (John Cougar Mellencamp) put down drum tracks, and the **Duncan Sisters** added backing vocals.

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U.K. DBS BIZ GETS GOOD NEWS FROM DIXONS

(Continued from preceding page)

many say that without massive spending for advertising, it is unlikely that penetration can grow as fast as **Dixons** hopes, even if it is able to deliver at the promised low prices.

With reception technology advancing rapidly, dish rental is seen as a preferable option for most consumers and a natural route for viewers in a country in which television rental is commonplace. The company **DER** currently leases about 1,000 1.2-meter dishes at a cost of about \$100 monthly.

However, **Dixons'** attempt to open up the marketplace will be reinforced in 1989, when the **British Satellite Broadcasting consortium** is scheduled to launch three new national channels offering news, light entertainment, movies, and children's programming. **BSB** aims to sell reception dishes 1 foot in diameter for only \$300.

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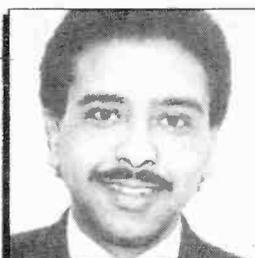
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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	2	3	19	LUIS MIGUEL WEA LATINA	★★ NO. 1 ★★ AHORA TE PUEDES MARCHAR <small>3 weeks at No. One</small>
2	1	1	13	LOS LOBOS WARNER BROS.	LA BAMBA
3	3	2	11	JULIO IGLESIAS CBS	QUE NO SE ROMPA LA NOCHE
4	7	9	6	BEATRIZ ADRIANA MELODY	LA LUNA SERA LA LUNA
5	4	8	5	WILKINS WEA LATINA	MARGARITA
6	8	11	5	DANNY RIVERA DNA	AMAR O MORIR
7	6	5	15	NELSON NED EMI	ME PASE DE LA CUENTA
8	12	15	9	PANDORA EMI	MI HOMBRE
9	5	4	13	MIJARES EMI	NO SE MURIO EL AMOR
10	14	13	10	AL BANO Y ROMINA POWER WEA LATINA	SIEMPRE SIEMPRE
11	9	6	14	EMMANUEL RCA	NO TE QUITES LA ROPA
12	13	7	12	CHAYANNE CBS	FIESTA EN AMERICA
13	22	39	4	TOMMY OLIVENCIA TH	NO TIRES LA PRIMERA PIEDRA
14	16	16	7	FANDANGO EMI	AUTO, MODAS Y ROCK AND ROLL
15	11	10	37	LOS BUKIS FONOVISIA	TU CARCEL
16	15	14	22	DANIELA ROMO EMI	VENENO PARA DOS
17	10	12	17	FRANCO DE VITA SONOTONE	SOLO IMPORTAS TU
18	28	—	2	ROBERTO CARLOS CBS	NEGRA
19	18	17	10	YOLANDITA MONGE CBS	CONTIGO
20	23	30	4	PALOMA SAN BASILIO EMI	LUNA DE MIEL
21	20	31	3	JOSE LUIS PERALES CBS	AMADA MIA
★★★ POWER PICK ★★★					
22	43	—	2	JOSE FELICIANO EMI	PONTE A CANTAR
23	26	20	20	ESTELA NUNEZ ARIOLA	CORAZON ERRANTE
★★★ HOT SHOT DEBUT ★★★					
24	NEW▶	1	1	JOSE LUIS RODRIGUEZ MERCURY	Y TU TAMBIEN LLORARAS
25	17	19	39	BRAULIO CBS	NOCHE DE BODA
26	33	—	2	YURI EMI	VIVIR SIN TI
27	39	24	17	VALERIA LYNCH SONOTONE	MUNECA ROTA
28	25	27	15	SONIA RIVAS CBS	DE PECHO A PECHO
29	24	29	5	SANDY REYES MUSIC CITY	MI NOVIA, MI MUJER, MI AMANTE
30	38	40	5	FRANCO PEERLESS	MURIENDO AQUI
31	37	33	4	ORQUESTA INMENSIDAD FANIA	TE PARECES TANTO A MI
32	NEW▶	1	1	LUNNA A&M	FUGITIVO AMANTE
33	27	26	12	LUCIA MENDEZ ARIOLA	YO NO SE QUERERTE MAS
34	34	21	25	JULIO IGLESIAS CBS	LO MEJOR DE TU VIDA
35	31	22	19	LOS CAMINANTES ROCIO	TODO ME GUSTA DE TI
36	41	—	2	LOS IRACUNDOS RCA	TU LUGAR ES MI LUGAR
37	36	35	4	ELIO ROCA PROFONO	UNA ROSA Y UNA ESPINA
38	40	38	13	JULIO IGLESIAS CBS	TODO EL AMOR QUE TE HACE FALTA
39	21	18	15	JOSE JOSE RCA	SIN SABER
40	NEW▶	1	1	LOS YONICS CBS	PETALO Y ESPINAS
41	47	50	3	LUPITA D'ALESSIO LUNA	NI GUERRA NI PAZ
42	19	23	9	EDNITA NAZARIO FONOVISIA	ALMA DE GITANA
43	46	36	8	ROCIO JURADO EMI	ESTA NOCHE GANO YO
44	45	43	21	LOS BUKIS FONOVISIA	ME VOLVI A ACORDAR DE TI
45	RE-ENTRY	—	—	LISA LOPEZ MUSART	SERA EL ANGEL
46	42	—	2	SONORA PONCENA INCA	CANCION
47	44	—	2	LOS HERMANOS MIER ARIOLA	LA COLORETEADA
48	32	25	11	AMANDA MIGUEL RCA	QUE ME DAS
49	30	28	19	EL GRAN COMBO COMBO	ESOS OJITOS NEGROS
50	NEW▶	1	1	FITO OLIVARES GIL	LA GALLINA

○ Products with the greatest airplay gains this week.

Latin Notas



by Tony Sabournin

HE'S THE PERSON most responsible for the current multinational congestion in the Latin market. Now he's back in the contest and facing all the typical problems of the new kid on the block. Contrary to speculations, PolyGram president Dick Asher is not in the least concerned. He candidly admits that PolyGram's eyes are wide open to the piracy and parallel-import problems faced by the record industry in the U.S. and Puerto Rico—critical sales analysis territories because of the current power of the dollar. Yet, Asher quickly reassures that "we don't have to overreact. We learn and fix as we go along."

Asher's CBS tenure as president, which led to Discos CBS' initial domination of the Latin market, has unwittingly made him the *hombre* to watch in recent months. It's a burden he says that he's not ready to take on. "It's not my intention to upstage any executive in the business," Asher says. "And if you watch what I'm doing, you'll see it's not very complicated. You've got to choose quality artists and support your artists intelligently."

Asher shares the credit for PolyGram's expansion into the Latin market with PolyGram México president **Guillermo Infante**; **John Lear**, who oversees PolyGram's Latin American operations and was formerly based in Argentina but now resides in London; and **Art Dalhuifen**, the label's head of international a&r. They were also main forces in the decision to ink **José Luis Rodríguez** ("El Puma"). Says Asher, "I also had the advantage of knowing [Rodríguez] for several years and of being a firm believer in his talent." Rodríguez's "Señor Corazón" is distributed through PolyGram's domestic web.

The strategy behind this album's national distribution and the album's simultaneous release in the U.S. and Latin America as well as the label's commitment

to push artists already signed by labels in Spanish-speaking countries have made observers feel that PolyGram is beginning to show the symptoms of the unattended illnesses affecting other multinationals. Asher firmly shuns that notion, claiming that it's a mistake for anyone to think that what works in one country would necessarily work in another. Moreover, considering the Mexican numerical domination, the consistently high sales achieved in Puerto Rico, live-performance support given by Cuban segments, and the burgeoning number of other Latin groups, Asher feels the music itself will indicate where the label's energies will be focused. And yet he's quick to hedge the bet. "There's plenty of a market for crossover products," says Asher.

Asher stresses PolyGram's satisfaction with **Sonográfica** as its South American licensee but also points to the label's need to have a home for its artists in the sixth-largest Latin market in the world. While he believes the Latin market can use some stimulation and that a good staff is an indispensable element in a

Dick Asher charts new course for PolyGram

bel's success, he says that record companies actually "don't compete" and their executives should not be considered geniuses. "We're never going to get any better than the music," Asher says. "Besides, a genius is someone who may be too stupid to understand that it's been tried before."

NOTAS Y NOTICIAS: **Amigos de la Zarzuela** presents its second annual gala concert at New York's Weill Recital Hall on Nov. 27 at 8 p.m. Artists scheduled to perform are **Emelina López**, **Francisco Chahin**, and **Mario Valdivielso**... **TH/Rodven oro** boys **Frankie Ruiz** and **Eddie Santiago** recently received gold records. Ruiz received his in Houston, and Santiago was honored at Miami's Esmeralda Night Club...The Good Rumor Man says start loosening those vocal chords to sing the Requiem for the original bastion of salsa monopoly.

LA RADIO LATINA



by Carlos Agudelo

LONG BEFORE HIS LATEST achievements in the U.S. Latin market, **José Feliciano** was recognized as a pop star of transcontinental dimensions. Born blind 42 years ago, Feliciano first gave signs of superstar potential with his extraordinary performance in the San Remo Music Festival many years ago. Since then, he has been nominated for 10 Grammy awards and won four, the last coming in February of this year. Feliciano has come to represent one of the best things Puerto Rico has given to the world.

For this and other reasons, EMI, the first company to sign Feliciano to record in three genres—Spanish, English, and classical—had good reason to celebrate the singer/guitarists first album for the company, "Tu Inmenso Amor." The event, held Oct. 22 at the San Juan Hotel in Puerto Rico, will be remembered for quite a while, mainly because of Feliciano's passionate performance of his latest songs. Feliciano put everything he had into his performance. With his exceptionally clear voice, he delivered a compelling message in each of his ballads. The singer was backed on one song, "No Hay Mal Que Por Bien No Venga," by **Pandora**, the Mexican female trio, which also performed a set later on. The show was carried live in New York by WPIX Channel 11, a local, independent station. The concert was produced by Angelo Meding.

A total of 29 new Christmas LPs were on hand for the "Anticipo Navideno," a 12-hour celebration of new product being released in Puerto Rico for the holi-

day season. The party/program has been produced for the last nine years by WKEQ-FM "KQ 105" San Juan, Puerto Rico. This year's show was directed by the station's program director, **Hector Marciano**... **Pedro Biaggi** has taken over music programming at WUNR-AM "Radio Mundo Hispano" Boston. Biaggi, who also produces "Super Videos," a Latin video and interview program in New York, says the station will have a 50-50 mix of contemporary pop ballads and tropical salsa-merengue music... Biaggi's WUNR and WONQ-AM "11Q" Orlando, Fla., have joined the list of stations that report to Billboard's Hot Latin 50 chart. WONQ, which, according to program director **Tito Galarza**, is the only Latin station broadcasting in central Florida, is celebrating its second anniversary. Galarza says the station plays 80% contemporary pop ballads and 20% salsa-merengue mix... Rejoining the Hot Latin 50 panel is WJAC-FM "Sistema 102" San

Puerto Rico's José Feliciano has a new album out on EMI

Juan, programmed by **Sandra Charlotte**... **Tomas "Tommy" Piz** is the new music director at WSUA-AM "Radio Suave" Miami, replacing **Sussy Rabre**. Piz says the music programming of the station will be updated; look for fewer oldies and more pop contemporary ballads in Spanish. "We will concentrate on hits, what's selling," he says... **KAFY-AM** Bakersfield, Calif., also has a new programmer, **Humberto Gonzalez**, previously with **KALI-AM** Los Angeles. Gonzalez's plans to program 60% ballads, 20% tropical, and 20% *rancheras* and *nortenas*... **Eleazar Garcia**, music director of station **KXYZ-AM** Houston, is in New York helping **WJIT** get over the void left by the sudden departure of **Silvio Iglesias**. Both stations belong to Infinity Broadcasting.

Classical KEEPING SCORE



by Is Horowitz

THERE'S LITTLE MORE FRUSTRATING to many in the musical community than to hear an interesting new orchestral composition in a well-prepared first performance and then never have the opportunity to hear it again. Conductors are often attracted by the attention a well-publicized first performance receives, but find little profit in diverting rehearsal time a year or two later for a repeat of the work—especially in the face of a probable lukewarm reception from conservative subscribers.

AT&T's "American Encore" program, launched last year, was designed to remove the financial impediment to repeating worthwhile 20th century scores by U.S. composers. That program, happily, is being repeated this year courtesy of two \$100,000 grants—one each to the Philadelphia Orchestra and the Los Angeles Philharmonic. Under the program, each orchestra is required to select at least six works that it will perform as part of its regular subscription series.

Among the composers whose work will benefit from this season's AT&T grants are Lou Harrison, Dominick Argento, Charles Ives, Leon Kirchner, Samuel Barber, John Harbison, Miklos Rosza, George Crumb, and Aaron Copland.

At the National Endowment for the Arts, acting director of music programs Antoinette Handy suggests the additional performances the AT&T initiative stimulates "may lead to an NEA recording grant for the orchestras."

THE DEATH OF CELLIST Jacqueline du Pré from multiple sclerosis Oct. 19 at age 42, though long expected, was nevertheless a shocking reminder that she would probably have been in her prime today as an artist had she not contracted the disease. Her illness forced her retirement in 1971.

ness forced her retirement in 1971.

A news photo in The New York Times Oct. 22 showing Daniel Barenboim (her husband) and Pinchas Zukerman bearing her coffin to a grave in London was particularly poignant. Many surely remember the outstanding recordings those three made of the Beethoven piano trios for Angel/EMI, later reissued by Moss Music.

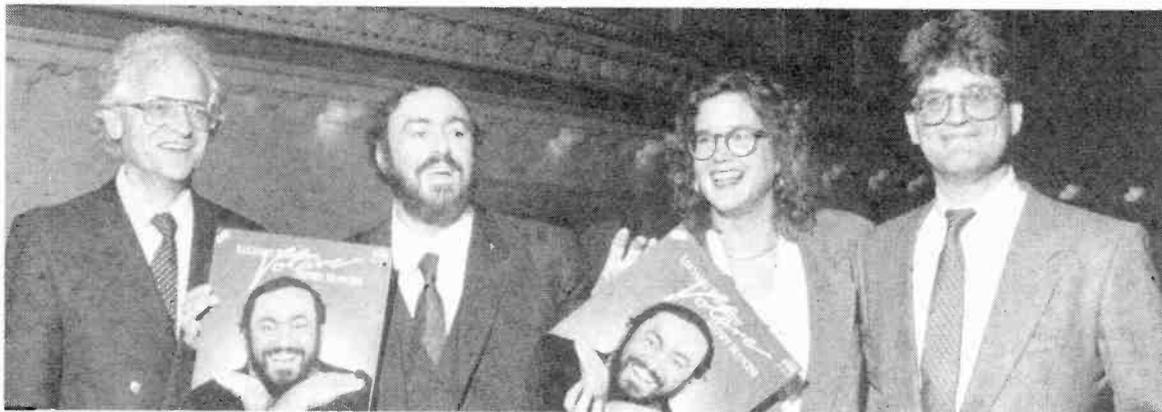
PASSING NOTES: A recent review of a new Delos compact disk, "Bravura," by the Oregon Symphony conducted by James DePriest cited "surprisingly fluent and enthusiastic playing from an orchestra new to recordings" (Billboard, Oct. 17). This comment, however, was hardly informative, since the line of type identifying the orchestra and the conductor was dropped somewhere along the publishing line. Sorry about that.

Bernard Haitink, already into a Mahler cycle for Philips with the Berlin Philharmonic, has lots of Bruckner in store with the Vienna Philharmonic. Scheduled during 1988 are recordings of Bruckner's Third and Fifth symphonies and the "Te Deum."

AT&T makes 'American Encores' worthwhile

Inflation has hit the Peoples Symphony Concerts hard. When the recital series started in 1900, tickets cost 5 cents each. Today, on subscription, they have soared to almost \$2. Lest one think this modest charge buys entry to an event of equally modest talent, one need only scan this year's artist roster. Among those scheduled to perform are the Beaux Arts Trio, the Juilliard Quartet, Eugene Istomin, the Guarneri Quartet, the Waverly Consort, pianist Mieczyslaw Horowitz, and violinist Cho-Liang Lin.

"Civilized Radio" is the way WFMT Chicago bills itself in its outdoor billboard campaign, which is supplemented by newspaper ads. The project was created and produced by sales promotion chief Jon Kavanaugh.



Hitting A High Note. PolyGram Classics execs celebrate the release of Luciano Pavarotti's newest album, "Volare," during a reception on stage at Carnegie Hall. Shown, from left, are Guenter Hensler, president of the division; Pavarotti; Lynne Hoffman-Engel, head of London Records; and David Weyner, marketing chief.

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	54	★ ★ NO. 1 ★ ★ HOROWITZ IN MOSCOW DG 419-499 (CD)	50 weeks at No. One VLADIMIR HOROWITZ
2	2	10	BEETHOVEN: PIANO CONCERTO NO. 5 CBS M-42330 (CD)	MURRAY PERAHIA
3	3	34	CARNAVAL CBS IM-42137 (CD)	WYNTON MARSALIS
4	4	24	POPS IN LOVE PHILIPS 416-361 (CD)	BOSTON POPS (WILLIAMS)
5	6	16	WHITE MAN SLEEPS NONESUCH 79163 (CD)	THE KRONOS QUARTET
6	5	12	BEETHOVEN: SYMPHONIES 4 & 5 L'OISEAU LYRE 417-615 (CD) ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
7	7	86	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
8	8	20	GROFE: GRAND CANYON SUITE TELARC 80086 (CD) CINCINNATI POPS (KUNZEL)	
9	11	22	ADAMS: THE CHAIRMAN DANCES NONESUCH 79144 (CD) SAN FRANCISCO SYMPHONY (DE WAART)	
10	14	6	STRAUSS: ARIADNE AUF NAXOS DG 419-225 (CD) TOMOWA-SINTOW, BATTLE, BALSTA (LEVINE)	
11	10	12	BOCCHERINI: CELLO CONCERTO CBS M-39964 (CD)	YO-YO MA
12	9	26	HOLST: THE PLANETS LONDON 417-553 (CD) MONTREAL SYMPHONY (DUTOIT)	
13	12	66	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD) KATHLEEN BATTLE	
14	15	8	MOZART: THE MARRIAGE OF FIGARO ANGEL DSC-47978 (CD) ALLEN, BATTLE, PRICE (MUTI)	
15	16	4	BRAHMS: PIANO QUARTET NO. 1 CBS M-42361 (CD) MURRAY PERAHIA, AMADEUS QUARTET	
16	13	16	CBS MASTERWORKS DIGITAL SAMPLER CBS MK-42070 (CD) VARIOUS ARTISTS	
17	NEW ▶		BACH: CHACONNE/PARTITA/CELLO SUITE MCA MCAD-42068 (CD) ANDRES SEGOVIA	
18	19	6	BEETHOVEN: SYMPHONIES 2 & 8 ANGEL DS-47698 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)	
19	17	64	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD) VLADIMIR HOROWITZ	
20	18	8	WORLDS GREATEST OVERTURES PRO ARTE CDD-813 (CD) VARIOUS ARTISTS	
21	20	156	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD) ● NEVILLE MARRINER	
22	NEW ▶		RODRIGO/PONCE/TORROBA MCA MCAD-42067 (CD) ANDRES SEGOVIA	
23	NEW ▶		BEETHOVEN: SYMPHONY NO. 9 LONDON 417-800 (CD) CHICAGO SYMPHONY ORCHESTRA (SOLTI)	
24	22	16	BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068 (CD) ENGLISH STRING ORCHESTRA (BOUGHTON)	
25	21	24	HANSON: SYMPHONY NO. 2 ANGEL DS-47850 (CD) SAINT LOUIS SYMPHONY (SLATKIN)	

TOP CROSSOVER ALBUMS™

1	1	12	★ ★ NO. 1 ★ ★ KIRI SINGS GERSHWIN ANGEL DS-47454 (CD)	10 weeks at No. One KIRI TE KANAWA
2	2	6	MY FAIR LADY LONDON 421-200 (CD)	KIRI TE KANAWA, JEREMY IRONS
3	5	6	BACH ON ABBEY ROAD PRO ARTE CDD-346 (CD)	JOHN BAYLESS
4	10	4	CAROUSEL MCA 6209 (CD)	BARBARA COOK, SAMUEL RAMEY
5	3	32	TRADITION ANGEL DS-47904 (CD)	ITZHAK PERLMAN
6	4	10	GERSHWIN: OVERTURES ANGEL DS-47977 (CD) NEW PRINCESS THEATER ORCHESTRA (MCGLINN)	
7	6	8	STAR TRACKS II TELARC 80146 (CD)	CINCINNATI POPS (KUNZEL)
8	8	24	BASIN STREET CBS FM-42367 (CD)	CANADIAN BRASS
9	7	34	BOLLING: SUITE FOR FLUTE & JAZZ NO. 2 CBS FM-42018 (CD) JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
10	9	36	IN IRELAND RCA 5798-RC (CD)	JAMES GALWAY & THE CHIEFTAINS
11	12	4	SWITCHED ON CLASSICS PRO ARTE CDD-338 (CD)	WILLIAM GOLDSTEIN
12	NEW ▶		STRIKE UP THE BAND RCA 6490-RC (CD)	CANADIAN BRASS
13	11	60	OPERA SAUVAGE POLYDOR 829-663 (CD)	VANGELIS
14	14	64	DOWN TO THE MOON CBS FM 42255 (CD) ● ANDREAS VOLLENWEIDER	
15	13	64	BACHBUSTERS TELARC 80123 (CD)	DON DORSEY

(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.

U.K. Video Industry To Monitor Ads Forms Group To Curb Gov't Intervention

LONDON The U.K. video industry is to regulate its own advertising standards in a bid to upgrade its image and head off further government controls.

A Video Advertising Review Committee has been set up and is headed by British Videogram Assn. director general Norman Abbott. It includes representatives of the country's three video trade publications, whose pullout advertisements are widely used by dealers for in-store display.

Also represented at each committee meeting will be three video distributors drawn from a pool of volunteer companies.

Standards that were set at the prepublication sessions conform to those laid down by the Obscene

Publications Act and British Code of Advertising Practise, but may on occasion be more stringent.

VARC will meet weekly to scrutinize advertising for video titles. Advertisements not submitted for

'The problems arise from a small group of advertisers'

scrutiny will not be published, while those that are may be accepted, accepted subject to specified alterations, or rejected outright.

Although the self-regulatory

system will not directly affect consumer advertising practices, BVA chief Abbott believes it will help improve the U.K. public's perception of video product and reduce the possibility of potential customers being deterred from tape rental or purchase.

Says Abbott: "The problems that arise stem mainly from the treatment a small minority of advertisers give to depictions of violence, sex, drug taking, etc. The difficulty may even have been exacerbated by the 1984 Video Recordings Act, which, in removing the extreme forms of such depictions from the contents of tapes, may have increased the temptation to advertisers to convey the incorrect impression that their content is unimpaired."

Industry fears that tighter government controls might be on the way were heightened in October when Home Secretary Douglas Hurd announced plans to create a new Standards Council to monitor broadcast and video program content. According to Abbott: "The Home Office told us in advance that his statement could be a lot more significant for video than the bald words suggest."

NICK ROBERTSHAW

Netherlands' CNR Is Sold To MD, Swedish Finance Co.

BY WILLEM HOOS

AMSTERDAM Leading Dutch independent record and video company CNR and its Belgian subsidiary, CNR Belgium, have changed hands for an undisclosed sum.

The sellers are PolyGram Holland, which formerly held a 50% stake, and CNR chairman Willem Van Kooten, who has sold his own 50% holding to set up a new pan-European, satellite-delivered radio project.

The buyers are CNR managing director Cees Baas and Swedish finance and real estate company Farel-Gruppen, which has no previous music industry experience. The percentage holdings of the two parties have not been revealed.

Baas, CNR managing director since 1980, is a leading Dutch industry figure. Five years ago, he helped set up CNR Video, now the leading independent video distributor in Benelux territories with an expected 1987 market share of 10%-12%. Of the acquisition, Baas says the combination of entertainment and financial know-how will create many new possibilities both for CNR and for Farel.

Van Kooten, who has now cut all ties with CNR, retains posts as managing director of publishers Nada Music and supervisor of production company Red Bullet Productions. However, his efforts will be concentrated on the January launch of the new Cable One project.

Financed by Dutch venture capital interests, Cable One was set up jointly by Van Kooten and new media expert Ad Ossendrijver with a budget of about \$2 million. Delivered to cable head-ends via the sound channel of the Dutch transponder on the ECS F-1 satellite, it will broadcast year-round pop music 24 hours a day to an initial audience of about 1 million households in Scandinavia, West Germany, Benelux countries, and the U.K., rising to a projected 6 million by the end of 1988. Cable One hopes to extend its reach in 1989, to include Austria, Switzerland, and parts of France and Spain.

The station will have six DJs. Some 80% of its programs will be presented in English, 10% in German, and 10% in Dutch. Besides music, content will include news items and up to six minutes of advertising hourly.

Sales Up In Thailand

BY NAWARAT ACOSTA

BANGKOK, Thailand Despite the high prices, regarded as exorbitant by many consumers in Thailand, compact disk sales are showing a significant increase this year, according to statistics just released. JVC has the largest market share.

Industry leaders are anticipating a 25% reduction in CD retail prices, putting the market more in line with neighboring territories. The average CD here costs \$15.50 and is subject to an 80% government tax.

To date, some 30,000 CDs have been sold in Thailand and JVC looks to a price-cutting policy maybe ear-

ly next year to give the market a real boost.

But cassettes remain the main sellers here, with vinyl disks dropping sharply in sales. PolyGram is the market leader in prerecorded tapes, which sell at some 20 cents less than the average \$1.70.

CD buyers in Thailand show a strong preference for MOR product, followed by jazz, pop, and then classical. In recent months, a number of Japanese acts have found favor with local CD consumers.

With Thailand's newly passed Copyright Act, the major record companies are confidently looking for greatly improved sales.

Teldec Is Determined To Keep Up With Competition

BY WOLFGANG SPAHR

HAMBURG, West Germany Teldec is to open a new studio in Heussweg as part of a program of increased investment in original productions. The move is seen by joint managing director Thomas Stein as reasserting the company's ability to compete in an increasingly competitive market.

"The big are becoming bigger," says Stein, "but we are determined to give our own repertoire a chance for the future, and we have shown with artists like Falco, Bolland & Bolland, and Clowns & Helden that we have the stamina and commitment to establish new acts."

Stein warns against industry complacency, fostered by what he calls "a smoke screen of superlatives." The sales potential of compact disk is in particular danger of being overestimated, he believes.

