LASSICAL MUSIC 37

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VOLUME 99 NO. 46

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

November 14, 1987/\$3.95 (U.S.), \$5 (CAN.)

U.S. Consumers Going 'Gray Market' To Buy DAT Decks

BY STEVEN DUPLER

NEW YORK While Congress considers the fate of digital audiotape recorders, DAT machines are already finding their way into the hands of U.S. consumers.

Several U.S. audio hardware retailers now offer a wide mail-order and in-store selection of "gray-market" DAT decks to anyone who can afford the hefty average price tag of \$2,000, even though Japanese manufacturers have not begun exporting consumer DAT recorders to this country.

try.
There is no law against importing DAT machines to this country; however, foreign manufacturers and their U.S. subsidiaries have held back doing so until Congress resolves the

pending Copycode legislation that would require DAT decks to incorporate an antiduplication chip. The National Bureau of Standards is currently testing the Copycode chip and may report on its conclusions before the end of the year.

According to one DAT dealer, the (Continued on page 78)

CBS, MCA Close Configuration Gap

2 Labels Shake Up Canadian Pricing

BY KIRK LaPOINTE

OTTAWA In a move to discourage exports that hurt its sister companies in the U.S. and elsewhere, CBS Records Canada is increasing its wholesale price on LPs and tapes. At the same time, MCA Records Canada has cut the suggested list

on compact disks because it will no longer depend on imports.

Ironically, the two unrelated actions have narrowed the gap between CD and LP/tape prices at those labels.

Other companies may follow the lead of CBS and MCA in closing the configuration price gap, mainly in

response to consumer dissatisfaction with CD prices and foreign parent-company dissatisfaction with the ever-increasing numbers of Canadian pressings making their way into other markets.

Some time in December, CBS will boost the base price of LPs and tapes about \$1 (Canadian) to an average of \$8 to discourage exporting. (The Canadian dollar is worth about 78 U.S. cents.) Only Canadian sales will qualify for account discounts, the company says.

Meanwhile, MCA has chopped 20% from the suggested list price of its front-line CD product. The \$19.98 (Canadian) list price, the lowest among Canadian firms, is made possible by a new deal MCA has with

(Continued on page 87)

U.K. Biz In Arms Over Taping Levy

BY MIKE HENNESSEY

LONDON The British music copyright community has reacted with anger and bitterness to the government's decision to abandon plans to incorporate a home-taping royalty into the new copyright bill. The gov-

ernment had indicated in a white paper that such a levy would be includ-

What riles the record industry is that after it had received a hardwon commitment from the previous minister, Geoffrey Pattie, that a tape-levy provision would be included in the legislation, a new minister has come along and scrapped the idea without any further consideration

The bill, published here Oct. 30 as the Copyright, Designs and Patents Bill, makes no attempt to deal with (Continued on page 86)

Two Pro-DAT Groups Are Born In Los Angeles

This story prepared by Dave Di-Martino and Chris Morris.

LOS ANGELES The formation of two new prodigital-audiotape organizations was announced at a press conference at Westlake Audio Studio here Nov. 4, while members of the National Academy of Songwriters, the Recording Industry Assn. of America, and others picketed outside.

Formed under the auspices of the Home Recording Rights Coalition, a home-taping advocacy group, the two new groups—Musicians for DAT and Independent Record Labels for DAT—claim to represent more than 200 musi
(Continued on page 87)



Why is everyone adding "Believe in Me," (AM 2978) the new single from Paul Janz's album Electricity? (SP 6-5156) They're adding it because t's a hit record. On A&M Records, compact discs, and BASF Chrome tape.



It's gonna be a blockbuster. A Buster blockbuster. BUSTER POINDEXTER (6633-1-R). "The party album of the year."—Rolling Stone. Yes, yes, the first single is "HOT HOT" (5357-7-R). BUSTER POINDEXTER. Ready to go go go. On RCA

Gabriel, Genesis Top Nominees In Video Awards

NEW YORK Peter Gabriel and his former band, Genesis, are the dominant finalists in the ninth annual Billboard Video Music Awards, racking up eight nominations

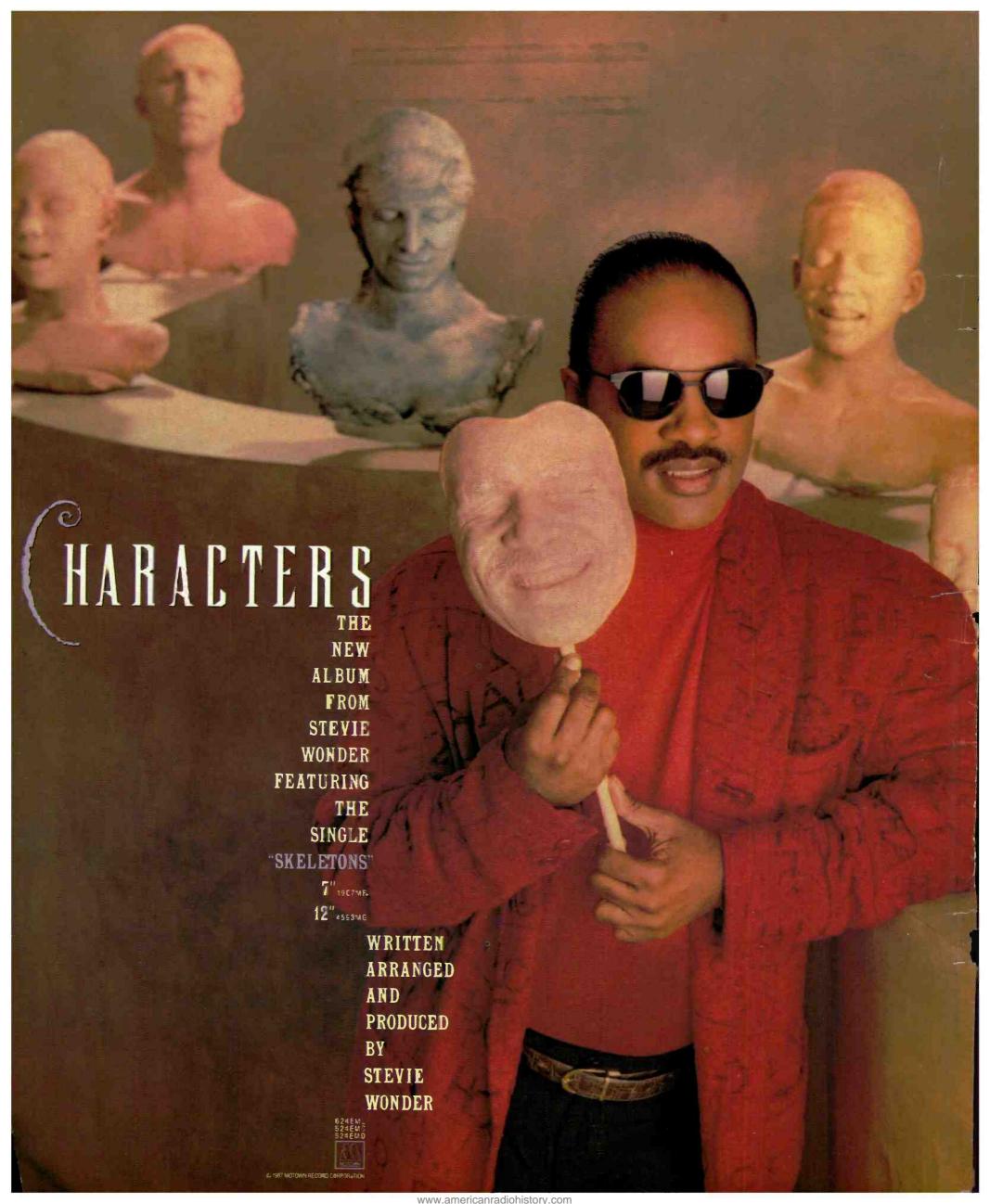
New Capitol act Crowded House also scored big, with six nominations. Prince received four nominations, as did Janet Jackson. A surprise contender is Geffen group XTC, which picked up three nominations for its "Dear God" clip.

The prizes will be presented at an awards gala on the last night of the first American Video Conference, which will be held Nov. 19-21 at the Roosevelt Hotel in Los Angeles.

The AVC is a joint effort between (Continued on page 41)







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MIKE BONE ON CHRYSALIS

New Chrysalis president Mike Bone talks about his plans for the label and his commitment to signing and breaking new acts. Talent editor Steve Gett reports.

Volt Gets New Volt Of Life

The legendary label Volt-home of some of the greatest soul acts of the '60s and '70s-has been revived by Fantasy Records as a contemporary black music label.

THE WORLD OF CLASSICAL MUSIC

The classical record industry is alive and well and thriving. Although some leading labels report that shipments to the trade this year are essentially flat compared to last year, sales to the public are up. Classical editor Is Horowitz reports in this special section. Follows page 44

NARM Wholesalers Meet

The National Assn. of Recording Merchandisers Wholesalers Conference took place Oct. 26-30 in Palm Springs, Calif., and Billboard was right on top of it. Our coverage begins on page 45, with Retail Track and marketing editor Earl Paige's story on computerization in the business. Grass Route columnist Linda Moleski runs down some of the conference highlights on page 46, and Paige reports on presentations by Cy Leslie of the Leslie Group and Steve Strome of Handleman Co. on page

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Mr. Gore Goes To Hollywood

Execs Press Sen., Wife On Censorship

BY KEN TERRY

NEW YORK An Oct. 28 meeting between Sen. Albert Gore, D-Tenn., his wife, Tipper, and prominent members of the Hollywood entertainment industry was partly orchestrated by California supporters of Gore's presidential aspirations, says Page Crosland, spokeswoman for the senator's campaign organization.

Nevertheless, the 30-35 attendees at the meeting, invited by MCA Music Entertainment Group president Irving Azoff, television producer Norman Lear, and rock star Don Henley, heard not about Gore's views on arms control, Central America, or the economy but about his wife's controversial attitudes toward rock mu-

Tipper Gore is one of the founders of the Parents' Music Resource Center, a group of politically connected women who two years ago persuaded record labels to promise they would place warning stickers on albums with suggestive or violent lyrics (see PMRC co-founder Susan Baker's Commentary, page 9). Earlier this year, they accused the record companies of not fulfilling their part of the bargain, and since then, with the aid of the National Parent-Teacher Assn. and the American Academy of Pediatrics, they have mounted sporadic attacks on the music industry.

While Gore played second fiddle at the meeting in MCA's Los Angeles headquarters, the official statement released by his campaign on Nov. 4 left no doubt that he was concerned about his image among show busi-

ness folk. Referring to the September 1985 Senate hearings on "porn rock," at which Tipper Gore testified, the statement said, "As a member of the Senate Commerce Committee, Sen. Gore took part in the hearings but played no role in generating the hearings or selecting witnesses. It's correct that the Gores feel the Senate hearings 'sent the wrong message,' and they have always felt the same

The Hollywood powwow raised speculation that Tipper Gore would be willing to back away from the PMRC in order to help her husband's chances of winning the presidential

'Show-biz people shape opinion'

nomination. But according to his organization, "Tipper plans to continue to speak out against the marketing to children of materials that glorify such practices as violence against women and children [or] promote suicide or the use of illegal drugs, and she will continue her efforts to see that consumer information is available to all parents who share these concerns.

Nevertheless, Gore and his wife tried to finesse the issue by telling the Hollywood moguls-including MCA motion picture group chairman Tom Pollock, "Miami Vice" executive producer Michael Mann, lyricist Marilyn Bergman, I.R.S. Records chairman Miles Copeland, and show business attorney Lee Phillips-that they were totally opposed to censorship in any form.

Some attendees refused to buy this argument. For example, Danny Goldberg, president of Gold Mountain Records and a founder of the Musical Majority, a group that has fought the PMRC, says, "My impression is that the guy [Gore] is running for president and he requested the most income. dent, and he requested the meeting. Clearly, Gore wanted the meet in or der to make a kind of a pitch, him and his wife, that there shouldn't be an adversary attitude on the part of the entertainment industry.

"He's certainly not the worst person in the federal government, but I just personally feel that no amount of lunches or charming conversations make up for continued irrational attacks on entertainment or rock music. Unless she gets out of the business of attacking rock'n'roll, I can't envision any scenario by which me or most of the friends I have in the music business would ever want to support her husband."

Phillips, who represents Prince, one of the PMRC's prime targets, has kinder words for Tipper Gore, although he says the meeting did not persuade him or any of the other attendees to support the PMRC's cause. Phillips describes Tipper Gore as "very sincere," adding that she "handled herself quite well, considering she was in a minority [at the lun-cheon]."

Phillips says the purpose of the meeting was to enable Tipper Gore and the representatives of the entertainment industry to have a dialog.

(Continued on page 86)

Heavier Penalties For Piracy And Counterfeiting

At Last, U.K. Gets New Copyright Bill

BY MIKE HENNESSEY

LONDON The new British Copyright Designs and Patents Bill, published Oct. 30, was presented by Kenneth Clarke, minister for trade and industry, as a body of legislation offering "protection for creativity without restricting competition and providing an improved system of protection for intellectual property until

well into the next century."

The bill—which runs to 190 pages, contains 277 clauses, and has been in preparation for 14 years—effectively repeals all previous British copyright law, the last revision of which was in

The most significant features for the music and home entertainment industries are the removal of the statutory mechanical royalty license for commercial recordings, full protection for computer software and satellite broadcasts, recognition of the moral rights of creators, and heavier penalties for piracy and counterfeit-

Conspicuously absent from the bill are any measures to deal with home taping and record rental (see story,

Claiming that the new legislation is "the most up-to-date copyright law anywhere," Clarke said it would make the intellectual property system more accessible and relevant to the needs of British business.

The abolition of the statutory mechanical royalty of 6.25% on sound carriers brings Britain in line with Continental Europe in making the royalty rate subject to negotiation between record companies and music publishers and composers. This will leave Ireland as the only European country with a statutory mechanical royalty rate.

In the U.K., the statutory royalty will remain operative for an interim period of one year after the introduction of the new bill in the summer to cover sound recordings already on the market.

The new bill, which is due to have its second reading in the House of Lords on Nov. 17, contains no legislation covering phonographic performance payments-the subject of recent protest by Britain's commercial radio stations (Billboard, Oct. 31)but Victor Tarnofsky, a copyright expert, said this question is being looked at and could be the subject of additional clauses.

The abandonment of the idea of a home taping levy goes against the trend in Europe, where eight countries have already introduced such a provision, the most recent being Spain, whose blank tape and hard-(Continued on page 86)

CRT Ups Royalty Rate ufacturers under which the CRT NEW YORK The Convright Royalty Tribunal has adjusted the mechanical royalty rate to reflect changes in the consumer price index.

The new rate, in effect from Jan. 1, 1988, to Dec. 31, 1989, is 5.25 cents or 1 cent per minute of playing time, whichever amount is larger. It was 5 cents.

The rate reflects a CPI increase of 5.19% from December 1985 to September 1987, rounded off to the nearest $\frac{1}{20}$ of a cent.

Earlier this year the CRT adopted a joint proposal submitted by music publishers and man-

would make periodic adjustments in the mechanical royalty rate based on changes in the CPI. Included was a provision that if the CPI declined, the rate would go no lower than that in effect in 1986-87-5 cents per song or ⁹⁵/₁₀₀ of a cent per minute, whichever was more.

Also adopted in the proposal was a section stating that if the CPI increased by more than 25%, rates would increase no more than 25%. The CRT will adjust the rate again in the fall of 1989.

BILL HOLLAND

Top Albums

Box Lots Favored; Vinyl Overload Discouraged

PolyGram Shifts On Prices, Returns

BY GEOFF MAYFIELD

NEW YORK Buy 'em by the box, but don't overload on vinyl—that is the message signaled by new pricing and returns policies for audio products from PolyGram.

Key changes in the plans, which went into effect Oct. 26, include boxlot pricing and the elimination of a functional discount for one-stops and rackjobbers—wrinkles that have been implemented by rival distributors. Concurrently, to discourage LP gluts, PolyGram increased its penalty for LPs.

ty for LPs.

"We originally examined our pricing structure with an eye on a price increase—the climate is never ready for that," says Jim Urie, vice president of sales and branch distribution. Instead, the company elected to establish a system intended to encourage box-lot buys.

"We do, in effect, experience a lot of savings when we ship in box lots. So, we're passing along the savings that we experience on box lots to our customers," says Urie.

Of the six major distributors, Poly-Gram is the fifth to revamp either its pricing or returns policies within the last year. Only CEMA, Capitol's distributor, has held pat.

The moves by PolyGram, which is following the pattern established by its competitors, do not represent an across-the-board increase. In fact, for box lots of product shipped to a retailer's central warehouse there is no

wholesale hike

At the same time, the new system also eliminates the functional discount for wholesalers, which will mean an increase of less than 1% for racks and one-stops. For \$8.98 list titles the wholesalers' hike will be 4 cents per unit.

For all accounts, loose orders of fewer than 30 units per title will now cost an additional 15 cents per unit. That fee, which PolyGram calls a nonrefundable handling charge, will not be imposed on select developing artists, classical titles, or singles.

Retailers say the new policies will ultimately increase the cost of goods that are drop-shipped directly to stores. PolyGram has eliminated the 3% surcharge that it previously levied on direct-shipped goods—in its place is a new 5% fee for direct-ship orders of fewer than 120 units.

Dealers say the new plan will cause them to scrutinize orders. Says Lew Garrett, vice president of 203-store, North Canton, Ohio-based Camelot Music, "We're going to have to be a little more circumspect on direct ships."

In certain cases, some chains say they will elect to send lower priority titles through their central warehouses—an option that could cost delays ranging from a day to a week before such titles hit store bins.

However, Urie counters that the elimination of the 3% surcharge will create savings for accounts on major hits. "Certainly Bon Jovi was direct-

shipped in large numbers. Imagine how much retailers would have saved with 3% off those buys," says Urie, referring to the multiplatinum "Slippery When Wet."

Singles, both 7- and 12-inch, are excluded from the 120-unit policy. Direct shipments of 45s require a 50-unit minimum with five pieces per title. Drop-ship orders of LPs, cassettes, and compact disks require a 30-unit minimum with no per-title minimum.

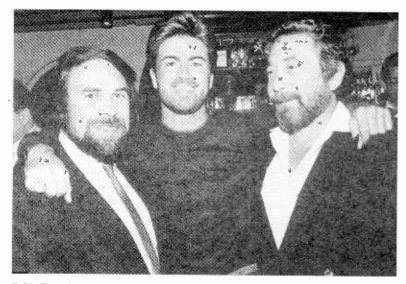
To reduce vinyl congestion, Poly-Gram has increased the penalty for LP returns to 10% per unit while retaining the same purchase bonus for that configuration. Break-even percentages are now 12% for retailers, 14% for wholesalers. Meanwhile, a lower bonus for the purchase of classical LPs will decrease that product's break-even point to 5%. Urie says that bonuses and penalties for other configurations remain the same.

"We don't want this to be understood as an attempt to do away with our LP business," says Urie. "The LP still accounts for at least 20% of our business, so there's no way we'd want to kill it."

David Blaine, vice president and general manager of the 26-store Capitol-area chain Waxie Maxie's, says he understands PolyGram's tougher stance on LP returns.

"We're overstocked on LPs," says Blaine. "All retailers are carrying too many LPs."

(Continued on page 86)



Faith To Faith. Celebrating the release of his first solo album, "Faith," George Michael, center, shares a laugh with Al Teller, president of CBS Records, left, and Walter Yetnikoff, president of the CBS/Records Group.

EXECUTIVE TURNTABLE

RECORD COMPANIES. In a restructuring of its a&r department, MCA Records in Los Angeles names Kathy Nelson vice president, films/a&r. She was vice president, film music. Michael Goldstone is named senior director of a&r. He was director of marketing with Backstreet/MCA Records. Mavis Brodey is named director of a&r. She was the head of BAP album rock promotions. Gene Sandbloom is named associate director of a&r. He was music director for KIIS-FM Los Angeles. Kathy Coleman is named manager of film music. She was an administrative assistant for the label.

PolyGram Records makes the following appointments: Paul Lucks is named vice president and general manager, Nashville operations. He was Dallas branch manager for the label. John Curb is named West Coast regional manager. He was the head of his national promotion firm, John Curb Promotions. Sandy O'Connor is named Southwest regional manager. He was district pop promotion manager for Capitol Records. Bobby Young is named Southwest regional manager. He was the head of his national pro-



NELSON



LUCKS





STRIC

Bone Outlines Strategy For Chrysalis

BY STEVE GETT

NEW YORK "I'm here to develop talent and turn a profit." That's how Mike Bone views his job as president of Chrysalis, a position he assumed in July following a 4¹/₂-year tenure with Elektra.

However, Bone says his goals as head of Chrysalis have not resulted in any radical changes at the label. "This is a company with a great reputation and a sort of tarnished image," he says. "After being here a while, the only thing that I feel is needed is to break several of the existing acts on the roster and sign some hit talent."

When Bone joined Chrysalis, taking over for Jack Craigo, he felt the company lacked serious commitment to breaking new acts. "The new talent that was signed here wasn't broken, and the company was relying on Pat Benatar, Billy Idol, and Huey Lewis for volume," says Bone. "We're not going to be put in that position again. I'm not saying I'm not depending on those three artists for significant volume, but they're going to be joined with other artists.

"For instance, there's the revitalization of Jethro Tull, which is having its biggest album in six or seven years. And with the likes of Icehouse and Paul Carrack, who's going to have a huge album, there are going to be some new A acts to join the big three."

There had been a marked absence in artist development at Chrysalis for about three years, according to Bone. "I just don't think there was any cohesive plan or willingness to take risks in the past," he says. "We're stepping out a little further now, and we're sticking with artists and records a little longer."

Examples of Chrysalis' long-term commitment to new artists include current releases from Jellybean, hard rock act Armoured Saint, and the Australian band Icehouse.

"We're getting ready to go into our third single on Jellybean," says Bone. "We've already scheduled a third one regardless of whether ['The Real Thing'] makes it or not. I get the impression this kind of thing wasn't happening in the past

wasn't happening in the past.
"We've sent Armoured Saint out
on the road on this Hell On Wheels
tour, with [RCA acts] Helloween
and Grim Reaper, and we're taking
the time to work with RCA toward a
joint effort to develop three acts.

And Icehouse is here on tour with the Cars. I'm told that in the past the band has never worked more than 12 dates on a specific album release. So I just told them they're going to be here for a while, and they might as well get used to it."

Bone says no dramatic changes in the Chrysalis roster have been made, nor are they anticipated. "I'm not at liberty to say who or how many, but we have dropped a few acts," he says. "It hasn't been any wholesale slaughter, though. The artist roster overall is in pretty good shape, especially for developing acts like Icehouse, the Waterboys, World Party, and Vinnie Vincent."

As for signing new acts, Bone says, "We're aggressively looking,

(Continued on page 25)

motion firm, Bobby Young Promotions.

Arista Records makes two appointments in New York: Richard Sweret is named director, a&r, East Coast. He was previously manager, a&r, East Coast. Mitchell Cohen is named director, a&r, East Coast. He was a&r consultant for the label.

CBS Records/Nashville appoints **Debi Fleischer** to the position of manager, regional country marketing, Central region. She was manager, secondary promotion, for the label. **Steve Massie** is named manager, regional country marketing, Midwest region. He was owner and operator of an independent promotion company called Team One Promotions.

Rick Alden is named vice president of national CHR promotion for Elektra Records in New York. He was national promotion director in Philadelphia.

Capitol Records names Hank Talbert vice president, promotion, black music division. He was previously vice president of Hush Productions.

Howard Berman is named international marketing director for A&M Records. He was marketing director for the label's U.K. company.

EMI-Manhattan Records names Peter Ritchie manager of product management. He was director of European promotion for the EMI group in London.

Jeanne Mattiussi is named national director of video development and production for RCA Records in New York. She was director of artist and video development in the West Coast division of Columbia Records.

HOME VIDEO. CBS/Fox promotes **Francesca Barra** to vice president of international program acquisitions in London and New York. She was manager of U.K. acquisitions for the company.

Jim Brown is named national sales manager of Magnum Entertainment. He was previously in sales at Continental Video.

George Steele III is appointed president of Pacific Arts Video Distribution. He was vice president, director of marketing.

PUBLISHING. Danny Strick is named vice president of a&r/MCA Music Publishing in New York. He was director of East Coast operations for CBS Songs.

SESAC Inc. names C. Dianne Petty director of affiliate relations. She was previously vice president. Steve R. Gordon joins the legal staff of SESAC Inc. in New York. He was associated with the law firm of Karp (Continued on page 75)

WNET: Let's Rock'N'Roll

NEW YORK WNET, the public television station here, plans to tape a special on '50s and '60s rock'n'roll Nov. 18-19 in Nashville. Called "Shake, Rattle & Roll," the two-hour show will air during the mid-March fund-raising period on nearly all of PBS' approximately 300 affiliated stations.

Acts signed up for the special include Jerry Lee Lewis, Brenda Lee, Lesley Gore, Chubby Checker, Carl Perkins, Johnny Maestro & the Brooklyn Bridge, the Drifters, the Coasters, Ben E. King, Ronnie Spector, and Darlene

Love, according to John Adams, the veteran WNET producer who's helming the show. Cousin Bruce Morrow, the well-known New York radio personality, will host the program off screen.

The first rock-oriented music special to be used in an annual PBS fund-raising campaign, "Shake, Rattle & Roll" represents WNET's return to self-initiated rock programming after a decade in which it confined its effort in that arena to picking up occasional rock specials and co-developing

ecials and co-developing (Continued on page 86)

4

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'Bad' Leaps To Triple Platinum

Beastie Boys Lead October Parade

BY PAUL GREIN

LOS ANGELES Michael Jackson's "Bad" is the fourth album in just over a year to be certified gold, platinum, double platinum, and triple platinum simultaneously. The album, which dips to No. 3 on this week's Top Pop Albums chart, will be certified Monday (9) at all four sales lev-

The other three albums to achieve this feat since October 1986 are Lionel Richie's "Dancing On The Ceiling," Boston's "Third Stage," and "Bruce Springsteen & The E Street Band/Live 1975-85.

The certification, by the Recording Industry Assn. of America, is the first tangible evidence—apart from chart numbers-of the success of Jackson's album in the marketplace. One sobering note: None of the other three out-of-the-box hits of the past 13 months have reached the 5 million mark in U.S. sales.

In the October RIAA certifications, the Beastie Boys' "Licensed To Ill" became the first rap album to top the 4-million-sales mark. Both "Ill" and Run-D.M.C.'s "Raising Hell" were certified for sales of 3 million in April.

The "Dirty Dancing" soundtrack, which jumps to No. 1 on this week's Top Pop Albums chart, was certified gold and platinum simultaneously in October. It's the year's third platinum soundtrack, following "Beverly Hills Cop II" and "La Bamba." That matches the number of platinum soundtracks in each of the past two years. "Top Gun," "Rocky IV," and "Stop Making Sense" went platinum last year; "Miami Vice," "Vision Quest," and the original "Beverly Hills Cop" scored in 1985.

Two other albums were certified gold and platinum simultaneously in October: John Cougar Mellencamp's 'The Lonsesome Jubilee" and Def Leppard's "Hysteria."

But another perennially platinum (Continued on page 78)



Seasonal Strategies. Senior executives from Atlantic Records recently promoted the Christmas sales theme Atlantic Delivers The Holiday Hits during a national tour of marketing meetings. Shown standing, from left, are Peter Stocke, WEA regional sales vice president/New York branch manager; Dave Glew, Atlantic executive vice president/general manager; Mark Schulman, Atlantic vice president of creative marketing services, Rick Cohen, WEA Philadelphia branch manager; Henry Droz, WEA president; Sylvia Rhone, Atlantic vice president of black music operations; Russ Bach, WEA executive vice president of marketing development; Vince Faraci, Atlantic senior vice president; and Denhis O'Malley, WEA sales manager/Boston marketing. Shown kneeling, from left, are Perry Cooper, Atlantic vice president of artists relations/ media development; Nick Maria, Atlantic national sales manager; George Rossi, WEA executive vice president of marketing, and Jim Gallo, Atlantic director of

70% Of Nimbus Acquired

BY IS HOROWITZ

NEW YORK U.K. publishing conglomerate Maxwell Communications will acquire a 70% share in Nimbus Records for about \$41.5 million (24 million pounds) under terms of an agreement reached by the two companies Nov. 1.

The interest of Maxwell, publisher of such mass-circulation British tabloids as the Mirror and the Sun, is said to focus primarily on the Nimbus compact disk plants, the developing technology of CD-ROM, and electronic publishing.

Other than by providing an infusion of fresh funding, the Maxwell alliance will not affect Nimbus' record-

ing operations, according to Adrian Farmer, label music director. These will proceed along lines already blueprinted. Nor will the move disturb the U.S. distribution arrangement with A&M Records, he says.

The tie with Maxwell was not entirely unexpected. In September, a company restructuring was set in motion following a buyback by Nimbus of a 27.5% share held by Montague Midland. Nimbus financial officer Stuart Garman recently confirmed that he is seeking new financing (Billboard, Nov. 7).

Of the 24-million-pound investment by the Maxwell Group, 20 million pounds will be reinvested in Nimbus. (Continued on page 78)

3 Ragtime Disks Released, 2 By Joplin **Biograph Issues Its 1st CDs**

BY IRV LICHTMAN

NEW YORK Much of Biograph Records' product was originally recorded when the music industry was spinning at 78 rpm, but the label will be stepping briskly to the sound of compact disks in 1988

Arnold Caplin, celebrating his 20th year as owner of the independent label, has issued his first three CDstwo of them featuring Biograph's best-selling piano roll music by Scott Joplin. By the time 1988 concludes, Caplin says, at least 33 more titles will reach dealer bins. Some will be session recordings never released before on LP or cassette. And-in a major musical departure for the labelsome will have a rock beat.

Caplin's selection of two CDs with all Joplin piano roll programs—"The Entertainer" and "Elite Syncopations"-is no random decision. Those and three other Joplin titles sold a total of more than 200,000 copies in LPs and cassettes in the aftermath of the 1974 release of the blockbuster film "The Sting," which played a major role in the revival of interest in ragtime music, especially that of Joplin. Most of "The Sting" soundtrack was composed of Joplin works rearranged by Marvin Hamlisch.

The label's third CD, titled "The (Continued on page 86)

N THIS WEEK'S battle of the superstars between Michael Jackson's "Bad" and Bruce Springsteen's "Tunnel Of Love," the surprise winner is—"Dirty Dancing." The RCA soundtrack jumps to No. 1 on this week's Top Pop Albums chart, bumping Springsteen to No. 2 and Jackson to No. 3. The soundtrack hits No. 1 even before its smash single, Bill Medley & Jennifer Warnes' "(I've Had) The Time Of My Life," which jumps to No. 3 on this week's

Hot 100. "Dirty Dancing" is the second movie soundtrack to top the chart in the past two months, following "La Bamba." It's the 10th soundtrack to hit No. 1 in the past 10 years. The others were "Saturday Night Fever,"
"Grease," "Chariots Of
Fire," "Flashdance,"
"Footloose," "Purple

Rain," "Beverly Hills by Par Cop," and "Top Gun."

We might add that "Dirty Dancing" is RCA's first movie soundtrack to reach No. 1 since "The Sound Of ' which hit the top spot 22 years ago this week. That blockbuster went on to spend 109 weeks in the top 10. Top that, "Dirty Dancing.

REMAKES OF old hits by Tommy James & the Shondells hold down the top two spots on this week's Hot 100. Tiffany's "I Think We're Alone Now" is No. 1 for the second straight week, and Billy Idol's "Mony Mony" moves up to a bulleted No. 2.

Both songs were written or co-written by Ritchie Cordell, which makes him the first person to have writing credits on both of the top two pop hits since Prince scored in April 1986 with his own "Kiss" and the Bangles' "Manic Monday."

Only four other songwriters or songwriting teams in the rock era have had writing credits on both of the top two singles. Elvis Presley was credited as co-writer of "Don't Be Cruel" and "Love Me Tender," the top two hits in October 1956. John Lennon & Paul McCartney blitzed to a string of hits in the spring of 1964, as did Barry, Robin, and Maurice Gibb in the spring of '78. The last songwriter before Prince to hold down the top two spots was Jim Steinman, who scored in October 1983 with Bonnie Tyler's "Total Eclipse Of The Heart" and Air Supply's "Making Love Out Of Nothing At All."

At 16, Tiffany is the youngest female artist to hit No. 1 since Little Peggy March, who was just 15 when she topped the chart in April 1963 with "I Will Follow Him." Brenda Lee was 151/2 when she scored with "I'm Sorry" in July 1960. That makes Tiffany the third-youngest female artist to hit No. 1 in the rock era.

AST FACTS: Belinda Carlisle lands her second top five pop hit as "Heaven Is A Place On Earth" leaps six notches to No. 5 on this week's Hot 100. "Mad About

You" peaked at No. 3 in August 1986. Carlisle has now had more top five hits as a solo artist than she did with the Go-Go's. And with a jump like that, "Heaven" could become a No. 1 single, something the Go-Go's never achieved. "We Got The Beat" peaked at No.

2 in April 1982.
Of all the acts that



by Paul Grein

'Dirty Dancing' Topples Superstars;

Tommy James Remakes Grapple For No. 1

have earned their first top 10 singles this year, only five have made it back to the top 10 with a second hit: Exposé, Europe, Crowded House, U2, and now Richard Marx. And only Exposé has gone on to earn a third top 10 hit. "Come Go With Me" peaked at No. 5 in April, "Point Of No Return" reached No. 5 in July, and "Let Me Be The One" hit No. 7 two weeks ago.

Two more old Beatles albums re-enter this week's Top Pop Albums chart. The surprising thing is how high they re-enter. "Abbey Road" bows at a powerful No. 69, and "Let It Be" pops on at No. 88. The impressive re-entries reflect the fact that compact disk sales are now counted along with album and cassette activity in tabulating the survey.

CD sales have also helped Liza Minnelli's "Live At Carnegie Hall" crack the chart. The Telarc album arrives at No. 176. It still has a way to go to match the success of Judy Garland's classic "Judy At Carnegie Hall," which was No. 1 for 13 weeks in 1961 and went on to win the Grammy for album of the year.

WE GET LETTERS: John Farkas of Cleveland notes that Michael Jackson's "I Just Can't Stop Loving You" drops off the Hot 100 this week after just 14 weeks on the survey. That's the shortest chart run for any No. 1 hit since John Sebastian's "Welcome Back" more than 12 years ago. Radio folks have a term for them: quick-burn records.

Band Leader, Clarinetist Woody Herman Dead At 74

BY PETER KEEPNEWS

NEW YORK Woody Herman, who led one of the most popular big bands of the swing era and remained active as a band leader until earlier this year, died Oct. 29 in Los Angeles. He

Herman had been in poor health for some time and had not performed since March. The veteran band leader, whose recent health and money problems made headlines, was hospitalized Oct. 1 with congestive heart failure, emphysema, and pneumonia. A life-support system had been keep-

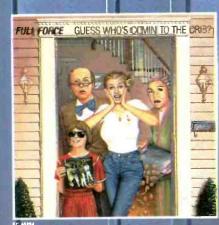
Herman, whose main instrument was the clarinet—he also played alto and soprano saxophone and sang-

was never considered a great jazz stylist. But he was one of the most important and influential band leaders in jazz-and one of the most beloved. For more than 50 years he offered exposure and encouragement to young musicians, and their contributions helped him keep the sound of his ensemble thoroughly contemporary-and helped him retain both his youthful enthusiasm and his popularity, even during the years when big bands were out of fashion.

Once one of the most visible performers in jazz, Herman found himself back in the public eye in September when he was threatened with eviction from his Hollywood Hills, Calif., home for nonpayment of rent.

(Continued on page 75)





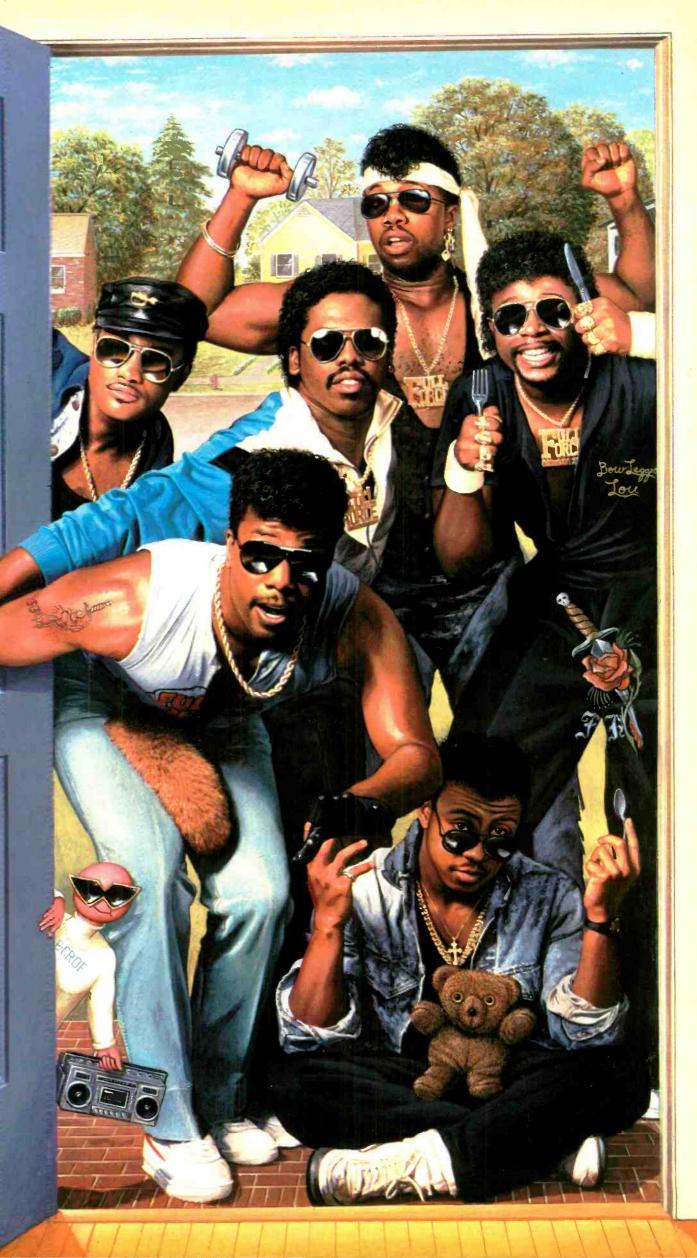
FULL FORCE—procucers of Lisa Lisa And Gutt Jam's platinum smash, "Spanish Fly,"—are in the house and they're takin' over with their new album, "GUESS WHO'S COMIN' TO THE CRIE?"

This powerhouse band is back and ready to rock with their hardest B-Boy funk record ever—composed, produced and performed by FLLL FORCE!

And there's even a song with Lisa Lise on vocals!

With FULL FORCE on a hot streak with their productions for Lisa Lisa And Cult Jam and the new U.T.F.O. album, this is one that will break through the door and plow out the roof!

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'RESPONSIBLE LABELING IS NOT CENSORSHIP'

BY SUSAN BAKER

In two recent commentaries by Jello Biafra (Oct. 10) and Howard Bloom (Oct. 24), the Parents' Music Resource Center has been emphatically labeled censors.

The record shows that the PMRC has never supported legislation, litigation, or censorship. We have repeatedly stated to parents, the press, and the record industry that the purpose of record labeling is simply to provide more information for consumers to enhance their freedom of choice.

Instances where bands have changed lyrics or album jackets at the request of record companies simply cannot be placed at our doorstep. It is a consumer's right to ask that explicit material be brought out into the open where it can come under the scrutiny of a free marketplace.

If record companies feel that some material is too violent or explicit to bear their logo, that is their decision and their corporate right. The public is being duped by claims that consumers prefer to buy their music sight unseen.

As for charges that some stores refuse to carry labeled material, there is simply no evidence to support this. Again, it is ludicrous to say that record stores will only carry explicit material when it is hidden from the public eye. In other words, we are being told that it is OK to sell explicit material as long as we don't know about it.

The purpose of printed lyrics and labeling is to allow record companies and consumers to make choices based on accurate information. Withholding information and then telling the public that labeling is censorship is simply selling a

The accusation that labeling af-

decreased sales and ultimately to censorship, is another fabrication.

The more explicit material has never been a candidate for radio airplay. Station managers and programmers are required to listen to each song before it is played. Their decisions are based on their audience demographics, not on whether the album contains a warning label or printed lyrics.

In any case, album sales are

We all would line up in a single file line and take all our turns waxin' girls' behinds . . . So to all of you bitches and all you 'hores, let's have group sex . . . Everybody say, 'Hey, we want some pussy.'

By the way, this album is still available in stores. The only difference is that now it carries a warning label.

There is indeed evidence of the chilling effect of censorship in the record industry. We believe that

polled preferred labeling; 80% said they would like to see the lyrics printed on the outside of record albums

The Recording Industry Assn. of America and the major record labels that make up its membership are, for the most part, acting in a responsible and positive manner by making consumer information available on records and tapes. The PMRC and the thousands of parents and consumers who find this information useful thank them.

It's time that the controversy be put to rest. Responsible labeling is not censorship. It is simply there to be used by those who choose to use it. It does not restrict access for those who feel it is unnecessary

On Oct. 26, the PMRC sponsored a conference in cooperation with the American Academy of Pediatrics, the National Mental Health Assn., and the Youth Suicide National Center. We invited guidance counselors, child psychiatrists, youth experts, and parents to attend. The purpose of the conference was to encourage parents and those who work with youths to become better attuned to the messages today's children encounter in music, television, and movies.

Our message was directed to parents. It is up to them to guide their children and help them make wise choices.

Is it possible that groups like ours, the National PTA, and the American Academy of Pediatrics have a legitimate concern? Is it possible that lyrics like those cited above can have a negative effect on some young children?

Is it possible to address these concerns while still respecting the First Amendment right of free speech? Yes, we think it is.



'U.S. consumers no longer want to buy products blindly'

Susan Baker is a founder of the Parents Music Resource Center in Washington, D.C.

stimulated by concert exposure, not radio.

The Florida record clerk that was arrested for selling the "2 Live Crew" album was released and all charges were dropped. The album, which was not labeled, did not contain just the word "pussy' in one of the song titles, as Bloom claimed in his commentary. Judge for yourself if these songs from the album should be sold to mi-

• "Git It Girl": "Just open those legs and let me git it . . . I've got a big black dick and it stays hard as a rock... This is some good pussy... Slop her with your tongue."

• "We Want Some Pussy": "Me and my homies like to play this game ... Some call it the train ... censorship is being perpetrated by those in the industry who refuse to print the truth and would rather withhold information from consumers than allow them to make informed choices.

Responsible record labeling will improve the recording industry, not inhibit it. It will result in less litigation because consumers will not purchase material without knowing the full contents.

Labeling is a form of information that consumers have come to demand for more and more products. Why should the recording industry want to be an exception? U.S. consumers no longer want to buy their products blindly.

In a Simmons Market Research poll, 75% of the record buyers

Letters 回 tothe Editor 0

THE REAL CENSORS

I'm amazed at the number of people who have been given space on this page to decry the horrors of "censor-

ship."
By comparing the PMRC to some lunatic morality group from the '20s, Howard Bloom (Commentary, Oct. 24) would have us believe that "Tipper Gore and a few friends" have nothing better to do than make up stories about the evils of rock music.

Bloom devotes 12 paragraphs to the history of the so-called Purity Leagues, thus ignoring the issues and distorting the truth to his advantage. He also states there is no scientific evidence that music can have a damaging impact on children, yet he expects us to believe him when he says that teenagers have come out of "potentially fatal comas" when rock music was played at their bedside.

The PMRC has stated time and time again that it is against censor-

ship, but most in the music community have twisted that fact, insisting it has a "secret agenda." One wonders who the real censors are.

Stephen Reginald Park Ridge, N.J.

THE RIGHT TO SAY 'NO'

I'm intrigued that Jello Biafra's paranoia leads him to believe that Ed Meese and the PMRC are engaged in fascism for the fun of it (Commentary, Oct. 10).

The same constitution that defends the right of free expression is equally committed to promoting the general welfare of the public and of the public's children. Freedom of expression also guarantees the right to say "no' to influences that are personally and culturally destructive.

Does Biafra's insistence that children are able to exercise the discrimination needed to make those judgments mean that he would allow his children unchecked access to a wellstocked medicine chest or cleaningsolution cabinet?

Vince Wilcox Benson Records Nashville

'STICK TO THE MUSIC'

I strongly object to Nelson George's recent column "Male Vocalists' Image Seen In New Light" (Billboard, Oct. 24). I cannot imagine what he hoped to accomplish, barring expressing a thinly veiled contempt for homosexuality in black music.

He seems to have put his foot squarely in his mouth this time. Not only does he attack black male vocalists on the basis of their sexuality, he seems to be saying that it is acceptable for white musicians and actors to present themselves in this way

Why the double standard? Until now he seemed to be for equal treatment for every man.

I agree with George that some peo-

ple do discuss r&b passionately. But to many it's what's in the grooves that counts. He should give us credit for being able to judge artists on the merit of their work, not on images.

Neil Vicars-Harris Los Angeles

PASTORIUS REMEMBERED

As a musician for the past 18 years, I must express the sense of loss I feel at the tragic and senseless death of Jaco Pastorius. He was one of the greatest bass players who ever lived.

We have been denied another gifted talent at the hands of violent fools. There is no excuse for what they have taken from us.

Michael Mario Dutz Hazleton, Pa.

My appreciation goes out to the dance music departments of labels that are providing picture sleeves with their 12-inch product.

As a club DJ, I find this to be a vital promotional tool. Visuals are important, and picture sleeves help in breaking new product to our dance audiences—with less intimidation.

I hope this strategy continues. The

superstars don't need an introduction; the up-and-coming do.

Caril Mitro Boston

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

NAB Seeks White House Aid In Defeating Tax Proposals

BY BILL HOLLAND

WASHINGTON Urgent letters have been sent by the National Assn. of Broadcasters to top Reagan administration officials asking for help in defeating a section of the Budget Reconciliation Bill that the broadcasters call an unconstitutional tax on free speech.

NAB sent the letters to White House Chief Of Staff Howard Baker, Treasury Secretary James A. Baker III, and James Miller, director of the Office of Management and Budget, in opposition to the provision, which would slap at least a 2% sales tax on all broadcast-license transfers and higher penalties on those who sell stations within three years or fail to

'The taxes single out broadcasters'

honor fairness doctrine rules (Billboard, Nov. 7).

The bill was reported out of the Senate Commerce Committee "without notice or hearing," the NAB letter states. The letter outlines President Reagan's June veto of the fairness doctrine and the Federal Communication Commission's rejection of the doctrine as an unconstitutional abridgement of broadcasters' First Amendment rights.

In the letter, NAB president Eddie Fritts then turns his attention to the legal issues, saying, "We believe that a tax on radio users and an additional tax on broadcasters is discriminatory in nature and raises serious questions under the Fist Amendment and the 'equal-protection' provisions of the United States Constitution. These taxes single out broadcasters for special taxation."

The letter is one of several frantic attempts by the NAB to rally support and allies in the face of legislation that may be signed by Reagan if it passes the Senate Budget Committee. Opponents of the proposal say Senate Democrats were quick to attach the so-called broadcast user-fee sections onto the bill at markup. The president has said that in light of the

stock market plunge, he would be willing to work with Congressional leaders on a compromise bill that would balance the budget and lower trade deficits.

The NAB has also sent a Mailgram to heads of radio and television groups, legislative liaison committees, and executives of state broadcast associations.

The major thrust of NAB's attack is to convince senators that the section calls not for a user fee but a tax. Thus, NAB maintains, the proposal belongs in the Finance Committee, not the Commerce Committee, because the latter does not have the power to impose taxes.

NAB's lobbying has brought a few rays of hope for broadcasters. Says one NAB representative, "We're getting good signals and bad signals [from Congress] now. Last week it was only bad—that defeating it was impossible, that it was a done deal."

The NAB official said that almost all senators have been contacted about the issue. "We're generating a hell of a lot of heat; they're hearing from broadcasters like they never have before."

In reaction to broadcaster pressure, Sen. Ernest Hollings, D-S.C., a longtime fairness doctrine supporter who engineered the amendments, has defended the proposals and their surprise attachment to the budget bill in a letter to his colleagues in the Senate.

NAB is trying to take advantage of the ire of Senate Republicans, who had no notice that the broadcast amendments were going to be added to the bill.

The bill is not due to come before the Budget Committee until the middle of the month, say insiders here. The NAB hopes to spend that time creating enough of a fuss about the way the proposals were handled to halt their momentum.

If Wall Street steadies, the urgency surrounding passage of the bill might ebb. But at least for now, Senate Democrats seem to have the trump card. NAB president Fritts says that as a result, broadcasters could become the victims of "the Congressional equivalent of a kangaroo court."

The Top 23. Everybody who's anybody in New York showed up for a WDHA Dover, N.J., party honoring Mike Boyle, the station's Billboard Award-winning PD. From left, here goes: Virgin's Paul Brown and Cledra White, Island's Andy Allen, RCA's Dave Ross, Geffen's Don Maggi, Megaforce's Ed Trunk, Relativity's Mike Corcione, WNEW-FM New York PD Mark Chernoff, Columbia's Jerry Lembo, Chrysalis' Mark Diller, Boyle, Capitol's Dave Morrell, Reprise's Holly Scribner, MCA's Bobby Shaw, PolyGram's Pat Rascona, WDHA GM Bob Linder, indie promoter Paul Yeskel, Epic's Terry Coen, Friday Morning Quarterback's Mark DiDia, MCA's Randy Hock, indie Bill McGathy, Columbia's Jim Delbalzo, and Island's Bob Catania.

Wheeling Market Unites To Bring Bridge To Light

NEW YORK In a possibly unprecedented instance of competitors uniting for a cause, *all* stations in Wheeling, W.Va., joined to stage a live remote Oct. 31. The impetus was to raise money to buy and install permanent lights on the famous Wheeling Suspension Bridge.

The national landmark is the oldest suspension bridge still in use in the U.S.; it was once considered the gateway to the West.

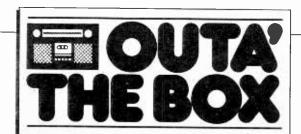
Air personalities from WWVA, WOVK-FM, WOMP-AM-FM, WHLX, WZMM-AM-FM, WEEL, and WKWK gathered for remote broadcasts on the bridge from 9 a.m.-noon on Halloween. Each station aired its normal fare until breaks, at which point talents announced where they were and why in a noncompetitive manner.

WZMM general manager Fred Gardini spearheaded the drive. He says cooperation from his competitors "was automatic right up front." At the outset, Gardini says, "we agreed there would be no one-upmanship during the broadcast. We were all allowed basic signage but nothing that would make one station outshine the other." As such, the only giveaways on hand were 50,000 pieces of candy donated by the Kroger Co.

Gardini says the event was as much an awareness-raiser as a fund-raiser. A public-service campaign run by the stations, launched in October, has raised more than \$7,000, says the GM, and a group of citizens going after corporate donations has brought Wheeling close to the \$150,000 it needs to install lighting on the bridge.

Stations involved in the broadcast asked listeners to donate \$1 each, and \$2,500 was raised during the three-hour event.

The bridge-lighting drive is part of the Festival Of Lights, during which various spots in the city are illuminated from November through January.



Programmers reveal why they have jumped on certain new releases.

TOP 40

KCPX Salt Lake City PD Lou Simon sees "positively no burnout" on New Order's "True Faith" (Warner Bros.). "It's tested very well, proving palatable in all demos," he says. "And from a retail perspective, it's the No. 4 album in town." And if you're looking for adult female listeners in particular, Simon says that Natalie Cole's "I Live For Your Love" (EMI-Manhattan) "has to be the best record out there." He's also had good results with Men Without Hats' "Pop Goes The World" (Mercury), noting, "We get calls on it from 40-year-old women during midday and 15-year-old boys at night. This record is an out-and-out smash."

ALBUM ROCK

WIYY Baltimore's Tom Evans is in love with Robbie Robertson's "Showdown At Big Sky" (Geffen) as well as many other tracks on the album. "With all the classic rockers in the forefront these days, it's great to welcome Robbie back into the fold," he says. And speaking of classic rockers, Evans rates George Harrison's album "Cloud Nine" (Warner Bros.) a winner. "This album is five cuts deep," he says. "And just like everyone else in the industry, I always felt that Jeff Lynne wanted to be a Beatle. He and Harrison have put together a great piece of work." A third pick from Evans is "Rain In The Summertime" by the Alarm (I.R.S.). "You may be thinking, 'Why should I play this in November?'" he says. "Well, it's one of the catchiest rock melodies I've heard in a long time."

COUNTRY

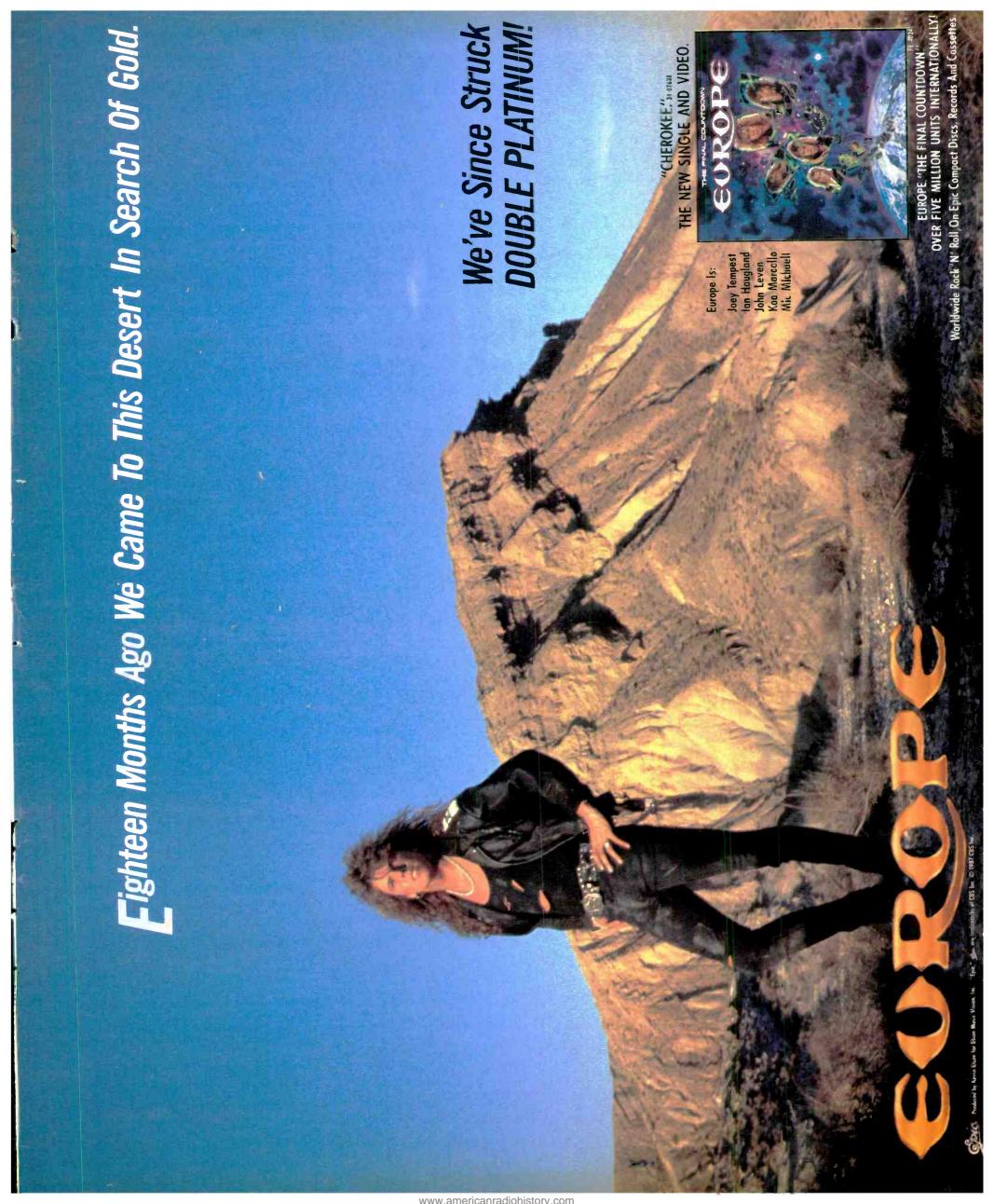
"It's going to be a monster," says KKCS-FM Colorado Springs, Colo., PD Charlie Cassidy of the latest Rosanne Cash single, "Tennessee Flat Top Box" (Columbia). "We got calls the first time it was put on the air." Dad Johnny Cash recorded the same song in 1957. This week's Billboard PD of the week, Cassidy is also still raving over the Forester Sisters' "Lyin' In His Arms Again" (Warner Bros.) and says programmers who are on the fence about it had better get moving. "Everything of theirs has been top 10 so far; this won't be any different," he predicts. Another song Cassidy calls neglected is Lynn Anderson's "Read Between The Lines" (Mercury). "Don't miss out on this record," he says. "All it takes is a little bit of airplay."

newsline...

CHARLES BORTNICK exits his VP/GM position at WSHE/WSRF Miami to manage KKHT Houston. He replaces John Patton, who left in September.

KISS SAN ANTONIO, Texas, acquires VP/GM Rick Guest from KBUC across town following David Small's move to KBEQ Kansas City.

SIGNAL ONE Communications has purchased four radio stations: WLEC and WCPZ Sandusky, Ohio, and WADC and WMPG Parkersburg/Marietta, W.Va. Operations commenced Nov. 1, with GM John H. Cavinee staying on at the Sandusky stations and Donald Lee Staats taking over as general manager in Parkersburg/Marietta. The total cost was approximately \$6 million, paid to Erie Broadcasting Corp. and Parkersburg/Marietta Broadcasting.



THE STEPS TO

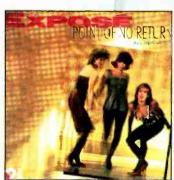
For Exposé, 1987 starts off on the right foot. "Come Go With Me," the public's first Exposure to Exposé's debut album is released in January, becoming a #1 dance record and Top 5 pop smash!



Exposure is released the first week of February. The album, written and produced by Lewis A. Martineé, remains near the top of the charts ever since. The group performs at the NARM convention and wows everybody.



Exposé appears on major television shows including The Late Show, Solid Gold, Hot Tracks, Today, Entertainment Tonight, American Bandstand, and, recently, It's Showtime At The Apollo.



"Point Of No Return" is released in May, and becomes their second straight Top 5 pop hit.



JUNE 1987: **EXPOSURE** is certified GOLD.





PLATINUM

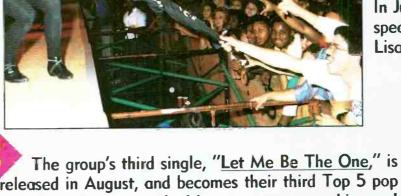
The press embraces the group as they do interviews, personality profiles, and fashion spreads for major magazines and newspapers.





OCTOBER 1987:

EXPOSURE is certified PLATINUM!



In July, Exposé becomes the special quest star for the current Lisa Lisa tour.

single, a feat unmatched by any new group this year!



Introducing "Seasons Change," the new single with the tempo that will expose them to the rest of the country.

The hottest success stories of the year are on Arista Chrome Cassettes, Records and Compact Discs. ARISTA

MERICA: 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 Pinskey, 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 OPPOR-TUNITIES: Peggy Dold, Billboard Magazine, 1515 Broadway, NYC 10036, tel. (212) 764-7754, fax. (212) 764-7451



KEYNOTE SPEAKER: Keynote address by Michael Nesmith, head of Pacific Arts Video Records, a multifaceted 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).

- BILLBOARD SPECIAL ISSUE CONTACT: Gene Smith, Associate Publisher, Billboard Magazine, 1515 Broadway, New York, N.Y.10036 tel. (212)
- 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.

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 indentify 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

Roosevelt Hotel.

- 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



Billboard

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Ty Bell New PD, Morning Man at WYLD; Steve Hegwood Bolts Texas For WLUM

Ty BELL is the new program director and morning man at Inter-Urban outlet WYLD New Orleans, replacing Del Spencer. Bell spent the last few months programming sister station WIZF Cincinnati, and he's got a resume as long as your arm that includes several years in New Orleans.

"We've suffered some serious audience erosion in the last six to nine months," says WYLD general manager Rod Burbridge. "We attempted to make some internal changes that just didn't bear fruit, so we decided a PD

change was needed."

Even with that audience erosion, WYLD pulled an 11.5 in the summer Arbitrons, second overall to crossover/top 40 WQUE, and you can bet a big battle is brewing between the two with Bell on board. Expect WYLD to rededicate itself to the black community and reestablish itself musically as a truly local station.



by Kim Freeman

From the mid-'70s to 1980, Bell was a familiar face and voice in New Orleans via various gigs with New Orleans television and radio—including WYLD at one point. "The city has a culture of its own, and somewhere along the line WYLD did something that listeners didn't react positively to," says Bell. He admits WQUE poses a big challenge, and he predicts that station "will leave the urban market. They're a top 40 station with a black playlist. They've got the desire to drain black listeners, but 1 It so much to be visible in the black community."

Bell will continue to won: with WIZF, where Marv Hankston will test his ski s as interim PD.

changed its mind about appurban/crossover outlet WI ed last week. All-Pro chice Maddox says "differing change in plans. Instead, brought in to program W kee, and he's ideally suite Maddox. Hegwood was m Beaumont/Port Arthur, To clude stints at All-Pro's K Milwaukee. Hegwood will Webber is still slated to we're webber PD of UM Milwaukee, as report-operating officer James whilosophies" caused the Steve Hegwood has been UM. "He's from Milwaukee for what we need," says st recently PD at KHYS cas, and his credentials in 'OK Houston and WNOV Iso handle afternoons, and k mornings.

Bill Prescott is going to ramento, Calif., after all. had accepted a second offer assistant program direct :/managing director/evening jock. But at the 11th mornings. "That's an air true—not to mention a recontract and a big fat raise," says Prescott, who is the mornings of the raise, and a big fat raise, says Prescott, who is the mornings of the mornings. The mornings says at rocker KZAP Sactional says at rocker KZAP satisfaction says at rocker KZAP satisfaction says at rocker KZAP sactional says at rocker KZAP satisfaction says at rocker says at rocker KZAP satisfaction says at rocker say

"I'm very happy to be tading headphones for telephones," says KZAP's To I Cale, who has been doubling as morning man for the past three years. Cale says he's also thrilled ab ut John Russell, who assumes Prescott's former cening shift at KZAP. Russell is a north California rock veteran, having served as PD at KRQR and, most recently, MD at KFOG—both in San Francisco. Russell's past also includes an MD post at KZAP, and it's easy to speculate that he may roll into some of Prescott's MD duties.

DAVE VAN DYKE is the new PD at new oldies outlet WODS "Oldies 103" Boston, the former "Quality Rockin" WMRQ "Q-103." Van Dyke spent the last year at oldies KLUV Dallas. Before that, he worked at KGON Portland, Ore., and eclectic rocker KKGR Anchorage, Alaska. "Oldies 103 is going to be a very foreground station, contest and personality oriented," says Van Dyke. As for the air staff, Van Dyke says all talents still in place from the Q-103 days will be given a shot with the new format.

Z-ROCK UPDATE: The 24-hour-a-day hard rock format produced by Satellite Music Network is down to

two affiliates—WMHZ Columbus, Ohio, and KZRK Dallas. The two latest dropouts—WCZR Cleveland and WZRC Chicago—left for SMN's own new age "the Wave." Sounded weird to us, but SMN chairman John Tyler says both defections were initiated by the owners of the Cleveland and Chicago properties. He says SMN is "still very committed to Z-Rock," and strong prospects exist in both those markets for new Z-Rockers. Of the Cleveland station, Tyler says, "They were doing very well with sales, but the owner

wanted a different demographic, and he gave up a lot to do it." He says the case was basically the same in Chicago.

"One thing you've got to understand is that a Z-Rock affiliate must have a crew of salespeople, management, and ownership that like this music and understand the kind of promotion that will make

it work," Tyler continues. "If they don't, then other formats begin to appeal to them."

WQFM MILWAUKEE UPDATE: Brent Albert, formerly of KMYZ Tulsa, Okla., is the new PD at this rocker, where the shake-up that started with the firing of morning team Perry Stone and Randi Rhodes two weeks ago appears to be over. Former WQFM PD Greg Ausham is ready for battle at cross-town rock challenger WLZR "Lazer 103," but Albert has a mostly new air team to help keep WQFM on top. The team members are morning man John Millander, midday guy David Lee, afternoon driver Downstairs Dan, and night talent Craig Kilpatrick.

Linda Thornton joins WMXJ "Majic 102" Miami as

Linda Thornton joins WMXJ "Majic 102" Miami as promotion director for the AC outlet. She was the radio reporter for the Miami Herald—and a sharp correspondent for this very column. Congrats!

ARNER BROS. is planning a Thanksgiving feast for Madonna fans in the form of a five-cut, promo-only compact disk featuring her biggest singles remixed by Jellybean. Also, the label gets some late-year gravy from New Order's budding pop success with "True Faith," a single that's broadening the band's base with some influential top 40 adds and hip Hot 100 action ... Across the way at Reprise, longtime Warner Bros. singles man Marc Ratner finally gets to put his bow tie to work for Reprise product after waiting to officially assume the gig for months.

FILLING Tracy Johnson's shoes at KFRX Lincoln, Neb., is J.J. Cook, the new OM/PD/evening man. Cook transfers to the top 40 from the MD position at DKM's Springfield, Mo., outlet, KWTO-FM, where he worked for the past three years. Prior to that, he served as an air personality at KGGG Rapid City, S.D.

Jeffrey Davis is upped from MD to PD at hit outlet KYNO-FM Fresno, Calif. "It was time for a change," explains KYNO GM Tom Hopfensperger on the recent departure of PD John Lee Hooker. "We had to decide on a new direction, one that would ensure growth and freshen the image of KYNO." Other changes include the arrival of Brown Broadcasting vet Christopher Cane as OM. Davis and Cane, along with newswoman Diana Laird, have become KYNO's new morning team. Also taking over newly vacated air slots are "Fast" Eddie Martinez on p.m. drive, from KKOS Carlsbad, Calif., and KYNO-AM's Brian Anthony on middays . . . At classic-rocking KCFX Kansas City, Mo., production director Mike Beck is upped to assistant PD, John Morrill joins for afternoons, and former part-timer Derek Chappell gets a full-time evening shift . . . Former KCFX evening jock Gary Poole is now working 6-10 p.m. at KSJO San Jose, Calif.

Assistance in preparing this column was provided by Yvonne Olson in Los Angeles.

ALBUM ROCK TRACKSTM

H			U	M VOC	<u> </u>
WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from nati radio airplay TITLE LABEL & NUMBER/DISTRIBUTING LABEL	
->	->	C) 4L	>0	* * NO.	1 * *
1	4	9	11	CHERRY BOMB MERCURY 888 934-7/POLYGRAM	OHN COUGAR MELLENCAMP 1 week at No. One
2	8	6	5	TUNNEL OF LOVE COLUMBIA LP CUT	BRUCE SPRINGSTEEN
3	3	4	9	TIME STAND STILL MERCURY 888 891-7/POLYGRAM	RUSH
4	6	8	4	GOT MY MIND SET ON YOU DARK HORSE 7-28178/WARNER BROS.	GEORGE HARRISON
5	1	1	7	LOVE WILL FIND A WAY ATCO 7-99449/ATLANTIC	YES
6	5	5	8	ONE SLIP COLUMBIA LP CUT	PINK FLOYD
7	2	2	11	THE ONE I LOVE I.R.S. 53171/MCA	R.E.M.
8	10	11	5	SHOWDOWN AT BIG SKY GEFFEN 7-28175	ROBBIE ROBERTSON
9	11	12	6	RHYTHM OF LOVE ATCO LP CUT/ATLANTIC	YES
10	9	7	8	THROWAWAY COLUMBIA LP CUT	MICK JAGGER
11)	16	23	6	FARM ON THE FREEWAY CHRYSALIS LP CUT	JETHRO TULL
12	12	14	10	RAG DOLL GEFFEN LP CUT	AEROSMITH
13)	15	18	6	VALERIE ISLAND 7-28231/WARNER BROS.	STEVE WINWOOD
14)	19	24	5	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	BOURGEOIS TAGG
15	14	16	8	CRAZY CHRYSALIS 43156	ICEHOUSE
16	18	20	7	ONLY LOVE SLASH 7-28139/REPRISE	BODEANS
(17)	20	25	4	LITTLE WING A&M LP CUT	STING
$\overline{18}$	22	28	5	UNCHAIN MY HEART CAPITOL 44072	JOE COCKER
19	7	3	7	BRILLIANT DISGUISE COLUMBIA 38-07595	BRUCE SPRINGSTEEN
20)	21	27	4	NEED YOU TONIGHT ATLANTIC 7-89188	INXS
<u></u>	26	30	3	RAIN IN THE SUMMERTIME	THE ALARM
<u></u>	30	36	4	DON'T SHED A TEAR CHRYSALIS 43464	PAUL CARRACK
23	24	22	6	EAGLES FLY GEFFEN 7-28185	SAMMY HAGAR
24	25	21	6	WE'LL BE TOGETHER	STING
25	13	13	12	IS THIS LOVE GEFFEN 7-28233	WHITESNAKE
26	28	31	5	LIKE DREAMERS DO	THE RADIATORS
<u>27</u>)	33	43	9	HYSTERIA MERCURY LP CUT/POLYGRAM	DEF LEPPARD
28	17	10	10	STRAP ME IN ELEKTRA LP CUT	THE CARS
29)	38		2	SOMETHING IN THE HEART	DAVE MASON
30)	42		2	SWEET FIRE OF LOVE	ROBBIE ROBERTSON
<u></u>	72		+	GEFFEN LP CUT ★★★POWER	TRACK***
31)	49	_	2	THE USUAL COLUMBIA LP CUT	BOB DYLAN & ERIC CLAPTON
32	23	15	11	LEARNING TO FLY COLUMBIA 38-07363	PINK FLOYD
33	39	_	2	BURNING LIKE A FLAME ELEKTRA 69435	DOKKEN
34	29	33	5	SPARE PARTS COLUMBIA LP CUT	BRUCE SPRINGSTEEN
35	32	34	6	KICK THE WALL QMI 53107/MCA	JIMMY DAVIS & JUNCTION
36	48	_	2	LONG TIME GONE MCALP CUT	TRIUMPH
37	40	38	8	ON THE TURNING AWAY COLUMBIA LP CUT	PINK FLOYD
(20)				★★★FLASH HAVE MERCY	IMAKER ★ ★ ★ RICHARD MARX
38	_	EW	+	STEEL MONKEY	JETHRÓ TULL
39	27	17	8	CHRYSALIS 43172 DEVIL'S RADIO	GEORGE HARRISON
40		EW	1	DARK HORSE LP CUT/WARNER BROS. NO SUCH THING	TOMMY SHAW
(41)	46	47	4	ATLANTIC 7-89183 HARD TIMES FOR AN HONEST	
42	36	35	11	MERCURY LP CUT/POLYGRAM THINGS I DO FOR MONEY	NORTHERN PIKES
43	37	37	+	VIRGIN LP CUT HANG MAN JURY	AEROSMITH
(44	-	EW	1	GEFFEN LP CUT GIMME YOUR LOVE	MSG
45	43	40	4	CAPITOL LP CUT	GEORGE HARRISON
46) N	EW	1	DARK HORSE LP CUT/WARNER BROS.	THE RAINMAKERS
47) N	EW >	1	SNAKEDANCE MERCURY LP CUT/POLYGRAM	
48) 50		. 2	CAPITOL LP CUT	MARTHA DAVIS
49	Ň	EW.	1	SHOOT HIGH ATCOLP CUT/ATLANTIC	YES
1	31	29	11	HOURGLASS A&M 2967	SQUEEZE

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

FEATURED PROGRAMMING

CLASSIC ROCK CURRENTS: Mick Jagger is a hot syndicated radio ticket this fall, and both DIR Broadcasting and Global Satellite got a piece of the action. DIR put out an exclusive canned interview program recently, and Global's "Rockline" will put Jagger on the phones, live, for the listener call-in on Nov. 19.

Westwood One took the wraps off another hot classic rock ticket with the music/interview "Robbie Robertson Album Premiere Party." The Oct. 22 air date coincided with the album's national release. On Saturday (14), WWI will give art rock lovers a treat as it presents "Patrick Moraz: Human Interface." The one-hour show will fea-

ture the keyboard wiz in a live concert from the famed Abbey Road Studios in the U.K.

WITH FIVE production libraries to his credit, veteran Tom Merriman has joined with Toby Arnold & Associates to offer "The Ultimate." Subtitled "A Signature Collection By Tom Merriman & Friends," the giant library of 15 compact disks features a core of 360 different music bases. The total package offers 1,500 actual tracks when you figure in the alternative arrangements and the 60-, 30-, and 15-second versions. All tracks were recorded in 1987, digitally mastered, and are available on tape as well.

The package comes with a standard catalog, but an IBM-compatible software program is also available. The computer program can be used to call up possible track choices by their tempo, length, voicing, or by a mood code. It's designed to speed the actual track-selection process. The program also allows you enter data, showing the last date the track was used and the client for whom it was used.

Toby Arnold will issue 500 licenses for use of "The Ultimate." Included with the music library are two compact disks of digitally recorded sound and music effects. Arnold can be reached at 800-527-5335.

HOM REINSTEIN Productions, Modesto, Calif., has entered into a co-venture with Kalamusic of Kalamazoo, Mich., to produce "Soft Passages," a tape library of melodic new age instrumental music. The completed 40-reel library will contain 600 new age tracks culled from Reinstein's experience producing the 3-year-old, weekly show "Portraits In Sound."

"Soft Passages" is available on reel or cart for any format looking to add soft new age to its programming. An additional 20 reels will be available by January for any station wishing to program its own 24-hour new age format. The library is available through Kalamusic at 201-224-3666.

BILLBOARD SPOTLIGHTS classical music this week, and one of the more interesting syndications for the format is John Sunier's "Audiophile Audition." As its name suggests, the one-hour weekly program caters to the audiophile listener. It tracks exceptionally high-quality classical and jazz recordings from a variety of configurations as well as historic recordings with particular audio significance.

One of the most-listened-for features on "Audiophile Audition" is the weekly audio expert interview.

(Continued on next page)

Time Has Come Today. Lee Bailey Communications president and "RadioScope" host Lee Bailey, right, finds out there will be no further Time delay as he catches up with Terry Lewis backstage at the Minnesota Black Musician Awards. "RadioScope" had teased listeners in mid-September by airing interviews of

mid-September by airing interviews of members of the Time, who talked about a possible reunion of the stellar funk band. The weekly urban music magazine followed those up with a report from the awards, where the Time's original members—Lewis, Jimmy Jam, Morris Day, Jellybean Johnson, Jesse Johnson, and Monte Moir—actually did reunite.

