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NEWSPAPER

NEW AGE
MUSIC
 Follows page 54

VOLUME 99 NO. 44

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

October 31, 1987/\$3.95 (U.S.), \$5 (CAN.)

Retailers Await Outcome Of 'Platoon' Court Battle

This story was prepared by Jim McCullough in Los Angeles and Al Stewart in New York.

PASADENA, Calif. Video dealers are eagerly awaiting a ruling from a three-judge federal panel here on the video release of "Platoon." At press time, no ruling had been handed down.

On Oct. 21, lawyers for Vestron Inc. asked the 9th U.S. Circuit Court

of Appeals to uphold its Oct. 9 injunction barring the release by HBO Video of "Platoon" and another disputed title, "Hoosiers." The hearing had been requested by HBO and Hemdale Film Corp., producer of the two films, who want the injunction overturned. HBO had planned to release "Platoon" to dealers Oct. 14; the cassettes had already been shipped to wholesalers. "Hoosiers" had already been released to retailers.

During the Oct. 21 hearing, lawyers for HBO said the court's decision to keep "Platoon" off the market was costing the company \$322,000 a day.

Vestron, which claims the video rights to the two films, gained the injunction to keep the videos off the market pending its appeal of a copy-

(Continued on page 98)

No Dealer Panic In Wall St. Plunge Say Low-Ticket Goods Are Traffic Draw

This story was prepared by Chris Morris in Los Angeles and Irv Lichtman in New York.

LOS ANGELES Retailers are confident—but cautious—about the immediate outlook for the music and video businesses in the wake of the record 508-point stock market plunge of Oct. 19.

Some chain merchants say the relatively low cost of music and video product will continue to draw consumers into the market—even in an economic climate that could negatively affect the purchase of pricier items.

A few retailers are clearly concerned about how the shock waves from the jolt on Wall Street will be felt in the groundwork for their corporate expansion. Yet even a master

builder like Albany, N.Y.-based Trans World Music Corp., which has announced plans to add another 100 stores within the year, seems convinced that its growth plans can still be executed.

Russ Solomon, president of 42-

store Sacramento, Calif.-based Tower Records and president of the National Assn. of Recording Merchandisers, says he would be "very surprised" if the Wall Street tumble impacted the record industry.

(Continued on page 101)

Biggest Ever AES Sees Future In Digital Light

BY STEVEN DUPLER

NEW YORK The largest Audio Engineering Society meet ever closed Oct. 19 on an industry still heavily invested in analog recording but more aware than ever that digital recording—whether on tape or disk—will be the technology of its future.

Action was heavy on the digital audiotape front, with Sony taking orders on its two professional DAT models, the battery-operable portable PCM-2000 and the full-size PCM-2550. The two machines are selling for \$7,000 and \$5,000, respectively.

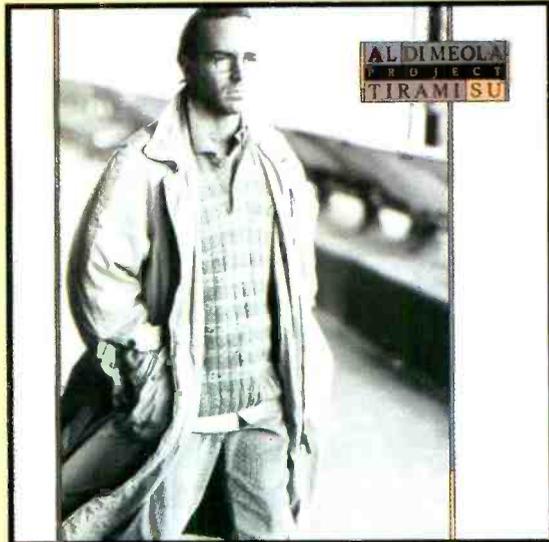
The Japanese firm also displayed its \$600,000 high-speed DAT Software Print System, which duplicates DAT cassettes at a ratio of 327-1.

Other manufacturers displaying DAT equipment at AES were Pioneer, Technics, and TEAC, which displayed a \$4,000 professional machine that the company said will be ready to ship in January.

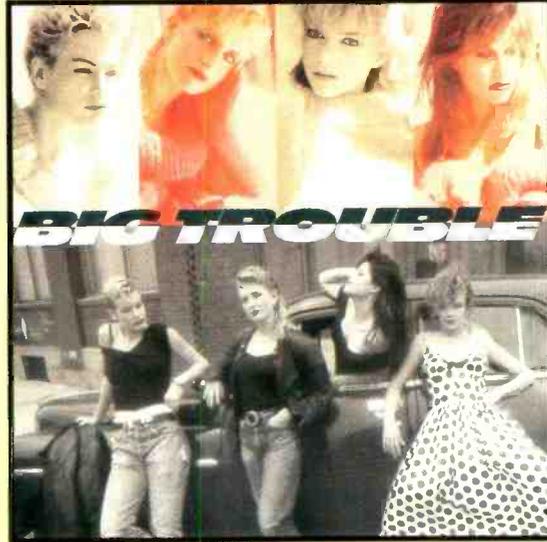
Fostex Corp. also had a professional DAT recorder on hand and demon-

(Continued on page 98)

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ly every other worldwide business sector.

On Black Monday—Oct. 19—which saw the Dow Jones industrial average plummet 508.32 points, or 22.6%, in a frenzy of selling, CBS Inc. dropped 42 1/8 points, Warner Communications Inc. fell 8 7/8, and MCA lost 9. The following day, as the market regained 102.3 points to close at 1,841.01, CBS inched up 2 1/2 to \$155, WCI picked up 3 to \$22.62, and MCA gave up another 1 3/4 to close at \$37.

At the close Oct. 21, the market (Continued on page 100)

Midweek Gains Soften Blow Music, Vid Stocks Hit Hard

BY MARK MEHLER

NEW YORK Public companies with a stake in the booming music and home video industries have run smack into the stock market debacle, taking the same clobbering—and facing the same uncertainties—as near-

Dealers To Give 3-Inch CD A Try

BY GEOFF MAYFIELD

NEW YORK Music retailers say they plan to stock 3-inch compact disks, although they express reservations about the configuration.

"As a company, we'll certainly give them a try and let the consumer tell us whether they want [3-inch CDs] or not," says Jim Bonk, the executive vice president and chief executive officer of the 202-store Camelot Music chain, based in North Canton, Ohio. "I don't want to be a pessimist, but (Continued on page 92)

"1987 HAS ALREADY CHECKED IN AS THE YEAR OF MIKI HOWARD."
 Rhythm & News, March, 1987

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love confessions (81810)

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Long Live
the new flesh



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THE REAL THING STILL EXISTS.**

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MUSIC
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Long on attitude.
Strong on songs.
FLESH FOR LULU
LONG LIVE THE NEW FLESH
Includes
POSTCARDS FROM PARADISE
I GO CRAZY
SIAMESE TWIST



Billboard CONTENTS

VOLUME 99 NO. 44

OCTOBER 31, 1987

PINK FLOYD ENDURES

No one's ever accused Pink Floyd of being a flash in the pan. The U.K. group's classic album "Dark Side Of The Moon" celebrates week No. 700 on the Top Pop Albums chart, and its new album, "A Momentary Lapse Of Reason," is riding high on the same chart. Talent editor Steve Gett reports. **Page 21**

Jazz, Dominican Republic Style

The first Heineken Jazz Festival brought a host of jazz greats to the Dominican Republic, and La Radio Latina columnist Carlos Agudelo was there to cover it. **Page 52**

SPOTLIGHT ON NEW AGE MUSIC

New age music, which grew substantially in 1986, has continued the trend in 1987, garnering an increasing share of retail sales and radio audiences. Los Angeles Times writers Zan Stewart and Don Heckman report. Also, for a label executive's views on how new age artists are being treated by the media, check out this week's Commentary (page 9) by Sam Sutherland, VP/managing director of Windham Hill Productions. **Follows page 54**

Testing "Pillferproof" CD Packs

A new compact disk package being test-marketed by Capitol in November could help retailers battle CD thieves. Reporter Chris Morris tells the story. **Page 66**

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Needletime Proposals Rile U.K. Labels

Copyright Erosion Blamed On Radio Lobby

BY NICK ROBERTSHAW

LONDON U.K. record industry groups are preparing a counteroffensive to head off radical government proposals on broadcast performance rights here. The proposals, believed to have been inspired by the commer-

cial radio lobby, include an end to collective licensing, replacement of rights owners' control over usage with a simple remuneration right, and termination of broadcast payments for the use of U.S. and other non-British recordings (Billboard, Oct. 24).

News of the planned counteroffensive was broken to industry chiefs at a Department of Trade & Industry briefing earlier this month, though it is still unclear whether the government intends to introduce the measures in its imminent Copyright Bill or in next year's proposed new legislation on the broadcast sector.

What does seem clear, however, is that lobbying of the Home Office by the Assn. of Independent Radio Contractors here is in large measure responsible for the ideas now being floated.

The government hopes to encourage a deregulated and greatly expanded U.K. radio industry, but the AIRC has argued that there is no hope of achieving this without first making the U.K. copyright climate more favorable to broadcasters.

Says AIRC director Brian West, "The record industry has had a stranglehold on the broadcasters for too long. We don't want to play records for nothing, and we don't want to put anyone out of business, but we do want properly negotiated rates."

Currently, broadcasters pay some \$15 million annually to collecting society Phonographic Performance Ltd. for the use of recorded music. Despite more than eight years of litigation, the AIRC has been unable to secure a decision from the Performing Right Tribunal supporting its own view that broadcast use of music represents a promotional opportunity for record companies rather than cheap material for programmers.

Says West, "For the practicalities alone, we don't want to see the abolition of collecting societies. It's com-

(Continued on page 98)



Poster Boys. Gene Smith, associate publisher of Billboard, right, presents Al Teller, president of CBS Records with a special framed copy of the Michael Jackson "Bad" poster, the largest poster ad in Billboard's history.

Source Licensing To Get Senate Airing

BY BILL HOLLAND

WASHINGTON The Senate Copyright Subcommittee will have its first chance this year to listen to testimony on S. 698—the source licensing bill favored by local television broadcasters and opposed by the performing rights groups. The subcommittee hearing is scheduled for Nov. 10.

Neither the Senate nor the House has held a hearing on the source licensing bills in the 100th Congress. Performing rights groups have indicated that legislator interest in dismantling the current blanket license is not strong, especially since there is an ongoing federal rate court proceeding concerning the blanket license now in effect. On Feb. 17, the court handed down an interim rate.

At the suggestion of legislators, ASCAP and the All-Industry Music Licensing Committee, representing the broadcasters, began a series of private negotiations earlier this year. These talks were broken off by the All-Industry Committee last month because of charges that the performing rights society was unwilling to address structural reforms.

Subcommittee staffers say that the hearing date is "fairly firm," although scheduling changes are possible. The Senate version of the bill, introduced in March by Sen. Strom Thurmond, R-S.C., is different from its House counterpart in that it does not contain an amendment that would allow songwriters to bargain collectively or to organize a guild or

union.

The source licensing bill, first introduced in the last Congress, would put an end to the separate licensing of music used in syndicated (rerun) TV shows. Currently, all other rights except for music are conveyed at one time, when shows are sold from pro-

ducers to stations.

For years, broadcasters have fought the blanket licensing section of the copyright law, saying they do not want to pay for the entire repertoire of the performing rights societies but rather just for the music actu-

(Continued on page 100)

Top Names In Video, Music Join AFI-Billboard Confab

NEW YORK Some 120 top names in the music video and special-interest-video businesses have signed on to appear on panels at the first American Video Conference, to be held Nov. 19-21 at the Hollywood Roosevelt Hotel in Los Angeles.

The conference—a joint effort between Billboard and the American Film Institute—includes the ninth annual Billboard Video Music Conference.

Highlights will be a keynote address by music and video industry veteran Michael Nesmith, continuous screenings and seminars for video professionals, and a closing-night banquet with two separate awards ceremonies, honoring the best in music video and special-interest video.

Of the 20 panels planned for the event, five are geared specifically

toward music video, with programming-related issues stressed more heavily than ever before.

These five panels are configured as a "programmer's textbook," dealing with such issues as promotions, video exclusivity, sync rights and licensing, ratings, and alternative video outlets.

The music video panels and panelists are as follows:

- **"The Three P's: Programming, Personalities & Production."** Moderated by Michelle Peacock, director of video promotion for Capitol Records. Panelists are Paul Corbin of the Nashville Network; Steve Leeds of MTV; John Mielke of Northwest regional outlet Laser 25; Black Entertainment Television's Jeff Newman; and Hit Video USA's Mike Opelka.

(Continued on page 98)

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Distributor Confab Expects Record Crowd

NARM Topics: CDs, Home Video

This story was prepared by Earl Paige in Los Angeles and Linda Moleski in New York.

LOS ANGELES A major emphasis on home video and debate concerning compact disk pricing is helping boost attendance 33% for the National Assn. of Recording Merchandisers Wholesalers Conference this week (26-30) in Palm Springs, Calif., with 400 expected delegates spilling over to three hotels.

For the second time, the event combines three NARM member segments: rackjobbers, one-stops, and independent distributors. This year, home video vendors join their prerecorded audio counterparts and will have the first video one-on-ones with racks.

Also adding interest are a number of issues that have an impact on one-stops and the continuing emergence of independent distribution (prior to 1986, NARM held a separate indie conference in Florida). According to Landmark Distributors' Pat Monaco, co-chairman of the distribution meet, this year will also see a substantial increase in independent label participation, with some 37 imprints expected. Monaco adds that the growth is an indication that the independent community is alive and well.

The three segments will all meet at the Palm Springs Plaza. Rackjobbers are convening Monday-Wednesday (26-28), one-stops Tuesday-Thursday (27-29), and indie distributors Wednesday-Friday (28-30).

While 300 delegates surprised NARM a year ago, overflow from the La Posada in 1986 was contained in one hotel. This year, according to

Stan Silverman, NARM director of conventions and meetings, delegates will also be housed at the Desert Princess, Marquis, and Maxims.

Several potent industry issues like digital audiotape are also expected to surface, especially since the keynote speaker on Monday is Jason Berman, president of the Recording Industry Assn. of America. He is expected to stress the improved relationship between RIAA and NARM. Another topic expected to surface is the viability of the 3-inch compact disk format.

Video's emergence will be discussed by Cy Leslie, chairman of the Leslie Group and Tuesday's keynote speaker, and in a rack retailing address by Steve Strome, executive vice president, Handleman Co.

CD pricing, especially on top-of-the-line product, will be a major issue, according to Mario DeFilippo, conference chairman and vice president of purchasing at Handleman.

The topic will also be an important one for independent distributors, (Continued on page 101)



I Love NARAS. NARAS members Herb Alpert, left, and Quincy Jones, second left, share a light moment with NARAS Los Angeles chapter executives Stix Hooper, president, second right, and Brooks Arthur, membership committee chairman.

WCI Music Units Enjoy Banner 3rd-Quarter Period

NEW YORK Warner Communications Inc. reported earnings gains for the third quarter and first nine months of 1987, with recorded music and music publishing achieving record results.

Overall, WCI reported quarterly net income of \$66.21 million on revenues of \$824.1 million. These figures compare with \$41.75 million in net income on \$693.3 million in revenues for the year-ago quarter.

For the nine months, WCI reported net income of \$236.13 million on \$2.38 billion in revenues. This compares with net income of \$123.78 million on \$2.03 billion in revenues for the nine-month period of 1986.

The Recorded Music and Music Publishing Division saw operating income rise from \$41 million in last

year's third quarter to \$52.2 million this year. For the nine months, the division posted a 39% hike in operating income to \$148.4 million on \$1.04 billion in revenues.

WCI chairman Steven Ross pointed to million-selling releases by U2, Whitesnake, and Los Lobos (the "La Bamba" soundtrack) as well as a contribution from WEA International.

Commenting on the overall results, Ross noted that while Filmed Entertainment Division results were lower in the quarter, "this decline was more than offset by the dramatic improvement in our record and cable operations. I believe the prospects for our core operating divisions have never been stronger." MARK MEHLER

EXECUTIVE TURNTABLE

RECORD COMPANIES. Adam Ritholz is promoted to vice president of business affairs and law for Chrysalis Records in New York. He has been with the company for the past year.

Kathy Kenyon is promoted to vice president of artist relations for Island Records in New York. She was director of that area.

David Simone joins the senior executive ranks of the MCA Music Entertainment Group in Los Angeles. He was managing director of Phonogram Records, U.K.

Arista Records in New York promotes Mitchell Cohen and Richard



RITHOLZ



KENYON



SIMONE



COHEN

Sweret to East Coast directors of a&r. Cohen was serving as a&r consultant. Sweret was East Coast manager of a&r.

PolyGram Records names Ron Ellison and Fred Mills directors of urban promotion for the West and East Coast, respectively. Ellison was vice president of black music promotion for Warner Bros. Records. Mills was program director/music director for WNJR Newark, N.J. Additionally, Daniel Savage is appointed manager of market research. He was manager of sales and marketing for Request Television.

Capitol Records in Los Angeles names Ritch Bloom national director



SWERET



ELLISON



MILLS



PETERSON

of album promotion. He was with CBS Records' promotion department. The label also appoints the following local promotion managers: Michael Conway, based in Chapel Hill, N.C.; Tim Burruss, Atlanta; Jeff Shane, Miami; Jeff Blalock, Nashville; and Jon Baker, Cincinnati. Further, Joan Meyers becomes manager of media and artist relations, East Coast.

Edwin M. Samuels is named vice president, MIS, CBS Records Operations (U.S.). He was director of that area.

Paul Altman is named senior vice president and chief financial officer of K-tel International Inc. He was vice president of business affairs for RCA. Al Bergamo becomes senior vice president and general manager for K-tel International, USA. He was head of his own consulting firm. Both will be based in Minnesota.

Elektra Records appoints Lisa Millman West Coast manager of press & artist relations, based in Los Angeles. She was manager of media relations at Epic. Shawn McCormack becomes publicity coordinator of press & artist relations for the label, based in New York. She was a publicist for Rock Hotel Records.

The Benson Co. in Nashville appoints Jerry Park director of a&r. He was studio manager for Great Circle Sound.

DISTRIBUTION/RETAILING. Spec's Music in Miami promotes both Jeffery Clifford and Vicki Carmichael to vice president and Peter Blei to vice president/chief financial officer. The company also elevates the following employees: Sally Allen, director of accounting services; Cindy Barr, direc- (Continued on page 91)

CBS Sets Music Publishing Comeback

Shapiro Starts From Scratch To Build New Catalog

BY IRV LICHTMAN

NEW YORK When CBS Inc. completed the sale of its music publishing wing to SBK Entertainment in November for \$125 million, only one of its more than 200 staffers worldwide

stayed behind.

That person, Harvey Shapiro, a 21-year CBS Records veteran, was charged by his boss, Walter Yetnikoff, president of the CBS/Records Group, with starting up a new CBS publishing division from scratch. In

addition, Shapiro, who retains his pre-sale title of executive vice president, notes that the sale "left open a lot of items that continue to this day."

CBS' decision to return to full-scale music publishing operations mirrors recent moves by PolyGram Records and the Bertelsmann Music Group to start anew in music publishing. PolyGram left the field with the sale of Chappell Music in 1984; the publishing commitment by BMG's major affiliate in the U.S., RCA Records, has long been dormant.

The sale of CBS Inc.'s publishing assets, regarded as a casualty of an expensive struggle to fend off a hostile takeover bid by Ted Turner, included two companies, April Music (ASCAP) and Blackwood Music (BMI), established by CBS in 1945, and the vast MGM/UA catalog, acquired in a partnership arrangement with four financial institutions in 1983. Also, SBK acquired the administration rights to the Michael Jackson-owned ATV Music catalog, which contains many copyrights penned by John Lennon and Paul McCartney.

"We walked out of the SBK deal with no writers, no songs, and just the clothes on our backs," says Shapiro, who joined CBS' music publishing ranks in its international division in the late '70s.

But, Shapiro continues, "Yetnikoff has not closed the door on any [pub- (Continued on page 92)]

MCA Music Group Sets Records In 3rd Quarter

NEW YORK MCA Inc. reported lower income Oct. 21 for the three months and nine months ended Sept. 30, but it noted that the Music Entertainment Group, which includes revenues from domestic distribution of home videocassettes, set records for operating income and revenue for the quarter.

Overall, MCA's three-month operating income was \$80.15 million, compared with \$112.52 in the prior year's period. Net income for the 1987 quarter was \$46.85 million, or 62 cents per share, compared with \$74.51 million, or 96 cents per share, in the 1986 period.

Revenues for the three months were \$770.6 million, up from \$759.32 million in 1986.

For the nine months ended Sept.

30, MCA reported operating income of \$184.74 million, down from \$198.14 million last year. Net income was \$113.95 million, or \$1.50 a share, down from \$133.6 million, or \$1.74 per share, a year ago. Revenues for the nine months were \$1.92 billion, up from \$1.8 billion in the nine-month period last year.

Music Entertainment Group operating income was \$10.45 million in the third quarter, up from \$8.45 million a year ago. Revenues for the quarter rose from \$115.8 million to \$132.05 million. For the nine months, the Music Entertainment Group's operating income was \$27.83 million, up from \$17.99 million in the nine months of 1986. Nine-month revenues rose from (Continued on page 100)

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ALBUM OF THE YEAR:
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**MALE VOCALIST
OF THE YEAR**

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**DON
SCHLITZ**

SONG OF THE YEAR:
"Forever and Ever, Amen"

★
**REBA
McENTIRE**
**FEMALE VOCALIST
OF THE YEAR**

★
**RICKY
SKAGGS**

AND

**SHARON
WHITE**

VOCAL DUO OF THE YEAR

Capitol Sues Geffen Re Lennon CD

Claims Deal Didn't Cover Configuration

BY DAVE DIMARTINO

LOS ANGELES Capitol Records has filed a complaint to halt the compact disk release of "The John Lennon Collection," a 1982 Geffen Records album containing several post-Beatles tracks Lennon had originally

recorded exclusively for Capitol.

The complaint, filed Oct. 13 in U.S. District Court here, contends that although Geffen was given license to use the Capitol tracks on U.S. LP and cassette configurations, the deal—struck in 1982—does not in any way allow their appearance on CD.

Sources at Geffen, who would offer no comment on the complaint, confirm that the CD is on its November release schedule.

The lengthy document, jointly filed by Capitol and parent company EMI Records Ltd., contains declarations and affidavits from Yoko Ono, Lennon's widow, and several top-ranking company executives, including Bhaskar Menon, EMI Music Worldwide chairman and CEO; Don Zimmermann, former Capitol Records president and current president of EMI Music Worldwide, international marketing division; and Robert L. Young, Capitol's vice president for adminis-

(Continued on page 100)



Café Carlisle. Belinda Carlisle held a wrap party for her MCA release "Heaven On Earth" at Les Angeles restaurant in Santa Monica, Calif. Shown, from left, are Les Angeles owner Richard Drapkin, Carlisle, songwriter Diane Warren, and former Go-Go Charlotte Caffey.

RKO Appeals Revocations

BY BILL HOLLAND

WASHINGTON RKO General recently asked the Federal Communications Commission to reverse an administrative law judge's initial decision Aug. 11 to revoke all 14 of its broadcast licenses.

The decision, which stunned many in the broadcast industry, was the worst punishment meted out to a company in the FCC's history and amounted to a possible loss of \$1 bil-

lion for the company.

The judge's decision would have stripped the licenses of TV stations WHBQ-TV in Memphis and KHJ in Los Angeles—which has since been sold for \$320 million—and 12 radio stations.

The radio stations and their estimated values, according to earlier trade reports, are WOR-AM/WRKS-FM New York, \$60 million; KRTH-AM-FM Los Angeles, \$50 million;

(Continued on page 100)

New Talent Is CMJ Focus

BY LINDA MOLESKI

NEW YORK Finding alternative methods to break new talent will be the main focus at the seventh annual CMJ Music Marathon Oct. 29-Nov. 1 at the Roosevelt Hotel here.

According to Robert Haber, co-director of the event, shrinking commercial radio playlists, limited touring slots, and MTV's recent programming moves have combined to create an "environment whereby this conference becomes more important. There's got to be alternative ways for new acts to get exposure.

"As the mainstream gets tighter and tighter, the underground gets stronger and stronger," says Haber.

The convention organizers are predicting registration of more than 2,000, which would be an increase of more than 25% from last year.

Like last year, the theme will be the discovery and development of new artists. Planned is a wide range of panels and workshops covering such topics as commercial and college radio, retail, video, artist management, media, and independent labels. There will also be a special "Metal

(Continued on page 100)

Run-D.M.C. Center Of Court Action

Profile, Rush Swap Raps

BY JEAN ROSENBLUTH

NEW YORK The breach-of-contract battle between Profile Records and Rush Productions over Run-D.M.C. continues unabated.

The legal sparring began in July, when Rush, whose owner, Russell

Simmons, manages and produces Run-D.M.C., filed a \$6.8 million-suit in New York State Supreme Court charging Profile Records and its publishing company, Protoons, with nonpayment of royalties and publishing income and "fraudulent accounting practices."

Rush claims that under the terms of an agreement signed March 8, 1983, and modified Aug. 28, 1985, it and Run-D.M.C. ceased to be bound contractually to Profile when, 30 days after giving the label notice Feb. 23 that payments were allegedly due, none were made.

Rush contends in its suit that Profile and Protoons have a "longstanding policy to deprive Rush and Rush-Groove [the publishing arm of Rush] of the use of monies rightfully belonging" to them. In the Aug. 28, 1985, contract modification, Rush agreed to "withdraw and retract" earlier objections to "accounting statements rendered" by Profile.

Profile initiated a counterclaim Aug. 28, when it served papers against Simmons; Simmons' recording company, Def Jam Recordings; and Joseph Simmons (Russell's brother) and Darryl McDaniels, two members of Run-D.M.C. (the third member, Jason Mizell, was not in Run-D.M.C. when the 1983 agree-

(Continued on page 101)

Springsteen Album Leaps To No. 3; The '70s Chart Revival Continues . . .

BRUCE SPRINGSTEEN'S "Tunnel Of Love" leaps from No. 16 to No. 3 on this week's Top Pop Albums chart. It's the Boss' seventh consecutive album to reach the top 10 in its first or second chart week. And it's his fifth album in a row to land in the top five inside of two weeks.

While "Tunnel Of Love" hasn't risen as quickly as Springsteen's last album, "Live/1975-85" (which debuted at No. 1), it has matched the chart pace of his 1984 blockbuster, "Born In The U.S.A.," which was also No. 3 after two weeks.

The first single from the album, "Brilliant Disguise," is also off to a fast start. The song jumps six spots to No. 10 in its fifth week on the Hot 100. That makes it one of Springsteen's three fastest-breaking hits to date. His 1980 hit "Hungry Heart" also reached the top 10 in five weeks, and 1984's "Dancing In The Dark" did the trick in just four weeks.

FAST ALBUM FACTS: Three giant rock acts of the '70s are enjoying their most successful albums in years. Aerosmith's "Permanent Vacation" jumps four notches to No. 14 on the Top Pop Albums chart, becoming the band's highest-charting release since "Night In The Ruts" peaked at No. 14 in 1980. Kiss' "Crazy Nights" moves up one notch to No. 18, becoming its highest-charting since "Dynasty" reached No. 9 in 1979. And Alice Cooper's "Raise Your Fist And Yell" jumps 59 notches to No. 92, becoming his biggest since "Flush The Fashion" hit No. 44 in 1980.

"Whitesnake" holds at No. 2 for the 10th week, which is the longest that any album has remained No. 2 without reaching the top since the Stray Cats' "Built For Speed" logged 15 weeks in the runner-up spot in 1982. The Cats' album was stuck for all but two of those weeks behind Men At Work's "Business As Usual."

Rush's "Hold Your Fire" dips two notches to No. 15 after peaking last week at No. 13. Unless it rebounds, it will break Rush's string of six consecutive top 10 albums. Rush's last album to miss the top 10 was "Hemispheres" in 1978.

Anita Baker's "Rapture" holds steady at No. 22 in its 81st week on the Top Pop Albums chart. It's the only album in the top 100 that has been on the survey for more than 80 weeks. Runner-up: Steve Winwood's "Back In The High Life," which has been listed for 68 weeks.

Depeche Mode's "Music For The Masses" leaps 58 notches to No. 53 in its second week. The group's last studio album, "Some Great Reward," took seven months to climb that high. It peaked at No. 51 in August 1985.

FAST SINGLE FACTS: Bill Medley & Jennifer Warnes' "(I've Had) The Time Of My Life" jumps eight notches to No. 12 on the Hot 100. It's one of three hits on the current chart in which a '60s veteran teams with an act of more recent vintage. The others: the Beach Boys & the Fat Boys' "Wipeout," which peaked at No. 12 a month ago, and Dionne Warwick & Kashif's "Reservations For Two," which debuts at No. 84. Medley, Warwick, and the Beach Boys have all been hitting the pop chart since John

F. Kennedy was president. The Beach Boys first cracked the chart in February 1962, Warwick broke through in December 1962, and Medley first scored—as half of the Righteous Brothers—in May 1963.

Madonna's "Causing A Commotion" appears to be peaking at No. 2 on the Hot 100, but it jumps to No. 1 on the Hot Dance Club Play chart. It's her fifth No. 1 dance hit.

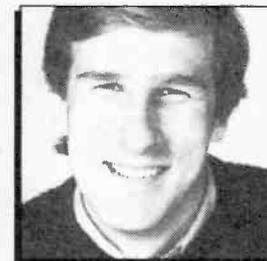
Sting's "We'll Be Together" debuts at No. 86 on this week's Hot Black Singles chart. Not that this is a new *thang* for Sting: His 1985 solo debut hit, "If You Love Somebody, Set Them Free," climbed to No. 17 on the black chart.

Squeeze's "Hourglass" jumps to No. 29 on this week's Hot 100. It's the British band's first top 30 single. Its previous biggest hit, "Tempted," peaked at No. 49 in 1981.

Earth, Wind & Fire, the premier black group of the '70s, launches its comeback this week as "System Of Survival" debuts at No. 93 on the Hot 100. EWF chalked up 11 top 30 pop hits between 1974 and 1982.

WE GET LETTERS: Brian A. Davis of Bakersfield, Calif., notes that Jody Watley's "Don't You Want Me"—which jumps to No. 34 on the Hot 100—contains the phrase "looking for a new love," which was the title of her first solo hit. Davis points out that something like this happened earlier this year. Genesis' "Tonight, Tonight, Tonight" contains the title of its follow-up hit, "In Too Deep."

Richard Yohon of New York City takes us to task for suggesting that Madonna's hits are starting to sound alike. While Yohon acknowledges that "Causing A Commotion" sounds like "Into The Groove," he thinks it was unfair of us to single out Madonna. "All pop stars do it," he argues. "What about Whitney Houston, who rereleased 'How Will I Know' and 'All At Once' with 'I Wanna Dance With Somebody' and 'Didn't We Almost Have It All.' A lot of people don't realize that Madonna is past a flash-in-the-pan situation."



by Paul Grein

Two Billboard Charts Revised

NEW YORK Billboard's Hot Crossover 30 chart now features bullets to flag records gaining the most airplay points each week. The addition to the chart is effective this week and reflects the growing strength and stability of the crossover radio format, which now has 27 stations reporting to Billboard.

In other adjustments, Billboard's Album Rock Tracks and Hot Crossover 30 charts have been revised to include catalog numbers for those songs commercially available as singles. Both singles and album cuts are eligible to enter the two airplay-only charts.

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Heart

Pop

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David Foster
Carol Bayer Sager

R&B

Mtume
Billy Ocean
Deniece Williams

Jazz

George Benson
George Duke

Gospel

Andrae Crouch
Sandi Patti
Michael W. Smith

Country

Dwight Yoakam
Tammy Wynette
Roy Clark

Latin

Julio Iglesias
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Juan Gabriel

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(Signature)

OFFICIAL RULES

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

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

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

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B3 1031

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New Age Formats

IDENTIFYING THE ROAD TO MARKET GROWTH

BY SAM SUTHERLAND

Now that the radio industry is opening its doors to more instrumental music, with new age formats proliferating in name if not exactly in content, you'd think we'd be thrilled. After all, when you've worked to establish a record company without significant access to the airwaves, what could be more exciting than a breakthrough into mass-appeal radio?

Well, since you asked, let's give credit where credit is due. Although the influence of instrumental music is spreading swiftly through radio, the identities of the artists behind these works are not.

Taking their cues from the jock-less strategy initially employed, but since modified, by Metropolitan Broadcasting's Wave format, a growing list of stations is eliminating identification of the recordings and their creators. Prompting this tactic—and adding an ominous chill to the trend—is an emerging perception of the music's style and substance that is both superficial and deeply cynical.

When a senior programmer at Satellite Music Network, which now distributes the Wave to a growing list of stations, chooses to typecast the new instrumental boom as nothing more than "beautiful music for yuppies," it's hardly alarmist to predict that listeners will be offered nothing more than wall-to-wall music—this without the benefit of the identification that can transform a passive radio listener into an active record buyer.

That prospect is especially dispiriting given the genuine empathy and commitment otherwise shown by programmers who have pioneered this alternative to the conventional adult format.

Frank Cody, who tailored the Wave for Metropolitan's KTWW-FM Los Angeles, has sought to offset the presumed facelessness of these artists by adding identifying announcements by the artists themselves.

Thus, KTWW now identifies 25%-50% of all selections—a still modest

margin, perhaps, but clearly a major step forward from the original policy.

Cody and his peers, of course, haven't cut this format from whole cloth. They acknowledge their debt to earlier inroads by instrumental music on urban, jazz, public radio, and selected album rock outlets.

Preceding the splash made last February by the Wave, other programmers probed the potential for a more varied music mix that would

this past summer's bumper crop of instrumental singles. Crucial to this growth has been a more focused understanding of the artists behind the music.

Latecomers who perceive this new wave of programming as a generic fad are ignoring a foundation built over more than a decade by a host of individual artists.

Windham Hill's own story reflects this process. Although the label now enjoys a strong identity at

of the survey's launch. Ultimately, it yielded a 95% return.

Direct marketers can attest that this response exceeds best-case projections for typical direct-market research probes by a factor of 10.

That audience interest is borne out by KTWW-FM, the original Wave, which claims telephone log documentation of an estimated 25,000 calls made by listeners during the first two weeks alone. The majority of these calls are devoted to requests for artist and title information.

The station now claims a weekly average of 3,000 phone calls, a figure that would doubtless jump were there more phone lines to handle the overload.

Moreover, this consumer interest has developed at retail without a base of support from other media. The consumer music press has recently adopted an often hostile, condescending stance, justified more by the presumption of a yuppie consumer base than by actual content of the music.

Even the trade press has been slow to recognize what may be this decade's broadest pop shift yet, affording scant space in review sections and seldom probing beyond those same stereotypes to study the music's true audience.

The rock ethos has been so completely absorbed into our culture that yesterday's rebels have become today's pop establishment, highly resistant to any new stream that diverges too sharply from the youth culture focus created in the '60s and codified during the '70s.

So, thanks for the airplay, but no thanks for the anonymity.

Until we're willing to cast fresh eyes on the artists and their audience, the creation of viable careers—the true acid test for any musical trend—could elude us all.

If that happens, what we pigeon-hole today as beautiful music for the '80s could prove to be much closer to the disco of the '80s, another legitimate trend misread, prematurely overexposed, and then abandoned in a vicious boom-to-bust cycle of bandwagon thinking.

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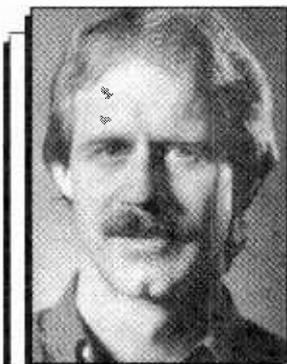
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'Thanks for the airplay, but no thanks for the anonymity'

*Sam Sutherland is vice president/
 managing director of Windham Hill
 Productions.*

reach beyond the monopoly exerted by pop vocals for most of the past three decades.

John Sebastian, now at WBMW-FM Washington, D.C., was an early champion of such an approach, utilizing pop, rock, fusion, and other instrumental styles as components for the eclectic-oriented radio format he struggled to establish earlier in this decade.

Similarly, Russ Davis of Atlanta's WQXI-FM has carried his blend of pop and contemporary jazz and new instrumental music from its origins as an experimental weekend evening program block to nightly prominence in its present 8 p.m.-1 a.m. slot.

Like his peers, Davis hasn't been misled by name games or audience stereotypes. He senses, correctly, that the trend is both simpler and broader than the new age buzz implies.

Indeed, the real bottom line rests in a revitalized interest in instrumental music that cuts across a broad spectrum, as dramatized by

retail via dedicated Windham Hill product bins, it took the career successes of artists like Will Ackerman, Michael Hedges, Shadowfax, and George Winston to earn that profile. Extensive touring by these artists as well as promotion has made Windham Hill's present band-name cachet a reality.

We have also verified another critical aspect of the market, understood by early radio and retail supporters but now being overlooked by many newcomers. Contrary to the passivity implied by the beautiful music equation, our fans prove to be remarkably active buyers, fully aware of the broad range of musical options available and eager for information about them.

An extensive core audience survey assembled by Windham Hill last year and now being updated dovetails with recent radio research to confirm this adult market segment's active commitment to music. Evidence of its avid interest started with a response rate that measured an astounding 83% within six weeks

body with a conservative viewpoint. How ironic it is that the video is now being used by Planned Parenthood.

Craig Kostich, David Todd, and Tom Moulton will agree that disco is dance. And dance we will until we drop.

Tim Collins
 Pittsburgh

Ram Rocha
 South West Wholesale
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REVERSE CENSORSHIP?
 What an incredible travesty for MTV to use the excuse that it's "not in the business of promoting social issues" to turn down Kenny Marks' "The Party's Over" video.

I suppose its rock-against-drugs spots don't promote any social issue, Suzanne Vega's "Luka" doesn't comment on child abuse, Jon Butcher's "Holy Wars" has nothing to say about fundamentalism and TV evangelists, and Little Steven isn't saying anything about apartheid in "Sun City," etc., etc.

Come on. What a lobotomized piece of logic!

What it probably meant was that it doesn't give time to any-

STILL DANCING
 I observed a minute of silence at the recent passing of Hot Disco/Dance to Hot Dance on the Billboard charts. But after a few minutes of mourning, I agreed with the name change.

The word "disco" has meant "dance" ever since I played my first record as a disco DJ—"Honeybee" by Gloria Gaynor, released as a 45 rpm single by CBS in 1972.

Although the Billboard disco forums are now history, I'm sure such dance music pioneers as Bill Wardlow, Keith Forsey, Ray Francis Caviano, Marc Paul Simon,

CHART CATEGORIES
 I'm not a program director or a record company executive. I'm just a college student who's interested in the music scene and reads Billboard faithfully. I don't understand why KROQ Los Angeles and KITS San Francisco, two very similar stations, are placed in different chart-reporting categories.

Both stations program a diverse range of music, tending toward new wave "modern rock," or "rock of the '80s." KITS, originally a top 40 station, still reports in this cate-

gory, even though many of the groups it plays are clearly out of the mainstream. KROQ, on the other hand, reports as an album rock station, even though it plays such dance-oriented groups as the Pet Shop Boys and Bananarama.

In any case, these two stations are similar and should, it seems to me, report the same way.

Kevin Crossman
 Santa Barbara, Calif.

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.

U.K. Programmers Face Imminent Market Division

BY KIM FREEMAN

NEW YORK Independent British radio is heading into a period of fragmentation, a phase that U.S. broadcasters are widely experiencing. That, and the fact that advertising is becoming increasingly international, served as the premise for a trans-Atlantic programming conference sponsored by giant U.S. sales rep Interep and its equivalent in the U.K., Broadcast Marketing Services.

U.K. programmers arrived hot on the heels of celebrating the 13th anniversary of "independent local radio" (aka commercial radio) in their country, and U.S. programmers were alternately impressed and depressed about the differences between programming and sales operations.

The jaws of U.S. programmers dropped upon hearing that the U.K.'s 46 commercial stations collectively reach roughly 90% of the U.K. population in any given four-week period. That fact was dispensed by Terry Bate, chief executive of Broadcast Marketing Services.

Bate noted that several U.K. PDs perceive their stations as "small," even though many have audiences estimated at 500,000-750,000. Additionally, Bate said, 25%-50% audience shares are not unusual for independent stations.

Bate was one of the original pow-

ers behind Radio Caroline, the offshore, so-called pirate radio station that began broadcasting in 1964. During the years 1964-69, 12 pirate stations had operated in the U.K. before all but Caroline were put out of business.

Bates referred to what he termed the "chaos" of U.S. radio in the '50s and '60s. After that, he said, the British stayed away from commercial radio. In 1973, however, the British government set up the Independent Broadcast Authority and agreed to build transmitter facilities and lease them to private enterprises.

"We're not technically broadcasters," said Tony Ingham of Radio City in Liverpool. "We create the programming and send it down the line to the transmitter." Bate noted that the IBA's ownership of the transmitter allows it to turn it off at any point.

At present, the BBC's four stations—primarily the pop-oriented Radio One, which will be moving to FM within the year—are the main competition to independent stations. But, the picture is changing. The signals of several indie stations overlap in parts of their coverage areas, and the BBC is said to be contemplating a national commercial station.

U.K. programmers expressed concern that their success is tied to "new-kid-on-the-block" factors—and that they might be vulnerable to the

next new kid.

Conference attendees generally concluded that independent U.K. stations are the broad-based equivalent of WABC New York in its heyday as a top 40 in the '60s.

"From an American perspective, our programming would be perceived as very broad based," said Mic Johnson of Radio Metro in Newcastle. "But, by British standards, we're very tightly programmed. We go after the biggest available audience during each given half-hour. Right now, we don't have to care about our overall profile. With segmentation on the way, we'll have to soon."

Radio Metro reaches 47% of the Newcastle area population, compared with a 53% audience reach achieved by BBC Radio One, said Johnson.

While BBC channels present a virtual potpourri of programs, independent programmers seemed to feel that their saving grace in the face of increased competition would be to serve the public in a more direct form.

Stewart Francis of Hereward Radio in Northampton said his station serves five counties that have come to be known as "Hereward Country," a reflection on the station's significant influence. Promotions have played a big part in that exposure, according to Francis. Recently, the Hereward Helpline raised funds for



Programmers from the U.S. and the U.K. gather for a meeting of the minds sponsored by Interep and Broadcast Marketing Services. Standing, from left, are Rick Sklar of Sklar Communications; Tony Ingham of Radio City, Liverpool; Ralph Guild, chairman of the board of Interep; Dan Vallie, vice president of programming for EZ Communications; and Terry Bate, president of Broadcast Marketing Services.

disabled people, and the station has had success with a full-scale outdoor concert series.

One point U.S. programmers were amazed by is the fact that U.K. stations charge advertisers for production of spots in addition to selling them air time for the spots. Hereward Radio's Francis said that because commercial radio is still rela-

tively new, "it's difficult to convince advertisers on the value of radio. If we gave the production away, advertisers would think radio is cheap, of no value."

That extra profit source, U.K. attendees noted, is offset by the high price their stations have to pay for music broadcast rights and other fixed costs.

WASHINGTON ROUNDUP

BY BILL HOLLAND

DON'T STRIP US: That was the message of a petition sent to the Federal Communications Commission last week from GenCorp, owner of RKO, in response to an Aug. 11 landmark decision by the FCC's administrative law judge. The judge ruled that GenCorp and RKO's previous management had acted dishonestly in business dealings in the '60s and '70s and were unfit to hold 12 radio and two television station licenses. While RKO plans to get out of broadcasting, it maintains that mistakes in the past were insignificant compared to decades of public service and wants

the decision reversed by the full commission. For full details, see the story on page 6.

REP. AL SWIFT, D-Wash., has introduced a broadcaster license renewal reform bill that might be better termed a reregulation bill. For broadcasters to win government approval for streamlining renewal—dumping the cumbersome and expensive comparative renewal process now in place, for example—they'd have to toe some fuzzy Uncle Sam line about public-interest programming standards. The Swift proposal, H.R. 3493, would also allow lawmakers to randomly inspect 5% of U.S. radio and TV stations at renewal time to make sure owners are being good little broadcasters and providing "meritorious" programming. Swift has already suggested he might add

a provision seeking restoration of the three-year rule. The bill also tweaks the FCC's nose: Like the Hollings-Inouye bill in the Senate, it would codify rules giving preferences to females and minorities. The commission tried unsuccessfully to dump those rules last year.

AD TAX DEDUCTIBILITY and deferral sections of the marked-up Senate Finance Committee's revenue-raising proposal have been removed. The National Assn. of Broadcasters says its local broadcaster lobbying efforts helped. The House version still contains the section, which could reduce or defer 20% of advertising business expenses, at a potential cost to radio of \$400 million annually.

NOT UNTIL NOVEMBER: That was the word from the FCC last week after it dropped from its monthly meeting agenda an item that would have clarified the commission's new—and not all that clear—indecent standards.

AS EXPECTED, Florida Gov. Bob Martinez has vetoed legislation that would have imposed a 5% service tax on advertising (Billboard, Oct. 24).

THE FCC has adopted new rules to permit 21 daytime-only radio stations operating on clear channel 1540 kilohertz to operate during the evenings. There's a total of 41 U.S. AM clear channel stations operating on the so-called foreign channel near foreign borders. The night hours will begin 90 days after the commission's order. Nighttime priority in the past belonged to those stations operating in the Bahamas, Canada, and Mexico.



Programmers reveal why they have jumped on certain new releases.

BLACK/URBAN

"It's a supersmash," says KMJQ Houston PD Terri Avery of "Love Changes" (Arista), Kashif's duet with Meli'sa Morgan. "The phones are red hot for this good groove remake of Mother's Finest." Gospel overtones and good vocals have also sold Avery on Lisa Lisa & Cult Jam's "Someone To Love" (Columbia). She terms it a solid teen favorite with guaranteed sales. "And another big smash," says Avery, is Miki Howard's "Baby Be Mine" (Atlantic), which the PD says is drawing heavy female requests.

ALBUM ROCK

"Typically smooth" is how KFOG San Francisco PD Dave Logan describes Dave Mason's latest, "Something In The Heart" (MCA). The PD says it's very much in sync with the classic sound of this enduring artist, but fresh just the same. Logan names Aerosmith's "Rag Doll" (Geffen) as his favorite tune from that group's newest album. "Sales are strong, and we're pulling good requests on it, too," he says. And last but not least, Logan lists INXS' "Need You Tonight" (Atlantic) as the perfect follow-up to the band's previous work. He calls INXS "masters of the new '80s funk and capable of drawing a large, diverse audience."

COUNTRY

"We try to break the ice and give listeners a chance to hear what's out there," says KKYX San Antonio, Texas, MD Jerry King of the station's healthy ratio of new music. King picks the Forester Sisters' "Lyin' In Your Arms" (Warner Bros.) as one of his new favorites. It has "great harmony, as always," he says. "It's a good female record that will bring in younger demos as well." He also likes "You Save Me" (MCA), the latest by Patty Loveless. He describes the song as a "superb 'I love you' record for both sexes." And next on King's list for the week is George Highfill's "Mad Money" (Warner Bros.), which he calls a "good, solid country song."

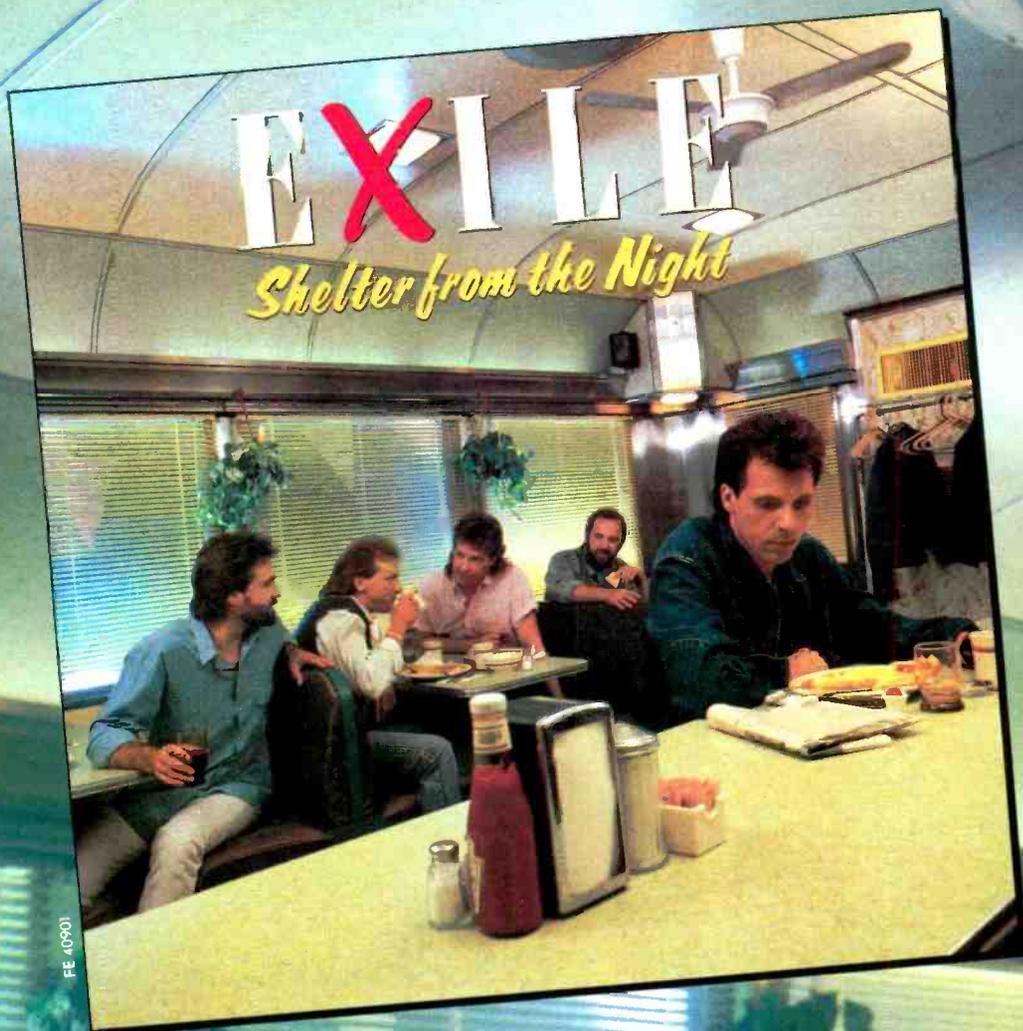
YVONNE OLSON

newsline...

UNIVERSAL BROADCASTING agrees to sell seven of its religious-formatted AMs pending Federal Communications Commission approval. Six stations will go to the group's executive VP, Dave Marsh. They are KUXL Minneapolis, WYLO Milwaukee, KCNW Kansas City, WDCT Washington, KTEK Houston, and KWJS Dallas. WCBW St. Louis will be part of a separate deal. Price is about \$15 million, and, consequently, the New York-based Universal plans to pursue other radio properties.

JAMES LONG, president/GM of Cap Cities/ABC's WPRO-AM/FM Providence, R.I., ops for the same position at WJR Detroit. This marks a return to the Motor City for Long: He spent nearly 20 years at WJR before moving to Providence. Long replaces Ronald R. Pancratz, who recently resigned.

WXYZ DETROIT names Patrick Weiss assistant operations manager. A seven-year vet of the station, Weiss moves up from the executive producer position.



FE 40901

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ESCAPE FROM
EXILE "SHELTER
FROM THE NIGHT".
AND YOU WON'T
WANT TO!**

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EXILE

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- 2 & 3. Exile is fronted by two of the leading songwriters in country music. J. P. Pennington and Sonny Lemaire were collectively named last year's BMI "Country Writer Of The Year".
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FEATURED PROGRAMMING

UNITED STATIONS Radio Networks, New York, has purchased an equity position in 24-hour satellite service **Transtar Radio Network**, Los Angeles, for an undisclosed sum. United Stations took responsibility for all sales of Transtar inventory Oct. 13, immediately after the agreement was reached.

Transtar president **C.T. Robinson** says the arrangement will allow Transtar to concentrate on programming. Outside of sales, he says, "Transtar will continue to operate as we always have." United Stations president **Nick Verbitsky** says the agreement ended several months of negotiations. He says management of the two companies will remain unchanged in all areas of operations except sales.

The 6-year-old Transtar has become a major force in satellite-delivered programming, particularly in the AC format, which is also USRN's strong suit. Transtar's 3-year-old special programming division currently produces three five-hour oldies programs, all of which will continue to be produced by Transtar.

The company's strongest 24-hour format is "Format 41." According to Robinson, at least 16 hours of it air in 75 of the top 100 markets. Robinson says Transtar's revenues are up 40% over last year, and, due to an increase in audience size, profits for 1987 will double last year's.

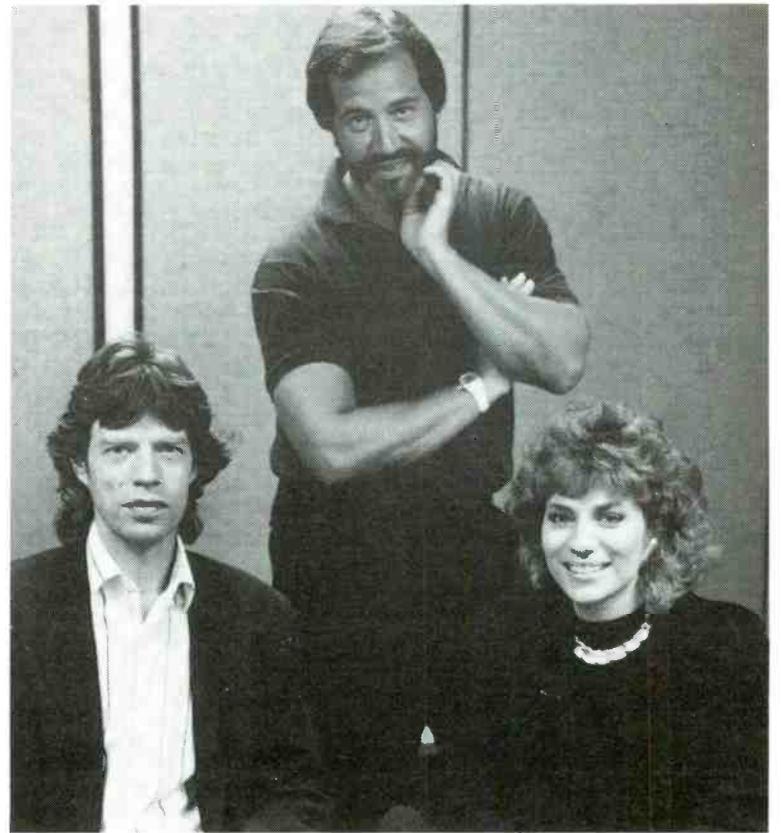
WXRK New York morning bad boy **Howard Stern** tipped his hand last week about the possibility of another go at syndication. A call to Stern's agent, Don Buchwald, produced a "no comment," but another industry source tells us Buchwald had no syndicator on the hook as of mid-October.

JSA RADIO Format Consultants, Hollywood, Calif., is putting the finishing touches on a new 24-hour service with a unique technological twist. "Auto-Sat" is a long overdue cross between a standard programming service and a satellite service. It will provide music on reel-to-reel tape and daily liners via satellite.

Auto-Sat came about when JSA's new principals, GM **Robert Adelman** and VP/engineering **George Chambers**, were station owners having to choose between using a programming service or a satellite service. The two felt that standard programming services were difficult to customize to sound live and suffered from lack of timeliness. On the other hand, they felt that satellite services were limited by spot restrictions and difficult to make local. Auto-Sat is an attempt to get the best of both.

Actually, the idea is simple. Stations need a minimum of three tape machines, although five are recommended, and an inexpensive satellite earth station of the analog home dish variety. Music programming is delivered on tape, and fresh liners are delivered three times each day via satellite.

A day's worth of liners takes about a half-hour to record. JSA will deliver a tape of playlist currents



Playing DIRty Cool. Mick Jagger, left, keeps it under control as DIR Broadcasting, New York, gets set to tape an exclusive interview on the making of Jagger's new album, "Primitive Cool." The interview is scheduled to be aired Nov. 2 as part of a 90-minute radio special titled "Under Radio Control." DIR, run by president Bob Meyerowitz, center, has been doing shows on Jagger for almost 15 years; it once sent comedians Peter Cook and Dudley Moore to interview him, but the outrageous results were lost in a fire. For this interview, DIR sent Rona Elliot of the "Today Show," right, to London, and she emerged with Jagger's comments on life with/without the Stones, on sex in rock, and on raising daughters in the '80s. The special will also air Jagger's new release and cuts from his last solo album, "She's The Boss."

each week. Up first is an AC format, but plans call for five additional formats by the end of 1988.

JSA was created in June when Adelman and Chambers bought principal shares of **Jay Stevens & Associates**. Stevens has been active in automated programming services for 12 years; he is senior VP/programming and top programming consultant at JSA. The company can be reached at 800-752-9572. In California, call 213-463-4542 collect.

FYI: The popular Halloween season program "War Of The Worlds" is copyrighted by author **Howard Koch**, who based his script on the novel of the same name by H.G. Wells. **The Broadcast Connection** in Portland, Ore., is its sole licensed syndicator. The original broadcast by the late **Orson Welles** was on Oct. 30, 1938, and the show has since become a Halloween favorite.

The Broadcasting Connection syndicates a number of classic radio programs, including "Fibber McGee & Molly" and "You Bet Your Life" with Groucho Marx. The company can be reached at 503-636-6069.

PETER J. LUDWIG

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

- Oct. 30, Music Of America's Best Of 1987, ABC Radio Network Special, 90 minutes.
- Oct. 30-31, Donna Summer, Star Beat, MJI Broadcasting, one hour.
- Oct. 30-31, Kim Wilde, On The Radio, On The Radio Broadcasting, one hour.
- Oct. 30-31, Ted Nugent, Metalshop, MJI Broadcasting, one hour.
- Oct. 30-31, Randy Travis, Country Today, MJI Broadcasting, one hour.
- Oct. 30-Nov. 1, Van Halen, Superstars Rock Concert Series, Westwood One, 90 minutes.
- Oct. 30-Nov. 1, Stephen Stills/Kinks, Cruisin' America With Cousin' Brucie, CBS RadioRadio, three hours.
- Oct. 30-Nov. 1, Michael Jackson, Hot Rocks, United Stations, 90 minutes.
- Oct. 30-Nov. 1, Bruce Springsteen & the E Street Band, Rock Watch, United Stations, three hours.
- Oct. 31-Nov. 1, Halloween Special/Barry White/Whispers, RadioScope, Lee Bailey Communications, one hour.
- Oct. 31-Nov. 1, T.G. Sheppard, Country Close-Up, ProMedia, one hour.
- Nov. 1, Kinks, King Biscuit Flower Hour, DIR Broadcasting, 60 minutes.
- Nov. 1, Waylon Jennings, Countryline U.S.A., James Paul Brown Entertainment, one hour.
- Nov. 1, Mike Peters of the Alarm, Rock Over London, Radio International, one hour.
- Nov. 1, Robbie Robertson/INXS/Rush, Powercuts, Global Satellite/ABC Radio Networks, two hours.
- Nov. 1, Dave Grusin, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.
- Nov. 1, Waylon Jennings, Countryline U.S.A., James Paul Brown Entertainment, one hour.
- Nov. 2, Pink Floyd, Part 2, Legends Of Rock, NBC Radio Entertainment, one hour.
- Nov. 2, INXS, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

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Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **You Light Up My Life**, Debby Boone, WARNER/CURB
2. **Boogie Nights**, Heatwave, EPIC
3. **Nobody Does It Better**, Carly Simon, ELEKTRA
4. **It's Ecstasy When You Lay Down**, Barry White, 20TH CENTURY
5. **Don't It Make My Brown Eyes Blue**, Crystal Gayle, UNITED ARTISTS
6. **I Feel Love**, Donna Summer, CASABLANCA
7. **Baby, What A Big Surprise**, Chicago, COLUMBIA
8. **Heaven On The 7th Floor**, Paul Nicholas, RSO
9. **How Deep Is Your Love**, Bee Gees, RSO
10. **We're All Alone**, Rita Coolidge, A&M

POP SINGLES—20 Years Ago

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

TOP ALBUMS—10 Years Ago

1. **Rumours**, Fleetwood Mac, WARNER BROS.
2. **Simple Dreams**, Linda Ronstadt, ASYLUM
3. **Aja**, Steely Dan, ABC
4. **Foreigner**, ATLANTIC
5. **Love You Live**, Rolling Stones, ROLLING STONE
6. **Chicago XI**, Chicago, COLUMBIA
7. **Elvis In Concert**, Elvis Presley, RCA
8. **Songs For Someone You Love**, Barry White, 20TH CENTURY
9. **Anytime . . . Anywhere**, Rita Coolidge, A&M
10. **Point Of No Return**, Kansas, EPIC/KIRSHNER

TOP ALBUMS—20 Years Ago

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

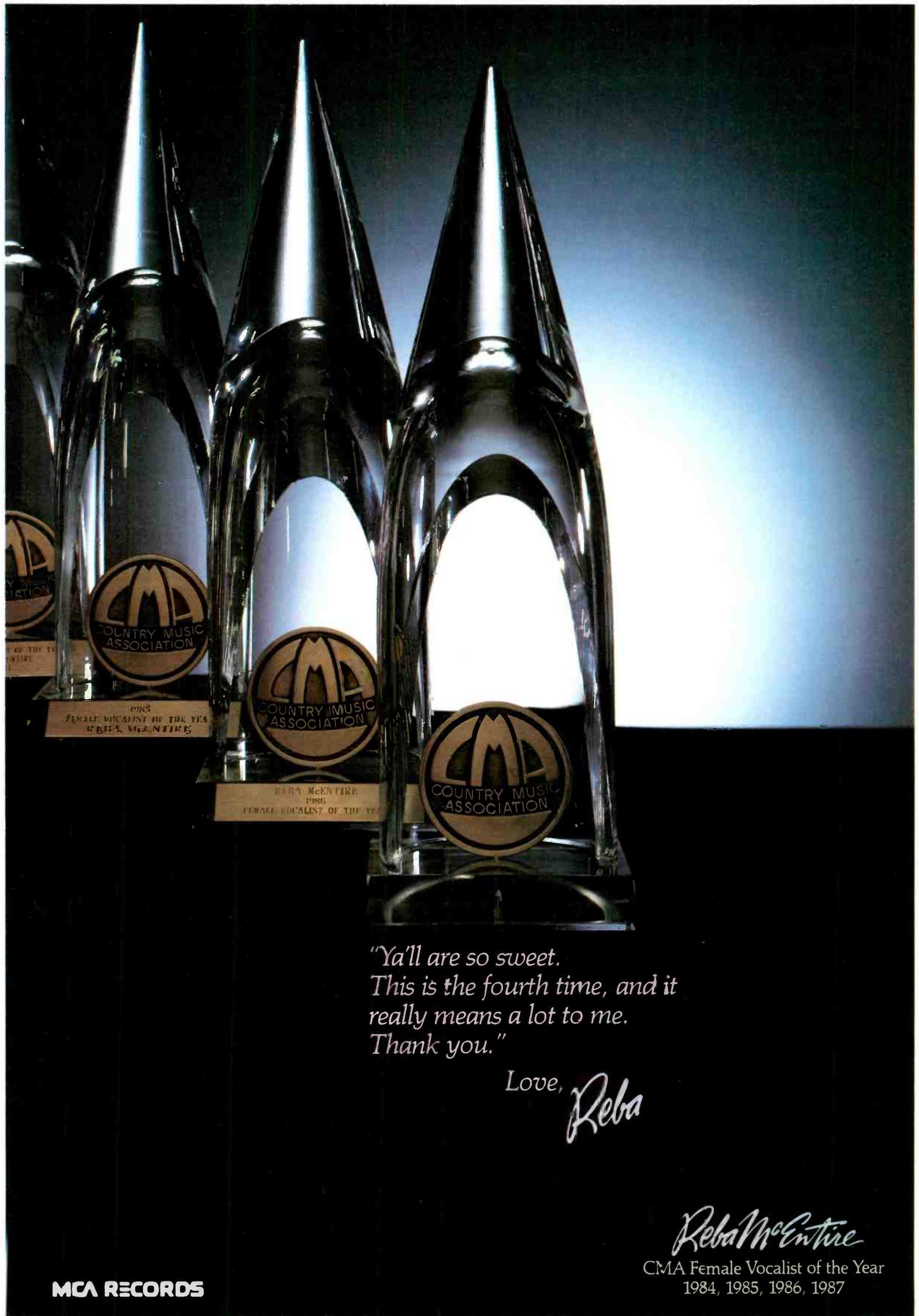
COUNTRY SINGLES—10 Years Ago

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

SOUL SINGLES—10 Years Ago

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

RADIO



"Ya'll are so sweet.
This is the fourth time, and it
really means a lot to me.
Thank you."

Love,
Reba

Reba McEntire
CMA Female Vocalist of the Year
1984, 1985, 1986, 1987

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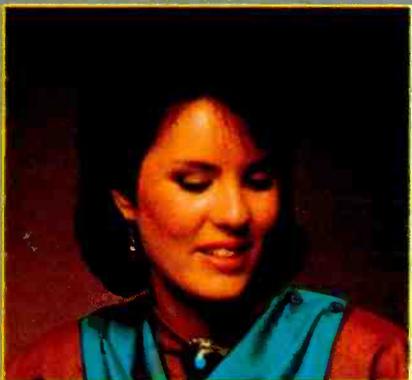
Winners



Paul Overstreet
Song Of The Year
"Forever And Ever, Amen"



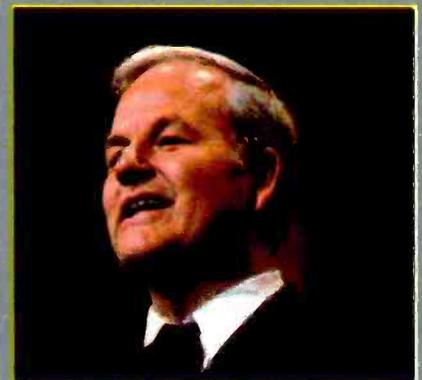
Hank Williams, Jr.
Entertainer Of The Year
Music Video Of The Year
"My Name Is Bocephus"



Holly Dunn
Horizon Award



The Judds
Vocal Group Of The Year



Johnny Gimble
Instrumentalist Of The Year



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Wells Joins Revamped KACE L.A.; Ferrara Way Down Yonder At WAJY New Orleans

PAM WELLS, a Billboard 1987 Radio Awards winner, has been hired as program director of **KACE** Los Angeles by **James Maddox**, the new All-Pro Broadcasting executive vice president/chief operating officer. Wells brings an outstanding track record from **WHRK** Memphis, Tenn., where she was also PD. Although Maddox would not discuss programming changes in detail, he alluded to plans for a revamped, more upbeat music mix for the adult-oriented urban station.

NICK FERRARA didn't take long to find his way back into the biz—and back to New Orleans. Having settled things with Gannett after the media giant took the former **KSDO-FM "KS-103"** San Diego to "the Wave," Ferrara is taking on his first AC assignment, as PD of **WAJY** New Orleans. Ferrara had programmed top 40 **WEZB "B-97"** there before moving to **WBZZ** Pittsburgh and then to San Diego . . . Los Angeles-based **Jeff Pollack** has signed rocker **WLUP-FM "the Loop"** Chicago to a research, marketing, and positioning agreement.

Tony Fields becomes PD at urban FM **WJYL** Louisville, Ky. He's a familiar voice in the market, having worked mornings for urban **AM WLOU** for four years and for top 40 **WDJX** for a few months. At **WJYL**, Fields brings longtime morning partner **Gary Rogers** on board, and the duo will work mornings together. Fields says **WJYL** is an up-and-coming station that will emphasize currents.

Tim Watts takes his high-voltage personality back to **WVEE "V-103"** Atlanta. He assumes afternoon drive on the market-leading urban outlet, following a four-year absence filled with gigs at **WCAO** Baltimore; **WWIN-AM-FM** Baltimore; **WRVQ** Richmond, Va.; and others . . . **Roberta Gale** joins **WMMS** Cleveland's Morning Zoo, replacing **Ruby Cheeks**, who now has her own prime-time show at night . . . **Les Howard** is officially named PD at **Sconnix** soft AC outlet **WPDS** Tampa, Fla., where he's been interim PD since January.

Lee "Cruze" Carrington takes control of the morning madness at hit outlet **KITY "Power 93"** San Antonio, Texas. He's a San Antonio native returning after pulling big morning numbers at **KJYO-FM** Oklahoma City . . . Affiliates of Global Satellite Network's **"Rockline"** and their listeners are in for a bonus Nov. 19, when Mick Jagger is scheduled to appear on the call-in show. Global is billing it as an exclusive.

CONGRATS to **Jack Isquith**, who becomes director of national promotion for Epic, filling the shoes of **Dan DeNigris**, who is now VP/national promotion for the label. Isquith had been associate director/national album promotion for Epic . . . **Mark Driscoll**, who spent the last two years sculpting **WAPE** Jacksonville, Fla., and **KHYI** Dallas, can now be heard on **KIIS** Los Angeles production elements . . . **Tom Guild** is the new afternoon man and assistant PD at classic hits outlet **WTRG** Raleigh, N.C. Guild's track record includes working with **WTRG** PD **Tom Gongaware** while both were at cross-town **WQDR** . . . **Joni Caryl** is now part of soft rockin' **KNX-FM** Los Angeles' morning team. The veteran broadcaster most recently worked at cross-town rival **KLSX**, a classic rocker. At **WINX** Rockville, Md., **Bob Steele** will do afternoons while **Chris Verdi** becomes the new night personality.

OUT AND ABOUT: It was our pleasure to get out to Dover, N.J., for a cocktail party **WDHA** threw for its Billboard-Award-winning PD, **Mike Boyle**. Festivities were made extra special by **WNEW-FM** New York PD **Mark Chernoff**, Boyle's predecessor at **WDHA** and Billboard's album rock PD of the year,

major-market category. The party was also the site of perhaps the largest gathering of local promo people in one place at the same time, a photo of which we're anxiously waiting to run. Finally, **WDHA** timed the party to coincide with the release of "N.J. Rock Six," a compilation of signed and unsigned homegrown rockers. The title is for sale on compact disk and cassette only. Proceeds are going to a Dover hospital and two programs helping people with AIDS.



by Kim Freeman

All, fool you; this group has a wellful of original, gritty rock.

Backtracking to the 18th of Country Music Month (October), **WYNY "Country 97"** New York had listeners literally dancing in the cobblestone streets of the South Street Seaport in lower Manhattan for a Sunday's worth of live music . . . Finally, **WQHT "Hot 103's"** recent "Hot Night" was exactly that, and it drew a huge crowd of listeners who heard some of crossover radio's biggest stars.

While we covered the home front, Billboard's **Margaret LoCicero** hit the highway with Capitol's **Tom Gorman** for the Midwest leg of the label's Martha Davis blitz. Highlights included a bash at the Cafe Baba Reeba in Chicago. In attendance were several top Chicago and Milwaukee programmers. Then it was on to Minneapolis, where various PDs took time out from Minnesota Twinsmania to lend an enthusiastic ear to Davis' "Policy" album.

Add **Cousin Bruce Morrow's "My Life In Rock 'N' Roll Radio"** to your winter reading list. It's available from Beech Tree Books/William Morrow (no relation) and offers a spirited look back at New York top 40 in its heyday . . . Also putting pen to paper is **Vin Scelsa**, a New York rock radio veteran currently hosting "Idiot's Delight" Sunday mornings on classic rocker **WXRK "K-Rock"** New York. Starting next year, Scelsa will write a regular music column for Penthouse magazine, and he's said to be working on a book about his career in radio.