In reality, CD sales have become tougher in recent months and price competition is just beginning. Only 1.8 million CD players are in use here, and pene-

tration is unlikely to exceed 8% by the end of the decade, compared with over 70% for conventional hi fi. Uncertainty over DAT, CDV, and other new formats is deterring consumer sales, he says.

Other unfavorable factors include the concentration of record and tape sales in an ever-decreasing number of retail outlets, and the difficulty of securing adequate radio exposure despite a proliferation of new stations and programs. According to Teldec promotion chief Biggi Hamer, opportunities for music exposure on radio have fallen 35% in the first six months of this year alone.

"Altogether, artists have lost 700 chances to play their music," she says. "Sometimes program editors are having to choose from as many as 100 titles sent to them by the record companies. On the other hand, there are now many more local or regional private stations which take an interest in music, and you cannot make transmission range the only criterion for effective use of radio promotion."

Japan Copyright Council Recommends Stronger Legislation Tokyo May Toughen Up On Pirate Displays

BY SHIG FUJITA

TOKYO On Oct. 16, the Copyright Council decided to recommend revision of the national copyright law to the extent that the mere display of pirate videocassettes would carry penalties of a maximum of three years in jail or a fine of up to \$70,000.

As a result, the government's cultural affairs agency is to ask Parliament at its December session, when copyright revision is under scrutiny, to make the recommendation part of the law.

In making the display of pirate video material a crime, Japan would follow the U.K., Hong Kong, and Singapore. Existing Japanese copyright law provides penalties for selling pirate tapes, but police authorities have to provide proof of individual sales transactions, a time-consuming operation.

Video companies have long held that it would be easier to crack down on offenders if simple exhibition of pirate tapes became a major offense. Of the 12,000-plus video rental shops in Japan, it is estimated that more than 5,000 are handling pirate product. The Japan Video Assn. believes losses to the legitimate trade from piracy is running at well over \$200 million a year.

**Barry White is back
with a new album
... see page 27**

The Copyright Council has also recommended that the period of copyright protection should be extended from the present 20 years to 30 years, stressing that the period in many advanced countries is in fact 50 years.

Says Toshio Ozawa, president of

the Japan Phonograph Record Assn.: "If these two suggested revisions become law, it will be a great step forward in rebuilding our copyright system. We look on the proposed 30-year copyright protection as just a start. Eventually we'll seek the full 50 years."

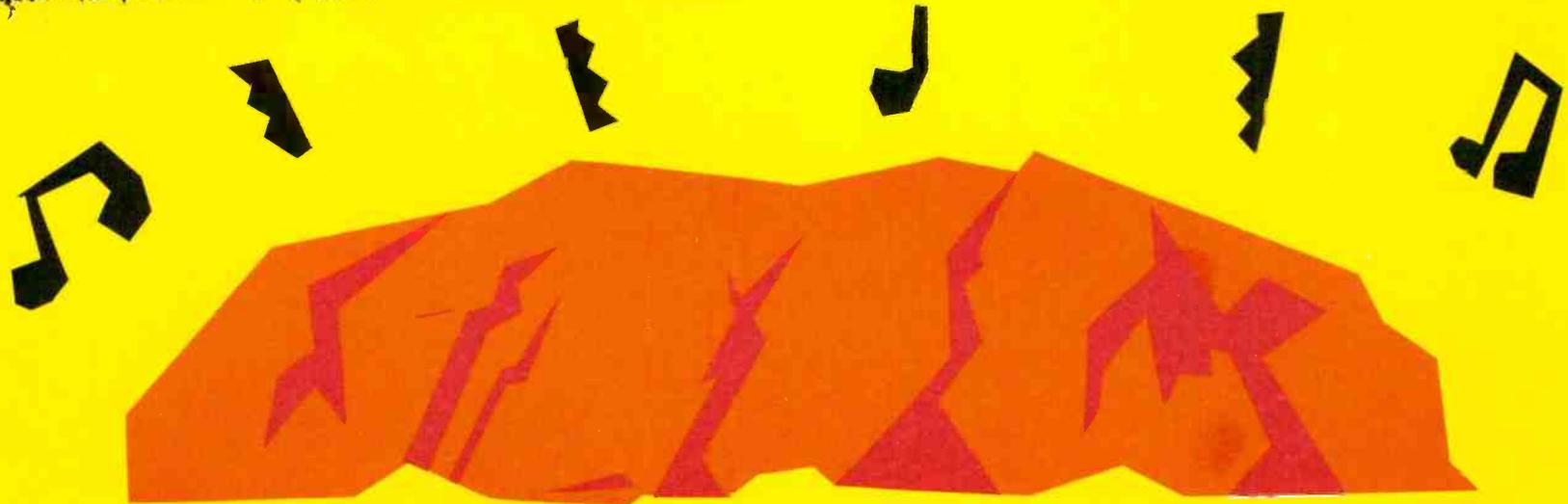
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Dutch Plant Churning Out CDs

AMSTERDAM, Netherlands Holland's first compact disk plant, set up by the Dutch independent record company Dureco, is now in business. It represents a \$3 million total investment and is an extension of the firm's vinyl production base, which opened 15 years ago.

Three CD machines, from West German company Krauss-Maffei, were installed in January, and initial tests were carried out a month later.

Full manufacturing on a test basis started in August, with an output of 70,000 units. Production settled at 180,000 units for both September and October, and Dureco is hoping for a total of 600,000-plus units by year's end. Dureco provided most of the investment money, the balance coming from merchant banks here and a 10% subsidy from the Dutch government.

Hans Tonino, Dureco managing director, says the plant will mainly feed Dutch demand, including custom work for other independents, though about 10% of the product will be exported to other European

territories.

Holland is, pro rata, among the leading European countries in terms of CD sales. It's estimated that a total of 6.5 million CDs will be sold here this year, along with 450,000 CD players, doubling the 1986 returns.

Says Tonino, "Retail prices of players have really been cut back, along with the software price structure. There's little difference here in the price of a CD player and an ordinary record player. That's a tremendous stimulus to the market."

He says European CD factories have moved into overcapacity in recent months, but the problem will be neutralized before the end of the year through price reductions.

Dureco is planning an entry into the CD video field as soon as the "market is ready" and is already having talks with other Dutch companies about likely developments in CD interactive and CD ROM.

Though the production of LPs has declined dramatically in various European territories, Tonino sees no threat to the future of Dureco's vinyl disk operation. "In fact, we've

shown increased production in recent months because we've taken over work from some of the European plants which have been closed down." One of these is EMI Holland's plant in the southern Dutch city of Uden.

In 1986, Dureco's plant manufactured a total 2.5 million LPs and 2 million singles. The company also has its own recording studios, set up in 1972. It also has its own publishing house, covering the entire Benelux market.

Most of Dureco's repertoire is on its own label logo, but it also owns High Fashion (dance/disco) and Te Deum (religious choral music) and handles Benelux representation of Dutch labels Megadisc and Keytone. The 35-year-old Dutch firm also represents a number of international companies, including GRP, Moss Music (classical), Varese Sarabande (soundtracks), and West German labels ECM (jazz) and SPV (hard rock). The company's main domestic acts include Maarten Peters, Carry Tefsen, Manke Nelis, Mathilde Santing, and Chris Hinze.



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'Bad' Gets Good Marks In Singapore

BY CHRISTIE LEO

SINGAPORE There has been a four-year wait for new product, but Michael Jackson mania here has by no means diminished in the meantime. Amid much media hype and reviews ranging from favorable to ecstatic, Jackson's "Bad" is set to outsell his previous blockbuster, "Thriller," in this territory.

Since the Aug. 31 release, "Bad" has in two weeks topped the 25,000 cassette sales mark, with compact disks and black vinyl LPs logging 2,500 sales each. CBS Records sales chief Peter Lau says response has been "fantastic" and will set new sales records for Singapore.

He says: "At the time 'Thriller' was released, Singapore had a serious piracy problem. There were reportedly 100 different pirate versions of the album on sale, and it badly affected our turnover."

This time around the situation has changed dramatically. According to Lau, local radio picked up fast on the first single "I Can't Stop Loving You," and album tracks have been given maximum airplay.

But the unprecedented response here is also due in part to a poster campaign initiated by Pepsi-Cola as part of a hefty promotional push.

The soft-drinks firm also sponsored the program "Michael Jackson: The Magic Returns." The show was screened on TV3, Malaysia's commercial television station.

Dutch CD Biz Booming

AMSTERDAM, Netherlands Growing compact disk volumes pushed Dutch record industry grosses to \$151.5 million in the first six months of 1987, according to figures released by the trade group NVPI. Full-year earnings are almost sure to top \$300 million, a best-ever performance for the music business here.

Annual sales values have been increasing since 1984, when they stood at \$242.5 million. The 1985 total was \$270 million, and last year's was \$285 million. Over the same period, CD grosses have risen from \$12.5 million in 1984 to \$74 million last year and \$62 million for the first half of 1987 alone.

In the latter period, CD sales represented more than 40% of overall industry earnings. NVPI notes that as CD hardware prices have declined, teenagers have become a significant factor in the CD market, accounting for 7% of sales compared with only 3% last year and 1.4% in 1985. The 20-29 age group accounts for an additional 39%.

This year, NVPI predicts CD vol-

ume will exceed the total of 5.3 million units sold since the format's introduction in 1983. That forecast may prove overly cautious, however, since first-half sales alone were 3 million units, up 150% over the same period in 1986.

The industry's growing dependence on CD sales is highlighted by the steady decline in LP grosses, down from \$152.5 million in 1985 to \$132.5 million last year and \$54.5 million in the first half of 1987. Unit sales from January to June this year were 5.8 million, down from 6.5 million in the equivalent period of 1986.

Cassette sales rose from 2.2 million in the first half of 1986 to 2.4 million for the first half of this year, but singles volumes fell heavily from 5.8 million to 4.8 million.

International pop product dominates the Dutch music market, accounting for 62% of overall earnings against 14% for national pop and 12.5% for classical product. Some 42% of international pop and 63% of classical album sales are now made on CD.

WILLIAM HOOS

8th Outlet For W. German Music Web New Store WOM's Biggest

COLOGNE, West Germany Retail chain World Of Music, regarded as West Germany's largest specialist music dealer, opened a new store here Oct. 27, its biggest to date. The company already operates two stores in Munich, two in Kiel, one in Nuremberg, one in Berlin, and a franchise-based store in Mannheim, all between 500 square meters and 1,300 square meters.

WOM grossed some \$29 million in 1986, an increase of 41% over its 1985 earnings. The company projects a 1987 gross of \$35 million. At

the beginning of this year, department store chain Hertie became a 50% shareholder in WOM, and both WOM Berlin, opened in the summer of 1986, and the new WOM Cologne are in Hertie stores.

Next year, WOM aims to use its Cologne outlet as the prototype for new stores in Hamburg and Frankfurt. The fast-growing chain says its presents music in a unique fashion, with skilled staff, a broad stock range, and prime locations as additional keys to success.

Record Execs Support Free-Trade Deal

BY KIRK LaPOINTE

OTTAWA Two more executives of major record companies have added their cautious support to the tentative free-trade deal reached between Canada and the U.S. Both say that the agreement is not likely to jeopardize their operations and may even generate new opportunities for business.

Ross Reynolds, who runs MCA Records Canada Ltd., and Dieter Radecki, second in command at PolyGram Inc. Canada, say that free trade won't prompt a scaling down of Canadian record operations.

"I must admit I wonder what all the fuss is about," says Reynolds, who has also operated at the senior level of the country's biggest record company, WEA Music Of Canada Ltd., and has run one of Canada's biggest independent success stories, GRT of Canada Ltd. "I'm just now particularly concerned about the future."

Radecki, marketing vice president of PolyGram, says several questions remain about the trade deal reached Oct. 3 between the world's two largest trading partners. But there is little doubt that PolyGram will maintain its strong presence in Canada, he says.

Reynolds and Radecki believe that the Canadian industry will continue to need local manufacturing and substantial offices to respond to the peculiarities of the Canadian market. "I

just think it's business as usual," Reynolds says.

The deal would see tariffs between the two countries eliminated by 1999, including the 14.5% tariff on recordings imported from the U.S. to Canada. Some worry that such a move will lead some foreign-owned firms to shift manufacturing to the U.S. and reduce the size of Canadian operations, serving the market from U.S. points.

MAPLE BRIEFS

THE LUXMAN KD-1177 is due on the Canadian market in November as the first digital audiotape machine. Suggested list is \$2,699, and blank tape will retail for about \$25. Canadian recording companies are still pressing for rules to compel importers to equip the units with a Copycode device, but with the copyright legislation seemingly stalled in the House of Commons, it is doubtful that measures will be taken soon.

"DON'T FORGET ME (When I'm Gone)" by Glass Tiger was the top Canadian rock song of 1986, says the Canadian Music Publishers Assn. "Close My Eyes" by Paul & Elizabeth Janz was the top adult contemporary song, and "Me And

Reynolds actually thinks that some companies in Canada will be able to serve parts of the U.S., including such places as Buffalo, N.Y. He and Radecki say, however, that clarification is needed on certain points before Canadian companies can contemplate such a move. It isn't clear how a parallel import situation will be averted.

Reynolds believes that one thing clearly in Canada's favor is the deval-

ued dollar. As long as the dollars aren't at par, he says, Canadian manufacturing and operations will be highly competitive.

The greatest fears are emerging in the compact disk business. The elimination of a tariff on CDs coming into Canada from the U.S. may further add to some problems already being experienced by Canadian CD plants, which find themselves with an excess of capacity and a lack of a market.

The Boys" by Matt Minglewood was top country song, says the association, which bases the awards on income earned by the tunes.

CLARIFYING information that appeared in the Eddie Schwartz profile of a couple of weeks ago: Schwartz is managed in Canada by SBK Songs, headed by Wayne Patton, not by SBK's American operation, as the item implied.

FEDERAL PERMISSION has been given to the Cogeco communications chain in Quebec to take over CJMF-FM Quebec City, the provincial capital's hard rock outlet.

SODRAC, the Quebec-based performing rights organization, recently told a House of Commons committee on copyright that the group

realizes that home taping can't be stopped. Instead, said director Zenaide Lussier, a levy on tape should be imposed to compensate creators.

TERRY WILLIAMS, the former program director at CHUM-AM Toronto and other stations within the CHUM group, has been appointed program director at CKEY-AM, a gold station in need of a face lift. Dave Lyman has been brought aboard as the station's new general manager.

IN A RECENT speech to the Atlantic Assn. of Broadcasters, Andre Bureau, chairman of the federal broadcast regulator, said that FM radio in the East could be in the black overall by year's end. That
(Continued on page 78)

VLA Pact Helps Labels Protect Copyright Music

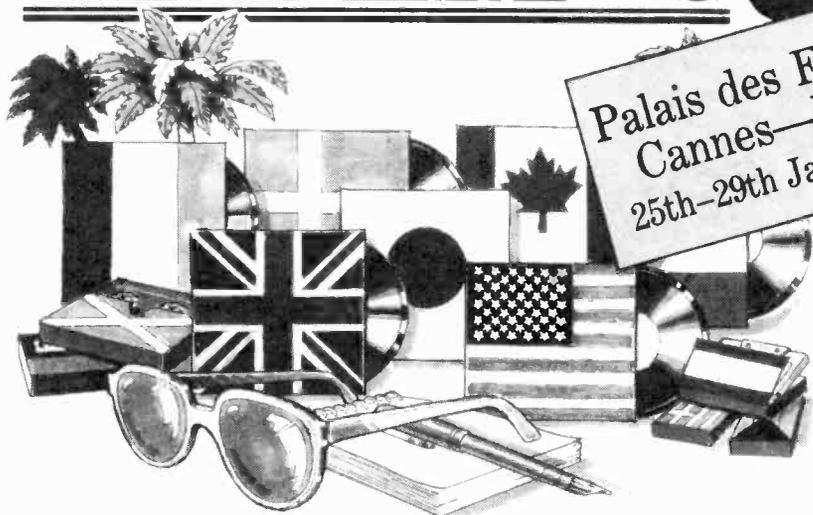
OTTAWA The Video Music Licensing Agency Inc., representing the country's major record labels, has made major inroads into stopping the illegal use of copyright material by disk jockey and music operator services by signing a formal licensing agreement with two professional associations.

Under terms of the deal with the Canadian Disc Jockey Assn. and the Canadian Assn. of Recorded Dance Music Operators, DJ and music operators will pay an annual flat fee of \$269 for the right to use music owned by VLA members. They must also use VLA-sanctioned cassettes.

Dennis Hampson, spokesman for the 1,100-member CDJA, notes that the deal signals the first time that DJs have been permitted to make their own tapes legally. Garry Robertson, spokesman for the 500-member CARDMO, says the agreement "settles a longstanding dispute."

The deal, which went into effect Sept. 21, means that DJs and music operators from most large organizations will be licensed, leaving only smaller organizations subject to prosecution.

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BRITAIN (Courtesy Music Week/Gallup) As of 10/31/87

This Week	Last Week	SINGLES
1	1	YOU WIN AGAIN BEE GEES WARNER BROS
2	10	FAITH GEORGE MICHAEL EPIC
3	5	LOVE IN THE FIRST DEGREE BANANARAMA LONDON
4	2	CROCKETT'S THEME JAN HAMMER MCA
5	11	LITTLE LIES FLEETWOOD MAC WARNER BROTHERS
6	7	THE CIRCUS ERASURE MUTE
7	8	MONY MONY BILLY IDOL CHRYSALIS
8	17	RENT PET SHOP BOYS PARLOPHONE
9	4	CRAZY CRAZY NIGHTS KISS VERTIGO
10	12	WALK THE DINOSAUR WAS NOT WAS FONTANA/PHONOGRAM
11	NEW	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
12	3	I WANNA BE YOUR DRILL INSTRUCTOR ABIGAIL MEAD/NIGEL GOULDING WARNER BROS
13	13	THE REAL THING JELLYBEAN FEATURING STEVEN DANTE CHRYSALIS
14	15	MAYBE TOMORROW UB40 DEP INTERNATIONAL
15	24	I DON'T THINK THAT MAN SHOULD SLEEP ALONE RAY PARKER JR GEFEN
16	6	PUMP UP THE VOLUME M/A/R/R/S 4AD
17	9	I FOUND LOVIN' FATBACK BAND MASTER MIX
18	21	COME ON LET'S GO LOS LOBOS SLASH/LONDON
19	NEW	CHINA IN YOUR HAND T'PAU SIREN
20	23	DANCE LITTLE SISTER (PART ONE) TERENCE TRENT D'ARBY CBS
21	14	I FOUND LOVIN' STEVE WALSH A1
22	NEW	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE
23	19	STRONG AS STEEL FIVE STAR TENT/RCA
24	18	RAIN IN THE SUMMERTIME THE ALARM IRS/MCA
25	30	BEETHOVEN (I LOVE TO LISTEN) THE EURHYTHMICS RCA
26	NEW	WANTED STYLE COUNCIL POLYDOR
27	20	BAD MICHAEL JACKSON EPIC
28	22	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
29	16	I NEED LOVE L L COOL J DEF JAM/CBS
30	31	NO MEMORY SCARLET FANSTASTIC ARISTA
31	29	JUST LIKE HEAVEN THE CURE FICTION
32	NEW	TEARS FROM HEAVEN HEARTBEAT PRIORITY
33	25	VALERIE STEVE WINWOOD ISLAND
34	37	SO THE STORY GOES LIVING IN A BOX CHRYSALIS
35	28	CAUSING A COMMOTION MADONNA SIRE
36	34	WHEN THE FINGERS POINT THE CHRISTIANS ISLAND
37	NEW	THE RIGHT STUFF BRYAN FERRY VIRGIN
38	NEW	HERE I GO AGAIN WHITESNAKE EMI
39	NEW	REMEMBER ME CLIFF RICHARD EMI
40	38	MONY MONY AMAZULU EMI
1	4	ALBUMS
2	NEW	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
3	1	THE CHRISTIANS THE CHRISTIANS ISLAND
4	3	STING NOTHING LIKE THE SUN A&M
5	5	MICHAEL JACKSON BAD EPIC
6	2	BEE GEES E S P WARNER BROTHERS
7	6	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
8	8	ERIC CLAPTON/CREAM THE CREAM OF ERIC CLAPTON POLYDOR
9	8	PET SHOP BOYS ACTUALLY PARLOPHONE
10	12	THE SMITHS STRANGWAYS HERE WE COME ROUGH TRADE
11	9	CHRIS REA DANCING WITH STRANGERS MAGNET
12	29	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY CBS
13	10	T'PAU BRIDGE OF SPIES SIREN
14	20	THE SHADOWS SIMPLY SHINES POLYDOR
15	7	ABC ALPHABET CITY NEUTRON/PHONOGRAM
16	17	FOSTER & ALLEN REFLECTIONS STYLUS
17	25	JAMES BROWN THE BEST OF JAMES BROWN K-TEL
18	15	VARIOUS NOW SMASH HITS EMI/VIRGIN
19	23	ERASURE THE CIRCUS MUTE
20	14	BLACK WONDERFUL LIFE A & M
21	11	THE COMMUNARDS RED LONDON
22	19	U2 THE JOSHUA TREE ISLAND
23	21	WHITNEY HOUSTON WHITNEY ARISTA
24	13	WET WET WET POPPED IN SOULED OUT PRECIOUS ORGANISATION
25	16	10CC AND GODLEY & CREME CHANGING FACES-THE BEST OF PROTV
26	22	CLIFF RICHARDS ALWAYS GUARANTEED EMI
27	NEW	VARIOUS HIT FACTORY STYLUS
28	28	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
29	26	DEF LEPPARD HYSTERIA BLUDGEON RIF
30	NEW	THE BEATLES ABBEY ROAD PARLOPHONE
31	32	LUTHER VANDROSS GIVE ME THE REASON EPIC
32	24	VARIOUS UPFRONT 8 SERIOUS
33	30	HEART BAD ANIMALS CAPITOL
34	38	ORIGINAL SOUNDTRACK WHO'S THAT GIRL SIRE
35	NEW	VARIOUS FROM MOTOWN WITH LOVE K-TEL
36	NEW	VARIOUS JACKMASTER VOL 1 DJ INTERNATIONAL/WESTSIDE
37	27	ODYSEY THE GREATEST HITS STYLUS
38	NEW	VARIOUS TRUE LOVE K-TEL
39	31	VARIOUS HITS 6 CBS/WEA/BMG
40	NEW	RAY PARKER JR AFTER DARK WEA

CANADA (Courtesy The Record) As of 10/22/87

		SINGLES
1	1	LA BAMBA LOS LOBOS SLASH/WARNER BROS/WEA
2	2	I HEARD A RUMOUR BANANARAMA LONDON/POLYGRAM
3	7	PAPER IN FIRE JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
4	4	BAD MICHAEL JACKSON EPIC/CBS
5	5	MONY MONY BILLY IDOL CHRYSALIS/MCA
6	3	WHEN SMOKEY SINGS ABC VERTIGO/POLYGRAM
7	10	CAUSING A COMMOTION MADONNA SIRE/WEA
8	8	DIDN'T WE ALMOST HAVE IT ALL WHITNEY HOUSTON BMG
9	11	HERE I GO AGAIN WHITESNAKE GEFEN/WEA
10	NEW	IT'S A SIN PET SHOP BOYS EMI-MANHATTAN
11	15	LOST IN EMOTION LISA LISA & CULT JAM COLUMBIA/CBS
12	12	BRILLIANT DISGUISE BRUCE SPRINGSTEEN COLUMBIA/CBS
13	18	CARRIE EUROPE COLUMBIA/CBS
14	6	ONLY IN MY DREAMS DEBBIE GIBSON SIRE/WEA
15	NEW	CONTACT PLATINUM BLONDE COLUMBIA/CBS
16	NEW	WHO WILL YOU RUN TO HEART CAPITOL
17	9	LUKA SUZANNE VEGA A&M
18	17	I WANT YOUR SEX GEORGE MICHAEL COLUMBIA/CBS
19	19	TOGETHER JOEY GREGORASH ATTIC/A&M
20	20	WHO'S THAT GIRL MADONNA SIRE/WEA
1	2	ALBUMS
2	17	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
3	1	BRUCE SPRINGSTEEN TUNNEL OF LOVE COLUMBIA/CBS
4	1	LA BAMBA SOUNDTRACK SLASH/WARNER BROS/WEA
5	4	PINK FLOYD A MOMENTARY LAPSE OF REASON COLUMBIA
6	3	U2 THE JOSHUA TREE ISLAND/MCA
7	4	MICHAEL JACKSON BAD CBS
8	6	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
9	9	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
10	11	VARIOUS ARTISTS DIRTY DANCING BMG MUSIC
11	NEW	STING NOTHING LIKE THE SUN A&M
12	13	BILLY IDOL VITAL IDOL CHRYSALIS/MCA
13	10	HEART BAD ANIMALS CAPITOL
14	12	R.E.M. DOCUMENT I.R.S./MCA
15	15	RUSH HOLD YOUR FIRE ANTHEM/CAPITOL
16	16	YES BIG GENERATOR ATLANTIC/WEA
17	14	SUZANNE VEGA SOLITUDE STANDING A&M
18	8	WHITNEY HOUSTON ARISTA/BMG
19	NEW	PET SHOP BOYS ACTUALLY EMI-MANHATTAN
20	NEW	PLATINUM BLONDE CONTACT COLUMBIA/CBS

WEST GERMANY (Courtesy Der Musikmarkt) As of 10/26/87

		SINGLES
1	2	YOU WIN AGAIN BEE GEES WARNER BROS
2	1	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
3	NEW	PUMP UP THE VOLUME M A R R S ROUGH TRADE
4	3	BOYS SABRINA CHIC
5	4	BAD MICHAEL JACKSON EPIC
6	14	WONDERFUL LIFE BLACK A&M
7	5	EVERLASTING LOVE SANDRA VIRGIN/BMG ARIOLA
8	8	SOME PEOPLE CLIFF RICHARD EMI
9	7	BALLA BALLA FRANCESCO NAPOLI BCM
10	6	VOYAGE VOYAGE DESIRELESS CBS
11	9	TRUE FAITH NEW ORDER ROUGH TRADE
12	11	WHAT HAVE I DONE TO DESERVE THIS PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE
13	10	NEVER LET ME DOWN DEPECHE MODE MUTE
14	12	HEART AND SOUL T'PAU VIRGIN
15	13	TOY BOY SINITTA CHIC/TELDEC
16	16	CASANOVA LEVERT ATLANTIC
17	20	SOUL SURVIVOR CC CATCH HANSA
18	17	I DON'T WANT TO BE A HERO JOHNNY HATES JAZZ VIRGIN
19	19	C'EST LA OUATE CARLINE LOEB BARCLAY/METRONOME
20	15	CAUSING A COMMOTION MADONNA SIRE
1	3	ALBUMS
2	1	BEE GEES E S P WARNER BROS
3	2	MICHAEL JACKSON BAD EPIC
4	5	DEPECHE MODE MUSIC FOR THE MASSES MUTE
5	4	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
6	6	PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
7	7	CHRIS REA DANCING WITH STRANGERS MAGNET/DGG
8	9	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
9	NEW	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
10	8	MIKE OLDFIELD ISLANDS VIRGIN
11	19	MICK JAGGER PRIMITIVE COOL CBS
12	12	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS
13	12	JOE COCKER UNCHAIN MY HEART CAPITOL
14	11	U2 THE JOSHUA TREE ISLAND/ARIOLA
15	10	HOWARD CARPENDALE CARPENDALE EMI
16	13	CLIFF RICHARD ALWAYS GUARANTEED EMI
17	14	JETHRO TULL CREST OF A KNAVE CHRYSALIS
18	NEW	JAN HAMMER ESCAPE FROM TELEVISION MCA
19	18	PETER HOFMANN ROCK CLASSICS 2 CBS
20	NEW	SAGA WILDEST DREAMS BON AIRE
20	NEW	ABC ALPHABET CITY MERCURY/PHONOGRAM