FOR WEEK ENDING NOVEMBER 14, 1987

Billboard

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HOT CROSSOVER 30,

1	THIS	LAST	2 WKS. AGO	WKS. ON CHART	Compiled from national radio airplay reports.	ARTIST
2 5 8	⊢≶	-15	∨≼	≥0	LABEL & NUMBER/DISTRIBUTING LABEL	.
3	1	2	5	8	I THINK WE'RE ALONE NOW	TIFFANY 1 week at No. One
4 4 3 10	2	6	6	10	CATCH ME (I'M FALLING) VIRGIN 7-99416	PRETTY POISON
Section Sect	3	1	1	9	BAD EPIC 34-07418/E.P.A. MIC	HAEL JACKSON
1	4	4	3	10	DON'T YOU WANT ME MCA 53162	JODY WATLEY
13	5	5	4	10		MADONNA
8	6	3	2	12	LET ME BE THE ONE ARISTA 1-9617	EXPOSE
12 16 5 TELL IT TO MY HEART TAYLOR DAYNE	7	13	18	4	SHAKE YOUR LOVE ATLANTIC 7-89187	DEBBIE GIBSON
10	8	7	7	11		NG OUT SISTER
11	9	12	16	5		TAYLOR DAYNE
12 16 19 5 YOU AND ME TONIGHT DEJA 13 14 20 4 IDO YOU MCA 53193 THE JETS 14 20	10	11	22	4	SKELETONS MOTOWN 1907	TEVIE WONDER
13	11)	18	21	3	THE TIME OF MY LIFE BILL MEDLEY & JEN	INIFER WARNES
14 20	12	16	- 19	5		DEJA
15 17 24 3 DON'T GO CAPITOL 44047 MARLON JACKSON 16 19 15 5 MONY MONY CHRYSALIS 43161 BILLY IDOL 17 22 — 2 SYSTEM OF SURVIVAL COLUMBIA 38-07608 EARTH, WIND & FIRE 18 29 — 2 HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE 19 9 9 13 PLISTEY PARK 7-28289/WARNER BROS. 20 25 26 3 (BABY TELL ME) CAN YOU DANCE SHANICE WILSON 21 15 14 7 II'S A SIN EMI-MANHATTAN 43027 PET SHOP BOYS 22 30 — 2 WE'LL BE TOGETHER A&M 2983 23 21 17 5 LOVIN' YOU PIR. 50084/EMI-MANHATTAN 24 NEW ▶ 1 FAITH COLUMBIA 38-07623 GEORGE MICHAEL 25 1 8 10 7 DON'T MAKE ME WAIT FOR LOVE KENNY G. 26 NEW ▶ 1 COME ON, LET'S GO SLASH 7-28186/WARNER BROS. 27 RE-ENTRY LITTLE LIES WARNER BROS. 7-28291 FLEETWOOD MAC WARNER BROS. 7-28291 FLEETWOOD MAC WAS WAS B31-7/POLYGRAM ANGELA WINBUSH WAN ANGELA WINBUSH 1 WANT TO BE YOUR MAN	13	14	20	4	I DO YOU MCA 53193	THE JETS
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17 22	15	17	24	3	DON'T GO CAPITOL 44047	RLON JACKSON
18 29	16	19	15	5		BILLY IDOL
19 9 9 13	17)	22	_	2	SYSTEM OF SURVIVAL EART COLUMBIA 38-07608	H, WIND & FIRE
20 25 26 3 (BABY TELL ME) CAN YOU DANCE SHANICE WILSON AMM 2939 PET SHOP BOYS 21	18	29		2	HEAVEN IS A PLACE ON EARTH BEL	INDA CARLISLE
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24 NEW ▶ 1 FAITH COLUMBIA 38-07623 GEORGE MICHAEL 25 ≥ 8 10 7 DON'T MAKE ME WAIT FOR LOVE ARISTA 9625 KENNY G. 26 NEW ▶ 1 COME ON, LET'S GO SLASH 7-28186/WARNER BROS. LOS LOBOS 27 RE-ENTRY LITTLE LIES WARNER BROS. 7-28291 FLEETWOOD MAC 28 26 30 s 3 SUGAR FREE EPIC 34-07283/E.P.A. WA WA NEE 29 27 — 2 ANGELA WINBUSH ARGURY 888 831-7/POLYGRAM ANGELA WINBUSH 30 NEW ▶ 1 I WANT TO BE YOUR MAN ROGER	23	21	17	5	LOVIN' YOU	THE O'JAYS
25 3 8 10 7 DON'T MAKE ME WAIT FOR LOVE ARISTA 9625 KENNY G. (26) NEW ► 1 COME ON, LET'S GO SLASH 7-28186/WARNER BROS. LOS LOBOS (27) RE-ENTRY LITTLE LIES WARNER BROS. 7-28291 FLEETWOOD MAC 28 26 30 ₃ 3 SUGAR FREE EPIC 34-07283/E.P.A. EPIC 34-07283/E.P.A. WA WA NEE 29 27 — 2 ANGEL MERCURY 888 831-7/POLYGRAM ANGELA WINBUSH MERCURY 888 831-7/POLYGRAM ANGELA WINBUSH ROGER	24)	. NE	NÞ	1	FAITH GEO	ORGE MICHAEL
26 NEW ▶ 1 COME ON, LET'S GO SLASH 7-28186/WARNER BROS. LOS LOBOS 27 RE-ENTRY LITTLE LIES WARNER BROS. 7-28291 FLEETWOOD MAC 28 26 30 ₃ 3 SUGAR FREE EPIC 34-07283/E.P.A. WA WA NEE 29 27 — 2 ANGELA WINBUSH MERCURY 888 831-7/POLYGRAM ANGELA WINBUSH 30 NEW ▶ 1 I WANT TO BE YOUR MAN ROGER	25	8, 1	10	7	DON'T MAKE ME WAIT FOR LOVE	KENNY G.
28 26 30 。 3 SUGAR FREE EPIC 34-07283/E.P.A. WA WA NEE 29 27 — 2 ANGEL AWINBUSH MERCURY 888 831-7/POLYGRAM MERCURY 888 831-7/POLYGRAM ANGELA WINBUSH ROGER 30 NEW N. 1 I WANT TO BE YOUR MAN ROGER	26	" NE\	NÞ	1	COME ON, LET'S GO SLASH 7-28186/WARNER BROS.	LOS LOBOS
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29 27 — 2 ANGEL ANGELA WINBUSH 20 NEW 1 I WANT TO BE YOUR MAN ROGER	28	26	30	3	SUGAR FREE EPIC 34-07283/E.P.A.	WA WA NEE
30 NEW ▶. 1 I WANT TO BE YOUR MAN ROGER	29	27	-	2	ANGEL ANG	GELA WINBUSH
	30	NEV	V > .	1	I WANT TO BE YOUR MAN REPRISE 7-28229	ROGER

Products with the greatest airplay gains this week

Billboard

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ADULT CONTEMPORARY.

AL	JUL			NATION O	
THIS	LAST	2 WKS. AGO	WKS. ON CHART	Compiled from a sample of radio places a number/DISTRIBUTING LABEL	
1	1	3	10	★ ★ NO. 1 BREAKOUT MERCURY 888 016-7/POLYGRAM	★ ★ ◆ SWING OUT SISTER 2 weeks at No. One
2	4	5	7	CANDLE IN THE WIND MCA 53196	◆ ELTON JOHN
3	7	8	8	THE TIME OF MY LIFE ◆ BILL MED	LEY & JENNIFER WARNES
4	2	4	11	I'VE BEEN IN LOVE BEFORE VIRGIN 7-99425	◆ CUTTING CREW
5	6	6	7	BRILLIANT DISGUISE COLUMBIA 38-07595	◆ BRUCE SPRINGSTEEN
6	3	2	11	DON'T MAKE ME WAIT FOR LOVE AFISTA 1-9625	◆ KENNY G.
7	8	17	5	VALERIE ISLAND 7-28231/WARNER BROS.	◆ STEVE WINWOOD
8	5	1	11	LITTLE LIES WARNER BROS. 7-28291	◆ FLEETWOOD MAC
9	9	13	9	THAT'S WHAT LOVE IS ALL ABOUT COLUMBIA 38-7322	◆ MICHAEL BOLTON
10	10	15	. 6	RESERVATIONS FOR TWO ARISTA 1-9638	◆ DIONNE & KASHIF
11)	15	20	6	SPECIAL WAY MERCURY 888 867-7	KOOL & THE GANG
12	18	21	7	SOMETHING IN YOUR EYES	◆ RICHARD CARPENTER
13	13	7	14	IN MY DREAMS EPIC 34-07255/E.P.A.	◆ REO SPEEDWAGON
14	14	10	9	SINCE I FELL FOR YOU	AL JARREAU
15	12	12	9	YOU ARE THE GIRL	◆ THE CARS
(16)	28	38	3	GOT MY MIND SET ON YOU	◆ GEORGE HARRISON
17)	21	26	5	DARK HORSE 7-28178/WARNER BROS. I DREAMED A DREAM	NEIL DIAMOND
18	11	9	17	COLUMBIA 38-07614 LONELY IN LOVE	◆ DAN FOGELBERG
19	26	31	4	FULL MOON/EPIC 34-07275/E.P.A. I DON'T MIND AT ALL	◆ BOURGEOIS TAGG
(20)	29	44	3	ISLAND 7-99409/ATLANTIC NEVER THOUGHT (THAT I COULD LO	
20	23	44	3	COLUMBIA 38-07618 ★★POWER P	
21)	32	48	3	SO EMOTIONAL ARISTA 1-9642	WHITNEY HOUSTON
22	16	11	14	WHEN SMOKEY SINGS MERCURY 888 604-7/POLYGRAM	◆ ABC
23	19	24	9		/MIAMI SOUND MACHINE
24	17	14	16	DIDN'T WE ALMOST HAVE IT ALL ARISTA 1-9616	◆ WHITNEY HOUSTON
25	22	18	17	ONE HEARTBEAT MOTOWN 1897	◆ SMOKEY ROBINSON
26	20	16	13	THE STUFF THAT DREAMS ARE MAD	DE OF CARLY SIMON
27	23	19.	17		UEY LEWIS & THE NEWS
28	24	22	13	WHY DOES IT HAVE TO BE	◆ RESTLESS HEART
29	30	30	4	POWER OF LOVE ATLANTIC 7-89191	LAURA BRANIGAN
30	31	32	4	BELIEVE IN ME	PAUL JANZ
31)	37		2	HEAVEN IS A PLACE ON EARTH	◆ BELINDA CARLISLE
32	25	23	17	NO ONE IN THE WORLD ELEKTRA 7-69456	◆ ANITA BAKER
33)	33	37	3	DAWNING ON A NEW DAY CYPRESS 666 122-7	MICHAEL TOMLINSON
34	27	25	15	I JUST CAN'T STOP LOVING YOU EPIC 34-07253/E.P.A.	MICHAEL JACKSON
(35)	40	41	3	COME ON, LET'S GO SLASH 7-28186/WARNER BROS.	LOS LOBOS
36	34	27	8	LOST IN EMOTION	◆ LISA LISA & CULT JAM
37)	50		2	I LIVE FOR YOUR LOVE	◆ NATALIE COLE
38	39	46	3	EVERCHANGING TIMES	◆ SIEDAH GARRETT
39)	43		2	NEW YORK (HOLD HER TIGHT)	RESTLESS HEART
(40)	46		2	FAITH	◆ GEORGE MICHAEL
		-		COLUMBIA 38-07623 ★★★HOT SHOT D	EBUT * * *
41)	NEV	V >	1		BARRY MANILOW
42	35	28	6	GUARANTEED FOR LIFE VIRGIN 7-99412	◆ MILLIONS LIKE US
43	NEV	٧Þ ,	1	WHAT'S TOO MUCH MOTOWN 1911	SMOKEY ROBINSON
44)	49		2	SHOULD'VE KNOWN BETTER EMI-MANHATTAN 50083	◆ RICHARD MARX
45	47	_	2	MOTORTOWN CAPITOL 44062	◆ THE KANE GANG
46	36	33	7	BAD EPIC 34-07418/E.P.A.	◆ MICHAEL JACKSON
47	41	36	4	WE'VE ONLY JUST BEGUN JIVE 1049	◆ GLENN JONES
	48		2	WHEN A WOMAN LOVES A MAN	CARRIE MCDOWELL
48	40			WOTOWN 1910	
48	NEV	V .	1		COUGAR MELLENCAMP
		V ▶ .	_	CHERRY BOMB ◆ JOHN	COUGAR MELLENCAMP ◆ TIFFANY

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

YesterHits_©

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES-10 Years Ago

- You Light Up My Life, Debby
- Boone, WARNER/CURB

 2. Don't It Make My Brown Eyes
 Blue, Crystal Gayle, UNITED ARTISTS

 3. How Deep Is Your Love, Bee Gees,
- Boogie Nights, Heatwave, EPIC
- Baby, What A Big Surprise,
- 6. Heaven On The 7th Floor, Paul
- 7. We're All Alone, Rita Coolidge, A&M 8. Blue Bayou, Linda Ronstadt, ASYLUM
- 9. It's Ecstasy When You Lay Down, Barry White, 20TH CENTURY 10. It's So Easy, Linda Ronstadt, ASYLUM

POP SINGLES-20 Years Ago

- . To Sir. With Love, Lulu, EPIC
- Soul Man, Sam & Dave, STAX

- Soul Mail, Sarri & Dave, Stax
 Incense And Peppermints, Strawberry Alarm Clock, UNI
 The Rain, The Park & Other Things, Cowsills, MGM
 It Must Be Him, Vikki Carr, LIBERTY
 Please Love Me Forever, Bobby Vinton, EPIC
- 7. Your Precious Love, Marvin Gaye
- & Tammy Terrell, TAMLA
 I Say A Little Prayer, Dionne
- Expressway To Your Heart, Sou Survivors, CRIMSON
- 10. I Can See For Miles, Who, DECCA

TOP ALBUMS---10 Years Ago

- 1. Rumours, Fleetwood Mac, WARNER
- 2. Simple Dreams, Linda Ronstadil,
- 3. Aia. Steely Dan, ABC
- 4. Live, Commodores, MOTOWN
 5. Elvis In Concert, Elvis Presley, ECA
- Street Survivors, Lynyrd Skynyrd,
- 7. Foreigner, ATLANTIC
 8. Point Of No Return, Kansas, EPIC/
- In Full Bloom, Rose Royce, WHITSIELD
- 10. Let's Get Small, Steve Martin,

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, CAPITOI
- Strange Days, Doors, ELEKTRA
 The Doors, ELEKTRA
- 5. Four Tops Greatest Hits, Four
- Vanilla Fudge, ATCO
- 7. Ode To Billie Joe, Bobbie Gentry,
- 8. The Bee Gee's First, Bee Gees
- 9. Dr. Zhivago, Soundtrack, MGM
 10. Groovin', Young Rascals, ATLANTIC

COUNTRY SINGLES-10 Years Ago

- 1. The Wurlitzer Prize (I Don't Want Feeling), Waylon Jennings, RCA
- Blue Bayou, Linda Ronstadt, AGYLUM 3. Here You Come Again, Dolly
- From Graceland To The Promised Land, Merle Haggard, MCA
- 5. Roses For Mama, C.W. McCall
- 6. One Of A Kind, Tammy Wynet e,
- 7. I'm Knee Deep In Loving You, Dave
- 8. You Light Up My Life, Debby
- 9. Fools Fall In Love, Jacky Ward, MERCURY
- 10. Don't Let Me Touch You, Mar y Robbins, columbia

SOUL SINGLES-10 Years Ago

- 1. Serpentine Fire, Earth, Wind & Fire, COLUMBIA
 2. You Can't Turn Me Off (In The Middle Of Turning Me On), High Indexy, CORDY
- Back In Love Again, L.T.D., A&M
- Dusic, Brick, MALACO
- 5. It's Ecstasy When You Lay Down Next To Me, Barry White, 20111
- 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),
- 9 FEUN. Con Funk Shun, MERCUEY
- Somebody's Gotta Win, Somebody's Gotta Lose, Controllers, JUANA





Roger Reprise. Label staffers and friends gather after a great show by Reprise artist Roger at the Roxy in Los Angeles. Fans of Roger's current single, "I Want To Be Your Man," are, from left, KMYX Ojai, Calif., PD Howard Thompson; the Gap Band's Charlie Wilson; Warner Bros.' Drew Gitlin; Roger; Warner Bros.' Steve Campfield and Karen Jones, and Reprise's VP/director of promotion Rich Fitzgerald



Soft And Warm. WNSR New York VP/GM Mark Bench helps colleagues kick off the Coats For Kids campaign by presenting a promotional poster to New York City's mayor, Ed Koch. From left are Bench; artist and poster creator Peter Max; Carolyn Wall, GM of WNYW-TV New York, which co-promoted the drive; and Koch



Mac Attack. WMMS Cleveland OM and afternoon talent Kid Leo, center, leads Fleetwood Mac leader Mick Fleetwood on a tour of the famous station's facilities. Familiar with the place already is Warner Bros. rep Dale Cononne, right.



Parker's Crusade. Ray Parker Jr. takes his campaign against sleeping alone to leading urban station WVEE "V-103" Atlanta. Midday talent Sandi Mallory would appear to be a fan of Parker's latest single, "I Don't Think That Man Should Sleep Alone.

FEATURED PROGRAMMING

(Continued from preceding page)

Along with the week's audio tips from the experts, Sunier also gives listeners illustrations on such specialty techniques as surround-sound and binaural recordings.

Sunier has been doing the show since 1981 and took it to national syndication in April 1985. The show is delivered live via satellite and counts eight commercial stations among its 190 affiliates. Sunier can be contacted at 415-457-2741.

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. 9-15, Kenny Rogers: Today And Tomorrow, Westwood One Special, two hours

Nov. 9-15, Kenny Rogers: Portrait Of A Country Gentleman, Mutual Broadcasting Special, two

Nov. 9-15, Joe Walsh, Classic Cuts, MJI Broadcasting, one hour.

Nov. 13-14, U2, On The Radio, On The Radio Broadcasting, one hour, Nov. 13-15, Steve Winwood Concert Special,

Westwood One Special, 90 minutes. Nov. 13-15, Aerosmith, Rock Watch, United Stations, three hours.

Nov. 13-15, Isley Bros., Star Beat, MJI Broadcasting, one hour

Nov. 13-15, Scorpions, Metalshop, MJI Broad-

casting, one hour

Nov. 13-15, Exile, Country Today, MJI Broadcasting, one hour.

Nov. 13-15, Danny & the Juniors/Association, Cruisin' America With Cousin' Brucie, CBS RadioRadio, three hours.

Nov. 13-15, REO Speedwagon, Hot Rocks, United Stations, 90 minutes.

Nov. 14, Patrick Moraz: Human Interface, Live Westwood One Special, one hour.

Nov. 14-15, Bellamy Brothers, Country Close-Up, ProMedia, one hour.

Nov. 14-15, Temptations/Brick/Salt-N-Pepa, RadioScope, Lee Bailey Communications, one

Nov. 15, Oak Ridge Boys, Countryline U.S.A., James Paul Brown Entertainment, one hour

Nov. 15, Cruzados, King Biscuit Flower Hour, DIR Broadcasting, one hour

Nov. 15. Carol Decker from T'Pau, Rock Over

London, Radio International, one hour.

Nov. 15, Yes/Sting, Powercuts, Global Sateltite/ARC Radio Networks, two hours. Nov. 16, Robbie Robertson, Rockline, Global

Satellite/ABC Radio Networks, 90 minutes. Nov. 16, R.E.M., Line One, Westwood One, one

Nov. 16-22, Wynton Marsalis, The Jazz Show With David Sanborn, NBC Radio Entertainment,

PROMOTIONS

JUKEBOX FROM HELL

A month ago, WHTZ "Z-100" New York's VP/PD and morning man Scott Shannon expressed over the air an idea that has since taken on a life of its own. The idea centered on the horrors of having a jukebox filled with the worst songs ever to make the airwaves. Listeners immediately began calling the top 40 station with their nominations, and the Z-100 Jukebox From Hell was born.

Z-100 now runs a heavily produced segment during the morning show two or three times a week in which Shannon sends two morning zoo members, against their wishes, down to the "basement" to play another record from the Jukebox From Hell. The two roam the building with wireless microphones as they make their way downstairs.

The promotion now has listeners mailing in their song choices. When a listener's song is chosen, it's assigned a jukebox number, and Shannon sends the two zoosters down-stairs to "put a quarter in the slot." The listener then receives a specially designed Jukebox From Hell black satin jacket.

The grand prize will be an actual jukebox filled with the collected songs. The promotion has been running for a month and will culminate when all the jukebox's slots are filled, probably by the end of November. To win, a listener will have to know all the song titles and their corresponding jukebox numbers.

The Jukebox From Hell is scoring big with listeners because it combines a music-based promotion, good-natured suspense of wondering what tunes will be included, and elaborate production. The morning show gets a semiregular theater-ofthe-mind feature that already has listener interest.

PERSONAL BEST

The 23,000 runners who participated in the Nov. 1 New York City Marathon included all-news WCBS-AM VP/GM Ed Kiernan, who was jogging in memory of a 21-year-old woman who died in a jogging accident earlier this year. She was the daughter of the station's director of sales. Kiernan has known the family for 10 years, and to show his support he ran to raise money for the family's chosen charity.

PETER J. LUDWIG

PLATINUM—Stations with a weekly cume audience of more than 1 million.
GOLD—Stations with a weekly cume audience between 500,000 and 1 million.
SILVER—Stations with a weekly cume 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 O.M.: Steve Kingston New York Tiffany, I Think We're Alone Now Bill Medley & Jennifer Warnes, (I've Michael Jackson, Bad 1 Tiffany, I Think We're Alone Now
2 5 Bill Medley & Jennifer Warnes, (I've
3 2 Michael Jackson, Bad
4 8 Billy Idol, Mony Mony
5 6 Swing Out Sister, Breakout
6 8 Belinda Cariste, Heaven Is A Place O
7 7 Bruce Springsteen, Brilliant Disguise
8 3 Madonna, Causing A Commotion
9 14 Debbie Gibson, Shake Your Love
10 9 Whitesnake, Here Is Da Again
11 13 Jody Watley, Don't You Want Me
12 12 Expose, Let Me Be The One
13 19 Ffeetwood Mac, Little Lies
14 10 Lisa Lisa & Culf Jam, Lost in Emotion
15 11 LeVerl, Casanova
16 26 George Michael, Faith 11 15 Bananarama, I Heard A Rumour
17 Bananarama, I Heard A Rumour
18 19 Prince, U Gol The Look
19 12 Ty Prince, U Gol The Look
19 12 Ty Prince, U Gol The Look
21 Ty Prince, U Gol The Look
22 Ty Smokey Robinson, One Heartheat
24 27 Whitney Houston, So Emotional
25 29 Taylor Dayne, Teil It To My Heart
26 30 Whitesnake, Is This Love
28 22 Los Lobos, La Bamba
29 — Cutting Crew, I've Been In Love Befor George Harrison, Gol My Mind Set On Y
EX EX



New York P.D.: Larry Berger

York

1 Tiffany, I Think We're Alone Now
Bill Medley Jennifer Warnes, (I've
Michael Jackson, Bad
Bill Medley Jennifer Warnes, (I've
Michael Jackson, Bad
Bill Medley Jennifer Warnes, (I've
Michael Jackson, Bad
Bill Medley Mellon, Mony Mony
Bring Carliste, Breakout
Belindo Carliste, Heaven Is A Place D
Belindo Carliste, Heaven Is A Place D
Bruce Springsteen, Brilliant Disguise
Bruce Springsteen, Brilliant Disguise
Bruce Springsteen, Brilliant Disguise
Bruce Springsteen, Brilliant Disguise
Pet Shop Boys, It's A Sin
Bruce Springsteen, Brilliant Disguise
Pet Shop Boys, It's A Sin
Bruce Springsteen, Brilliant Disguise
Pet Shop Boys, It's A Sin
Bruce Springsteen, Brilliant Disguise
Pet Shop Boys, It's A Sin
Bruce Springsteen, Brilliant Disguise
Pet Shop Boys, It's A Sin
Bruce Springsteen, Brilliant Disguise
Pet Shop Boys, It's A Sin
Bruce Springsteen, Bruce Sprin

KIISFM 102.7

Los Angeles

P.D.: Steve Rivers

es P.D.: Steve Rivers
Tiffany, I Think We're Alone Now
Fleetwood Mac, Little Lies
Swing Out Sister, Breakout
Madonna, Causing A Commotion
Pet Shop Boys, It's A Sin
Los Lobos, Come On, Let's Go
Bellind Carlist, Heaven Is A Place O
Bellind Carlist, Heaven Is A
Whitesnake, Is This Love
Bruce Springsteen, Brilliant Disguise
Whitesnake, Here I Go Again
R.E.M., The One I Love
Bruce Springsteen, Brilliant Disguise
Whitesnake, Here I Go Again
R.E.M., The One I Love
Bruce Springsteen, Brilliant Disguise
Whitesnake, Here I Go
Robert Go
Richard Marx, Should've Known Better
Whitesnake, Here I Go
Richard Marx, Should've Known Better
Whitesnake, Do You
Richard Marx, Should've Known Better
Whitesnake, Do You
Richard Marx, Should've Known Better
Whitesnake, Live For Your Love
Squeeze, Hourglass
Whitesnake, Live For Your Love
INXS, Need You Tomght
Sweet Mary Market
Research
Re 5 9 12 4 14 20 16 6 17 8 23 26 10 22 19

GOLD

96TIC:FM

Hartford

P.D.: Dave Shake Triffany, I Think We're Alone Now Noel, Silent Morning Bill Medley & Jennifer Warnes, (I've Pretty Poison, Catch Me (I'm Falling) Jody Watley, Don't You Want Me Bruce Springsteen, Brilliant Disguse Richard Marx, Should've Known Better Billy Idol, Mony Mony Fleetwood Mac, Little Lies Swing Out Sister, Breakou Debbie Gibson, Shake Your Love Madonna, Causing A Commotion Belinda Carliste, Reaven Is A Place O Cutting Crew, I've Been In Low Befor Sting, We'll Be Together Whitesnake, Is This Love Yes, Love Will Find A Way

P.D.: Dave Shakes

20 Steve Winwood, Valerie
21 Taylor Dayne, Tell It To My Heart
22 George Harrison, Got My Mind Set On Y
23 Steve Wonder, Skelstons
24 Wa Was Nee, Sugar Free
25 Jellybean Featuring Steven Dante, The
27 George Michael, Faith
29 Poisson, I Won't Forget You
28 Squeeze, Hourglass
30 R.E.M. The One LLove
31 Earth, Wind & Fire, System Of Surviva
32 Michael Bolton, That's what Love is A
33 The Jets, I Do You
34 Winder Bolton, That's what Love is A
35 Whitney Houston, So Emotional
36 Michael Bolton, That's what Love
37 HAXS, Need You Gonglet
38 PAUL CARPACK, DON'T SHED A TEAR
4 Heart, There's The Gill
4 Shanice Wilson, (Baby Tell Me) Can Yo
4 Aerosmith, Dude (Looks Like A Lady) 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 43 6 37 A38 A39 A40

Kiss 108FM P.D.: Sunny Joe White

Boston

P.D.: Sunny Joe White
Bill Medley & Jennifer Warnes, (I've
Pet Shop Boys, It's A Sin
Swing Out Sister, Breakout
Michael Bolton, That's What Love Is A
Bruce Sonnesteen, Brilliant Disguise
Pretty Proson, Catch Me (I'm Falling)
Jody Watley, Don't Tou Want Me
Laure Brangan, Power Of Love
Laure Brangan, Power Of Love
Laure Brangan, Power Of Love
Heave Bengan, Power Of Love
Robert Bengan, State Laure Brangan, Power Of Love
Richard Mars, Should Love Befor
Richard Mars, Should Love Honor How
Richard Mars, Should Love
Richard Laure
Brill Hold, Monry Monry
Streve Wonder, Skeletons
Los Lobos, Come On, Let's Go
George Michael, Faith
The Jets, I Do You
Hooters, Saclellite
Debbie Gibson, Shake Your Love
George Horison, Got My Mind Set On Y
Layfor Dayne, Tell It To My Heart
Leehouse, Crazy
Steve Winwood, Valerie
INXS, Need You Tonight
Wa Wa Nee, Sugar Free
Terence Trent D'Arby, It' You Let Me S
The Kane Gang, Motortown
New Order, True Faith
Cher, I Found Someone
The Cure, Just Like Heaven
Jimmy Davis & Junction, Kick The Wall
Men Without Hats, Pop Goes The World
PAUL CARRACK, DON'T SHED A TEAR
Eric Carmen, Tung Fyes
Cover Girls, Because Of You
Beach Boys & Little Richard, Happy En
Whitesnake, Is This Love
Larth, Wind & Fire, System Of Surviva
John Cougar Mellencamp, Cherry Bomb
Ves, Love Will Find A Way
Bourgeois Tagg, I Don't Mind At All
Dionne & Kashi, Reservations For I w
Ratalie Cole, I Live For Your Love
Jellybean Featuring Steven Danle, The
Shanice Wilson, (Eaby Tell Me) Can Yo 977 188 15 33 16 25 19 22 20 21 24 EX 26 23 28 30 33 29 EX X 23 35 34 EX EX

P.D.: Harry Nelson

Boston

P. D.: Harry Nelson
Billy Idol, Mony Mony
Bill Medley & Jennifer Warnes, (I've
Bruce Springsteen, Brilliant Disguise
Pet Shop Boys. It's A Sun
Swing Out Sister, Breakout
Belinda Cariste, Heaven Is A Place O
U2, Where The Streets Have No Mame
Lisa Lisa & Cult Jam, Lost In Emotion
Fleetwood Mac, Little Lies
The Lars, On A The Girl
Cutting Crew, I've Been In Love Befor
Poison, I Won't Forget You
Tiffany, I Think We're Alone Now
John Cougar Metlencamp, Cherry Bomb
Squeeze, Hourglass
Richard Marx, Should've Known Better
Wa Wa Nee, Sugar Free
Los Lobos, Come On, Let's Go
Aerosmith, Dude (Looks Like A Lady)
Stevie Wonder, Skeletons
Timothy B. Schmit, Boys Right Out
Starship, Beat Pairol
The Kane Gang, Motortown
Whitesnake, Is This Love
Whitney Houston, So Emotional
Ves, Love Will Find A Way
Sting, We'll Be Together
Michael Botton, That's What Love Is A
Steve Winwood, Valerie
Pretty Poison, Calch Me (I'm Failling)
George Marrison, Got My Mind Set On Y
Icehouse, Crazy
Heart, There's The Girl
George Michael, Faith
Etton John, Candle In The Wind
Terence Trent D'Arby, II You Let Me S
Beach Boys & Little Richard, Happy En
Natalie Cole, I Live For Your Love
Rick Carmen, Hungry Kyes
Debbie Gibson, Shake Your Love
New Order, True Faith
Bourgeous Tagg, I Don't Mind At All
INXS, Need You Tonight
New City Rockers, Brother Louie
The Jets, I Do You
Jen Liby House All Liby
Jen Liby House, John House
Jen Liby House Liby
Jen



P.D.: Mark St. John Washington DN P.D.: Mark St. Jo Tiffany, I Think We're Alone Now Europe, Carrie Bill Medley & Jennifer Warnes, (I've Billy Idol, Mony Mony Fleetwood Mac, Little Lies LeVert, Casanova

Expose, Let Me Be The One
Lisa Lisa & Gulf Jam, Lost In Emotion
Swing Gulf Sister, Breakou!
Noel, Silent Morning
Belinda Carliste, Heaven Is A Place O
Los Lobos, Come On, Let's Go
Richard Marx, Should'e Known Better
Richard Marx, Should'e Marx Better
Partice Springsteen, Brilliant Disguise
Whitesnake, Is This Love
George Michael, Hard Day
Debbie Gibson, Shake Your Love
Steve Winwood, Valerie
Dan Hill (Duet With Vonda Shepard), C
Jody Walley, Don't You Want Me
Laylor Dayne, Tell It To My Heart
IMXS, Need You Tonight
UZ, Where The Streets Have No Name
The Jets, To Do You
Stevie Wonder, Skeletons
Michael Bolton, That's What Love Is A
Whitney Houston, So Emotional
Pet Shop Boys, It's A Sin
Pretty Poison, Catch Me (I'm Falling)
Cutting Crew, I've Been In Love Betor
Elton John, Candle In The Wind
New Order, True Faith 111 66 100 133 144 122 177 188 8 21 29 20 25 22 23 244 15 EX 8 EX EX EX 11 12 13 14 15 16 17 18 19 20 21 22

B94.m Pittsburgh

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6 Expose, Let Me Be The One
7 10 Bruce Springsteen, Brilliant Disguise
8 II Richard Marz, Should've Known Better
9 13 Steve Winwood, Valerie
10 12 Beinda Carisies, Heaven Is A Place O
11 1 Madonna, Causing A Commotion
12 16 Swing Out Sister, Breakout
13 20 Michael Botton, That's What Love Is A
14 18 Aerosmith, Dude (Looks Like A Lady)
15 17 Sting, We'll Be Together
16 19 Cutting Crew, I've Been In Love Befor
17 22 George Michael, Faith
18 21 Jody Wattey, Don't You Want Me
19 25 Whitesphake, Is This Love
10 24 Los Lobos, Come On, Let's Go
21 7 UZ, Where The Streets Have No Name
22 26 Posson, I Won't Forget You
23 27 John Cougar Mellencamp, Cherry Bomb
24 28 Whitesphase, Shake Your Love
27 EX George Harrison, Got My Mind Set On Y
28 EX Heart, I here's The Girl
29 30 Pets Ngo Boys, It's A Sin
20 EX Pretty Posson, Catch Me ('m Falling)
20 The Jets, I Do You
21 Libron John, Catch Me ('m Falling)
21 EX Heart, I here's Andrein The Wind
22 A Hour Jackson, The Way You Make Me
21 EX Heart Here's Andrein The Wind
22 EX Heart, I here's Andrein The Wind
23 A Here's Andrein The Wind
24 EX Heart, I here's Andrein The Wind
25 Squeeze, Hourglass Pittsburgh

98! WCAU-FM Philadelphia

P.D.: Scott Walker

Tiffany, I Think Me're Alone Now Billy Idol, Mony Mony Bruce Springsteen, Brillant Disguise Fleetwood Mac, Little Lies Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O Cutting Crew, I've Been In Love Befor Swing Out Sister, Breakout Debble Gibson, Shake Your Love Michael Jackson, Bad Michael Botton, That's What Love Is A Pretty Poison, Catch Me (I'm Falling) Sting, We'll Be Together Squeeze, Hourglass Kinchard Marx, Should've Known Better Jody Watley, Don't You Want Me R.E.M., The One Love Lobs, Come On, Let's Go Stevie Wonder, Skeletons Firmothy B. Schmit, Boys Night Out Jellybean Featuring Steven Dante, The Steve Winwood, Valerie George Michael, Faith Icehouse, Crazy Whitesnake, Is This Love Poison, I Won't Forget You The Cure, Just Like Heaven Earth, Wind & Fire, System Of Surviva New Order, True Faith Bourgeois Tagg, I Don't Mind At Ali Whitney Houston, So Emotional Dionne & Kashif, Reservations For Two The Jets, I Do You Glenn Jones, We've Only Just Begun (T Cher, I Found Someone George Harnson, Got My Mind Set On Y John Cougar Mellencamp, Cherry Bomb The Kane Gang, Molortown Inks, Need You Tonight Eric Carmen, Hungry Lyes The Cars, Stray Me In Loverboy, Love Will Rise Again Mick Jagger, Thow Away De't Leppard, Animal Natalie Cole, I Live For Your Love

EAGLE-106

Philadelphia P.D.: Charlie Quinn

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1 Tiffany, I Think We're Alone Now
2 Billy Idol, Mony Mony
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10 U2, Where The Streets Have No Name
12 Pet Shop Boys, It's A Sive
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18 Steve Will Be Together
18 Richard Marx, Should've Known Better
20 Jody Watley, Don't You Want Me 8 9 10 11 12 13 14 15 16

Michael Jackson, Bad
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Fleetwood Mac, Little Lies
Poison, I Won't Forget You
George Harrison, Gof My Mind Set On Y
Cutting Crew, I've Been In Love Befor
Whitney Houston, So Emotional
Squeeze, Hourglass
Madonna, Causing A Commotion
Debbie Gibson, Shake Your Love
The Jets, I Do You
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Michael Bolton, That's What Love Is A
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P.D.: Chuck Morgan

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3 7 Bill Medley & Jennifer Warnes, (I've
4 4 Expose, Let Me Be The One
5 9 Belinda Carlisle, Heaven Is A Place O
6 6 Fleetwood Mac, Little Lies
7 8 U2, Where The Streets Have No Name
8 3 Heart, Who Will You Run To
9 2 LeVert, Casanova
10 10 Kenny G. (Vocal By Lenny Williams), D
11 14 Debbie Gibson, Shake Your Love
12 13 Swing Out Sister, Breakout
13 11 Natalie Cole, Jump Start
14 20 Richard Marx, Should've Known Better
14 12 Richard Marx, Should've Known Better
15 18 19 Bruce Seringsteen, Brilliant Disguise
16 18 Poison, I Won't Forget You
17 1 Los Lobos, Come On, Let's Go
18 19 Bruce Seringsteen, Brilliant Disguise
19 24 George Michael, Faith
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24 27 Cutting Crew, I've Been in Love Befor
25 29 1aylor Dayne, Teil It To My Heart
27 EX Whitney Houston, So Emotional
28 EX Jody Wattey, Don't You Want Me
29 EX Pretty Poison, Catch Me (I'm Falling)
28 EX Squeeze, Hourglass
29 EX Sing, We'll Be Together
20 EX Squeeze, Hourglass
20 EX Sing, We'll Be Together
21 EX Michael Botton, That's What Love Is A P.D.: Chuck Morgan



Miami

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1 Tiffany, I Think We're Alone Now
2 Billy Idol, Mony Mony
3 Belinda Carrisle, Heaven Is A Place D
5 Bill Medley & Jennifer Warnes, (I've
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18 Stevie Wonder, Skeletons
18 Whitesnake, Is This Love
18 Bruce Springsteen, Brilliant Disguise
19 Cutting Crew, I've Been In Love Befor
19 Europe, Carrie
26 Michael Jackson, Bad
27 Anita Baker, No One In The World
28 Def Leppard, Animal
29 The Jets, I Do You
20 Glora Estefan & Miami Sound Machine,
20 Madonna, Causing A Commotion P.D.: Steve Perun



O.M.: Mason Dixon

O.M.: Mason Dixon Bill Medley & Jennifer Warnes, (I've Tiffany, I Think Wer Alone Now Fleetwood Mac, Little Lies LeVerl, Casanova Cutting Crew, I've Been In Love Befor Lisa Lisa & Cult Jam, Lost In Emotion Antia Baker, No One In The World The Monkees, Heart And Soul Madonna, Causing A Commotion Bucco Springsteen, Brilliant Disguise States of the Commotion Bucco Springsteen, I The One Debie Gibbson, Shake Your Love George Michael, Faith Williand Ward Mary, Should've Known Better Timothy B. Schmit, Boys Night Out Elton John, Candle in The Wind Yes, Love Will Find A Way Billy Idol, Mony Mony Poison, I Won'l Forget You Det Leppard, Animal Sting, We'll Be Together Pretty Poison, Catch Me (I'm Falling) R.E.M., The One I Love Michael Bolton, That's What Love Is A Jody Walley, Don't You Want Me John Cougar Mellencamp, Cherry Bomb Eric Carmen, Hungry Eyes 7 3 10 8 6 12 17 18 15 14 20 22 25 19 24 13 29 328 EX EX EX



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P.D.: Buddy Scott
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Whithey Houston, So Emotional
Laura Branigan, Power Of Love
Lisa Lisa & Cult Jam, Lost In Emotion
Debbie Gibbon, Shake Your Love
Deia, You And Me Tonight
Richard Marx, Should've Known Better
IMXS, Need You Tonight
Shanice Wilson, (Baby Tell Me) Can Yo
Anita Baker, No One In The World
Bananarama, Heard A Rumour
Prince, I Could Never Take The Place
Jellybean Featuring Steven Dante, The
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New Order, True Faith Chicago 12 13 4 7 10 16 18 11 11 19 17 22 24 31 4 25 26 31 32 30 21 15

7955 WGZYFM, AM 1500 Detroit

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Steve Winwood, Valerie
Sting, We'll Be Together
Richard Marx, Should've Known Better
Michael Jackson, Bad
Cutting Crew, I've Been In Love Befor
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Steve Wonder, Skeletons
Pet Shop Boys, It's A Sin
George Michael, Faith
Whitesnake, Is This Love
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Madonan, Causing A Commotion
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LeVert, Casanova
ABC, The Night You Murdered Love
R.E.M., The One I Love
Squeeze, Hourglass
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Los Lobos, Come On, Let's Go
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Eric Carmen, Hungry Eyes
Jody Watley, Don't You Want
Lisa Lisa & Cult Jam, Lost In Emotion
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P.D.: Rick Gillette

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Belinda Carlisle, Heaven Is A Place O
Prince, U Got The Look
Expose, Let Me Be The One
Swing Out Sister, Breakout
Fleetwood Mac, Little Lies
Bruce Springsteen, Brilliant Disguise
Anita Baker, No One In The World
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P.D.: Brian Kelly

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10 UZ, Where The Streets Have No Name
12 Cutting Crew, I've Been In Love Befor
Whitesnake, Here I Go Again
Richard Marx, Should've Known Better
Fleetwood Mac, Little Lies
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Whitney Houston, Didn't We Almost Hav
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The Jets, I Do You
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Debbie Gibson, Only In My Oreams
Jomy Shaw, No Such Thing
Madonna, Who's That Girl
Jody Watley, Don't You Want Me
Lechouse, Crazy Chicago

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P.D.: Gregg Swedberg Minneapolis

Swing Out Sister, Breakout
Cutting Crew, I've Been In Love Befor
Expose, Let Me Be The One
Bruce Springsteen, Brillant Disguise
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Madding, Causing A Commotion
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Los Lobos, Come On, Let's Go
Wa Wa Nee, Sugar Free
Michael Botton, That's What Love Is A
UZ, Where The Streets Have No Name
Squeeze, Hourglass
John Waite, Don't Lose Any Sleep
Richard Marx, Should've Known Better
Tiffany, I Think We're Alone Now
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Starship, Beat Patrol
Timothy B. Schmit, Boys Night Out
Fleetwood Mac, Little Lies
George Michael, Faith
Poison, I Won't Forget You
E.M., The One I Love
Levert, Casanovas Sting, We'll Be Together
Wendy And Lisa, Waterfall
Taylor Dayne, Tell It To My Heart
The Other Ones, Holiday
Pretty Poison, Catch Me (I'm Falling) 26 24 25 27 13 28 9 32 23 33

18

KKCS' Charlie Cassidy Is Bullish On Country Music

BY KIM FREEMAN

CHARLIE CASSIDY is very optimistic about the state of country music. A seven-year veteran of country radio. Cassidy has made great strides programming KKCS Colorado Springs, Colo., since he ar-



rived in May, and he says some of that is due to the caliber of music the currents-oriented KKCS has had to work with. "I think coun-

try is the most exciting form of inusic going on now," Cassidy says.
"There's a lot of creativity going into it, and it's a form that allows for great artistic demonstration.

New artists like K.T. Oslin, Holly Dunn, Highway 101, David Lynn Jones, and Ricky Van Shelton add fire to Cassidy's optimism. "These are artists who are able to service the core group of country fans with what sounds like real country, and they're also able to skew downv ard to attract younger demos."

Cassidy says the genre is thriving because longtime country stars have kept up with the times.

Both factors fit with the goal Cassidy set forth when he arrived at KKCS. "We decided on a direction for serving our core-25-54, longtime country listeners-and hanging onto the fringe listeners at the same time," he says.

KKCS, Colorado Springs' only

FM country outlet, was ranked No. 7 in 12-plus numbers when Cassidy arrived in the spring. "It wasn't too hard to figure out what was wrong," says Cassidy. "Basically, they were just playing too much unfamiliar music." To back up his hunch, Cassidy sent station staffers into the streets with informal questionnaires asking people what they wanted and didn't want in a country music station.

KKCS' only direct-format compe tition is KSSS, an AM outlet that has "given up on their current slant recently, which makes my life a lot easier," Cassidy says. But his eyes are tuned in on the whole market. Station research indicates that KKCS shares many listeners with KILO, a long-dominant album rocker. Cassidy attributes this to the high number of military personnel in Colorado Springs. "Our cume has doubled in the last four months, and our time spent listening is on the way up," he says. The key to that growth has been to strive for the most mass appeal possible. He bases a portion of his high hopes on his belief that the type of music competitive formats count on is becoming less listenable.

"I'm counting on the fact that top 40 is heading out the window," he says. "I mean, how many Michael Jacksons can they come up with? Meanwhile, country is becoming more and more listenable all the

"I see the popularity of country exploding in the not-too-distant fu-



Charlie Cassidy. Program director and afternoon talent on country outlet KKCS Colorado Springs, Colo., and Billboard's PD of the week

ture," Cassidy continues. "I predict they'll be some boredom with other formats, and the purity of country music will be able to catch some new ears." The quality of most country music also makes it easier to listen to for longer periods of time, says Cassidy.

Cassidy says the drive to attract new cume is keyed to getting listeners to sample KKCS. "We're confident that our product will inspire them to [tune in]," he says.

Outside marketing has helped achieve that, and often the simple

Baltimore

ideas have proven the most effective. For example, the station had cocktail napkins customized with its logo and frequency and distributed them to all the bars in town. "It was very effective and inexpensive,'

The lifestyle in Colorado Springs also makes it easy to make the sta-tion visible. "This is an old West re-gion, so we've got lots of community celebrations, parades, rodeos, etc.," the PD says. "The groups who sponsor these events are always looking to attract new people, and we're always looking to attract new listeners, so we're quite open to getting involved.

'Every once in a while we'll have to vie for [sponsorship of] an event, but I always prefer to go along with other stations involved rather than be excluded from an event."

The station also produces its own short-run television campaigns. A recent spot promoted the fact that KKCS did a week's worth of live broadcasts from Nashville during the Country Music Awards festivities. And a current TV campaign is aimed at beefing up KKCS' female listenership. "It features your typical-listener-looking lady, and the concept is that she's found a station she really enjoys listening to, and it happens to be country.'

On the station's homegrown approach to TV advertising, Cassidy says, "We've looked at plenty of demos from the national suppliers. But for the prices they want, we can put a little extra thought, do it ourselves, and spend the surplus on buying more air time.'

CASSIDY SAYS KKCS' relations with the Nashville record community are a "fantastic source of insight as to what's happening in the business." For example, a current Kenny Rogers record includes an uncredited appearance by Kim Carnes. When the label let us know about it, that's a point we can really sell to our listeners. She's a very visible talent to our listeners with AC and pop tastes."

The PD also has high marks for for Nashville in general. "They've been very aggressive in searching out and signing new talent," Cassidy says. "In 1981, there were four new artists that had top 10 records. This year, so far, the number of new artists with top 10 records is more in the neighborhood of 40."

COLORADO SPRINGS is one of the leading growth areas in the country; its population has increased from 18%-23% over the last five to 10 years. With a current population of 370,000, the market will move up in Arbitron ranks to No. 92 come the first of the year.

"But the real advantage of being in Colorado Springs is that people all over the country would come here in a second," says Cassidy. "My biggest fear is losing staffers to Denver, but most people don't have much desire to leave here. I've had far more applications than I've had openings since I arrived."

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Debbie Gibson, Shake Your Love
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George Harrison, Got My Mind Set On Y
IMXS, Need You Tonight
Pet Shop Boys, It's A Sin
Whitesnake, Is This Love
Icehouse, Crazy
Heart, There's The Girl
The Bangles, Hazy Shades Of Winter
Prince, I Could Never Take The Place
Gloria Estefan & Miami Sound Machine,
Alexander O'Neal, Criticize
New Order, True Faith



P.D.: John Roberts
Whitesnake, Is This Love
Eilly idol, Mony Mony
Eleinda Carlise, Heaven Is A Place O
Richard Marx, Should've Known Better
RE.M., The One I Love
Bill Medley & Jennifer Warnes, (I've
Foison, I Won' Forget You
Glen Burtnick, Follow You
Motley Grue, Wild Side
Cutting Grew, I've Been In Love Sefor
Jimmy Davis & Junction, Kick The Wall
Fleetwood Mac, Little Lies
Steve Will wond, Valerie
Nes, Love Will End A Way
Sammy Hagar, Eagles Fly
UZ, Where The Streets Have No Name
Squeeze, Noon Will Control
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Swing Dut Sister, Breakout
Byran Adams, Victim Oil Love
Pink Floyd, Learning To Fly
Heart, There's The Gril
Great White, Rock Me
Whitesnake, Here I Go Again
Det Leppard, Animal
Aerosmith, Dude (Looks Like A Lady)
Pet Shop Boys, It's A Sin
Rush, Time Stand Still
Timothy B. Schmit, Boys Night Out
George Michael, Faith
Bruce Springsteen, Brilliant Disguise
Kiss, Crazy Crazy, Nights
INXS, Need You Tonight
REO Speedwagon, In My Dreams
The Cure, Just Like Heaven
Bourgeois Tagg, I Don't Mind At All
Sting, We'll Be Together
Icehouse, Crazyellencamp, Cherry Bom'r
The Cars, Strap Me In P.D.: John Roberts Sting, We II be Together Icehouse, Crazy Incame, Cherry Bomy, The Cars, Strap Me In Wa Wa Nee, Sugar Free U.Z. In Gods Country Whitesnake, Give Me All Your Love George Harrison, Got My Mind Set On Y Etton John, Candle In The Wind

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Noel, Silent Morning
Poison, I Won't Forget You
Pet Shop Boys, It's A Sin
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Bruce Springsteen, Brilliant Disguise
The Cure, Just Like Heaven
Whitesnake, Is This Love
Bill Medley & Jennifer Warnes, (I've
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R.E.M., The One I Love
Swing Out Sister, Breakout
UZ, Where The Streets Have No Name
Debbie Gibson, Shake Your Love

Richard Marx, Should've Known Better George Michael, Faith Timothy B. Schmitt, Boys Night Out Aerosmith, Dude (Looks Like A Lady) Pretty Poison, Gatch Me (I'm Falling) Michael Jackson, Bad Wa Wa Nee, Sugar Free The Jets, I Do You Joy Watley, Don't You Want Me Michael Botton, That's What Love Is A Mon Without Hats, Pop Goess The World Big Trouble, Crazy World Stryper, Honestly Sting, We'll Be Together Laura Branigan, Power Of Love Taylor Dayne, Fell It To My Heart George Harrison, Got My Mind Set On Y Wes, Love Will Find A Way Def Leppard, Animal Whitney Houston, So Emotional Moltey Grue, You're All i Need Terence Tren D Jackson, Cock Lie Wall Mix S, Need You Tonight, Mick Jagger, Throw Away Cher, I Found Someone Mr. Mister, The Border Natalie Cole, Live For Your Love Eric Carmen, Hungry Eyes Steve Wonder, Skeletons Glenn Jones, We've Only Just Begun (T Cutting Crew, I've Been In Love Befor Jonathan Butler, Holding On Joe Cocker, Unchain My Heart Dionne & Kashif, Reservations For Two New City Rockers, Brother Loue Earth, Wind & Fire, System Of Surviva Icehouse, Cres, Guaranteed For Life Chance, Chang Mann, Ceaby Tell Me) Can Yo Shanice Wilson, Geaby Tell Me) Can Yo Icehouse, Crazy Millions Like Us, Guaranteed For Life Shanice Wilson, (Baby Tell Me) Can Yo Squeeze, Hourglass



Francisco P. D.: Keith Naftaly

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4 Jody Walley, Don't You Want Me
6 Tiffany, Think Wire Alone Now
8 Michael Bolton, That's What Love Is A
2 Billy Idol, Mony Mony
9 New Order, True Faith
11 Belinda Carliste, Heaven Is A Place O
7 Bill Medley & Jennifer Warnes, (I've
14 Glenn Jones, We've Only Just Begun (T
16 Debbis Gibson, Snake Your Love
30 Los Lobos, Come On, Let's Go
20 Roger, I Want To Be Your Man
19 Stevie B, Party Your Body
2 Antia Baker, M One In The World
18 Bourgeois Tagg, Don't Mind At All
23 Shanice Misson, (Baby Tell Me) Can Yo
21 Kool & The Gang, Special May
22 Terence Misson, (Baby Tell Me) Can Yo
23 Kool & The Gang, Special Way
24 Terence Misson, (Baby Tell Me) Can Yo
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344 — Squeeze, Hourglass
35 EX Laura Branigan, Power Of Love
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A — Steve Winwood, Valerie
EX EX Whitesnake, Is This Love
EX EX Smokey Robinson, What's Too Much

P.D.: Brian Thomas

Baltimore

1 4 Tiffany, I Think We're Alone Now
2 Billy Idol, Mony Mony
3 1 Madonna, Causing A Commotion
4 8 Bill Medley & Jennifer Warnes, (I've
5 Expose, Let Me Be The One
6 6 Fleetwood Mac, Little Lies
7 11 Bruce Springsteen, Brilliant Disguise
8 3 Michael Jackson, Bad
9 14 Bellinda Carliste, Heaven Is A Place O
10 15 Swing Out Sister, Breakout
11 12 UZ, Where The Streets Have No Name
12 13 RED Speedwagon, In My Dreams
14 17 Cathon Streets Have No Name
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16 19 Rechard Marz, Should've Known Better
17 18 19 Common Streets Have No Name
18 20 The Jets, I Do You
19 23 Sting, We'll Be Together
20 14 Poison, I Won't Forget You
21 9 Europe, Carrie
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28 29 Michael Bolton, That's What Love Is A
29 Steve Winwood, Valerie
21 EX Whitesnake, Is This Love
22 EX Jody Waltey, Don't You Want Me
23 Alon Emoland, Cadle In The Willing
25 Ex Ston Jonn Catch Me (I'm Falling)
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28 EX Squeeze, Hourglass



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15 25 Bill Mediey & Jennifer Warnes, (I've
16 12 Michael Jackson, Bad
17 20 R.E.M., The One I Love
18 19 Wa Wa Nee, Sugar Free
20 22 Sueveze, Hourglass
21 23 Kenny G. (Vocal By Lenny Williams), D
22 24 Kiss, Crazy Crazy Nights
23 7 Heart, Who Will You Run To
24 8 Wendy And Lisa, Waterfall
25 36 George Michael, Faith
26 30 The Jets, I Do You
27 EX Pretty Poison, Catch Me (I'm Falling)
28 32 Poison, I Won't Forget You
29 29 Starshie, Beal Patrol
30 31 John Adams, Strip This Heart
31 37 George Harrison, Got My Mind Set On Y
32 35 Aerosmith, Dude (Looks Like A Lady)
33 36 Bourgeois Tagg, I Don't Mind At All
34 27 Bee Gees, You Win Again
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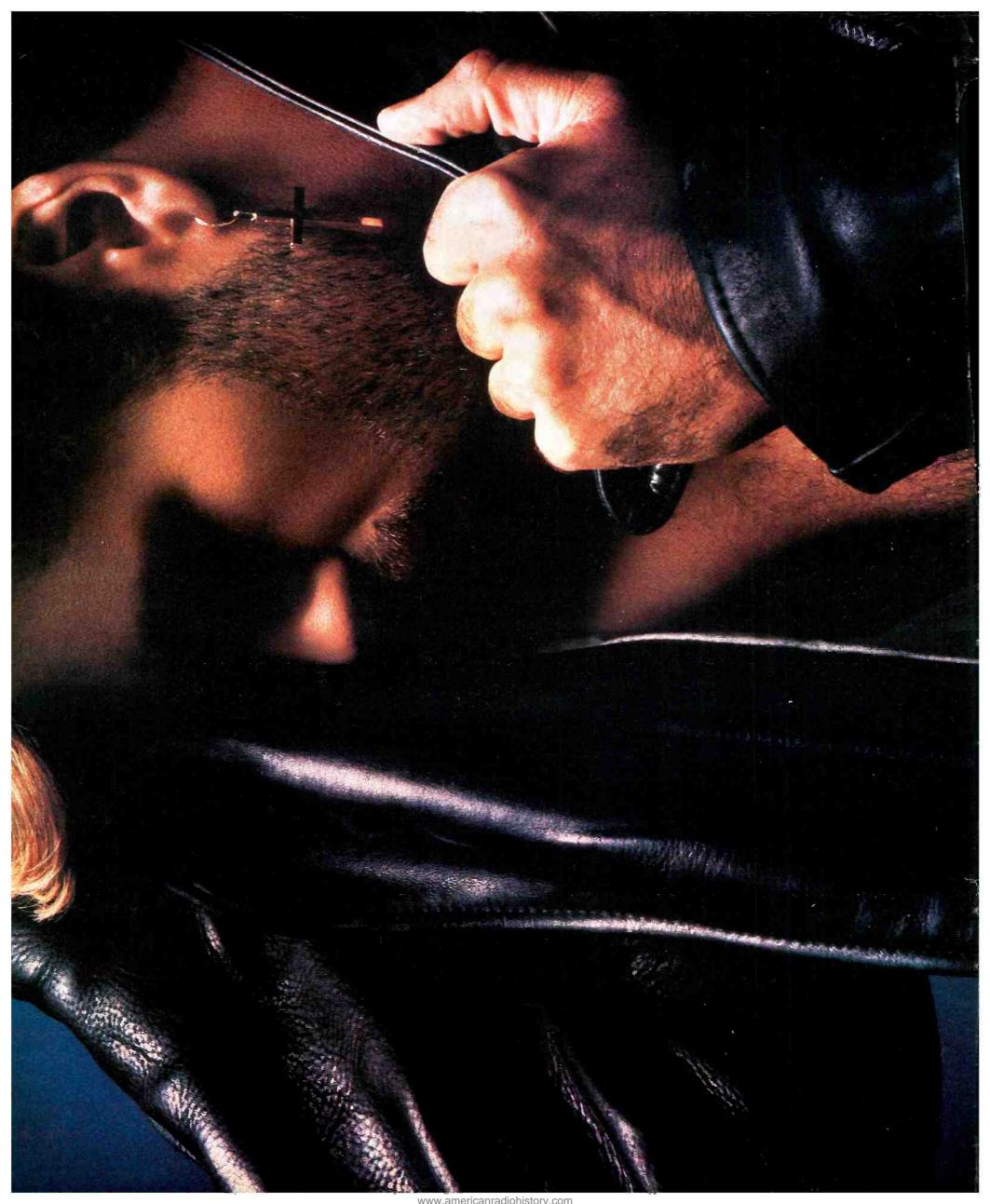


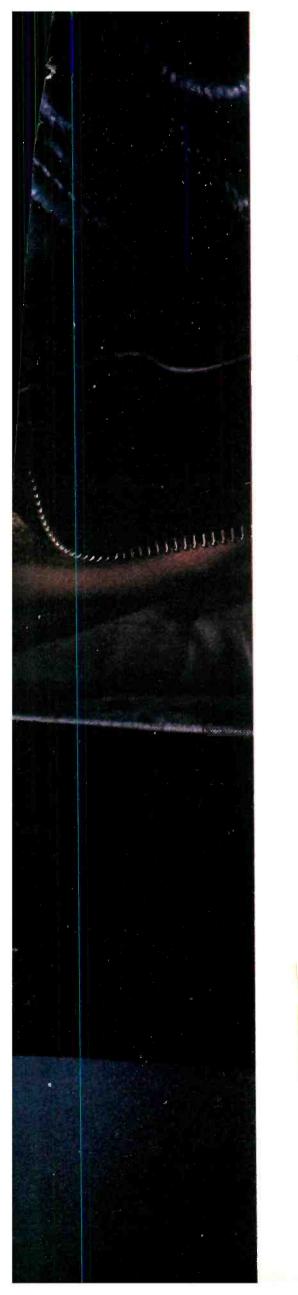
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13 4 Prince, U Got The Look
14 15 Richard Marx, Should've Known Bett
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16 24 Jody Watley, Don't You Want Me
17 20 R.E.M., The One I Love
18 9 Lisa Lisa & Cutt Jam, Lost In Emotion
19 21 Cutting Crew, I've Been In Love Belo
20 25 Debbie Gibson, Shake Your Love
21 16 Expose, Let Me Be The One
22 23 Sing, We'll Be Togelher
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24 George Harrison, Got My Mind Set Or
25 The Winder, Skeletons
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Swing Out Sister, Breakout
Bananarama, I Heard A Rumour
George Michael, Faith
REO Speedwagon, In My Dreams
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Poison, I Won't Forget You
Whitesnake, Is This Love
Whitney Houston, So Emotional
Pet Shop Boys, It's A Sin
Michael Botton, That's What Love Is A
Debbie Gibbon, Shake Your Love
Expose, Seasons Change
Aerosmith, Dude (Looks Like A Lady)
Atlantic Starr, One Lover At A Time
Cover Girls, Because Of You
Men Without Hals, Pop Goes The World
Whitney Houston, Money Hour Man
Whodini, Be Yount To Be Your Man
Whodini, Be Yount To Be Your Man
Whodini, Be Yount To Be Your Man
Whodini, Be Your Stare
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Taylor Dayne, Tell It To My Heart
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MANAGEMENT: LEPYMAN KAHANE ENTERTAINMENT

Motown Sets Long Life For Wonder's 'Characters'

BY DAVE DIMARTINO

LOS ANGELES The new Stevie Wonder album, "Characters," is shipping in time for the holiday season, but Motown is already cultivating a long-term marketing strategy for it that will last well into the summer.

"'Long term' isn't the word for it," says Miller London, vice president of marketing at the label. "You thought Lionel Richie was around for a long time?"

London—who predicts the new album will outsell Wonder's past 4.5 million seller, "Songs In The Key Of Life"—says Motown has put together a series of marketing tools that will keep Wonder and his new album in the public eye long past the success of the album's first single, "Skeletons." That song is making significant moves on both the Hot 100 Singles chart and the Hot Black Singles chart.

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The LP and cassette configurations of "Characters" will hit stores Nov. 16, but the compact disk version will arrive a week later, says London. Motown would have preferred a simultaneous shipment, he adds, but opted not to hold the cassettes and LPs while waiting for the CDs "and miss our major year's sales, which would come particularly during Thanksgiving. And primarily our big buyers are going to be LP and cassette buyers in the initial stages, anyway."

Another factor in releasing the album as soon as possible is the public's perception of Wonder's work continually being delayed. "It's been an album we've been talking about since March," says London. "We really wanted people to know it was a reality."

Aside from "Skeletons," "Char-

Aside from "Skeletons," "Characters" features nine other tracks, including "Get It," a duet with Michael Jackson. Both CD and cassette configurations of the album share two additional tracks: "My Eyes Don't Cry" and "Come Let Me Make Your Love Come Down," which boasts guitar work by blues great B.B. King.

"I think this album is going to show some meganumbers," says London. "I don't know if we'll top Jackson, but if we don't, I won't be disappointed. He was one of our stars once as well. I believe that this is probably going to be Stevie's renowned and remembered masterpiece."

Kicking the album's campaign off will be two separate press kits—one aimed at the press, the other at dealers. Members of the press will receive an album-sized box containing the album, a cassette, a 7-inch single with picture sleeve, the 12-inch version of "Skeletons," and a 3-inch CD of the same track, with an adapter included in the jewel box. Dealers kits will include two posters, flats, a 3-D 10- by 14-inch counter stan-

dup of the album cover, and both and a lightbox-sized poster. "We've found they use both of those," says London. Also in the kit is a clear adhesive window banner.

Now touring in Australia, Wonder will return to the U.S. for a se-

ries of promotional appearances and then depart for live shows in Japan and the U.K. His next North American concert tour is slated to begin in "late spring or early summer," according to London.

ARTIST Developments

ROYAL PAIN

No one said it would be easy. But when A&M's Royal Court Of China agreed to take part in the five-week Four Play tour—in which four young acts on different labels are sharing the bill at college towns across the country—it had no way of knowing that protesters would be out at nearly every stop along the way.

It seems that Coors beer, which is sponsoring the tour with Westwood One, is the target of several boycott movements because of company vice chairman Joseph Coors' politics and antilabor stance. Says Chris Mekow, the group's drummer, "A lot of the poor attendance has to do with the Coors tie-in, which is too bad because this isn't a political movement—it's four bands trying to get their music out."

Michael Leon, A&M senior vice president of East Coast operations, agrees. "The best aspect of this tour is that it has given the band the opportunity to go out and play its music every night. We've learned a lot from this tour and in



Standing Success. Suzanne Vega drew a capacity crowd to her Oct. 26 concert at New York's Radio City Music Hall. The following night she played a sellout date at Manhattan's Ritz club. (Photo: Chuck Pulin)

the future would be a lot more realistic in what we would expect to derive."

One thing the label learned was that four unknown acts don't draw any better than one. "It took a while for the record companies to figure out what they needed to do to get people at the shows," says Mekow. "At first they left promo-

tion up to college student councils, but now they've decided to get involved."

A&M has worked alone and with the other labels that have acts on the tour—MCA (Will & the Kill), Arista (Hurrah!), and Virgin (the Northern Pikes)—in setting up retail displays and interviews and getting radio support, especially from college stations.

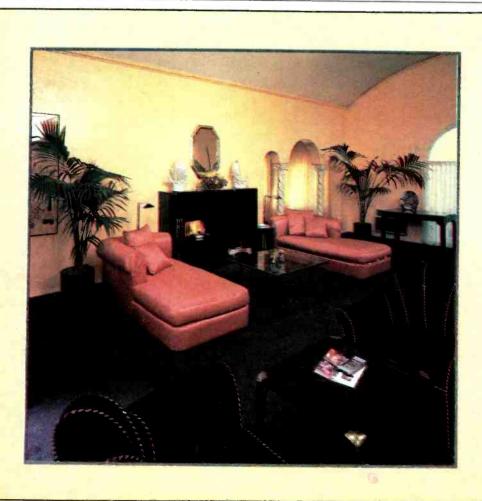
When the Four Play tour ends Nov. 19, the Royal Court will take a few weeks off in its hometown of Nashville and then hit the road again in December. A spot as the opening act on a major tour is under negotiation, according to Me-

Meanwhile, a video supporting the group's first album rock track, "It's All Changed," is in Breakout rotation on MTV; another cut from the record, "Forget It," is getting radio play as well.

FREE SOUNDS

First-time listeners to the dB's who catch them on tour with R.E.M. will have a chance for instant gratification if they enjoy what they've heard.

That's the word from I.R.S. Records, which recently signed the (Continued on next page)



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RTIST DEVELOPMENTS

Continued from preceding page)

and and released its fourth alum, "The Sound Of Music," in August.

The company created a two-song cassette containing two dB's tracks—"Working For Somebody Else" and "I Lie"—and have begun distributing it free of charge at the group's shows.

"We wanted to do a cassette as opposed to a flexidisk," says Barry Lyons, vice president of promotion at the label. "We figured a cassette is easier to stick right in your pocket, so nobody's going to throw it away. Plus, with everybody piling in their car to leave the show, I have a feeling that an awful lot of those cassettes are going to go right into the cassette deck so that they can hear what that free music sounds like.'

The band, which joined R.E.M. in Ann Arbor, Mich., will visit the Midwest, Southwest, and West Coast before heading back to Atlanta to wrap up the extended tour. In the meantime, I.R.S. plans to

release "Working For Somebody Else" as a single in January, says Lyons. "At that point, we're going to be mounting a major campaign behind it. So, hopefully, a lot of people will hear the song live, a lot of people will be getting these cassettes, and they'll already have been familiarized with the song by the time we start."

BIG SOUNDTRACK

Arguably one of the most atmospheric albums in recent memory, Atlantic's soundtrack to "The Big Town" boasts a formidable lineup of late '50s tracks by such artists as Little Willie John, the Drifters, Ray Charles, Jesse Belvin, Ivory Joe Hunter, and Big Joe Turner. Responsible for choosing the tracks was the film's music supervisor, John Beug, vice president creative/marketing at Warner Bros. Records.

"My main thinking in terms of a thread was that in that period, the '50s, music was regional," says

Beug. "You'd have East Coast hits, a certain amount of West Coast hits, the Philly sound, this sound, and the other. I don't want to say I was trying to be as authentic as possible, but I was trying to go to the roots of the music and use the originals." Thus, he says, he opted for Little Willie John's version of "Fever" rather than Peggy Lee's and thinks Jesse Belvin's "Goodnight My Love" is appropriate.

Beug, who comes from Chicago, says he did an exhaustive amount of research during preproduction and credits Mike Melvoin for providing exceptionally fine incidental music-or, as he calls it, "scource' music-for the film. "I'm sure he's played in those strip clubs [depicted in the film]," says Beug. He also credits accompanying players Plas Johnson and Earl Palmer.

Artist Developments is edited by Steve Gett. Reporters: Jean Rosenbluth (New York) and Dave DiMartino (Los Angeles).

CONE TO ONE 5

Paul King discusses his dual role as manager & concert promoter in the U.K.

During the past four years, London-based Paul King has established a successful management company with a roster that boasts Tears For Fears, Julian Cope, Men Without Hats, and Johnny Hates Jazz. Additionally, for the past decade King has been presenting concerts in the U.K. through his promotion company, Outlaw. In this week's 'One To One' interview, King discusses his dual life as a manager and promoter with Billboard talent editor Steve Gett.

Q: As a U.K.-based manager, have you ever considered getting a U.S. partner?

A: I have, but one good thing I find is that it's refreshing to the U.S. record companies to deal with English people once in a while. I think it

'It's depressing

looking at the

helps a lot, so I wouldn't want to lose that. Plus, I don't want my bands to be iust another band on an American manage new U.S. bands' ment roster. One of the biggest pitfalls is

that I think American managers don't understand the psychology of the English artist. A lot of English acts are very delicate and very precious about the material, unlike, in my opinion, a lot of the American acts who just go out and play rock'n'roll.

Q: Do you think British managers feel they stand to lose control of their acts if they connect with a U.S. company?

A: I think the biggest fear of any English manager is that if he has some sort of U.S. representation, the band could at some point gravitate toward the American manager, and consequently he could lose out. Because this is the biggest market in the world—it's where most of the revenue is earned—it's where a band can be most easily impressed by its earning potential. And if the English guy's not around, it would be very easy for a young and inexperienced group to be impressed by what is going on in America.

Q: How do you find U.S. labels respond to British managers?

A: They very much look down on inexperienced managers, and I think they will avoid the more inexperienced ones and generally not take them seriously. It's bad news for in-experienced English managers just coming here blind.

Q: So how did you learn how to deal with the U.S. music indus-

A: I hired someone that had done it before—a guy called Stuart Young, who used to manage Emerson, Lake, & Palmer. He came here every time I did for a full year and just helped me learn it over that period of time. He took me to MTV, explained exactly how the radio station system worked, and just took me around the companies one by one. It was a total re-education.

Q: Do British managers tend to shy away from representing several acts, whereas multiact rosters are very common in the

A: Yes, I think that's true. The average English manager is very much a one-act manager, which I think is very shortsighted because you become almost part of the group. If you've only got the one act, you're spending seven days a week, 24 hours a day if not with them, working or at least thinking about them. You can lose a lot of your objectivity and to some extent, as a result, lose a lot of your control over the group

Q: Have you considered managing U.S.

A: Sure, but it's very depressing looking at the type of bands coming out in America. They're still sticking

very much to the album rock radio format, and it's very hard to break those sort of acts around Europe. We still lead the field with British bands.

Q: In addition to management, you also promote concerts.

A: Yes, we started concert promoting about 10 years ago. Our biggest client is Dire Straits, who we've had right from the beginning. We do about 200-300 shows a year, right across the country-anything from the Smiths, Echo & the Bunnymen through Sade and Dire Straits.

Q: What are some of the differences between promoting concerts in the U.K. and the U.S.?

A: It's a lot more organized in America. I mean, the halls that we use in the U.K., you tend to just get four walls and a stage and have to bring in your own staff. In America, it's completely opposite. When you hire a facility, everything's geared to presenting rock shows. And I think the work that a U.S. promoter has to do is far less than what you have to do in the U.K.

Q: Is it difficult dividing your time between promoting concerts and managing acts?

A: Not really. Because my concert department has been running now for 10 years, it's more or less autonomous for me on a day-to-day basis. So I only just keep an eye on it. When we've got a big act like the Straits out, I'll get somewhat more involved-but again, not necessarily on a day-to-day basis. Basically it's just an overseeing situation.

Robertson Creates Magic On Solo Album; **Bee Gees' 'ESP' Conjures Int'l Acclaim**

SOLO GEM: After listening to several cuts from Robbie Robertson's eponymous Geffen debut solo album on advance cassette these past few weeks, The Beat had a sneaking suspicion that the project would ultimately garner recognition as being one of the year's most significant releases. And following numerous spins of the entire album on compact disk, there can be no doubt that, to these ears, "Robbie Robertson" definitely ranks as one of the best albums of 1987.

The album boasts a abundance of truly wonderful sounds-high-class material and outstanding production, courtesy of Robertson and Daniel Lanois. U2 is featured on two cuts ("Sweet Fire Of Love" and "Testimony"), and there is a collaboration with

Peter Gabriel ("Fallen Angel"). Other personal picks on the album include "Showdown At Big Sky" and the brilliant "Somewhere Down The Crazy Riv-

In Geffen's accompanying press kit for the album, Robertson is quoted as saying, "One of the most sat-isfied feelings I've ever had is listening to this whole record when it was finally finished. I have no idea what it's going to mean to anybody else, but for me, it's what I wanted to do. This record is very, very close to what I had in mind. When we were recording in Ireland, I remember someone saying to me, 'This is your story. You don't have a band anymore. You don't have to speak on behalf of the Band anymore. You can speak on behalf of yourself. And that's what this is-this is your testimony.'

Robertson and all involved in this project have every reason to be proud. It's not every day that albums like this hit the street. Endless ravings could ensue, but the message is simple: Run out and get a copy immediately-your ears deserve this kind of

LISTEN UP: In addition to the Robertson album, a number of top-quality albums have been hitting the marketplace these past couple of months, including new releases from Sting, George Michael, Bruce Springsteen, INXS, Bryan Ferry, and the Dream

However, one group that is not getting the attention it deserves with its latest output is the Bee

Gees. Following a protracted absence from the scene, the brothers Gibb recently returned with " an excellent album that shows their ongoing ability to write great songs and present them in a contemporary manner.

International response to "ESP" has been terrific. Both the album and its leadoff single, "You Win Again," have topped the charts in several countries around the world, but here in the U.S. the Bee Gees have not gotten a break. During recent interviews,

the Gibbs have said they feel they are being "penalized" by U.S. radio programmers, who ignore the trio because of its megasuccess in the '70s, particularly with the "Saturday

Night Fever" album.
"ESP" definitely warrants attention, and one can only

hope that it won't be long before radio stations recognize the wealth of fine music on the album. The Bee Gees are not a bunch of has-beens, as anyone who bothers to listen to the new album will surely attest. Look for Warner Bros. to release the title track in the next couple of weeks.

SHORT TAKES: Dolly Parton's latest business venture, the Dockside Plantation restaurant in Honolulu, opened on Oct. 31 . . . Don't be surprised to see strong interest in British import copies of Paul McCartney's greatest-hits compilation, "All The Best." The U.K. version of the album will include three cuts not featured on the U.S. release, including McCartney's new Brit single, "Once Upon A Long Ago," which he co-wrote with Elvis Costello. Capitol has set a Nov. 23 release for its 17-track U.S. version of the album . . . The compact disk version of David Sylvian's latest Virgin album, "Secrets Of The Beehive," contains a rerecording of the song 'Forbidden Colors," which originally appeared on the 1983 soundtrack album for the movie "Merry Christmas Mr. Lawrence' ... A swarm of celebs showed at London's posh Savoy Hotel for an Oct. 31 party for George Michael to celebrate the release of his debut solo album, "Faith." Among those in attendance were Andrew Ridgeley, Mr. & Mrs. Elton John, David Cassidy, Robertson, L.L. Cool J, Paul Young, Steve Strange, Nick Kamen, Pepsi & Shirley, Bob Geldof, and members of Curiosity Killed The Cat, Bananarama, and Spandau Ballet.



Yes Big Tour Gives 'Em Their Money's Worth

BY LINDA MOLESKI

AFFIRMATIVE ACTION: Yes returns to the U.S. concert scene with The Big Tour, which kicks off Saturday (14) at the Civic Auditorium in Omaha, Neb. The veteran British rock outfit, playing dates in support of its latest Atco album, "Big Generator," has not been on the road here since 1984, when it toured behind its hit "90125" al-

At the upcoming shows, Yes will reportedly perform for more than $2^{1}/_{2}$ hours. Consequently, there will be no opening act. Additionally, the dates are not linked with a corporate sponsor.

The 1987 Yes lineup features original members Jon Anderson (vocals), Chris Squire (bass), and Tony Kaye (keyboards) as well as drummer Alan White and guitarist Trevor Rabin. Dates are. booked through

Nov. 30. with more to follow.

O SMALL-town matter: John Cougar Mellen-

camp launched his Lonesome Jubilee world tour without a hitch on Oct. 30 in his hometown of Terre Haute, Ind. Upon completion of the U.S. leg, Mellencamp is scheduled to take the eight-month road outing over to Europe, Australia, and Japan

The following venues and dates have been confirmed for the New York area: Madison Square Garden, Nov. 26; Long Island's Nassau Coliseum, Nov. 29; and New Jersey's Meadowlands Arena, Nov. 30.

KOTH'N'ROLL: Hot news from the West Coast is that David Lee Roth will be hitting the road early next year sans bass player Billy Sheehan. No official word on why Sheehan has left the Roth camp at this juncture, nor has a replacement been named. Rumors abound

that since the split, the talented bassist has been collaborating on a project in Europe with a guitar player best known for his work with a certain Mr. Idol

Meanwhile, plans call for Roth to release his next Warner Bros. album, "Skyscraper," on New Year's Day. As some of you may recall, the ever-flamboyant front man, who appears to have a yen for holidays, issued his debut solo album, "Eat 'Em And Smile," on July 4th, 1986. It will be interesting to see which young band will land the invaluable spot as opener for Roth, who in the past has taken out Cinderella and Tesla.

SHORT TAKES: On The Road witnessed Faith No More's recent showing at Manhattan's Ritz, as part of a triple-bill Halloween package that included Midwest funk-rock outfit Royal Crescent Mob and the Red Hot Chili Pep-

pers. The band is a strangely unique blend of punk, metal, and new age, truly putting it in a class all its own . . . Stones

member Ron Wood is playing a series of U.S. club dates with veteran rocker Bo Diddley and the Jim Satten Band. Dubbed the Gunslingers Tour '87, shows are booked through Nov. 25.

Meanwhile, rumors abound that Keith Richards will be supporting his upcoming Virgin solo debut with a tour early next year that may include guitarist Joe Ely as opener . . . Tony Bennett is on an extensive cross-country trek to promote his latest Columbia release, "Bennett/Berlin," a tribute to composer Irving Berlin. Dates are slated to run through summer and included a recent engagement at New York City's Radio City Music Hall.