MIKE Mc CARTHY is the new morning man at AC outlet **WMIX** Baltimore. The last stop on his long resume was mornings at **WARM** Atlanta . . . **Keith Hill** is the new PD at **WMIY "My 102.5"** Greenville, S.C., but he says it's his listeners who are doing all his work. My 102's slogan is "The station you're building," and that's backed up by a bank of 800 lines allowing listeners to dictate what they want. So far, the music is a mix of faves from the '60s, '70s, and '80s. Most recently, Hill was operations manager at **WOJY/WGLD** Greensboro, N.C. . . . **WSEL** Pontotoc, Miss., drops AC for country music under PD **Tom Mead**.

Happy 40th anniversary to **KYNO** Fresno, Calif., which celebrated the Oct. 24 event with a reunion of heavyweights who graced the outlet during its early years. Among those in attendance were **Les Garland**, **Bill Drake**, and **Gene Chenault** . . . And speaking of birthdays, hats off to **KSHE** St. Louis, which will mark 20 years of album rock Nov. 2.

Finally, all you followers of new age radio should check out one label executive's perspective on the treatment his artists are getting from the media, radio included. See this week's Commentary by **Windham Hill's Sam Sutherland** on page 9.

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

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	5	★ ★ NO. 1 ★ ★ LOVE WILL FIND A WAY ATCO 7-99449/ATLANTIC	YES 2 weeks at No. One
2	3	3	9	THE ONE I LOVE I.R.S. 53171/MCA	R.E.M.
3	2	1	5	BRILLIANT DISGUISE COLUMBIA 38-07595	BRUCE SPRINGSTEEN
4	5	6	7	TIME STAND STILL MERCURY 888 891-7/POLYGRAM	RUSH
5	8	7	6	ONE SLIP COLUMBIA LP CUT	PINK FLOYD
6	7	15	3	TUNNEL OF LOVE COLUMBIA LP CUT	BRUCE SPRINGSTEEN
7	9	9	6	THROWAWAY COLUMBIA LP CUT	MICK JAGGER
8	17	—	2	GOT MY MIND SET ON YOU DARK HORSE 7-28178/WARNER BROS.	GEORGE HARRISON
9	18	26	9	CHERRY BOMB MERCURY 888 934-7/POLYGRAM	JOHN COUGAR MELLENCAMP
10	4	5	8	STRAP ME IN ELEKTRA LP CUT	THE CARS
11	15	25	3	SHOWDOWN AT BIG SKY Geffen 7-28175	ROBBIE ROBERTSON
12	11	11	4	RHYTHM OF LOVE ATCO LP CUT/ATLANTIC	YES
13	13	13	10	IS THIS LOVE Geffen 7-28233	WHITESNAKE
14	16	16	8	RAG DOLL Geffen LP CUT	AEROSMITH
15	6	4	9	LEARNING TO FLY COLUMBIA 38-07363	PINK FLOYD
16	14	17	6	CRAZY CHRYSALIS 43156	ICEHOUSE
17	12	10	6	STEEL MONKEY CHRYSALIS 43172	JETHRO TULL
18	24	29	4	VALERIE ISLAND 7-28231/WARNER BROS.	STEVE WINWOOD
19	10	8	12	ANIMAL MERCURY 888 832-7/POLYGRAM	DEF LEPPARD
20	23	27	5	ONLY LOVE SLASH 7-28139/REPRISE	BODEANS
21	20	21	4	WE'LL BE TOGETHER A&M 2983	STING
22	26	31	4	EAGLES FLY Geffen 7-28185	SAMMY HAGAR
23	27	30	4	FARM ON THE FREEWAY CHRYSALIS LP CUT	JETHRO TULL
24	30	40	3	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	BOURGEOIS TAGG
25	39	—	2	★ ★ ★ POWER TRACK ★ ★ ★ LITTLE WING A&M LP CUT	STING
26	19	12	6	TRUCK DRIVIN' MAN MCA LP CUT	LYNYRD SKYNYRD
27	33	—	2	NEED YOU TONIGHT ATLANTIC 7-89188	INXS
28	34	49	3	UNCHAIN MY HEART CAPITOL 44072	JOE COCKER
29	22	22	9	HOURLASS A&M 2967	SQUEEZE
30	NEW ▶	1	1	★ ★ ★ FLASHMAKER ★ ★ ★ RAIN IN THE SUMMERTIME I.R.S. LP CUT/MCA	THE ALARM
31	35	36	3	LIKE DREAMERS DO EPIC LP CUT	THE RADIATORS
32	25	19	7	BOYS NIGHT OUT MCA 53137	TIMOTHY B. SCHMIT
33	28	28	3	SPARE PARTS COLUMBIA LP CUT	BRUCE SPRINGSTEEN
34	32	33	4	KICK THE WALL QMI LP CUT	JIMMY DAVIS & JUNCTION
35	21	14	9	HARD TIMES FOR AN HONEST MAN MERCURY LP CUT/POLYGRAM	J. MELLENCAMP
36	42	—	2	DON'T SHED A TEAR CHRYSALIS 43464	PAUL CARRACK
37	41	44	4	THINGS I DO FOR MONEY VIRGIN LP CUT	NORTHERN PIKES
38	40	41	6	ON THE TURNING AWAY COLUMBIA LP CUT	PINK FLOYD
39	38	43	4	YOU MAKE ME LOVE YOU A&M 2977	ROGER HODGSON
40	44	—	2	GIMME YOUR LOVE CAPITOL LP CUT	MSG
41	29	20	11	SATELLITE COLUMBIA 38-07607	HOOTERS
42	31	18	10	WHY WON'T YOU STAY MCA LP CUT	MELVIN JAMES
43	RE-ENTRY	—	—	HYSTERIA MERCURY LP CUT/POLYGRAM	DEF LEPPARD
44	37	23	10	DUDE (LOOKS LIKE A LADY) Geffen 7-28240	AEROSMITH
45	48	—	5	DOGS OF WAR COLUMBIA LP CUT	PINK FLOYD
46	36	24	9	FORCE 10 MERCURY LP CUT/POLYGRAM	RUSH
47	49	—	2	NO SUCH THING ATLANTIC 7-89183	TOMMY SHAW
48	NEW ▶	1	1	LADY RED LIGHT CAPITOL LP CUT	GREAT WHITE
49	NEW ▶	1	1	BACK IN THE U.S.S.R. COLUMBIA 38-07626	BILLY JOEL
50	50	47	11	LITTLE LIES WARNER BROS. 7-28291	FLEETWOOD MAC

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.

PROMOTIONS

ALBANY ALCHEMY

Alchemy is the science of turning the common into the precious, and sister stations WKLI and WABY Albany, N.Y., have learned its secrets. When the freak snowstorm in early October knocked out power to the studios and transmitter, they made the silence golden with a promotion run entirely on television.

Although the stations were unable to broadcast, they kept in touch with their audiences through TV spots that offered \$5,000 to the listener who could most closely predict the time the stations would return to the air. After three days, the stations returned at 9:41 a.m.—and the first order of business was to award listener Susan Vautrin the \$5,000. She had predicted a start-up time of 9:45 a.m.

NATIONAL BOZOBOTOMY

The nation's bozos will all be asked to clean up their acts on Nov. 19, when the third annual No Bozos Day will be commemorated. Larry Harmon, the original Bozo the Clown, spearheads the yearly campaign with the message "Don't be a bozo when it comes to smoking, drinking, and drugs."

No Bozos Day takes a humorous look at the myriad symptoms of bozo-ocity while telling young people about the dangers of mixing bozo behavior with drugs. This year's campaign will also warn kids about casual sex with bozos. Last year, 300 stations joined with their cities' mayors to debozo-ize their communities. Interested promotion directors can contact the national No Bozos Day headquarters at 213-463-2331.

CAR-GO 1, THE MAGIC GARAGE

KRPM Seattle has brought back what's possibly the biggest radio contest in the market, the KRPM New Car Garage. Last year, the station pulled 10 cars and trucks out of the "magic garage" for listeners. This year, it will offer a \$40,000 Maserati Bi-Turbo to go, as well as other hot wheels.

The vehicles are described over the air once an hour from 6 a.m.-8 p.m. Mondays, Fridays, and every other hour on Saturdays. Each time any given cruising vessel is described, a call is placed to a residential phone number in the area. If the person answering the phone can identify the make, model, and exact color, it's his.

CAR-GO 2, ALL YUGO TOO

In what could be called the If I Go, Yugo Too contest, XTRA-FM "91X" San Diego introduced an all-time high in conspicuous consumption, the Yugo six-pack. Just like it sounds, the prize is six of those adorable Yugoslavian motorized skateboards some call cars.

The rock station invited listeners to put a 91-X bumper sticker on their vehicles and then listen for their license numbers to be read over the air. Listeners then had 30 minutes to call in and win \$91, which qualified them for the crowded driveway.

In the event no one called within the 30-minute time limit, the ninth caller got the cash'n'chance. To increase the promotion's visibility, XTRA paraded all six Yugos in downtown San Diego's Columbus Day Parade. PETER J. LUDWIG



"Bad" For Good. WJLB Detroit air personality John Edwards gives Detroit March of Dimes poster child Dana Green a hand as she picks the name of another winner in the station's recent contest to raise money for the Detroit chapter of the charity. WJLB joined with Epic Records to sponsor the World Premiere Party, where 1,100 contest winners were treated to the premiere of Michael Jackson's "Bad" video and got to dance the night away to the "Bad" album, even though it had yet to be released publicly at the time.

FOR WEEK ENDING OCTOBER 31, 1987

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	9	LITTLE LIES WARNER BROS. 7-28291	◆ FLEETWOOD MAC 4 weeks at No. One
2	2	2	9	DON'T MAKE ME WAIT FOR LOVE ARISTA 1-9625	◆ KENNY G.
3	3	7	8	BREAKOUT MERCURY 888 016-7/POLYGRAM	◆ SWING OUT SISTER
4	4	5	9	I'VE BEEN IN LOVE BEFORE VIRGIN 7-99425	◆ CUTTING CREW
5	7	16	5	CANDLE IN THE WIND MCA 53196	◆ ELTON JOHN
6	9	15	5	BRILLIANT DISGUISE COLUMBIA 38-07595	BRUCE SPRINGSTEEN
7	6	12	12	IN MY DREAMS EPIC 34-07255/E.P.A.	◆ REO SPEEDWAGON
8	17	22	6	THE TIME OF MY LIFE RCA 5224	◆ BILL MEDLEY & JENNIFER WARNES
9	5	4	15	LONELY IN LOVE FULL MOON/EPIC 34-07275/E.P.A.	◆ DAN FOGELBERG
10	10	17	7	SINCE I FELL FOR YOU MCA 53187	AL JARREAU
11	8	3	12	WHEN SMOKEY SINGS MERCURY 888 604-7/POLYGRAM	◆ ABC
12	15	18	7	YOU ARE THE GIRL ELEKTRA 7-69446	◆ THE CARS
13	20	21	7	THAT'S WHAT LOVE IS ALL ABOUT COLUMBIA 38-7322	◆ MICHAEL BOLTON
14	11	6	14	DIDN'T WE ALMOST HAVE IT ALL ARISTA 1-9616	◆ WHITNEY HOUSTON
15	21	25	4	RESERVATIONS FOR TWO ARISTA 1-9638	◆ DIONNE & KASHIF
16	12	9	11	THE STUFF THAT DREAMS ARE MADE OF ARISTA 1-9619	◆ CARLY SIMON
17	23	29	3	VALERIE ISLAND 7-28231/WARNER BROS.	◆ STEVE WINWOOD
18	13	8	15	ONE HEARTBEAT MOTOWN 1897	◆ SMOKEY ROBINSON
19	14	10	15	DOING IT ALL FOR MY BABY CHRYSALIS 43143	◆ HUEY LEWIS & THE NEWS
20	24	27	4	SPECIAL WAY MERCURY 888 867-7	KOOL & THE GANG
21	22	23	5	SOMETHING IN YOUR EYES A&M 2940	◆ RICHARD CARPENTER
22	19	14	11	WHY DOES IT HAVE TO BE RCA 5132	◆ RESTLESS HEART
23	18	13	15	NO ONE IN THE WORLD ELEKTRA 7-69456	◆ ANITA BAKER
24	25	24	7	BETCHA SAY THAT EPIC 34-07371/E.P.A.	◆ G. ESTEFAN/MIAMI SOUND MACHINE
25	16	11	13	I JUST CAN'T STOP LOVING YOU EPIC 34-07253/E.P.A.	MICHAEL JACKSON
				★★★ POWER PICK ★★★	
26	30	45	3	I DREAMED A DREAM COLUMBIA 38-07614	NEIL DIAMOND
27	29	33	6	LOST IN EMOTION COLUMBIA 38-07267	◆ LISA LISA & CULT JAM
28	32	42	4	GUARANTEED FOR LIFE VIRGIN 7-99412	◆ MILLIONS LIKE US
29	28	26	28	CAN'T WE TRY COLUMBIA 38-07050	◆ DAN HILL (DUET WITH VONDA SHEPARD)
30	42	—	2	POWER OF LOVE ATLANTIC 7-89191	LAURA BRANIGAN
31	46	—	2	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	◆ BOURGEOIS TAGG
32	50	—	2	BELIEVE IN ME A&M 2978	PAUL JANZ
33	34	41	5	BAD EPIC 34-07418/E.P.A.	◆ MICHAEL JACKSON
34	27	19	10	TOUCH OF GREY ARISTA 1-9606	◆ GRATEFUL DEAD
35	26	20	18	LOVE POWER ARISTA 1-9567	DIONNE WARWICK & JEFFREY OSBORNE
36	45	—	2	WE'VE ONLY JUST BEGUN JIVE 1049	◆ GLENN JONES
				★★★ HOT SHOT DEBUT ★★★	
37	NEW ▶	1	1	DAWNING ON A NEW DAY CYPRESS 666 122-7	MICHAEL TOMLINSON
38	NEW ▶	1	1	GOT MY MIND SET ON YOU DARK HORSE 7-28178/WARNER BROS.	GEORGE HARRISON
39	37	46	4	CAUSING A COMMOTION SIRE 7-28224/WARNER BROS.	◆ MADONNA
40	33	28	14	LA BAMBA SLASH 7-28336/WARNER BROS.	◆ LOS LOBOS
41	NEW ▶	1	1	COME ON, LET'S GO SLASH 7-28186/WARNER BROS.	LOS LOBOS
42	31	30	11	HAPPY TOGETHER OPEN AIR 0024/A&M	◆ THE NYLONS
43	36	44	4	CARRIE EPIC 34-07282/E.P.A.	◆ EUROPE
44	NEW ▶	1	1	NEVER THOUGHT (THAT I COULD LOVE) COLUMBIA 38-07618	DAN HILL
45	38	37	7	I HEARD A RUMOUR LONDON 886 165-7/POLYGRAM	◆ BANANARAMA
46	NEW ▶	1	1	EVERCHANGING TIMES QWEST 7-28163/WARNER BROS.	◆ SIEDAH GARRETT
47	35	39	9	ONLY IN MY DREAMS ATLANTIC 7-89322	◆ DEBBIE GIBSON
48	NEW ▶	1	1	SO EMOTIONAL ARISTA 1-9642	WHITNEY HOUSTON
49	41	31	21	BACK IN THE HIGHLIFE AGAIN ISLAND 7-28472/WARNER BROS.	◆ STEVE WINWOOD
50	39	35	19	MARY'S PRAYER VIRGIN 7-99465	◆ DANNY WILSON

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

FOR WEEK ENDING OCTOBER 31, 1987

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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	7	BAD EPIC 34-07418/E.P.A.	MICHAEL JACKSON 3 weeks at No. One
2	2	2	10	LET ME BE THE ONE ARISTA 1-9617	EXPOSE
3	3	6	8	DON'T YOU WANT ME MCA 53162	JODY WATLEY
4	4	3	8	CAUSING A COMMOTION SIRE 7-28224/WARNER BROS.	MADONNA
5	8	11	6	I THINK WE'RE ALONE NOW MCA 53167	TIFFANY
6	7	8	8	CATCH ME (I'M FALLING) VIRGIN 7-99416	PRETTY POISON
7	6	7	9	BREAKOUT MERCURY 888 016-7/POLYGRAM	SWING OUT SISTER
8	9	9	13	CASANOVA ATLANTIC 7-89217	LEVERT
9	5	5	11	U GOT THE LOOK PAISLEY PARK 7-28289/WARNER BROS.	PRINCE
10	12	18	5	DON'T MAKE ME WAIT FOR LOVE ARISTA 9625	KENNY G.
11	10	4	14	LOST IN EMOTION COLUMBIA 38-07267	LISA LISA & CULT JAM
12	13	14	5	I DON'T THINK THAT MAN SHOULD... Geffen 7-28417	RAY PARKER JR.
13	11	12	10	SILENT MORNING 4TH & B'WAY 7439	NOEL
14	16	21	5	IT'S A SIN EMI-MANHATTAN 43027	PET SHOP BOYS
15	17	24	3	MONY MONY CHRYSALIS 43161	BILLY IDOL
16	18	23	3	TELL IT TO MY HEART ARISTA 1-9612	TAYLOR DAYNE
17	19	26	3	LOVIN' YOU P.I.R. 50084/EMI-MANHATTAN	THE O'JAYS
18	26	—	2	SHAKE YOUR LOVE ATLANTIC 7-89187	DEBBIE GIBSON
19	21	28	3	YOU AND ME TONIGHT VIRGIN 99422	DEJA
20	29	—	2	I DO YOU MCA 53193	THE JETS
21	NEW ▶	1	1	THE TIME OF MY LIFE RCA 5224	BILL MEDLEY & JENNIFER WARNES
22	25	—	2	SKELETONS MOTOWN 1907	STEVIE WONDER
23	14	10	13	DIDN'T WE ALMOST HAVE IT ALL ARISTA 1-9616	WHITNEY HOUSTON
24	NEW ▶	1	1	DON'T GO CAPITOL 44047	MARLON JACKSON
25	30	—	2	LITTLE LIES WARNER BROS. 7-28291	FLEETWOOD MAC
26	NEW ▶	1	1	(BABY TELL ME) CAN YOU DANCE A&M 2939	SHANICE WILSON
27	15	13	11	I HEARD A RUMOUR LONDON 886 165-7/POLYGRAM	BANANARAMA
28	NEW ▶	1	1	PARTY YOUR BODY LMR 4000	STEVIE B
29	NEW ▶	1	1	MY LOVE IS DEEP WING 887 024-7/POLYGRAM	LACE
30	NEW ▶	1	1	SUGAR FREE EPIC 34-07283/E.P.A.	WA WA NEE

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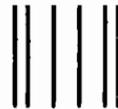
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Cousin



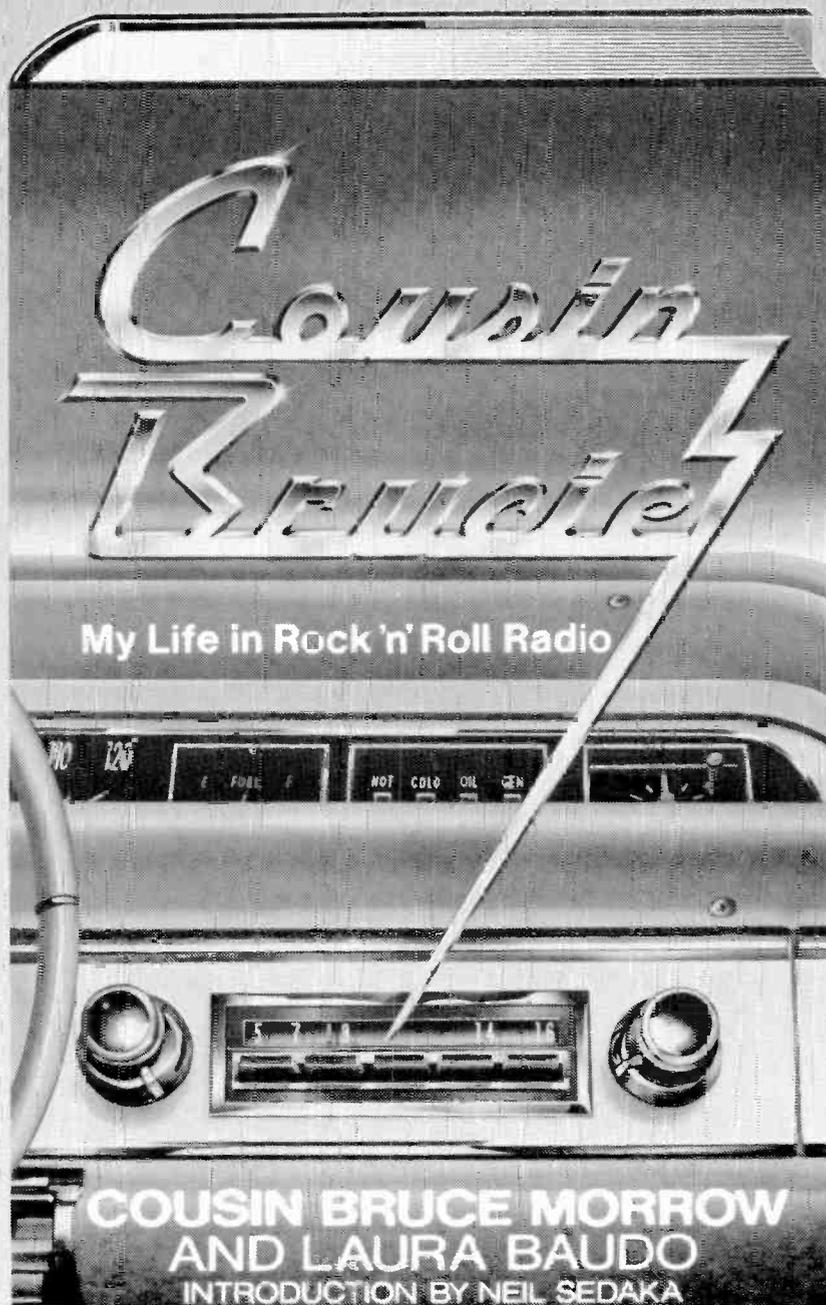
Photo courtesy of Lou Messina

Hey cousins!

Come back to the days when radio was your friend, rock was in the air, and the voice that brought it all to you belonged to “the dean of American disc jockeys” (20/20), Cousin Bruce Morrow! *The National Observer* has said that “to call Bruce Morrow a disc jockey is a little like calling Leonard Bernstein a piano player.”

“For all those millions who were part of Cousin Brucie’s family, this book is a nostalgic trip-and-a-half.”
—*Variety*

“A joy and an honest account of rock ‘n’ roll: I loved it.”
—FRANKIE AVALON



“Bruce Morrow’s own *Rashomon* of the glory days at WABC rings true and incisive He’s faithfully recounted not only the tears and joys of an era, but he’s revealed the warm and engaging mensch behind the Cousin Brucie legend.”*

“Cousin Brucie brings to his autobiography the same energy and enthusiasm and love that he brings to his radio program, and that he brings to his audiences.”

—MONTY HALL

Illustrated with photos

BTB
BEECH TREE BOOKS
WILLIAM MORROW

POWERPLAYISTS™

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

New York O.M.: Steve Kingston

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

POWER 95

New York P.D.: Larry Berger

- 1 Michael Jackson, Bad
- 2 Tiffany, I Think We're Alone Now
- 3 Madonna, Causing A Commotion
- 4 Whitesnake, Here I Go Again
- 5 Lisa Lisa & Cult Jam, Lost In Emotion
- 6 Billy Idol, Mony Mony
- 7 Bananarama, I Heard A Rumour
- 8 Bill Medley & Jennifer Warnes, (I've
- 9 Whitney Houston, Didn't We Almost Have
- 10 Swing Out Sister, Breakout
- 11 Bruce Springsteen, Brilliant Disguise
- 12 LeVert, Casanova
- 13 Debbie Gibson, Shake Your Love
- 14 Expose, Let Me Be The One
- 15 Europe, Carrie
- 16 Dan Hill (Duet With Vonda Shepard), C
- 17 Prince, U Got The Look
- 18 Jody Watley, Don't You Want Me
- 19 Los Lobos, La Bamba
- 20 Noel, Silent Morning
- 21 Pet Shop Boys, It's A Sin
- 22 Belinda Carlisle, Heaven Is A Place O
- 23 Debbie Gibson, Shake Your Love
- 24 Smokey Robinson, One Heartbeat
- 25 Pretty Poison, Catch Me (I'm Falling)
- 26 Natalie Cole, Jump Start
- 27 Steve B., Partly Your Body
- 28 ABC, When Smokey Sings
- 29 Fleetwood Mac, Little Lies
- 30 Whitney Houston, So Emotional
- 31 Ex Los Lobos, Come On, Let's Go

KIIS FM 102.7 AM 1550

Los Angeles P.D.: Steve Rivers

- 1 Michael Jackson, Bad
- 2 Madonna, Causing A Commotion
- 3 Prince, U Got The Look
- 4 Tiffany, I Think We're Alone Now
- 5 Expose, Let Me Be The One
- 6 Whitesnake, Here I Go Again
- 7 Fleetwood Mac, Little Lies
- 8 Pet Shop Boys, It's A Sin
- 9 Lisa Lisa & Cult Jam, Lost In Emotion
- 10 LeVert, Casanova
- 11 Whitney Houston, Didn't We Almost Have
- 12 Swing Out Sister, Breakout
- 13 Europe, Carrie
- 14 Los Lobos, Come On, Let's Go
- 15 Bananarama, I Heard A Rumour
- 16 U2, Where The Streets Have No Name
- 17 Curiosity Killed The Cat, Misfit
- 18 Belinda Carlisle, Heaven Is A Place O
- 19 ABC, When Smokey Sings
- 20 Cutting Crew, I've Been In Love Before
- 21 Bill Medley & Jennifer Warnes, (I've
- 22 The Cars, You Are The Girl
- 23 Kenny G. (Vocal By Lenny Williams), D
- 24 Bruce Springsteen, Brilliant Disguise
- 25 Billy Idol, Mony Mony
- 26 Sting, We'll Be Together
- 27 Heart, Who Will You Run To
- 28 Natalie Cole, Jump Start
- 29 Jody Watley, Don't You Want Me
- 30 Michael Jackson With Siedah Garrett, George Michael, Faith
- 31 The Jets, I Do You
- 32 Smokey Robinson, One Heartbeat
- 33 R.E.M., The One I Love
- 34 Richard Marx, Should've Known Better
- 35 Whitney Houston, So Emotional
- 36 Michael Bolton, That's What Love Is A
- 37 Squeeze, Hourglass
- 38 Steve Wonder, Skeletons
- 39 Debbie Gibson, Shake Your Love

96TICFM

Hartford P.D.: Dave Shakes

- 1 Billy Idol, Mony Mony
- 2 Michael Jackson, Bad
- 3 Tiffany, I Think We're Alone Now
- 4 Madonna, Causing A Commotion
- 5 Noel, Silent Morning
- 6 Bruce Springsteen, Brilliant Disguise
- 7 Swing Out Sister, Breakout
- 8 Richard Marx, Should've Known Better
- 9 Whitesnake, Here I Go Again
- 10 Bill Medley & Jennifer Warnes, (I've
- 11 Kenny G. (Vocal By Lenny Williams), D
- 12 Fleetwood Mac, Little Lies
- 13 Los Lobos, Come On, Let's Go
- 14 LeVert, Casanova
- 15 Expose, Let Me Be The One
- 16 Debbie Gibson, Shake Your Love
- 17 Pretty Poison, Catch Me (I'm Falling)

108 FM

Boston P.D.: Sunny Joe White

- 1 Madonna, Causing A Commotion
- 2 Expose, Let Me Be The One
- 3 Michael Jackson, Bad
- 4 Fleetwood Mac, Little Lies
- 5 Anita Baker, No One In The World
- 6 Pet Shop Boys, It's A Sin
- 7 Michael Bolton, That's What Love Is A
- 8 Bruce Springsteen, Brilliant Disguise
- 9 Bill Medley & Jennifer Warnes, (I've
- 10 Swing Out Sister, Breakout
- 11 Cutting Crew, I've Been In Love Before
- 12 Pretty Poison, Catch Me (I'm Falling)
- 13 U2, Where The Streets Have No Name
- 14 Squeeze, Hourglass
- 15 Wendy And Lisa, Waterfall
- 16 Laura Branigan, Power Of Love
- 17 R.E.M., The One I Love
- 18 Jody Watley, Don't You Want Me
- 19 Aerosmith, Dude (Looks Like A Lady)
- 20 Richard Marx, Should've Known Better
- 21 Billy Idol, Mony Mony
- 22 Tiffany, I Think We're Alone Now
- 23 Belinda Carlisle, Heaven Is A Place O
- 24 Gloria Estefan & Miami Sound Machine, U2, Where The Streets Have No Name
- 25 Sting, We'll Be Together
- 26 Los Lobos, Come On, Let's Go
- 27 The Other Ones, Holiday
- 28 Kool & The Gang, Special Way
- 29 Steve Wonder, Skeletons
- 30 Icehouse, Crazy
- 31 Starship, Beat Patrol
- 32 Debbie Gibson, Shake Your Love
- 33 Expose, Let Me Be The One
- 34 Whitney Houston, So Emotional
- 35 Cher, I Found Someone
- 36 Whitesnake, Is This Love
- 37 Earth, Wind & Fire, System Of Surviva
- 38 New Order, True Faith
- 39 John Cougar Mellencamp, Paper In Fire
- 40 Whitney Houston, So Emotional
- 41 Cher, I Found Someone
- 42 Whitesnake, Is This Love
- 43 Icehouse, Crazy
- 44 Starship, Beat Patrol
- 45 Debbie Gibson, Shake Your Love
- 46 Expose, Let Me Be The One
- 47 Whitney Houston, So Emotional
- 48 Michael Bolton, That's What Love Is A
- 49 Jody Watley, Don't You Want Me
- 50 LeVert, Casanova
- 51 Whitney Houston, So Emotional
- 52 Debbie Gibson, Shake Your Love

98! WCAU-FM

Philadelphia P.D.: Scott Walker

- 1 Madonna, Causing A Commotion
- 2 Michael Jackson, Bad
- 3 Swing Out Sister, Breakout
- 4 Expose, Let Me Be The One
- 5 Billy Idol, Mony Mony
- 6 Bruce Springsteen, Brilliant Disguise
- 7 Fleetwood Mac, Little Lies
- 8 U2, Where The Streets Have No Name
- 9 Tiffany, I Think We're Alone Now
- 10 Lisa Lisa & Cult Jam, Lost In Emotion
- 11 Pet Shop Boys, It's A Sin
- 12 Prince, U Got The Look
- 13 Gloria Estefan & Miami Sound Machine, Michael Bolton, That's What Love Is A
- 14 Debbie Gibson, Shake Your Love
- 15 Belinda Carlisle, Heaven Is A Place O
- 16 Cutting Crew, I've Been In Love Before
- 17 Squeeze, Hourglass
- 18 Yes, Love Will Find A Way
- 19 Donna Summer, Dinner With Gerstwin
- 20 Fleetwood Mac, Little Lies
- 21 Prince, U Got The Look
- 22 Expose, Let Me Be The One
- 23 Bill Medley & Jennifer Warnes, (I've
- 24 John Cougar Mellencamp, Paper In Fire
- 25 Billy Idol, Mony Mony
- 26 The Cars, You Are The Girl
- 27 Pet Shop Boys, It's A Sin
- 28 U2, Where The Streets Have No Name
- 29 Cutting Crew, I've Been In Love Before
- 30 Starship, Beat Patrol
- 31 Jody Watley, Don't You Want Me
- 32 Kool & The Gang, Special Way
- 33 Steve Wonder, Skeletons
- 34 Wa Wa Nee, Sugar Free
- 35 Los Lobos, Come On, Let's Go
- 36 Anita Baker, No One In The World
- 37 Starship, Beat Patrol
- 38 Tiffany, I Think We're Alone Now
- 39 Living On A Prayer, In My Dreams
- 40 Poision, I Won't Forget You
- 41 Richard Marx, Should've Known Better
- 42 Squeeze, Hourglass
- 43 Aerosmith, Dude (Looks Like A Lady)
- 44 Steve Wonder, Skeletons
- 45 Whitney Houston, So Emotional
- 46 Los Lobos, Come On, Let's Go
- 47 Jody Watley, Don't You Want Me
- 48 LeVert, Casanova
- 49 Whitney Houston, So Emotional
- 50 Debbie Gibson, Shake Your Love
- 51 Expose, Let Me Be The One
- 52 Whitney Houston, So Emotional
- 53 John Cougar Mellencamp, Paper In Fire
- 54 Whitney Houston, So Emotional
- 55 Def Leppard, Animal
- 56 Jody Watley, Don't You Want Me
- 57 Steve Wonder, Valerie
- 58 Sting, We'll Be Together

106 WIX

Philadelphia P.D.: Charlie Quinn

- 1 Madonna, Causing A Commotion
- 2 Billy Idol, Mony Mony
- 3 Michael Jackson, Bad
- 4 Fleetwood Mac, Little Lies
- 5 Bruce Springsteen, Brilliant Disguise
- 6 Swing Out Sister, Breakout
- 7 Tiffany, I Think We're Alone Now
- 8 Lisa Lisa & Cult Jam, Lost In Emotion
- 9 Prince, U Got The Look
- 10 LeVert, Casanova
- 11 Bill Medley & Jennifer Warnes, (I've
- 12 U2, Where The Streets Have No Name
- 13 Hooters, Satellite
- 14 Pet Shop Boys, It's A Sin
- 15 Pretty Poison, Catch Me (I'm Falling)
- 16 Steve Wonder, Valerie
- 17 Belinda Carlisle, Heaven Is A Place O
- 18 Yes, Love Will Find A Way
- 19 Starship, Beat Patrol
- 20 Expose, Let Me Be The One
- 21 Kenny G. (Vocal By Lenny Williams), D
- 22 George Michael, Faith
- 23 Richard Marx, Should've Known Better
- 24 Jody Watley, Don't You Want Me
- 25 Poision, I Won't Forget You
- 26 Cutting Crew, I've Been In Love Before
- 27 George Harrison, Got My Mind Set On Y
- 28 Squeeze, Hourglass
- 29 Whitesnake, Is This Love

WJLA 103.5

Washington P.D.: Mark St. John

- 1 Lisa Lisa & Cult Jam, Lost In Emotion
- 2 Bill Medley & Jennifer Warnes, (I've
- 3 Europe, Carrie
- 4 LeVert, Casanova
- 5 Prince, U Got The Look
- 6 Whitesnake, Here I Go Again
- 7 Tiffany, I Think We're Alone Now
- 8 Billy Idol, Mony Mony
- 9 Fleetwood Mac, Little Lies
- 10 Dan Hill (Duet With Vonda Shepard), C
- 11 Swing Out Sister, Breakout
- 12 Madonna, Causing A Commotion
- 13 Los Lobos, Come On, Let's Go
- 14 Expose, Let Me Be The One

Power 107

Washington P.D.: Chuck Morgan

- 1 Tiffany, I Think We're Alone Now
- 2 LeVert, Casanova
- 3 Heart, Who Will You Run To
- 4 Madonna, Causing A Commotion
- 5 Natalie Cole, Jump Start
- 6 Expose, Let Me Be The One
- 7 Fleetwood Mac, Little Lies
- 8 Billy Idol, Mony Mony
- 9 U2, Where The Streets Have No Name
- 10 Michael Jackson, Bad
- 11 Bill Medley & Jennifer Warnes, (I've
- 12 Kenny G. (Vocal By Lenny Williams), D
- 13 Lisa Lisa & Cult Jam, Lost In Emotion
- 14 Belinda Carlisle, Heaven Is A Place O
- 15 Swing Out Sister, Breakout
- 16 The Cars, You Are The Girl
- 17 Los Lobos, Come On, Let's Go
- 18 Debbie Gibson, Shake Your Love
- 19 Whitesnake, Here I Go Again
- 20 Bruce Springsteen, Brilliant Disguise
- 21 Richard Marx, Should've Known Better
- 22 The Jets, I Do You
- 23 Hoopers, Satellite
- 24 Steve Winwood, Valerie
- 25 Expose, Let Me Be The One
- 26 LeVert, Casanova
- 27 Pet Shop Boys, It's A Sin
- 28 George Michael, Faith
- 29 Whitesnake, Is This Love
- 30 Taylor Dayne, Tell It To My Heart

Power 107 B94 FM

Pittsburgh P.D.: Jim Richards

- 1 Madonna, Causing A Commotion
- 2 Fleetwood Mac, Little Lies
- 3 Billy Idol, Mony Mony
- 4 LeVert, Casanova
- 5 Bill Medley & Jennifer Warnes, (I've
- 6 Kenny G. (Vocal By Lenny Williams), D
- 7 Prince, U Got The Look
- 8 U2, Where The Streets Have No Name
- 9 Michael Jackson, Bad
- 10 Expose, Let Me Be The One
- 11 Bruce Springsteen, Brilliant Disguise
- 12 Tiffany, I Think We're Alone Now
- 13 The Cars, You Are The Girl
- 14 Richard Marx, Should've Known Better
- 15 Belinda Carlisle, Heaven Is A Place O
- 16 Lisa Lisa & Cult Jam, Lost In Emotion
- 17 Steve Winwood, Valerie
- 18 Aerosmith, Dude (Looks Like A Lady)
- 19 Europe, Carrie
- 20 Heart, Who Will You Run To
- 21 Sting, We'll Be Together
- 22 Swing Out Sister, Breakout
- 23 Cutting Crew, I've Been In Love Before
- 24 Aerosmith, Dude (Looks Like A Lady)
- 25 Jody Watley, Don't You Want Me
- 26 Michael Bolton, That's What Love Is A
- 27 John Cougar Mellencamp, Paper In Fire
- 28 George Michael, Faith
- 29 Dan Hill (Duet With Vonda Shepard), C
- 30 Los Lobos, Come On, Let's Go
- 31 Whitney Houston, So Emotional
- 32 Pet Shop Boys, It's A Sin
- 33 Steve Wonder, Skeletons
- 34 Expose, Let Me Be The One
- 35 Debbie Gibson, Shake Your Love

98! WCAU-FM

Miami P.D.: Steve Perun

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

Q103 TAMPA BAY

Tampa O.M.: Mason Dixon

- 1 Michael Jackson, Bad
- 2 Lisa Lisa & Cult Jam, Lost In Emotion
- 3 Fleetwood Mac, Little Lies
- 4 REO Speedwagon, In My Dreams
- 5 Starship, Beat Patrol
- 6 Madonna, Causing A Commotion
- 7 Billy Idol, Mony Mony
- 8 LeVert, Casanova
- 9 Bill Medley & Jennifer Warnes, (I've
- 10 Tiffany, I Think We're Alone Now
- 11 The Monkees, Heart And Soul
- 12 Heart, Who Will You Run To
- 13 Cutting Crew, I've Been In Love Before
- 14 Europe, Carrie
- 15 Bruce Springsteen, Brilliant Disguise
- 16 Los Lobos, Come On, Let's Go
- 17 Swing Out Sister, Breakout
- 18 Anita Baker, No One In The World
- 19 Kenny G. (Vocal By Lenny Williams), D
- 20 U2, Where The Streets Have No Name
- 21 Belinda Carlisle, Heaven Is A Place O
- 22 Whitney Houston, So Emotional
- 23 Steve Winwood, Valerie
- 24 Whitesnake, Is This Love
- 25 Yes, Love Will Find A Way
- 26 Richard Marx, Should've Known Better
- 27 The Cars, You Are The Girl
- 28 Debbie Gibson, Shake Your Love
- 29 George Michael, Faith
- 30 Elton John, Candle In The Wind
- 31 Whitney Houston, So Emotional
- 32 Def Leppard, Animal
- 33 Pink Floyd, Learning To Fly
- 34 Poision, I Won't Forget You

EAGLE 106 WIX

Philadelphia P.D.: Charlie Quinn

- 1 Madonna, Causing A Commotion
- 2 Billy Idol, Mony Mony
- 3 Michael Jackson, Bad
- 4 Fleetwood Mac, Little Lies
- 5 Bruce Springsteen, Brilliant Disguise
- 6 Swing Out Sister, Breakout
- 7 Tiffany, I Think We're Alone Now
- 8 Lisa Lisa & Cult Jam, Lost In Emotion
- 9 Prince, U Got The Look
- 10 LeVert, Casanova
- 11 Bill Medley & Jennifer Warnes, (I've
- 12 U2, Where The Streets Have No Name
- 13 Hooters, Satellite
- 14 Pet Shop Boys, It's A Sin
- 15 Pretty Poison, Catch Me (I'm Falling)
- 16 Steve Wonder, Valerie
- 17 Belinda Carlisle, Heaven Is A Place O
- 18 Yes, Love Will Find A Way
- 19 Starship, Beat Patrol
- 20 Expose, Let Me Be The One
- 21 Kenny G. (Vocal By Lenny Williams), D
- 22 George Michael, Faith
- 23 Richard Marx, Should've Known Better
- 24 Jody Watley, Don't You Want Me
- 25 Poision, I Won't Forget You
- 26 Cutting Crew, I've Been In Love Before
- 27 George Harrison, Got My Mind Set On Y
- 28 Squeeze, Hourglass
- 29 Whitesnake, Is This Love

400 WHTZ FM

Washington P.D.: Chuck Morgan

- 1 Tiffany, I Think We're Alone Now
- 2 LeVert, Casanova
- 3 Heart, Who Will You Run To
- 4 Madonna, Causing A Commotion
- 5 Natalie Cole, Jump Start
- 6 Expose, Let Me Be The One
- 7 Fleetwood Mac, Little Lies
- 8 Billy Idol, Mony Mony
- 9 U2, Where The Streets Have No Name
- 10 Michael Jackson, Bad
- 11 Bill Medley & Jennifer Warnes, (I've
- 12 Kenny G. (Vocal By Lenny Williams), D
- 13 Lisa Lisa & Cult Jam, Lost In Emotion
- 14 Belinda Carlisle, Heaven Is A Place O
- 15 Swing Out Sister, Breakout
- 16 The Cars, You Are The Girl
- 17 Los Lobos, Come On, Let's Go
- 18 Debbie Gibson, Shake Your Love
- 19 Whitesnake, Here I Go Again
- 20 Bruce Springsteen, Brilliant Disguise
- 21 Richard Marx, Should've Known Better
- 22 The Jets, I Do You
- 23 Hoopers, Satellite
- 24 Steve Winwood, Valerie
- 25 Expose, Let Me Be The One
- 26 LeVert, Casanova
- 27 Pet Shop Boys, It's A Sin
- 28 George Michael, Faith
- 29 Whitesnake, Is This Love
- 30 Taylor Dayne, Tell It To My Heart

400 WHTZ FM

Chicago P.D.: Buddy Scott

- 1 Tiffany, I Think We're Alone Now
- 2 Prince, U Got The Look
- 3 Michael Jackson, Bad
- 4 Madonna, Causing A Commotion
- 5 Lisa Lisa & Cult Jam, Lost In Emotion
- 6 Fleetwood Mac, Little Lies
- 7 Expose, Let Me Be The One
- 8 LeVert, Casanova
- 9 Bill Medley & Jennifer Warnes, (I've
- 10 Swing Out Sister, Breakout
- 11 Jody Watley, Don't You Want Me
- 12 Belinda Carlisle, Heaven Is A Place O
- 13 Bananarama, I Heard A Rumour
- 14 Pretty Poison, Catch Me (I'm Falling)
- 15 Whitney Houston, Didn't We Almost Hav
- 16 George Michael, Faith
- 17 Los Lobos, Come On, Let's Go
- 18 Gloria Estefan & Miami Sound Machine, Taylor Dayne, Tell It To My Heart
- 19 Natalie Cole, Jump Start
- 20 Anita Baker, No One In The World
- 21 The Jets, I Do You
- 22 Sting, We'll Be Together
- 23 Smokey Robinson, One Heartbeat
- 24 Steve Wonder, Skeletons
- 25 Laura Branigan, Power Of Love
- 26 Deja, You And Me Tonight
- 27 Whitney Houston, So Emotional
- 28 Pet Shop Boys, It's A Sin
- 29 Debbie Gibson, Shake Your Love

98! WCAU-FM

Miami P.D.: Steve Perun

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

Q103 TAMPA BAY

Tampa O.M.: Mason Dixon

- 1 Michael Jackson, Bad
- 2 Lisa Lisa & Cult Jam, Lost In Emotion
- 3 Fleetwood Mac, Little Lies
- 4 REO Speedwagon, In My Dreams
- 5 Starship, Beat Patrol
- 6 Madonna, Causing A Commotion
- 7 Billy Idol, Mony Mony
- 8 LeVert, Casanova
- 9 Bill Medley & Jennifer Warnes, (I've
- 10 Tiffany, I Think We're Alone Now
- 11 The Monkees, Heart And Soul
- 12 Heart, Who Will You Run To
- 13 Cutting Crew, I've Been In Love Before
- 14 Europe, Carrie
- 15 Bruce Springsteen, Brilliant Disguise
- 16 Los Lobos, Come On, Let's Go
- 17 Swing Out Sister, Breakout
- 18 Anita Baker, No One In The World
- 19 Kenny G. (Vocal By Lenny Williams), D
- 20 U2, Where The Streets Have No Name
- 21 Belinda Carlisle, Heaven Is A Place O
- 22 Whitney Houston, So Emotional
- 23 Steve Winwood, Valerie
- 24 Whitesnake, Is This Love
- 25 Yes, Love Will Find A Way
- 26 Richard Marx, Should've Known Better
- 27 The Cars, You Are The Girl
- 28 Debbie Gibson, Shake Your Love
- 29 George Michael, Faith
- 30 Elton John, Candle In The Wind
- 31 Whitney Houston, So Emotional
- 32 Def Leppard, Animal
- 33 Pink Floyd, Learning To Fly
- 34 Poision, I Won't Forget You

Z93 Atlanta's Hit Radio

Atlanta P.D.: Bob Case

- 1 Michael Jackson, Bad
- 2 Tiffany, I Think We're Alone Now
- 3 Billy Idol, Mony Mony
- 4 LeVert, Casanova
- 5 Madonna, Causing A Commotion
- 6 Swing Out Sister, Breakout
- 7 Expose, Let Me Be The One
- 8 Fleetwood Mac, Little Lies
- 9 Bill Medley & Jennifer Warnes, (I've
- 10 Cutting Crew, I've Been In Love Before
- 11 Belinda Carlisle, Heaven Is A Place O
- 12 REO Speedwagon, In My Dreams
- 13 Kenny G. (Vocal By Lenny Williams), D
- 14 U2, Where The Streets Have No Name
- 15 Poision, I Won't Forget You
- 16 R.E.M., The One I Love

WBBM-FM 89.6

Chicago P.D.: Buddy Scott

- 1 Tiffany, I Think We're Alone Now
- 2 Prince, U Got The Look
- 3 Michael Jackson, Bad
- 4 Madonna, Causing A Commotion
- 5 Lisa Lisa & Cult Jam, Lost In Emotion
- 6 Fleetwood Mac, Little Lies
- 7 Expose, Let Me Be The One
- 8 LeVert, Casanova
- 9 Bill Medley & Jennifer Warnes, (I've
- 10 Swing Out Sister, Breakout
- 11 Jody Watley, Don't You Want Me
- 12 Belinda Carlisle, Heaven Is A Place O
- 13 Bananarama, I Heard A Rumour
- 14 Pretty Poison, Catch Me (I'm Falling)
- 15 Whitney Houston, Didn't We Almost Hav
- 16 George Michael, Faith
- 17 Los Lobos, Come On, Let's Go
- 18 Gloria Estefan & Miami Sound Machine, Taylor Dayne, Tell It To My Heart
- 19 Natalie Cole, Jump Start
- 20 Anita Baker, No One In The World
- 21 The Jets, I Do You
- 22 Sting, We'll Be Together
- 23 Smokey Robinson, One Heartbeat
- 24 Steve Wonder, Skeletons
- 25 Laura Branigan, Power Of Love
- 26 Deja, You And Me Tonight
- 27 Whitney Houston, So Emotional
- 28 Pet Shop Boys, It's A Sin
- 29 Debbie Gibson, Shake Your Love

Z95.5 WCZY FM/AM 1500

Detroit P.D.: Brian Patrick

- 1 Michael Jackson, Bad
- 2 Madonna, Causing A Commotion
- 3 LeVert, Casanova
- 4 Billy Idol, Mony Mony
- 5 Bill Medley & Jennifer Warnes, (I've
- 6 Fleetwood Mac, Little Lies
- 7 Bruce Springsteen, Brilliant Disguise
- 8 Swing Out Sister, Breakout
- 9 Los Lobos, Come On, Let's Go
- 10 Kenny G. (Vocal By Lenny Williams), D
- 11 Steve Winwood, Valerie
- 12 Lisa Lisa & Cult Jam, Lost In Emotion
- 13 Richard Marx, Should've Known Better
- 14 Prince, U Got The Look
- 15 The Cars, You Are The Girl
- 16 Cutting Crew, I've Been In Love Before
- 17 Tiffany, I Think We're Alone Now
- 18 Sting, We'll Be Together
- 19 Anita Baker, No One In The World
- 20 Belinda Carlisle, Heaven Is A Place O
- 21 John Cougar Mellencamp, Paper In Fire
- 22 Gino Esposito & Miami Sound Machine, Steve Wonder, Skeletons
- 23 Pet Shop Boys, It's A Sin
- 24 Bruce Springsteen, Brilliant Disguise
- 25 Bruce Springsteen, Brilliant Disguise
- 26 Bruce Springsteen, Brilliant Disguise
- 27 Bruce Springsteen, Brilliant Disguise
- 28 Bruce Springsteen, Brilliant Disguise
- 29 Bruce Springsteen, Brilliant Disguise
- 30 Bruce Springsteen, Brilliant Disguise

Q103 TAMPA BAY

Tampa O.M.: Mason Dixon

- 1 Michael Jackson, Bad
- 2 Lisa Lisa & Cult Jam, Lost In Emotion
- 3 Fleetwood Mac, Little Lies
- 4 REO Speedwagon, In My Dreams
- 5 Starship, Beat Patrol
- 6 Madonna, Causing A Commotion
- 7 Billy Idol, Mony Mony
- 8 LeVert, Casanova
- 9 Bill Medley & Jennifer Warnes, (I've
- 10 Tiffany, I Think We're Alone Now
- 11 The Monkees, Heart And Soul
- 12 Heart, Who Will You Run To
- 13 Cutting Crew, I've Been In Love Before
- 14 Europe, Carrie
- 15 Bruce Springsteen, Brilliant Disguise
- 16 Los Lobos, Come On, Let's Go
- 17 Swing Out Sister, Breakout
- 18 Anita Baker, No One In The World
- 19 Kenny G. (Vocal By Lenny Williams), D
- 20 U2, Where The Streets Have No Name
- 21 Belinda Carlisle, Heaven Is A Place O
- 22 Whitney Houston, So Emotional
- 23 Steve Winwood, Valerie
- 24 Whitesnake, Is This Love
- 25 Yes, Love Will Find A Way
- 26 Richard Marx, Should've Known Better
- 27 The Cars, You Are The Girl
- 28 Debbie Gibson, Shake Your Love
- 29 George Michael, Faith
- 30 Elton John, Candle In The Wind
- 31 Whitney Houston, So Emotional
- 32 Def Leppard, Animal
- 33 Pink Floyd, Learning To Fly
- 34 Poision, I Won't Forget You

POWER 96 WHTZ FM

Detroit P.D.: Rick Gillette

- 1 Michael Jackson, Bad
- 2 Madonna, Causing A Commotion
- 3 Wendy And Lisa, Waterfall
- 4 Cutting Crew, I've Been In Love Before
- 5 Bon Jovi, Edge Of A Broken Heart
- 6 Expose, Let Me Be The One
- 7 Fleetwood Mac, Little Lies
- 8 Bruce Springsteen, Brilliant Disguise
- 9 Swing Out Sister, Breakout
- 10 The Other Ones, Holiday
- 11 Wa Wa Nee, Sugar Free
- 12 Belinda Carlisle, Heaven Is A Place O
- 13 LeVert, Casanova
- 14 U2, Where The Streets Have No Name
- 15 Los Lobos, Come On, Let's Go
- 16 John Cougar Mellencamp, Paper In Fire
- 17 Fleetwood Mac, Little Lies
- 18 Los Lobos, Donna
- 19 Los Lobos, Come On, Let's Go
- 20 Bruce Springsteen, Brilliant Disguise
- 21 Jody Watley, Don't You Want Me
- 22 Pretty Poison, Catch Me (I'm Falling)
- 23 Steve Wonder, Skeletons
- 24 ABC, The Night You Murdered Love
- 25 Whitney Houston, So Emotional
- 26 Kenny G. (Vocal By Lenny Williams), D
- 27 Debbie Gibson, Shake Your Love
- 28 Cutting Crew, I've Been In Love Before
- 29 Taylor Dayne, Tell It To My Heart
- 30 Alexander O'Neal, Criticize



Happy Hooters. KISW Seattle staffers gather in force to welcome the Hooters to town, where they opened up for recent shows by Bryan Adams. Standing, from left, are KISW business manager Meg Noren; Hooters Rob Hyman, John Lilley, Andy King, David Uosikkinen, and Eric Bazilian; and KISW evening talent Carla Steele. Seated, from left, are Columbia Seattle rep Larry Reymann and station staffers Mike Jones, MD; Julie Bradford, promotion director; Sue Hobbs, promotion assistant; and Coreen Freeman, communications director.



Kings Of The Hill. Fed up with delays on the construction of the Rock And Roll Hall Of Fame, WMMS Cleveland staffers take the dirty matter into their own hands by telling listeners to dig in on the planned construction site. Topping the hill, from left, are a listener, WMMS head morning zoo keeper Jeff Kinzbach, and WMMS news director Ed "Flash" Ferenc.



One For The Home Team. WYZZ-FM "Z95" Chicago personnel accept a plaque honoring the station's contributions to the Runaway Switchboard, a group that assists runaway teens and their families. Thanking Z95 for the \$10,000-plus it raised, from left, are Jeff Vincent and Beverly Edmonds of Switchboard operator Metro-Help, Z95 afternoon talent Brant Miller, and Ed Marcini, the hit station's director/advertising and promotion.



Guaranteed Ink. KNIX-AM-FM Phoenix, Ariz.'s executive team displays the station's customized edition of Tune In magazine, a syndicated newspaper that affiliated outlets use as a sales tool and as an interest-builder on newsstands. From left are KNIX GSM Bob Podolsky, GM Michael Owens, and general program manager Larry Daniels.



Joy, Love & Marlon. KJLH Los Angeles PD Cliff Winston, left, puts his support behind Capitol artist Marlon Jackson, who stopped by the urban outlet to promote his single "Don't Go" and album "Baby Tonight."



All DAT Jazz. WJAZ-FM Stamford, Conn., became one of the first outlets in its area to broadcast a digital audiotape recording. WJAZ PD Rick Petrone, right, demonstrates a Digital Music Products DAT by the Thom Rotella Band for Tom Jung, president of DMP.



One Corny Night. WQIO Mt. Vernon, Ohio, PD Jan Chamberlin poses with Warner Bros. artist Michael McDonald, who popped into town to perform at the Marion Popcorn Festival.



Nine And Counting. Rocker WAQX Syracuse, N.Y., celebrates its ninth birthday and entertains the Fabulous Thunderbirds, who, along with Crosby, Stills & Nash, rocked 8,000-plus listeners during the festivities. WAQX PD Simon Jeffries, left, and MD Lorraine Rapp are pictured here with members of the Fabulous T-Birds.

Pink Floyd's Success Endures

BY STEVE GETT

NEW YORK In addition to riding high on the Top Pop Albums chart with its latest Columbia album, "A Momentary Lapse Of Reason," Pink Floyd is celebrating an unprecedented 700 weeks on the chart with the classic "Dark Side Of The Moon."

A good deal has happened to the veteran British rock act over the 14½ years that have elapsed since "Dark Side Of The Moon" first hit the streets. Most recently, and of particular significance, is the group's decision to continue working after the departure of Roger Waters, very much a key figure in previous Floyd activities.

While some might contest that Pink Floyd sans Waters is not the real deal, judging by the response to the new album, bulleted at No. 5 on this week's Top Pop Albums chart, and to the latest road outing, the band still commands a

very strong following.

"The tour is going very well," says longtime guitarist/vocalist David Gilmour. "I must admit I've been dumbfounded by some of the reviews, which said we were boring, but they sounded like they were written by people who weren't even there. But the response from the audiences has been wonderful, and every show has been a sellout."

On life without Waters, Gilmour says, "Making the record and going on tour has been a lot more fun without him. It's obviously sad to lose some of the talent, but life goes on."

Why did things turn sour? "Things turned sour because I wouldn't allow him to do what he wanted—i.e., I would tell him some of his things were not very good. But he couldn't accept valid criticism."

Gilmour says he was instrumental in removing "a lot of rubbish"

from past Floyd albums, including "The Wall." "This is how you make records. You listen to other people's opinions," he adds.

Recording sessions for "A Momentary Lapse Of Reason" began in September 1986 at a studio in England. "We worked there until the end of March," says Gilmour. "Then we came to Los Angeles, where we spent three months, and finally finished it off in June."

Meanwhile, there had been much speculation that Waters was attempting to prevent his former bandmates from releasing an album and touring under the name Pink Floyd. As for Waters' claims that he owned the name, Gilmour says, "How on earth can he have the right? It's all a lot of mouth. We've just carried on and done what we've done. If he got a court ruling through, then maybe we'd have something to think about. We've ignored all the threats be-

(Continued on page 25)



ONE TO ONE

George Michael discusses his past success with Wham! and his solo career

After scoring a huge summer hit with the controversial "I Want Your Sex," George Michael is gearing up for the release of his Columbia debut solo album, "Faith," due in stores Nov. 2, and an eight-month solo tour, set to begin in January. In this week's "One To One" interview, Michael discusses life after Wham! with Billboard talent editor Steve Gett.

Q: Why did Wham! break up at the height of its popularity?

A: We'd always said that there'd be no Wham! past the point where we were not enjoying it. It became a very restrictive thing, and I felt I was ready to do other things musically. The directions I wanted to go in had nothing to do with the original concept of the group.

Q: How much did Andrew Ridgeley actually contribute to the music?

A: Originally, quite a lot. But by "Make It Big" he was contributing very little, partially through laziness and partially through accepting that what I was doing at the time was going to be so huge commercially that neither of us thought there would be any point in trying to collaborate when it would just dilute what I was doing. It was very difficult for him to even try to contribute, knowing that I had a very fixed goal in my mind musically.

Q: What was the fixed goal?

A: At that time, I wanted us to become the best-selling pop band in the world, and I think we did.

Q: Did you have specific goals for your solo album?

A: If I did map anything out I must have totally ignored it by the time I was about halfway through it. I was recording for a whole year, and my idea of how the album should sound changed so many times that in the end I just let the flow go. I've turned out an album that's nothing like the one I expected to make. I think it's much better and more interesting than it might have been if I'd stuck to any one idea. I almost thought of doing a slow side and a fast side, but I gave up on that idea because I didn't want to give myself those restrictions.

Q: One of the most appealing things about "Faith" is its tremendous diversity.

A: That's something I've always been interested in doing—even on [the breakthrough Wham! album] "Make It Big," when you think that "Careless Whisper," "Everything She Wants," and "Wake Me Up Before You Go-Go" came out one after another. They were pretty diverse, and that's me as a songwrit-

er not wanting to repeat myself.

Q: Did you write an abundance of material for the album?

A: No. What's there is almost all that was written. I'm very unprolific. I write very slowly and painstakingly, and I throw things away very quickly if I don't like them.

Q: When you released "I Want Your Sex," were you aware that you were almost setting yourself up for attack?

A: I knew I was setting myself up, but I also believed in the record and thought it would be very successful. As a lyric, I thought it was a statement that needed to be made because I could hear all this kind of sexual panic going on around me. I wanted to make a record that could be very sexual and yet applied to a relationship, a credible relationship or somebody you really care about.

Q: How did you feel when the media accused you of advocating promiscuity rather than exploring monogamy?

A: I thought it was quite pathetic that the minute they heard the word sex they automatically associated it with promiscuity. When things get past a certain point people don't think rationally.

Q: Are you into promoting the new album, or is it a chore?

A: It's always been a bit of a pain for me having to kind of promote things because I've believed that the music should speak for itself. It's not a pleasant feeling having to sell what you've been doing, but it's really necessary. There's a certain amount of promotion I always refused to do in years past, and, especially in this country, it's held me back a lot. But wanting to be appreciated on the level that you work and for your music to come across in the way that it should, especially with Wham! behind me, there are certain things I have to do to change people's perception.

Q: Will Wham! ever get back together?

A: I don't know. There's been yet another story in one of the British daily papers. Maybe they know something that I don't.

Q: Do you keep in touch with Ridgeley?

A: He's in Monaco most of the time, so I don't see him very much, but when we do see each other we get along great. He's recording now, and I've heard some of the new stuff, and it's really good.

Q: Is he still racing cars?

A: Only on the roads. He's decided he wants to live. I think he came to that conclusion one day upside down in a motor car!

ARTIST DEVELOPMENTS

SECOND STING

A&M has launched heavy promotional and marketing drives behind Sting's second solo album, "Nothing Like The Sun," which hit stores Oct. 13 and enters this week's Top Pop Albums chart at No. 54. A major part of the push comes in the form of an intense advertising campaign on MTV and CNN.

"When Sting's first album [1985's "Dream Of The Blue Turtles"] came out, I think we were probably selling the album and the singles more than the artist and what he stands for," says Bob Reitman, A&M vice president/general manager. "Sting has a very broad base—his music appeals to teenagers as well as a more adult audience—and what we're trying to do this time is really touch every base."

According to Reitman, A&M bought advertising time on MTV a week prior to the new album's release. "Then the week it came out, we went to CNN," he says. "We did that in lieu of the things we did last time like the 'CBS Evening News' in Los Angeles and New York. We had a lot of referrals to CNN, and ultimately we felt it would be a good, fresh environment to use. After a week there, we went back onto MTV."

Reitman says A&M is looking to break "Nothing Like The Sun" as quickly as possible to maximize holiday-season sales. "Positioning the album in the marketplace is very important at this time of year," he says. "Space, both at radio and retail, is very limited, so obviously we're moving very fast and are hoping to have a top five or top 10 record by Thanksgiving."

Of the decision to release the album as a two-LP set—it is available as a single compact disk and cassette—Reitman says, "We wanted to preserve the clarity of the sound as best as possible. We

initially thought about putting it on a single LP, but just didn't feel it would do justice to the music. So in the end we went with a double and kept the price at \$10.98."

Videos for the leadoff single, "We'll Be Together," and the track "Be Still My Beating Heart" have been lensed, according to Reitman. He adds that Sting is gearing up for a world tour, scheduled to commence in November.

SCHENKER'S TIME

Long a cult figure in the hard rock world, German guitarist Michael Schenker is finally starting to make commercial waves with his band, MSG, whose debut album for Capitol, "Perfect Timing," is at No. 121 on the Top Pop Albums chart. A significant buzz is circulating on the album's leadoff single, "Gimme Your Love," and its accompanying

videoclip.

"Initially, MTV and album rock radio airplay have been our key bases for breaking MSG," says Jeremy Hammond, Capitol director of artist and product development. "There is a broad range of songs on this album, ones that will appeal directly to the Schenker audience and others that have a more commercial edge."

Of the decision to lead with "Gimme Your Love," Hammond says, "That's one of the harder songs, and we felt it would really give us that album rock base. The response around the country has been tremendous, so we're confident that it was the right move. We also had Marty Callner direct the video, and that's definitely having impact."

Following tenures with UFO and Scorpions during the '70s,

(Continued on next page)



Rock'n'Rollers. Keith Richards stopped by Manhattan's China Club to help longtime pal Chuck Berry celebrate the opening of his new movie, "Hail Hail, Rock And Roll." (Photo: Dominick Conde)

ARTIST DEVELOPMENTS

(Continued from preceding page)

Schenker has been fronting MSG for the past few years, though the lineup has constantly changed. A succession of albums for Chrysalis failed to take off, but Hammond is convinced that MSG's Capitol debut will finally bring Schenker full-scale success.

"This is the album everybody has looked for from Schenker for the last 10 years," says the label executive. "A lot of it's down to the fact that he hooked up with [lead singer] **Robin McAuley**, who is an excellent songwriting partner and who has really helped to restore Schenker's confidence. Schenker's never had a partner before, and it's definitely what he's missed."

Plans call for MSG to hit the road Nov. 6 in Providence, R.I., as opening act for **Rush**. "These dates will go into December, and then MSG heads off to Europe for an eight-week tour with **Whitesnake**," says Hammond. "There's a Japanese tour after that, and then hopefully the band will be back here in January."

WILD GIRL

"Trapped In The Body Of A White Girl" may seem like an unusual title for a single, but the new Sire release demonstrates just how unusual is the talent of Los Angeles' **Julie Brown**.

Brown—who had scattered success in 1983 with her single and video "The Homecoming Queen's Got A Gun"—is a former stand-up comic involved not only with music but also with film. She wrote the screenplay for "Earth Girls Are Easy," a **Dino DeLaurentiis** production due in the spring, starring **Jeff Goldblum**, **Geena Davis**, and **Brown** herself. None other than **Julian Temple** will direct.

"It's really hard to get a movie made, as everyone knows," says Brown. "It's an old story. You sit there, and some days you're doing

the rewrite and you're crying, and you're saying, 'This is not worth it, I hate this.' And then I was on this most gorgeous set last week, and I'm singing and dancing this musical number—it's like my song in the movie, I'm the featured singer—and I'm saying, 'This is incredible, this is worth it!' People are dancing around me. It's just hilarious."

Nile Rodgers will be heavily involved in the soundtrack, according to **Brown**; **Andy Summers**, **Billy Steinberg**, and **Tom Kelley** will be involved as well.

Also included on **Brown's** new Sire album, "Trapped In The Body Of A White Girl," are two well-known tracks from her previous "Goddess In Progress" set on **Rhino**—"Homecoming Queen" and "I Like 'Em Big And Stupid."

MASON'S VOYAGE

Set to hit the street Nov. 2 is "Two Hearts," a new album by **Dave Mason** on the new, MCA-distributed **Voyager** label.

The album marks **Mason's** first recording for a major label since he left **Columbia** seven years ago and features as guests **Phoebe Snow** and his former partner in **Traffic**, **Steve Winwood**. The set was produced by **Mason** and **Jimmy Hotz**.

What took **Mason** so long to attempt a comeback?

"I didn't feel like there was any kind of personal commitment from **CBS**," says **Mason**. "In fact, they didn't drop me from the roster—it took me a year to get off the label. Then my mother died of cancer. After that happened, I really didn't care if I made another record. I was very soured on the business."

Mason also went through some serious financial turmoil: "I've gone through two bankruptcies and basically ended up with not a lot to show for anything. Most of my songs have been lost either through bankruptcies, publishers, or things from the past."

Since then, **Mason** and longtime guitarist partner **Jim Krueger** played "every little hole-in-the-wall club there is, from one end of this country to another."

New label **Voyager**—like the **Capitol**-distributed **Cinema Records**, run by **Larry Mazer**, **Denny Somach**, and **Lee Abrams**—looked **Mason** up instantly upon its formation. "Lee couldn't have been any better," recalls **Mason**. "He said, 'We want you to just be *Dave Mason*. Just do what you do.' It was like... wow!"

First single from the new album will be "Something In The Heart."

CARPENTER'S TIME

The name of the new album is "Time," and for **Richard Carpenter**, the name is significant in more ways than one. It's his first all-new project since his sister **Karen's** death in 1983, and it's also the first time he has recorded under his own name.

Though **Carpenter** sings and sings well on the album, some attention has been focused on two of the set's guest vocalists: **Dionne Warwick**, who sings "In Love

Alone," and **Dusty Springfield**, whose familiar tones are propelling "Something In Your Eyes" up the **Hot Adult Contemporary** chart.

How did **Carpenter** decide upon the guest vocalists?

"I wanted to go with people that had as identifiable a sound in their own right as **Karen** had in hers," he says. "I think **Dusty** and **Dionne** really fit the bill very well. All three—**Karen**, **Dionne**, and **Dusty**—are just great singers, and yet with just one note, you can tell each one. So that's the direction I wanted to go."

Prior to recording "Time," **Car-**

penter supervised "Yesterday Once More," the **Carpenters** compilation album, 1984's "An Old Fashioned Christmas" album, and a **Carpenters** home video project for **A&M**.

SOLO SHAW

"Ambition," the third solo album from **Tommy Shaw**, represents a number of changes for the former **Styx** frontman, including a new sound, a new label, and a new manager.

"I wanted to make a clean start of everything," says **Shaw**, who adds, "I even have a new accoun-

tant and moved to New York. With the last two [solo] albums, I wasn't homing in on any particular style or taking advantage of my vocal range; they didn't have the chemistry of this one. The last album was very introspective, but it wasn't a radio record. I wanted to get back out there."

In addition to a new sound, **Shaw** switched from his longtime logo, **A&M**, to **Atlantic** and recruited manager **Bud Prager**. "I needed someone to tell me, 'This is what you need to work on or what you need to do to get back into the

(Continued on next page)

Bryan Ferry's New 'Bete' Is A Beauty; Charity Rocks With Christmas Cheer

RIGHT STUFF: The Beat has acquired an advance cassette of **Bryan Ferry's** upcoming Reprise album, "Bete Noire," one of the year's most eagerly anticipated releases. The good news for fans of the former **Roxy Music** vocalist is that his latest opus does not disappoint. A fine follow-up to the superb "Boys And Girls" album, "Bete Noire" boasts nine songs, including the leadoff single, "The Right Stuff."

Standout cuts on the new album include the opening cut, "Limbo," "Kiss And Tell," "The Name Of The Game," and the haunting "Zamba." Five of the tracks were produced by **Ferry** and **Patrick Leonard**, with the rest co-produced by **Ferry**, **Leonard**, and **Chester Kamen**.

At this juncture, it's impossible to determine whether "Bete Noire" is actually a better album than "Boys And Girls," unquestionably one of the decade's finest releases. **Ferry's** work is particularly appealing because it continually grows on you, and it's too early to tell if "Bete Noire" will have the staying power of its predecessor. Still, it's a mighty fine set and makes for compulsive listening. Don't miss out.

RAISING FUNDS: Things have quieted down somewhat on the rock-for-charity front in recent months, but a couple of fund-raising projects are just hitting the marketplace. First, **A&M's** "A Very Special Christmas" album, a star-studded collection of 15 seasonal songs performed by the likes of **Bruce Springsteen**, **Whitney Houston**, **U2**, **Sting**, **Madonna**, and many others. All proceeds from this entertaining set are going to the **Special Olympics**.

Meanwhile, **Amnesty International USA** has produced a special book of photographs taken during last year's cross-country **Conspiracy Of Hope** tour. The cost is \$12, and proceeds will be used to continue the organization's work freeing political prisoners and heightening public awareness of violations of human rights around the world. Copies are available directly through **Amnesty's** Manhattan offices, located at 322 Eighth Ave., Department COH, New York, N.Y. 10001.

SHORT TAKES I: During his Oct. 14 concert at the **Nassau Coliseum**, **Uniondale, N.Y.**, **Frank Sinatra** told the audience that he will be connecting with old friends **Sammy Davis Jr.** and **Dean Martin** for a 1988 national "Rat Pack" concert tour... No details, but word has it that **New Order** may be on the verge of splitting up... **Art Garfunkel**, **James Taylor**, **Elton John**, **Chris DeBurgh**, and **Robin Williams** are among the artists participating in the next **Prince's** **Trust** benefit concert, to be held Dec. 4 at the **London Palladium**... **Echo & the Bunnymen** frontman **Ian McCulloch** underwent surgery in **Liverpool, U.K.**, after sustaining a leg injury when he fell from the stage during one of the last dates on the band's recent **North American** trek. Doctors have recommended

that **McCulloch** stay off his feet for the next few weeks, which has resulted in the cancellation of some **U.K.** shows.

TRUE TRASH: The notoriously gossip-ridden **U.K.** daily newspapers made much of a **Dallas** woman's accusations that **David Bowie** sexually assaulted her in his room following an après-gig party at the local **Mansion Hotel**. According to numerous articles, **Bowie** left his alleged victim, **Wanda Nichols**, bruised and bitten after a "wild sex romp."