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 10/23/87

		SINGLES
1	1	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
2	2	PUMP UP THE VOLUME M A R R S MEGADISC
3	5	I NEED LOVE L L COOL J CBS
4	9	SOME PEOPLE CLIFF RICHARD EMI/BOVEMA
5	6	YOU WIN AGAIN BEE GEES WEA
6	3	BAD MICHAEL JACKSON CBS
7	11	WONDERFUL LIFE BLACK POLYDOR
8	7	IT'S OVER LEVEL 42 POLYDOR
9	NEW	FAITH GEORGE MICHAEL CBS
10	NEW	MAYBE TOMORROW UB40 VIRGIN
1	1	ALBUMS
2	3	MICHAEL JACKSON BAD CBS
3	2	BZN VISIONS PHONOGRAM
4	5	ROBERT CRAY BAND STRONG PERSUADER PHONOGRAM
5	NEW	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
6	9	JAMES LAST JAMES LAST IN HOLLAND POLYDOR
7	6	BEE GEES ESP WEA
8	4	BLACK WONDERFUL LIFE POLYDOR
9	NEW	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
10	7	VARIOUS NOW THIS IS MUSIC VOL 7 EVA
10	7	CHRIS REA DANCING WITH STRANGERS ARIOLA

MUSIC & MEDIA PAN-EUROPEAN CHARTS 10/24/87

		HOT 100 SINGLES
1	1	BAD MICHAEL JACKSON EPIC
2	2	YOU WIN AGAIN BEE GEES WARNER BROTHERS
3	3	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
4	4	LA BAMBA LOS LOBOS LONDON
5	9	PUMP UP THE VOLUME M A R R S 4AD
6	5	CAUSING A COMMOTION MADONNA SIRE
7	6	BALLA BALLA FRANCESCO NAPOLI BCM
8	10	I DON'T WANT TO BE A HERO JOHNNY HATES JAZZ VIRGIN
9	7	SOME PEOPLE CLIFF RICHARD EMI
10	12	IT'S A SIN PET SHOP BOYS PARLOPHONE
11	11	WHO'S THAT GIRL MADONNA SIRE
12	17	BRILLIANT DISGUISE BRUCE SPRINGSTEEN CBS
13	13	TOY BOY SINITTA FANFARE
14	NEW	LITTLE LIES FLEETWOOD MAC WARNER BROS.
15	NEW	I NEED LOVE L L COOL J DEF JAM/CBS
16	NEW	EVERLASTING LOVE SANDRA VIRGIN
17	8	WHAT HAVE I DONE TO DESERVE THIS? PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE
18	14	LET'S WORK MICK JAGGER CBS
19	15	I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC
20	16	NEVER LET ME DOWN AGAIN DEPECHE MODE MUTE
1	1	HOT 100 ALBUMS
2	2	MICHAEL JACKSON BAD EPIC
3	3	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
4	4	U2 THE JOSHUA TREE ISLAND
5	5	PET SHOP BOYS ACTUALLY PARLOPHONE
6	10	MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE
7	13	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
8	6	SOUNDTRACK LA BAMBA LA BAMBA LONDON
9	9	WHITNEY HOUSTON WHITNEY ARISTA
10	12	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
11	11	BEE GEES E S P WARNER BROS
12	8	CHRIS REA DANCING WITH STRANGERS MAGNET
13	7	DEPECHE MODE MUSIC FOR THE MASSES MUTE
14	16	MICK JAGGER PRIMITIVE COOL CBS
15	14	MIKE OLDFIELD ISLANDS VIRGIN
16	15	DEF LEPPARD HYSTERIA MERCURY
17	NEW	MADONNA TRUE BLUE SIRE
18	17	THE SMITHS STRANGWAYS HERE WE COME ROUGH TRADE
19	18	SUZANNE VEGA SOLITUDE STANDING A&M
20	19	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
20	19	CLIFF RICHARD ALWAYS GUARANTEED EMI

AUSTRALIA (Courtesy Australian Music Report) As of 11/2/87

		SINGLES
1	1	LA BAMBA LOS LOBOS LONDON/POLYGRAM
2	2	ELECTRIC BLUE ICEHOUSE REGULAR/FESTIVAL
3	5	NEED YOU TONIGHT INXS WEA
4	6	BAD MICHAEL JACKSON EPIC/CBS
5	4	STAR TREKKIN' THE FIRM POLYDOR
6	3	LOCOMOTION KYLIE MINOGUE MUSHROOM/FESTIVAL
7	7	OLD TIME ROCK AND ROLL BOB SEGER CAPITOL
8	8	BEDS ARE BURNING MIDNIGHT OIL CBS
9	10	WISHING WELL TERENCE TRENT D'ARBY CBS
10	11	CAUSING A COMMOTION MADONNA SIRE
11	9	LET'S DANCE CHRIS REA MAGNET
12	15	HAMMERHEAD JAMES RAYNE CAPITOL/EMI
13	NEW	TOO MUCH AIN'T ENOUGH LOVE JIMMY BARNES MUSHROOM
14	NEW	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
15	NEW	YOU WIN AGAIN BEE GEES WARNER BROS
16	16	LITTLE LIES FLEETWOOD MAC WARNER BROS
17	19	BRILLIANT DISGUISE BRUCE SPRINGSTEEN CBS
18	NEW	RUN TO PARADISE CHOIRBOYS MUSHROOM
19	20	DO TO YOU MACHINATIONS WHITE LABEL/FESTIVAL
20	13	PAPER IN THE FIRE JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
1	1	ALBUMS
2	3	ICEHOUSE MAN OF COLOURS REGULAR/FESTIVAL
3	2	INXS KICK WEA
4	4	MOTION PICTURE SOUNDTRACK LA BAMBA LONDON/POLYGRAM
5	11	MIDNIGHT OIL DIESEL AND DUST CBS
6	5	JAMES RAYNE CAPITOL/EMI
7	7	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
8	10	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
9	8	MICHAEL JACKSON BAD EPIC/CBS
10	7	VARIOUS ARTISTS HIT CITY 1987 FESTIVAL
11	6	JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY
12	12	PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
13	12	VARIOUS ARTISTS '87 HOTS UP POLYGRAM
14	17	CHRIS REA DANCING WITH STRANGERS MAGNET/POLYGRAM
15	14	U2 THE JOSHUA TREE ISLAND
16	18	MOTION PICTURE SOUNDTRACK THE BIG CHILL MOTOWN
17	16	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
18	20	PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
19	15	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
20	19	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
20	19	NEW ORDER SUBSTANCE FACTORY/CBS

ITALY (Courtesy Germano Ruscitto) As of 10/9/87

		ALBUMS
1	2	MICHAEL JACKSON BAD CBS
2	4	ZUCCHERO BLUE'S POLYGRAM
3	1	MADONNA WHO'S THAT GIRL WEA
4	3	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
5	5	EDOARDO BENNATO OK ITALIA VIRGIN/EMI
6	6	VASCO ROSSI C'E' CHI DICE NO RICORDI
7	7	U2 THE JOSHUA TREE RICORDI
8	10	SUZANNE VEGA SOLITUDE STANDING POLYGRAM
9	9	WHITNEY HOUSTON WHITNEY RCA
10	NEW	DEPECHE MODE MUSIC FOR THE MASSES RICORDI
11	14	SWING OUT SISTER IT'S BETTER TO TRAVEL POLYGRAM
12	8	MADONNA TRUE BLUE WEA
13	13	MANGO ADESSO FONIT-CETRA
14	NEW	PET SHOP BOYS ACTUALLY EMI
15	20	PINO DANIELE BONNE SOIREE EMI
16	18	BON JOVI SLIPPERY WHEN WET POLYGRAM
17	NEW	MICK JAGGER PRIMITIVE COOL CBS
18	17	JULIO IGLESIAS TUTTO L'AMORE CHE TI MANCA CBS
19	NEW	ORNELLA VANONI "O" CGDMM
20	NEW	DIONNE WARWICK RESERVATION FOR TWO RCA

AMERICAN VIDEO CONFERENCE

The American Film Institute and *Billboard Magazine* invite you to participate in and submit your work to:

THE FIRST AMERICAN VIDEO CONFERENCE AND AWARDS COMPETITION

- **20 PANELS** with leading speakers from every sector of the emerging special interest & music video industries.
- **Gala Awards Banquet** recognizing outstanding creativity and original achievements in the areas of non-theatrical video with **THE AMERICAN VIDEO CONFERENCE AWARDS** and **BILLBOARD'S NINTH ANNUAL VIDEO MUSIC AWARDS**.
- **Showcases and continuous screenings** of new special interest video and video music works.
- **Special panels for the national and local TV and club video programmers.**
- **A welcoming cocktail party** which will be the social sensation of the season.
- **The AVC Directory Guide**, a reference source you will use and want to be seen in throughout the year.

- **PRESS CONTACT:** Raleigh Pinsky, The Raleigh Group, Ltd., P.O. Box 691600, Los Angeles, CA 90069, tel. (213) 273-4221, fax, (213) 273-2295.
- **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.

20 SPECIAL INTEREST & VIDEO MUSIC PANELS TARGETED FOR THE VIDEO PROFESSIONAL

The Home Video Marketplace: What is selling?—What is really going on in the home video marketplace? Up to date statistical data with case studies closely analyzing the state of the market. Who's buying, from whom, and how much.

Distribution Strategies for the Independent Producer—Specific examples of successful (and unsuccessful) distribution campaigns will be offered. How can the producer determine which route makes the most sense? How can the independent producer reach the major distributors? Catalogs? Is self distribution feasible? If you are self-distributing, how do you identify and reach an audience? A discussion of marketing outlets beyond the retail video store.

Concept Development: Is There an Audience for your Idea?—An examination of various ways of raising and developing creative program concepts. How are ideas generated? How important is research? How do you create program concepts that will be in demand? How should packaging be approached? What about the marketplace? What do consumers, distributors and retailers want?

A Development Meeting—A panel of acquisitions and development executives field program concepts from the audience. Discussion and decisions will be made on the spot as to the feasibility of individual ideas.

Program Costs and Financial Sources—What is the range of production budget, promotion budget and the break-even point for unit sales? Who has production money and how can they be reached? Cable and broadcast deals? Grants, loans, sponsors and ancillary markets?

Making the Deal: A Simulation—A simulation of several negotiations between lawyers for an independent producer and a potential financial backer.

New Technology—What advances are on the horizon? Software, hardware, computers, interactive, CD-V, high-definition television, super-VHS, play and record discs? How will these advances affect the producer, distributor and consumer?

The Legal Aspects of the Home Video Industry—Licensing, rights, adaptations, public performance rights, contracts.

Viewing Patterns: The Home Video Phenomenon—What are people watching? How much broadcast TV? How much rented or purchased video? What patterns have developed? What do these patterns suggest for the culture (and for the industry)? What impact will there be on specialty producer and distributor?

Specialty Video: The Aesthetics of Quality—What comprises "quality" in video programming? Is that element intangible or can it be defined? How do videos use the medium—both in terms of hardware (i.e. the capabilities of the VCR) and in terms of program structure? What makes a video "work"?

Children's Video Programming—What is happening now in children's video? What is missing from the children's market? How have established characters (lifted from classic tales or popular cartoons) taken over the marketplace? What other prospects exist? Can educational video co-exist in the kids marketplace? What about direct marketing and specialty stores? How does the current pricing structure affect sales and production?

Arts on Video/Video Art—How have and will the arts be sold on video? Can specialty outlets be identified and reached? What about direct marketing? How do the arts fit into the plans of the major distributors? What is "video art?" Is video art being successfully distributed? How does it fit into the overall video arts marketplace?

The How-To of "How-To's"—Concept development: what works, what doesn't? Creating for the marketplace. Financing possibilities. Corporate sponsorship. Celebrity drawing power. Structure, scripting and storyboarding.

Video Features—A Growing Demand—Will made-for-home-video feature films take off? What sort of market exists for such product? Will budgets and thus production values be severely limited and compromised? Or will this avenue promote the production of specialized content not possible in the theatrical marketplace?

Capturing Comedy on Home Video—How does comedy work on home video? How can it be most effectively produced (shot and edited)? What comprises an effective comedy video? Are video sales directly related to the popularity of the comedian?

THE VIDEO MUSIC TEXTBOOK Five panels on the toughest issues facing professionals in video music programming, promotion and production

- **Chapter I: The Three P's**—Programming, personalities and presentation. These ingredients make up the total package. How do shows define their format, find and train on-air talent, and create a unique look? Moderated by Michelle Peacock, director national video promotion, Capitol Records.
- **Chapter II: That Synching Feeling**—Top legal experts and artist representatives explain the basics of synch licensing. What are the programmers' rights, what are the artists' and labels' rights and where do they intersect? Moderated by Michael Reinert, Esq., director of video operations, Rowe International Corp.
- **Chapter III: The Numbers Game**—An examination of audience research and independent ratings services. PeopleMeters, diaries and audience samples. What do they all really mean? Can you believe Nielsen and AGB? Can you conduct your own research on a limited budget? Moderated by Steven Dupler, video music editor of Billboard Magazine.
- **Chapter IV: Becoming A Household Word**—A workshop on the creation and implementation of effective promotions. Working with the labels, designing effective contests, on-location shoots. What does radio know that you don't? Moderated by Celia Hirschman of the video promotion firm Vis-Ability.
- **Chapter V: Other Channels**—Video clubs and pools, video jukeboxes, college networks, closed-circuit TV, and other alternative outlets. How do you get maximum exposure for your clips outside the conventional cable and broadcast outlets. Moderated by Stuart Samuels, veteran video producer and director's representative.

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Patty Jackson
CCR Video
Barbara Javitz
Embassy Home Entertainment
Patrick Montgomery
Archive Film Productions
Jeff Morris
Films For The Humanities
Richard Pepin
City Lights Home Video
John Ruscin
MG/MUA Home Video
Carolyn Spicer
Annenberg School of Communications
Miles Stehlik
Faces Multimedia Inc.
Drew Sus
Uptime Video Marketing
Paul Sweeting
Video Marketing
Robin White
The Media Alliance

Andy Wickstrom
Video Extra
Michael Wise
Vestron Video
Seth Willenson
Paramount Home Video
Lori Zippay
Electronic Arts Intermix

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November 19-21, 1987 REGISTRATION FORM



If you are registering more than one person, photocopy this blank form and fill it out completely for yourself and EACH INDIVIDUAL you are registering. Also include their planned accommodations at the Conference, company name and address if any of these are different from yours. Any registration received after November 6 will be returned. Walkup registration opens at the Hollywood Roosevelt at 12:00 noon on Thursday, November 19 and is \$375.

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Labatt And Kessler Form SuperCorp Entertainment

OTTAWA The Labatt Brewing Co., already a big player in the Canadian music business with its concert company, has reached a deal with the Kessler Music Corp. that will see its reach extend into recording, publishing, and communications.

Labatt and Kessler have formed SuperCorp Entertainment, whose holdings include Labatt's Blue Live Entertainment concert firm; a new label to be called Change Records; the Sounds Interchange Studio in Toronto; a talent, management, and publishing company; and Kessler's commercial production business.

Although reports could not be confirmed, it is believed that Labatt's has also acquired a share of the country's largest concert firm, Concert Productions International of Toronto.

The brewery's chief competitor, Molson's, already enjoys a sponsorship affiliation with CPI, so it is unclear how a Labatt-CPI deal would be struck. CPI has said that its long-term relationship with Molson remains intact.

"SuperCorp will become the premier entertainment and communications service in North America," says Sid Oland, president of Labatt.

Sydney Kessler, president of Kessler Music Corp., will become president of SuperCorp, which will be a wholly-owned subsidiary of Labatt. Kessler is Canada's largest commercial and creative music-production company.

Rumors of a major move by Labatt have been circulating for weeks, but it was viewed as a surprise to most to learn of the formation of SuperCorp. It was expected that Labatt was aiming to swallow the CPI operations.

Over the next few weeks, Oland and Kessler say, announcements will be made on new ventures for the company. Terms of the partnership weren't announced, but the multimillion-dollar deal is "enormous," Kessler says. **KIRK LaPOINTE**

Rogers Rebuffed On Bid For Selkirk

OTTAWA The largest takeover bid in Canadian broadcasting history has been turned down by the company that controls the biggest share of the targeted firm, Selkirk Communications Ltd.

Southam Inc., after deliberating for one week on a proposal by Rogers Communications Inc. to take over Selkirk and its chain of radio, television, and cable outlets, opted not to relinquish control of its 42% of nonvoting and 20% of voting shares. Without its consent, a takeover will be difficult to achieve, for it appears that

Southam now is willing to get into a bidding war with Rogers to command control of Selkirk.

"Southam's principal activities are in the communications and information industry," says Southam president John Fisher. "Through our longstanding and historic relationship with Selkirk, we have an important window on the television, radio, and cable portions of that industry. We have no intention of closing that window."

Southam's mainstay is its newspaper holdings and maga-

zine business in Canada, but it also has investments in printing, book retailing, and trade and business information services, including a wire service.

Rogers, the country's largest cable company, was offering \$35 a share for Southam's holdings, a bid worth \$417 million. A takeover by Rogers, which has extensive radio and television holdings, would have required the permission of the federal broadcast regulator, the Canadian Radio-television and Telecommunications Commission.

MAPLE BRIEFS

(Continued from page 74)

marks a turnaround from the recession of not long ago, when many stations were on the verge of closing. Bureau said pretax profits at AM radio have increased in Atlantic Canada despite decreasing elsewhere in the country.

COMMUNICATIONS MINISTER Flora MacDonald may have dashed government hopes of revamping the Broadcasting Act, at least for this year. She has asked a House of Commons committee to study a range of issues over the next few months and provide advice on how to change certain parts of the act.

Observers had expected her to introduce the changes, then let the committee study them. This new approach should delay the bill's introduction until the end of the year. With an election likely next year, the chances of the bill being passed now appear slim.

SOME COMPETITION has sprung up in the Vancouver, British Columbia, concert business with the establishment of Mercs-McDowall Productions. The company has begun booking talent into the medium-size Orpheum and Queen Elizabeth theaters in the city. First up was Air

Supply in August. About a dozen shows have been slated for the balance of the year, including Crowded House and the Pat Metheny Group. Perryscope Productions dominates the concert business in Vancouver.

DUFF ROMAN has been upped to VP of industry affairs at the CHUM Group, where he will also be manager of CHUM-FM Toronto.

CURRENT RECORDS has launched a boutique-style label, Current Street, for medium-budget artists. The first signing is Mystery Romance from Calgary, Alberta.

THE MUCHMUSIC NETWORK has renewed for three years its affiliation with Rogers Cablesystems Inc., the largest cable operator in Canada. The move ensures that MuchMusic will continue to be available to 1.5 million cable homes in Toronto and Vancouver.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

Bernard Bragg has won critical acclaim as an actor. He has never heard applause.

Bernard Bragg is a co-founder of The National Theatre of the Deaf. He has performed on television and Broadway and was an artist-in-residence at the Moscow Theatre of Mimicry and Gesture. He has studied under Marcel Marceau and taught workshops at Harvard University.

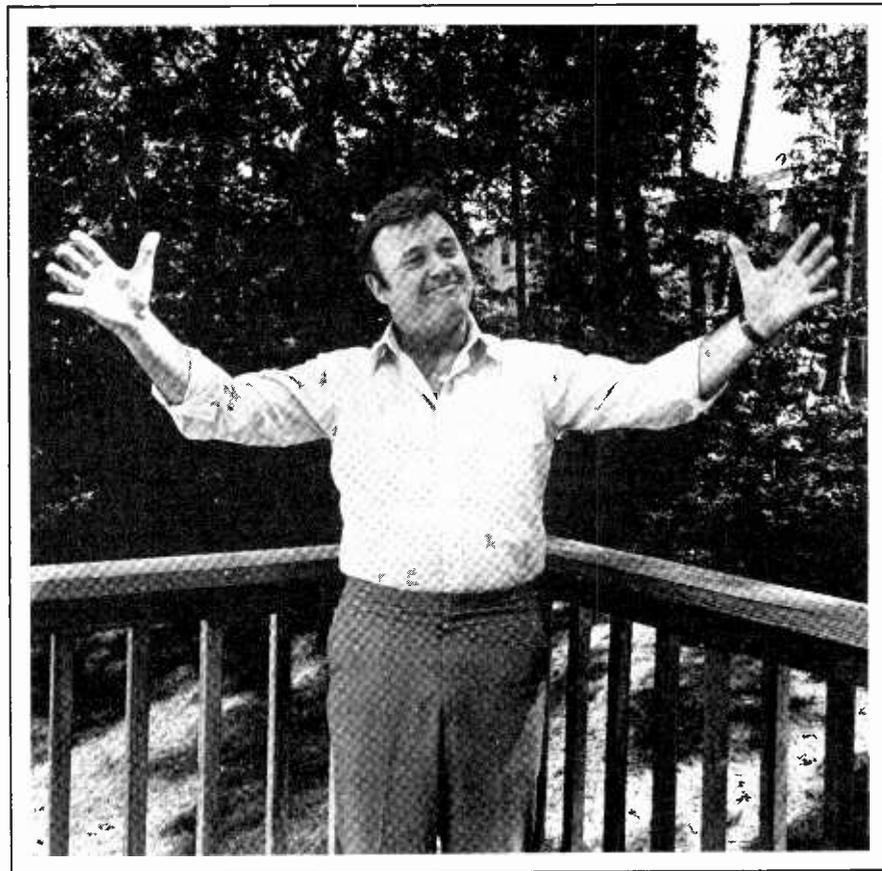


PHOTO ERNESTO BAZAN

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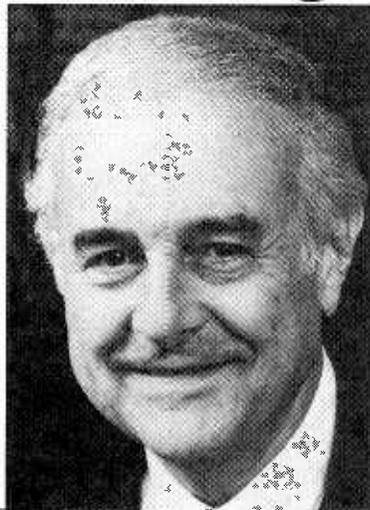
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Leslie: Sticking To Fundamentals

BY MARK MEHLER

The cataclysmic events of Oct. 19-26 haven't diminished Cy Leslie's enthusiasm for the entertainment industry. After a 34-year career in operations, the former chairman and founder of Pickwick Records (1953-77), president of CBS Video Enterprises, and founder/chairman of the MGM/UA Home Entertainment Group has in recent months been devoting his full-time attention to investments, mergers, and acquisitions in his capacity as chairman of the Leslie Group.



Cy Leslie, chairman of Leslie Group

While many large investors head for the hills and others put their faith in esoteric portfolio theories, Leslie remains a traditionalist, still prowling for growth opportunities in fundamentally sound, undervalued companies.

In this interview, Leslie addresses equity market developments and how they relate to his own philosophy of investing.

Q: Should the market meltdown be a prelude to a major recession, what impact do you foresee on the entertainment industry?

A: When all this abates, we're still not going to know if this is the calm before the storm or the calm after the storm until we determine

the direction of the storm itself. I think this is a time to hold in. If we move into a long recession, the major impact will be on those growth industries like cable television and certain segments of the computer industry, which have been driven not by basic bottom-line profit-and-loss multiples but by the ultimate potential of their assets—their film catalogs or cable outlets.

A downturn is going to make people think twice about those kind of riskier investments. On the other hand, I believe recorded music and home video are going to perform well in a recession. These are far more stable industries with earnings histories. When people are confined indoors, they put their limited disposable dollars in these products. Maybe a consumer will buy only two compact disks instead of three, but I don't see a significant fall-off.

Q: Nevertheless, financial analysts believe the very definition of a quality investment changed on Black Monday [Oct. 19]. Do you agree?

A: Stocks by their nature go up and down. An investor has always had to live with that fact. I'm still out there looking for interesting undervalued situations, where there is significant earnings potential based on a catalog or release schedule. Mostly, I look for opportunities in companies I know and understand. I have the advantage as a professional investor of having been involved on a daily basis in record manufacturing, retailing, rackjobbing, videocassettes, and other related businesses. After 34 years, you learn to recognize fundamental value, which doesn't change.

Q: In home video and music publishing, to name two examples, we've witnessed heavy long-term consolidation. Will the turmoil in the primary markets dampen this trend?

A: I think it will, to an extent. Multiples will be way down, and smaller companies are going to try to go it alone, if they can. Big companies are not going to be inclined to do highly leveraged deals or acquire companies to obtain reduced-priced stock. There will be selective deals. The little entrepreneur who needs \$2 million and can't raise it on the open market may throw in with a larger company. But, overall, everybody is going to be more cautious about spending money or borrowing for some time. For the long term, in markets like video retailing, the out-

look is still for the big to get bigger.

Q: It seems a little sad. Just when the home entertainment industry was carving a visible niche for itself in the investment community, all this has to happen.

A: Again, for the long term, the trend will still be on getting the recognized value of music and video out from hiding. In 1983, we spun 15% of the home entertainment group out from MGM/UA. MGM stock was selling at \$4; we spun off at \$12 and raised about \$60 million. The parent company got great value. I'm a big believer in getting this industry out before the public, and I think you'll see more of these opportunities when stability returns to the market.

Q: What are the current activities of the Leslie Group?