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

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BOXSCORE TOP CONCERT

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2 BODEANS	Rosemont Horizon Rosemont, III.	Oct. 28-30	\$941,471 \$18.50/\$16.50/\$3	51,998 sellout	Jam Prods.
LYNYRD SKYNYRD ROSSINGTON BAND	The Omni Atlanta, Ga.	Oct. 14-15	\$550,147 \$17.50	31,437 sellout	Concert Promotions/Southern Promotions
AEROSMITH DOKKEN	Providence Civic Center Providence, R.I.	Oct. 30-31	\$467,775 \$16.50	28,350 sellout	Frank J. Russo
ANITA BAKER RHONDA HANSOME	The Wang Center for the Performing Arts Boston, Mass.	Oct. 22-25	\$394,672 \$26.50 /\$20.50	16,254 sellout	Turning Point Prods.
PINK FLOYD	Capital Centre Landover, Md.	Oct. 19-22	\$304,200 \$20	54,505 58,000 sellout	Cellar Door Prods.
EDDIE MURPHY	Capital Centre Landover, Md.	Oct. 15	\$275,410 \$18.50	14,887 sellout	Dimensons Unlimited
WHITNEY HOUSTON JONATHAN BUTLER	McNichols Sports Arena Denver, Colo.	Oct. 27	\$262,277 \$19.25/\$17.05	13,673 16,000	Fey Concert Co.
WHITNEY HOUSTON JONATHAN BUTLER	Carver-Hawkeye Arena Univ. of Iowa Iowa City, Iowa	Oct. 31	\$243,828 \$17.50	14,000 sellout	Jam Prods.
DEF LEPPARD TESLA	Rosemont Horizon Rosemont, III.	Oct. 23	\$230,580 \$17.50	13,176 18,151	Jam Prods.
ANITA BAKER RHONDA HANSOME	Fox Theatre Atlanta, Ga.	Oct. 29-30	\$216,573 \$25.50/\$22.50	18,151 8,638 sellout	Turning Point Prods.
BENEFIT FOR THE OLYMPICS ALABAMA BOURGEOIS TAGG	Baltimore Arena Baltimore, Md.	Oct. 24	\$25.50/\$22.50 \$214,275 \$100/\$21.50/\$19.50	8,491 13,975	Blue Cross & Blue Shield of Mary
FLEETWOOD MAC CRUZADOS	Providence Civic Center Providence, R.I.	Nov. 1	\$213,937 \$17.50	12,225 13,199	Frank J. Russo
WHITNEY HOUSTON JONATHAN BUTLER	Hilton Coliseum Iowa State Univ. Ames, Iowa	Oct. 30	\$17.50 \$212,853 \$17.50	13,199 12,500 sellout	Jam Prods.
HEART BOURGEOIS TAGG	Civic Arena Pittsburgh, Pa.	Oct. 31	\$202,396 \$17.50	11,775 14,000	in-house
BOSTON FARRENHEIT	Buffalo Memorial Auditorium Buffalo, N.Y.	Oct. 31	\$17.50 \$200,789 \$16.50	12,413	Festival East Concerts
BOSTON FARRENHEIT	Assembly Center Louisiana State Univ. Baton Rouge, La.	Oct. 22	\$16.50 \$198,363 \$17.50	13,418 13,893 sellout	PACE Concerts
STATLERS SYLVIA	Fox Theatre St. Louis, Mo.	Oct. 23-24	\$185,306 \$18.90/\$15.90/\$12.90/\$6.90	11,735 13,995	Fox Concerts
LYNYRD SKYNYRD ROSSINGTON BAND	Mid-South Coliseum Memphis, Tenn.	Oct. 29	\$18.90/\$15.90/\$12.90/\$6.90 \$172,950 \$15	13,995 11,530 sellout	Mid-South Concerts
R.E.M. 10,000 MANIACS	Stadium, Duke Univ. Durham, N.C.	Oct. 3-4	\$165,360 \$15	11,380 sellout	Pro Motion Concerts Cellar Door Prods.
GLORIA ESTEFAN & MIAMI SOUND MACHINE	James L. Knight International Center Miami, Fla.	Oct. 24	\$155,855 \$17.50	8,904 sellout	Cellar Door Prods. Fantasma Prods.
DEF LEPPARD FESLA	Market Square Arena Indianapolis, Ind.	Oct. 26	\$154,605 \$16.50	9,370 9,800	Sunshine Promotions
LYNYRD SKYNYRD ROSSINGTON BAND	Birmingham-Jefferson Civic Center Birmingham, Ala.	Oct. 20	\$154,176 \$16.50	9,344 11,121	Concert Promotions/Southern Promotions
LYNYRD SKYNYRD ROSSINGTON BAND	Market Square Arena Indianapolis, Ind.	Oct. 24	\$150,800 \$15.50	9,729 13,000	Sunshine Promotions
OHN COUGAR MELLENCAMP	Hulman Center Indiana State Univ. Terre Haute, Ind.	Oct. 30	\$143,072 \$16.50	8.671 9,478	Sunshine Promotions
YNYRD SKYNYRD ROSSINGTON BAND	Barton Coliseum Arkansas State Fairgrounds Little Rock, Ark.	Oct. 28	\$137,310 \$15	9,154 10,000	Mid-South Concerts
CARS CEHOUSE	Meadowlands Arena East Rutherford, N.J.	Oct. 30	\$135,682 \$17.50/\$16.50	8,990 14,000	Monarch Entertainment Bureau John Scher Presents
BOSTON ARRENHEIT	Centennial Hall Univ. of Toledo Toledo, Ohio	Oct. 28	\$132,479 \$16.50	8,186 9,662	Belkin Prods.
VHITESNAKE REAT WHITE	Toledo Sports Arena Toledo, Ohio	Oct. 31	\$121,919 \$16.50	7,389 sellout	Cellar Door Prods.
OHN COUGAR MELLENCAMP	Roberts Municipal Stadium Evansville, Ind.	Oct. 31	\$119,609 \$16.50	7,420 9,530	Sunshine Promotions
HE SUPERCONSCIOUS WORLD F KEVEEN	Arts & Culture Center, St. John's Newfoundland, Canada	Oct. 8-20	\$112,801 \$12.50	11,781 12,373 sellout	Peter Reveen & Al Johnson in-house
ISA LISA & CULT JAM XPOSE	Spectrum Showcase Theatre Philadelphia, Pa.	Oct. 30	\$110,022 \$16.50	6,668 sellout	Stephen Starr Presents
ULIE ANDREWS YRON ALLEN	Braden Auditorium Illinois State Univ. Normal, III.	Oct. 24-25	\$98,395 \$24/\$20/\$16	4,569 6,914	in-house
ARS EHOUSE	The Omni Atlanta, Ga.	Oct. 20	\$89,810 \$17.50	5,132 13,590	Concert Promotions/Southern Promotions
EO SPEEDWAGON CHARD MARX	Bison Sports Arena Fargo, N.D.	Oct. 16	\$83,160 \$15/\$13.50/\$12.50	6,183 sellout	Fame Concerts
TARO	Wiltern Theatre Los Angeles, Calif.	Oct. 24-25	\$80,253 \$18.50	2,200 sellout	Bill Graham Presents
DY CLARK ANA MCVICKER	West Palm Beach Stadium West Palm Beach, Fla.	Oct. 29	\$76,015 \$13.50/\$12.50	6,200 6,500	Gehl Prods.
OWIE MANDEL	Fox Theatre Atlanta, Ga.	Oct. 17	\$75.140 \$17	6,500 4,678 sellout	PACE Concerts PACE Theatrical
ORGE BURNS DLLY PODEWELL	Braden Auditorium Illinois State Univ.	Oct. 16	\$57,317 \$22/\$18.50/\$15	sellout 2,841	PACE Theatrical in-house

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HRYSALIS ROSTER

Continued from page 4)

out we're not aggressively signing. This is a small label. We do about \$50 million a year, and we can only handle a specific number of albums a year. So there's no way we're going to go out and sign 10 acts. We don't have the manpower to handle

Chrysalis has yet to sign a new act domestically since Bone's arrival. "We have a couple of deals on the table right now, but obviously I'm not at liberty to discuss them, he says. "But I will say that we're being very cautious."

Is Chrysalis in the market for

high-price signings?

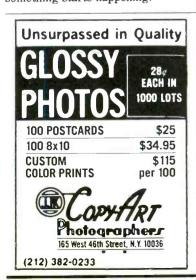
"It depends on the act and on the deal," says Bone. "But we're not in any position to do battle with [Warner Bros. chairman] Mo Ostin. His check book is a lot bigger than ours. I would much rather sign new talent and develop that. That's where it's at.'

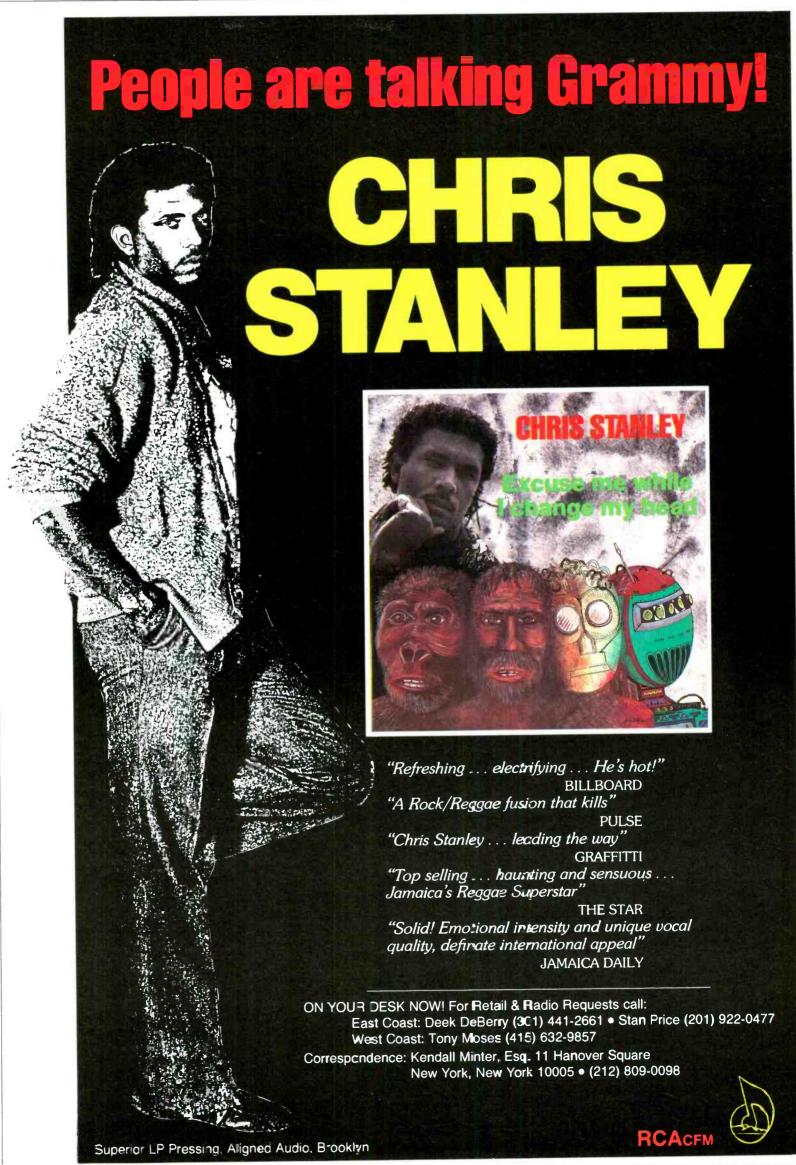
On the staff front, Bone says there have been a few minor changes, but again he stresses that no radical action is being taken. "We've made a few adjustments, like hiring a new art director, and a few deletions. There are a couple of additions I'd like to make in the sales area, adding a couple of people in the field. But that's really all I can say so far."

For the most part, Bone is happy with his team, particularly the promotion department, which has Daniel Glass at the helm. "I've got the best promotion department pound for pound in the business," says Bone. "Given an overabundance of money, I would probably make some additions. But, right row, given our billing, staff size, and what our budgets are, I'm very pleased with what's going on."

In terms of overseeing the company's budget, Bone says, "I'm very conservative on my sales projections and try to be over on my expense projections and then try and make them meet in the middle. Fortunately, last month we were \$1 million over our projected sales budget. And this month we're gonna be at least \$1 million, if not \$1.2 million.

"I'm what I refer to as a radical conservative. I believe you spend what you have to spend to make things happen. But once you see that things are happening, open up—wide open. Once something is legitimately happening from a sales standpoint, you ram it home immediately. I don't look at a budget once something starts happening.





Billboard.

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TOP INSPIRATIONAL ALBUMS.

1	OF INSPIKATIONAL ALBUMS					
THIS WEEK	WKS. AGO	ON CHART	Compiled from a national sample of retail store and one-stop sales reports.			
THIS	4 ¥	WKS.	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL			
1	2	13	★★ NO. 1 ★★ PETRA SPARROW/STARSONG SSR8084 1 week at No. One THIS MEANS WAR			
2	1	85	SANDI PATTI WORD WR 8325/A&M MORNING LIKE THIS			
3	4	65	AMY GRANT MYRRH SP 3900/WORD THE COLLECTION			
4	3	105	SANDI PATTI IMPACT RO 3910/BENSON HYMNS JUST FOR YOU			
5	5	9	MICHAEL W. SMITH REUNION 7010026122/REPRISE THE LIVE SET			
6	ļ	W>	LARNELLE HARRIS IMPACT R02370 THE FATHER HATH PROVIDED BRYAN DUNCAN MODERN ART 7014600516			
7	6	9	WHISTLING IN THE DARK			
8	20	5	AFTER GOD'S OWN HEART			
9	14	13	BEBE AND CECE WINAN			
10	12	13	THE MARANATHA SINGERS MARANATHA 7100190827/WORD PRAISE 9 TWILA PARIS STARSONG SSR8078/SPARROW			
11	7	21	THE WINANS QWEST 1-25510			
12	19	9	DECISIONS WAYNE WATSON DAYSPRING 7014155016/WORD			
13	11	25	WATER COLOR PONIES LEON PATILLO SPARROW/STARSONG SPR1138			
14	8	9	STEVE GREEN SPARROW ST41040/CAPITOL			
15	15	61	FOR GOD AND GOD ALONE SECOND CHAPTER OF ACTS LIVE OAKS 701000921X			
16	25/11	₩ ▶	FAR AWAY PLACES MYLON LEFEVER AND BROKEN HEART MYRRH 7016841065/WORD			
17	13	17	CRACK THE SKY SECOND CHAPTER OF ACTS LIVE OAKS 7-010-00721-7/WORD			
18	21	53	HYMNS LARNELLE HARRIS BENSON RO 3956			
	31	61	FROM A SERVANTS HEART DAVID MEECE MYRRH 7016864065/A&M			
20	38	25 5	CANDLE IN THE RAIN WHITE CROSS REFUGE 790.0602712/LEXICON			
22	22	165	WHITE CROSS SANDI PATTI IMPACT RO 3884/BENSON			
23	25	13	SONGS FROM THE HEART PHIL DRISCOLL BENSON R02369			
24	NE		PAUL SMITH DAYSPRING 7014157019 MAKE US ONE			
25	RE-EI		BRENTWOOD SINGERS BRENTWOOD R25027			
26	37	13	RICHARD SMALLWOOD WORD 701501128X			
27	32	41	DALLAS HOLM DAYSPRING 701-414301-8/WORD			
28	30	69	DENIECE WILLIAMS SPARROW ST1039/CAPITOL AGAINST THE WIND			
29	35	13	SO GLAD I KNOW MARGARET BECKER SPARROW SPR1134			
30	10	21	DEBBY BOONE LAMB & LION LLR03011/BENSON			
31	18	93	CARMAN WORD WR 8321/A&M			
32	24	278	THE CHAMPION AMY GRANT ▲ WORD SP 5056/A&M (CD)			
33	23	49	STRYPER ENIGMA 73237/CAPITOL			
34	9	37	TO HELL WITH THE DEVIL THE IMPERIALS MYRRH 7-01-68350-65/WORD			
35	28	5	THIS YEAR'S MODEL HARVEST GREENTREE RECORDS R02388/BENSON			
36	NE	NÞ	GIVE THEM BACK U2 ISLAND 90581			
37	-	229	JOSHUA TREE SANDI PATTI ● IMPACT RO 3818/BENSON			
	RE-EN	-	WHITE HEART SPARROW SP 1128/CAPITOL			
	RE-EN	-	DON'T WAIT FOR THE MOVIE HARLAN ROGERS AND SMITTY PRICE MARANATHA 7100189829/WORD			
40	RE-EN	ITRY	FIRST CALL DAYSPRING 7-01-4144014/WORD			
			UNDIVIDED A Pagarding Industry App. Of America (DIAA) antification for other of			

(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.





by Bob Darden

WHEN DIANA ROSS heard "Tell Me Again," she knew she had to have it for the most important day of her life: her wedding day. Today, the song is her latest hit single.

And for gospel artist Wintley Phipps, who wrote the song and sang it at the wedding, that signifies much: A gospel artist doesn't have to "sell out" to have an international musical pulpit.

Phipps first performed the song on the syndicated show "Tony Brown's Journal." His phone rang shortly thereafter, and a voice he didn't recognize complimented him on his performance, and added, "My boss wants you to sing it at her wedding!"

The caller's boss was Ross, and the wedding was in Switzerland.

"I don't believe you have to compromise the Gospels to reach people," Phipps says. "You only have to look at my story to know that you simply don't have to. Just be faithful to your calling. God will place you just where you're supposed to be. There's not an agent alive that can say, 'If you'll just do this kind of song, Wintley, I can book you at Ross' wedding!'

"That's the one great tragedy I see in contemporary gospel music. Many of the artists are losing the ministry in favor of becoming more entertaining, more commercial. If that's your priority, you're missing out on something mighty important."

Phipps knows the value of that kind of patience better than most. On several occasions, he has been just a step away from widespread public attention.

His first, eponymous LP has been released on Word Records; it was produced by Sheldon Curry. Eagle-eyed industry veterans may recognize Phipps as one of the stars of PolyGram's short-lived gospel imprint, Lection. Lection was the vision of the late Bill Hayward. When Hayward suffered an untimely, much-

mourned death, so did his vision.

"I kept recording after that," Phipps says, fresh from a triumphant appearance at the recent Stellar Awards

"I recorded 'We Are One' and 'I Choose You Again' and had them independently distributed myself, feeling that I needed to be doing something—even if it didn't cost \$60,000—as long as I believed in the music"

But a voice like Phipps' doesn't remain independently distributed for long. He soon came to the attention of **Dan Johnson** of Word Records, who introduced him to producer Curry. The two quickly hit it off, and Phipps was the only unknown on Word's recorded tribute to the Statue of Liberty, "They Come To

Wintley Phipps' 'Tell Me Again' has mass appeal

America." The album was good, the sales were not.

"There was some fallout from the album, but not a whole lot," Phipps says, laughing. "You know how fast some seasonal projects fall out of the charts each year. Well, even though this was a great album, once the fireworks were gone, this was a tough project to keep going!"

Even so, Phipps was quickly signed to Word. And both Word and Phipps wanted to keep the Curry/Phipps production team together.

"Wintley Phipps" is a praise-and-worship album in the Larnelle Harris/Steve Green/Scott Wesley Brown vein. Perhaps it is too much in that vein. Longtime fans say that the album only displays one small

facet of Phipps' talent.

Responding to this, he says, "That's certainly a valid point. I believe I've been called to many different situations, and, as a result, I've had to develop an extremely varied live repertoire. That's meant I've been able to go from extremely conservative church settings to 'Saturday Night Live' or Oprah Winfrey's show."

Phipps and Curry are currently collecting material for the singer's second Word album. Phipps says he believes it will better reflect his musical versatility.





by Peter Keepnews

ANGERED BY ALL THE SAXOPHONISTS who had appropriated Charlie Parker's style instead of developing their own, Charles Mingus once wrote a composition called "If Charlie Parker Was A Gunslinger, There'd Be A Whole Lot Of Dead Copycats"—better known by its abbreviated title, "Gunslinging Bird." Jazz fans can be forgiven for fearing that Clint Eastwood had a similar hybrid of music and gun play in mind when he decided to produce and direct a movie about Parker's life, but the word from Hollywood is that Eastwood has no plans to spice up the great saxophonist's inherently dramatic story by adding any action sequences.

In fact, the movie is shaping up as a serious, small-scale effort more reminiscent of "'Round Midnight" than "Dirty Harry." And it is very much a labor of love for Eastwood, a long-time jazz fan who took gigs as a pianist to help support himself back when he was a struggling young actor. Called simply "Bird," it's currently being filmed at the Warner Bros. studios in Burbank, Calif., and is tentatively scheduled for release next fall.

The title role is being played by Forest Whitaker, a young actor best known for his work in "Platoon" and "The Color Of Money." Diane Venora, known for her stage work and her featured role in "F/X," is playing Parker's wife Chan. Chan wasn't Parker's only wife, of course, but she's the one who is the focus of the love story that, we're told, forms an important part of the "Bird" screenplay. That screenplay was written by Joel Oliansky, and, in case you

were wondering, it's the same script that was for many years the property of Richard Pryor and his production company

production company.

The story of the "Bird" soundtrack is an unusual one. Under the direction of Lennie Niehaus, himself a saxophonist as well as a busy Hollywood composer and arranger, Parker's solos from various recordings were preserved and cleaned up via state-of-theart digital technology. The other musicians' contributions were erased and replaced by newly recorded tracks featuring Jon Faddis and former Parker sideman Red Rodney on trumpets, Monty Alexander on piano, Ray Brown on bass, and John Guerin on

Will Clint Eastwood make Charlie Parker fans' day?

drums. In addition, alto saxophonist Charles McPherson played the part of Parker, so to speak, on one selection not based on an original Parker recording, and Niehaus wrote elaborate new string arrangements for "Laura" and "April In Paris," based on the famous "Bird With Strings" charts. Niehaus also wrote some incidental music for the soundtrack. Warner Bros. Records will be releasing the "Bird" soundtrack album.

Will Hollywood finally do right by a jazz musician? It's too early to tell, but it would appear that Eastwood's heart is in the right place. Red Rodney has reported that he met with Eastwood and Oliansky after reading the script because he feared it "was making us [musicians] look ridiculous," and he says both men were receptive to his suggestions that they make Parker and his fellow musicians "more human" and put less emphasis on the drug aspect of the story. A Warner Bros. spokesman says "Bird" will be an antidrug film, "but not in an overt way." We'll keep you posted on future "Bird" developments.



Jones & Co. After a performance at Manhattan's 20/20 restaurant, Jive recording artist Glenn Jones shares the spotlight with several talented friends. Shown, from left, are Jones' producer, Timmy Allen, Jones; and Capitol signees Valerie Simpson and Nick Ashford, who also own 20/20.

Other Artists Must Also Take A Stance

Costello Fights Apartheid In WB Contract

EARLY IN HIS CAREER, singer/songwriter Elvis Costello got involved in a nasty fight with members of Bonnie Bramlett's band over a racist remark aimed at Ray Charles. That racial slur, despite a subsequent apology, marred Costello's career.

Since then, however, Costello has shown himself to be a complex songwriter with a well-deserved reputation for being politically progressive. In recently moving from Columbia to Warner Bros., Costello had a clause inserted into his contract regarding

South Africa that commands respect.

His agreement, dated July 30, states, "Warner Bros. shall not exploit or authorize the exploitation of any masters hereunder on records in the Republic of South A frica until such time as WB and artist mutually agree in writing that the apartheid system has

The Rhythm and the Blues

been ended in that country and has been replaced by a political system which permits majority rule.'

During the last two years, there have been calls for the record industry to divest its interests in South Africa. And, thus far, little has been done. Chances are, little will be done by the labels—which is why the action Costello has taken is so important. If each artist who claims to be concerned about the repression of the black majority in South Africa (and everyone seems to give it lip service these days) were to follow this Brit's lead, then the industry would be performing a de facto divestment.

All it takes is one performer at a time taking a stance, saying no to the sale of his recordings there, to make the kind of economic and moral statement that means something. Who'll be next?

SHORT STUFF: Miki Howard's new album, "Love Confessions," is a major statement from the young singer. Backed with fine love songs and quality production, Howard delivers powerful, passionate vocals that make her a contender for AC and pop airplay. The single from the album, "Baby, Be Mine," produced by Nick Martinelli, has the feel of a contemporary soul standard. So does the duet by Howard and Gerald Levert, "That's What Love Is,"

which is a sure top 10 black single. Also impressive is "Crazy," a track produced by Levert. Another track sure to generate airplay is Howard's thoughtful reworking of the Earth, Wind & Fire classic "Reasons," with Martinelli again producing Mary Davis, S.O.S. Band's ex-lead, is about to release her solo debut, "Steppin' Out," on Tabu Records. She co-wrote five of the 10 songs on the album, which was produced by Howie Rice. It contains 'Ďidn't I Blow Your Mind a cover of the Delfonics' (This Time)" . . . Prince's



new single from "Sign
'O' The Times" is "I
Could Never Take The Place Of Your Man," a rock song with a great rhythm-guitar break ... The latest release from John White's first Geffen album is "Victim" Michael McDonald is guest vocalist on "Love Has No Color,"

the new Winans single from their latest Qwest album, "Decisions" ... Smokey Robinson's "One bum, "Decisions" ... Smokey Robinson's "One Heartbeat" album is certified gold ... Margaret Reynolds, ex-background singer with K.C. & the Sunshine Band, has been signed to Malaco Records and has released a single titled "Think About It Baby" from her album of the same name. Also on Malaco, Johnnie Taylor has a new 7-inch, "If I Lose Your Love," from the album "Lover Boy." Thomisene Anderson, the label's associate director of national promotions and marketing, has moved to New York, where she is working Malaco's bluesy r&b product as well as gospel from the Savoy catalog, recently purchased by Malaco. Anderson can be reached at 212-529-3155... Shanice Wilson, A&M's 14-year-old vocalist, demonstrated strong pipes and a winning personality during a taping of the "Showtime At The Apollo" program for television. In fact, on her A&M debut, "Discovery," her big ballad voice is far more impressive than the up-tempo material. Because of her age, Wilson could be compared to Stacy Lattisaw, but her voice is fuller and more womanly than that of that adolescent ballad-

Vaneese Thomas Revives Career With New Album

Vaneese Thomas' single "Let's Talk It Over" and album "Vaneese" marked Geffen's formal entry into black music. It also revived Thomas' career in music-a field she had abandoned out of disenchantment just two years earlier. But now Thomas is back, following in the footsteps of her father, Rufus, the legendary soul singer and Memphis, Tenn., DJ and her sister Carla.

Vaneese Thomas, managed by the New York-based Hush Productions, wrote and produced "Just Like The First Time," a track on Freddie Jackson's platinum-plus album, and was lead vocalist for

'In the music industry, you need to have control: otherwise, you're lost in in the shuffle'

the John Davis Monster Orchestra in the '70s. However, two ill-fated singles for Polydor in the early '80s persuaded Thomas, once a French major at Philadelphia's Swarthmore College, to become a school teacher, which she did for about two years.

"It was the business aspect of music that discouraged me from pursuing a recording career back then," she says. "In the music industry, you either need control or have to be backed by someone who has it. Otherwise, you're lost in the shuffle. The business thing is what disillusioned my sister Carla during the collapse of Stax. But I never stopped writing. Eventually, I started performing in a band called Nite Sprite and began collaborating with Ernie [Poccio] and Wayne [Warnecke]."

In 1986, one of her demos, produced by the trio, found its way to Hush president Charles Huggins via Hush producer Beau Huggins, and she was invited to sign with the company. While Thomas says Hush's clout got her the Geffen deal "without ever meeting any-one from the label," she concedes that at first even Hush had its doubts about her co-producing her own solo album debut. "They wanted to team me with some of their staff producers, but they liked the demo," she says. "That's what got me their attention, and we produced that. So eventually, they saw it our way."

Thomas, who recently finished her first video, for "Close To You," her second single, says she'd love to be on the road soon. "Recording and performing live are whole different worlds. Working live is instant gratification." She adds that her father, maker of such dance hits as "The Dog" and "The Funky Chicken," is now 70 and still rocking. She says, "Music is in the man's bones, simple as that. I also believe Carla will record again, too. Music is in our blood; that's all there is to it.'

STEVE IVORY

Clint Eastwood is making a film about Charlie Parker ... see Blue Notes, page 26

FOR WEEK ENDING NOVEMBER 14, 1987



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HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 26 REPORTERS	SECONDARY ADDS 53 REPORTERS	TOTAL ADDS 96 REP	TOTAL ON ORTERS
LOVE OVERBOARD					
G. KNIGHT & THE PIPS MCA	8	14	30	52	57
SECRET LADY	_	1.2			40
STEPHANIE MILLS MCA	5	7	17	29	48
LOVE CHANGES		_		0.0	
KASHIF/MELI'SA MORGAN ARISTA		7	15	26	66
SOMEONE TO LOVE ME FOR ME				25	68
LISA LISA & CULT JAM COLUMBIA	7	3	15	25	00
TOUCH AND GO		7	0	17	70
FORCE M.D.'S TOMMY BOY	2	/	8	17	70
GIRLFRIEND	3	4	10	17	57
PEBBLES MCA	3	4	10	17	37
TWO OCCASIONS	2	6	8	16	39
THE DEELE SOLAR	2	0	0	10	33
I WANT HER	3	5	8	16	33
KEITH SWEAT ELEKTRA	3	3	0	10	33
TO PROVE MY LOVE	5	2	6	13	49
MICHAEL COOPER WARNER BROS.	5	2	ō	13	43
OVERNIGHT SUCCESS	3	1	8	12	74
ANITA POINTER RCA	3	1	0	12	, 4

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.

FROM MEMPHIS For fresh, new material call (901) 276-8520.

Volt Label Revived, With An '87 Sound

NEW YORK The legendary Volt label is back, but with a 1987 sound. Berkeley, Calif.-based Fantasy Records, owner of the Stax/Volt catalog since 1977, has reactivated Volt as a contemporary black music label while continuing to maintain Stax for reissues. The first record on the new Volt label is "Cleopatra" by Felton Pilate, a performer and producer who was a longtime member of the Bay area band Con Funk Shun.

Volt signings are being handled by a&r director Fred Pittman and his assistant Cynthia Grace. Pittman has previously produced several r&b projects for Fantasy, including the Dramatics' reunion album and albums by L.J. Reynolds and Lenny Williams for Pittman's Knob Hill label.

"Volt and Stax had been just releasing old product from Memphis days when I approached them with the idea of making one of them a home for new signings," says Pittman. "A week later Fantasy president Ralph Kaffel came back with the OK." Pittman sees Volt signing "a minimum of four acts and, if we're successful, as many as 10 Aside from Pilate, who has also joined Volt as a staff producer, we just signed a young singer named Tiffany Callier, who has a youthful Lisa Lisa sound." Initially, acts will be signed to 12-inch deals with an album option.

The Stax/Volt labels began in Memphis in 1961 and quickly became the home base of some of the greatest soul acts of the '60s and '70s, such as Otis Redding, Booker T. & the MGs, Issac Hayes, the Dramatics, the Bar-Kays, and Mavis Staples. Pre-1968 Stax/Volt masters are owned by Fantasy but distributed by Atlantic, while material dating from after '68 is owned and distributed by Fantasy.

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FOR WEEK ENDING NOVEMBER 14, 1987

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Billboard.

TOP BLACK ALBUMS.

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HIS WEEK	AST WEEK	S. AGO	ON CHART	Compiled from a national sample and one-stop sales repo	of retail store rts.
HE	LAST	2 WKS.	WKS.	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
(all all all all all all all all all al			- 1985	** No.1 **	
1	1	1	8	MICHAEL JACKSON EPIC QE 40600/E.P.A. (CD) 7	weeks at No. One - BAD
2	2	3	13	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
3	6	7	12	DANA DANE PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
4	4	4	13	LEVERT ● ATLANTIC 1-81773 (8.98) (CD)	THE BIG THROWDOWN
5	3	2	21	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
6	8	12	22	THE O'JAYS P.I.R. ST 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
7	7	5	21	WHITNEY HOUSTON ▲4 ARISTA 8405 (8.98) (CD)	WHITNEY
8	5	6	12	UTFO SELECT SEL 21619 (8.98) (CD)	LETHAL
9	9	11	14	ERIC B. & RAKIM 4TH & B'WAY B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
10	13	16	4	WHODINI JIVE JL-8494/ARISTA (8.98) (CD)	OPEN SESAME
- 11	10	10	18	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
12	12	9	25	THE WHISPERS ● SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
13	11	8	22	L.L. COOL J ▲ DEF JAM FC 47093/COLUMBIA (CD)	BIGGER & DEFFER
14	14	14	34	SMOKEY ROBINSON ● MOTOWN 6626 ML (8.98) (CD)	ONE HEARTBEAT
15	20	29	4	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (8.98) (CD)	SHARP
16	16	23	4	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
17	17	18	84	ANITA BAKER ▲3 ELEKTRA 60444 (8.98) (CD)	RAPTURE
18	″ 19°	20	34	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
19	18	17	30	LILLO THOMAS CAPITOL ST-12450 (8.98) (CD)	LILLO
20	15	13	23	THE FAT BOYS ● TIN PAN APPLE 831 948-1/POLYDOR (8.98) (CD)	CRUSHIN'
21)	22	22	6	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
22	21	19	62	KENNY G. ▲ ARISTA AL8-8427 (8.98) (CD)	DUOTONES
23	23	15	14	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
24	26	24	54	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
25	25	* 25	27	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
(26)	27	54	3	HEAVY D. & THE BOYZ MCA 5986 (8.98)	LIVING LARGE
27	29	37	5	RAY PARKER JR. GEFFEN GHS 24124/WARNER BROS. (8.98) (CD)	AFTER DARK
28	24	21	33	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS
(29)	.31	39	4	MARLON JACKSON CAPITOL CLT 46942 (8.98) (CD)	BABY TONIGHT
30	33	26	47	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
31	28	28	29	PRINCE ▲ PAISLEY PARK 1-25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
(32)	47		2		IGHT NIGHT AND BARRY WHITE
33	40	. 31	32	MARVIN SEASE LONDON 830 794-1/POLYGRAM	MARVIN SEASE
34)	37	55	4	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (8.98)	CONTAGIOUS
35	48	60	3	MILES JAYE ISLAND 90615 (8.98) (CD)	MILES
36	"36	43	5	BERT ROBINSON CAPITOL CLX 46921 (8.98)	NO MORE COLD NIGHTS
37	39	34	16	SHALAMAR SOLAR ST 72556 (8.98)	CIRCUMSTANTIAL EVIDENCE
38	34	332	23	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
30	J-1	JE	23	JOHA HAN DO LEEK JIYE/ROA 1032-1-J/ROA (8.98) (CD)	JONATHAN BUILER

HIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
	-	-	-	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	11166
39	30	33	37	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
40	38	27	30	GEORGIO MOTOWN 6229 (8.98)	SEXAPPEAL
41	32	30	9	MADAME X ATLANTIC 81774 (8.98) (CD)	MADAME X
42	43	44	22	REGINA BELLE COLUMBIA BFC 49537 (CD)	ALL BY MYSELF
43	35	35	11	COLONEL ABRAMS MCA 42029 (8.98) (CD)	YOU AND ME EQUALS US
44	44	36	8	THE WINANS QWEST 125510/WARNER BROS. (8.98) (CD)	DECISIONS
45	57	_	2	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
46	41	40	56	LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD)	GIVE ME THE REASON
47)	54	51	7	SHERRICK WARNER BROS. 25576-1 (8.98) (CD)	SHERRICK
48	42	38	21	4 BY FOUR CAPITOL ST 12560 (8.98) (CD)	4 BY FOUR
49	49	42	13	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
(50)	65	68	3	DEJA VIRGIN 90601-1 (8.98)	SERIOUS
51	46	47	12	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
(52)	63	70	3	LACE WING 833 451-1 Y-1/POLYGRAM (8.98) (CD)	SHADES OF LACE
53	55	57	4	STEADY B JIVE 1000-1-J/RCA (8.98)	WHAT'S MY NAME
54	60		2	TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD) INTRODUCING HARDLINE ACCO	ORDING TO TERENCE TRENT D'ARBY
55	50	45	19	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580-1 (9.98	B) (CD) COLLABORATION
56	45	41	15	ICE-T SIRE 25602-1/WARNER BROS. (8.98)	RHYME PAYS
57	52	46	22	THE ISLEY BROTHERS WARNER BROS. 25586-1 (8.98) (CD)	SMOOTH SAILIN'
58	70	49	26	BABYFACE SOLAR ST-72552 (8.98)	LOVERS
59	71	_	2	SCHOOLLY D JIVE 1066-1-J/RCA (8.98)	SATURDAY NIGHT - THE ALBUM
60	53	63	4	DONNA SUMMER GEFFEN 24102/WARNER BROS. (8.98) (CD)	ALL SYSTEMS GO
61	56	53	29	ATLANTIC STARR ● WARNER BROS. 1-25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
62	61	52	90	JANET JACKSON ▲4 A&M SP-5106 (9.98) (CD)	CONTROL
63	59	50	6	STEVE ARRINGTON EMI-MANHATTAN MLT 46903 (8.98) (CD)	JAM PACKED
64	64	74	3	CHICO DEBARGE MOTOWN 6249 ML (8.98)	KISS SERIOUS
65	69	59	15	BEBE & CECE WINANS CAPITOL ST 12573 (8.98)	BE BE & CE CE WINANS
66	51	48	33	SURFACE COLUMBIA 40374 (CD)	SURFACE
67	68	61	11	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
68	NE	WÞ	1	THE JETS MCA 42085 (8.98) (CD)	MAGIC
69	58	69	28	PUBLIC ENEMY DEF JAM BFC 49658/COLUMBIA	YO! BUM RUSH THE SHOW
70	67	67	62	PHYLLIS HYMAN P.I.R. ST 53029/EMI-MANHATTAN (9.98) (CD)	LIVING ALL ALONE
71	66	64	15	VANEESE THOMAS GEFFEN GHS 24141/WARNER BROS. (8.98) (CD)	
72	NE	WÞ.	1	MISSION COLUMBIA BFC 40759	SEARCH
73	R	E-ENTR	Υ	THE DEELE SOLAR ST 72555 (8.98)	EYES OF A STRANGER
74	62	58	15	DAVY D DEF JAM BFC 40657/COLUMBIA	DAVY'S RIDE
75	73	73	3	BOOGIE DOWN PRODUCTIONS 8 80Y 4787 (8.98)	CRIMINAL MINDED
\Box					

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. A 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.

lboard. Hot Black Singles SALES & AIRP

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		SALE	S	3LAC 10N
WEEK	LAST	TITLE	ARTIST	HOT BLACK POSITION
1	3	YOU AND ME TONIGHT	DEJA	2
2	1	LOVIN' YOU	THE O'JAYS	4
3	6	ANGEL	ANGELA WINBUSH	1
4	10	DON'T GO	MARLON JACKSON	3
5	4	HEART OF GOLD	BERT ROBINSON	13
6	2	BAD	MICHAEL JACKSON	9
7	9	I WONDER WHO SHE'S SEEING NOW	THE TEMPTATIONS	6
8	13	SKELETONS	STEVIE WONDER	5
9	16	SYSTEM OF SURVIVAL	EARTH, WIND & FIRE	7
10	12	SO MANY TEARS	REGINA BELLE	11
11	14	BE YOURSELF	WHODINI WITH MILLIE JACKSON	22
12	17	(BABY TELL ME) CAN YOU DANCE	SHANICE WILSON	8
13	15	MY LOVE IS DEEP	LACE	18
14	19	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	17
15	20	CERTIFIED TRUE	THE BAR-KAYS	10
16	22	LET'S START LOVE OVER	MILES JAYE	15
17	21	CRITICIZE	ALEXANDER O'NEAL	14
18	5	WE'VE ONLY JUST BEGUN	GLENN JONES	31
19	31	I WANT TO BE YOUR MAN	ROGER	12
20	7	I DON'T THINK THAT MAN SHOULD	SLEEP ALONE RAY PARKER JR.	36
21	11	DON'T YOU WANT ME	JODY WATLEY	35
22	26	GAMES	SHALAMAR	16
23	24	CATCH ME (I'M FALLING)	PRETTY POISON	24
24	27	SHO' YOU RIGHT	BARRY WHITE	19
25	33	LUV'S PASSION AND YOU	CHAD	20
26	35	IF YOU LET ME STAY	TERENCE TRENT D'ARBY	23
27	36	MY FOREVER LOVE	LEVERT	21
28	29	HOLDING ON	JONATHAN BUTLER	32
29	30	I AIN'T NO JOKE	ERIC B. & RAKIM	38
30	34	HARD DAY	GEORGE MICHAEL	28
31	8	DOWNTOWN	LILLO THOMAS	44
32	1 -	MY NIGHT FOR LOVE	GIORGE PETTUS	43
33	1-	LOVER'S LANE	GEORGIO	26
34	-	SHOW A LITTLE LOVE	MISSION	41
35	1	LOVE IS FOR SUCKERS (LIKE ME AN	D YOU) FULL FORCE	34
36	18	JUST GETS BETTER WITH TIME	THE WHISPERS	56
37	23	LET ME BE THE ONE	EXPOSE	57
38	-	I DO YOU	THE JETS	33
39		I LIVE FOR YOUR LOVE	NATALIE COLE	27
40	28	(YOU'RE PUTTIN') A RUSH ON ME	STEPHANIE MILLS	70

ω¥i	ĿΧ	AIRPL	AY	T BLACK
THIS	LAST	TITLE	ARTIST	HOT
1	2	ANGEL	ANGELA WINBUSH	1
2	4	DON'T GO	MARLON JACKSON	3
3	3	YOU AND ME TONIGHT	DEJA	2
4	10	SKELETONS	STEVIE WONDER	5
5	1	LOVIN' YOU	THE O'JAYS	4
6	7	I WONDER WHO SHE'S SEEING NOW	THE TEMPTATIONS	6
7	9	(BABY TELL ME) CAN YOU DANCE	SHANICE WILSON	8
8	8	CERTIFIED TRUE	THE BAR-KAYS	10
9	12	SYSTEM OF SURVIVAL	EARTH, WIND & FIRE	7
10	17	I WANT TO BE YOUR MAN	ROGER	12
11	16	CRITICIZE	ALEXANDER O'NEAL	14
12	13	GAMES	SHALAMAR	16
13	14	SO MANY TEARS	REGINA BELLE	11
14	19	LET'S START LOVE OVER	MILES JAYE	15
15	20	SHO' YOU RIGHT	BARRY WHITE	19
16	21	LUV'S PASSION AND YOU	CHAD	20
17	22	MY FOREVER LOVE	LEVERT	21
18	23	SHE'S FLY	TONY TERRY	25
19	26	WHAT'S TOO MUCH	SMOKEY ROBINSON	29
20	5	BAD	MICHAEL JACKSON	9
21	25	I LIVE FOR YOUR LOVE	NATALIE COLE	27
22	28	I COULDN'T BELIEVE IT DA	AVID RUFFIN & EDDIE KENDRICK	30
23	30	LOVER'S LANE	GEORGIO	26
24	27	IF YOU LET ME STAY	TERENCE TRENT D'ARBY	23
25	18	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	17
26	33	RESERVATIONS FOR TWO	DIONNE & KASHIF	37
27	36	IF YOU CAN DO IT: I CAN TOO!!	MELI'SA MORGAN	39
28	35	I DO YOU	THE JETS	33
29	38	(I WANNA GET) CLOSE TO YOU	VANESSE THOMAS	42
30	39	LOVE IS FOR SUCKERS (LIKE ME AND	YOU) FULL FORCE	34
31	11	MY LOVE IS DEEP	LACE	18
32	37	HARD DAY	GEORGE MICHAEL	28
33	31	SWEETER THAN CANDY (FROM "PEN	ITENTIARY III") THE GAP BAND	40
34	_	I'VE BEEN WATCHING YOU	CHICO DEBARGE	45
35		CATCH ME (I'M FALLING)	PRETTY POISON	24
36	-	OVERNIGHT SUCCESS	ANITA POINTER	46
37	_	SO EMOTIONAL	WHITNEY HOUSTON	47
38		NOTHING VENTURED - NOTHING GAI	NED CHARLIE SINGLETON	48
39	6	HEART OF GOLD	BERT ROBINSON	13
40		BABY, BE MINE	MIKI HOWARD	50

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

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

79 AIN'T NO NEED TO WORRY

(Marvin L. Winans, ASCAP/Zomba, ASCAP) ALL IN THE NAME OF LOVE (Irving, BMI/Lijesrika, BMI) CPP/ALM ANGEL

(Angel Notes, ASCAP/WB, ASCAP)

50 BABY, BE MINE (BMC, UK)

(BABY TELL ME) CAN YOU DANCE

(Wiz Kid, BMI/Irving, BMI) CPP/ALM

22 BE YOURSELF (Willesden, BMI/Zomba, ASCAP)

BECAUSE OF YOU r/Disco Fever, ASCAP/Red Instructional, VCUVD

CASANOVA (Calloco, BMI/Hip Trip, BMI) CPP CATCH ME (I'M FALLING)

CERTIFIED TRUE

CERTIFIED TRUE
(Bar-Kays, BMI/Warner-Tamerlane, BMI/Arrival, BMI)
CINDERFELLA DANA DANE
(Protons, ASCAP/Turn Out Brothers, ASCAP)
COLD SPENDING MY MONEY
(Def Jam, ASCAP/Juced Up, ASCAP/Def American,
BMI/First Impulse, BMI)

COLD STUPID (FROM "PENITENTIARY III")

COLD STUPID (FROM "PENITENTIARY III")
(Jay King IV, BMI)
CRITICIZE
(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
DID I DREAM YOU
(Mtume, BMI/Number 9, ASCAP)
DIDNT WE ALMOST HAVE IT ALL
(Prince Street, ASCAP/Willin' David, BMI/Blue Sky
Rider, BMI) CPP
DINNER WITH GERSHWIN
(Getten, ASCAP/Rutland Road, ASCAP)
DONT GO
(Vabritmar, BMI)
DONT MAKE ME WAIT FOR LOVE

(Vabritmar, BMI)
DON'T MAKE ME WAIT FOR LOVE
(Bellboy, BMI/Gratitude Sky, ASCAP) CPP
DON'T YOU WANT ME
(Rightsong, BMI/Franne Gee, BMI/Ardavan,
ASCAP/Intersong, ASCAP)

DOWNTOWN (Irving, BMI) CPP/ALM EVERCHANGING TIMES (United Artists, ASCAP/April, ASCAP/Carole Bayer

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Sager, BMI/United Lion, BMI/Blackwood, BMI/New Hidden Valley, ASCAP) CPP/B-3

(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI) CPP

GIRLFRIEND

(Kermy, BMI/Hip Trip, BMI) CPP HARD DAY (Chappell, ASCAP/Morrison Leahy, ASCAP)

HEART OF GOLD (Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne,

ASCAP)
HELLO ROCHELLE
(Promuse, BMI/Enjo, BMI)
HOLDING ON
(Zomba, ASCAP/Willesden, BMI)

HOW YA LIKE ME NOW (Zomba, ASCAP/Willesden, BMI)

I AIN'T NO JOKE
(Robert Hill, BMI)
I COULDN'T BELIEVE IT

(Tight Squeeze, BMI) I DO YOU

Meow Bahy ASCAP/Rick Kelly BMI)

(Meow Baby, ASCAP/Rick Kelly, BMI)
IDON'T THINK THAT MAN SHOULD SLEEP ALONE
(Raydiola, ASCAP)
I LIVE FOR YOUR LOVE
(O'Lyric, BMI/Tuneworks, BMI/Vandort,
ASCAP/Reswick-Werfel, ASCAP/Beseme West,
ASCAP/Neiana, BMI/Careers, ASCAP/Arista, ASCAP)

(I WANNA GET) CLOSE TO YOU (Bush Burnin', ASCAP/KMA, ASCAP/Screen Gems, ASCAP)

73 I WANT HER (Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP)

WANT TO BE YOUR MAN

Troutman's, BMI/Saja, BMI)
I WONDER WHO SHE'S SEEING NOW
(Geffen, ASCAP/Lucky-Break, ASCAP/Pardini, ASCAP)
IF YOU CAN DO IT: I CAN TOD!!

IF YOU LET ME STAY

(Virgin-Nymph, BMI/Young Terence, BMI) CPP
I'LL RETURN
(Ackee, ASCAP)

I'VE BEEN WATCHING YOU

(Mazarati ASCAP) 77 JUST BEGUN TO LOVE YOU

(Music Specialists, BMI/Price & Williams, BMI)
JUST GETS BETTER WITH TIME
(Morning Crew, BMI/Irving, BMI) CPP/ALM
JUST THAT TYPE OF GIRL

(Slap One, ASCAP/Cornelio Carlos, ASCAP/Spectrum VII. ASCAP) CPP

VII, ASCAP) CPP
LEAVE THE LIGHTS ON
(Hot Winter, ASCAP/Tosha, ASCAP/Barbosa,
ASCAP/Hit & Hold, ASCAP)
LEFT ME LONELY
(Flake, ASCAP/Marley Marl, ASCAP)
LET ME BE THE ONE
(Parents Medical Content of the Content of the

(Panchin, BMI)
LET'S START LOVE OVER
(Blackwood, BMI/Huemar, BMI)
LOOK AROUNO
(Bush Burnin', ASCAP/Mr. Campbell's, ASCAP)
LOST IN EMOTION
(Forceful, BMI/Willesden, BMI/Myl Myl, BMI/Careers, BMI) BMI) CPP

LOVE CHANGES

(Alexscar, BMI)
LOVE IS CONTAGIOUS
(OW, ASCAP)
LOVE IS FOR SUCKERS (LIKE ME AND YOU) (Forceful, BMI/Willesden, BMI)

62 LOVE OVERBOARD

LOVE OVERBOARD

(Calloco, BMI/Hip Trip, BMI)

LOVE SHOCK

(West Kenya, ASCAP)

LOVER'S LANE

(Georgio's, BMI/Stone Diamond, BMI) CPP

LOVIN' YOU

LOVIN' YOU
(Downstairs, BMI/Piano, BMI/Mighty Three, BMI)
LUV'S PASSION AND YOU
(I'Mo Owe U A Tune, ASCAP/Bush Burnin', ASCAP)
MAKE YOU MINE TONIGHT
(Del Jam, ASCAP)
MISUNDERSTOOD
(Machine S. BMI)

85

MISUNDERSTOOD (Mashamug, BMI) MY FOREVER LOVE (Trycep, BMI/Ferncliff, BMI) MY LOVE IS DEEP (Glasshouse, BMI/Irving, BMI/Harrindur, BMI/Ensign, BMI) CPP/ALM

BMI) CPP/ALM
MY LOVE IS GUARANTEED
(Next Plateau, ASCAP/Godsend, ASCAP/Bratton &
White, ASCAP)
MY NIGHT FOR LOVE
(Little Tanya, ASCAP/MCA, ASCAP)

90 NEVER GONNA LET YOU GO

NEVER GONNA LET YOU GU
(Beach House, ASCAP)
NO ONE IN THE WORLD
(ATV, BMI/Welbeck, ASCAP)
NOTHING VENTURED - NOTHING GAINED
(Almo, ASCAP/Wun Tun, ASCAP) CPP/ALM
OVERNIGHT SUCCESS

(Mibren, ASCAP/Lauren Loo, ASCAP)

PARTY YOUR BODY

(Saja, BMI/Mya-T, BMI) (THE PERFECT) 10 (Parisongs, ASCAP) PLEASE, PLEASE ME

(Bug, BMI/Save Shaw University, ASCAP/Frankle Robinson, ASCAP) THE REAL THING

, ASCAP/House Of Fun, BMI) CPP

(Jobete, ASCAP/House Of Fun, BMI) CPP RESERVATIONS FOR TWO (Catdaddy, ASCAP/New East, ASCAP/Little Tanya, ASCAP/MCA, ASCAP) RICH MAN

RICH MAN (Petersong, ASCAP/Oliver Leiber, ASCAP) SECRET LADY (Stephanie Mills' Starlight, ASCAP/Firebolt, ASCAP/MCA, ASCAP)

SHE'S FLY (Shaman Drum, BMI/King Henry I, ASCAP)

(Shaman Drum, Bmi/Aing Henry I, ASCAN SHO' YOU RIGHT (Seven Songs, BMI/Ba-Dake, BMI) SHOW A LITTLE LOVE (PER MISSION, ASCAP) SKELETONS (Jobete, ASCAP/Black Bull, ASCAP) CPP

SLEEPING ALONE
(Groovesville, BMI/Creative Entertainment, BMI) 47

(Groovesville, BMI/Creative Entertainment, BMI): SO EMOTIONAL
(Billy Steinberg, ASCAP/Denise Barry, ASCAP): SO MANY TEARS
(On The Move, BMI/Zenox, ASCAP): SOMEONE TO LOVE ME FOR ME
(Forceful, BMI/Willesden, BMI/My! My!, BMI): STONE AUX.

(Forcerus, Don., ... STONE LOVE (Konglather, BMI/Freytown, BMI/Road, BMI)

(Konglather, BMI/Freytown, BMI/Road, BMI/SWEET SOMEBODY (Jobete, ASCAP/Emergency, ASCAP/Green Star, ASCAP/Not Fragile, BMI) CPP SWEETER THAN CANDY (FROM "PENITENTIARY III")

(New World, ASSAF)
SYSTEM OF SURVIVAL
(Sputnik Adventure, ASCAP/Maurice White, ASCAP)

93 THAT'S WHAT LOVE IS ALL ABOUT (Emboe, ASCAP/Kaz, ASCAP/April. ASCAP)
60 TO PROVE MY LOVE

BLACK SINGLES

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

LARFI

MCA

RCA (6)

E.P.A. Epic (4) Tabu (1)

MOTOWN A&M

P.I.R. (1)

POLYGRAM Mercury (2) Wing (1) SOLAR

ELEKTRA

PROFILE

VIRGIN 4TH & B'WAY CHRYSALIS COLD CHILLIN' FRESH/SLEEPING BAG IAM PACKED LMR

NEXT PLATEAU

POW WOW

REPRISE

SELECT

SUTRA Fever (1)

WARLOCK Ligosa (1)

Jive (3)

ARISTA (6) ATLANTIC (5)

COLUMBIA (10) Def Jam (2)

> Geffen (3) Paisley Park (2) Qwest (2) Tommy Boy (1)

WARNER BROS. (2)

21 Records (1) Island (1) CAPITOL

EMI-MANHATTAN (2)

NO. OF TITLES

ON CHART 12

10

10

9

7

7

5 5

5

3

3

3

2

2 2

1

1

1

1 1

1

(Jay King IV, BMI) TOUCH AND GO

(Tee Girl, BMI/Vic's Slic, BMI/T-Boy, ASCAP/Buppie, ASCAP)

TWO OCCASIONS
(Hip Trip, BMI/Hip Chic, BMI)
WE'LL BE TOGETHER

(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI)

WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER) (Willesden, BMI/Johnnie Mae, BMI/Lu Ella, ASCAP/WB, ASCAP)

WHAT'S TOO MUCH (Taj Mahal, ASCAP/53rd State, ASCAP/Lonnie-K, ASCAP)

ASCAP)
WHENEVER YOU'RE READY
(Ensign, BMI/Harrindur, BMI/Snippets, BMI) CPP
YA COLD WANNA BE WITH ME
(ADRA, BMI/Kadoc/Forceful, BMI/Willesden, BMI)

(Virgin-Nymph, BMI/Attractive, BMI) CPP (YOU'RE PUTTIN') A RUSH ON ME (Johnnie Mae, BMI/Willesden, BMI/Bush Burnin', ASCAP)

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CLM Cherry Lane CPI Cimino

PSP Peer Southern PLY Plymouth WBM Warner Bros

31

Billboard. HOT DANCE MUSIC.

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1 2 3 4 5 6 6 7 8 9 10 11 12 13 14 15 16	1 6 2 5 4 10 12 11 15 9 14 13 3 20 19 17 7	3 14 1 5 7 13 15 12 27 10 23 17 4 30 21 18	Shaket 5 4 7 11 9 6 5 7 4 7 5 5 11 4 6	TITLE LABEL & NUMBER/DISTRIBUTING LABEL ** NO. 1 * * BAD (REMIX) EPIC 49 07462/EPA 2 weeks at No. One SYSTEM OF SURVIVAL (REMIX) COLUMBIA 44 07475 CAUSING A COMMOTION (REMIX) SIRE 0-20762/WARNER BROS. MY LOVE IS GUARANTEED NEXT PLATEAU NP 50067 TELL IT TO MY HEART ARISTA ADI-9611 LOVER'S LANE (REMIX) MOTOWN 4592MG HARD DAY (REMIX) COLUMBIA 44 07466 MILITARY DRUMS CURB 7172/MCA THE NIGHT YOU MURDERED LOVE MERCURY 888 864-1/POLYGRAM ROADBLOCK A&M SP-12250	ARTIS AR
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13 14 15	3 20 19 17	4 30 21	11 4	IT'S A SIN EMI-MANHATTAN V-19256	
14) 15)	20 19 17	30	4		◆ PET SHOP BOYS
15	19 17	21		NEVER BE THE SAME MCA 23797	VIETOTION BOTO
15	19 17	21	6	THE PERIOD OF THE CALLED AND A LEGAL OF THE PERIOD OF THE	THE BREAKFAST CLUB
$\overline{}$	17			PUMP UP THE VOLUME IMPORT (4,AD,UK)	
10		10	7		♦ M.A.R.R.S.
	/			(BABY TELL ME) CAN YOU DANCE A&M SP-12235	◆ SHANICE WILSON
17		2	9	THE REAL THING (REMIX) CHRYSALIS 4V9 43171 ◆ JELLYBEAN FEA	TURING STEVEN DANTE
18	18	16	8	HERE TO GO/DON'T ARGUE EMI-MANHATTAN V-56067	◆ CABARET VOLTAIRE
19	21	25	6	DEVOTION ATLANTIC 0-86652	TEN CITY
20	8	6	8	THE OPERA HOUSE MINIMAL MIN-2/CRIMINAL	JACK E. MAKOSSA
21)	31	47	3	AFTERGLOW (REMIX) CAPITOL V-15349	TINA TURNER
22	22	24	6	DISORDERLY CONDUCT/ARABIAN KNIGHTS	LATIN RASCALS
23)	26	28	5	TIN PAN APPLE 885-981-1/POLYGRAM BECAUSE OF YOU FEVER SF 819/SUTRA	
24)	29	34	4		THE COVER GIRLS
25)			_	TRAMP/PUSH IT NEXT PLATEAU NP 50063 NEVER LET ME DOWN AGAIN/PLEASURE LITTLE TREASURE	◆ SALT-N-PEPA
	32	40	3	SIRE 0-20783/WARNER BROS.	◆ DEPECHE MODE
26	27	35	4	TURN IT UP SIRE 0-20671/WARNER BROS.	◆ MICHAEL DAVIDSON
27)	33	48	3	JOIN IN THE CHANT (REMIX) GEFFEN 0-20786/WARNER BROS.	NITZER EBB
	28	31	5	JUST LIKE HEAVEN (REMIX) ELEKTRA 0-66793	THE CURE
29	34	49	3	NO NO LOVE PROFILE PRO-7166	RHONDA PARRIS
30	23	20	7	YOU AND ME TONIGHT VIRGIN 0-96755/ATLANTIC	◆ DEJA
31)	37 39 4		4	EASIER SAID THAN DONE (REMIX) ATCO 0-96746/ATLANTIC	VANILLA MIX
32)	36	_	2	I CAN'T LET GO DICE TGR 1017	CELI BEE
33)	39		2	POP GOES THE WORLD MERCURY 888 859-1/POLYGRAM	◆ MEN WITHOUT HATS
<u>=</u> +	46		2	LET'S GO SLEEPING BAG SLX-29	NOCERA
_	35	41	6	SATURN GIRL/LOVE IT BIG TIME 6068-1-BD	
-	41	7.	2		SOCIETY
	-	_	-	IF YOU SHOULD NEED A FRIEND QUARK 006	BLAZE
-	42	=	2	CRITICIZE (REMIX) TABU 4Z9 07469/E.P.A.	◆ ALEXANDER O'NEAL
	16	8	8	JUST THAT TYPE OF GIRL ATLANTIC 0-86672	◆ MADAME X
	NEV	V	1	MOVE CRIMINAL CR12-015	JOHN ROCCA
40	NEV	V	1	SO EMOTIONAL (REMIX) ARISTA ADI-9641	WHITNEY HOUSTON
41)	49	_	2	SKELETONS MOTOWN 4593MG	◆ STEVIE WONDER
42)	NEV	VÞ	1	WE'LL BE TOGETHER (REMIX) A&M SP-12251	◆ STING
43	25	9	10	DON'T YOU WANT ME (REMIX) MCA 23785	◆ JODY WATLEY
44	30	26	7	I THINK WE'RE ALONE NOW (REMIX) MCA 23793	◆ TIFFANY
	NEV		1		
= +			+	I CAN'T HELP IT (REMIX)/MR.SLEAZE LONDON 886 212-1/POLYGRAM	-
			-	BREAKFAST IN BED (REMIX) MCA 23796	◆ BRENDA K. STARR
47)	NEV	V	1	BE THE ONE ATLANTIC 0-86660	JAILBAIT
48	40	44	5	NOTHING'S GONNA STOP ME NOW JIVE 1071-1-JD	◆ SAMANTHA FOX
49	48	-	2	SWEET SOMEBODY 21 RECORDS 0-96745/ATLANTIC	DONNA ALLEN
50	50	50 — 2 MISUNDERSTOOD COLUMBIA 44 06936		MICO WAVE	
	Titles with future chart potential, based on club play this week.		1.	1. NEED YOU TONIGHT INXS ATLANTIC 2. CRY OUT IN THE NIGHT AMANDA LUCCI PROFILE 3. ANDY (REMIX) LES RITA MITSOUKO VIRGIN 4. HOT HOT HOT BUSTER POINDEXTER & HIS BANSHEES OF 5. PROVE IT DOUBLE DESTINY 4TH & BWAY 6. LUV'S PASSION AND YOU CHAD RCA	BLUE RCA

_	_			or otherwise, without the prior written perm	ission of the publisher.
THIS WEEK	LAST WEEK	AGO	z	12-INCH SINGLES	SALES
HS A	AST V	WKS.	WKS. ON CHART	TITLE Compiled from a national sample of retail store	sales reports.
Ė	3	7	>5	LABEL & NUMBER/DISTRIBUTING LABEL	
	,			★ ★ NO. 1 ★ ★ BAD (REMIX)	
1	1	1	4	EPIC 49 07462/E.P.A. 3 weeks at No. One	◆ MICHAEL JACKS
2	3	3	9	THE REAL THING (REMIX) CHRYSALIS 4V9 43171 ◆ JELLYBEAN FE	ATURING STEVEN DAN
3	2	2	7	CAUSING A COMMOTION (REMIX) SIRE 0-20762/WARNER BROS.	◆ MADONN
4	4	5	10	DON'T YOU WANT ME (REMIX) MCA 23785	◆ JODY WATLE
(5)	7	14	5	SHAKE YOUR LOVE (REMIX) ATLANTIC 0-86651	◆ DEBBIE GIBSC
6	9	12	7	TELL IT TO MY HEART ARISTA AD1-9611	TAYLOR DAYN
(7)	8	11	8	I THINK WE'RE ALONE NOW (REMIX) MCA 23793	♦ TIFFAN
8	6	6	9	SOMETHING TELLS ME 23 WEST 0-86670/ATLANTIC	TIGER MOC
9)	11	13	9	MY LOVE IS GUARANTEED NEXT PLATEAU NP 50067	
10	14	20	6	LOVER'S LANE (REMIX) MOTOWN 4592MG	SYB
	12	16	7		◆ GEORG
$\overline{}$				DEVOTION ATLANTIC 0-86652	TEN CIT
12	5	4	12	POUR IT ON (REMIX) ELEKTRA 0-66795	MASC
13	10	10	8	BREAKOUT (REMIX) MERCURY 888 188-1/POLYGRAM	SWING OUT SISTE
14	13	19	7	LET ME BE THE ONE (REMIX) ARISTA AD1-9618	◆ EXPOS
15	19	24	4	HARD DAY (REMIX) COLUMBIA 44-07466	GEORGE MICHAE
16	27	_	2	SYSTEM OF SURVIVAL (REMIX) COLUMBIA 44 07475	◆ EARTH, WIND & FIF
17	20	28	6	NOTHING'S GONNA STOP ME NOW JIVE 1071-1-JD/RCA	◆ SAMANTHA FC
18	16	7	15	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC	◆ PRETTY POISO
19	17	8	12	LOST IN EMOTION (REMIX) COLUMBIA 44-06872	
(20)	24	30	3		◆ LISA LISA & CULT JAI
$\overline{}$			_	I DON'T CARE FOR YOU PIZAZZ PPI 3004	GENUINE PART
21	15	9	13	PARTY YOUR BODY LMR 4000	STEVIE
22	44	42	3	BECAUSE OF YOU FEVER SF 819/SUTRA	THE COVER GIRL
23	28	38	3	SUGAR FREE EPIC 49 06864/E.P.A.	◆ WA WA NE
24	18	15	11	JUST THAT TYPE OF GIRL ATLANTIC 0-86672	◆ MADAME
25	30	36	5	PUMP UP THE VOLUME IMPORT (4,AD,UK)	◆ M.A.R.R.
26	32	31	5	DISORDERLY CONDUCT/ARABIAN KNIGHTS TIN PAN APPLE 885-981-1/POLYGRAM	LATIN RASCAL
27	33	37	5	JUST LIKE HEAVEN (REMIX) ELEKTRA 0-66793	THE CUR
28	22	23	10	IT'S A SIN EMI-MANHATTAN V-19256	◆ PET SHOP BOY
29	26	25	8	ALWAYS DOESN'T MEAN FOREVER CAPITOL V-15328	HAZELL DEA
(30)	38	50	4		
(31)	49	30	2		OCK, AITKEN, WATERMA
			-	EASIER SAID THAN DONE (REMIX) ATCO 0.96746/ATLANTIC NEVER LET ME DOWN AGAIN/PLEASURE LITTLE TREASURE	VANILLA MI
32	48	_	2	SIRE 0-20783/WARNER BROS.	◆ DEPECHE MOD
33	41	45	3	BE YOURSELF JIVE JDI-9628/ARISTA	◆ WHODIN
34	23	18	16	FULL CIRCLE (REMIX) ATLANTIC 0-86674	COMPANY
35	45	47	3	DOWNTOWN/I'M IN LOVE (REMIX) CAPITOL V:15331	LILLO THOMA
36	21	17	11	TRUE FAITH (REMIX) QWEST 0-20733/WARNER BROS.	◆ NEW ORDE
37	NEV	VÞ	1	SKELETONS MOTOWN 4593MG	◆ STEVIE WONDE
(38)	NEV	VÞ	1	LET'S GO SLEEPING BAG SLX-29	NOCER
(39)	46		2	IF YOU LET ME STAY COLUMBIA 44 07450	TERENCE TRENT D'ARB
40	40	27	7	YOU'RE NO GOOD FOR ME NEXT PLATEAU NP 50066	
(41)	NEV		1		KELLY CHARLE
		-	-	DON'T TAKE YOUR LOVE AWAY NEW YORK GROOVE NYG 1001	LYDIA LOV
42	37	46	3	I WILL 23 WEST 0-96747/ATLANTIC	LOF
43	31	22	9	MUSIC OUT OF BOUNDS ATLANTIC 0-86669	STACEY (
44	36	34	6	THE OPERA HOUSE MINIMAL MIN-1/CRIMINAL	JACK E. MAKOSS
45	25	21	8	DINNER WITH GERSHWIN (REMIX) GEFFEN 0-20635/WARNER BROS.	◆ DONNA SUMME
46	NEV	V	1	I DO YOU MCA 23798	THE JETS
47	39		2	YOU AND ME TONIGHT VIRGIN 0-96755/ATLANTIC	◆ DEJ/
48	47	43	14	JUMP START (REMIX) EMI-MANHATTAN V-56053	◆ NATALIE COLI
49)	NEV	V	1	I WANT TO BE YOUR MAN REPRISE 0-20771/WARNER BROS.	
50			-	SILENT MORNING (REMIX) 4TH & B:WAY BWAY-439/ISLAND	ROGER
+	43 35 21				♦ NOE
UTS	Titles with future chart potential, based on sales reported this week.		.	 (BABY TELL ME) CAN YOU DANCE SHANICE WILSON A&A I CAN'T LET GO CELI BEE DICE NEVER BE THE SAME THE BREAKFAST CLUB MCA CRITICIZE (REMIX) ALEXANDER O'NEAL TABU 	٨
REAKC			based on sales reported this week. 4. CRITICIZE (REMIX) ALEXANDER O'NEAL TABU 5. I'VE BEEN WATCHING YOU CHICO DEBARGE MOTOWN		

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. Records listed under Club Play are 12-inch unless indicated otherwise.

Suzi Lane Ready To Make Comeback

e, we inquired about the whereouts of Suzi Lane, who had a mash disco hit, "Harmony," in 79. Well, Suzi (McDonald) Lane is ive and well and living in New ork. Lane has been through what ost people would not have been ble to endure and emerge from with a sound mind. In the early '80s. she was involved in a terrible car accident. The years after were a recuperative period, which she found to be a test of will power and most of all a "learning process." Today, Lane is modeling with the Ford Agency, has been known to perform occasionally at certain jazz clubs in town, and has toured with Lionel Hampton's band. Along with her two sisters, she has formed a consulting agency that aids artists in rebuilding their careers. Jennifer Holliday and Larry Woo (Modernique) have employed Lane's services. Although she has been out of the business a long time. Lane says. 'It's my time again." Ready to return in full swing and determined to re-establish herself as a vital force in the music industry, Lane should have no problem.

PUMP UP THE VOLUME: Killer releases this week include the longawaited return of Master C&J with "In The City" (State Street; 312-431-0166). Featuring Liz Torres (she'll have a new one out soon, too) on backing vocals, this ominous, uptempo groove is as engaging as it is mysterious. All mixes recommended ... Supertramp's "I'm Beggin' You" (A&M) is turned inciden (A&M) is turned inside and out in its postproduction house versions by Phil Harding and Ian Curnow; the dub is deadly . . . Finally on vinyl is Frankie Knuckles Pre-'Baby Wants To Ride" (Trax; 312-247-3033), a fierce political house track that has been mentioned many a time here under Ja-

mie Principle; for pure effect, set the pitch really low-it enhances the track that much more, trust me. Also note the equally appealing flip, "Your Love."

NEW: Tolga keeps Latin hip-hop on the right track with "Leave It All Behind" (Cutting; 212-569-4589), a quick-paced, male-sung number of merit ... "Children Of The Night" (Trax) from Kevin Irving borrows the basic rhythm of "Face It" and creates a more radio-accessible song from it ... The brother-andsister N.Y. act Perfect Touch offers the beat- and hook-heavy r&b track "Listen To My Heartbeat" (Spring; 212-581-5398) ... "Mary (Spring; 212-581-5398) ... Mack" (Solar) takes the childhood rhyme to funkier Minneapolis-style heights from the talented young producer/songwriter Babyface ... From the Blaze production troup comes Phase II's "Mystery (Quark; 212-355-6013), an up-tempo technonumber.

Remixes of previously available material include the new housestyle version of Jellybean's "The Real Thing" (Chrysalis U.K.), making a great song even better; a punchier version of Sa-Fire's "Don't Break My Heart" (Cutting), remixed by the Latin Rascals and "Little" Louie Vega; "Love Child" (Capitol) from Jamie Dean, remixed once again by Jurgan Korduletsch; and, with a flip of the hair. Terence Trent D'Arby's "If You Let Me Stay" (Columbia) receives the sensitive Shep Pettibone treatment.

POWER MOVES: Salt-N-Pepa offer a double-A-sided 12-inch. "I Am Down" (Next Plateau) is a strong new track, while "Chick On The Side (Love Bandit)" has been "hyped-up" with a tough, rare groove by Hurby Luv Bug; it's to die for. Also note the additional "Pass The Salt-N-Pepa" medley ...





by Bill Coleman

New from the forthright Public Enemy is an up-tempo (!?!) rhyme lifted from the "Less Than Zero" (Def Jam) soundtrack ... "Lethal" (Select) pairs U.T.F.O. with the popular metal act Anthrax for a downtempo, almost go-go number; note the flip, "S.W.A.T. (Get Down)" . . . Also out is Mikey-D & L.A. Posse's "I Get Rough" (Public; 212-724-0210), which uses "Brick House" as its backing . . . For those who like an eccentric Run-D.M.C.-meets-Adrian Sherwood type of sound, try the new album from U.K. act Age Of Chance, "One Thousand Years Of Trouble" (Virgin). Band's hardcore rock and hip-hop fusion is best represented on the tracks "We Got Trouble," "Take It," and our favorite, "This Is Crush Collision" Available on CD only from Rykodisc is "The Adventures Of Schoolly-D," a compilation of his greatest hits to date

JUST OUT: Erotic Exotic returns via an energetic Miami-like technonumber, "(Ĭ Can) Give You What You Want" (Sutra) ... Also back is Judy Torres, with the Latin-flavored "Come Into My Arms" in five mixes ... Ex-Company B member Charlotte McKinnon recalls her former group's hit "Fascinated" in the very like-styled "You Keep Me Coming Back" (Best; 305-666-0445) Rereleased are Lene Lovich's classics "Lucky Number" b/w "New Toy" (JDC; 213-519-7393); not the extended mixes, but collectibles nonetheless.

Imports of interest: The innova-

tive Australian act Severed Heads offers a bristling synth number that churns along rather nicely, "Hot With Fleas" (Nettwerk; 604-687-8649); great edits . . . The recent top five U.K. hit "Full Metal Jacket (I Wanna Be Your Drill Instructor)' (Warner Bros.) from Abigail Mead & Nigel Goulding incorporates the drill-instruction sequence from the film over a funky beat box ... Although Propaganda (one of the finest bands to emerge from the ZTT camp) no longer exists, its inimitable lead vocalist, Claudia Brucken, continues on with current partner Thomas Leer to make up Act; "Absolute Immune" is the duo's second release on the ZTT label and may remind some of Bryan Ferry's "Sensation," with a stronger rhythmic

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Catching Up With Red-Hot Pretty Poison N.J. Band's New Single Climbing Three Charts

BY BILL COLEMAN

NEW YORK "Our timing is perfect ... I de 't think we're gonna be a one-hit wonder." So says Jade Starling, the female half of Pretty Poison's nucleus. Along with Whey Cooler, she has successfully brought the five-piece act from the high school circuit to the top of the charts.

The tremendous success of "Catch Me (I'm Falling)" has established the New Jersey-based band as a promising new talent in dance music. The hit which recently reached No. 1 on the dance chart, is currently approaching the upper strata of both the black and pop singles charts, and has been selected as the leadoff single to the soundtrack for Bob Giraldi's new film, "Hiding Out." "Catch Me" began as a regional

hit in the Philadelphia area, reportedly selling about 20,000 units on the band's independent Svengali label. As a result, Virgin approached the group with a 12-inch deal (recently extended to include an album). Together for six years, Pretty Poison first tasted success

in 1983 with its top 20 dance hit "Nighttime." Label offers started to come in soon after, but Cooler says, "We didn't go for them-we didn't feel that they were the right

'It pays to show the fans your appreciation'

situations."

Local radio and club support was responsible for the current single's initial buzz and for catching the attention of Iris Dillon, national director of alternative promotion for Virgin, who was instrumental in getting the record signed to the label. At this stage, Dillon says, Virgin's primary objective for the band is "getting them visibility on the street."

Pretty Poison is on an extensive promotional tour through the country's major markets and is also making a variety of television appearances, including "American Bandstand," "Solid Gold," and Bandstand," "Solid Gold," and "Soul Train." "It really pays to get

out and show them [the fans and radio] how appreciative you are," says Starling.

As well as continuing with its promotional commitments, the success of "Catch Me" has pressured the act into completing demo work and writing material for an album, which is scheduled for release in February.

The single's longevity has surprised both the band and the label. With the soundtrack, a supporting video, and a newly recorded Spanish version, its life may be prolonged until new product is ready, perhaps by year's end. By performing live and with a track at colleges and premier rock clubs, the band hopes to create an audience broader than the dance floor.

Although Pretty Poison's career is off to a running start, Cooler would like to reactivate his independent label soon. Listening to demos and writing material for other artists-as well as producing them-are in Starling and Cooler's long-term plan. But for now, Pretty Poison is their first priority.

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Durn Drin Co.—Mesters & Work

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Marlboro At The Memorial. Artisan James Lee inscribes the first of 24 additional names at the Vietnam Veterans Memorial in Washington, D.C. Funding will be raised by a benefit concert hosted by Marlboro Country Music at Washington's DAR Constitution Hall. Tuesday (10) event will include performances by Alabama and the Judds.

RCA Duo On Freeway To Success

Foster & Lloyd Eye Album Rock Market

BY EDWARD MORRIS

NASHVILLE One single into their joint career, Radney Foster and Bill Lloyd find themselves enjoying the kind of radio acceptance and media attention other acts spend years achieving. "Crazy Over You," released in June, went to No. 4 on the country charts.

On the strength of that activity, the RCA Records duo was invited to play the Grand Ole Opry and appear on "Austin City Limits," rarities for an untested act. The video version of "Crazy" received high rotation on Country Music Television, the round-the-clock country-video channel, and topped the playlist in early September.

Like the O'Kanes, the Columbia duet that broke out of nowhere last year, Foster & Lloyd produced their own debut album, released in late September, and wrote all the songs. The positive response to the single induced RCA to do an initial shipping of 75,000, a source at the label says. Sales of "Foster And Lloyd" now amount to nearly 100,000.

In an attempt to broaden the duo's appeal, RCA has released "Hard To Say No," a cut from the album, to AR outlets as a 12-inch-single. The song, which is accompanied by a video, was also included on the sampler compact disk distributed at the recently concluded convention. At the same time, the label released "Sure Thing" as the second country single.

The decision to try Foster & Lloyd in other formats came after the act performed at an RCA convention in August.

Both men are songwriters with the MTM Music Group and have written or co-written such hits as "Since I Found You" for Sweethearts Of The Rodeo and "Love Someone Like Me" for Holly Dunn. Before linking with RCA, Lloyd did a rock album, "Feeling The Elephant," for the Bostonbased Throbbing Lobster label. In some markets, according to RCA, this solo album and the duet LP are displayed and promoted side by side.

The CD version of the album contains an additional cut, "Don't Go Out With Him," written by Lloyd.

Since summer, the act has toured with its four-piece band opening for such acts as Roy Orbison, Hank Williams Jr., and Restless Heart. It has also put in guest appearances at the Musicland, Record Bar, and Cat's retail conventions

Singer/Songwriter Wants His Music To Inspire Change David Lynn Jones: Artist With A Mission

NTERVIEWING David Lynn Jones is akin to cranking up an old Model-T Ford. It's rough to start. After a few cranks, curses, and kicks, the interview begins to sputter. When it hums to life, it purrs powerfully and hypnotically. Then, when it's really revved up, it's hard to stop.

Clearly, Jones is not used to the debilitating ritual of the journalist's interview. He loses himself in introspection after issuing one- or two-word answers to the first few questions. This is one reason I like him. Cer-

tainly, he delves deeply into his soul for answers. That's another reason I like him. Certainly, the philosophy of his music poses hard questions more than it provides easy answers.

"I want to change everything, the way music is perceived, the way it's used, what it's used for," Jones says. "It's a real

strong tool. In fact, it's a weapon—and that's the way I'm going to use it."

An offensive weapon? "Yeah—against things I disagree with, things that need to be changed," Jones says. "You can influence and persuade people easier with music than you can by other methods. You can catch a fly better with honey than vinegar."

Jones terms his first album an introduction to the artist, with the first side showing how he grew up and the second side depicting the way he sees life. He's already thinking about the next album, which he says will be "something totally different—change, mostly." The overall goal of future albums will be to "take a closer look at where we are and how we got here—and where we're going to be if we don't make some changes in the near future, changes not just in a relationship to music or America but in relationship to the world.

"Too many people believe that nothing is left of the human being as an individual. If everybody keeps on believing that, they'll probably be right. I never believed [the individual] couldn't make a difference. No matter how many times I've proved I can't make a difference, I don't believe it."

Did the songs on his first album make a difference? "Yeah," Jones says. "If people listen to the songs, they'll see that my views aren't the norm. If they can understand those views, then maybe it'll plant the seed of seeing it's possible to view things in a differ-

ent light than has been shed on life in general."

The first Jones song to accomplish this was "Living In The Promiseland," recorded by Willie Nelson. "The reaction to that song was overwhelming for me as a writer," Jone says. "I never expected it to be played at the rededication of the Statue of Liberty."