In a prepared statement, **Bowie** does not deny that he met the woman, but he claims her charges that he had his wicked way with her and is some kind of pervert are "false and ridiculous," and he suggests that she is probably seek-

ing publicity.

Not to be restrained, the **Brit** papers ran amok with the story. The **News Of The World** presented a world-exclusive interview with **Nichols** that bore such headlines as "Let's play, said naked **Bowie**—then he went mad" and "My three-hour sex ordeal with **Dracula David**, by ex-model."

Meanwhile, it's not just artists who are the targets of the **U.K.** gossip mongers. Our good friends at the **Columbia** press department would be well advised not to let **Walter Yetnikoff** see the Oct. 20 issue of **U.K.** daily newspaper **The Sun**, in which **Keith Richards** blasts the label chief for being partially responsible for the demise of the **Rolling Stones**. "It's all down to **CBS** and their president **Walter Yetnikoff** in particular," according to the legendary guitarist, now cutting a solo album for **Virgin**. "He signed the band for over \$25 million and then concentrated on **Mick's** solo career. **CBS** thinks **Mick Jagger** is the **Rolling Stones**. The sad thing is **Mick's** believed it all and just become too big for his boots."

SHORT TAKES II: **U2** members **Bono** and the **Edge**, **Elvis Costello**, actor **Nicholas Cage**, and a host of other celebs from the music and movie worlds went to see **Tom Waits** during his recent performances at the **Eugene O'Neill Theatre** in **New York**... **George Michael** (see **One To One** interview, page 21) says he hopes to recruit a number of **New York** musicians for his seven- or eight-piece touring band... Despite the request for no reviews, **The Beat** can't help but make mention of **Sting's** Oct. 16 private showcase at **New York's Palladium**, which was presented by **New England Digital**, makers of **Synclavier**. The former **Police** frontman turned in a fine set, performing most of the songs from his latest **A&M** album, "Nothing Like **The Sun**." With only three rehearsals behind them, **Sting** and his new band were very entertaining, and new tunes like "They Dance Alone" and "Be Still My Beating Heart" and the rework of the **Hendrix** tune "Little Wing" sounded superb. Be sure to catch the man on his upcoming tour.



Looking Out. Sammy BoDean leads the **BoDeans** through a headline date at **New York's Ritz Club**. The group played songs from its latest **Reprise/Slash** album, "Outside Looking In." (Photo: Chuck Pulin)

ARTIST DEVELOPMENTS

(Continued from preceding page)

rock'n'roll area," says Shaw.

"Ambition" was produced by Shaw and Terry Thomas, songwriter/guitarist of Charlie. A video for the first single, "No Such Thing," is being aired on MTV and features several soap opera celebrities, including Shaw's wife, Pamela, of "One Life To Live."

POP GOES VIRGIN

Virgin Records' international growth is being amply documented by the diverse nationalities of artists on its roster: the Northern Pikes from Canada, the Lime Spiders from Australia, Les Rita Mitsouko from France, and now Lolita Pop from Sweden.

The five-piece group, which has already released four albums on Sweden's Mistlur label, is already enjoying MTV airplay for its "Bang Your Head" track, and it is getting very positive reactions. So says guitarist Benkt Svensson, in Los Angeles with lead singer Karin Wistrand for a brief radio promotional tour.

"Sweden is such a little country," says Svensson. "If you get in one paper in Sweden, then you cover the whole country. It's totally different here."

Does he feel the band faces any sort of handicap because it is Swedish—and perhaps an unknown quantity here? "I don't think so," he says. "We've listened to so much American music in English, we feel it's our music."

Though they're very well respected in Scandinavia, says Svensson, "we're not like teen stars. Our fans are more like the people that are really into music."

Plans for a U.S. tour, he adds,

will hinge on the success of the group's album.

PLATINUM POTENTIAL

Platinum Blonde has made quite an impact on the Canadian front, but has yet to break big in the U.S. marketplace. The group hopes to change that with its third Epic release, "Contact," just in the stores.

"The band's last album, 'Alien Shores,' was certified five times platinum in Canada," says John Doelp, product manager for the label. "The first record went two times platinum. They regularly play in 15,000-20,000-seat halls, with many sellouts. They're a major force there."

To help appeal to the U.S. audience, the band opted for a different look this time around. "They had platinum blonde hair, and we tried to use that as a selling factor, but the U.S. didn't like the image," says Doelp. "They got rid of the platinum blonde hair and have a more hard-edged look now."

The game plan behind breaking the latest release is threefold, according to Doelp. "We've done a very strong video, and we'll use that to try to build the image," he says. "We're also using the border markets like Seattle and Buffalo [N.Y.] to try to expand on what's there in terms of radio and sales. Thirdly, we're saying, 'Hey, it's a great record.'"

Additionally, CD singles of the album's title track were recently serviced to album rock radio. "So far reaction's been very positive," he says. "It blew out the door in Canada. Most stations there added it in heavy rotation in front of Mi-



Date With Dan. Epic/Portrait/CBS Associated executives celebrated Dan Fogelberg's date at New York's Radio City Music Hall with a postconcert party at the Upper Eastside eatery Maxwell's Plum. Pictured, from left, are Ray Anderson, EPA senior vice president of marketing; Fogelberg; and Don Grierson, EPA senior vice president of a&r.

chael Jackson and Mick Jagger."

STAMEY'S ALRIGHT

Chris Stamey says he's trying to discourage use of the tag line "formerly of the dB's" in the marketing of his new Coyote/A&M album, "It's Alright." The singer/guitarist's six-year affiliation with that critically praised band, however, "certainly doesn't hurt coming on the heels of a very successful [I.R.S.] dB's album," says Karen Glaubner, A&M's national director of special projects.

"We're working with a really limited budget, but we're seeing results already," says Glaubner, who adds that the record has sold about 18,000 copies in its first few weeks of release.

"It's Alright" is the first product of a licensing agreement inked in the summer between A&M and Minneapolis-based Twin/Tone Records, which distributes the New Jersey label Coyote. A&M has first right of refusal on Twin/Tone's output; the major handles all aspects of distribution, marketing, promotion, and publicity for the records it does pick up. Glaubner adds, "Our department is giving 'It's Alright' more emphasis than a regular A&M release because people at A&M aren't familiar with Chris, and we want them to get used to him. Just like their big Christmas record is going to be Sting, we think this could be ours."

The first track being worked to radio is "Cara Lee"; A&M is sending out a tin cake pan containing a

bio and cassette and bearing the slogan "Nobody doesn't like 'Cara Lee'" to about 500 retail outlets. "We're also doing things we normally never do, like taking out ads in fanzines," Glaubner says.

Next up is "a really cheap video," according to Glaubner, and a tour of the South and East beginning in late October.

IN BRIEF

"So Emotional" is the third single from Whitney Houston's second Arista album, sales of which have topped the 5 million mark . . .

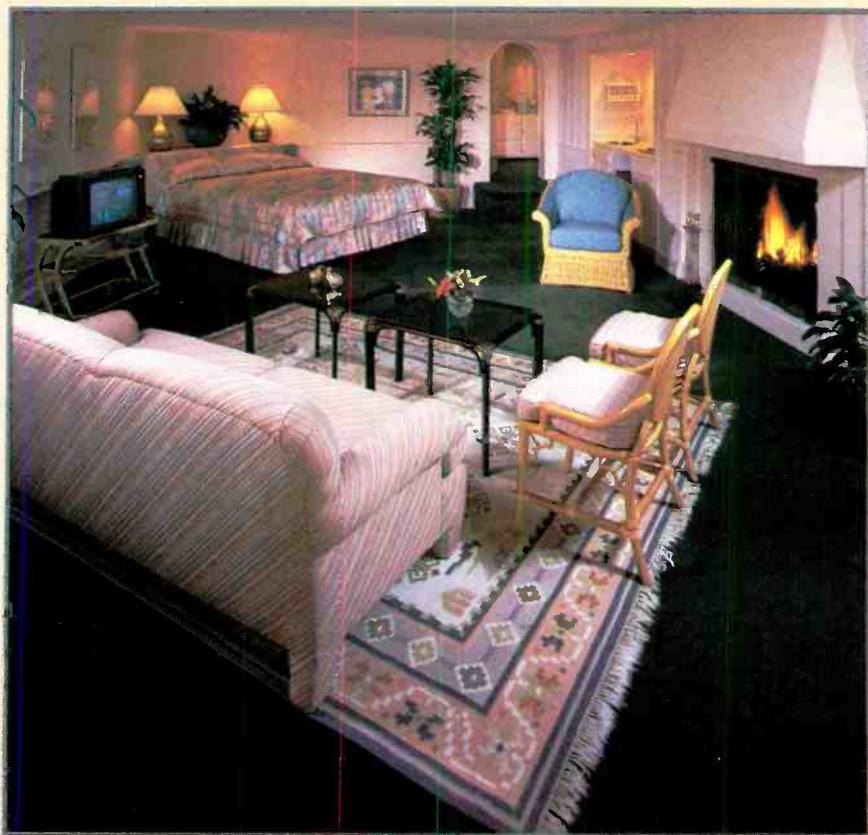
Lisa Lisa & Cult Jam's new Columbia single is "Someone To Love Me For Me," another track from the "Spanish Fly" album, which has already spawned two chart-topping singles, "Head To Toe" and "Lost In Emotion" . . .

Geffen is working "I Found Someone" as the first single from Cher's upcoming self-titled label debut. The single was written and produced by Michael Bolton, who is making waves with his Columbia single "That's What Love Is All About" . . .

"Cherry Bomb" is the second single from John Cougar Mellencamp's latest Mercury/PolyGram album, "The Lonesome Jubilee" . . .

Ex-Motels singer Martha Davis returns to the airwaves with "Don't Tell Me The Time," the first single from her Capitol debut solo album, "Policy." The album was produced by Richie Zito.

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



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William Morris Eyes Bigger Role In Breaking New Acts

BY LINDA MOLESKI

WILLAM MORRIS had plenty of activity to report during a recent visit by On The Road to the booking giant's New York offices. Much of the movement stems from the agency's recent reorganization of its music divisions in an attempt to break the company's "old-school" profile, says agent **Rob Prinz**.

"To improve our image, we decided to split the contemporary music department, so we could concentrate on developing newer acts," says Prinz, who, along with West Coast associate **John Marks**, spearheads new signings for the agency. "We've recently scored some of the hotter prospects, which people are just now starting to recognize." Among them are **Terence Trent D'Arby** and **Swing Out Sister**, two highly touted acts out of the U.K.

"We were also instrumental in breaking **Steve Earl & the Dukes** and **Crowded House**," continues Prinz. "We play a very large role in breaking new talent, especially with bands overseas that are new to the market. We coordinate with labels and act as advisers—it's more than just booking dates. When it comes to breaking new artists, we get involved in everything."

Another area that's being revamped at William Morris is the r&b/jazz division. "We're building up our visibility in the black arena," says agent **Allan Cooper**, who adds that the "division was dormant for a while."

According to Cooper, the division's roster increased 90% during the last two years. Additions include **Melba Moore**, **Freddie Jackson**, **Beau Williams**, **Ashford & Simpson**, **Miki Howard**, **Najee**, **Ray Goodman & Brown**, and **Chad**.

Part of the reason for the agency's taking a more aggressive stance in black music is that "music on the whole is chang-

ing," says Cooper. "Pop music today is r&b. Half of the acts on the pop charts these days are black."

SHORT TAKES: Following the trip to William Morris, On The Road met with **FBI** chief **Ian Copeland** to discuss his latest acquisition, **Bandwagon Entertainment**. Look for an in-depth 'One To One' interview to appear shortly. On The Road was in attendance for **Def Leppard's** return to the New York area when it performed at New Jersey's Meadowlands Arena on Oct. 17. We were quite pleased to see that the Brit lads haven't lost their touch. In fact, they've improved with age. Equally pleasing was opening act **Tesla**, which will un-

doubtedly become one to contend with in coming months. Rap heavyweight **Rush Productions** has branched out into

the lucrative hard rock field. The New York-based management team has signed **Batallian**, which recently showcased its talents at Manhattan's Ritz as part of the **E-Z-O/Guns'N Roses** bill. One unsigned act definitely worth checking out is Connecticut-based the **Tracks**, a group that has been generating a healthy following in the New York area with its straight-ahead rock'n'roll and has been attracting a good deal of major label interest. **Slash/Warner Bros.** band **Faith No More** has been on the road with the **Red Hot Chili Peppers**. Dates include a show at Manhattan's Ritz on Halloween (31)—surely an event not to be missed. German rock outfit **Warlock** is playing a number of European dates this fall with **Dio** before heading to the U.S., where the group will reportedly open dates on **AC/DC's** upcoming tour.

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



BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PINK FLOYD	Arena, Madison Square Garden New York, N.Y.	Oct. 5-7	\$1,100,500 \$22.50	50,571	Ron Delsener Ents.
U2 LOS LOBOS LITTLE STEVEN & THE DISCIPLES OF SOUL	Carrier Dome, Syracuse Univ. Syracuse, N.Y.	Oct. 9	\$685,248 \$17.50	39,157 sellout	Creative Concerts
FRANK SINATRA TOM DRESSEN	Centrum In Worcester Worcester, Mass.	Oct. 17	\$563,000 \$50/\$30	12,100 sellout	Frank J. Russo
PINK FLOYD	Providence Civic Center Providence, R.I.	Oct. 16-17	\$536,850 \$22.50	23,860 sellout	Frank J. Russo
MOTLEY CRUE WHITESNAKE	Tacoma Dome Tacoma, Wash.	Oct. 15	\$520,065 \$17.50	30,000 sellout	Media One
HEART BOURGEOIS TAGG	Centrum In Worcester Worcester, Mass.	Oct. 9-10	\$386,600 \$17.50/\$15	23,378 sellout	Don Law Co.
FRANK SINATRA TOM DRESSEN	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Oct. 14	\$329,000 \$22.50/\$17.50	15,000 sellout	Ron Delsener Ents.
DEF LEPPARD TESLA	Meadowlands Arena East Rutherford, N.J.	Oct. 17	\$284,217 \$17.50/\$15.50	18,500 20,942	Monarch Entertainment Bureau John Scher Presents
HEART BOURGEOIS TAGG	Maple Leaf Gardens Toronto, Ont., Canada	Oct. 16	\$265,502 \$23.50/\$21.50	14,893 15,000	Concert Prods. International
TINA TURNER MARSHALL CRENSHAW	Olympic Saddledome Calgary, B.C., Canada	Oct. 7	\$220,271 \$21.50/\$20.50	14,706 sellout	Perryscope Concert Prods.
FLEETWOOD MAC CRUZADOS	Civic Arena Pittsburgh, Pa.	Oct. 14	\$216,982 \$17.50	12,399 14,000	DiCesare-Engler Prods.
LYNYRD SKYNYRD ROSSINGTON BAND	Charlotte Coliseum, Charlotte Coliseum/Ovens Auditorium Charlotte, N.C.	Oct. 18	\$216,703 \$17.50	12,383 sellout	C&C Entertainment Concert Promotions/Southern Promotions Kaleidoscope Prods.
TINA TURNER MARSHALL CRENSHAW	Winnipeg Arena Winnipeg, Man., Canada	Oct. 10	\$214,450 \$19.50	13,077 15,000	Concert Prods. International Donald K. Donald Prods. Nite Out Entertainment
FLEETWOOD MAC CRUZADOS	Maple Leaf Gardens Toronto, Ont., Canada	Oct. 19	\$207,675 \$24.50/\$22.50	10,975 12,500	Concert Prods. International
MOTLEY CRUE	Memorial Coliseum Complex Portland, Ore.	Oct. 13	\$195,143 \$17.50	12,246 sellout	Media One
TINA TURNER MARSHALL CRENSHAW	Tacoma Dome Tacoma, Wash.	Oct. 4	\$192,395 \$17.50	11,167 20,000	Media One
LYNYRD SKYNYRD ROSSINGTON BAND	Jacksonville Veterans Memorial Coliseum Jacksonville, Fla.	Oct. 16	\$192,255 \$17.50	10,986 sellout	C&C Entertainment Concert Promotions/Southern Promotions
DEF LEPPARD TESLA	The Spectrum Philadelphia, Pa.	Oct. 13	\$185,802 \$16.50/\$14.50	11,617 18,067	Electric Factory Concerts
LYNYRD SKYNYRD ROSSINGTON BAND	Sundome, Univ. of South Florida Tampa, Fla.	Oct. 17	\$172,918 \$17.50	9,881 sellout	C&C Entertainment Magic Prods.
CHUCK BROWN & THE SOUL SEARCHERS RARE ESSENCE EXPERIENCE UNLIMITED JUNKYARD BAND LITTLE BENNY & THE MASTERS, HOT & COLD SWEAT GO GO LORENZO, D.C. SCORPIO	Capitol Centre Landover, Md.	Oct. 9	\$172,284 \$14	13,006 18,000	G Street Express
BARBARA MANDRELL WITH DO RITES ANDY ANDREWS	Fox Theatre St. Louis, Mo.	Oct. 3-4	\$171,687 \$24.90/\$21.90/\$18.90/ \$12.90	8,000 9,330	Fox Concerts
DEF LEPPARD TESLA	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Oct. 18	\$171,432 \$17.50/\$16.50	15,500 17,251	Monarch Entertainment Bureau John Scher Presents Larry Vaughn Presents
R.E.M. 10,000 MANIACS	Centrum In Worcester Worcester, Mass.	Oct. 18	\$160,017 \$16.50	9,959 sellout	Don Law Co.
HEART BOURGEOIS TAGG	Patriot Center, George Mason Univ. Fairfax, Va.	Oct. 18	\$148,343 \$17.50	8,495 10,000	Cellar Door Prods.
GEORGE STRAIT HOLLY DUNN	Barton Coliseum Little Rock, Ark.	Oct. 10	\$141,675 \$15	9,445 sellout	Century II Promotions
R.E.M. 10,000 MANIACS	The Spectrum Philadelphia, Pa.	Oct. 16	\$139,375 \$15.50/\$13.50	9,387 sellout	Electric Factory Concerts
JUDDS EARL THOMAS CONLEY	Shoreline Amphitheatre Mountain View, Calif.	Oct. 17	\$138,721 \$17.50/\$15.50	8,080 15,000	Bill Graham Presents
R.E.M. 10,000 MANIACS	Patriot Center, George Mason Univ. Fairfax, Va.	Oct. 10	\$137,643 \$18.50/\$17.50	7,452 sellout	IMP
JUDDS EARL THOMAS CONLEY	Concord Pavilion Concord, Calif.	Oct. 18	\$135,513 \$17.50/\$15.50	8,315 sellout	in-house
CARS ICE HOUSE	The Summit Houston, Texas	Oct. 18	\$123,970 \$17.50	8,308 12,604	PACE Concerts
TINA TURNER GO WEST	Show Me Center Cape Girardeau, Mo.	Oct. 15	\$122,868 \$17.50	7,251 sellout	Ogden Presents
LISA LISA & CULT JAM EXPOSE	Sundome, Univ. of South Florida Tampa, Fla.	Oct. 3	\$120,043 \$15/\$14	8,504 9,000	Fantasma Prods.
GEORGE STRAIT HOLLY DUNN	Rollie White Coliseum, Texas A&M Univ. College Station, Texas	Oct. 9	\$118,575 \$15	8,025 sellout	Varnell Ents.
EDDIE MURPHY PAUL MOONEY	James L. Knight International Center Miami, Fla.	Oct. 7	\$95,080 \$20	4,977 sellout	Panda AH Ents.
FAT BOYS HEAVY D & THE BOYS SALT N' PEPA DANA DANA UTFO	Arena, Kansas City Convention Center Kansas City, Mo.	Oct. 16	\$91,572 \$14.50/\$10.50	6,741 7,500	Prods. Unlimited Ragtime Presentations
VICENTE FERNANDEZ	James L. Knight International Center Miami, Fla.	Oct. 10	\$85,868 \$27/\$23/\$15	3,456 4,887	Arri Kadury Agency
REBA MCENTIRE LEE GREENWOOD	Patriot Center, George Mason Univ. Fairfax, Va.	Oct. 17	\$83,766 \$15.50	5,410 8,000	Stellar/Gehl Entertainment
OAK RIDGE BOYS JUDDS DAN RILEY	Arena, Frank Erwin Center, Univ. of Texas/Austin Austin, Texas	Oct. 2	\$83,668 \$15.50/\$9.50	6,030 13,227	in-house Pro Tours

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PINK FLOYD ALBUM

(Continued from page 21)

cause there's nothing to them. In fact, he even signed a piece of paper saying that we could release the record. It's a load of waffle."

With Waters gone, Gilmour seems to have become the band's driving force. "There is a lot on my shoulders, no question," he says. "But having made solo albums and been involved in all sorts of other things helped in taking charge of making this record. Obviously, a Pink Floyd album is a different thing, but still the main goal is to make a good record."

Is Gilmour surprised by the overwhelmingly positive reaction to the new album?

"No, I'm not surprised, to be honest," he says. "I suppose you're more surprised when things don't work out the way you thought they should have. Initially, I wondered what the response would be like, but I wasn't particularly worried. I knew it was a very good album—we spent a lot of time on it—and we wouldn't have put it out unless we felt it was a great record."

A video for the album's leadoff single, "Learning To Fly," is airing on MTV, but Gilmour is not convinced that the medium is necessary for the band. "I really don't think videos are that important for us," he says. "In fact, I can't say having a video has made a difference to this record because it came quite late. The people at record companies think videos do make a difference, and I have to listen to them. But, basically, we got to No. 3 without one."

Future Floyd videos may include footage shot on the current tour. However, Gilmour says he is not sure whether the likely contenders for upcoming single release, "One Slip" and "On The Turning Away," should have accompanying clips. "I much prefer it when people can create their own images," he says.

While the success of the new album and the tour is keeping the money coming in, Gilmour refutes any possible charges that Pink Floyd is merely functioning as a money-making machine.

"Listen, I've spent a year making a record, and I've been in this business for 20 years, so I don't think there has to be any justification on my part," he says. "I know what I'm in it for. Of course, I'm perfectly willing to earn the money, but I'd want to do this anyway, regardless. Like I say, I don't have to justify anything—it's my right, I've earned it."

Gilmour acknowledges that working under no financial restraint has its benefits. "It keeps the door wide open to do whatever we want," he says. "Pink Floyd has the financial backing to do things properly. But you only have to look at the presentation and what's been spent on this live show to see how money's not the objective. We could be making an absolute fortune if we wanted to. But this has been very expensive to put together and operate."

Finally, how does it feel to see "Dark Side Of The Moon" on the charts after 700 weeks?

"Wonderful—who's paying?"

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In Dallas for the NARM convention, our Greatest American Hero, Mr. Magoo, suffering from Hill Street Blues, arrives at Room 222 to learn the Facts of Life. Seeing Laverne and Shirley he says "Gimme a Break! Three's Company, this whole scene is a Fractured Fairy Tale." Looking for Entertainment Tonight, Quincy Magoo takes a Taxi down Sesame Street, past the best Little House on the Prairie, to the American Bandstand. The Saturday Night Live show featuring Josie and the Pussycats and The Archies. He meets Maude and has a Hart to Hart. She sobbed "I was born in St. Elsewhere, grew up on The Streets of San Francisco and this Solid Gold Baretta is the only thing left from my grandfather, the late Inspector Gadget's Dynasty." "Well, you're just one of The Rookies," he tells her "The Name of the Game is to take things One Day at a Time. Happy Days are just around the corner." She says "this place is swarming with Smurfs". "Yeah, Miami Vice should have closed it long ago." I Wonder Woman if we should leave this Dastardly and Muttley joint. I have a Magnum in my Love Boat, docked off Knots Landing. We could crank-up the tunes on WKRP and have some really Good Times". Always a Dudley Do-Right, he half expected a SWAT, and was surprised to hear her say "let's Ko jak".

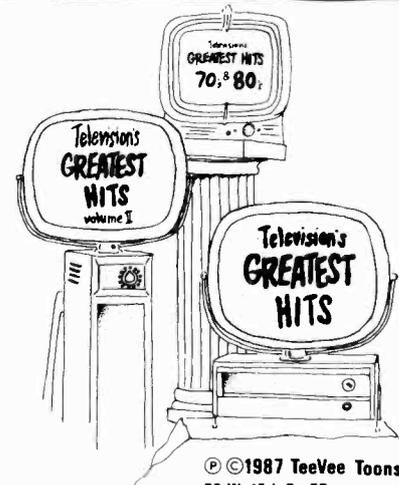
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AVAILABLE THIS WEEK.



Hot & Cool. Next Plateau rap stars Cheryl "Salt" James, left, and Sandy "Pepa" Denton, right, whose "Hot, Cool & Vicious" album has been a surprise hit, trade jokes with Eddie Murphy during a party at 4D in New York.

New Album Part Traditional, Part Contemporary After 4-Year Break, EW&F Reunites

BY DAVID NATHAN

LOS ANGELES Earth, Wind & Fire, perhaps the most successful black group of the '70s, is back in action after a hiatus of four years. Four of the band's original members—brothers Maurice and Verdine White, Philip Bailey, and Andrew Woolfolk—have rejoined the group; guitarist Sheldon Reynolds (formerly with the Commodores' band) completes the new lineup.

"Touch The World," the group's first album since 1983's "Electric Universal," has just been released, and Maurice White says, "It represents both vintage and contemporary Earth, Wind & Fire. We're aware of

today's technology, and we've used it, combining it with the classic sound that Earth, Wind & Fire became known for."

Maurice White says the group's four-year break was much needed. "We spent 10 years on the road together, from 1972 onward, and people grow and mature in different ways. Unquestionably, there were conflicts, and I think we all had to pursue certain of our own individual goals." During his time off from Earth, Wind & Fire, he produced Jennifer Holliday's first album, Barbra Streisand, Neil Diamond, Pieces Of A Dream, the soundtrack for "Armed And Dangerous," and his own solo album in 1985. "On reflection, I feel that I did the best I could musically," Maurice White says. "Although [the solo] album did well r&b wise, it didn't cross over. I look at it as a highly acclaimed, underground album."

"Philip and I talked seriously about doing this project about a year ago, but it took a while to put it all together," he says. Bailey, whose "Easy Lover" duet with Phil Collins was a major hit in 1985, says that he "kept putting the bug in Maurice's ear. I never counted out the possibility of doing another record."

Originally, plans called for the use of outside producers. But the first sessions, conducted in October 1986 by a major producer, didn't satisfy Maurice White or Bailey. Work resumed early this year with the band members in a more dominant position. Maurice White says, "It was hard bringing in an outside source to create that Earth, Wind & Fire sound. In the end, I produced three tracks with Philip, including one with Attala Zane Giles, and four by myself. Preston Glass co-produced the first single, 'System Of Survival,' and Wayne Vaughn co-produced 'Think-

ing Of You,' while the interlude, 'New Horizons,' was done by Bill Meyers."

Although the new album is not specifically aimed at a younger market, Maurice White says he believes it will attract record buyers not completely familiar with Earth, Wind & Fire during its halcyon days. "We were careful to retain trademarks," he says. "The horn parts came from Jerry Hey, who arranged all the horn lines on our biggest albums."

Maurice White and Bailey agree that thematically, "Touch The World" is consistent with past Earth, Wind & Fire albums. "We went through some 60 songs to come up with this selection, because we wanted the material to address certain issues," Maurice White says. "After we found the song 'System Of Survival,' we had some kind of concept to work with, so songs like 'Evil Roy' and the title track reflect political and social subjects we feel people are dealing with today. We can never get away from writing about what we see and what we live."

Bailey says the group's members share a renewed spirit of excitement and enthusiasm. "There's the kind of collaboration between us that wasn't there during our last few years together," he says. "Now, we've all put any differences we've had behind us, and we're able to understand each other better than ever." The vocalist says he will continue recording contemporary Christian music "in between my work with Earth, Wind & Fire." He predicts that he and other members of the group will do solo projects in addition to working with the band.

Plans call for a 1988 national tour that will feature the elaborate production.

Eastmond, Laurence, La La Blossom New York Midtempo Sound Takes Hold

BECAUSE OF ITS commercial success and notoriety, both positive and negative, New York's rap/hip-hop sound has become identified with this city.

When people in the media and outside the industry think of New York music, the rebel images of its rap stars and producers/writers come to mind.

Yet during the time of hip-hop's rise in the '80s, another school of New York music emerged that, while not as flamboyant as its street-corner cousin, is an equally strong reflection of Big Apple life. It tends toward midtempo drum machine grooves with synthesizer bass lines; bright, keyboard-heavy arrangements; and interlocking rhythm guitars. Though the grooves are very pronounced, this music is often not overtly danceable.

It is music you sway to because the melodies tend to be very well crafted and the mood relaxed and casual. Most of these musicians have, at one time or another, collaborated as writers, producers, arrangers, or session players. Stevie Wonder's landmark early '70s albums, Motown's greatest hits, and Michael Jackson's "Off The Wall" were major influences on their direction.

The prime example is probably Freddie Jackson's "Rock Me Tonight," produced and written by Paul Laurence. Current representations on the black chart are Glenn Jones' "We've Only Just Begun (The Romance Is Not Over)," produced and co-written by Timmy Allen; Stephanie Mills' "(Your Puttin') A Rush On Me" by Laurence; and Jonathan Butler's "Holding On," produced by Barry Eastmond.

The sound doesn't have a slick handle like the Minneapolis sound, but it's as viable as any style offered by the black music mainstream. Its chief exponents are a group of multi-instrumental producers/writers and sometime performers who emerged in the early '80s. Kashif, whose new Arista album, "Love Changes," is about to hit the streets, was the first of this school to enjoy hits, first as a producer and then as a performer. Kashif's earlier music tended toward quick tempos. As a result, most of his best-known productions (Evelyn King's "Love Come Down," Kashif's "Inside Love") were dance hits.

Two of his early close collaborators, La La and Laurence, helped shift this sophisticated style toward slower tempos. With her songs for Glenn Jones ("Show Me"), Melba Moore ("Livin' For Your Love"), and Whitney Houston ("You Give Good Love"), La La, working with Kashif, did some impressive work in a style she continues on side two of her Arista debut album.

Laurence has more of a consistently soulful flavor in his music than most of his New York peers, as witnessed by his work with Freddie Jackson ("Rock Me," "Tasty Love"), Mel'isa Morgan ("Do Me Baby," "If You Can Do It: I Can Too!"), Lillo Thomas ("Sexy Girl"). Laurence's underappreciated Capitol solo of a year ago suggests his range is much wider than his hit productions reveal. Word is that he's working on a follow-up. Timmy Allen, producer of Jones' current top five hit, has a soul-funk feel similar to Laurence and appears to be ready to establish himself as a force.

Eastmond, often in tandem with Wayne Braithwaite, is the most pop oriented and, arguably, the most versatile of these producers/writers. Under his guidance, Billy Ocean's "Love Zone" album was crafted as a wonderfully effective mix of humable pop melodies and tasteful grooves, as songs like "When The Going Gets Tough" and the title track attest. Moreover, his work on Butler's self-titled double album again testifies to the range of Eastmond's taste and arranging skills. Eastmond and Braithwaite are now working on Ocean's third Jive album.

Though System members Mic Murphy and David Frank haven't interacted with the crew very much (Murphy and La La were in the same band, Jack Sass, for many years), they share some of the same influences and have very similar sensibilities. With slick, state-of-the-art production, midtempo beat, and well-designed melodic shifts, "Don't Disturb This Groove," their No. 1 black single, is right in tune with the best of these New York records.

Two institutions have benefited immeasurably from this school of musicians. Hush Productions was an early supporter of Kashif, Braithwaite, Eastmond, Laurence, and La La; Jones is still managed by Hush and is that black-owned management company's most important in-house creative talent. A slew of the top New York writers (Eastmond, Allen, Braithwaite, and Full Force) are published by the Zomba Music Group, which is a sister company of Jive Records.

SHORT STUFF: A release by the Contours has been added to the Motown Yesteryear series of classic singles. "Do You Love Me" is the A side, and the B side is "Shake Sherrie"; both were written by Berry Gordy. Another Gordy copyright titled "Lonely Teardrops" is on the street. Howard Huntsberry's cover of the Jackie Wilson hit has just been released from the "La Bamba" soundtrack... The latest single from the fine

(Continued on next page)

The Rhythm and the Blues



by Nelson George

FOR WEEK ENDING OCTOBER 31, 1987

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HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 51 REPORTERS	TOTAL ADDS 94 REPORTERS	TOTAL ON
BABY, BE MINE MIKI HOWARD ATLANTIC	4	3	20	27	52
SO EMOTIONAL WHITNEY HOUSTON ARISTA	7	5	14	26	26
IF YOU CAN DO IT: I CAN TOO!! MELISA MORGAN CAPITOL	3	6	16	25	69
NOTHING VENTURED... CHARLIE SINGLETON EPIC	6	4	14	24	55
TOUCH AND GO FORCE M.D.'S TOMMY BOY	7	3	14	24	29
HOW YA LIKE ME NOW KOOL MOE DEE JIVE	4	7	12	23	25
GIRLFRIEND PEBBLES MCA	2	4	12	18	24
SOMEONE TO LOVE ME FOR ME LISA LISA & CULT JAM COLUMBIA	3	4	11	18	19
RESERVATIONS FOR TWO DIONNE & KASHIF ARISTA	7	4	6	17	73
EVERCHANGING TIMES SIEDAH GARRETT QWEST	2	4	10	16	17

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.



Children's Fund. Black Entertainment Television president Bob Johnson, left, accepts a \$10,000 check for the Children's Defense Fund from Boo Frazier, A&M Records' executive director for black music field operations. Both companies helped raise the money with a joint fund drive, which was promoted on BET's "Video Soul" program.

NBMC Media Conference Set For Nov.

NEW YORK The National Black Media Coalition's 14th annual media conference is scheduled for Nov. 3-8 at the Marriott Hotel in Crystal City, Va. The theme of this year's conference is Liberty And Justice For All: Facing The Challenges Of The '90s. Jheryl Busby, MCA's president of black music, is among the co-chairmen.

The conference will feature seminars on several media-related issues of interest to music industry professionals. Bobby Bennett, program director of WHUR Washington, D.C., will moderate a panel on "The Media And Its Contributions To Black Entertainment: Past And Present." Panelists for that session will include music industry veteran and Malaco Records promotion head Dave Clark.

Lavonia Perryman-Fairfax, president of Pizazz Communications in Washington, D.C., will host a panel on "Promoting Entertainers And Special Events To Minority Markets." Lee Bailey, president/executive producer of Radioscope, will lead a discussion on syndication's role in radio programming.

For more information about the conference, call 202-387-8155.



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RHYTHM & BLUES

(Continued from preceding page)

Force M.D.'s album "Touch and Go" is the title cut. Production was handled by ex-Weather Report bassist **Victor Bailey** and ex-Fred-die Jackson drummer **Poogie Bell**. **Gail King** did the mix... Look out for **Angelica Chaplin**'s "Sweet Talk" 12-inch on Mercury, produced by **Keith Diamond** and **Murphy**... The **Four Tops** perform the theme

to the syndicated television comedy "Bustin' Loose"... The new **General Kane** single on Motown is "House Party"... **George Clinton** is looking for a deal because an agreement with Virgin fell through. **Run-D.M.C.**'s "Walk This Way" has been used in recent movies "The Lost Boys" and "China Girl."



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Hiroshima's Crossover Is Uphill Battle

BY HAVELOCK NELSON

NEW YORK The sound of Hiroshima can now be heard on jazz, quiet storm, and urban contemporary radio stations everywhere. The band's music is a judicious mix of r&b, Latin, jazz, and pop that's at once Eastern and Western.

"Given our background, our music almost had to end up being pretty diverse," says the group's leader and producer (with George Duke), Dan Kuramoto. "We grew up in a Los Angeles ghetto. There were blacks, Latinos, Asians, and some whites.

"We thought, 'If we're going to be the only Japanese-American band around, we might as well do something out of our roots.' We had two cultures—Japanese and American—and the American part was subdivided into all those different cultures we interacted with growing up."

Consisting of Barbara Long, John Mori, Danny Yamamoto, Kuramoto, and his ex-wife, June, Hiroshima was formed nearly 12 years ago. The band was signed to Arista Records by Larkin Arnold in 1979 and moved to CBS shortly after he did.

Hiroshima is managed by John

Tate and John Kuramoto (Dan's brother) and has consistently sold more than 300,000 units. Over the years, the band has won many honors, including a 1982 Grammy nomination for best r&b instrumental performance (for "Winds Of Change"). Epic feels "very confident" that its fifth and most recent effort, "Go," will attain gold status.

Dan Kuramoto says the band's ethnic makeup accounts for its relatively low profile. "There is no convenient category for us," he says. "We are the minorities' minority, and it's hard to market us without a built-in mar-

ket. Being black would be a huge advantage in our situation.

"Luckily, there are [thousands of] people out there, mostly black, who buy our records whether we are promoted or not, and thanks to the changing face of radio, we're starting to cross over now." A video for the band's latest single, "Hawaiian Electric," is also helping in this regard.

Of the band's style, Dan Kuramoto says, "It's always an experiment when you take instruments that are over 2,000 years old, like the Japanese koto, and blend them with instruments [like] the synthesizer."

FOR WEEK ENDING OCTOBER 31, 1987

Billboard

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	6	MICHAEL JACKSON EPIC QE 40600/E.P.A. (CD)	BAD
2	2	2	19	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
3	3	3	11	ALEXANDER O'NEAL TABU FZ 40320/E.P.A. (CD)	HEARSAY
4	4	6	11	LEVERT ● ATLANTIC 1-81773 (8.98) (CD)	THE BIG THROWDOWN
5	5	5	19	WHITNEY HOUSTON ▲ ⁴ ARISTA 8405 (8.98) (CD)	WHITNEY
6	7	8	10	UTFO SELECT SEL 21619 (8.98) (CD)	LETHAL
7	9	9	10	DANA DANE PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
8	6	4	20	L.L. COOL J ▲ DEF JAM FC 47093/COLUMBIA (CD)	BIGGER & DEFER
9	8	7	23	THE WHISPERS ● SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
10	11	11	16	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
11	10	14	12	ERIC B. & RAKIM 4TH & B'WAY B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
12	15	16	20	THE O'JAYS P.I.R. ST 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
13	13	10	21	THE FAT BOYS ● TIN PAN APPLE 831 948-1/POLYDOR (8.98) (CD)	CRUSHIN'
14	14	13	32	SMOKEY ROBINSON MOTOWN 6626 ML (8.98) (CD)	ONE HEARTBEAT
15	12	12	12	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
16	24	—	2	WHODINI JIVE JL-8494/ARISTA (8.98) (CD)	OPEN SESAME
17	21	23	28	LILLO THOMAS CAPITOL ST-12450 (8.98) (CD)	LILLO
18	17	17	82	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
19	18	19	60	KENNY G. ▲ ARISTA AL8-8427 (8.98) (CD)	DUOTONES
20	20	21	32	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
21	16	15	31	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS
22	25	28	4	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
23	38	—	2	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
24	22	20	52	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
25	19	18	25	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
26	26	34	45	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
27	36	37	28	GEORGIO MOTOWN 6229 (8.98)	SEXAPPEAL
28	23	24	27	PRINCE ▲ PAISLEY PARK 1-25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
29	48	—	2	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (8.98)	SHARP
30	33	29	7	MADAME X ATLANTIC 81774 (8.98) (CD)	MADAME X
31	29	22	30	MARVIN SEASE LONDON 830 794-1/POLYGRAM	MARVIN SEASE
32	27	25	21	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
33	35	35	35	EXPOSE ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE
34	45	45	14	SHALAMAR SOLAR ST 72556 (8.98)	CIRCUMSTANTIAL EVIDENCE
35	30	27	9	COLONEL ABRAMS MCA 42029 (8.98) (CD)	YOU AND ME EQUALS US
36	34	30	6	THE WINANS QWEST 125510/WARNER BROS. (8.98) (CD)	DECISIONS
37	44	59	3	RAY PARKER JR. GEFEN GHS 24124/WARNER BROS. (8.98) (CD)	AFTER DARK
38	28	33	19	4 BY FOUR CAPITOL ST 12560 (8.98) (CD)	4 BY FOUR

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	57	—	2	MARLON JACKSON CAPITOL CLT 46942 (8.98)	BABY TONIGHT
40	31	32	54	LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD)	GIVE ME THE REASON
41	32	26	13	ICE-T SIRE 25602-1/WARNER BROS. (8.98)	RHYME PAYS
42	46	42	11	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
43	56	72	3	BERT ROBINSON CAPITOL CLX 46921 (8.98)	NO MORE COLD NIGHTS
44	40	38	20	REGINA BELLE COLUMBIA BFC 49537 (CD)	ALL BY MYSELF
45	41	36	17	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580-1 (9.98) (CD)	COLLABORATION
46	37	31	20	THE ISLEY BROTHERS WARNER BROS. 25586-1 (8.98) (CD)	SMOOTH SAILIN'
47	50	43	10	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
48	42	40	31	SURFACE COLUMBIA 40374 (CD)	SURFACE
49	51	50	24	BAByFACE SOLAR ST-72552 (8.98)	LOVERS
50	55	58	4	STEVE ARRINGTON EMI-MANHATTAN MLT 46903 (8.98) (CD)	JAM PACKED
51	52	44	5	SHERRICK WARNER BROS. 25576-1 (8.98) (CD)	SHERRICK
52	47	41	88	JANET JACKSON ▲ ⁴ A&M SP-5106 (9.98) (CD)	CONTROL
53	53	49	27	ATLANTIC STARR ● WARNER BROS. 1-25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
54	NEW ▶	—	1	HEAVY D. & THE BOYZ MCA 5986 (8.98)	LIVING LARGE . . .
55	74	—	2	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (8.98)	CONTAGIOUS
56	43	46	14	MC SHAN COLD CHILLIN CCLP 500/PRISM (8.98)	DOWN BY LAW
57	66	—	2	STEADY B JIVE 1000-1-J/RCA (8.98)	WHAT'S MY NAME
58	39	39	13	DAVY D DEF JAM BFC 40657/COLUMBIA	DAVY'S RIDE
59	71	71	13	BE BE & CE CE WINANS CAPITOL ST 12573 (8.98)	BE BE & CE CE WINANS
60	NEW ▶	—	1	MILES JAYE ISLAND 90615 (8.98) (CD)	MILES
61	54	55	9	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
62	63	54	5	VARIOUS ARTISTS FRESH LPRE-3/SLEEPING BAG (8.98)	THE RAP PACK
63	68	—	2	DONNA SUMMER GEFEN 24102/WARNER BROS. (8.98) (CD)	ALL SYSTEMS GO
64	64	47	13	VANESE THOMAS GEFEN GHS 24141/WARNER BROS. (8.98) (CD)	VANESE
65	49	48	54	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
66	59	64	23	MC SHY-D LUKE SKYY WALKER XR-1004 (8.98)	GOT TO BE TOUGH
67	60	63	60	PHYLLIS HYMAN P.I.R. ST 53029/EMI-MANHATTAN (9.98) (CD)	LIVING ALL ALONE
68	NEW ▶	—	1	DEJA VIRGIN 90601-1 (8.98)	SERIOUS
69	58	53	26	PUBLIC ENEMY DEF JAM BFC 49658/COLUMBIA	YO! BUM RUSH THE SHOW
70	NEW ▶	—	1	LACE WING 833 451-1 Y-1/POLYGRAM (8.98) (CD)	SHADES OF LACE
71	RE-ENTRY	—	—	SPYRO GYRA MCA 42046 (8.98) (CD)	STORIES WITHOUT WORDS
72	62	56	13	SLAVE ICHIBAN ICH 1009 (8.98)	MAKE BELIEVE
73	NEW ▶	—	1	BOOGIE DOWN PRODUCTIONS B BOY 4787 (8.98)	CRIMINAL MINDED
74	NEW ▶	—	1	CHICO DEBARGE MOTOWN 6249 ML (8.98)	KISS SERIOUS
75	67	57	27	LAKESIDE SOLAR ST-72553 (8.98) (CD)	POWER

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

Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	BAD	MICHAEL JACKSON	1
2	2	WE'VE ONLY JUST BEGUN	GLENN JONES	8
3	5	LOVIN' YOU	THE O'JAYS	2
4	4	DON'T YOU WANT ME	JODY WATLEY	4
5	11	YOU AND ME TONIGHT	DEJA	3
6	9	I DON'T THINK THAT MAN SHOULD SLEEP ALONE	RAY PARKER JR.	6
7	20	HEART OF GOLD	BERT ROBINSON	7
8	12	ANGEL	ANGELA WINBUSH	5
9	21	I WONDER WHO SHE'S SEEING NOW	THE TEMPTATIONS	10
10	10	JUST GETS BETTER WITH TIME	THE WHISPERS	19
11	22	DOWNTOWN	LILLO THOMAS	11
12	3	(YOU'RE PUTTIN') A RUSH ON ME	STEPHANIE MILLS	26
13	18	DINNER WITH GERSHWIN	DONNA SUMMER	17
14	25	DON'T GO	MARLON JACKSON	9
15	23	MY LOVE IS DEEP	LACE	12
16	8	JUST THAT TYPE OF GIRL	MADAME X	32
17	26	BE YOURSELF	WHODINI WITH MILLIE JACKSON	20
18	28	SO MANY TEARS	REGINA BELLE	16
19	30	LET ME BE THE ONE	EXPOSE	30
20	6	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	43
21	34	(BABY TELL ME) CAN YOU DANCE	SHANICE WILSON	13
22	33	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	18
23	24	CERTIFIED TRUE	THE BAR-KAYS	14
24	29	SLEEPING ALONE	THE CONTROLLERS	29
25	17	CINDERFELLA DANA DANE	DANA DANE	42
26	—	SKELETONS	STEVIE WONDER	15
27	—	SYSTEM OF SURVIVAL	EARTH, WIND & FIRE	21
28	16	NO ONE IN THE WORLD	ANITA BAKER	51
29	7	COME OVER	4 BY FOUR	45
30	—	CRITICIZE	ALEXANDER O'NEAL	23
31	14	AIN'T NO NEED TO WORRY	THE WINANS FEATURING ANITA BAKER	46
32	—	LET'S START LOVE OVER	MILES JAYE	25
33	15	LATELY	SURFACE	52
34	—	GAMES	SHALAMAR	24
35	13	JUST CALL	SHERRICK	61
36	38	HOLDING ON	JONATHAN BUTLER	22
37	19	LOST IN EMOTION	LISA LISA & CULT JAM	57
38	—	CATCH ME (I'M FALLING)	PRETTY POISON	38
39	39	THE REAL THING	JELLYBEAN FEATURING STEVEN DANTE	49
40	—	STONE LOVE	STEVE ARRINGTON	34

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	BAD	MICHAEL JACKSON	1
2	4	LOVIN' YOU	THE O'JAYS	2
3	5	ANGEL	ANGELA WINBUSH	5
4	6	YOU AND ME TONIGHT	DEJA	3
5	3	I DON'T THINK THAT MAN SHOULD SLEEP ALONE	RAY PARKER JR.	6
6	7	HEART OF GOLD	BERT ROBINSON	7
7	11	DON'T GO	MARLON JACKSON	9
8	2	DON'T YOU WANT ME	JODY WATLEY	4
9	8	DOWNTOWN	LILLO THOMAS	11
10	12	MY LOVE IS DEEP	LACE	12
11	15	I WONDER WHO SHE'S SEEING NOW	THE TEMPTATIONS	10
12	14	CERTIFIED TRUE	THE BAR-KAYS	14
13	13	(BABY TELL ME) CAN YOU DANCE	SHANICE WILSON	13
14	19	SKELETONS	STEVIE WONDER	15
15	16	HOLDING ON	JONATHAN BUTLER	22
16	17	SO MANY TEARS	REGINA BELLE	16
17	22	GAMES	SHALAMAR	24
18	23	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	18
19	27	SYSTEM OF SURVIVAL	EARTH, WIND & FIRE	21
20	21	CRITICIZE	ALEXANDER O'NEAL	23
21	9	WE'VE ONLY JUST BEGUN	GLENN JONES	8
22	28	I WANT TO BE YOUR MAN	ROGER	27
23	25	LET'S START LOVE OVER	MILES JAYE	25
24	26	BE YOURSELF	WHODINI WITH MILLIE JACKSON	20
25	30	LUV'S PASSION AND YOU	CHAD	28
26	33	SHO' YOU RIGHT	BARRY WHITE	31
27	36	MY FOREVER LOVE	LEVERT	33
28	10	DINNER WITH GERSHWIN	DONNA SUMMER	17
29	34	SHE'S FLY	TONY TERRY	36
30	37	SWEETER THAN CANDY (FROM "PENITENTIARY III")	THE GAP BAND	40
31	40	WHAT'S TOO MUCH	SMOKEY ROBINSON	44
32	38	I LIVE FOR YOUR LOVE	NATALIE COLE	41
33	39	IF YOU LET ME STAY	TERENCE TRENT D'ARBY	35
34	—	LOVER'S LANE	GEORGIO	39
35	24	STONE LOVE	STEVE ARRINGTON	34
36	—	I COULDN'T BELIEVE IT	DAVID RUFFIN & EDDIE KENDRICK	50
37	—	RESERVATIONS FOR TWO	DIONNE & KASHIF	53
38	—	HARD DAY	GEORGE MICHAEL	37
39	—	MY NIGHT FOR LOVE	GEORGE PETTUS	48
40	18	JUST GETS BETTER WITH TIME	THE WHISPERS	19

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (10)	13
Def Jam (3)	
WARNER BROS. (3)	11
Geffen (3)	
Paisley Park (2)	
Tommy Boy (2)	
Qwest (1)	
E.P.A. (1)	8
Epic (6)	
Portrait (1)	
Tabu (1)	
MCA (1)	8
RCA (6)	8
Jive (2)	
ATLANTIC (5)	7
21 Records (1)	
Island (1)	
CAPITOL (1)	6
MOTOWN (1)	6
ARISTA (4)	5
Jive (1)	
POLYGRAM (1)	4
Mercury (2)	
Tin Pan Apple (1)	
Wing (1)	
A&M (1)	3
EMI-MANHATTAN (2)	3
P.I.R. (1)	
4TH & B'WAY (1)	2
ELEKTRA (1)	2
NEXT PLATEAU (1)	2
SOLAR (1)	2
VIRGIN (1)	2
CHRYSALIS (1)	1
FRESH/SLEEPING BAG (1)	1
JAM PACKED (1)	1
POW WOW (1)	1
PROFILE (1)	1
REPRISE (1)	1
SELECT (1)	1
SUTRA (1)	1
Fever (1)	1

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

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

SHEET MUSIC AGENTS		
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.		
ABP April Blackwood	CPP Columbia Pictures	
ALM Almo	HAN Hansen	
B-M Belwin Mills	HL Hal Leonard	
B-3 Big Three	IMM Ivan Mogull	
BP Bradley	MCA MCA	
CHA Chappell	PSP Peer Southern	
CLM Cherry Lane	PLY Plymouth	
CPI Cimino	WBM Warner Bros.	

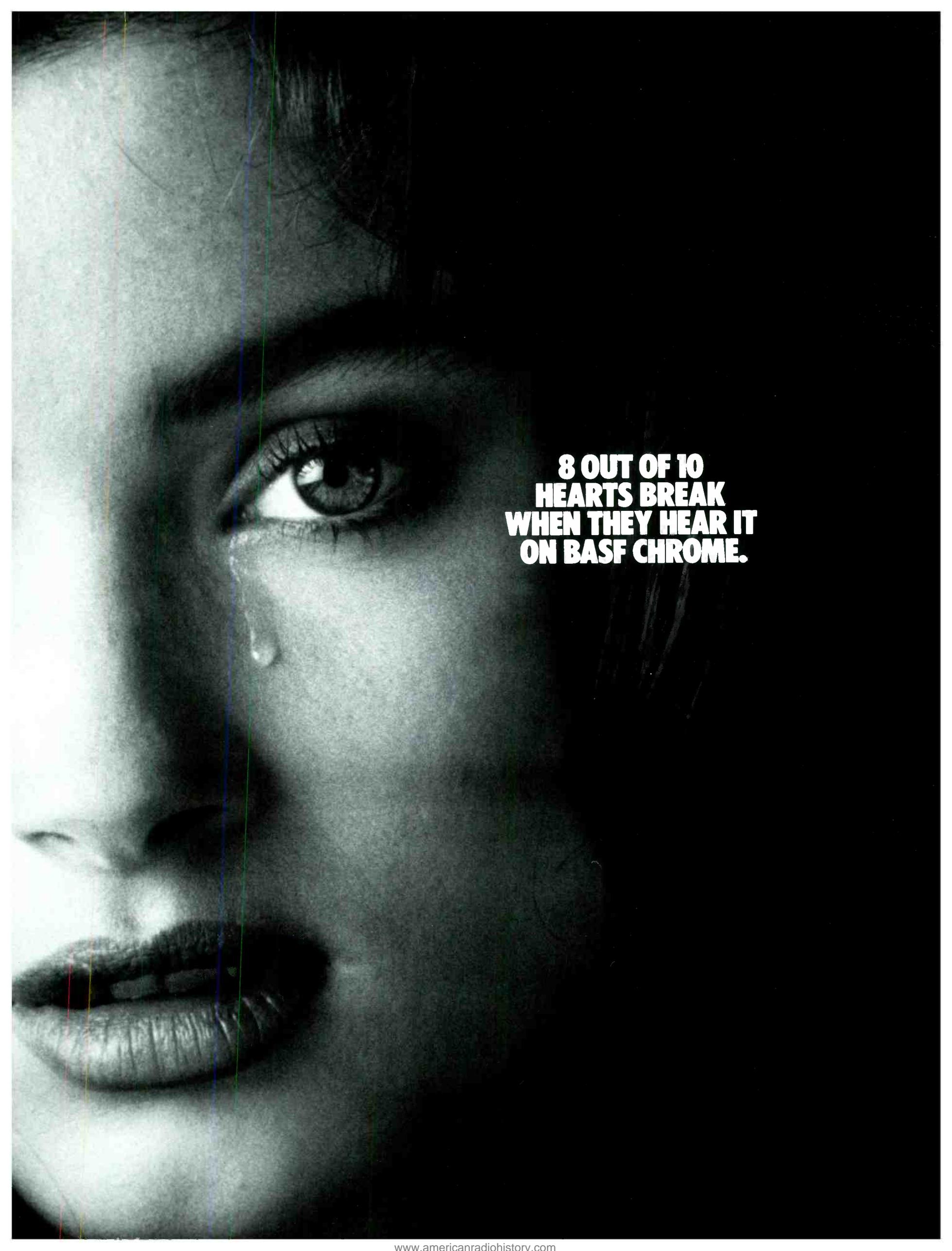
HOT DANCE MUSIC™

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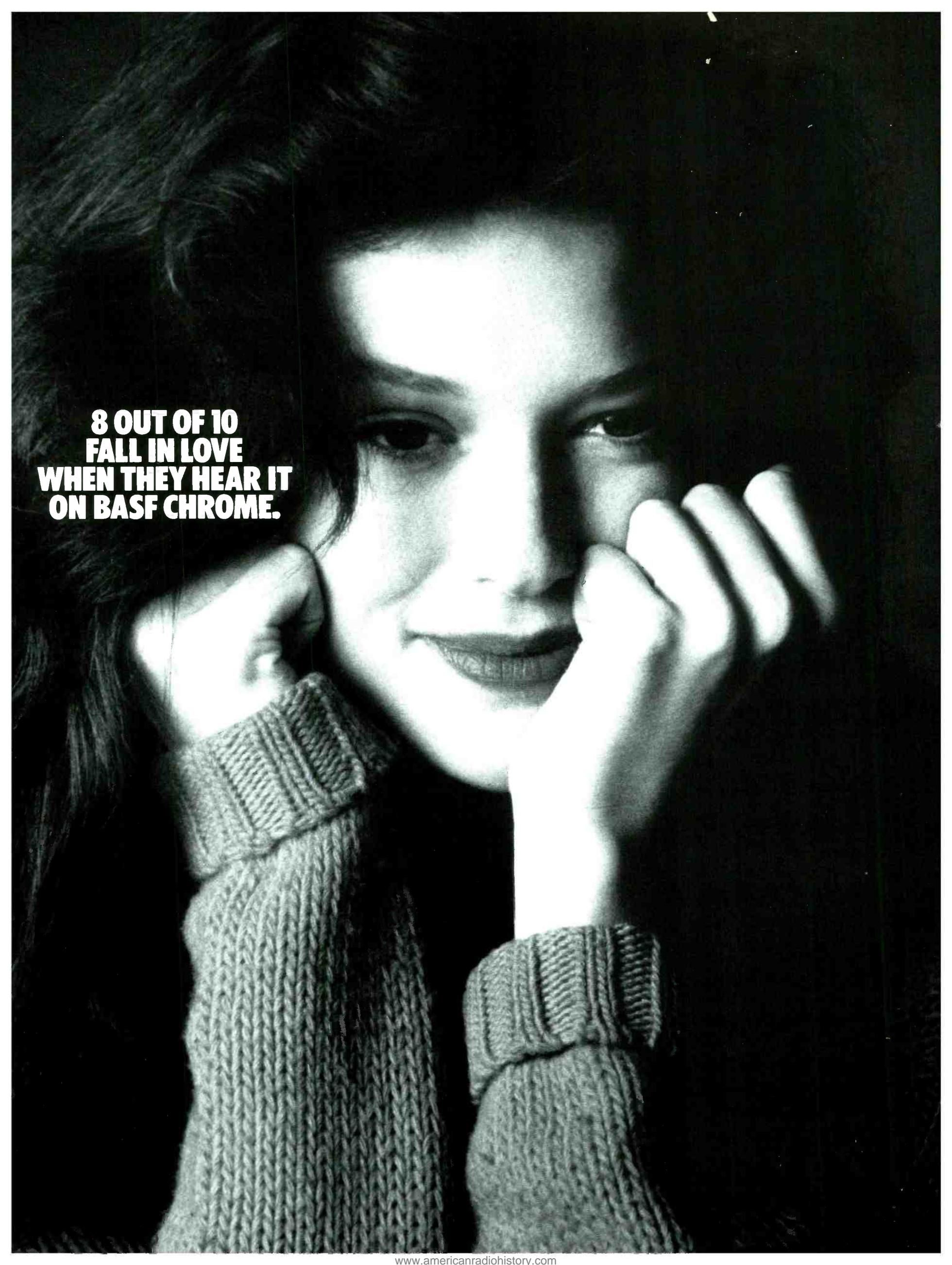
CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of dance club playlists. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	5	★★ NO. 1 ★★ CAUSING A COMMOTION (REMIX) SIRE 0-20762/WARNER BROS. 1 week at No. One	◆ MADONNA
2	1	2	7	THE REAL THING (REMIX) CHRYSALIS 4V9 43171	◆ JELLYBEAN FEATURING STEVEN DANTE
3	4	14	3	BAD (REMIX) EPIC 49 07462/E.P.A.	◆ MICHAEL JACKSON
4	5	6	9	IT'S A SIN EMI-MANHATTAN V-19256	◆ PET SHOP BOYS
5	8	8	9	MY LOVE IS GUARANTEED NEXT PLATEAU NP 50067	SYBIL
6	10	11	6	THE OPERA HOUSE MINIMAL MIN-2/CRIMINAL	JACK E. MAKOSSA
7	9	9	7	TELL IT TO MY HEART ARISTA ADI-9611	TAYLOR DAYNE
8	7	7	6	JUST THAT TYPE OF GIRL ATLANTIC 0-86672	◆ MADAME X
9	3	1	8	DON'T YOU WANT ME (REMIX) MCA 23785	◆ JODY WATLEY
10	14	20	5	ROADBLOCK A&M SP-12250	STOCK, AITKEN, WATERMAN
11	12	15	7	WHEN YOU GONNA RCA 6548-1-RD	RICK AND LISA
12	16	18	5	MILITARY DRUMS CURB 7172/MCA	◆ HUBERT KAH
13	17	24	4	LOVER'S LANE (REMIX) MOTOWN 4592MG	◆ GEORGIO
14	24	—	2	SYSTEM OF SURVIVAL (REMIX) COLUMBIA 44 07475	◆ EARTH, WIND & FIRE
15	19	28	3	HARD DAY (REMIX) COLUMBIA 44 07466	GEORGE MICHAEL
16	21	22	6	HERE TO GO/DON'T ARGUE EMI-MANHATTAN V-56067	◆ CABARET VOLTAIRE
17	28	37	3	ANIMAL MAGIC (REMIX) CAPITOL V-15334	BELOUIS SOME
18	22	23	5	(BABY TELL ME) CAN YOU DANCE A&M SP-12235	SHANICE WILSON
19	6	4	10	TRUE FAITH (REMIX) QWEST 0-20733/WARNER BROS.	◆ NEW ORDER
20	23	27	5	YOU AND ME TONIGHT VIRGIN 0-96755/ATLANTIC	◆ DEJA
21	27	34	4	PUMP UP THE VOLUME IMPORT (4.AD.UK)	◆ M.A.R.R.S.
22	13	13	7	DINNER WITH GERSHWIN (REMIX) GEFEN 0-20635/WARNER BROS.	◆ DONNA SUMMER
23	31	45	3	SHAKE YOUR LOVE (REMIX) ATLANTIC 0-86651	DEBBIE GIBSON
24	26	35	4	DISORDERLY CONDUCT/ARABIAN KNIGHTS TIN PAN APPLE 885-981-1/POLYGRAM	LATIN RASCALS
25	30	32	4	DEVOTION ATLANTIC 0-86652	TEN CITY
26	29	30	5	I THINK WE'RE ALONE NOW (REMIX) MCA 23793	TIFFANY
27	46	—	2	THE NIGHT YOU MURDERED LOVE MERCURY 888 864-1/POLYGRAM	◆ ABC
28	36	40	3	BECAUSE OF YOU FEVER SF 819/SUTRA	THE COVER GIRLS
29	11	3	10	LET ME BE THE ONE (REMIX) ARISTA ADI-9618	◆ EXPOSE
30	38	—	2	NEVER BE THE SAME MCA 23797	THE BREAKFAST CLUB
31	34	41	3	JUST LIKE HEAVEN (REMIX) ELEKTRA 0-66793	THE CURE
32	18	17	7	NEVER LET ME DOWN (REMIX) EMI-MANHATTAN V-19255	◆ DAVID BOWIE
33	15	10	10	ALWAYS DOESN'T MEAN FOREVER CAPITOL V-15328	HAZELL DEAN
34	44	—	2	TRAMP/PUSH IT NEXT PLATEAU NP 50063	SALT-N-PEPA
35	43	—	2	TURN IT UP SIRE 0-20671/WARNER BROS.	MICHAEL DAVIDSON
36	32	36	4	LET'S WORK (REMIX) COLUMBIA 44 06926	◆ MICK JAGGER
37	33	33	5	I SAID IT AND I MEANT IT ATLANTIC 0-86686	CAROLYN PORTER
38	20	12	8	SOMETHING TELLS ME ATLANTIC 0-86670	TIGER MOON
39	50	—	2	EASIER SAID THAN DONE (REMIX) ATCO 0-96746/ATLANTIC	VANILLA MIX
40	NEW ▶	1	1	NEVER LET ME DOWN AGAIN/PLEASURE LITTLE TREASURE SIRE 0-20783/WARNER BROS.	◆ DEPECHE MODE
41	47	47	4	SATURN GIRL/LOVE IT BIG LIFE BLR 1T	SOCIETY
42	41	—	2	MY BABY LOVES ME JUMP STREET JS-1011	TONY LEE
43	NEW ▶	1	1	DOWNTOWN/I'M IN LOVE (REMIX) CAPITOL V-15331	LILLO THOMAS
44	45	49	3	NOTHING'S GONNA STOP ME NOW JIVE 1071-1-JD	◆ SAMANTHA FOX
45	40	46	3	PARTY YOUR BODY LMR 4000	STEVIE B
46	25	21	8	POUR IT ON (REMIX) ELEKTRA 0-66795	MASON
47	NEW ▶	1	1	AFTERGLOW (REMIX) CAPITOL V-15349	TINA TURNER
48	NEW ▶	1	1	JOIN IN THE CHANT (REMIX) GEFEN 0-20786/WARNER BROS.	NITZER EBB
49	NEW ▶	1	1	NO NO LOVE PROFILE PRO-7166	RHONDA PARRIS
50	42	42	4	HEART OVER MIND (REMIX) EPIC 9-06948	JENNIFER RUSH
BREAKOUTS	Titles with future chart potential, based on club play this week.				1. BE THE ONE JAILBAIT ATLANTIC
					2. LET'S GO NOCERA SLEEPING BAG
					3. BREAKFAST IN BED (REMIX) BRENDA K. STARR MCA
					4. MOVE JOHN ROCCA CRIMINAL

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of retail store sales reports. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	5	—	2	★★ NO. 1 ★★ BAD (REMIX) EPIC 49 07462/E.P.A. 1 week at No. One	◆ MICHAEL JACKSON
2	1	4	5	CAUSING A COMMOTION (REMIX) SIRE 0-20762/WARNER BROS.	◆ MADONNA
3	6	8	7	THE REAL THING (REMIX) CHRYSALIS 4V9 43171	◆ JELLYBEAN FEATURING STEVEN DANTE
4	4	5	10	POUR IT ON (REMIX) ELEKTRA 0-66795	MASON
5	8	9	8	DON'T YOU WANT ME (REMIX) MCA 23785	◆ JODY WATLEY
6	11	11	7	SOMETHING TELLS ME ATLANTIC 0-86670	TIGER MOON
7	2	2	13	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC	◆ PRETTY POISON
8	3	3	10	LOST IN EMOTION (REMIX) COLUMBIA 44-06872	◆ LISA LISA & CULT JAM
9	10	7	11	PARTY YOUR BODY LMR 4000	STEVIE B
10	12	13	6	BREAKOUT (REMIX) MERCURY 888 188-1/POLYGRAM	◆ SWING OUT SISTER
11	17	21	6	I THINK WE'RE ALONE NOW (REMIX) MCA 23793	TIFFANY
12	26	35	5	TELL IT TO MY HEART ARISTA ADI-9611	TAYLOR DAYNE
13	15	16	7	MY LOVE IS GUARANTEED NEXT PLATEAU NP 50067	SYBIL
14	22	33	3	SHAKE YOUR LOVE (REMIX) ATLANTIC 0-86651	DEBBIE GIBSON
15	14	15	9	JUST THAT TYPE OF GIRL ATLANTIC 0-86672	◆ MADAME X
16	18	23	5	DEVOTION ATLANTIC 0-86652	TEN CITY
17	13	10	9	TRUE FAITH (REMIX) QWEST 0-20733/WARNER BROS.	◆ NEW ORDER
18	7	1	14	FULL CIRCLE (REMIX) ATLANTIC 0-86674	COMPANY B
19	30	—	5	LET ME BE THE ONE (REMIX) ARISTA ADI-9618	◆ EXPOSE
20	25	37	4	LOVER'S LANE (REMIX) MOTOWN 4592MG	GEORGIO
21	16	20	6	DINNER WITH GERSHWIN (REMIX) GEFEN 0-20635/WARNER BROS.	◆ DONNA SUMMER
22	19	19	7	MUSIC OUT OF BOUNDS ATLANTIC 0-86669	STACEY Q
23	20	18	8	IT'S A SIN EMI-MANHATTAN V-19256	◆ PET SHOP BOYS
24	36	—	2	HARD DAY (REMIX) COLUMBIA 44-07466	GEORGE MICHAEL
25	21	27	6	ALWAYS DOESN'T MEAN FOREVER CAPITOL V-15328	HAZELL DEAN
26	28	26	6	SCARS OF LOVE TOMMY BOY TB 902	TKA
27	27	32	5	YOU'RE NO GOOD FOR ME NEXT PLATEAU NP 50066	KELLY CHARLES
28	39	46	4	NOTHING'S GONNA STOP ME NOW JIVE 1071-1-JD/RCA	◆ SAMANTHA FOX
29	9	6	15	BE MINE TONIGHT ATLANTIC 0-86675	PROMISE CIRCLE
30	NEW ▶	1	1	I DON'T CARE FOR YOU PIZAZZ PPI 3004	GENUINE PARTS
31	41	48	3	DISORDERLY CONDUCT/ARABIAN KNIGHTS TIN PAN APPLE 885-981-1/POLYGRAM	LATIN RASCALS
32	23	14	14	CASANOVA ATLANTIC 0-86673	◆ LEVERT
33	37	41	4	HEART OVER MIND (REMIX) EPIC 49-06948	JENNIFER RUSH
34	43	42	4	THE OPERA HOUSE MINIMAL MIN-1/CRIMINAL	JACK E. MAKOSSA
35	24	22	19	SILENT MORNING (REMIX) 4TH & B'WAY BWAY-439/ISLAND	◆ NOEL
36	46	49	3	PUMP UP THE VOLUME IMPORT (4.AD.UK)	◆ M.A.R.R.S.
37	44	39	3	JUST LIKE HEAVEN (REMIX) ELEKTRA 0-66793	THE CURE
38	NEW ▶	1	1	SUGAR FREE EPIC 49 06864/E.P.A.	◆ WA WA NEE
39	33	24	11	U GOT THE LOOK/HOUSEQUAKE PAISLEY PARK 0-20727/WARNER BROS.	◆ PRINCE
40	48	—	14	DO IT PROPERLY GROOVELINE GRL 5001 2 PUERTO RICANS A BLACKMAN & A DOMINICAN	
41	29	28	19	STRANGELOVE (REMIX) SIRE 0-20696/WARNER BROS.	◆ DEPECHE MODE
42	NEW ▶	1	1	BECAUSE OF YOU FEVER SF 819/SUTRA	THE COVER GIRLS
43	45	43	12	JUMP START (REMIX) EMI-MANHATTAN V-56053	◆ NATALIE COLE
44	35	17	13	I HEARD A RUMOUR LONDON 886 188-1/POLYGRAM	◆ BANANARAMA
45	NEW ▶	1	1	BE YOURSELF JIVE JDI-9628/ARISTA	◆ WHODINI
46	NEW ▶	1	1	I WILL ATCO 0-96747/ATLANTIC	LORI
47	NEW ▶	1	1	DOWNTOWN/I'M IN LOVE (REMIX) CAPITOL V-15331	LILLO THOMAS
48	NEW ▶	1	1	LET'S WORK (REMIX) COLUMBIA 44 06926	◆ MICK JAGGER
49	38	34	9	WHY YOU WANNA GO VINYLMANIA VMR 011	FASINATION
50	50	—	2	ROADBLOCK A&M SP-12250	STOCK, AITKEN, WATERMAN
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				1. EASIER SAID THAN DONE (REMIX) VANILLA MIX ATCO
					2. LIPS LIKE SUGAR ECHO AND THE BUNNYMEN SIRE
					3. BETCHA SAY THAT GLORIA ESTEFAN & MIAMI SOUND MACHINE EPIC
					4. SYSTEM OF SURVIVAL (REMIX) EARTH, WIND & FIRE COLUMBIA
					5. ANIMAL MAGIC (REMIX) BELOUIS SOME CAPITOL
					6. TRAPPED IN THE BODY OF A WHITE GIRL JULIE BROWN SIRE

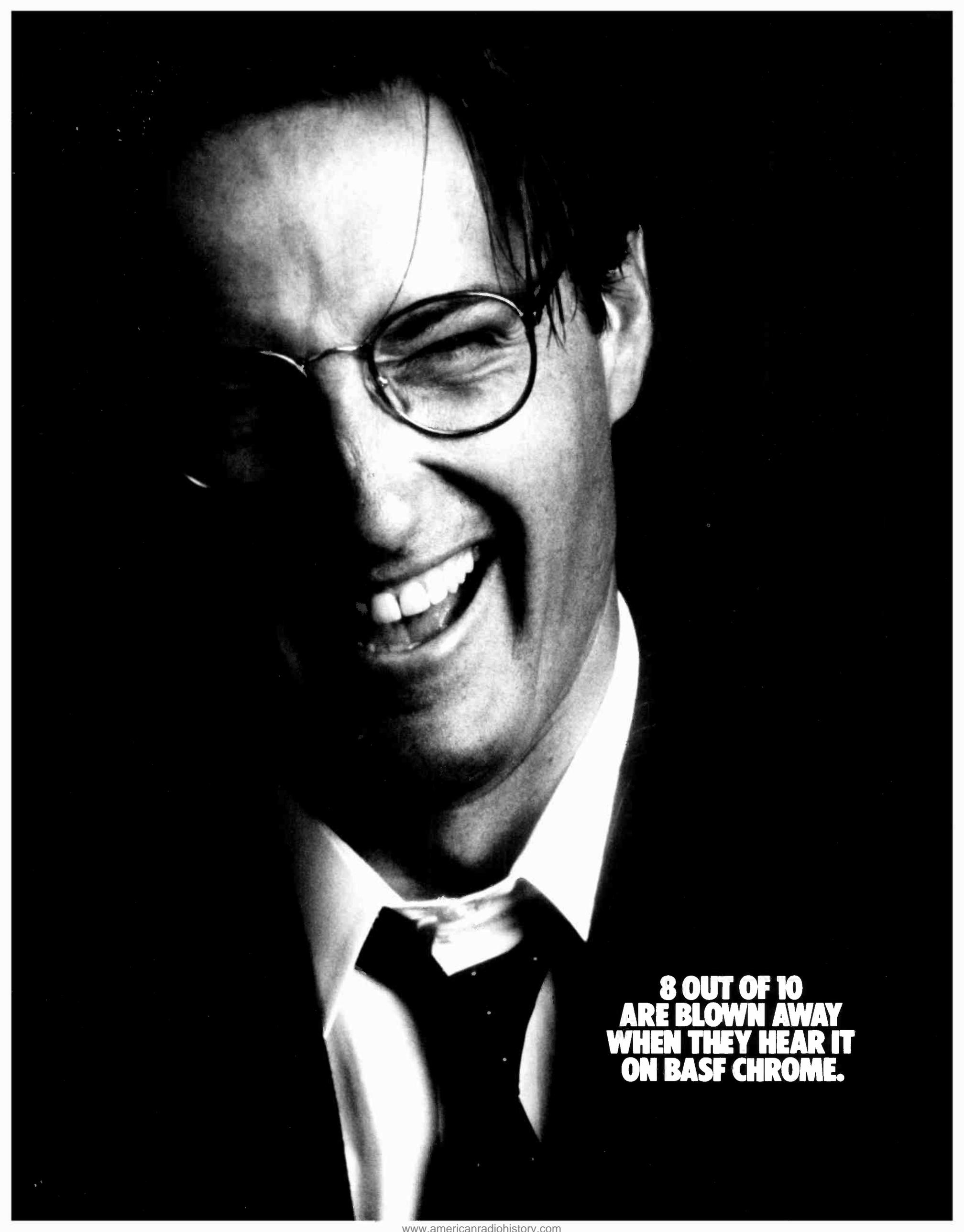
○ Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units. Records listed under Club Play are 12-inch unless indicated otherwise.