A: A few weeks ago, we took an 8% interest in Kings Road Entertainment, a film company. I'm not mad about the film business, but there's a lot of derivative potential there. We see ancillary value in pay and home video and possibly music as it relates to cast albums. We've also made a venture-capital-type investment in Hands-On, an on-line computer software delivery company. Leslie Group owns about 300,000 shares of Shorewood Packaging, and we have a small investment in Coleco Industries. [Leslie is on the board of both companies]. Shorewood has done a great job in diversifying into industries outside music. All these investments are based on our belief that the companies are stable, have excellent management teams and solid account bases.

Q: Does all the chaos make you wish you were back in an operations job, running a company and not worrying so much about daily stock fluctuations?

A: Basically, I love everything I do. I'm still involved in the running of some of our investment companies. Of course, I miss operations, but I've only been out of it for a few months, and I might get back into it in the near future.

Crazy Eddie Hearing Delayed

NEW YORK A hearing on a dispute between Benel Distributors Ltd. and Crazy Eddie Inc. has been postponed to Dec. 8-11 in bankruptcy court in Trenton, N.J.

Benel, which is operating under Chapter 11 protection, seeks to continue running music and video shops at 39 Crazy Eddie stores in the metropolitan New York area. Crazy Eddie is attempting to terminate Benel's license (Billboard, Sept. 12). The suit had been scheduled to be heard in October.

Crazy Eddie directors have said they will not oppose a new slate of nominees to the board proposed by dissident shareholders. The dissidents, who are expected to gain control of the electronics retailer at the annual meeting Friday (6), say they plan a number of changes to return Crazy Eddie to profitability (Billboard, Oct. 31). The retailer lost \$8 million in the fiscal second quarter.

Burt Goldstein, executive vice president of privately held Benel, says, "I feel optimistic that new management at Crazy Eddie will see the value of retaining our license."

Officials of Entertainment Marketing Inc. and the Oppenheimer-Palmieri Fund LP, which together control nearly 15% of Crazy Eddie and are heading the dissident shareholders group, were not available for comment on the Benel situation at press time.

HMV Group Buys Music Studios

LONDON HMV Group, the record retailing division of Thorn EMI Home Electronics, has acquired Music Studios Ltd., which consists of six record retailing stores in the Auckland, New Zealand area, for a reported \$2.4 million price tag.

Says Stuart McAllister, managing director of HMV Group: "We're considerably strengthening our New Zealand base by this purchase. By adding Music Studios to our existing chain of 22 shops, we underline our position as market leaders with more than 25% of the New Zealand market."

HMV Group is represented in the U.K., New Zealand, Denmark, and Canada.

Blockbuster Logs Profits

NEW YORK Blockbuster Entertainment Corp. has reported record third-quarter earnings and revenue.

For the three months ended Sept. 30, the video retailer said net income was \$1.38 million, or 32 cents a share, compared with a loss of \$824,000, or a 35-cents-per-share loss, in last year's third quarter.

Revenue for the three months was \$12.1 million, compared with \$2.03 million a year ago.

For the nine months ended Sept. 30, net income was \$2.81 million, or 78 cents a share, compared with a nine-month loss last year of \$2.28 million, or a \$1.00 a share loss.

Revenue for the nine months of 1987 was \$28.39 million, up from \$2.78 million in the comparable period of 1986.

H. Wayne Huizenga, chairman of Blockbuster, attributed the quarterly gains to expansion of both company-owned and franchised video superstores as well as productivity improvements in existing outlets.

Blockbuster also announced the execution of four new franchise agreements covering Spartanburg and Columbia, S.C.; Charlotte, N.C.; and Augusta, Ga. These franchises, granted to WJB Video, based in Spartanburg, require a minimum of 12 Blockbuster Video Superstores to be opened over the next 24 months. Three of the 12 were opened in the third quarter.

Blockbuster's total store count increased from 73 to 94 during the quarter—53 company owned, and 41 franchised.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 10/19	Close 10/26	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	1249.8	152 3/4	145 3/4	-7 1/2
Cannon Group	504.3	3 1/2	3 1/2	-5/8
Capital Cities Communications	503.6	356	306	-50
Coca-Cola	10181.8	30 1/2	36 1/2	+5 1/2
Walt Disney	8602.4	48 1/2	46	-2 1/2
Eastman Kodak	13372.5	62 1/2	50	-12 1/2
Gulf & Western	23366.3	63 1/2	59 1/2	-4
Handleman	1111.6	19 1/2	18	-1 1/2
MCA Inc.	7207.3	38	33 1/2	-4 1/2
MGM/UA	367.2	8 1/2	7 1/2	-1 1/2
Musiland	97.8	21 1/2	19 1/2	-2 1/2
Orion Pictures Corp.	1193.2	10	7 1/2	-2 1/2
Primerica	3029.7	34 1/2	28 1/2	-6 1/2
Sony Corp.	919.5	28 1/2	25 1/2	-3 1/2
TDK	45.3	65 1/2	53 1/2	-12 1/2
Vestron Inc.	385.3	3 1/2	3 1/2	-1/4
Warner Communications Inc.	6524.5	19 1/2	21 1/2	+1 1/2
Westinghouse	5757.5	44	43 1/2	-1/2

Company	Open 10/19	Close 10/26	Change	
AMERICAN STOCK EXCHANGE				
Commtron	36.3	3 1/2	2 1/2	-1
Electrosound Group Inc.	208.9	6	5	-1
Lorimar/Telepictures	2377	8 1/2	6 1/2	-1 1/2
New World Pictures	304.9	5 1/2	3 1/2	-1 1/2
Price Communications	851.5	11	9 1/2	-1 1/2
Prism Entertainment	26	3 1/2	3 1/2	-1/4
Turner Broadcasting System	0	23 1/2	23 1/2
Unitel Video	99.4	8 1/2	7 1/2	-1 1/2
Wherehouse Entertainment	463.9	9 1/2	7 1/2	-1 1/2

Company	Open 10/19	Close 10/26	Change
OVER THE COUNTER			
Crazy Eddie	2 1/2	2 1/2	-1/4
Dick Clark Productions	5 1/2	5 1/2	-1/2
Infinity Broadcasting	15 1/2	15	-1/2
Josephson Inc.	10 1/2	11 1/2	+1 1/2
LIN Broadcasting	39 1/2	34 1/2	-5
Lieberman Enterprises	16	15 1/2	-1/2
Malrite Communications Group	6 1/2	5 1/2	-1 1/2
Recoton Corp.	3 1/2	3 1/2
Reeves Communications	6 1/2	5 1/2	-1 1/2
Satellite Music Network, Inc.	2 1/2	2	-1/4
Scripps Howard Broadcasting	74	74
Shorewood Packaging	9	8	-1
Sound Warehouse	8 1/2	9 1/2	+1 1/2
Specs Music	5 1/2	5 1/2	-1/4
Stars To Go Video	4 1/2	3 1/2	-1
Trans World Music	17 1/2	15	-2 1/2
Tri-Star Pictures	10 1/2	9 1/2	-1 1/2
Wall To Wall Sound And Video	4	3 1/2	-1/2
Westwood One	16	13 1/2	-2 1/2

Company	Open 10/19	Close 10/26	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	243	185	-58
Pickwick	207	171	-36
Really Useful Group	605	505	-100
Thorn EMI	655	478	-177
Virgin	134	115	-19

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POP

PICKS

ALICE COOPER
Raise Your Fist And Yell
 PRODUCER: Michael Wagener
 MCA 42091

Heavy metal pioneer returns—bedecked in horror-show imagery—to prove once again that he can be just as snotty as the young 'uns—such raw-knuckled rockers as "Step On You" and "Prince Of Darkness" and solid heavy metal pop tunes like "Not That Kind Of Love" and "Freedom" say it all.

RECOMMENDED

THE HOUSEMARTINS
The People Who Grinned Themselves To Death
 PRODUCERS: Major "Mad" John Williams, the Housemartins
 Elektra 60761

One of the finest albums of the year is, unfortunately, too distinctly English for mass acceptance here; still, energetic, socially aware pop like "I Can't Put My Finger On It," "Five Get Over Excited," and title track should get some radio attention. Call-and-response choruses are expertly executed. Comes with bonus single of group's No. 1 U.K. hit, a cover of the Isleys' "Caravan Of Love."

PETER HIMMELMAN
Gematria
 PRODUCER: Peter Himmelman
 Island 90663

Talented singer/songwriter, ex of the Sussman-Lawrence Band, releases a second set of starchy-eyed, folk-flavored melodies like "Fight For The World" and "The Trees Are Testifying," topped off by the rhapsodic pop of "Waning Moon."

THE SCREAMING BLUE MESSIAHS
Bikini Red
 PRODUCER: Vic Maile
 Elektra 60755

Volatile, slightly twisted U.K. trio's second stateside release offers more high-velocity rockers that fall in the crack between neorockabilly and pub-rock. Chrome-domed singer/guitarist Bill Carter blazes wildly here; "I Wanna Be A Flintstone" could be a surprise novelty smasher.

DAVID SYLVIAN
Secrets Of The Beehive
 PRODUCERS: David Sylvian, Steve Nye
 Virgin 790677

Virgin will have to keep waiting for the album that will establish this brilliant avant-gardist in the pop mainstream; as good as it is, this is not the one. However, Sylvian's introspective poetry, complex melodies, and singular production will delight his fans.

ORIGINAL MOTION PICTURE SOUNDTRACK
Hearts Of Fire
 PRODUCER: Beau Hill
 Columbia SC 40870

Soundtrack for long-delayed rock romantic melodrama will appeal solely to fans of the film's star, Bob Dylan, who contributes three mediocre tracks (one a cover of a John Hiatt tune). Few will be enthused about the contributions of co-stars Fiona and Rupert Everett.

AGE OF CHANCE
One Thousand Years Of Trouble
 PRODUCER: Age Of Chance, Howard Gray
 Virgin 90672

Apocalypse-now rock from U.K. quartet that brought us throbbing cover of Prince's "Kiss." "Don't Get Mad... Get Even" has anthemic appeal; "Who's Afraid Of The Big Bad Noise?" scored at college radio as an import.

BEAU COUP
Born & Raised (On Rock & Roll)

PRODUCERS: Dennis Lewin, Duane Baron, John Purdell
 Amherst 3316

Indie label recently broke an unknown named Glenn Medeiros and looks to do the same with Cleveland-area quartet. "Sweet Rachel" has just bowed on the Hot 100, but '70s-style retro-rock may have trouble finding a big audience in these days of U2 and Whitesnake. Contact: 716-883-9520.

WARLOCK
Triumph And Agony
 PRODUCER: Joey Balin
 Mercury 422 832 804 M-1

German metal rockers' fourth album is surprisingly no-nonsense considering its ridiculous packaging, aimed at prepubescent males. Lead singer Dora Pesch is, as always, a forceful presence, particularly on "All We Are."

JOHN STEWART
Punch The Big Guy
 PRODUCERS: John Stewart, Steven Soles, Garry Velleri
 Cypress/PolyGram 661 117

Voice has lost some luster since Stewart's Kingstons Trio days, but these songs—which embrace such issues as hunger and world peace sincerely—show Stewart has found an expressive edge. Rosanne Cash turns in two strong guest shots.

VARIOUS ARTISTS
Of Thee I Sing/Let 'Em Eat Cake
 PRODUCER: Steven Epstein
 CBS Masterworks S2M42522

This two-LP studio recording of political satires—"Of Thee I Sing" won the Pulitzer Prize in 1932—with scores by George & Ira Gershwin is the best yet in recognition of 1987 as the 50th anniversary of George's death. Maureen McGovern, Larry Kert, and Jack Gilford head the buoyant cast, with conductor Michael Tilson Thomas bringing all the songs together with scholarly concern.

ORIGINAL MOTION PICTURE SOUNDTRACK
Slam Dance
 PRODUCER: Mitchell Froom
 Island 90662

"Offbeat" sums up this soundtrack; unusual syncopation and wacky "tunes" are the order of the day. No Crowded House sweetness and light here from Froom—his score is intriguingly foreboding, as are contributions from Tim Scott, Stan Ridgway, and John Lurie, who produced his cut. Murder mystery stars Tom Hulce and Mary Elizabeth Mastrantonio, with Adam Ant and X's John Doe.

TUESDAY KNIGHT
 PRODUCERS: Karl Richardson, Frank Wildhorn
 Parc/CBS BFZ 40762

Debuting vocalist is a big-voiced singer in the Cyndi Lauper mold, and she delivers her material with convincing vigor. However, writing (mostly by producer Wildhorn) is so undistinguished that she'll have to wait for a better showcase.

THE ANIMALS
The Best Of The Animals
 Abkco CD 4324

HERMAN'S HERMITS
Their Greatest Hits
 Abkco CD 4227

MARIANNE FAITHFULL
Greatest Hits
 Abkco CD 7547

SAM COOKE
At The Copa
 Abkco CD 2970

Arguably the most interesting item in this latest batch of digitally remastered sets from Abkco—available on 100% virgin vinyl, cassette, and compact disk—is the live Cooke album, recorded in 1964 at Manhattan's Copacabana club. Meanwhile, devotees of British '60s pop will doubtless revel in the other three packages. Sound quality on CD is particularly good and definitely revitalizes original recordings.

NEW AND NOTEWORTHY

ROBBIE ROBERTSON
 PRODUCERS: Daniel Lanois, Robbie Robertson
 Geffen GHS 24160

The great songwriter/guitarist of the Band is back after a decade of silence with a brilliantly realized first solo work. The grainy-voiced Robertson offers a powerful collection of songs, with the elegiac "Fallen Angel" (featuring Peter Gabriel on backup vocals) and two tracks with U2, "Sweet Fire Of Love" and "Testimony," as sure-fire radio attention-getters. Compares favorably with John Fogerty's "Centerfield."

SINEAD O'CONNOR
The Lion And The Cobra
 PRODUCER: Sinéad O'Connor, Kevin Moloney
 Chrysalis BFV 41612

Bald songstress' contribution to countryman the Edge's "Captive" soundtrack stood out; solo debut shows that it was no fluke. Album rock radio should be mesmerized by O'Connor's sinewy vocals, best showcased on "Mandinka"; "I Want Your (Hands On Me)," which cries out for a dance remix; and the '60s-tinged "Just Call Me Joe."

VARIOUS ARTISTS
Scream—The Compilation
 PRODUCERS: Various
 Geffen GHS 24177

Ten-track sampler surveys groups that have broken out of the downtown L.A. club for night-blooming scenesters. Jane's Addiction and TSOL are the best-known bands here; as is the case with many anthologies, remainder ranges from intriguing to insufferably inept.

BRIAN RITCHIE
The Blend
 PRODUCERS: Brian Ritchie, David Vartanian
 SST 141

Ex-Violent Femmes bassist offers a curious solo project that exhibits skewed humor and a variety of musical sources (covers include work by Sun Ra and Blind Willie Johnson; one original is a Rimbaud poem set to music). Could entice his former band's more adventurous fans.

SIGMUND SNOPEK III
Wisconsinsane
 PRODUCERS: Victor DeLorenzo, Sigmund Snopek III
 Dali/Chameleon DLP-20010

It's a big week for damaged projects from Milwaukee: longtime Beertown keyboardist/oddball delivers a bizarre number that features ex-Violent Femmes Brian Ritchie and DeLorenzo on backup. Material is somewhat region-specific but delivered with zany panache.

JOE SATRIANI
Surfing With The Alien
 PRODUCERS: Joe Satriani, John Cuniberti
 Relativity 88561-8193

An electric guitar fan's dream come true, instrumental set features the stellar fretwork of guitar-teacher-to-the-stars Satriani—who plays loud and fast and will appeal to admirers of Steve Vai, Allan Holdsworth, Eddie Van Halen, and Tony McAlpine. In-store play a must.

JEFFREY HATCHER & THE BIG BEAT
Cross Our Hearts
 PRODUCERS: Tom Rogers with J.H. and T.B.B.
 Upside UP 60011

Plaintive vocals are nicely framed by uncluttered pop melodies and playing. Canadian's first nonself-financed record should find play at college outlets. Best: "Deliver Me" and a cover of Phil Ochs' "Cross My Heart," which has been remixed in a 12-inch

version by the Cars' Elliot Easton.
 Contact: 212-925-9599.

BLACK

PICKS

MIKI HOWARD
Love Confessions
 PRODUCERS: Various
 Atlantic 81810

The magnetic smoky-supper-club feel of "Baby, Be Mine" brought the single Hot Shot Debut honors in its first week on the chart; Howard's commanding vocals propel "Crazy," "You've Changed," and "That's What Love Is," a duet with label mate Gerald Levert, as well. Outstanding.

OUTLOUD
Out Loud
 PRODUCERS: Nile Rodgers, Philippe Saisse, Felicia Collins
 Warner Bros. 25632

Hot triumvirate of Rodgers, Saisse, and Collins lays down a slab of perky funk that has the same kind of spring in its step that vintage Chic boasted, albeit with a heavier bottom. Lots of bounce per ounce on this debut, which will get a nice sendoff from lead single, "It's Love This Time."

RECOMMENDED

ORIGINAL MOTION PICTURE SOUNDTRACK
Fatal Beauty
 PRODUCERS: Various
 Atlantic 81809

Excellent soundtrack to Whoopi Goldberg flick serves as a best-of sampler of recent black Atlantic product: The System's much-overlooked "Didn't I Blow Your Mind," Levert's "Casanova," and Madame X's "Just That Type Of Girl" are but a few examples. First single is Shannon's Pointers-ish "Criminal (Theme From Fatal Beauty)."

BRENDA K. STARR
PRODIGES
 MCA 42088

As a teen, Starr scored in '85 with dance hit "Pickin' Up The Pieces"; her debut features the more recent attention-getter "What You See Is What You Get" and the new single, "Breakfast In Bed." Version of the latter included here is in English; Spanish take is also available.

DOC POWELL
Love Is Where It's At
 PRODUCERS: Doc Powell, Tony Prendatt
 Mercury 832-720

Luther Vandross' guitar picker steps up for his first solo stint. Powell gives ample display of his instrumental talents (particularly on a radio-worthy cover of Marvin Gaye's "What's Going On"), and Vandross lends a hand on backup vocals, but most of the material here isn't quite industrial-strength.

ROY AYERS
I'm The One (For Your Love Tonight)
 PRODUCER: Roy Ayers
 Columbia 40423

Over the past decade, vibes vet's work has had much more to do with the dance floor than the jazz club. Album might have trouble catching on at some jazz stations, but black formats could pick up the slack.

COUNTRY

PICKS

DAN SEALS
The Best
 PRODUCER: Kyle Lehning
 Capitol CLT-48308

An excellent compilation of 11 Seals

standards, including the crossover "Bop"; his duet with Marie Osmond, "Meet Me In Montana"; and the hits "Everything That Glitters (Is Not Gold)," "My Old Yellow Car," "You Still Move Me," and the current single, "One Friend."

DON WILLIAMS
Traces
 PRODUCERS: Don Williams, Garth Fundis
 Capitol CLT-48034

Mellow as always, Williams offers some gentle gems here, including the warm, reassuring "Easy Touch"; "Another Place, Another Time"; and the local-color masterpiece "Old Coyote Town."

JAZZ

PICKS

DANNY GOTTLIEB
Aquamarine
 PRODUCER: Doug Hall
 Atlantic Jazz 81806

Drummer is best known for long stint in popular Metheny Group. Though Pat's missing, several songs will lock in Metheny fans, thanks to another alum, Mark Egan, and a who's who of fusion guitarists. By no means a one-dimensional album, four thoughtful duets and Bill Evans' sax provide other textures.

RECOMMENDED

MANFREDO FEST
Braziliana
 PRODUCERS: Manfredo Fest, Tom Jung
 DMP CD-459

Veteran pianist from Brazil revels in his bossa nova roots, captured here in ultraclean digital detail on debut for the CD-only label. Hour-plus Latin treat will likely appeal to many of DMP's upscale consumers.

CLASSICAL

RECOMMENDED

SHOSTAKOVICH: SYMPHONY NO. 10
 Saint Louis Symphony Orchestra, Slatkin
 RCA 6597-RC

Perhaps the most striking in the composer's symphonic canon, the Tenth demands the utmost in concentration on expression and execution. Slatkin and orchestra deliver a powerful performance, particularly in the long arch of the first movement, and are the beneficiaries of top-grade sound.

SECRETS OF SYNTHESIS
 Wendy Carlos
 CBS FM 42333

The co-creator of "Switched On Bach" and still at the cutting edge of sophisticated synthesizer use, Carlos provides an absorbing lesson on basics of the craft. Lucid talk illustrated by excerpts from her many albums maintains a high level of interest.

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.

Not bad!

HOT TOP TEN

TITLE

BAD

★★ No. 1 ★★

ARTIST

MICHAEL JACKSON

Congratulations Michael, from Pepsi.

The BAD news is very good. Michael Jackson's new single, BAD, has joined his album in the #1 position on the charts. Of course this comes as no surprise to us—we've been his #1 fan for years.



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RADIO LEAKS

(Continued from page 1)

the release date.

This summer, music industry eyes were focused on Epic's suit against WHITZ "Z-100" New York over early play of a Michael Jackson single in hopes that a label victory might put fear in the hearts of overzealous programmers. Three of the suit's four counts were dismissed because they dealt with copyright infringement, which is beyond the jurisdiction of the New Jersey Supreme Court. Epic is not pursuing the suit.

Although the Warner Bros. vs. KIIS Los Angeles suit never went to court, the legal action apparently allowed the label to uncover the source of the Prince leak.

Despite this series of label moves, promotion executives differ on whether things are worse than in years past.

Epic VP/promotion Dan DeNigris would not comment on the suit but says the leak situation has definitely gotten worse. "What I see is a lot of PDs spending major amounts of time and energy trying to find releases early any way they can," he says.

MCA senior VP/promotion Steve Meyer says the "problem only appears worse because it gets so much press. Eleven years ago when I was with Capitol, we had this problem with every Paul McCartney record, but it never drew any attention."

One thing certain is that the situation has several ironies: Although label executives say they'd love to see a solution, most admit they'd play records early if they were programmers in a highly competitive market.

Further, labels and artists are the ones hurt most by record leaks. Some stations feel slighted when beaten to the punch and retaliate against labels and artists—regard-

less of the source of the leak—by boycotting songs or failing to report airplay. But the leaks also heighten excitement levels on major releases, thus benefiting labels and artists.

"I like to have this problem on all of my records," says A&M VP/promotion Rick Stone—only half joking.

"The thing that's interested me most in this area was Arista's handling of Whitney's album. That was exemplary," says Stone. "We've had problems with Bryan Adams and Sting, but nothing like the bloodbaths you hear about." Sting is easily in that echelon of artists where leaks abound, but Stone says there were no secrets behind the relatively smooth release of his "Nothing Like The Sun" album.

"All our promotion people were in the right place at the right time. We had the right amount of respect from radio. We had discipline—and luck," says Stone. "The only alternative is to keep the record in a safe-deposit box until release date, and that's not too plausible."

Indeed, much of the leak problem is due to the length of the pipeline from pressing plant to radio service. There seems to be an infinite number of potential sources for leaks.

"It's a two-way street here," says Chrysalis VP/promotion Daniel Glass. "For some local promotion people, it's a cheap way of gaining leverage with a programmer—but that's an orgasm that only lasts three hours." The release of Huey Lewis' "Stuck With You" earlier this year saw only isolated leaks, says Glass. "The key for us was heightening the level of respect between our local staff and the programmers they deal with."

When Chrysalis issues another Lewis album next year, Glass says, "We're going to be telling our plan to radio two or three weeks ahead

of release and asking them then if they have any problems with that."

What bothers Glass and many of his colleagues is the "incestuous" motivation behind many early-play situations.

"It's never for the listeners' benefit," says Epic's DeNigris. "Some stations are doing it now out of self-preservation because they think their competitors will have the record. Others are doing it strictly for the mental-warfare element against their competition."

"The listeners don't know who played it 10 minutes before whom," DeNigris continues.

Summarizing the statements of most top 40 PDs in tight competitive situations, KKBQ "93Q" Houston PD John Lander says a solution to the problem won't come from the radio side.

The chance to play a major record early is "too big a temptation; it's the forbidden fruit," Lander says. "You can't dangle that in front of people with our mentality. We live on that aggressive edge. We're trying to give ourselves every advantage, which is hard when we all have the same music to play."

"I see nothing in the near future that's going to relieve this problem," Lander concludes.

If there is a ray of hope, MCA's Meyer thinks it may shine from repeated attempts by labels to sue offending stations. "Possibly, some day it may become so ugly that a label might be injured to the point where they could substantiate it in court. And, it could come to the point where an artist might sue a label for mishandling of the release," he says. "At the bottom line, radio stations are pieces of real estate. Owners and general managers don't want to see any more litigation than they have to."

FILL PROBLEMS

(Continued from page 4)

Some accounts say the August flood in Chicago, which shut down a WEA warehouse, contributed to the firm's shipping problems.

WEA, however, is not alone. Buyers log complaints about virtually every distributor.

On the West Coast, Mitch Perliss, director of purchasing for Show Industries (which operates City-1-Stop and 50 Music Plus stores), says PolyGram is "probably the worst." As for this quarter's buy-in programs, he adds that "fills were pretty bad from everybody."

In the South, Record Bar's Bennett says RCA/A&M/Arista has been particularly spotty, a problem he and other accounts attribute to reduced production at RCA's manufacturing plant in Indianapolis. An executive at one of that distributor's labels concedes the plant reshuffling has caused some "major gaps."

"There was trouble with [Sting's new album] throughout the entire Southeast," says Bennett. Joe Andrues, vice president and general manager of Spec's, agrees.

Some one-stops have joined the chorus of complaints. One executive, who requests anonymity, says his one-stop has had problems with "PolyGram and RCA on just about everything, WEA [on] LPs."

Other problems cited by buyers:

- LP shipments have been particularly slow, especially on hits that catch the market by surprise. "All LPs are slow," says Andrues.

- "MCA is decent, but the time frame changes all the time," says Show's Perliss. "Sometimes it takes 15 days; other times it takes four days."

- Perliss says fill on black product from all labels has been a confounding problem for Show's one-stop division.

- The buyer at one Midwest account says he has had problems

with loose orders from CBS.

Great American Music's Heilicher thinks many of the fulfillment problems can be attributed to distributors consolidating their warehouse operations in recent years. "When you've got thousands of retailers ordering and the manufacturer has only two or three distribution points, you're going to have some backlog, especially this time of year," he says.

Assistance in preparing this story was provided by Earl Paige in Palm Springs, Calif.

VIRGIN MOVIE MUSIC

(Continued from page 4)

Joe Strummer-penned soundtrack to "Walker." In January, Morricone's score for "Rampage" will be issued. Also due soon is a Nina Rota soundtrack to Fellini's latest film project.