The song, a hit single and video for Nelson, provided Jones with an introduction to Kris Kristofferson, a powerful influence on Jones the songwriter. Kristofferson was so moved by "Promiseland" that he sought

out Jones during a recent Farm Aid concert.

There are similarities between Jones and Kristofferson. Both use music as a vehicle for their life missions. Both are powerful lyricists who excel at documenting the traumas, tragedies, and fleeting triumphs of the common person. Both write basic, though mem-



by Gerry Wood

orable, melodies. Both are handsome as hell. But Kristofferson couldn't sing his way out of Rita Coolidge's water closet, while Jones possesses a powerful voice, a remnant from his days of performing in smoky barrooms.

Jones' musical sound is part country soul, part rock'n'roll, and part blues. He has paid his dues in full. He started playing in bars at the age of 13, and he has worked the road since 1970, when he quit his day gig as a car salesman. His high school yearbook photo carries the perfect caption: "He never let his studies interfere with his education."

Now he's planning to build a studio near his Bexar, Ark., home, and his next album will be recorded there next summer. A message will accompany his new album: "Music—any art form—is a tool, more than a tool of expression. Music can be used for anything—for pure entertainment or pure message or a combination of both. Right now I'm walking the fence between message and entertainment. At some point it'll be a stronger message, and at another point it'll go back to just entertainment—when there's no need for the message. I hope that day comes soon."

The first Jones album deserves a dozen careful listens. The next should be something to behold. Jones soon should be living the lyrics he wrote—living in the "promiseland."

"I hope the music is just the beginning," he says.
"You can go anywhere from here."

Daughter Files Suit Over Royalties Williams Paternity Decided

NASHVILLE A Montgomery, Ala., judge has ruled that Cathy Stone, 34, is the illegitimate daughter of Hank Williams Sr. The decision gives Stone leverage in a separate suit filed on her behalf in a federal court in New York that contends she should share in the multimillion-dollar music publishing estate of the late country songwriter and singer.

The decision, handed down Oct. 26 by Circuit Judge Mark Kennedy, can be appealed within 42 days, either by those supporting or denying Stone's claim of relationship to Williams

Stone's attorney, David Cromwell

Johnson, says he expects the copyright ownership case to come to trial in New York within the next three to four months. Johnson says the estimated current value of the copyrights is \$500,000 a year and stresses that the songs have been generating estate income since Williams' death in 1953.

The Montgomery judge had ruled earlier that Stone had no claim to the Williams estate, citing a state law that says, in part, that an adopted child inherits from legal rather than biological parents. The latest ruling confirms Stone's assertion that she is the daughter of Williams

(Continued on page 39)

FOR WEEK ENDING NOVEMBER 14, 1987

Billboard

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HOT COUNTRY SINGLES ACTION

11/12	10 1110	JIADD			
	GOLD ADDS 27 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 65 REPORTERS	TOTAL ADDS 150 REF	TOTAL ON PORTERS
ROSANNE CASH COLUMBIA	7	20	34	61	68
PLEASE PLEASE BABY DWIGHT YOAKAM REPRISE	5	13	23	41	43
OH WHAT A LOVE NITTY GRITTY DIRT BAND W.B.	5	13	15	33	35
THAT'S MY JOB CONWAY TWITTY MCA	4	11	18	33	33
WHEELS RESTLESS HEART RCA	5	13	13	31	112
SURE THING FOSTER AND LLOYD RCA	4	9	18	31	64
DO YOU BELIEVE ME NOW VERN GOSDIN COLUMBIA	3	10	15	28	67
LYIN' IN HIS ARMS AGAIN FORESTER SISTERS WARNER BROS.	2	7	17	26	91
TELL ME TRUE JUICE NEWTON RCA	3	11	11	25	25
ONE STEP FORWARD DESERT ROSE BAND MCA/CURB	2	10	10	22	91

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.

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along comes the stock market crash wit tainty and apprehension that follows.

As for us we are experiencing a positive and steady growth, but as for us we are experiencing a positive and who we are is a healthy.

As for us we are experiencing a positive and who we are is a healthy.

We are strong and who we are the strong and the perceptions of what and who we are interest as bright.

Now, the car tell important as the actualities, as bright.

Association, we can tell important as the future has never been as Music Association, we can the future and the future to the country music Association, we can the world.

From our standpoint we'll use this opportunity once again (as we from our standpoint we'll use this opportunity once again (as we from our standpoint we'll use this opportunity once again (as we follow the sent our talents—those of our agency on a global levers, on a global levers, on a global levers, on a grown are sponsors, promotention our artist and those of our agency fairs and rodeos, network and our artist them all—prosperators, fairs and rodeos, network are tell theatre managers, casino operators, festivals, record comproducers, television and radio production festivals, record theatre managers, advertising agencies, festivals, cable executives, advertising agencies, music publishers, etc.

mucic industry has a success story to tall and we Our country music industry has a success story to tell, and we need to keen telling it constantly. Our company endorses need to keep telling it constantly. Our company endorses the opportunity to become part of this special edition and, benefits experience with our own special a year ago. We know the benefits opportunity to become part of this special edition and, benefits.

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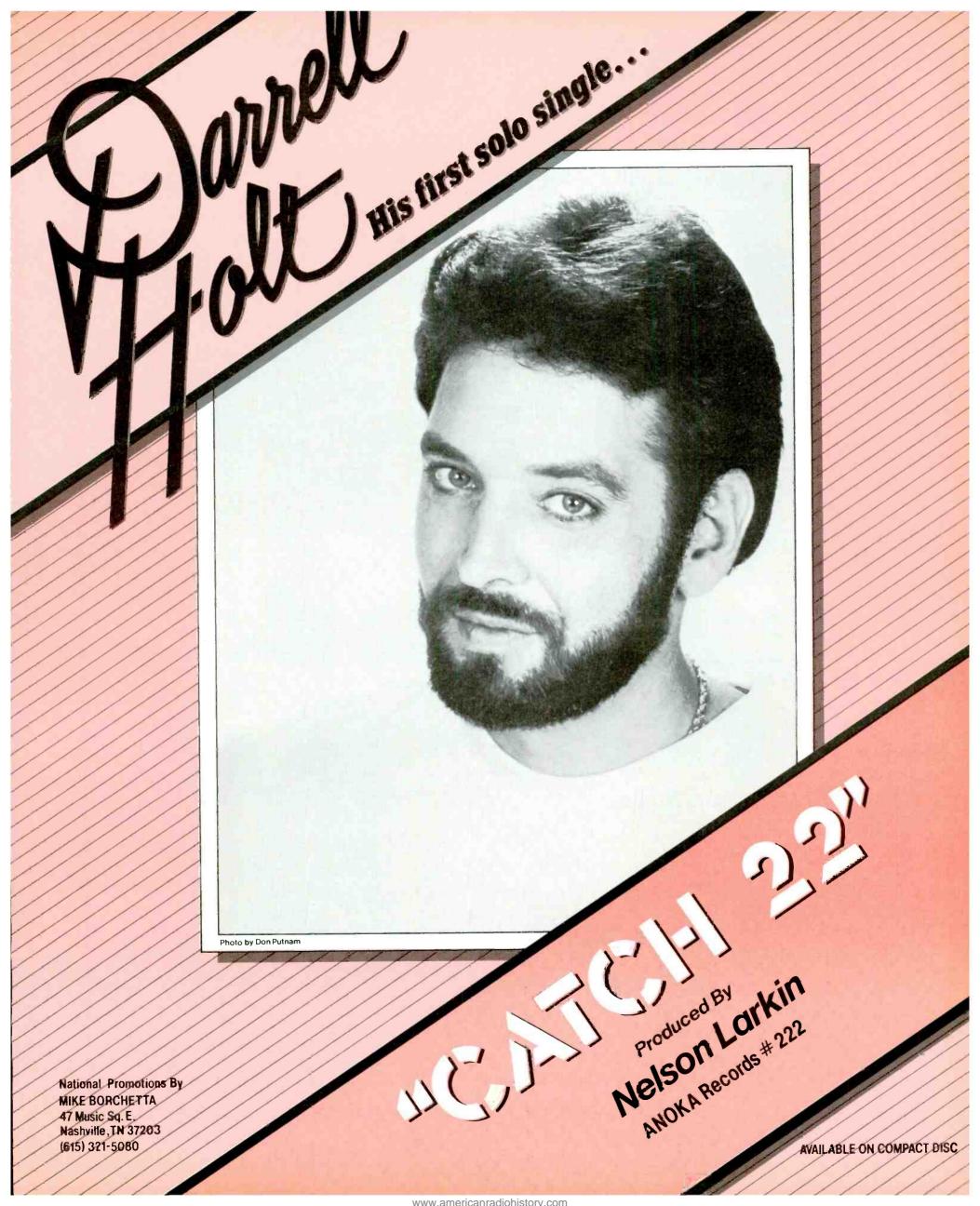
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THIS	LAST	2 WKS AGO	WKS. ON CHART	Compiled from a national sample of radio p	ARTIS'
(I)	3	4	13	MAYBE YOUR BABY'S GOT THE BLUES	& NUMBER/DISTRIBUTING LABE One THE JUDDS
				I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER)	RCA/CURB 5255-7/RCA
2	4	5	12	K.LEHNING (T.SEALS, M.D.BARNES)	WARNER BROS. 7-28246 HE BELLAMY BROTHERS
3	5	6	14	E.GORDY.JR. (D.BELLAMY, D.SCHLITZ)	MCA/CURB 53154/MCA
	6	8	11	T.BROWN (B.LABOUNTY, P.MCLAUGHLIN) SOMEBODY LIED	STEVE WARINER MCA 53160
(5)	7	9	13	S.BUCKINGHAM (J.CHAMBERS, L.JENKINS) ONLY WHEN I LOVE	◆ RICKY VAN SHELTON COLUMBIA 38:07311
6	9	10	12	T.WEST (H.DUNN, C.WATERS, T.SHAPIRO)	HOLLY DUNN MTM 72091/CAPITOL
	10	13	9	JBOWEN,R.MCENTIRE (M.BERG, J.MARIASH)	◆ REBA MCENTIRE MCA 53159
8	11	15	11	ONE FOR THE MONEY R.HALL (B.MOORE, M.WILLIAMS)	T.G. SHEPPARD COLUMBIA 38-07312
9	12	17	10	SHE COULDN'T LOVE ME ANYMORE BLOGAN (MADDOX, HENDERSON, MCGUIRE)	T. GRAHAM BROWN CAPITOL 44061
(10)	13	16	12	IF THERE'S ANY JUSTICE J.BOWEN,L.GREENWOOD (M.NOBLE, C.M. SPRIGGS, T.COLTON)	LEE GREENWOOD MCA 53156
(11)	16	20	10	DO YA' H.SHEDD (K T.OSLIN)	K.T. OSLIN RCA 5239-7
(12)	14	18	13		◆ DAVID LYNN JONES MERCURY 888 733-7/POLYGRAM
13	17	21	8	THOSE MEMORIES OF YOU ◆ DOLLY PARTON, LINDA RONST G.MASSENBURG (A.O'BRYANT)	ADT, EMMYLOU HARRIS WARNER BROS. 7-28248
14	1	3	13	AM I BLUE JBOWEN,G.STRAIT (D.CHAMBERLAIN)	GEORGE STRAIT MCA 53165
15)	18	23	8	SOMEWHERE TONIGHT P.WORLEY (H.HOWARD, R.CROWELL)	HIGHWAY 101 WARNER BROS. 7-28223
16	19	22	10	ROUGH AND ROWDY DAYS J.BOWEN.W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53158
17)	20	24	10	GOTTA GET AWAY S.BUCKINGHAM (J.GILL)	HEARTS OF THE RODEO
18	21	25	6	I PREFER THE MOONLIGHT B.BANNISTER (G.CHAPMAN, M.WRIGHT)	KENNY ROGERS
19	2	2	17	LOVE ME LIKE YOU USED TO JCRUTCHFIELD (P.DAVIS, B.EMMONS)	◆ TANYA TUCKER CAPITOL 44036
20	23	26	12	SUSANNAH JCRUTCHFIELD (B.RICE, M.S.RICE)	TOM WOPAT
(21)	25	29	6	I CAN'T GET CLOSE ENOUGH ESCHEINER (SLEMAIRE, J.P.PENNINGTON)	CAPITOL 43034 EXILE
(22)	26	31	6	HEAVEN CAN'T BE FOUND	EPIC 34-07597 HANK WILLIAMS, JR.
(23)	27	28	9	LET'S DO SOMETHING	R/CURB 7-28227/WARNER BROS. ◆ VINCE GILL
(24)	28	35	5	R.LANDIS (V.GILL, R.NIELSEN) ONE FRIEND	PCA 5257-7 DAN SEALS
25	8	7	13	K.LEHNING (D.SEALS) TAR TOP	CAPITOL 44077 ◆ ALABAMA
(26)	29	36	7	H.SHEDD,ALABAMA (R.OWEN) GIVE BACK MY HEART	RCA 5222-7
	2.5	50	ŕ	T.BROWN,LLOVETT (LLOVETT) ★★★POWER PICK/AIRPLAY★★	MCA/CURB 53157/MCA
27	34	46	4	WHERE DO THE NIGHTS GO RMILSAP,R GALBRAITH,K.LEHNING (M.REID, R.M.BOURKE)	RONNIE MILSAP RCA 5259-7
28)	31	39	7	STILL WITHIN THE SOUND OF MY VOICE J.BOWEN,G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53172
29	36	44	5	GOIN' GONE A REYNOLDS (PALGER, B.DALE, F.KOLLER)	KATHY MATTEA MERCURY 888 874-7/POLYGRAM
30	35	41	6	TIME IN J.BOWEN (R.MURRAH, R.ALVES, J.D.HICKS)	THE OAK RIDGE BOYS
31)	33	38	8	GOOD GOD, I HAD IT GOOD M WRIGHT (M.WRIGHT, R.NIELSEN)	PAKE MCENTIRE RCA 5256-7
32	37	45	5	CRYING SHAME B.MAHER (M.JOHNSON, D.SCHLITZ, B.MAHER)	MICHAEL JOHNSON RCA 5279-7
33	15	1	16	RIGHT FROM THE START NLARKIN, E.T. CONLEY (B. HERZIG, R. WATKINS)	EARL THOMAS CONLEY
34	22	11	16	YOU HAVEN'T HEARD THE LAST OF ME J.KENNEDY (TR.SNOW.E.KAZ)	MOE BANDY MCA/CURB 53132/MCA
35)	40	47	5	JUST LOVIN' YOU KKANE,JOHARA (JOHARA, K.KANE)	THE O'KANES COLUMBIA 38-07611
36	38	43	8	TELL IT TO YOUR TEDDY BEAR WALDRIDGE (WALDRIDGE, G BAKER, SLONGACRE)	THE SHOOTERS EPIC 34-07367
37)	43	54	4	ONLY LOVE CAN SAVE ME NOW J.E. NORMAN (B.JONES, C.WATERS, T.SHAPIRO)	CRYSTAL GAYLE
(38)	39	42	9	READ BETWEEN THE LINES	WARNER BROS. 7-28209 LYNN ANDERSON
(39)	44	48	5	I'LL PIN A NOTE ON YOUR PILLOW	BILLY JOE ROYAL
(40)	45	50	5	I'M TIRED	RICKY SKAGGS
41	24	12	16	R SKAGGS (M TILLIS, A R PEDDY, R PRICE) YOUR LOVE	TAMMY WYNETTE
(42)	51	65	3	S.BUCKINGHÁM (T.ROCCO, B.FOSTER) WHEELS	RESTLESS HEART
(43)	48	56	4	T.DUBOIS.S.HENDRICKS.RESTLESS HEART (D.LOGGINS) I WOULDN'T BE A MAN	PCA 5280-7 DON WILLIAMS
44	47	49	7	D.WILLIAMS,G.FUNDIS (R.M.BOURKE, M.REID) UNCONDITIONAL LOVE	CAPITOL 44066 NEW GRASS REVIVAL
(45)			-	G.FUNDIS (COOK, NICHOLSON) LYIN' IN HIS ARMS AGAIN	CAPITOL 44078 THE FORESTER SISTERS
	55	68	3	J.L. WALLACE, T.SKINNER (T.SKINNER, J.L.WALLACE) SWEET LITTLE '66	WARNER BROS. 7-28208 STEVE EARLE
(46)	52	59	5	T.BROWN.E.GORDY.,JR.,R.BENNETT (S.EARLE)	MCA 53182
47)	59	75	3	NO EASY HORSES	HE DESERT ROSE BAND MCA/CURB 53201/MCA
48	30	19	14	J.STROUD (T.SCHUYLER, J.F.KNOBLOCH, D.SCHLITZ)	♦ S-K-B MTM 72090/CAPITOL
49	32	14	17	SHINE, SHINE, SHINE D.GANTE.RAVEN (B.M.CGUIRE, K.BELL)	EDDY RAVEN RCA 5221-7
(50)	60	69	3	I WANT A LOVE LIKE THAT TWEST (T.SCHUYLER, J.IAN)	JUDY RODMAN MTM 72092/CAPITOL

	1 \	1	7	or b reco pern	ording, or otherwise, without the prior written nission of the publisher.
THIS	LAST	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIS LABEL & NUMBER/DISTRIBUTING LABE
51	56	60	6	DON'T SAY NO TONIGHT D.MITCHELL (R.BARRY, L.REYZEK, D.MITCHELL)	MASON DIXON PREMIER ONE 115
52	NEV	V	1	** *HOT SHOT DEBUT ** TENNESSEE FLAT TOP BOX R.CROWELL (J.CASH) **ROSANI* COLUMBIA	
(53)	66		2	DO YOU BELIEVE ME NOW B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-07627
54	46	30	19	I WANT TO KNOW YOU BEFORE WE MAK J.BOWEN.C.TWITTY,D.HENRY (C.PARTON, B.HOBBS)	E LOVE CONWAY TWITTY MCA 53134
(55)	70	-	2	SURE THING B.LLOYD,R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 5281-7
56	61	71	3	MAPLE STREET MEM'RIES J.KENNEDY (D.REID)	◆ THE STATLER BROTHERS MERCURY 888 920-7/POLYGRAM
57	58	63	5	EASY TO FIND T.WEST (R.FERRIS)	GIRLS NEXT DOOR MTM 72095/CAPITOL
<u>58</u>	64	82	3	YOU SAVED ME E.GDRDY, JR., T. BROWN (C. WRIGHT)	PATTI LOVELESS MCA 53179
59	49	37	19	FISHIN' IN THE DARK J.LEO (W.WALDMAN, J.PHOTOGLO)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28311
60	68	77	4	JUST ENOUGH LOVE R.PENNINGTON (M.BERG, J.MARIASH)	RAY PRICE STEP ONE 378
61	42	27	12	ANYONE CAN DO THE HEARTBREAK J WHITE (T.SNOW, A.MCBROOM)	ANNE MURRAY CAPITOL 44053
62)	NEV	V	1	PLEASE PLEASE BABY P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28174/WARNER BROS.
63	53	55	5	BOOGIE BACK TO TEXAS R.BENSON (R.BENSON)	◆ ASLEEP AT THE WHEEL EPIC 34-07610
64)	73	-	2	IF IT WAS ANYONE BUT YOU J.BOWEN.J.SCHNEIDER (L.SILVER, D.SCHLITZ)	JOHN SCHNEIDER MCA 53199
65	41	32	15	HE'S LETTING GO KLEHNING, P.DAVIS (P.ROSE, P.BUNCH, M.A.KENNEDY)	BAILLIE AND THE BOYS
66	NEV	/	1	OH WHAT A LOVE M.MORGAN,P.WORLEY (J.IBBOTSON)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28173
67)	72	78	4	I'VE GOT WAYS OF MAKING YOU TALK J.BRADLEY (T.BRASFIELD, S.TAYLOR)	VICKI BIRD 16TH AVENUE 70405/CAPITOL
68	54	34	20	CRAZY OVER YOU BLLOYD,R.FOSTER (R.FOSTER, B.LLOYD)	◆ FOSTER AND LLOYD
69	77	88	3	STANDING INVITATION R.OATES (R.HELLARD, C.PUTNAM, B.JONES)	ADAM BAKER
70	78	89	3	IT'S SUCH A HEARTACHE M.LLOYD (E.STEVENS, H.KANTER)	AVISTA 8704 RIDE THE RIVER ADVANTAGE/COMPLEAT 182/POLYGRAM
71)	NEW	/ ▶	1	THAT'S MY JOB J.BOWEN (G.BURR)	CONWAY TWITTY
72	75	85	3	MAD MONEY P.ANDERSON (G.HIGHFILL)	MCA 53200 GEORGE HIGHFILL
73)	81	87	3	IF YOU'RE GONNA TELL ME LIES B.BARTON (D.ATKIN, L.WHINNERY)	WARNER BROS. 7-28177 ◆ ROSEMARY SHARP
74	50	33	14	CHANGIN' PARTNERS C YOUNG (L.GATLIN)	CANYON CREEK 87-0908 LARRY GATLIN AND THE GATLIN BROTHERS
(75)	80	86	3	IF LOVE EVER MADE A FOOL R.BAILEY (C.D.BOYD)	COLUMBIA 38-07320 RAZZY BAILEY
76	67	61	21	YOU AGAIN B.BECKETT.J.STROUD (D.SCHLITZ. P.OVERSTREET)	THE FORESTER SISTERS
77)	NEW	/	1	TELL ME TRUE R.LANDIS (B MAHER, PKENNERLEY)	WARNER BROS. 7-28368 JUICE NEWTON
78	74	67	22	I'LL BE YOUR BABY TONIGHT T.WEST (B DYLAN)	JUDY RODMAN MTM 72089/CAPITOL
79	63	52	21	THE WAY WE MAKE A BROKEN HEART R.CROWELL (J.HIATT)	◆ ROSANNE CASH
80	57	40	19	LOVE REUNITED P.WORLEY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 531 42/MCA
81	69	53	18	MAMA'S ROCKIN' CHAIR BLOGAN (T.MENZIES, J.MACRAE)	JOHN CONLEE COLUMBIA 38-07203
82)	85	_	2	RISE AND SHINE J.STROUD (P.OVERSTREET, T.SCHUYLER)	RONNIE DOVE
(83)	NEW		1	SOME OLD SIDE ROAD B.MEVIS (R.FERRIS)	DIAMOND 379 KEITH WHITLEY
(84)	NEW		1	YOU CAN'T BLAME THE TRAIN DBURGESS (T.SHARP)	RCA 5326-7 DON MCLEAN
85)	NEW		1	WE'RE STAYING TOGETHER RBAKER (T.SCHUYLER)	CAPITOL 44098 REX ALLEN JR.
86	71	51	17	LITTLE WAYS PANDERSON (D.YOAKAM)	TNP 75010/CAPITOL DWIGHT YOAKAM
87	65	62	12	WOULD THESE ARMS BE IN YOUR WAY B.MEVIS (H.COCHRAN, V.GOSDIN, R.LANE)	REPRISE 7-28310/WARNER BROS. KEITH WHITLEY
88	84	64	14	EVERYBODY NEEDS A HERO B.SHERRILL (T.SEALS, M.D.BARNES)	RCA 5237-7 GENE WATSON
(89)	NEW		1	LOVIN' THE BLUE P.MCMAKEN (VAL & BIRDIE, BIRDE)	EPIC 34-07308 LYNNE TYNDALL
90	83	73	24	I'LL NEVER BE IN LOVE AGAIN	EVERGREEN 1060 DON WILLIAMS
91	87	76	25	THE HAND THAT ROCKS THE CRADLE	CAPITOL 44019 GLEN CAMPBELL
92	88	84	23	J.BOWEN,G.CAMPBELL (T.HARRIS) THIS CRAZY LOVE	MCA 53108 THE OAK RIDGE BOYS
93	89	70	21	J.BOWEN (R.MURRAH, J.D.HICKS) THREE TIME LOSER	MCA 53023 DAN SEALS
94	76	58	11	KLEHNING (D.SEALS) HANGIN' OUT IN SMOKEY PLACES	THE MARSHALL TUCKER BAND
95	NEW	-	1	LOVER TO LOVER	MERCURY 888 775-7/POLYGRAM STENMARK-MUELLER BAND
96	92	91	10	J.FULLER (J.FULLER) CRYING OVER YOU	ROSIE FLORES
97	86	57	13	P.ANDERSON (J.INTVELD) SOMEWHERE IN THE NIGHT	REPRISE 7-28250/WARNER BROS. SAWYER BROWN
-		-		R.CHANCEY (R.VANHOY, D.COOK)	CAPITOL/CURB 44054/CAPITOL
98	97	95	25	WHY DOES IT HAVE TO BE (WRONG OR RI LDUBDIS.S.HENDRICKS.RESTLESS HEART (R.SHARP, D.LOV TWO OF A KIND (WORKIN' ON A FULL HO	
99	98	98	7	E GORDY, JR. B. STONE (D. ROBBINS. B. BOYD, W. HAYNES) RINGS OF GOLD	MCA 53143
100	82	79	4	B.BRADLEY,R.GORDON,C.GORDON (G.THOMAS) certification for sales of 2 million units.	ROBIN & CRUISER 16TH AVENUE 70404/CAPITOL







by Marie Ratliff

**VERN GOSDIN HAS accomplished something here that has only been done once before," says MD Kevin Herring, WWWW Detroit. "We showcase new product at a special time each day by playing a new release, then taking calls from listeners who vote it a hit or a miss. In the 10-minute time limit, we received 50 calls, with 100% voting for a hit. An 85%-90% test is really good, but Vern had a perfect score." Gosdin's debut disk on Columbia, "Do You Believe Me Now," was last week's Hot Shot Debut and moves to No. 53 on the Hot Country Singles Chart.

THE BANDS HAVE IT: Restless Heart (RCA), charted at No. 42, and Desert Rose Band (MCA/Curb), charted at No. 47, are drawing rave reviews. "We're playing Restless Heart's 'Wheels' to death out here," says MD Don Jeffries, KIKF Orange, Calif. In Dallas, KPLX MD Mac Daniel notes strong reaction as well,

"It has a monster guitar lick that locks it up—an obvious hit," says MD Tim Roberts, WPCM Burlington, N.C., of Desert Rose Band's "One Step Forward." Kicking into high gear, too, says Roberts, is Ride The River's "It's Such A Heartache" (Advantage/Compleat), now at No. 70.

NEW MUSIC: "Absolutely smashing," says PD Rick Braswell, WPAP Panama City, Fla., of "Come As You Were" by Suzy Bogguss (Capitol). "Anyone who's ever had a broken heart will love it. If your

(Capitol). "Anyone who's ever had a broken heart will love it. If your female numbers are slipping," says Braswell, "play this one."

Vicki Bird is pulling the calls with "I've Got Ways Of Making You Talk" (16th Avenue) at WHIM Providence, R.I., says MD Charlie Huddle. Atlanta's "A Thing Called Love" (Southern Tracks) is getting noteworthy response at KSOP Salt Lake City, says PD Joe Flint.

Adam Baker's "Standing Invitation" (Avista) is drawing request action at KALF Red Bluff, Calif. Says MD Randy Chapman, "Baker has such strong vocals and quality production, it's worth watching.

'M GLAD RAY PRICE HAS A NEW RECORD," says MD Pam Quinn, WKKQ Hibbing, Minn., of "Just Enough Love" (Step One). "Our audience is older, and they really respond to familiar names." PD Chris Taylor, KIXZ Amarillo, Texas, says, "It should be stronger nationally than it is." It's now at No. 60.

FOR WEEK ENDING NOVEMBER 14, 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	LAST WEEK	SALES TITLE ARTIST	YOT CTRY
1	2	I WON'T NEED YOU ANYMORE RANDY TRAN	-+
2	3	SOMEBODY LIED RICKY VAN SHELTO	NC
3	4	MAYBE YOUR BABY'S GOT THE BLUES THE JUD	DS
4	9	ONLY WHEN I LOVE HOLLY DUI	NN
5	8	LYNDA STEVE WARIN	ER
6	5	TAR TOP ALABAM	ЛА 2
7	1	AM I BLUE GEORGE STRA	NT 1
8	7	YOUR LOVE TAMMY WYNET	TE 4
9	13	THE LAST ONE TO KNOW REBA MCENTIL	RE
10	14	SHE COULDN'T LOVE ME ANYMORE T. GRAHAM BROV	VN
11	11	CRAZY FROM THE HEART THE BELLAMY BROTHE	RS
12	6	LOVE ME LIKE YOU USE TO TANYA TUCK	ER 1
13	15	ONE FOR THE MONEY T.G. SHEPPAR	RD :
14	10	RIGHT FROM THE START EARL THOMAS CONLI	EY 3
15	18	DO YA' K.T. OSL	IN I
16	17	GOTTA GET AWAY SWEETHEARTS OF THE RODE	0 1
17	19	SOMEWHERE TONIGHT HIGHWAY 10	01 1
18	23	I'LL PIN A NOTE ON YOUR PILLOW BILLY JOE ROY.	AL 3
19	16	YOU HAVEN'T HEARD THE LAST OF ME MOE BANK	DY 3
20	20	I CAN'T GET CLOSE ENOUGH EXI	LE 2
21	26	BONNIE JEAN (LITTLE SISTER) DAVID LYNN JON	ES 1
22	12	SHINE, SHINE, SHINE EDDY RAVE	N 4
23	27	HEAVEN CAN'T BE FOUND HANK WILLIAMS, J	R. 2
24	_	THOSE MEMORIES OF YOU D. PARTON, L. RONSTADT, E. HARR	ris 1
25	29	ONE FRIEND DAN SEA	LS 2
26	22	FISHIN' IN THE DARK NITTY GRITTY DIRT BAN	1D 5
27	_	IF THERE'S ANY JUSTICE LEE GREENWOO	DD 1
28	_	ROUGH AND ROWDY DAYS WAYLON JENNING	GS 1
29	24	CHANGIN' PARTNERS LARRY GATLIN AND THE GATLIN BROTHER	RS 7
30	_	I PREFER THE MOONLIGHT KENNY ROGER	RS 1

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COUNTRY SINGLES

A ranking of distributing labels

•	•
LABEL	NO. OF TITLES ON CHART
MCA (15) MCA/Curb (5)	20
CAPITOL (10) MTM (5) 16th Avenue (2) Capitol/Curb (1) TNP (1)	19
RCA (17) RCA/Curb (1)	18
WARNER BROS. (9) Reprise (3) Warner/Curb (1)	13
COLUMBIA	9
EPIC	6
POLYGRAM Mercury (5) Advantage/Complea	6 et (1)
ATLANTIC Atlantic America (1)	1
AVISTA	1
CANYON CREEK	1
DIAMOND	1
ENVELOPE	1
EVERGREEN	1
PREMIER ONE	1
SOA	1
STEP ONE	1

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

(Publisher – Licensing Org.) Sheet Music Dist.

- 14 AM I BLUE
- ANYONE CAN DO THE HEARTBREAK (Snow, ASCAP/Tasteful, BMI)
- BONNIE JEAN (LITTLE SISTER)
- BONNIE JEAN (LITTLE SISTER)
 (Mighty Nice, BMI/Hat Band, BMI)
 BOOGIE BACK TO TEXAS
 (Paw Paw, BMI)
 CHANGIN' PARTNERS
- CHANGIN' PARTNERS
 (LATY GALIII, BMI)
 CRAZY FROM THE HEART
 (Bellamy Bros., ASCAP/MCA, ASCAP/Don Schlitz,
 ASCAP) HL
 CRAZY OVER YOU
 (Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP
 CRYLING ANGER YOU.
- CRYING OVER YOU (James Intveld, BMI/Bug, BMI)
- CRYING SHAME
 (Tonka, ASCAP/MCA, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL
- (Wooden Wonder, SESAC)
 DO YOU BELIEVE ME NOW
 (Hookem, ASCAP/Blue Lake, BMI)
- DON'T SAY NO TONIGHT en Gems-EMI, BMI)
- EVERYBODY NEEDS A HERO
 (WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL
- (WB, ASCAP/I WO SORS, ASCAP/I FEE, BMI) HL
 FISHIN' IN THE DARK
 (Screen Gems-EMI, BMI/Moon & Stars, BMI/Burger
 Bits, ASCAP)
 GIVE BACK MY HEART
- (Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP) GOIN' GONE (Bait And Beer, ASCAP/Forerunner, ASCAP/Little
- Laurel, BMI/Foreshadow, BMI/Lucrative, BMI/Bug,
- GOOD GOO, I HAD IT GOOD
 (Blackwood, BMI/Land Of Music, BMI/Englishtown,
- GOTTA GET AWAY
- GOTTA GET AWAY
 (MCA, ASCAP) HL
 THE HAND THAT ROCKS THE CRADLE
 (Contention, SESAC)
 HANGIN' OUT IN SMOKEY PLACES
 (Larry Butler, BMI/Blackwood, BMI) HL
 HEAVEN CAN'T BE FOUND
 (Pagenghie, BMI) (CBI)
- (Bocephus, BMI) CPP

- 65 HE'S LETTING GO
- (Warner-Tamerlane, BMI/Heart Wheel, BMI)
 I CAN'T GET CLOSE ENOUGH
 (Tree, BMI/Pacific Island, BMI) CPP/HL
- (Tree, BMI/Pacific Island, BMI) CPP/HL

 I PREFER THE MOONLIGHT
 (Riverstone, ASCAP/Blackwood, BMI/Land Of Music,
- BMI) HL I WANT A LOVE LIKE THAT
- I WANT A LOVE LIKE I HAT
 (Writer's Group, BMI/Bethlehem, BMI/MCA,
 ASCAP/Doubletime, ASCAP) HL
 I WANT TO KNOW YOU BEFORE WE MAKE LOVE
 (Irving, BMI/Beckaroo, BMI) CPP/ALM
 I WON'T NEED YOU ANYMORE (ALWAYS AND
- FOREVER)
 (Warner-Tamerlane, BMI/Face The Music, ASCAP/Blue Lake, BMI) CPP
 I WOULDN'T BE A MAN
 (Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) CPP/HL
 IF IT WAS ANYONE BUT YOU
 (MCA, ASCAP/Don Schlitz, ASCAP/Music Corp. Of America BMI) FOREVER)

- IF LOVE EVER MADE A FOOL
- IF LOVE EVER MADE A FOOL
 (MOCASSIN CREEK, BMI)
 IF THERE'S ANY JUSTICE
 (WB, ASCAP/BOM Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI)
 IF YOU'RE GONNA TELL ME LIES
- (Doug And Larry, BMI)
 I'LL BE YOUR BABY TONIGHT
- (Dwarf, ASCAP)
 I'LL NEVER BE IN LOVE AGAIN
 (Sabal, ASCAP) HL
 I'LL PIN A NOTE ON YOUR PILLOW (White Wing, BMI/Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP

- Moon, ASCAP) CPP
 I'M TIRED
 (Cedarwood, BMI) HL
 IT'S SUCH A HEARTACHE
 (DebDave, BMI/Tender Vittles, BMI) CPP
 I'VE GOT WAYS OF MAKING YOU TALK
 (Milene-Oppyland, ASCAP) CPP
 JUST ENOUGH LOVE
 (Lyn Pen, BMI/Cavesson, ASCAP) CPP
 JUST LOVIN' YOU

 JUST
- (Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP)
- THE LAST ONE TO KNOW (Tapadero, BMI/Cavesson, ASCAP) CPP
 23 LET'S DO SOMETHING
 - (Benefit, BMI/Englishtown, BMI)

- 86 LITTLE WAYS
- 86 LITTLE WAYS
 (Coal Dust West, BMI)

 19 LOVE ME LIKE YOU USED TO
 (Web IV, BMI/Paul & Jonathan, BMI/Rightsong, BMI/Attadoo, BMI) HL

 80 LOVE REUNITED
 (Bug, BMI/Bar None, BMI)
- 95 LOVER TO LOVER (April Blackwood, BMI/Fullness, BMI)
- 89 LOVIN' THE BLUE
- (Tri-Spectra, ASCAP)
 45 LYIN' IN HIS ARMS AGAIN
 (Hall-Clement, BMI) HL
- 4 LYNDA (Screen Gerns-EMI, BMI)
- 72 MAD MONEY
- (Fandango, BMI)
 MAMA'S ROCKIN' CHAIR
 (Music City, ASCAP/Intersong, ASCAP/Dig-A-Bone, ASCAP) HL
 MADIE STREET AND ASCAP ASCAP AND ASCAP ASCAP
- MAPLE STREET MEM'RIES
- 55 MAPLE STREET MEM'RIES
 (Statler Brothers, BMI) CPP
 1 MAYBE YOUR BABY'S GOT THE BLUES
 (WB, ASCAP/Two Sons, ASCAP/Good Single,
 BMI/Irving, BMI) CPP/ALM
 48 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
- 66 OH WHAT A LOVE
 (Unami, ASCAP)
 8 ONE FOR THE MONEY
 (Tapadero, BMI/Cavesson, ASCAP) CPP
- 24 ONE FRIEND (Pink Pig. BMI)
- 47 ONE STEP FORWARD
 (Bar None, BMI)
- (Bar None, BM)
 ONLY LOVE CAN SAVE ME NOW
 (Tree, BMI/Cross Keys, ASCAP) HL
 ONLY WHEN I LOVE
 (Lawyer's Daughter, BMI/Tree, BMI/Cross Keys,
 ASCAP) CPP/HL 62 PLEASE PLEASE BABY
- 62 PLEASE PLEASE BABY
 (Coal Dust West, BMI)
 38 READ BETWEEN THE LINES
 (MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI,
 ASCAP) HL
 3 RIGHT FROM THE START
 (Ensign, BMI/Red Ribbon, BMI) CPP
 100 RINGS OF GOLD
 (Acuff-Rose, BMI/Opryland, BMI) CPP

- 82 RISE AND SHINE (Writer's Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)

 - 16 ROUGH AND ROWDY DAYS
 (Waylon Jennings, BMI/Tom Collins, BMI) CPP
 9 SHE COULDN'T LOVE ME ANYMORE
 - (Rick Hall, ASCAP/Fame, BMI) 49 SHINE, SHINE, SHINE (April, ASCAP/Butler's Bandits, ASCAP/Next-O-Ken,
 - (April, ASCAP/Butler's Band BMI/Ensign, BMI) CPP/HL 83 SOME OLD SIDE ROAD (Uncle Artie, ASCAP) 5 SOMEBODY LIED (Galleon, ASCAP) CPP

 - (Galleon, ASCAP) CPP

 7 SOMEWHERE IN THE NIGHT
 (Tree, BMI/Cross Keys, ASCAP) HL

 15 SOMEWHERE TONIGHT
 (Tree, BMI/Granite, ASCAP/Coolwell, ASCAP) HL

 8 STANDING INVITATION
 (Tree, BMI/Cross Keys, ASCAP) HL

 28 STILL WITHIN THE SOUND OF MY VOICE
 (White Oath ASCAP)

 - (White Oak, ASCAP) 55
 - (White Oak, ASCAP)
 SURE THING
 (Uncle Artie, ASCAP/Lawyer's Daughter, BMI)
 SUSANNAH
 (April, ASCAP/Swallowfork, ASCAP) HL
 SWEET LITTLE '66
 (Goldline, ASCAP)
 TAR TOP

 - 25
 - TAR TOP
 (Maypop, BMI)
 TELL IT TO YOUR TEDDY BEAR
 (Rick Hall, ASCAP/Song On Hold, SESAC)
 TELL ME TRUE
 (April, ASCAP/Irving, BMI)
 TENNESSEE FLAT TOP BOX
 (Pichtcare, BMI)
 - 52
 - (Rightsong, BMI)
 THAT'S MY JOB
 (Terrace, ASCAP/Garwin, ASCAP) 71 92
 - (Terrace, ASCAP/Garwin, AS THIS CRAZY LOVE (Tom Collins, BMI) CPP THOSE MEMORIES OF YOU (Bill Monroe, BMI) CPP THREE TIME LOSER 13
 - 93 (Pink Pig, BMI) TIME IN
 - 30 TIME IN

 (Tom Collins, BMI/Collins Court, ASCAP) CPP

 99 TWO OF A KIND (WORKIN' ON A FULL HOUSE)
 (Corey Rock, BMI/Bobby Boyd, BMI)

 44 UNCONDITIONAL LOVE
 (Cross Keys, ASCAP/Tree, BMI)

 79 THE WAY WE MAKE A BROKEN HEART

- (Bug, BMI/Bilt, BMI) WE'RE STAYING TOGETHER
- (Writer's Group, BMI/Bethlehem, BMI)
- 42 WHEELS
- (MCA, ASCAP/Patchwork, ASCAP) HL WHERE DO THE NIGHTS GO (Lodge Hall, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) CPP/HL
- WHY DOES IT HAVE TO BE (WRONG OR RIGHT)
- (Warner-Tamerlane, BMI/Rumble Seat, BMI/Sheddhouse, ASCAP) WOULD THESE ARMS BE IN YOUR WAY
- (Tree, BMI/Hookem, ASCAP) HL
 YOU AGAIN
 (MCA, ASCAP/Don Schitz, ASCAP/Writer's Group,
 BMI/Scarlet Moon, BMI) CPP/HL
 YOU CAN'T BLAME THE TRAIN
- YOU CAN'T BLAME THE TWAIN
 (BOCEPIUS, BMI/Paradise Cove, BMI)
 YOU HAVEN'T HEARD THE LAST OF ME
 (Snow, ASCAP/April, ASCAP/Kaz, ASCAP) HL
 YOU SAVED ME
 (Above Angel, ASCAP)
 YOUR LOVE
 (Ribh ASCAP/Screen Came EMI BMI) HI
- 41 (Bibo, ASCAP/Screen Gems-EMI, BMI) HL

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ABP April Blackwood CPP Columbia Pictures
ALM Almo HAN Hansen R-M Relwin Mills HL Hal Leonard B-3 Big Three BP Bradley

BILLBOARD NOVEMBER 14, 1987



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Special Show For Medical Center

NASHVILLE The formal opening of the Stouffer Nashville Hotel, set to benefit Vanderbilt Univ. Medical Center's transplantation programs, is scheduled for Nov. 24 in the Grand Ballroom at the hotel. It will feature a special performance by country songstress Barbara Mandrell.

Hotel general manager John Bruns, who made the announcement, says, "We are highly pleased to join forces with one of the nation's foremost medical institutions and one of America's most talented and popular entertainers on behalf of this worthy cause." He also says the event will be a "tangible reflection" of the hotel's "commitment to corporate citizenship."

Mandrell, whose personal interest in the center was prompted by friends who have had transplants and friends currently in need of them, is scheduled to take the stage following a reception. Mandrell says, "an equally important purpose of this event is to raise public awareness about the need

for organ transplants. If we have the opportunity to save a life, then it should be done." Other industry figures who worked to sell tickets to the sold-out, black-tie event include country comic Minnie Pearl and Tom Collins, owner of Collins Music. Patron table donations were set at \$5,000 and regular tables at \$1,000. Susan Andrews of Bill Hudson and Associates estimates table donations alone "raised in excess of \$150,000 for the benefit."

WILLIAMS ROYALTY SUIT

(Continued from page 34)

and Bobbie Webb Jett, a Nashville secretary. Stone's attorneys say she was adopted by Williams' mother, Lillian Williams Stone, after his death and by a Mobile couple two years later, following Lillian Stone's death.

The series of legal actions started two years ago when Stone asked for access to Montgomery adoption records. Hank Williams Jr., currently the sole beneficiary of his father's estate, countersued to keep the records sealed and to keep Stone from using the family name.

using the family name.

The younger Williams has not responded to the ruling.

FOR WEEK ENDING NOVEMBER 14, 1987

Billboard. TOP COUNTRY ALBUMS

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS ON CHART	Compiled from a national sample of and one-stop sales report ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
	3	1	25	★ ★ NO. 1 ★ ★ RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD) 20 weeks a	at No. One ALWAYS & FOREVER
2	2	3	4	ALABAMA RCA 6495-1 (8.98) (CD)	JUST US
3	1	2	7	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
4	4	4	16	HANK WILLIAMS, JR. ● WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD) BORN TO BOOGIE
(5)	5	5	7	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
6	6	6	27	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
7	7	7	38	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
8	8	8	27	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
(9)	11	10	17	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
10	9	9	40	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
11	12	15	36	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
(12)	16	16	13	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
13	20 .	11	49	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
14	10	12	15	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
_	17	19	34	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS	S ▲ TRIC
-	13	18	73	WARNER BROS. 1-25491 (9.98) (CD) RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
17	15	13	13	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
18	18	20	8	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
19	14	14	16	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
20	19	17	13	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
21	23	35	4	EXILE EPIC 40901	SHELTER FROM THE NIGHT
22	22	23	5	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
23	24	22	90	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
24	21,	21	11	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOU
25	25	32	5	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
26	26	30	5	GEORGE JONES EPIC 40776	SUPER HITS
(27)	33	27	104	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
28	28	34	40	HANK WILLIAMS, JR. • WARNER/CURB 1-25538/WARNER BROS.	(8.98) (CD) HANK "LIVE
29	27	29	5	STEVE WARINER MCA 42032 (8.98) (CD)	GREATEST HITS
30	30	39	4	BAILLIE AND THE BOYS RCA 6272-1 (8.98) (CD)	BAILLIE & THE BOY
31	29	31	21	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTON
32	32	36	6	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
(33)	36	25	21		RILLIANT CONVERSATIONALIS
(34)	39	48	4	GARY MORRIS WARNER BROS. 1-25581 (8.98)	HIT
35	31	40"	5	MERLE HAGGARD & WILLIE NELSON	SEASHORES OF OLD MEXICO
36	37	33	83		GUITARS, CADILLACS, ETC., ETC
(37)	40	43	65	REPRISE 25372/WARNER BROS. (8.98) (CD) SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODE
9	40	43	33		

			CHART		
WEEK	WEEK	AGO	ON C		
THIS W	LAST W	WKS.	WKS. 0	ARTIST	TITLE
		CI.		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	PREFER THE MOONLIGHT
39	35	24	11	REMAIN MODELLO MON OFFI (6.50) (65)	HOLD ON
40	38	26	28	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	
41	41	41	51	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
42	44	44	10	GLEN CAMPBELL MCA 42009 (8.98) STILL WITHIN	THE SOUND OF MY VOICE
43	43	53	3	FOSTER AND LLOYD RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD
44	42	37	13	BARBARA MANDRELL EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
45	46	42	25	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
46	49	49	156	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
47)	56	50	34	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
48	47	46	36	MOE BANDY MCA/CURB 5914/MCA (8.98) YOU HAVEN	'T HEARD THE LAST OF ME
49	45	38	16	VINCE GILL RCA 5923-1 (8.98)	THE WAY BACK HOME
50	55	52	25	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
51	54	58	5	T.G. SHEPPARD COLUMBIA 40796	ONE FOR THE MONEY
52	- 52		2	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
53	58	54	157	HANK WILLIAMS, JR. A	GREATEST HITS, VOLUME I
54	53	57	22	WARNER/CURB 60193/WARNER BROS. (8.98) (CD) THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
55	59	59	138	GEORGE STRAIT ▲ MCA 5567 (8 98) (CD) GEORG	E STRAIT'S GREATEST HITS
56	61	60	4	S-K-B MTM 71064/CAPITOL (8.98)	NO EASY HORSES
57	50	55	52		THE WAY THE WIND BLOWS
58	64	65	17	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
59	60	47	18	WILLIE NELSON COLUMBIA 40487 (CD)	ISLAND IN THE SEA
60	63	56	11	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
61	51	45	15	CRYSTAL GAYLE AND GARY MORRIS	WHAT IF WE FALL IN LOVE
62	48	51	56	WARNER BROS. 25507-1 (8.98) (CD) ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
(63)	73.	31	52	GEORGE JONES EPIC 40413 (CD)	WINE COLORED ROSES
	-	67	47	DOLLY PARTON RCA 4422	GREATEST HITS
64	67			HANK WILLIAMS, JR. ●	GREATEST HITS, VOLUME II
65	<i>₹</i> 75	* 74 €	-	WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS
66	68 -	_* 63	46	PATSY CLINE ● MCA 12 (8.98)	
67	57	7,3	33	ASLEEP AT THE WHEEL EPIC 40681 (CD)	ASLEEP AT THE WHEEL
68	74	61	7	Off FORTIZE WHILE WHILE SHOW BOOK I (GIO)	IE BEST OF CRYSTAL GAYLE
69	70		2	JOHN COUGAR MELLENCAMP MERCURY 832 465 1/POLYGRAM	THE LONESOME JUBILEE
70	62	64	5	DAVE ALVIN EPIC 40921	ROMEO'S ESCAPE
71		RE-ENTF	RY	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
72		RE-ENTRY REBA MCENTIRE ● MCA 5807 (8.98) (CD) WHAT AM I GOTNNA DO ABO			
73	71	71	19	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
74	65	62	14	GIRLS NEXT DOOR MTM 71062/CAPITOL (8.98) (CD) WHAT A (GIRL NEXT DOOR COULD DO
75	69	69	3	RAY STEVENS MCA 42062 (8.98) (CD)	GREATEST HITS, VOL. 2

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. A 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.

Survival" is a "dazzling video and a

great song," but admitted it wasn't

until he heard it at the Ritz and then

blasted the CBS-supplied 12-inch

CD at home that he decided to break

his "more progressive" music for-

mat by opening his next show with

Rockamerica's Pat Creed said she

would also like producers to send

audiocassettes and CDs. "We're

stuck in the office all day and take a

quick look at the video, and it doesn't do anything to us," said

Creed. "Then we take the record

home and listen to it, and it catches

The importance of music video

promotions and prepromotions was

acknowledged by several panelists,

including Ghuneim and Creed, who

described their joint activities be-

hind the 4AD compilation, and

(Continued on page 42)

the video.

At CMJ Meet, Tips For Aspirants

Pros Tell How To Break Into Clip Biz

BY JIM BESSMAN

NEW YORK While the two video panels at the recent CMJ Music Marathon stuck mainly to the nuts and bolts, one of them—"The Underground Video Workshop"-presented a rare gathering of top grass-roots video professionals who offered simple but often overlooked tips for aspiring industryites.

Moderator Fran Duffy, U.S. producer of the British alternative-video program "Snub TV," oversaw the panel, whose first item of business was the importance of generating press awareness and coverage of videoclips.

Music video promoter Mark Weinstein noted that servicing press people with videos is often the best way to convince them of a new band's validity as a story subject.

This especially applies to editors who dislike music video outright and might not otherwise see the clips. "You have to show them that [the video is] worth something in and of itself rather than a promotional tool only," Weinstein said.

Mark Ghuneim-who spearheaded the Thirsty Ear promotion company's recent campaign behind 4AD

Records' videocassette/album compilation "Lonely Is An Eyesore"noted that the publicity effort behind a video is an ongoing process. "If you get some good press on a video," he said, "right away, mail clips out to programmers.'

Such activity, suggested moderator Duffy, can also help increase programming for alternative videos that normally don't get played on all outlets at the same time, building instead on a program-by-program

Along with sending press clippings and videos to programmers and press, respectively, programmers on the panel noted the importance of providing artist bios and all configurations of audio and video

Scott Gordon, director of music programming for Campus Network's weekly "New Grooves" video show, said that even though a 1inch master tape is needed for broadcast use, a 3/4-inch cassette should also be supplied for timing purposes, along with a take-home 2-inch cassette.

'Send as much material as possible," Gordon said. He noted that Earth, Wind & Fire's "System Of

VIDEO TRACK

NEW YORK

NATIONAL VIDEO Center/Recording Studios performed postproduction work on former Eagles member Timothy B. Schmit's video for "Boys Night Out." The clip's visuals play off the lyrics of the song, with Schmit singing in a nightspot as friends and regular customers arm wrestle and shoot pool. It was directed by Cathy Dougherty. Joel Hinman produced for Bell One Productions. National's Chris Hengeveld edited.

Streamline Film Archives, a stock-footage firm, has inked a deal with News 12 Long Island. The pact allows Streamline to license to its production clients the cable service's video library, which includes more than 300 hours of stories and events.

JFN Motion Picture Productions recently wrapped Columbia artist Regina Belle's video for "You Got The Love." Michelle Mahrer directed; Joseph F. Nardelli produced.

LOS ANGELES

GEORGE MICHAEL TEAMED up with Andy Morahan to co-direct his new video for "Faith," the title track from Michael's latest Columbia album. The sparse, spare performance piece was lensed in black-and-white. Daniel Stewart and Luc Roeg produced for Vivid Productions.

Vivid was also behind the scenes for Bananarama's clip for "Love In The First Degree," a modern version of the Elvis film, "Jail House Rock." Morahan directed, and Roeg produced. The video supports the latest single off the trio's London/Poly-Gram album "WOW."

Production companies and postproduction 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 videoclips 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.

BIG TROUBLE Crazy World

Big Trouble/Epic Colleen McLean, Lyn Healy/VIVID Productions Tony Vanden Ende

THE DEAD MILKMEN

Big Time Operator
Bucky Felfini/Enigma
Louise Feldman/Bell One Productions **DEAD OR ALIVE**

Save You All My Kisses Mad, Bad, Dangerous To Know/Ep GLO Productions The Yardles

THE DIG

Foreign Girl Jennifer Kelsey/Mercy Productions Niels Mueller

DIVINE HORSEMEN

Snake Handler Snake Handler/SST Ralph Joshua Spermi Kevin Kerslake THE DREAM ACADEMY

Indian Summer Remembrance Days/Reprise Bryan Johnson/Propaganda Films Dominic Sena

KOOL MOE DEE How Ya Like Me Now

> After a two-year absence, Vaneese Thomas is back with a new album, single, and videoclip ... see page 27

How Ya Like Me Now/Jive/RCA

Rolando Hudsor LIZZY RORDEN

Me Against The World

PAT METHENY GROUP Last Train Home Life (Talking)/Geffen Victoria Westhead Jan Egleson

MOJO NIXON & SKID ROPER

Bo-Day-Shus∰/Enigma
Bill Henderson/Take Two Film Productions

NICK MUNDY You Look Like You Want To Be Loved Your Kinda Guy/Warner Bros. Allan Wachs/Peter Nydrie Productions Peter Nydrie

NEW CHOICE StupidNew Choice At Last/King Jay/RCA
Peter Bunche/Furious Films Inc.
Peter Bunche

OPAL Happy Nightmare Baby Happy Nightmare Baby/SST Kevin Kerslake/The Company Kevin Kerslake

PEPSI & SHIRLIE Can't Give Me Love All Right Now/Polydor Sidney Lanier/VIVID Productions Andy Morahan

RAMONES I Wanna Live Halfway To Sanity/S Fisher & Preachman Fisher & Preachman /Sire an, Jeff Beer

SAVATAGE Hall Of The Mountain King

JANIS SIEGEL Small Day Tomorrow At Home/Atlantic Martin Fischer/High Five Productions Bud Schaetzle

THE SMITHS Girlfriend In A Coma Strangeways, Here We Come/ Techniques Productions Tim Broad, Kate Phillips



by Steven Dupler

Because of unavoidable circumstances, The Eye was closed last week.

RIGHT IDEA: MCA has been the leader in sending out promotional copies of 12-inch extended-video remixes to programmers and press. It's a great idea. Take Jody Watley's "Don't You Want Me," for instance, with its attractive packaging, including a four-color label complete with photographs of the artist as well as music- and video-production credits. Sound quality is extremely good, with duping in VHS Hi-Fi. The Watley package also includes the 4:10 short version of the video.

It's true these remix packages are currently intended only for promotional use. But could they be a harbinger of future good home video tidings? Several label executives agree an extended-remix-video single—priced attractively (say, \$4.95)—could be a big item in record and video specialty stores.

MEET THEIR MAKERS: MTV programming executives have scheduled a series of meetings with top music video directors and producers in order to "establish a dialog," according to the 24-hour-a-day channel. The first meeting has already occurred; others will follow later this month. The idea is to "clear the air about some myths concerning what MTV wants or doesn't want, or will play or not play," from a production standpoint. The channel also plans to inaugurate a new video designa-tion soon, to be dubbed the "breakthrough video." This will reward an extremely visually creative clip with increased airplay.

IVE DEAD NOT FREE: If you are (or know) a Dead Head who can't make it to California's Oakland Coliseum to catch Uncle John's Band in its traditional New Year's Eve gig/party, here's some consolation for you: The concert will be available live this year for the first time on pay-per-view television. Viewer's Choice—the Viacom-owned PPV channel with more than 2.6 million subscriber homes—is exclusively offering the concert at a suggested retail price of \$19.95 per subscriber home. A bit pricey, but it's obviously cheaper than two round trips to Oakland, plus concert tickets to the real thing. The festivities begin at midnight, Jan. 1. The Dead take to the stage around 1 a.m. The concert will be repeated Jan. 2 at 10 p.m. EST.

YE LIKE: director David Hogan's beautifully realized video for Robbie Robertson's "Showdown At Big Sky," the leadoff single from the ex-Band leader's superlative solo debut on the Geffen label. Shot entirely on location at the Acoma Pueblo in New Mexico, the clip depicts Robertson, the BoDeans, and various tribe members in a variety of real and mystical settings, blending soft daytime desert pastels with smoky, firelit night scenes. Cinematography, editing, and pacing are all top-

High marks are also in order for MCA artist St. Paul's "Rich Man" video, directed by Daniel Kleinman for Limelight. Great song, great matting and special effects, hot choreography by Paula Abdul, and strong, strong crossover potential spell good things to come for this blond, blue-eyed renegade from the Prince camp, a former member of the Family.

YE LAUGHED, EYE CRIED over Cher's new selfdirected clip for her first single in eight years, "I Found

Having painstakingly established herself as an actress to be reckoned with, Cher had the opportunity to turn that well-deserved rep for quality toward a new artistic area by directing a video as classy and intelligent as her performances in "Silkwood" and "Mask." Instead, "I Found Someone" is riddled with sexist cli-

chés and tired images (picture frame with shattered glass bearing a photograph of a broken-up couple, etc.). Cher also seems to have selected her wardrobe from heavy metal girl-group central casting-in one scene, she's actually wearing chain-mail tights with a garter belt. Frankly, we were disappointed.

VISIONARIES: For the past year, VII-1's "New Visions" has been offering a welcome two-hour-per-week breath of fresh air on the national video-show scene. The program focuses on jazz and new age artists; in the past it has brought underexposed musical masters like Mike Oldfield and Bill Bruford into 23 million American living rooms. Each show features a guest host who introduces clips, does interviews with other artists, and occasionally offers impromptu performances of his or her music. The guest-host lineup for November includes Montreux, Jamaladeen Tacuma, Kevin Eubanks, Lee Ritenour, and Hiroshima.

AC ATTACK: Anchorage, Alaska's Catch 22 vid show has teamed with Pepsi-Cola and Warner Bros. in a point-of-purchase promotion for Fleetwood Mac's "Tango In The Night" album. Contestants enter at any Quickstop Grocery store; two winners will be sent to Los Angeles to see the Mac in concert. The tag line is "Have fun in the sun, and then 'Tango In The Night' with Fleetwood Mac Dec. 6."



JOE COCKER UNCHAIN MY HEART Capitol	BREAKOUT
EUROPE CHEROKEE Epic	SNEAK PREVIEW
HURRAH! IF LOVE COULD KILL Arista	BREAKOUT
IT'S IMMATERIAL DRIVING AWAY FROM HOME A&M	BREAKOUT
MICHAEL JACKSON THE WAY YOU MAKE ME FEEL Epic	HEAVY
PLATINUM BLONDE CONTACT Epic	BREAKOUT
RAINMAKERS SNAKEDANCE Mercury	BREAKOUT
SAGA ONLY TIME WILL TELL Atlantic	BREAKOUT
SUPERTRAMP I'M BEGGING YOU A&M	MEDIUM
THE TRUTH IT'S HIDDEN I.R.S.	BREAKOUT

SNEAK

PETER GABRIEL BIKO Geffen SAMMY HAGAR HANDS AND KNEES Geffen INXS NEED YOU TONIGHT Atlantic BILLY JOEL BACK IN THE U.S.S.R. Columbia JOHN COUGAR MELLENCAMP CHERRY BOMB Mercury GEORGE MICHAEL FAITH Columbia PINK FLOYD LEARNING TO FLY Columbia ROBBIE ROBERTSON SHOWDOWN AT BIG SKY Geffen STING WE'LL BE TOGETHER A&M WHITESNAKE IS THIS LOVE Geffen YES LOVE WILL FIND A WAY Atco

*AEROSMITH DUDE (LOOKS LIKE A LADY) Geffen

BANGLES HAZY SHADE OF WINTER Columbia

*BELINDA CARLISLE HEAVEN IS A PLACE ON EARTH MCA
CUTTING CREW I'VE BEEN IN LOVE BEFORE Virgin
JIMMY DAVIS & JUNCTION KICK THE WALL Quantum BANGLES HAZY SHADE OF WINTER Columbia EXPOSE LET ME BE THE ONE Arista 2 FLEETWOOD MAC LITTLE LIES Warner Bros. 10 GEORGE HARRISON GOT MY MIND SET ON YOU Dark Horse/Warner Bros 2 BILLY IDOL MONY MONY Chrysalis 8 LOVERBOY NOTORIOUS Columbia RICHARD MARX SHOULD'VE KNOWN BETTER EMI-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 BRUCE SPRINGSTEEN BRILLIANT DISGUISE Columbia SOUFEZE HOUR GLASS A&M 8 SWING OUT SISTER BREAKOUT PolyGram 15

BOURGEOIS TAGG I DON'T MIND AT ALL Island BOURGEOIS TAGG I DON'T MIND AT ALL Island
PAUL CARRACK DON'T SHED A TEAR Chrysalis TERENCE TRENT D'ARBY IF YOU LET ME STAY Columbia HOOTERS SATELLITE Columbia 3 TIMOTHY B. SCHMIT BOY'S NIGHT OUT MCA STARSHIP BEAT PATROL RCA 5 STEVE WINWOOD VALERIE Warner Bros. 5

THE ALARM RAIN IN THE SUMMER BODEANS IT'S ONLY LOVE Repris CHER I FOUND SOMEONE Geffen ICEHOUSE CRAZY Chrysalis THE ALARM RAIN IN THE SUMMERTIME I.R.S. 2 BODEANS IT'S ONLY LOVE Reprise MICK JAGGER THROWAWAY Columbia 2 JETHRO TULL STEEL MONKEY Chrysalis 4 MAMA'S BOY WAITING FOR A MIRACLE Jive/RCA 3 MEN WITHOUT HATS POP GOES THE WORLD PolyGram NEW ORDER TRUE FAITH Warner Bros. RADIATORS LIKE DREAMERS DO Epic RUSH TIME STANDS STILL Mercury TOMMY SHAW NO SUCH THING (AS A PERFECT LOVE) Atlantic TIFFANY I THINK WE'RE ALONE NOW MCA WA WA NEE SUGAR FREE Epic

BIG TROUBLE CRAZY WORLD Epic
BOOM CRASH OPERA GREAT WALLS Warner Bros.
JULIE BROWN TRAPPED IN THE BODY OF A WHITE GIRL Warner Bros.
CROWDED HOUSE NOW WE'RE GETTING SOMEWHERE Capitol
MARTHA DAVIS DON'T TELL ME THE TIME Capitol BIG TROUBLE CRAZY WORLD Epic DREAM ACADEMY INDIAN SUMMER Reprise RODGER HODGSON YOU MADE ME LOVE YOU A&M KANE GANG MOTORTOWN Capitol LITTLE STEVEN NO MORE PARTYS EMI-Manhattan MCAULEY SCHENKER GROUP GIMME YOUR LOVE Capitol NORTHERN PIKES THINGS I DO FOR MONEY Virgin PRETTY POISON CATCH ME I'M FALLING Virgin THE ROYAL COURT OF CHINA IT'S ALL CHANGED A&M SILENT RUNNING SANCTUARY Atlantic STRANGEWAYS ONLY A FOOL RCA STRYPER HONESTLY Enigma WENDY & LISA WATERFALL Columbia

Denotes former Sneak Preview Video For further information, contact Tom Hunter, Vice President of Music Programming, MTV, 1775 Broadway, New York, N.Y. 10019.

THE WRESTLING ALBUM II PILEDRIVER Epic



VIDEO MUSIC AWARD NOMINATIONS

(Continued from page 1)

Billboard and the American Film Institute. In addition to panels and workshops covering the special interest and nontheatrical home video industries, the AVC meet incorporates the Billboard Video Music Conference-the first and only gathering of its kind.

Approximately 375 videos were submitted by more than 25 different record labels. A list of these submissions was then sent to a nominating jury composed mainly of video music programmers. Each juror selected five clips in each of the 15 categories, eight of which are general awards and seven for technical.

The final ballot was mailed to more than 200 music and video industry executives for voting. The awards presentation occurs at a gala dinner on Nov. 21 at the Roosevelt Hotel.

For information regarding the separate registration required for the dinner, contact the AVC at 212-

The finalists, by category, are the following:

Best Video

"U Got The Look," Prince. "Big Time," Peter Gabriel. "Land Of Confusion," Genesis.

"Don't Dream It's Over," Crowded House.

"Dear God," XTC.

Best Male Video "You Can Call Me Al," Paul Si-

"U Got The Look," Prince.
"To Be A Lover," Billy Idol.
"Paper In Fire," John Cougar

Mellencamp.
"Big Time," Peter Gabriel.

Best Female Video
"Open Your Heart," Madonna.

"Control," Janet Jackson.
"Ma Boca," Jill Jones.
"Lookin' For A New Love," Jody Watley.

"Luka," Suzanne Vega.

Best Group Video

"Where The Streets Have No Name," U2.

"Don't Dream It's Over," Crowded House.

"Right On Track," Breakfast

"Land Of Confusion," Genesis.

"Hourglass," Squeeze.

Best Concept "Jane's Getting Serious," Jon

Astley.

"Dear God," XTC.

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"Land Of Confusion," Genesis.

"Big Time," Peter Gabriel. "Don't Dream It's Over," Crowded House.

Best Stage Performance
"U Got The Look," Prince. "Livin' On A Prayer," Bon Jovi. "Dude (Looks Like A Lady),"

Aerosmith. "Touch Of Grey," Grateful Dead. "Control," Janet Jackson.

Best Overall Performance

"Livin' On A Prayer," Bon Jovi. "What's Goin' On," Cyndi Lauper.

"Pleasure Principle," Janet Jack-

son. "Tonight, Tonight, Tonight," Genesis. "Day In—Day Out," David Bow-

Best New Artist's Video "I Just Died In Your Arms," Cut-

ting Crew.
"If You Let Me Stay," Terence

Trent D'Arby.

"Don't Mean Nothin'," Richard

"Don't Dream It's Over," Crowded House.

"Right On Track," Breakfast Club.

Best Direction

"No One In The World," Anita Baker.

"Mandolin Rain," Bruce Hornsby & the Range.

"Luka," Suzanne Vega.
"Day In—Day Out," David Bow-

ie.
"Big Time," Peter Gabriel.

Best Editing
"U Got The Look," Prince. "With Or Without You," U2. "Big Time," Peter Gabriel.

"Don't Dream It's Over," Crowded House.

'Land Of Confusion," Genesis.

Best Choreography
"Open Your Heart," Madonna.
"Pleasure Principle," Janet Jack-

"Control," Janet Jackson. "Lookin' For a New Love," Jody

Watley.
"If You Let Me Stay," Terence Trent D'Arby.

Best Special Effects

"You Know I Love You, Don't You," Howard Jones. "Boy In The Bubble," Paul Si-

"Big Time," Peter Gabriel. "Why Should I Cry," Nona Hen"Land Of Confusion," Genesis.

Best Cinematography
"Paper In Fire," John Cougar

Mellencamp.
"Mia Boca," Jill Jones.

"Wanted (Dead Or Alive)," Bon Jovi.

"Where The Streets Have No Name," U2.

"Land Of Confusion," Genesis.

Most Experimental
"Boy In The Bubble," Paul Si-

"Big Time," Peter Gabriel.
"Dear God," XTC.

"Hip To Be Square," Huey Lewis & the News.

'Hourglass," Squeeze.

Best Art Direction
"Big Time," Peter Gabriel.

"Don't Dream It's Over," Crowd-

ed House. "Right On Track," Breakfast

Club.

"Land Of Confusion," Genesis. "Hourglass," Squeeze.

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- **AUSTRALIA'S 200TH ANNIVERSARY**

BILLBOARD COVERS IT ALL!

N.Y. AES Convention Features New Products

Analog Gear Coming On Strong

BY STEVEN DUPLER

NEW YORK While digital audioproduct developments received star treatment at the recent Audio Engineering Society convention here, their less glamorous analog counterparts continue to be the industry's mainstay.

The quality of analog recording equipment continues to increase greatly; most major manufacturers chose last month's convention as the venue to roll out upgrades and new product additions to their existing lines.

Many studios have created "super analog" recording systems during the past year by incorporating Dolby's Spectral Recording noise reduction and dynamic range-expanding technology with high-end 24- or 48-track analog recording setups. The Dolby system is said by many users to provide sonic quality that rivals digital, at a considerably less expensive investment.

Although Sony is a leader in professional digital recording systems, its pro audio division has been actively involved in improving its analog products. The firm showed enhanced software and editing improvements for its APR-5000 series of analog decks. On display were new add-on platforms

for the recorders intended to provide a greater working surface for splice-editing, as well as new soft-ware PROMS to refine the machines' synchronization capabili-

"The analog-product field has become much more demanding over the last few years, particularly in the area of film and video post production, where intricate synchronization is critical," says Gus Skinas, Sony Pro Audio's product manager.

Also new to the Sony APR-5000 series is an improved head-block design that Skinas says provides better frequency response and longer recording head life. The refinements are expected to appeal to both recording and broadcast cli-

"This design serves the differing needs of both the recording studio and the broadcast facility," says Skinas. "Better low-frequency response is a capability that the recording studio can capitalize on, while both broadcast and recording clients can appreciate better head longevity.'

Studer Revox America, long a leader in analog recorders, introduced its first digital two-track recorder earlier this year. The Nashville-based firm continues to stress quality analog decks, with variations on different models intended to provide greater versatility and

At AES, Studer debuted versions of its highly regarded A820 multitrack series. These included a 1inch. 8-channel machine aimed at the "advanced production and video post production markets," as well as a prototype version of a 4-chan-

Studer says the 8-channel machine is available now at a basic price of \$28,250. The 4-channel is still several months away.

Another high-quality analog deck shown at AES was Soundcraft's Saturn. Like the Studer A820, the Saturn offers complete digital control over all analog functions, with three fully programmable function



Silver Anniversary. Delos Records president and founder Amelia Haygood, right, presented John Eargle-noted engineer, educator, author, and consultantwith a plaque commemorating his 25th year in the business at a champagne reception during the recent Audio Engineering Society meet in New York. Eargle is currently director for recording for the Santa Monica, Calif.-based label.

AUDIO TRACK

NEW YORK

GEFFEN SONGSTRESS Rickie Lee Jones was in at Quad along with Atlantic's Debbie Gibson, who recorded "Red Hot" and "Between The Lines," with Sergio Munzibai and John Morales producing. Also, producer Larry Blackmon worked on several projects, including Earth, Wind & Fire for Columbia, Eddie Murphy for Columbia, Jermaine Jackson for Arista, and Cashflow for PolyGram. Dave Ogrin and Henry Flaco engineered the projects.

Producer Denroy Morgan was in at D&D Recording to complete vocals and mixing with his band, the Morgan Heritage. Dennis Thompson engineered, and Kieran Walsh assisted. Also, producer Mike Goldfinger cut and mixed tracks for his next album. John Leposa and Mike Rogers engineered, and Walsh and Bill Mansfield assisted.

At Chung King House Of Metal Inc., veteran bass player Melvin Gibbs produced and played on tracks for Minor Records' Starving Artists. Jay Henry engineered and mixed. The tracks also feature guitarist Vernon Reid, DJ Lyvio G, D.K. Dyson on vocals, and Kevin Bents on keyboards.

Calliope Productions saw singer/songwriter Jan Corliss in to record with producer Richard Julian. orliss was backed by members of Peter Himmelman's band. Also, Blue Jean recorded material for Arista. Shane Faber and Dan Miller shared board duties. Additionally, John B. Stone was in to work on a new album project. Calvin Gaines produced.

Engineer Barry Diament completed the compact disk master for Eartha Kitt's new album, "My Way," at Barry Diament Audio. The album will be released on Caravan Of Dreams Records.

Power Play saw Vince Montana in to remix tracks with engineer Norberto "Norty" Cotto. Dwayne Sumal assisted on the project, to be released on Philly Sound Works. Also, producer Clarence Laughton cut tracks with Patrick Adams for Baby Washington's song "It's Just Another Heart That's Broken" for

LOS ANGELES

AT YAMAHA STUDIOS, Chapter 8 worked on tracking and overdubs for Capitol with producers Mike Powell and Dean Gant. Barney Perkins engineered. Also, Peabo Bryson and Anita Baker tracked and overdubbed for a movie tune with producers Powell and Gant. Again, Perkins engineered the Elektra Records product. Additionally, Bert Robinson mixed a Capitol project with producer/engineer David Bianco.

Motown artist/producer Garry Glenn cut some new tunes for Warner Bros. Music at Sound Image. Conley Abrams ran the controls. Also, singer/songwriter Dorie Pride put down tracks for Atlantic Records with producer Kamau Peterson. Abrams was at the board. Also there, Mike Pinera and Scott Hitchings worked on the 'Rock Across America" song for the California Bicentennial Committee. John Henning was at the board.

Shel Talmy's return to the music business, he tracked masters on local pop/funksters King Fun at Airdrome Studios.

At Secret Sound L.A., producer Chas Sanford mixed and worked on overdubs for the upcoming House Of Schock album on Capitol Records. The group features former Go-Go Gina Schock. Gary McGachan and Daren Chadwick engi-

Michael Omartian produced "Homeless" (written by Marti Sharron, Randy Goodrum, and David Mallov) for the Commodores at Summit Sound and Light House studios. Terry Christian engineered the single, scheduled to appear on the group's next PolyGram album, set for release in early 1988.

Victor Flores remixed several songs on Jermaine Stewart's new Arista album at Larrabee, including "Is It Really Love" and "My Body." The album is scheduled for Chris Powell mixed Teen Dream's Toy." Taavi Mote engineered this Warner Bros. project with the assistance of Elmer Flores and Peter

NASHVILLE

PRODUCER David Foster was in at Nightingale Inc. to work on tracks for Disney Pictures with artist John Parr. The song, "The Minute I Saw You," is the theme for the movie "Three Men And A Baby." Jeff Balding and second Gary Paczosa guided the controls. Also, producer Kyle Lehning was in with Dan Seals to lay down tracks for Seals' next album. Joe Bogan engineered, and Paczosa and Lori Larsen assisted. Lending a hand on overdubs were Dash Crofts and producer Bogan. Bogan engineered and was backed by Paczosa and Larsen.

OTHER CITIES

GEORGE THOROGOOD & the Delaware Destroyers continued work on tracks and mixing for their new Rounder/EMI Records album at Ardent in Memphis, Tenn. Terry Manning produced and engineered. Also, Velvet Elvis was in with producer Mitch Easter (R.E.M., Game Theory, Lets Active) to work on the band's debut album for Enigma. Tom Laune assisted. Additionally, Bill Ham, ZZ Top's producer/manager, was in remixing the group's early albums for CD release. Joe Hardy engineered. Also there, Joanna Jacobs completed her debut album for PolyGram. Eli Ball produced, and John Hampton engineered.

At Normandy Sound, Warren, R.I., the Neighborhoods recorded and mixed their album "Reptile Men" for Road Runner Records. The project was produced and engineered by Phil Greene with the assistance of Ralph Petrarca.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.

AT CMJ MEET. TIPS FOR CRACKING VID MUSIC BIZ

(Continued from page 40)

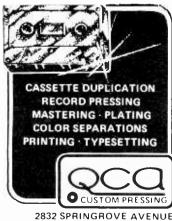
Weinstein, who mentioned a current push behind UTFO's "Ya Wanna Be Cold With Me."

Dave Kendall, producer of MTV's "120 Minutes," said his alternativevideo program offered means of MTV exposure for artists lacking national record distribution by showing a minute or so of the clip in MTV news segments.

Fenton Tart of the Pop Tarts band-which makes its own videos, including the "120 Minutes"-programmed "Another Great Day In London"-said that even though the group had to spend as much money editing out Coca-Cola product references as it cost to make the clip in the first place, it was all worth it in terms of exposure

Tart encouraged other artists to

send copies, make phone calls, and



"be a complete pain" to the programmers sitting on the panel.

Earlier in the day, the other videomusic panel. "Visual Marketing: The Little Picture In The Big Pictouched on video as one aspect of an artist's entire visual im-

Here Janet Kleinbaum, Island's director of publicity and promotion, also noted the benefits of sending videos to journalists since "it's easier for them to look at videos and make opinions rather than just listen to the record.'

Kleinbaum added that videos are also sent to radio programmers to increase awareness when the artist and video merit it.

Moderator Doug Cerrone, MCA Records associate director of video, referred to videos as "8-by-10s that move." He pointed to strategic promotional tie-ins between album cover art and video imagery for such MCA artists as Charlie Sexton and the Breakfast Club. According to Cerrone, such "cohesive visual statements" are compounded when artists are videogenic enough to exploit them.

But CBS Records art director Steve Byram cautioned against a "cookie-cutter" approach that ties in all aspects of an artist's visual presentation.