**8 OUT OF 10
HEARTS BREAK
WHEN THEY HEAR IT
ON BASF CHROME.**

A black and white photograph of a woman with long dark hair, wearing a textured knit sweater. She is looking directly at the camera with a slight smile, her hands resting on her cheeks. The lighting is dramatic, highlighting her face against a dark background.

**8 OUT OF 10
FALL IN LOVE
WHEN THEY HEAR IT
ON BASF CHROME.**

A high-contrast, black and white close-up photograph of a man's face. He is wearing round-rimmed glasses and a dark suit with a white shirt and dark tie. He has a wide, joyful smile, showing his teeth. The lighting is dramatic, with deep shadows on the left side of his face and bright highlights on the right. The background is solid black.

**8 OUT OF 10
ARE BLOWN AWAY
WHEN THEY HEAR IT
ON BASF CHROME.**

the same selection recorded on BASF Chrome.

Then we asked them which tape had less hiss. 70% chose the BASF Chrome tape.

We asked them which tape delivered greater music clarity. 76% chose the BASF Chrome tape.

We asked them which tape delivered greater overall sound quality. 79% chose the BASF Chrome tape, again.

Demographically, the numbers looked like this:

In the 16 to 21 age group, 78% chose the music recorded on BASF Chrome.

In the 22 to 29 age group, 82% chose the BASF Chrome tape.

In the 30 to 39 age group, 75%.

And in the 40 to 49 age group, 74% preferred the music recorded on BASF Chrome.

Once again, very impressive figures. But nothing compared to what we found out when it came to purchase intent:

96% responded that the difference in sound quality between chrome and ordinary cassette tape will influence their decision when buying a prerecorded cassette.

96%!

THE CONCLUSIONS ARE CRYSTAL CLEAR.

Artists who release on BASF Chrome have a competitive edge on the shelf, on the decks and on the charts. Because listeners want quality—are looking for quality—in the prerecorded cassettes they purchase. And BASF Chrome not only assures listener satisfaction and purchase

interest, it also adds real value to your music in the consumer's mind.

Think about it.

When all is said and done, BASF Chrome just may be the answer you've been looking for to extend the steady growth of your prerecorded cassette business.

So write us or call us at 1-800-225-4350 (east or south), or at 1-800-225-3326 (central or west).

After all, if 8 out of 10 people prefer it on BASF Chrome, can you afford not to listen?

Why they heard such a difference when they heard it on BASF Chrome.

The chart below shows the dynamic capabilities of tapes at critical frequencies in the musical spectrum. Dynamic range is the room available for music between the limits of tape distortion and hiss. The more room the better. And over the full musical spectrum, BASF Chrome delivers a wider range than any other tape you can choose.

The reason is chrome.

Because of its unique magnetic properties and complete freedom from the physical deformities that plague other magnetic particles, BASF Chrome can deliver both crystalline high frequencies and an astoundingly low level of tape hiss—with no compromise between the two.

What it all adds up to is a tape that comes closest to the original studio master.

Which is why 8 out of 10 listeners hear the difference—and prefer the difference—when they hear music recorded on BASF Chrome.



Dynamic range is the spread between maximum output level (MOL) and noise (tape hiss). It is a major criterion of tape quality because it shows the true capacity for music. Tapes with high output and high levels of tape hiss are really no better than low output tapes with low noise. It's the difference between output and noise that matters.

IF YOU'RE IN THE BUSINESS OF MAKING MUSIC, THE MESSAGE IS LOUD AND CLEAR!

If you want to blow them away. If you want to make them cry. If you want them to go wild. If you want to make them sigh. Just listen.

In a nationally representative sample of frequent prerecorded cassette buyers in the U.S., 8 out of 10 heard more, responded more, were moved more by music recorded on BASF Chrome than on ordinary cassette tape. 8 out of 10.

An impressive figure that can mean impressive sales.

Because when you release on BASF Chrome, there's less tape hiss, greater music clarity and greater overall sound quality. All of which add up to a tape that lets all the emotion come through.

And emotion is what music is all about. What consumer satisfaction is all about. What hit songs are all about.



What tape sales are all about. A closer look at the sample results will prove the point.

When you record and release on BASF Chrome, great things start to happen.

THE ULTIMATE TEST.

Take a nationally representative sample of people who match the RIAA profile of



music buyers—the people 16 to 49 who buy, play and listen to nearly all of the prerecorded cassettes sold. Then chart their reactions to the performance qualities of

chrome versus ordinary cassette tape in a listening test. That's how you find out how good you really are.

POINT BY POINT, QUESTION BY QUESTION, HERE'S WHAT WE FOUND:

94% of the people sampled recognized distinct differences in the sound quality of the prerecorded cassettes they currently buy.

Moreover, when selecting which cassette to buy, 93% of the listeners sampled rated the overall quality of the recording tape almost equal in importance to the recording artist.

93%!

Having established that fact, we played them some tapes.

We played their choice of music recorded on ordinary cassette tape. Using an identical sound system, we also played

The Crystal Clear Sound of BASF Chrome



BASF

More Potential Hits From Stock, Aitken, Waterman

NEW: SO WHAT'S another week without a production from **Stock, Aitken, Waterman**: The new single from **Rick Astley** (who is currently represented on the charts as one half of **Rick & Lisa**) succeeds as both a club record and a pop song. "Never Gonna Give You Up" (RCA) incorporates Astley's soulful delivery and a midtempo hook similar to the one in "Living In A Box." Smash potential... **Whitney Houston's** "So Emotional" (Arista) receives a **Shep Pettibone** alteration and sports a somewhat house-styled bass line and mix with its new production; also note that "For The Love Of You," one of her recent album's finest r&b tracks, is available in an extended 12-inch version... "I Can't Help It" (London) from **Bananarama** keeps the girls in harmony over a churning technorack; don't miss the non-LP flip, "Mr. Sleaze," which sounds suspiciously similar to another Stock, Aitken, Water-

man song, "Roadblock"... All of the elements that one would expect are present in the new release from **Bryan Ferry**, "The Right Stuff" (Reprise), which exhibits a spacious and textured rhythm but could have benefited from a more sensitive remix; the edits seem out of character.

OUT THE HOUSE: With singles like "Casanova" and "(You're Puttin') A Rush On Me" topping the charts, perhaps the "r" is returning to r&b... **Keith Sweat's** "I Want Her" (Vintertainment/Elektra) is a sure shot; the nothing-less-than-serious groove and hook gallop along in five mixes... "Come Back To Me" (Arista) from **Patrice Rushen** is her strongest club record in some time, with a seductive track and uninhibited performance; note the instrumental "Babyfingers" version... Mark the solo debut of **Mary Davis**, former lead vocalist of the S.O.S.



Band; "Steppin' Out" (Tabu) accentuates the soloist's vocal talents over a simmering r&b selection... **Cameo** member **Charlie Singleton** also steps into the limelight with "Nothing Ventured, Nothing Gained" (Epic), a quick-paced Minneapolis-style techno-number with nuances from his other act.

The Gallic duo of **Les Rita Mitsouko** will surprise most with "Andy" (Virgin), an incredibly funk-laden number that has a bass line and hook to die for; **Jesse Johnson** has remixed and enhanced the track's r&b muscle—don't miss this one... **Basia**, the

former lead vocalist for **Matt Bianco**, has just released "Run For Cover" (Epic), a sophisticated semisamba that is refreshing in performance and production, with an uncharacteristic **Phil Harding** remix... Also sure to excite programmers is "Hot Hot Hot" (RCA), a strictly salsa release from **Buster Poindexter & His Banishes Of Blue**; with additional production and remix by **John Morales** and **Sergio Munzibai**, this could very well be the season's sleeper hit.

BIG NIGHT MUSIC: "The Gun" (JCI, 818-889-9022) from German act **DAF** has finally been released domestically after a successful import run; the track pumps a sinuous, up-tempo groove... **John Rocca's** "Move" (Criminal, 212-967-5465) has been completely overhauled in a **Farley "Jackmaster" Funk** remix and now sports an easy-paced house feel... Also from the Criminal label, **Wally Jump Jr.** has borrowed an old Salsoul riff, which should remind many of **Double Exposure's** "Ten Percent," and placed it in a contemporary melange of technowizardry... "Crimes Of Passion" (Tropical Heat, 212-840-9523) from **Spirit Matter** is a notable Latin-style track reminiscent of **TKA**... **Modern Rocketry** has brought the 1968 hit "Spooky" (Megatone) into the present day amid a busy synth setting... "Pucker Up" (Ligosa, 212-614-9170) from **Lip Service** and **Double Destiny's** "Prove It" (4th & B'Way) are two noteworthy technoreleases that combine the energy of most Latin hip-hop records with welcome rhythmic

twists.

RAPPED TIGHT: **Kool Moe Dee** shows all who's boss and why with "How Ya Like Me Now" (Jive/RCA); articulate rhyme and an all-too-def "rare groove" backing from one of the best in the biz... **Casanova Rud & Super Lover Cee's** "Do The James" has just been rereleased on the Polydor label... "Quarter Gram Pam" (First Priority, 718-816-7909) from **Positive K** is a hardcore rap using "Skin Tight" as its rhythmic base, coupled with the additional track "No Stopping Me"... Also of interest is **Brother D's** "Clapper's Power" (Clappers, 718-953-9163), a political rhyme over a James Brown beat; note the flip, "Mao Dub Red."

JUST OUT: The folks at **Jump Street** (212-873-1248) have just issued the compilation "Welcome To The Club," which sports a variety of acts and sounds.

From underground club material to rap, this album is sure to please, most notably the **James Bratton**-produced cut "Rescue Me" from **Lisa Mitchell**, which is just too hot (!); the driving bass arrangements, and delivery make this a must have; **Division Of Labor's** "Criminal Mind" is an easy-paced, almost **General Public-meets-Yaz** selection that should be of interest to alternative outlets as well. Other tracks of merit include "Love Don't Live Here Anymore" by the **Basement Boss**, "In My Night Time," **Jeff Young**; and "Code Of Love," **Debbe & the Code**.

N.Y. Record Pool Hosts Feedback Nights Opportunity For Labels, Artists To Meet With DJs

BY DAVE PEASLEE

NEW YORK From their inception, record pools have sought to provide an assessment of a record's chances at success. However, this feedback does not always tell the whole story of how a record becomes a hit and, more importantly, the means by which its shot at supersales can be improved.

To remedy the situation, the Record Pool Business Center, a New York-based record pool, has developed what director **Eddie Rivera** calls Instant Feedback Nights.

Held every Monday evening at the record pool headquarters and attended by its member DJs, the meetings are sponsored by a different record label or production com-

pany each week. The sponsors use the opportunity to present their new artists and future releases for DJ appraisal. Originally developed by the pool in 1979 as a way to help producers and record companies judge mixes and singles before their release, the program has now grown into a weekly series covering much more territory. Such labels as Columbia, Arista, and 4th & Broadway are scheduled to take part in coming weeks.

In addition, the pool's program offers its DJs a chance to meet the artist and producer behind a particular record. Among the artists recently presented are such acts as **Jellybean** with **Steven Dante**, **Full Force** with **Lisa Lisa**, the **Latin Rascals**, **Judy Torres**, and **Sybil**. For **Fever**

Records president **Sal Abbiatiello**, who has presented his label's **Cover Girls** and **Nayobe** at these sessions, the benefit of the program is in "the increased visibility it gives the artist, making the DJ more aware of the artist and thereby increasing the initial exposure that the record will receive."

However, **Rivera** says the main beneficiaries of the program are his DJs. Since the sessions acquaint the DJs with various producers, managers, artists, and promotion people, they have had the opportunity to widen their knowledge of the music industry, he says, adding that many of them have gone on to become managers, producers, and artists themselves.

DJ/Remixer/Producer Offers Varied Dance Fare MCA's Regisford Wraps Compilation Album

NEW YORK Although not yet the most famous or the most prolific of the DJ/remixers, **MCA's Timmy Regisford** is undoubtedly one of the most versatile of the new breed of DJ/remixer/producer. With a new compilation album due soon, his profile should increase even further.

Originally a New York DJ at such clubs as **Area**, the **Red Parrot**, and, most recently, the **Palladium**, **Regisford** has since achieved success in a variety of areas. In radio, he gained notice as one of the first on-air master mixers, becoming assistant music director at **WBLS New York**. In the studio he has worked as a remixer on such records as **Col. Abrams' "Trapped,"** **New Edition's "Once In A Lifetime Groove,"** and **Loose Ends' "Slow Down."** In addition, he has produced (with keyboardist **Boyd Jarvis**) such acts as **Billie, Level III,** and **Visual**, whose trend-setting beat and production style helped establish and inspire the house-style records that followed.

For the past year and a half, **Regisford** has been East Coast a&r director at **MCA Records** after serving in a similar capacity at **Atlantic**. **Regisford** is now completing work on his own compilation dance album for the label, making him only the second DJ (after **Jellybean**) to release an album of original material.

Titled "Seven Shades," the album concentrates on urban contemporary dance crossover and contains tracks from such artists as **Jackie Sylvers** and the gospel-influenced **Tyrone Summers**, both produced by **Col. Abrams**; the up-tempo dance beats of **Lori Rose**, produced by **Allen George** and **Fred McFarland**; former **Shades Of Love** vocalist **Jean Steal**, produced by **Michael White**; the self-produced, London-based **Vision**; and several tracks currently being produced by **Regisford** himself.

By presenting these acts in compilation form rather than as separate 12-inch singles, **Regisford** hopes to increase the visibility of

the artists and of dance music. He expects the acts to gain greater respect and recognition through the more high-profile album format, which can take advantage of the increasingly important compact disk market.

In addition, **Regisford** hopes that the variety of material included on the album will expose the various segments of the dance music community to the different styles of dance product that are currently popular. His multifaceted experience broadened his musical range, says **Regisford**, who believes that there now exist three distinct dance music audiences and subgenres: the progressive, or underground, market; the commercial market; and the hot market. Each of these genres has yet to develop from a regional/cultural base into a national market, **Regisford** says. He hopes that by presenting a variety of material in each of these styles, the base of dance will be broadened.

DAVE PEASLEE

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TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★	
1	1	17	REV. MILTON BRUNSON/THOMPSON COMMUNITY SINGERS REJOICE WR 8369/A&M	IF I BE LIFTED 5 weeks at No. One
2	6	5	THE WINANS QWEST 25510/WARNER BROS.	DECISIONS
3	4	21	FLORIDA MASS CHOIR MALACO 6001	LIVE IN MIAMI FLORIDA
4	3	29	AL GREEN A&M SP 5150	SOUL SURVIVOR
5	2	25	NICHOLAS COMMAND CRN 1006	A LOVE LIKE THIS
6	14	5	VICKIE WINANS LIGHT 7-115-72001-0	BE ENCOURAGED
7	5	25	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY SAV 14780	FROM THE SHIP
8	7	17	BE BE & CE CE WINANS SPARROW 12573/CAPITOL	BE BE & CE CE WINANS
9	10	29	THE RICHARD SMALLWOOD SINGERS REJOICE WR 8355/A&M	TEXTURES
10	11	65	THE WILLIAMS BROTHERS MALACO 4409	HAND AND HAND
11	9	37	EDWIN HAWKINS/MUSIC & ARTS SEMINAR MASS CHOIR BIRTHRIGHT 70300/CAPITOL	GIVE US PEACE
12	13	21	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL SOG-28160	SHOW ME THE WAY
13	12	21	MIGHTY CLOUDS OF JOY REJOICE WR8366/A&M	CATCHING ON
14	8	41	NEW JERSEY MASS CHOIR LIGHT 7-115-711097/LEXICON	LOOK UP AND LIVE
15	15	65	MINISTER THOMAS A. WHITFIELD & COMPANY SOUND OF GOSPEL SOG-2D151	I'M ENCOURAGED
16	17	25	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10116	SEE WHAT THE LORD HAS DONE
17	18	29	DONALD VAILS & THE SALVATION COOPERATION SOUND OF GOSPEL SOG-2D155	UNTIL THE RAPTURE
18	20	17	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10120	I HEAR JESUS CALLING
19	28	13	BAY AREA CHAPTER/MUSIC & ARTS SEMINAR BIRTHRIGHT 370310/CAPITOL	HOLD ON
20	22	117	NICHOLAS COMMAND CRN 1003	DEDICATED
21	21	41	THE JACKSON SOUTHERNAIRES MALACO MAL 4417	HEAR OUR PRAYERS O LORD
22	RE-ENTRY		REV. MILTON BRUNSON/THOMPSON COMMUNITY SINGERS REJOICE WR 8324/A&M	THERE IS HOPE
23	16	29	LYNETTE HAWKINS BIRTHRIGHT 70301/CAPITOL	BABY SIS
24	32	5	PILGRIM JUBILEES MALACO 4419	GOSPEL ROOTS
25	27	9	CANTON SPIRITUALS J&B 0086	DETERMINED
26	19	53	REV. B.W. SMITH JR. PASTOR PR 75000	WATCH THEM DOGS
27	NEW ▶		GOSPEL MUSIC WORKSHOP OF AMERICA KING JAMES 8609	LIVE IN THE MIAMI CIVIC AUDITORIUM
28	24	45	VANESSA BELL ARMSTRONG MUSCLE SHOALS SOUND MSSG 8001/MALACO	FOLLOWING JESUS
29	29	129	DOUGLAS MILLER LIGHT LS5876/LEXICON	UNSPEAKABLE JOY
30	25	21	REV. ANDRE WOODS & CHOSEN SOUND OF GOSPEL SOG-153	CHOSEN
31	NEW ▶		TIMOTHY WRIGHT/CONCERT CHOIR LIVE GOSPEARL PL 16038/AIR	JESUS WILL
32	36	29	SHIRLEY CAESAR REJOICE WR 8365/A&M	SHIRLEY CAESAR HER VERY BEST
33	39	49	COMMISSIONED LIGHT 7-115-71148-8/LEXICON	GO TELL SOMEBODY
34	30	33	ESTHER SMITH SOUND OF GOSPEL SOG-2D154	LIVE IN CONCERT
35	26	61	JAMES CLEVELAND PRESENTS: G.M.W. KING JAMES 288504	LIVE AT MADISON SQUARE GARDEN
36	31	5	JERRY PARRIES & THE CHRISTIAN FAMILY CHOIR SOUND OF GOSPEL SOG-2D158	RECORDED LIVE IN CLEVELAND OHIO
37	RE-ENTRY		CANDI STATON BERACAH BRI-2001	SING A SONG
38	23	9	KEITH PRINGLE MUSCLE SHOALS SOUNDS GOSPEL MSSG 8002/MALACO	ALL TO YOU
39	34	9	BARRETT SISTERS I AM 7007/WORD	I'VE GOT A FEELING
40	37	9	SENSATIONAL NIGHTINGALES MALACO 4411	FREEDOM AFTER A WHILE

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Gospel
LECTERN

by Bob Darden

This is the second of two interviews with country star Terri Gibbs, who has just released her first gospel album, "Turn Around," for Word's New Canaan label.

"TURN AROUND" marks an abrupt about-face for Terri Gibbs, the smoky-voiced country artist best known for the megahit "Somebody's Knockin'." But the singer/pianist/songwriter says the album is actually the fulfillment of a longtime dream.

Gibbs' label, New Canaan, is hedging its bets: "Turn Around" is being serviced to religious and country stations. The tune garnering the most attention from program directors is the title track, a duet with country superstar Lee Greenwood.

"Lee and I had talked about singing a duet together since 1981, and we never seemed to get it worked out for some reason," Gibbs says. "I'd always wanted to do a duet with him, and when it came time to do the album, he and I talked about it and liked that particular song. A&M Records [which distributes Word in mainstream marketplaces] liked the idea of a duet with Lee, because they're the ones servicing 'Turn Around' to country radio stations.

"Another track from the album, 'I Can See Heaven,' has just recently been sent to religious radio stations. I hear it is getting a lot of adds. Most of the [program directors] seem to really like it, and only a very few say they wouldn't play it—and only then for format reasons, really."

As for the future, Gibbs says she'll continue to mix strictly Christian performances with existing country dates already scheduled.

"In the country shows, I incorporate songs from 'Turn Around,' and the response so far is real good," she says. "Of course, I've never really worked nightclubs;

I've always done shows you could bring a family to, anyway. If I continue to do country shows, I know I won't sing cheating or drinking songs or anything that's not appropriate. But as to what I'll eventually do, I just don't know. It depends on which way the Lord leads me."

If she decides to combine the two, Gibbs has a number of successful country role models: Vern Gosdin, Barbara Mandrell, Johnny Cash, Glen Campbell, the Statlers, and Ricky Skaggs.

One song Gibbs says she will continue to perform at virtually every show is "Somebody's Knockin'."

"So many preachers come up to me and tell me they've preached on it," she says. "They use the song as an illustration about temptation—and the many forms temptation can take. I was surprised and thrilled at that response to it."

Never a prolific writer, Gibbs co-wrote only one song on "Turn Around"—"You Can Say It To Him."

"I'll only write when I feel strongly about what I'm saying," she says. "I'd rather write one song per month that has a really good chance of being recorded than write 10 that may not. I did write a couple of songs with an inspirational slant—mainly for me—that we ended

Country's Terri Gibbs goes gospel with 'Turn Around'

up not using on the album, and that's OK, too. I wanted only what was the best on it.

"What About Him" was the first song we picked for the album," she says. "It wasn't until later that I knew that one of the co-writers was Jerry Gillespie, who co-wrote 'Somebody's Knockin'."

"My other favorite is 'Driving Nails.' When I heard it, I said, 'Whoa!' I heard the writer [Bruce Carroll] sing it at a benefit, and it really touched me. I went up after the show and told him so. It seems that Bruce is a writer, and he was in the process of trying to get a label deal at the time. I asked him if he had any objection to my recording his song, and he said, 'No. Anything to spread the Gospel.' The punch line is that Bruce is now signed to New Canaan, as well. We've started writing together, and he has a new album out!"

Jazz
BLUE
NOTES

by Peter Keepnews

THE SIXTH JazzTimes Convention, held Oct. 14-17 at New York's Roosevelt Hotel, was the most successful to date in terms of attendance—approximately 425 representatives of all facets of the jazz world attended the gathering, sponsored by JazzTimes magazine and its publisher, Ira Sabin. It was also, in our opinion, the most successful in terms of cohesiveness and organization, and it may have been the most legitimately positive in tone since the original JazzTimes meeting, held in Washington, D.C., in 1979.

The theme of this year's convention was jazz and the media, and for once virtually everything on the convention agenda, including Billy Taylor's keynote speech as well as most of the panels, was pertinent to the theme. It's admittedly a broad subject, but nonetheless it helped provide the convention schedule with a degree of unity that has been conspicuously absent in the past. In addition, this was the first JazzTimes gathering at which there was never more than one panel discussion in progress at any time—and while the primary motivation for that situation may well have been economic, it was a welcome change for the dedicated attendee who wanted to catch as much as possible of what was being said without collapsing from exhaustion.

If there was a convention consensus on the subject at hand, it was that jazz really is making inroads in the media, but there's still a long way to go—and that the jazz world has made considerable progress

over the last few years in organizing itself and developing strategies for raising the music's profile.

A few observations and suggestions: It's good to see the jazz industry becoming more organized and less fragmentary, but a little healthy controversy never hurt anybody, and there was none to speak of at this year's convention. Even the session on fusion and new age music was positively benign, despite moderator Roger Lifeset's repeated references to the controversial nature of the subject. This was due partly to the absence of any dissenting voices on the panel (everyone seemed to agree with Lifeset, an independent promotion man, that these are good times for fusion and new age, even if times may be a little tough for "pure" jazz) and partly to the apparent reluctance of most audience members to make waves (no pun intended) by asking tough questions. Fusion and new age should definitely be on the agenda next year, but how about a panel representing diverse

It was the best of Times, conventionally speaking

viewpoints on this touchy subject?

Also, we have no quarrel with Billy Taylor's eloquence, his stature in the jazz community, or all the good work he's done for the music, but why has he been the convention keynoter for three years in a row? No offense, Dr. Taylor (or Ira Sabin), but there are other voices out there. Next year, how about a keynote speech from U.S. Rep. John Conyers, D-Mich., who has done so much for the music in Congress? (Conyers was invited to appear on a panel this year, but had to cancel.)

We'll have more about the JazzTimes Convention in next week's column.

Major Electronics Firms Represented Poland Hosts Trade Show

WARSAW Panasonic, Toshiba, NEC, Hitachi, Fuji, and BASF were among the major electronics names exhibiting at the first Audio-Video Exhibition here Sept. 30-Oct. 2.

The event, organized by the advertising agency Agpol and staged in the Victoria Intercontinental Hotel, attracted manufacturers from the U.S., Japan, the U.K., and Europe. A wide range of products was shown, including sound systems, disco sound and lighting equipment, musical instruments, television receivers,

satellite TV hardware, and radios.

Aimed at professional musicians and operators of discos, clubs, schools, and cultural/promotional institutions, the exhibition was the first of what is intended to be a series of annual events.

Except for Polish companies, most exhibitors offered equipment in exchange for convertible currencies. Organizers said the event aroused strong interest and resulted in the signing of several commercial contracts.

French Boost Profile At AES Show Government Lends Exhibitors A Hand

BY STEVEN DUPLER

NEW YORK France is not a country that springs to mind when one is thinking of the world's important pro audio manufacturing centers.

But the French audio equipment industry has been growing significantly in recent years, and this year's Audio Engineering Society meeting boasted the strongest French presence ever.

For the 83rd AES meet Oct. 16-19 here, three arms of the French government—the Foreign Trade Center, the Culture and Communication Ministry, and the Ministry of Industry—

joined forces to help French exhibitors make a splash.

The French battle plan commenced the first evening of the show with a concert and cocktail party at The Solomon R. Guggenheim Museum. Featured in concert were French pop singer Elli Medeiros and the Quatuor de Saxophones, an avant-garde jazz ensemble. Attendees were invited to look over the French manufacturers' audio gear, which ranged from recording consoles to digital-effects devices.

French manufacturers exhibiting at the AES show included Ald Lab, showing a 32-input, 48-output mixing

desk; stage and public address monitoring manufacturer Atelier; Digitec, maker of broadcast mixing consoles, tape machines, amplifiers, test gear, many other audio products; power amp makers L'Electro Acoustique Appliquee and Lazare Electronic; Publison, maker of the Infernal Machine 90; VCL Audio, manufacturer of computerized lighting and sound control systems; and mixing desk maker Saje.

The French government, which sponsored the cocktail party and concert, said the success of the country's audio manufacturers at last year's AES confab in Los Angeles encouraged France to "make even more of a presence" at this year's meeting.

AUDIO TRACK

NEW YORK

AT QUAD RECORDING, Dave "O" Ogrin remixed Starship's third single, "Beat Patrol." This 12-inch is from the band's current RCA album. All postproduction, overdubs, and remix engineering were handled by Ogrin. Henry Falco assisted. Ogrin also completed work on the 12-inch **Kool & the Gang** remix of "Peacemaker" for Delite/PolyGram Records. Again, Falco assisted. And **LA Girls** began mixing their debut 12-inch for PKO Records. The tune, "No More, No More," was produced by **Todd Terry**. The **Miracle Workers**, **O.C. Rodriguez**, and **Charlie Chase** mixed, and **Brian Max** engineered.

Carl Anderson put vocal tracks down on "Stop Along The Way" for his PolyGram album; **Doug Lenier** produced. **Irwin Fisch** worked on tracking, and **Mark**

Partis engineered. **Andy Wallace** mixed "Wait" for Atlantic's **White Lion**. **Tom Vercillo** assisted.

D&D Recording saw a visit from **Rudy "Butchy B" Clark**, who came by to work on rap tracks. **Mac Quayle** played and programmed on all tracks. **Mark Plati** engineered, and **John Leposa** assisted. **Tommy Musto** of **Northcott Productions** was in with **Spirit Matter** to mix the single "Crimes Of Passion." **Mike Rogers** engineered, and **Kieran Walsh** assisted. Also, **Boris Gardiner** remixed his latest single, "Friends And Lovers." **Plati** engineered, and **Walsh** assisted.

Effanel Music has been on the road with its new 45-foot truck (remote) and its "go-anywhere" portable recording system. Projects included **Peter Gabriel's** East Coast concert dates for a live single and video; **David Bowie's** coast-to-coast satellite radio broadcast from New York; the **Doobie Bros.**,

James Taylor, and **Santana** live from the Soviet Union for Showtime; and concert dates with **Robert Cray**, **Cutting Crew**, the **Fabulous Thunderbirds**, **Chick Corea**, **Stevie Ray Vaughan**, and **Duran Duran**. **Randy Ezratty** engineered on all except the **Gabriel** project. **Mark Shane** and **John Harris** assisted **Ezratty**. **Kevin Killen** engineered **Gabriel's** project.

LOS ANGELES

THE MINDS OF Los Lobos and producer **Steve Berlin** met at **The Enterprise** to work on the remix of "La Bamba." Also, producer **Richie Zito** was in **Studio B** to mix a new project for PolyGram's **New Frontier**. And, **Boy George** mixed material for the upcoming feature film "Hiding Out." **Paul Fox** produced the **Virgin** project.

Sacred Reich was at **Preferred Sound** to work on tracks for **Metal**

Blade. **Bill Metoyer** produced and engineered, assisted by **Scott Campbell**.

Manhattan Transfer was at **Skip Saylor** finishing its Atlantic Records album. Producer **Tim Hauser** and engineer **Brian Malouf** worked together on the project. **Keith Cohen** was also behind the board on the dance mixes for "Zoo Blues" and "Soulfood To Go" from the album. **Cliff Jones** assisted both **Malouf** and **Cohen**. Also, **Taavi Mote** engineered a project with producer **Vincent Brantley**. **Cliff Jones** assisted on the **Stacy Lattisaw** tracks for **Motown**, with help from **Patrick MacDougall**. Also, the **Perri Sisters** were in with producer **Victor Flores** and engineer **Eddie Delena** to work out overdubs and mix dance tracks for **MCA**. **Jones** assisted.

Manhattan Transfer also mixed its new album at **The Grey Room**. Also there, **CBS's** the **Goldens** mixed tracks with producer **James Stroud** and engineer **Ed Thacker**. Also, **Eddie Rabbitt** worked on overdubs with **Richard Landis**. **Jim Dineen** covered the board. **Lita Ford** worked on tracks with **Mike Chapman** for a **Chrysalis** project. **George Tutko** engineered, and **Jimmy Hoyson** assisted.

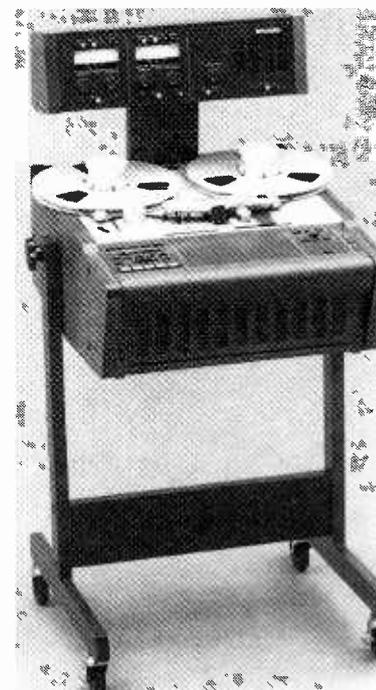
NASHVILLE

STARLINERS WERE at the **Soundshop** doing radio spots with **Ricky Van Shelton** and the **Girls Next Door**. **Tim Riley** produced, with **John Dickson** engineering. Also, **Ronnie McDowell** worked on a radio spot; **Mike Bradley** engineered. And, **Louise Mandrell** recorded a **White Rain** commercial with producer **R.C. Bannon**. **Pat McMakin** engineered. **George Jones** tracked an album project with producer **Billy Sherrill**. **McMakin** engineered.

The **Jay Patten Band** worked on tracks with producer **Gregg Humphrey** at **The Bennett House**; **Eric Paul** ran the board.

Also, PolyGram's **Lynn Anderson** recorded a tune produced by **Michael Spriggs**. **Gene Eichelberger** was at the controls. Producer **Loris Holland** mixed **Millie Jackson's** latest work; **Bill Deaton** engineered; **Mike Clute** assisted.

NEW PRODUCTS



Studer Revox America of Nashville introduced a number of new products at the AES meeting, including the A807 VUK, a three-speed, microprocessor-controlled audio recorder. The price for the A807-2/2 VUK shown here is \$6,950. The deck's large, head-block assembly leaves room for an optional fourth head in the 2/4 version. For more information, call Studer at 615-254-5651.

SOUND INVESTMENT

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

BOSE ON ICE: Framingham, Mass.-based **Bose Corp.** has been named the official supplier of pro sound gear by the XV Olympic Winter Games Organizing Committee in Canada. In this capacity, Bose will provide sound systems for all 12 venues at the Calgary, Alberta, games, which open Feb. 13. According to a Bose representative, these games will be the first at which high-quality sound will be available all over the Olympic site—including the more than 2-mile-long alpine ski run. The Bose spokesman says the firm expects to use more than 450 loudspeakers and 75,000 watts of amplifier power for the 16-day event.

INDUSTRY STANDARD: **BASF Corp.** calls its new alignment refer-

ence cassette "the most precise and expensive cassette in the world." Developed by **BASF** engineer **Klaus Goetz**, the new reference tool was unveiled to the North American market at the recent Audio Engineering Society meet in New York. According to **BASF's** **Terry O'Kelly**, the device is intended to meet the demands of cassette duplicators and record label quality-control departments for an exact measurement standard for azimuth and head alignment as well as for quality of finished cassettes. Contact **BASF** at 617-271-4000.

SWITCHING FORMATS: All five television stations owned by **Westinghouse Broadcasting (Group W)** are converting their news and programming facilities from 3/4-inch video to **Sony Betacam SP** equipment. The five stations are located in Boston, Pittsburgh, Philadelphia, Baltimore, and San Francisco. According to **Joe Gianquinto**, vice president of broadcast operations and technical services for

Group W, the decision to go with **Betacam** was made because of the "multiple vendors for this format, the option of using either oxide or metal particle tape, and the format's multigeneration capability."

SHORT BITS: **Camden, N.J.'s PowerHouse Studios** names **Grant Birchard** chief engineer of its audio/visual operations. The studio includes a 24-track audio studio and a video editing suite equipped with 3/4-inch **Sony** video machines and editing systems. **PowerHouse's** clients have included **Jermaine Jackson** and **Michael Sembello**.

Quad Recording Studios is renovating its penthouse mixing suite, adding a 56-channel **SSL 6000** console and **Studer** tape machines. **Quad's** other two suites are equipped with 48-track and **SSL**.

Seattle-based London Bridge Studios has added a new **Studer A-800 Mk III** 24-track recorder. The deck will complement the facility's **Neve 8048** recording console.

Edited by STEVEN DUPLER

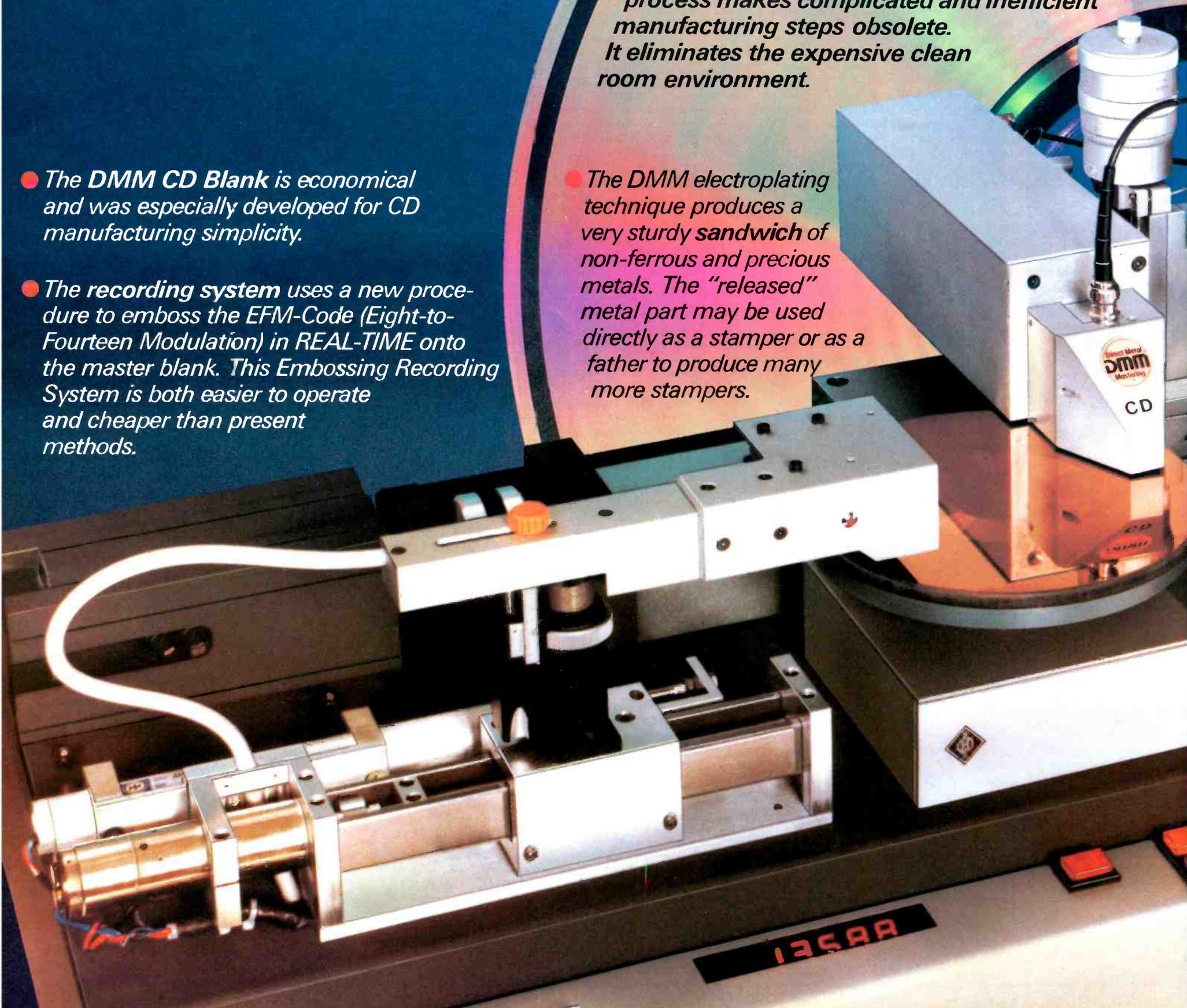
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Beta Movies: There's A Place For Us

WASHINGTON The Video Place, the 11-store Washington metro area chain here, will hold what owner Frank Barnako says is the "world's largest Beta-only video movie sale" Oct. 31-Nov. 1.

How large? "More than 20,000 tapes," Barnako says. "They are all factory-fresh: new feature films, music videos, and children's video films." Most of the items, Barnako adds, are catalog items and will vary in price from \$6.99 to \$16.99. The sale will be large enough that the tapes will be on display for sale at the Tyson's Corner Westpark Hotel near the Capitol Beltway. More than 1,000 individual titles will be available.

Barnako says the giant sale is a result of two factors. First, because the Video Place was on the ground floor here at the beginning of the video explosion, many of its veteran customers still own Beta-format machines—25%, in fact. Although Beta popularity is declining nationwide, the D.C. area still has a large number of Beta owners, and Barnako says the sale "shows our continued support."

The other reason, Barnako says, is that "an opportunity came for me to make a deal for thousands and thousands of new Beta videos, and I leaped at the chance." He mentions RCA and Paramount as examples of studios that he says find themselves "up to the wazoo with Beta." Other studios that will be represented in the sale include CBS/Fox and Disney.

"Most of them are major titles," he adds, "not remainders from studios you've never heard of. The average price, he says, will be \$11.99.

BILL HOLLAND

Dispute Erupts Over Trade Bill

OTTAWA Controversial film and video legislation here may not see the light of day. That's what critics of a free-trade bill are extrapolating from a cryptic, one-line reference made in a briefing document for U.S. Treasury Secretary James Baker and trade representative Clayton Yeutter.

The document says that Jack Valenti, chief of the Motion Picture Assn. of America, got "what he wants" from Canada in negotiations on the proposed bill, which many interpret as a continuation of unfettered American access to Canada for distribution. The bill is intended to put greater control of film and video distribution in Canadian hands.

The Canadian government continues to insist there has been no backing away from the spirit of the legislation, but has not announced when it will introduce the bill. Communications Minister Flora MacDonald said in February that the government would introduce a licensing system under which all films and videos would be contracted out to Canadian-owned distributing companies unless foreign firms held worldwide rights to them or made substantial contributions to their production.

KIRK LaPOINTE

Melnick's Hits \$5 Mil Mark, Thanks To Rentals

BY MOIRA McCORMICK

CHICAGO Melnick's Electronics in suburban Northbrook was a modest TV retail and repair operation when, in 1979, owner Jack Melnick decided to stock movies for rent. Now called Melnick's Audio and Video, the hardware and software retailer pulled in \$5 million this year, largely as a result of video rentals and the ensuing increase in store traffic.

According to vice president Steve Melnick, Jack's son, "We were one of the first stores [in the Chicago area] to get into video, and we didn't really know what we were doing. Movie rentals proved to be the turning point, though; the higher customer flow made us grow by leaps and bounds.

"When you have a flow of people, you can put anything out there with a price tag—that's when the hardware started to move."

A subsequent relocation to a larger, more visible space in the Dunbrook shopping center was another major factor in Melnick's business growth. The store now occupies 3,500 square feet.

Melnick's began renting videos almost inadvertently, according to Steve Melnick. "When Warner Bros. came out with 'Blazing Saddles,' we had it for sale," he relates, "and customers would say, 'Can I just borrow it to watch?' We charged them for a day of 'borrowing.'

"Then our RCA salesman told us about a guy in Wisconsin who was renting movies on a regular basis, so we decided to do the same. We invested a couple thousand dollars in 50 titles. At that time, we were renting them for \$7.50 a night."

Rentals took off a year later when Melnick's moved to a larger space, and the VCR market in high-income Northbrook began to boom as well. "We were almost selling machines at cost after a while to keep up with dropping prices, keep the customer flow up, and keep them renting," says Steve Melnick. Then, when the market settled down somewhat two years later, Melnick's expanded its hardware line, adding Sony TVs and Beta machines, and Panasonic and Quasar equipment.

Melnick's had become a respectable retailer, but still not a spectacularly profitable one. When Steve Melnick took over as vice president in 1983, annual sales were an extremely modest \$25,000. Intent on building up the business, he scrapped the retailer's low-end hardware, bringing in high-tag video lines, and began marketing to Northbrook's professional, well-heeled residents. "I put in 70-80 hours a week, putting together advertising, building displays," he says. "We'd been doing small ads in local papers, and now we were taking out half pages in the major Chicago dailies."

First Steve Melnick brought in NEC VCRs and TVs, which in 1984 "were very, very exclusive. Our volume went up, and our profitability. Customers were willing to pay for better quality and more unique products." Other high-end

Japanese lines were to follow: Proton, JVC, Toshiba, and Panasonic among them.

Two and a half years ago, Melnick's moved to the Dunbrook shopping center and added a sound room to its facility. "The big VCR boom was starting to end," Steve Melnick says. "In Northbrook it was a replacement market—people were already on their fourth or fifth machines.

"We knew diversification was the way to go. We knew the audio business was a mature business, and that it went through its low-balling period seven, eight years ago, and that it was clear that you had to have certain profit margins to stay alive."

The marriage of audio and video, represented by VCR hi-fi and Surround Sound systems, also pushed Melnick's toward stocking audio products. Again, Steve Melnick chose high-end manufacturers such as Harman Kardon, Proton, Onkyo, JVC, and Aiwa, and now

'Customers will pay for quality'

carries compact disk players, tape decks, receivers, amplifiers, tuners, and personal stereos. "We also have exclusive lines of speakers," he says, "including Ohn, Energy, Advent, Celestion, and Jamo."

The initial push for Melnick's growth, he stresses, came from video rentals, and rentals continue to drive hardware sales. "The video rental business accounts for 25%-30% of total volume," he says. The store features nearly 6,000 titles, almost all rentals. "We have some sale titles, like children's product and blockbuster hits," he adds.

The rental section, which includes both VHS and Beta, takes up nearly a third of the store. "We have been slowly reducing our Beta stock," Steve Melnick notes. "Now, we'll only buy the big titles in Beta—we've been the last stronghold." The store often stocks 15-25 deep on new titles, but he says even those numbers are beginning to be insufficient for the demand.

The store is fully computerized, funneling five terminals off its TeleVideo main frame, and checkouts are swift. When a customer first rents a video, he or she presents a driver's license, the information from which is put into the computer. No deposit is required.

When the customer rents another video, his or her file is accessed via the phone number and the fee is paid by the customer, who then receives a transaction slip, all in under 15 seconds. Approximately 14,000 families are registered for rental at Melnick's.

Rental rates are \$3 for one day and \$5 for four days. "We also have 99-cent selected titles we regularly promote," says Steve Melnick.

To keep abreast of the competition, the retailer offers a number of extra features, including free

popcorn to renters and movie-size candy selling at half what theaters charge.

An unusual feature of Melnick's rental section is Simon the Friendly Computer, a terminal out on the floor that enables customers to determine if the title they want is in stock. Referring either to the shelves themselves or the printed guide available in the store, the customer enters a four-digit code into Simon. The terminal's screen then indicates whether the title is currently available, as well as who stars in it and what it is about.

"Simon's taken tremendous pressure off the front counter," says Steve Melnick. The computer service was the brainchild of Jack Melnick, who helped design and write the store's software.

Steve Melnick notes that laser-disk is "making a comeback" as the public becomes aware of the laser format's high-quality picture and sound. "We have 700 titles, which we rent at the same rate as videocassettes," he says. "From our point of view, they're great to stock because the quality never deteriorates." The store hasn't done

so well renting 8mm movie titles, a prerecorded configuration Steve Melnick figures won't really ever take off—"but we do huge camcorder sales, in 8mm especially."

Melnick's, whose staff four years ago consisted solely of Jack and Steve, now employs 30 people. However, says Steve Melnick, "In my mind, this is still small. We're looking to expand further, carry more copies of films. We've still got a long way to go."

FOR WEEK ENDING OCTOBER 31, 1987

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	1	6	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	1986	29.95
2	20	2	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
3	2	53	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
4	3	21	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
5	6	21	DISNEY'S SING-ALONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
6	4	21	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
7	5	109	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
8	9	72	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
9	13	109	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
10	17	81	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
11	16	71	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
12	8	21	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
13	12	72	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
14	18	104	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
15	14	51	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
16	7	21	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
17	11	72	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
18	10	20	HERE'S GOOFLY!	Walt Disney Home Video 529	1987	14.95
19	15	32	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	14.95
20	19	21	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
21	22	21	SILLY SYMPHONIES!	Walt Disney Home Video 530	1987	14.95
22	RE-ENTRY		CARE BEARS II: A NEW GENERATION	RCA/Columbia Pictures Home Video 6-20682	1986	79.95
23	21	52	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
24	23	76	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
25	25	47	CHARLOTTE'S WEB	Hanna-Barbera Prod. Inc. Paramount Home Video 8099	1973	19.95

♦ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.



Tom McLay, an optical technician from Portland, Ore., receives a check for \$10,000—part of his grand prize in National Video's Win Hollywood sweepstakes. From left are Marty Vedin, store owner; McLay; Eric Kolsch, regional sales manager, RCA/Columbia Home Video; and Ron Berger, National Video president.

National Video Awards \$1 Million In Sweepstakes, Including Movie Appearance

NEW YORK Tom McLay, a customer at one of National Video's stores in Portland, Ore., won the grand prize in the chain's Win Hollywood sweepstakes.

The prize package for McLay, an optical technician, was \$10,000 in cash plus an appearance in a Holly-

**Game cards
were distributed
at more than
600 outlets
throughout the
U.S. and Canada**

wood film.

In National Video's contest, which the video franchiser staged this summer at its more than 600 stores in the U.S. and Canada, consumers collected game cards bearing the titles of six different RCA/

Columbia Home Video releases (Billboard, July 4).

More than 4 million game cards were printed, but only one bore the title "Close Encounters Of The Third Kind." McLay found the ticket at National's Southeast 122nd Avenue store in Portland, the home base for National Video. The store is owned by franchisees Dick and Mary DeHart.

National Video says more than \$1 million worth of prizes was given away via instant-winner tickets during the promotion, including a replica of a 1954 Corvette, valued at \$25,000, which was won by Christy Clark, a customer in Wayne, Ill. Among the other prizes: three mink jackets, five 26-inch Toshiba stereo televisions, 15 Toshiba stereo music systems, and 16 compact disk players.

Besides RCA/Columbia, other companies that sponsored National's Win Hollywood sweepstakes were 3M, Warner Lambert, Toshiba, and Coca-Cola.

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FOR WEEK ENDING OCTOBER 31, 1987

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	8	2	STAR TREK IV THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG
2	1	4	MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG
3	3	5	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
4	7	3	ANGEL HEART	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
5	2	4	BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
6	5	4	BURGLAR	Warner Bros. Inc. Warner Home Video 11705	Whoopi Goldberg Bob Goldthwait	1987	R
7	6	6	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G
8	4	10	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG
9	NEW ▶		LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G
10	10	3	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
11	9	10	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
12	14	4	SOME KIND OF WONDERFUL	Paramount Pictures Paramount Home Video 31979	Eric Stoltz Mary Stuart Masterson	1987	PG-13
13	13	6	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
14	11	11	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
15	12	3	POLICE ACADEMY 4: CITIZENS ON PATROL	Warner Bros. Inc. Warner Home Video 20025	Steve Guttenberg Bubba Smith	1987	PG
16	15	6	LIGHT OF DAY	Taft/Barish Entertainment Vestron Video 5200	Michael J. Fox Joan Jett	1987	PG-13
17	20	3	ERNEST GOES TO CAMP	Touchstone Films Touchstone Home Video 593	Jim Varney	1987	PG
18	16	8	THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG
19	17	8	OVER THE TOP	Cannon Films Inc. Warner Home Video 11713	Sylvester Stallone	1987	PG
20	18	14	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13
21	37	2	EVIL DEAD 2: DEAD BY DAWN	Rosebud Releasing Corp. Vestron Video 5212	Bruce Campbell Sarah Berry	1987	NR
22	23	7	DEAD OF WINTER	CBS-Fox Video 5147	Mary Steenburgen Roddy McDowell	1987	R
23	19	4	HEAT	New Century Entertainment Paramount Home Video 12584	Burt Reynolds	1987	R
24	25	10	A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS	Media Home Entertainment M900	Robert Englund	1987	R
25	27	2	DEATH BEFORE DISHONOR	New World Entertainment New World Video A86260	Fred Dryer	1986	R
26	21	10	THE THREE AMIGOS	Orion Pictures HBO Video 0007	Steve Martin Chevy Chase	1986	PG
27	NEW ▶		THE HANOI HILTON	Cannon Films Inc. Warner Home Video 37068	Michael Moriarty	1987	R
28	22	8	RADIO DAYS	Orion Pictures HBO Video 0014	Mia Farrow Dianne Wiest	1986	PG
29	28	14	THE GOLDEN CHILD	Paramount Pictures Paramount Home Video 1930	Eddie Murphy	1986	PG-13
30	24	10	CRITICAL CONDITION	Paramount Pictures Paramount Home Video 1879	Richard Pryor	1986	R
31	26	7	THE STEPFATHER	Nelson Home Entertainment 7567	Terry O'Quinn Jill Schoelen	1987	R
32	31	2	THE WRAITH	New Century/Vista Film Co. Lightning Video 9971	Charlie Sheen	1987	PG-13
33	30	8	MY DEMON LOVER	New Line Cinema RCA/Columbia Home Video 6-22821	Scott Valentine Michelle Little	1987	PG-13
34	35	15	CRIMES OF THE HEART	Lorimar Home Video 421	Diane Keaton Sissy Spacek	1986	PG-13
35	29	9	BRIGHTON BEACH MEMOIRS	Universal City Studios MCA Home Video 80476	Jonathan Silverman Blythe Danner	1986	PG-13
36	38	19	THE MORNING AFTER	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R
37	39	17	HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	PG-13
38	NEW ▶		THE ALLNIGHTER	Universal City Studios MCA Home Video 80574	Susanna Hoffs	1987	PG-13
39	40	27	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
40	36	2	NUMBER ONE WITH A BULLET	Cannon Films Inc. MGM/UA Home Video M80117	Robert Carradine Billy Dee Williams	1987	R

Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

VIDEO RELEASES

Symbols for formats are
 ▲=Beta, ♥=VHS, and ♣=LV.
 Where applicable, the suggested
 list price of each title is given;
 otherwise, "no list" or "rental"
 is indicated.

- AMERICA**
 Richard Belzer, Michael J. Pollard,
 Tammy Grimes
 ♣♥ Sony/\$79.95
- THE BEST FAT BURNERS**
 Exercise
 ♣♥ Prism/\$11.95
- BIG BIRD IN CHINA**
 Children
 ♣♥ Random House/\$24.95
- BORN OF FIRE**
 Peter Firth, Suzan Crowley
 ♣♥ Vidmark/\$79.95
- CELEBRATING BIRD: THE TRIUMPH OF
 CHARLIE PARKER**
 Documentary
 ♣♥ Sony/\$29.95
- HOUSE OF THE RISING SUN**
 Frank Annese, Jamie Barrett
 ♣♥ Prism/\$79.95
- I AM NOT A FREAK**
 Documentary
 ♣♥ Fox Hills/\$19.95
- A LAST CRY FOR HELP**
 Linda Purl, Shirley Jones, Tony LoBianco
 ♣♥ Unicorn/\$49.95
- THE LEGEND OF BIG DADDY DON
 GARLITS**
 Documentary
 ♣♥ JCI/\$29.95
- LOUISIANA**
 Margot Kidder, Ian Charleson
 ♣♥ Prism/\$79.95
- NIGHTMARE IN BADHAM COUNTY**
 Deborah Raffin, Lynne Moody, Chuck
 Connors
 ♣♥ Vidmark/\$69.95
- PLANNING YOUR WEDDING: THE
 EXPERT'S GUIDE**
 Instructional
 ♣♥ Fox Hills/\$29.95
- THE RESTORATION GAME**
 Instructional
 ♣♥ Unicorn/\$14.95
- THE STICK-UP**
 David Soul, Pamela McMyler
 ♣♥ Cinema Group/\$79.98
- TURNAROUND**
 Eddie Albert, Doug McKeon, Tim Maier
 ♣♥ Cinema Group/\$79.98

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

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 Screenplay by DONALD LEWIS Music Editor CHARLES PAVLICH Director of Photography GREG VON BERBLINGER
 Executive Producers MORT GORMAN • MORRIS J. RUBIN • SID LUCKMAN
 Associate Producer TERRY S. WOODRUFF Produced by MARVIN G. LIPSCHULTZ Directed by PHILIP MARCUS

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- ★ A fabulous JVC Camcorder outfit
- ★ Pierre Cardin luggage

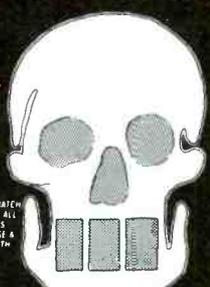
No purchase necessary. For complete details contact your Trans World Entertainment distributor/sales representative.



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TERROR ON ALCATRAZ
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GRAND PRIZE	San Francisco Getaway PLUS Alcatraz Island Tour
2ND PRIZE	JVC Camcorder outfit
3RD PRIZE	2 piece Pierre Cardin luggage set
4TH PRIZE	More Times Out Book



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RKO Stores Launch Push For Whales 'Star Trek' Inspires Drive

NEW YORK In response to the plot from Paramount Home Video's "Star Trek IV: The Voyage Home," New York City-based superstore chain RKO Warner Theatres Video has initiated a contribution drive on behalf of the Animal Welfare Institute's Save The Whales campaign.

According to Steve Berns, the 20-store web's president and

The company will donate \$1 for every copy of the Paramount title sold

chief operating officer, RKO Video will donate \$1 to the fund for each copy of the "Star Trek" title sold. The company says it expects to raise more than \$10,000 in the drive, scheduled to run through Dec. 31.

To increase unit sales—and thus raise more dollars for the whales fund—RKO Video has established two consumer incen-

tives, including a discounted sales tag of \$24.95, \$5 off the manufacturer's suggested list.

The chain has also launched a "Star Trek" sweepstakes, collecting entries at all 20 of its New York and New Jersey outlets through Friday (30). Grand prize at each location will be a limited-edition "Star Trek IV" commemorative medal. Runner-up prizes include an inflatable Starship Enterprise mobile, a Skipper The Whale stuffed animal, and an inflatable Flo whale.

The RKO chain's donation campaign is not the entertainment industry's first response to be prompted by the "Star Trek" movie on behalf of the Save The Whales effort. Paul Winter and Paul Halley released "Whales Alive" during the first quarter of this year on Winter's Living Music label. The pair is donating a portion of artist royalties to the whale cause through the World Wildlife Fund.

The album features whale voices recorded by Roger Payne, who provided whale sounds for the film, and contains poetry readings by Leonard Nimoy, who plays the "Star Trek" character Mr. Spock. **GEOFF MAYFIELD**

Erol's: High Time In The Hills

MORGANTOWN, W.Va. Erol Onaran, owner of Erol's Inc., believes the decision made in the spring by the 132-store chain to hike second-day rental costs from \$1 to \$2 hasn't upset customers.

Onaran, speaking at the first Erol's Management Group Information Conference earlier this month (Billboard, Oct. 17), said he thinks that his customers haven't felt the pinch. "I think the main reason there hasn't been a lot of reaction is that they'd decided it didn't take money out of their pockets," he said.

The hike has changed customer habits, though. "Before, a customer

might keep a tape around the house for an extra day or so," he said. "Now they're bringing them back in quicker."



This quicker turnover has enabled Erol's stores to offer their customers more copies of catalog items as well as in-demand hit product—an important aspect of a chain

that is expected to rent 35 million tapes to customers this year.

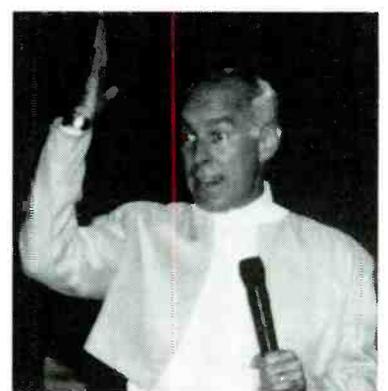
Said Onaran: "Let's face it. A tape sitting in a customer's house is no good for anybody."

Erol's also announced a holiday membership sale, which begins Friday (30); one-year memberships will be cut to \$7.77, down from \$19.95. There will also be a \$49.95 lifetime member special, down from \$59.95. The team at Erol's headquarters is banking on the "triple-seven" special to bring the company 60,000 new memberships and 60,000 member renewals by the time the sale ends Nov. 30.

BILL HOLLAND



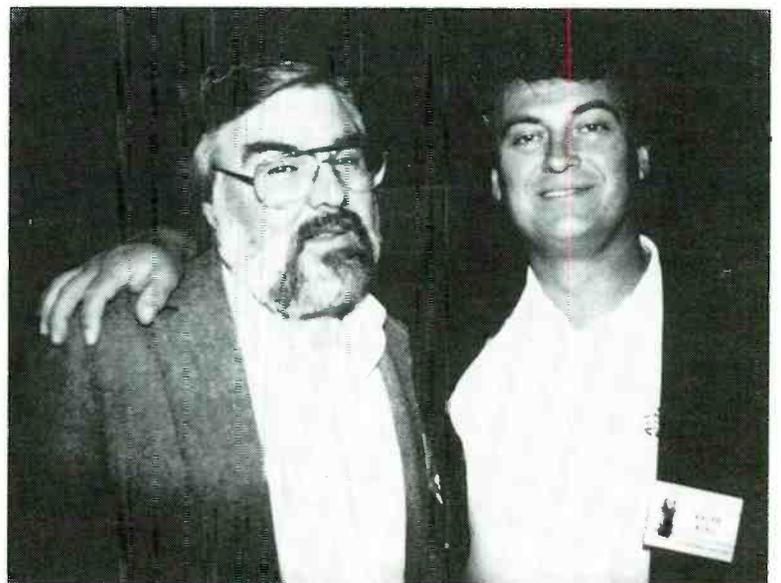
Jake Lamb, vice president of rental sales for IVE, prepares his company's product exhibit.



Retail consultant Peter Glen, star of the National Assn. of Recording Merchandisers and Video Software Dealers Assn. conventions, gave praise—and food for thought—to Erol's management.



Heid Diamond, Erol's director of advertising planning and development, prepares for her presentation at the video chain's meet.



Vendor executives at the Erol's meet included Bill Hickman, left, director of national video sales for MCA distribution, and Ralph King, senior vice president for IVE.



Erol's troops visit vendor booths, which displayed video product, accessories, and movie-related merchandise.



Ron Castell, vice president of advertising for Erol's, addresses the web's first convention.

Watch for BILLBOARD SPOTLIGHTS

DECEMBER

- ITALY
- FRANCE
- YEAR-END DOUBLE-WEEK ISSUE:
- #1 AWARDS OF 1987
- COMEDY

JANUARY

- WINTER CES
- PRO/AUDIO/VIDEO
- PUBLISHING & LICENSING
- MIDEM
- CANADA
- AUSTRALIA'S 200TH ANNIVERSARY

BILLBOARD COVERS IT ALL!



For its new blank videotape campaign, Fuji has signed veteran comic George Carlin to exhort consumers to "Put the good stuff on the good stuff," reprising a tag line the company used earlier.

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.

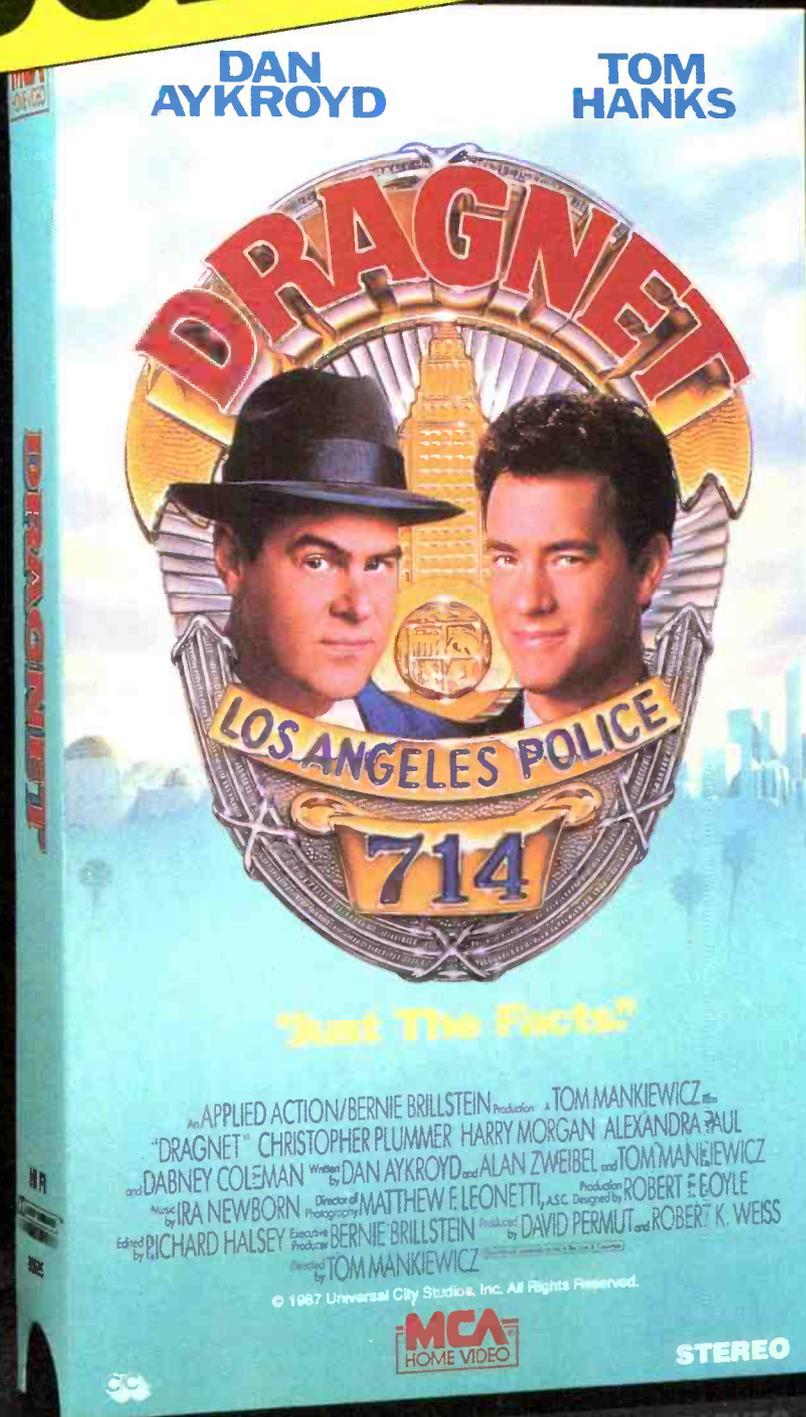
BY GEORGE: Fuji has commissioned comic George Carlin as spokesman for its Put The Good Stuff On The Good Stuff videotape ad campaign. The promotion made its debut this month and will continue into 1988. Spots will air on CBS and NBC prime-time movies. And the Carlin image will be featured on point-of-purchase material.

SUPER SCENARIO: RCA (609-853-2279) is betting that the increased popularity of Super-VHS hardware will provide a profitable retail market for the company's new, full-size S-VHS and compact S-VHS-C blank tapes. Both the ST-120 (full size) and the ST-C20 (compact) feature colorful packaging—a rainbow RCA logo on a gold cellophane wrapper. Additionally, the ST-120 is encased in a white sleeve, while the ST-C20 is enclosed in a transparent plastic case. Suggested retail prices on these items are \$19.95 and \$15.95, respectively.

BROWSER ROUSER: The new Video Browser Paks from Chicago One Stop (312-822-0822) are real space-savers for the video retailer and an aid to customers who want to check offerings quickly. Constructed of clear, stiff 8- by 12-inch plastic sleeves, the packs display both sides and spines of a regular, flattened videocassette box. An insert strip at the top of the sleeve has spaces for the video's title, category, rating, running time, stock number, and list price.

The firm's 6-inch-deep counter-top browser bin holds 120 sleeves. It sells for \$79. The 12-inch-deep bin goes for \$89. Prices on the Video Browser Paks range from 90 cents (single) to 81 cents (batches of 1,000).

...BOOK 'EM



AVAILABLE SOON ON VIDEOCASSETTE

Take these two into custody today. It's Dan Aykroyd and Tom Hanks teaming up for the first time in the hilarious box office hit that pays homage to the famed original police drama.

OK now, "Just the Facts": **Dagnet**. Available on videocassette. Just contact your MCA distributor today.

Videocassette #80685
HiFi Stereo Surround
digitally recorded [PG-13]
Closed Captioned for
the Hearing Impaired.
\$89.95 Suggested Retail Price
STREET DATE: JANUARY 14, 1988

© 1987 MCA Home Video, Inc.

Also available:
The original
motion picture that
started it all.
Dagnet (1954)
\$24.95 Sug. Ret. Price
Videocassette #45030
© 1954 Mark VII Ltd. &
Stanley Meyer.
Renewed 1982
Universal City Studios, Inc.
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MCA
HOME VIDEO

70 Universal City Plaza
Universal City, CA 91608

21ST

BILLBOARD SPOTLIGHTS SPECIAL INTEREST VIDEO AND VIDEO MUSIC

AMERICAN VIDEO CONFERENCE ISSUE

ISSUE DATE: NOVEMBER 21 AD CLOSING: OCTOBER 27
BONUS DISTRIBUTION AT AMERICAN VIDEO CONFERENCE NOVEMBER 19-21, LA

IN THIS ISSUE

MUSIC VIDEO

- **The big picture:** Interviews with industry leaders worldwide. What it will take to make music video happen in the late '80's.
- **The Videoclip:** Major producers and directors. How clips have changed.
- **Spin-offs:** Record labels who have spun off separate music video wings. Distribution through record stores. Who will support music video.
- **Hollywood/Soundtrack:** The synergy of film and music. This is where the real action is.

SPECIAL INTEREST VIDEO

- **Overview:** How original video art form has emerged as a programming vehicle and sales opportunity. Plus: market statistics.
- **Original Video:** What consumers and retailers want. A look at the creative process: most clever ideas give way to marketable realities.
- **Programming:** A look at the vast array of non-theatrical video.
- **Sponsorship:** Why corporate America is getting involved with original videos.
- **Technology:** The future of original video beyond video: Compact Disc, Interactive and High Definition TV. The effect on the made-for-video scene.

PLUS: TOP MUSIC VIDEO AND TOP SPECIAL INTEREST VIDEO CHARTS!

Key issues about Special Interest Video and Music Video will be discussed at the first American Video Conference jointly sponsored by Billboard and the American Film Institute. In the November 21 issue of Billboard, distributed at the Conference, industry-based topics will be featured!