"If you look at the roster and see what's coming out," says Ayeroff, "from Nina Rota to Morricone to Ryuichi Sakamoto and David Byrne to Joe Strummer—if you look at that, you'll say, 'That's a real interesting, eclectic brew.' That's what's interesting to us. And because of that, Jordan [Harris, co-managing

director of Virgin Records America] and I felt we could cull that out, pull that out of the mainstream of the label, and say, 'Here is a soundtrack label.' That's why we're doing it."

What sort of sales is Ayeroff expecting here?

"To us, if we can sell 100,000 or less of something like that, we're happy," he says. "Because there's no great marketing costs, there's no huge video budgets, and there aren't promotion costs. The film helps advertise it—and if the film's a big success, you get a run on it."

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

ONLY 13 RECORDS HAVE WON the combined Power Pick/Sales & Airplay since the award was introduced. Tiffany's "I Think We're Alone Now" (MCA) was the most recent winner, in the Oct. 3 issue. With the song's move to No. 1 this week, the perfect track record for combined picks is maintained: Every one of the picks has gone on to reach the No. 1 spot on the chart. Tiffany wins by a comfortable margin: Madonna's "Causing A Commotion" (Sire) gains in sales points but loses in radio points, so the song stays at No. 2 without a bullet. Billy Idol's "Mony Mony" (Chrysalis) bullets at No. 3, setting up a battle of Tommy James covers for No. 1 next week.

THE AIRPLAY POWER PICKS also have an impressive record of success. An updated analysis shows that 99% of the 70 winners have reached top 10, 90% have reached top five, and 57% have reached No. 1. This week's winner is Whitney Houston's "So Emotional" (Arista), the third single from her album "Whitney." The single jumps nine places to No. 38, with another 43 adds and moves of 35-20 at WYDD Pittsburgh; 23-13 at "B-97" New Orleans; and 19-10 at KZOU Little Rock, Ark. The Power Pick/Sales goes to "Hourglass" by Squeeze (A&M); 87% of the 90 sales pick winners to date have reached the top 10.

ELTON JOHN'S "Candle In The Wind" (MCA) is the Hot Shot Debut and enters two positions higher than Heart's "There's The Girl" (Capitol), although the latter is on more stations (see Hot 100 Singles Action chart, below). Since neither record has sales points yet, John's higher debut comes from a slightly higher radio point total. Radio points are earned from the number of stations playing a record, the weight of those stations (larger stations have heavier weights), and bonus points earned from moving up station playlists.

THREE ARTISTS HIT THE Hot 100 for the first time this week. New label QMI gets its first Hot 100 entry, "Kick The Wall" by Jimmy Davis & Junction from Memphis, Tenn., which debuts at No. 79; Los Angeles rock band Stryper has its first Hot 100 single, "Honestly" (Enigma), which enters at No. 93 with three stations already reporting the record top 20; and 14-year-old Shanice Wilson, a Pasadena, Calif., high school student, joins the 1987 crop of teenage female singers with hit songs as her "(Baby Tell Me) Can You Dance" (A&M) bows at No. 81... One other (almost) new artist deserves mention: Michael Bolton is coming up with a winner with his second Hot 100 single, "That's What Love Is All About" (Columbia). Bulleted at No. 40 nationally, it is already top five at nine reporting stations. The song moved 4-3 at "KC-101" in his hometown, New Haven, Conn. PD Stef Rybak says the song is top five in requests, heavily but not exclusively female. Rybak calls the record "a classic ballad, a great emotional performance."

FOR WEEK ENDING NOVEMBER 7, 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 CHART
THERE'S THE GIRL HEART CAPITOL	6	13	40	59	60
SO EMOTIONAL WHITNEY HOUSTON ARISTA	3	12	28	43	198
CANDLE IN THE WIND ELTON JOHN MCA	3	8	28	39	53
CATCH ME (I'M FALLING) PRETTY POISON VIRGIN	5	3	27	35	134
NEED YOU TONIGHT INXS ATLANTIC	4	6	25	35	86
VALERIE STEVE WINWOOD ISLAND	3	12	19	34	170
I LIVE FOR YOUR LOVE NATALIE COLE EMI-MANHATTAN	3	6	22	31	31
IS THIS LOVE WHITESNAKE GEFREN	2	11	16	29	192
DON'T YOU WANT ME JODY WATLEY MCA	2	7	16	25	148
CHERRY BOMB J. C. MELLENCAMP MERCURY	4	6	15	25	129

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	2	I THINK WE'RE ALONE NOW	TIFFANY	1
2	3	CAUSING A COMMOTION	MADONNA	2
3	4	MONY MONY	BILLY IDOL	3
4	6	LET ME BE THE ONE	EXPOSE	9
5	8	LITTLE LIES	FLEETWOOD MAC	4
6	1	BAD	MICHAEL JACKSON	5
7	10	IT'S A SIN	PET SHOP BOYS	10
8	11	BRILLIANT DISGUISE	BRUCE SPRINGSTEEN	8
9	9	BREAKOUT	SWING OUT SISTER	7
10	14	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	6
11	12	WHERE THE STREETS HAVE NO NAME	U2	13
12	16	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	11
13	5	CASANOVA	LEVERT	12
14	15	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	15
15	21	SHOULD'VE KNOWN BETTER	RICHARD MARX	14
16	20	THE ONE I LOVE	R.E.M.	18
17	7	U GOT THE LOOK	PRINCE	17
18	27	I WON'T FORGET YOU	POISON	19
19	33	WE'LL BE TOGETHER	STING	20
20	26	I'VE BEEN IN LOVE BEFORE	CUTTING CREW	16
21	13	LOST IN EMOTION	LISA LISA & CULT JAM	22
22	28	BOYS NIGHT OUT	TIMOTHY B. SCHMIT	25
23	31	HOURLASS	SQUEEZE	23
24	29	COME ON, LET'S GO	LOS LOBOS	21
25	38	SKELETONS	STEVIE WONDER	32
26	35	SHAKE YOUR LOVE	DEBBIE GIBSON	24
27	34	DON'T YOU WANT ME	JODY WATLEY	26
28	17	HERE I GO AGAIN	WHITESNAKE	28
29	19	YOU ARE THE GIRL	THE CARS	33
30	18	IN MY DREAMS	REO SPEEDWAGON	31
31	40	CATCH ME (I'M FALLING)	PRETTY POISON	29
32	39	LOVE WILL FIND A WAY	YES	37
33	37	BETCHA SAY THAT	GLORIA ESTEFAN & MIAMI SOUND MACHINE	49
34	23	CARRIE	EUROPE	34
35	22	PAPER IN FIRE	JOHN COUGAR MELLENCAMP	47
36	—	DUDE (LOOKS LIKE A LADY)	AEROSMITH	41
37	24	WHO WILL YOU RUN TO	HEART	39
38	25	I HEARD A RUMOUR	BANANARAMA	51
39	32	HOLIDAY	THE OTHER ONES	45
40	—	SUGAR FREE	WA WA NEE	36

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	I THINK WE'RE ALONE NOW	TIFFANY	1
2	2	CAUSING A COMMOTION	MADONNA	2
3	4	MONY MONY	BILLY IDOL	3
4	1	BAD	MICHAEL JACKSON	5
5	5	LITTLE LIES	FLEETWOOD MAC	4
6	10	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	6
7	8	BREAKOUT	SWING OUT SISTER	7
8	11	BRILLIANT DISGUISE	BRUCE SPRINGSTEEN	8
9	14	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	11
10	13	IT'S A SIN	PET SHOP BOYS	10
11	15	I'VE BEEN IN LOVE BEFORE	CUTTING CREW	16
12	7	LET ME BE THE ONE	EXPOSE	9
13	6	CASANOVA	LEVERT	12
14	16	SHOULD'VE KNOWN BETTER	RICHARD MARX	14
15	9	U GOT THE LOOK	PRINCE	17
16	17	WHERE THE STREETS HAVE NO NAME	U2	13
17	23	I WON'T FORGET YOU	POISON	19
18	20	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	15
19	25	COME ON, LET'S GO	LOS LOBOS	21
20	28	FAITH	GEORGE MICHAEL	27
21	26	WE'LL BE TOGETHER	STING	20
22	29	SHAKE YOUR LOVE	DEBBIE GIBSON	24
23	32	IS THIS LOVE	WHITESNAKE	30
24	12	LOST IN EMOTION	LISA LISA & CULT JAM	22
25	27	HOURLASS	SQUEEZE	23
26	30	THE ONE I LOVE	R.E.M.	18
27	—	SO EMOTIONAL	WHITNEY HOUSTON	38
28	35	DON'T YOU WANT ME	JODY WATLEY	26
29	38	VALERIE	STEVE WINWOOD	35
30	36	CATCH ME (I'M FALLING)	PRETTY POISON	29
31	21	HERE I GO AGAIN	WHITESNAKE	28
32	31	SUGAR FREE	WA WA NEE	36
33	34	BOYS NIGHT OUT	TIMOTHY B. SCHMIT	25
34	39	THAT'S WHAT LOVE IS ALL ABOUT	MICHAEL BOLTON	40
35	24	IN MY DREAMS	REO SPEEDWAGON	31
36	19	CARRIE	EUROPE	34
37	22	WHO WILL YOU RUN TO	HEART	39
38	—	I DO YOU	THE JETS	42
39	—	LOVE WILL FIND A WAY	YES	37
40	18	YOU ARE THE GIRL	THE CARS	33

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA	12
POLYGRAM	10
Mercury (8)	
London (1)	
Tin Pan Apple (1)	
WARNER BROS. (2)	9
Slash (2)	
Dark Horse (1)	
Island (1)	
Paisley Park (1)	
Qwest (1)	
Sire (1)	
ATLANTIC (5)	8
Island (2)	
Atco (1)	
MCA (6)	8
I.R.S. (1)	
QMI (1)	
E.P.A.	7
Epic (7)	
ARISTA	6
A&M	5
CAPITOL (4)	5
Enigma (1)	
RCA (2)	5
Jive (2)	
Grunt (1)	
CHRYSALIS	4
EMI-MANHATTAN	4
GEFFEN	4
ELEKTRA	3
VIRGIN	3
MOTOWN	2
4TH & B'WAY	1
AMHERST	1
ENIGMA	1
REPRISE	1
Paisley Park (1)	
SOLAR	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
48 ANIMAL	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	(Rightsong, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong-USA, ASCAP) CHA/HL
81 (BABY TELL ME) CAN YOU DANCE	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	(Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL
5 BAD	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	83 EAGLES FLY (WB, ASCAP/The Nine, ASCAP) WBM
46 BEAT PATROL	(Warcops, ASCAP/Intersong-USA, ASCAP) CHA/HL	27 FAITH (Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL
49 BETCHA SAY THAT	(Foreign Imported, BMI) CPP	72 FOLLOW YOU (Hampstead Heath, ASCAP/Colegense-EMI, ASCAP) WBM
25 BOYS NIGHT OUT	(Jeddrah, ASCAP/Blue Sky Rider, BMI/Willin' David, BMI/Edge Of Fluke, BMI) CPP	44 GOT MY MIND SET ON YOU (Carbert, BMI) HL
7 BREAKOUT	(Virgin-Nymph, BMI) CPP	11 HEAVEN IS A PLACE ON EARTH (Future Furniture, ASCAP/Shipwreck, BMI)
8 BRILLIANT DISGUISE	(Bruce Springsteen, ASCAP) CPP	28 HERE I GO AGAIN (Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP) WBM
68 CANDLE IN THE WIND	(Dick James, BMI/PolyGram Songs, BMI)	45 HOLIDAY (Virgin-Nymph, BMI) CPP
73 CAN'T WE TRY	(CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP/Scoop, CAPAC) HL	93 HONESTLY CPP (Sweet Family, BMI)
34 CARRIE	(Screen Gems-EMI, BMI) WBM	23 HOURLASS (Virgin, ASCAP) CPP
12 CASANOVA	(Calloco, BMI/Hip Trip, BMI) CPP	88 HUNGRY EYES (Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrius, ASCAP)
29 CATCH ME (I'M FALLING)	(Genetic, ASCAP)	42 I DO YOU (Meow Baby, ASCAP/Rick Kelly, BMI)
2 CAUSING A COMMOTION	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	55 I DON'T MIND AT ALL (April, ASCAP/Lena May, ASCAP/Ackee, ASCAP/Bourgeois Zee, ASCAP) HL/WBM
50 CHERRY BOMB	(Riva, ASCAP) WBM	51 I HEARD A RUMOUR (FROM "DISORDERLIES") (Warner-Tamerlane, BMI/In A Bunch, PRS/Terrace, ASCAP) CPP/WBM
21 COME ON, LET'S GO	(Picture Our Music, BMI/Warner-Tamerlane, BMI/Screen Gems-EMI, BMI)	99 I JUST CAN'T STOP LOVING YOU (Mijac, BMI/Warner-Tamerlane, BMI) WBM
64 CRAZY	(Rondor Music/Almo, ASCAP/SBK Songs/April, ASCAP) CPP/ALM/HL	90 I LIVE FOR YOUR LOVE (O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Arista, ASCAP/Careers, ASCAP/Nelena, ASCAP)
97 CRAZY CRAZY NIGHTS	(Paul Stanley, ASCAP/Largo Cargo, BMI) WBM	1 I THINK WE'RE ALONE NOW (ABZ, BMI)
75 CRAZY WORLD	(GMP, ASCAP)	19 I WON'T FORGET YOU (Sweet Cyanide, BMI/Willesden, BMI) HL
52 DIDN'T WE ALMOST HAVE IT ALL	(Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) CPP	80 IF YOU LET ME STAY (Virgin-Nymph, BMI/Young Terence, BMI) CPP
15 DON'T MAKE ME WAIT FOR LOVE	(Bellboy, BMI/Gratitude Sky, ASCAP)	31 IN MY DREAMS (Fate, ASCAP/Denise Barry, ASCAP) WBM
26 DON'T YOU WANT ME		30 IS THIS LOVE (Whitesnake Overseas, ASCAP/WB, ASCAP) WBM
		10 IT'S A SIN (Virgin, ASCAP) CPP
		16 I'VE BEEN IN LOVE BEFORE (Virgin-Nymph, BMI) CPP
		6 (I'VE HAD) THE TIME OF MY LIFE (Knockout, ASCAP/Jemava, BMI/Donald Jay, ASCAP/R.U. Cyrius, ASCAP) CPP
		62 JUMP START (Calloco, BMI/Hip Trip, BMI) CPP
		58 JUST LIKE HEAVEN (Bleu Disque, ASCAP/A.P.B., PRS)
		79 KICK THE WALL (Uncle Oscar's, ASCAP/Songs Unreel, ASCAP)
		69 LA BAMBA (Picture Our Music, BMI/Warner-Tamerlane, BMI) WBM
		71 LEARNING TO FLY (Pink Floyd, BMI)
		9 LET ME BE THE ONE (Panchin, BMI) WBM
		100 LET'S WORK (Promopub B.V., PRS/BMG Music/Arista, ASCAP) CPP
		4 LITTLE LIES (Fleetwood Mac, BMI) WBM
		22 LOST IN EMOTION (Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP
		86 LOVE IS CONTAGIOUS (Ow, ASCAP)
		37 LOVE WILL FIND A WAY (Affirmative, BMI) WBM
		3 MONY MONY (ABZ, BMI) WBM
		66 MOTORTOWN (SBK Songs/Blackwood, BMI) HL
		54 NEED YOU TONIGHT (MCA, ASCAP) MCA/HL
		57 NO ONE IN THE WORLD (ATV, BMI/Welbeck, ASCAP) HL
		87 NOTHING'S GONNA STOP ME NOW (Terrace, ASCAP) CPP
		77 NOTORIOUS (Sordid Songs, ASCAP/Duke Reno, ASCAP/April, ASCAP/Bon Jovi, ASCAP/Chappell, ASCAP/PolyGram, ASCAP/Le Mango, ASCAP) HL/WBM
		61 ONE HEARTBEAT (Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI) CPP
		18 THE ONE I LOVE (Night Garden, BMI/Unichappell, BMI) CHA/HL
		91 ONE LOVER AT A TIME (Orea, ASCAP/Sweet Karol, ASCAP/Trimfold, ASCAP/Virgin, ASCAP) CPP/WBM
		65 ONLY IN MY DREAMS (Creative Bloc, ASCAP) HL
		47 PAPER IN FIRE (Riva, ASCAP) WBM
		78 POP GOES THE WORLD (PolyGram Songs, BMI)
		60 POWER OF LOVE (Leibraphone Musikverlag, ASCAP/April, ASCAP) HL
		92 THE REAL THING (Jobete, ASCAP/House Of Fun, BMI) CPP
		76 RESERVATIONS FOR TWO (MCA, ASCAP/Little Tanya, ASCAP/Catdaddy, ASCAP/New East, ASCAP) MCA/HL
		89 ROCK ME (White Vixen, BMI)
		94 ROCK STEADY (Splashdown, BMI/Pera, BMI/Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI) CPP
		63 SATELLITE (Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)
		24 SHAKE YOUR LOVE (Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
		14 SHOULD'VE KNOWN BETTER (Chi-Boy, ASCAP) CLM
		53 SILENT MORNING (Noel Pagan, ASCAP)
		32 SKELETONS (Jobete, ASCAP/Black Bull, ASCAP) CPP
		38 SO EMOTIONAL (Billy Steinberg, ASCAP/Denise Barry, ASCAP)
		98 SO THE STORY GOES (WB, ASCAP/Chappell, ASCAP) WBM/CHA/HL
		74 SPECIAL WAY (Delightful, BMI/Double F, ASCAP)
		36 SUGAR FREE (MCA, ASCAP) MCA/HL
		85 SWEET RACHEL (Halwill, ASCAP/Lewin, ASCAP)
		84 SYSTEM OF SURVIVAL (Sputnik Adventure, ASCAP/Maurice White, ASCAP)
		43 TELL IT TO MY HEART (Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP) CHA/HL
		40 THAT'S WHAT LOVE IS ALL ABOUT (Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL
		70 THERE'S THE GIRL (Makiki, ASCAP/Knighty-Knight, ASCAP/Know,

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
B-P	Bradley	MCA MCA
CHA	Chappell	PSP Peer Southern
CLM	Cherry Lane	PLY Plymouth
CPI	Cimino	WBM Warner Bros.

NEW COMPANIES

Ignited Productions, formed by Greg Bartheld, Phil Cacayorin, and Thomas Appleton Jr. A production and publishing company equipped with a MIDI recording and postproduction facility. Suite 614, 1645 N. Vine St., Hollywood Calif. 90028; 213-461-0734.

Spectrum Records, formed by Cecil Parker. First release is "I'm So Hurt." Suite 1000, 10 Penn Center, 1801 Market St., Philadelphia, Pa. 19103; 215-665-5765.

4-Frucht GmbH Musikverlag, a music publishing company, formed by Thomas M. Kann and Claudia Grun. Cretzschmarstrabe 13, West Germany, D-6000; 49-69-7072827 or

49-69-778050. U.S. address: 347 Jamaica Lane, Palm Beach, Fla. 33480; 305-844-9086.

Third Image Advertising, an independent design and visual consulting firm, formed by Ioannis to create such visual product as graphics and videos for the entertainment and corporate fields. 1910 Chapel St., New Haven, Conn. 06515; 203-387-5132.

Saddle Tramp Productions, formed by Theodora Goebel and John Tracy. Company offers multimedia services for public relations and photographic presentation materials. Other services are on-site media coordination and screenplay and music evaluation. Suite A, 838 Springer Ave., Fort Worth, Texas 76114; 817-624-3938.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.



Luncheon With Liza. Liza Minnelli, center, celebrates her new Telarc album with a press luncheon at New York's 21 Club. Also pictured are Robert Woods, left, co-producer and Telarc president, and Jack Renner, recording engineer and Telarc chairman.

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.

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, **Administrative Conference Of The United States session "Broadcast Deregulation: The Reagan Years And Beyond,"** University Club, Washington, DC. 202-254-7020

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. 7, **American Music Week: Song By Song By Sondheim Seminar**, Singers Forum Foundation, New York. Hilary Lane, 212-674-1143.

Nov. 10, **International Radio And Television Society Second Tuesday Seminar, "Search For Executive Excellence,"** Viacom Conference Center, New York, 212-867-6650

Nov. 18, **Women In Music Recording Studio Workshop**, Loews Summit Hotel, New York. 212-260-4678

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.

Dec. 17, **International Radio And Television Society Christmas Benefit**, Waldorf-Astoria, New York. 212-867-6650

LIFELINES

BIRTHS

Girl, Elyse Rachel, to **Eric and Annie Battelli**, Sept. 25 in Hollywood, Calif. He is publisher of Music Connection magazine.

Boy, Kevin Michael, to **Ken and Jonna Kirkwood**, Sept. 26 in Woodland Hills, Calif. He is regional marketing specialist for MCA Records, Los Angeles.

Boy, Anthony Joseph, to **Pat Martine and Talitha Embry**, Sept. 26 in Los Angeles. He is West Coast region promotion manager for MCA Records, Sun Valley, Calif. She is assistant to the executive vice presi-

dent of marketing and promotion, MCA Records, Universal City, Calif.

Girl, Mercedes Ayse, to **Ahmed and June Callwood Tahir**, Sept. 26 in New York. He is an independent contractor in the video industry and current consultant to ANS International Video Ltd. She is general counsel to ANS.

Girl, Ashley Marie, to **Malcolm and Alyssa Ruhl**, Oct. 4 in Chicago. He is a recording artist on Full Tilt Records and a member of the "Pump Boys And Dinettes" cast.

Boy, Dominick Michael, to **Larry and Donna DiRienzo**, Oct. 7 in New York. She is with the artist develop-

ment department at Arista Records in New York.

Boy, Jason Maxwell, to **Mark and Shari Felix**, Oct. 11 in New Jersey. He is a variety agent at International Creative Management Inc.

MARRIAGES

Jerry Douglas to Jill French Sheehan, Oct. 8 in Nashville. He is a dobroist who records for the MCA Master Series. She manages Record Bar's Nashville store.

Rick Neigher to Susan Diamant, Oct. 11 in New York. He is producer of Tonio K. and Vixen and a songwriter for Welk Music.

DEATHS

Collis C. Nelson, 63, of cancer, Oct. 16 in Nashville. Nelson drove tour buses for such artists as Kenny Rogers, Pieces Of A Dream, and Doug E. Fresh. He is survived by four daughters, two sons, and eight grandchildren. In lieu of flowers, family members request donations be made to local chapters of the American Cancer Society.

Joe Hlopeck, 32, by a van while riding a bicycle, Oct. 19 in Queens, N.Y. He was MCA Records regional credit manager in New York. He is survived by two sisters.

Vic Chirumbolo, 58, of a heart attack Oct. 24 at his home in South Plainfield, N.J. Chirumbolo, a 37-year veteran of the music industry, started with Verve Records and then moved, in chronological order, to Capitol, where he was East Coast sales and marketing manager; Warner Bros., where he was East Coast general manager; Prestige; and Creed Taylor's CTI Records. Chirumbolo is survived by his wife, Peggy, five sons, three daughters,

and four grandchildren.

Willis "Gator Tail" Jackson, 59, following heart surgery Oct. 25 in New York. One of the leading exponents of the big-toned, hard-stomping school of tenor saxophone playing, Jackson was best known for leading combos in which his saxophone was backed by organ, guitar, and drums—an instrumentation he was reputed to have introduced. He began his professional career with Cootie Williams in the '40s and had his first hit record, "Gator Tail," in 1949. Jackson went on to lead his own small band and to record for Prestige, Muse, and other labels. He is survived by his wife, Ann and two sons.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

EXECUTIVE TURNTABLE

(Continued from page 4)

tising and promotion for The Movie Machine of Group 1 Entertainment. **Lesli Rotenberg** is named publicity manager. She was senior publicist for video and computer software at Simon & Schuster.

HBO Video has made these appointments: **Michele Zeitz** is named director of marketing communications. She was director of marketing communications with Matthew Bender & Co. **Bob Kasbar** is appointed senior manager/creative services. He was creative services manager at Matthew Bender & Co. **Laura Sayegh** is appointed manager of trade shows, meetings, and sales incentive programs. She was sales meetings, exhibits, and promotions manager at Matthew Bender & Co.

Sam Pirnazar joins Vidmark Entertainment as vice president of marketing and sales. He was an executive management consultant to the company.

PUBLISHING. **Robert D. Fead** is named president and chief operating officer of the Famous Music Publishing Cos., a unit of Gulf & Western's Paramount Pictures Corp. He was president of Pacific Arts Video.

Philip Self joins Wrensong Publishing Corp. as general manager. He was previously with Tom Collins Music.

RELATED FIELDS. MTV Networks makes the following appointments: **Lee Masters** is named executive vice president and general manager, MTV Music Television and VH-1/Video Hits One. He was senior vice president and general manager. **Rene Garcia** is named executive producer, special programming, MTV Music Television. He was supervising producer, special programming. **Marshall Cohen** is appointed senior vice president, corporate affairs and communications, MTV Networks. He was senior vice president, research and corporate services. **Joe Shults** is named director, special projects. He was director of the Western region. **Jonathan Bender** is named director, international business development, MTV Networks Group. He was senior associate, media consulting, with Alexander & Associates.

Radio City Music Hall Productions makes these appointments: **Joe Plotkin** is named director of outside promotions. He was associate producer at Monarch Entertainment Bureau Inc./John Scher Presents. **Dawn Harris** is appointed coordinator of outside promotions. She was in the music division of the William Morris Agency.

Jay Marciano is named vice president of MCA Concerts. He was director of entertainment for the Universal Amphitheatre.

FOR THE RECORD

In the Oct. 31 issue, Mary Kelleher was misidentified in an Executive Turntable listing. She is senior staff editor of Reader's Digest's Recorded Music/Home Entertainment division.

Glen Event Draws 50-Plus Sponsors AIDS Benefit Rescheduled

NEW YORK Peter Glen's AIDS research benefit, 90 Minutes For Life, has been rescheduled for 9 p.m. on Dec. 6 at Carnegie Hall.

The retail consultant's charity event had originally been slated for Dec. 8, but a scheduling conflict prompted the new date.

The benefit—which will feature a multimedia presentation by Glen—coincides with the annual exhibit held here by the National Assn. for Display Industries, Dec. 5-8. NADI and the Western Assn. of Visual Merchandising, are 90 Minutes' coordinating sponsors.

Glen's drive has attracted additional sponsors from home entertainment entities, including the Video Software Dealers Assn., which, along with the National Assn. of Recording Merchandisers, has publicized the benefit through its newsletters.

The event has also received sponsorship commitments from new age label Music West, Airways Video, Visual Merchandising & Store De-

sign magazine, Macy's, Saks Fifth Avenue, and Elle magazine.