Theresa De Vito, vice president of the Vusic Express independent label and unsigned-artist clip distribution service, spoke of her company's efforts to secure corporate sponsorship for clip production and promo-

CINCINNATI, OHIO 45225

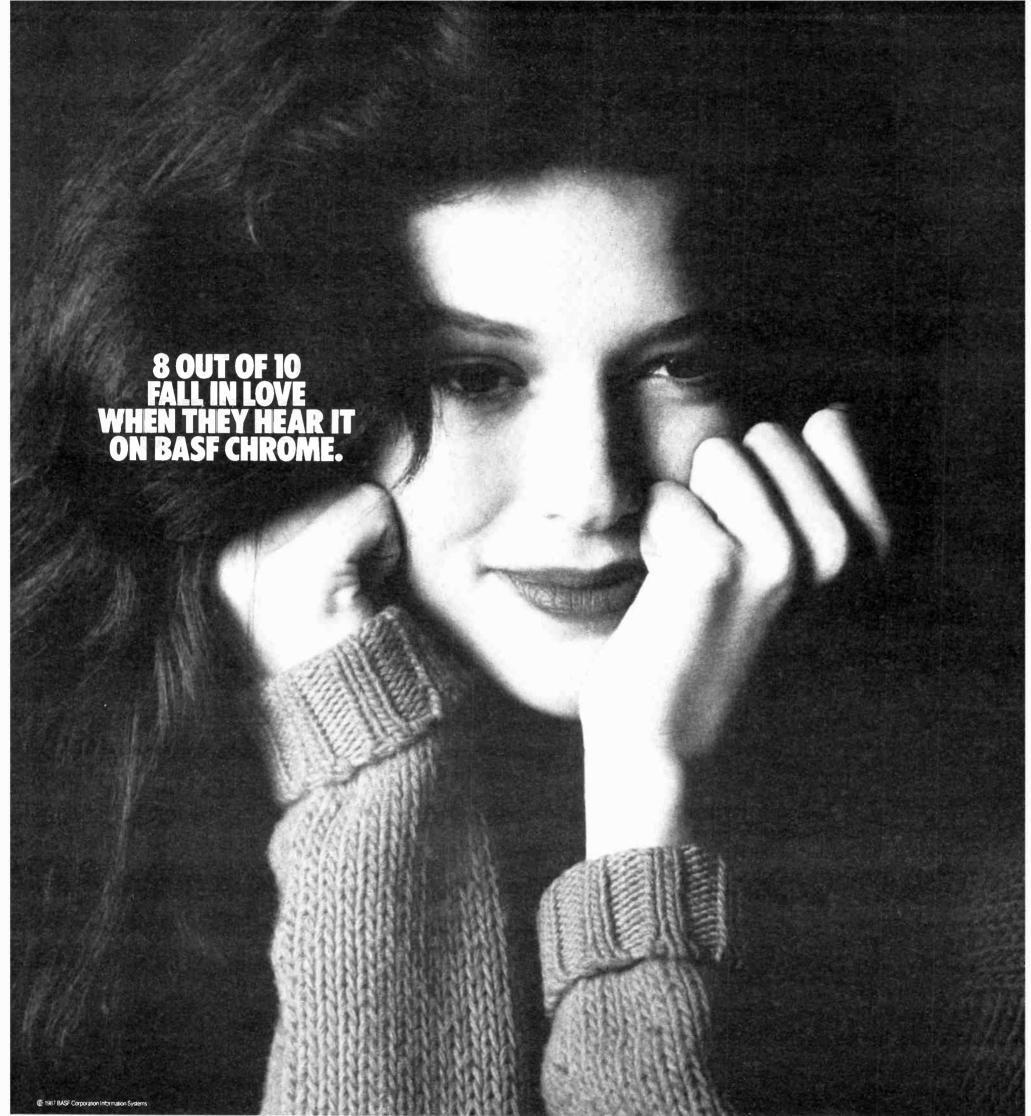
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SOUND **VESTMENT**

A weekly column spotlighting equipment-related news in the audio and video production, postproduction, and duplication industries.

ENCORE BRANCHES OUT: Burbank, Calif.-based Encore Studios has acquired and installed a new Solid State Logic 6000 E Series console, fitted with Total Recall, video switching, plasma metering, and eight stereo modules. The studio plans to use the board for audio and video post production in addition to music and audio recording.

The studio says extensive controlroom modifications were made in order to accommodate the 56-module mainframe; these were carried out under the direction of Vincent Van Haaff of Waterland Associates. Van Haaff's most recent project was the renovation of A&M Studios in Los Angeles; he was also a member of the original crew that built Kendun Recorders, the name by which Encore was previously

known.

ARS AUTOMATES: Audio Recording Studios of Cleveland needed to automate its mixdown facilities. but the Cleveland-based studio had trouble reconciling the approximately \$250,000 price tag such upgrading entailed. ARS says it decided to install Sony's MXP-3000 board with an ADS-3000 automation system because of its "exceptional price-to-performance ratio.'

ARS' client list includes producers of commercials, slide presentations, audiocassette programs, and albums. The facility's most prestigious regular client is the Cleveland Orchestra, for which it edits and masters programs for international radio syndication.

The Sony console utilizes a SMPTE-based hard disk automation system, which stores data on a 10megabyte hard disk and then downloads onto floppy disks whatever information the client wants to save.

DARTMOUTH COMPUTES: The Music Department of Dartmouth College, Hanover, N.H., has officially opened its new Bregman Electronic Music Studio, a multimillion dollar electronic- and computer-music facility it claims is one of the most sophisticated at any university in the world.

The Bregman facility features 16 individual computer/piano-style keyboard workstations. These are networked to a Synclavier digital audio system as well as the New England Digital direct-to-disk digital multitrack recorder.

At the inaugural dinner for the studio, NED president Brad Naples called the new facility a "significant new advance in music education at the university level.'

Naples also announced that NED and Dartmouth will cosponsor an international electro acoustic music competition. The program will award a \$5,000 cash prize to the best live work created on a digital performance instrument. Submissions will be judged by a panel including Laurie Anderson, Jon Appleton, and Steve Reich. For more information, contact NED at 802-295-5800.

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of recording studios and finishing houses, has become one of the first purchasers of DDA's new DCM-232 in-line recording console. The board will be installed in the group's Washington, D.C., facility and used for a variety of tasks, including mixing audio for film or video; Synclavier work; voice-over production; and recording and mixing original

BETTER PICTURE: Metropost, a post production facility based in Austin, Texas, has installed Sony Betacam SP format machines in its

on-line editing suites. The facility claims it is the first in the U.S. to offer SP format for editing. Two years ago, Metropost became the first facility to bring standard Betacam to Texas.

BULL'S-EYE: On Target, the audio/video production house based in Boston has installed a Synclavier digital audio system as a part of its new audio suite. The facility claims to be the only video house in the Boston area equipped with the Syn-Edited by STEVEN DUPLER clavier.



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models 6200, 6800 and 6810 or JVC model BR 7000UR video cassette recorders. For complete information, please contact Gary Bosiacki, Pro-Audio Division, Telex Communications Inc., 9600 Aldrich Avenue South, Minneapolis, Minnesota 55420. Phone 612-884-4051.



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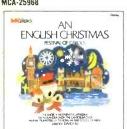
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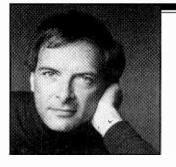
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CD Broadens to All Price Points in '88

CLASSICAL RETAIL: Competition Sharpens As Stream of Releases Hits Flood-stage

Christopher Hogwood



Yo-Yo Ma

s the LP really dead? Is the marketplace glutted with compact disks? Are consumers confused by midline CD pricing?

From Remy Farkas, co-owner of the CD-only Orpheus "boutique" in New York City, to Adrian Mills, classical buyer for the over 100-store Sound Warehouse chain based in Dallas, responses of classical managers and buyers are as varied as their practices and policies.

Most of them carry a large number of titles. John Hankins, classical supervisor for Long Island-based Record World, reports that his 70 outlets will stock

Arturo Toscanini

Wynton Marsalis

anywhere from 300 to 3,000 different titles, with an average of 1,000 CDs, 1,000 cassettes, and "a couple hundred LPs" per store. Ray Edwards, national classical manager for Tower, claims the larger of his 48 outlets carry every title in every format, while Sound Warehouse's Mills reports the biggest stores ordering all the major label titles plus a selection of imports (for a total of about "four-and-a-half tnousand"), and the smallest ones stocking all the midline CDs and full price best-sellers. pheus' Remy Farkas reports "several thousand" titles in inventory.

CD appears to account for about 70% of sales across the board. "CD is where it's all happening, says Fran Verri, classical manager for the 80-outlet National Record Mart chain. "I'm not dealing with LPs anymore."

Nor is the 23-store Wiz chain. "I do make exceptions for hit product," says Don Lubbers, the Wiz's national classical buyer, but basically his chain has been out of the LP business since last January. Lubbers reports the sales ratio of CD to cassette at about 4-1; Verri's stock ratio is 2-1 on regularpriced product.

For those stores canvassed that do carry LPs-Tower, Sound Warehouse, Record World-sales range from 8% to Tower's 17%.

"All of our stores are still in the LP business," re-



Vladimir Horowitz

ports Tower's Edwards, "and will continue to be until they are no longer available," adding that he felt some labels were "forcing the issue."

By SUSAN ELLIOTT

Sound Warehouse's Mills, too, feels that there is "still a business for LPs," and will continue to carry them. Those carrying a three-format mix report cassette sales accounting for between 13% and 22% of the total.

The question that generates the most heated responses is whether there is a glut of CDs on the

Says Mills, "Absolutely. There's too much out there. People are waiting for the prices to come

Record World's Hankins says, "Too much coming out too fast." Most feel that the log jam is in back catalog, as opposed to new product, and particularly in standard repertoire.

Says the Wiz's Lubbers, "With everybody rushing



Emanuel Ax

Murray Perahia

to put out CDs at lower prices, there is tremendous duplication of the catalog. We don't need anymore Beethoven symphonies. We don't need anymore Vivaldi 'Four Seasons.' But there's plenty of room for new ideas, for contemporary music.'

Farkas, on the other hand, calls new product "mostly garbage. The back catalog is the best. I'm selling Maria Callas at the rate of 10 operas a day. That's what people want." Farkas, who is known for his eccentricity, describes his clientele as "wealthy patrons of the arts who want major works by major artists.'

Richard Schneider, classical CD buyer for Tower at Lincoln Center in New York City, says the market isn't glutted "yet," but "I would like to see certain record companies be more selective about what they reissue.

Others don't feel there is a problem. Says Barry Slayton, classical manager of National Record Mart's biggest store in Pittsburgh, "The more CDs come out, the lower the prices will go, the more we're going to sell.

All report positive response on midline CD, although Farkas says, "If you just throw out stiffs that never sold in the first place, the price won't matter. I put them on sale for \$6.98 and I can't give them away.

Schneider, on the other hand, says midline titles "literally fly out of here, especially when there's a

label sale ... When it's possible for people to get George Szell and the Cleveland Orchestra playing a definitive rendition of something on a compact disk. for \$7.99, then it ceases to matter that it's maybe only 45 minutes of music." His store has a special classical CD midline section.

Mills reports "fabulous response" to midline CD, while Verri says both CD and cassette are "hot and strong" at midprice.

Says Edwards, "Midpriced CDs are doing tremendously well, and the \$3.98 tapes just seem to chug along with a mind of their own." Most say that CD

buyers are still a fairly specialized, knowledgeable group and that the different prices/running times/source vintages of CDs are not cause for confusion.

Mills, however, says, "Consumers are confused because they see some titles that are midlines that are actually digital. And then they have to pay full price for an old 1940s analog recording in CD." All say CD pricing should come down.

With respect to creating the proper store environment for selling classical recordings, the two major factors that emerge are a separate space with a door to close and knowledgeable personnel.

"Every store must create its own atmosphere,' savs Farkas, who stocks primarily classical and soundtrack CDs. "Ours is very easygoing; it's a sa-

Ion feeling." Farkas does not make that much use of in-store play; he says that knowledge of the product is his strongest sales tool.

Verri says that most of the National Record Mart outlets alternate between rock'n'roll and classical recordings on the sound system.

Says Slayton of the atmosphere created by instore play in his cordonned-off classical department, "I've had customers tell me it's just like walking into a different world."

Hankins says that less than 10% of Record (Continued on page C-19)



Erich Kunzel

Ilboard Spotlight

Target Audience Skews to Aging Baby Boomers

CLASSICAL RADIO: New Format Fragmentation Shakes Ivory Towers of 'Classic' Stations

By PETER LUDWIG

lassical music radio may be an institution in America, but that hasn't kept its ivory towers safe from the rising tide of the contemporary airwaves. As a result, classical radio is experiencing format fragmentation the same as other formats.

Classical radio's current diversity breaks roughly into four categories, and each variation is experiencing the pressures of increasing its listenership and commercial viability. The diversity exists because classical radio in general is experiencing those pressures like never before.

"Classic" classical radio, the ponderous, informative-to-a-flaw commercial classical radio that many Americans love to hate is slowly fading from the airwaves. The effects of the rising of the population bubble we call the baby boom has fundamentally shaken all major commercial classical stations in the country. Although most of the non-classical audience may not yet hear that change, and it's been going on for some time, commercial classical radio is slowly sounding like the other stations on the dial. It's not so much in the programming as in the formatics.

Classical radio's audience has traditionally been a rather fixed commodity. Although classical radio has always brought in a uniquely wide age demographic, its rate cards depended on that older end of the audience with large disposable incomes. That target audience is changing as the mean age of the baby boom population rises.

Most of those top stations are currently targeting, and pulling in, a listener with a mean age of 42, male and female. But equally significant is the fact that the radio that boomers know, love and count on, is not the radio of their parents. Classical programmers are aware that the target listener for the coming years has been listening to radio all his/her life, and nine times out of 10, it wasn't to classical radio. As a result, change is essential to survival.

The more you talk to classical stations, the more you hear about certain sacrileges being commited in this time of change. Everyone interviewed bemoaned the stripping of symphonies and concertos for their uptempo movements, to provide shorter selections that are still recognizable to as many people as possible. Everyone also denies having committed such a crime.

The fact of the matter is that almost all classical

André Previn

Below left:
Artur Rubinstein

James Galway

stations, commercial and public, are dayparting, and using shorter selections when moving from one daypart to the next. This comes in large part from an increasing sensitivity to the listener's changing lifestyle.

Public station WUWF-FM Pensacola, Fla. PD Linda Kohanov says, "People listen [to classical radio] not so much for its classical 'aura' anymore, but be-

Placido Domingo and wife are joined backstage after Domingo's "La Boheme" triumph at Covent Garden, London, by WQXR's Steve Sullivan, left, for a live onair chat.





cause it's *listenable*." Selections that find their way onto the air do so because of their sound, and not simply because they are part of the classical repertoire. Stations are beginning to playlist, although a top 40 PD wouldn't recognize it as such, and program with an ear toward that listenability. This has limited some of the diversity previously heard.

With younger ears used to quality sound reproduction, recordings of the old master performers are definitely out. But in terms of the range of music, less Scriabin occasionally means more Philip Glass, and a new age diversity.

The adoption of some of contemporary radio's formatics has begun to split "classic" classical radio into two fragments. That split is best exemplified by the "classical war" now being waged in New York by the New York Times' WQXR and by GAF Broadcasting's WNCN.

Both stations have classical heritages. Full service WQXR is a true grandaddy, now in its 51st year, and it carries the weight of its New York Times affiliation. WNCN has had a number of owners, but except for a two-year stint as a rocker from 1974-1976, has been programming classical music for New Yorkers since 1956.

The most widely used explanation of their difference so far is a quote attributed to WQXR's president/GM Warren Bodow. He describes WNCN as a radio station that happens to program classical music, and his own WQXR, as a classical music service that happens to be delivered via radio. WNCN GM

Matthew Field sees nothing wrong with the comparison. He says, "We're not ashamed of our classical heritage . . . [but] if classical radio sounds boring it will have no future. We're not diluting the music, we're developing an audience."

WQXR operations manager Loren Toolajian also speaks of wanting to have a contemporary sound, but adds that you can do so "without limiting what you broadcast and locking yourself into a top 40 format."

Compared to the classical station of yesteryear, both stations have "popped" their presentations, to varying degrees in the past few years.

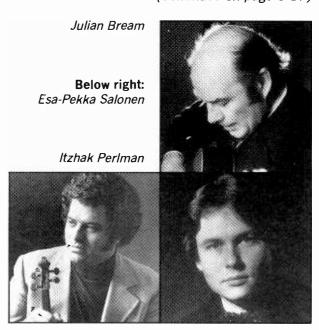
Each station has cut back on vocal and organ music, and both program more short selections, particularly during the morning and evening drives. Promotions and live remotes have taken on a greater importance for both stations. Announcers have not been nameless on either station for years, but now WNCN's announcers are sounding more like "on-air personalities." News segments are shorter, and the talk box before each selection has been trimmed to a minimum. Again, more so with "younger" WNCN than WQXR. WNCN also now drops short comedy segments into the morning music-mix.

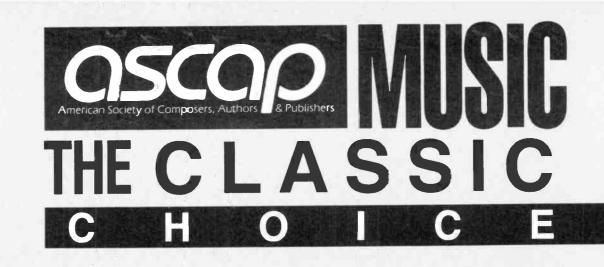
The difference is in the "tone" set by each station, in programming, formatics, and in promotions. So far, the "war" has been good for both stations. As WQXR stakes out the "class" position, and WNCN aims at being New York's "younger classical station," the stations' visibility increases, the classical audience increases, and the divergence of the split becomes more apparent.

Although traditional listeners and programmers shudder each time WNCN unleashes the "WNCN Phantom," (a cloaked promotional character in white tie and tails who haunts trendy restaurants and concert venues—dispensing the station's 104 FM address in dollar bills), WNCN netted \$1.3 million in 1986, and should do considerably better this year. Since WNCN first broke even in 1981, the New York market has had two commercial classical stations operating in the black.

A study of classical radio fragmentation needs to examine WFMT Chicago as well—not because it's a separate fragment, but because of what it's done in search of financial stability.

WFMT is "classic" classical. Like WQXR New York, the 35 year old WFMT is also a full service (Continued on page C-17)





We salute our members

for their distinguished contributions

symphonic and concert music.

Charles Dutoit

CD Developments Remain Critical to Economic Health

Feasting on Fresh Growth in the New World of Sound



William Boughton

Cho-Liang Lin



(Continued from page C-1)

stream of new releases by established companies and newcomers has reached flood-stage. They're more than retailers can comfortably absorb.

Midprice issues, a burgeoning phenomenon, have added to the bloat, and some majors are adding budget CD to the mix to attract a greater share of consumer dollars. A number of smaller companies have already moved in this direction.

It's interesting to note that even as the market stumbles over large inventories, new companies enter the fray, anxious to test their mettle in the classical arena. Thus we find that Capriccio has established its own office in the States, Koch Import Service has opened with Teldec a major client, and Virgin Records is reported to be stockpiling classical product for early introduction.

Since CDs account for the major (and still growing) share of total classical dollar volume, what happens to CD is critical to the genre's economic health.

While it is generally conceded that classics now account for about 7% of total record industry dollar volume, its percentage of CD volume is placed at more than twice that, or 15%. Most observers expect that share to drop as the universe of CD players in homes grows to encompass a wider cross-section of consumers.

However, the share of CD volume accounted for by classics may well outpace classics' share of the total recording industry indefinitely, in Hensler's view. We are reminded that classical labels and consumers were the first to board the CD bandwagon. And they remain its most committed pas-

It is interesting to note that the most recent re-



Barry Douglas

John Eliot Gardiner



port of sales activity by NARM retailers places classics as the second best dollar volume producer, at 10% after pop/rock, and ahead of such other musical categories as black, jazz and country. Of course, these percentages do not hold among rackjobbers, one-stops and independent distributors. The figures remain, however, a significant barometer of the importance of the genre to the retailing community.

Joseph F. Dash, senior vice president of CBS Masterworks, agrees that sales today (early October) are "not as vigorous" as they were when shortages of CDs were the common situation. The



industry went very quickly from a shortage of titles to "too much product being thrown at the consumer," he says. "In some cases, there are as many title duplications on CD as packed the catalog before on LP."

Like others, Dash observes that hardware manufacturers are not keeping pace with record companies in CD growth. He believes that a perceived imminent introduction of digital audiotape may be a factor inhibiting sales of new CD players. Tremendous publicity given DAT has led many consumers to adopt a "wait and see" attitude, he says.

With price conceded an important marketing factor, CBS is the first major to have set up a three-tier pricing system for classical CDs. The label's Great Performances series, with about 50 titles, has become a budget CD line, selling to dealers at \$6.88. The middle line is dubbed "Best Value," and includes the label's Signature Series material. New recordings, of course, will continue to be issued at full price.

Dash says a vigorous recording program is planned with Michael Tilson Thomas, recently resigned to an exclusive pact. Projected are the conductor's first recordings of Italian opera. A "Tosca" with Eve Marton is cited as an early example. Even as Tilson Thomas' "love affair" with Gershwin continues to be expressed in new recordings, he will be directing Russian and other repertoire for CBS with the London Symphony Orchestra, where he serves as principal conductor. A Mahler Third with Janet Baker is in the works, says Dash.

A live concert recording of Vladamir Feltsman this month is only the first of a series planned by CBS with the highly publicized Soviet emigre pianist. Also new will be the first recordings of the Berlin Philharmonic with Esa-Pekka Salonen on the podium (Prokofiev and Bartok).

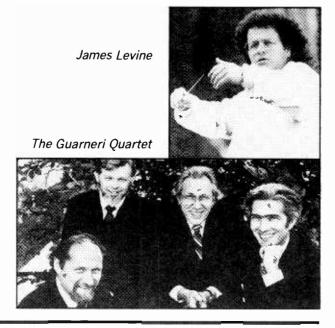
Crossover continues prominent in CBS planning. Bob James, for instance, will be following up his Rameau album on the company's FM label with a Scarlatti package next spring, and guitarist John Williams will crossover on a folk/pop album with the Bolivian group Inti-Illimani.

Speaking for the PolyGram group of labels— Deutsche Grammophon, Philips and London-Hensler says plenty of back catalog remains to be issued on CD to supplement the group's 1,500 or so titles already working the marketplace. The LP share of dollar volume has ebbed to less than 10%, with cassettes holding steady at 15% to 17%. The remainder is accounted for by CD.

Hensler expects the industry to benefit strongly from the addition of CD-V to the product mix. Postponed from a a projected fall 1987 introduction, the configuration has been rescheduled for initial release in the first quarter of '88. About 20 titles are planned. It's likely that the 5-inch CD-V will be used for some commercial classical applications, where suitable visual opportunities are present.

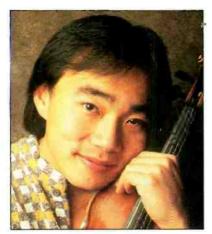
Alison Ames, head of DG, agrees that business at the label level was generally "flat" this year, reflecting pipeline glut and increasing competition. There are a lot more choices out there for the consumer, she says, so fewer new titles are being

(Continued on page C-8)

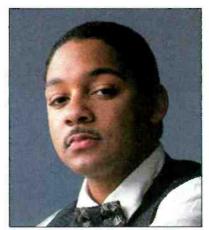




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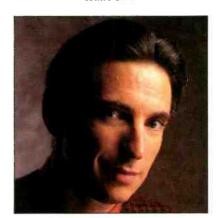
Philip Glass



Yo-Yo Ma



Zubin Mehta



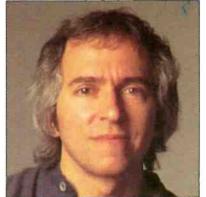
Michael Tilson Thomas



The Juilliard String Quartet

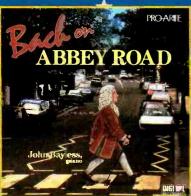


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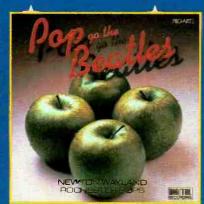
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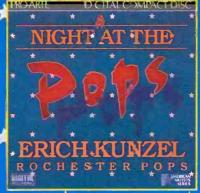
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New World of Sound

(Continued from page C-6)

sold. "We must create a lust for a new product," she says. Midlines are important, she concedes, but labels can't finance a strong recording program on "midline economics."

On the competitive level, Ames tags heavy releases by Angel, particularly in the midline arena, as an important factor this year.

Although the label is trying to hold the fort on LP, sales for most titles are weak and widening further, she observes. "We can expect to move some vinyl for the first 90 days after release, but not much thereafter."

Meanwhile, DG is increasing its recording activity in the U.S. Next May it will resume its Wagner "Ring" cycle with the Metropolitan Opera with 'Siegfried" and "Rheingold." By this month the number of recordings with the New York Philharmonic under a new program will reach six, with more to come. Some 10 titles will be recorded with the orchestra over a two-year period.

Lots is planned with Ozawa and the Boston Symphony, says Ames, including a Prokofiev "Romeo And Juliet," and Liszt with Kristian Zimerman. Discussions are underway with the Chicago Symphony that may result in a resumption of recordings with that orchestra.

A favorable rate of exchange has made recording in the States much more viable, says Ames. The German mark goes a lot farther than in years past, as does the Dutch guilder, the English pound and the Japanese yen, all currencies that are cur-



rently financing, or about to finance orchestral recordings in the U.S.

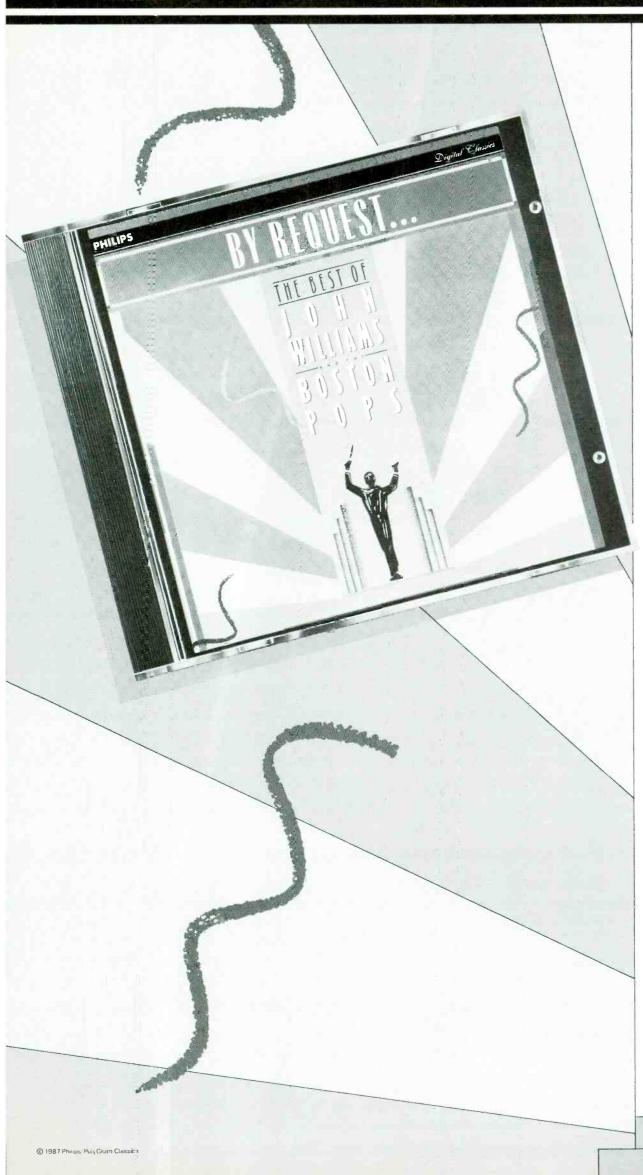
The authentic instrument phenomenon continues profitable, and more is planned for DG's Archiv label. Trevor Pinnock, who has completed a batch of Handel orchestral material with the English concert, is now deep in the near-bottomless Vivaldi pool. "L'Estro armonico" is due next year, and reaching into the classical period, Haydn's "Nelson Mass." John Eliot Gardiner, who records for several companies, will have a Monteverdi "L'Orfeo" for DG in the new year.

At London Records, Lynne Hoffman-Engel finds an up side in what she admits is at least a temporary glut in the market. "It makes us all more competitive."

The real challenge, she suggests, is to enlarge the market for classics, and one way to accomplish that is to develop new crossover projects that appeal both to longtime classical buyers and to a wider public. Another is more sophisticated promotion, and she claims strong results with (Continued on page C-10)



Michel Corboz



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Feasting on Fresh Growth in the **New World of Sound**

(Continued from page C-8)

campaigns such as the one supporting the Montreal Symphony's recent "Planets" recording. It was one of the most expensive the label has ever mounted, but it paid off, says Hoffman-Engel, even when contest winners were sent off to space camp at London's expense.

London orchestral recording projects in the States will continue at a brisk pace, she says, with sessions due in Chicago, Cleveland, and in San Francisco Symphony (a new pactee), as well as in Montreal. And in Boston, new recordings will be undertaken with the Handel and Haydn Society, an organization now directed by London's (on L'Oiseau-Lyre) early music star Christopher Hogwood.

"We are becoming much more careful about what we release on LP," says the London chief.



Sergiu Comissiona

Fritz Reiner

she is quick to point out that with certain product, particularly crossover, it still provides strong revenues. An example is the recent "My Fair Lady" album where in the first month of release 20% of sales were on vinyl. Early orders for the latest Pavarotti crossover package, "Volare," exhibited the same percentages. And LPs, she says, continue to attract acceptable sales in the opera catego-

Nancy Zannini, vice president of Philips Records sees some signs that the product glut is easing. The key, she feels, will be the rate of sales toward the end of November, when the holiday selling season is in full swing.

Sharper merchandising is called for at this time and at Philips this can range from greater attention to tying in new releases with touring and television, to new dealer aids. Zannini claims good results during the recent tour by the Royal Philharmonic and André Previn, and will coordinate product promotion with the October Stateside tour by Frans Brueggen and his Orchestra of the 18th Century this month. Jessye Norman's Christmas record this year will be timed to take advantage of a special filming due to be aired on

Philips is also delivering quantities of a new four-color, 82-page catalog to dealers for free distribution to consumers that lists all CD product in the active catalog, along with a number of titles that won't be released until early '88.

Domestic recording projects will see a resumption of Philips activity by the Boston Symphony

and Seiji Ozawa. A major new release in February will be a Mahler Second with Kiri Te Kanawa and Marilyn Horne as soloists. Three disks a year are still called for from the Boston Pops and John Williams, and new material will be forthcoming from the Los Angeles and Previn.

Angel Records, whose outpouring of catalog on CD in recent months, at full price and midline, featuring such stars as Maria Callas and Herbert von Karajan, added a new competitive edge to classical marketing, promises lots more catalog before the surge is over.

"We came late to CD and have had to play catchup," says Angel president Brown Meggs. He feels his label can support a CD catalog of 1,500 to 2,000 titles, "and we're only two-thirds of the way there." Although he is well aware of the difficulties heavy release schedules pose, he says it is difficult to slow down once a plan is set in motion.

John Pattrick, Angel vice president, notes that in the first six months of the label's fiscal year (ending in September), 83% of dollar volume came from CDs, with the rest in cassettes. What about LPs? Their contribution was negative, if one factors in returns, he says. As for the midline CD



Top Classical **Crossover Albums**

Following is a recap chart of the top classical crossover albums during the eligibility period of Oct. 25, 1986 to Oct. 24, 1987.

- 1. TRADITION—Itzhak Perlman—Angel
- SOUTH PACIFIC—Te Kanawa,
- Carreras—CBS
 3. OPERA SAUVAGE—Vangelis—Polydor
- 4. IN IRELAND—James Galway & The
- Chieftains—RCA
 DOWN TO THE MOON—Andreas Vollenweider—CBS
- 6. STRATAS SINGS WEILL—Teresa Stratas—Nonesuch
- 7. BOLLING: SUITE FOR FLUTE & JAZZ NO. 2—Jean-Pierre Rampal, Claude Bolling-CBS
- 8. BEGIN SWEET WORLD—Richard Stoltzman—RCA
- SONGS FROM LIQUID DAYS-Philip Glass—CBS
- 10. ROUND-UP-Cincinnati Pops (Kunzel)-Telarc
- 11. BACHBUSTERS—Don Dorsey—Telarc
- 12. NEW YORK COUNTERPOINT—Richard Stoltzman—RCA
- KIRI SINGS GERSHWIN-Kiri Te Kanawa—Angel
- BASIN STREET—Canadian Brass—CBS
- A CHRISTMAS CELEBRATION-Kathleen Battle—Angel

Studio series, although it was debuted only in August, by September it had delivered about 12% of the total dollar volume garnered for the full sixmonth period. Studio is only one of four midline series in the company plans.

Among the many new recordings Angel plans for next year is a "Tales of Hoffmann" with Jessve Norman, and on the crossover front a revival of "Showboat," with Federica von Stade, Jerry Hadley and Teresa Strata in starring roles.

Pattrick feels the future can support three CD price levels, and plans to issue Angel's first budgets in the configuration early next year. Cassette volume has dipped, particularly at ful price, he says, although budget tapes remain important. He expects Seraphim cassettes to contribute 7% to 8% of volume this year.

New logos and the revival of older names figure in the reorganization RCA Red Seal has under-







Claudio Arrau

gone recently. Reflecting its new ownership, the classical and Broadway division headed by Michael Emmerson has been renamed BMG Classics. Under this umbrella, Emmerson is establishing RCA Victor Red Seal (full price) and RCA Gold Seal (midprice) as dedicated classical labels without any Broadway, soundtrack or crossover tinge. Latter categories will fall into another label, yet to be named.

Emmerson is a firm believer in having prices reflect the currency of product, somewhat as in the book business. He doesn't feel prices should be driven just by the eminence of the artist's name. His plan, therefore, is to keep appropriate new releases at full price for the first 18 months to two years after release and then let them fall naturally into midline.

Erato product, both full price and midline, will continue to figure in the basic mix.

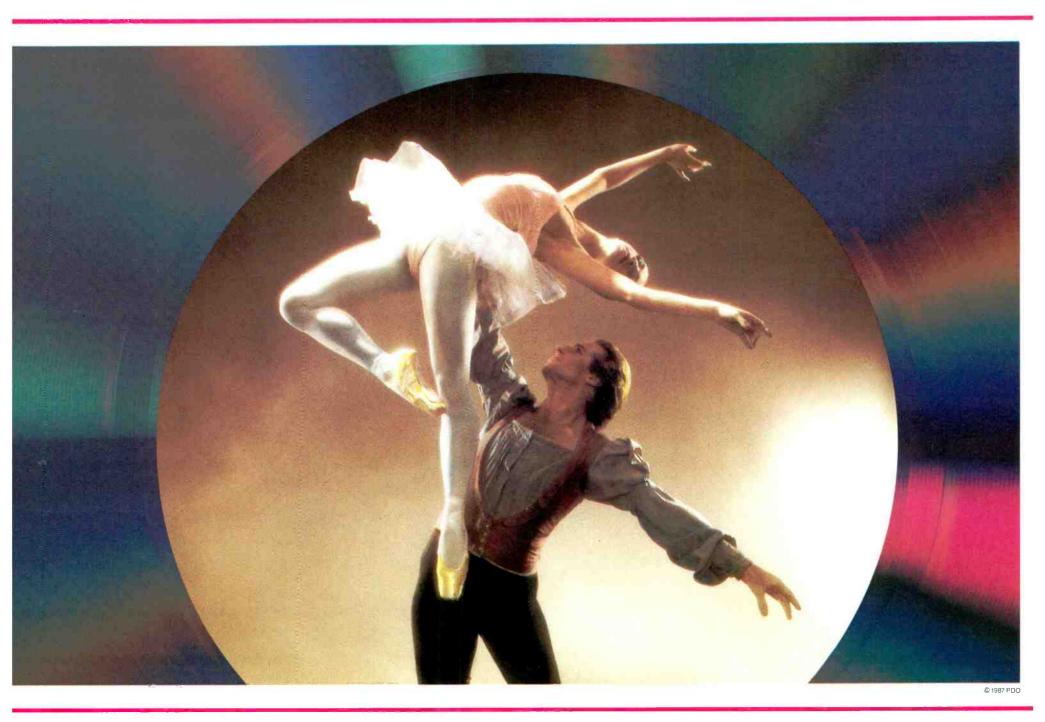
Mining the enormous RCA catalog has characterized much of the division's activity in the past year. In all, more than 270 albums were released, many of them reissues, and of the latter group a growing number in midline. RCA's Papillon CD midline series will find a companion in a midline opera series, to be initiated this month with 12 titles, and followed by five additional titles every quarter. Arriving soon is a midpriced operatic series on Eurodisc, a BMG affiliate label.

Unlike past practice, new reissues by such stellar artists as Horowitz, Toscanini and Heifetz will now be issued on midline. Some time in '88, titles (Continued on page C-12)

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Turandot with Ghena Dimitrova and Nicola Martinucci

From the Royal Ballet Covent Garden

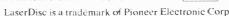
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New World of Sound (Continued from page C-10)

by such artists already issued at full price will probably be reduced to midline, says Emmerson.

Among new projects is a cycle of Beethoven symphonies with André Previn and the Royal Philharmonic. The Sixth and Seventh, plus some overtures, have already been recorded. A new deal with the Tokyo String Quartet will bow with the Brahms Piano Quintet featuring Barry Douglas as keyboard collaborator.

Guitarist Julian Bream will be recording an album of pieces dedicated to him, and will return to early music with a new package by the Bream Consort in which he will perform on lute. Recorder virtuoso Michala Petri, a recent pactee, will also be heard in an album of new works dedicated to her. Clarinetist Richard Stoltzman will be active in classical and crossover, and Emmerson has signed Cleo Laine to a longterm contract.

It's just a year since MCA Records released its first product under a revised classical program. Thomas Shepard, who heads the label's classical and Broadway division, has already issued more than 50 titles, the bulk of it licensed.

Largest MCA Classics line so far, the Crimson series, comes from Pickwick in the U.K. and is marketed here as a midline. All are recent digital

The company's Black line comes from recordings mounted in connection with the Royal Philharmonic Orchestra in London, as well as material recorded directly by MCA. It is into this full-price



line that Broadway cast recordings, a longtime specialty of Shepard's, fall; the recent "Carousel" album is the first. The line will also include an upcoming string of Gilbert & Sullivan operettas with Simon Phipps conducting the Sadlers Wells

On the Crimson front, Shepard expects to present better-known soloists and conductors over the coming year. Among the latter, for instance will be Gennady Rozhdestvensky, Stanislaw Skrowaczewski and Maxim Shostakovich.

Another MCA full-price series, Gold Line, is drawn from prestige items in the Decca (America) vaults. Several Andrés Segovia CDs and cassettes (no LPs) are the first to come from that source. Other Decca material, as well as titles from the MCA-owned Westminster, Command, ABC and, possibly, Kapp catalogs will be issued as budget compilations on CD and cassette.

More than 25 budget CDs will be released next year, says Shepard. About 40 CDs will come from the Crimson series, six from the Black Line, and (Continued on page C-14)



Raymond Leppard

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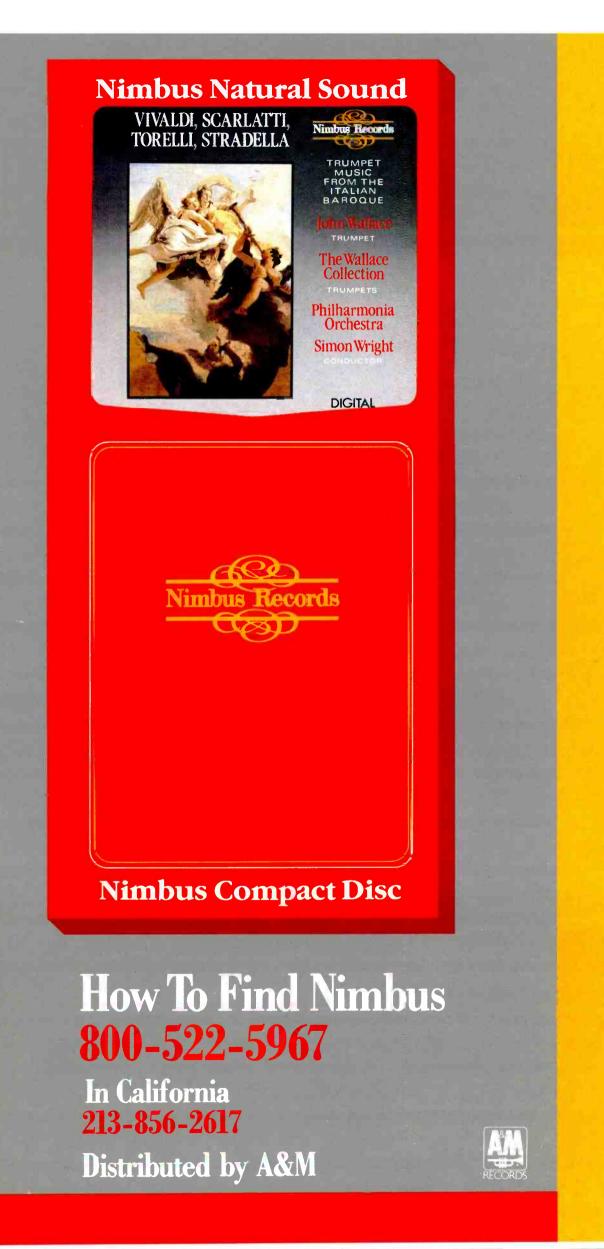


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New World of Sound

(Continued from page C-12)

three to six from the Gold.

Robert Woods of Telarc is one who's convinced that all the publicity about DAT has contributed to the slowdown at retail. As for midlines, an area Telarc has no plans to enter, he feels that is was "a dumb thing" to issue them in the tremendous quantities seen in recent months.

"We're broadening our repertoire base," says Woods, to include occasional forays into the pop genre, and he points to the recent Liza Minelli concert album as an example. The number of new Telarc releases generally is being increased by about 40% to more than 25 sets a year, he says.

Telarc will be expanding its overseas recording program, with first projects featuring the Vienna Philharmonic under Previn (Richard Strauss), and the Berlin Philharmonic under Lorin Maazel (Wagner and Prokofiev). The international market figures more importantly in Telarc's plans, says Woods, who observes that the label's recent charting crossover album, "Roundup," has sold more copies in Japan than domestically.

Five new projects a year are planned with Erich Kunzel and the Cincinnati Pops. Other American orchestral projects on Telarc's list will be done with the Baltimore under David Zinman (starting with a Berlioz set), more Beethoven with Christoph von Dohnanyi and the Cleveland, and additional titles from Previn and the Los Angeles.

Nonesuch Records' experience with CD market share is hardly typical among classical labels. But



then its eclectic product mix includes items that don't fall comfortably into conventional musical pigeonholes. In "straight" classics, however, the recent CD share has been 47%, says Peter Clancy, vice president. In crossover, the CD ratio dips by about 10 percentage points, and in jazz or jazz-related items, LPs account for half of all sales, with CDs dropping to as little as 30%.

Needless to say, there are no plans at Nonesuch to cut deeply into LP output at this time.

Until now, the label's reissue program on CD has been at full price, although all titles have long-play compilations. More of these are planned, but Nonesuch will also introduce midline CD reissues this month which are straight transfers of previous albums, with simplified packaging.

New midline product includes such past strong sellers as the Boston Camerata's "Medieval Christmas," and "Pleasures of the Court, with such early-music luminaries as Christopher Hogwood and David Munrow. There are nine titles in (Continued on page C-16)

Maurice Andráe



1987 A.D.



LONDON LEVELS THE COMPETITION

New World of Sound (Continued from page C-14)

the initial midline release, to be followed by six or eight more in the first quarter of 1988, says Clancy.

Nonesuch also plans to revive its Explorer series of authentic ethnic music after a three-year hiatus. The first new titles on CD will go on sale at full price, but some back catalog (except for extended-play items) will fall into midline, says

Most ambitious new project being undertaken by the label is a recording of the new John Adams opera, "Nixon in China."

Moss Music has released about 150 CDs to date, but there is still a "wealth" of material in the company's vaults awaiting release, reminds Mar-

tin Bookspan, executive vice president. Many of the titles will be issued on Moss's midprice Vox Prima CD wallet, an all-board package now with a taller internal stiffener to stand somewhat above the pack in dealer bins.

New recordings being prepared for release at full price include more with the Israel cellist Simca Heled, including a "concerto" transcription of the Schubert "Arpeggione" Sonata. Projects with the New York Virtuosi under Kenneth Klein are also planned, says Bookspan.

Delos Records, which has ongoing projects with the Seattle Symphony under Gerard Schwarz, and the Seattle under James DePriest, expects to work with other American orchestras as well, says Amelia Haygood, president. She also says that both Schwarz and DePriest will do additional work for the label with European orchestras.

On CD midline, Delos continues to issue older analog material under the Facet logo. Retail reaction to the label's first release of low-cost 3-inch CDs is reported good by Haygood, and she plans to issue more titles on a regular basis. Much of Delos promotion will center around sound and the engineering accomplishments of John Eargle, the label's recording director. Repertoire plans encompass some crossover, including Broadway material performed by the Roger Wagner Chorale, a recent pactee.

The product deluge inundating retailers has Denon America reviewing its options. For one thing, the number of new titles it will issue may be trimmed a bit, down to perhaps six a month, reflecting a more conservative release posture, says the label's Ken Furst. Price is being scrutinized.

More importantly, Denon hopes to broaden its appeal by some crossover projects and recordings featuring American artists, while continuing to offer product by its own key artists and those on the Supraphon label. Discussions with U.S. orchestra have been underway for some time, and Furst believes it should not be long before Denon produces its first Stateside orchestral recordings. In general, the plan is to attract better-known artists and reach deeper into standard repertoire.

On the crossover side, several albums are now being prepared with a pops version of the Royal Philharmonic in London. These will be largely based on soundtrack material, says Denon marketing executive Joe Koslowski. Carl Davis is the

Nimbus Records, distributed by A&M, believes



the "grass roots" approach to promotion it adopted under its former chief, Michael Fine, sped early acceptance of the label beyond its longtime specialist supporters. By this it means getting out into regional markets personally and working closely with radio and retail accounts. Lots of advertising has been booked locally.

Another strategy that has paid off, say Nimbus executives, is its "no risk" campaign which guarantees consumer satisfaction, or money back. Latest version of this ploy is the guarantee of the recent Stravinsky CDs conducted by Rozhdestvensky, in a (Continued on page C-20)



Jorge Bolet





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Peter Serkin



Radio

(Continued from page C-4)

station. But although it's a commercial station, it's owned by Chicago's public television station. WFMT accepts commercial advertising, but refuses prerecorded commercials or jingles.

WFMT also operates in three other directions. The station became the nation's first superstation in 1979 when it became a cable network via United Video Inc.'s satellite hookup. The WFMT cable service is now heard in 43 states, with subscribers purchasing the Chicago signal from local cable operators.

A little over a year ago, WFMT also began an 11 hour overnight format service. The "Beethoven Satellite Network" is currently the largest classical satellite service in the country and is heard on 72 stations. "The WFMT Fine Arts Net-

work" is the national syndication arm of the operation, with 30 feature programs and 426 affiliates, commercial and public

As impressive an operation as WFMT is, it still has not shown that this sort of expansion is the path to financial security. WFMT has not yet mastered the best approach to hybrid commercial/public servicing.

The third fragment of the current classical radio puzzle is best exemplified by Ed Davis and his KDFC San Francisco. Davis came to the Bay Area in 1948 to build a classical radio station and has tried many approaches. "I have the scars to prove it," he says.

KDFC has had to compete in a market that is saturated with public, university and college stations. Davis' current programming philosophy is a model of simplicity: find the essence of what you're programming, and deliver 50 minutes of it each and every hour.

To do that, Davis runs a fully automated station. A self-confessed technology freak, he says with pride that KDFC has not had a live announcer in 12 years. There are announcers, but they have no names. Selections are announced—period. Davis believes that just as you go to a museum for the art, you turn on classical radio for the music. He sees himself as a curator for the finest music of the Western heritage and says, "You don't read a comic book when you're walking through a museum."

Davis uses no syndication and no programming service. The station does all its own programming on 12-inch reels, and everything is run from a personal computer. It's the PC technology that has made KDFC possible. Although he has had to expend the time and frustration developing his own software, he now finds himself in a position to export the programming.

KIWI Bakersfield, Calif. re-



cently adopted Davis' format, and was in the black in 10 weeks. There is also an Anchorage, Alaska station under construction that will program his format upon completion.

Public radio is the fourth fragment that programs classical music for America. Unlike other formats, public radio and classical music have been almost synonymous since radio began. Unfortunately, it is also synonymous with "boring" to many Americans. But every commercial classical station still has to take into account what the public station(s) in its market are doing.

The public radio system has slowly been pulling together in the past few years. The need to share information has become increasingly important as state and federal funds dry up. The pressures to increase listenership have not spared local public stations.

The same influences seen at work on commercial classical stations are affecting the "tone" of public radio as well. Dayparting and "having an ear to the music-mix" are no longer considered sacrilegious.

Kohanov at WUWF says that public station programmers are now looking for a good (Continued on page C-18)



Kiri Te Kanawa with Mario Mazza, PD for WNCN New York, at the station's broadcast from Sam Goody's.

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	Accompanying Vocal(s) Best Album Package Best Engineered Recording (Non-Classical)	80135	FAURE: Requiem/DURUFLE: Requiem Artist: Shaw/Atlanta/Blegen/Morns/Chorus Best Classical Album
84401	Two Gentlemen Folk Artist: Ben Luxon & Bill Crofut & Friends Best Contemporary Folk Recording	80138	Best Choral Performance (other than Opera) Best Engineered Recording, Classical VAUGHAN WILLIAMS: Symphony No. 2
80143	PROKOFIEV: Alexander Nevsky & Lt. Kije Arhst: Previn/Los Angeles Philharmonic/Chorus Best Classical Album Best Choral Performance (other than Opera) Best Engineered Recording, Classical	ww	London Lark Ascending Artist Previn/Royal Philharmonic Best Classical Album Best Orchestral Recording Best Engineered Recording Classical
80146	Star Tracks II: Star Trek Movies, Back to Future & More Artist: Kunzel/Cincinnati Pops Best Orchestral Recording	80139	MOZART: Symphonies No. 40 & 41 Artist: Mackerras/Prague Chamber Orchestra Best Classical Album
80141	Round-Up: Favorite Western Themes Arist: KunzeyCinconnati Pops/Franke Laine Best Orchestrial Recording Best Album Package Best Album Notes	80149	☐ Best Orchestral Recording FALLA: Three-Cornered Hat/ Intertude & Spanish Dance/Homenajes Artist Lopez-Cobos/Cricinnat Symphony ☐ Best Orchestral Recording
80142	MENDELSSOHN: Quartet & Octet Artist Cleveland Quartet with Meliora Quartet Best Chamber Music Performance	80145	Best Engineered Recording, Classical BEETHOVEN: Symphony No. 6 "Pastorale"/ Leonore Overture No. 3
80086	GROFE: Grand Carryon Suite/ GERSHWIN: Catifsh Row Arthur Kunzel/Cincinnati Pops Best Album Package	80132	Arbst: Dohnanyi/Cleveland Best Orchestral Recording HINDEMITH: When Lilacs Last in the Dooryard Bloom'd Arbst: Shawi/Atlanta/Solosist/Chorus
80130	TCHAIKOVSKY: Symphony No 6,Polonaise Arist Dohnany: Cleveland Best Album Package Best Classcal Album Best Classcal Album Best Classcal Album ROBERTE. WOODS: Producer of the Year Hindemth Round-Urp BaureDurufe Star Trads II	80137	Best Choral Performance (other than Opera) Best Classal Vocal Soloist Performance TCHAIKOVSKY: Nutracker Ballet Artist Mackerras London Symphony Best Engineered Recording, Classical

Although these releases are available through the NARAS* AWARDS GUIDE, we want to make sure you have every chance to review them. Just fill in the form below, or call (800) 321-7152 and we will send them at our \$8.99/compact disc accommodation price. This includes special pricing for the double-disc LIZA MINNELLI set. (NOTE: Please be prepared to give the expiration date on your NARAS* Active (Voting) Member card.)

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Top Classical Albums

Following is a recap chart of the top classical albums during the eligibility period of Oct. 25, 1986 to Oct. 24, 1987.

- 1. HOROWITZ IN MOSCOW—Vladimir Horowitz—DG
- HOROWITZ: THE STUDIO RECORDINGS—Vladimir Horowitz—DG
- 3. KATHLEEN BATTLE SINGS MOZART—Kathleen Battle—Angel
- PLEASURES OF THEIR COMPANY—Kathleen Battle, Christopher Parkening—Angel
- Christopher Parkening—Angel

 5. HOROWITZ: THE LAST ROMANTIC—Vladimir
 Horowitz—DG
- 6. CARNAVAL—Wynton Marsalis—CBS
- 7. DVORAK: CELLO CONCERTO-Yo-Yo Ma-CBS
- 8. POPS IN LOVE—Boston Pops (Williams)—Philips
- HOLST: THE PLANETS—Montreal Symphony (Dutoit)—London
- ROMANCES FOR SAXOPHONE—Branford Marsalis— CBS
- 11. AMADEUS SOUNDTRACK—Neville Marriner— Fantasy
- 12. VERDI: OTELLO-Placido Domingo-Angel
- VIENNA, CITY OF MY DREAMS—Placido Domingo— Angel
- 14. ANNIVERSARY—Luciano Pavarotti—London
- TCHAIKOVSKY: PIANO CONCERTO NO. 1—Barry Douglas—RCA
- 16. THE KRONOS QUARTET—The Kronos Quartet—
- 17. SALZBURG RECITAL-Kathleen Battle-DG
- 18. GROFE: GRAND CANYON SUITE—Cincinnati Pops (Kunzel)—Telarc
- 19. DANCE PIECES-Philip Glass-CBS
- 20. WHITE MAN SLEEPS—The Kronos Quartet—
 Nonesuch
- 21. ADAMS: THE CHAIRMAN DANCES—San Francisco Symphony (De Waart)—Nonesuch
- 22. BEETHOVEN: SYMPHONIES 4 & 5—Academy of Ancient Music (Hogwood)—L'Oiseau Lyre
- 23. MUSSORGSKY: PICTURÉS AT AN EXHIBITION— Barry Douglas—RCA
- 24. BEETHOVEN: PIANO CONCERTO NO. 5—Murray Perahia—CBS
- 25. HANSON: SYMPHONY NO. 2—Saint Louis Symphony (Slatkin)—Angel

BILLBOARD NOVEMBER 14, 1987







Bernard Haitink

Radio (Continued from page C-17)

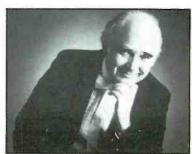
blend of familiarity and variety, and feel that they can no longer survive as an educational service only. Public stations are spending at lot more time and money on research, and not just to devise better fund raisers. They believe that stations must develop their audience's awareness, not only of public radio's existence, but of its viability to today's listener as well.

There are many elements now in place that could contribute to major growth for the format.

Classical FM radio is showing good health in the major markets, and there are new AM classical stations in Pittsburg and Sacramento pointing the way in that direction. With the technology of Davis' computerized programming and the satellite delivered cable and format services of WFMT, it is less expensive to operate a classical outlet in a smaller market than ever before.

Rock-influenced composers are finding their works featured in the most staid concert halls and on some classical radio playlists. Add to this, programmers' new willingness to risk sounding more like a heritage album rock station, and the only ingredient missing is a large quantity of new listeners, preferably from that upper income section of the boomer bubble we call "yuppies." If that ingredient materializes, classical radio could very well change the face of adult contemporary radio.

Joseph Silverstein



Nippon Columbia Co., Ltd., Tokyo, Japan



World's outlets have closed-off listening areas, while Mills re-

(Continued from page C-3)

ports about 20 Sound Warehouse stores have "glassed-off rooms, and they are staffed with people who know their classical product. Most are either musicians or avid record collectors." The rest of his classical departments "have to compete with the new Pink Floyd record" for listening time.

Schneider shares classical space at Tower with soundtracks, pop vocalists, comedy, and children's records; the decision as to what to put on the sound system can lead to minor squabbles. "Ninety percent of the stuff they play drives our customers right up the wall,' he says, admitting to being envious of the downtown Tower store's entirely separate classical department and sound sys-

One of the more interesting promotions mentioned is downtown Tower's annual record run, a joint effort with radio station WNCN New York in which winners get 104.3 (the station's frequency) seconds to run through the annex and grab whatever product they

Uptown Tower has had great success with artist signings, promoting disks by Horowitz, Pavarotti, and Richard Stoltzman, among numerous others.

Sound Warehouse supports its seven Chicago stores with "our own radio show once a week," says Mills. "Everything that's played on the station we put on sale." A recent in-store with Sir Georg Solti was staged in the 4,000-square-foot classical department of Sound Warehouse's new Chicago store.

Record World promoted a new Galway album with a free trip to Ireland contest.

All use local radio and newspaper advertising (except Farkas, who depends on word of mouth) and run sales in conjunction with season openings. Tower's Edwards says that at the beginning of the opera season "we run a sale on all major label opera recordings in all formats. We started that in San Francisco in 1970 and have been doing it here since we opened in 1983."

ENCON:



ELIAHU INBAL, MUSIC DIRECTOR OF THE FRANKFURT RADIO SYMPHONY ORCHESTRA

Israeli-born conductor Eliahu Inbal has just completed recording the complete cycle of Mahler symphonies on Denon. We asked him about Denon's approach to repertoire.

"Denon is the right place to be right now," Inbal said after some thought. "They are open to new ideas and new interpretations - such as my conception of Mahler." When we noted that Denon. undertook 60 different classical recording projects in 1986 alone, the maestro nodded.

"Denon is recording more classical music than anyone."

"To my ears, the spatial realism on these CDs in fantastic," Inbal explained. The superior imaging on Inbal's Mahler Symphonies #9 and 10 is made possible by a Denon technique that compensates for microphone displacement with digital delay. Such fresh uses for digital technology are nothing new at Denon. After all, the world's first commercial digital recording was by Denon.

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Classical Debuts



ĀLCYONE/ALYSSA:Two Cantatas by Ravel Nicolesco, Denize, Soudant, Bamberg Sym. Orch. WORLD PREMIERE RECORDING 2005 CD, LP, Cass. Shipping December



FRENCH ART SONGS: Duparc, Ravel, Poulenc Glenda Maurice, mezzo-soprano Dalton Baldwin, piano 2003 I P. Cass. "Voluptuous"—Stereo Review



FORMAL ABANDON: Michael Riesman Original music from the Lucinda Childs Ballet "Engaging"—NY Times 2004 LP, Cass.



PIANO QUARTET OP. 87: Dvorak PIANO QUARTET OP. 45: Faure The Lydian Trio, E. Monacelli, piano 2002 LP, Cass.

Also from the Lydian Trio: STRING TRIOS: Zwilich/Villa-Lobos The Zwilich Trio was commissioned for the Lydians 2001 LP.

ZOLI RECORDS

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New World of Sound (Continued from page C-16)

promotion with Tower and Sound Warehouse.

Beginning with this Christmas selling season, Nimbus expects to issue a one-hour radio program on CD to be distributed to stations gratis. Thereafter, the label hopes to put out similar disks on a regular basis. It is also mulling use of a 5-inch CD single for promo purposes.

Label expects to do some recording in the States, and may start with a "debut" series featuring young artists. On the "sound spectacular" side, Nimbus will be recording "The Planets" in London's giant Albert Hall. The Philharmonia Orchestra will be conducted by William Boughton.

Intersound will begin taking orders this November for Quintessence, which will be returning to market in the new year as a budget CD line priced to sell at retail for \$7.99 or less. Base retail price will be in the \$4 to \$5 area, says Don Johnson, president of the Minneapolis-based firm. Most of the material will be older analog recordings, but

there will also be some digital recordings, he says. Intersound's Maxiplay series, a midline product, is basically greatest hits in nature.

Johnson feels that Intersound's full price Pro Arte CDs have

benefited competitively by including in the package a cassette version at no extra cost. The format was introduced last July and currently includes 15 titles.

Johnson claims contracts with a batch of American orchestras, among them the Pacific Symphony, the Utah, the Denver, the Dallas, the Denver and the Rochester Pops.

Ward Botsford, longtime producer for Arabesque Records, acquired the label from parent Raytheon last July, with a catalog of some 75 CDs. One of his first actions was to reduce CD

prices to enable resale at \$12.98, as against former de facto lists of more than \$16. Still, in view of the competitive situation, he says he wouldn't be surprised if prices are reduced even further next year.

First Arabesque recordings made since Botsford took over the label will be released in January. Two new items will then be released monthly until June, when the rate will be stepped up to three. As for LPs, there will be none on new releases. Some vinyl is still available on older prod-

Musicmasters, the retail market sister label of the Musical Heritage Society club, is busy converting its entire active catalog to CD. Only about 30 of the label's 120 titles have been transfered so far, say Jeffrey Nissim, president. Standard titles have a low priority at Musicmasters, which has carved out a market niche presenting unusual repertoire. But there are also basic staples in its list; an upcoming traversal of the Beethoven violin sonatas with Oscar Shumsky and Leonid Hambro is an example.

> There are no midlines in the plans of Newport Classic. Instead, says Larry Kraman, the company hopes to provide extras, such as more versatile packaging and detailed indexing, to maintain consumer perception of value.

Recording schedules are being stepped up, with a number of complete repertoire cycles projected.

Keyboardist Anthony Newman, who will shortly complete the Beethoven piano concertos, is into a traversal of the composer's sonatas for Newport Classic. And the Chopin solo literature is being undertaken by pianist Jerome Rose, whose wife, Maria, will initiate a Hummel cycle next spring.

The Welk Music Group continues to reissue Vanguard Material on CD at a rapid pace. First midlines (distributor price, \$5.64), a batch of 15. (Continued on opposite page)





Simon Estes

Cecile Licad

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New World of Sound

(Continued from opposite page)

are due this month, to be followed by another 15 in February. By next spring, says Scott Mampe, who supervises the program, 100 CDs will be on the market from this source, midlines and full price combined.

Harmonia Mundi USA releases its own product, as well as a number of European labels. One of its most difficult tasks, says president René Goiffon, has been to convince its label roster that high CD import prices can no longer be tolerated in the American marketplace. But since the industry catalog flood began to crest Goiffon has been more successful. By this November, none of the labels he handles will be higher than \$11.80. Last spring they ran as high as \$13.70. Chandos, one of Harmonia Mundi's prestige labels has come down to \$11, and sales have doubled. Peter Batershield, Chandos general manager, was one of the few Goiffon could entice over to survey the market personally.

At Intercon price has become a prime competitive weapon. Some of the labels represented by the New Jersey distributor sell to the trade for as low \$4.99, others hover around the \$7 to \$8 level, with full-price lines brought down to \$11 or less. Musicmasters and CBS, two of the lines he handles now at \$11, may be brought down lower, says John Matarazzo, Intercon chief.

He also says there is more of an effort to present better known artists at budget and midline. On some of his new items, such conductors as



Charles Mackerras and Enrique Bátiz are featured, says Matarazzo. Despite the crowded marketplace, he will continue to service a cumulative release schedule of about 30 titles a month. "We are a growing company," says Matarazzo. "We're not about to cut back.

George Volkening at Qualiton in New York tells of being offered a new CD line designed to sell to the trade at \$14. He laughed. Those days are over, and even his prime import lines-Hungaroton and Bis—have been brought down to less. "We're much more cautious in what we accept now," he says.

Meanwhile, Qualiton has taken on another midline, Naxos, a label based in Hong Kong that is priced to retail at \$10.

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Michael Murray





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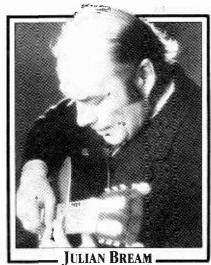
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MUSSORGSKY: PICTURES AT AN EXHIBITION



CORIGLIANO. PIED PIPER FANTASY—VOYAGE (WORLD-PREMIERE RECORDINGS)



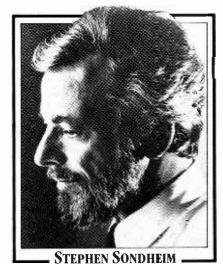
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INTO THE WOODS (ORIGINAL CAST RECORDING)



NEW YORK COUNTERPOINT



BRAHMS: QUINTET FOR PIANO AND STRINGS IN F MINOR, OP. 34—WITH PIANIST BARRY DOUGLAS









Long Island Swings. Swing Out Sister, on a promotional swing to plug the PolyGram album "It's Better To Travel," traveled to Roslyn, N.Y., to visit the office of Record World parent company Elroy Enterprises. Front row, from left, are Barry Fisch, PolyGram marketing coordinator; Dean Fine, LP and CD buyer, Record World; Kathy Haltigan, singles buyer, Record World; and Patricia Sacco, PolyGram sales representative. Back row, from left, are Swing Out Sister's Andy Connell; John Sadowski, account service representative, PolyGram; Corinne Drewery, the group's lead vocalist; Buzzy Causman, Elroy's director of warehouse operations; and Swing Out Sister's Martin Jackson.

Mass Merchants Require Bar Code

Lack Of UPC Could Limit Market

BY EARL PAIGE

PALM SPRINGS Wholesalers are being challenged by the need for computerization at their mass-mer-chandiser accounts, with one large chain announcing it will accept no product next year without UPC bar codes

"It wasn't a warning, it was just a statement of fact," said Robert Schneider, executive vice president of Western Merchandisers, addressing independent distributors and labels at the National Assn. of Recording Merchandisers Wholesalers Conference Oct. 26-30 at the Palm Springs Plaza. He did not disclose the identity of the mass merchant web.

"This technology came out of the grocery store segment," said Schneider. "Now this mass merchandiser is ready with price look-up, so that every product in the store is scanned at the cash register and goes on computer file."

Before any of the many techno-

logical projects suggested by the NARM Operations Committee can be implemented, said Schneider, the implementation of the universal product code by all manufacturers is critical.

'It isn't warning; it's just a statement of fact'

"PolyGram was the last holdout in terms of the majors," said Schneider, a member of that NARM committee. "They have at least assigned all numbers, even on deep catalog. This means that [for product that] is not UPC printed, rackjobbers, one-stops, and retailers can at least tag it because the number eviets"

As for independent labels, the committee estimates about 50% have bar codes put on product. There were 38 indie labels in attendance.

A possible misconception concerning NARM's push on computerization, said Schneider, "is that it's only appropriate for big businesses." But, he says that smaller dealers and wholesalers can also benefit from the Operations Committee's efforts: "Every [NARM] standard has been developed so that it can be used by every NARM member. UPC bar codes can be scanned by equipment that can be attached to a microcomputer."

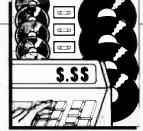
Schneider stressed that the aim is "a totally unique number, so that a bar code on an SKU out there some-place doesn't describe both a Macola and WEA piece of merchandise. We have been working on this since

Schneider offered considerable tribute to NARM's committee coordination with the data processing committee of the Recording Industry Association of America. NARM's committee is currently interfacing with a similar group from affiliate trade group the Video Software Dealers Assn. to push bar coding and other efforts.

Good news for indies came when Schneider explained that "any NARM member—and particularly independents—can participate in our twice-yearly Operations Confer-

The next such conference will be held Jan. 14-15 in Durham, N.C., at a site that is still to be announced.





by Earl Paige

TOWER'S TOPPER: Tower Records president Russ Solomon got loads of laughs when, in his address of NARM's Wholesalers Conference, he said, "The only reason I'm here is because I'm NARM president—otherwise, I would never come to this thing. I've been wondering for years just exactly what goes on. I know you're here to make secret deals."

NARM BRIEFS

VIKING STORY: It's just a rumor, but it was all over NARM. Neither James McGraw, president of Viking Records & Accessories, or Frank Hennessey, president of Handleman Co., will confirm gos-

sip concerning a purchase of the former by the latter. The reasons why Handleman would want to pick up new distribution are clear, says one insider: "They lost **GEMCO** [54 stores now converting to **Target**] and that was their cash register."

ASON JABS: One-liners from Recording Industry Assn. of America president Jason Berman, this meet's keynote speaker, included, "Steve Ross promised to hire me back so Walter Yetnikoff could fire me." On RIAA's new home in Washington: "Our friends and enemies were already there." Why Berman moved: "My mother and sister were in New York." On DAT: "We tried to meet with EIA for five years, but only until a very tough tariff bill was enacted did we, lo and behold, finally get to Vancouver [the site of the meeting] and meet with the presidents of Sony, JVC, and Hitachi." On piracy: "One Asian manufacturer alone manufactures 800,000 [recordings] a week, every single top-100 album, with most of them ending up here."

BIG SHOES: When Frank Hennessey stepped in for Lieberman Enterprises chairman David Lieberman to moderate an opening-night panel, the Handleman chief said, "I know I have big shoes to fill."

MOLL CALL: Paul Smith, senior vice president and

general manager of CBS sales, broke up the NARM rack meeting by reading off "the CBS alumni list"—all executives who have found work elsewhere in the music business. The names: Bob Jamison, Jim Urie, Joe Mansfield, Dennis Hannon, Guy Munkoff, Cal Roberts, Al Bergame, Stan Snyder, Gordon Anderson, Floyd Glinert, Shelly Rudin, Chuck Gregory, Bill Shaler, Herb Linsky, Freddy Love, Dick Greener, Rick Dobbis and Shy Raiken.

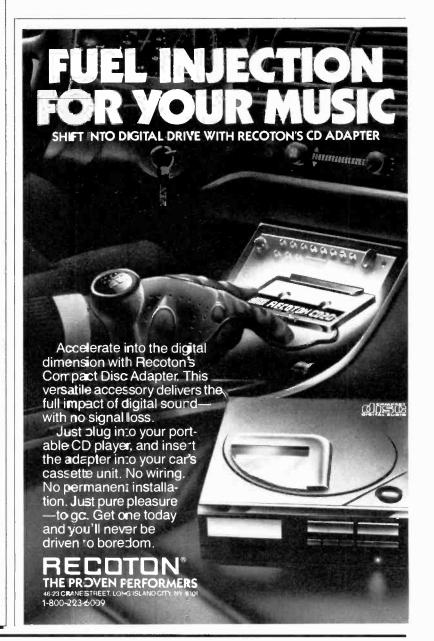
MOLDING FIRM in his company's stand against cassette singles was CBS' Paul Smith. "It's rife with problems—most certainly returns which destroy all profit, especially singles." But Pete Jones, president of RCA/A&M/Arista Distribution, said it's a mistake to directly compare returns of 7-inch with cassettes

NO ROOM AT INN: Cy Leslie—chairman of the Leslie Group and a keynoter at the rack-video session during NARM's overflow wholesaler event—was put up in a luxury condo near the Palm Springs Plaza as the trade group scrambled to have, literally, its day in the sun.

VIDEO, VIDEO: NARM's wholesale get-together truly became a video event with even Arthur Morowitz, president of Metro Video Distributing and NARM affiliate group Video Software Dealers Assn. (VSDA), in attendance.

A total of 21 vendors registered: CBS/Fox Video, Coliseum Video (Morowitz again), Fox Hills Video, Goodtimes/Kids Klassics Distribution Corp., HBO Video, Hi-Tops Video, International Video Entertainment (parent firm of rack Lieberman Enterprises), Lorimar Home Video, MCA Home Video, Media Home Entertainment, MGM/US Home Video, Nelson Entertainment, New World Video, Orion Home Video, Paramount Home Video, Prism Entertainment, RCA/Columbia Pictures Home Video, Sony Video Software, Sports Legends Video, Video Treasures, and Warner Home Video. All were here for the debut of one-on-one with racks, in another parallel to the historical patterns in prerecorded audio.

BOXING BOUT: Representatives of the industry's four leading prerecorded packaging firms—Shorewood Packaging, Ivy Hill Packaging, Queens Group and Album Graphics—all attended the Palm Springs NARM wholesaler event for the first time, challeng(Continued on page 58)



BILLBOARD NOVEMBER 14, 1987



by Linda Moleski

HE BIGGEST TOPIC of conversation at the National Assn. of Recording Merchandisers independent distributors and manufacturers conference-held in Palm Springs, Calif., on Oct. 28-30-was Fantasy Records' Phil Jones, who undoubtedly went down as the hero of the three-day confab. Almost single-handedly, Jones turned what would have been the usual gripe sessions between labels and their distributors into upbeat, productive meets for both sides

During a closed session between the two. Jones reportedly opened things up by blasting distributors for their lack of support on the promotional front, with fellow labels backing him wholeheartedly. He called for cooperation between labels and distributors in better coordinating promotional efforts to help push product on a national level.

From that, both sides agreed to form subcommittees, which will each tackle such subjects as marketing, sales, promotions, and trade relations.

Another hot topic at NARM was Landmark's impending takeover of M.S. Atlanta, which has been put on hold indefinitely. According to Landmark's Pat Monaco, the deal is hung up on one point, which he hopes will be ironed out in the near future.

OOLSIDE REPORTS: Indie labels and distributors had much to talk about outside of the standard one-onone meetings. Schwartz Bros.' Pip Smith informed us that Ira Kessler has been promoted to head buyer for the record division of the Lanham, Md.-based distributor ... Other personnel changes come from Jump Street Records, where, label chief Jonathan Mann announced, former Warlock staffer Greg Fore has joined the company as vice president of special projects . . . Tommy Silverman told us that the newly formed Justin Records, based in Atlanta, is not distributing the Tommy Boy line, contrary to Justin gen-

eral manager Fred Held's earlier reports . heard that New York-based Cold Chillin' Records has been picked up by Warner Bros. for distribution, Prism, its sister logo, will remain with an independent network ... Profile's Steve Plotnicki revealed that Dana Dane's album "Dana Dane With Fame" is quickly approaching gold status. The label is also getting ready to release a seasonal compilation package, "Christmas Rap," which is expected to ship close to 200,000 copies ... One record that has gone gold is Eric B. & Rakim's "Paid In Full" on 4th & Broadway. Label head Kathy Jacobson noted it's the first

Phil Jones shakes things up at NARM meet

such award for any of Island's independently distrib-. Aside from the daytime business sesuted logos sions, nightlife in extremely desolate Palm Springs was held to a minimum, with so-called day bugs (cockroaches, in laymen's terms) the only area inhabitants showing any sign of life. Besides the hotel bar, much of the late-night activity was at Denny's and local clubs Cecil's and Zelda's, where NARM attendees competed with Burger King conventioneers for dancefloor space. Big State's ever-charming Noble Womble also kept wholesalers entertained throughout the event; we hear that the Mother *!# * #! sang for attendees in the bar on Friday night, among other things (Hi, Nobe!) . . . Many complained about the conference's meals, which resulted in several people joking about their food rather than eating it. Attendees have yet to identify what the dessert served during the awards-show dinner was ... Speaking of the awards show, congratulations to this year's winners: Timex Social Club's "Rumors," Jay/Macola (best-selling 12-inch); Run-D.M.C.'s "Walk This Way," Profile (best-selling 7-inch); Run-D.M.C's "Raising Hell," Profile (best-selling album); Glenn Medeiros' self-titled album, Amherst (best new artist); and Creedence Clearwater Revival's "Chronicles," Fantasy (bestselling catalog album).

5 Stores Are Runners-Up In Promo For Neil Young Album **Calif. Music Plus Wins Display Contest**

LOS ANGELES The Music Plus store in Buena Park, Calif., has won top prize in a retail display contest, sponsored by SRO Marketing and Geffen Records for Neil Young's latest album. The grand prize was \$500 in cash and a Young tour jacket.

Five runner-up outlets-Loco Records in Tucson, Ariz.; Record World in Somerville, N.J.; Wee Three in Harrisburg, Pa.; Budget Records in Denver: and Where-

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house Records in Encino, Calif.received Young compact disks.

Seventeen other stores around the country, picked at random from the entrants, received Young tour jackets.

The display contest, geared to the release of "Life" and Young's summer tour with Crazy Horse, required entrants to create a display that included the phrase "Please ask us to play the new Neil Young & Crazy Horse album." The

phrase was duplicated on special bin cards created for the run of the contest.

Entrants could request on their entry form an additional LP or cassette for in-store play.

"We wanted to try to get as much exposure for Neil at an instore level as possible," says Scott Martin, head of Los Angeles-based SRO Marketing. "We wanted to be sure everyone played the record.'

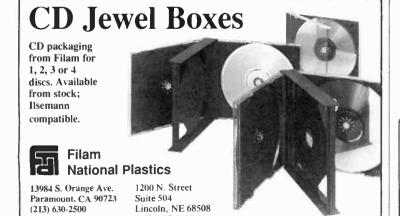
CHRIS MORRIS

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TOP COMPACT DISKS...

THIS WEEK	AST WEEK	WKS. AGO	WKS. ON CHART	POP- Compiled from a national sample ARTIST	e of retail sales reports,
E	13	2	3		EL & NUMBER/DISTRIBUTING LABEL
1	9		2	★ ★ NO. 1 THE BEATLES ABBEY ROAD	CAPITOL CCT 46446
2	2	1	8	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
3	1	2	4	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
4	3	9	3	STING NOTHING LIKE THE SUN	A&M CD 6402
5	8	5	5	YES BIG GENERATOR	ATCO 2-90522/ATLANTIC
6	4	3	9	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
7	15	-	2	THE BEATLES LET IT BE	CAPITOL CCT 46447
8	5	4	9	R.E.M. DOCUMENT	I.R.S. IRSD 42059/MCA
9	6	6	10	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
10	13	11	34	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
11	10	13	8	SOUNDTRACK DIRTY DANCING	RCA 6402-2-R
12	7	7	8	RUSH HOLD YOUR FIRE	MERCURY 832 464 2/POLYGRAM
13	12	12	31	WHITESNAKE WHITESNAKE	GEFFEN 2-24099
14	11	10	22	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
15	14	8	11	THE BEATLES WHITE ALBUM	CAPITOL OCB 46443
16	16	18	5	BILLY IDOL VITAL IDOL	CHRYSALIS VK 41620
17	17	16	13	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
18	21	25	4	JETHRO TULL CREST OF A KNAVE	CHRYSALIS VK 41590
19	19	17	30	FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS. 2-25471
20	24	-	2	BILLY JOEL KOHUEPT (LIVE IN LENINGRAD)	COLUMBIA CK 40996
21	NE	wÞ	1	DEPECHE MODE MUSIC FOR THE MASSES	SIRE 2-25614/WARNER BROS.
22	18	14	6	THE BEATLES MAGICAL MYSTERY TOUR	CAPITOL 48062
23	20	20	26	KENNY G. DUOTONES	ARISTA ARCD 8427
24	29	30	9	AEROSMITH PERMANENT VACATION	GEFFEN 24162-2
25	23	21	15	SOUNDTRACK LA BAMBA	SLASH 2-25605/WARNER BROS.
26	25	15	9	NEW ORDER SUBSTANCE	QWEST 2-25621/WARNER BROS.
27	28	24	13	THE DOORS BEST OF THE DOORS	ELEKTRA 2-60345
28	22	19	17	GRATEFUL DEAD IN THE DARK	ARISTA ARCD 8452
29	NEW 1		1	ROBBIE ROBERTSON ROBBIE ROBERTSON	GEFFEN 2-24160
30	NE	wÞ	1	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	SPECIAL OLYMPICS CD 3911/A&M



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not stocking these, they're missing the boat." **Linda Powers** • Harmony House • Detroit, MI

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Rose Records Launches Major TV Ad Campaign

BY MOIRA McCORMICK

CHICAGO Rose Records kicked off its first major television ad campaign here recently on NBC-TV affiliate WMAQ. According to Ronna Hoff-berg, vice president of marketing for the 16-unit chain, Rose will place 20 spots per week through the end of the quarter.