EDITORIAL NEWS DEADLINE: OCTOBER 5

FREE BONUS FULL-PAGE AD in CONFERENCE GUIDE & DIRECTORY for BILLBOARD FULL-PAGE ADVERTISERS

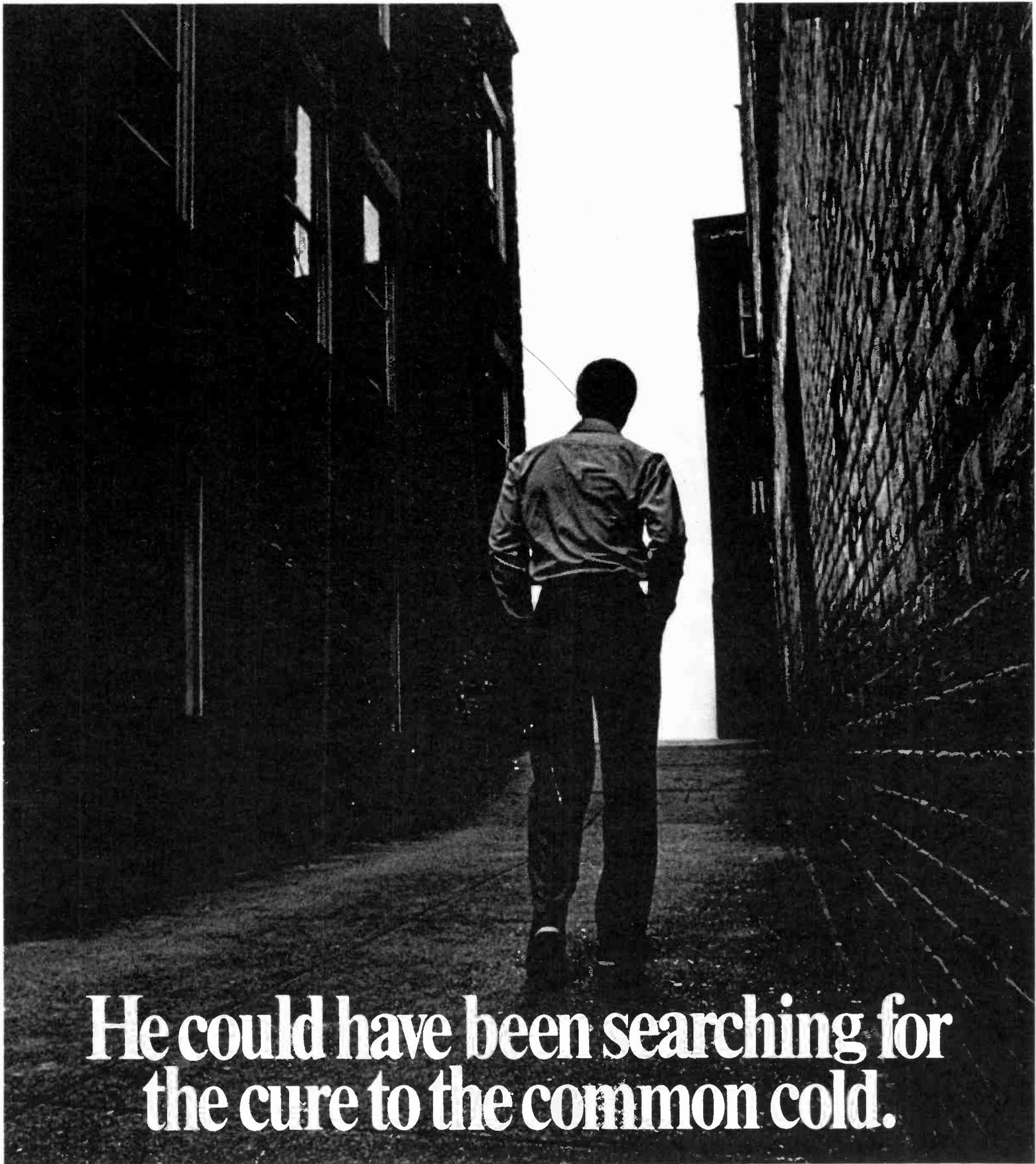
When you advertise a Jr. page ad or more in the AVC Spotlight Section in Billboard's November 21st issue . . . you receive a free full-page ad* in the American Video Conference's CONFERENCE GUIDE & DIRECTORY. Value: \$900 for black/white page ad . . . to \$1,700 for full-color ad in the Directory.

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He could have been searching for the cure to the common cold.

There are kids out there who have the desire, the will and the brains to go to college. What they don't have is the money. So they don't go. And that is nothing less than a crime.

Which is why the United Negro College Fund exists. By keeping

tuitions down at its 43 predominantly black colleges, the Fund gives a chance to thousands of these deserving students, a chance they would not have gotten otherwise.

But, the battle's far from won. You see, for each one we reach, there's one we can't. Not without

the funds, and that's a loss none of us can afford.

So please send your check to the United Negro College Fund, 500 East 62nd Street, New York, New York, 10021. Who knows, it may be the check that will clear up your next cold.

Give to the United Negro College Fund.
A mind is a terrible thing to waste.



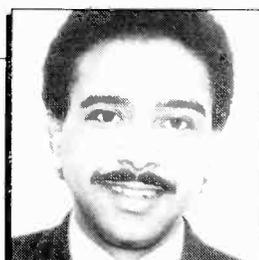
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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
1	1	1	12	LOS LOBOS WARNER BROS.	LA BAMBA 7 weeks at No. One
2	3	2	18	LUIS MIGUEL WEA LATINA	AHORA TE PUEDES MARCHAR
3	2	3	10	JULIO IGLESIAS CBS	QUE NO SE ROMPA LA NOCHE
4	8	14	4	WILKINS WEA LATINA	MARGARITA
5	4	4	12	MIJARES EMI	NO SE MURIO EL AMOR
6	5	6	14	NELSON NED EMI	ME PASE DE LA CUENTA
7	9	11	5	BEATRIZ ADRIANA MELODY	LA LUNA SERA LA LUNA
8	11	12	4	DANNY RIVERA DNA	AMAR O MORIR
9	6	7	13	EMMANUEL RCA	NO TE QUITES LA ROPA
10	12	13	16	FRANCO DE VITA SONOTONE	SOLO IMPORTAS TU
11	10	9	36	LOS BUKIS FONOVISA	TU CARCEL
12	15	18	8	PANDORA EMI	MI HOMBRE
13	7	5	11	CHAYANNE CBS	FIESTA EN AMERICA
14	13	10	9	AL BANO Y ROMINA POWER WEA LATINA	SIEMPRE SIEMPRE
15	14	15	21	DANIELA ROMO EMI	VENENO PARA DOS
16	16	21	6	FANDANGO EMI	AUTO. MODAS Y ROCK AND ROLL
17	19	17	38	BRAULIO CBS	NOCHE DE BODA
18	17	28	9	YOLANDITA MONGE CBS	CONTIGO
19	23	29	8	EDNITA NAZARIO FONOVISA	ALMA DE GITANA
				★★★ POWER PICK ★★★	
20	31	—	2	JOSE LUIS PERALES CBS	AMADA MIA
21	18	27	14	JOSE JOSE RCA	SIN SABER
22	39	23	3	TOMMY OLIVENCIA TH	NO TIRES LA PRIMERA PIEDRA
23	30	37	3	PALOMA SAN BASILIO EMI	LUNA DE MIEL
24	29	32	4	SANDY REYES MUSIC CITY	MI NOVIA, MI MUJER, MI AMANTE
25	27	36	14	SONIA RIVAS CBS	DE PECHO A PECHO
26	20	16	19	ESTELA NUNEZ ARIOLA	CORAZON ERRANTE
27	26	42	11	LUCIA MENDEZ ARIOLA	YO NO SE QUERERTE MAS
				★★★ HOT SHOT DEBUT ★★★	
28	NEW ▶	1	1	ROBERTO CARLOS CBS	NEGRA
29	34	39	16	MARISELA PROFONO	HAZME TUYA
30	28	20	18	EL GRAN COMBO COMBO	ESOS OJITOS NEGROS
31	22	26	18	LOS CAMINANTES ROCIO	TODO ME GUSTA DE TI
32	25	30	10	AMANDA MIGUEL RCA	QUE ME DAS
33	NEW ▶	1	1	YURI EMI	VIVIR SIN TI
34	21	8	24	JULIO IGLESIAS CBS	LO MEJOR DE TU VIDA
35	32	25	37	LORENZO ANTONIO MUSART	DOCE ROSAS
36	35	41	3	ELIO ROCA PROFONO	UNA ROSA Y UNA ESPINA
37	33	35	3	ORQUESTA INMENSIDAD FANIA	TE PARECES TANTO A MI
38	40	34	4	FRANCO PEERLESS	MURIENDO AQUI
39	24	33	16	VALERIA LYNCH SONOTONE	MUNECA ROTA
40	38	24	12	JULIO IGLESIAS CBS	TODO EL AMOR QUE TE HACE FALTA
41	NEW ▶	1	1	LOS IRACUNDOS RCA	TU LUGAR ES MI LUGAR
42	NEW ▶	1	1	SONORA PONCENA INCA	CANCION
43	NEW ▶	1	1	JOSE FELICIANO EMI	PONTE A CANTAR
44	NEW ▶	1	1	LOS HERMANOS MIER ARIOLA	LA COLORETEADA
45	43	38	20	LOS BUKIS FONOVISA	ME VOLVI A ACORDAR DE TI
46	36	31	7	ROCIO JURADO EMI	ESTA NOCHE GANO YO
47	50	—	2	LUPITA D'ALESSIO LUNA	NI GUERRA NI PAZ
48	41	45	3	BRAULIO CBS	LA PURA VIDA
49	NEW ▶	1	1	EL GRAN COMBO COMBO	MIMA
50	RE-ENTRY	—	—	LUNNA A&M	NO DIGAS NADA

○ Products with the greatest airplay gains this week.

Latin Notas



by Tony Sabournin

"A&R OFTEN BECOMES MORE a function of archives searcher than discoverer of new talent," says Miguel Estivill, production and product manager for the BMG-Ariola Latin Division. According to Estivill, the label will release 33 compact disk titles by the end of the year. Among the best known are Juan Gabriel's "Nueve Reinas Y Un Rey" and "Para Ti," for which the singer/author has received a gold record; "Encuentro En La Cumbre," a compilation of Rocío Dúrcal and Rocío Jurado hits; Emmanuel's "Toda La Vida Y Otros Exitos"; and "Pa' Bailar—Vol. II," a compendium of salsa and *merengue* hits that includes songs from La Herencia Latina, Angela Carrasco, Hansel & Raúl, José Feliciano, Millie, Jocelyn Y Los Vecinos, Bonny Cepeda, and Dionis Fernández.

Another title scheduled to be released is "15 Famosos Trios, Vol. II," which includes hits by Los 3 Diamantes, Los 3 Ases, Los Tres Reyes, Yolanda Y Su Trio Perla Negra, El Trio Caribe, Los Dandy's, El Negro Peregrino Y Su Trio, and Los Astros. Also due out are a greatest-hits volume by the Juan García Esquivel Orchestra with "La Bamba" and "La Raspa" as well as "Brasil '88," featuring such Brazilian artists as Gal Costa, Alcione, Joanna, Roupá Nova, Beth Carvalho, Tim Maia, and Martino Da Vila.

In addition to announcing the release of the new Hansel & Raúl LP, "Mi Amiga Margarita," Estivill states his intention to counterattack the growing trend of sexually inclined album covers. "It'd be a drastic contrast," he says. "Perhaps a woman in a long dress and a parasol."

ON FRIDAY (30) WSKQ-AM New York will celebrate its fourth anniversary. The event will be held at the Felt Forum, and the artists confirmed thus far to perform include Jurado, Hansel & Raúl, Suzy Leman, Yanill, Los Nietos Del Rey, Marisela Berenas, Sophy, and Orquesta Costa Brava. Awaiting confirmation as of this writing are Miguel Gallardo, Lisette, Willie Colón, Valeria Lynch, and Wilkins.

BMG-Ariola set to release 33 CDs spotlighting varied acts

NOTAS Y NOTICIAS: Celia Cruz's entry into the dance music scene through the Colón production of "Un Bembé Para Yemayá"—with an arrangement by José Arturo Ortiz—should probably bring her a long-awaited Grammy. It stands to reason that the person who has rewritten the laws of Afro-Cuban vocaliza-

tion should also lead other singers into this very profitable market. It's also a marked change from the used and abused reprises of once-successful formulas Cruz has been stuck with in past years . . . María Conchita Alonso's promotional video of the song "Y Es Que Llegaste Tú" has made controversial waves in Venezuela. According to various reports, the broadcast of this tape has been forbidden by that country's artistic commission, which rated it, what else?, "too sexy" . . . Westwood One's bimonthly features will include Los Lobos and Beatriz Adriana the week of Nov. 2-8 and Emmanuel and Lunna Nov. 16-22 . . . Local 802's Latin Music Committee has announced the creation of the Orquesta Clásica Latina. Its 40 musicians will present original compositions that combine classical music with Afro-Cuban rhythms. Presented as an alternative for Latin musicians who have found it difficult to break into classical orchestras, this project is sponsored by Christian Enterprise In Music & Art, a nonprofit organization. Musicians interested in this venture should call 718-768-7170 or write to: Conga Y Clave, c/o Local 802, AFM, 330 W. 42nd St., New York, N.Y. 10036.

LA RADIO LATINA



by Carlos Agudelo

A NEW DAY FOR JAZZ in Latin America may have dawned in the Dominican Republic with the first Heineken Jazz Festival. The event drew an enthusiastic crowd that cheered with the usual Caribbean pizzazz for such giants as Dizzy Gillespie, Toots Thielemans, Eddie Daniels, Jon Faddis, and Cuban drummer Ignacio Berroa as well as several surprisingly energetic and qualified Dominican jazz players headed by the festival's music director and main force, Michael Camilo. The Dominican musicians also included a 16-piece jazz band assembled for the festival under the direction of composer and pianist Jorge Taveras; percussionist Guarionex Aquino; and Peng Bien Sang, a Dominican bassist of Chinese origin who played with the Berklee Jazz Band.

A few problems with sound checks at the beginning of the event were more than compensated for by the music. Taveras' band opened the show in a high tone, followed by the Berklee quintet. After a plaque was given to Mario Bauza, honoring his achievement as creator of Afro-Cuban jazz, Camilo entered with Marc Johnson on bass, Joel Rosenblatt on drums, and Aquino on congas, and the house began to feel the magic of Camilo's fingers dancing across the keyboard. Next, Thielemans on harmonica, Faddis on trumpet, Daniels on clarinet, and Gillespie took turns mesmerizing the audience, always under Camilo's guidance. At the end, the music turned into a glorious Latin jazz-*merengue* tune, and the crowd of mostly Dominicans loved every minute of it.

The festival had more than music going for it; the location was equally glorious. It was staged in the amphitheater of Altos De Chavon, undoubtedly one of the

most beautiful and inspiring scenarios in the world. Frank Sinatra, Chick Corea, Paco De Lucia, Joan Jett, Air Supply, Carlos Santana, and Heart are among the acts that have performed there over the years.

The festival also benefited from extraordinary organization and commitment from the score of sponsoring corporations, especially Cerveceria Nacional. The people behind this festival made it seem like a crusade, a mission from heaven to make this event an important part of the jazz world for years to come.

Proceeds from the festival will go to several foundations. Organizers and sponsors have already committed

Heineken Jazz Festival bows in Dominican Republic

themselves to making it bigger and better next year, and they hope to turn it into one of the paramount jazz showcases in the world. We hope they succeed.

"EVERYBODY PROMISES to send compact disks to the station, but almost nobody does," says Tony Aguilar, program director for WMDO-AM Washington, D.C., Radio Mundo. Aguilar is currently playing two CDs per hour, but says he has buy them with money from the station's budget. Aguilar says the only label sending him CDs regularly is Miami's Sonotone . . . Raul Oscar Gomez has gone back to KBNA "Que Buena" El Paso, Texas, this time as production director . . . The day after Silvio Iglesias, WJIT-AM New York's program director, told this columnist he was going to Puerto Rico to take care of himself, he had a heart attack. Fortunately for everybody who has known him, Silvio survived. His condition has just been upgraded from critical to satisfactory. We wish him a fast recovery.

Classical KEEPING SCORE



by Is Horowitz

THE SOUND OF PATRIOTISM: Berlioz's arrangement of "La Marseillaise" is seldom performed, which isn't surprising in view of the musical forces required. And it remains a formidable challenge for any label willing to assemble a symphony orchestra with added percussion, three choruses, and two solo singers for under 10 minutes of music.

But it has found its way onto disk in the past. Just weeks ago, Angel issued a performance of it on compact disk featuring the Orchestre de Paris directed by Jean-Pierre Jacquillat, and a sound spectacular it is. And now two more labels are about to record the piece, each apparently unaware that the other was undertaking the project.

Telarc will release the anthem in an all-Berlioz program recorded by David Zinman & the Baltimore Symphony. And Pro Arte is recording it as part of a French program performed by Philippe Entremont & the Denver Symphony.

LOOK AHEAD: "Tosca" will be the first in a series of Italian operas to be conducted by Michael Tilson Thomas under his new contract with CBS Masterworks. Eva Marton will appear in the title role. This is the third CBS pact for the conductor... A package of Sousa marches in their original arrangements is on the boards at Nimbus Records.

Angel Records has just recorded a second all-Copland album with Leonard Slatkin & the St. Louis Symphony. Included are the orchestral arrangement of "Appalachian Spring" by Eugene Ormandy and the rare "Cortege Macabre" from the ballet "Grogg." A few weeks earlier, Riccardo Muti's traversal of the Beethoven symphonies with the Philadelphia Orchestra moved a step closer to completion with the taping of the "Pastorale." And on the crossover front at Angel, there's a "Showboat" in the works with Federica von Stade, Jerry Hadley,

and Teresa Stratas. John McGlinn is the conductor. George Gershwin pieces arranged by Percy Grainger will be recorded by Richard and John Conti-Guglia for MCA Classics. More crossover material and "straight" classics are planned with the two piano team. Thomas Frost will produce... More European orchestral recordings will be undertaken by Delos, says label chief Amelia Haygood. Conductors Gerald Schwarz and James DePriest will be featured.

Claudio Arrau will be 85 in February, but that has hardly slowed the master. Only last month, he was in Dresden, West Germany, recording the Beethoven Second Piano Concerto with Sir Colin Davis for

Two labels are recording Berlioz's 'La Marseillaise'

Philips. More CDs offering material from Mercury's golden years are due next year, says Philips boss Nancy Zannini. Only three have been released to date. And she notes that violinist Viktoria Mullova's second album for the label will be of Vivaldi's "Four Seasons."

A concerto for bandoneon (a button accordion) and orchestra, composed and played by the Argentinian Astor Piazzola, is on Nonesuch's schedule. Lalo Shifrin conducts. Other projects set, according to Nonesuch exec Peter Clancy, include an album of American songs by Jan DeGaetani, with Gilbert Kalish at the piano, and a program of Iberian music performed by the West Coast early music group La Corte Musical. The latter will be produced by Clancy.

The Colorado String Quartet, the all-female ensemble, has recorded a Mozart album for Fidelio, the Dutch label distributed in the U.S. by Qualiton. Next on the list, says Fidelio's Peter van Winkel, is a Beethoven set, to be followed by Shostakovich.

Gimell, 'Missa Pange Lingua' Honored

Gramophone Makes Surprise Award To Independent

BY PETER JONES

LONDON In past years, the record-of-the-year citation in the Gramophone Record Awards has generally gone to ambitious, costly productions from major record companies.

For the first time, however, it has been awarded to a small independent company, Gimell, and—another first—to an unaccompanied choral record. The winner is "Missa Pange Lingua" and other works by the 16th-century Flemish composer Josquin Desprez, recorded by the Tallis Scholars and conducted by Peter Phillips.

This release was also selected as the 1987 winner for early music by Gramophone's panel of critics.

Runner-up as record of the year is the release from EMI—winner in seven of 15 areas—of Michael Tippett's oratorio "The Mask Of Time," which was conducted by Andrew Davis and was also honored in the contemporary category. Other winners are:

Chamber—Chausson's "Concerto For Piano, Violin & String Quartet," the Collard/Dumay/Muir Quartet (EMI)

Choral—Handel's "Athalia," the Academy of Ancient Music, Hogwood (L'Oiseau-Lyre)

Concerto—Hummel's Piano Concertos in A Minor & B Minor, Hough, (Chandos)

Historical, nonvocal—Schubert's

String Quartets, Busch Quartet (EMI)

Historical, vocal—"Arias & Songs," Tito Schipa (EMI)

Instrumental—Haydn's Piano Sonatas, Alfred Brendel (Philips)

Operatic—Verdi's "La Forza Del Destino," Sinopoli (DG)

Orchestral: Mahler's Symphony No. 8, London Philharmonic, Tennstedt (EMI)

Period performance—Beethoven's Symphonies Nos. 2 & 8, London Classical Players, Norrington (EMI)

Solo vocal—Liszt/Strauss' Lieder, Fassbaender (DG)

Best remastered compact disk—Delius' "Orchestral Pieces," Royal Philharmonic, Beecham (EMI)

Engineering and production—Holst's "The Planets," Montreal Symphony, Dutoit (Decca)

Angel Scores With Opus

NEW YORK Angel Records captured two of the top five Opus magazine 1987 record awards, scoring with the Mahler Symphony No. 8 (Klaus Tennstedt & the London Philharmonic) and the Beethoven Symphonies Nos. 2 and 8 (Roger Norrington & the London Classical Players).

Other albums presented with awards during the ceremonies here Oct. 20 were the Lully opera "Atys" on Harmonia Mundi (France), the Mieczyslaw Horszowski piano recital on Nonesuch, and the Copland Symphony No. 3 with Leonard Bernstein & the New York Philharmonic on

Deutsche Grammophon.

In the contemporary music area, Opus critics cited the Lutoslawski Symphony No. 3 performed by Esa-Pekka Salonen & the Los Angeles Philharmonic (CBS Masterworks). The repertoire enhancement award went to the New World recording of the Roger Sessions Symphonies Nos. 4 and 5 by the Columbus Symphony under Christian Badaea.

Awards for historic and reissued recordings went to volume four of a Lauritz Melchior anthology on Danacord and to a Liszt set in the Michael Raucheisen Edition on Acanta.

FOR WEEK ENDING OCTOBER 31, 1987

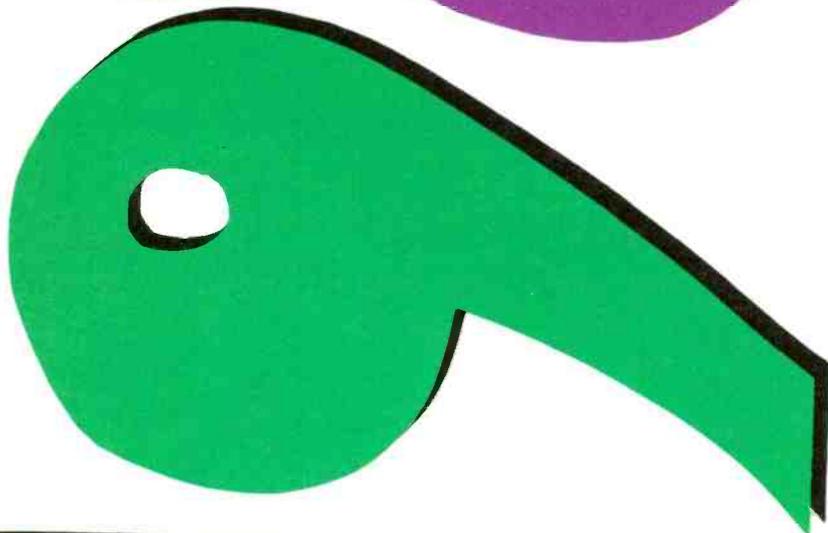
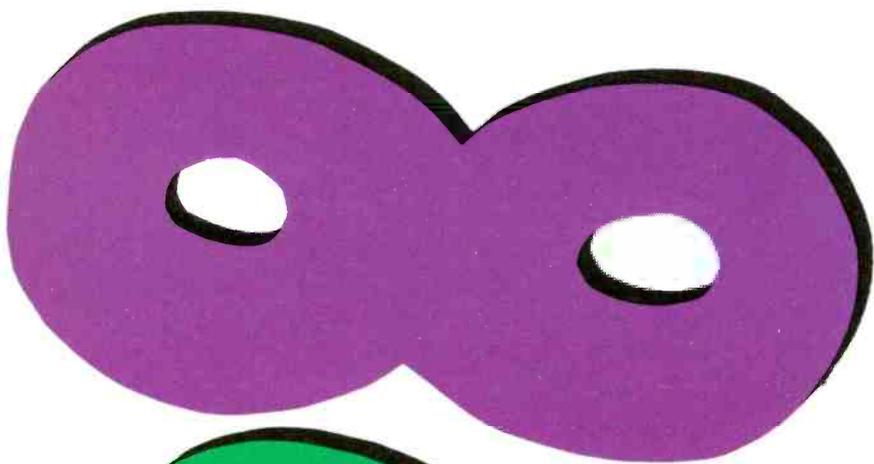
Billboard

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TOP LATIN ALBUMS™

		THIS WEEK		2 WKS. AGO		WKS. ON CHART		Compiled from a national sample of retail store and one-stop sales reports.	
		ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL					
POP	1	1	23	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337			
	2	2	51	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452			
	3	5	7	DANNY RIVERA	AMAR O MORIR	DNA 336			
	4	3	53	JOSE JOSE	SIEMPRE CONTIGO	ARIOLA 5732			
	5	7	65	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078			
	6	8	7	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025			
	7	4	27	FRANCO DE VITA	FANTASIA	SONOTONE 1405			
	8	9	5	ROBERTO CARLOS	ROBERTO CARLOS 87	CBS 12333			
	9	6	45	EMMANUEL SOLO	RCA 5919				
	10	11	25	YOLANDITA MONGE	LABERINTO DE AMOR	CBS 10382			
	11	10	27	AMANDA MIGUEL	AMANDA MIGUEL	TELEDISCOS 102			
	12	14	5	WILKINS	PARAISO PERDIDO	WEA 54945			
	13	—	1	JOSE LUIS RODRIGUEZ	SEÑOR CORAZON	MERCURY 832-763-4			
	14	18	3	BEATRIZ ADRIANA	LA LUNA SERA LA LUNA	MELODY 8210			
	15	17	51	EDNITA NAZARIO	TU SIN MI	MELODY 094			
	16	—	1	JOSE FELICIANO	TU INMENSO AMOR	EMI 6672			
	17	16	47	DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735			
	18	12	5	JOSE LUIS PERALES	SUENOS DE LIBERTAD	CBS 69301			
	19	13	9	NELSON NED	ME PASE DE LA CUENTA	EMI 6476			
	20	—	1	JUAN GABRIEL	14 EXITOS ORIGINALES	ARIOLA 7299			
	21	25	65	ROCIO DURCAL	SIEMPRE	ARIOLA 6075			
	22	—	1	LOLITA	LOCURA DE AMOR	EMI 6606			
	23	19	65	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432			
	24	22	21	ESTELA NUNEZ	CORAZON ERRANTE	ARIOLA 6229			
	25	20	3	VARIOS ARTISTAS	ESTOS SI SON 16 EXITOS	LASER 113			
TROPICAL/SALSA	1	2	31	FRANKY RUIZ	VOY PA' ENCIMA	TH 2453			
	2	1	55	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424			
	3	3	11	EL GRAN COMBO	25 ANIVERSARIO 1962-1987	COMBO 2050			
	4	4	19	TOMMY OLIVENCIA	30 ANIVERSARIO	TH 2464			
	5	5	7	GILBERTO SANTAROSA	KEEPING KOOL	COMBO 2051			
	6	8	9	PEDRO CONGA	NO TE QUITES LA ROPA	SONOTONE 1119			
	7	6	5	JOHNNY VENTURA	SI VUELVO A NACER	CBS 999			
	8	7	15	ROBERTO DEL CASTILLO	JUSTO A TIEMPO	CBS 10489			
	9	12	37	SONORA PONCENA	BACK TO WORK	INCA 1083			
	10	10	9	ORQUESTA INMENSIDAD	ALEGRANDO AL MUNDO	FANIA 646			
	11	23	3	HECTOR LAVOE	STRIKES AGAIN	FANIA 647			
	12	19	5	CELIA CRUZ/WILLIE COLON	THE WINNERS	VAYA 109			
	13	13	87	FRANKY RUIZ	SOLISTA PERO NO SOLO	TH 2368			
	14	16	57	BONNY CEPEDA Y SU ORQUESTA	DANCE IT!/ BAILALO	RCA 7541			
	15	20	21	CHEO FELICIANO	SABOR Y SENTIMIENTO	COCHE 356			
	16	11	47	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434			
	17	18	9	LOS HERMANOS ROSARIO	ACABANDO	KAREN 107			
	18	9	29	WILFRIDO VARGAS	LA MUSICA	SONOTONE 1406			
	19	—	1	ORQUESTA LA SOLUCION	BUENA PESCA	TH-RODVEN 2486			
	20	22	3	SANDY REYES	EL TIBURON	MUSIC CITY 52			
	21	—	1	ROBERTO ROENA Y SU APOLLO SOUND	REGRESO	UP 001			
	22	24	71	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR 1043			
	23	14	11	GUNDA MERCED	GUNDA MERCED Y SU SALSA FEVER	SONOTONE 1112			
	24	—	25	CHARANGA DE LA 4	SE PEGO	SAR 1044			
	25	15	9	RUBBY PEREZ	RUBBY PEREZ	KAREN 104			
REGIONAL MEXICAN	1	1	45	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025			
	2	2	15	LOS CAMINANTES	GRACIAS MARTIN	LUNA 1147			
	3	3	45	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499			
	4	4	7	LOS LOBOS	LA BAMBA	WARNER BROS 25605-4			
	5	5	5	FITO OLIVARES	LA GALLINA	GIL 20001			
	6	6	11	VICENTE FERNANDEZ	MOTIVOS DEL ALMA	CBS 20821			
	7	7	25	RAMON AYALA	HASTA QUE TE PERDI	FREDDIE 1385			
	8	—	15	ANTONIO AGUILAR	CON BANDA	MUSART 2021			
	9	12	3	GRUPO EL TIEMPO	CON SENTIMIENTO ROMANTICO	LUNA 1142			
	10	20	3	LA MAFIA	LIVE	CBS 84339			
	11	9	45	LOS YONICS	CORAZON VACIO	CBS 90489			
	12	22	9	VARIOS ARTISTAS	ARRIBA LA CUMBIA	SONOTONE 1113			
	13	18	13	LOS SOCIOS DEL RITMO	UN GRAN MOTIVO	ARIOLA 6403			
	14	—	3	BRONCO	INDOMABLE	ARIOLA 6243			
	15	8	5	GRUPO MAZZ	BEYOND	CBS 10495			
	16	10	45	LITTLE JOE	TIMELESS	CBS 10458			
	17	11	5	MR. CHIVO	TONGONEAITO	FREDDIE 1400			
	18	19	19	LOS SAGITARIOS	DE NUEVO LOS SAGITARIOS	LUNA 1141			
	19	—	1	LOS BRIOS	NUEVAS VERSIONES	PROFONO 90524			
	20	—	35	GRUPO EL TIEMPO	TU EX-AMOR	LUNA 1122			
	21	17	3	ROCIO BANQUELLS	ENTREGA TOTAL	WEA 6608			
	22	—	7	LISA LOPEZ	SERA EL ANGEL	MUSART 1865			
	23	13	43	LOS BONDADOSOS	REALIDADES	PROFONO 90492			
	24	—	5	GERARDO REYES	CON BANDA	CBS 20790			
	25	—	1	CHAVELA Y SU BROWN EXPRESS	EL REY DEL BARRIO	PROFONO 90529			

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Listening for the Next Evolution

By ZAN STEWART

New Age music, a widening style of music that experienced a period of substantial growth 1986, has continued that healthy expansion in 1987, garnering an increasing share of retail sales and radio audiences.

And as the genre expands, the styles of music that fall within its loose definition expand as well. In its beginnings, New Age was either acoustic instrumental music, as exemplified by solo pianist George Winston or harpist Georgia Kelly, the atmospheric synthesized tapestries of Jean-Michel Jarre, Tangerine Dream or Kitaro, or the medita-

NEW AGE MUSIC

tive concoctions of pianist Steven Halpern. Now the category contains melodic jazz/rock/fusion of harpist Andreas Vollenweider and saxophonist Justo Almario, a whole range of ethnic and world musics, some classical pieces (both new works,

(Continued on page N-10)

THE NEXT GENERATION



NIGHTNOISE
Something of Time
WH-1057



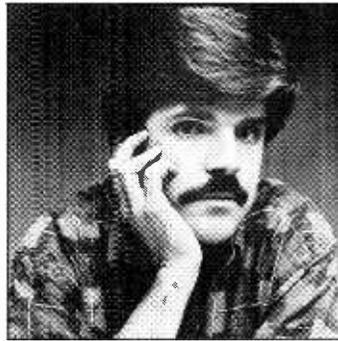
MONTREUX
Sign Language
WH-1058



W.A. MATHIEU
Available Light
WH-1059



SCHÖNHERZ and SCOTT
One Night in Vienna
WH-1060



TIM STORY
Glass Green
WH-1061



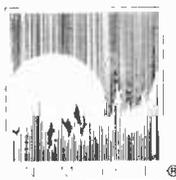
SCOTT COSSU
She Describes Infinity
WH-1063



RUBAJA and HERNANDEZ
High Plateaux
WH-1064



MICHAEL HEDGES
Live on the Double Planet
WH-1066



By DON HECKMAN

NEW AGE TALENT: Vital Voices From the Modern Melting Pot

New Age music may be the most startlingly successful non-defined music ever to hit the public consciousness. In a merchandising sense, its success represents a kind of 1980s instrumental parallel to the singer/songwriters' product of the '70s. But it is also a music imbued by many of its practitioners with a significance that reaches far beyond the limits of personal story-telling. A melting pot of styles, attitudes and esthetics, New Age has attracted performers from jazz, classical, folk, rock, pop and rock—from virtually every part of the world.

The bottom line seems to be that it is, for the most part, instrumental music, almost always produced via the personal efforts of its composer, sometimes with the benefits of a complex new musical instrument technology, frequently non- or only mildly rhythmic, and often possessing implied therapeutic or spiritual values. (All of the foregoing, of course, subject to change in the next six months worth of record releases.)

The problem is that even such a highly generalized description fails to capture the breadth and the diversity of the musical opinions and attitudes held by a rapidly building wave of New Age performers. A selective sampling of some of those opinions and attitudes follows.

Edgar Froese, one of the founding members of **Tangerine Dream**, can claim more seniority in the music than most New Agers. Many of the methods and some of the philosophy of New Age were tried and explored years ago by this pioneering electronic group—currently on the verge of celebrating its 20th anniversary.

"In my opinion," says Froese, "the foundations of New Age music are in two places, with one leg in European new-Romantic classical music, and the other in the American minimalist music of people like Steve Reich and La Monte Young."

Tangerine Dream's new album, "Tyger" (Caroline Records), departs from current New Age instrumental music policy by including vocals sung to the lyrics of poet William Blake. "It's funny, isn't it," says Froese. "Between 1970 and 1975 almost all the music we produced would, today, be called New Age. But, since the record stores and the companies didn't know where to put us, we were between the cracks. Now, 12 years later, when we move away from New Age, they finally have a place to put us. So maybe we'll be back between the cracks again."

Chip Davis, founder of American Gramophone Records, and, like Froese, a composer of music which seemed to anticipate New Age, views the phenomenon from the practical viewpoint of an artist/businessman. "I call it Uncategorizable Instrumental Mu-

sic," he explains. "But the truth is that New Age has really been a blessing for us, in the sense that it has provided a place in the stores for people to look for our stuff."

For Davis, the keys to New Age music are contained in (1) the growth to maturity of baby boomers interested in very eclectic selections of music and (2) the "speed of the world." "People don't want to be as bombarded as much," says Davis, "especially those in their 30s. They don't want to hear a lot of edgy sounds, but they *do* want to listen to music that will help them feel good about things. New Age gives them that."

Suzanne Ciani ("The Velocity Of Love," RCA Victor Red Seal Skylark), a successful designer for hundreds of commercials, and a pioneer in the use of electronic music technology, is also grateful for the merchandising category. "My records used to turn up in the record stores under 'female vocalist,' 'jazz,' 'electronic music'—you name it. But it was never where anyone could find it.

"The term 'New Age' doesn't push any of my negative buttons," she continues. "For me, the genre is personal composers' music. Of course, the availability of all this technology has resulted in a lot of so-called 'product,' some of it very amateurish. So the real question—as with any music—is the degree of integrity in its expression."

Keyboardist **Shayla** ("Vision Seeker," Yansa Music), a "natural" musician who came to New Age via the visual arts and yoga, adds a colorful variation to Davis and Ciani's down-to-earth business perspective. "I feel," says the Arizona-based Shayla, "that this is a very magical time—an innovative time, both in music and in business."

"In music, the culture is opening up to a new idea that enhances life by mellowing the pace. And in business, people who started out with very idealistic goals—getting this calming New Age music into the marketplace—and who've had to come up against the realities of business, are actually helping the business community find new ways to work. And I think that's true not just of music, but of the many products and services in the New Age arena."

Other performers are strongly focused on the feel-good qualities of New Age. Pianist **David Lanz** ("Nightfall," Narada Records), a successful songwriter and musician who has worked with performers ranging from Leon Russell to Ronnie Milsap, says he has "always been interested in the healing and stress-reducing aspects of music. I really grew up playing pop music and rock—with a kind of mainstream, everyday musician point of view," he says. "But because of my philosophical and spiritual feelings, I thought

that music—my music, hopefully—had higher qualities that I wanted to bring out.

"Hopefully, we're getting back to that one simple, beautiful quality of music—its capacity to heal and soothe—that's gotten buried over the years because of the commercialism and the need to write that next big hit. We may not need that quality as a steady diet, but it sure is useful for balancing out the frenetic part of our lives."

Another pianist, **Michael Jones** (who collaborates with Lanz on "Solstice," Narada), is also bullish on the healing aspects of New Age music. "My background's in the social sciences," says Jones, "and I'm committed to social change and a healthy planet, so I'm moved by the extent to which people tell me the music has enabled them to experience something of themselves or their environment which was new for them—or at least sharpened it in some way."

"On the one hand, I understand the use of the music as background, and I try to create music which is non-intrusive. But at the same time, I hope that this non-intrusiveness will invite people in, and help them to create an experience for themselves through the music."

Japanese composer **Kitaro** ("Tenku," Geffen), whose many imported albums were among the early New Age favorites, expresses a similarly global perspective. "I feel," he explains, through an interpreter, "that the world needs a more spiritual attitude. I would like for my music to help us to find our proper place in the world, a place in which we live in harmony with nature and other creatures."

Other performers are less entranced by what some consider to be the granola and sesame seed philosophy of New Age. Pianist **Scott Cossu**, one of Windham Hill's veteran artists, and a student of many of the world's ethnic musics, is one of the skeptics.

"If all I could say about New Age music was that it was simple, lyrical and meditative, I'd probably be bored to death by it. I mean, we could reach a point of no return where this stuff could get doodled to death—a point where they'd have to ban the use of the sustain pedal. But world music, fortunately, gives me an alternative with my music, a way to reach the same objective via a more interesting, more rhythmic pathway."

"Most of the music of the world outside of Western European culture is not made for entertainment. If that's what New Age is all about—if it's something that relates to, say, early Japanese meditation music, or the classical music of India that's used for calming purposes, then that's fine, and we really might be on to something. But I'm nervous about it."

Cossu's former stablemate at Windham Hill, pianist **Liz Story**, now an RCA artist ("My Part Of Fortune," *Continued on page N-15*)

Liz Story



Azuma



NEW AGE

Scott Cossu



Lucia Hwong

Kitaro



By DAVE DIMARTINO

The rise in the popularity of New Age music corresponds to the rise in its availability. Simply put, the esoteric music form, which once could be found only in health food stores, boutiques, and book stores, can now be found in almost every retail outlet in the country.

Why? Because it sells, and major labels have noticed. Almost every major now handles a New Age artist, if not a complete New Age label of its own, and those few labels that aren't currently seem to be in the process of negotiation for the same.

Take a look at the most successful New Age labels. Windham Hill is distributed by A&M. Narada is distributed by MCA. Private Music is distributed by RCA. Global Pacific is distributed by CBS. And take a look at some of the newer custom label lines—Cinema Records, distributed by Capitol, or the New Age division of Novus, distributed by RCA. And don't forget the MCA Master Series.

None of this takes into account the various artists like Kitaro, Andreas Vollenweider, or Stephen Halpern, who through Gefen, CBS, and Gramavision (and thus distributor PolyGram) respectively find much greater distribution than anyone would have anticipated just three short years ago.

Private Music is a perfect example of a fully integrated, well-thought-out label that could do just fine on its own, but is doing much better thanks to its distribution deal with

Michael Hedges



Yanni



Alex de Grassi



John Jarvis



Steven Halpern



Michael Hoenig

from three labels, and the reason Capitol was so attractive at the time was that they had done the Harvest label in the early '70s—the label 'Dark Side Of The Moon' was on—and we felt that we were patterning the label after that, and that they would understand it. So far, it seems to have worked."

And so far the Cinema label seems to be (Cont' on page N-18)

Michael Jones

MAJOR LABELS: Music Comes of (New) Age in Second Wave

RCA. The company's founder, Peter Baumann, is one of the most fascinating figures in the New Age field, though he'd undoubtedly dislike that "New Age" pigeonhole. Baumann is a true pioneer, in many ways a visionary, and by no means so easily categorized. A former member of the German synthesizer band Tangerine Dream, Baumann played on that band's most far-reaching albums during the early '70s, left and recorded three of his own solo albums, and then decided to form a label that would carry on his own musical ideals.

What eventually emerged from Baumann was Private Music, a New Age company only in the sense of the special care it displays in product packaging, presentation, and sound quality. The label has re-

leased over 20 albums since 1985, the vast majority of them digitally recorded, by a stunningly eclectic batch of artists with roots in all forms of music. Private's catalog includes instrumental work by so-called rockers such as Carlos Alomar (longtime guitarist with David Bowie), Patrick O'Hearn (of Missing Persons), Jerry Goodman (once of Columbia group the Flock, later the Mahavishnu Orchestra), Eddie Jobson (Curved Air, Roxy Music, Jethro Tull, U.K. and more), an album by acoustic guitar hero Leo Kottke, and a recent release by no less than Ravi Shankar. Furthermore, a series of unique videos—both promotional and commercial, all directed by Baumann—helps create a unique sense of label identity for Private that is in many ways unrivaled.

Baumann's former band, Tangerine Dream, was deeply influenced by Pink Floyd's classic "Ummagumma" album, so perhaps it is no surprise to see the surfacing of Cinema Records, a new Capitol-distributed label that also has its roots in that band. How so? Says Denny Somach, president of the new label, about its Capitol affiliation: "We had offers

By BEN BROOKS

Five or six years into the ever-burgeoning New Age phenomenon, independent record companies appear to be thriving on their own—in some cases having resisted the lure of major label distribution, and in others finding renewed security and prosperity maintaining their independence.

While companies like **Private Music**, **Narada**, **Windham Hill**, and **Global Pacific** test the major label affiliation waters, indies like **Celestial Harmonies**, **Music West**, **Audion**, **American Gramophone**, **Fortuna**, **Higher Octave Music**, **Lifestyle**, **Sonic Atmospheres**, **Spirit Music**, and many more are taking solace in doing it their own way.

"I came into this business with a lot of naivete, but I tried to avoid a lot of the pitfalls of following the record company formula," says Allan Kaplan, founder of the overnight success story, **Music West Records**. Kaplan entered the New Age marketplace less than two years ago from a background in McDonald's restaurants and computers with a single artist, Ray Lynch, whose "Deep Breakfast" has astounded the New Age label community by selling 210,000

Chip Davis



Paul Horn

INDIE LABELS: Resisting the Lure, Renewing Prosperity

pieces to date.

"When I happened to be introduced to Ray Lynch's music and went to a bookstore to buy it, I realized right away that this was something the whole world should hear," explains Kaplan, whose rapidly growing company is situated in San Rafael, Calif. "The challenge was to take something as special and niche-oriented as New Age music and make it a mass-market item without turning it into a kind of K mart special." Kaplan has now added distinctive artists such as percussionist Kenneth Nash, pi-

anist Jim Chappell, and multi-instrumentalists Susan Mazer and Dallas Smith to his "artist-oriented label."

"Ever since the company was formed, we've always made a commitment to our distributors that **Celestial Harmonies** will remain independent," explains Eckart Rahn, the veteran New Age enthusiast whose involvement goes back to the launching of his German Kuckuck label in 1969—a company established before there was a "New Age." Celestial Harmonies is probably the most eclectic and diverse of the genre with offerings like "Gregorian Chants" by Pierre de la Rue, Johannes Gardano and Bernardus Ycart; "Tibetan Bells" by Henry Wolff and Nancy Hennings; and Cecil Lytle's "The Complete Piano Music Of Georges I. Gurdijeff And Thomas De Hartmann." The company, which operates out of Wilton, Conn., prides itself not only on its independence but also in its total commitment to creating music with the latest digital technology in surroundings conducive to the artists and music (i.e. not in the conventional recording studio).

Ray Lynch, left, and Music West's Allan Kaplan



While Celestial Harmonies and other more traditional labels like Lifestyle, Fortuna, and (Cont'd on page N-8)

Paul Winter



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NEW AGE RADIO: Harmonic Convergence or Startling Breakthrough?

By TERRY WOOD

Call it what you want—New Age, New Progressive, New Era or, as the Wall Street Journal described it, Audio Valium—but love it or loathe it, this oblique category of alternative music has made a substantial impact on the music and radio industries.

Record labels and radio stations are sprinting to service this previously undetected audience—masses of maturing yet forlorned music fans who have spent the '80s futilely scanning that black hole between 88 and 108 MHz in a fruitless search for satisfying music. But expose them to cosmic minstrels such as Patrick O'Hearn or David Lanz and, almost overnight, an entire generation seems eager to pull up a Jacuzzi and bathe itself in a new, elitist, space-cadet glow.

First introduced to mainstream music fans via public radio and syndicated radio features (such as Frank Forest's six-year-old "Musical Starstreams"), now full-scale, New Age-influenced radio formats are surfacing—and flourishing—in markets of all sizes, from Newport, R.I. to Los Angeles (such as Stephen Hill's "Music From The Hearts Of Space"). Their sudden and wide-spread acceptance has startled Old Age skeptics.

Imagine, just six months and 10 days after debuting in L.A., Frank Cody's and Metropolitan Broadcasting's radical "Wave" format was snatched up by Satellite Music Network for national distribution. Such dramatic programming efforts are designed to service the evolving moods and value-sensitive concerns of an emerging new psychographical tier of music fans, most of whom apparently have wearied of hearing Springsteen reruns, Bon Jovi 12-packs and Madonna's.

Legions of boomers and boomettes, which one ad agency calls Ultras, have long yearned to embrace musical alternatives that nicely complement all the benchmarks of their well-orchestrated tastefulness. New Age radio formats have given their lifestyle a fitting aural accent.

Yet many artists, programmers and record executives flinch at the thought of being linked to the stardusted "New Age" movement. Though many artists gained their first sales through metaphysical bookstores, selling right next to the star charts and tarot cards, one glance at Windham Hill's \$30 million in annual sales or The Wave's steadily increasing ratings proves such music has substantial appeal beyond small circles of devotional drifters.

Indeed, this music has given the young-adult demos, 25-44 intensive what KROQ-FM Los Angeles gave the teen audience—mindset music.

Since retail has embraced the term, New Age seems likely to stick for a long time. "It's spiritual music only in that it shows an expressed interest in values," says Wave curator Frank Cody, who has registered the phrase "Music for a New Age" for his format. "It's far from religious mumbo-jumbo. It appeals to those who are interested in the quality of life: the doers, the seekers, those who are active in the economy."

Cody quotes the observations of Dr. Klaus Lintschinger, an Austrian media researcher: "The interest in New Age music, as well as jazz, reflects this music's ability to articulate the consciousness of the post-industrial revolution. By contrast, rock is the sound of machines, the pounding personification of the industrial revolution. New Age expresses the mood of the Era of Information, communication and the commerce of ideas. New Age may serve the purpose of a universal lan-

(Continued on page N-20)

NEW AGE VIDEO: Carving a Market From Musical Reflections

By JIM McCULLAUGH

In the past year, New Age and other newer forms of instrumental music have produced a widening potpourri of sights and sounds for many tastes. Increased levels of activity are cited on the clip and broadcast front, at home video, and at distribution and retail.

Creatively, the essence of the activity is the progressive innovation of music and visuals. Echoing the New Age music camp credo, many industryites say the marriage defies categorization and labels.

Heightened excitement stems from several factors, say industry observers. Among them, the increasing popularity of New Age contemporary jazz, and other newer hybrid sounds supported by an apparently eager and growing demographic—and radio such as L.A.'s Wave. The end result has been symbiotically dynamic.

The cutting edge at the clip level has been VH-1/Video Hits One, a programming service of MTV Networks. The 24-hour network, aimed at 25-54 demographics, launched Jan. 1, 1985 and now has in excess of 20.8 million subscribers. New Age music videos fall under a programming umbrella, says the service. However, it is not inclined to label itself a "New Age video channel."

The newer hybrid forms of music and video that would incorporate New Age and contemporary jazz are aired on such VH-1 segments as "New Visions," a two-hour block every Sunday. Additionally, there's a four-hour block called "Sunday Brunch," which ranges from soft ballads to contemporary jazz.

Jeff Rowe, vice president of programming for VH-1, says it views the new breed of instrumentals as one overview category broken down into new age, contemporary jazz, traditional jazz, and fusion combinations. The surge of interest in these categories, he says, has influenced the station to incorporate more of it into the whole programming mix. In the fusion area, recent examples include Kenny G., Larry Carlton, Benson/Klugh, and Pat Metheny.

"Our goal," says Rowe, "is to take New Age, contemporary jazz and instrumentals and fit it into the entire format."

A recent major example of that, says Rowe, is Kenny G., which has sold in numbers the industry associates with superstar acts. "These artists are selling as much if not more than a lot of pop acts with heavy top 40, adult contemporary or AOR airplay. Kenny G. has been a real eye opener." Industry observers say his LP should have no problem surpassing the three million unit level. Exposure on VH-1 is credited with helping Kenny G. achieve those lofty goals.

Interestingly, adds Rowe, it's the New Visions show that gets the most viewer mail and response. "It also tends to be a critic's favorite," he says.

"The show is mostly instrumental," says New Visions producer Michael Simons, who says he draws on three main areas of video...jazz, New Age and progressive rock.

Simons claims he is getting four videos per week now. When he first started doing the show early in 1987, he was getting one or two a week. The entire pool of clips to draw on in this area was about 100 less than a year ago. Today it's more like 200 and growing, he says.

"The quality as well as the quantity has im-

(Continued on page N-16)



Wendy Carlos



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Justo Almario



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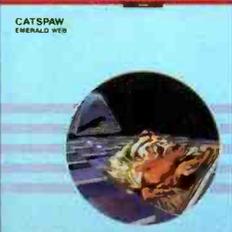
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DON-SLEPIAN



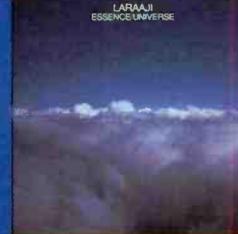
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EMERALD WEB



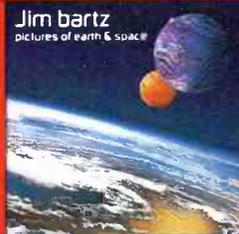
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LARAJI



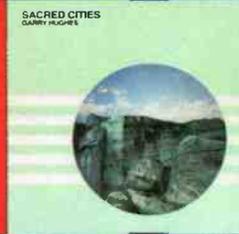
Essence/Universe (SYN 310)

JIM BARTZ



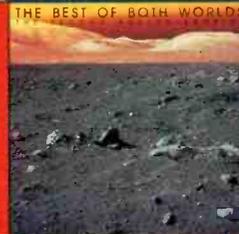
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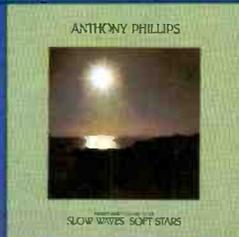


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ANTHONY PHILLIPS



Slow Waves, Soft Stars (SYN 308)

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INDIES

(Continued from page N-4)

American Gramophone have built their identity from the label image itself as much as their resident artists, JEM's relatively new Audion label touts musicians like synth wizards Larry Fast and Wendy Carlos, and ex-Genesis maverick Anthony Phillips. In addition, JEM's well established Editions EG offers the distinguished music of Jon Hassell, Patrick Moraz, Penguin Cafe Orchestra and Harold Budd—all musicians who have earned their stripes outside of the New Age ranks.

"It's really become an artist-oriented field," says Chip Heath, west coast marketing vice president for the Moss Music Group Inc., a New York distribution company which has artists like electronic conceptualists Mic Holwin, multi-instrumentalists Latitude, and Tri Atma on its own Lifestyle label and now distributes Paul Winter's Living Music label. "Once you've bought two or three of the Windham Hill albums, how many do you have to have? It can no longer be a matter of putting out a certain type of music that falls under a label image and saying it's New Age. It has to be the artist himself you're selling."

Indeed, with the tremendous influx of products both in the alternative network of bookstores, boutiques, galleries, and health food stores

and through the majors at retail record stores everywhere, "New Age" music is glutting the marketplace. "A year and a half ago retailers started getting overloaded with New Age," continues MMG's Heath. "Now, if anything, stores are saying, 'I'm not taking more of this.'"

"I think it's having short-term damages," counters Global Pacific Records co-founder Howard Sapper. Distributed by CBS, Global also manages its own hefty alternative music distribution network. Sapper sees the company, which boasts virtuoso musicians like violinist Steve Kindler (Mahavishnu Orchestra/Jan Hammer/Jeff Beck), flutist Paul Horn, and guitarist Joaquin Lievano (Jean-Luc Ponty/Narada Michael Walden) as creating a "genre breakthrough" to wider accessibility. "The only reason that there's a glut is because the size of the racks which are afforded to New Age product are small. We're selling more than jazz, but we have less space."

The fact is, getting product into record stores via major label distribution deals has not necessarily been the answer to exposing and selling more New Age music. Though the jury is still out, it's become apparent that some New Age labels with major distribution deals are not entirely pleased with their major label affiliations, while those labels which have remained

independent are keeping the score.

"So far I haven't seen a major record company out there that seems to be interested in the kinds of things that we are interested in as a company," says Music West's Kaplan. "They're interested in getting in an getting out quick, with lots of money for them."

"The majors are looking for numbers, dollar signs and product," flatly states Lloyd Barde, founder of Backroads Distributors, one of the largest alternative alternative music market distributors, based out of northern California. "They want to see 100,000 pieces of product. And without proper promotion through a grassroots approach, they may not see it."

Barde, who carries all the labels distributed by the majors as well as Sonic Atmospheres, Music West, American Gramophone and others, laments the fact that major labels sell New Age product to him only at an inflated rate and require that if he buys from the majors he can no



David Lanz & Paul Speer

longer buy from their associated New Age labels. "Majors consider themselves to be the only distributor. Therefore anyone else is a sub-distributor and pays a high price. So for me to carry CBS records, I have to pay the same price I need to sell them for. I'm then also restricted from participating in the alternative market."

Nevertheless, a company like Global Pacific—which to CBS's delight seems to be the genre's most accessible label and consequently a favorite with radio—seems to be getting the best of both worlds. "Our agreement with CBS is unique because they distribute all our music into the traditional music markets, while all the alternative music markets that CBS doesn't service we handle directly ourselves,"

explains Global's Sapper. "CBS is the best distribution network in the world and we have the best artists available. We've tried to avoid being pigeonholed as New Age because if you listen to the offerings we're making, they're leaning more toward classical and jazz and our fall releases toward pop."

While well established labels like Global Pacific and American Gramophone—with its brand new release of "Classical Gas" by Mason Williams and Mannheim Steamroller—reach for the mainstream, relatively new companies like the Los Angeles-based Sonic Atmospheres (Michael Stearns/Ananda/Craig Huxley) and Higher Octave (Peter Davidson and William Aura) carve out their

(Continued on page N-17)



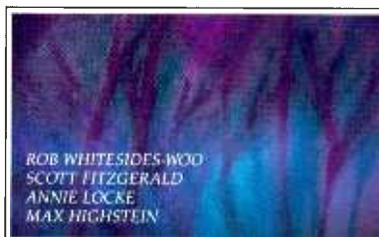
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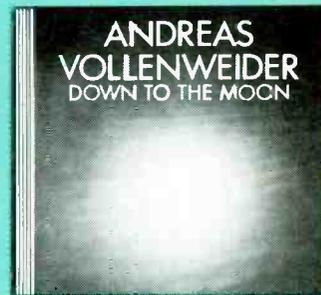
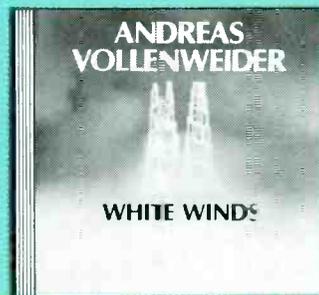
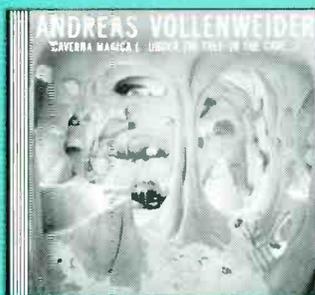
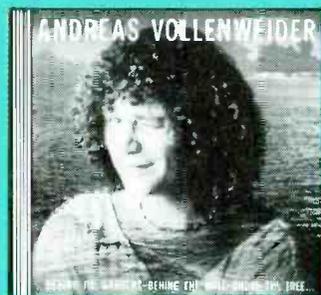
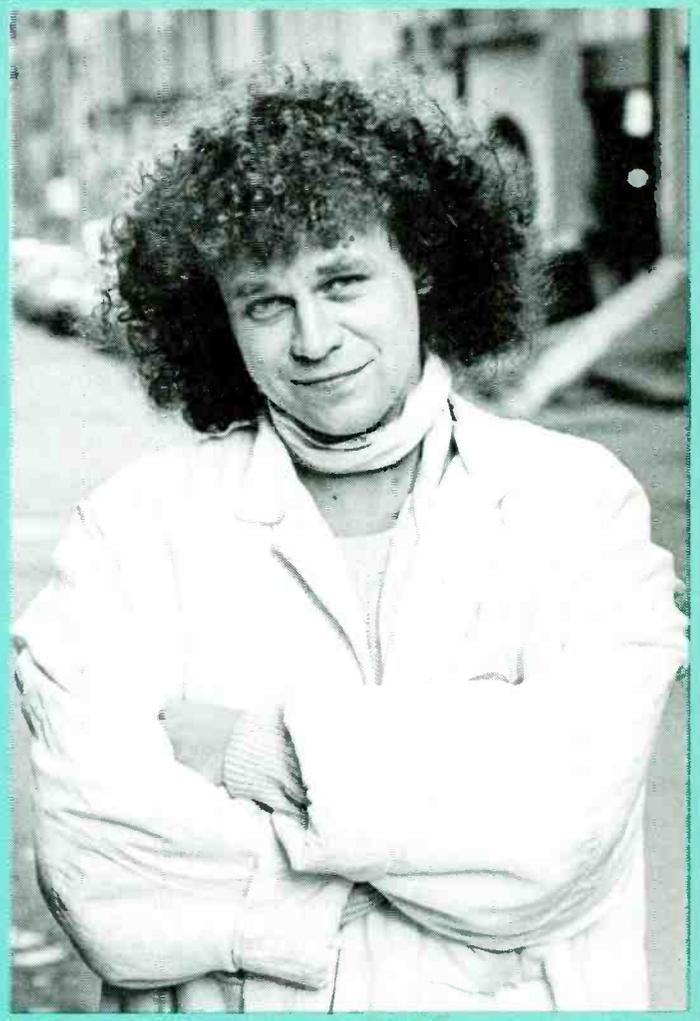


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ON CBS COMPACT DISCS, RECORDS
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NEXT EVOLUTION

(Continued from page N-1)

such as composer Alan Hovannes' solo piano recordings, and reinterpretations of famous older works), and children's stories, read by the likes of Meryl Streep and Jack Nicholson to the accompaniment of such artists as Winston and Bobby McFerrin.

"So what New Age is, is not a particular kind of music," says Paul Winter, whose Paul Winter Consort, which was formed in the late '60s, was one of the first groups to be called New Age. "I like the fact that nobody can define what New Age is."

Both the market's major and independent labels report solid sales increases in the past 12 months. Anne Robinson, CEO of Palo Alto, Calif.-based Windham Hill, estimates that her label, the flagship of this burgeoning eclectic musical style, "will gross 15%-20% above last year's gross of \$30 million." John Morey, president of Narada Productions, says, "It's fair to say our business has doubled every year." Other lines, such as Fortuna and Global Pacific, report growth rates up to 250%.

And while the music is beginning to take off in the U.S., overseas markets in Europe, Japan, Latin America and Australia are just now starting to be tapped. Robinson is just one label executive who is spending a good deal of her time traveling abroad to establish foreign distribution deals.

Major record company involvement, mostly in the form of domestic distribution pacts, also continues. Last November (1986), Narada signed a distribution deal with MCA, and in January, Global Pacific inked with CBS. Other lines being distributed by majors include Meadowlark (Capitol), Private Music (RCA) and Windham Hill (A&M).

These lines see major label distribution as one

of the keys to new growth. "I think the major branch distribution system is a much more effective way than going through independent," says Morey. "We've found it's made a considerable difference. Prior to going to MCA, only one artist had sold over 100,000 units. As a result of our being distributed by MCA, several have."

Robinson feels the advantage of major label distribution "is that you can get to all areas of this country, whereas with independents, there are always some areas that aren't covered."



Major distribution isn't for everyone. Ethan Edgcombe, president of Fortuna, who just signed a distribution deal with Eckert Rahn's Connecticut-based Celestial Harmonies, says, "The majors want to take the cream of your crop, and I was looking for a company that would take all my titles. Plus Celestial provides me with a deal that covers not only the U.S., but also Europe, through their sister company, Kuckuck."

Steven Kalthorn, executive vice president of American Gramophone, known for its "Fresh Aire" classical/rock recordings by company pres-

ident Chip Davis, is also happy remaining with indie distributing, saying, "I'm in no way convinced that major label distribution will sell more units. In fact, I'm convinced it won't. And since there are so many labels that have signed with majors, now the independent distributor has to try harder to sell our product, and that helps."

While the majors are active in distribution, recording involvement there has been sporadic at best. Only RCA/Novus, headed by Steve Backer, which releases pianist Liz Story and guitarist Alex deGrassi, and CBS Masterworks, which records harpist Vollenweider, who won the first New Age Grammy in February, have released their own projects.

The age of the typical New Age buyer is seen by most industry experts to be 25-49, though Backer feels that "it's more like 18-50," and Robinson adds, "On many of my trips, I meet people in their 60s and 70s who have heard of our label and our artists."

New Age music seems to appeal to those with a "New Age lifestyle," that is those who want quality in their lives. "The development of New Age genre is the result of a deep shift in cultural tastes," says Morey, "and New Age is simply the musical reflection of that trend. It will not replace other musical styles: it will just be the preferred musical style of a large number of people."

And since many of these listeners are upscale, it makes sense that they prefer their music on CDs and audiophile tapes. "We sell 65% tape, 30% CD and 5% vinyl," says Kalthorn. Most labels try to have simultaneous CD, tape and LP releases. Buyers at distribution and retail outlets say New Age CD sales are up dramatically.

Though such musicians as Bach, Debussy and Ravel could have been said to be New Age, in recent times the founders of this style have included-
(Continued on page N-15)

COLOGNE The subtle conversation began last May when Intuition Records made simultaneously available CDs, cassettes and vinyl pressings of their first three projects: Neumann/Zapf, "Never Been There", Charlie Mariano, "Mariano" and Minimal Kidds, "No Age".

Intuition, based in Cologne, whose manufacturing and distribution is coordinated by EMI Germany, is the brain-child of the independent Vera Brandes.

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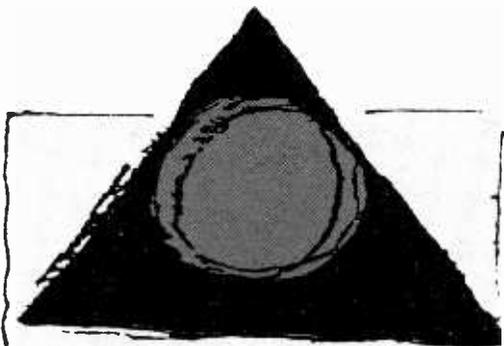
Intuition's fourth release on November, 15th will be Jon Hassel's "The Surgeon of the Nightsky Restores

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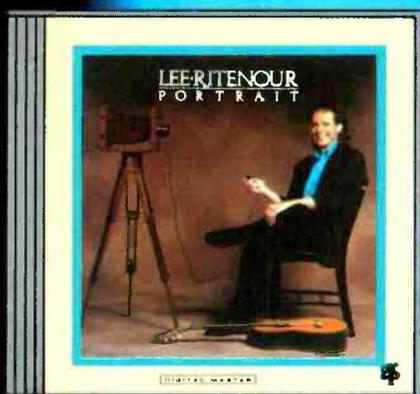
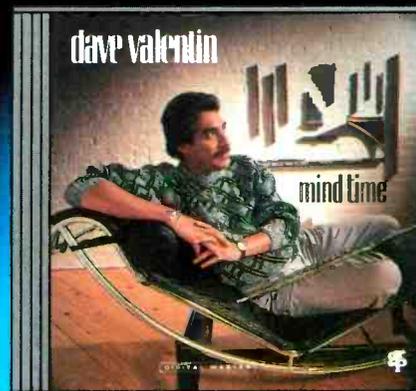
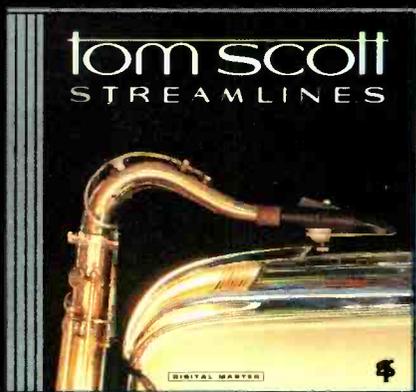
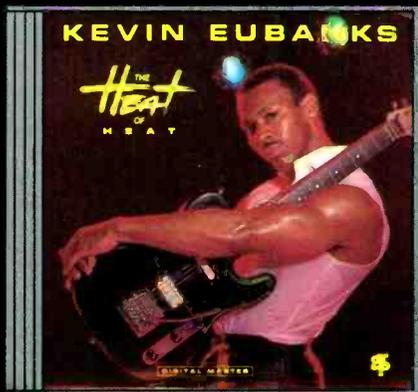
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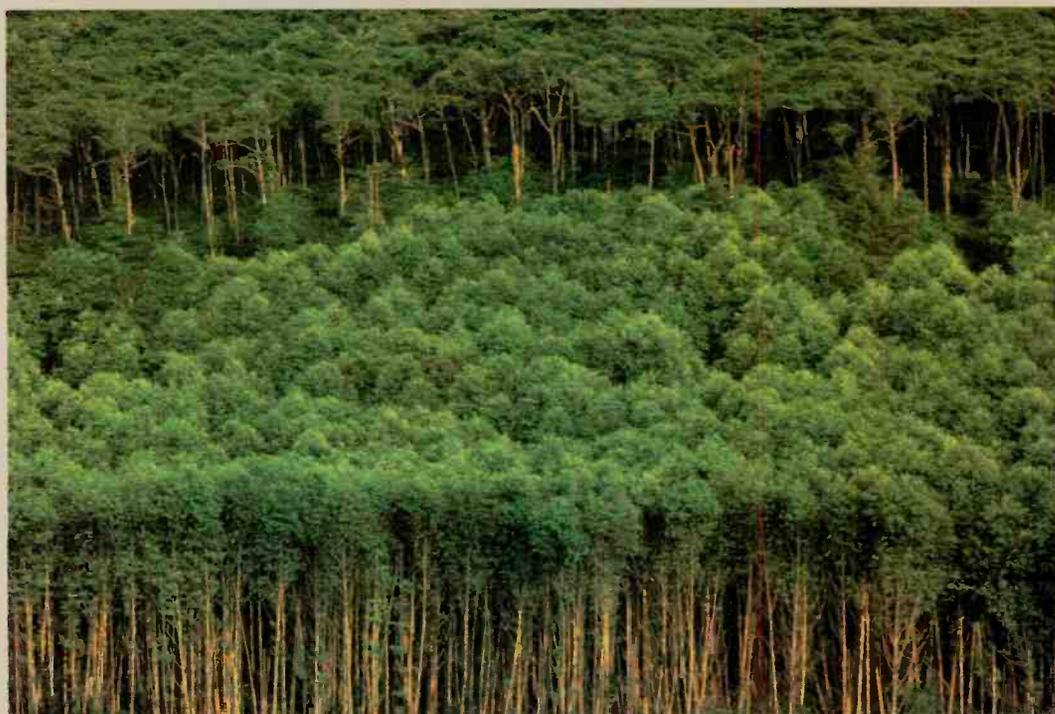
John Sebastian, Program Director
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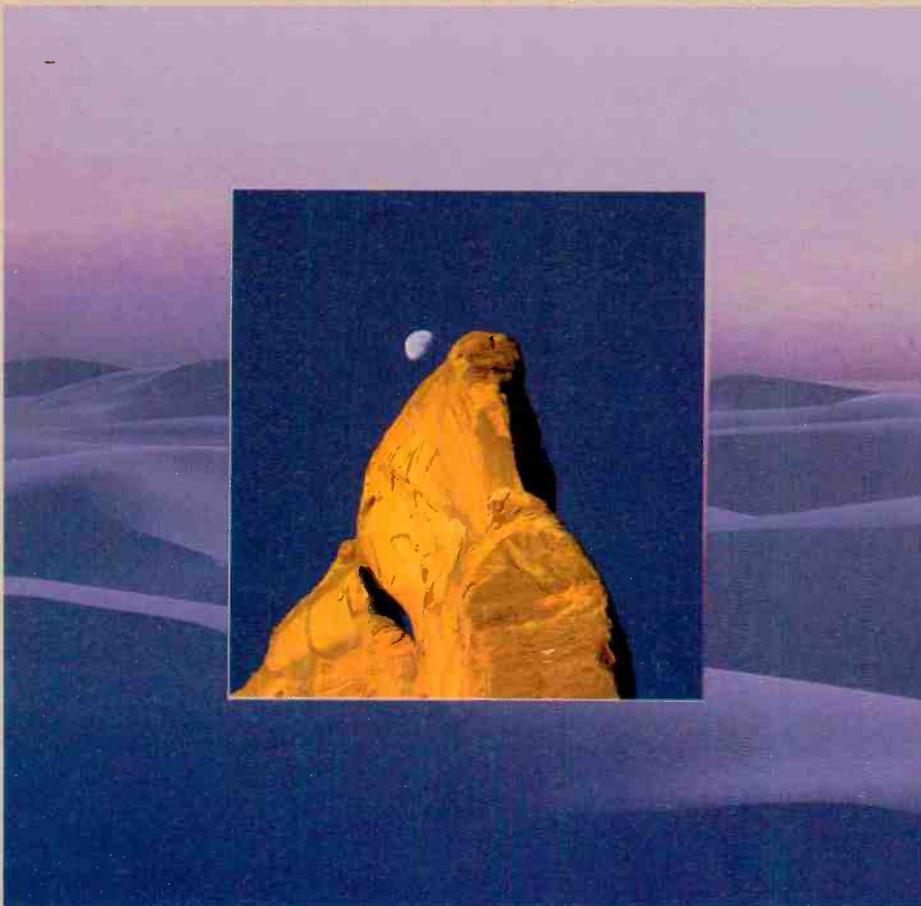
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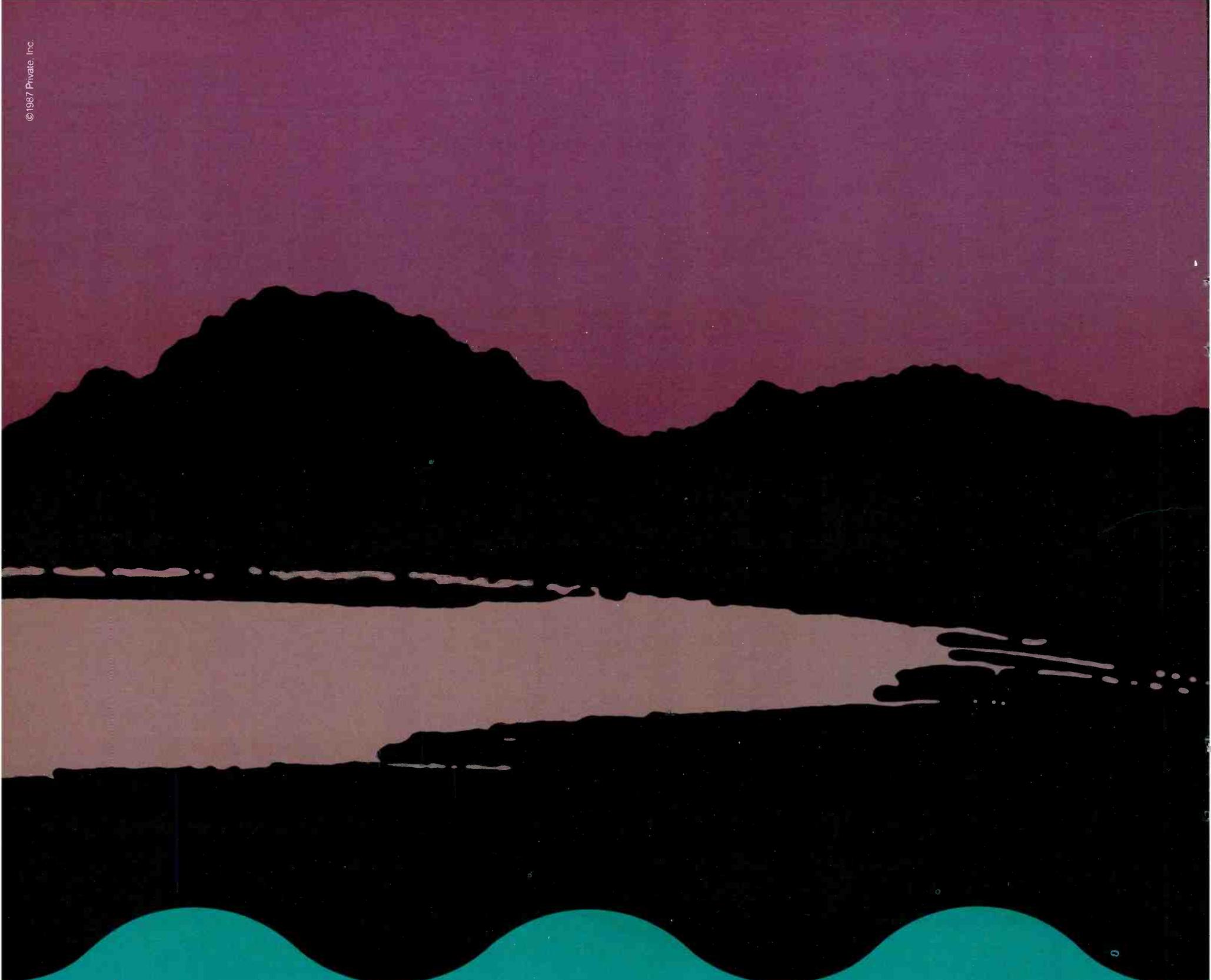
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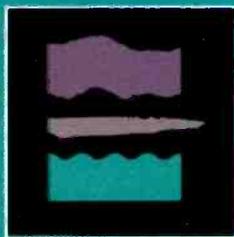


Artwork from Valley in the Clouds, on the Narada Mystique label N-62001



EVOLUTION OF THE WAVE

February 1987: KTWV, Los Angeles
 April 1987: KRLS, San Jose
 June 1987: KKSF, San Francisco
 July 1987: WBMW, Washington D.C.
 August 1987: KNUA, Seattle



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NEW AGE TALENT

(Continued from page N-3)

RCA Novus), communicates even darker concerns.