Among the 50 sponsoring companies are entertainment retail chains Tower Records and West Coast Video; fixture supplier Visual Merchandising Ideas; shopping center developer the Rouse Co.; the Dayton Hudson Foundation, a fund established by department store giant Dayton Hudson; and the Independent Retailers Syndicate.

Glen—who this year appeared at the conventions of NARM, VSDA, music and video chain Camelot Music, and video web Erol's—is asking for a contribution of at least 50 cents per employee from sponsoring companies. There are also underwriting opportunities ranging from \$5,000 to \$30,000.

All proceeds from 90 Minutes For Life—described by Glen as "the retail industry's first unified effort to fight AIDS"—will be donated to the American Foundation for AIDS Research. **GEOFF MAYFIELD**

WALL STREET JITTERS HAUNT NARM MEET

(Continued from page 1)

age "are being glossed over." The topic is to be discussed again Wednesday (4), when key fabricators and representatives from CD plants and labels meet at the Toronto headquarters of R.J. Langen, which supplies CD plants with machinery to package CDs in 6-by-12-inch boxes. The discussion is expected to center on ways to strengthen the box against shrinkage of CDs.

Various other aspects of CD marketing were explored at the NARM meet—including hopes for a reduction in the cost of front-line product. The cassette single and maxisingle also stirred much discussion. Cheers greeted a description of tape singles as "the rebirth of the singles business" by Mario DeFilippo, conference chairman and vice president of purchasing at the Handleman Co.

Russ Solomon, president of Tower Records/Tower Video and NARM president, sought to allay the stock market concern while welcoming delegates. "I was told today when I called Sacramento [Calif.] that we had the biggest weekend of the year," he said.

The RIAA's Berman also warned of "an international twist" to the Parents Music Resource Center, a group lobbying for warnings on albums with lyrics that it says can be harmful to minors. He criticized the best-selling book "The Closing Of The American Mind," saying that blaming music for the "impoverishment of today's high school students" is "intellectual snobbery" and "crap."

Berman said the RIAA's move to Washington, D.C., has allowed the trade group to better confront issues such as piracy. It was not until the RIAA moved, he said, that it could effectively fight digital audiotape.

He also revealed RIAA statistics

for sales over the first six months of 1987 (see story, page 1), noting that the 18.4% increase in the net increase in prerecorded audio software units shipped far outpaced the 5% growth experienced in the same six-month period last year. He said "virtually all of the increase is in CD," but he pointed to a surprising halt in LP slippage. "While the LP was down 18% in 1985 and then 25% off in 1986, it is only off 5% for the first six months of this year," he said.

The topic of CD pricing was introduced during an opening panel session by moderator Frank Hennessey, head of Handleman. "CD is blowing out the door, but nobody's paying for them," said Hennessey—a double reference to the configuration's low profit margin and shoplifting.

Championing CBS' three-tier approach to reducing prices, Paul Smith, senior vice president and general manager of sales for the company, challenged racks to merchandise midline and budget product, especially for Christmas.

Representatives of the other five major vendors generally applauded the increase in midline product. Pete Jones, president of RCA/A&M/Arista Distribution, said, "Quite a few artists are just getting into the street," and he urged the distributors to wait for the "feeding frenzy" of the upcoming holiday season.

Rackjobbers here, wary of voicing concerns in open meetings, were expected to address several additional issues during private one-on-one meetings with vendors, said Richard Greenwald, president of Interstate Group and head of the NARM Rack Committee.

A&M CHRISTMAS ALBUM

(Continued from page 6)

he and partner Sotebeer entered into a licensing arrangement with the International Summer Special Olympics Committee Inc., whereby the pair would write both an official theme song and march for this year's International Summer Special Olympic Games, held at South Bend, Ind., July 31-Aug. 8. Both a 12-inch EP and a "superstar compilation album" featuring the theme were planned, with profits from both to go to ISSOC.

The pair eventually approached A&M, says Lyons, "with a detailed proposal for a superstar compilation package to benefit the Special Olympics." The suit alleges that A&M's Olin held many discussions with Lyons and Sotebeer, initially about the possibility of label co-founder Herb Alpert performing the official theme and finally about a complete album package. Olin, claims the suit, was then presented with the pair's production, promotion, and marketing plan for the entire album. In November 1986, they allegedly met with Alpert to discuss the project and shortly thereafter were requested by Olin to submit a deal memo, overview letter, and "wish list" of artists they wanted for the project.

Simultaneously, says the suit, Shriver—son of Sargent and Eunice Shriver, head of Special Olympics International in Washington—entered into discussions with Vicky Iovine about a superstar compilation for the Special

Olympics. Vicky Iovine, a Special Olympics associate in California, is a coordinating producer of the A&M album and wife of its executive producer, Jimmy Iovine.

In a detailed chronology, the suit claims that Lyons and Sotebeer were eventually discredited at A&M by Sargent Shriver, who allegedly phoned A&M's Alpert and called them "carpetbaggers and thieves."

As a result, says Lyons, a separate suit for slander was filed against Shriver, his son, and the Special Olympics by Lyons and Sotebeer in U.S. District Court here July 7.

Furthermore, the pair claims, the proposed theme for the Summer Special Olympics—"A Time For Heroes," performed by Meat Loaf and Tangerine Dream and released by Orpheum at the time of the event—was given short shrift and was instead replaced by a theme composed by Boston Pops conductor John Williams. Lyons now claims that Orpheum is over \$150,000 in debt due to the marginal sales of "A Time For Heroes."

At press time, A&M Records had yet to be served the suit. One employee, however, referred to it as "the 'Grinch Who Stole Christmas' suit."

Lyons, who was in CBS Records act Tommy Tutone, acknowledges his suit may not be viewed by the public favorably because of the A&M album's tie to charity.

RECORD BIZ BOOMING

(Continued from page 1)

1986. The industry's dollar volume, based on manufacturer's suggested list prices, has never surpassed \$5 billion.

Although CD units shipped and their dollar value continued to excite the marketplace, a surprisingly small dip in the combined LP/EP category—now under great pressure from CDs and cassettes—indicates unexpected vitality for the vinyl album configuration. This category slipped only 5% in units shipped in the first half, generating \$395 million, a drop of 9.8% from last year's similar period.

Cassettes remain by far the favored configuration in units shipped and dollar volume, registering in-

creases of 22% and 23%, respectively. For the first six months of this year, units shipped amounted to 188 million, generating dollar value of \$1.32 billion.

Shippings of vinyl 45s slipped 10%, while dollar value declined 8.6%. The cassette single, documented by the RIAA this year for the first time, registered 842,000 units shipped and a dollar value of \$2.9 million.

Yearly manufacturer shipments have gone over the 700 million mark twice in the industry's history, in 1978 and 1979. The industry's peak year was 1978, when the soundtracks of "Saturday Night Fever" and "Grease" generated enormous

unit and dollar volume in their own right. Total units shipped that year reached 726.2 million.

In 1979, a year marking a downturn in the industry's fortunes, units shipped managed to stay slightly above 700 million reaching 701.1 million.

The industry hit a post-1978 low of 577.7 million units in 1982, also the year of the lowest industry dollar volume—\$3.64 billion—in that time.

The CD began to take hold in 1984, a year after its introduction into the U.S. marketplace, when units shipped climbed more than 100 million, from 578 million to 679.8 million.

U.S. MANUFACTURERS' UNIT SHIPMENTS: JAN.-JUNE 1986-'87

	JAN.-JUNE 1986		JAN.-JUNE 1987		% CHANGE	
	Units	\$ Value	Units	\$ Value	Units	\$ Value
VINYL SINGLES	46.3	111.3	41.7	101.7	-10%	-8.6%
CASSETTE SINGLES	----	----	.842	2.9	----	----
LPs/EPs	58.8	438.0	56.0	395.0	-5%	-9.8%
CDs	18.6	322.9	43.0	687.5	+131%	+113%
CASSETTES	154.0	1,073.2	188.0	1,320.0	+22%	+23%
8-TRACKS	1.8	12.7	----	----	----	----
TOTALS	278.6	1,952.1	330.0	2,509.0	+18.4%	+28.5%

Chart is based on net shipments after returns. All figures are in millions. Dollar value is based on suggested list price. Source: The RIAA Market Research Committee. *Figures on cassette singles were reported for the first time in 1987.

CHANGES AT NIMBUS

(Continued from page 6)

The Nimbus developments have no effect on its relationship with A&M, say executives of both companies. Lee Smith, director of classical sales and marketing for A&M, says he is pleased with the "way Nimbus has taken off" domestically since the distribution effort was launched in March. He says he expects this success to continue in 1988.

A&M's involvement with classics is expected to broaden. While Smith says his division is currently devoting full time to Nimbus, he says he expects A&M to add other classical lines for distribution "down the line."

Garman says the buyout in mid-September returned 100% control to the original Nimbus shareholders—Count Alexander Labinsky and the brothers Gerald and Michael Reynolds. Midland Montague had a 27.5% share in Nimbus.

Garman denies recent rumors that the company had been sold. He says, however, that while Nimbus is capable of going it alone, he is seeking financing from a number of sources.

Nimbus closed its original CD pressing plant at corporate headquarters in Wyastone Leys, Monmouth, U.K., Oct. 23. The facility, one of the first of its kind in Europe, began producing software in August 1984.

The company's second plant, in Cwmbran, Wales, and its third, in Charlottesville, Va., which was opened in September, are able to produce a total of 4 million CDs a month, according to Galloway. However, like

Garman denies the company was sold

all other plants affected by the turnaround in the industry's capacity/demand ratio, the plants are actually producing considerably less. Galloway says, however, that there has been an upturn in demand leading into the holiday season.

The U.S. plant currently has three CD presses in operation, says Galloway; three more are due to be installed later.

The Nimbus plants will be prepared to duplicate digital audiotape cassettes early next year, says Farmer, both for Nimbus' own repertoire and for other labels. A number of other companies, including some majors, reportedly have approached Nimbus to explore DAT production. Farmer will not identify them.

He does say that the company is particularly interested in DAT technology as a medium for original re-

ording that would provide greater fidelity than is otherwise available. Sampling rates could be expanded, and the number of bits of resolution increased from the current standard of 16 to as many as 24, he says.

This is one of the areas that will be explored at the converted plant in Monmouth. As a research and development facility, it will also seek to further develop some of the equipment it already uses in recording and manufacturing CDs. Diversification into new product areas will also be explored, says Farmer.

Nimbus will shortly release a CD that extends the playing time of the disk well beyond the practical, normally encountered ceiling of about 74 minutes. The album holds the complete Rachmaninoff preludes performed by the Bulgarian pianist Marta Deyanova and runs just under 77 minutes.

A 5-inch preview CD single will be released by Nimbus in December. With a playing time of 23 minutes, it will include sample selections from a January release. It will be distributed in the U.S. on a promotional basis.

The Nimbus catalog currently includes about 100 CDs. The company usually adds five titles a month. No LPs or cassettes are issued by the company.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	3	16	3	BRUCE SPRINGSTEEN COLUMBIA OC 40999 (CD) 1 week at No. One	TUNNEL OF LOVE
2	1	1	7	MICHAEL JACKSON EPIC 40600/E.P.A. (CD)	BAD
3	4	4	8	SOUNDTRACK ▲ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
4	2	2	30	WHITESNAKE ▲ ³ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
5	5	3	7	PINK FLOYD COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
6	6	5	12	DEF LEPPARD ▲ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
7	7	6	20	WHITNEY HOUSTON ▲ ⁴ ARISTA AL 8405 (9.98) (CD)	WHITNEY
8	8	7	8	JOHN COUGAR MELLENCAMP ▲ MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
9	9	8	32	U2 ▲ ³ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
10	12	15	7	R.E.M. I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
11	13	14	28	FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
12	14	18	8	AEROSMITH GEFEN GHS 24162 (8.98) (CD)	PERMANENT VACATION
13	17	25	5	BILLY IDOL CHRYSALIS OV 41620 (CD)	VITAL IDOL
14	11	10	22	HEART ▲ ² CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
15	21	35	4	YES ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
16	15	13	7	RUSH MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
17	10	9	16	SOUNDTRACK ▲ SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
18	16	17	62	KENNY G. ▲ ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
19	54	—	2	STING A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
20	18	19	5	KISS MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
21	22	22	82	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
22	19	12	22	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
23	20	11	21	L.L. COOL J ▲ DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
24	28	28	21	RICHARD MARX EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
25	29	31	38	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
26	24	26	17	GREAT WHITE ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
27	31	37	6	PET SHOP BOYS EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
28	23	20	54	EUROPE ▲ ² EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
29	26	21	27	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
30	30	27	22	MOTLEY CRUE ▲ ² ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
31	27	23	16	GRATEFUL DEAD ▲ ARISTA AL 8452 (9.98) (CD)	IN THE DARK
32	43	90	3	BELINDA CARLISLE MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
33	35	36	67	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
34	25	24	13	SOUNDTRACK-MADONNA ▲ SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
35	44	53	7	TIFFANY MCA 5793 (8.98) (CD)	TIFFANY
36	33	34	9	THE CARS ● ELEKTRA 60747 (9.98) (CD)	DOOR TO DOOR
37	38	50	4	WHODINI JIVE JL 8494/ARISTA (8.98) (CD)	OPEN SESAME
38	32	29	9	METALLICA ELEKTRA 60757 (5.98) (CD)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED
39	36	32	10	LEVERT ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
40	34	30	61	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
41	41	48	5	LYNYRD SKYNYRD MCA 42084 (8.98) (CD)	LEGEND
42	37	38	29	CARLY SIMON ● ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
43	39	42	33	SMOKEY ROBINSON ● MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
44	48	52	11	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
45	40	40	10	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
46	46	51	6	SQUEEZE A&M SP 5161 (8.98) (CD)	BABYLON AND ON
47	53	111	3	DEPECHE MODE SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
48	61	65	24	RANDY TRAVIS ▲ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
49	62	64	5	JETHRO TULL CHRYSALIS OV 41590 (CD)	CREST OF A KNAVE
50	45	39	12	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
51	51	46	9	DANA DANE PROFILE 1233 (8.98) (CD)	DANA DANE WITH FAME
52	59	62	34	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
53	47	41	6	MICK JAGGER COLUMBIA OC 40919 (CD)	PRIMITIVE COOL
54	49	45	30	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	59	5	THE SMITHS SIRE 25649/WARNER BROS. (8.98) (CD)	STRANGWAYS, HERE WE COME
56	56	67	4	ALABAMA RCA 6495-1-R (8.98) (CD)	JUST US
57	60	54	10	DEBBIE GIBSON ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
58	50	44	7	BANANARAMA LONDON 828 061-1/POLYGRAM (CD)	WOW
59	42	33	15	SOUNDTRACK ● ATLANTIC 81767 (9.98) (CD)	LOST BOYS
60	52	47	9	LOVERBOY COLUMBIA OC 40893 (CD)	WILDSIDE
61	65	60	11	GUNS & ROSES GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
62	57	55	14	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
63	58	43	20	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
64	73	76	15	HANK WILLIAMS, JR. ● WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
65	71	73	21	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
66	63	49	26	SUZANNE VEGA ● A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
67	64	58	9	ERIC B. & RAKIM 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
68	84	85	7	GEORGE STRAIT MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
69	66	69	14	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
70	NEW ▶	1	1	BILLY JOEL COLUMBIA CX2 40996 (CD)	KOHUEPT (LIVE IN LENINGRAD)
71	72	72	6	UTFO SELECT 21619 (8.98) (CD)	LETHAL
72	68	63	21	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
73	92	151	3	ALICE COOPER MCA 42091 (8.98) (CD)	RAISE YOUR FIST AND YELL
74	77	81	37	REO SPEEDWAGON ● EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT
75	74	68	7	MR. MISTER RCA 6276-1-R (9.98) (CD)	GO ON ...
76	67	57	24	THE WHISPERS ● SOLAR ST 72554/CAPITOL (8.98) (CD)	JUST GETS BETTER WITH TIME
77	82	82	5	W.A.S.P. CAPITOL CLT 48053 (8.98) (CD)	LIVE IN THE RAW
78	70	61	12	ABC MERCURY 832 391 1/POLYGRAM (CD)	ALPHABET CITY
79	69	56	14	HOOTERS ● COLUMBIA OC 40659 (CD)	ONE WAY HOME
80	75	77	69	STEVE WINWOOD ▲ ² ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
81	97	102	5	THE O'JAYS EMI-MANHATTAN 53036 (8.98) (CD)	LET ME TOUCH YOU
82	85	78	61	PAUL SIMON ▲ ² WARNER BROS. 25447 (9.98) (CD)	GRACELAND
83	80	80	13	HIROSHIMA EPIC FE 40670/E.P.A. (CD)	GO
84	76	75	16	STARSHIP GRUNT 6413-1-G/RCA (9.98) (CD)	NO PROTECTION
85	124	142	3	TERENCE TRENT D'ARBY INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
86	86	89	5	RAY PARKER JR. GEFEN GHS 24124 (8.98) (CD)	AFTER DARK
87	91	112	5	BODEANS SLASH 25629/REPRISE (8.98) (CD)	OUTSIDE LOOKING IN
88	89	94	8	WENDY AND LISA COLUMBIA BFC 40862 (CD)	WENDY AND LISA
89	83	79	12	CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CD)	KEEP YOUR DISTANCE
90	90	105	5	VAN MORRISON MERCURY 832 585-1/POLYGRAM (CD)	POETIC CHAMPIONS COMPOSE
91	79	71	18	SAMMY HAGAR ● GEFEN GHS 24144 (9.98) (CD)	I NEVER SAID GOODBYE
92	98	99	12	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
93	96	97	15	GRIM REAPER RCA 6250-1-R (8.98)	ROCK YOU TO HELL
94	94	88	24	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
95	78	66	12	38 SPECIAL A&M 3910 (9.98) (CD)	BEST OF 38 SPECIAL--"FLASHBACK"
96	100	107	4	BEE GEES WARNER BROS. 25541 (9.98) (CD)	E.S.P.
97	121	133	3	MSG CAPITOL CLT 46985 (8.98) (CD)	PERFECT TIMING
98	81	74	30	BRYAN ADAMS ▲ A&M 3907 (9.98) (CD)	INTO THE FIRE
99	164	—	31	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 25491 (9.98) (CD)	TRIO
100	101	101	5	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
101	NEW ▶	1	1	THE JETS MCA 42085 (8.98) (CD)	MAGIC
102	115	117	5	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
103	95	86	50	BEASTIE BOYS ▲ ⁴ DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
104	113	123	4	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
105	107	96	88	JANET JACKSON ▲ ⁴ A&M SP-3905 (9.98) (CD)	CONTROL
106	106	109	15	CRUZADOS ARISTA AL 8439 (8.98) (CD)	AFTER DARK
107	87	70	22	SOUNDTRACK ▲ MCA 6207 (9.98) (CD)	BEVERLY HILLS COP II
108	88	92	18	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
109	117	122	3	SOUNDTRACK ANTILLES AN 7087 (8.98) (CD)	THE BIG EASY

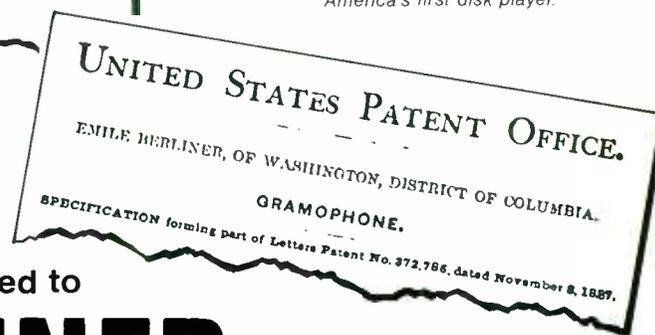
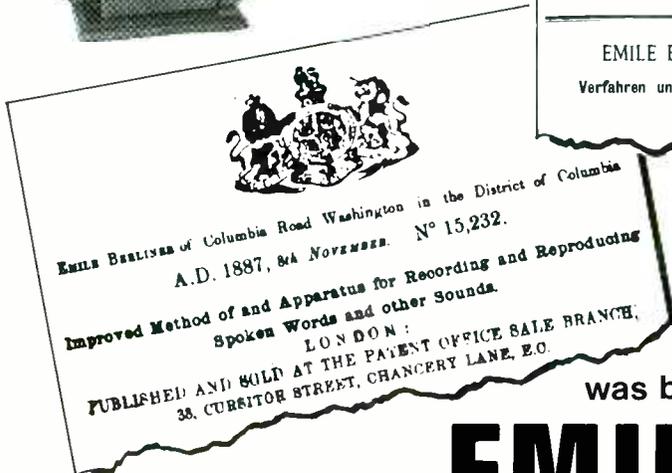
Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records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

**MEMO TO: The world's disk-recording industry.
QUESTION: Who's 100 years old today? ANSWER: YOU are!**

Powered by Eldridge Johnson's spring-motor and made in Camden NJ for sale in Canada, Britain and the U.S.A., this gramophone became immortal as the "His Master's Voice" trade-mark model



America's first disk player.



ON
8 November 1887
the disk record industry
was born with the patents issued to

EMILE BERLINER

(born Hannover 20 May 1851, died Washington 3 Aug. 1929)

inventor of the
MICROPHONE ★ DISK RECORD & PLAYER ★ METHOD OF MASS-PRODUCTION FROM A SINGLE MASTER RECORDING
creator of
★ the word GRAMOPHONE, used for disk players throughout the world except in France & the Americas ★ the world's most famous trade-mark, "His Master's Voice"
co-founder of
★ VICTOR RECORDS (RCA) ★ DEUTSCHE GRAMMOPHON (Polygram) ★ GRAMOPHONE CO. (EMI)

MILESTONES IN THE HISTORY OF AUDIO ENGINEERING

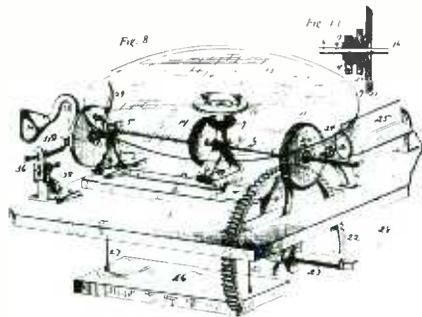
- 1870 The *Hammonia* brings 19-year old Emile Berliner to New York. He later takes courses in electricity at The Cooper Union.
- 1877 On April 14 Mr. Berliner files his caveat in the patent office for the battery-powered loose-contact microphone. Penniless, he prepares his own application, later to be deemed unrivaled for its accuracy and completeness. The Bell System acquires the Berliner microphone which then is used in all the world's telephones for the next 100 years.
- 1879 Then-powerful Western Union Telegraph Co. acknowledges their Edison microphone patent (virtually a copy of Mr. Berliner's) is worthless and agrees never to enter the telephone business, paving the way for the AT&T to become the world's largest corporation.



EMILE BERLINER, ca1915

- 1901 To commemorate Mr. Berliner's court victory over the Columbia Graphophone Company, Eldridge Johnson names his newly-formed business, founded jointly with Emile Berliner, the Victor Talking Machine Company, soon to become the world's largest.
- 1902 The world's greatest singer, Enrico Caruso, seals the doom of Edison's cylinder recordings by declaring that from that time on he will make only *disk* records. All other *name* artists soon follow. Disks become the foremost home-entertainment medium.
- 1913 Twenty-five years after the disk's birth The (Benjamin) Franklin Institute, Philadelphia, awards its highest honor, the Elliott Cresson Gold Medal, to Emile Berliner.

- 1887 Emile Berliner invents the disk record and the method of mass-producing unlimited copies from a single master recording. He coins the word *gramophone* for disk players and introduces the word *schallplatte* (sound plate, or *disk record*) into the German language.
- 1898 Mr. Berliner with brothers Joseph and Manfred founds the now-giant Deutsche Grammophon Gesellschaft in a Hannover factory already in use by the brothers in making Europe's telephones. That same year his emissary establishes Britain's Gramophone Company Ltd. For many years England's records are pressed in Hannover.
- 1900 Emile Berliner registers painter Francis Barraud's design of his dog, Nipper, listening to "His Master's Voice" on a Berliner gramophone. It soon becomes the world's most famous trade-mark.



The design for the world's first disk recorder, from the patent of 8 November 1887. Note that the record was "cut" on the bottom, allowing the "chip" to fall off.

The theme of Europe's giant 1987 Internationale Funkausstellung is 100 YEARS OF DISK RECORDS. Germany salutes Emile Berliner with a postage stamp and special cancellation. Network broadcasts and celebrations in Hannover and Berlin "honor the prophet in his own homeland."



THE MAKER OF THE MICROPHONE AWARD is presented annually in memory of Emile Berliner to recognize "an outstanding contribution to the world of sound." Any person or organization making any significant

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Goddard Lieberman
Dr. Harry F. Olson
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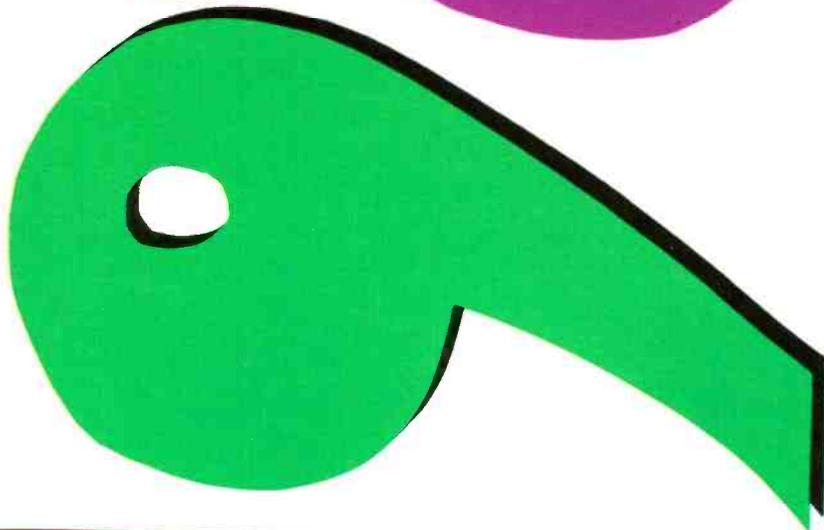
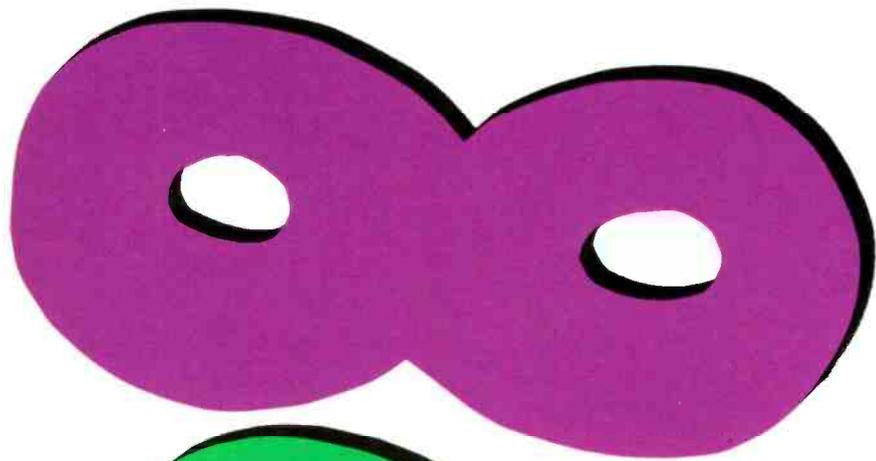


contribution to audio is eligible. The trophy will be presented only 25 times. To date, winners are:

Georg Neumann
Edgar Villchur
Nippon Victor Co.
Prof. Cyril M. Harris
Dr. Peter C. Goldmark

Mincom Div., 3M Co.
Avery Fisher
Charles Cros
Francis Barraud
Teldec GmbH

MAKER OF THE MICROPHONE AWARD ☆ Post Office Box 921 ☆ Beverly Hills, California 90213 U.S.A.