Rose Records never used widespread television advertising before because "we didn't have stores in the entire Chicago area of dominant influence," says Hoffberg. "But with the November openings of two new stores in southwest suburban Bloomingdale and south suburban Orland Park, we're rounded out geographically and now have the ADI covered. It allows us to optimize the medium to the fullest."

Hoffberg describes the campaign's placement as a "psychographically targeted schedule, rather than just going after numbers. We deliberately went for programs like 'Late Night With David Letterman,' 'The Today Show,' 'Saturday Night Live,' and the early evening news. We had our audience in mind, which tends to be older, upscale, and educated-we've never done a bang-up job with 14-year-old metalheads and never intended to.'

The spots, which began Oct. 19, achieve 138 gross ratings points a week, which Hoffberg says translate into "more than 4 million total adult impressions a week." Rose Records chose WMAQ-TV as the sole carrier of its ads because "it is the only local station with a business-development department which deals with the little guys. Under director Bob Melnyk, they don't just court American Airlines and McDonald's—they develop local businesses.'

The ads themselves, designed by Rose's art director, Kathryn Hixson, and WMAQ producer Marc Ligon, are 30-second spots that include Rose's slogan, "You'll find it at Rose Records." The middle segment of each ad usually consists of three coop-funded spots that usually spotlight three sale albums available that week, though the ads are not limited to albums (for example, Sony bought two slots to advertise blank tape).

"It's more economically feasible to do three different companies per spot, but occasionally one company will buy the whole spot, as Arista has," says Hoffberg. The entire campaign was completely funded by coop money weeks before the spots began airing, she notes. "And they feature a real blend of rock, classical, soundtracks, jazz, and accessories. It's a great breadth of product, which, of course, represents what we're about."

Hoffberg says the advertised sale product is also being given "massive in-store support," including window displays and plenty of in-store play.

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 223-7524

FOR WEEK ENDING NOVEMBER 14, 1987

Billboard.

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TOP MIDLINE ALBUMS...

	Compiled from a national sample of retail store and one-stop sales reports.						
THIS WEEK	WKS, AGO	ON CHAR	·				
THIS	4 W	WKS.	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL				
1	2	212	★ NO. 1 ★★ AEROSMITH COLUMBIA PC-36865 (1980) (CD) 76 weeks at No. One AEROSMITH'S GREATEST HITS				
2	1	64	LED ZEPPELIN ATLANTIC SD-19129 (1971) (CD) LED ZEPPELIN IV				
3	3	220	ELTON JOHN MCA 1689 (1974) (CD) ELTON JOHN'S GREATEST HITS				
4	6	21	WHITESNAKE GEFFEN GHS 4018/WARNER BROS. (1984) (CD) SLIDE IT IN				
5	5	52	THE EAGLES ASYLUM 6E-105 (1976) (CD) GREATEST HITS 1971-1975				
6	4	56	AC/DC ATLANTIC SD-16018 (1980) (CD) BACK IN BLACK				
7	8	64	PHIL COLLINS ATLANTIC SD-16029 (1981) (CD) FACE VALUE				
8	13	36	FLEETWOOD MAC WARNER BROS. BSK-3010 (1977) (CD) RUMOURS				
9	7	17	U2 ISLAND 90127/ATLANTIC (1983) (CD) UNDER A BLOOD RED SKY				
10	9	40	PATSY CLINE MCA 12 (1973) PATSY CLINE'S GREATEST HITS				
11	10	44	JAMES TAYLOR WARNER BROS. BSK-3113 (1976) JAMES TAYLOR'S GREATEST HITS				
12	15	88	STEVE MILLER CAPITOL SN-16321 (1978) (CD) GREATEST HITS 1974-1978				
13	11	17	GRATEFUL DEAD ARISTA 2764 (1974) THE BEST OF/SKELETON'S FROM THE CLOSET				
14	14	32	YAZ SIRE 23737 (1982) (CD) UPSTAIRS AT ERIC'S				
15	12	40	LED ZEPPELIN ATLANTIC SD-19127 (1969) (CD) LED ZEPPELIN II				
16	20	17	SEX PISTOLS WARNER BROS. 3147 (1977) NEVER MIND THE BOLLOCKS,HERE'S THE SEX PISTOLS				
17	27	220	THE WHO MCA 1691 (1971) (CD) WHO'S NEXT				
18	21	21	THE RIGHTEOUS BROTHERS VERVE 5020 (1967) GREATEST HITS				
19	18	64	CROSBY, STILLS, NASH & YOUNG ATLANTIC SD-19119 (1974) (CD) SO FAR				
20	16	178	STEPPENWOLF MCA 1599 (1973) (CD) 16 GREATEST HITS				
21	22	21	LED ZEPPELIN ATLANTIC 19126 (1969) (CD) LED ZEPPELIN I				
22	17	92	MEATLOAF EPIC PE-34974 (1977) (CD) BAT OUT OF HELL				
23	23	17	GENESIS ATLANTIC 80116 (1984) (CD) GENESIS				
24	19	226	STEELY DAN MCA 1688 (1977) (CD) AJA				
25	28	218	ELTON JOHN MCA 1690 (1977) (CD) ELTON JOHN'S GREATEST HITS VOL. II				
26	26	21	PHIL COLLINS ATLANTIC 80035 (CD) HELLO I MUST BE GOING				
27	29	40	BRUCE SPRINGSTEEN COLUMBIA PC-32432 (1973) (CD) THE WILD, THE INNOCENT & THE E STREET SHUFFLE				
28	RE-E	NTRY	JOURNEY COLUMBIA TC-37408 (1981) (CD) ESCAPE				
29	25	72	CHICAGO COLUMBIA PC-33900 (1975) (CD) CHICAGO IX - GREATEST HITS				
30	24	170	THE GUESS WHO RCA AYL1-3662 (1971) THE BEST OF THE GUESS WHO				
31	34	72	STEELY DAN MCA 1483 (1982) GOLD				
32	38	13	LED ZEPPELIN ATLANTIC 7255 (1973) (CD) HOUSES OF THE HOLY CREAM RS0 811639-11/POLYGRAM (1983)				
33		WÞ	STRANGE BREW (THE VERY BEST OF CREAM)				
34	31	158	MARVIN GAYE MOTOWN M5-191 (1976) (CD) MARVIN GAYE'S GREATEST HITS				
35	33	256	DON MCLEAN UNITED ARTISTS LN-10037 (1971) AMERICAN PIE				
36	36		PETER GABRIEL ATCO 36147/ATLANTIC (1977) PETER GABRIEL DAVID ROWIE - SOLAVIA 2022 (1978)				
37		272	DAVID BOWIE RCA AYL1-3843 (1972) (CO) THE RISE AND FALL OF ZIGGY STARDUST THE DOORIE PROTIERS AND SOLUTION (ASS)				
38		WÞ	THE DOOBIE BROTHERS WARNER BROS. 2978 (1976) THE BEST OF THE DOOBIE BROTHERS THE CAPS. CLEVED OF 125 (1978)				
39	39	17	THE CARS ELEKTRA GE 135 (1978) THE CARS				
40	NE	WÞ	INXS ATCO 81277-1 (1985) LISTEN LIKE THIEVES				

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Flip Side Files Suit Vs. Authors Of Dick Tracy

BY GEOFF MAYFIELD

NEW YORK Recently, comic strip hero Dick Tracy sought to clean up the record industry by bringing a crooked company called Flipside Inc. to justice. In an ironic twist, the creators and syndicator of Dick Tracy are being sued by Chicago-based Flip Side Inc., parent company of the 12store Flip Side music chain.

store Flip Side music chain.

According to Carl Rosenbaum, president and co-owner of the Windy City retail firm, the similarity in the names of the comic strip's Flipside and his own company was too close for comfort, particularly since the funny page's Flipside was portrayed as a criminal operation.

The complaint was filed on behalf of Flip Side; Rosenbaum; and Rosenbaum's brother and partner, Lawrence Rosenbaum, in Cook County, Ill., Oct. 14. Named as defendants were Dick Tracy authors Dick Locher, a Chicago native, and Max Collins; the Chicago Tribune Co.; and Tribune Media Services, which holds the copyright to the comic strip.

The suit, which charges libel, invasion of privacy, and intentional infliction of severe emotional distress, asks for damages in excess of \$15,000. At press time, no trial date had been set.

Like the real-life Flip Side, the Dick Tracy Flipside was portrayed as a family-owned business run by two brothers. The suit says that the brothers were "depicted as 'mob guys' and 'murderers.'"

The suit states that the episode

The suit states that the episode "depicted plantiffs as Mafia members who committed murder, engaged in bribery, fraud, and other crimes of moral turpitude." The complaint also claims the "publication adversely reflected on the Rosenbaum brothers and their ability and integrity in the music business."

The inclusion of a radio announcer named Garry Doll in the Dick Tracy story line, says Carl Rosenbaum, placed the events in Chicago. The suit links this character with the well-known WLUP announcing team of Steve Dahl and Garry Meier. "There's no question that he's Steve Dahl," says D. Alan Harris, one of the attorneys who is representing Flip Side in the case.

Adds Carl Rosenbaum, "Dahl had [Locher] on his show, and they were laughing about it."

The Rosenbaums say the fact that strip co-author Locher resides in the Windy City suburb of Homewood makes it difficult for them to believe that the Flipside name landed in the story line by coincidence. "I don't see how anyone who lives in the suburbs of Chicago could help but know Flip Side's name," says Harris.

Joe Thornton, senior counsel for the Tribune, refused to comment on the case.

The disputed Tracy strips, which began running on May 13, depicted the fictitious Flipside engaged in such practices as payola and the illegitimate sale of cutouts, the same alleged activities that led NBC-TV to air an expose on the music industry in March 1986

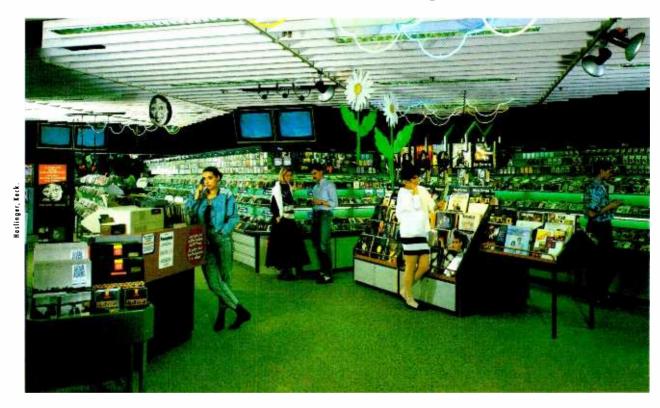
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DOKKEN Back For The Attack

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♠ LP Reprise 1-25598/\$8.98 **CA** 4-25598/\$8.98

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Spec's Music Honors Its Own, Oct. 3-6 in Florida



Special Guests. MCA Nashville stars the Oak Ridge Boys break into an impromptu a cappella chorus while visiting the Spec's Music convention, held Oct. 3-6 in Melbourne, Fla. Shown, from left, are Duane Allen, Steve Sanders, Joe Bonsall, and Richard Sterban.





Bright Moments. At left, store manager Peter Johnson and Spec's president Ann Lieff keep cool in the shade during lunch at the beach. At right, Charmelle Gambill, Miami rep for PolyGram, receives Spec's sales-representative-of-theyear award from Joe Andrules, the chain's vice president and general manager.



You're The Tops. Rob Collier, far left, Spec's regional supervisor for south Florida, and vice president Jeff Clifford, far right, present Spec's manager-ofthe year awards to Randy Hough and Kathy Brightman Mott.



Radio Waves. In addition to being chairman and founder of the 35-store Spec's chain, Martin Spector is co-owner of Melbourne, Fla., combo WVTI "Variety 107 FM" and WTAI-AM. The stations' offices are a short drive from the Hilton At Rialto Place, site of the Spec's convention. From left are Gary Hess, the stations' president and general manager; Spector; and Spector's radio partner, Sylvan Taplinger.





50

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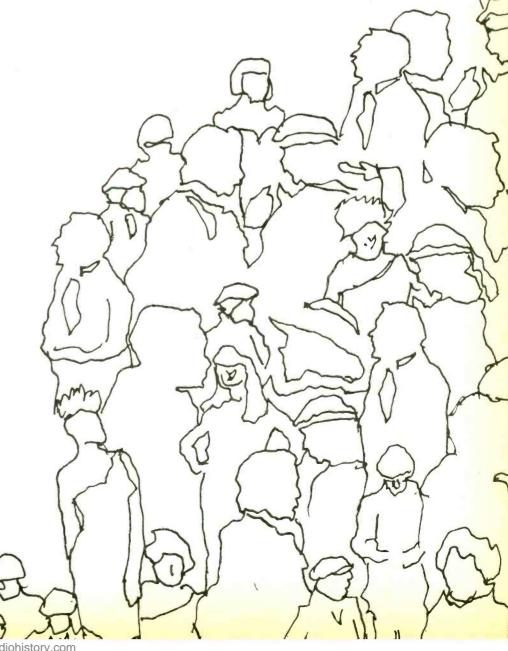
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Cy Leslie Predicts Future For NARM Rackjobbers

BY EARL PAIGE

PALM SPRINGS, Calif. At their recent annual conference here, rackjobbers were challenged to envision stores where only cover artwork—and no actual recordings—is kept in stock, and video, music, and computer programming are down-loaded to consumers by fiber optics.

This bold look into the future was provided by Cy Leslie, chairman of the Leslie Group, during the second annual National Assn. of Recording Merchandisers Wholesaler Conference Oct. 26-30 at the Palm Springs Plaza.

Staying more in the present was Steve Strome, executive vice president of Handleman Co., who detailed positive shifts in home video at the rack level in 20,000 U.S. accounts. "A year ago in October, \$19.95-MSL [manufacturer suggested list] product was 16.7%; this year [it's] 51.2%," said Strome.

Top 100 product, he added, had a 60% share a year ago and today runs less than 40%, as racks stress breadth and see home video as a year-round product.

Vigorously denying the fourth-

'You would contract with the delivery service to deliver each purchase in seconds'

quarter myth, Strome said, "All items shoot up in the final quarter except deodorant and toothpaste."

NARM's first one-on-one sessions signaled the emergence of racks in home video, as 21 vendors huddled for 30-minute periods with

rack purchasers and discussed wide-ranging subjects at a seminar involving representatives from MGM/UA Home Video, Paramount Home Video, MCA Home Video, RCA/Columbia Pictures Home Video, Warner Home Video, CBS/Fox Video, and Orion Home Video.

Many of the sessions were devoted to the vital but comparatively mundane issues of printing logos on shrink wrap, bar coding spines of videocassettes, release windows, and sell-through release dates. But Leslie's presentation

perked up the rackjobbers.

He urged Los Angeles-based delegates to visit Computerland and look at what he called instant software. "While it is not an instant delivery system in the sense I have described it, it is one stage removed—and that is simply the fiber-optic system," he said.

He said possible programming delivery methods include tape, floppy disk, or some new configuration. Package, liner notes, and documentation are important elements that cannot be attractively down loaded, said Leslie. "You

would contract with the delivery service to deliver in seconds each purchase, without concern for recorded inventory either in warehouse or store."

Although Leslie admits privately that he has not been in touch with U.S.A. Lift Discplay Inc., which advertises a concept for the display of empty compact disk, 8mm, and audiocassette packages on the sales floor, Leslie said the concept "only shows how close we are to some of the technology coming virtually off the shelf."

FOR WEEK ENDING NOVEMBER 14, 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 CHA	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	2	. 4	LADY AND THE TRAMP	★ ★ Walt Disney Homê Video 582	1955	29.95
2	1	8	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	55	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
4	4	23	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
5	6	23	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
6	7 *	23	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
7	22	106	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
8	8	111	DUMBO ▲ ◆	Walt Disney Home Video 24	1941	29.95
9	5	111	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
10	21	2	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
11	12	. 74	ALICE IN WONDERLAND ▲ ◆	Walt Disney Home Video 36	1951	29.95
12	9	83	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	29.95
13	16	74	WINNIE THE POOH AND THE BLUSTERY DAY ◆	Walt Disney Home Video 63	1968	14.95
14	17	22	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
15	20	23	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
16	10.	74	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
17	15	34	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	14.95
18	19	53	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
19	NE	w>	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIE	S Walt Disney Home Video 581	1987	14.95
20	11 *	23	WINNIE THE POOH AND A DAY FOR EEYORE	Walt Disney Home Video 65	1983	14.95
21	14	73	WINNIE THE POOH AND THE HONEY TREE ◆	Walt Disney Home Video 49	1965	14.95
22	NE	w)	CHIP 'N' DALE	Walt Disney Home Video 579	1987	14.95
23	≈25	23	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
24	24	49	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95
25	13	23	SILLY SYMPHONIES!	Walt Disney Home Video 530	1987	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). A 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 \$1.2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria.) International Tape Oisc 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.

Seeks Right To Rent Tapes On Sundays Dealer Battles City Hall

BY MOIRA McCORMICK

CHICAGO A suburban servicestation owner here is fighting a municipal ordinance in order to continue renting movies on Sundays.

Dan Opyt of Opyt's Standard began dealing videos from his service station in December 1986. After a month, the village of South Holland shut down the rental portion of his operation, charging that Opyt was in violation of the Sunday-closing ordinance, or blue law, according to Opyt's attorney, Bruce Bozich. "They told him he could sell gas, newspapers, milk, and ice, but not rent videos," says Bozich.

The present South Holland Sunday-closing statute has been in effect for 27 years, according to Bozich, and prohibits Sunday sales of goods not considered necessities. Exceptions include drugs and medicine, food consumed on business premises, newspapers and magazines, milk, gas, and even ice cream.

The ordinance also excludes hotels, inns, and public places of amusement, information the attorney says he imparted to Opyt in January, when Opyt sought his counsel after his rental operation

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CALL TOLL-FREE 800-223-7524 (In New York State: 212 764-7579) was shut down. "I told him, 'I think you fall within this exception clause,' " says Bozich.

South Holland residents did not see it that way, however. When Opyt began renting movies again on Sept. 27, carrying approximately 300 titles, he was issued a citation two days later. Opyt continued renting and has since received a total of four tickets.

Opyt and Bozich appeared before Judge Edward Gausselin at the municipal courthouse in Markham on Oct. 23 and filed a motion to dismiss the case. The court granted a continuance to the village of South Holland, allowing it to respond to that motion. The court is scheduled to rule on the motion Nov. 30, and if it is denied, the case will go to trial. An earlier motion by the village, which sought an injunction to restrain Opyt from renting tapes until the case is decided, was denied, according to Bozich.

Bozich charges that South Holland is "selectively enforcing" its blue law. "The village allows certain restaurants to sell carry-out food on Sundays," he says. "There are two truck stops here that sell not only food, but clothes, radios, and car washes as well." In addition, Bozich says, the language of the statute can be interpreted as excluding videotape under its "amusement" clause.

According to South Holland's attorney, Ronald Buikema, the village has enforced the blue law whenever violators are brought to its attention. "The courts in Illinois have upheld the Sunday closing laws," he says.

"The law is 27 years old, and Opyt went to the village and said, 'Change it.' They didn't, and he defied the law. We'll continue to issue citations every time he violates the law. He's daring the village, and the situation has to be resolved"

Financial Woes Prompt Closing Of Video King

CHICAGO The financially troubled 19-unit Video King chain here was shut down Oct. 22. According to reports, the hardware-software retailer was taken over by a secured creditor, the Berkshire Bank and Trust of Pittsfield, Mass., and was to begin liquidation sales

Attorney Charles Brizzolara of Chadwell and Kayser, the Chicago-based law firm handling the case, told the Chicago Tribune, "Video King's gross sales and profitability began to be eroded about a year ago. The intense competition hasn't worked out well for them, espe-

Sales began to erode a year ago

cially after the entry" of major competitors Highland Superstores and Fretter Appliance

Video King's original owner, Rozel Industries of Lincolnshire, a Chicago suburb, had filed for Chapter 11 bankruptcy in January 1985. The chain was subsequently purchased by Robert Higgins, president of Albany, N.Y.-based Transworld Music Corp.—which operates record retail chains Peaches, Music World, Record Town, and Tape World-and Howard Kaufman, former president of Kay-Bee Toy and Hobby Shops, a subsidiary of the Melville Corp. of Harrison, N.Y.

Representatives of Transworld and attorney Brizzolara could not be reached for further comment.

MOIRA McCORMICK

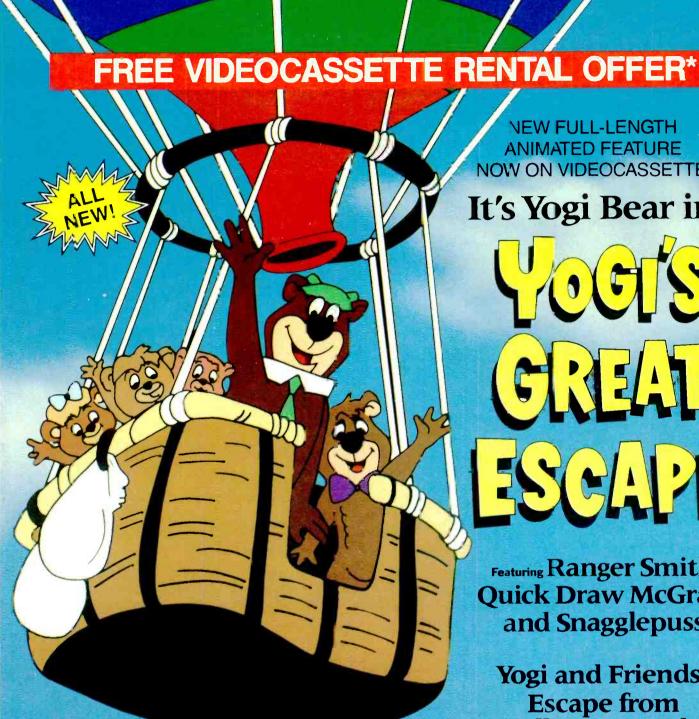
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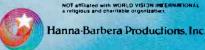
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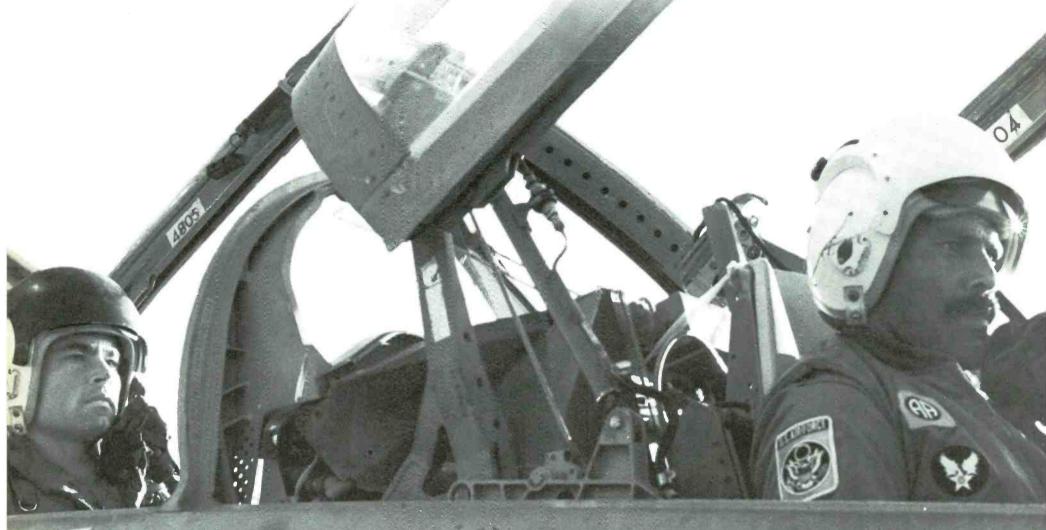
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nnouncing the return of the Best Unsigned Band Contest. MUSICIAN Magazine, in cooperation with Warner Bros. Records. invites you to send your best original songs for the chance to be one of ten bands featured on an upcoming

be reviewed by the editors and publishers of MUSICIAN Magazine. Finalists will be submitted to an all-star panel of artists/producers, featuring Mark Knopfler, Elvis Costello, T-Bone Burnett and Mitchell Froom.

Ten songs will be chosen to .U appear on the MUSICIAN-Warners compilation, to be produced in early 1988. A complete 8-track home-recording studio featuring Otari, JBL and Beyer Dynamic products will also be awarded for the one song chosen as the cut above the rest. Deadline for all entries is December 15, 1987 Read all the rules carefully, fill out the entry form below and send us your best tunes today. If your music deserves to

be heard, we're ready to listen.

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VIDEO RELEASES

Symbols for formats are \bullet = Beta, \bullet = VHS, and \bullet = LV. Where applicable, the suggested list price of each title is given; otherwise, "no list" or "rental" is indicated.

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To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.



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TOP VIDEOCASSETTES RENTALS

			AIDFOR	<u> Moje i i e</u>	ТМ		
NEEK	AST WEEK	ON CHART	·	onal sample of retail store rental reports.		- 9.	
THIS WEEK	LAST	WKS. (TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
	,			★ NO. 1 ★★ Paramount Pictures	William Shatner		
1	1	4	STAR TREK IV-THE VOYAGE HOME	Paramount Home Video 1797	Leonard Nimoy Mickey Rourke	1986	PG
2	2	5	ANGEL HEART	IVE 60460	Lisa Bonet	1987	NR
3	5	3	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated Andrew McCarthy	1955	G
4	3	6	MANNEQUIN	Media Home Entertainment M920	Kim Cattrall Nicholas Cage	1987	PG
5	6	5	RAISING ARIZONA	CBS-Fox Video 5191 Tri-Star Pictures	Holly Hunter Kim Basinger	1987	PG-13
6	4	6	BLIND DATE	RCA/Columbia Home Video 6-20822 Warner Bros. Inc.	Bruce Willis Whoopi Goldberg	1987	PG-13
7	7	6	BURGLAR	Warner Home Video 11705	Bob Goldthwait	1987	R
8	9	8	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G
9	8	7	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
10	10	12.	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13
11	11	6	SOME KIND OF WONDERFUL	Paramount Pictures Paramount Home Video 31979	Eric Stoltz Mary Stuart Masterson	1987	PG-13
12	15	5	POLICE ACADEMY 4: CITIZENS ON PATROL	Warner Bros. Inc. Warner Home Video 20025	Steve Guttenberg Bubba Smith	1987	PG
13	12	12	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
14	13	13	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
15	14	8	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
16	NE	wÞ	CREEPSHOW 2	New World Entertainment New World Video A87003	Lois Chiles George Kennedy	1987	R
17	30	2	STREET SMART	Cannon Films Inc. Media Home Entertainment M930	Christopher Reeve	1987	R
18	17	3	THE HANOI HILTON	Cannon Films Inc. Warner Home Video 37068	Michael Moriarty	1987	R
19	16	5	ERNEST GOES TO CAMP	Touchstone Films Touchstone Home Video 593	Jim Varney	1987	PG
20	19	4	EVIL DEAD 2: DEAD BY DAWN	Rosebud Releasing Corp. Vestron Video 5212	Bruce Campbell Sarah Berry	1987	NR
21	25	6	HEAT	New Century Entertainment Paramount Home Video 12584	Burt Reynolds	1987	R
22	20	10	THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG
23	22	4	DEATH BEFORE DISHONOR	New World Entertainment New World Video A86260	Fred Dryer	1986	R
24	26	16	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13
25	18	8	LIGHT OF DAY	Taft/Barish Entertainment Vestron Video 5200	Michael J. Fox Joan Jett	1987	PG-13
26	24	12	A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS	Media Home Entertainment M900	Robert Englund	1987	R
27	23 .	9	DEAD OF WINTER	CBS-Fox Video 5147	Mary Steenburgen Roddy McDowell	1987	R
28	21	10	OVER THE TOP	Cannon Films Inc. Warner Home Video 11713	Sylvester Stallone	1987	PG
29	NE	wÞ	GOTHIC	Vestron Video 5215	Julian Sand	1987	R
30	31	16	THE GOLDEN CHILD	Paramount Pictures Paramount Home Video 1930	Eddie Murphy	1986	PG-13
31	27	12	THE THREE AMIGOS	Orion Pictures HBO Video 0007	Steve Martin Chevy Chase	1986	PG
32	35	4	THE WRAITH	New Century/Vista Film Co. Lightning Video 9971	Charlie Sheen	1987	PG-13
33	32	12	CRITICAL CONDITION	Paramount Pictures Paramount Home Video 1879	Richard Pryor	1986	R
34	40	2	84 CHARING CROSS ROAD	RCA/Columbia Pictures Home Video 6- 20815	Anne Bancroft Anthony Hopkins	1986	PG
35	34	3	THE ALLNIGHTER	Universal City Studios MCA Home Video 80574	Susanna Hoffs	1987	PG-13
36	28	9	THE STEPFATHER	Nelson Home Entertainment 7567	Terry O'Quinn Jill Schoelen	1987	R
37	29	10	RADIO DAYS	Orion Pictures HBO Video 0014	Mia Farrow Dianne Wiest	1986	PG
38	33	11	BRIGHTON BEACH MEMOIRS	Universal City Studios MCA Home Video 80476	Jonathan Silverman Blythe Danner	1986	PG-13
39	NE	wÞ	YELLOW SUBMARINE	Apple Films and United Artists MGM/UA Home Video M301170	The Beatles	1968	NR
40	36	10	MY DEMON LOVER	New Line Cinema RCA/Columbia Home Video 6-22821	Scott Valentine Michelle Little	1987	PG-13
\blacksquare				RCA/Columbia Home Video 6-22821		\Box	

[•] 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.





Mother Goose's Golden Egg. Maria Sapone, right, sales representative for distributor Baker & Taylor, accepts a \$1,000 check on behalf of Linda Hodak, owner of Videoasis in Pittsburgh. Hodak's display in support of the "Mother Goose Video Treasury" won a national contest staged by video manufacturer J2 Communications. Presenting the prize is J2 president Jim Jimirro.

Nashville Unit Opens; More Planned

New Hospital Cinema Store

BY EDWARD MORRIS

NASHVILLE Hospital Cinema a video rental store for hospital staff, patients, and visitors—has opened its first Nashville outlet at Parkview Hospital.

The first Hospital Cinema opened Aug. 4 at St. Mary's Medical Center in Knoxville, Tenn. The founders and owners of the stores are Todd Glickstein, who runs the

unit in Nashville, and Jim Andrews.

Glickstein says start-up costs for an outlet are between \$38,000 and \$40,000. So far the stores have been located inside hospitals, but he says they could function in nearby locations, too. In return for providing room for the store, each hospital is paid rent plus a percentage of the money earned from the

(Continued on next page)



RETAIL TRACK

(Continued from page 45)

ing what they feel is tacit acceptance of the new compact disk container that was designed by the Maine firm Shape Packaging. Capitol will debut Shape's new 6-by-12-inch box with the CD release "Live Bullet" by Bob Seger & the Silver Bullet Band (Billboard, Oct.

At a press conference, Floyd Glinert, executive vice president of Shorewood, reiterated strong skepticism over lack of "quantitative" research that shows a new CD package is needed. Shape's new design was previewed at the NARM Retailers Advisory Committee huddle in San Francisco

(Billboard, Oct. 10).

UNE-STOP NONSTOP: "I have never seen this kind of energy among our one-stop membership, said panel moderator Jerry Richman, head of Richman Bros. Records Inc. Noticeable were signs that "at least CBS is taking a hard look" at an early-release window, particularly for key releases, said Barney Cohen, head of Valley Record Distributors and this year's one-stop committee chairman. Cohen echoes much of Richman's enthusiasm.

A total of 18 one-stop member firms attended this year's meet.

RACK OF AGES might describe Chas. Levy Co./Computer Book Service in a couple of ways, says Carol Kloster, vice president and general manager. The veteran rack firm, now expanding from books and periodicals into video sell-through, sees the enormous demographic breadth of mass-merchandiser accounts ripe with potential. EARL PAIGE

Retail Track welcomes your contribution. Call marketing editor Earl Paige at 213-273-7040.



Super Tramp, And Lady, Too. The huge inflatable replicas of the title characters from Walt Disney Home Video's "Lady And The Tramp," which were stationed outside the Las Vegas Convention Center during the Video Software Dealers Assn. meet this summer, have taken to the road and are making stops at retail outlets across the U.S. Recently, they dropped in on one of Tower Video's Los Angeles stores.

VIDEO PLUS

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

SENSIBLE SIDEKICK: The Kinma VHS KQ-767 from S & H International (206-838-2118) both cleans and rewinds videotapes, taking strain off the VCR. The compact unit has separate controls for cleaning, fast-forwarding, rewinding, and stop/eject, and features a photo-sensor automatic stop, counter, and automatic soft eject. It also comes with a one-year limited warranty. Suggested retail price: \$99.97

SERIOUS SHELVING: New from 3-D Video Supply (800-242-4745): a dual-purpose wire rack that holds either videos or paperback books. Each 2-foot-long shelf has a serpentine divider wall that shows four covers full face, offering a total display capacity of 12 pieces. The similarly designed 3-

foot shelf front-displays six video

boxes and holds a total of 18

In quantities of six to 60, the smaller units (Model NE12) cost \$12.99 each and the larger units (Model NE18) \$19.48 each.

SLICKER SIGNAGE: The JVC Magnetic Tape Division (201-794-3900) has adopted a more colorful package for its T-120PS standardgrade videocassette three-pack.

HOSPITAL CINEMA OPENS 1ST NASHVILLE STORE

(Continued from preceding page)

tape rentals. Glickstein, who says he is negotiating for alliances with hospitals in several states, would not disclose the percentage paid.

Glickstein says the Parkview store is located in a regular double hospital room, giving him more than adequate space for face-out displays of his 750-1,000 titles. The inventory includes all major categories of video except X-rated.

Patients can make their selections from a list of titles left in their rooms. Orders are placed by phone. For \$5.95 Glickstein delivers and connects the portable Dynatech videocassette recorder and three titles. Additional videos cost \$1.50 each for general titles and \$2.25 for new releases. These are

the same rental prices he charges hospital staffers, who account for 50% of his dollar volume.

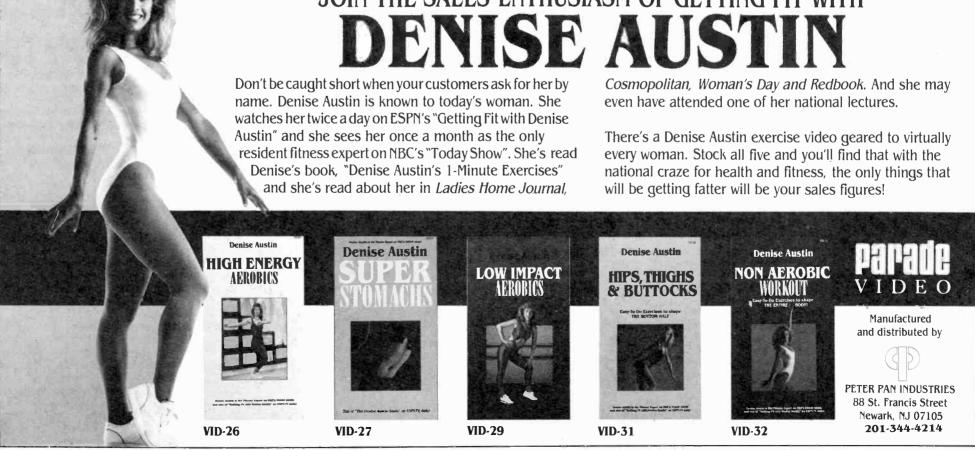
Patients pay for the videos on delivery by check or cash.

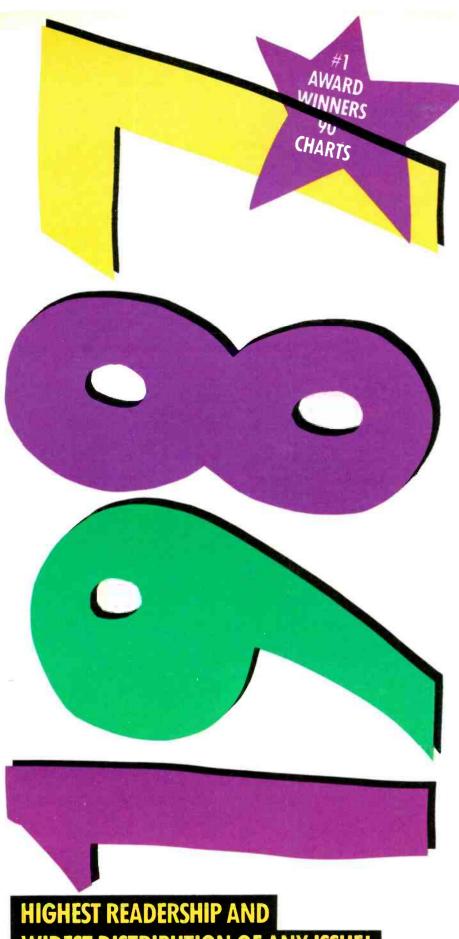
The stores are kept open long enough to service all three hospital shifts-7 a.m.-9 p.m. in Nashville and 8 a.m.-8 p.m in Knoxville.

Hospital Cinema buys from

Source Video and Commtron. Glickstein says he has no immediate plans for franchising, preferring instead to own the locations. He says that once a hospital has approved his company's proposal and provided a room, he can be in business within 10 days.







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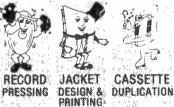
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HOT LATIN 50.

	-				TM
THIS	LAST	2 WKS. AGO	WKS. ON CHART		d from national Latin o airplay reports. TITL
1	3	3	12	★ ★ JULIO IGLESIAS CBS	NO. 1 ★ ★ QUE NO SE ROMPA LA NOCHE 1 week at No. One
2	4	7	7	BEATRIZ ADRIANA PROFONO	LA LUNA SERA LA LUNA
3	2	1	14	LOS LOBOS WARNER BROS.	LA BAMBA
4	1	2	20	LUIS MIGUEL WEA LATINA	AHORA TE PUEDES MARCHAR
5	24		2	JOSE LUIS RODRIGUEZ MERCURY	Y TU TAMBIEN LLORARAS
6	5	4	6	WILKINS WEA LATINA	MARGARITA
7	6	8	6	DANNY RIVERA	AMAR O MORIR
8	7	6	16	NELSON NED	ME PASE DE LA CUENTA
9	18	28	3	ROBERTO CARLOS	NEGRA
10	9	5	14	MIJARES	NO SE MURIO EL AMOR
11	10	14	11	AL BANO Y ROMINA POW WEA LATINA	YER SIEMPRE SIEMPRE
12	8	12	10	PANDORA	MI HOMBRE
13	14	16	8	FANDANGO EMI	AUTOS, MODA Y ROCK AND ROLL
(14)	21	20	4	JOSE LUIS PERALES	AMADA MIA
15	12	13	13	CHAYANNE CBS	FIESTA EN AMERICA
16	13	22	5	TOMMY OLIVENCIA	NO TIRES LA PRIMERA PIEDRA
17	15	11	38	LOS BUKIS	TU CARCEL
(18)	22	43	3	JOSE FELICIANO	PONTE A CANTAR
19	17	10	18	FRANCO DE VITA	SOLO IMPORTAS TU
20	11	9	15	SONOTONE EMMANUEL	NO TE QUITES LA ROPA
21	20	23	5	PALOMA SAN BASILIO	LUNA DE MIEL
(22)	29	24	6	SANDY REYES	MI NOVIA, MI AMANTE, MI MUJER
<u>u</u>	23	24	0	MUSIC CITY	OWER PICK***
23	37	36	5	ELIO ROCA PROFONO	UNA ROSA Y UNA ESPINA
24	23	26	21	ESTELA NUNEZ ARIOLA	CORAZON ERRANTE
25	16	15	23	DANIELA ROMO EMI	VENENO PARA DOS
26	42	19	10	EDNITA NAZARIO MELODY	ALMA DE GITANA
27)	38	40	14	JULIO IGLESIAS CBS	TODO EL AMOR QUE TE HACE FALTA
28	48	32	12	AMANDA MIGUEL MELODY	QUE ME DAS
29	40	_	2	LOS YONICS CBS	PETALO Y ESPINAS
30	30	38	6	FRANCO PEERLESS	MURIENDO AQU
31	26	33	3	YURI	VIVIR SIN T
32)	47	44	3	LOS HERMANOS MIER	LA COLORETEADA
33	32	-	2	LUNNA A&M	FUGITIVO AMANTE
34	33	27	13	LUCIA MENDEZ ARIOLA	YO NO SE QUERERTE MAS
35)	44	45	22	LOS BUKIS LASER	ME VOLVI A ACORDAR DE T
36	31	37	5	ORQUESTA INMENSIDAD	TE PARECES TANTO A M
<u>37</u>)	45		4	LISA LOPEZ MUSART	SERA EL ANGEL
38	28	25	16	SONIA RIVAS	DE PECHO A PECHO
39	19	18	11	YOLANDITA MONGE	CONTIGO
(40)	NE	wÞ	1	★★★HOT NAPOLEON RCA	SHOT DEBUT ★ ★ ★ PARA NO PENSAR EN TI
<u>(41)</u>	F	RE-ENTR	RY	MARISELA PROFONO	HAZME TUYA
42	25	17	40	BRAULIO	NOCHE DE BODA
(43)		RE-ENTR	-	EL GRAN COMBO	MIMA
(44)		WÞ	1	ROCIO DURCAL	INFIDELIDAD
マブノ	43	46	9	ROCIO JURADO	ESTA NOCHE GANO YO
AE	40		3	SONORA PONCENA	CANCION
45	AC			INCA	
46	46 ME	42		FLANS	CORRE CORRE
46	NE	w.	1		CORRE CORRE NI GUERRA NI PAZ
46	NE			FLANS MELODY	





by Tony Sabournin

"IME CON QUIEN ANDAS, y te dire quien eres." Or, in its English translation, "it takes one to know one." In any language, the basic message on Discos AyM singer/composer Antonio De Jesús' "Y Por Que No Soñar?," the title cut from his fourth LP, is short and succinct: Stay in school and hit the books. "This song is like an autobiography for me," says the 23-year-old. He is talking about when he left school to help support his large family. "As time went by," De Jesús declares, "I realized I made a mistake and that I should have continued my education."

Therefore, when Allen Bloom, dean of the California State Univ. Film School, went looking for a popular Hispanic performer to sing/act in a video for a song called "All You Can Dream," produced by Cal-State students Scooter Pietsch and Carol Michalls, Antonio fitted the role as if it were made for him. Guest stars in the 35mm production-Malcolm-Jamal Warner ("The Cosby Show"), Los Lobos, Oakland Raiders coach Tom Flores, Cheech Marin of Cheech & Chong fame, and Luis Enriquez of "Hill Street Blues"-lent their support to promoting a solution to a problem, which, according to research, appears to be more pronounced among urban Hispanics and blacks. In addition, Dodgers pitcher Fernando Valenzuela, a distant cousin of De Jesús, also lent a hand by appearing in the 30- and 60-seconds Spanish spots prepared by California State Univ. for this campaign. As indicated by AyM executive Ricky Correoso, the Telemundo TV network has been extensively supporting this effort-first with the Nov. 7 national TV debut of the "Y Por Que No Soñar?" video and then with the public service announcement spots featuring Valenzuela. Even city politicians have lent their support, including Los Angeles Councilman Richard De La Torre, during the presentation of De Jesús' album several weeks ago at that city's Midtown Hilton Hotel. The wife of Carlos Romero Barceló, governor of Puerto Rico, has also agreed to lend her name to the campaign.

Still, De Jesús is more than the fortuitous beneficiary of a public relations campaign. His 1983 debut album, which featured the single "Juntos," sizzled on the Billboard charts for 36 weeks. However, the two subsequent productions didn't achieve such lofty results. Says José Quintana, AyM's executive producer, "With this album, Antonio returns to his original honesty." Quick to erase any connotations of past delinquencies, Quintana refers to De Jesús' "natural" style of composing, which he calls "ranchero-pop," a fusion of electric instruments with the most revered form of Mexican folklore

Exhibiting a maturity beyond his years, De Jesús doesn't lament past unfruitful efforts. "The most valuable lessons that I've learned in this business is that I've

Antonio De Jesús has strong message for teens

done things and met people that otherwise I wouldn't have," he says. "And, somehow, when your nightmares turn into the fulfillment of your fantasies, it makes you appreciate life a whole lot better."

AN OVERDUE TRIBUTE to Israel "Cachao" López will take place Nov. 21 at New York's Hunter College Auditorium. He's not only the middle link to a musical family that spans four generations, but he is also the widely acknowledged creator of el mambo (with all due respect to Dámaso Pérez Prado) during his tenure with Arcano Y Sus Maravillas, a period during which he's said to have produced 25 danzones a week. The event will be produced by Mickey Meléndez's Nueva Visión Productions. Meléndez co-hosts a Sunday Salsa Show on WBAI New York with Nando Alvericci, which he claims is the top show at the noncommercial





by Carlos Agudelo

NEW YORK'S LATIN radio is in the midst of a crisis, with executives falling like leaves from autumn trees. The last two executives to leave their posts were Frank Saldana, program director for WADO-AM for more than 10 years, and Adriano Garcia, who sold his shares in the partnership that owns WSKQ-AM. With Saldana's departure, three of the four Latin stations in New York are looking for new program directors. Jimmie Jimenez, former PD and current general manager of WKDM-AM, is reportedly having problems filling his old job. By far the saddest event of the tumultuous season has been the death of Silvio Iglesias, WJIT's program director. Iglesias passed away on the night of Oct. 29. Two weeks before, he had suffered a heart attack and had to be hospitalized.

The current crisis seems to be more than a personnel problem, however. Most music-oriented New York Latin stations—WADO is considered a talk station—have suffered for a long time from an acute identity problem. According to Arbitron ratings, they have so far failed to capture levels of audience comparable to those of Latin stations in comparable markets throughout the country. New York is still the only major Hispanic market in the U.S. without a Spanish-broadcasting FM station. In cities like Miami and Los Angeles, the most-listened-to Latin stations draw ratings in the 3-to-5-point range. In New York, a 2 rating is considered something to be proud of This summer's Arbitrons showed a pronounced dive as ratings for all three music-oriented stations dropped below 1.

Those familiar with New York's music landscape blame the stations' music formats, above all else, for the ratings problem. The stations are drawing a lot of heat for emphasizing contemporary pop ballads. "New York is a salsa town," says Gilberto Muentes, manager of Casino Records, a major distributor of Latin product. Muentes and many other record dealers in the metropolitan New York area say sales of contemporary pop ballads have decreased drastically, while sales of salsa records are thriving.

So if contemporary pop ballads aren't selling well—despite heavy airplay—and salsa and other tropical genres such as Colombian *cumbia* have captured the lion's share of the market, then there must be something wrong with the way Latin radio is perceiving and approaching its audience.

Dominic Torres, owner of Bate Records, says some record company executives also deserve blame for not knowing enough about their market. This has resulted in the almost total absence of top-selling catalog product that is Latin America. The import of this product to the U.S. has been further hindered by the fight against par-

These are troubled times for New York radio stations

allel imports. Torres also points out that while big companies specializing in contemporary pop ballads have seen their share of the market shrink, Venezuelan companies such as **Sonotone** and **TH-Rodven** have been able to cash in on their failure to serve the New York market. These companies, subsidiaries of the two biggest Venezuelan media conglomerates, have been able to get free advertising time on television stations that carry the soap operas they produce. All the current best-selling acts, including **Eddie Santiago**, **Tommy Olivencia**, and **Franky Ruiz**, record for TH-Rodven.

Music programming changes on New York stations may be under way, but the situation certainly seems delicate for radio and record companies, especially for those programming contemporary pop music. A little research wouldn't hurt anybody, even if it shows that reality isn't what it seems to be.

Products with the greatest airplay gains this week



by Is Horowitz

CHO-LIANG LIN recorded the Sibelius Violin Concerto Oct. 27 with the Philharmonia Orchestra conducted by Esa-Pekka Salonen. The CBS Masterworks album will be completed early next year with a recording of the Nielsen Concerto by the same participants. The two principals will be touring the U.S. in March, but the orchestra on that occasion will be the Swedish Radio Symphony. Lin will play the Mendelssohn Concerto on the junket in addition to the Nielsen.

Their last names cumulatively add up to only seven letters, but that may spell a lucky combination for Emanuel Ax, Young-Uck Kim, and Yo-Yo Ma. They have just performed their first recording for CBS as a trio, taping a pair of Dvorak trios, including the "Dumky." The sessions, which took place on the campus of the State University of New York at Purchase, were produced by James Mallinson, with John Newton as engineer. Mallinson also was producer of Ma's first solo album for the label, a Chopin/Haydn program recorded in London in September and still awaiting release.

Yet another recent CBS project has Frederica von Stade testing crossover waters with a batch of pop ballads backed by a 30-piece orchestra. The October sessions were produced by Jeremy Lubbock.

ANGEL RECORDS has released two albums by the Oslo Philharmonic conducted by Mariss Jansons, the initial installment of a 14-album deal spread over a five-year period. The first two recordings under the deal have just been shipped; one is a Tchaikovsky package featuring the "1812 Overture," and the other is a performance of Shostakovich Symphony No. 5. The release is expected to benefit promotionally from a 17-date U.S.

tour by Jansons and his orchestra. The tour began Nov. 3 in Chicago, and Angel president Brown Meggs and vice president Tony Caronia were on hand for the opening concert.

On Nov. 15 Anthony Newman will perform the first public concert on the new tracker organ housed in New York's Holy Trinity Church. The organ, built by the Austrian firm Rieger Orgelbau, has already been used by Newman for several recordings for Newport Classic. In February and March, Newman will record the complete Bach preludes, fugues, toccatas, and fantasies on the instrument.

The Buffalo Philharmonic Orchestra's 26-day European tour in April has been budgeted at about \$650,000. The city has put up \$200,000, and the remainder is coming from local foundations and European presenters. Semyon Bychkov will conduct... The Pittsburgh Symphony believes in starting them young. It has expanded its youth programs to include more concerts aimed at "tiny tots," ages 3 to 5, as well as school-age children.

For Cho-Liang Lin, an upcoming album and tour

CORTEPIANIST MALCOLM BILSON expects to complete his recorded traversal of the Mozart piano concertos with John Eliot Gardiner and the English Baroque Soloists in May. The project, started six years ago, will be the first complete set to be recorded with period instruments. The label is Deutsche Grammophon's Archiv.

A pre-Christmas release of the documentary videocassette "A Composer's Notes: Philip Glass And The Making Of 'Akhnaten'" is being readied by VAI. Included are portions of that opera as well as portions of "Satyagraha" performed by the Wurttemburg State Theater. Narration is by Glass... Rizzoli Records will shortly release a complete "Beatrice di Tenda" by Bellini. Alberto Zedda is conductor of the Monte Carlo Orchestra. The rarity will be issued on three disks.

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Carnegie Hall Concert Helps AIDS Victims

NEW YORK Negotiations were still underway last week to clear contractual roadblocks for a live recording of the "Music for Life" concert at Carnegie Hall here Nov. 8. Funds from both the concert, which has already raised a reported \$1.5-million, and the recording would benefit AIDS victims under the auspices of the Gay Men's Health Crisis (GMHC).

Superstar performers slated to participate include Luciano Pavarotti, Marilyn Horne, Leonard Bernstein, James Levine, Samuel Ramey, Yo-Yo Ma, Murray Perahia, and Leontyne Price.

All artists, as well as an orchestra drawn from regional ensembles, have donated their services, as have a recording crew under the direction of producer Tom Frost and engineer Tom Lazarus.

Key to the recording project is Alison Ames of Deutsche Grammophon, who has worked to obtain the necessary clearances for the recording from the many participants. The plan is for DG to issue and market the recording, with all net revenues assigned to the GMHC.

All artists will have the opportunity to approve their performances for inclusion in the album, said Ames.

WNCN here will also tape the concert for delayed broadcast, with tapes to be syndicated to other stations for additional revenue.

FOR WEEK ENDING NOVEMBER 14, 1987

Billboard.

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(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.

Bakshi's 'Coonskin' Released Under New Title

BY COLLEEN TROY

NEW YORK Nearly 15 years after accusations of being racist blew "Coonskin" out of theaters nationwide, Ralph Bakshi's animated political feature is being released on videocassette—only this time the film's controversial title has been left on the cutting-room floor.

Academy Entertainment, which plans to release the video on Nov. 24 for a list price of \$79.95, has renamed the movie "Streetfight." While the more mellow title is the only change being made for the home video market, Bakshi says he wouldn't have used the tamer name. "I would have called it 'Coonskin' with parentheses underneath that said, 'I'm sorry,'" says the director.

The 90-minute film, a satirical look at life in a ghetto, combines animation with live action. It stars Scatman Crothers, Barry White, and the then-unknown Phillip Michael Thomas.

Bakshi, whose credits include animated features "Fritz The Cat," "Heavy Traffic," "Lord Of The Rings," and "Wizards," has his own ideas about why the film created such a furor when it was released theatrically in 1973. "I was working in a medium called animation, which Disney owned," he says. "But I wasn't selling to the Disney audience."

Dispite the controversy, "Coonskin" was lauded by many critics as a slap in the face to swindlers of any race. There are even those

who have called the movie Bakshi's masterpiece.

"But then you have this black, bullshit revolutionary saying this picture's racist," he says. "If you're a white middle-class guy, you'll stay away from it—especially since this group was not only telling people that 'Coonskin' was racist, but that they were gonna beat the shit out of you if you went to see it."

Bakshi, who recently turned 48 and now resides is suburban



Ralph Bakshi's controversial film "Coonskin" has been renamed "Streetfight" for the home-video market. When the film was first released in 1973, some called it racist while others deemed it a masterpiece. "Streetfight" will be released by Academy Entertainment on Nov. 24 for a list price of \$79.95.

Westchester County, N.Y., felt the reality of that threat when he was once attacked by a group of young men at a screening of the film at the Museum of Modern Art. "I was willing to fight for it back then," he says. "But not today. I've mellowed." The film is still a permanent part of the collection at MOMA's film department.

Though Bakshi initially distanced himself from the promotion of "Streetfight"—he refused to give interviews and was quoted as saying, "there's nothing in this for me, financially"—he now says he is pleased to see his work resurfacing

"I think it's great that people can finally judge it on their own terms, at home," he says. "Video's the best thing that happened to cartoons. It's as big as canvas is to painting."

Academy executives are banking on the power of animated video to propel sales of "Streetfight." According to Joe Lisaius, director of advertising and promotion, the release will attract "a broad range of video audience. It's an action-adventure in one sense, but it also raises a lot of moral issues and appeals to a cerebral group."

Lisaius says market research has shown that the title change won't confuse consumers who only know the movie as "Coonskin." "There are a lot of people who remember the film and the turmoil it created," he says. "I think the people who were aware

of it will realize from the advertising and packaging that it is what it was. Those who didn't know it prior to [the video release] will be attracted by the title."

Thus far no one has opposed the re-release of the film. Should it happen, though, Lisaius has a ready reply. "Research has shown us this is not a racist film," he says. "That's like saying 'All In The Family' was racist, when it was completely the opposite."

Bakshi agrees there is still an



Director-animator Ralph Bakshi says that he would not have changed the name of his movie to "Streetfight." "I would have called it 'Coonskin' with parentheses underneath that said, 'I'm sorry,'" he says.

audience for "Streetfight," which has resurfaced in a smattering of animation festivals nationwide. After a recent Los Angeles retrospective, he received "a standing ovation from kids who weren't born when it was made. 'Coonskin,' "he says, stubbornly adhering to the original title, "holds up brilliantly theatrically."

And even while the film appears to have withstood the test of time and a pervasive conservatism, Bakshi says there are some things he'd do differently now.

"I see it now and I realize that I was too angry. It's a tough film, and I never wanted it to be easy to watch. But I've learned a lot from my paintings. I'd be more subtle now. I'd say the same things, but I'd keep them in their seats longer."

Created in the era of "Superfly" and "Shaft," "Coonskin" "has some of the black rhetoric of the time, which I find a little too demeaning now," Bakshi says. "But the undercurrent holds up—that everybody's getting screwed and the enemy's not in sight."

These days, Bakshi devotes most of his energies to painting; he said that a recent exhibit in a gallery in New York's East Village was five years in the making. "In my painting, I wasn't afraid to be beautiful," he says. "I was afraid to be beautiful in my films." He says another factor that drew him to the canvas is that "I don't have to ask anyone for \$50 million to do a painting." (Continued on page 67)

Season, World Series Victory Chronicled Twins Inspire Three Tapes

BY MOIRA McCORMICK

CHICAGO While the champagne was still flowing in the Minnesota Twins' locker room after their World Series victory, a number of video suppliers where busy putting together tapes chronicling the Twins' rise to the top. To date, three highlight tapes and a music video featuring relief pitcher Juan Berenguer have either been released or are being rushed to the market.

market.

The "official" tape of series highlights will be released by CBS/Fox Video Sports on Nov. 13. Priced at \$19.95, the 60-minute video is being produced by Major League Baseball and ABC Sports. "There is only one World Series and it becomes a part of history," says Bob Delellis, senior vice president of sales and marketing for CBS/Fox Home Video. "It will certainly have appeal outside Minneapolis, but the regional appeal will more than take care of itself."

Hosted by ABC sportscaster Al Michaels, the video includes footage not shown on television as well interviews with team members. "The Official 1987 World Series Video" was also advertised by ABC during the series and was

promoted with handouts at the game and advertisements in the sports sections of St. Louis and Minneapolis newspapers.

"What we like most about this World Series tape is the timing," says Ken Ross, director of nontheatrical programming for CBS/Fox. "We were able to market the tape during the series and will be able to offer the tape during the Christmas season—those are two big pluses for us," says Ross.

Already on the market is a tape that traces the Twins' entire season, including the World Series. "The Minnesota Twins: World Champions—We Never Surrender," was released Nov. 3 by the Minneapolis-based home video manufacturer Crocus Entertainment.

The 60-minute, \$29.95 title is not solely a game highlights program, stresses Crocus president Bill McMahon. "It starts with spring training and includes the clubhouse parties after the league championship and World Series as well as the ticker-tape parade and interviews with players, coaches, and fans," he says. "We're primarily interested in reaching people (Continued on page 68)

FOR WEEK ENDING NOVEMBER 14, 1987

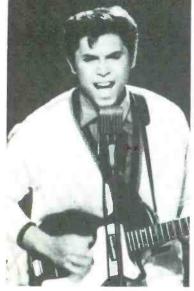
Billboard.

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TOP VIDEODISKS...

×	AGO	CHART	Compiled from a na	tional sample of retail store sales repo	orts.			2.0
THIS WEEK	Z WKS. A	WKS. ON	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	9,	CROCODILE DUNDEE	NO.1 * * Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
2	4	3	BLUE VELVET	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R	34.95
3	7	3	AMADEUS	HBO Video 5099	F. Murray Abraham Tom Hulce	1985	PG	44.95
4	2	3	THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG	39.98
5	NE	wÞ	F/X	HBO Video 3769	Bryan Brown Brian Dennehy	1986	R	44.95
6	5	3	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R	34.95
7	3	5	AROUND THE WORLD IN 80 DAYS	Warner Bros. Inc. Warner Home Video 11321	David Niven Shirley MaClaine	1956	G	39.98
8	NE	wÞ	BULLIT	Warner Bros. Inc. Warner Home Video 6002	Steve McQueen	1968	NR	29.98
9	NE	w	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	49.98
10	8	31	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	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.



A Happy Valens Time. The life of Ritchie Valens (played by Lou Diamond Phillips) is featured in last summer's box-office smash "La Bamba." The film will be available on home video from RCA/Columbia Pictures Home Video on Jan. 28 and will be the subject of one of the most extensive television campaigns ever mounted by the company. Priced at \$89.95, the video also features appearances by Marshall Crenshaw and Brian Setzer.

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.

"Emergency Action—The First Aid Video For The Whole Family," Access Video Marketing, 30 minutes, \$29.95.

When a life is at stake you can't play games. This video offers simple step-by-step measures to take when presented with an emergency situation. The tape emphasizes that the first step should be calling for medical assistance before attempting anything yourself. Once this is done, try to determine if the person is breathing—one of the tape's major points is that a person's heart can be beating even if he has stopped breathing. In other words, never assume anything.

The video offers tips on performing mouth-to-mouth and cardiopulmonary resuscitation as well as advice on what to do if someone is choking; suffering from frostbite, a drug overdose, or severe bleeding; or trapped in a fire. Recommended courses of action differ depending on whether the victim is an adult, infant, or older child. Each procedure should be practiced until the viewer feels comfortable with it, but it should not be practiced on a live person.

Ignorance is a poor excuse for the loss of a life when preventative information is readily available and provided in the simplest terms possible. It pays to know what you're doing—life is too precious to lose.

RENATE L. FOSTER (Continued on next page)





Be good to him...or he'll tell his mommy.



CALL 1 (800) 521-0107

Catalog #0620 Running time: 85 min. 300 Bonus Points \$79.95

TRANS WORLD ENTERTAINMENT Presents PLUTONIUM BABY
Starring PATRICK MOLLOY AS Dr. Drake Screenplay By WAYNE BEHAR
Production Manager JOY McGLONE Special Make-Up Effects By J. SCOTT COULTER
Edited By KEITH L. REAMER and BRITTON PETRUCELLY
Executive Producers RICHARD A. BUNSTEIN. DALE CUNNINGHAM. CLIFFORD J. SCHORER Produced and Directed By RAY HIRSCHMAN

VIDEO REVIEWS

(Continued from preceding page)

"A Zambian Safari," Video Safaris International, 40 minutes, \$24.95.

Darkest Africa is illuminated for safari-minded travelers in this video expedition through Zambia's spectacular parks. The continent's awe-inspiring wild animals—lions, elephants, monkeys, and the likeare the real stars of this video. which could send armchair National Geographic watchers packing for a try at the real thing.

Tourists are shown viewing wildlife by jeep, plane, canoe, and foot. By the looks of this footage, those who take the safari are not likely to see animals this large this close-up anywhere else except for zoos. Lodging accommodations are highlighted; unfortunately, costs and accessories needed for such a tour are not. The video moves at a stroll's pace, but flashy production is unnecessary for a product—the African wild—that sells itself.

ED BURKE

"Joanie Greggains: One On One," Forum Home Video, 60 minutes, \$24.98.

Aerobics veteran Joanie Greggains already has the "Morning Stretch" television show, records, books, and videos to her credit. Now, she adds another video, featuring a basic program of aerobics plus weights.

The background environments (a garden and a construction site) in the warm-up and aerobic portions of the video are supposed to motivate you, but the fact is they're silly. Still, the workout itself is thorough if not particularly imaginative. Near the end of the program, a clock appears on screen to make monitoring your heart rate easier. Greggains continuously emphasizes the need for proper body alignment, but she neglects to mention that high-impact aerobics can strain your knees and back, especially when performed on a hard surface.

The weight-training section features lighter weights and more repetitions, stressing muscle tone and definition over muscle mass and strength. This is not a bad home workout, but for serious weight training you're better off visiting a gym with Nautilus equipment.

LEE BLACK

"The Violent Years," Rhino Video, 70 minutes, \$24.95.

Destructive teenagers are the focus of this video, hosted by actress Mamie Van Doren. It is part of a series showcasing juvenile delinquency of the '50s and '60s. The tape opens with two parents accused of wrongfully raising their daughter, who later commits murder and winds up in the slammer for life. The story centers on an all-girl gang led by a wealthy 18year-old who's been given everything she's ever wanted-except love

The video is directed at parents, and the main objective is to convince them that they have a moral obligation to sacrifice self-ambition and give their children the love they deserve. While the story line and characters are dated, this

(Continued on page 69)

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Billboard.

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TOP VIDEOCASSETTES, SALES

			I VIDEO	AUAAFII	TM		Τ	
×	¥	CHART	Compiled from a nat	ional sample of retail store sales repor	ts.			
THIS WEEK	LAST WEEK	WKS. ON	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
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I	1,	4 %	LADY AND THE TRAMP	, Walt Disney Home Video 582	Animated * .	1955	G	29.95
2	2	4 %	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
3	₂ , 3	9	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
4	4	12	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
5	7	50	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
6	6	43	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
7	5	56	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
8	8	^~34	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
9	11	104	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
10	10	54 -	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
11	12	.6	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
12	14	106	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
13	9	22	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
14	15	74	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews	1964	G	29.95
15	18 3	21	DISNEY SING-ALONG SONGS: HEIGH	Walt Disney Home Video 531	Dick Van Dyke Animated	1987	NR NR	14.95
16	21	7	HO! GENTLEMEN PREFER BLONDES		Marilyn Monroe	-		-
-	ļ	162	STAR TREK II-THE WRATH OF	CBS-Fox Video 1019 Paramount Pictures	Jane Russell William Shatner	1953	NR	19.98
17	* 13		KHAN ▲ ◆	Paramount Home Video 1180	Leonard Nimoy Julie Andrews	1982	PG	19.95
18	20 3	119	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Christopher Plummer	1965	G	29.98
19	~ 16	10	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
20	17	32	RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	29.98
21	27	81	STAR TREK: THE MOTION PICTURE ▲ ◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
22	NE	w>	YELLOW SUBMARINE	Apple Films and United Artists MGM/UA Home Video M301170	The Beatles	1968	NR	29.95
23	19	73	KATHY SMITH'S BODY BASICS A	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
24	[~] 25	42	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	29.95
25	28	4	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Jane Fonda	1987	NR	39.95
26	29	2 %	THE ENTERPRISE INCIDENT	Paramount Pictures Paramount Home Video 60040-59	William Shatner Leonard Nimoy	1968	NR	14.95
27	22	22 "	HERE'S DONALD!	Walt Disney Home Video 527	Animated	1987	NR	14.95
28	RE-E	NTRY	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	Animated	1974	NR	14.95
29	24	100	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
30	34	15	THE DOORS: LIVE AT THE HOLLYWOOD BOWL	The Doors Video Company MCA Home Video 80592	The Doors	1987	NR	24.95
31	RE-E	VTRY ⁴	PINOCCHIO ♦	Walt Disney Home Video 239	Animated	1940	G	29.95
32	26	3	THE HANOI HILTON	Cannon Films Inc. Warner Home Video 37068	Michael Moriarty	1987	R	79.95
33	° 30	97	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
34	NE	WÞ	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	89.95
35	NE	NÞ	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	Animated	1987	NR	14.95
36	38	7	SEVEN YEAR ITCH	CBS-Fox Video 1043	Marilyn Monroe	1955	NR	19.98
37	36	5	KATHY SMITH'S WINNING WORKOUT	<u> </u>	Tom Ewell Kathy Smith	1987	NR	29.95
38	33 *	27	APOCALYPSE NOW	Paramount Pictures	Marion Brando	1979	R	29.95
39	35	14	BILL COSBY: 49	Paramount Home Video 2306 Kodak Video Programs 8118705	Martin Sheen Bill Cosby	1987	NR	19.95
40			PLAYBOY VIDEO CENTERFOLD #5		,			
	23	24	PLAYMATE OF THE YEAR Assn. of America gold certification for theatric	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95

♠ 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). A RIAA platinum certification for theatrical films, sales of \$5,000 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.





Great Sax. Jazz great Charlie Parker is featured in "Celebrating Bird: The Triumph Of Charlie Parker," a new 60-minute video documentary based on a book by Gary Giddins. The tape is scheduled for release Nov. 23 from Sony Video Software as part of a multimedia tribute to Parker, a Columbia Records album and Pioneer Artists laserdisk are also due. The video will be priced at \$29.95.

newsline...

THE 'PLATOON' BATTLE may have created a void for retailers, but no supplier has moved up the release date of a major title to take advantage. The reason, according to one top video executive, is that it's just not that easy: "With a six-month window, you can't pull movies up that easily," says Bob DeLellis, CBS/Fox senior vice president. "There are agreements with pay television that people don't want to fool around with. What we're doing in light of the situation is pushing harder on what we have out there in case there are any open-to-buy dollars. I don't see the need to rearrange my life due to another company's misfortune. You just can't do it that fast. There are marketing campaigns that have to be analyzed. There are mastering, duplication, and other considerations. I'm not going to shake the organization because of 'Platoon.'"

FOX HILLS VIDEO says its November release "Up Close With Mackenzie Astin" is the first video targeted directly to a teenage audience. The 47-minute tape explores the life of the 14-year-old actor who plays Andy Moffat in the television sitcom "Tha Facts Of Life" and will be marketed directly to teenagers through ads placed in fan magazines as well as in video stores. Produced exclusively for the home video market with an original rock soundtrack, the video also features the young star's famous parents, John Astin and Patty Duke. It is currently available for a list price of \$19.95.

THE WINTER CONSUMER ELECTRONICS SHOW will see a marked increase in electronic games and computer equipment, the Electronics Industry Assn. says. While those areas were among the hottest categories at the shows of the early '80s, they both cooled off during the past few shows. "In addition to the strong demand for exhibit space overall, there is a notable increase in space assignments for electronic games and computer hardware/software," says Dennis S. Corcoran, CES vice president and show manager. The show, which will be held in the Las Vegas Convention Center from Jan. 7 through Jan. 10 is expected to draw more than 100,000 showgoers.

RCA/COLUMBIA HOME VIDEO has finalized a distribution agreement with I.R.S. World Media, a newly formed movie maker. "The Decline Of Western Civilization II: The Metal Years" will be the first feature produced by the new concern. Three other titles are planned for 1988. I.R.S. World Media will be included in the Copeland group, which has grown out of I.R.S. Records, the independent record label founded in the late '70s by Miles Copeland. Commenting on the distribution agreement, Larry Estesa, RCA/Columbia's vice president of acquisitions, says, "I.R.S. World Media's management is young, aggressive, and imaginative. Their unique and original brand of film entertainment is sure to add a new dimension to the RCA/Columbia library of titles."

'COONSKIN' RELEASED-SANS CONTROVERSIAL TITLE

(Continued from preceding page)

As for future projects, the animator says that a sequel to "Fritz The Cat" is in the works. Fritz is basically the same cat, says Bakshi, "but he's married, turned into a yuppie and he stills wants to get laid. Yeah, I'm following my audience. I'm dogging 'em to death."

Bakshi just wrapped "Mighty Mouse," an animated Saturdaymorning children's show. "Hey, I had to make some money," he says. "You know [the "Coonskin" controversy] killed me. Look what I've done since: 'Wizards,' 'Lord Of The Rings'—100% safer movies. They weren't political, just entertainment.

"I couldn't do another one after 'Coonskin,' " he says, laughing. "It's too bad, too. Imagine what I could do with Reagan."





A MADD Message. Actor Charlton Heston and members of an all-star wheelchair basketball team appear in an antidrunk-driving public-service announcement created for Mothers Against Drunk Driving. In the tape, the team members—all of whom were seriously injured by drunk drivers—dramatically stress the dangers of driving under the influence of alcohol. The 30-second spots will be included on a 15-volume series of stories from the Bible. The series is slated for release Dec. 1 by Magnum Entertainment (prebook cutoff is Nov. 24). Each cassette is priced at \$17.95.

MINNESOTA TWINS TAPES

(Continued from page 64)

who are interested in the Twins as a team. Close to 50% of the program is about the team itself and the emotions their victory triggered in the Twin Cities." "We're looking at [an estimated]

50,000 units in Minnesota-we don't know how it will do nationallv." savs McMahon. A radio, television, and newsprint advertising campaign was launched Nov. 2 in Minnesota. "We're going national in the selected areas of Denver and Los Angeles to test," he adds. Crocus was scheduled to kick off a series of direct-response print ads in mid-November featuring a tollfree number. McMahon says Crocus was expecting direct-response sales, but also intends the print ads "to enhance awareness and thus retail sales of the tape as

Major League Baseball Produc-

tions and the Minnesota Twins are still in the production stages of the Twins official highlight tape, according to Twins marketing and broadcast director Dave Jarzyna. With a working title of "The Miracle At 5th And Chicago" (the intersection where the Twins' Hubert Humphrey Metrodome is located), the 60-minute title is slated for release Dec. 1 and will be priced at \$26.95.

A music video featuring pitcher Berenguer, titled "The Berenguer Boogie," was released just after the league championship series in mid-October. The 12-minute, \$9.95 cassette is available through Minneapolis-based home video manufacturer and distributor Simitar Entertainment, and a cassette of the accompanying song was released by K-Tel. (see story, this

'The Berenguer Boogie' Is Now Available In Limited Area

CHICAGO "The Berenguer Boogie," did not come as a result of an elaborate marketing plan cooked up by some video big shot. Instead, the idea for the video was concocted at a party at Minnesota Twins coach Tony Oliva's house just prior to the series, according to George Broshears, general manager of fleet sales at Twin Cities megacar-dealer Walser Automotive Corp.

Broshears, who was in attendance along with Berenguer, says he and his daughter improvised a dance based on the well-publicized triumphal gesture Berenguer had made after striking out a number of the Detroit Tigers during the playoffs. "We called it the Berenguer Boogie," says Broshears, who then suggested to Berenguer they make a video of it.

Broshears says he secured

Broshears says he secured \$25,000 from a number of investors, including Walser Automotive president Paul Walser, and enlisted former Minnesota Viking Matt Blair's company, Celebrity Services, to produce and direct the project. Minneapolis musicians the Castle Family were recruited to write the song, and the video was shot Oct.16 at Prince's Paisley

Park Studios. Overseen by Paisley Park's Michael Bernard, "The Berenguer Boogie" features Berenguer and fellow Twins Oliva, Les Straker, and Al Newman dancing to the tune. In addition, a "making of" feature originally aired on Minneapolis' NBC affiliate is included. The cassette comes packaged with a poster.

Two days after production began, "The Berenguer Boogie" was on the street, according to Bill Smith, director of marketing for Simitar Entertainment, the tape's supplier. "We had three different facilities in three states producing the cassettes, he says. "We placed just shy of 50,000 units in the marketplace in 4½ days, from the time we were contacted about the project to the time we delivered it."

The cassette is available in mass merchant and convenience stores in Minnesota, the Dakotas, and Iowa, and Smith says, "We're looking at putting together a direct fulfillment number, to continue pushing the cassette through Christmas.

"Most sales will take place the next three to four weeks," he adds. "Then the rental market will take over." MOIRA McCORMICK Billboard.

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TOP SPECIAL INTEREST VIDEOCASSETTES, SALES

	0	HART		Compiled from a national sample of retail store sales re	eports.	
THIS WEEK	2 WKS. AG	WKS. ON CH	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price

HEALTH AND FITNESS™

-	_		IILALII	H AND FIINES		-
1	1	45	CALLANETICS ◆	★ ★ NO. 1 ★ ★ Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	2	45	JANE FONDA'S NEW WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
3	3	45	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
4	4	45	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
5	8	45	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
6	5	7	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
7	7	31	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
8	15	45	JANE FONDA'S EASY GOING WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
9	9	45	DONNA MILLS: THE EYES HAVE IT	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
10	16	3	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Exercise techniques are performed employing the use of basic weights.	39.95
11	6	45	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
12	10	45	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
13	14	27	JAZZERCISE	MCA Home Video 55089	Judi Sheppard Missett's original exercise program with a jazz dance emphasis.	39.95
14	12	39	JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	39.95
15	13	45	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
16	11	45	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
17	RE-E	NTRY	JAZZERCISE: BEST YET!	Parade Video 202	Judi Sheppard Missett's newest video features all-new aerobic dance routines.	29.95
18	NE	w>	THE COVER GIRL VIDEO GUIDE TO BASIC MAKE-UP	Lorimar Home Video 463	Christie Brinkley demonstrates make-up application & techniques.	19.95
19	18	33	FIT FOR LIFE	MSS Productions Warner Home Video 35020	How to improve your health through proper dieting and exercise.	24.98
20	19	7	RENEE TAYLOR'S YOGA: BEGINNING	All Seasons/Spectrum	This fitness program covers basic yoga positions.	29.9

BUSINESS AND EDUCATION™

			* * No. 1 * *		
2	11	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
3	39	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
1	11	TEENAGE ALCOHOL AND DRUG ABUSE	Increase Video IV005	Video helps parents deal with their teenage children's dependency on drugs.	29.95
7	43	CONSUMER REPORTS: HOUSES AND CONDOS	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
5	45	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
4	43	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
6	41	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
8	41	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
9	7	HOW TO MAKE A SPEECH	McGraw-Hill Video Productions	Steve Allen shares all the tips and tricks that every public speaker should know.	29.95
RE-E	NTRY	HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS	Kennon Publishing Corp. Kennon Video	Basic knowledge to make the IBM-PC work in countless ways.	79.95
11	43	CAREER STRATEGIES 1	Polaris Communication	Developing managerial skills and mental exercises are taught by top executives.	19.95
NE	w>	THE INCREDIBLE HUMAN MACHINE	National Geographic Video Vestron Video 1040	Program takes you on a microscopic journey through the human body.	29.95
12 .	3	PLANETS OF THE SUN	Concord Video	Leonard Nimoy is your guide on this journey through our solar system.	15.95
NE	w>	WORKING MOMS: SURVIVAL, SUCCESS, SATISFACTION	Amerivision	Guide helps the working mom balance her life, reduce stress & gain control.	29.95
10	.9	SOMETIMES IT'S O.K. TO TELL SECRETS	Kidstuff	Children learn to make judgements and to protect themselves.	24.95
	3 1 7 5 4 6 8 9 RE-E 11 NE	3 39 1 11 7 43 5 45 4 43 6 41 8 41 9 7 RE-ENTRY 11 43 NEW 12 3	3 39 THE VIDEO SAT REVIEW 1 11 TEENAGE ALCOHOL AND DRUG ABUSE 7 43 CONSUMER REPORTS: HOUSES AND CONDOS 5 45 STRONG KIDS, SAFE KIDS 4 43 CONSUMER REPORTS: CARS 6 41 PERSUASIVE SPEAKING 8 41 SAY IT BY SIGNING 9 7 HOW TO MAKE A SPEECH RE-ENTRY HOW TO USE YOUR IBM PC-IN TEN EASY LESSONS 11 43 CAREER STRATEGIES 1 NEW THE INCREDIBLE HUMAN MACHINE 12 3 PLANETS OF THE SUN NEW WORKING MOMS: SURVIVAL, SUCCESS, SATISFACTION 10 0 SOMETIMES IT'S O.K. TO TELL	2 11 AMERICAN HISTORY: THE CIVIL WAR Increase Video IV015 3 39 THE VIDEO SAT REVIEW Random House Home Video 1 11 TEENAGE ALCOHOL AND DRUG Increase Video IV005 7 43 CONSUMER REPORTS: HOUSES AND Lorimar Home Video 079 5 45 STRONG KIDS, SAFE KIDS Paramount Pictures Paramount Home Video 85037 4 43 CONSUMER REPORTS: CARS Lorimar Home Video 85037 6 41 PERSUASIVE SPEAKING Polaris Communication 8 41 SAY IT BY SIGNING Crown Video 9 7 HOW TO MAKE A SPEECH McGraw-Hill Video Productions RE-ENTRY HOW TO USE YOUR IBM PC-IN TEN Kennon Publishing Corp. Kennon Video 11 43 CAREER STRATEGIES 1 Polaris Communication NEW THE INCREDIBLE HUMAN MACHINE National Geographic Video Vestron Video 1040 12 3 PLANETS OF THE SUN Concord Video NEW WORKING MOMS: SURVIVAL, SUCCESS, SATISFACTION Kidentiff	AMERICAN HISTORY: THE CIVIL WAR Increase Video IV015 Famous events from the Civil War are recounted and analyzed. THE VIDEO SAT REVIEW Random House Home Video Improve test-taking skills for those important college-entry SAT tests. THE VIDEO SAT REVIEW Random House Home Video Video helps parents deal with their teenage children's dependency on drugs. Video helps parents deal with their teenage children's dependency on drugs. Lorimar Home Video 079 How to evaluate, purchase, and finance a home. THENT Winkler educates parents and children about child abuse. Henry Winkler educates parents and children about child abuse. Henry Winkler educates parents and children about child abuse. Henry Winkler educates parents and children about child abuse. Henry Winkler educates parents and children about child abuse. Henry Winkler educates parents and children about child abuse. Henry Winkler educates parents and children about child abuse. Henry Winkler educates parents and children about child abuse. Henry Winkler educates parents and children about child abuse. Henry Winkler educates parents and children about child abuse. Henry Winkler educates parents and children about child abuse. Henry Winkler educates parents and children about child abuse. Henry Winkler educates parents and children about child abuse. Henry Winkler educates parents and children about child abuse. Henry Winkler educates parents and children about child abuse. Henry Winkler educates parents and children about child abuse. Henry Winkler educates parents and children about child abuse. Henry Winkler educates parents and children about child abuse. Henry Winkler educates parents and winkler educates parents deal with their teenage children about children about children about children learn to make judgements and children learn to make judgements and

♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

Next week: Recreational Sports; Hobbies And Crafts.