"New Age seems to be filled with notions about warmth and responsibility and goal achievement," says Story. "What worries me is that while people are preoccupied with these bright and sunny notions, the darker side—the side that we consider inferior or threatening or frightening—gets cut off.

"Artists and poets are constantly going through that darker side, through the suffering or struggle, and that is what is at the birth struggle of most creative things. My own music can be melodic and lyrical, yet the process I go through to make it can be very dark. By soothing the soul and numbing out all the irrational desperate stuff, we're overlooking, or avoiding the dark, horrible part of ourselves that contributes so much to the richness of the soul."

On the fringes of new wave are the jazz, classical, folk, performance and visual artists whose music—fortuitously for them—has come under the New Age umbrella. Jazz bassist **Dave Freisen** ("Inner Voices," Global Pacific) was producing unusual albums long before New Age arrived. "A lot of the early records I did for Inner City used oboe and English horn, and had solos, duets, and a kind of chamber music approach. But it was always jazz.

"It seemed to me, at first, that a lot of people were coming to New Age from a folk point of view. But now it looks as though it's a lot broader than that. If it means that more jazz players can bring a different perspective, with a different harmonic approach, etc., then that's all to the good."

Trumpeter/synthesist **Mark Isham** ("Tibet," Windham Hill) is a classically-trained composer whose successful film scoring ("Never Cry Wolf") has brought an increasingly visual aspect to his music. "I've always been interested in abstract story-telling of the sort

you find in Mahler, even in Ravel," says Isham, "and perhaps that non-specific approach is what makes my work appealing to a New Age audience. It's also probably what led me so quickly to work with motion pictures.

"I can't say I care much for the simplistic, derogatory framework that the label 'New Age' implies. But it happened, and we're stuck with the phrase, and I'd be foolish to say it hasn't been useful."

The final, in some ways most optimistic words, come, perhaps appropriately, from pianist/composer



John Jarvis ("Something Constructive," MCA Master Series), an artist whose work has touched everything from rock and country to classical music, jazz and folk.

"I see the cream rising to the top over the next few years," says Jarvis, "and eventually a really great composer will come along—the way the Beatles did—who's totally comfortable with the New Age label. When that happens, and you see some of the best new performers coming out of New Age, the music just might evolve into one of the great art forms, rather than the bastard son that it started out as."

NEXT EVOLUTION

(Continued from page N-10)

ed Paul Horn ("Inside The Taj Mahal," 1968) and Paul Winter ("Icarus," 1971). They remain major figures whose music has grown along with the genre they had no idea they were starting.

Winter, who once abhorred the term New Age but, like so many others, has come to terms with it, is quite pleased with the genre's acceptance. "For years, acoustic instrumental was ignored, and suddenly along came this new market that the record industry began to pay attention to," he says.

Radio is also a new arena that is now being tapped heavily, with stations like KTWV/Los Angeles, KNUA/Seattle, WNUA/Chicago and KLRS/Santa Cruz offering substantial amounts of New Age in their formats. Radio consultant Lee Abrams says growth in this area will be "great. I think they'll be one format in practically every market within the next year."

Abrams, whose Burkhart/Abrams/Douglas/Elliott & Associates "Jazzage" New Age format is now heard on KNUA, WNUA, KLRS and KEYV, explains the appeal of New Age for the radio listener. "It's like the new beautiful music," he says. "It's really mood music for the late '80s. It's for people who grew up with rock and still like it, but this is their next evolution."

Other formats making inroads include Satellite Music Network's "The Wave," (based on the sound of KTWV), United Video's "The Breeze," Progressive Music Network's "New Age Contemporary" and independent producer Frank Forest's "Musical Starstreams."

Says Winter, "New Age could become an innovative instrumental music that really requires listening. Now that's exciting."

A Billboard Spotlight

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"Musical Starstream's" Frank Forest and Kitaro, right.

VIDEO

(Continued from page N-6)

proved. It's become more diverse. You don't see the stereotypical drop of water dripping down the backside of leaf for four-and-a-half minutes with the sun in the background. Now you see a larger range as more music and artists are moving into this category. And that's a good sign." He says he also gets submissions of many longer form nature and instrumental music videos, considers them in his programming and does utilize segments from them.

As more artists move into New Age, contemporary jazz fusion and instrumental, he says, there has also been a noticeable leap in innovative editing techniques and production values—all the way from nature-oriented footage to computerized, hi-tech approaches.

Producers of these videos, he adds, are increasing, ranging from record companies, the artists themselves, even movie directors such as Spike Lee ("She's Gotta Have It") who has done Miles Davis and Branford Marsalis videos. "That's a great sign and the artists are tending to get very involved in wanting to do the clip."

On the home video front, the Windham Hill/Paramount long form music videos, introduced in 1986, have not only opened New Age doors, say distributors and retailers, but has carved a trail for others.

One example of home video manufacturer activity is L.A.-based Moodtapes, which introduced "Tranquility," last fall, the first in a planned series of tapes containing visual images and New Age music.

"We were never aware that there was New Age video," says director of marketing Nancy Mills, "We were aware of the music but that was never our focus with the video. We felt we had a product which could utilize someone's television set in an alternate fashion. Give them a choice between putting a record or a

tape on. Use it to relax or unwind. Do all the things that a jazz record might just through the audio. We never once approached this as a product with a market niche. Nor did we ever say that we belonged in home video stores. If we did that, the universality of the product would lose its punch."

Moodtapes viewed its program as a lifestyle product "targeted to the world. Everyone likes beautiful images and beautiful music."

Initially the marketing gameplan was to go into catalogs that sold other products. An association with the Nature Company catalog has produced sales of 1,800 units. The tape was also accepted by the Sierra Club catalog and picked as the Book-Of-The-Month Club video for

bo stores may embrace them more fully.

Who are the customers? "Consumers say they love to watch the product over and over again. Visually, it never loses its value for them," she says. "They play it as if it were a favorite record. They can always plug into the beauty or tranquility of it. That's one reason we have been able to hold at a \$39.95 price point."

Allan Kessler of the ARK Group, San Francisco, says that he came to the 1985 VSDA with the then forthcoming "California Images" tape and three other videos. "I had little idea," he says, "that the catalog would expand as rapidly as it has. We update it every six weeks now and offer a 'Video Excerpts' tape, now 60-minutes in length, to keep our retailers current."

The company also has three releases under its own New Era Media label called "Structures From Silence," "Natural Light: Wind Dance" and "It's In Every One Of Us." The catalog is broken down into such categories as classical, contemporary, New Age, variety, effects, landscapes and performance. It's been a slow building experience not only making retailers and consumers aware of the product, he says, but establishing a wider retail base as well. The proliferation of product and greater retail/consumer acceptance is steadily growing, he says.

Another enthusiastic distributor is Michael Angelo, who has just published the Artainment Catalog of Music

(Continued on opposite page)



January 1988.

The title is also the first video to go out on STN, Shopper Television Network, a Sharper Image-like television network backed by J.C.Penney. "Why? Not because they think we are a unique video but a unique item. A product that people would want versus a video that people would buy." Moodtapes is projecting sales of 10,000-12,000 units on the single program by the end of 1987.

It's conceivable, says Mills, that a "bridge is also being built" for mainstream home video retail distribution. For the near future, she says, music and video programs of this type will keep breaking ground with alternative distribution. Eventually the mainstream home video stores and large record/tape/video com-



Amin Bhatia

A Billboard Spotlight

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INDIES

(Continued from page N-8)

niches in the increasingly responsive New Age marketplace.

Meanwhile, distinctively individualistic labels like Ethan Edgecombe's *Fortuna* offer a wide variety of excellent offerings by stylists Steve Roach, Michael Shrieve, Patrick Ball and others, attesting to the fact that independence not only means freedom, but diversity and quality as well.

With the explosion of New Age and jazz on radio and solidifying of alternative and mainstream distribution it's obvious that independent record companies large and small are reaping the benefits as New Age comes of age. "Eventually we'll probably see



Acoustic Alchemy

and others, and "Christmas Classics For Guitar."

Says Jeramy Hale, Sugo vice president, "There is presently no other recording companies producing records of this kind, transcriptions of symphonies to guitar. They're all instrumental, which fits into the New Age genre, and have a New Age/contemporary feel to them. Even though

they're transcriptions from public domain material, the arrangements have a very modern feel to them, because Pasero is a highly talented arranger and composer in his own right."

The label is presently licensed in Australia/New Zealand, and is working on agreements in the Far East.

NEW 7 AGE

somewhat of an elimination of the category of New Age music," concludes Global Pacific's Howard Sapper. "What we're going to see is a more broad-based contemporary instrumental music, which will include jazz, New Age and electronic music. Everyone can see it coming."

Speaking of the classical/New Age connection, **Sugo Recording Co.**, based in Mountain View, Calif., is a fledgling indie with a toehold in two markets. Sugo has three titles of "classical New Age," including "The Nightcracker Suite For Guitar," transcribed from full orchestra to guitar by Stevan Pasero, "Winter Heartsongs," including "one-of-a-kind" transcriptions of "Swan Lake," "Sleeping Beauty," "Romeo And Juliet,"

VIDEO

(Cont'd from opposite page)

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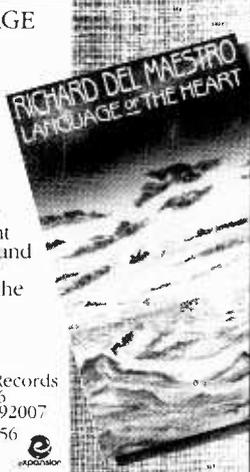
A sampling of their titles includes Elysium's "Harmony," Miramar's "Natural States," Private Music Artists' "Private Music," Open Circle's "Canyon Consort," and Mannheim Steamroller's "Sampler I" and "Sampler II."

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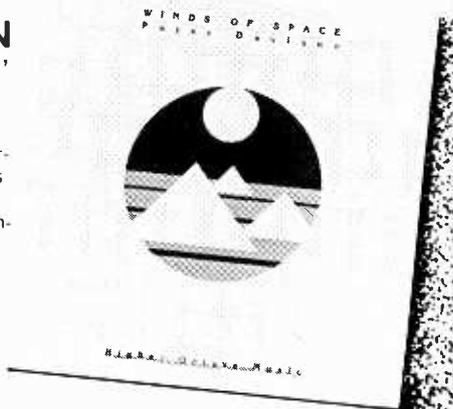


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MAJORS

(Continued from page N-4)

reviving the careers of progressive rockers such as Patrick Moraz (Refugee, Yes, Moody Blues), Peter Bardens (Them, Camel), Tony Kaye (Yes, Badger, Detective) by presenting them to the exact same audience that was weaned on them. "Unfortunately it all comes under the umbrella of 'New Age,' but we are calling our label's music 'new progressive,'" says Somach. "The original goal of the label was to create music in sort of the New Age vein, but a more ethereal, progressive type. Basically for the people who have grown up in the late '60s and early '70s with Yes, Genesis and Pink Floyd, and were looking for the next level."

Somach says the label caters to fans who "found the New Age music that was out there—particularly the Windham Hill-type stuff, the waterfalls and sunsets, or what we like to call audio valium—interesting but not exciting enough for them. We're really like the second phase of New Age."

Audio valium? Windham Hill-type stuff? One of the sure signs of success is becoming part of general parlance, and that's surely been the case with Windham Hill, who through A&M have enjoyed superior distribution and have become the media's central focus for New Age music in general. And though some may use the "valium" cliché, it's a safe bet that Windham Hill's recent "The Gyuto Monks: Tibetan Tantric Choir" album won't be putting anyone to sleep too soon. The adventurous, commendable release of the album signals just how robust the label is becoming—and, as well, how enormously successful. The label's success with acappella quartet the Nylons—a vocal group that perhaps has never even *heard* of valium—further illustrates the company's growth.

"We don't rely on a hit artist," says Fritz Kasten, vice president of corporate development at Windham Hill. "When the Nylons came in with this phenomenal success with that last record, that's great. That's gratifying. But one point of differentiation between ourselves and other major labels is that we are not dependent on a hit mentality. Our catalog does very, very well. Some records do sell better than others, but it isn't a matter of 10% of the prod-

uct supporting 90% of the business. The entire line does very, very well. It's one of the major strengths of the company."

Introduced at Windham of late is its children's line of records, featuring top-notch jazz/New Age musicians backing such narrators as Jack Nicholson, and the Windham Hill Jazz label, which takes the label's former Magenta line one step further and purposefully uses the word "jazz" in its title—which should clarify matters for critics to whom these things matter.

New labels are also arising at MCA-distributed Narada Records, another pioneering New Age label growing steadily and sturdily. Few realize the label had its roots way back in 1979, when company president John Morey formed it for the purpose of distributing "New Age" music before the term was coined. "We actually started in the mail-order business," says Morey. "The existing New Age material at the time was rather slim, but we



were selling Paul Winter, Vangelis, and some other related material, like [Jean Michel] Jarre and Tony Scott."

Eventually Morey formed Narada Records, and the label found its way into the initial New Age marketplaces: bookstores, boutiques, bookshops, and health food stores. Today, entering its ninth year, the company continues as the largest distributor to those alternative markets. Morey says he expected his label to eventually hook up with a major. "I had a basic gut feeling early on that this genre of music would become very, very popular, and also had an understanding of the history of the record industry—where almost in every case, a new genre of music develops essentially comes under the distribution of a major label. I thought we'd eventually end up there." The company enjoys a wide diversity of artists, and its new lines—Narada Mystique and Narada Equinox—show the influence of electronic music and pop, rock, and jazz respectively,

typified by David Arkenstone's new "Valley In the Clouds" on Narada Mystique, and David Lanz and Paul Speer's "Desert Vision" on Narada Equinox. In all, the highly respected company typifies all that is best in top-line New Age companies; its growth is perhaps the best indication of the music form's coming of age.

The MCA Masters Series is the unique creation of Tony Brown, senior vice president of a&r at MCA Records/Nashville. The label's roster includes jazz guitarist Larry Carlton, British duo Acoustic Alchemy, Nashville's own Jerry Douglas, Edgar Meyer, and John Jarvis, and British guitarist Albert Lee, who has bent strings with the best in all fields of music.

Why the diversity? "What I'm trying to do now is just encompass all forms of music from a musician's level," says Brown. "I have a couple of New Age artists—I always want to maintain a couple in that area—and a couple of jazz artists. I have a couple of artists who can work in the country format, such as Jerry Douglas and Albert Lee—but what they play isn't necessarily mainstream country music, it's just that their notoriety comes from the country music field, whereas Larry Carlton's notoriety comes from jazz and pop music."

Brown says he has no qualms about the "New Age" terminology, and admits MCA's ongoing series was inspired by Windham Hill's high-quality work. "New Age opened up the doors to people who played all kinds of instruments, from dobros to harps, or whatever. I think it was a good day when whoever created the terminology came around."

In agreement is Howard Sapper, president of Global Pacific Records, whose recent distribution deal with CBS is bringing the label's many releases to more stores than ever before. The major benefits of the link are simple, says he: "Sales, exposure, and clout internationally. The CBS domestic deal has opened up a floodgate of international offers." Among the label's artists are guitarist Steve Kindler, flautist Paul Horn (whose "Inside" album on Epic, now available on Rykodisc CD, is a classic of early New Age music), bassist David Friesen, cellist Bob Kindler, and guitarists Paul Greaver and Ben Tavera King.

The labels' first releases were issued in 1980, and, like

(Continued on page N-20)



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RADIO

(Continued from page N-6)

guage."

Far out? Not according to the music's practitioners. Edgar Froese, a long-time member of West Germany's synthesizer legend Tangerine Dream, says New Age music can deliver sociopolitical messages as effectively—perhaps more so—than rock.

"People in America use music simply for entertainment, and that's fine," Froese says, "but it can also be used as a vehicle for other information.

"It fascinates me to try and hit a person's subconscious with our music. You don't necessarily have to convey a message through words. You can use the overtone scale and reach people through their bodies so their skin vibrates. Our type of music conveys what I consider a universal message."

Carrying that message will be an ever-expanding roster of radio outlets, poised to capture the fancy of the Vogue demos—plus the attention of national ad agencies. Satellite Music Network executives fearlessly predict affiliates in 12 of the top 25 markets will be beaming "The Wave" by the turn of the year. Two other New Age-slanted satellite-fed options have also surfaced in 1987: Progressive Music Network's "Breeze" format and "Soft Passages" from Kalamusic, which also syndicates "Por-

traits In Sound." Another New Age syndicated feature, "New Era," was just introduced by CBS.

"Jazzage," Lee Abrams' brainchild, airs in four markets (including Chicago), though each station is locally programmed and "customized" for the market. And John Sebastian, who early in the decade became radio's first heavy-hitter to begin tinkering with instrumental music, now guides Infinity's WBMW in Washington D.C. Ailing stations in Seattle, San Francisco, San Diego, even North Lake Tahoe, have all opted to pursue a New Age quick fix.

Yet this may be a quick fix that lasts.



MAJORS

(Continued from page N-18)

Narada, a separate distribution network also developed at Global Pacific. Sapper stresses his label is very family-oriented: working with him is his wife, Vicki Spires; his friend of 15 years, Howard

Morris, a co-founder; and Sapper's brothers Thomas and Neil, vice president of promotion and director of special promotion respectively.

"It became very apparent around 1981 that we were sitting on the threshold of something really big," recalls Sapper. "I can remember telling people in the industry then that within four or five years we were going to see major film scores, TV commercials, and gold records out of this genre—and people were laughing at me."

Currently Global Pacific has its own label, a separate distribution network, a state-of-the-art recording studio, and a production company. It also does concert promotion. Unlike New Age music, like new progressive music, like whatever kind of music you'd like to call it—is extremely healthy and thriving.

People are noticing. And so are major labels.

CREDITS: *Special Issues Editors, Ed Ochs & Robyn Wells; Editorial by Billboard writers except "Evolution" by Zan Stewart, Los Angeles Times music writer, "Talent" by Don Heckman, Los Angeles Times music writer, "Indies" by Ben Brooks, L.A. freelance writer, and "Radio" by Terry Woods, L.A. freelance writer; Cover & design, Stephen Stewart.*

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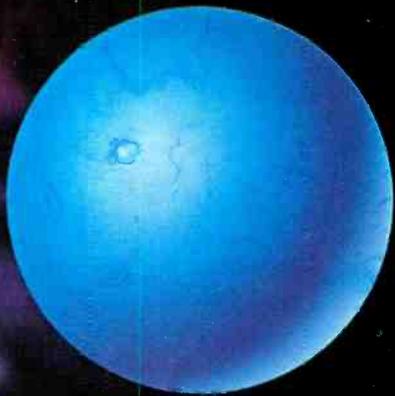
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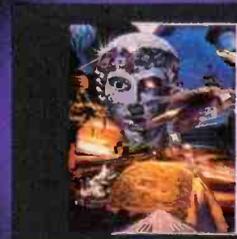
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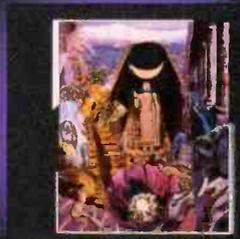


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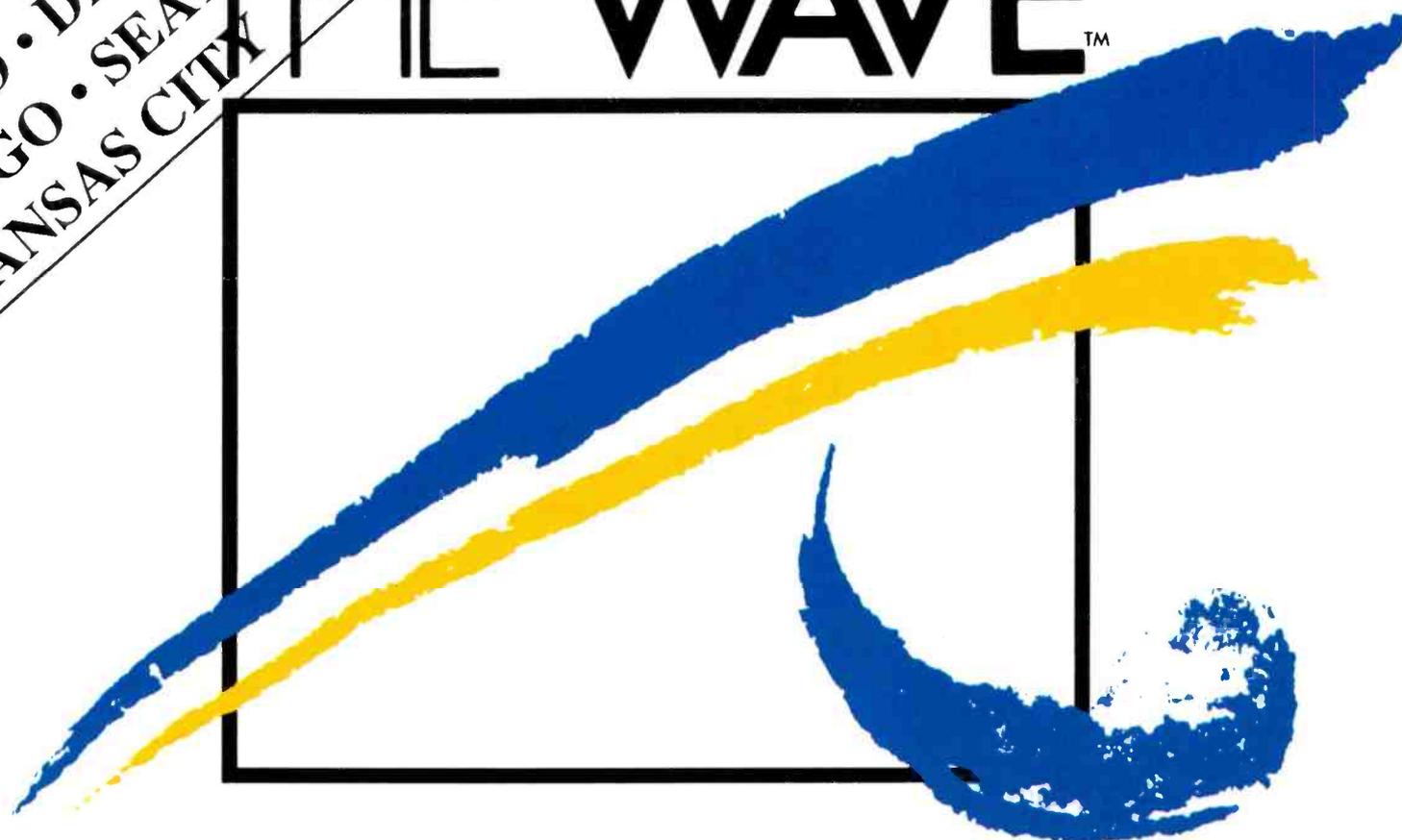
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'Massive' Promo Backs Jennings MCA Goes All Out For 'Hoss' Album

BY EDWARD MORRIS

NASHVILLE MCA Records has launched an all-out promotion to support the new Waylon Jennings album, "A Man Called Hoss." The album's 10 songs recount significant events or phases in Jennings' life and are the basis of a one-man show he is touring in addition to his regular concert dates.

To call attention to the record, MCA has shipped—to media figures, country radio stations, key retailers, and members of the label's sales force—packages that contain vinyl and special compact disk versions of the album and a 44-page matching folio produced by Columbia Pictures.

The special CDs, which were sent to 1,900 radio stations and 500 key

buyers, feature Jennings reciting a prologue to the album and an introduction to each song. The regular albums and CDs feature the songs and the prologue, but none of the introductions.

To encourage radio to play cuts from the album, Jennings has recorded nearly 300 station identifications. He has also written letters about the project to radio stations, key retailers, and sales reps.

Shelia Shipley, vice president for promotion for MCA, describes the label's efforts as "one of the most massive campaigns we've put together for an artist."

The Columbia Pictures folio in-

cludes a series of black-and-white photos, many unpublished before, which parallel events in the musical chronicle.

Jennings has scheduled performances of "A Man Called Hoss: An Evening Of Conversation And Music With Waylon Jennings" for Nov. 3 at the Center Stage in Atlanta and Nov. 8-9 at the Night Stage in Boston. On stage, he will perform songs from the album to prerecorded tracks. He will also perform other songs, accompanying himself on guitar.

Jennings also will be featured soon on the new syndicated radio show "Nashville Live."



Go For The Gold. Owen Bradley, left, is honored with Gold albums for "Patsy Cline's Greatest Hits" and the "Sweet Dreams" soundtrack at MCA Records' new offices in Nashville. Bruce Hinton, executive vice president and general manager, MCA, Nashville is pictured with Bradley.

BMI Head Gets Waugh Award For Excellence A Special Moment For Frances

OF ALL THE AWARDS and plaudits dished out during Country Music Week, the most deserving honor went to **Frances Preston**. The BMI president and chief executive officer won the Country Music Association's **Irving Waugh Award of Excellence**. She's the first winner of the award since it was inaugurated in honor of Waugh back in 1983. It's given for contributions that have dramatically broadened and improved country music's influence.

But as presenter **Anne Murray** explained, Preston's contributions have enriched all genres of music: "Her intelligence, incredible administrative talent, and boundless energy have helped shape not only country music, but the entire music industry."

Preston, who was long recognized as the most powerful person in the Nashville music industry, wore that power with style, elegance, and compassion. Then she took her talents to New York City, accepting the challenge of heading BMI, which represents more than 80,000, songwriters, composers, and publishers. Though she has moved to the core of the Big Apple, Preston leaves behind in Nashville a legacy of love and accomplishment that has strengthened the posture of the Nashville and Southern music industry throughout the world.

The Nashville music business, especially songwriting and publishing, is nervous when it comes to making changes at the top of organizations. Preston's move to New York was greeted by a curious mixture of pride, applause, and fear. People wondered who would fill her shoes. By making frequent trips back to Nashville, Preston has demonstrated that she's not out of the picture yet, and she has assembled a top-flight BMI/Nashville team headed by such respected executives as **Roger Sovine** and **Joe Moscheo**.

Preston founded BMI's Southern region office nearly 30 years ago, after starting her career as a secretary for a Nashville radio station. She helped develop the careers of thousands of writers, including **Willie Nelson**, **Kris Kristofferson**, **Dolly Parton**, **Ben Peters**, **Roger Miller**, **Rosanne Cash**, **Larry Gatlin**, and **Curly Putman**. Her organizational genius spurred the growth of the CMA, the Gospel Music Assn., and other music groups throughout the Southeast.

Her climb up the BMI ranks continued in 1964, when she became vice president of the performing rights society's Nashville operations. In 1985, she was named

senior vice president of performing rights. Last year, she took it to the top, landing the job in New York.

Preston has done more board work than a full-time carpenter. She's a lifetime CMA board member and has served as both president and chairwoman. She has also been president or chairwoman of the Country Music Foundation, the Nashville Entertainment Assn., and the Gospel Music Assn. Preston is a lifetime member of the Nashville Songwriters Assn. International and the Nashville Symphony Guild. She has also contributed time and effort to NARAS, the Nashville Area Chamber of Commerce, and the Academy of Country Music. She headed Jimmy Carter's ad hoc committee on the Panama Canal treaty, and she was a member of a commission formed to look into the establishment of a record library at the White House.

Preston has never abused the power her positions have provided. No one has ever accused her of backing down on a promise or presenting misleading facts. And she has an organic love of songwriters and the music business that has served her well through the years.

Preston feels that country music is the heart of all U.S. music. "Country has been a creative meeting ground for blues, gospel, rock, pop—the musical form recognized as America's cultural heritage," she says. "Country continues to develop and broaden its appeal around the world, and I am immensely proud to be able to play a role in that development."

Preston's accomplishments are even more amazing because they were achieved in a city and industry in which being a woman is often a professional drawback. Standards are tougher for female executives. Preston had to overcome the old South conservatism of the Nashville business community as well as the stuffy atmosphere of private clubs. Her success paved the way for such top-notch women executives as ASCAP's **Connie Bradley**, SESAC's **Diane Petty**, CMA's **Jo Walker-Meador**, and the NSAI's **Maggie Cavender**. And with her keen ear, Preston has been responsible for hundreds of men and women landing music industry jobs.

So, Frances, congratulations and continued success in everything you do—both in Nashville and beyond. Your contributions are forever ingrained in the music and life fabric of Nashville, and they will never be forgotten.



by Gerry Wood

Novelist Janet Dailey To Speak NEJA Sets Writing Meet

NASHVILLE The National Entertainment Journalists Assn. will hold its fifth annual writing seminar Nov. 14 at Union Station Hotel here. The opening address will be by novelist **Janet Dailey**.

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Breaking In Big Time—Paul Randall, WSIX Nashville; Dailey, whose novels have sold an estimated 126 million copies; Jim Dickerson, editor and publisher, Nine-O-One Network magazine; Don Wright, novelist; and Lawrence M. Stone, president, Rutledge Hill Press, Nashville.

Gospel Music And the Media—Don Butler, executive director, the Gospel Music Assn.; Cindy Morton, director of media develop-

ment, The Benson Co.; Neal Joseph, vice president of a&r and general manager, Word Records' East Coast operations; Steve Bralier, the William Morris Agency; and Pamela Muse, president, Atkins Muse and Associates.

Role Of A Publicist—Mark Carter, publicity coordinator, Capitol/EMI Records/Nashville; Eda Galeno, free-lance publicist; Cathy Gurley, Cathy Gurley & Associates; LaWayne Satterfield, president, Image PR Ltd; and Vernell Hackett, editor, American Songwriter.

Record Reviews And Reviewers—Bill Littleton, Nashville bureau, Performance; Robert K. Oermann, music reporter, Tennes-

(Continued on page 61)

FOR WEEK ENDING OCTOBER 31, 1987

Billboard

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HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

	GOLD ADDS 27 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 65 REPORTERS	TOTAL ADDS 150 REPORTERS	TOTAL ON
WHEELS RESTLESS HEART RCA	7	13	22	42	42
WHERE DO THE NIGHTS GO RONNIE MILSAP RCA	8	13	20	41	88
LYIN' IN HIS ARMS AGAIN FORESTER SISTERS WARNER BROS.	4	11	18	33	33
I WOULDN'T BE A MAN DON WILLIAMS CAPITOL	3	8	20	31	60
GOIN' GONE KATHY MATTEA MERCURY	5	9	12	26	97
CRYING SHAME MICHAEL JOHNSON RCA	5	7	14	26	95
I WANT A LOVE LIKE THAT JUDY RODMAN MTM	1	8	16	25	37
I'M TIRED RICKY SKAGGS EPIC	2	7	15	24	74
ONE STEP FORWARD DESERT ROSE BAND MCA/CURB	4	7	13	24	25
ONE FRIEND DAN SEALS CAPITOL	4	11	8	23	123

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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GMA Releases Vid

NASHVILLE The Gospel Music Assn. here has released a 22-minute compilation video called "Music Of Today." Containing excerpts from more than 25 acts, the video is free to television stations and cable network outlets.

Among the acts featured on the video are Sandi Patti, the Speer Family, Amy Grant, Stryper, the Winans, Russ Taff, DeGarmo & Key, and Larnelle Harris.

The GMA says the video is designed to carry commercials and can be built into a 30-minute special.

Album-Size, Color Photos Of Top Stars Featured CMFP's 1988 Calendar Ready

NASHVILLE The Country Music Foundation Press has released its "Official 1988 Country Calendar." This year's calendar includes album-size, full-color photos of the Judds, Reba McEntire, Willie Nelson, George Strait, Hank Williams Jr., Ricky Skaggs, the Statlers, Randy Travis, Dwight Yoakam, Ronnie Milsap, the Trio (Dolly Parton, Emmylou Harris, and Linda Ronstadt), and Alabama.

The \$8.95 calendar lists stars' birthdays and other significant events in the history of country music. It can be ordered by calling

1-800-255-5357, extension 1, or, within Tennessee, 615-256-1639. There is a \$2 mailing charge.

Publisher's Group West is the trade distributor for the calendar.

FOR THE RECORD

Lynn Anderson's producer was misidentified in the World Of Country Music section in the Oct. 17 issue. Her producer is Gary Scruggs.

FOR WEEK ENDING OCTOBER 31, 1987

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	23	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD) 19 weeks at No. One	ALWAYS & FOREVER
2	3	14	5	GEORGE STRAIT MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
3	12	—	2	ALABAMA RCA 6495-1 (8.98) (CD)	JUST US
4	2	2	14	HANK WILLIAMS, JR. ● WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
5	6	12	5	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
6	4	4	25	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
7	8	6	36	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
8	7	8	25	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
9	5	3	38	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
10	10	7	15	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
11	9	5	47	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
12	14	11	13	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
13	11	10	11	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
14	15	9	14	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
15	17	17	34	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
16	16	19	11	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
17	13	13	11	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
18	19	18	71	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
19	20	20	32	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
20	18	16	6	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
21	21	15	9	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
22	22	21	88	ALABAMA ▲ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
23	31	48	3	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
24	24	22	9	KENNY ROGERS RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
25	28	26	19	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
26	27	25	26	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
27	36	30	102	THE JUDDS ▲ RCA/CURB AHL 1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
28	23	24	21	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
29	34	49	3	STEVE WARINER MCA 42032 (8.98) (CD)	GREATEST HITS
30	37	50	3	GEORGE JONES EPIC 40776	SUPER HITS
31	35	35	19	HOLLY DUNN MTM 71063 (8.98) (CD)	CORNERSTONE
32	38	55	3	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
33	26	29	81	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GIUITARS, CADILLACS, ETC., ETC.
34	30	31	38	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
35	47	—	2	EXILE EPIC 40901	SHELTER FROM THE NIGHT
36	39	40	4	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
37	29	27	11	BARBARA MANDRELL EMI-MANHATTAN 46956 (8.98) (CD)	SURE FEELS GOOD
38	25	23	14	VINCE GILL RCA 5923-1 (8.98)	THE WAY BACK HOME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	55	—	2	BAILLIE AND THE BOYS RCA 6272-1 (8.98) (CD)	BAILLIE & THE BOYS
40	46	54	3	MERLE HAGGARD & WILLIE NELSON EPC 40293	SEASHORES OF OLD MEXICO
41	45	36	49	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
42	44	38	23	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
43	42	37	63	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
44	32	32	8	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
45	40	33	13	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE
46	43	34	34	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
47	33	28	16	WILLIE NELSON COLUMBIA 40487 (CD)	ISLAND IN THE SEA
48	56	—	2	GARY MORRIS WARNER BROS. 1-25581 (8.98)	HITS
49	57	46	154	THE JUDDS ▲ RCA/CURB AHL 1-5319/RCA (8.98) (CD)	WHY NOT ME
50	41	42	32	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
51	48	39	54	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
52	51	45	23	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
53	NEW ►	—	1	FOSTER AND LLOYD RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD
54	59	71	155	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
55	50	47	50	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
56	53	51	9	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
57	52	41	20	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
58	66	57	3	T.G. SHEPPARD COLUMBIA 40796	ONE FOR THE MONEY
59	58	43	136	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
60	62	—	2	SCHUYLER, KNOBLOCH & BICKHARDT MTM 71064/CAPITOL (8.98)	NO EASY HORSES
61	63	53	5	CRYSTAL GAYLE WARNER BROS. 25622-1 (8.98) (CD)	THE BEST OF CRYSTAL GAYLE
62	64	—	12	GIRLS NEXT DOOR MTM 71062 (8.98) (CD)	WHAT A GIRL NEXT DOOR COULD DO
63	71	—	44	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
64	60	65	3	DAVE ALVIN EPIC 40921	ROMEO'S ESCAPE
65	61	61	15	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
66	54	44	15	EMMYLOU HARRIS WARNER BROS. 25585-1 (8.98) (CD)	ANGEL BAND
67	RE-ENTRY	—	—	DOLLY PARTON RCA 4422	GREATEST HITS
68	RE-ENTRY	—	—	ALABAMA ▲ RCA AHL 1-4663 (8.98) (CD)	THE CLOSER YOU GET
69	NEW ►	—	1	RAY STEVENS MCA 42062 (8.98) (CD)	GREATEST HITS, VOL. 2
70	68	64	25	JOHNNY CASH MERCURY 832 031-1/POLYGRAM (CD)	JOHNNY CASH IS COMING TO TOWN
71	49	52	17	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
72	75	69	319	WILLIE NELSON ▲ COLUMBIA KC 237542 (CD)	GREATEST HITS
73	69	60	31	ASLEEP AT THE WHEEL EPIC 40681 (CD)	ASLEEP AT THE WHEEL
74	70	58	87	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
75	65	59	3	JUICE NEWTON RCA 6371-1 (8.98) (CD)	EMOTION

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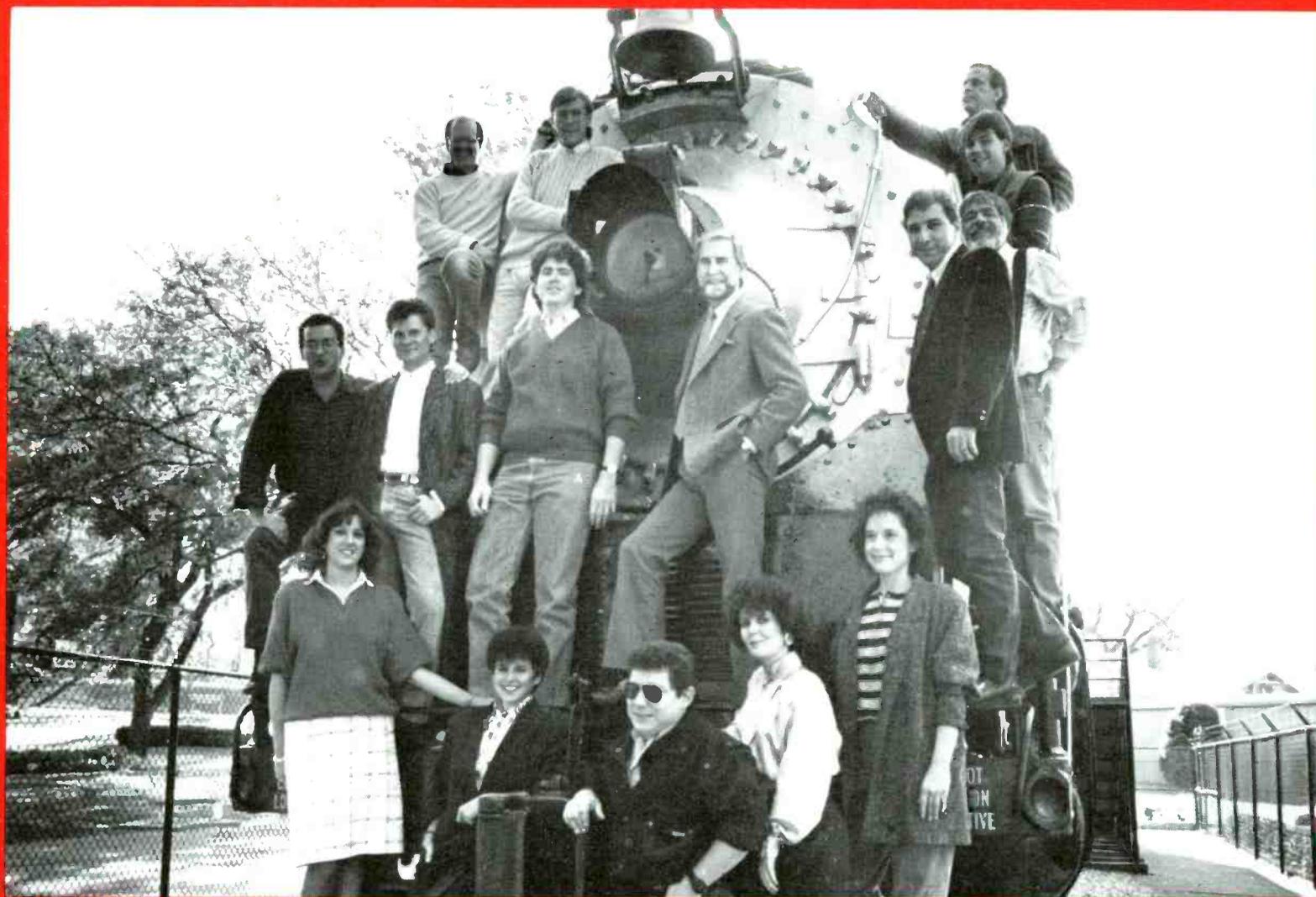
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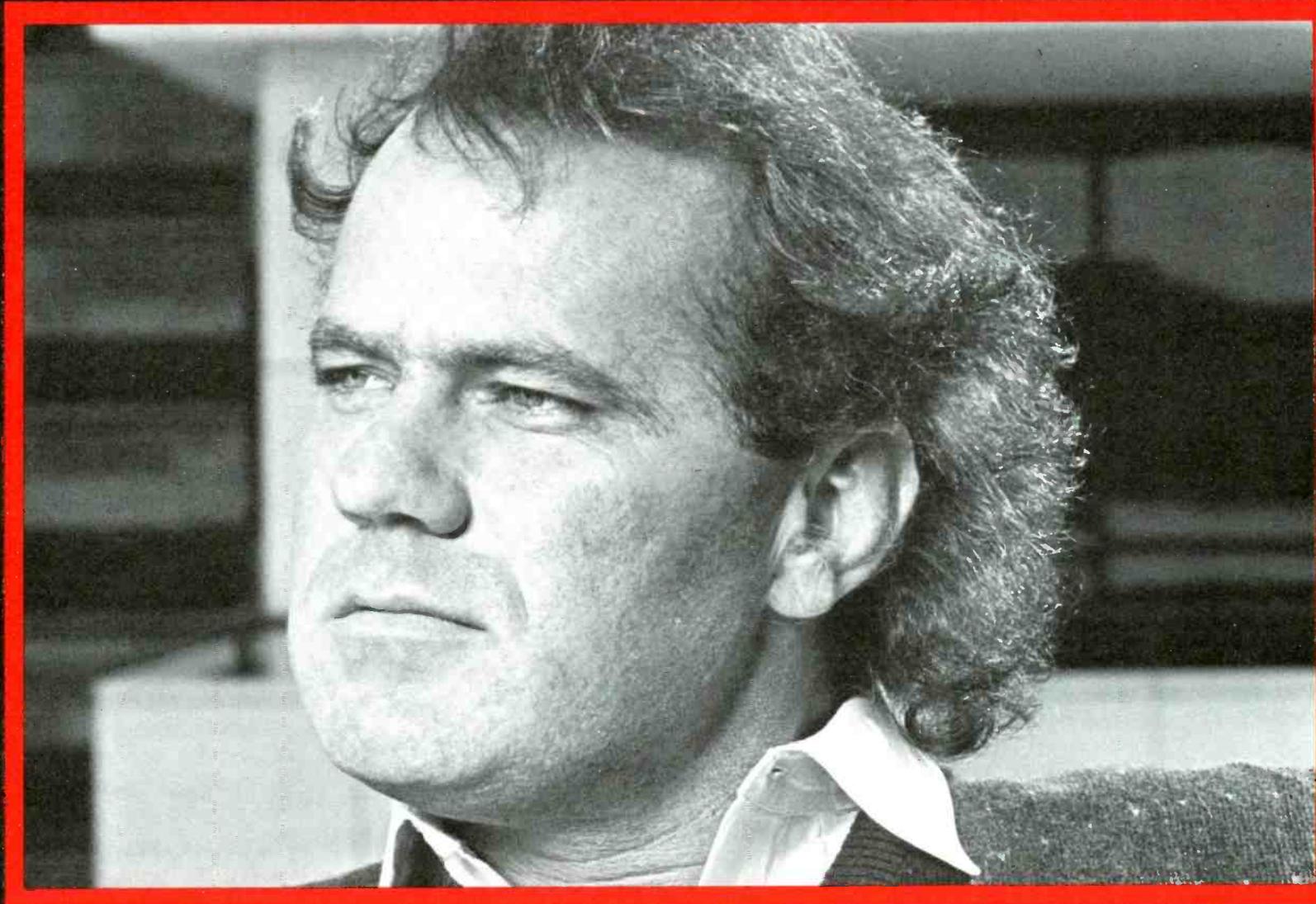
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FOREVER AND EVER, AMEN

Words and Music by DON SCHLITZ
and PAUL OVERSTREET

2

Lively Country
mf

You may think that I'm
time takes its toll
talk on in a tool
bod
heard young that girl's wild brown
and hair I'm turn tree gray.

**CMA
Song of the Year
"FOREVER AND EVER,
AMEN"**

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MCA wishes to thank the Country Music Association and extend congratulations to writers Don Schlitz and Paul Overstreet, recording artist Randy Travis, producer Kyle Lehning and to Warner Bros. Records.

MCA Music celebrates three consecutive years as publisher of the CMA Song of the Year.

MCA MUSIC PUBLISHING

Mason Dixon Is In Line For Leap Into The National Spotlight

NASHVILLE At a time when success stories about independent record acts are hard to come by, Mason Dixon has several to tell. The Dallas-based trio has just released "Homegrown," its second Premier One album. It also has a new single on the country charts, "Don't Say No Tonight." And the group has signed endorsement

agreements with Peavey Electronics and Miller Genuine Draft Beer.

For the past several weeks, Mason Dixon has been meeting with officials of Capitol Records with the strong prospect, insiders say, of negotiating its first major label deal.

So far, the band has charted three singles from "Homegrown,"

for a total of 11 charters during its career.

Formed in 1979, Mason Dixon consists of singers/instrumentalists Rick Henderson, Frank Gilligan, and Jerry Dengler. The trio is backed by three additional band members.

Manager Marc Oswald, Oswald Brothers Management, San Diego, says the group has been touring nationally this year to expand its drawing power beyond its Texas/Oklahoma/Louisiana core audience.

As opening act for Barbara Mandrell, Mason Dixon recently performed along the West Coast as well as throughout the East Coast and Great Lakes regions. In the Southwest, the group has opened for Hank Williams Jr., and it is booked to work shows with Merle

Haggard in Florida later this year.

Oswald estimates that Mason Dixon has headlined about 60% of its 1987 dates, performing at fairs and large clubs and on "radio-appreciation days." The other 40% of the time, the band has been the opener for major country acts, among them Gary Morris and Tanya Tucker. Dengler says Mason Dixon did 285 shows in 1986 and will probably rack up 290-300 by year's end.

The concert fees, Oswald reports, vary from a \$3,000 minimum in new markets to a range of \$5,000-\$7,000 in markets where the band has built a large following. Multi Talent Entertainment, the group's own agency, handles bookings in Texas, Oklahoma, and Louisiana, while World Class Entertainment, Nashville, covers the

rest of the country. Dengler estimates it costs an average of \$1,800-\$2,000 a day to keep the band on the road.

The act's early albums were on Texas Records. One of these, "Dream Away," has sold 30,000 units in the Dallas/Fort Worth area, according to Dengler.

Mason Dixon's first album for Premier One was a Christmas package, released last year. The label also distributes the "Spirit Of Texas" album, cut to celebrate the state's sesquicentennial and originally released by NLT Records.

The band's breakthrough single, "3935 West End Avenue," went to No. 39 on the country charts this summer. Up next: a video for "Don't Say No Tonight."

EDWARD MORRIS

NEJA SETS WRITING SEMINAR

(Continued from page 55)

sean, and singles reviewer, Music Row; Michael McCall, music writer, Nashville Banner; Patsi Bale Cox, record reviewer; and Andrew Roblin, free-lance writer and music critic.

Dos And Don'ts Of Broadcasting—Elaine Ganick, Southeastern correspondent, "Entertainment Tonight"; Gerry House, the House Foundation, WSIX Nashville; Dennis Thibodeaux (aka Don Ry-

man), WWRB/WNKZ Nashville; Stacy Hafris, Nashville correspondent, ABC Radio; and Terry Ann Kelly, director of public relations, Jim Owens and Associates and "Crook & Chase" show.

Advance registration is \$20 for students and NEJA members and \$25 for nonmembers, after Nov. 1, is \$35 a person. For more information, write NEJA Seminar, P.O. Box 24021, Nashville, Tenn. 37202.

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	Average No. Copies Each Issue During Preceding 12 months	Actual Number Copies of Single Issue Published Nearest to Filing Date
A. Total No. Copies (net press run)	60,678	59,566
B. Paid Circulation:		
1. Sales through Dealers and Carriers, Street Vendors and Counter Sales	13,521	13,276
2. Mail Subscription	33,489	33,847
C. Total Paid Circulation (Sum of 10B1 and 10B2)	47,010	47,123
D. Free Distribution by Mail, Carrier or Other Means		
Samples, Complimentary, and Other Free Copies	2,195	1,306
E. Total Distribution (Sum of C and D)	49,205	48,429
F. Copies Not Distributed:		
1. Office use, Leftover, Unaccounted, spoiled after printing	1,135	1,149
2. Returns from News Agents	10,338	9,988
G. TOTAL (Sum of E, F1 and 2—should equal net press run shown in A)	60,678	59,566

11. I certify that the statements made by me above are correct and complete. (signature and title of editor, publisher, business manager, or owner) (signed) Gerald S. Hobbs, President.

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HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	14	RIGHT FROM THE START N.LARKIN, E.T.CONLEY (B.HERZIG, R.WATKINS)	EARL THOMAS CONLEY RCA 5226-7
2	3	5	15	LOVE ME LIKE YOU USED TO J.CRUTCHFIELD (P.DAVIS, B.EMMONS)	TANYA TUCKER CAPITOL 44036
3	4	7	11	AM I BLUE J.BOWEN, G.STRAIT (D.CHAMBERLAIN)	GEORGE STRAIT MCA 53165
4	5	8	11	MAYBE YOUR BABY'S GOT THE BLUES B.MAHER (T.SEALS, G.LYLE)	THE JUDDS RCA/CURB 5255-7/RCA
5	6	10	10	I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER) K.LEHNING (T.SEALS, M.D.BARNES)	RANDY TRAVIS WARNER BROS. 7-28246
6	7	11	12	CRAZY FROM THE HEART E.GORDY, JR. (D.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53154/MCA
7	8	9	11	TAR TOP H.SHEDD, ALABAMA (R.OWEN)	ALABAMA RCA 5222-7
8	9	17	9	LYNDA T.BROWN (B.LABOUNTY, P.MCLAUGHLIN)	STEVE WARINER MCA 53160
9	10	16	11	SOMEBODY LIED S.BUCKINGHAM (J.CHAMBERS, L.JENKINS)	RICKY VAN SHELTON COLUMBIA 38-07311
10	13	18	10	ONLY WHEN I LOVE T.WEST (H.DUNN, C.WATERS, T.SHAPIRO)	HOLLY DUNN MTM 72091/CAPITOL
11	11	13	14	YOU HAVEN'T HEARD THE LAST OF ME J.KENNEDY (T.R.SNOW, E.KAZ)	MOE BANDY MCA/CURB 53132/MCA
12	12	14	14	YOUR LOVE S.BUCKINGHAM (T.ROCCO, B.FOSTER)	TAMMY WYNETTE EPIC 34-07226
13	15	22	7	THE LAST ONE TO KNOW J.BOWEN, R.MCENTIRE (M.BERG, J.MARIASH)	REBA MCENTIRE MCA 53159
14	1	3	15	SHINE, SHINE, SHINE D.GANT, E.RAVEN (B.MCGUIRE, K.BELL)	EDDY RAVEN RCA 5221-7
15	17	21	9	ONE FOR THE MONEY R.HALL (B.MOORE, M.WILLIAMS)	T.G. SHEPPARD COLUMBIA 38-07312
16	20	23	10	IF THERE'S ANY JUSTICE J.BOWEN, L.GREENWOOD (M.NOBLE, C.M.SPRIGGS, T.COLTON)	LEE GREENWOOD MCA 53156
17	22	26	8	SHE COULDN'T LOVE ME ANYMORE B.LOGAN (MADDOX, HENDERSON, MCGUIRE)	T. GRAHAM BROWN CAPITOL 44061
18	24	27	11	BONNIE JEAN (LITTLE SISTER) R.ALBRIGHT, M.ROBINSON, D.L.JONES (D.L.JONES)	DAVID LYNN JONES MERCURY 888 733-7/POLYGRAM
19	23	25	12	NO EASY HORSES J.STROUD (T.SCHUYLER, J.F.KNOBLOCH, D.SCHLITZ)	SCHUYLER, KNOBLOCH & BICKHARDT MTM 72090/CAPITOL
20	25	30	8	DO YA' H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 5239-7
21	26	32	6	THOSE MEMORIES OF YOU G.MASSENBURG (A.O'BRYANT)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28248
22	27	31	8	ROUGH AND ROWDY DAYS J.BOWEN, W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53158
23	29	37	6	SOMEWHERE TONIGHT P.WORLEY (H.HOWARD, R.CROWELL)	HIGHWAY 101 WARNER BROS. 7-28223
24	30	33	8	GOTTA GET AWAY S.BUCKINGHAM (J.GILL)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07314
25	34	40	4	I PREFER THE MOONLIGHT B.BANNISTER (G.CHAPMAN, M.WRIGHT)	KENNY ROGERS RCA 5258-7
26	32	34	10	SUSANNAH J.CRUTCHFIELD (B.RICE, M.S.RICE)	TOM WOPAT CAPITOL 43034
27	31	36	10	ANYONE CAN DO THE HEARTBREAK J.WHITE (T.SNOW, A.MCBROOM)	ANNE MURRAY CAPITOL 44053
28	36	39	7	LET'S DO SOMETHING R.LANDIS (V.GILL, R.NIELSEN)	VINCE GILL RCA 5257-7
29	38	43	4	I CAN'T GET CLOSE ENOUGH E.SCHEINER (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-07597
30	14	2	17	I WANT TO KNOW YOU BEFORE WE MAKE LOVE J.BOWEN, C.TWITTY, D.HENRY (C.PARTON, B.HOBBS)	CONWAY TWITTY MCA 53134
31	37	42	4	HEAVEN CAN'T BE FOUND B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28227/WARNER BROS.
32	18	20	13	HE'S LETTING GO K.LEHNING, P.DAVIS (P.ROSE, P.BUNCH, M.A.KENNEDY)	BAILLIE AND THE BOYS RCA 5227-7
33	16	19	12	CHANGIN' PARTNERS C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07320
34	21	6	18	CRAZY OVER YOU B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 5210-7
35	42	54	3	ONE FRIEND K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44077
36	39	45	5	GIVE BACK MY HEART T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53157/MCA
37	19	1	17	FISHIN' IN THE DARK J.LEO (W.WALDMAN, J.PHOTOGLIO)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28311
38	43	47	6	GOOD GOD, I HAD IT GOOD M.WRIGHT (M.WRIGHT, R.NIELSEN)	PAKE MCENTIRE RCA 5256-7
39	45	49	5	STILL WITHIN THE SOUND OF MY VOICE J.BOWEN, G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53172
40	28	12	17	LOVE REUNITED P.WORLEY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53142/MCA
41	49	57	4	TIME IN J.BOWEN (R.MURRAH, R.ALVES, J.D.HICKS)	THE OAK RIDGE BOYS MCA 53175
42	46	48	7	READ BETWEEN THE LINES G.SCRUGGS (D.SCHLITZ, M.BONAGURA, K.BAILLIE)	LYNN ANDERSON MERCURY 888 839-7/POLYGRAM
43	47	50	6	TELL IT TO YOUR TEDDY BEAR W.ALDRIIDGE (W.ALDRIIDGE, G.BAKER, S.LONGACRE)	THE SHOOTERS EPIC 34-07367
44	51	70	3	GOIN' GONE A.REYNOLDS (P.ALGER, B.DALE, F.KOLLER)	KATHY MATTEA MERCURY 888 874-7/POLYGRAM
45	55	62	3	CRYING SHAME B.MAHER (M.JOHNSON, D.SCHLITZ, B.MAHER)	MICHAEL JOHNSON RCA 5279-7
46	61	—	2	WHERE DO THE NIGHTS GO R.MILSAP, R.GALBRAITH, K.LEHNING (M.REID, R.M.BOURKE)	RONNIE MILSAP RCA 5259-7
47	56	64	3	JUST LOVIN' YOU K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07611
48	54	72	3	I'LL PIN A NOTE ON YOUR PILLOW N.LARKIN (C.BERZAS, D.GOODMAN, N.LARKIN)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99404/ATLANTIC
49	52	59	5	UNCONDITIONAL LOVE G.FUNDIS (COOK, NICHOLSON)	NEW GRASS REVIVAL CAPITOL 44078
50	59	82	3	I'M TIRED R.SKAGGS (M.TILLIS, A.R.PEDDY, R.PRICE)	RICKY SKAGGS EPIC 34-07416

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	35	24	15	LITTLE WAYS P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28310/WARNER BROS.
52	33	15	19	THE WAY WE MAKE A BROKEN HEART R.CROWELL (J.HIATT)	ROSANNE CASH COLUMBIA 38-07200
53	40	28	16	MAMA'S ROCKIN' CHAIR B.LOGAN (T.MENZIES, J.MACRAE)	JOHN CONLEE COLUMBIA 38-07203
54	68	—	2	ONLY LOVE CAN SAVE ME NOW J.E.NORMAN (B.JONES, C.WATERS, T.SHAPIRO)	CRYSTAL GAYLE WARNER BROS. 7-28209
55	67	77	3	BOOGIE BACK TO TEXAS R.BENSON (R.BENSON)	ASLEEP AT THE WHEEL EPIC 34-07610
56	74	—	2	I WOULDN'T BE A MAN D.WILLIAMS, G.FUNDIS (R.M.BOURKE, M.REID)	DON WILLIAMS CAPITOL 44066
57	41	29	11	SOMEWHERE IN THE NIGHT R.CHANCEY (R.VANHOY, D.COOK)	SAWYER BROWN CAPITOL/CURB 44054/CAPITOL
58	44	44	9	HANGIN' OUT IN SMOKEY PLACES L.BUTLER (L.BUTLER, D.DILLON)	THE MARSHALL TUCKER BAND MERCURY 888 775-7/POLYGRAM
59	69	73	3	SWEET LITTLE '66 T.BROWN, E.GORDY, JR., R.BENNETT (S.EARLE)	STEVE EARLE MCA 53182
60	63	69	4	DON'T SAY NO TONIGHT D.MITCHELL (R.BARRY, L.REYZEK, D.MITCHELL)	MASON DIXON PREMIER ONE 115
61	48	35	19	YOU AGAIN B.BECKETT, J.STROUD (D.SCHLITZ, P.OVERSTREET)	THE FORESTER SISTERS WARNER BROS. 7-28368
62	53	46	10	WOULD THESE ARMS BE IN YOUR WAY B.MEVIS (H.COCHRAN, V.GOSDIN, R.LANE)	KEITH WHITLEY RCA 5237-7
63	70	74	3	EASY TO FIND T.WEST (R.FERRIS)	GIRLS NEXT DOOR MTM 72095/CAPITOL
64	50	38	12	EVERYBODY NEEDS A HERO B.SHERILL (T.SEALS, M.D.BARNES)	GENE WATSON EPIC 34-07308
65	NEW	1	1	WHEELS T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.LOGGINS)	RESTLESS HEART RCA 5280-7
66	73	78	4	GREEN EYES (CRYIN' THOSE BLUE TEARS) L.MORTON, S.BLEDSE (K.MORRISON, M.FIELDER)	DANNY DAVIS & DONNA MASON JAROCO 8742
67	58	41	20	I'LL BE YOUR BABY TONIGHT T.WEST (B.DYLAN)	JUDY RODMAN MTM 72089/CAPITOL
68	NEW	1	1	LYIN' IN HIS ARMS AGAIN J.L.WALLACE, T.SKINNER (T.SKINNER, J.L.WALLACE)	THE FORESTER SISTERS WARNER BROS. 7-28208
69	NEW	1	1	I WANT A LOVE LIKE THAT T.WEST (T.SCHUYLER, J.IAN)	JUDY RODMAN MTM 72092/CAPITOL
70	62	51	19	THREE TIME LOSER K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 43023
71	NEW	1	1	MAPLE STREET MEM'RIES J.KENNEDY (D.REID)	THE STATLER BROTHERS MERCURY 888 920-7/POLYGRAM
72	57	58	7	GOOD TIMIN' SHOES T.WEST (R.ROGERS)	RONNIE ROGERS MTM 72094/CAPITOL
73	65	56	22	I'LL NEVER BE IN LOVE AGAIN D.WILLIAMS, G.FUNDIS (B.CORBIN)	DON WILLIAMS CAPITOL 44019
74	64	67	4	FINISHING TOUCHES G.MORRIS (G.MORRIS, K.WELCH)	GARY MORRIS WARNER BROS. 7-28218
75	NEW	1	1	ONE STEP FORWARD P.WORLEY (C.HILLMAN, B.WILDES)	THE DESERT ROSE BAND MCA/CURB 53201/MCA
76	72	55	23	THE HAND THAT ROCKS THE CRADLE J.BOWEN, G.CAMPBELL (T.HARRIS)	GLEN CAMPBELL (WITH STEVE WARINER) MCA 53108
77	80	—	2	JUST ENOUGH LOVE R.PENNINGTON (M.BERG, J.MARIASH)	RAY PRICE STEP ONE 378
78	85	—	2	I'VE GOT WAYS OF MAKING YOU TALK J.BRADLEY (T.BRASFIELD, S.TAYLOR)	VICKI BIRD 16TH AVENUE 70405/CAPITOL
79	83	—	2	RINGS OF GOLD B.BRADLEY, R.GORDON, C.GORDON (G.THOMAS)	ROBIN & CRUISER 16TH AVENUE 70404/CAPITOL
80	76	83	2	BED OF ROSES E.PENNEY (R.BENSON, S.GILLETTE)	R.C. COIN BGM 82087
81	81	—	2	ALIVE AND WELL T.CHOATE (M.GARVIN, B.JONES)	NISHA JACKSON CAPITOL 44064
82	NEW	1	1	YOU SAVED ME E.GORDY, JR., T.BROWN (C.WRIGHT)	PATTI LOVELESS MCA 53179
83	86	—	2	NO ONE CAN TOUCH ME M.CALLIS (C.KARP, S.HOGAN, L.ANGELLE)	CARLA MONDAY MCM 87-001
84	66	52	21	THIS CRAZY LOVE J.BOWEN (R.MURRAH, J.D.HICKS)	THE OAK RIDGE BOYS MCA 53023
85	NEW	1	1	MAD MONEY P.ANDERSON (G.HIGHFILL)	GEORGE HIGHFILL WARNER BROS. 7-28177
86	NEW	1	1	IF LOVE EVER MADE A FOOL R.BAILEY (C.D.BOYD)	RAZZY BAILEY SOA 001
87	NEW	1	1	IF YOU'RE GONNA TELL ME LIES B.BARTON (D.ATKIN, L.WHINNERY)	ROSEMARY SHARP CANYON CREEK 87-0908
88	NEW	1	1	STANDING INVITATION R.OATES (R.HELLARD, C.PUTNAM, B.JONES)	ADAM BAKER AVISTA 8704
89	NEW	1	1	IT'S SUCH A HEARTACHE M.LLOYD (E.STEVENS, H.KANTER)	RIDE THE RIVER ADVANTAGE/COMPLEAT 182/POLYGRAM
90	NEW	1	1	THE BIGGER THE LOVE MARCH PRODUCTIONS (B.BURNETTE, L.HENLEY, L.KEITH)	KEVIN PEARCE EVERGREEN 1057
91	71	53	8	CRYING OVER YOU P.ANDERSON (J.INVELD)	ROSIE FLORES REPRISE 7-28250/WARNER BROS.
92	87	—	2	TURN AROUND G.MCSPADEN, B.WHITE (J.PAYNE)	TERRI GIBBS HORIZON 2963
93	60	60	5	DON'T GET ME STARTED H.SHEDD (S.RAMOS, T.HEWITT)	LIBBY HURLEY EPIC 34-07366
94	84	63	11	BABY I WAS LEAVING ANYHOW P.WORLEY (H.HOWARD)	BILLY MONTANA & THE LONG SHOTS WARNER BROS. 7-28256
95	89	79	23	WHY DOES IT HAVE TO BE (WRONG OR RIGHT) T.DUBOIS, S.HENDRICKS, RESTLESS HEART (R.SHARP, D.LOWERY)	RESTLESS HEART RCA 5132-7
96	93	—	2	CHANGE OF HEART M.TOPEL (M.TOPEL, J.WARE)	TOPEL & WARE RCI 2406
97	82	66	22	SHE'S TOO GOOD TO BE TRUE B.KILLEN (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-07135
98	88	71	5	TWO OF A KIND (WORKIN' ON A FULL HOUSE) E.GORDY, JR., B.STONE (D.ROBBINS, B.BOYD, W.HAYNE)	DENNIS ROBBINS MCA 53143
99	96	96	12	ONCE A FOOL, ALWAYS A FOOL B.BECKETT, J.MEHELIC (D.DILLON, B.MELTON, R.PORTER)	JEFF DUGAN WARNER BROS. 7-28376
100	75	81	4	IN DREAMS T.BONE BURNETT, D.LYNCH, R.ORBISON (R.ORBISON)	ROY ORBISON VIRGIN 7-99434/ATLANTIC

○ Products with the greatest airplay this week. ♦ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units.

COUNTRY CORNER



by Marie Ratliff

"I'M SURPRISED WE MISSED IT IN '84; it's a killer," says PD Glen Garrett, WCOS Columbia, S.C., of Dan Seals' "One Friend" (Capitol). The song, first heard on Seals' "San Antonio" album three years ago and now charted at No. 35, is being lauded for its timeless lyrics. "It'll be a classic at weddings and proms," says MD Karen Williams, WKTY La-Crosse, Wis.

Williams picks Vince Gill's "Let's Do Something" (RCA), charted at No. 28, as another winner. "It's instantly identifiable, a big record for us," she says. Gill is fast in Philadelphia, too. "We've only been on it two weeks," says WXTU MD Gina Preston, "and it's already jumping out of the pack."

MICHAEL JOHNSON is catching programmers' attention with "Crying Shame" (RCA), charted at No. 45. "It sounds like late '50s or early '60s rock stuff; the request action is good," says MD Bill James, KXEL Waterloo, Iowa. "It's something different for him," adds PD Mike McCoy, KHAK Cedar Rapids, Iowa. "[It has] a good up-tempo walking beat—my kind of song."

"WE WERE ONE OF THE FIRST to believe in Kathy Mattea, and this record proves we're right," says PD Tom Sleeker, KKIX Fayetteville, Ark., of "Goin' Gone" (Mercury), charted at No. 44. "We got instant requests when it hit the air." MD Steve Gary, KASE Austin, Texas, got the same response when he added it out of the box. "It's looking good in Austin," he says.

Also looking good at KASE is Glen Campbell's "Still Within The Sound Of My Voice" (MCA). "Folks like the lyrics," Gary says. PD Bill Jones, WCRJ Jacksonville, Fla., adds, "It's the best he's done in a long time; we're getting great response."

NEW FACES: Robin & Cruiser's "Rings Of Gold" (16th Avenue) is lighting up phones at WWVA Wheeling, W.Va. Says MD Bill Berg, "It really sounds good on the air; programmers should give it a shot." It's charted at No. 79.

Ian Tyson's "Navajo Rug" (Sugar Hill) is happening at KRKT Albany, Ore. "Listeners went crazy over it the first time we put it on the air," says MD David Allen.