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DOUBLE ISSUE

RECAPS 1987

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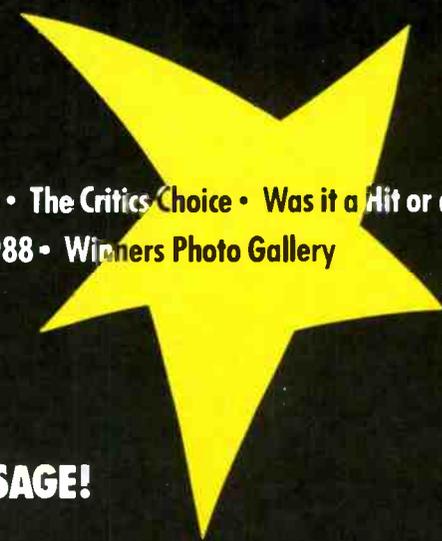
ISSUE DATE: DECEMBER 26

HIGHLIGHTS IN THIS ISSUE:

• Top Stories of 1987 • Stars Pick the Hits • The Critics Choice • Was it a Hit or a Miss? • Reviews of 1987 • Preview of 1988 • Winners Photo Gallery

PLUS: SPOTLIGHT ON COMEDY:

Records . . . Audio & Video Cassettes



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CONGRATULATE your award-winners **HERALD** your company's successes **INTRODUCE** your 1988 product **ACKNOWLEDGE** everyone who contributed to your success in 1987

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SPOTLIGHT AD CLOSING: DECEMBER 1

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**REMEMBER: THIS MUCH IN-DEMAND ISSUE IS
READ BY EVERYONE IN THE BUSINESS!**

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	110	119	6	TIMOTHY B. SCHMIT MCA 42049 (8.98) (CD)	TIMOTHY B.
(111)	174	—	2	LOVE & ROCKETS BIG TIME 6058-1-B/RCA (8.98) (CD)	EARTH - SUN - MOON
(112)	137	172	16	ELTON JOHN MCA 2-8022 (10.98) (CD)	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHESTRA
(113)	135	157	6	ELTON JOHN GEFEN GHS 24153 (9.98) (CD)	GREATEST HITS, VOL. III 1979-1987
(114)	125	121	7	ARMORED SAINT CHRYSALIS BFV 41601 (CD)	RAISING FEAR
(115)	131	114	12	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS
116	116	132	13	ICE-T SIRE 25602/WARNER BROS. (8.98) (CD)	RHYME PAYS
117	119	126	7	WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE
118	99	84	40	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
(119)	130	—	2	SUPERTRAMP A&M SP 5181 (8.98) (CD)	FREE AS A BIRD
120	108	108	7	THE BRANDOS RELATIVITY 8192/IMPORTANT (8.98) (CD)	HONOR AMONG THIEVES
(121)	NEW ▶	1	1	THE ALARM I.R.S. 42085/MCA (8.98) (CD)	EYE OF THE HURRICANE
122	122	130	5	DONNA SUMMER GEFEN GHS 24102 (9.98) (CD)	ALL SYSTEMS GO
123	123	128	4	VARIOUS ARTISTS EPIC FE 40889/E.P.A.	PILEDRIIVER -- THE WRESTLING ALBUM II
(124)	158	170	69	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
125	93	83	19	THE OUTFIELD ● COLUMBIA OC 40619 (CD)	BANGIN'
(126)	178	167	34	CUTTING CREW ● VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
127	102	95	25	DAVID BOWIE ● EMI-MANHATTAN PJ17267 (9.98) (CD)	NEVER LET ME DOWN
(128)	133	196	3	SAMANTHA FOX JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX
129	105	104	11	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
130	126	118	137	WHITNEY HOUSTON ▲ ARISTA ALB-8212 (8.98) (CD)	WHITNEY HOUSTON
131	127	116	7	DAVE ALVIN EPIC BFE 40921/E.P.A.	ROMEO'S ESCAPE
132	104	98	29	THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
(133)	144	154	3	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
134	120	103	69	MADONNA ▲ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
135	103	106	7	YELLO MERCURY 832 675-1/POLYGRAM (CD)	ONE SECOND
136	128	135	7	TOM WAITS ISLAND 90572/ATLANTIC (8.98)	FRANKS WILD YEARS
137	109	110	7	THE WINANS WARNER BROS. 25510 (8.98) (CD)	DECISIONS
(138)	141	141	51	STRYPER ● ENIGMA PJS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
(139)	166	189	3	BOURGEOIS TAGG ISLAND 90638/ATLANTIC (8.98) (CD)	YO YO
140	132	115	67	WHITESNAKE GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
141	112	87	13	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
(142)	162	158	26	DWIGHT YOAKAM ● REPRIS 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
143	134	138	4	THE ART OF NOISE CHRYSALIS OV 41570 (CD)	IN NO SENSE? NONSENSE?
(144)	159	—	2	JIMMY DAVIS & JUNCTION QMI 42015/MCA (8.98) (CD)	KICK THE WALL
145	138	129	31	LEVEL 42 POLYDOR 831 593 1/POLYGRAM (CD)	RUNNING IN THE FAMILY
146	146	168	6	MELVIN JAMES MCA 5663 (8.98) (CD)	THE PASSENGER
147	147	156	3	GLEN BURTNICK A&M SP 5166 (8.98) (CD)	HEROES & ZEROS
148	148	163	4	PETE BARDENS CAPITOL ST 12555 (8.98) (CD)	SEEN ONE EARTH
149	149	—	2	STEADY B JIVE 1060-1-J/RCA (8.98)	WHAT'S MY NAME
150	150	155	5	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
151	139	134	37	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
(152)	160	148	18	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
153	157	147	701	PINK FLOYD ● HARVEST SMAS 1163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
154	156	125	72	GENESIS ▲ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
155	151	144	12	PAT METHENY GROUP GEFEN GHS 24145 (8.98) (CD)	STILL LIFE (TALKING)

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(156)	168	145	154	THE BEATLES CAPITOL SWBO 101 (14.98) (CD)	THE WHITE ALBUM
157	114	113	11	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
(158)	NEW ▶	1	1	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (CD)	CONTAGIOUS
159	129	120	10	JELLYBEAN CHRYSALIS BFV 41569 (CD)	JUST VISITING THIS PLANET
160	155	131	29	ATLANTIC STARR ● WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
161	161	184	4	THE JESUS AND MARY CHAIN WARNER BROS. 25656 (8.98) (CD)	DARKLANDS
162	154	137	69	CINDERELLA ▲ MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
163	143	143	8	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
(164)	NEW ▶	1	1	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
(165)	199	191	5	SAVATAGE ATLANTIC 81775 (8.98)	HALL OF THE MOUNTAIN KING
166	136	140	47	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
167	111	91	7	SPYRO GYRA MCA 42046 (8.98) (CD)	STORIES WITHOUT WORDS
(168)	175	175	3	MOTORHEAD GWR/PROFILE PAL 1240 (8.98) (CD)	ROCK 'N' ROLL
169	171	171	3	PUBLIC IMAGE LTD VIRGIN 90642/ATLANTIC (8.98)	HAPPY?
170	172	—	2	ROGER HODGSON A&M SP 5112 (8.98) (CD)	HAI HAI
(171)	198	194	30	THE JUDDS ● RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
172	152	152	14	THE DOORS ELEKTRA 60345 (12.98) (CD)	BEST OF THE DOORS
173	184	139	19	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
174	177	182	27	BARBRA STREISAND ● COLUMBIA OC 40788 (CD)	ONE VOICE
175	181	146	75	SOUNDTRACK ▲ COLUMBIA SC 40323 (CD)	TOP GUN
176	140	136	23	T'PAU VIRGIN 90595/ATLANTIC (8.98) (CD)	T'PAU
177	153	127	19	ROGER WATERS COLUMBIA FC 40795 (CD)	RADIO K.A.O.S.
178	183	165	7	LIZZY BORDEN METAL BLADE/ENIGMA ST 73288/CAPITOL (8.98) (CD)	VISUAL LIES
(179)	NEW ▶	1	1	HELIX CAPITOL CLT 46920 (8.98) (CD)	WILD IN THE STREETS
180	145	149	6	THE FAT BOYS SUTRA SUS 1018 (8.98) (CD)	BEST PART OF THE FAT BOYS
181	165	177	91	THE BEATLES CAPITOL SMAL 02835 (9.98) (CD)	MAGICAL MYSTERY TOUR
(182)	196	162	5	MADAME X ATLANTIC 81774 (8.98) (CD)	MADAME X
183	169	174	41	TESLA ● GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
184	167	169	5	INSIDERS EPIC BFE 40630/E.P.A.	GHOST ON THE BEACH
185	142	93	14	SOUNDTRACK MCA 6214 (9.98) (CD)	MOONLIGHTING
186	118	100	8	THE MONKEES RHINO 70706/CAPITOL (9.98) (CD)	POOL IT
187	187	197	3	LIONS AND GHOSTS EMI-MANHATTAN ELX 46959 (6.98) (CD)	VELVET KISS, LICK OF THE LIME
(188)	NEW ▶	1	1	WA WA NEE EPIC BFE 40858/E.P.A.	WA WA NEE
189	179	153	25	ACE FREHLEY MEGAFORCE 81749/ATLANTIC (8.98) (CD)	FREHLEY'S COMET
190	191	188	74	PETER GABRIEL ▲ GEFEN GHS 24088 (8.98) (CD)	SO
191	193	198	29	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
192	188	150	19	HELLOWEEN RCA 6399-1-R (8.98)	KEEPER OF THE SEVEN KEYS, PART I
(193)	RE-ENTRY			LAURA BRANIGAN ATLANTIC 81747 (8.98) (CD)	TOUCH
194	182	161	31	ANTHRAX ISLAND 90584/ATLANTIC (8.98) (CD)	AMONG THE LIVING
(195)	NEW ▶	1	1	CARLOS SANTANA COLUMBIA FC 40875 (CD)	BLUES FOR SALVADOR
196	170	124	61	HUEY LEWIS & THE NEWS ▲ CHRYSALIS OV 41534 (CD)	FORE!
(197)	NEW ▶	1	1	M.O.D. MEGAFORCE 1344/CAROLINE (8.98) (CD)	U.S.A. FOR M.O.D.
198	189	185	17	MARVIN SEASE LONDON 830 794 1/POLYGRAM	MARVIN SEASE
199	186	—	12	THE COVER GIRLS FEVER/SFS 004/SUTRA (8.98) (CD)	SHOW ME
200	176	164	73	BRUCE HORNSBY & THE RANGE ▲ RCA AFL-5904 (8.98) (CD)	THE WAY IT IS

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | | |
|------------------------------|------------------------------|----------------------|-------------------------------|------------------------------|---|-----------------------|--|
| 38 Special 95 | The Brandos 120 | Machine 72 | Bruce Hornsby & The Range 200 | Lisa Lisa & Cult Jam 29 | Ray Parker Jr. 86 | La Bamba 17 | Piledriver -- The Wrestling Album II 123 |
| 10,000 Maniacs 163 | Laura Branigan 193 | Europe 28 | Whitney Houston 7, 130 | Lizzy Borden 178 | Dolly Parton, Linda Ronstadt, Emmylou Harris 99 | Lost Boys 59 | Suzanne Vega 66 |
| 2 Live Crew 152 | Glen Burtnick 147 | Expose 25 | | Love & Rockets 111 | Pet Shop Boys 27 | Moonlighting 185 | |
| ABC 78 | Jonathan Butler 94 | Faster Pussycat 129 | | Loverboy 60 | Pink Floyd 153, 5 | Top Gun 175 | W.A.S.P. 77 |
| Bryan Adams 98 | Belinda Carlisle 32 | The Fat Boys 180, 22 | | Lynyrd Skynyrd 41 | Prince 33 | Soundtrack-Madonna 34 | Wa Wa Nee 188 |
| Aerosmith 12 | The Cars 36 | Fleetwood Mac 11 | | M.O.D. 197 | Public Image Ltd 169 | Bruce Springsteen 1 | Tom Waits 136 |
| Alabama 56 | Cinderella 162 | Force M.D.'s 141 | | MSG 97 | Rush 16 | Spyro Gyra 167 | Dionne Warwick 92 |
| The Alarm 121 | Natalie Cole 69 | Samantha Fox 128 | | Madame X 182 | Richard Marx 24 | Squeeze 46 | Grover Washington, Jr. 157 |
| Dave Alvin 131 | Alice Cooper 73 | Ace Frehley 189 | | Madonna 134 | Reba McEntire 173, 102 | Starship 84 | Roger Waters 177 |
| Anthrax 194 | The Cover Girls 199 | | | Janet Jackson 105 | Eric B. & Rakim 67 | Steady B 149 | Jody Watley 52 |
| Armored Saint 114 | The Robert Cray Band 166 | | | Mick Jagger 53 | Smokey Robinson 43 | Sting 19 | Wendy And Lisa 88 |
| The Art Of Noise 143 | Crowded House 118 | | | Melvin James 146 | Van Morrison 90 | George Strait 68 | The Whispers 76 |
| Atlantic Starr 160 | Cruzados 106 | | | Jethro Tull 49 | Motley Crue 30 | Barbra Streisand 174 | White Lion 117 |
| Anita Baker 21 | The Cure 132 | | | The Jesus and Mary Chain 161 | Mr. Mister 75 | Stryper 138 | Whitesnake 140, 4 |
| Bananarama 58 | The Def Leppard 144 | | | John Cougar Mellencamp 8 | Najee 151 | Styrene 138 | Whodini 37 |
| The Bar-Kays 158 | Def Leppard 6 | | | Metallica 38 | New Order 45 | Swing Out Sister 44 | Hank Williams, Jr. 64 |
| Pete Bardens 148 | Depeche Mode 47 | | | Pat Metheny Group 155 | The O'Jays 81 | T'Pau 176 | The Winans 137 |
| Beastie Boys 103 | The Doors 172 | | | Stephanie Mills 63 | Alexander O'Neal 50 | The Temptations 133 | Steve Winwood 80 |
| The Beatles 181, 156 | Echo And The Bunnymen 62 | | | The Monkees 186 | The Outfield 125 | Tiffany 35 | Yello 135 |
| Bee Gees 96 | Gloria Estefan & Miami Sound | | | Motorhead 168 | | UTFO 71 | Yes 15 |
| George Benson/Earl Klugh 108 | | | | Mr. Mister 75 | | Various Artists | Dwight Yoakam 142 |
| Bodanis 87 | | | | Pat Metheny Group 155 | | | |
| Michael Bolton 150 | | | | Stephanie Mills 63 | | | |
| Bon Jovi 40 | | | | The Monkees 186 | | | |
| Bourgeois Tagg 139 | | | | Van Morrison 90 | | | |
| David Bowie 127 | | | | Motley Crue 30 | | | |
| | | | | Mr. Mister 75 | | | |
| | | | | Pat Metheny Group 155 | | | |
| | | | | Stephanie Mills 63 | | | |
| | | | | The Monkees 186 | | | |
| | | | | Van Morrison 90 | | | |
| | | | | Motley Crue 30 | | | |
| | | | | Mr. Mister 75 | | | |
| | | | | Pat Metheny Group 155 | | | |
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Still Reeling, Music, Video Cos. Buy Back Stock

NEW YORK Music and video industry stocks were still being knocked around in the wake of the Oct. 19 market collapse, as several companies moved to shore up their share prices and guard against takeovers by buying back stock.

Analysts note that the threat of a hostile takeover is much greater in a raging bear market, as unreasonably low valuations can encourage corporate raiders.

Handleman Co., the largest rack-jobber of recorded music, which expects to report a 29% hike in per-share earnings in its second quarter ended Oct. 31, has announced plans to repurchase up to 500,000 of its 14 million outstanding shares. Handleman, whose stock was trading as high as \$34.37 in the 1987 bull mar-

ket, closed at \$16.87 Oct. 28.

MCA Inc., whose stock closed at \$35 Oct. 28, down \$12.75 since Oct. 19, announced it will buy back 10 million of its 76 million outstanding shares. MCA, often rumored to be a takeover target, will buy the shares on the open market or through private transactions.

Also, Infinity Broadcasting announced its plan to acquire up to \$5 million worth of its stock (based on the Oct. 23 closing price).

In all, more than 200 publicly traded firms have launched buy-back plans since Oct. 19.

Meanwhile, as of midday Oct. 28, the most visible music industry public offering, N.V. Philips' sale of 20% of PolyGram Records, was still scheduled to occur in mid-Novem-

ber. However, other offerings had been postponed or withdrawn. On Oct. 28, Trans World Music announced it had withdrawn a 500,000-share secondary offering due to market conditions (see story, page 3). MTM Entertainment had previously postponed its initial public offering (Billboard, Oct. 31).

At the close of trading Oct. 28, most major music/video industry stocks were either level with or down significantly from their Black Monday lows. A notable exception was CBS Inc., which closed at \$163, \$10.50 above its Oct. 19 closing price. Sources say CBS is close to an agreement to sell its records business to Sony Corp. (see story, page 1).

Industry issues not faring so well

from Oct. 19-28 included MGM/UA, which closed Oct. 28 at \$7, down \$1.87 from its Oct. 19 closing price; Sound Warehouse, whose stock fell \$2.50 in that nine-day period to \$9.50

on Oct. 28; Musicland, which lost \$4.12 in that period to close Oct. 28 at \$17.75; and Lieberman Enterprises, which closed Oct. 28 at \$15, \$3.25 below its Oct. 19 closing price.

'PLATOON' LAWSUIT LEAVES RELEASE DOUBTS

(Continued from page 4)

predict dealers will now "rethink their orders downward" when the movie is eventually released. Morowitz also confirms that some video suppliers have been thinking about pushing up first-quarter 1988 A titles to fill the void.

"Platoon," which was originally slated for release Oct. 14, was never shipped to retailers. "Hoosiers" had been released in mid-September only to be pulled from the market as a result of the legal dispute.

Vestron is expected to seek continued injunctive relief in the district court; a source close to HBO says HBO may be reluctant to make any marketing moves until the entire matter is adjudicated by the courts.

David Pritchard, HBO corporate affairs vice president, says the company's legal posture remains unchanged but acknowledges that the matter is now subject to new motions, hearings, and possibly a trial in federal court. Each party indicates that it is reviewing its legal

strategy.

In addition to being "disappointed" by the injunction, Pritchard says, "the worst part is that it continues the confusion. We've got a market that's peaking."

One issue on distributor and retailer minds throughout is the video rental erosion that may occur if "Platoon" is exposed through pay-per-view or cable. The movie is already playing on Spectravision, a PPV service offered in hotels.

Pritchard says HBO has pay television rights, but there are contract provisions about when it can be shown with respect to the home video window. Observers don't expect HBO to cannibalize its own home video window should it eventually win distribution. HBO had promised retailers at the August VSDA convention that the PPV window would be at least 75 days.

Assistance in preparing this story was provided by Al Stewart in New York.

CBS, SONY TALKS HEAT UP

(Continued from page 1)

weeks later as CBS chief executive Laurence Tisch and chairman William Paley were reported in favor of a public stock spinoff. Such a move would avoid the \$600 million capital gains tax bite that would result from a sale to Sony. The recent turmoil in the stock market, however, has made that option much less palatable to CBS. CBS recently sent a letter to Sony asking that talks be reopened.

Although Sony's previous offer had technically expired Oct. 14, sources note that the matter was never really off the table. The fact that the \$2 billion figure still applies, despite a 29% drop in CBS stock over the past few weeks, testifies to Sony's strong desire to get into the home software business,

analysts say. CBS, which traded as high as \$226.25 in the past 12 months, closed Oct. 28 at \$163.

"If after all that has happened, Sony, which is a very smart company, is still prepared to pay in the neighborhood of \$2 billion, that has to be taken as a good sign for the industry," says one financial analyst who believes Sony's bullishness could rub off on other potential music and video company acquirers.

Jason Farrow, a Sony spokesman in the U.S., says the \$2 billion figure represents the upper end of a negotiating range. He adds that Sony's continuing interest reflects "our long-term strategic plan to integrate hardware and software. The acquisition of a major American label fits well into that strategy."

As for CBS, its renewed interest in the Sony offer is in keeping with Tisch's philosophy. "Tisch is a conservative investor who likes to accumulate cash in times like these," notes one source close to CBS, who expects the Sony deal to be approved by the CBS board. The directors are scheduled to meet Nov. 11. Farrow says Sony has set no timetable for an agreement.

CBS officials, meanwhile, denied any connection between the plan to turn CBS Records' domestic operations into a wholly owned subsidiary and the Sony talks (Billboard, Oct. 31). Officials say the move was planned well before the Sony bid was made. There are some tax advantages in breaking out the domestic subsidiary, sources say.

DUNHILL COMPACT CLASSICS

(Continued from page 6)

Blonstein says. "Our immediate goal is to be able to purchase catalog, both domestic and international. We would then slowly move into film and publishing, and I emphasize 'slowly.'"

Dunhill will continue to enlarge its current catalog of CD-unique collections, which now number 27 releases on the Dunhill Compact Classics label and another 10 disks under the Garland Compact Discs logo.

On Nov. 1, the company will issue "Remember When The Music," a Harry Chapin compilation that will include two tracks from the late singer/storyteller's last, unreleased al-

bum, "The Last Rebel."

To commemorate Chapin's posthumous receipt in December of the Congressional Medal of Honor for his work against world hunger, Dunhill will release a two-track gold 3-inch CD single.

Dunhill has also issued "Ray Charles' Greatest Hits, Volume I & II," a two-CD, 40-track anthology of the r&b giant's long-unavailable country, jazz, and soul performances for the ABC/Paramount and Impulse! labels.

In two weeks, the label will also market a limited-edition 3-inch single of Charles' "America The Beautiful."

U.K. DEALERS PREDICT PROSPERITY

(Continued from page 3)

there are a lot of good records around that people actually want, like Michael Jackson, Whitney Houston, Bruce Springsteen, Pink Floyd, the Pet Shop Boys, and Fleetwood Mac.

"Releases like those bring people with a wide demographic range into the shops—[people] who'll buy more than just one item. George Michael's new album could be the biggest of the year. And another reason for the year being so good is that the tourist trade in London, and England generally, is back to

1985 levels. During July and August, we've been getting levels of business as big as at Christmas, and it's continued ever since.

"Both sell-through video and compact disk have been big sellers. We used to do maybe 1,000 copies of a video in September, but now we can do 25,000. It's simply that this is the first time the product has been correctly priced.

"With CD we've always had a big market share, something like 28%-29% of our business, whereas the national average is around 15% or 16%. This will be a CD Christmas. We have done well with midprice classical product, and now there'll be CDs by people like Springsteen, Santana, Billy Joel, Meat Loaf, and so on, selling at just under 8 pounds."

Kingsley Grimble, sales and marketing director of Record Merchandisers, buyers for Woolworth, among others, agrees the stock exchange slump hasn't affected business as yet. "But our view is that if it develops into a deeper crisis that results in a credit squeeze, consumer spending might be curtailed to some extent. If that happens, the music market might become less buoyant.

"To date it has been a good year, and everything suggests a bumper last quarter. We've found CD has provided extra business rather than substitutional buying, and now Woolworth's in particular has in-

vested in a much broader inventory with a strong CD back catalog.

"And we're persuading nontraditional outlets for recorded music of the value of selling music, people like Asda supermarkets and the Morrisons chain in the north of England. Now they are investing, especially in back catalog.

"This Christmas, perhaps consumer spending might be slightly depressed, but we're not too disturbed as yet."

Johnny Fewings, who runs Virgin retail, says, "We're expecting a bumper Christmas. We've had a good year because of the way we've been operating, and we think we deserve a bigger slice of the cake—and also that the cake will be bigger. The CD market is responding to artists like J.J. Cale and Pink Floyd being available. The video sell-through market is still picking up, and there are better records around this year.

"My gut feeling is that the stock market crash won't make much difference. Of course, there's a theory that these things go in a wave—people can't afford to buy bread, so the baker makes smaller profits and therefore pays his delivery boy less, and it is the delivery boy, who's the main customer of this type of product, who'll stop buying.

"I'll be surprised if what's happened to the stock market will be noticeable on a graph."

Handleman: 2nd Quarter Up

NEW YORK The rackjobber Handleman Co. announced Oct. 26 that it expects to report second-quarter earnings of \$8.6 million, or 61 cents a share, up from \$6.7 million, or 48 cents a share, for last year's corresponding period.

Handleman said sales for the quarter ended Oct. 31, 1987, are expected to be \$135.6 million, up from \$124.4 million in last year's comparable quarter.

The company expects to report actual second-quarter results on Nov. 24.

have initiated should not be further prosecuted against PolyGram," the statement says.

It concludes that "the parties have executed mutual releases, and all claims of the plaintiffs against PolyGram (as well as the counterclaim of PolyGram against Joseph Isgro . . . and Quickcross Promotions Inc.) have been voluntarily dismissed."

PolyGram's counterclaims, filed last January, accused Isgro of fraudulently inducing PolyGram to pay him fees for independent promotion services it did not receive.

IRV LICHTMAN

Frontier Booking International's Ian Copeland talks with Billboard . . . see page 23

NOVEMBER ALBUMS BY SUPERSTARS GALORE

(Continued from page 3)

eo. Also on the album is a track—"We All Sleep Alone"—from the "Slippery When Wet" songwriting crew: Jon Bon Jovi, Richie Sambora, and Desmond Child.

Island, usually distributed by Atlantic, is being handled by Warners for Winwood's "Chronicles," a retrospective that includes a new version of the 1982 single "Valerie"; the remake is currently riding the Hot 100 at No. 35. "Chronicles" is set to hit store shelves Tuesday (3).