VIDEO REVIEWS

(Continued from page 66)

is one video that parents should check out. Some may view it with amusement, but the tape does more than state that many teenagers are rebellious—it sheds valuable light on why some commit violent acts.

RLF.

"Cinderella," Playhouse Video, 84 minutes, \$19.95.

In 1965, eight years after Julie Andrews starred in the first presentation of this Rodgers & Hammerstein musical written for television, a new color production was taped with Lesley Ann Warren in the title role. Beautifully preserved, "Cinderella" offers visual delights that are more than matched by an underrated score by the Broadway masters. Hammerstein's witty lyrics are brighter than his libretto, and Rodgers music, especially his entrancing waltzes, is among his best. And hi-fi stereo sound brings it all out. One can quibble about a confining studio setting, yet there's an appropriately elegant air about it. This is family video entertainment that will also greatly interest lovers of the musical theatre.

IRV LICHTMAN

"Ken Venturi's Better Golf Now!" HPG Home Video, 40 minutes, \$39.95.

Golf champ Ken Venturi went into a slump in 1962 and recovered by restudying everything he'd learned from another master, Byron Nelson. Apparently, it worked—Venturi won the U.S. Open in 1964. In "Better Golf Now!" he claims to share everything he learned from Nelson and everything he's picked up on his own. "No gimmicks or theories," he says. "It's all fundamentals, basic."

sic."

The lessons are neatly broken into segments on grip, swing, short game, putting, and so on. The graphics are clean and useful, and there's enough footage of Venturi's tournament wins to make it interesting. For a jock, Venturi has a solid voice and pleasing personality. "If you study this over and over," he says, "you'll be a better golfer than you ever thought you could be."

This duffer saw a lot of his own mistakes addressed and can't wait to try out some of the tips. How much help is here for a good or even scratch golfer is questionable, but the video certainly can't do any harm. It's a nice stocking stuffer for the hacker in your life.

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Former Polydor Chief Bases Co. In Netherlands **Haayen Forms Jaws Music Group**

BY WILLEM HOOS

AMSTERDAM Former Polydor Inc. president and WEA senior vice president Freddie Haayen has returned to his native Netherlands after nine years in the U.S. to set up his own company, Jaws Music

Haayen's stake in JMG is 50%, the remaining 50% of shares being held by Swedish finance company Farel Gruppen and Dutch independent label CNR. Farel recently acquired a controlling 75% interest in CNR (Billboard, Nov. 7).

Housed in CNR's headquarters outside Amsterdam, JMG ĥas four divisions: Jaws Records, Jaws Music, Jaws Productions, and Jaws Consultancies. First worldwide signing to the label is U.S. singer-/guitarist Billy Falcon, whose debut Jaws single, "What Kind Of Love Is This," will be released in Benelux territories this month by CNR, with an album to follow early next year. Jaws Records' second single will be "Ride The Storm" by U.K. artist John Tain, a song also featured on the forthcoming "The American Way" soundtrack album featuring Waylon Jennings and Roger Dal-

In general, Jaws Records will focus on English-language contemporary rock product, with CNR handling Benelux releases. Stateside releases will go through 21 Records, the independent label co-founded by Haayen in 1982, and territory-byterritory deals are planned for the rest of the world.

Jaws Productions has been set up primarily to acquire finished product for the Benelux market; recordings will go through CNR. First signing is U.S. singer Melanie, "To Be A Star" single was released Nov. 6 here, following a license deal with Peter Schekerick's New York production company.

Jaws Consultancies' main task will be the international exploitation of Jaws and CNR repertoire. Says Haayen: "CNR has been the leading Benelux indie for some time, and I think the time has come when it must expand in world markets. As the former head of U.S., U.K., and Dutch record companies, I feel the network of business contacts I have built up can assist that process.'

Haayen went to the U.S. in March 1978 as president of Polydor Inc., following a three-year stint as managing director of Polydor U.K., where he signed Roxy Music, the Jam, and Jean-Michel Jarré. He left Polydor in 1981 after management disagreements and moved to WEA, leaving a year later to co-found 21 Records with PolyGram's financial

"No decision has been taken on the continuation of 21 Records as it

is today," says Haaven, "It is very hard for an indie to survive in today's U.S. market. If you want to be an all-around company, you need a full financial backup to withstand all the risks in the difficult and complex U.S. industry. Compact disks have become so important that indies without a strong back catalog won't make it anymore these days. Also, the U.S. distribution situation has changed drastically as a result of CD, as have promotion activities. For an indie without its own field staff, most promotion campaigns are too expensive. Competition from the majors has also put U.S. indies under fierce pressure. All in all, it's a very tough time for them, even if they have regular chart entries."

Though he has now returned to his Dutch roots, Haayen retains fond memories of his time in the U.S. "That does not mean there is nothing I would criticize," he says. 'What irritates me most is the lack of long-term planning and investment in most sections of American society, including the record industry. Most U.S. presidents have no more than four years in power, and management changes are frequent. So plans are launched but are altered or abandoned, and it becomes very difficult to set up a long-term strategy for a company. Instead, the companies become powerless

Portugal's UNEVA Reports Sales Are Down Piracy Blamed For Figures In First Half Of '87 videoclips featuring product not re-

BY FERNANDO TENENTE

LISBON The Portuguese record industry is in crisis following publication of some of the gloomiest sales figures in recent years by trade group UNEVA.

The figures, relating to the first six months of 1987, show singles sales down 32% on last year at 685,000 units, full-price LP sales down 26% at 826,000 units, and full-price cassette sales 4.5% down at 232,000.

These results are particularly disappointing since the Portuguese government has succeeded in reducing inflation to a relatively manageable 9% since 1986. Piracy, accounting for 70% of sales here, is seen as the chief culprit, with some 300,000 pirated cassettes confiscated by the Portuguese authorities last year alone.

Not content with profits from this market, Portugal's pirates are now moving into Spain with a large-scale campaign to export pirate product with Spanish covers. Although wellorganized in terms of antipiracy laws, the Spanish industry may soon be forced to appeal to the European Economic Community authorities, observers believe.

CBS Portugal managing director Carlos Pinto blames inadequate penalties for the critical piracy situation here, "The situation on cassette piracy remains the same because no judge in a Portuguese court has handed out a prison sentence to offenders," he says. Pinto notes the experience of Greece, where cassette pi

racy levels fell significantly after stiff prison sentences were given.

A second major problem for the local record industry is the overexposure of recorded music product on television and on the country's numerous and frequently illegal local radio stations. London-originated satellite-TV rock shows "Countdown" and "Music Box" are broadcast five days a week and repeated on Saturdays in a four-hour block. Additionally, Portugal's RTP carries three weekly video programs. Together, this coverage takes a large slice of young people's listening time, while the free availability of international

leased here encourages widespread off-air recording by the country's estimated 400,000 VCR owners.

Nevertheless, Pinto and his peers remain optimistic that the industry's problems can be resolved. "The crisis is temporary," he says, "and the industry will recuperate as soon as cassette piracy is properly tackled by either the Portuguese or EEC authorities." Pinto also says that CD sales should top 250,000 units here next year, equaling sales of legitimate cassettes, and adds: "This is rather an incongruity in a country with a poor economy like Portugal's."

'Cats' Lifts RUG Profits

LONDON Pretax profits for Andrew Lloyd Webber's Really Useful Group jumped 33% to \$9.8 million in the financial year to June 1987. The rise is attributed mainly to the success of "Cats" in West Germany and U.S. touring productions.

Currently being performed in 14 countries and seven languages, 'Cats'' reportedly accounted for 70% of the group's profits for the year. Also successful was London's Palace Theater, acquired by RUG in early 1986. Ironically, "Les Misérables"not a Webber musical—is playing at the Palace to capacity audiences. The theater contributed about \$1.7 million to RUG's overall profits.

Company chairman the Earl of

'Starlight Express," which has broken box-office records on Broadway since opening there in March. The musical is expected to cover its costs by next summer. The U.K. production of "The Phantom Of The Opera" should recover its dollar costs before the end of this year, he adds.

Advance bookings for the January 1988 opening of "Phantom" on Broadway already total \$7 million. Other new productions scheduled for the current financial vear include "Starlight Express" in West Germany, "Phantom" in Tokyo, and a special two-month run of "Starlight Express" in Japan to mark the 25th anniversary of the Fuji Corp.

'87 Junos: Adams Wins Big **Again, But Toronto Doesn't**

BY KIRK LaPOINTE

TORONTO Bryan Adams walked off with two key awards, but the big news at this year's Juno ceremonies was the clear-cut shattering of the Toronto music scene's dominance.

Although Toronto-area artists took top album, single, and group honors, just about every other Juno was snatched by someone from another town in the most diverse Canadian music awards show yet. By the time the event was over, Vancouver, Edmonton, Hamilton, Montreal, and Halifax were all well represented in the winner's circle.

Vancouver's Adams may not have had a huge year abroad, but his Canadian successes still are unmatched. Of the nearly 300,000 ballots cast by the public for entertainer of the -a new Juno category—Adams was the solid winner. And his malevocalist-of-the-year Juno was his fourth in as many years.

Surprisingly, however, his "Into The Fire" didn't snare the top-album award. That went to "Shakin' Like A Human Being" by Kim Mitchell, clearly a sentimental favorite of the Canadian Academy of Recording Arts and Sciences, the industry group that awards the Junos. But the Adams tie in spread to two other categories: Jim Vallance was composer of the year, partly for his work with Adams and with Glass Tiger, and Adams' manager, Bruce Allen, was given the prestigious Walt Grealis Special Achievement Award for his contributions to the careers of such acts as Loverboy, Bachman-Turner Overdrive, and Adams.

Glass Tiger may not have released an album this year, but "Someday" proved strong enough to give the band its second straight single of the year. Last year, the band's "Don't Forget Me (When I'm Gone)" was named song of the year.

Luba, relatively unknown outside Canada, was given the Juno as top female vocalist for the third straight year. The Montreal-based singer, still comparably young, is redoubling efforts to break internationally in the coming year. Tom Cochrane & Red Rider was this year's group winner.

Daniel Lanois, in a tough race with Bruce Fairbairn, was producer of the year for his work with such artists as U2, Peter Gabriel, and Robbie Robertson. The Hamilton native has also worked with several young Canadian artists over the years

Tim Feehan of Edmonton was named most promising male vocalist. Rita MacNeil was named most promising female vocalist, making her Halifax's first Juno-winning artist in recent memory, and Toronto's Frozen Ghost was named most promising group.

Edging such artists as Anne Murray, k.d. lang grabbed the top-femalecountry-vocalist honors. Veteran Ian Tyson was country male vocalist, and Prairie Oyster was the repeat winner as best country group. David Foster was a repeat winner for best instrumental artist, while Madonna's "True Blue" won top international album and Bananarama's "Venus" best in-

ternational single. Other winners at the Juno ceremonies, held Nov. 2 at the O'Keefe Cen-

tre, were as follows:

R&B soul recording-"Peek-A-Boo" by Kim Richardson

Reggae-calypso recording—"Mean While" by Leroy Sibbles

Engineer-Joe and Gino Vannelli. Hall of Fame—the Guess Who Jazz album—"If You Could See Me

Now" by Oscar Peterson Video—"Love Is Fire" by the Parachute Club

Classical album (solo or chamber ensemble)—"Schubert, Quintet In C" by the Orford String Quartet and cel-

list Ofra Harnoy Classical album (large ensemble)— 'Holst: The Planets" by the Montreal

Symphony Orchestra, conductor Charles Dutoit Children's album—"Drums" by

Bill Usher

Graphics-"Small Victories" by the Parachute Club, Jamie Bennett, and Shari Spieir.

Quebec's Best Honored

OTTAWA Flamboyant Quebec star Marjo, pop group the Box, and singer Michel Rivard collected three awards each Oct. 25 at the annual L'Association Du Disque Et Du Spectacle Et Video Quebecois ceremonies, the Quebec music industry's celebration of talent.

Marjo, who has blossomed into the Quebec industry's singing sensation, won the ADISQ award for top female vocalist, and her album "Celle Qui Va," which has sold an impressive 100,000 copies in the province, was named rock album of the year. She was also given the ADISQ trophy, known as a Felix, for best rock show.

The Box, whose popularity in the province now seems to have spread across Canada, took the honors for best English-language album, "Closer Together"; best video, for the title track clip; and Anglophone group of the year. Rivard took best pop album and best producer and shared the

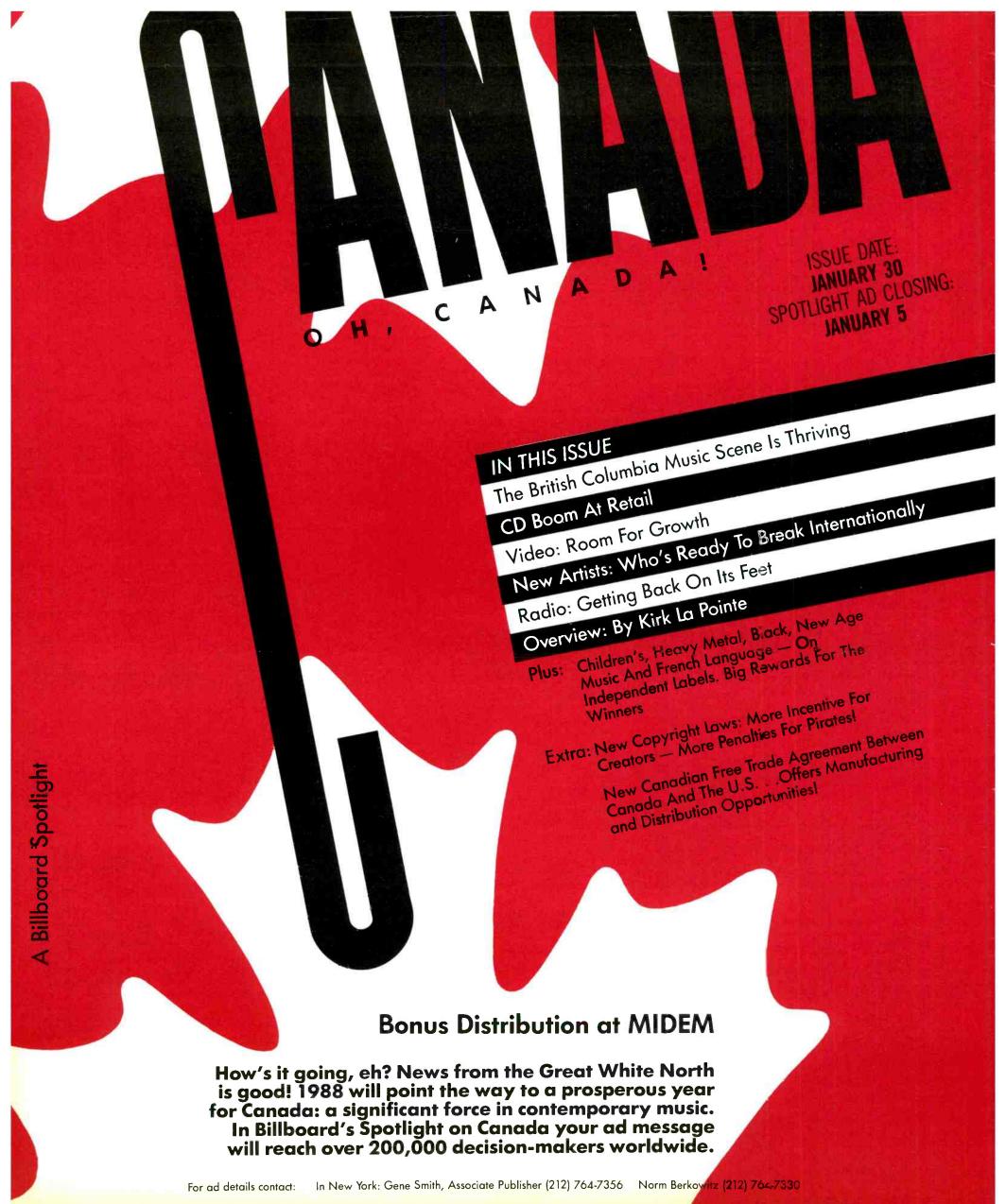
songwriting award with Louise Forestier.

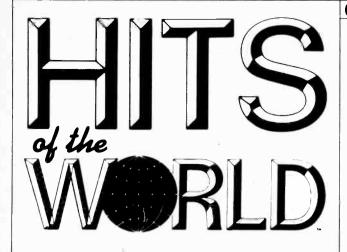
Other multiple winners included Patrick Norman, for best-selling album and top male vocalist, and Nuance, which won for best single and Francophone group of the year.

UZEB was deemed best jazz group, and to no one's surprise, the Montreal Symphony Orchestra (which received four of the five nominations in the category) won for best classical album Marc Drouin was given the best-new-artist award. Andre Gagnon took honors for best instrumental album, Rock Et Belles Oreilles for best comedy work, and Diane Dufresne for best pop show.

Daniel Lavoie was named bestknown Quebec artist outside the province, and comic Yvon Deschamps was given a special Felix for his contribution to Quebec culture.

KIRK LaPOINTE





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BRIT	AIN	(Courtesy Music Week/Gallup) As of 11/7/87
This- Week	Last Week	SINGLES
1	1	YOU WIN AGAIN BEE GEES WARNER BROS
2	2	FAITH GEORGE MICHAEL EPIC
3 4	11	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA LOVE IN THE FIRST DEGREE BANANARAMA LONDON
5	19	CHINA IN YOUR HAND T'PAU SIREN
6	5	LITTLE LIES FLEETWOOD MAC WARNER BROTHERS
7	22	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE
8 9	7 4	MONY MONY BILLY IDOL CHRYSALIS CROCKETT'S THEME JAN HAMMER MCA
10	10	WALK THE DINOSAUR WAS NOT WAS FONTANA/PHONOGRAM
11	6	THE CIRCUS ERASURE MUTE
12	NEW 15	BARCELONA FREDDIE MERCURY & MONTSERRAT CABALLE POLYDOR I DON'T THINK THAT MAN SHOULD SLEEP ALONE RAY PARKER JR
14	8	GEFFEN RENT PET SHOP BOYS PARLOPHONE
15	NEW	NEVER CAN SAY GOODBYE THE COMMUNARDS LONDON
16	9	CRAZY CRAZY NIGHTS KISS VERTIGO
17 18	38 12	HERE I'GO AGAIN WHITESNAKE EMI
		I WANNA BE YOUR DRILL INSTRUCTOR ABIGAIL MEAD/NIGEL GOULDING WARNER BROS
19 20	13 26	THE REAL THING JELLYBEAN FEATURING STEVEN DANTE CHRYSALI WANTED STYLE COUNCIL POLYDOR
21	14	MAYBE TOMORROW UB40 DEPINTERNATIONAL
22	20	DANCE LITTLE SISTER (PART ONE) TERENCE TRENT D'ARBY CBS
23	18	COME ON LET'S GO LOS LOBOS SLASH/LONDON
24	NEW	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
25	16	PUMP UP THE VOLUME M/A/R/R/S 4AD
26	NEW	MY BABY JUST CARES FOR ME NINA SIMONE CHARLY
27	30	NO MEMORY SCARLET FANSTASTIC ARISTA
28	NEW	PAID IN FULL ERIC B & RAKIM FOURTH & BROADWAY
29 30	NEW	JACK MIX IV MIRAGE DEBUT/PASSION I FOUND LOVIN' FATBACK BAND MASTER MIX
31	25	BEETHOVEN (I LOVE TO LISTEN) THE EURYTHMICS RCA
32	32	TEARS FROM HEAVEN HEARTBEAT PRIORITY
33	23	STRONG AS STEEL FIVE STAR TENT/RCA
34 35	27 39	BAD MICHAEL JACKSON EPIC REMEMBER ME CLIFF RICHARD EMI
36	NEW	DARKLANDS JESUS AND MARY CHAIN BLANCO Y NEGRO
37	28	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
38	21	I FOUND. LOVIN' STEVE WALSH AT
39 40	NEW	DINNER WITH GERSHWIN DONNA SUMMER WARNER BROS. WARM WET CIRCLES MARILLION EMI
1	1	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
2	12 NEW	T'PAU BRIDGE OF SPIES SIREN UB40 THE VERY BEST OF UB40 VOL 1 VIRGIN
4	NEW	VISS CRAZY CRAZY CRAZY VERTIGO/PHONOGRAM
5	3	STING NOTHING LIKE THE SUN A&M
6	NEW	PAT BENATAR BEST SHOTS CHRYSALIS
7 8	5	THE CHRISTIANS THE CHRISTIANS ISLAND BEE GEES ESP WARNER BROS.
9	NEW	LLOYD COLE & THE COMMOTIONS MAINSTREAM POLYDOR
10	NEW	PRETENDERS THE SINGLES WEA
11	4	MICHAEL JACKSON BAD EPIC
12	NEW	STEVE WINWOOD CHRONICLES ISLAND PET SHOP BOYS ACTUALLY PARLOPONE
13 14	8 7	ERIC CLAPTON/CREAM THE CREAM OF ERIC CLAPTON POLYDOR
15	14	THE SHADOWS SIMPLY SHADOWS POLYDOR
16	6	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
17	11	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY CBS
18	16	FOSTER & ALLEN REFLECTIONS STYLUS
19	13	FIVE STAR BETWEEN THE LINES TENT
20 21	27 19	VARIOUS HIT FACTORY STYLUS
22	NEW	ERASURE THE CIRCUS MUTE HUE AND CRY SEDUCED AND ABANDONED CIRCA/VIRGIN
23	21	THE COMMUNARDS RED LONDON
24	10	CHRIS REA DANCING WITH STRANGERS MAGNET
25 26	9 35	THE SMITHS STRANGEWAYS HERE WE COME ROUGH TRADE VARIOUS FROM MOTOWN WITH LOVE K-TEL
26	22	U2 THE JOSHUA TREE ISLAND
28	20	BLACK WONDERFUL LIFE A&M
29	18	VARIOUS NOW SMASH HITS EMI/VIRGIN
30	17	JAMES BROWN THE BEST OF JAMES BROWN K-TEL
31 32	2 3	WHITNEY HOUSTON WHITNEY ARISTA WET WET WET POPPED IN SOULED OUT PRECIOUS ORGANISATION
33	15	ABC ALPHABET CITY NEUTRON/PHONOGRAM
34	NEW	CLANNAD SIRIUS RCA
35	26	CLIFF RICHARDS ALWAYS GUARANTEED EMI
36 37	NEW	ORIGINAL SOUNDTRACK DIRTY DANCING RCA DAVID SYLVIAN SECRETS OF THE BEEHIVE VIRGIN
38	25	10CC AND GODLEY & CREME CHANGING FACES-THE BEST OF
39	NEW	PROTV
33	14E AA	RANDY CRAWFORD THE LOVE SONGS TELSTAR

CAN	ADA	(Courteey The Decord) As of 10/20/97	144	100	DAN FIIDODFAN CHAPTS 11/7/97
LAN	AUA	(Courtesy The Record) As of 10/29/87 SINGLES	177%	DIK.	PAN-EUROPEAN CHARTS 11/7/87
1	4	BAD MICHAEL JACKSON EPIC/CBS			HOT 100 SINGLES
2	3	PAPER IN FIRE JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM LA BAMBA LOS LOBOS SLASH/WARNER BROS./WEA	1 2	1 2	BAD MICHAEL JACKSON EPIC YOU WIN AGAIN BEE GEES WARNER BROS.
4	2	I HEARD A RUMOUR BANANARAMA LONDON/POLYGRAM	3	3	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
5	5 7	MONY MONY BILLY IDOL CHRYSALIS/MCA	5	5	LA BAMBA LOS LOBOS LONDON PUMP UP THE VOLUME MARRS 4AD
7	6	CAUSING A COMMOTION MADONNA SIRE/WEA WHEN SMOKEY SINGS ABC VERTIGO/POLYGRAM	6	NEW	FAITH GEORGE MICHAEL EPIC
8	11	LOST IN EMOTION LISA LISA & CULT JAM COLUMBIA/CBS	8	16	CAUSING A COMMOTION: MADONNA SIRE EVERLASTING LOVE SANDRA VIRGIN
9 10	10	IT'S A SIN PET SHOP BOYS EMI-MANHATTAN CARRIE EUROPE COLUMBIA/CBS	9	7	BALLA BALLA FRANCESCO NAPOLI BCM
11	9	HERE I GO AGAIN WHITESNAKE GEFFEN/WEA	10	14	LITTLE LIES FLEETWOOD MAC WARNER BROS. I NEED LOVE LL COOL J DEF JAM/CBS
12	15	CONTACT PLATINUM BLONDE COLUMBIA/CBS DIDN'T WE ALMOST HAVE IT ALL WHITNEY HOUSTON BMG	12	9	SOME PEOPLE CLIFF RICHARD EMI
14	14	ONLY IN MY DREAMS DEBBIE GIBSON SIRE/WEA	13	10	IT'S A SIN PET SHOP BOYS PARLOPHONE NEVER LET ME DOWN AGAIN DEPECHE MODE MUTE
15 16	12 16	BRILLIANT DISGUISE BRUCE SPRINGSTEEN COLUMBIA/CBS WHO WILL YOU RUN TO HEART CAPITOL	15	8	I DON'T WANT TO BE A HERO: JOHNNY HATES JAZZ VIRGIN
17	R	WHERE THE STREETS HAVE NO NAME U2 ISLAND/WEA	16	NEW	FULL METAL JACKET ABIGAIL MEAD & NIGEL GOULDING WARNER BROS.
18 19	NEW	STAY WITH ME TU BMG	17	NEW	THE CIRCUS ERASURE MUTE BOYS SABRINA FIVE RECORDS
20	NEW	HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE MCA THE ONE I LOVE R.E.M. I.R.S./MCA	19	11	WHO'S THAT GIRL MADONNA SIRE
	١, ١	ALBUMS	20	NEW	RENT PET SHOP BOYS PARLOPHONE HOT 100 ALBUMS
1	1	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM	1	1	MICHAEL JACKSON BAD EPIC
2 3	2 5	BRUCE SPRINGSTEEN TUNNEL OF LOVE COLUMBIA/CBS U2 THE JOSHUA TREE ISLAND/MCA	3	6	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
4	3	LA BAMBA SOUNDTRACK SLASH/WARNER BROS./WEA	4	4	PET SHOP BOYS ACTUALLY PARLOPONE
5	8	PINK FLOYD A MOMENTARY LAPSE OF REASON COLUMBIA WHITESNAKE GEFFEN/WEA	5	5	MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE U2 THE JOSHUA TREE ISLAND
7	9	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA	7	10	BEE GEES ESP WARNER BROS
8 9	10	VARIOUS ARTISTS DIRTY DANCING BMG MUSIC MICHAEL JACKSON BAD CBS	8 9	11	CHRIS REA DANCING WITH STRANGERS MAGNET SOUNDTRACK LA BAMBA LA BAMBA LONDON
10	12	BILLY IDOL VITAL IDOL CHRYSALIS/MCA	10	9	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
11	11	STING NOTHING LIKE THE SUN A&M DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM	11	NEW	STING NOTHING LIKE THE SUN A&M
13	13	HEART BAD ANIMALS CAPITOL	12	12	DEPECHE MODE MUSIC FOR THE MASSES MUTE MIKE.OLDFIELD ISLANDS VIRGIN
14	14	R.E.M. DOCUMENT I.R.S./MCA	14	8	WHITNEY HOUSTON WHITNEY ARISTA
15 16	17	SUZANNE VEGA SOLITUDE STANDING A&M YES BIG GENERATOR ATLANTIC/WEA	15 16	19	FLEETWOOD MAC TANGO IN THE NIGHT WARNER THE SMITHS STRANGEWAYS HERE WE COME ROUGH TRADE
17	18	WHITNEY HOUSTON ARISTA/BMG	17	13	MICK JAGGER PRIMITIVE COOL CBS
18 19	19 NEW	PET SHOP BOYS ACTUALLY EMI-MANHATTAN AEROSMITH PERMANENT VACTION GEFFEN/WEA	18	NEW 15	JOE COCKER UNCHAIN MY HEART CAPITOL DEF LEPPARD HYSTERIA MERCURY
20	NEW	DEPECHE MODE MUSIC FOR THE MASSES SIRE/WARNER BROS./WEA	20	NEW	BLACK WONDERFUL LIFE A&M
WES	TGE	RMANY (Courtesy Der Musikmarkt) As of 11/2/87	AUST	TRAL	(Courtesy Australian Music Report) As of 11/9/87
		SINGLES	700		SINGLES
1 2	1 2	YOU WIN AGAIN BEE GEES WARNER BROS	1	1	LA BAMBA LOS LOBOS LONDON/POLYGRAM
3	3	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA PUMP UP THE VOLUME MARRS ROUGH TRADE	3	3	ELECTRIC BLUE ICEHOUSE REGULAR/FESTIVAL NEED YOU TONIGHT INXS WEA
4	6	WONDERFUL LIFE BLACK A&M	4	4	BAD MICHAEL JACKSON EPIC/CBS
5 6	8	BOYS SABRINA CHIC SOME PEOPLE CLIFF RICHARD EMI	5 6	13	STAR TREKKIN' THE FIRM POLYDOR TOO MUCH AIN'T ENOUGH LOVE JIMMY BARNES MUSHROOM
7	5	BAD MICHAEL JACKSON EPIC	7	14	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
8 9	7 NEW	EVERLASTING LOVE SANDRA VIRGIN/BMG ARIOLA I NEED LOVE LL COOL J DEF JAM	8	12	HAMMERHEAD JAMES REYNE CAPITOL/EMI
10	16	CASANOVA LEVERT ATLANTIC	10	10	CAUSING A COMMOTION MADONNA SIRE LOCOMOTION KYLIE MINOGUE MUSHROOM/FESTIVAL
11	9 NEW	BALLA BALLA FRANCESCO NAPOLI BCM LITTLE LIES FLEETWOOD MAC WARNER BROS.	11	15	YOU WIN AGAIN BEE GEES WARNER BROS.
13	NEW	JOHNNY B HOOTERS CBS	12	11	LET'S DANCE CHRIS REA MAGNET WISHING WELL TERENCE TRENT D'ARBY CBS
14	11	TRUE FAITH NEW ORDER ROUGH TRADE	14	8	BEDS ARE BURNING MIDNIGHT OIL CBS
15 16	NEW 10	THE GREAT COMMANDMENT CAMOUFLAGE METRONOME VOYAGE VOYAGE DESIRELESS CBS	15 16	7 16	OLD TIME ROCK AND ROLL BOB SEGER CAPITOL LITTLE LIES FLEETWOOD MAC WARNER BROS
17	17	SOUL SURVIVOR CC CATCH HANSA	17	18	RUN TO PARADISE CHOIRBOYS MUSHROOM
18 19	NEW 14	COME BACK AND STAY BAD BOYS BLUE COCONUT HEART AND SOUL T'PAU VIRGIN	18 19	17 NEW	BRILLIANT DISGUISE BRUCE SPRINGSTEEN CBS HOLD ME NOW JOHNNY LOGAN EPIC/CBS
20	12	WHAT HAVE I DONE TO DESERVE THIS PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE	20	19	DO TO YOU MACHINATIONS WHITE LABEL/FESTIVAL
		ALBUMS	1	1	ALBUMS ICEHOUSE MAN OF COLOURS REGULAR/FESTIVAL
1 2	1 2	BEE GEES E S.P., WARNER BROS MICHAEL JACKSON BAD EPIC	2	2	INXS KICK WEA
3	8	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS	3	3	MOTION PICTURE SOUNDTRACK LA BAMBA LONDON/POLYGRAM
5	12	JOE COCKER UNCHAIN MY HEART CAPITOL DEPECHE MODE MUSIC FOR THE MASSES MUTE	5	5 7	JAMES REYNE CAPITOL/EMI FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
6	4	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI	6	4	MIONIGHT OIL DIESEL AND DUST CBS
7	5	PET SHOP BOYS ACTUALLY PARLOPHONE/EMI	7 8	11	PINK FLOYD A MOMENTARY LAPSE OF REASON CBS MICHAEL JACKSON BAD EPIC/CBS
8	7	ACCORDING TO CBS	9	6	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
10	6	CHRIS REA DANCING WITH STRANGERS MAGNET/DGG FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS	10 11	10	JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY CHRIS REA DANCING WITH STRANGERS MAGNET/POLYGRAM
11	15	CLIFF RICHARD ALWAYS GUARANTEED EMI	12	9	VARIOUS ARTISTS HIT CITY 1987 FESTIVAL
12 13	NEW 14	STING NOTHING LIKE THE SUN A&M/DG HOWARD CARPENDALE CARPENDALE EMI	13	14	U2 THE JOSHUA TREE ISLAND
14	9	MIKE OLDFIELD ISLANDS VIRGIN	14 15	12 16	VARIOUS ARTISTS '87 HOTS UP POLYGRAM JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
15 16	18 17	PETER HOFMANN ROCK CLASSICS 2 CBS JAN HAMMER ESCAPE FROM TELEVISION MCA	16	NEW	BILLY JOEL KOHUEPT CBS
17	NEW	BLACK WONDERFULLIFE A&M/DG	17 18	NEW 15	KEVIN BLOODY WILSON BORN AGAIN PISS AGAIN BOTH BARRELS MOTION PICTURE SOUNDTRACK THE BIG CHILL MOTOWN
18 19	10 13	MICK JAGGER PRIMITIVE COOL CBS U2 THE JOSHUA TREE ISLAND/ARIOLA	19	18	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
20	NEW	SANDRA TEN ON ONE (THE SINGLES) VIRGIN	20	19	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
JAPA	N (C	ourtesy Music Labo) As of 11/2/87	ITAL	Y (C	ourtesy Germano Ruscitto) As of 10/16/87
		SINGLES			SINGLES
1 2	NEW 3	KISS WO TOMENAIDE KYOKO KOIZUMI VICTOR/VARNING NANPASEN AKINA NAKAMORI WARNER PIONEER/KIRAKU	1	1 NEW	WHO'S THAT GIRL MADONNA CBS
3	NEW	NATURALLY NAOYUKI FUJI PONY/CANYON/THREE STARS	3	NEW	BAD MICHAEL JACKSON CBS NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
5	4 7	CATCH ME MIHO MAKAYAMA KING/VARNING KANASHII KIMOCHI KEISUKE KUWATA VICTOR	4	3	I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON CBS
6	6	KAGAYAKI NAGARA HIDEAKI TOKUNAGA APOLLON	5	6 17	THE LIVING DAYLIGHTS A.HA WEA LA BAMBA LOS LOBOS CBS
7	1	REMEMBER KAZAMA SANSHIMAI HUMMING BIRD/FUJIPACIFIC KITTY M/ROPONGI OFFICE	7	NEW	BRILLIANT DISGUISE BRUCE SPRINGSTEEN CBS
8 9	NEW 5	HOLD ME ONE COMPANY YOMIKOU GARASU NO SOGEN MOMOKO KIKUCHI VAP/NTY	8 9	4	IT'S A SIN PET SHOP BOYS EMI
10	NEW	CRY ON YOUR SMILE TOSHINOBU KUBOTA CBS/SONY/KITTY M	10	9	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX CGDMM YOU WIN AGAIN THE BEE GEES WEA
1	NEW	ALBUMS NAOYUKI FUJII NATURALLY PONY/CANYON	11	NEW	DANCE DANCE SPAGNA SPAGNA CBS
2	NEW	YUTAKA OZAKI LAST TEENAGE APPEARANCE CBS/SONY	12	20 NEW	ATTIMI MANGO FONIT/CETRA WHERE THE STREETS HAVE NO NAME U2 RICORDI
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5	1	STING NOTHING LIKE THE SUN PONY/CANYON	15	5 NEW	I WANT YOUR SEX GEORGE MICHAEL CBS
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8	3	MICHAEL JACKSON BAD EPIC/SONY	18	NEW	
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RANDY CRAWFORD THE LOVE SONGS TELSTAR
DEF LEPPARD HYSTERIA BLUDGEON RIFFOLA

39 40 NEW 29

Deals Continue Despite Market Turmoil

BY MARK MEHLER

NEW YORK Rampant confusion in the financial markets is not going to shut down a burgeoning business in radio mergers and acquisitions, according to media brokers and investment bankers. Through the third week in October, according to the Kagan report, \$2.8 billion had been spent on radio purchases over a 12-month period, up 21% from \$2.3 billion in acquisitions in the previous 12 months.

What the equity market turmoil will do, say observers, is reinforce a recent trend toward "high-quality" deals for stations with positive cash flows.

Gary Stevens, the associate managing director of the investment banking firm Wertheim Schroder & Co., says he's witnessed a "softening" over the past six months in deals involving "all but the top cash-flow stuff." That softening, he notes, is merely a growing spread between buyer willingness and seller expectation. Stevens, who has handled \$340 million in radio deals through the first 10 months of 1987—compared with \$300 million in 1986—says over the

next few months banks will be more cautious and buyers even more anxious to fix prices at realistic levels. At the same time, he says, sellers may be reluctant to accept lower multiples.

"It's possible that through the middle of next year we could have a standoff, as everybody waits to see what values are finally established. But I think you'll see deals with qualified buyers and sellers continuing to get done. It will be the deals that didn't make sense in the first place that don't come off now."

Bob Mahlman, a media broker in Westchester, N.Y., and head of the 34-member National Assn. of Media Brokers, says he's aware of a number of major deals still in the offing, including one for more than \$50 million. Mahlman says his own firm currently has \$15 million in deals pending, all of which remain in negotiation. He agrees that buyers will be more focused on cash flow, and he cites two other major uncertainties-interest rates and the adverse impact on advertising of a possible slowdown in Christmas retail sales.

"Our sense is that if interest rates get above the 12% range and

start approaching the high-teen levels of 1981-1982, we're in trouble," says Mahlman. "But none of the venture capitalists, buyers, or bankers we speak to believe that's going to happen."

Mahlman says several industry fundamentals bode well for a continued long-term upsurge in radio mergers and acquisitions. They include a wealth of opportunity among 10,000 stations and a degree of stability in valuations. Buyout multiples, he says, have hung consistently in the nine-11 range. Indeed, notes Stevens of Wertheim Schroder, the \$82 million acquisition of KVIL by Infinity Broadcasting, completed earlier this year, was at only 8.5 times cash flow.

Timothy Gammon, a broker at Americom in Washington, D.C., says his firm is going to its "aces in the hole," who are those buyers with enough cash in hand to close deals without getting enmeshed in debt service. Gammon says he knows of one multimillion-dollar deal that just fell through when

the potential buyer got cold feet. "He planned to borrow 60% of the purchase price, but the fear on interest rates froze him up and the seller wouldn't lower his price," explains Gammon.

Gammon says venture-capital money, which has fueled some of the recent boom in radio mergers and acquisitions, is also going to get tighter in this climate. "They will not be anxious to take on new risks, and they'll be sticking with their proven clients."

Meanwhile, some industry observers are pointing to the likely \$2 billion-sale of CBS Records to Sony Corp. as evidence of continuing high valuations in the music industry as a whole. Others, however, suggest that the CBS/Sony deal should not be used as any kind of industry benchmark, noting that the declining dollar continues to make that deal less expensive for Sony, and that the Japanese consumer-hardware company is said to have access to extremely low-interest bank financing.

Airborne Records Makes Penny Stock Public Offering

BY EARL PAIGE

LOS ANGELES Amid the ongoing Wall Street turbulence, four recording industry veterans have teamed with well-known producer Larry Butler in hopes the wave of interest in speculative penny stocks continues.

In the second effort in recent

The Nashville label is offering 120 million units at 1 cent each

weeks to take a new independent label public, Nashville-based Airborne Records Inc. is offering 120 million units at 1 cent each.

A few weeks ago, insiders at TSR Records planned to float new label Stanza Records, offering 10 million units at 10 cents each (Billboard, Oct. 3).

Airborne's initial public offering, made on the popular penny issue mini/maxi basis, indicates more than the usual confidence: The escrow-protected minimum portion is 90 million units.

Each unit consists of one share of common stock and a warrant to purchase an additional share at 1½ cents each for 15 months from the date of the offering. The warrant-exercise period may be extended an additional 12 months.

Stockholders will own 55.5% of outstanding common stock if all units are sold or 62.5% if only 90 million units are sold.

Use of proceeds (\$1 million or \$739,000 if the minimum is sold) is structured both ways and stated to cover 24 months. General and ad-

ministrative costs, including a portion for officers' salaries, is \$260,000 or \$326,000 on maximum sale.

Production of five albums accounts for \$235,000 or \$300,000. Independent record promotion (including base fee and chart-performance bonus) is specified at \$105,000 or \$154,000. Advertising and marketing is \$104,000 or \$170,000. Legal and certified public accountant expenses are \$20,000, regardless of the number of shares sold. Working capital is \$15,000 or \$30,000.

One principal stockholder is Marshall Sorokwasz, a director since Airborne incorporated on April 7, who holds 47 million shares and has experience in the computer industry. Music industry principal stockholders are Steve Roberts, vice president, who holds 45 million shares and was president of Boundary Records for five years as well as an executive at Handleman Co.; John Lomax III, vice president, secretary, and treasurer, who holds 8.5 million shares and is an author of several country music books; John Jossey, who holds 7.5 million shares and has been involved in the record business for 32 years, principally in sales, and was at Capitol Records from 1957-72; and Frank Jones, vice president and board chairman, who holds 7.5 million shares and has been in the business for 30 years, including service with the Country Music Assn. and 12 years as chairman of the Country Music Founda-

Butler is contracted to produce eight albums during the next three years, and he owns 7.5 million shares of Airborne stock. Butler has been involved in the Nashville music scene for 24 years.

The underwriter is First Eagle Inc. of Denver.

National Vid Inc. Reports Loss In 2nd Quarter

NEW YORK National Video Inc., the largest North American video franchiser, reported a bigger net loss than anticipated for the second quarter ended Sept. 30.

The company said it lost \$465,901 in the quarter, compared with a \$114,256 profit in the year-ago quarter. For the six months, National lost \$1.72 million, compared with net income of \$185,022 in the first six months of the prior fiscal year.

In September, National chairman Ron Berger projected a small loss in the second quarter and a \$1.4 million loss in the first half (Billboard, Sept. 26). Berger said the \$465,901 second-quarter loss resulted from a combination of factors, including higher-than-anticipated write-offs for pay-per-transaction videos; inventory and bad debt; as well as a significant decline in franchise-fee income and increasing costs for the PPT launch.

However, Berger continued to predict a reversal in the second half, which would result in approximately \$500,000 in pretax earnings for that period. He noted that more than 80 superstore franchises have already been sold and that PPT had become profitable in August.

Meanwhile, National Video revenues rose from \$1.86 million in the fiscal 1987 second quarter to \$2.25 million in this year's three-month period, and six-month revenues in the current fiscal year were \$4.09 million, compared with \$3.66 million last year.

Fred Anschel, an analyst at Dean Witter, says given the depressed nature of the video retailing business, National's large second-quarter loss was not entirely unexpected and should not have a major impact on the stock price. National stock closed at \$1.62 Nov. 2.

Income, Revenue Up At Primerica; Musicland Cited

NEW YORK Primerica Corp., the diversified Greenwich, Conn.-based company that owns a majority of the Musicland Group, reported net income of \$53.8 million for the three months ended Sept. 30. This compares with net income of \$46.2 million in the comparable quarter of 1986

Consolidated revenues in the 1987 quarter were \$1.05 billion, up from \$684.2 million a year ago.

For the nine months ended Sept. 30, net income was \$173 million on revenues of \$2.6 billion. This compares with net income of \$161.5 million on \$2.02 billion in the first nine months of 1986.

Chairman and chief executive Gerald Tsai Jr. singled out the "exceptionally strong performance" by the Musicland Group, which recently reported a 142% gain in third quarter earnings (Billboard, Oct. 31).

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
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There's 1 Elton John. There's 1 "Candle in the Wind." On 2 MCA albums:

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Both albums available only on MCA compact discs, HQ cassettes & records

.MCA RECORDS

U.S. CONSUMERS BUYING DAT DECKS THROUGH 'GRAY MARKET'

(Continued from page 1)

gray-market decks-most are set up to run on U.S. electrical current, while others require power transformers-are purchased directly from Japanese electronics wholesalers who buy them from Japanese hardware manufacturers. Thus, the factories are not directly involved in importing the machines to the U.S.

The number of gray-market DAT recorders purchased in the U.S. is small. Estimates are that fewer than 1,500 such sales have been made. However, the flow of the machines into this country continues, and at least two dealers say they are selling all the units they can get

Harry Brossman of Princeton, N.J.-based Sterling International says his firm has delivered more than 50 DAT decks to U.S. customers, and orders for several hundred more are set to be filled by January.

Sterling sells six DAT models, including units from Sony, Aiwa, Technics, Sharp, Kenwood, and Pioneer. Prices range from \$1,875 to \$2,395. All the machines are set up for 110 volts, the electrical standard in North America.

While no factory warranty is available to the purchaser, all of Sterling's units are sold with a 90-day protection plan backed by a firm called American Warranty.

Some hardware retailers who do not deal in gray-market goods caution buyers to beware.

'Anyone who buys a DAT deck now, without an authorized factory

warranty, is crazy," says a representative of New York's Lyric Hi-Fi, an audiophile-specialty retailer. "There are people bringing them into the country, sure, but these devices are sophisticated, delicate pieces of equipment that can't be serviced by iust anybody.'

One of the biggest DAT gray-mar-keteers, Audio Gallery, in Santa Monica, Calif., provides a one-year warranty on parts and labor for the DAT machines it sells; the store claims its service department has the expertise to handle any problem.

To date, Audio Gallery has sold 140 machines, with more orders "coming in every day," says Brent Kessel, store manager. "We can't stock enough.'

We have a service bay headed by a former Sony technician with 13 years of experience," says Kessel. We handle all our service in-house.'

Kessel says his biggest seller is the Sony DTC-1000ES, base-priced at \$1,895 with discounts for quantity buyers. Come December, he says, he will begin carrying Sony's new portable DAT recorder, the TCD-10D, base-priced at \$2,495 and discounted to \$2,200 for orders of three units or

Audio Gallery sells blank DAT tapes, too. The store carries only Sony tape; prices vary from "full discounts"—\$8.50 per tape for a box of 50 60-minute tapes (with the purchase of a deck)—to roughly \$18 for a single 120-minute cassette.

Sterling sells blank DAT cassettes from various makers. The tapes comes in three lengths: 60 minutes (\$14.95), 90 minutes (\$16.95), and 120 minutes (\$19.50).

Brossman says many of his customers are radio, television, and au-dio recording professionals. But others are simply "high-end yuppies—doctors and lawyers" who want to own the latest technology before anyone else.

"Your average kid doesn't have the kind of money it takes to own and use this kind of technology," Brossman says. "We get a lot of calls from recording and broadcast professionals and wealthy laymen."

Kessel says Audio Gallery's customers are almost exclusively audioindustry professionals.

These machines are going to come into the country eventually, with or without a Copycode chip, says Brossman. "The key thing for our customers is immediacy. They want to be able to use it now.

Sterling's average delivery time is six weeks. The firm asks customers for a 50% deposit; the balance is paid on delivery. Brossman accumulates order requests and then makes monthly orders from Japan.

'I don't like to keep anything in stock, just in case Congress decides to pass a law banning the import of these things without the Copycode," he says. "We're not looking to break any federal statutes here.'

Manhattan Transfer, "The Best

Dwight Yoakam, "Hillbilly De-

Great White, "Once Bitten," Capi-

"Manhattan Transfer," Atlantic,

Alexander O'Neal, "Hearsay,"

"Dirty Dancing" soundtrack,

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

SIXTEEN-YEAR-OLD Tiffany holds at No. 1 for a second week with her remake of "I Think We're Alone Now" (MCA). The original version by Tommy James & the Shondells was a hit before she was born. Another Tommy James cover, "Mony Mony" by Billy Idol (Chrysalis), edges closer to the top with strong sales and airplay gains to bullet at No. 2. Making an impressive jump to No. 3 is "(I've Had) The Time Of My Life" by Bill Medley & Jennifer Warnes (RCA), from the No. 1 album this week, the "Dirty Dancing" soundtrack. Idol has the best chance of hitting No. 1 next week, with Tiffany's tune having lost its bullet and Medley & Warnes still considerably behind Idol in points; however, the duo has a chance of jumping over Idol if he falters next week.

HE 20-29 spots are highly competitive this week and involve some unusual moves. Los Lobos' remake of "Come On, Let's Go" (Slash) holds at No. 21 despite a point gain in both sales and airplay, and "Boys Night Out" (MCA) by former Eagle Timothy B. Schmit actually drops from No. 25 to No. 26 despite a good-size gain in both sales and airplay points—almost enough for a bullet. And this week's Power Pick/Airplay, "Catch Me (I'm Falling)" by Pretty Poison (Virgin), moves up only two places to No. 27 despite an enormous gain in radio points and a strong gain in sales. The record, now top five at 18 reporting stations, posts moves of 10-4 at WTIC Hartford, Conn.; 3-2 at "BJ-105" Orlando, Fla.; 6-4 at KWSS San Jose, Calif.; and 2-1 at KITY San Antonio, Texas, where PD Rick Upton says the record is "an out-and-out smash, top five in requests, call-out, and sales.'

HE NINE NEW ENTRIES on the chart include "Don't Shed A Tear" by U.K. artist Paul Carrack (Chrysalis), the Hot Shot Debut at No. 72. It's Carrack's second appearance on the Hot 100 as a solo artist; he was lead vocalist for several well-known English bands. Scottish duo Millions Like Us enters the Hot 100 for the first time with "Guaranteed For Life" (Virgin).

UICK CUTS: "There's The Girl" by Heart (Capitol) is the most-added record on the chart and moves 19 places to No. 70. Elton John's "Candle In The Wind" (MCA) also jumps 19 places, to No. 49, and is No. 2 on the Hot Adult Contemporary chart. "Candle," the second most added with 54 pop panel adds, moves 14-6 at WAAL Binghamton, N.Y., and is already No. 1 at KFYR Bismarck, N.D . . . Two records that lose their bullets this week remain strong in many markets. "Love Will Find A Way" by Yes (Atco) is top 10 at nine reporting stations, with moves of 14-8 at WEGX Philadelphia and 8-3 at "K-104" Erie, Pa. "Sugar Free" by Wa Wa Nee (Epic) has 14 top 10 reports from the radio panel, with moves of 7-6 at "Power 99.7" Atlanta, 11-9 at WLOL Minneapolis, and 12-10 at KFMY Salt Lake City.

RIAA CERTIFICATIONS

(Continued from page 6)

act didn't keep pace. The Cars, which motored to platinum with their last six albums, stalled at gold with their current release, "Door To Door."

While most of the certifications were for current hits, a few catalog titles also made the grade. The Manhattan Transfer's self-titled 1975 debut album finally went gold, as did the quartet's 1981 greatest-hits set.

And "Anne Murray's Greatest Hits," first released in 1980, topped the 3 million mark. The enduring success of that album-which contains hits dating back to 1970's "Snowbird"-suggests that Murray was right to wait until she had enough big hits to fill out a solid retrospective, rather than cashing in her chips ear-

Here's the list of October certifications. (Jackson's album will appear on next month's list.)

MINTIPLATINISM ALRIMS

Beastie Boys, "Licensed To Ill," Def Jam/Columbia, 4 million.

Anita Baker, "Rapture," Elektra,

3 million.

Anne Murray, "Greatest Hits," Capitol, 3 million.

Europe, "The Final Countdown," Epic, 2 million.

Heart, "Bad Animals," Capitol, 2 million.

PLATINUM ALBUMS

John Cougar Mellencamp, "The Lonesome Jubilee," Mercury, his fourth.

Def Leppard, "Hysteria," Mercury, its third.

Exposé, "Exposure," Arista, its first.

"Dirty Dancing" soundtrack, RCA.

GOLD ALBUMS

The Cars, "Door To Door," Elektra, their seventh.

Def Leppard, "Hysteria," Mercu-

ry, its fourth.

John Cougar Mellencamp, "The Lonesome Jubilee," Mercury, his

Night Ranger, "The Big Life," MCA, its third.

FIRM TIES WITH NIMBUS

(Continued from page 6)

says Farmer, with the remaining 4 million pounds earmarked as a "consideration to shareholders.

Among the Nimbus projects expected to benefit from the availability of additional funds is the establishment of new recording studios in the U.K and in the U.S. These will be equipped for video as well as sound recording. Farmer says the company already has classical CD videos planned, which should result in the commercial availability of product by the third or fourth quarter of 1988.

Audio recording programs are being stepped up as well, says the Nimbus music director, with sessions booked "well into mid-1989." Cited as an example of upcoming large-scale productions is the label's first opera recording, a Donizetti work featuring the tenor Raúl Giménez.

Farmer says that should policy conflicts arise with Maxwell, the Nimbus principals have the right to buy back all "but a small minority interest" in the classical label.

FOR WEEK ENDING NOVEMBER 14, 1987

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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 REI	TOTAL ON PORTERS
	THERE'S THE GIRL					
1	HEART CAPITOL	3	9	50	62	121
1	CANDLE IN THE WIND					
ı	ELTON JOHN MCA	4	16	34	54	106
ı	NEED YOU TONIGHT					
ı	INXS ATLANTIC	5	8	23	36	122
1	I COULD NEVER TAKE.					
	PRINCE PAISLEY PARK	4	8	22	34	34
	DUDE (LOOKS LIKE A LADY)					
	AEROSMITH GEFFEN	2	8	22	32	147
	CATCH ME (I'M FALLING)					
	PRETTY POISON VIRGIN	0	10	20	30	164
ı	THAT'S WHAT LOVE IS					
ı	MICHAEL BOLTON COLUMBIA	2	9	17	28	157
1	DON'T SHED A TEAR					
	PAUL CARRACK CHRYSALIS	3	5	19	27	47
	HAZY SHADE OF WINTER					
	BANGLES DEF JAM	1	8	18	27	45
	I LIVE FOR YOUR LOVE					
	NATALIE COLE EMI-MANHATTAN	4	6	16	26	57

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.

FCC Assists Daytimers

WASHINGTON The Federal Communications Commission has amended its rules to permit daytime-only AM stations to begin presunrise operations at 6 a.m. local time with a minimum of 10 watts of power-and more if they don't cause undue interference.

The amendment is a turnaround for the commission, which for the past year has been trying to decide exactly how much power to give daytimers adversely affected by the 1986 congressional statute

advancing the start of daylightsaving time from the last to the first Sunday in April.

In an Oct. 30 vote, the commission decided to OK at least 10 watts and more if needed-provided there is no interference with the ground wave (primary) contours of domestic Class I clearchannel stations. Next year, the commission will issue show-cause orders to stations to correct any undue interference.

BILLBOARD NOVEMBER 14, 1987 78

www.americanradiohistory.com

Billboard. HOT 100. SALES & A

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.

	I		, , , , , , , , , , , , , , , , , , , ,	1		
THIS	LAST	SAL		HOT 100 POSITION		
王兴	¥.E	TITLE	ARTIST	유일		
1	1	I THINK WE'RE ALONE NOW	TIFFANY	1		
2	3	MONY MONY	BILLY IDOL	2		
3	5_	LITTLE LIES	FLEETWOOD MAC	4		
4	10	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	3		
5	7	IT'S A SIN	PET SHOP BOYS	9		
6	9	BREAKOUT	SWING OUT SISTER	6		
7	8	BRILLIANT DISGUISE	BRUCE SPRINGSTEEN	7		
8	12	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	5		
9	2	CAUSING A COMMOTION	MADONNA	8		
10	15	SHOULD'VE KNOWN BETTER	RICHARD MARX	10		
11	11	WHERE THE STREETS HAVE NO N	AME U2	13		
12	16	THE ONE I LOVE	R.E.M.	14		
13	4	LET ME BE THE ONE	EXPOSE	16		
_14	14	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	20		
15	6	BAD	MICHAEL JACKSON	11		
16	19	WE'LL BE TOGETHER	STING	17		
17	18	I WON'T FORGET YOU	POISON	15		
_18	20	I'VE BEEN IN LOVE BEFORE	CUTTING CREW	12		
19	13	CASANOVA LEVERT		24		
20	26	SHAKE YOUR LOVE DEBBIE GIBSON		18		
21	22	BOYS NIGHT OUT TIMOTHY B. SCHMIT		26		
22	23	HOURGLASS SQUEEZE		22		
23	25	SKELETONS	STEVIE WONDER	28		
24	27	DON'T YOU WANT ME	JODY WATLEY	23		
25	24	COME ON, LET'S GO	LOS LOBOS	21		
26	_	FAITH	GEORGE MICHAEL	19		
27	31	CATCH ME (I'M FALLING)	PRETTY POISON	27		
_28	17	U GOT THE LOOK	PRINCE	30		
29	_	IS THIS LOVE	WHITESNAKE	25		
30	36	DUDE (LOOKS LIKE A LADY)	AEROSMITH	33		
31	21	LOST IN EMOTION	LISA LISA & CULT JAM	36		
32	32	LOVE WILL FIND A WAY	YES	34		
33	_	SO EMOTIONAL	WHITNEY HOUSTON	29		
34	40	SUGAR FREE	WA WA NEE	35		
35	_	TELL IT TO MY HEART	TAYLOR DAYNE	39		
36	28	HERE I GO AGAIN	WHITESNAKE	41		
37	-	VALERIE	STEVE WINWOOD	31		
38	_	ANIMAL DEF LEPPARD				
39	_	GOT MY MIND SET ON YOU GEORGE HARRISON				
40		I DO YOU	THE JETS	37		

ω¥	⊢∺	AIRPL		HOT 100
THIS	LAST WEEK	TITLE	ARTIST	9
1	1	I THINK WE'RE ALONE NOW	TIFFANY	1
2	3	MONY MONY	BILLY IDOL	2
3	6	(I'VE HAD) THE TIME OF MY LIFE BIL	L MEDLEY & JENNIFER WARNES	3
4	9	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	5
5	7	BREAKOUT	SWING OUT SISTER	6
6	8	BRILLIANT DISGUISE	BRUCE SPRINGSTEEN	7
7	5	LITTLE LIES	FLEETWOOD MAC	4
8	2	CAUSING A COMMOTION	MADONNA	8
9	14	SHOULD'VE KNOWN BETTER	RICHARD MARX	10
10	11	I'VE BEEN IN LOVE BEFORE	CUTTING CREW	12
11	10	IT'S A SIN	PET SHOP BOYS	9
12	4	BAD	MICHAEL JACKSON	1
13	17	I WON'T FORGET YOU	POISON	15
14	20	FAITH	GEORGE MICHAEL	19
15	23	IS THIS LOVE	WHITESNAKE	2
16	22	SHAKE YOUR LOVE	DEBBIE GIBSON	18
17	21	WE'LL BE TOGETHER	STING	17
18	19	COME ON, LET'S GO	LOS LOBOS	2
19	16	WHERE THE STREETS HAVE NO NAM		13
20	12	LET ME BE THE ONE	EXPOSE	16
21	28	DON'T YOU WANT ME	JODY WATLEY	23
22	30	CATCH ME (I'M FALLING)	PRETTY POISON	27
23	25	HOURGLASS	SQUEEZE	22
24	27	SO EMOTIONAL	WHITNEY HOUSTON	29
25	29	VALERIE	STEVE WINWOOD	31
26	26	THE ONE I LOVE	R.E.M.	14
27	34	THAT'S WHAT LOVE IS ALL ABOUT	MICHAEL BOLTON	32
28	13	CASANOVA	LEVERT	24
29	15	U GOT THE LOOK	PRINCE	30
30	33	BOYS NIGHT OUT	TIMOTHY B. SCHMIT	26
31	18	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	20
32	38	I DO YOU	THE JETS	37
33	32	SUGAR FREE	WA WA NEE	35
34		GOT MY MIND SET ON YOU	GEORGE HARRISON	38
35	39	LOVE WILL FIND A WAY	YES	34
36		DUDE (LOOKS LIKE A LADY)	AEROSMITH	33
37		TELL IT TO MY HEART	TAYLOR DAYNE	39
38		SKELETONS	STEVIE WONDER	28
39		CHERRY BOMB	JOHN COUGAR MELLENCAMP	40
40	24	LOST IN EMOTION	LISA LISA & CULT JAM	36

LABEL	NO. OF TITLES ON CHART
COLUMBIA (12) Def Jam (1)	13
ATLANTIC (5) Island (2) Atco (1) Virgin (1)	9
WARNER BROS. (1) Paisley Park (2) Slash (2) Dark Horse (1) Island (1) Qwest (1) Sire (1)	9
MCA (6) I.R.S. (1) QMI (1)	8
POLYGRAM Mercury (6) London (1) Tin Pan Apple (1)	8
E.P.A. Epic (6) Tabu (1)	7
ARISTA	6
CAPITOL (4) Enigma (1)	5
A&M	4
CHRYSALIS	4
EMI-MANHATTAN	4
ELEKTRA	4
GEFFEN	4
RCA (2) Grunt (1) Jive (1)	4
MOTOWN	3
VIRGIN	3
REPRISE (1) Paisley Park (1)	2
4TH & B'WAY	1
AMHERST	1
ENIGMA	1

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HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

(Publisher – Licensing Org.) Sheet Music Dist.

42 ANIMAL

(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL (BABY TELL ME) CAN YOU DANCE (Wiz Kid, BMI/Irving, BMI) CPP/ALM

(Mijac, BMI/Warner-Tamerlane, BMI) WBM

48 BEAT PATROL (Warcops, ASCAP/Intersong-USA, ASCAP) CHA/HL 95 BETCHA SAY THAT

BETCHA SAY THAT
(Foreign Imported, BMI) CPP
BOYS NIGHT OUT
(Jeddrah, ASCAP/Blue Sky Rider, BMI/Willin' David,
BMI/Edge Of Fluke, BMI) CPP

BREAKOUT (Virgin-Nymoh RMI) CPP

(Virgin-Nymph, BMI) CPP
BRILLIANT DISGUISE
(Bruce Springsteen, ASCAP) CPP
CANDLE IN THE WIND
(Dick James, BMI/PolyGram Songs, BMI) HL
CAN'T WE TRY (CAK, ASCAP/Songs Of Jennifer ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP/Scoop, CAPAC) HL

(Screen Gems-EMI, BMI) WBM CASANOVA

(Calloco, BMI/Hip Trip, BMI) CPP CATCH ME (I'M FALLING)

CAICH ME (I'M FALLING)
(Genetic, ASCAP)
CAUSING A COMMOTION
(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl,
ASCAP/Black Lion, ASCAP)

40 CHERRY ROMB

(Riva, ASCAP) WBM
COME ON, LET'S GO
(Picture Our Music, BMI/Warner-Tamerlane, BMI/Screen Gems-EMI, BMI)

CRAZY (Rondor Music/Almo, ASCAP/SBK Songs/April, ASCAP) CPP/ALM/HL

CRAZY WORLD (GMPC, ASCAP) CRITICIZE

(Flyte Tyme, ASCAP/Avant Garde, ASCAP)

79 OIDN'T WE ALMOST HAVE IT ALL
(Prince Street, ASCAP/Willin' David, BMI/Blue Sky
Rider, BMI) CPP
20 DON'T MAKE ME WAIT FOR LOVE
(Bellboy, BMI/Gratitude Sky, ASCAP) CPP
72 DON'T SHED A TEAR

(High Frontier, BMI/Blackwood, BMI/Little Life,

(High Frontier, BMI//Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL DON'T YOU WAN'T ME (Rightsong, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong-USA, ASCAP) CHA/HL DUDE (LOOKS LIKE A LADY) (Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL

ASCAP) H

86 EAGLES FLY
(WB, ASCAP/The Nine, ASCAP) WBM
19 FAITH

(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL 98 FOLLOW YOU (Hampstead Heath, ASCAP/Colgems-EMI, ASCAP)
WBM

GOT MY MIND SET ON YOU

(Carbert, BMI) HL 83 GUARANTEED FOR LIFE (Virgin-Nymph, BMI) CPP

73 HAZY SHADE OF WINTER

73 HAZY SHADE OF WINTER
(PAU Simon, BM)
5 HEAVEN IS A PLACE ON EARTH
(Future Furniture, ASCAP/Shipwreck, BMI)
41 HERE I GO AGAIN
(Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP) WBM

57 HOLIDAY

57 HOLIDAY (Virgin-Nymph, BMI) CPP 78 HONESTLY (Sweet Family, BMI) CPP 22 HOURGLASS (Virgin, ASCAP) CPP

HUNGRY EYES

(Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrius,

I COULD NEVER TAKE THE PLACE OF YOUR MAN

(Controversy, ASCAP) 37 I DO YOU (Meow Baby, ASCAP/Rick Kelly, BMI)
50 I DON'T MIND AT ALL

I DON'T MIND AT ALL
(April, ASCAP/Lena May, ASCAP/Ackee,
ASCAP/Bourgeois Zee, ASCAP) HL/WBM
I HEARD A RUMOUR (FROM "DISORDERLIES") (Warner-Tamerlane, BMI/In A Bunch, PRS/Terrace, ASCAP) CPP/WBM

I LIVE FOR YOUR LOVE (O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Arista, ASCAP/Careers, ASCAP/Nelana, ASCAP) CPP

1 | THINK WE'RE ALONE NOW (ABZ, BMI)

88 I WANT TO BE YOUR MAN
(Troutman's, BMI/Saja, BMI)
15 I WON'T FORGET YOU
(Sweet Cyanide, BMI/Willesden, BMI) HL
70 IF YOU LET ME STAY

(Virgin-Nymph, BMI/Young Terence, BMI) CPP

IN MY DREAMS
(Fate, ASCAP/Denise Barry, ASCAP) WBM

IS THIS LOVE
(Whitesnake Overseas, ASCAP/WB, ASCAP) WBM

IT'S A SIN
(Virgin-ASCAP) CPD

9 (T'S A SIN
(Virgin, ASCAP) CPP
12 I'VE BEEN IN LOVE BEFORE
(Virgin-Nymph, BMI) CPP
3 (I'VE HAD) THE TIME OF MY LIFE
(KINGHAD) THE TIME OF MY LIFE

(Knockout, ASCAP/Jemava, BMI/Donald Jay, ASCAP/R.U. Cyrius, ASCAP) CPP JUMP START

53

JUMP START
(CMICCO, BMI/Hip Trip, BMI) CPP
JUST LIKE HEAVEN
(Bleu Disque, ASCAP/A.P.B., PRS)
KICK THE WALL
(Uncle Oscar's, ASCAP/Songs Unreel, ASCAP) MCA/

99 LA BAMBA

(Picture Our Music, BMI/Warner-Tamerlane, BMI)
WBM
LEARNING TO FLY

(Pink Floyd, BMI)
16 LET ME BE THE ONE (Panchin, BMI) WBM 4 LITTLE LIES

d Mac, BMI) WBM

(Fleetwood Mac, BMI) WBM LOST IN EMOTION (Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP

96 LOVE IS CONTAGIOUS COVE IS CONTAGIOUS
(OW, ASCAP)

34 LOVE WILL FIND A WAY
(Affirmative, BMI) WBM

2 MONY MONY
(ABZ, BMI) WBM

58 MOTORTOWN

(SBK Songs/Blackwood, BMI) HL NEED YOU TONIGHT

(MCA, ASCAP) MCA/HL NO ONE IN THE WORLD (ATV, BMI/Welbeck, ASCAP) HL 89 NOTORIOUS

(Sordid Songs, ASCAP/Duke Reno, ASCAP/April, ASCAP/Bon Jovi, ASCAP/Chappell, ASCAP/PolyGram,

ASCAP/Le Mango,ASCAP) HL/WBM
ONE HEARTBEAT
(Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey,

BMI) CPP THE ONE I LOVE

(Night Garden, BMI/Unichappell, BMI) CHA/HL
ONLY IN MY DREAMS
(Creative Bloc, ASCAP) HL

PAPER IN FIRE (Riva, ASCAP) WBM 62 POP GOES THE WORLD

POP GUEST INC WORLD
(PolyGram Songs, BMI)
POWER OF LOVE
(Leibraphone Musikverlag, ASCAP/April, ASCAP) HL
THE REAL THING (Jobete, ASCAP/House Of Fun, BMI) CPP

RESERVATIONS FOR TWO (MCA, ASCAP/Little Tanya, ASCAP/Catdaddy, ASCAP/New East, ASCAP) MCA/HL

65

(White Vixen, BMI)
SATELLITE (Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)

ASCAP)
SHAKE YOUR LOVE
(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL
SHOULD'VE KNOWN BETTER
(Chi-Boy, ASCAP) CLM

SILENT MORNING (Noel Pagan, ASCAP) 28 SKELETONS

(Jobete, ASCAP/Black Bull, ASCAP) CPP SO EMOTIONAL (Billy Steinberg, ASCAP/Denise Barry, ASCAP)

92 SOMEONE TO LOVE ME FOR ME (Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers,

SPECIAL WAY
(Delightful, BMI/Double F, ASCAP)
STRAP ME IN

(Lido, ASCAP) 35 SUGAR FREE (MCA, ASCAP) MCA/HL

80

SWEET RACHEL
(Halwill, ASCAP/Lewin, ASCAP)
SYSTEM OF SURVIVAL
Control of Survival (Sputnik Adventure, ASCAP/Maurice White, ASCAP)

39 TELL IT TO MY HEART (Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP) CHA/HL

32 THAT'S WHAT LOVE IS ALL ABOUT

(Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL THERE'S THE GIRL

(Makiki, ASCAP/Knighty-Knight, ASCAP/Know, ASCAP/Arista, ASCAP) CPP/WBM

TRUE FAITH
(Bemusic/WB, ASCAP/Cut, ASCAP/MCA, ASCAP)
WBM/MCA/HL

U GOT THE LOOK

(Controversy, ASCAP) WBM VALERIE 31 (F.S.Limited, PRS/Blue Sky Rider, BMI/Willin' David,

WATERFALL

(Girl Brothers, ASCAP/Bobby 7, ASCAP) WE'LL BE TOGETHER

(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI) HL WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER) (Willesden, BMI/Johnnie Mae, BMI/Luella,

ASCAP/WB. ASCAP) ASCAP/MS, ASCAP/SWHAT'S TOO MUCH
(Taj Maha), ASCAP/S3rd State, ASCAP/Lonnie-K,
ASCAP)
WHERE THE STREETS HAVE NO NAME

(Chappell, ASCAP/U2, ASCAP) CHA/HL WHO WILL YOU RUN TO

(Realsongs, ASCAP) WBM WIPEOUT

(Miraleste, BMI/Robin Hood, BMI) WBM YOU ARE THE GIRL (Lido, ASCAP) WBM

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 BP Bradley IMM Ivan Moguli MCA MCA CHA Chappell PSP Peer Southern

CLM Cherry Lane CPI Cimino WBM Warner Bros

P₀P

BRYAN FERRY

Bete Noire
PRODUCERS: Patrick Leonard, Bryan Ferry, Chester Kamen Reprise 25598

Former Roxy Music maestro's muchawaited follow-up to "Boys And Girls" harbingers well for his new association with Reprise. Like past Ferry solo efforts, this displays the singer/writer's usual suaveness; tunes hinge on his familiar theme of l'amour moderne on the rocks. Tracks are uniformly solid, although "Kiss & Tell" and "Seven Deadly Sins" stand out.

NEIL DIAMOND Hot August Night II
PRODUCER: Val Garay
Columbia C2X 40990

Diamond's third live-at-the-Greek album is a two-record affair spanning his career, from "Cherry Cherry" to "Headed For The Future." First single from the album is not really on it: New studio version of "I Dreamed A Dream," from "Les Miserables," complements album's live take.

STEVE WINWOOD Chronicles
PRODUCERS: Steve Winwood, others
Island/Warner Bros. 25660

Somewhat misleadingly named, record chronicles only the latest chapter in Winwood's career—his four-album solo stint. No Spencer Davis Group, no Traffic, no Blind Faith. Still, success of recent "Back In The High Life" album and chart action on remixed "Valerie" single should draw holiday shoppers.

THE RAINMAKERS Tornado PRODUCER: Terry Manning Mercury 422 832 795 Q-1

Though not as uniformly strong as last year's excellent debut. Kansas City quartet's second record does boast several outstanding cuts, most notably "Small Circles" and the first album rock track, "Snakedance." Coupled with push planned by PolyGram, album should find itself firmly anchored in the top half of the

os þe i

PRODUCERS: Various Geffen GHS 24164

Cher is back in the grooves after a protracted period of concentration on acting. Two natural attention-getters here: the Jon Bon Jovi/Richie Sambora/Desmond Child-penned and -produced "We All Sleep Alone" and demimetal remake of Cher's '60s hit "Bang Bang (My Baby Shot Me

PLATINUM BLONDE Contact

PRODUCERS: Various

Epic 1004

Packed with a new look, Canada's multiplatinum superstars take a harder stab at breaking stateside. Duran-type fare dominates the grooves here, which invariably makes for a catchy but safe release. Major push and upcoming worldwide tour should help fuel sales.

RY COODER Get Rhythm PRODUCER: Ry Cooder Warner Bros. 25639

After four years on soundtrack projects, Cooder returns with a riproaring solo album. Incredible band— Van Dyke Parks, Flaco Jiminez, Steve Douglas, Jorge Calderon, Jim Keltner—opens fire in a guitar-driven sortie that's heavy on the bamalama. Programmers: Check out "All Shook Up" and "Across The Border Line" (latter featuring Harry Dean Stanton

BUSTER POINDEXTER

David Johansen, aka Poindexter, doffs his rockin' shoes for a shot of r&b. The singer and his nine-piece Banshees Of Blue run down a goodnatured, good-time selection of swinging oldies. Nifty, entertaining platter should win fans in hipper alternative corridors.

London Symphony Orchestra II PRODUCER: Frank Zappa Barking Pumpkin SJ-74207

Live 1983 date (with many edits, notes Zappa) offers a continuation of composer's original LSO album. As always, interesting textures predominate; recurrence of old themes in "Bogus Pomp" will rekindle interest of longtime fans. With Rykodisc's CD issues of Zappa back catalog, interest is high.

SIPHO MABUSE PRODUCER: Sipho Mabuse Virgin 7-90676

Western pop fans are fickle on African musicians—Paul Simon's "Graceland" and Hugh Masekela scored, but other deserving acts have been ignored. Hopefully, Simon's splash will open doors for this well-crafted domestic debut by singer/ drummer Mabuse, a 20-year vet from South Africa.

THE LEATHER NUN Force Of Habit
PRODUCERS: Bill Buchanan, the Leather Nun, Aron Aronsson I.R.S. 42053

A best-of compilation from this Swedish five-piece bears strong marks of Velvet Underground and Euro dirge-rock. Alternative radio could go for edgy, moody tracks like "506," "For The Love Of Your Eyes," and "Gimme Gimme Gimme."

CINDY LEE BERRYHILL Who's Gonna Save The World PRODUCER: Steve Kujala Rhino RNLP 70834

Original and eccentric vocalist whose "Damn, Wish I Was A Man" highlighted a local sampler a couple years back makes her album bow with an affecting batch of self-penned compositions. Like Victoria Williams, Berryhill is another dazzling, offbeat talent who bears watching on the alternative front.

GAME THEORY Lolita Nation PRODUCER: Mitch Easter Engima STB-73280

Smart Calif.-based band makes a giant leap beyond last year's "The Big Shot Chronicles" with this ambitious two-record set. Scott Miller's vocals are much improved, and multitudinous songs show greater instrumental and lyrical verve. Could break act as a major alternative comer.