FOR WEEK ENDING OCTOBER 31, 1987

Billboard HOT COUNTRY SINGLES™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	1	AM I BLUE	GEORGE STRAIT	3
2	4	I WON'T NEED YOU ANYMORE	RANDY TRAVIS	5
3	2	LOVE ME LIKE YOU USE TO	TANYA TUCKER	2
4	6	MAYBE YOUR BABY'S GOT THE BLUES	THE JUDDS	4
5	9	SOMEBODY LIED	RICKY VAN SHELTON	9
6	5	TAR TOP	ALABAMA	7
7	11	YOUR LOVE	TAMMY WYNETTE	12
8	3	I WANT TO KNOW YOU BEFORE WE MAKE LOVE	CONWAY TWITTY	30
9	13	RIGHT FROM THE START	EARL THOMAS CONLEY	1
10	8	FISHIN' IN THE DARK	NITTY GRITTY DIRT BAND	37
11	16	LYNDA	STEVE WARINER	8
12	12	SHINE, SHINE, SHINE	EDDY RAVEN	14
13	15	ONLY WHEN I LOVE	HOLLY DUNN	10
14	18	YOU HAVEN'T HEARD THE LAST OF ME	MOE BANDY	11
15	17	CHANGIN' PARTNERS	LARRY, STEVE, RUDY: THE GATLIN BROTHERS	33
16	20	CRAZY FROM THE HEART	THE BELLAMY BROTHERS	6
17	7	CRAZY OVER YOU	FOSTER AND LLOYD	34
18	26	SHE COULDN'T LOVE ME ANYMORE	T. GRAHAM BROWN	17
19	22	THE LAST ONE TO KNOW	REBA MCENTIRE	13
20	21	ONE FOR THE MONEY	T.G. SHEPPARD	15
21	10	LITTLE WAYS	DWIGHT YOAKAM	51
22	19	MAMA'S ROCKIN' CHAIR	JOHN CONLEE	53
23	25	GOTTA GET AWAY	SWEETHEARTS OF THE RODEO	24
24	28	DO YA'	K.T. OSLIN	20
25	14	THE WAY WE MAKE A BROKEN HEART	ROSANNE CASH	52
26	—	I CAN'T GET CLOSE ENOUGH	EXILE	29
27	27	LOVE REUNITED	THE DESERT ROSE BAND	40
28	—	SOMEWHERE TONIGHT	HIGHWAY 101	23
29	29	HE'S LETTING GO	BAILLIE AND THE BOYS	32
30	—	HEAVEN CAN'T BE FOUND	HANK WILLIAMS, JR.	31

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
CAPITOL (10)	19
MTM (6)	
16th Avenue (2)	
Capitol/Curb (1)	
MCA (13)	18
MCA/Curb (5)	
RCA (14)	15
RCA/Curb (1)	
WARNER BROS. (11)	14
Reprise (2)	
Warner/Curb (1)	
EPIC	8
COLUMBIA	7
POLYGRAM	6
Mercury (5)	
Advantage/Compleat (1)	
ATLANTIC	2
Atlantic America (1)	
Virgin (1)	
AVISTA	1
BGM	1
CANYON CREEK	1
EVERGREEN	1
HORIZON	1
JAROCCO	1
MCM	1
PREMIER ONE	1
RCI	1
SOA	1
STEP ONE	1

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

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

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Stores Get Antitheft CD Pack

BY CHRIS MORRIS

LOS ANGELES If retail feedback is positive, the new "pilferproof" compact disk package being test-marketed by Capitol in November could become the industry's standard solution to CD shrinkage.

"It solves the age-old problem of people slitting the bottom of the long box and slipping the CD out,"

says Dennis White, president of Capitol/EMI-Manhattan/Angel, under whose aegis the new package was developed.

On Nov. 3, Capitol will issue the CD of Bob Seger & the Silver Bullet Band's "Live Bullet" in the test package (Billboard, Oct. 10).

The package, developed by Shape Optimedia of Maine, secures the CD jewel box in a 6- by 12-inch molded plastic holder. The CD is released by applying pressure on the center of the plastic frame. The jewel box and CD booklet are both visible to the consumer through a clear plastic face.

Shape sent samples of the package to a number of manufacturers, and, according to White, both Capitol and MCA further investigated the design.

Capitol subsequently sent out samples of "Sgt. Pepper's Lonely Hearts Club Band" in the pilferproof package to 25 key retail customers. White says the label received "tremendous response" to it.

"[Wherehouse Entertainment president] Lou Kwiker called me from his car telephone, he was so excited," White says. Kwiker is chairman of the National Assn. of Recording Merchandisers Security Committee.

"I said we would be happy to test-market it," White continues. "It seems to address the issue of pilferage. Any problems that we'll have with it, we'll address in the test."

According to White, Capitol will

feed test results to both NARM and the Recording Industry Assn. of America.

One major objection voiced by Russ Bach, WEA executive vice president of marketing development, during the recent NARM Manufacturers/Retail Advisory Committee confab in San Francisco is that the new theft-prevention package will cost more to produce. White maintains that this is not the case.

"There is no extra cost to the customers or to us," he says. "That's one of the major reasons for us going to it. When we put it all together, it won't cost anything more."

While the NARM retail panel unanimously endorsed the CD package, it was noted in San Francisco that its adoption would decrease the number of units that could be merchandised in a bin by up to 12% as a result of the slight increase in package depth necessary to accommodate the molded plastic element inside the box.

During the meeting, the NARM Retailers Advisory Committee gave unanimous approval to the package on the condition that the center plastic strut be reinforced on the back of the box's interior structure.

Acceptance by rackjobbers is also seen as a key to whether the package will be widely adopted by labels. Since racks rely on unstaffed departments as selling venues, such accounts have called loudly for improved security on CD packaging.



The molded plastic structure inside Capitol's new compact disk packaging design was conceived as a means to prevent thieves from slashing open disk boxes with razor blades. Both the CD and the booklet will be visible to the consumer. On the other side, labels can insert a 6- by 12-inch sheet with related graphics, as PolyGram has done with conventional clamshell packages.

CONVENTION CAPSULES

KUDOS: Western Merchandisers founder Sam Marmaduke, president John Marmaduke, and vice president of purchasing Steve Marmaduke honored employees for productivity and longevity at the firm's sales seminar in Amarillo, Texas, Oct. 7-10.

Achievement awards honoring top efforts in the company went to Robert Workman of the rack division, Jim Thompson of the retail division, and Cherie Workman of the Western support staff.

Manufacturer awards were handed to Coy Batson of Random House Books, Jeri Elster of Paramount Home Video, and Steve Miller of RCA Records.

Twelve Hastings stores were feted for generating more than \$1 million in sales during the year. Denise Holseberg and Jerry Owens of Lawton, Okla.; Texas employees David Peters of Amarillo, Vinny Losasso of Abilene, and Bill Compere of College Station; and Jeff Meyer of Santa Fe, N.M., accepted the trophies.

Four rack salespeople accepted awards for doing more than \$1 million in business in 1986-87: Keith Black and Gary Sigle of Dallas, Joe Kniss of Houston, and Linda Woodruff of Peoria, Ariz.

Tops in the longevity column was Bob Davee of Amarillo, who has put in 20 years of service for Western. Employees receiving 10-year

awards were Pat Andrews, Zen Chappell, Pauline Dunlap, Martha McClenagan, and Dick Snyder of Amarillo; Rusty Carnes and Debbie Thibideau of Dallas; Marian Ericson and Bob Krug of Denver; Teri Miller of Austin, Texas; and Steve Smith of Great Falls, Mont.



HEAVY METAL: In what one Western executive called the "plaque wars," the company received numerous platinum and gold album awards during label product presentations. Labels doling out the alloy were PolyGram (for Bon Jovi's "Slippery When Wet"), Elektra (for Motley Crue's "Girls, Girls, Girls"), Arista (for Whitney Houston's "Whitney" and Kenny G's "Duotones"), RCA (for Bruce Hornsby & the Range's "The Way It Is"), Warner Bros. (for the "La Bamba" soundtrack LP), Warner Bros. Nashville (for Western's efforts on eight albums from the country division), Island (for U2's "The Joshua Tree"), Virgin (for the Cutting Crew's debut album), and CBS (for the company's work on behalf of Andreas Vollenweider).

LIVE ROCKING, country style: Live musical presentations had a decided country twang at the Western confab this year, as Steve Earle & the Dukes (courtesy of MCA), Restless Heart (RCA), Sweethearts Of

The Rodeo (CBS), and Sawyer Brown (Capitol) played sets during evening offerings at the Amarillo Civic Center. However, Odessa, Texas, native and Virgin artist Roy Orbison was awarded with the warmest applause and the most crowded dance floor for his hour-long set of rock'n'roll oldies, which followed the awards presentation Oct. 10.

GOOD HUMOR men (and women): No one can accuse Western's executives of lacking a sense of humor. The opening presentation Oct. 8 at the Civic Center boasted a number of self-lamproving videos, many featuring the company's top staffers.

The videos, created by Western's advertising team of Bill Holland and Mike Merriam, were highlighted by a spoof of "The Godfather" featuring redubbed footage from the Oscar-winning film in which Don Corleone is identified as Western patriarch Sam Marmaduke and president John Marmaduke stood in for son Michael Corleone.

Western execs also played themselves in an original Holland/Merriam video. Performing honors went to retail vice president Walter McNeer (shown squeezing blood from a stone) and purchasing VP Steve Marmaduke (depicted torturing a bound-and-gagged label salesman in the company boardroom). This presentation was framed by the "sordid confessions" of marketing and advertising director Diane (Continued on page 72)

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Tower Joins National Drive Vs. Apartheid

BY GEOFF MAYFIELD

NEW YORK Tower Records and Tower Video has thrown its support behind Unlock Apartheid's Jails, a national campaign designed to help battle South Africa's system of apartheid.

The drive began on Oct. 14, when each of Tower's 42 U.S. stores built a display to inform customers of the campaign. It is scheduled to continue through Nov. 24.

The displays include a petition and a key receptacle. Along with seeking signatures for the peti-

Bill Cosby is honorary chairman

tions, Tower is urging shoppers to drop old, unused keys into the receptacles.

On Dec. 10, Human Rights Day, keys collected during the drive will be dropped by U.S. senators and representatives on the steps of the South African Embassy in Washington, D.C., as a symbolic call to free those who have been jailed because of their fight against that country's apartheid practices. A similar demonstration was staged Oct. 13 at the South African consulate in New York.

The Africa Fund, one of the campaign's primary sponsors, estimates that 30,000 people—more than 40% of whom are 18 or younger—have been jailed in South Africa during the past year for expressing opposition to apartheid.

Among religious leaders who have endorsed Unlock Apartheid's Jails are Cardinal John O'Connor of the Archdiocese of New York and Rabbi Alexander Schindler of the Union of American Hebrew Congregations. Actor and comedian Bill Cosby is honorary chairman of the campaign.

Churches, labor unions, and community groups across the country will collect keys during the drive. Tower is the only national retail chain participating so far.

Video stores in the chain will further support the campaign by placing a \$16.95 sale price on the Lorimar Video title "Sun City," which is based on the 1985 anti-apartheid anthem of the same name. The video regularly sells for \$19.95. Tower will tout the effort through the November issue of Pulse, its in-store publication.

Earlier this year, Tower staged another human-rights campaign in conjunction with Amnesty International.

Proposed free-trade bill for Canada and U.S. prompts criticism ... see page 44

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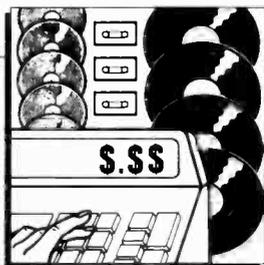


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RETAIL TRACK



by Earl Paige

WHOLESALE CHANGES ON EAST COAST: One-stop and distributors are carving up territory the length and breadth of the Eastern seaboard. Heretofore quiet players like **J.E.K. Enterprises** in Baltimore are stepping out more aggressively among one-stops. In Atlanta, **Justin Records** is setting up shop as an independent distributor, while Long Island City, N.Y.-based **Landmark Distributors** reportedly has its eye on Atlanta and possibly Miami.

"A lot of this is buying labels rather than acquiring distributors," says J.E.K. vice president **John Kmiec**, looking at the recent flurry of activity. Kmiec warns against concluding that these moves mean a sudden explosion of growth. "There used to be so many of us," he says. "There's business out there, and, with all the shuffling around, it's becoming more competitive."

J.E.K. got its name from **John Kaminski**, president, and Kmiec. The company, founded in 1976, has moved its headquarters three times and finds that its distribution wing, **Great Bay Distributing Inc.**, is by far a better-known entity. With the appointment of 15-year industry veteran **James Grady** as vice president of sales and marketing, a new position at the one-stop, look for J.E.K. to boost its reputation.

One dynamic that has fueled one-stop resurgence and confidence is the trimming of direct accounts by **PolyGram**. The policy change at PolyGram is creating a buzz with veteran wholesale operators like **Steve Libman**, who says, "The majors are realizing that one-stops are doing a job."

All the hubbub in the market has Libman, the head of **Nova Distributing Corp.** in suburban Atlanta, saying, "You wake up at 2 a.m. realizing that everything's changed since you went to bed."

The formation of Justin Records as a distributor with 60 labels out of the box has created more talk than its 3-year-old parent, **Justin Entertainment Inc.**, has ever generated. Heretofore, the company was regarded primarily as a one-stop; it's often erroneously thought to be solely owned by Durham, N.C.-based retail chain **The Record Bar**, which only holds a partial interest.

The real jolt in the Southeast is the job change for industry veteran and former **JFL Distributing Inc.** principal **Fred Held**. Justin president **Tim Monning** has appointed Held general manager of Justin's new distribution unit. The **Justin One-Stop** wing is said to be increasingly competitive, too.

And **Pat Monaco**, president of the Gotham area's **Landmark**, has confirmed that he is negotiating for acquisition of **M.S. Distributing's** Atlanta branch.

AT THE PLAZA: With all the growth and volatility in wholesaling, it's hardly surprising that attendance at the **National Assn. of Recording Merchandisers**

Wholesalers Conference Monday (26) through Friday (30) in Palm Springs, Calif., is expected to spill past the confines of the Palm Springs Plaza. This year, NARM will be prepared for the overflow crowd, say Pam Cohen, executive director, and Stan Silverman, director of meetings and conventions. Backup accommodations for those who attend the confab will be provided at two hotels a mere block from the Plaza. Last year, when the wholesalers' meet was held at La Posada in Scottsdale, Ariz., the backup hotel, Loews Paradise Valley Resort, was miles away.

CD STORES CATCH ON FAST: Compact disk specialty retailers are adopting proven promotions, like the first guaranteed sale at five-unit **Compact Disc Warehouse** in suburban Los Angeles. **Nick Mrvos**, product manager, who has a long history of experience in such events during his tenure with **Licorice Pizza**, says this campaign supports **Kitaro's** new album, "The Light Of The Spirit," at \$11.99, plus discounts on all of the **Geffen** artist's other albums.

CARLY'S VINEYARD: Although this contest ended several weeks ago, store accounts and one-stop operators are still talking about it. And who can blame them? The winners received a weekend on **Martha's Vineyard, Mass., Aug. 1-2, including dinner with Carly Simon** at her home on the island.

The contest proved most appealing to West Coast stores, which accounted for half of the six winning companies. Winners not based on the West Coast were **RTI Homer's Inc.**, the Omaha, Neb.-based one-stop and retailer; **South Texas Wholesale Records & Tapes** of San Antonio, Texas; and two-store Texas account **Platters Tapes & Records** of San Antonio and San Marcus. Simon's dinner contingent included buyer **Jody Pankhurst** and staff members **Bill and Joni Ryan** and **L.C. Treadwell** from RTI Homer's; **Richard and Tyna Powers** from South Texas Wholesale; and owner **Doug Welch** and San Antonio store manager **Stacie Kiefty** from Platters.

Winners from the West included **Barney and Barbara Cohen** from **Valley Record Distributors**, based in Woodland, Calif.; sales people **Rick Linie** and **Vickie Wooten** from **Sea Port Record One-Stop** in Portland, Ore.; and store staffers **Jamie Newton** and **Jeff Farnand** from **Everybody's Records & Tapes**, also in Portland.

At **Arista**, national sales director **Lauren Korman Moran** says the soiree was "especially satisfying." Other attendees from the label included **Jim Cawley**, vice president of sales, Arista; **Susan Luke**, local merchandising representative for the Atlanta branch of **RCA/A&M/Arista Distribution**; **Ann Annunziato**, Chicago local merchandising rep, RCA/A&M/Arista; **Jon Klein**, Arista's associate regional marketing director in San Francisco; **Candy Masengale**, Southern regional marketing director; **Denise Bagley**, associate regional marketing director, Southeast; **Schmule Shapiro**, local marketing manager, Minneapolis; **Art Keith**, Chicago-based Midwest regional marketing director and national accounts director; and **Thomas Balla**, Midwest associate regional marketing director.

Retail Track welcomes your contribution. Call marketing editor Earl Paige at 213-273-7040.

FOR WEEK ENDING OCTOBER 31, 1987

Billboard

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	1	6	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
2	3	—	2	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
3	2	2	7	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
4	6	6	7	R.E.M. DOCUMENT	I.R.S. IRSD 42059/MCA
5	9	20	3	YES BIG GENERATOR	ATCO 2-90522/ATLANTIC
6	7	4	8	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE	MERCURY 832 465-2/POLYGRAM
7	4	5	6	RUSH HOLD YOUR FIRE	MERCURY 832 464-2/POLYGRAM
8	5	3	9	THE BEATLES WHITE ALBUM	CAPITOL OCB 46443
9	NEW ▶		1	STING ... NOTHING LIKE THE SUN	A&M CD 6402
10	8	7	20	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
11	11	9	32	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
12	10	10	29	WHITESNAKE WHITESNAKE	GEFFEN 2-24099
13	15	14	6	SOUNDTRACK DIRTY DANCING	RCA 6402-2-R
14	12	8	4	THE BEATLES MAGICAL MYSTERY TOUR	CAPITOL 48062
15	16	17	7	NEW ORDER SUBSTANCE	QWEST 2-25621/WARNER BROS.
16	14	13	11	DEF LEPPARD HYSTERIA	MERCURY 830 675-2/POLYGRAM
17	19	18	28	FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS. 2-25471
18	23	30	3	BILLY IDOL VITAL IDOL	CHRYSALIS VK 41620
19	13	12	15	GRATEFUL DEAD IN THE DARK	ARISTA ARCD 8452
20	22	15	24	KENNY G. DUOTONES	ARISTA ARCD 8427
21	20	11	13	SOUNDTRACK LA BAMBA	SLASH 2-25605/WARNER BROS.
22	17	—	2	THE SMITHS STRANGWAYS, HERE WE COME	SIRE 2-25649/WARNER BROS.
23	21	19	22	HEART BAD ANIMALS	CAPITOL CDP 46676
24	18	16	11	THE DOORS BEST OF THE DOORS	ELEKTRA 2-60345
25	29	—	2	JETHRO TULL CREST OF A KNAVE	CHRYSALIS VK 41590
26	26	—	2	LYNYRD SKYNYRD LEGEND	MCA MCAD 42084
27	24	22	20	THE BEATLES SGT. PEPPER'S LONELY HEARTS CLUB BAND	CAPITOL CPP 46442
28	27	21	5	SQUEEZE BABYLON AND ON	A&M CD 5161
29	30	25	25	SUZANNE VEGA SOLITUDE STANDING	A&M CD 5136
30	25	27	7	AEROSMITH PERMANENT VACATION	GEFFEN 24162-2

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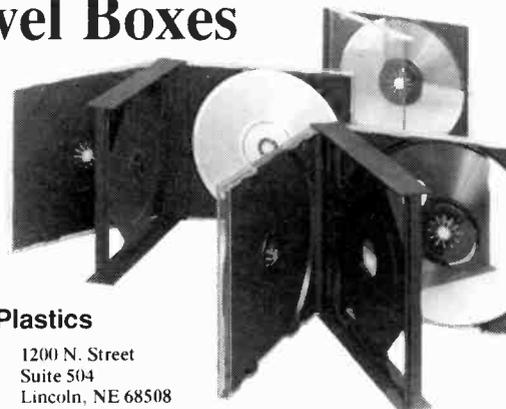
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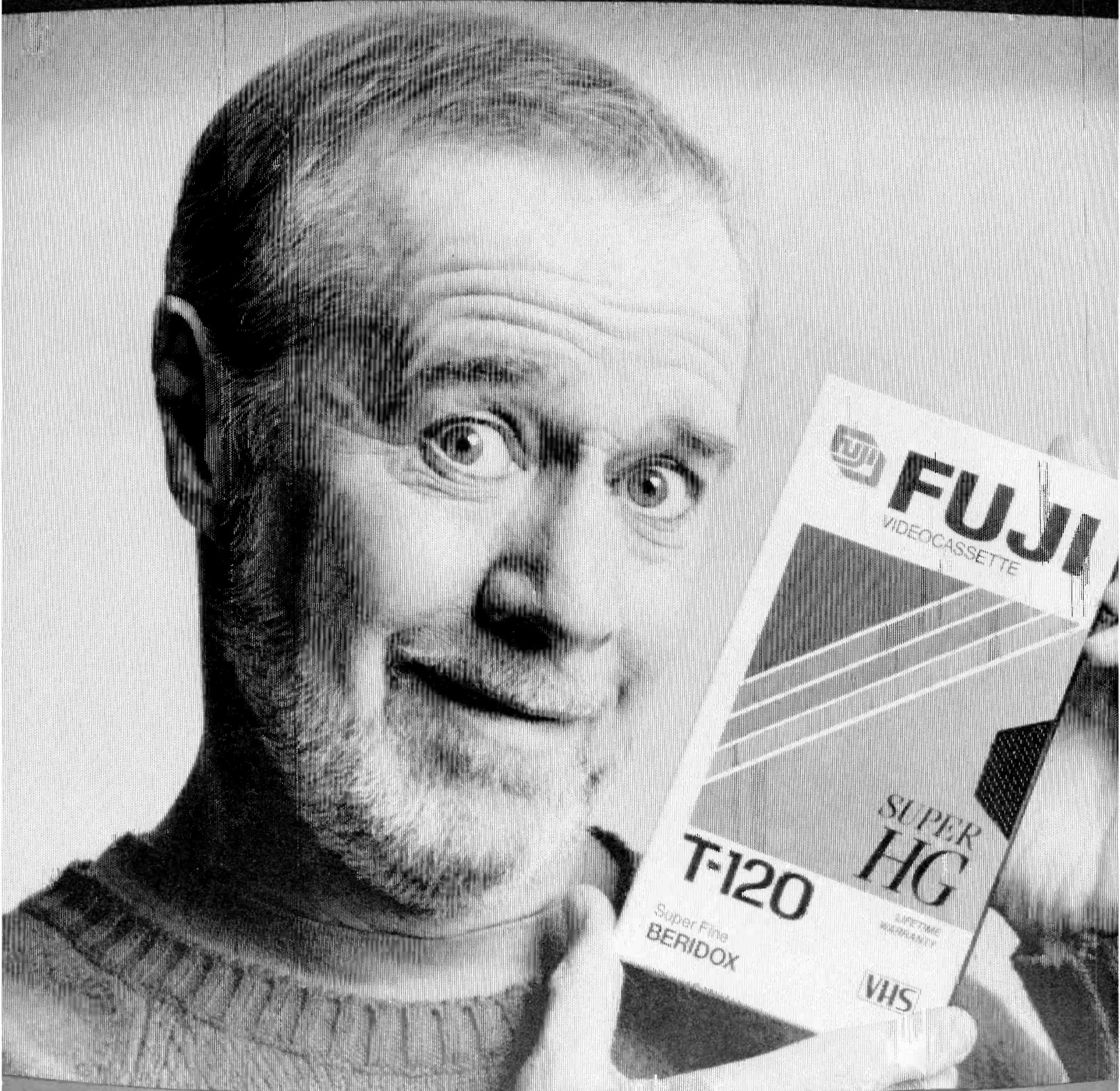
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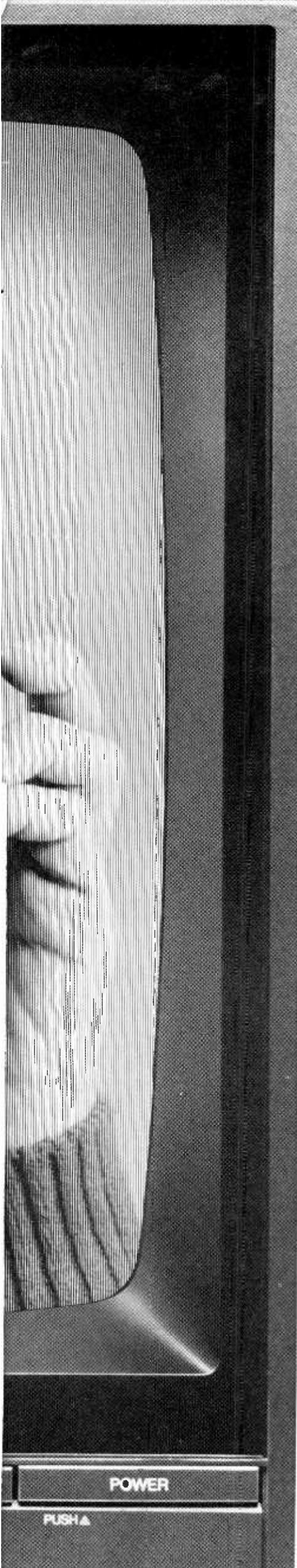
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Indie
GRASS ROUTE



by Linda Moleski

Assistance in preparing this column was provided by Earl Paige.

THINGS ARE HEATING up in Atlanta indie-distribution circles with the formation of **Justin Records**, which has named industry veteran **Fred Held** general manager. Additionally, Long Island City, N.Y.-based **Landmark Distributors** is close to finalizing its acquisition of M.S. Distributing's Atlanta branch, according to Landmark chief **Pat Monaco** (see Retail Track, page 68). Landmark caused a stir a few months back with its expansion into the Baltimore/Washington, D.C., area.

Label lineup at Justin, says Held, will include the following: **Tommy Boy**, **Hot Productions**, **ZYX**, **Macola**, **Quark**, **Egyptian Empire**, **JDC**, **TSR**, **Megatone**, **Forsight**, **Cutting**, **Criminal**, **Vinyl Mania**, and **Oaklawn**, among others. Justin, which will operate as a full-service distributor, plans to cover Georgia, parts of South Carolina and Tennessee, Mississippi, Alabama, Louisiana, and Florida, says Held.

Held, who is the "F" in **JFL Distributing** in Miami, joined **Jerry "J" Suarez** and **Larry "L" Vilord** in 1985. Other stints held by Held include four years with **MJS** in Miami and before that some years in retail. With some 60 labels, Held says, "Justin gives us rap, r&b, dance, hi-NRG, and gospel."

The big coup for Landmark, according to Monaco, is the representation of **G&H Records**, **Kenny Gamble** and **Leon Huff's** label—along with the expected reac-

tivation of the **Philadelphia International** vaults. Landmark now handles the line for the Northeast territory.

Landmark has some 40 labels, and Monaco boasts that independent distribution, for the most part, is back in a big way. Among the lines it represents are the **4th & Broadway**, **Mango**, and **Antilles** labels; **Next Plateau**; and, very soon, **Total Experience**, says Monaco. He adds, "We came that close to having **Solar** before they ended up with **Capitol**."

SEEDS & SPROUTS: This week sees two important conferences for the indie community, **NARM's** wholesalers meet Wednesday-Friday (28-30) in Palm Springs, Calif., and **CMJ's** Seventh Annual Music Marathon Oct. 29-Nov. 1 in Manhattan. Hope to see

Atlanta is a hotbed of distribution activity

you there . . . Indie labels of the alternative-music persuasion should pay mind to **Seconds**, a hip, nascent quarterly dedicated to product that has yet to saturate the mainstream. For more information, contact P.O. Box 2553, Stuyvesant Station, New York, N.Y. 10009; 212-260-0481 . . . It seems that **Tongues On Fire** have not been signed to the **Homestead** roster, contrary to last week's report . . . Longtime **Alligator** staffer **Hilton Weinberg** has departed the label, reportedly to form his own management company based in Los Angeles . . . **Revenge Records** has put out **LS Fresh's** 12-inch "You Can't Get No P-sy!," the female retort to the controversial **2 Live Crew** record released earlier this year. The logo can be reached at 213-920-0746 . . . **Synthicide**, **Enigma's** independently distributed logo, has released a CD single for "Three Time Lover" by **Bardeux**. An album is expected sometime in January.

ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ▲ = Simultaneous release on CD.

POP/ROCK

ROY AYERS
I'm The One For Your Love Tonight

LP Columbia FC-40423/NA
 CA 40423/NA

JOE COCKER
Unchain My Heart

▲ LP Capitol CLT-48285/NA
 CA 48285/NA

THE DREAM ACADEMY
Remembrance Days

▲ LP Reprise 1-25625/\$8.98
 CA 4 25625/\$8.98

ARETHA FRANKLIN
One Lord, One Faith, One Baptism

▲ LP Arista AL-8479/NA
 CA 8479/NA

SINEAD O'CONNOR
The Lion & The Cobra

LP Chrysalis BFV-41612/NA
 CA 41612/NA

THE PROCLAIMERS
This Is The Story

LP Chrysalis BFV-41578/NA
 CA 41578/NA

ROBBIE ROBERTSON
Robbie Robertson

▲ LP Geffen GHS 24160/\$9.98
 CA M5G 24160/\$9.98

CARLOS SANTANA
Blues For Salvador

▲ LP Columbia FC 40875/NA
 CA 40875/NA

SCREAMING BLUE MESSIAHS
Bikini Red

▲ LP Elektra 60761/NA
 CA 60761/NA

AUDREY WHEELER
Let It Be Me

LP Capitol CLX-48289/NA
 CA 48289/NA

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

CONVENTION CAPSULES

(Continued from page 66)

Weidling, who was seen confessing her sins to "father" Sam Marmaduke.

Following the announcement of the company's holiday incentive bonus plan, the video screen revealed a full "band" featuring a complement of white-tuxedo-clad executives: McNeer, Weidling, and Steve Marmaduke did primitively executed **Motown** dance steps and "sang backup" while rack executive vice president **Jerry Hopkins** and rack sales vice president **Bob Cope** stood in for the sax section.

As the fog-swathed band member

mimed their parts and Holland and Merriam roared through a spirited version of "Mony Mony" (retitled "Money Money" for the occasion), the audience was pelted with "Winter Wonderland dollars" emblazoned with a portrait of a cigar-chomping Sam Marmaduke.

FAMOUS LAST WORDS: During the Western convention, an employee who asked to remain anonymous slipped a reporter a copy of a March 1979 issue of the now-defunct trade publication **Record World**. A special 20th-anniversary section in the is-

sue on Western, which then had only 18 Hastings stores, contains this interesting, but not very prophetic, paragraph:

"So far the chain has one mall location, and, according to [retail vice president] McNeer, [it] probably will not have any more. 'We stay away from malls,' he says, 'because we think we've developed the store to draw our own customers without mall traffic.'"

Today, Western has stores in 80 malls. Any predictions for 1988, Walter?

CHRIS MORRIS

Flood-Damaged Musicland Reopens With Radio Deluge

BY MOIRA McCORMICK

CHICAGO Musicland's downtown Chicago superstore, which was forced to close in August on its grand opening day as a result of flood damage, celebrated its "grand reopening" Oct. 19-30.

According to Bruce Jesse, vice president of advertising and promotion for the Minneapolis-based retailer, the superstore—the chain's 25th Chicago-area unit—resumed full operations the week of Oct. 12.

The downstairs portion of the two-level facility had been open since mid-September.

Extensive rainfall caused the store's closure on Aug. 14, when water made the the roof of an adjacent building collapse. This caused floodwater to pour into Musicland's second floor, where most of the stock is kept. According to Jesse, the bulk of the damage was sustained in the back half of the store, where records, cassettes, and compact disks are displayed. The store's extensive video sale/rental section, which also includes a large selection of movie-related memorabilia and gifts, was less affected, he says.

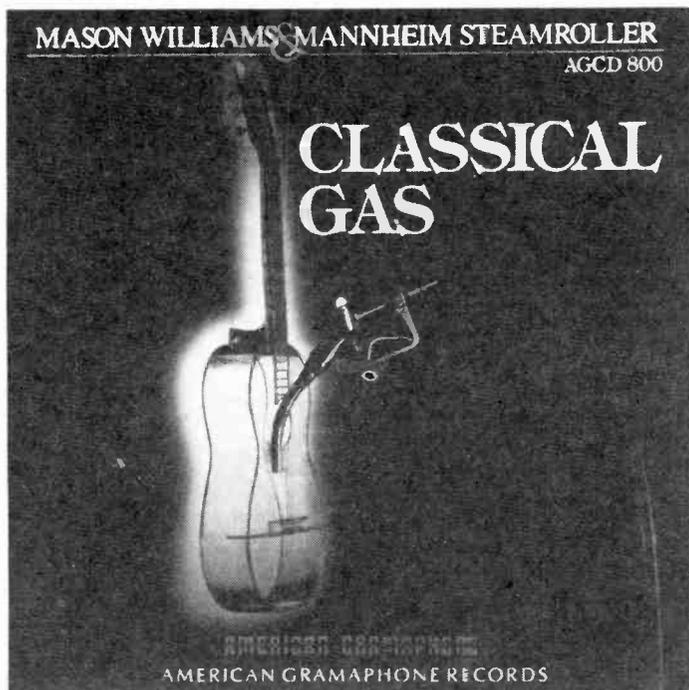
The 13,062-square-foot, bilevel facility, featuring a hi-tech neon-and-gridwork interior designed by

Mikelbust Brockman Associates, was feted with a grand opening kickoff Oct. 19. In the first of six promotional tie-ins with local radio stations that week, air personality Andy Karzas of classical outlet WFMT-FM hosted a live performance by the Chicago Chamber Brass. In addition, a grand opening giveaway was held, featuring a compact disk player, 10 CDs, and tickets for a performance by the Zurich Chamber Orchestra.

Other activities through the week included appearances by Dave Saint of top 40 WLS-AM, WYZZ-FM morning personality Paul Barksy, urban WGCI-FM morning man Doug Banks, top 40 WBBM-FM's Ed Volkman and Mike Elston, and the staffers of classic rock WCKG-FM's morning show.

Giveaways included restaurant certificates, T-shirts, concert tickets, and movie passes. On Oct. 23, Musicland and WCKG sponsored a "classic album exchange," whereby customers brought in one old album and exchanged it for a free new one or received 50% off the price of a CD. According to Jesse, the grand opening campaign also included billboards on Chicago buses and elevated trains and dispersal of coupon books to customers.

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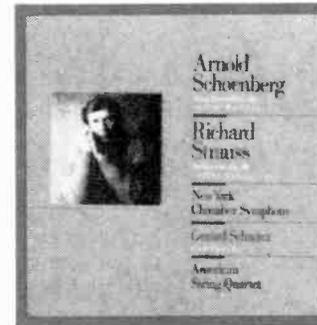
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Aaron Copland: Sextet/Piano Variations/Piano Quartet—Boston Symphony Chamber Players (79168)



Schoenberg: String Quartet; Richard Strauss: Concerto—N.Y. Chamber Symphony; Divertimento—N.Y. Chamber Symphony; Schwarz (79145)



Mieczyslaw Horszowski plays Mozart, Debussy, Chopin and Beethoven (79160)



Richard Goode plays Brahms (79154)



Beethoven: Sonatas for Forteplano and Cello, Op. 5, Nos. 1 & 2—Malcolm Bilson/Anner Bylsma (79152)



Stephen Albert: Into Eclipse Flower of the Mountain N.Y. Cham. Symphony/20th Cent. Consort; Schwarz/Kendall (79153)

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NFL Films Kicks Off Production Pact With Fox Hills

BY AL STEWART

NEW YORK Fox Hills Video has kicked off a five-year deal that will position the company as the exclusive supplier of videos produced by NFL Films.

Officials from Fox Hills' parent company, Heron Communications, and NFL Films inked a deal Oct. 16 that gives Fox Hills at least 10 original productions each year in addition to NFL's current catalog of football videos. While NFL Films had previously marketed the tapes on its own, it will now focus strictly on production, while Fox Hills will supply the tapes to retailers.

"We did research and found that there is strong interest in the videos produced by NFL Films, especially around Christmas, the Super Bowl, and Father's Day," says Jack Bernstein, president of Fox Hills Video. "The agreement NFL Films fits in to our strategy to become a major supplier of sports videos."

"With NFL Films under our belt, retailers will recognize that we're a

company that is becoming more and more sports oriented," says Bernstein. He adds that the company's "game plan" includes incentives for dealers to create displays specifically for the NFL product.

The first 10 titles slated for release under the deal include "The NFL TV Follies," hosted by Jonathan Winters and "Strange But True Football Stories," narrated by Vincent Price. Like the majority of the videos produced by NFL Films, the tapes are approximately 60 minutes long and priced at \$19.95.

Other titles in the offing include a tape of Super Bowl highlights, a history of the Super Bowl, "Legendary Linebackers," "Mavericks and Misfits," a two-volume look at professional football in the 1950s, and a video that highlights the superstar players through history titles, "The Great Ones."

"Simply stated, sports are the quickest avenue of growth in the sell-through market," says Stephen Diener, president of Heron Communications. "The strength of NFL

Films has always been on the production end. This agreement will enable them to concentrate on production while Fox Hills distributes these videos to retailers.

"The increasing importance and popularity of NFL football offers unlimited marketing and distribution opportunities in the home video marketplace," says Diener. "NFL Films has had the film rights to the National Football League for the last 25 years, and their reputation in sports coverage is unique."

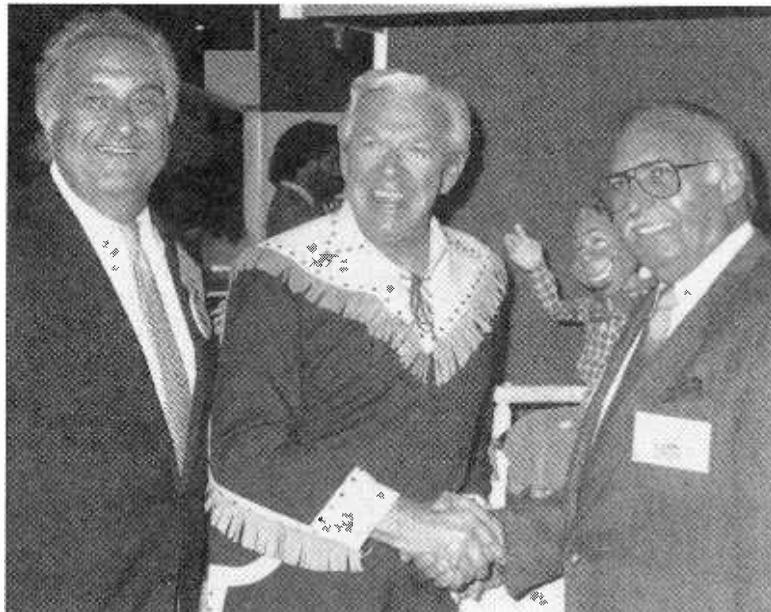
According to Diener, Fox Hills will distribute through mail order, television promotions, and direct response as well as traditional video specialty-store and mass-merchant outlets. He says that during his discussions with NFL Films, his staff "continually received calls from distributors and media organizations as well as large industrial companies interested in finding out they could utilize NFL videocassettes for sales to customers or as premiums/promotional items."

A division of Heron Communica-

tions and sister company to Media Home Entertainment, Fox Hills was formed as an outlet for sell-through-priced titles. While the company has released a diverse selection of titles—from "How To Read A Women Like A Book" to a documentary on the Korean War—Bernstein says the company has enjoyed its strongest sales with sports and recreation product.

"We could see it with the Kathy

Smith workout tapes and with the preorders of the John Madden tape," says Bernstein. He is referring to sales of more than 100,000 units of Smith's fitness tape and a the interest generated by "Boom! Bang! Wham! Doink! John Madden On Football," a football instructional tape hosted by the boisterous sportscaster and former football coach.



Tour Of Doody. "Buffalo Bob" Smith, center, greets Len Levy, executive vice president and chief operating officer of Fries Home Video, left, and Charles W. Fries, chairman of Fries Entertainment. The trio gathered recently to announce the release of "It's Howdy Doody Time: A 40-Year Celebration." Priced at \$24.95, the 100-minute program includes footage from the original "Howdy Doody" television show as well as new segments featuring actor Gary Coleman. The tape will be released by Fries Home Video on Dec. 1 (prebook cutoff is Nov. 9).

HVM Offers 'Upscale' Home Shopping Tape Webs Among 3,000 Stores That Will Carry Product

BY JIM McCULLAUGH

LOS ANGELES Nearly 3,000 stores, including such giant chains as Musicland, National Video, Adventure Land, Movieland, and Family Movie Video Club, will soon carry a new home video shopping tape, the first of its kind marketed on such a large scale.

Randy Richards, founder and president of the Laguna Hills, Calif.-based Home Video Marketplace Inc., says these personal shopping video programs will be available at no cost to retailers, and consumers will not be charged an overnight rental fee.

Retailers, however, will earn 10% of the gross profit of sales made via the cassette.

Richards says his goal is to have the tapes in 4,000 outlets by Dec. 1 and then 2,500 dealers per quarter during 1988.

"There's no negative cash flow or risk," says Nick Norton, HVM vice president. "It's pure profit. The retailer offers the cassette during each rental or purchase transaction. Obviously, the more [the cassette] turns, the higher the profit volume is for dealers."

Richards says sales will be tracked by a five-digit code number that will appear on each cassette as well as the packaging. When a consumer views the cassette and places an order using a toll-free 800 telephone number, the order operator will ask for the code number.

HVM also plans to issue one new cassette per month during 1988. The company says its sales may reach \$100 million by the end of 1989.

Richards says the catalog shopping business will earn \$78 billion this year and that sales are expected to swell to \$100 billion by the end of 1990. He adds that as the

number of double-income households increases and as U.S. life-style shifts continue, the shop-at-home phenomenon will continue to grow.

HVM's first 30-minute cassette features 29 products, Richard says. Merchandise is "top-of-the-line, hard-to-find" upscale products similar to those found in the Sharper Image catalog, he says.

Orders normally will be shipped from the company's warehouse within 48 hours and received by consumers from seven to 10 days after the order was made, HVM

month. Dealers will have the option of sending cassettes back to HVM after shelf life or giving them away to customers.

The company, which plans to ship product in a 12-piece counter top, is also planning dealer incentives and consumer frequent-purchaser programs.

FOR WEEK ENDING OCTOBER 31, 1987

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TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	7	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG	29.95
2	NEW		THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG	39.98
3	5	3	AROUND THE WORLD IN 80 DAYS	Warner Bros. Inc. Warner Home Video 11321	David Niven Shirley MacLaine	1956	G	39.98
4	NEW		BLUE VELVET	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R	34.95
5	NEW		BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R	34.95
6	NEW		BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 30822	Kim Basinger Bruce Willis	1987	PG-13	29.95
7	NEW		AMADEUS	HBO Video 5099	F. Murray Abraham Tom Hulce	1985	PG	44.95
8	7	29	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
9	4	5	THE MOSQUITO COAST	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986	PG	39.95
10	NEW		THE INVISIBLE MAN	Universal City Studios MCA Home Video 4133	Claude Rains	1933	NR	29.98

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

'It's a touch of style and class that has not existed on cable heretofore'

says. For an additional charge, turnaround can take as little as three days.

Norton says home shopping by videocassette allows viewers to watch when they want and as often as they want.

"It's a touch of style and class that has not existed on cable heretofore," he says. "The cassettes will also emulate the artwork and style of the upscale print catalogs. This is not low-end product or discounted merchandise designed to encourage impulse purchases. There will be a higher perceived value. The demographic target is households with incomes of \$50,000 and up."

For 1988, says Norton, the company will be looking at 10 to 12 releases, approximately one a

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.

"The Real Buddy Holly Story," Sony Video, 90 minutes, \$29.95.

More than two decades after he was killed in a plane crash, legendary guitarist Charles Hardin "Buddy" Holly is honored in this tribute narrated by Paul McCartney.

Rare footage of Holly and his band, the Crickets, takes the viewer on a visual journey through the singer's life, from his earliest days as a young musician growing up in Lubbock, Texas, through his final years as a recording star. Discrediting Hollywood's version of the star's life as depicted in "The Buddy Holly Story" as "a lot of laughs," McCartney says he hopes this program will provide fans new and old with insight into Holly's life and contributions to rock music. Although a bit long, this is a welcome portrait of a true rock legend.

DOUG REDLER

"Baryshnikov By Tharp," Kultur International, 60 minutes, \$39.95.

Mikhail Baryshnikov shares the spotlight with contemporary choreographer Twyla Tharp in this ambitious program, first seen in 1984 on the Public Broadcasting System's "Dance In America" series. Featured are three of Tharp's compositions—"The Little Ballet," "Sinatra Suite," and "Push Comes To Shove." Baryshnikov is at center stage in all three, with able assistance from some of the American Ballet Theater's principal dancers.

The small screen's notorious flattening of most dance performances is minimized here by Tharp's excellent co-direction, which captures the flow of movement as well as Baryshnikov's fine acting. The gem of the setting is the "Sinatra Suite," which mixes Tharp's quirky style of modern dance with a medley of Frank Sinatra songs and illustrates Baryshnikov's true affection for Fred Astaire. This is a must for dance fans, Misha fans, and Hollywood-musical buffs who are convinced they just don't make 'em like they used to.

PETER J. LUDWIG

"Cyndi Lauper In Paris," CBS Fox Video, 90 minutes, \$29.95.

Cyndi Lauper is back in the limelight with this performance at Le Zenith Theater, and she is as energetic and colorful as ever. The video opens with Lauper as tourist, showing off the sights of "Gay Paris," then running off for a sound check before her concert. From the moment Lauper begins performing, the viewer can sense the vivacity pouring from both the artist and the audience. By speaking *with* the fans—rather than *at* them—she stirs her Parisian admirers into a frenzy.

Although Lauper's voice sounds slightly hoarse at times, her energy and the pure power of her songs
(Continued on page 78)

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- **BILLBOARD SPECIAL ISSUE CONTACT:** Gene Smith, Associate Publisher, Billboard Magazine, 1515 Broadway, New York, N.Y. 10036 tel. (212) 764-7514
- **GENERAL INFORMATION:** Una Johnston or Mark Josephson, American Video Conference, 1747 First Avenue, second floor, New York, NY 10128, tel. (212) 722-2115, fax. (212) 289-3708.



KEYNOTE SPEAKER: Keynote address by **Michael Nesmith**, head of Pacific Arts Video Records, a multi-faceted company which not only makes films but distributes a diverse catalog of films and special interest home videos.

PANELS: The American Video Conference will feature 20 special interest and video music panels on issues most pertinent to the video professional. The event will be an exciting educational and business opportunity for anyone who's in (or wants to be in) special interest video or video music.

GALA AWARDS BANQUET will honor winners in 27 different categories of special interest video and 15 categories of video music. Open to non-registrants as well, tickets for the gala are \$95 and limited in availability (use form on other page).

COCKTAIL PARTY to kick off the First American Video Conference will be held on the campus of the American Film Institute on Thursday, November 19 at 7:00 pm.

AVC DIRECTORY GUIDE: This deluxe conference guide will include listings of every AVC registrant and will be a valuable reference guide throughout the year to professionals in the video music and non-theatrical video world. Contact Peggy Dold at 212-764-7754 for further information or to reserve advertising space.

HOLLYWOOD ROOSEVELT HOTEL: Rooms are available to AVC registrants for only \$75 a night. To get the special rate, call 213-466-7000 and identify yourself as an AVC registrant. The hotel is located at 7000 Hollywood Blvd, Hollywood, CA 90028.

NOTE THE FOLLOWING DEADLINES:

- **OCTOBER 16**
AVC *Directory Guide* advertising reservations deadline.
- **NOVEMBER 6**
Pre-registration rate of \$325 ends and pre-registration closes. (Registrations received after this date will be returned).
- **NOVEMBER 19**
\$375 Walkup registration begins at 12:00 pm at the Hollywood Roosevelt Hotel.

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hi-fi
MONO



A Kultur—ed Mikhail. Ballet great Mikhail Baryshnikov performs three ballets by noted choreographer Twyla Tharp in the new Kultur home video release "Baryshnikov By Tharp" (see review, page 75). Priced at \$39.95, the 60-minute tape includes a segment in which Baryshnikov and Elaine Kudo of the American Ballet Theater dance to a medley of Frank Sinatra songs.

VIDEO REVIEWS

(Continued from page 75)

make this a memorable performance. The Paris audience seems mesmerized by the serious side of the girl who just wants to have fun, as evidenced by "True Colors" and several other songs from this Brooklyn, N.Y., artist who made it to the top.

RENATE L. FOSTER

"Genesis: Visible Touch," Atlantic Video, 33 minutes, \$19.88.

If it's true that you can't argue with success, then this video of songs from Genesis' No. 1 album should be a winner. The tape includes five top five singles from an album that went triple platinum. For the most part, this is a straight performance video, although some humor is injected with appearances by British comedian Benny Hill on "Anything She Does" and some nifty claymation—which pokes fun at Ronald Reagan—on "Land Of Confusion." Also included are "Throwing It All Away," "Tonight, Tonight, Tonight," "In Too Deep," and "Invisible Touch."

JACK BETTRIDGE

"The Power Of Faith," Magic Video Publishing, 40 minutes, \$24.95.

The life of Karol Wojtyla, the first Polish pope, is told here through still photographs and film clips tracing his tragic boyhood (most of his family died before he was out of his teens), his resistance to Nazi occupation during World War II, and his emergence as a spiritual leader. The lack of narration, obviously meant to let pictures speak louder than words, actually causes confusion and makes it difficult to sustain one's interest. The pope himself is hardly heard from. One exceptional sequence, though, is a humbling paean to John Paul's compassion—his visit in prison with the man who nearly assassinated him several years ago. The pope is seen talking face to face with his would-be murderer and ultimately embracing and forgiving the man. As they would for any superstar, fans of the pope will look past the tape's lack of

(Continued on page 80)

TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	3	2	STAR TREK IV THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
2	1	7	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
3	7	2	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
4	2	10	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG	29.95
5	5	41	CALLANETICS ▲ ◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
6	4	54	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
7	6	32	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
8	14	102	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
9	9	104	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
10	RE-ENTRY		STAR TREK II-THE WRATH OF KHAN ▲ ◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
11	12	20	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
12	10	48	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
13	RE-ENTRY		STAR TREK: THE MOTION PICTURE ▲ ◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
14	11	52	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
15	8	30	RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	29.98
16	15	40	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	29.95
17	17	19	DISNEY SING-ALONG SONGS: HEIGH HO!	Walt Disney Home Video 531	Animated	1987	NR	14.95
18	18	71	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
19	25	5	GENTLEMEN PREFER BLONDES	CBS-Fox Video 1019	Marilyn Monroe Jane Russell	1953	NR	19.98
20	32	29	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95
21	16	4	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
22	13	98	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
23	19	8	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
24	34	117	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
25	20	20	HERE'S DONALD!	Walt Disney Home Video 527	Animated	1987	NR	14.95
26	22	72	MARY POPPINS ● ◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
27	27	97	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
28	RE-ENTRY		ANGEL HEART	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR	89.95
29	40	44	THE EMPIRE STRIKES BACK ▲	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	29.98
30	21	22	PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95
31	24	2	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Jane Fonda	1987	NR	39.95
32	NEW ▶		THE HANOI HILTON	Cannon Films Inc. Warner Home Video 37068	Michael Moriarty	1987	R	79.95
33	26	16	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG	19.95
34	23	3	SOME LIKE IT HOT	CBS-Fox Video 4577	Marilyn Monroe Jack Lemmon	1959	NR	19.98
35	39	20	KISS EXPOSED	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1987	NR	29.95
36	38	13	THE DOORS: LIVE AT THE HOLLYWOOD BOWL	The Doors Video Company MCA Home Video 80592	The Doors	1987	NR	24.95
37	28	2	DEATH BEFORE DISHONOR	New World Entertainment New World Video A86260	Fred Dryer	1986	R	79.95
38	33	12	BILL COSBY: 49	Kodak Video Programs 8118705	Bill Cosby	1987	NR	19.95
39	36	3	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
40	35	5	SEVEN YEAR ITCH	CBS-Fox Video 1043	Marilyn Monroe Tom Ewell	1955	NR	19.98

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

HOME VIDEO

newsline..

THE DISTRIBUTOR LANDSCAPE appears to be shifting again; informed sources say Ingram is negotiating to acquire Minneapolis-based Home Entertainment Distributors, a division of Lieberman Enterprises, which was recently acquired by International Video Entertainment. The video distributor has branches in Atlanta; Dallas; Honolulu; Kansas City, Mo.; Portland, Ore.; and Minneapolis. It services video specialists, drug stores, convenience outlets, record stores, camera shops, supermarkets, and mail order catalogs and showrooms. Officials at both companies neither confirm nor deny the acquisition reports.

A NEW PLAYER in the VCR games market has emerged with Mindscape, a Northbrook, Ill., company that publishes entertainment, desktop publishing, personal productivity, and educational computer software. Mindscape's first two products are "ABC Sports Winter Olympics," at \$49.95, and "MISL Soccer Shootout," at \$39.95. The company says these titles are different from linear-based VCR games because the outcomes of these games are random.

IS THIS CAMP OR WHAT? Camp Video/Camp Motion Pictures took over the Egyptian Theatre in Los Angeles Oct. 22 to celebrate its one year anniversary and to show the world premiere of "Hollywood Chainsaw Hookers." On hand were actors Gunnar Hansen, who portrayed Leatherface in "Texas Chainsaw Massacre," and Linnea Quigley, star of "Return Of The Living Dead." The company bills itself as the world's most bizarre and unpredictable feature film company, having brought to the silver screen such epics as "The Incredibly Strange Creatures Who Stopped Living And Became Mixed Up Zombies," "The Thrill Killers," "Evil Spawn," and "Gore-Met: Zombie Chef From Hell."

VIDEO TREASURES, the company that is marketing colorized movies on videocassette for \$9.98, soon offer 12 classic films colorized by CST Entertainment, a division of Color Systems Technology Inc. The titles, to be released beginning in March, include "The Count Of Monte Cristo," "The Corsican Brothers," and "The Man In The Iron Mask." Additional titles will be added each month. As a result of its acquisition of these 12 pictures, the company now has 30 colorized videos in its catalog.

JIM McCULLAUGH & AL STEWART

MPAA Calls For Support From Retail, Distributor Sectors In Battling Piracy

BY DOUG REDLER

NEW YORK Law enforcement authorities must consider the illegal duplication of videocassettes a more serious crime if moviemakers are ever going to blow video pirates out of the water, according to a top official with the Motion Picture Assn. of America.

William Nix, vice president and worldwide director of MPAA's an-

'Self-policing is probably our most effective effort'

tipiracy program, told a gathering at the recent Tokyo International Film Festival that video retailers and distributors should help the association battle with offenders while simultaneously lobbying for more support from federal law enforcement agencies. These agencies, Nix said, must begin to "consider piracy a higher-priority crime."

The MPAA has continually asserted that Hollywood loses millions of dollars each year from the illegal duplication of copyrighted material and is intensifying its ef-

orts to combat video pirates.

Nix called for an international lobbying effort to "strengthen copyright legislation and stiffen enforcement provisions." He pointed out that the MPAA employs a team of former FBI agents and police officials who investigate incidents of piracy. While the MPAA believes the team, which conducted some 1,200 investigations in 1987, has been effective, Nix stressed that "self-policing is probably our single most effective weapon against piracy."

Nix said the MPAA has launched a public relations campaign designed to teach consumers how to spot and report tape pirates. He said brochures and posters are being distributed, cash rewards are being offered for information leading to the arrest and conviction of pirates, and a 24-hour hot line has been set up for consumers who wish to report offenders.

The MPAA has also joined forces with other groups seeking to combat video piracy, Nix reported.

"By pooling our resources, the legitimate market can ultimately prevail over the pirate market," he said.



Making Book. Carol Burnett, left, meets with Beth Bornhurst, a buyer for Waldenbooks, to discuss the videotapes "Carol Burnett's 'My Personal Best.'" The two-volume set, which consists of sketches from the comedienne's long-running television show, was released Oct. 15 by J2 Communicatons. Each cassette is priced at \$29.95.

VIDEO REVIEWS

(Continued from page 78)

distinction and relish every moment. Those simply interested in the man or the papacy will have to pray for a more comprehensive study.

ED BURKE

"Elvis: A Portrait By His Friends," Vol. III & IV, New Image, 30 minutes, \$14.95 each.

Critics may have been nothin' but hound dogs to Elvis Presley, but their insights into the star's legacy are presented engagingly in "A Perspective," one of two new tapes in a series on "the King." Presley's film career is discussed in interviews with movie mogul Hal Wallis and several critics, who believe Presley could have been another Marlon Brando or James Dean had the films been of higher quality. Fellow musicians, including Sammy Davis Jr., and others contribute illuminating anecdotes, but the tape's big shortcoming is that no film clips are shown to support the points being made. Still, the tape offers stimulating and incisive comments on Presley the actor.

In an accompanying volume, "The Fans," the stars are Presley's legions of devotees. Interviews provide mini-bios of the fans, most notably the so-called gate people who waited day after day outside Graceland for a glimpse of their idol. Generous footage of Presley himself is a big plus; his charismatic presence provides all the evidence needed to explain the mass adoration.

E.B.

"Winners Guide To Casino Games," The Congress Video Group, 31 minutes, \$14.95.

Despite grandiose claims that the viewer will learn winning strategies, this tape does little more than explain how casino games are played. Craps, roulette, and blackjack are the most popular casino games, but only for blackjack is strategy discussed in this tape. Narrator Peter Scowercroft, who sounds like he's doing a Robin Leach impersonation, often uses clichés—"lady luck will be with you tonight" is one example—while explaining the games. Granted, luck is an important

part of gambling, but it's hardly a strategy. The video also suffers from dialog that's too fast-paced and confusing. Combine all these shortcomings, and the conclusion is inescapable: "Winners Guide To Casino Games" craps out.

CHARLIE MASSARA

"Houdini," The Congress Video Group, 30 minutes, \$14.95.

The amazing life of history's greatest illusionist/escape artist is relived through film clips and interviews with Houdini's family and friends. Modern-day illusionists Doug Henning and Harry Blackstone Jr. also appear, commenting on how their careers have been influenced by Houdini. A rarely seen side of the master—that of a sometimes petty, jealous, and paranoid person—is also touched upon; Blackstone accuses Houdini of stealing a trick from his father. Houdini's now-famous obsession with the occult, which started after his mother's death, and its effect on his life is also examined. Following Houdini as he escapes first from the bonds of poverty and later from the bonds of steel makes for very interesting and enjoyable viewing.

C.M.

"Outrageous Strip Revue," Celebrity Home Entertainment, 60 minutes, \$39.95.

In the grand tradition of burlesque striptease comes this video, featuring strippers who know how to bump it with a trumpet, each using a gimmick to get out of her clothes. The women eat fire, crack whips, and squirt whipped cream while wriggling out of scant raiments. Much thought is given to the costumes they tear off. There's an Indian woman, a leather lady, and a socialite who dances with a dummy before bathing in the bubbly. Most inspiring is a provocative snake act. MC Mark Cornhauser does his best to keep the burlesque mood with humor that's bawdy and dumb. At best, "Outrageous Strip" is good, naughty fun. At worst, it's corn porn.

J.B.

FOR WEEK ENDING OCTOBER 31, 1987

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
HEALTH AND FITNESS™						
★★ NO. 1 ★★						
1	3	43	CALLANETICS ♦	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
2	1	43	JANE FONDA'S NEW WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
3	2	43	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	43	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	12	5	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
6	7	43	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
7	6	29	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
8	5	43	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
9	8	43	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	10	43	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
11	11	43	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
12	9	37	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
13	16	43	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
14	15	25	JAZZERCISE	MCA Home Video 55089	Judi Sheppard Missett's original exercise program with a jazz dance emphasis.	39.95
15	13	43	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
16	NEW ▶		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
17	14	43	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
18	17	31	FIT FOR LIFE	MSS Productions Warner Home Video 35020	How to improve your health through proper dieting and exercise.	24.98
19	18	5	RENEE TAYLOR'S YOGA: BEGINNING	All Seasons/Spectrum	This fitness program covers basic yoga positions.	29.95
20	19	15	GET SLIM/STAY SLIM WITH VANNA WHITE	Lorimar Home Video 224	The beautiful game show star brings her weight-loss program to video.	19.95
BUSINESS AND EDUCATION™						
★★ NO. 1 ★★						
1	7	9	TEENAGE ALCOHOL AND DRUG ABUSE	Increase Video IV005	Video helps parents deal with their teenage children's dependency on drugs.	29.95
2	4	9	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
3	10	37	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
4	1	41	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
5	3	43	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
6	2	39	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
7	5	41	CONSUMER REPORTS: HOUSES AND CONDOS	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
8	8	39	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
9	RE-ENTRY		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
10	12	7	SOMETIMES IT'S O.K. TO TELL SECRETS	Kidstuff	Children learn to make judgements and to protect themselves.	24.95
11	6	41	CAREER STRATEGIES 1	Polaris Communication	Developing managerial skills and mental exercises are taught by top executives.	19.95
12	NEW ▶		PLANETS OF THE SUN	Concord Video	Leonard Nimoy is your guide on this journey through our solar system.	15.95
13	13	9	CAREER STRATEGIES 2	Esquire Video ESQ0210	Learn when and how to move to get the most out of a new position.	29.95
14	9	13	WHERE DID I COME FROM?	LCA	This animated program explains the story of conception and birth to kids.	24.95
15	15	3	GOALS-SETTING AND ACHIEVING THEM ON SCHEDULE	Nightengale-Conant	Zig Zigar's system helps you set your goals to get ahead.	39.95

♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary. Next week: Recreational Sports; Hobbies And Crafts.

Aristo Expands Country's Reach Tape Promo Co. Eyes Other Genres

BY JIM BESSMAN

NASHVILLE What began as an extension of a Nashville publicity company 2½ years ago is now a successful country music videoclip promotional venture looking to expand into other music video genres.

Aristo Video Promotions has already crossed over country clips like Hank Williams Jr.'s "My Name Is Bocephus" and Restless Heart's "Why Does It Have To Be Wrong Or Right" onto such noncountry video outlets as MTV and VH-1. More recently, it has successfully promoted Yellowjackets' "Wild Life" jazz video to VH-1's "New Visions" program.

"We've established what we can do with country videos, so we're beginning to dabble in other areas," says Jeff Walker, president of 7-

year-old Aristo Music Associates Inc., the umbrella company consisting of Aristo Video Promotions, Aristo Publicity and Media Services, and the Jeff Walker & Associates

'Tapes give labels a marketing and sales advantage'

management consulting firm.

But while Walker says he plans to aggressively apply his fully computerized country video promotion system to other types of music, his primary thrust continues to be country.

"There weren't a lot of [country video] outlets when we started," says Walker, noting that he launched the video promotion side of Aristo after seeing an increase in label production of country videos beginning in 1985.

"Video outlets were programming rock or pop, and we had to convince them that they could schedule a country segment or mix country clips in with their regular programming—that an Anne Murray or Rosanne Cash [clip] would appeal to the same demo as that of a Dionne Warwick."

Walker now tracks country video exposure on 98 outlets, including television programs, pools and clubs, video jukeboxes, colleges, and theme parks. He says he is "investigating" another 15 prospective outlets to see if they're worth servicing.

"Country video outlets are growing—not dramatically, but slowly and steadily," he says. "More and more radio stations are tying in with local broadcast outlets or cable-access channels for video shows, and we're able to help out with sev-

eral weeks of programming because of our product backlog."

Aristo has worked with all of the major labels at one time or other as well as with numerous country Indies. According to Walker, the company is hired either directly by the label or through artist management.

After servicing clips to outlets, Aristo monitors frequency and play and, if necessary, "encourages" increased rotation.

Detailed tracking sheets are supplied to clients on a biweekly basis, and additional feedback is provided through response cards by which outlets judge clips according to artist performance, song, video production, and story line.

"At the end of the promotion we then go back to the label and say, 'Hey—they love this artist, but they don't want to see him in black-and-white' or whatever," says Walker.

Walker says at least 30% of the response cards sent out with the videos are returned. "Labels spend X amount of money on a video, and they need some way to judge the success or failure of it instead of just sending it out," he says.

Aristo also facilitates publicity campaigns in markets where an act is appearing either through its own public relations entity or in association with the artist's label or independent publicist. The firm also sets up album and merchandise giveaways and contests at outlets and orchestrates radio involvement with shows having radio tie-ins.

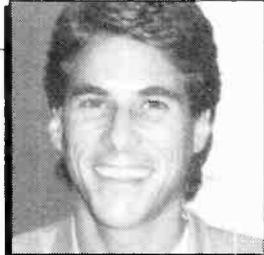
According to Walker, a general "change in attitude" toward country video in the last year is proof that such promotional efforts have been successful. "People are realizing that aside from just making a country video to appease an artist or fulfill a contractual obligation,"

(Continued on next page)



Giving Anita Pointers. RCA recording artist Anita Pointer gets instructions from director Oley Sassone on the set of the video for "Overnight Sensation." The clip supports Pointer's album "Love For What It Is."

THE EYE



by Steven Dupler

OH VIDCLIP, WHERE IS THY STING?: Video programs and channels around the nation have been slowly taking note of the fact that although their audiences still like videos, they are no longer as enthralled by back-to-back clip programming as they once were.

Several outlets have been searching for ways to deal with this apparent decline in audience interest. It's no coincidence, for example, that MTV has recently begun programming reruns of "Monty Python's Flying Circus" during prime after-school viewing hours.

Since last year, in fact, the total number of videos programmed by MTV has dropped significantly. A good amount of that programming has been filled instead by new shows, expanded news, lifestyle segments, and comedy series—such as last year's "Monkees" reruns. MTV has even been rumored to be discussing—gasp!—a game show.

Other examples abound. Look at USA Network's "Night Flight," for instance, which has moved its emphasis strongly away from videoclips; since last year, its programming has been much heavier on comedy, features, short films from new film makers, and video profiles of artists.

Down in Grand Prairie, Texas, Michael Spears, programming director of national urban outlet **The Beam**, has been concerned by the weakening audience for wall-to-wall videos.

He says he's started doing something to combat the problem before it is reflected in the ratings.

"We're seeing video shows dry up from coast to coast," he says. "To succeed today, you have to have a musical niche—ours is black music—and you also have to expand the entertainment portion of your show."

"We're syndicated in 14 markets, and we're looking to be in 30 markets after the NAPTE show in February," he says. "The stations we talk to tell us no one wants videoclip-only shows anymore, but they do want something that will reach the young audiences."

In order to maintain his Arbitron rating as the No. 1 show on the Fox Network affiliate in Dallas—and to get **The Beam** picked up in more markets—Spears says he's cutting back on the number of videos aired by **The Beam** from 10 to seven per hour. He's also

adding a new on-air personality and more entertainment news bites to the show.

Spears says **The Beam** is also launching a new national show aimed at the youth market and modeled on the "PM Magazine" format.

The program, "On Location," will "only occasionally show videoclips," Spears says. Instead, the show will feature segments focusing on fashion, politics, and entertainment. The first show, slated for December on the Dallas ABC affiliate station, has an interview with Dick Clark and a piece on the San Antonio "sprayhead" phenomenon, a dangerous fad in which teenagers get inexpensive highs off the propellant used in aerosol spray cans.

HARD-ROCKIN' TOWN: That's what Lakeland, Fla.—and the whole Tampa area—is, according to **Debbie Brakke**, programming director of UHF and local cable station V-32. And that's why the **Jethro Tull** clip for "Steel Monkey" is so hot down there these days.

"This is an old rock'n'roll town, a heavy metal town," Brakke says. "They see Jethro Tull in a video, and they go absolutely bonkers. In fact, I saw it and went absolutely bonkers," she laughs.

Another success story under the hard-rockin' Florida sun: Geffen's **Guns 'N Roses**. "We were the only station in the Lakeland/Orlando/Tampa area to play the clip," says Brakke, noting that V-32 leaned heavily on the video for a month. "The response was so good at retail that [local album rock station] WYNF subsequently picked up on it."

V-32 plays more than hard rock and heavy metal, of course; the station offers one of the most eclectic playlists nationwide, spanning such acts as Cabaret Voltaire, Pat Metheny, and Keel.

So what else is hot in the Tampa vicinity? Brakke says her viewers are calling about MCA's **Walk The Moon**. The group's video for "Daddy's Home" has been circulating for several weeks; V-32 is kicking off a call-in-and-win-an-album promotion for the band this week.

V-32 is a full-power, 5-million-watt UHF station, reaching about 3 million people in the southern Orlando market down to Sarasota, including Tampa, St. Petersburg, and Lakeland. The show is also available on 10 local systems, reaching 270,000 homes.

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.**

JONATHAN BUTLER

Holding On
Jonathan Butler/Jive/RCA
Richard Melman/Bulley Films
Terrence Bulley

CURIOSITY KILLED THE CAT

Down To Earth
Keep Your Distance/PolyGram
Siobhan Barron/Limelight
Daniel Kleinman

LEATHERWOLF

The Calling
Leatherwolf/Island
Mike Archek/Lippynch
Peter Lippman

LOVE & ROCKETS

No New Tale To Tell
Earth Sun Moon/Big Time/RCA
Roger Hunt/Vivid Product
Tony Vanden Ende

MSG

Gimme Your Love

Perfect Timing/Capitol
Doug Major/Creamcheese Productions
Mary Callner

TIM SCOTT

High Hopes
Slam Dance/Island
Barry Opper/Sho-films
Alan Holtzman

THE TEMPTATIONS

I Wonder Who She's Seeing
Together Again/Motown
William Tannen Productions
William Tannen

VIEW FROM THE HILL

No Conversation
In Time/Capitol
Martin Brierley/Tall Pictures
Don Coultts

WARLOCK

All We Are
Triumph And Agony/PolyGram
Craig H. Fanning/Mark Friedman
Mark Rezyka

AUDREY WHEELER

Irresistible
Let It Be Me/Capitol
Ken Ross/Ross/Levine Productions
Richard Levine

STEVIE WONDER

Skeletons
Characters/Motown
Phil Rose/Theard Eye/Propaganda Films
Greg Gold

VIDEO TRACK

NEW YORK

TO CELEBRATE Halloween, **Grim Reaper**, **Armored Saint**, and **Halloween** will be featured on a special live edition of MTV's "Headbangers' Ball," scheduled to air Saturday (31) at midnight. The concert was taped at a club in Minneapolis during a recent date on the groups' Hell On Wheels tour.

Fisher & Preachman directed the video for the **Ramones** single "I Want To Live." It was lensed on location at the Ritz as well as other spots around the city and in New Jersey. **Jeffrey Beer** produced for Fisher & Preachman Productions. **Lisa Rinzler** served as director of photography. The clip supports the group's new Sire/Warner Bros. album, "Halfway To Sanity."

Calhoun Productions created **Obsession's** video for "For The Love Of Money," a track off the group's second album, "Methods Of Madness." The conceptual piece was shot on location under

Brooklyn's Williamsburg Bridge, with director **Scott Kalvert**. **David Wunsch** produced.

"We'll Give It To You," the new video from **Gang Green**, integrates live performance footage with skateboarders skating on stage with the band. It was directed by **Envision's Paul Rachman**, who recently completed postproduction work on MCA artist **Brenda K. Starr's** clip for "Breakfast In Bed." **Paris Mayhew** was director of photography. The video supports the first single off Gang Green's "You Got It," its new album on the independent Roadrunner Records.

LOS ANGELES

RANDY MILLER, president of the Original New York Seltzer company, has teamed up with video producer **Andrew Varni** to form **Tigon Productions**, a Los Angeles-based production firm that will focus on full-length feature videos.

The first project is "Hard Rock To Heavy Metal," which depicts the development of hard rock and its progression into heavy metal.

OTHER CITIES

VIDEO DIRECTOR Nick Morris has been busy lately. Among his latest production credits are clips for Columbia artist **Eddie Money's** "We Should Be Sleeping" and PolyGram act the **Rainmakers' "Snake Dance."** The former was filmed in South Bend, Ind., and La-Porte, Mich.; the latter was lensed in Minneapolis. Both projects were produced by **Fiona O'Mahoney** for **MGMM Productions**. Directors of photography were **Adrian Wilde** and **Jeff Zimmerman**, respectively.