Out Nov. 30 on Island proper is "The Island Story," surveying the U.K. branch of the label's 25 years in business. The two-record set includes tracks by Robert Palmer, Traffic, and U2.

Warners isn't the only company with a heavy release schedule for November. Columbia's artillery of fourth-quarter product this month includes Tony Bennett's tribute to Irving Berlin, "Berlin." The Monday (2) release features guest performances by Dexter Gordon, George Benson, and Dizzy Gillespie. Also sure to please the older demographics is Diamond's "Hot August Night II," a two-record live set spanning the artist's career. The Columbia record also has a Monday release date.

Earth, Wind & Fire returns in full force (more on that Columbia group later) on the same day with "Touch The World." The reunited group includes Philip Bailey and Maurice White, who produced or co-produced most of the album's cuts. The leadoff track, "System Of Survival," is currently one of the hottest singles at black radio.

Back to Full Force: The group played a large role in propelling Lisa Lisa & Cult Jam to superstardom, and Columbia is intent on gaining similar recognition for Full Force itself. Hence, a big push is on for "Guess Who's Comin' To The Crib," coming to the store nearest you Monday (2).

The label has set two big country releases for November, Parton's "Rainbow" and Janie Frickie's "Celebration." Parton's record, due in stores Nov. 23, is her first since her successful collaboration with Ronstadt and Emmylou Harris, "Trio," and her ABC-TV show, "Dolly,"

November Hot Album Releases

Seventeen albums are slated for release in November by artists who hit gold or platinum with their last studio album. An asterisk indicates simultaneous CD release.

ARTIST	TITLE	LABEL	DATE	PRODUCER
NEIL DIAMOND	HOT AUGUST NIGHT II	COLUMBIA	NOV. 2	VAL GARAY
DOKKEN	BACK FOR THE ATTACK	ELEKTRA	NOV. 6	NEIL KERNON
FOREIGNER	*INSIDE INFORMATION	ATLANTIC	NOV. 16	MICK JONES
ARETHA FRANKLIN	*ONE LORD, ONE FAITH, ONE BAPTISM	ARISTA	NOV. 24	ARETHA FRANKLIN
MICHAEL JACKSON	*THE ORIGINAL SOUL OF MICHAEL JACKSON	MOTOWN	NOV. 9	VARIOUS
MICHAEL JACKSON	BAD (Picture disk)	EPIC	NOV. 16	MICHAEL JACKSON, QUINCY JONES
MADONNA	YOU CAN DANCE	SIRE	NOV. 10	VARIOUS
GEORGE MICHAEL	*FAITH	COLUMBIA	NOV. 2	GEORGE MICHAEL
DOLLY PARTON	RAINBOW	COLUMBIA	NOV. 23	STEVE (GOLDE) GOLDSTEIN
THE PRETENDERS	THE SINGLES	SIRE	NOV. 10	VARIOUS
LINDA RONSTADT	*CANCIONES DE MI PADRE	ASYLUM	NOV. 13	PETER ASHER, RUBEN FUENTES
VARIOUS	LESS THAN ZERO (Soundtrack)	COLUMBIA	NOV. 16	VARIOUS
VARIOUS	HAIL HAIL ROCK 'N' ROLL (Soundtrack)	MCA	NOV. 2	KEITH RICHARDS
VARIOUS	*THE ISLAND STORY	ISLAND	NOV. 30	VARIOUS
STEVE WINWOOD	*CHRONICLES	ISLAND	NOV. 3	VARIOUS
STEVIE WONDER	*CHARACTERS	MOTOWN	NOV. 16	STEVIE WONDER
ZZ TOP	THE ZZ TOP SIXPACK	WARNER BROS.	NOV. 3	VARIOUS

went on the air. Frickie's album, coming Nov. 16, was produced by some of the biggest names in Nashville, Billy Sherrill and Jim Ed Norman among them.

PolyGram's country product includes Joe Kenyon's "Hymne." The Monday (2) release features Kenyon's version of label mates Bon Jovi's "Never Say Goodbye," a popular album track from the group's eight-times-platinum "Slippery When Wet." Gerry Woo, a black act on the label, also has a version of the song on his upcoming album, "Listen To My Heart Beat." That record, which originally had a Nov. 16 release date, has now been held back until the new year.

What has the potential to become one of the biggest hit movie/soundtrack combinations ever is Columbia's "Less Than Zero." The film,

based on the best-selling novel by Bret Easton Ellis, stars Brat Packer Andrew McCarthy; the Columbia album features the Bangles, Poison, Aerosmith, Oran "Juice" Jones, L.L. Cool J, and Roy Orbison and has a Nov. 16 street date.

Among the month's other soundtracks are MCA's "Hail Hail Rock 'N' Roll" and Virgin's "Walker." The music for the latter, coming Nov. 23 on Virgin's new Virgin Movie Music label, was primarily composed by the Clash's Joe Strummer. The former is, of course, the Keith Richards-orchestrated tribute to Chuck Berry, featuring special guests Robert Cray, Etta James, Clapton, Julian Lennon, and Ronstadt; it's due Monday (2).

Ronstadt's own "Canciones De Mi Padre," on Asylum, arrives Nov. 13. The all-Spanish album of Mexican

ballads was produced by her longtime mentor, Peter Asher, with Ruben Fuentes.

Also from the Elektra distribution network comes Dokken's "Back For The Attack," aptly named considering the group's platinum success with its last album, "Under Lock And Key." The Elektra record comes out Friday (6).

The "Inside Information" on another hard rock outfit is that that's the title of Foreigner's new Atlantic album, which has a Nov. 16 release date. The record was, for the first time, produced by the group's Mick Jones; in addition, the album puts to rest speculation that Lou Gramm has left the band. Following his successful "Ready Or Not" solo set, Gramm rejoined Foreigner.

Manilow has also returned to the fold. The longtime Arista artist left

the label in 1985 to make one record for RCA; now he's back on Arista with "Swing Street," which has a Nov. 17 release date.

Leading the array of black product is Wonder's new album, "Characters," reportedly the first installment of a two-record series. The Nov. 16 Motown release includes a duet with Jackson called "Get It." Jackson is tied to two other holiday releases, a picture disk of "Bad" and a Motown greatest-hits package of his early material. The former will be released Nov. 16; the latter arrives Nov. 9.

Another black artist whose November release is likely to cross over is Ben E. King. "Save The Last Dance For Me," due Nov. 11 from EMI-Manhattan, contains redone versions of some of his hits as well as all-new material. The record's producers include Mick Jones, John Paul Jones, and Lamont Dozier.

Coming Nov. 16 is Gladys Knight & the Pips' "All Our Love," on MCA. It's the veteran singer's first album since her appearance on Dionne & Friends' No. 1 smash, "That's What Friends Are For," in early 1986; she has released a few singles since then, most recently "Send It To Me" from the "Miami Vice II" soundtrack.

Arista's hot black product for the month includes Aretha Franklin's "One Lord, One Faith, One Baptism" and Kashif's "Love Changes." Franklin's two-record gospel set, due Nov. 24, will carry a special list price of \$11.98. Kashif's album, coming Tuesday (3), features such guest artists as Dionne Warwick, Meli'sa Morgan, Whitney Houston, and Exposé.

On Nov. 24, Morgan will release her own album, "Good Love." Her guests on the Capitol project include producers Paul Laurence and Shelly and Brian Morgan. Ex-Temptations David Ruffin and Eddie Kendricks are reunited on "Ruffin & Kendricks." The RCA record, due Nov. 24, was produced by Jay King, mastermind of the Timex Social Club and Club Nouveau.

Assistance in preparing this story was provided by Valerie Bisharat in L.A. and Drew Wheeler in N.Y.

VSDA CHIEF PREDICTS HARD TIMES

(Continued from page 1)

fect their own businesses, other comments reflect a prevailing belief that the industry is indeed in a state of flux as 1987 draws to a close.

Morowitz, president of Metro Video Distributing and Coliseum Video, also said that chain-store volume will be up by 12%-15%—the same amount as the drop for independents. He added that he believes manufacturers' business will increase by 10%.

Morowitz, who was clearly disturbed by the meager morning turnout at the Los Angeles VSDA chapter's all-day meet at the Sheraton Universal, also offered some sharp words about the threats to independents from pay-per-view cable movies and mass merchants.

"If you dealers put your tail between your legs and sit back and whine, you are giving the mass merchandiser the market," he said.

Interviewed two days later in Palm Springs, Calif., at the National Assn. of Recording Merchandisers

Wholesalers Conference, Morowitz elaborated on his remarks.

"It's absolutely crucial to understand the distinction between what I call 'independent' and 'chain' video retail entities," he said. "Chains that rent at ridiculously low fees just to drive traffic will be up 10%-15% in the next 12 months. Specialty video, including chains, which cannot compete with the nonspecialty chains, will be down 10%-15%."

Morowitz emphasized that these specialty chains would include all independent video retailers, from industry leader Erol's to a corner mom-and-pop store.

Morowitz said that his readout "is strictly a gut feeling I have, and I see it as a progression extending right into 1988, or, as I said, 12 months from now."

Morowitz's gloomy projections might be seen as a kind of wake-up call to the industry. Yet many video veterans question whether the decline will be as severe as he pre-

dicts.

Charles McCauley, VP of Flagship Entertainment, the marketing group based near Boston that services 102 independent stores in New England, is in the minority that concurs with Morowitz's prognosis.

"Morowitz is pretty much on target," says McCauley, who adds that he believes that the number of independent stores will drop to 5,000-7,000 within the next 12-24 months.

"This is an industry that is leaving [the independents] in a state of profitless euphoria," McCauley says.

He also says he believes that the distribution squeeze predicted by Morowitz will come to pass: "Distributors will be losing key accounts to nontraditional forms of distribution—direct markets."

John Power, who heads the American Video Assn., the Phoenix, Ariz.-based independent buying and service group, takes serious exception to Morowitz's predictions.

"People were saying that in 1981. I don't think his statement is based on anything analytical or factual. It just doesn't add up. I think his figures are all wet," Power says.

"[Morowitz] must be talking about sell-through," he continues. "It's arguable if the independent has ever had much of the sell-through market."

Alan Caplan, chairman of the 49-store Applause Video chain based in Omaha, Neb., agrees with Power's take on Morowitz's remarks.

"Morowitz has a pretty good grasp on things in most areas," Caplan says. "In this area, I think he's not quite accurate. I think he was saying our sell-through business would be down. He wanted to shake people up and get them to fight."

Noting that Applause's rental business is up, Caplan continues, "I don't buy Morowitz's numbers at all. I expect an increase. [But] I do expect some retailers to go out of

business."

Caplan offers an even bleaker picture of the distributor's future than Morowitz, however. Predicting a 15% slump in distributor volume in the next year, he adds, "Within two years, the distributors will be no more than one-stop."

Steve Edwards, director of marketing for the 91-store Major Video chain based in Las Vegas, also rebuffs Morowitz's figures.

"That prediction probably came in light of what people like us are doing in various markets and the effect it's having on individual store owners," Edwards says. "I can guarantee you we're going to be up 10%-12%."

However, a downside scenario offered by Edwards is eerily similar to the one posited by Morowitz.

"Unless Sears puts a 7,000-square-foot store on the pad next door and starts renting movies for 25 cents, I don't see it happening to Major Video stores," he says.

Tape Includes Profanity, Nudity PMRC Sells 'Antirock' Video

BY AL STEWART

NEW YORK A graphic videocassette focusing on the allegedly antisocial themes found in rock music is being marketed to video dealers by the Parents Music Resource Center.

The 30-minute video, "Rising To The Challenge," was co-produced by PMRC and Teen Vision, a small, Carnegie, Pa.-based nonprofit group that tracks explicit lyrics in rock. Priced at \$24.95, the video originated from a slide show that had been presented to various parents groups by the PMRC. It is produced and narrated by Bob DeMoss Jr., director and founder of Teen Vision.

The packaging of the video, featuring a concert picture of Motley Crue singer Vince Neil, cautions: "The contents of this video may be very shocking." Indeed, through the use of still photos, song lyrics, and comments made by popular stars in fan magazines, the video powerfully chronicles behavior that, according to the video, tells young people "drug abuse is OK, casual sex is fine, and violence is an acceptable form of behavior."

"It highlights the excesses and educates parents as to what their children are being exposed to," says Jennifer Norwood, executive director of PMRC. "We're not trying to say what's right or wrong; we just think parents and consumers should have enough information to make their

own value judgment."

Norwood says profits from the video will be used to help finance the activities of PMRC.

The video documents work by a variety of best-selling rock acts, including Judas Priest, the Beastie Boys, Twisted Sister, Prince, W.A.S.P., and the Rolling Stones. It does allow, however, that there are a number of artists who offer "positive thoughtful ideas in their music." Among those mentioned are Bob Dylan, Bruce Springsteen, Stevie Wonder, and Dire Straits.

Although much of the material mentioned in the video is quite dated, the producer believes the message is still relevant. "Sleaze is sleaze," says DeMoss. "The point is there are a lot of parents who are so busy they have lost sight of the music and entertainment world. It's important to help children make the right decisions. We don't advocate anything legislative. What we would encourage is a process of education."

The video is being distributed by Spring Arbor Distributors, a Belleville, Mich., wholesaler specializing in Christian books and video. The company's video coordinator, Rob Murphy, says the tape—which features four-letter words, frontal nudity, and bondage photos—is likely to "shock some people." Still, he says the tape "gives people a real sense of what kids are seeing."

WEA To Distribute A&M's Latin Product In U.S., P.R.

NEW YORK WEA Latina will distribute all Discos AyM product in the U.S. and Puerto Rico, effective immediately. In addition, WEA Latina will exclusively handle the promotion of Discos AyM product in Puerto Rico. AyM was distributed by BMG.

The arrangement was announced jointly by José Quintana, director of A&M Records' Latin music division, and Máximo Aguirre, director of operations, WEA Latina.

The first album to be distributed under the agreement is María Conchita Alonso's "Mirame." WEA La-

tina will rerelease the entire Discos AyM catalog during the next three months, including records by Grammy Award winner Lani Hall, the California-based pop band Los Muro, and Puerto Rican balladeer Lunna.

Says Aguirre, "It's a significant step to align with as prestigious and diverse a roster of artists as that of Discos AyM." Quintana says the combination of AyM's established roster and WEA Latina's enthusiasm, reflected through its chart success, will help both companies grow stronger.

TONY SABOURNIN

I.R.S. Adds Film, TV Arm

LOS ANGELES I.R.S. Inc., the group of companies chaired by I.R.S. Records founder Miles Copeland, has launched an independent film/television production company.

The new company, I.R.S. World Media, recently concluded a four-picture theatrical distribution deal with New Line Cinema as well as a separate domestic home video distribution agreement with RCA/Columbia Pictures Home Video. Production of its first feature-length release, "The Decline of Western Civilization: The Metal Years," directed by Penelope Spheeris, is under way in Los Angeles. The film is expected to be released in March 1988.

In addition to film and TV production, I.R.S. World Media will be involved in home video, music

video, and cable, including the monthly I.R.S. MTV series "The Cutting Edge Happy Hour."

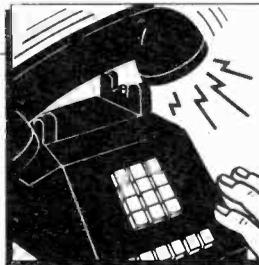
Heading the company will be president Paul Colichman and vice president Daniel Raskov. I.R.S. Inc. chairman Copeland is chairman of the board.

Colichman, former director of ancillary markets for I.R.S. Records, recently served as director of late-night television and specials at Fox Broadcasting. Raskov worked as an assistant to Peter Guber and Jon Peters at PolyGram Pictures and as a story editor for director Richard Donner.

I.R.S. World Media has headquarters in West Hollywood, with branch offices in New York, London, Paris, and Universal City, Calif.

VALERIE BISHARAT

INSIDE TRACK



Edited by Irv Lichtman

WAIT TO SEE: PolyGram says it is pushing back the European launch of compact disk video until spring 1988. The label had hoped for a Christmas release but says it has now become impossible to assemble a catalog of "sufficient range and quality" to adhere to the original schedule. West Germany will be the first country in which CDV will be sold. Meanwhile, on the U.S. side, PolyGram's plans for a first-quarter 1988 launch remain unchanged. The U.S. label confirms, however, that there will be about 25 CDV titles available to hardware dealers for demo purposes. The only existing hardware on dealer shelves right now is from Pioneer and Magnavox.

THE BRITISH GOVERNMENT was set to unveil its new copyright bill Oct. 30 with no provision—despite prior government support—for a blank-tape levy. Also, a clause in the current act making it illegal to rerecord commercial records and tapes without permission of the copyright owner is not rescinded. Although deemed unenforceable, the clause keeps the U.K. in line with provisions of the Berne Convention.

FOLLOWING THE LEADER: The flip side of Brad Hunt's promotion to senior VP of promotion at Elektra Records is that longtime promo honcho Dave Urso is no longer with the logo. Following Mike Bone's departure to the presidential seat at Chrysalis, Urso left his West Coast VP of promotion post in Los Angeles in July to be senior VP on the East Coast.

AND NOW THE VIDEO: CBS/Fox expects to have a one-hour "Official 1987 World Series Video" in stores Nov. 13. The \$19.95 project, in association with ABC Sports and Major League Baseball, contains exclusive footage not shown on TV. Psst! The Twins won it in seven games.

TRIBUTE: In kind and humorous word and, best of all, affecting music, John Hammond, the record producer and discoverer of legendary talent who died in July, was paid tribute at Saint Peter's Church in Manhattan Oct. 24. Pete Seeger sang—as did the invited guests—"We Shall Overcome"; Stevie Ray Vaughan played a bluesy guitar solo; jazz pianist Adam Makowicz played his own, Gershwin-esque composition; and gospel singer Marion Williams praised Hammond by praising the Lord with feeling and stamina. Perhaps most touching of all was Bruce Springsteen's rendition of Bob Dylan's (a Hammond discovery who was not present) "Forever Young." The tribute was put together by Hammond's longtime assistant, Mikie Harris.

FURY WAS ABSENT at a "Raised On Rock And Roll—The Sound And The Fury" symposium Oct. 27 at the National Press Club in Washington, D.C. hosted by the Parents Music Resource Center. While keynote U.S. Surgeon General C. Everett Koop didn't mention music in his talk, conference opener Dr. Richard Narkewicz, president-elect of the 33,000-member American Academy of Pediatrics, said that overall he salutes the music industry, although he supports PMRC's crusade to reduce the "potentially harmful effects" of explicit music and videos.

A LABEL OF ITS OWN: International Book & Record Distributors has a new line to handle, its own just-formed IBR Classics, which bows with three Spotlight Series show albums produced in a deal with Topaz-Theatreland Productions. One of the releases is the original cast production of the late Alan Jay Lerner's last show, "Dance A Little Closer," with music by Charles Strouse. The others are the "Sugar Babies" cast and an upcoming TV musical production, "The Secret Garden." Sales manager Stuart Triff is also running the label. . . . Of note in new cast albums are final negotiations for an upcoming recording from MCA Records of the well-received Lincoln Center revival of Cole Porter's "Anything Goes," with MCA Classics chief Tom Shepard producing. The deal is likely to launch a continuing caster relationship with the label and other Lincoln Center shows. . . . DRG Records is

readying for holiday sale three "duet series" CD counterparts of previous releases, featuring Mary Martin & Noel Coward, Judy Holliday & Gerry Mulligan, and Tony Bennett & Bill Evans. Cy Coleman, Fred Astaire, Django Reinhardt, and the "Dark Eyes" soundtrack round out new releases in all configurations.

SUPREME FAILURE: Track was looking the other way last week when it listed new members of the Rock and Roll Hall of Fame and failed to list the Supremes as new inductees. Motown Records, by the way, has just issued the group's unusual '60s collection of Rodgers & Hart songs on CD, adding 10 more tracks taped but never used on the original LP. That makes the midprice CD 24 songs strong.

AND THEN THEY WROTE: Ballots have been mailed to nominate new members to the Songwriters Hall of Fame. Nominees who were active before 1955 are Leroy Anderson, Otis Blackwell, Eddie De Lange, Harlan Howard, Larry Stock, and Dana Suesse; in the category of those active after 1955 and before 1968, nominees are Ellie Greenwich/Jeff Barry/Phil Spector, Holland/Dozier/Holland, Otis Redding, Smokey Robinson, Carly Simon, and Joe South; international nominees are Paul Anka, Leslie Bricusse/Anthony Newley, Noel Coward, Mick Jagger/Keith Richards, and Michel Legrand. Ceremonies honoring inductees take place April 11 at the Marriott Marquis in New York.

THE ART OF ART: Following appearances in Belgium and Spain, his first dates in nine years on his own, Art Garfunkel is likely to start a heavy European tour in late January, about the time his next CBS album is marketed. Tour, to be set by manager Ken Greengrass and ICM's personal appearance head, Shelley Schultz, may include Iron Curtain dates. . . . The music and performing arts unit of B'nai B'rith hears from international president Seymour Reich Wednesday (4) at the Sutton Place Synagogue in Manhattan, starting at 6 p.m. Reich will talk about his meeting—and that of other Jewish leaders—with the Pope recently.

IT'S THE CATS: If it's true that cats have yet to send Christmas greetings on Yuletide novelty recordings, Drummer Dancer Dreamer Productions of Brooklyn, N.Y., has filled the gap. The company's single "Meowy Chrismouse!" is a medley of such titles as "We Wish You A Meowy Chrismouse (And A Happy Mew Year)" and "O Chrismouse Tree." Also featured, to keep the puns going, is the Tabbynacle Choir.

COUNTRY MUSIC ASSN. directors were informed at their meeting here Oct. 13 that membership in the trade group is down. From a high of 7,997 members in 1985 and 7,871 last year, the 1987 total has dropped to 7,418.

GOOD BAAD NEWS: California state Attorney General John Van de Kamp announced at an Oct. 19 press conference in L.A. that a series of antidrug public-service video announcements will be produced by Black Artists Against Drugs, a consortium of concerned black musicians. The 19 music-video-style spots, targeted at the black youth audience, will feature the talents of such leading artists as Quincy Jones, Public Enemy, L.L. Cool J, and Whodini. The state of California and the Xerox Corp. have contributed funds for the project; the state attorney general's office and MCA Records will distribute the tapes in state and nationwide. Commitments for airtime have been received from MTV and the Black Entertainment Television Network, among others. BAAD is a successor to Rock Against Drugs, the antidrug rock'n'roll campaign that produced 18 PSAs for MTV and other cable networks.

GROCERY SHOPPING: Track hears that Viking Entertainment—a low-key, Burbank-based principally rack firm servicing grocery stores with budget product—is negotiating a sale to Handleman Co. The rumored deal was a prime conversation piece at last week's NARM meetings in California. . . . Vivien Friedman, a 19-year staffer at Chappell Music, most recently a public relations VP, has left the company.

SCARE TACTIC: Warner Bros. Pictures rereleased "The Lost Boys" over the Halloween weekend throughout the U.S. Atlantic Records is one beneficiary because it has the original motion picture soundtrack.

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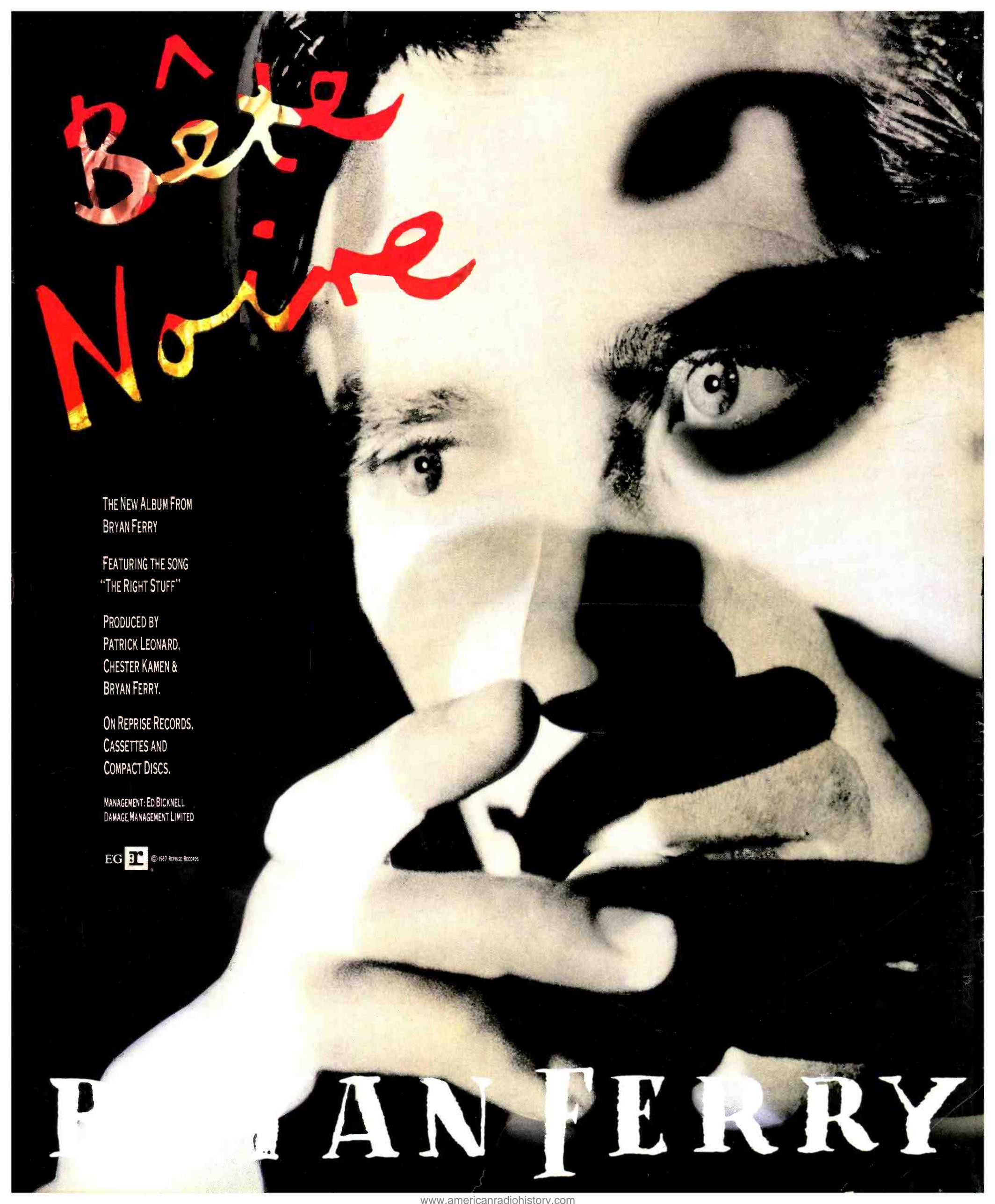
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