ELIZA GILKYSON Pilgrims PRODUCERS: Mark Hallman, Eliza Gilkyson Gold Castle/PolyGram 171 007

Southwestern folkie's debut is marred by workmanlike songwriting with occasional Joni Mitchell-esque flashes of electronic imagination. Standouts are "Mister Mystery," "Closer," and the shimmering, ethereal pop of "Foolish Heart."

TOM CAUFIELD Long Distance Calling PRODUCER. Howard Benson Paradox/PolyGram 172 002

Rousing, unadulterated power pop (circa 1979, not the Miami variety) from Midwestern singer who once led the Raisins, now known as the Bears.

SPOTLIGHT



GEORGE MICHAEL Faith
PRODUCER: George Michael
Columbia C 40867

Though the rock intelligentsia routinely dismiss Michael's material as fluff, it's often weighty enough to hold down the top slot on the charts. With the megahit "I Want Your Sex, the rhapsodic ballad "One More Try," and especially the current single, "Faith," an extraordinary piece of pop, how can Michael's first Wham!-less album do anything less?



GEORGE HARRISON Cloud Nine PRODUCERS: Jeff Lynne, George Harrison Dark Horse/Warner Bros. 25643

Ex-Beatle's first solo in some time will benefit from unprecedented press fanfare and 20-years-ago-today nostalgia wave. But the music is pretty wonderful, too. Glittering assemblage of backup talent, including Eric Clapton, Elton John, Gary Wright, and Ringo Starr, powers this classily produced outing. Catchy single "Got My Mind Set On You" will deliver; album is deep in follow-up hits. "Cloud Nine" looms as Harrison's biggest since "All Things Must Pass.



THE JETS

Wolfgramm family, here down to a septet, produces a third album of chart-oriented, primarily dance-tinged tracks. "Cross My Broken Heart," originally on the "Beverly Hills Cop II" soundtrack, already went top 10. "I Do You" is following suit. Rupert Holmes' beatific "Anytime" should grace the AC chart soon. Platinum track record bodes well.

Album is second product of Passport label's distribution deal with PolyGram.

LOUIS & CLARK
Hollywood Capacity Maximum
PRODUCER: Baxter
Posh Boy/Chameleon PBS 151

Quartet co-fronted by ex-Three O'Clock guitarist Louis Gutierrez exhibits a sound pop sense on six-song debut EP. Easy choice for airplay will be band's own version of Bangles hit "Walking Down Your Street," coauthored by Gutierrez.

BLACK

EARTH, WIND & FIRE Touch The World PRODUCER: Maurice White Columbia FC 40596

Back after a four-year layoff, EW&F contemporizes its sociopolitical funk for fresh impact, and the results are startlingly effective. Better song selection and tighter production suggest the hiatus was well spent, and with the danceable "System Of Survival" finding quick acceptance, it sounds like the fire's back in the formula.

FULL FORCE Guess Who's Comin' To The Crib?
PRODUCERS: Full Force, J.B. Moore, Robert Ford Jr.
Columbia FC 40894

Where the street meets the penthouse, rap meets jazz, and soulful r&b embraces the '80s, you'll find Full Force. The group's also at home at the top of the charts, with Lisa Lisa and La La. The smooth ballad "All In My Mind" breaks up the action but keeps the spell of this modern r&b classic intact.

KOOL MOE DEE
How Ya Like Me Now
PRODUCERS: M. Dewese, Lavaba Mallison, Pete Q.
Harris, Bryan "Chuck" New
Jive/RCA 1079-J

Rapper who quickened pulses with first album's famous/infamous "Go See The Doctor" is back with second house call. Dee's hallmarks—street smarts, rapid-fire delivery, spare DJ tracks-are all here, but the killer number isn't to be heard in this ultimately overfamiliar package of toasts and boasts.

Pick Jan Jan B

TOTAL CONTRAST Beat To Beat
PRODUCER: Steve Harvy, others
London 828 068

Wham!-type U.K.-based male duo wnam:-type U.K.-based male duo sticks to teen technopop/funk, mildly charming on "Jody" and "Painting By Numbers." Strong production lifts this second album—last year's "Takes A Little Time" was a No. 1 dance hit—to overcome facelespaces hit-to overcome facelessness

GERALD ALBRIGHT Just Between Us PRODUCER: Gerald Albright Atlantic 81813

Primarily instrumental album from saxophonist/bassist features guest vocalists on three tracks. First single, "So Amazing," is already charting and struggling—in a vocal version on Epic by its writer, Luther Vandross.

STREET FARE

PRODUCERS. Claytoven, William Kennedy, Larry Batiste Atlantic 81805

Vocal trio puts its stamp on six tracks, including the single "Come And Get This Love"; four were cowritten by the uhiquitous Claytoven. Though material is undeniably catchy, a lingering sameness could stunt

JAZZ

TONY BENNETT Bennett/Berlin
PRODUCER: Danny Bennett
Columbia FC 44029

The singer's singer gives a sterling recital from the Irving Berlin songbook, and the standards shine anew in his grainy-voiced renditions. Longtime accompanist Ralph Sharon's trio contributes the intimate backing, with guest turns by George Benson, Dizzy Gillespie, and Dexter Gordon.

TOM SCOTT Streamlines
PRODUCERS: Tom Scott, Joseph Conlan
GRP 9555

Despite being overlooked in recent years, Scott's work through the '70s as solo act, pop sideman, and leader of L.A. Express drew large crossover following and helped make "jazz" a buzz word. Label debut delivers the goods as well as any album from reedman's peak; GRP and MCA's pipeline seems the right place to work his comeback.

DAVE HOLLAND QUINTET The Razor's Edge
PRODUCER: Manfred Eicher
ECM 833 048

Holland's various bands have always boasted extraordinary talent; current lineup of Steve Coleman, Kenny Wheeler, Robin Eubanks, and Marvin "Smitty" Smith is no exception. Crystal-clear digital recording accompanies first-rate compositions and improvisations; total package is captivating.

CLASSICAL

NEW YEAR'S CONCERT FROM VIENNA Kathleen Battle, Vienna Philharmonic, Karajan Deutsche Grammophon 419 616

Battle, whose star billing will do much to attract sales, only performs in one of the dozen Strauss (both Johanns, father and son, and Josef) waltzes and polkas, but it "Voices Of Spring") is a beaut and worth the price of admission. The traditional program, taped live, is properly festive

PROKOFIEV: SYMPHONIES NOS. 1 & 5 Los Angeles Philharmonic, Previn Philips 420 172

The two most popular Prokofiev symphonies make for an apt coupling, with good sales the anticipated issue. Previn proves a sensitive interpreter but asks and receives plenty of dramatic punch from his orchestra when appropriate.

SPOTLIGHT: Predicted to hit top 10 on Bill-board's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and

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. burns of superior quality.

bums 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.

POP

480 00 8 7 384 504 504 500 50

PIERS

PRINCE

I Could Never Take The Place Of Your Man (3:39) (3:39)
PRODUCER: Prince
WRITER: Prince
PUBLISHER: Controversy, ASCAP
Paisley Park 7-28288 (c/o Warner Bros.) (12-inch
version also available, Paisley Park 0-20728)

Great rockin' pop track sounds as if it could have been lifted from any of his early endeavors; coupled with the compelling raw funk of "Hot Thing."

SWING OUT SISTER Twilight World (4:04)
PRODUCER: Paul Staveley O'Duffy
WRITER: Swing Out Sister
PUBLISHER: Virgin-Nymph, BMI
Mercury 884 884-7 (c/o PolyGram)
(12-inch version also available, Mercury 870 015-1)

Exquisite production and performance; gingerly paced, sophisticated number should succeed in following "Breakout" to the pop top.

EXPOSÉ Seasons Change (3:58) PRODUCER: Lewis A. Martinee WRITER: Lewis A. Martinee PUBLISHER: Panchin, BMI Arista AS1-9640

Label has succeeded in exposing the trio's depth beyond the dance floor; technoballad release is the perfect additional element.

KISS Reason To Live (3:59) PRODUCER: Ron Nevison WRITERS: P. Stanley, D. Child PUBLISHERS: Paul Stanley/April/Desmobile, ASCAP Mercury 870 022-7 (c/o PolyGram)

Not the type of material you'd immediately associate with Kiss; atmospheric rock ballad builds to a dramatic conclusion and sounds like a

GLORIA ESTEFAN & MIAMI SOUND MACHINE GLUKIA ESTEFAN & MIAMI SOUND MACHINE
Can't Stay Away From You (3:56)
PRODUCERS: Emilio & the Jerks (Emilio Estefan,
Lawrence Dermer, Joe Galdo, Rafael Vigil)
WRITER: G.M. Estefan
PUBLISHER: Foreign Imported, BMI
Epic 34-07641

Estefan and troupe offer a soothing slow number that showcases her captivating vocal presence.

MICK JAGGER Throwaway (3:58) PRODUCERS: Mick Jagger, David A. Stewart WRITER: M. Jagger PUBLISHER: Promopub B.V., PRS Columbia 38-07653

Up-tempo pop/rock selection from "Primitive Cool" is one of the album's best; quality performance and

RECOMMENDED

CLIFF RICHARD My Pretty One (3:55) PRODUCER: Alan Tarney WRITER: A. Tarney PUBLISHER: not listed Striped Horse SH 7008

Swift and endearing pop track did well in the U.K. Contact: 213-461-8631.

LOVERBOY Love Will Rise Again (4:27) PRODUCER: Bruce Fairbairn
WRITERS: T. Cerney, T. Rhodes
PUBLISHERS: Chappell & Co./Le Mango/
Dejamus, ASCAP Dejamus, ASCAP Columbia 38-07652

Wrenching technorock from the Canadian outfit.

GENE LOVES JEZEBEL Motion Of Love (3:49) PRODUCER: Jimmy Iovine WRITERS: J. Aston, M. Aston, P. Rizzo, J. Stevenson PUBLISHER: American Momentum, PRS Geffen 7-28183 (c/o Warner Bros.) (12-inch reviewed Oct. 10)

BUSTER POINDEXTER & HIS RANSHEES OF

BUSER FOUNDEATER & HIS BANSHEES BLUE Hot Hot Hot (3:45) PRODUCER: Hank Medress WRITER: Alphonsus Cassell PUBLISHER: Rare Blue, ASCAP RCA 5357-7-R (12-inch reviewed Oct. 31)

MELVIN JAMES Loving You Is Strange (3:49) PRODUCER: Bill Szymczyk WRITER: Melvin James PUBLISHER: Veach, BMI MCA 53217

Minneapolis-based singer/songwriter/guitarist delivers a slice of quick contemporary pop with a hint of '60s influence in the vocals.

NEVEL LET MODE

Never Let Me Down Again (4:17)

PRODUCERS: Depeche Mode, David Bascombe WRITER: M.L. Gore

PUBLISHERS: Grabbing Hands/Sonet, PRS/

Emile, ASCAP DEPECHE MODE Sire 7-28189 (c/o Warner Bros.) (12-inch reviewed Oct. 17)

BLACK

STEPHANIE MILLS Secret Lady (4:29)

PRODUCER: La La
WRITERS: Stephanie Mills, Howard Grate
PUBLISHERS: Stephanie Mills' Starlight/
Firebolt/MCA, ASCAP
MCA 53209 (12-inch version also available, MCA
23805)

Third release following two consecutive No. 1s from "If. I Were Your Woman"; sumptuous ballad will no doubt follow suit.

COLONEL ABRAMS Nameless (4:40) PRODUCERS: Ron Kersey, Colonel Abrams WRITERS: Colonel Abrams, Marston Freeman PUBLISHERS: MCA/Unicity/Moonwalk, ASCAR MCA 53208 (12-inch version also available, I 23806)

Pendergrass would be proud; Abrams' deep vocal over romantic slow-paced

PATRICE RUSHEN Come Back To Me (4:01) PRODUCERS: Charles Mims Jr., Patrice Rushen WRITERS: Rushen, Davis PUBLISHERS: Baby Fingers/Lovely 'N Divine, ASCAP Arista AS1-9644 (12-inch reviewed Oct. 31)

SALT-N-PEPA Chick On The Side (4:54) PRODUCERS: Hurby Luv Bug, Steevee-O WRITERS: A. Pointer, P. Pointer, D. Rubinson PUBLISHERS: Polo Grounds, BMI/ Ebbetts Field, ASCAP Next Plateau NP-50071 (12-inch single)

The fierce duo kicks it all the way live with this killer variation on the old Pointer Sisters hit, which has been specially remixed; includes an equally notable nonalbum track, "I Am Down." Contact: 212-541-7640.

LILLO THOMAS Wanna Make Love (All Night Long) (4:15) PRODUCER: Paul Laurence
WRITER: Paul Laurence
PUBLISHER: Bush Burnin', ASCAP
Capitol B-44035

Thomas' touching delivery carries this winsome rhythmic ballad.

BABYFACE Mary Mack (4:16) PRODUCERS: L.A., Babyface
WRITERS: Dee, Kayo, Babyface
PUBLISHERS: Hip Trip/Hip Chic. BMI
Solar B-70016 (c/c Capitol)
(12-inch version also available, Solar V-71159) A funky r&b twist on the old childhood rhyme.

REPUMMENTED

WINANS FEATURING MICHAEL McDONALD

Love Has No Color (4:05)
PRODUCER: Marvin Winans
WRITERS: Marvin Winans, Percy Bady, Ronald WINANS PUBLISHERS: Zomba/Marvin L. Winans, ASCAP/ Terry Commings/Ron Win Qwest 7-28147 (c/o Warner Bros.) (12-inch version also available, Qwest 0-20819)

"Ebony & Ivory" revisited; commendable coupling of the two talents on this midtempo tune.

DENIECE WILLIAMS Water Under The Bridge (3:58)
PRODUCER: Steve Levine
WRITERS: M. Sharron, G. Ballard
PUBLISHERS: Almo/Spinning Gold/MCA
Columbia 38-07633

Poignant r&b ballad from Niecy.

JOHN WHITE Victim (4:01) PRODUCER: Rahni Song WRITERS: R. Song, S. White PUBLISHERS: Bush Burnin'/Vinewood, ASCAP Geffen 7-28170 (c/o Warner Bros.) (12-inch version also available, Geffen 0-20798)

Strong follow-up to the hit "(Can't) Get You Out Of My System"; note the remixed version of "Night People" on

NEW AND NOTEWORTHY

INGLE REVIEWS

ROY ORBISON & K.D. LANG

Crying (3:48)
PRODUCERS: Pete Anderson, Don Was, David Was WRITERS: Roy Orbison, Joe Melson PUBLISHERS: Acutf-Rose/Opryland, BMI Virgin 7-99388 (c/o Atlantic)

Not exactly new, but definitely noteworthy; classic selection has been rerecorded and is one of the highlights of the "Hiding Out" soundtrack. Orbison's vocals can still make you shiver, while Lang's poignant delivery serves as the perfect complement; simply brilliant.

M/A/R/R/S Pump Up The Volume (4:06)

PRODUCER: M. Young
WRITERS: S. & M. Young
PUBLISHER: Warner-Tamerlane, BMI
4th & BWAY 452 (12-inch single) Unquestionably one of the best dance records of the year finally reaches the States after securing the No. 1 pop and dance spots in its native U.K., following a few legal entanglements. Loads of import pressings sold here; this animated and irresistible hook is enhanced by a slew of edits, samples, and drop-ins. Name that tune.

the 12-inch.

Contact: 212-995-7800.

PERFECT TOUCH Listen To My Heartbeat (5:19) PRODUCER: Ace Johnson WRITER: Darius Mitchell PUBLISHERS: Gaucho/Artisa, BMI Spring SPR 12-429 (12-inch single)

Brother-and-sister act offers a heavily rhythmic number that really grooves; worth a listen. Contact: 212-581-5398.

MIKEY-D & L.A. POSSE | Get Rough (4:26) PRODUCERS: Arthur Armstrong, Walter Skallerup WRITER: not listed PUBL ISHERS: Mcrichia/Lapaula. ASCAP Public PA 012 (12-inch single)

Terrorizing rap utilizes the bass line of "Brick House" as its backing. Contact: 212-724-0210.

THERESA Sweet Memories (4:13)
PRODUCERS: Denzil Foster, Thomas McElroy
WRITERS: Jay King, Denzil Foster, Thomas McElroy
PUBLISHER: Jay King IV, BMI
RCA 5348-7-R

Midtempo technoballad sung by a sweet-voiced female who sounds a bit like Janet Jackson.

UTFO FEATURING ANTHRAX Lethal (4:46) PRODUCER: Full Force
WRITERS: UTFO, Full Force
PUBLISHER: Adra/Kadoc/Forceful/Willesden, BMI
Select FMS-62305 (12-inch single)

Teaming of the rap quartet with the bad boys of heavy metal. Contact: 212-

COUNTRY

2 H ES

BARBARA MANDRELL Sure Feels Good (3:27) PRODUCER: Tom Collins
WRITERS: Carson Whitsett, Frederick Knight
PUBLISHER: Tom Collins, BMI
EMI America B-50102 (c/o Capitol)

Mandrell puts on her slow blues shoes and walks through this sensitive love song with ease and simplicity; production is pleasant and the vocals complement the feel.

JUICE NEWTON Tell Me True (2:52) PRODUCER: Richard Landis WRITERS: Brent Maher, Paul Kennerley PUBLISHERS: April/Irving, ASCAP/BMI RCA 5283-7-R

Newton offers her usual crystal-clear quality on vocals over a tight production; the only thing missing is stronger-than-strong material.

JOHN CONLEE Living Like There's No Tomorrow (Finally Got To Me Tonight) (3:42) PRODUCER: Bud Logan

WRITERS: J. McBride, R. Murrah PUBLISHERS: April, ASCAP/Blackwood/Shobi, BMI Columbia 38-07643

A weak stab at the country blues with material that's clever but not spectacular; Conlee's vocal talent is hidden behind a too-spicy production.

HEROMETER .

TOM JONES A Daughter's Question (3:59) PRODUCERS: Steve Popovich, Bill Justice WRITER: Harry Middlebrooks PUBLISHERS: Blackwood/Centerstream/Fullness, BMI Mercury 888 911-7 (c/o PolyGram)

Another warm and innocent "daddy" song; Jones sprinkles his gentle voice over the subject of divorce with questions directed to-who else?daddy.

JOHN WESLEY RYLES Louisiana Rain (2:35) PRODUCER: Barry Beckett
WRITERS: Richard Alves. Roger Murrah
PUBLISHERS: Shobi, BMI/Swallowfork, ASCAP
Warner Bros. 7-28228

Hearty vocals and instrumentation combine to offer strong Southern blues; production is appealingly balanced.

JOHN ANDERSON

Somewhere Between Ragged And Right (3:20) PRODUCERS: Jimmy Bowen, John Anderson WRITERS: Waylon Jennings, Roger Murrah PUBLISHERS: Waylon Jennings/Tom Collins, BMI MCA 53226

Anderson shifts into his outlaw mode and succeeds in getting just the right sound; tune features a guest performance from Waylon Jennings.

KEITH WHITLEY Some Old Side Road (3:24) PRODUCER: Blake Mevis WRITER: Roger D. Ferris PUBLISHER: Uncle Artie, ASCAP RCA 5326-7-R

On top of the country-funk melody and lyrics, Whitley's vocals sing that it makes no difference what means he has to use to get his girl back.

DARRELL HOLT Catch 22 (2:58) PRODUCER: Nelson Larkin WRITERS: Darrell Holt, Norma Gelin PUBLISHER: Anoka, BMI Anoka 222

Similarity to the B.J. Thomas sound and style is great, and Holt pulls it off with good material that he co-wrote. Label based in Nashville.

EMMYLOU HARRIS Back In Baby's Arms (2:02) PRODUCERS: Jimmy Bowen, Emmylou Harris WRITER: Bob Montgomery UBLISHER: Talmont, BMI Hughes/MCA 53236

A neat song and a neat artist, but like oil and water, they don't blend; upbeat, bouncy melody from the "Planes, Trains, & Automobiles" soundtrack loses Harris' sparkling vocal talent.

JAN ROONEY Love Is Being Loved (3:04) PRODUCER: Felix Girard WRITER: Mickey Rooney PUBLISHER: Timic, ASCAP Silver Star SSR-7739

Rooney heads for the charts with her debut, penned by actor/husband Mickey Rooney; a delicate definition of love. Label based in Simi Valley,

DANCE

PLEAS

SUPERTRAMP I'm Beggin' You (5:04)
PRODUCERS: Rick Davies, Supertramp
WRITER: Rick Davies
PUBLISHERS: Silver Cab/Almo, ASCAP
A&M SP.12254 (12-inch single;
7-inch reviewed Oct. 31)

MASTER C&J In The City (7:35) PRODUCER: Jessie Jones WRITER: Master C&J PUBLISHER: Bear Town, BMI State Street S.S.R. 1005 (12-inch single) The group that made clubs "Face It" returns, with Liz Torres' vocal assistance, to create a powerful and

eerie track of social commentary set to a hypnotic house backing. Contact: 312-431-0166.

FRANKIE KNUCKLES PRESENTS

PRODUCER: F. Knuckles
PRODUCER: F. Knuckles
WRITERS: Walton, Knuckles
PUBLISHER: Sanlar, BMI
Trax TX 150 (12-inch single)

Actually the Jamie Principle track that people have been raving about for months; this erotic and somewhat political house track is a dance-floor necessity. Slow the pitch way down and play loud for maximum effect. Contact: 312-247-3033.

TOLGA Leave It Alf Behind (5:45) PRODUCER: Tolga WRITER: T. Katas PUBLISHERS: Forty Up/It's Time, BMI Cutting CR-216 (12-inch single)

Stevie B ("Party Your Body") served as executive producer to this busy, male-sung Latin hip-hop number with an abundance of kamikaze edits. Contact: 212-569-4589.

TARAVHONTY Join Hands (8:45) PRODUCER: Craig Kallman WRITERS: Basch, Davis, Kallman, Roman PUBLISHER: CRK, ASCAP Big Beat BB-0001 (12-inch single)

In this day of "Devotion" and "Someday," similarly r&b-grooved track has become one of the hottest pieces of vinyl in the Northeast. Contact: 212-418-0772.

REHOMMENDED

EROTIC EXOTIC

(I Can) Give You What You Need (5:56) PRODUCER: Erotic Exotic
WRITERS: M. Gil. A Perez. J. Aguilo, E. Tallman, Gus
PUBLISHERS: Wes Craft/Sexy, BMi
Sutra 069 (12-inch single)

The Miami sound is still going strong with this new one from the folks who brought you "L.O.V.E." Contact: 212-645-5256.

JUDY TORRES Come Into My Arms (8:17) PRODUCERS: Mickey Garcia, Elvin Molina WRITERS: M. Garcia, E. Molina, J. Torres PUBLISHERS: Protoons/Molina/Garcia, ASCAP Profile PRO-7165 (12-inch single)

Rising Latin dance artist returns with another potential club hit; only downfall is the poor sound quality. Contact: 212-529-2600.

AC

RESTLESS HEART

New York (Hold Her Tight) (3:43)
PRODUCERS: Tim DuBois, Scott Hendricks,
Restless Heart
WRITERS: Van Stephenson, Austin Roberts
PUBLISHERS: Warner House Of/Let There Be. BMI/ASCAP RCA 5280-7-R

Simple, acoustic ballad is actually the flip of the act's current country hit, "Wheels."

BASIA Promises (4:03)
PRODUCERS: Basia Trzetrzelewska, Danny White WRITERS: B. Trzetrzelewska, D. White, P. Ross PUBLISHERS: Cornevon, BMI/Almo. ASCAP Epic 34-07648

As "Run For Cover" is being worked at the club level, expect positive radio response from this pleasing, samba-styled selection from "Time And

PICKS: New releases with the greatest chart

RECOMMENDED: Records with potential for

significant chart action.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.

developing acts worthy of attention.

Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Billboard.

TOP POP ALBUMSTM

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	Compiled from a national sample of one-stop, and rack sales repo	WKS. ON CHART	WKS. AGO	LAST WEEK	THIS WEEK
	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	\$	2	3	Ė
	** No. 1 **				
	SOUNDTRACK ▲ RCA 6408-1-R (9.98) (CD) 1 week at No.	9	4	3	1)
TUNNEL OF LOVE	BRUCE SPRINGSTEEN COLUMBIA OC 40999 (CD)	4	3	1	2
BAD	MICHAEL JACKSON EPIC 40600/E.P.A. (CD)	8	1	2	3
WHITESNAKE	WHITESNAKE ▲3 GEFFEN GHS 24099 (9.98) (CD)	31	2	4	4
OMENTARY LAPSE OF REASON	PINK FLOYD COLUMBIA DC 40599 (CD) A MC	8	5	5	5
HYSTERIA	DEF LEPPARD ▲ MERCURY 830 675 1/POLYGRAM (CD)	13	6	6	6
THE LONESOME JUBILEE	JOHN COUGAR MELLENCAMP ▲ MERCURY 832 465-1/POLYGRAM (CD)	9	8	8	7
WHITNEY	WHITNEY HOUSTON ▲4 ARISTA AL 8405 (9.98) (CD)	21	7	7	8
THE JOSHUA TREE	U2 ▲3 ISLAND 90581/ATLANTIC (9.98) (CD)	33	9	9	9
VITAL IDOL	BILLY IDOL CHRYSALIS OV 41620 (CD)	6	17	13	10
TANGO IN THE NIGHT	FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD)	29	13	11	11
DOCUMENT	R.E.M. ● I.R.S. 42059/MCA (8.98) (CD)	8	12	10	12
PERMANENT VACATION	AEROSMITH GEFFEN GHS 24162 (8.98) (CD)	9	14	12	13
NOTHING LIKE THE SUN	STING A&M SP 6402 (10.98) (CD)	3	54	19	14)
BIG GENERATOR	YES ATCO 90522/ATLANTIC (9.98) (CD)	5	21	15	15)
BAD ANIMALS	HEART ▲2 CAPITOL PJ-12546 (9.98) (CD)	23	11	14	16
DUOTONES	KENNY G. ▲ ARISTA AL 8-8427 (8.98) (CD)	63	16	18	17
LA BAMBA	SOUNDTRACK ▲ SLASH 25605/WARNER BROS. (9.98) (CD)	17	10	17	18
CRAZY NIGHTS	KISS MERCURY 832 626-1/POLYGRAM (CD)	6	18	20	19
HOLD YOUR FIRE		8	15	16	-
RAPTURE	RUSH MERCURY 832 464-1/POLYGRAM (CD)				20
	ANITA BAKER ▲3 ELEKTRA 60444 (8.98) (CD)	83	22	21	21
BIGGER AND DEFFER	LL. COOL J ▲ DEF JAMFC 40793/COLUMBIA (CD)	22	20	23	22
RICHARD MARX	RICHARD MARX EMI-MANHATTAN ST 53049 (8.98) (CD)	22	28	24	23)
HEAVEN ON EARTH	BELINDA CARLISLE MCA 42080 (8.98) (CD)	4	43	32	24)
ONCE BITTEN	GREAT WHITE ● CAPITOL ST 12565 (8.98) (CD)	18	24	26	25
EXPOSURE	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	39	29	25	26
ACTUALLY	PET SHOP BOYS EMI-MANHATTAN 46972 (8.98) (CD)	7	31	27	27
TIFFANY	TIFFANY MCA 5793 (8.98) (CD)	8	44	35	28
SPANISH FLY	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	28	26	29	29
THE FINAL COUNTDOWN	EUROPE ▲2 EPIC BFE 40241/E.P.A. (CD)	55	23	28	30
OK WHAT THE CAT DRAGGED IN	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD) LOO	68	35	33	31)
CRUSHIN'	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	23	19	22	32
GIRLS, GIRLS, GIRLS	MOTLEY CRUE ▲2 ELEKTRA 60725 (9.98) (CD)	23	30	30	33
OPEN SESAME	WHODINI JIVE JL 8494/ARISTA (8.98) (CD)	5	38	37	34
IN THE DARK	GRATEFUL DEAD ▲ ARISTA AL 8452 (9.98) (CD)	17	27	31	35
MUSIC FOR THE MASSES	DEPECHE MODE SIRE 25614/WARNER BROS. (8.98) (CD)	4	53	47	(36)
THE BIG THROWDOWN	LEVERT	11	36	39	37
) (CD) WHO'S THAT GIRL	SOUNDTRACK-MADONNA ▲ SIRE 25611/WARNER BROS. (9.98)	14	25	34	38
DOOR TO DOOR	THE CARS ● ELEKTRA 60747 (9.98) (CD)	10	33	36	39
EP-GARAGE DAYS RE-REVISITED		10	32	38	40
SLIPPERY WHEN WET	BON JOVI A® MERCURY 830264-1/POLYGRAM (CD)	62	34	40	41
BABYLON AND ON	SQUEEZE A&M SP 5161 (8.98) (CD)	7	46	46	(42)
CREST OF A KNAVE		-			=
SUBSTANCE	JETHRO TULL CHRYSALIS OV 41590 (CD)	6	62	49	43
	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	11	40	45	44
KOHUEPT (LIVE IN LENINGRAD)	DIEL VOLL SOLUTION (4-)	2		70	(45)
IT'S BETTER TO TRAVEL	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	12	48	44	46
COMING AROUND AGAIN	CARLY SIMON ● ARISTA AL 8443 (9.98) (CD)	30	37	42	47
ALWAYS & FOREVER	RANDY TRAVIS ▲ WARNER BROS. 25568 (8.98) (CD)	25	61	48	48
ONE HEARTBEAT	SMOKEY ROBINSON @ MOTOWN 6226 (8.98) (CD)	34	39	43	49
HEARSAY	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	13	45	50	50
DANA DANE WITH FAME	DANA DANE PROFILE 1233 (8.98) (CD)	10	51	51	51
JODY WATLEY	JODY WATLEY ● MCA 5898 (8.98) (CD)	35	59	52	52
OUT OF THE BLUE	DEBBIE GIBSON ATLANTIC 81780 (8.98) (CD)	11	60	57	(53)
LEGENE	LYNYRD SKYNYRD MCA 42084 (8.98) (CD)	6	41		_

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	56	56	5	ALABAMA RCA 6495-1-R (8.98) (CD)	JUST US
56	54	49	31	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
57	55	55	6	THE SMITHS SIRE 25649/WARNER BROS. (8.98) (CD) STR	ANGEWAYS, HERE WE COME
58	5 3	47	7	MICK JAGGER COLUMBIA OC 40919 (CD)	PRIMITIVE COOL
59	58	50	8	BANANARAMA LONDON 828 061-1/POLYGRAM (CD)	WOW
60	61	65	12	GUNS & ROSES GEFFEN GHS 24148 (8.98) (CD)	PPETITE FOR DESTRUCTION
61	60	52	10	LOVERBOY COLUMBIA OC 40893 (CD)	WILDSIDE
62	59	42	16	SOUNDTRACK • ATLANTIC 81767 (9.98) (CD)	LOST BOYS
63)	69	66	15	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
64	64	73	16	HANK WILLIAMS, JR. ● WARNER/CURB 25593/WARNER BROS. (8.98)	(CD) BORN TO BOOGIE
65	65	71	22	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
66	67	64	10	ERIC B. & RAKIM 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
<u>67</u>)	71	72	7	UTFO SELECT 21619 (8.98) (CD)	LETHAL
68	68	84	8		GREATEST HITS, VOL. II
_			-	GEORGE STRAIT MCA 42035 (8.98) (CD)	ABBEY ROAD
69		E-ENTR'		THE BEATLES CAPITOL SJ 383 (9.98) (CD)	
70)	NE		1	INXS ATLANTIC 81796 (8.98) (CD)	KICK
71	63	58	21	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
72	101	_	2	THE JETS MCA 42085 (8.98) (CD)	MAGIC
73	73	92	4	ALICE COOPER MCA 42091 (8.98) (CD)	RAISE YOUR FIST AND YELL
74	74	77	38	REO SPEEDWAGON ● EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT
75	62	57	15	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
76	NE	N	1	VARIOUS ARTISTS SPECIAL OLYMPICS SP 3911/A&M (9.98) (CD)	A VERY SPECIAL CHRISTMAS
77	77	82	6	W.A.S.P. CAPITOL CLT 48053 (8.98) (CD)	LIVE IN THE RAW
78	72	68	22	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC DE 407	69/E.P.A. (CD) LET IT LOOSE
79)	81	97	6	THE O'JAYS EMI-MANHATTAN 53036 (8.98) (CD)	LET ME TOUCH YOU
80)	85	124	4	TERENCE TRENT D'ARBY COLUMBIA 8FC 40964 (CD) INTRODUCING HARDLINE ACCORD	DING TO TERENCE TRENT D'ARBY
81)	121	_	2	THE ALARM I.R.S. 42085/MCA (8.98) (CD)	EYE OF THE HURRICANE
82	80	75	70	STEVE WINWOOD \$\Delta^2\$ ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
83	76	67	25	THE WHISPERS ● SOLAR ST 72554/CAPITOL (8.98) (CD)	ST GETS BETTER WITH TIME
84	66	63	27	SUZANNE VEGA ● A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
85	75	74	8	MR. MISTER RCA 6276-1-R (9.98) (CD)	GO ON
86	82	85	62	PAUL SIMON ▲2 WARNER BROS. 25447 (9.98) (CD)	GRACELAND
87	87	91	6	BODEANS SLASH 25629/REPRISE (8.98) (CD)	OUTSIDE LOOKING IN
88)		E-ENTR		THE BEATLES CAPITOL SW 11922 (8.98) (CD)	LET IT BE
					EARTH - SUN - MOON
89)	111	174	3	LOVE & ROCKETS BIG TIME 6058-1-B/RCA (8.98) (CD)	ONE WAY HOME
90	79	69	15	HOOTERS ● COLUMBIA OC 40659 (CD)	
91	78	70	13	ABC MERCURY 832 391 1/POLYGRAM (CD)	ALPHABET CITY
92	92	98	13	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
93)	116	116	14	ICE-T SIRE 25602/WARNER BROS. (8.98) (CD)	RHYME PAYS
94	83	80	14	HIROSHIMA EPIC FE 40670/E.P.A. (CD)	GO
95)	99	164	32	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS A WARNER BROS. 25491 (9.98) (CD)	TRIO
96	96	100	5	BEE GEES WARNER BROS. 25541 (9.98) (CD)	E.S.P
97	97	121	4	MSG CAPITOL CLT 46985 (8.98) (CD)	PERFECT TIMING
98	88	89	9	WENDY AND LISA COLUMBIA BFC 40862 (CD)	WENDY AND LISA
99	84	76	17	STARSHIP GRUNT 6413-1-G/RCA (9.98) (CD)	NO PROTECTION
100	100	101	6	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
101)	112	137	17	ELTON JOHN LIVE IN AUSTRALIA WITH THE MEI	LBOURNE SYMPHONY ORCH.
102	102	115	6	MCA 2-8022 (10.98) (CD) REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
103)	113	135	7		ST HITS, VOL. III 1979-1987
104	104	113	5	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
104	89	83	13	CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CE	
106		-	7		TIMOTHY B.
	110	110	<u> </u>	TIMOTHY B. SCHMIT MCA 42049 (8.98) (CD)	THE BIG EASY
107)	109	117	4	SOUNDTRACK ANTILLES AN 7087 (8.98) (CD)	BROADCAST
108	126	178	35	CUTTING CREW VIRGIN 90573/ATLANTIC (8.98) (CD)	
109	94	94	25	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER

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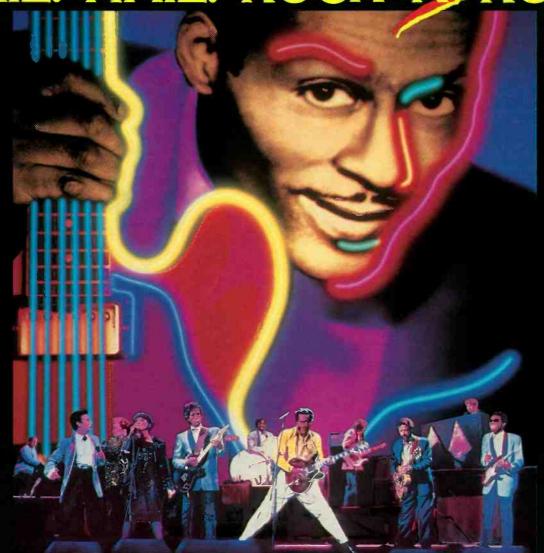
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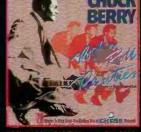


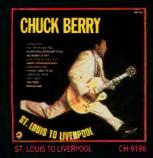


Featuring Eric Clapton Linda Ronstadt Julian Lennon



Etta James Robert Cray Produced by Keith Richards

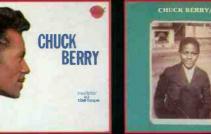
















HQ CASSETTES AND RECORDS

Billboard. TOP POP. ALBUMS THE CONTINUED

THIS	LAST	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITL
110	108	88	19	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98)	(CD) COLLABORATION
111	103	95 `	51	BEASTIE BOYS ▲4 DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILI
(112)	119	130	3	SUPERTRAMP A&M SP 5181 (8.98) (CD)	FREE AS A BIRD
113	164		2	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARE
114	»114	125	8	ARMORED SAINT CHRYSALIS BFV 41601 (CD)	RAISING FEAT
115	86	86	6	RAY PARKER JR. GEFFEN GHS 24124 (8.98) (CD)	AFTER DARI
116	90	90	6		POETIC CHAMPIONS COMPOSI
(117)	133	144	4	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
118	91	79	19	SAMMY HAGAR GEFFEN GHS 24144 (9.98) (CD)	I NEVER SAID GOODBY
119	93	96	16		
(120)	124	158	70	GRIM REAPER RCA 6250-1-R (8.98)	ROCK YOU TO HELI
121		131	_	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
	115		13	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT COOL AND VICIOUS
122	120	108	8	THE BRANDOS RELATIVITY 8192/IMPORTANT (8.98) (CD)	HONOR AMONG THIEVES
123	106	106	16	CRUZADOS ARISTA AL 8439 (8.98) (CD)	AFTER DARK
124	107	87	23	SOUNDTRACK ▲ MCA 6207 (9.98) (CD)	BEVERLY HILLS COP I
(125)	158	_	2	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (CD)	CONTAGIOUS
126	105	107	89	JANET JACKSON ▲4 A&M SP-3905 (9.98) (CD)	CONTROL
127	95	78	13	38 SPECIAL A&M 3910 (9.98) (CD) BEST	OF 38 SPECIAL"FLASHBACK"
128	128	133	4	SAMANTHA FOX JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FO
129	139	166	4	BOURGEOIS TAGG ISLAND 90638/ATLANTIC (8.98) (CD)	YO YO
130	129	105	12	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
131	118	99	41	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
132	130	126	138	WHITNEY HOUSTON ▲8 ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
133	117	119	8	WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE
134	137	109	8	THE WINANS WARNER BROS. 25510 (8.98) (CD)	DECISIONS
135	140	132	68	WHITESNAKE GEFFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
136	NE	NÞ	1	HEAVY D. & THE BOYZ MCA 5986 (8.98)	LIVING LARGE
137	98	81	31	BRYAN ADAMS ▲ A&M 3907 (9.98) (CD)	INTO THE FIRE
138	138	141	52	STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
139	180	145	7	THE FAT BOYS SUTRA SUS 1018 (8.98) (CD)	BEST PART OF THE FAT BOYS
(140)	144	159	3	JIMMY DAVIS & JUNCTION QMI 42015/MCA (8.98) (CD)	KICK THE WALI
141	136	128	8	TOM WAITS ISLAND 90572/ATLANTIC (8.98)	FRANKS WILD YEARS
142	132	104	30	THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS (8.98) (CD) ELECTRIC
143	135	103	8	YELLO MERCURY 832 675-1/POLYGRAM (CD)	ONE SECONE
144	141	112	14	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
145	125	93	20	THE OUTFIELD ● COLUMBIA OC 40619 (CD)	BANGIN
146	134	120	70	MADONNA ▲5 SIRE 25442/WARNER BROS. (9 98) (CO)	TRUE BLUE
(147)	190	191	75	PETER GABRIEL ♣2 GEFFEN GHS 24088 (8.98) (CD)	SC
148	155	151	13	PAT METHENY GROUP GEFFEN GHS 24145 (8.98) (CD)	STILL LIFE (TALKING
149	127	102	26	DAVID BOWIE ● EMI-MANHATTAN PJ17267 (9 98) (CD)	
473	154	156	73		NEVER LET ME DOWN
150	-131		-	GENESIS A3 ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
150	- 1.31	127	2	DAVE ALVIN EPIC BFE 40921/E P.A	ROMEO'S ESCAPE
151				WA WA NEE EPIC BFE 40858/E.P.A.	AAA AAA NEE
151 (152)	188	100	-		WA WA NEE
151		139	38	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD) JOE COCKER CAPITOL CLT 48285 (8.98) (CD)	NAJEE'S THEME

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THIS	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
156	150	750	≩ਹੈ 6	LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)* MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
157	146	146	7	MELVIN JAMES MCA 5663 (8.98) (CD)	THE PASSENGER
158	157	114	12	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
159	147	147	4	GLEN BURTNICK A&M SP 5166 (8.98) (CD)	HEROES & ZEROS
160	143	134	5	THE ART OF NOISE CHRYSALIS OV 41570 (CD)	IN NO SENSE? NONSENSE?
161	163	143	9	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
(162)	NEW 1 MARTHA DAVIS CAPITOL CLT 48058 (8.98) (CD)		POLICY		
(163)	170 172 3 ROGER HODGSON A&M SP 5112 (8.981 (CD)		HAI HAI		
164	156	168	155	THE BEATLES CAPITOL SWBO 101 (14.98) (CD)	THE WHITE ALBUM
165	149	149	3	STEADY B JIVE 1060-1-J/RCA (8.98)	WHAT'S MY NAME
166	159	129	11	JELLYBEAN CHRYSALIS BFV 41569 (CD)	JUST VISITING THIS PLANET
167	142	162	27	DWIGHT YOAKAM ● REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
168	168	175	4	MOTORHEAD GWR/PROFILE PAL 1240 (8.98) (CD)	ROCK 'N' ROLL
169	152	160	19	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
(170)	175	181	76	SOUNDTRACK ▲4 COLUMBIA SC 40323 (CD)	TOP GUN
171	171	198	31	THE JUDDS ● RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
(172)	NE	NÞ	1	MEN WITHOUT HATS MERCURY 832 730-1/POLYGRAM (CD)	POP GOES THE WORLD
173	148	148	5	PETE BARDENS CAPITOL ST 12555 (8.98) (CD)	SEEN ONE EARTH
(174)	183	169	42	TESLA ● GEFFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
175	153	157	702	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
176	NE	NÞ	1	LIZA MINNELLI TELARC 15502 (15.98) (CD)	LIVE AT CARNEGIE HALL
177	165	199	6	SAVATAGE ATLANTIC 81775 (8.98)	HALL OF THE MOUNTAIN KING
178	172	152	15	THE DOORS ELEKTRA 60345 (12.98) (CD)	BEST OF THE DOORS
179	179	_	2	HELIX CAPITOL CLT 46920 (8.98) (CD)	WILD IN THE STREETS
180	197		2	M.O.D. MEGAFORCE/CAROLINE CAROL 1344 (8.98) (CD)	U.S.A. FOR M.O.D.
(181)	NE\	NÞ	1	ROBBIE ROBERTSON GEFFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
182	122	122	6	DONNA SUMMER GEFFEN GHS 24102 (9.98) (CD)	ALL SYSTEMS GO
183	167	111	8	SPYRO GYRA MCA 42046 (8.98) (CD)	STORIES WITHOUT WORDS
184)	NE	NÞ	1	THE DREAM ACADEMY REPRISE 25625/WARNER BROS. (8.98) (CE) REMEMBRANCE DAYS
185	160	155	30	ATLANTIC STARR ● WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
186	NE	NÞ	1	GENE LOVES JEZEBEL GEFFEN GHS 24171 (8.98) (CD)	THE HOUSE OF DOLLS
187	166	136	48	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
188	191	193	30	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
189	162	154	70	CINDERELLA ▲2 MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
190	145	138	32	LEVEL 42 POLYDOR 831 593 1/POLYGRAM (CD)	RUNNING IN THE FAMILY
191	173	184	20	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
192)	193	_	12	LAURA BRANIGAN ATLANTIC 81747 (8.98) (CD)	TOUCH
193	192	188	20	HELLOWEEN RCA 6399-1-R (8.98) KEEPE	R OF THE SEVEN KEYS, PART I
194	169	171	4	PUBLIC IMAGE LTD virgin 90642/ATLANTIC (8.98)	HAPPY?
195	174	177	28	BARBRA STREISAND ● COLUMBIA CC 40788 (CD)	ONE VOICE
196	NEW 1		1	L.A. DREAM TEAM MCA 42042 (8.98)	BAD TO THE BONE
197)	NEW 1		1	BUCKWHEAT ZYDECO ISLAND 90622/ATCO (8.98) (CD)	ON A NIGHT LIKE THIS
198	176 140 24 T'PAU virgin 90595/ATLANTIC (8.98) (CD)		T'PAU		
199	194	182	32	ANTHRAX ISLAND 90584/ATLANTIC (8.93) (CD)	AMONG THE LIVING
200	186	118	9	THE MONKEES RHINO 70706/CAPITOL (9.98) (CD)	POOL IT

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U.K. BUSINESS UP IN ARMS OVER HOME-TAPING LEVY

(Continued from page 1)

home taping or the growth of record rentals. However, it leaves on the books a law against private copying that is unenforceable.

In one of the toughest statements ever issued by the British Phonographic Industry, director general John Deacon condemns the government for neglecting to deal with home taping.

He says, "If the public were able to

copy newspapers and books with the ease that they copy records and tapes, there would be an immediate outcry from proprietors and publishers, which it is difficult to imagine the government would ignore.

"The record industry, however, is evidently seen as a public benefactor, a kind of cultural soup kitchen in which everyone may eat irrespective of their needs. It is an incredible situ-

"Like it or not, the home-taping problem will not go away; indeed, with the advent of DAT it could become far worse."

IFPI, the international label group, is equally scathing. Describing the government's response to home taping as "a hazy and unprinci-pled about-face," associate director general Gillian Davies accuses Kenneth Clarke, the minister for trade and industry, of showing "a total disregard for the interests of copyright owners, who, moreover, were not accorded the courtesy of a meeting with the minister to discuss the is-

She adds, "Instead of planning for the expansion of Britain's copyright industries into the 21st century, this decision seems to have been taken for mistaken reasons of short-term political expediency. It ignores the most recent public-opinion surveys in Britain, which show that a majority of all age groups who use tape recorders accept the equity of the royalty solution to the home-taping problem.'

It is felt in some quarters that the government has been guilty of a certain vindictiveness toward the record industry, for whose losses there seems to be less sympathy than for other copyright owners. At a press conference. Clarke concentrated on the question of record-company copyright infringement as represented by home taping-apparently not considering the damage to composers, lyricists, artists, and musicians.

In the view of many industry copyright specialists, the government's decision on the levy could well be in breach of the U.K.'s obligations under the Berne Convention to protect the rights of copyright owners.

The minister made the following arguments in defense of his decision to reject a tape royalty:

- Such a levy would be unfair to the visually handicapped.
- Most of the proceeds from such a levy would go to those already welloff.
- Collection and distribution of the levy would entail an expensive bureaucracy whose cost would be out of

proportion to any money collected.

• The levy could be "marked up" in the retail chain, imposing a greater burden on the consumer.

Proponents of the royalty, through various spokesmen, responded that there would be exemptions for the visually handicapped, and in any case, the cost of a blank cassette is not likely to increase more than minimally as a result of a levy.

Royalty proponents also noted that it is proper for those whose work is most used to receive the most compensation. Further, they responded that the basis of a collection-and-distribution agency is already in place and would cost the taxpayer nothing.

Proponents pointed out that in West Germany, where the levy has been in existence for some years, there has been no undue increase in the retail price of cassettes.

Responding to the statement made by the minister at the press conference, where he said that the government had come down on the side of the consumer on the question of the levy, the Music Copyright Reform Group issued a statement that says. This ignores the fact that the true interest of the consumers is to ensure fair treatment for those who create music and other copyright material from which they derive so much pleasure and enjoyment."

The MCRG statement also points out that in a recent decision in a case involving twin-deck tape recorders, the English Court of Appeal said, "If substantial manufacturers and distributors are, on a large scale, inciting others to infringe copyright in circumstances where the copyright owners have no practical remedy against the actual infringers and there is nothing the copyright owners can do through the courts to stop them, the present state of the law is gravely defective."

GORES CAMPAIGN IN HOLLYWOOD

(Continued from page 3)

"People could ask questions about what she stands for, and it provided a forum for us to present our opinions to her about whether what she's doing is counterproductive. I think it was quite educational for her, and it might have some effect on how she deals with us."

Industryites told Tipper Gore she was pursuing her campaign the wrong way, says Phillips. They said

parents don't buy most of the records that offend her, that heavy metal doesn't appeal to 7- or 8-year-old kids, that warning stickers on albums might encourage teenagers to buy them, and that X-rated material isn't confined to records but is found across the whole spectrum of entertainment as well as in books that are available to everyone.

In the wake of reports about the

Gores' rebuff in Hollywood, Crosland downplays the importance of the meeting. Nevertheless, she admits, 'Because these are show-business people and help shape public opinion, they are a very visible segment of the population."

Assistance in preparing this story was provided by Steve Gett in New

BIOGRAPH RELEASES ITS 1ST CDS

(Continued from page 6)

Greatest Ragtime Of The Century," features piano roll music cut by the likes of Joplin, Eubie Blake, Fats Waller, Jelly Roll Morton, and others from 1915-30. Because the piano roll sessions are drawn from actual piano rolls, the CDs will be recorded in pure (DDD) digital sound.

Caplin's CD project for 1988 will draw mostly from his catalog of hundreds of releases. Among them are performances by Eubie Blake, Duke

Ellington's Cotton Club Band, Ethel Waters, Gary Davis, Blind Willie McTell & Memphis Minnie, the Clarence Williams Orchestra, Hank Jones, Earl Hines, and Zoot Sims.

Caplin, who operates out of Canaan, N.Y., has a catalog of 240 albums, with separate numbered or lettered categories for different musical styles, such as ragtime, old radio shows, soundtracks from early films, jazz, blues and folk, and traditional and contemporary bluegrass. Biograph also has a C series that consists of Columbia recordings Caplin releases under a contract with the label.

In addition to the CD project and catalog product, Caplin says, he is close to a deal that will result in Biograph launching its first assault on contemporary music, in association with a major label.

U.K. COPYRIGHT BILL

(Continued from page 3)

ware royalty forms part of an enlightened and forward-looking copyright law.

Here are some of the areas covered by new measures proposed in the bill:

- Piracy: The making, importing, or distributing of illegal copies of any copyright material is punishable by an unlimited fine and/or up to two years of imprisonment. Trading or dealing in infringing copies can lead to a fine of \$3,400 and up to six months in prison.
- \bullet Bootlegging: Performers and the record or film companies with whom they have exclusive contracts will have civil remedies against bootleggers, and severe penalties are provided.
- Moral rights: Authors, composers, and film directors will have the right to prevent any unjustified modification of their works.
- Counterfeiting: The fraudulent

use of a trademark will become a criminal offense with penalties of up to 10 years of imprisonment.

- Duration of protection: The duration of protection for literary, dramatic, musical, and artistic works remains at 50 years after the death of the author. Copyrights for photographs, computer-generated works, broadcasts, and cable programs endure for 50 years after the date of making. For sound recordings or films, copyrights remain in effect for 50 years after the date of release.
- Exemptions: The bill provides new exemptions from copyright obligations, including the right of schools to record broadcasts for educational purposes.
- Tribunal: The Performing Right Tribunal now becomes the Copyright Tribunal, and its jurisdiction extends to all areas of collectively administered copyright licensing.

WNET TO AIR ROCK SHOW

(Continued from page 4)

the "Rockschool" series to reach the younger demographic.

Adams says that in the early '70s, WNET set the pace for rock on television with specials like the Bill Gra-ham-hosted "Welcome To The Fill-more" and "Night At The Family Dog," shot at the San Francisco club of the same name and featuring such groups as Santana, the Grateful Dead, and the Jefferson Airplane.

Later, WNET picked up the PBS "Soundstage" series of folk, blues, and adult contemporary concerts, he says. But it largely stayed out of rock programming after the television networks began to get into it with such series as NBC's "Don Kirshner's Rock Concert" and ABC's "Midnight Special." Besides the commercial competition. Adams cites budgetary constraints as a reason for WNET's avoidance of rock specials.

The recent change in policy is the result of two factors, a WNET spokesman says: the success of "Rockschool," now carried regularly by about 150 PBS affiliates, and requests from many public TV stations for a fund-raising show that features relatively contemporary music.

Using production funds contributed by a number of PBS stations, WNET has produced specials on classical, country, and pop music of the '30s, '40s, and '50s for the annual donation campaigns. Its emphasis this year on early rock, says Adams. reflects a belief that the first rock generation is now the largest pool of potential contributors.

The audience for this music has matured into one that will help public TV raise money nationwide," he says. "The children of the '50s and '60s have now become your big-business men.'

At the same time, he emphasizes, 'We're saluting early rock as an important vehicle in American musical history. Public TV isn't doing it for

an intellectual reason but because it respects American art in all its forms."

"Shake, Rattle & Roll," which takes its name from an early rock hit by Joe Turner, will be shot at a dance party in a Nashville studio.

Adams says there will be a "minuscule" amount of archival footage and no artist interviews. "We're really taking a DJ show and bringing their records to life. The idea is to reflect the spirit and the fun of the times, and the people who creat-KEN TERRY ed that spirit.'

NEW COMPANIES

Third Image Advertising, an independent design and visual consultancy firm, formed by Ioannis. Will 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.

Big Chief Records, formed by Brad Shiller and Steve Roche. Company is distributed by the Independent Label Alliance, and first signings are Nasty Habits, the Undead, and Never More. 54 W. 16th St., New York, N.Y. 10011; 212-807-7179.

Brasch Music, a record company, formed by G. Brasch. First releases are albums by the Girls and Shut-Up. 33 Cutler St., Winthrop, Mass. 02152; 617-846-7380.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

NEW POLYGRAM POLICIES ON PRICES, RETURNS

(Continued from page 4)

As for PolyGram's pricing adjustments, most retailers were not surprised. Still, some accounts are grip-

"All I know is they sneaked it through," says Stan Goman, senior vice president of 45-store, Sacramento, Calif.-based Tower Records. "The worst thing is, it's taking them two weeks or more to get their orders to the stores. I hope they take that money and put it into distribution.'

Says Harold Okinow, president of Lieberman Enterprises, "All these increases and adjustments in policies

are coming at a time when the record companies are having one of their most successful years. It would be one thing if their business was down, but they're all reporting fantastic earnings

"Nobody wants price rises," Okinow adds. "They're very difficult to pass on. And they can't be absorbed."

Assistance in preparing this story was provided by Earl Paige in Los Angeles.

BILLBOARD NOVEMBER 14, 1987

Fairbairn Earns Billboard Int'l Award

TORONTO Producer Bruce Fairbairn won Billboard's International Achievement Award for his work with Bon Jovi and Loverboy, and Virgin Records Canada president Doug Chappell was voted record company executive of the year by the music business at the fifth annual Music Industry Awards. The awards were sponsored by the Record, the Canadian music trade publication.

At the close of its weekend gathering Nov. 1, Loverboy and Bryan Adams handler Bruce Allen was voted manager of the year; WEA Music of Canada Ltd. was deemed top major label; Virgin won as top indie label; and Attic Records was voted the top Canadian record company by industryites.

Sam's was named the top retail chain, Handleman the top racker, and Vinny Cinquemani of The Agency the top promoter/agent. Lisa Zbitnew of Alert Records was voted top Canadian promotion rep; Carol Wright of Island was named the top indie promoter; and A&M's reps took awards for being top major label promoters

jor label promoters.
CHUM-FM Toronto was voted

top station of the year, while Bob Macowycz and predecessor Gary Slaight (now running Standard Radio) at rival "Q107" Toronto were honored as top program directors. Greg Simpson of "FM96" London, Ontario, was named top music director, and John Derringer of Q107 was voted the top air talent in the contemporary album radio awards.

Contemporary hit radio awards went to Tom Rivers of CFTR Toronto and Don Stevens of "AM106" Calgary, Alberta, who tied for best air talent. Karen Cooper of AM106 was voted the top music director; Sandy Sanderson of CFTR was named top program director; and AM106 took station-of-the-year honors.

In adult contemporary, "C100" Halifax, Nova Scotia, was voted top station; Susan Davis of "FM96" Montreal was named top PD; FM96's Henry Van Den Hoogan was named top MD; and John Donable of CKFM Toronto took the award for top air talent.

The Record. BIN Link Up

TORONTO The Record, the Canadian music industry publication, will be on line with the Billboard Information Network under an arrangement announced Nov. 1 at the Record's fifth annual music conference.

The move will allow Canadians greater access to detailed information about broadcast playlists, charts, and rotations in Canada and the U.S., says David

Farrell, publisher of the Record, and Tom Noonan, Billboard vice president of chart research.

The service will be available through the Record in Canada and will greatly expand the scope of information available to subscribers, Farrell says. Reaction to the announcement was favorable, with many radio and record label executives expressing interest in service.

Capitol-EMI Records of Canada Ltd. received the award for being the label with the best a&r ears, and MuchMusic's Steven Anthony (rumored to be making a jump soon to radio) was voted top video personality. Other awards went to SBK Songs, top publisher, and CKCU-FM Ottawa, top campus station.

Country radio awards were given to CHAM Hamilton, Ontario, top station; Tom Tompkins of CKAY Calgary, top PD; Gary O'Brion, CFGM Toronto, top MD; and Cliff Dumas, CHAM, top air talent.

The marketing-sales awards for labels went to Ian Marshant of Virgin for indie; Lindsay Gillespie of Attic in the Canadian category; and A&M and MCA, which tied in the major-label category.

Marquee Records and Jim Freeman of Edmonton, Alberta, took awards as the top independent store and manager.

Small-market radio awards went to CKPT Peterborough, Ontario, top station; Eric Samuels of "HTZ-FM" St. Catharines, Ontario, top PD; and Brian Zwicker, "K97" Kamloops, British Columbia, top MD.

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CBS, MCA SHAKE UP CANADIAN RECORD PRICES

(Continued from page 1)

Cinram Ltd. to press CDs at Cinram's new Toronto plant.

Until now, MCA had been relying on European and Japanese pressings, which are subject to import duties. Only about 5% of CDs under the MCA web will now be imported, the company says. MCA distributes Chrysalis, Motown, Island, I.R.S., and Duke Street in Canada.

The CBS move makes its product the most expensive in Canada. CBS would not indicate whether changes in CD pricing will be included in the new rate structure.

CBS has been monitoring exports for years, but it warned accounts in August that volume discounts would be rescinded if any product left the country after Sept. 1. The price increases will be accompanied by the end of returns and advertising allowances for any product exported; only Canadian sales will count toward those allowances.

Volume discounts now will be payable to accounts four times a year, but accounts must prove that product was sold in Canada.

CBS executives say the new policy is self-imposed, but they concede that there could have been edicts from abroad to get something done. Reports indicate that some 50,000 Canadian copies of Michael Jackson's "Bad" have surfaced in Europe, and CBS recently held back one week on the release here of Bruce Springsteen's "Tunnel Of Love," although the company has not acknowledged that the export issue was related to the delay.

CD price reductions from all the labels here were expected after Christmas, but the MCA move may prompt a quicker response. If so, many other firms could find themselves with reduced margins. That's because they continue to contract CD work offshore. Even though there are three Canadian CD plants, they started operations after long-term agreements had been reached by many Canadian companies and foreign suppliers.

PRO-DAT GROUPS BORN IN LOS ANGELES

(Continued from page 1)

cians, composers, producers, engineers, and record labels in favor of DAT.

One day prior to the press conference, in a move presumably less than coincidental, the RIAA issued statements by 47 major label artists decrying home taping in general and DAT's potential for increasing the problem.

Signifying yet another bout in the war of words over DAT, both events further delineated the battle lines drawn between the sides. In short, independent labels and their artists generally seem to favor the format, while major labels and their artists oppose it.

Membership lists of both new pro-DAT coalitions distributed at the press conference indicate a uniform lack of "name" artists or labels. Among those conspicuous in their absence were Stevie Wonder, Joe Jackson, and Frank Zappa, who each had praised the DAT format in the past. The bestknown member of Musicians for DAT appears to be synthesist/ composer Wendy Carlos; similarly, of the 24 members of the Independent Record Labels for DAT, Arhoolie, Stash, and a few others stood out on a list including such labels as Arf Arf, Boner, and Gravelvoice.

On the other hand, artists speaking out against DAT in the RIAA release include Genesis, Quincy Jones, Roberta Flack, Don Henley, REO Speedwagon, Barbara Mandrell, Kiss, Rush, Carly Simon, the Oak Ridge Boys, and classical artists Herbert von Karajan, Leonard Bernstein, and Claudio Arrau.

Questioned about the absence of

'Home taping is perfectly legal—and beneficial'

big names in the new coalition during the press conference, musician Bob Everhart, president of the National Traditional Country Music Assn., said, "The superstars record for the major labels, who are the backbone of the RIAA, which professes to represent the entire record industry."

When asked if musicians were reluctant to speak up in favor of the format for fear of the ramifications from their labels, Everhart said, "Possibly. Isn't that a logical conclusion?"

Prior to the press conference, about 15 picketers marched in front of Westlake Audio, carrying anti-DAT placards reading "Save Our Songs," "Home Taping Is Stealing," and "DAT: Say Goodnight To Copyright." The diverse group included members of the NAS; Trish Heimers, RIAA director of public relations; and at least two employees of Capitol Records.

Anti-DAT handouts penned by the NAS were given to press conference attendees as they entered. One broadside stated, "We find it offensive that the foreign electronics industry and the HRRC are using members of the music community to voice their DAT propaganda."

Kevin Odegard, executive director of NAS, said that the picketers were a group of songwriters and local musicians that wanted "to make a public statement."

"If another event [like this] transpires, we'll be there," said Odegard. "Our careers are at stake."

Inside the press conference, hardware trade spokesman Gary Shapiro, vice president of the Consumer Electronics Group of the Electronic Industries Assn., a contributor to the HRRC, said that members of both new coalitions "truly represent the backbone of the music industry, and I think they provide visible evidence of

the erosion of support within the music industry for anti-DAT legislation."

Shapiro, implying that the issue was less one of DAT and much more that of home recording, said, "Piracy is wrong, it's immoral, and it's illegal, and I'll bet everyone in the room agrees with that. Home taping is perfectly legal, and it is very beneficial to the recording industry. And that distinction is lost on a lot of people. The RIAA tries to say home taping is the same thing as piracy, and I think that's totally false."

Engineer Dennis Kambury, owner of DMK Sound Design, a Sunnyvale, Calif.-based recording studio, expressed impatience with the legislative "quagmire" over DAT

"There's also the issue of future technologies in audio," Kambury said. "This legislation against this product is the first step in legislating the next product and the next product. There are things covered in the bill before Congress now that nobody talks about. This bill would legislate against musical instruments that can record sound digitally. Even your Casio watch that can record your voice can be considered illegal under this legis-

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BILLBOARD NOVEMBER 14, 1987

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Kraft Drops CMA Awards

BY GERRY WOOD

NASHVILLE The Country Music Assn. is in the market for a new sponsor for its annual awards show, as Kraft Foods has ended its relationship with the CMA's prime showcase.

Changes in management and advertising philosophy were cited as Kraft's reason for forsaking the field of entertainment specials after 54 years of recipe-based advertising, including the past 20 years as the CMA

Awards' sole sponsor.

Disappointment but not surprise was the reaction at CMA headquarters after Kraft notified the organization of its decision Oct. 2. "Singlesponsor shows like the CMA Awards are very rare nowadays," says Ed Benson, CMA associate executive director. "Kraft has gone to spot-buying-and that's not unusual.

Kraft became involved with entertainment programming in 1933 with Paul Whiteman and his orchestra's radio programs and continued with the famed "Kraft Music Hall" variety shows. Telecast annually from Nashville, the "CMA Awards Show"

was the last of Kraft's TV specials. The CMA/Kraft contract stipulates one additional awards show, but both parties have agreed that another sponsor or sponsors will be found for the 1988 show.

Noting that the CMA/Kraft relationship is almost unprecedented in terms of its longevity, Jo Walker-Meador, CMA executive director, applauds the firm's contributions to the show and to country music. "We regret the change, but we will always cherish the warm relationships that have been so evident in the two decades of our association.'

The CMA's television committee, chaired by Irving Waugh, will be responsible for seeking new sponsorship for the production, which usually draws strong rating numbers and positive reviews. Waugh, who first interested Kraft in the CMA Awards in 1968, wasn't surprised by the decision. "Their shift away from exclusive specials to specific product-related spot placements has been well chronicled in trade and business publications," Waugh says.

Buffalo Bails Out Venue

BUFFALO, N.Y. A \$100,000 emergency loan given by the City Council Oct. 27 will allow the Tralfamadore Cafe, this city's only jazz/entertainment club, to reopen by Dec. 1 despite financial losses that recently caused its closing.

According to Alan Dewart, executive vice president and operations director of the nightspot, a booking policy change will emphasize more jazz acts, which were what the club focused on when it opened in 1981. Outside promoters may handle rock, country, and pop acts.

We will try to strengthen our foothold in jazz, which we moved away from in the last few years," says Dewart. "We're confident that the current audit [initiated by the city] will find our management style and financial records acceptable.'

The 400-person-capacity club reportedly had been losing about \$125,000 per year despite drawing 80,000-100,000 people annually to its Main Street address in the rebuilt theater district.

A nonprofit Jazz Institute was formed Jan. 1 by the club in an effort to secure funding from Erie County government agencies dealing with cultural groups and ensure more jazz bookings.

The city's major promoters who are being asked to book nonjazz acts into the club include Festival Concerts Inc., Harvey, Corky & Tice Productions, and Pate & Associates.

Connie Campanaro, who booked nonjazz acts at the club, cites several major cancellations by jazz acts for health reasons as contributing to the 20% increase in losses for 1987.

In addition, Dewart and Campanaro claim that bookings of noncommercial jazz acts have hurt the Tralfamadore. Also contributing to the venue's woes were the recent reopening of Melody Fair in North Tonawanda and the Darien Lake entertainment lineup promoted by John Scher's New Jersey-based Monarch Entertainment Bureau.

Events that were cancelled as a result of the club's closing include shows by Donald Byrd and Pure Prairie League. Bookings for the entire month of November were wiped HANFORD SEARL JR.

MTV Ups New-Act Airplay Channel Creates 'Buzz Bin' Slot

NEW YORK $\,$ As part of what MTV says is an ongoing effort to "continue to expose new and developing acts," the 24-hour-a-day music channel has added a new rotation category giving significant airplay to alternative and "fringe" music acts.

Clips in the new category, dubbed "Buzz Bin," receive three to four

plays per day.

"We're looking at bands with an active following—a strong base of support," says Sam Kaiser, vice president of programming for

"That base may emanate from touring, word of mouth, or alternative and college radio play, but it generally culminates in giving the

band a strong street buzz and an established sales level," Kaiser says. The sales level may vary from 75,000-500,000 units, he adds.

Bands that have already appeared in the Buzz Bin slot are the Cure, the Alarm, the Brandos, Men Without Hats, New Order, Gene Loves Jezebel, the Smiths, Depeche Mode, and Guadalcanal Diary.

"We've expanded the amount of space we can devote to new music on the channel by reducing recurrents and oldies," Kaiser says. "We see Buzz Bin as a temporal catego--a vehicle to give these new bands extra, early exposure before moving them into regular rotation STEVEN DUPLER categories.





Edited by Irv Lichtman

GBS EXEC SAYS LABEL SALE likely: CBS Inc.'s chief financial officer says the sale of the company's records unit to Sony for \$2 billion has a 70% chance of taking place. Fred J. Meyer, the exec, indicated in the Nov. 5 issue of The Wall Street Journal that an agreement in principle could be presented to the CBS Inc. board when it meets Wednesday (11). "We should know [then] whether we have a deal or not," Meyer is quoted as telling the newspaper. Meyer also said that a major issue in the negotiations is what assets and liabilities Sony would receive in the transaction. "It's a question of, What kind of balance sheet do we deliver?" he is quoted as stating.

AR PROLONGED: A hearing that was set to take place Nov. 4 on the "Platoon" home video release controversy in U.S. District Court, Los Angeles, has been rescheduled for Thursday (12). The injunction, freezing distribution of the movie by HBO Video, will remain in effect until then. Meanwhile, the protracted legal battle has apparently affected plans by the film's producer, Hemdale Film Corp., to become a public company. Hemdale was planning a merger with Computer Memories, a former manufacturer of disk drives. That company, however, issued a statement saying it would attempt to deploy its funds elsewhere as a result of Hemdale's legal problems. Hemdale has also been embroiled in litigation with the film's producer, Arnold Kopelson, about monies he claims he is owed.

E'S SPREADING THE NEW YORK NEWS: Grammy Awards television producer Pierre Cossette will give this year's show a decided New York flavor when it returns to Gotham March 2 at Radio City. "We'll be taking a closer look at classical music, attend to Broadway," he tells Track. "The city also has a Latin beat, and, of course, there's the history of Tin Pan Alley." Beyond the 1988 show, Cossette has a "personal goal," and that is to put on the show live worldwide. After all, he explains, "Music is the only thing that really counts in bridging the gap among people. You can put on a foreign play in the Soviet Union, but it can't do what Billy Joel did by playing there." Cossette taped the first Grammy Lifetime Achievement Show at New York's Mark Hellinger Theatre Nov. 5 for an air date later this month on CBS. Cossette, by the way, is to be a Broadway factor as a producer of an upcoming musical on the life of Will Rogers with a score by Cy Coleman and Betty Comden & Adolph Green.

A VERY SPECIAL CD: Petaluma, Calif.-based audiophile logo Mobile Fidelity will release A&M's "A Very Special Christmas" charity album on its Ultradisc format. The record, which includes holiday tracks by such superstars as Bruce Springsteen, John Cougar Mellencamp, Whitney Houston, and U2, is available on regular aluminum CD from A&M; the limited-edition Mobile Fidelity CD is made with 24-karat gold and retails for about \$29.95. As with the A&M release, proceeds will go to the Special Olympics.

GOIN' THE EXTRA MILE(S): The music industry was well represented during the celebrated New York Marathon Nov 1. Jim Cawley, vice president of sales for Arista, clocked in at three hours, 32 minutes—this just two days after returning from a road trip to Palm Springs, Calif., for the NARM Wholesalers Conference. His time put him in the top third among participants. Brian Lane, manager of GTR, ran the course in three hours, 35 minutes, while Lenny Silver, chief of Buffalo, N.Y.-based wholesaler Transcontinent, the Record Theatre chain, and the Amherst Records label, clocked in at four hours, 15 minutes. From PolyGram, Pam Haslam, VP of communications, clocked in at four hours, seven minutes, considered to be an extremely fast time for a woman, and Kerry Wood, national director of secondary top 40 and AC, ran the race in five hours, 35 minutes. Alfred Stewart, father of Billboard home video editor Al Stewart, ran his sixth marathon in four hours, 10 minutes. He'll be 61 on Nov. 15.

PACE LAUNCH: Tennis shoes or roller skates are

suggested for those who visit the Minneapolis home office of The Musicland Group after the chain completes expansion of what is already the largest warehouse complex among music retailers. Ground was broken Oct. 29 for an addition that will add 103,000 square feet to the unit's warehouse and double its storage capacity. The entire building, including office space, will be increased by 25%, to a whopping 513,000 sqauare feet.

CONCRETE RULING: I.R.S. Records act Concrete Blonde's attempt to have its contract with the label voided via a Chapter 7 bankruptcy filing (Billboard, Oct. 17) has apparently hit a snag. In a federal bankruptcy court hearing in Los Angeles on Oct. 21, Judge Geraldine Mund ruled that the group's recording contract is not subject to rejection in a filing because such service contracts are not the property of the bankrupt estates. The ruling essentially means that the band's recording arrangement with I.R.S. remains in effect. A motion filed by I.R.S. for dismissal of the bankruptcy filing on grounds of "bad faith" will be heard at a later date.

VIDEO VIGILANCE: Richard Bloeser, head of the Motion Picture Assn. of America Film and Video Security Office, told attendees at the Los Angeles chapter meeting of the Video Software Dealers Assn. that their membership is more alert to video pirates than ever before. Complaints made by VSDA members to the MPAA's antipiracy investigative branch now make up almost a quarter of all grievances; in 1986, that figure was only 11%. At 31% of the total, private citizens still account for the largest number of complaints, Bloeser told his audience at the Oct. 25 meeting. However, he also pointed out that only 10%-15% of the 800-900 complaints per year prove valid; many are "nothing more than harassment of one individual by another.'

HE CHALLENGE: Larry Sonin, who operates wholesaler Pricerite Entertainment Corp., which is based in Freeport, N.Y., defies anyone on his level of the business to show him a larger catalog of children's records, tapes, compact disks, and videos than the one he puts out. The catalog lists 800 titles released by 100 manufacturers and is soon to be augmented by a supplement. Sonin has formed a separate division, Educational Records and Tape Distributors of America, to handle this end of his business.

OUNT THEM ON THE BALLOT: Doc Pomus & Mort Shuman are among the songwriters up for entry into the Songwriters Hall of Fame. The famed one-tworock'n'roll punch was omitted from last week's Track rundown of nominees.

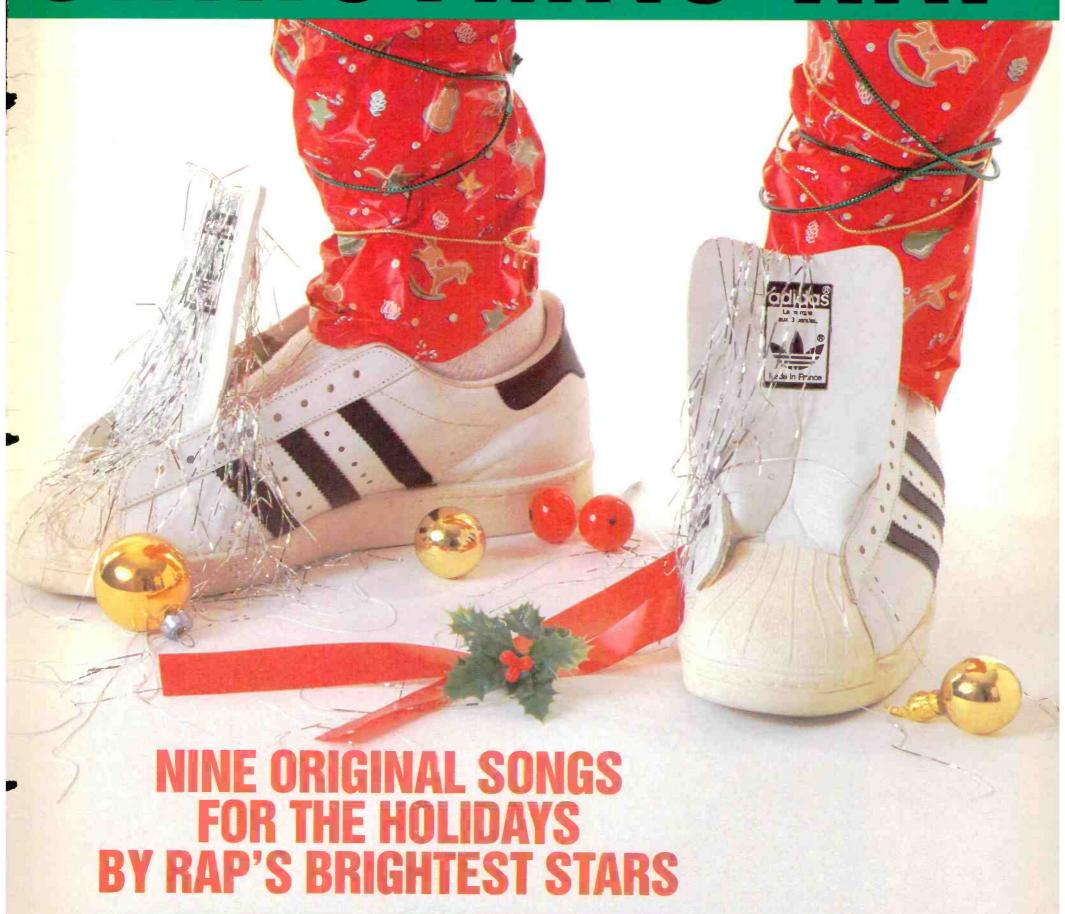
LONGTIME MANAGER George Brown's son, George Louis Brown Jr., 26, died suddenly Oct. 26 at his parent's home in Cresskill, N.J. Mother is singer/ songwriter Wandra Merrell.

HELLO, FRISCO, HELLO: Irwin and Lee Pincus, who operate Gil Music Corp., formed by their dad, the late, legendary George Pincus, 34 years ago, have opened an office in San Francisco under the aegis of vet music man Paul Jaulus. Irwin Pincus runs the setup in Los Angeles, and Lee Pincus runs one in New York. There's also a London office, where Lee picked up a number of Beatles copyrights before Beatlemania

A FIRST: The recently organized B'nai B'rith Entertainment Unit in Los Angeles, encompassing all show business areas, meets for the first time on Nov. 17 at 8 p.m. at Carlos 'n Charlie's at 8240 Sunset Blvd. Unit president is **Jeff Grabart**; VP is **Shel Freund** . . . Speaking of firsts, as Track previously reported, the music and home entertainment division of the United Jewish Appeal has dropped its annual format of a dinner/dance honoring an industryite for a new fund-raising approach: A March 5 performance of "The Phantom Of The Opera" will be followed by a supper party at a New York nightspot for those who contribute at least \$500 (five tickets and five supper tickets). The event's cochairmen are Elliot Goldman and Ellis Kern.

JACK WAYMAN, senior vice president of the Electronics Industries Assn. of America, is retiring after 25 years at the post. Wayman, who founded the summer and winter Consumer Electronics Shows, will continue with the association in an advisory capacity. His resignation takes effect Jan. 1.

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