MGMM was also responsible for the **Cross's** video for "Cowboys And Indians," a track off the group's debut Virgin album. It's a conceptual piece that features graphics and animation created by **David Harris**. Other segments were shot at **Jacob Street Studios** in London. **Ralph Ziman** directed. **Kate Thorne** produced. **Rod Delroy** was cinematographer.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Moleski, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

ARISTO EXPANDS REACH

(Continued from preceding page)

there's a definite marketing and sales advantage because of all the outlets that are available," he says.

Equally important is Walker's observation that the quality of country clips—which he says are also growing significantly in quantity—is improving markedly.

"There's a decline in the number of straight performance clips being taken by various TV shows like 'Austin City Limits' or [The Nashville Network's] 'New Country,'" says Walker. "People realize they have to compete with other formats, and if they want to get major network exposure they need top-quality product."

Walker says the typical shelf life of an Aristo video promotion is 10-12 weeks, depending on when the single is released. And while he prefers getting the video with a two-week lead time on the single, he feels that the more normal six- to eight-week lag after the fact is "no problem."

"We didn't get the O'Kanes' video for 'Oh Darlin' until six months after the single, and it still did real well," says Walker, adding that Williams' "My Name Is Bocephus" clip was also extremely successful, even without a single.

Walker also cites instances in which the strength of a country video has impact on radio airplay.

"We often get letters from radio programmers saying that they've added songs after their affiliated video stations played the clip," says Walker.

New TV Show Mixes Clips With Celebrity Segments

LOS ANGELES Video music has taken yet another broadcast twist with the recent debut of "Fan Club," a 30-minute, syndicated television show that mixes music clips with segments that emphasize the personal side of celebrities from music, film, television, and sports.

The show, which premiered in September, is produced by Four

'It's an electronic fan club of the air'

Point Entertainment in association with Blair Entertainment.

"Fan Club" is now airing in 79% of the country on more than 100 stations in every major U.S. market, says Guy Mazzeo, executive in charge of production.

Ron Ziskin, executive producer, says two to three music acts appear weekly on the program. Ziskin says the show follows neither a celebrity-talk nor magazine-style format.

"It's an electronic fan club of the air," he says.

In addition to guests from the music field, each show features a movie, television, and sports celebrity, Ziskin says. The show is hosted by former Olympic gold medalist Mitch Gaylord.

But Gaylord doesn't interview the guests. Instead, the celebrities control their own segments, each of which includes a question-and-answer session with fans.

"That affords audience participation and interactivity. The celebrities talk one-on-one directly to the camera. There's no interviewer

interfering," says Ziskin.

Celebrities appear on the show from their homes or other locations outside the studio.

Among the music acts who have appeared so far or are committed to appear on the first 26 shows are ABC, Smokey Robinson, Alabama, Stevie Wonder, Anthrax, Atlantic Starr, Club Nouveau, Curiosity Killed The Cat, Cutting Crew, Bo Diddley, Iron Maiden, Level 42, Miami Sound Machine, Poison, and Pseudo Echo.

Also, Ratt, the Forester Sisters, the Judds, the Monkees, the Oak Ridge Boys, the System, the Temptations, Boy George, Kim Carnes, Donna Summer, the Fat Boys, Eddie Money, Bananarama, the Thompson Twins, Go West, Danny Wilson, Simply Red, Al Jarreau, Suzanne Vega, Omar & the Howlers, Stevie Ray Vaughan, and Dwight Yoakam.

"We've created a new form that you don't see on MTV or anywhere else," says Ziskin. "You can see videos in any number of venues. But we've taken the video and/or performance footage and intercut it with the interview. And it's done in such a way that it becomes personal."

After the first week, says Mazzeo, many markets elected to run the same episode of the show twice on weekends, once late at night and again between 12:30 p.m. and 6 p.m.

Two home video companies have already expressed interest in re-packaging segments of the show for sell-through product.

Ziskin says he had talked earlier with Vestron about putting together a home video product that mixed music with celebrity segments that strive for a highly personal approach. **JIM McCULLAUGH**



PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
	BIG TROUBLE CRAZY WORLD Epic	BREAKOUT
	BOOM CRASH OPERA GREAT WALLS Warner Bros.	BREAKOUT
	PAUL CARRACK DON'T SHED A TEAR Chrysalis	HIP CLIP
	CROWDED HOUSE NOW WE'RE GETTING SOMEWHERE Capitol	BREAKOUT
	EXPOSE LET ME BE THE ONE Arista	MEDIUM
	PETER GABRIEL BIKO Geffen	SNEAK PREVIEW
	GENE LOVES JEZEBEL MOTION OF LOVE Geffen	BREAKOUT
	SAMMY HAGAR HANDS AND KNEES Geffen	SNEAK PREVIEW
	GEORGE HARRISON GOT MY MIND SET ON YOU Dark Horse/Warner Bros.	SNEAK PREVIEW
	RODGER HODGSON YOU MADE ME LOVE YOU A&M	BREAKOUT
	BILLY JOEL BACK IN THE USSR Columbia	SNEAK PREVIEW
	LISA LISA & CULT JAM LOST IN EMOTION Columbia	ACTIVE
	LITTLE STEVEN NO MORE PARTIES EMI-Manhattan	BREAKOUT
	TAJA SEVELLE LOVE IS CONTAGIOUS Reprise/Paisley Park/Warner Bros.	BREAKOUT
	STRANGWAYS ONLY A FOOL RCA	BREAKOUT
SNEAK PREVIEW VIDEOS	VIDEOS	WEEKS ON PLAYLIST
	THE CARS YOU ARE THE GIRL Elektra	5
	INXS NEED YOU TONIGHT Atlantic	3
	PINK FLOYD LEARNING TO FLY Columbia	3
	RUSH TIME STANDS STILL PolyGram	4
	STARSHIP BEAT PATROL RCA	4
	STING WE'LL BE TOGETHER A&M	2
	WHITESNAKE IS THIS LOVE Geffen	2
	STEVE WINWOOD VALERIE Warner Bros.	4
	YES LOVE WILL FIND A WAY Atco	2
HEAVY ROTATION	VIDEOS	WEEKS ON PLAYLIST
	*BRYAN ADAMS VICTIM OF LOVE A&M	6
	*AEROSMITH DUDE (LOOKS LIKE A LADY) Geffen	6
	*BELINDA CARLISLE HEAVEN IS A PLACE ON EARTH MCA	6
	CUTTING CREW I'VE BEEN IN LOVE BEFORE Virgin	8
	JIMMY DAVIS & JUNCTION KICK THE WALL Quantum	6
	*DEF LEPPARD ANIMAL PolyGram	6
	FLEETWOOD MAC LITTLE LIES Warner Bros.	9
	HEART WHO WILL YOU RUN TO Capitol	8
	BILLY IDOL MONY MONY Chrysalis	7
	LOVERBOY NOTORIOUS Columbia	6
	RICHARD MARX SHOULD'VE KNOWN BETTER Manhattan	8
	*JOHN COUGAR MELLENCAMP PAPER IN FIRE Mercury/PolyGram	10
	THE OTHER ONES HOLIDAY Virgin	10
	PET SHOP BOYS IT'S A SIN EMI-Manhattan	7
	POISON I WON'T FORGET YOU Enigma/Capitol	10
	R.E.M. THE ONE I LOVE I.R.S.	7
	REO SPEEDWAGON IN MY DREAMS Epic	16
	SQUEEZE HOUR GLASS A&M	7
	U2 WHERE THE STREETS HAVE NO NAME Island	7
	*WHITESNAKE HERE I GO AGAIN Geffen	14
ACTIVE ROTATION	VIDEOS	WEEKS ON PLAYLIST
	TERENCE TRENT D'ARBY IF YOU LET ME STAY Columbia	6
	MICK JAGGER LET'S WORK Columbia	7
	MR. MISTER SOMETHING REAL (INSIDE ME/INSIDE YOU) RCA	5
	SWING OUT SISTER BREAKOUT PolyGram	14
MEDIUM ROTATION	VIDEOS	WEEKS ON PLAYLIST
	ABC THE NIGHT YOU MURDERED LOVE PolyGram	4
	BODEANS IT'S ONLY LOVE Reprise	5
	GLEN BURTNICK FOLLOW YOU A&M	8
	*GRATEFUL DEAD HELL IN A BUCKET Arista	6
	HOOTERS SATELLITE Columbia	2
	ICEHOUSE CRAZY Chrysalis	6
	JETHRO TULL STEEL MONKEY Chrysalis	3
	KISS CRAZY CRAZY NIGHT PolyGram	6
	MAMA'S BOY WAITING FOR A MIRACLE Jive/RCA	2
	MOTLEY CRUE WILD SIDE Elektra	7
	THE OUTFIELD NO SURRENDER Columbia	3
	TIMOTHY B. SCHMIT BOY'S NIGHT OUT MCA	6
	SIMON F. AMERICAN DREAM Reprise	3
	WA WA NEE SUGAR FREE Epic	6
	WENDY & LISA WATERFALL Columbia	10
BREAKOUT ROTATION	VIDEOS	WEEKS ON PLAYLIST
	FIGURES ON A BEACH NO STARS Sire/Ceremony	4
	JOHN HIATT HAVE A LITTLE FAITH IN ME A&M	3
	KANE GANG MOTOR TOWN Capitol	4
	LIVING IN A BOX SO THE STORY GOES Chrysalis	4
	MCAULEY SCHENKER GROUP GIMME YOUR LOVE Capitol	3
	NORTHERN PIKES THINGS I DO FOR MONEY Virgin	6
	PRETTY POISON CATCH ME I'M FALLING Virgin	3
	RADIATORS LIKE DREAMS DO Epic	3
	THE ROYAL COURT OF CHINA IT'S ALL CHANGED A&M	5
	TOMMY SHAW NO SUCH THING (AS A PERFECT LOVE) Atlantic	3
	SILENT RUNNING SANCTUARY Atlantic	3
	STRYPYER HONESTLY Enigma	6
	T'PAU BRIDGE OF SPIES Virgin	4
	WHITE LION WAIT Atlantic	4
	THE WRESTLING ALBUM II PILEDRIVER Epic	2
	X SEE HOW WE ARE Elektra	3

* Denotes former Sneak Preview Video. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

German Trade Group Assails CD Rentals

BY WOLFGANG SPAHR

HAMBURG Manfred Zumkeller, new president of West Germany's Federal Assn. of the Phonographic Industry, has renewed calls for an outright ban on compact disk rentals here, which he calls a threat to the continued existence of the music business.

"We want a ban on the hiring of CDs like those already in effect in the U.S., France, Scandinavia, Spain, and Portugal," says Zum-

keller. With nine out of 10 new releases failing to cover production and manufacturing costs, the minority of successful titles has to compensate for the losses incurred as well as generate profits in its own right, he adds.

According to Zumkeller, CD rental concentrates on hit product, reducing sales drastically and destroying its function as profit-maker. The CD hire tariff introduced by German rights society GEMA is inadequate in both deterring rental

and compensating for artist and writer losses, Zumkeller charges.

The Federal Constitutional Court here has accepted an appeal against the decision of the Federal Supreme Court to uphold CD rental, he adds, and the industry is hopeful of securing a rental ban.

Unlike GEMA's chairman, Erich Schulze, Zumkeller does not believe that a doubling of existing blank tape levies will limit the financial damage to the industry from digital audiotape's introduction here. While Anglo-American repertoire could still be marketed worldwide, he says, local product in particular could no longer be marketed profitably if additional losses from increased home taping and CD rental have to be accepted.

On the state of the West German record industry in general, Zumkeller is guardedly optimistic. While recent sales increases have only brought business back to the levels of seven years ago, they offer hopeful indications of continued creative vitality and undiminished interest in music on the part of West German consumers, he says.

On the other hand, he adds, the industry has to remain aware of the new structural problems of the marketplace as well as the threat to the economic viability of sound carriers. Recent discussions with dealers have yielded positive results, but the support of legislators and other political decision-makers is also crucial in meeting today's challenges, he maintains.

CDV Likely Midem '88 Focus French Trade Show Set For Jan.

BY PHILIPPE CROCQ

PARIS Compact disk video is expected to be the focus of attention at next year's Midem '88, scheduled for Jan. 25-29 in Cannes.

The event coincides with the launch of CDVs in France by companies including Sony, JVC, Hitachi, Sanyo, Denon, and Philips. The latter's CDV 475 is expected to go on sale at less than \$650, backed by a PolyGram catalog of more than 300 titles.

Each of these companies will have its own stand at Midem, and Philips/PDO, exhibiting independently from PolyGram, will be staging demonstrations of CDV technology.

More than 30 of the 60 or more companies currently manufacturing CD software around the world will be represented in Cannes. Among them are Laser Video, Polyform, Nimbus, Discotec, MPO, Koch, ICM, and Rokoma.

Midem's organizers say stand bookings are up 40% over last year, and attendance should easily exceed the 1987 figure. They say American

representation is up 45% and West German, Scandinavian, and Spanish companies also will be represented at more booths. The recent trend toward joint stands will continue with a Mercedes-sponsored booth for major West German music publishers, a booth for French independent labels, and a booth for young Spanish producers.

The video clip industry will again be well represented; producers from 40 countries are scheduled to attend, and a special awards ceremony is planned to honor the best short and long-form videos. Five Midem galas will be televised, including the "Trophy Gala" for new international artists, the "Star Of Tomorrow" show, and a jazz evening.

Co-production deals for these shows are currently being negotiated with various television stations and with the Europewide Eurovision network, which last year broadcast two Midem galas live.

Midem '88 should also see, for the first time, a program of fringe concerts and other events outside the Palais des Congres.

BPI And Consumers' Assn. Have War Of Words Over Blank Tape Levy, Copycode

LONDON Home taping cannot be defended or described as "fair-use" copying, says the British Phonographic Industry in a strongly worded response to the views of the Consumers' Assn. here, which opposes both a levy on blank tape and the use of Copycode as a spoiler device to prevent copying of compact disks on digital audiotapes.

The Consumers' Assn.—the first independent group to enter the controversy concerning whether a blank tape levy should be imposed to help compensate copyright owners for revenue lost through home

of copyright protection."

He continues, "Many of the reports of Copycode's impact on music have been inaccurate. It has not yet been applied to any commercially released recording, and I presume that it is the aim of the Consumers' Assn. to examine articles which are available for purchase by members of the public. When this is the case, copies will be available to you.

"I understand Copycode won't be used until after the U.S. National Bureau of Standards has completed its tests of the system. Copycode was referred by the NBS to the U.S. record industry and the Congressional committee dealing with the question of the possible impact of DAT on the music industry.

"Since the success of the record industry depends on supplying the consumer with high-quality product, it would not be in our interests or that of the public to sell a faulty product."

Deacon says the BPI view is that a blank tape levy provides the best solution to the problem. He also says the Consumers' Assn. recognized this more than six years ago.

He quotes a January 1981 article from Which, the group's magazine: "If people whose talents and investment contributes to the making of records—sound or video—are deprived of income because the public copies the end product instead of buying, it is not unreasonable they should receive some financial compensation from those doing the copying. Music lovers will suffer in the long term if record companies go out of business."

Deacon adds that the most recent independent research shows that more people than ever—61% of tape recorder owners—support the idea of a levy. "The end result of uncontrolled home taping can only narrow the range of recorded music available to the consumer, something which [the Consumers' Assn.] would hardly wish to encourage," he concludes.

'Artists should receive financial compensation for home copying'

taping—has claimed that the consumer "has every right to make fair-use copies of their own prerecorded material" (Billboard, Oct. 17).

Additionally the group has stated that it is against Copycode because of evidence that it downgrades recorded material.

Now, John Deacon, director general of BPI, says in an open letter to the Consumers' Assn., "Fair-use exemptions are specifically defined in U.K. copyright law and in international copyright convention. It's recognized worldwide that home taping does not fall within these exemptions.

"The White Paper on copyright reform emphasizes that individuals are not entitled to copy protected works and stresses that there is a fundamental distinction between copying a record embodying a copyright work and buying the right to do what one pleases with the work, even for private use."

Deacon says the Consumers' Assn.'s "defense, indeed promotion, of home copying is to deny the basis

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Study: Loud Music Can Be Hazardous To Your Health

LONDON According to new research by hearing specialists here, listening to loud music through Walkman-type headphones can become physically addictive. By producing a craving for more, the practice has a narcotic effect that can be as harmful as that of tranquilizers or alcohol, the research says.

A neuro-otologist who consults the Royal National Institute for the Deaf says in a specially commissioned survey, "High levels of sound reduce anxiety and help take away inhibitions. It is similar to alcohol in that the sound causes initial excitement and then has a sedative effect."

The report points out that the brain is stimulated by the sound energy sent from the ear by the auditory nerve. Apparently, it doesn't matter what kind of music, classics included, is being played; the effect is the same. And the new kinds of headphones that fit inside the ear and provide high-volume sound close to the auditory nerve are particularly potent.

The findings are supported by Dr. Ross Coles, deputy director of the Institute for Hearing Research, who says, "You most certainly can get high on noise. Very loud sound produces a sense of euphoria which can be addictive. Our findings are that people who listen to loud music build up tolerance to it and then need to

turn the volume up ever higher to produce the same effect."

The specialists warn if the ear is subjected to more than 105 decibels—approximately equal to the volume control marked 10 on personal stereos—damage can be done to the inner ear.

PETER JONES

Illegal Version Hits Street Before Legitimate Product Pirates Plunder Malaysian Antidrug Album

KUALA LUMPUR, Malaysia Music pirates here in Malaysia have earned notoriety worldwide for infringing on the copyrights of works ranging from top 40 hits to charity packages like USA For Africa's "We Are The World."

Now they've struck again in the charity field, this time on a nation-

wide fund-raising effort to support Malaysia's antidrug campaign. When local major record companies decided to compile an album featuring some of their best-selling artists to help the fund, they were confident that there would be no piracy.

In fact, the album has already

hit the streets here in a pirated version even before the official launch of the legitimate product.

The album, consisting of nine songs by some of the nation's pop heroes, is set to be marketed at \$8; the cassette will be priced at \$3.85.

9 domestic acts are featured

But the pirate tape is being sold at just \$1.25.

Outraged IFPI officials here are planning a joint campaign with the leaders of the antidrug campaign in a bid to halt the pirates. The album cover is based on Supertramp's "Crime Of The Century" design.



Cyndi's Gold In East. Cyndi Lauper accepts the 1986 Japan Gold Disc Award for "True Colors," voted rock album of the year by a solo artist. Pictured are, from left, Lennie Petze, co-producer of "True Colors"; Lauper; Lauper's manager, David Wolff; and Shigeo Maruyama, senior managing director of Epic/Sony.

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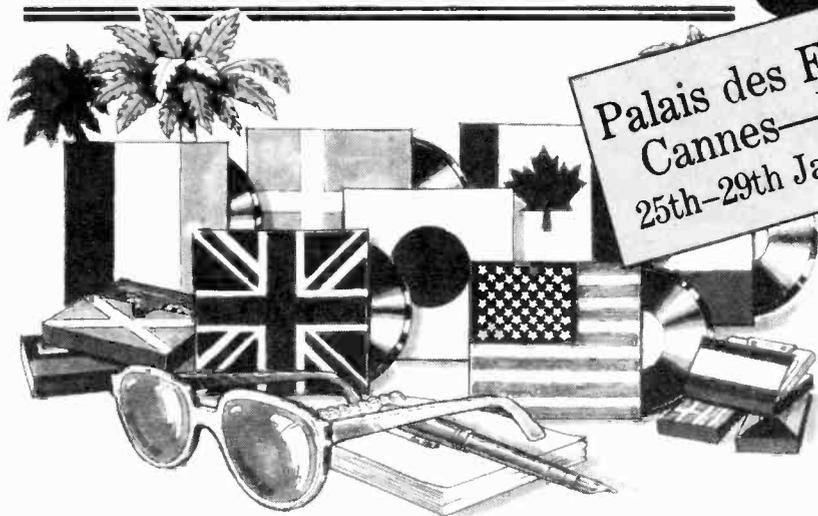
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CBC Cites Budget Constraints At License Hearing

BY KIRK LaPOINTE

HULL, Quebec The Canadian Broadcasting Corp. came before the federal broadcast regulator Oct. 13 for the first license renewal hearing of its English and French radio networks in nine years, but its absence from such a forum clearly made the regulator's heart grow fonder.

Warmly praised by Andre Bureau, chairman of the Canadian Radio-television and Telecommunications Commission, CBC executives portrayed the public-owned AM and FM networks as the last

bastions of quality radio in Canada battling disfiguring erosion by budget constraints.

Although CBC promised to maintain the current quality of English radio and pledged to end cuts in French service, it noted that its news coverage has slipped, its commission of dramatic programming has been chopped, and its ambitions to cultivate Canadian culture have been compromised.

For example, CBC said that more Canadian cities should have their own network stations. But the money simply isn't available, and the board has opted to shield

French stations from further service reductions. Cuts in administration and support services will be made to keep the basic services

'I'm confident that we can work with our board to avoid some of the very serious reductions'

running in the short term, but more funds must be made available by Parliament to bolster the networks, the CBC said.

But the hearing was anything

but a love-in, mainly as a result of the presence of the Canadian Assn. of Broadcasters, which said its private outlets are being harmed by CBC in the market. Local news, weather, and traffic information should not be allowed on CBC because private services already provide such services, the association said. It didn't take long for CBC to respond that it should not simply dwell in areas that profit-motivated broadcasters shun.

CBC did take some heat, however, over its programming of popular Canadian music. If it proclaims to advocate Canadian culture, some wondered at the hearing, why isn't it exceeding minimum Canadian-content levels for pop music?

The CBC replied with an offer to bolster Canadian content in pop

music programming from 30% to 40% on AM and from 25% to 35% on FM.

CBC executives expressed mild optimism about the future at the hearing, but their concerns about the stretched budget were apparent. Money has been shifted from the television operations of the \$1-billion-a-year CBC to radio.

"I'm confident that, with the support given English radio by the corporation's board of directors, we can avoid some of the very serious reductions that would otherwise have to be contemplated," said Michael McEwen, vice president of English radio.

The French service, meanwhile, has pledged to be more contemporary.

A decision on the renewal is expected within months.

WEA Chief Says Domestic Cos. Viable Kulin Accepts Free Trade

OTTAWA The president of the country's largest record company doubts that a free-trade agreement with the U.S. will wreak havoc on the Canadian recording industry.

Stan Kulin, president of WEA Music of Canada Ltd. in Toronto, says the elimination of the 14.5% tariff on imported records by the year 1999 under the deal won't necessarily precipitate an end to Canadian record operations.

"There are reasons why we're in business here, and it's not the presence of the tariff," Kulin says. "It makes good business sense to be here and stay here, particularly if the Canadian dollar remains devalued compared to the American one."

Kulin's company relies on outside manufacturers to supply its product, but unlike some skeptics of free trade, he doesn't foresee the Canadian market being inundated with U.S. pressings. What's more, he sees a distinct advantage in retaining Canadian suppliers.

"We like to have local manufactur-

ing for quick turnaround of product," he says. "The logic is to continue to manufacture locally."

According to Kulin, Canadian manufacturers are better able to handle smaller orders. "A run of 10,000 here is large. To an American, it's a nuisance," he says.

Although Kulin anticipates some problems for compact disk manufacturers once their tariffs are lifted on product imported to Canada, Canadian record and tape manufacturers may even find that business picks up, he says.

"With three [CD] plants in Canada, there's already too many for the demand," he says. "Once that import duty disappears, it will be rougher for them."

Kulin projects price increases for recordings in the coming year in Canada as a result of the shift of the federal sales tax to the wholesale from the retail level and a likely increase in the compulsory mechanical rate.

KIRK LaPOINTE

Rogers Makes Controversial Bid For Media Co. Selkirk

OTTAWA Rogers Communications Inc. of Toronto, the country's largest cable company, with extensive radio and television holdings, is interested in purchasing Selkirk Communications Inc., an asset-rich but cash-poor media conglomerate that controls 13 Canadian radio stations, six TV outlets, and four cable systems.

The Rogers bid for Selkirk's class A nonvoting shares and class B voting shares totals \$417 million and would be the largest broadcast takeover in Canadian history. It would face considerable scrutiny by the Canadian Radio-television and Telecommunications Commission as a result of cross-ownership of outlets in several markets. Rogers already owns an FM station in Toronto and would be buying another one, for example.

"Rogers believes that a pooling of resources of Selkirk and Rogers would enhance the ability of the private sector in Canada to fulfill its mandate in enhancing the Canadian

broadcasting system," says Rogers chief executive officer Ted Rogers. "Rogers has outstanding management in broadcasting and cable and has an excellent track record for keeping commitments made to the CRTC."

But the move is far from assured. Selkirk has so far failed to respond favorably in public, saying Oct. 14 that it had merely received an "expression of interest" from a company proposing to make a future bid. Only the next day did Rogers go public and identify its \$35-a-share bid, an indication that it may not be an entirely friendly takeover.

The voting shares aren't traded publicly, but the nonvoting shares jumped \$2 to a 52-week high of \$52.50 in heavy trading before the trading of the company's shares was halted on Oct. 14. Also halted were trading of shares of Southam Communications Inc., the company that owns 20% of the voting and 42.5% of the nonvoting shares.

KIRK LaPOINTE

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HITS of the WORLD

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CANADA (Courtesy The Record) As of 10/15/87

SINGLES	
1	1 LA BAMBА LOS LOBOS SLASH/WARNER BROS./WEA
2	2 I HEARD A RUMOUR BANANARAMA LONDON/POLYGRAM
3	3 WHEN SMOKEY SINGS ABC VERTIGO/POLYGRAM
4	4 BAD MICHAEL JACKSON EPIC/CBS
5	8 MONY MONY BILLY IDOL CHRYSALIS/MCA
6	6 ONLY IN MY DREAMS DEBBIE GIBSON SIRE/WEA
7	7 PAPER IN FIRE JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
8	5 DIDN'T WE ALMOST HAVE IT ALL WHITNEY HOUSTON BMG
9	9 LUKA SUZANNE VEGA A&M
10	10 CAUSING A COMMOTION MADONNA SIRE/WEA
11	12 HERE I GO AGAIN WHITESNAKE GEFLEN/WEA
12	17 BRILLIANT DISGUISE BRUCE SPRINGSTEEN COLUMBIA/CBS
13	11 MARY'S PRAYER DANNY WILSON VIRGIN/A&M
14	14 WHERE THE STREETS HAVE NO NAME U2 ISLAND/MCA
15	13 LOST IN EMOTION LISA LISA & CULT JAM COLUMBIA/CBS
16	16 I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC/CBS
17	15 I WANT YOUR SEX GEORGE MICHAEL COLUMBIA/CBS
18	19 CARRIE EUROPE COLUMBIA/CBS
19	18 TOGETHER JOEY GREGORASH ATTIC/A&M
20	20 WHO'S THAT GIRL MADONNA SIRE/WEA

ALBUMS	
1	1 LA BAMBА SOUNDTRACK SLASH/WARNER BROS./WEA
2	2 JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
3	4 U2 THE JOSHUA TREE ISLAND/MCA
4	3 MICHAEL JACKSON BAD CBS
5	5 PINK FLOYD A MOMENTARY LAPSE OF REASON COLUMBIA
6	9 WHITESNAKE GEFLEN/WEA
7	6 DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
8	8 WHITNEY HOUSTON ARISTA/BMG
9	7 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
10	10 HEART BAD ANIMALS CAPITOL
11	13 VARIOUS ARTISTS DIRTY DANCING BMG MUSIC
12	12 R.E.M. DOCUMENT I.R.S./MCA
13	17 BILLY IDOL VITAL IDOL CHRYSALIS/MCA
14	11 SUZANNE VEGA SOLITUDE STANDING A&M
15	15 RUSH HOLD YOUR FIRE ANTHEM/CAPITOL
16	NEW YES BIG GENERATOR ATLANTIC/WEA
17	NEW BRUCE SPRINGSTEEN TUNNEL OF LOVE COLUMBIA/CBS
18	18 MICK JAGGER PRIMITIVE COOL COLUMBIA/CBS
19	14 WHO'S THAT GIRL SOUNDTRACK SIRE/WARNER BROS./WEA
20	20 KISS CRAZY NIGHTS POLYGRAM

WEST GERMANY (Courtesy Der Musikmarkt) As of 10/19/87

SINGLES	
1	1 NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
2	3 YOU WIN AGAIN BEE GEES WARNER BROS
3	2 BOYS SABRINA CHIC
4	5 BAD MICHAEL JACKSON EPIC
5	7 EVERLASTING LOVE SANDRA VIRGIN/BMG ARIOLA
6	4 VOYAGE VOYAGE DESIRELESS CBS
7	8 BALLA BALLA FRANCESCO NAPOLI BCM
8	15 SOME PEOPLE CLIFF RICHARD EMI
9	10 TRUE FAITH NEW ORDER ROUGH TRADE
10	6 NEVER LET ME DOWN DEPECHE MODE MUTE
11	9 WHAT HAVE I DONE TO DESERVE THIS PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE
12	11 HEART AND SOUL T'PAU VIRGIN
13	12 TOY BOY SINITTA CHIC/TELDEC
14	NEW WONDERFUL LIFE BLACK A&M
15	14 CAUSING A COMMOTION MADONNA SIRE
16	NEW CASANOVA LEVERT ATLANTIC
17	17 I DON'T WANT TO BE A HERO JOHNNY HATES JAZZ VIRGIN
18	13 LA BAMBА LOS LOBOS METRONOME
19	16 C'EST LA OUATE CARLINE LOEB BARCLAY/METRONOME
20	19 SOUL SURVIVOR CC CATCH HANSA

ALBUMS	
1	1 MICHAEL JACKSON BAD EPIC
2	4 DEPECHE MODE MUSIC FOR THE MASSES MUTE
3	7 BEE GEES E S P WARNER BROS
4	3 PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
5	2 PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
6	5 CHRIS REA DANCING WITH STRANGERS MAGNET/DGG
7	6 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
8	8 MICK JAGGER PRIMITIVE COOL CBS
9	NEW BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
10	15 CLIFF RICHARD ALWAYS GUARANTEED EMI
11	13 HOWARD CARPENDALE CARPENDALE EMI
12	9 U2 THE JOSHUA TREE ISLAND/ARIOLA
13	14 JETHRO TULL CREST OF A KNAVE CHRYSALIS
14	NEW JAN HAMMER ESCAPE FROM TELEVISION MCA
15	11 WHITNEY HOUSTON WHITNEY ARISTA/ARIOLA
16	12 MIXED EMOTIONS DEEP FROM THE HEART EMI
17	10 MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE
18	NEW SAGA WILDEST DREAMS BON AIRE
19	NEW FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS
20	16 SUZANNE VEGA SOLITUDE STANDING A&M/DG

JAPAN (Courtesy Music Labo) As of 10/19/87

SINGLES	
1	NEW GALASU NO SOGEN MOMOKO KIKUCHI VAP/NTV
2	NEW CATCH ME MIHO MAKAYAMA KING/VARNING
3	NEW KANASHII KIMOCCHI KEISUKE KUWATA VICTOR
4	1 NANPASEN AKINA NAKAMORI WARNER PIONEER/KIRAKU
5	3 KAGAYAKI NAGARA HIDEAKI TOKUNAGA APOLLON
6	4 AKI NO INDICATION YOKO MINAMINO CBS/SONY
7	5 STAR LIGHT HIKARU GENJI CANYON/JOHNNYS/FUJIPACIFIC
8	NEW MUNE NO FULIKO HIROKO YAKUSHIMARU TOSHIBA/EMI
9	2 CORE YUTAKA OZAKI MOTHER CHILDREN GRANDMOTHER
10	8 NAITE MIRYAIJYAN MASAHIKO KONDO CBS/SONY

ALBUMS	
1	1 MICHAEL JACKSON BAD EPIC/SONY
2	5 HIDEAKI TOKUNAGA BIRDS APOLLON
3	3 BOOWY PSYCHOPATH TOSHIBA/EMI
4	2 SHONENAI DOYO WARNER PIONEER
5	8 PET SHOP BOYS ACTUALLY TOSHIBA/EMI
6	4 MARIA TAKEUCHI REQUEST MOON
7	NEW DEAD OR ALIVE LIVE IT UP EPIC/SONY
8	6 BARBEE BOYS LISTEN EPIC/SONY
9	NEW MIKIMAI ELFIN FOR LIFE
10	7 YUI ASAKA RAINBOW HUMMING BIRD

MUSIC & MEDIA PAN-EUROPEAN CHARTS 10/24/87

HOT 100 SINGLES	
1	1 BAD MICHAEL JACKSON EPIC
2	3 YOU WIN AGAIN BEE GEES WARNER BROTHERS
3	4 NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
4	2 LA BAMBА LOS LOBOS LONDON
5	6 CAUSING A COMMOTION MADONNA SIRE
6	8 BALLA BALLA FRANCESCO NAPOLI BCM
7	11 SOME PEOPLE CLIFF RICHARD EMI
8	9 WHAT HAVE I DONE TO DESERVE THIS? PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE
9	17 PUMP UP THE VOLUME MARRS 4AD
10	12 I DON'T WANT TO BE A HERO JOHNNY HATES JAZZ VIRGIN
11	5 WHO'S THAT GIRL MADONNA SIRE
12	7 IT'S A SIN PET SHOP BOYS PARLOPHONE
13	14 TOY BOY SINITTA FANFARE
14	13 LET'S WORK MICK JAGGER CBS
15	10 I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC
16	NEW NEVER LET ME DOWN AGAIN DEPECHE MODE MUTE
17	NEW BRILLIANT DISGUISE BRUCE SPRINGSTEEN CBS
18	16 TOMORROW THE COMMUNARDS LONDON
19	19 BOYS SABRINA FIVE RECORDS
20	20 WIPEOUT FAT BOYS & THE BEACH BOYS POLYDOR

HOT 100 ALBUMS	
1	1 MICHAEL JACKSON BAD EPIC
2	2 PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
3	3 U2 THE JOSHUA TREE ISLAND
4	5 PET SHOP BOYS ACTUALLY PARLOPHONE
5	4 MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE
6	6 WHITNEY HOUSTON WHITNEY ARISTA
7	7 MICK JAGGER PRIMITIVE COOL CBS
8	12 DEPECHE MODE MUSIC FOR THE MASSES MUTE
9	8 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
10	NEW BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
11	11 CHRIS REA DANCING WITH STRANGERS MAGNET
12	14 BEE GEES E S P WARNER BROS
13	13 SOUNDTRACK LA BAMBА LA BAMBА LONDON
14	10 DEF LEPPARD HYSTERIA MERCURY
15	9 MADONNA TRUE BLUE SIRE
16	NEW MIKE OLDFIELD ISLANDS VIRGIN
17	15 SUZANNE VEGA SOLITUDE STANDING A&M
18	16 FLEETWOOD MAC TANGO IN THE NIGHT WARNER
19	17 CLIFF RICHARD ALWAYS GUARANTEED EMI
20	NEW YES BIG GENERATOR ATCO

BRITAIN (Courtesy Music Week/Gallup) As of 10/24/87

This Week	Last Week	SINGLES
1	1	YOU WIN AGAIN BEE GEES WARNER BROS
2	4	CROCKETT'S THEME JAN HAMMER MCA
3	2	I WANNA BE YOUR DRILL INSTRUCTOR ABIGAIL MEAD/NIGEL GOULDING WARNER BROS
4	5	CRAZY CRAZY NIGHTS KISS VERTIGO
5	22	LOVE IN THE FIRST DEGREE BANANARAMA LONDON
6	3	PUMP UP THE VOLUME M/A/R/R/S 4AD
7	12	THE CIRCUS ERASURE MUTE
8	17	MONY MONY BILLY IDOL CHRYSALIS
9	7	I FOUND LOVIN' FATBACK BAND MASTER MIX
10	NEW	FAITH GEORGE MICHAEL EPIC
11	21	LITTLE LIES FLEETWOOD MAC WARNER BROTHERS
12	18	WALK THE DINOSAUR WAS NOT WAS FONTANA/PHONOGRAM
13	13	THE REAL THING JELLYBEAN FEATURING STEVEN DANTE CHRYSALIS
14	9	I FOUND LOVIN' STEVE WALSH A1
15	29	MAYBE TOMORROW UB40 DEP INTERNATIONAL
16	8	I NEED LOVE L L COOL J DEF JAM/CBS
17	NEW	RENT PET SHOP BOYS PARLOPHONE
18	20	RAIN IN THE SUMMERTIME THE ALARM IRS/MCA
19	16	STRONG AS STEEL FIVE STAR TENT/RCA
20	6	BAD MICHAEL JACKSON CBS
21	26	COME ON LET'S GO LOS LOBOS SLASH/LONDON
22	10	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
23	30	DANCE LITTLE SISTER (PART ONE) TERENCE TRENT D'ARBY CBS
24	36	I DON'T THINK THAT MAN SHOULD SLEEP ALONE RAY PARKER JR GEFLEN
25	19	VALERIE STEVE WINWOOD ISLAND
26	11	THIS CORROSION SISTERS OF MERCY MERCIFUL REL
27	14	SOME PEOPLE CLIFF RICHARD EMI
28	15	CAUSING A COMMOTION MADONNA SIRE
29	35	JUST LIKE HEAVEN THE CURE FICTION
30	NEW	BEETHOVEN (I LOVE TO LISTEN) THE EURHYTHMICS RCA
31	NEW	NO MEMORY SCARLET FANSTASTIC ARISTA
32	25	I DON'T WANT TO BE A HERO JOHNNY HATES JAZZ VIRGIN
33	27	IT'S OVER LEVEL 42 POLYDOR
34	NEW	WHEN THE FINGERS POINT THE CHRISTIANS ISLAND
35	NEW	SHE'S MINE CAMEO CLUB/PHONOGRAM
36	24	HOUSE NATION HOUSE MASTER BOYZ/RUDE BOYZ OF THE HOUSE MAGNIFIC DANCE
37	NEW	SO THE STORY GOES LIVING IN A BOX CHRYSALIS
38	NEW	MONY MONY AMAZULU EMI
39	31	HEART AND SOUL T'PAU SIREN
40	23	CARS (E REG MODEL)/ARE FRIENDS ELECTRIC GARY NUMAN BEGGARS BANQUET

ALBUMS		
1	NEW	STING NOTHING LIKE THE SUN A&M
2	1	BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
3	2	MICHAEL JACKSON BAD EPIC
4	12	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
5	15	BEE GEES E S P WARNER BROTHERS
6	3	ERIC CLAPTON/CREAM THE CREAM OF ERIC CLAPTON POLYDOR
7	NEW	ABC ALPHABET CITY NEUTRON/PHONOGRAM
8	7	PET SHOP BOYS ACTUALLY PARLOPHONE
9	18	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY CBS
10	13	FIVE STAR BETWEEN THE LINES TENT
11	4	THE COMMUNARDS RED LONDON
12	8	CHRIS REA DANCING WITH STRANGERS MAGNET
13	6	WET WET WET POPPED IN SOUL'D OUT PRECIOUS ORGANISATION
14	9	BLACK WONDERFUL LIFE A&M
15	10	VARIOUS NOW SMASH HITS EMI/VIRGIN
16	11	10CC AND GODLEY & CREME CHANGING FACES-THE BEST OF PROTV
17	36	FOSTER & ALLEN REFLECTIONS STYLUS
18	5	THE SMITHS STRANGEWAYS HERE WE COME ROUGH TRADE
19	16	U2 THE JOSHUA TREE ISLAND
20	NEW	THE SHADOWS SIMPLY SHADOWS POLYDOR
21	17	WHITNEY HOUSTON WHITNEY ARISTA
22	14	CLIFF RICHARDS ALWAYS GUARANTEED EMI
23	24	ERASURE THE CIRCUS MUTE
24	22	VARIOUS UPFRONT 8 SERIOUS
25	29	JAMES BROWN THE BEST OF JAMES BROWN K-TEL
26	19	DEF LEPPARD HYSTERIA BLUDGEON RIF
27	26	ODYSEY THE GREATEST HITS STYLUS
28	20	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
29	40	T'PAU BRIDGE OF SPIES SIREN
30	28	HEART BAD ANIMALS CAPITOL
31	25	VARIOUS HITS 6 CBS/WEA/BMG
32	27	LUTHER VANDROSS GIVE ME THE REASON EPIC
33	35	SIMPLY RED MEN AND WOMEN ELEKTRA
34	31	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
35	32	VARIOUS THE TRACKS OF MY TEARS TELSTAR
36	23	THE HOUSEMARTINS THE PEOPLE GRIN THEMSELVES TO DEATH GOLDISCS
37	NEW	LOS LOBOS/VARIOUS ORIGINAL SOUNDTRACK LA BAMBА LONDON
38	33	ORIGINAL SOUNDTRACK WHO'S THAT GIRL SIRE
39	37	ELVIS PRESLEY THE ALL TIME GREATEST HITS RCA
40	30	YES BIG GENERATOR ATCO

AUSTRALIA (Courtesy Australian Music Report) As of 10/26/87

SINGLES	
1	1 LA BAMBА LOS LOBOS LONDON/POLYGRAM
2	2 ELECTRIC BLUE ICEHOUSE REGULAR/FESTIVAL
3	4 LOCOMOTION KYLIE MINOGUE MUSHROOM/FESTIVAL
4	3 STAR TREKKIN' THE FIRM POLYDOR
5	8 NEED YOU TONIGHT INXS WEA
6	5 BAD MICHAEL JACKSON EPIC/CBS
7	6 OLD TIME ROCK AND ROLL BOB SEGER CAPITOL
8	7 BEDS ARE BURNING MIDNIGHT OIL CBS
9	10 LET'S DANCE CHRIS REA MAGNET
10	9 WISHING WELL TERENCE TRENT D'ARBY CBS
11	15 CAUSING A COMMOTION MADONNA SIRE
12	11 SUDDENLY ANGRY ANDERSON MUSHROOM/FESTIVAL
13	14 PAPER IN THE FIRE JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
14	12 FALL OF ROME JAMES RAYNE CAPITOL
15	16 HAMMERHEAD JAMES RAYNE CAPITOL/EMI
16	17 LITTLE LIES FLEETWOOD MAC WARNER BROS
17	13 TRUE FAITH NEW ORDER FACTORY/CBS
18	19 HEART AND SOUL T'PAU VIRGIN/EMI
19	NEW BRILLIANT DISGUISE BRUCE SPRINGSTEEN CBS
20	NEW DO TO YOU MACHINATIONS WHITE LABEL/FESTIVAL

ALBUMS	
1	1 ICEHOUSE MAN OF COLOURS REGULAR/FESTIVAL
2	2 MOTION PICTURE SOUNDTRACK LA BAMBА LONDON/POLYGRAM
3	NEW INXS KICK WEA
4	3 MIDNIGHT OIL DIESEL AND DUST CBS
5	NEW BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
6	5 PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
7	6 JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY
8	4 VARIOUS ARTISTS HIT CITY 1987 FESTIVAL
9	11 FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
10	9 MICHAEL JACKSON BAD EPIC/CBS
11	7 JAMES RAYNE CAPITOL/EMI
12	8 VARIOUS ARTISTS '87 HOTS UP POLYGRAM
13	12 CHRIS REA DANCING WITH STRANGERS MAGNET/POLYGRAM
14	10 MOTION PICTURE SOUNDTRACK THE BIG CHILL MOTOWN
15	13 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
16	16 PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
17	NEW U2 THE JOSHUA TREE ISLAND
18	15 JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
19	14 NEW ORDER SUBSTANCE FACTORY/CBS
20	17 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS

ITALY (Courtesy Germano Ruscitto) As of 10/2/87

SINGLES	
1	1 WHO'S THAT GIRL MADONNA CBS
2	NEW BAD MICHAEL JACKSON CBS
3	2 I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON CBS
4	11 IT'S A SIN PET SHOP BOYS EMI
5	5 I WANT YOUR SEX GEORGE MICHAEL CBS
6	3 THE LIVING DAYLIGHTS A-HA WEA
7	4 GENTE DI MARE TOZZI & RAF CGDMM
8	NEW YOU WIN AGAIN THE BEE GEES WEA
9	6 NOTHING'S GONNA STOP ME NOW SAMANTHA FOX CGDMM
10	8 BOYS SABRINA FIVE RECORD/CGDMM
11	NEW WHAT HAVE I DONE TO DESERVE THIS PET SHOP BOYS EMI
12	NEW EVERY LASTING LOVE SANDRA VIRGIN/EMI
13	18 BITTER FRUIT LITTLE STEVEN EMI
14	14 I JUST CAN'T WAIT MANDY SMITH CGDMM
15	13 I LOVE TO LOVE TINA CHARLES RCA
16	NEW LET'S WORK MICK JAGGER CBS
17	15 LA BAMBА LOS LOBOS CBS
18	NEW SCALES OF JUSTICE LIVING IN A BOX RCA
19	17 OK ITALIA EDOARDO BENNATO VIRGIN/EMI
20	7 ATTIMI MANGO FONIT/CETRA



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IN THIS ISSUE: • **ITALIAN CHARTS:** NOW TOPPED BY ITALIAN ARTISTS • **VIDEO:** EXPLOSION THROUGHOUT ITALY • **RADIO/TV:** PRIVATE VS. STATE-OWNED • **RETAILING:** SPECIALTY DEALERS STRONGHOLD • **CONCERTS/TOURS:** BEST YEAR YET FOR ARTISTS FROM ABROAD



Debut Observations. RCA Records execs gather at Los Angeles' Griffith Observatory to kick off singer/songwriter Marc Jordan's RCA debut, "Talking Through Pictures." Shown, from left, are Rick Dobbis, executive vice president; Paul Atkinson, senior vice president for a&r; Jordan; Bob Buziak, president; George Ghiz, Jordan's manager; and Jim McKeon, vice president for album promotion.



X Steps Up. X is joined by the Elektra Records team backstage at New York's Beacon Theatre. Pictured, left to right from top, are Suzanne Berg, assistant director for A/C radio; Marcia Edelstein, director of merchandising/advertising; Howard Thompson, East Coast vice president for a&r; Brad Hunt, vice president for album rock; band members Tony Gikyson and Exene Cervenka; Hale Milgrim, senior vice president for marketing; band member D.J. Bonebrake; Mark Cohen, manager for national alternative radio; band member John Doe; and Kevin Patrick, a&r rep.



Berry B. Goode. Rock legend Chuck Berry hangs out at New York's Hard Rock Cafe while celebrating his upcoming autobiography and new film, "Hail Hail, Rock 'N' Roll."



SGA Salute. Songwriters Guild of America president George David Weiss, left, congratulates Pat Maiorino, center, and Andrew Sarnoff, right, for the success of their two songs on Nancy Wilson's "Forbidden Lover" album.



The Platinum Girls. Celebrating the platinum certification of their Warner Bros. album, "Trio," are, from left, Emmylou Harris, Dolly Parton, and Linda Ronstadt. The three recently performed their newest single, "Those Memories," on "Dolly," the ABC-TV variety show.



Partying With McPartland. Celebrating the release of her album "Marian McPartland Plays The Music Of Billy Strayhorn" and her book "All In Good Time," jazz piano great McPartland, center, is joined by vocalists Sylvia Syms, left, and Margaret Whiting, right. (Photo: Chuck Pulin)



Lee Way. New CBS Associated Records signee Henry Lee meets with BMI and label representatives in New York. Show here, from left, are BMI executive for writer/publisher relations Alan Fried; BMI executive director for writer/publisher relations Barbara Cane; Lee; CBS Associated Labels vice president and general manager Tony Martell; and Lee's manager, James Bogard.



Pledge Of Allegiance. Commemorating the distribution agreement between Capitol/EMI-Manhattan/Angel and the independent Allegiance Records are, from left, CEMA director of sales and marketing Cliff Schultz, CEMA president Dennis White, Allegiance CEO Bill Valenziano, CEMA divisional vice president for sales Joe Mansfield, Allegiance president Marty Goldrod, and CEMA national marketing manager Joe McFadden.

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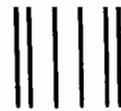
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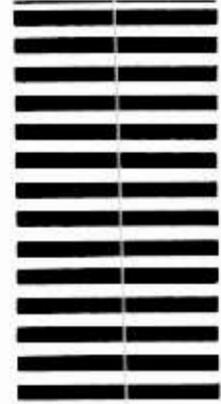
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LIFELINES

BIRTHS

Girl, Carly Michelle, to **Rob and Sherri Freeman**, Sept. 21 in New York. He is a producer/engineer/songwriter with credits including the Go-Go's, Jailbait, Blondie, Kiss, and Twisted Sister.

Boy, William Matthew Thomas George, to **William and Cheryl Bearden**, Sept. 22 in Memphis, Tenn. He is director of operations at New Memphis Music.

Girl, Julia Catherine, to **Jim and Mary Beth Delbalzo**, Oct. 3 in Ridgewood, N.J. He is national director of album promotion at Columbia Records.

MARRIAGES

Neal Schon to Beth Buckley, Sept. 20 in Sausalito, Calif. He is former guitarist for Journey and owner of Schon Guitars. She is a set designer for Jet Sets in California.

Christopher Paquin to Marsha Goodson, Sept. 26 in Ocala, Fla. He is a photographer. She is manager of the Melbourne, Fla., Camelot Music store.

Michael Corso to Marianne Londino, Oct. 2 in Union, N.J. He is bassist for the group Aerrage.

Matthew M. Smith to Ellen D. Kucera, Oct. 17 in Tampa, Fla. She is assistant manager at Peaches Records and Tapes, store No. 51, in Tampa.

DEATHS

Norman Luboff, 70, of cancer, Sept. 22 in Bynum, N.C. The internationally renowned choral director/composer/arranger moved to Los Angeles in the '40s to work on "The Railroad Hour" radio show. He scored films and television programs during the next 30 years, working with such artists as Jerry Lewis, Doris Day, Dinah Shore, and Frank Sinatra. In recent years, Luboff concentrated on collecting and making available choral music through his publishing company, Walton Music. He is survived by his wife, Gunilla, two children, and two grandchildren.

FOR THE RECORD

In the Oct. 24 issue, the review of Simon F's "Never Never Land" omitted Philip Thornalley as one of the album's producers.

An Oct. 24 story on a Maxell blank audiotape promotion contained a number of inaccuracies. Under the promotion, consumers who purchase a 10-pack of UDS-grade tape receive a free XL-grade tape. Additionally, the first 500 store managers who send in a snapshot "of their merchandiser, prominently displayed in a high-traffic area and fully stocked with Maxell tapes," will be awarded a 10-pack of XL2S tapes. And, finally, 10 first-place winners of the store-manager display contest win compact disk players.

Thomas J. Phillips, 71, after a long illness, Oct. 3 in Memphis, Tenn. He was a longtime record producer, promoter, seller, and distributor and a brother of Sam C. Phillips, a Memphis music producer who founded Sun Records. Thomas Phillips was the founder of Select-O-Hits Records, a shop specializing in rare rock'n'roll, rockabilly, blues, jazz, and gospel recordings. He is survived by his wife, Lucille, three daughters, three sons, two sisters, three brothers, 17 grandchildren, and two great-grandchildren. In lieu of flowers, family members have requested that donations be made to the American Cancer Society.

Sandy Hunsicker, 33, of cancer, Oct. 15 in Akron, Ohio. She was executive secretary and convention coordinator for the 202-store North Canton, Ohio-based Camelot Music chain. She is survived by her husband, Rick. In lieu of flowers, contributions may be made to the Akron City Hospital Oncology Unit.

Dana Suesse, 76, of a massive stroke Oct. 16 in New York. She composed the standards "You Ought To Be In Pictures," "My Silent Love," and "The Night Is Young And You're So Beautiful." A member of ASCAP since 1932, she first earned her reputation in symphonic jazz music that year, when a jazz concerto she was commissioned by Paul Whiteman to write for piano and orchestra premiered at Carnegie Hall in New York with Suesse at the piano. She is survived by her stepson, Charles DeLincks.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

NEW COMPANIES

T.T.C. Records, formed by Claude E. Gonzales. The company will promote calypso music. First release is the 12-inch "You Should Be Rocking!" which fuses r&b with calypso. P.O. Box 129, Daly City, Calif. 94016; 415-586-8562.

Patchwork Enterprises, formed by Michael K. Reed. The video production company's future plans include branching into promotion and management. P.O. Box 19670, San Diego, Calif. 92119; 619-464-8326.

Bill Thomas Management, formed by Bill Thomas. The company handles artist management and marketing and exclusively represents the Souls. Box 2208, Cambridge, Mass. 02238; 617-625-7955.

Blue City Productions, formed by Rick Eppedio and Cynthia R. Keyser. The company houses Smokessongs Ltd., an ASCAP-affiliated publishing company, and Blue City Records, an independent label concentrating on domestic pop and new music. First release is by the Barbarian Lovers. P.O. Box

EXECUTIVE TURNTABLE

(Continued from page 4)

tor of purchasing and product management; **Dolly Legge**, director of human resource management; **Tino Lopez**, director of product distribution; **Doug Jacobs**, regional supervisor; **Sandy Gary**, regional supervisor; **Gail Reed**, field product supervisor; and **Terry Cope**, merchandiser.

RCA/A&M/Arista Distribution promotes **Linda Rowsey** to branch manager for the Cleveland area. She was a sales representative in the Detroit and upstate markets.

John Mrvos is appointed product manager for Compact Disc Warehouse in Huntington Beach, Calif. He was regional promotion and merchandising manager for Licorice Pizza/Musicland.

WEA in Burbank, Calif., names **Tom Stout** manager of systems and programming. He was with American Medical International.

HOME VIDEO. MCA Home Entertainment in Universal City, Calif., appoints **Suzie Peterson** vice president of production/development. She was director of new product development for the company.

Francesca Barra is promoted to vice president of international program acquisitions for CBS/Fox Video in New York. She was director of that area.

Ralph Tribbey is named vice president of marketing for MGM/UA Home Video in Culver City, Calif. He was president and chief executive officer of Picture Palaces Corp. of America.

Vestron Video International in Stamford, Conn., promotes **Pam Meyer** to director of film acquisition. She was associate director of feature film acquisition.

International Video Entertainment in Newbury Park, Calif., appoints **David Campbell** vice president of administration. He was vice president of venture planning for RCA/Ariola International.

Douglas Burns is elevated to marketing services communications manager for Walt Disney Home Video in Burbank. He was senior copywriter.

PRO AUDIO/VIDEO. **James Hansen** is promoted to vice president of sales for the Sony Professional Video division. He was national sales manager.

PUBLISHING. Famous Music Corp. in Los Angeles names **Julie Gordon** creative associate. She was with the company's intern program.

RELATED FIELDS. **Tony Smith** becomes vice president of national sales for Mediabase Research Corp. in Farmington Hills, Mich. He was vice president of promotion for EMI America Records.

Reader's Digest Recorded Music/Home Entertainment division makes the following appointments: **Ira Howard**, executive music editor; **Gary Theroux**, senior music editor; **Mark Kelleher**, senior staff editor; and **Eileen Hughes**, editor.

Layla Turkkan joins JLM Public Relations in New York as account executive. She was with Deniz Productions. **Kim Kaiman** becomes publicist for the company.

1060, Massapequa, N.Y. 11758; 516-883-8000, extension 217.

Picki Music Productions, formed by Pete Carr and Vicki Rosino. This is a full-service independent label, music production company, and recording studio. The studio offers 12-track recording, full Midi setup, sampling, synchronizing, engineers, programmers, musicians, and singers. First releases are "People In The Streets" by the Rap Riot Crew and "Love Scene" by Vicki Rosino. Suite 1, 17287 McFadden, Tustin, Calif. 92680; 714-544-8694.

Aardvark Records, a new label, formed by Elliot D. Blatt. First release is a 7-inch by Bill Carroll. Box 1025, Hollywood Station, Hollywood, Calif. 90028; 818-784-1954 or 800-248-VARK.

Phantom Productions, a full-service concert promotion company specializing in rock and blues artists of the small- and medium-concert levels, formed by Read W. Ridley. The company is entirely run by students from the recording industry management and advertising management departments at Middle Tennessee State Univ. First clients include Boulevard Knights, Cruel Blue, the Chill, Ivey's Vine, Night-

life, and the PEEKings. Route 3, Lebanon Road, Murfreesboro, Tenn. 37130; 615-893-8848 or 615-890-8325.

Bernacchi Productions, an artist management and representation firm, formed by Doug Bernacchi and Dawn La Rue. Suite 610, 233 E. Wacker Drive., Chicago, Ill. 60601; 312-938-4268.

Marion Systems Corp., formed by Tom Oberheim. The company will be actively involved in the design, development, and marketing of new products for the musical instrument industry. Suite 301, 1317 Fifth St., Santa Monica, Calif. 90401; 213-451-8910.

DJP Enterprises, formed by Derek Pisani. This is a music production company featuring a state-of-the-art recording studio and offering in-house writing, publishing, marketing, and promotion. The company concentrates on independent projects and commercial recordings for film and television. 200 W. 70th St., No. 603, New York, N.Y. 10023; 212-873-5255.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER

Oct. 26, **Philadelphia Music Awards Show**, The Academy Of Music, Philadelphia. 215-893-9100.

Oct. 27, **International Radio And Television Society Newsmaker Luncheon With Robert Wright**, president and CEO of NBC, Waldorf-Astoria, New York. 212-867-6650.

Oct. 29-Nov. 1, **CMJ's Seventh Annual Music Marathon Convention**, Roosevelt Hotel, New York. 516-248-9600.

Oct. 31, **1987 New Music Awards**, Apollo Theater, New York. 516-248-9600.

Oct. 31-Nov 1, **The Canadian Music Industry Conference**, Harbour Castle Hilton, Toronto, Canada. 416-533-9417.

NOVEMBER

Nov. 2, **The Juno Awards**, O'Keefe Centre, Toronto, Canada. 416-593-2550.

Nov. 2-5, **International Electronic Imaging Conference**, World Trade Center, Boston, Mass. 800-223-7162.

Nov. 4-6, **Nightclub & Bar EXPO International**, Atlantic City, N.J. 601-236-5510

Nov. 4-8, **Black Entertainment & Sports Lawyers Assn. Conference**, Mullet Bay Hotel, St. Maarten, Netherlands Antilles. Kenneth R. Reynolds, 212-662-4442.

Nov. 7, **American Music Week: Song By Song By Sondheim Seminar**, Singers Forum Foundation, New York. Hilary Lane, 212-674-1143.

Nov. 19-21, **American Video Conference & Awards (with The Ninth Annual Billboard Video Music Conference & Awards)**, Hollywood Roosevelt Hotel, Los Angeles. 212-722-2115.

Nov. 24, **International Radio And Television Society Newsmaker Luncheon And Goods And Services Celebrity Auction**, Waldorf-Astoria, New York. 212-867-6650.

DECEMBER

Dec. 5-6, **MIDI Expo**, New York Hilton, New York. 203-259-5734.

Dec. 7-11, **Video Expo Orlando**, Buena Vista Palace Hotel, Lake Buena Vista, Fla. 800-248-5474.

Bill To Help Songwriters

WASHINGTON Tax-relief legislation that will make sure songwriters, free-lance writers, photographers, and others are not clobbered by the sweeping 1986 Tax Reform Act has passed both the House Ways and Means Committee and the Senate Finance Committee. It is awaiting a vote by Congress later this week.

Under the act, composers and other free-lancers would have been faced with being able to deduct expenses only by estimating the long-term worth of their work—something nearly impossible to do and a bookkeeping nightmare as well, critics maintain.

BMI and the Book Authors Guild led the fight to have the old section of the code reinstated, as per the Revenues Reconciliation bill, authored by Sen. Bill Bradley and Rep. Tom Downey.

DESPITE RESERVATIONS, RETAILERS TO STOCK 3-INCH CDS

(Continued from page 1)

I've got a lot of reservations about it."

Widespread retail distribution of 3-inch CDs is not anticipated until at least the first quarter of next year, although two specialty labels, Delos and Rykodisc, are already shipping their first miniature disks to stores (Billboard, Aug. 15 and Sept. 5).

Buyers who ordered these early 3-inch CDs report that the product has piqued consumer interest, but they are reluctant to predict whether the configuration will succeed in the long run.

Among the concerns raised by principal officers at various retail chains are:

- **Packaging**—An industry standard has yet to be established, an important consideration in terms of merchandising. The first titles from Delos and Rykodisc use three different types of packages.

- **Compatibility**—Whether the smaller disks can play without adapters on future CD players is a key concern, says Russ Solomon, president of 42-store Tower Records.

- **Portable players**—Some dealers say interest in the smaller disk may depend on when a pocket-size player for 3-inch CDs, like that announced by Sony, comes to market, and how well these portable units sell.

- **Programming**—Retailers say that if too many hits by top artists are made available in 3-inch CD, the smaller disks could hurt sales of album-length CDs.

"We're not excited about another CD configuration," says Carl Rosenbaum, president and co-owner of Chicago's 10-store Flip Side web. "We can't afford another inventory right

now. I think it's premature to introduce the 3-inch CD.

"We're only at 7% penetration on hardware, so we're going to be selling them to the same customers that buy the regular CDs," adds Rosenbaum.

However, Amelia Haygood, president and chief executive officer of Delos, thinks the 3-inch disk's lower price point might attract a broader customer base, particularly for her label's classical and jazz fare.

'We anticipate blowing them out'

"There's a lot of people who don't know they like classical music," says Haygood. "We're thinking that some people will discover classics through these little disks."

Orders for Delos' first 3-inch title, a classical sampler titled "2001: A Sonic Odyssey," are approaching 50,000 units, according to Haygood. Among the chains that will give the title a try are Camelot, Dallas-based Sound Warehouse (105 stores), and Miami-based Spec's Music (35 stores).

The sampler will be packaged in a standard-size jewel box with an adapter. Delos' subsequent 25 3-inch titles—which Haygood says will begin shipping this week—will sell in a 4-by-12-inch plastic package developed by Shape Packaging.

Meanwhile, Rykodisc's first 3-inch disk, the Frank Zappa "Hot Rats" song "Peaches En Regalia," will ship in a 3 1/2-by-9-inch cardboard package developed by Queens Litho.

John Hammond, marketing direc-

tor for Rykodisc, says the label ordered 30,000 units of the Zappa CD single, and retail orders have already consumed half of that sum. "We anticipate blowing them right out," says Hammond, who reports strong interest from accounts.

According to Hammond, the label will also distribute adapters, designed by Shape, for the disks.

Frank Trace, music buyer for Camelot, and Fritz Ireland, classical buyer for Spec's, report consumer requests for 3-inch disks, but say that interest may be because the format is still a novelty. Ireland calls the margin on 3-inchers "excellent." Both the Delos and Rykodisc units carry a suggested tag of \$3.99, with wholesale costs reported to be in the range of \$2.25-\$2.50.

Trace and Adrian Mills, classical buyer for Sound Warehouse, are wondering whether the 3-inch format will prove a viable medium for classical music. "I have reservations about these disks," says Mills. "Classical people like to put on a disk and sit on their butts for 70 minutes at a time."

Several dealers—including Tower's Solomon; John Quinn, director of retail operations for Sound Warehouse; and Paul Fussell, director of purchasing for the 129-store, Durham, N.C.-based Record Bar chain—say the 3-inch disk may be more effective as a carrier for 12-inch single mixes.

"I think it will be good for dance music and samplers, kind of a promotional item along the lines of a 12-inch single," says Fussell.

Assistance in preparing this story was provided by Steven Dupler.

CBS' PUBLISHING COMEBACK

(Continued from page 4)

lishing] possibilities. He wants to be back in business, and catalog purchases are on the horizon." Shapiro notes that the sale to SBK did not contain a noncompete clause that would have stifled CBS' desire to set up a new publishing entity if it so desired.

With the April and Blackwood names gone, CBS had to create two

new companies cleared by ASCAP and BMI. They are CBS Music (ASCAP) and Blackrock (BMI)—the latter, of course, a reference to CBS Inc. headquarters in New York, where Shapiro has set up offices.

In terms of the number of staffers, the roster is a far cry from the pre-sale days. In addition to Shapiro and his secretary, there are two other

staffers, Marcy Drexler, creative director and former director of professional activities at Chappell Music, and Marisa Sabounghi, director of administration.

Worldwide, the publishing division, is represented by people employed by CBS Records. Unchanged by the sale to SBK is the CBS/Sony partnership in Japan. While SBK obtained rights to deals initially set by CBS in the U.S., CBS/Sony did not surrender deals it established on its own.

According to Shapiro, recent deals for songwriters, writer/artists, and producers reflect his desire to avoid administration deals and instead create opportunities for full ownership of copyrights or co-publishing deals. The latter arrangements, he explains, "leave us with assets and a way of building another asset base."

One exception to Shapiro's rule of song deal-making is the "prestige" signing of Cyndi Lauper, the Epic artist who does have an administration arrangement with the new CBS publishing wing.

Interestingly, SBK, under terms of the sale, is in the second year of a four-year deal with CBS to administer both its U.S. and foreign publishing holdings.

Other signings credited to Drexler include Porter Carroll Jr., signed to Epic with an album due in January; and writer/producer Eliot Lewis, who has worked with Dan Hartman and Nona Hendryx.

Shapiro plans to gather his domestic and foreign staffers for a planning meeting at MIDEM in Cannes in January.

Caused A Commotion?

LOS ANGELES Four people have filed claims for damages for injuries allegedly received during a July 18 Madonna concert at Anaheim Stadium here.

The four separate claims—filed against the city of Anaheim, Calif., between Aug. 21 and Sept. 30—ask for a minimum of \$1.3 million for damages sustained when Madonna allegedly caused a "stampede" by inviting concertgoers to rush the stage.

More than 55,000 people packed the city-owned stadium for the show, during which, according to one claimant, "Madonna requested that 'everyone' ignore the 'men in the red jackets' and come to the stage."

Diane Howard, 39, of Van Nuys, Calif., has asked \$1 million in general damages for injuries to her head, shoulders, and right arm; she further claims to have sustained strained vertebrae and to have been in shock after being "trampled by people rushing to the stage and shoving to get out of the riot." Howard was seated within 10 rows of the stage during

the concert.

Also seeking damages are Heylee Lin Winters, 28, of Los Angeles, who claims to have suffered an injured neck and possible miscarriage caused by being "knocked to the ground"; Molly Siton, 18, also of Van Nuys, who claims to have been struck "with an open hand" by a concert security guard; and Susan Steinberg, 22, of Sherman Oaks, Calif., who is seeking \$340,000 for "severe emotional trauma and other injuries, the extent of which are unknown at this time."

All claims charge Anaheim with failure to provide "adequate crowd control" for the concert.

Madonna and her management have offered no comment on the suits.

Says Liz Rosenberg, vice president of publicity at Warner Bros. Records, who was present at the Anaheim show: "Anyone who knows Madonna knows that she loves her fans too much to ever put them in jeopardy."

DAVE DIMARTINO

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

"**BAD**" BY MICHAEL JACKSON (Epic) gains points in both sales and airplay this week and holds at No. 1, but it does not gain sufficient points for a bullet. **Madonna's** "Causing A Commotion" (Sire) gains more points than Jackson, enough for a bullet at No. 2, but not enough to topple him. "I Think We're Alone Now" by **Tiffany** gains even more than Madonna and is close behind the top two, so competition for No. 1 next week should be fierce. "Mony Mony" (Chrysalis), **Billy Idol's** cover of the **Tommy James** hit, is No. 4 with a bullet and may challenge Tiffany's Tommy James cover for the top in two weeks.

THREE RECORDS are the outstanding radio point gainers of the week. **Whitney Houston's** "So Emotional" (Arista) debuts impressively at No. 47, with about 65% of the pop panel adding the record immediately. Of the records already on the chart, **George Michael's** "Faith" (Columbia) is the biggest radio point gainer and earns the Power Pick/Airplay. It has 70 adds from the radio panel and early jumps of 21-11 at KWK St. Louis and 34-16 at B-96 Chicago, where PD **Buddy Scott** says, "It's the hottest phone record we have." **Whitesnake's** "Is This Love" (Geffen) is the runner-up for the airplay award. It has 55 adds, and among its excellent radio jumps are 11-4 at WHYY Montgomery, Ala., 22-12 at KJYO Oklahoma City, 30-20 at WROQ Charlotte, N.C., 26-18 at 93-Q Houston, and 2-1 at KEGL Dallas.

THREE RECORDS IN THE lower half of the chart take big chart jumps this week. **Laura Branigan's** remake of "Power Of Love" (Atlantic), originally an international hit by **Jennifer Rush**, jumps 23 places to No. 74; it's already No. 16 at WXKS Boston. "Cherry Bomb" by **John Cougar Mellencamp** (Mercury) is the third-most-added record already on the chart and jumps 20 places to No. 58. **New Order's** first Hot 100 hit, "True Faith" (Qwest), takes a major jump of 19 places to No. 76 on a combination of sales and airplay gains, with San Francisco and Miami being the breakout markets for the former No. 1 dance hit.

QUICK CUTS: Two artists make their Hot 100 bows this week. **Glenn Jones**, originally from Jacksonville, Fla., hits at No. 89 with his No. 1 black single, "We've Only Just Begun" (Jive). And Cleveland group **Beau Coup** enters at No. 88 with "Sweet Rachel" on indie label Amherst. The record moves 10-3 at hometown station WMMS... A correction was made on the chart this week on **Steve Winwood's** "Valerie" (Island). Some digging revealed that the single was originally on the chart for 4 weeks in 1982, so the "weeks on chart" column was changed to include those weeks... **Kiss** moves up nine places without a bullet, to No. 65, with "Crazy Crazy Nights" (Mercury). This unusual move occurs as continued strong sales gains are offset by a loss in radio points; the net point gain was just below the requirement for a bullet.

FOR WEEK ENDING OCTOBER 31, 1987

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 53 REPORTERS	BRONZE/ SECONDARY ADDS 151 REPORTERS	TOTAL ADDS 228 REPORTERS	TOTAL ON
SO EMOTIONAL WHITNEY HOUSTON ARISTA	19	35	94	148	155
FAITH GEORGE MICHAEL COLUMBIA	6	11	53	70	191
IS THIS LOVE WHITESNAKE GEFEN	6	8	41	55	163
CHERRY BOMB JOHN C. MELLENCAMP MERCURY	3	8	38	49	104
SHAKE YOUR LOVE DEBBIE GIBSON ATLANTIC	4	7	22	33	165
GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE	1	8	21	30	109
I DO YOU THE JETS MCA	6	1	22	29	124
VALERIE STEVE WINWOOD ISLAND	2	2	20	24	136
NEED YOU TONIGHT INXS ATLANTIC	2	1	20	23	51
DON'T YOU WANT ME JODY WATLEY MCA	1	7	14	22	124

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

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	BAD	MICHAEL JACKSON	1
2	6	I THINK WE'RE ALONE NOW	TIFFANY	3
3	3	CAUSING A COMMOTION	MADONNA	2
4	8	MONY MONY	BILLY IDOL	4
5	5	CASANOVA	LEVERT	5
6	7	LET ME BE THE ONE	EXPOSE	7
7	2	U GOT THE LOOK	PRINCE	8
8	10	LITTLE LIES	FLEETWOOD MAC	6
9	14	BREAKOUT	SWING OUT SISTER	9
10	15	IT'S A SIN	PET SHOP BOYS	11
11	18	BRILLIANT DISGUISE	BRUCE SPRINGSTEEN	10
12	17	WHERE THE STREETS HAVE NO NAME	U2	14
13	4	LOST IN EMOTION	LISA LISA & CULT JAM	13
14	23	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	12
15	21	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	16
16	26	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	15
17	12	HERE I GO AGAIN	WHITESNAKE	19
18	20	IN MY DREAMS	REO SPEEDWAGON	22
19	19	YOU ARE THE GIRL	THE CARS	18
20	25	THE ONE I LOVE	R.E.M.	24
21	28	SHOULD'VE KNOWN BETTER	RICHARD MARX	17
22	9	PAPER IN FIRE	JOHN COUGAR MELLENCAMP	26
23	13	CARRIE	EUROPE	20
24	11	WHO WILL YOU RUN TO	HEART	23
25	16	I HEARD A RUMOUR	BANANARAMA	30
26	29	I'VE BEEN IN LOVE BEFORE	CUTTING CREW	21
27	30	I WON'T FORGET YOU	POISON	25
28	32	BOYS NIGHT OUT	TIMOTHY B. SCHMIT	31
29	36	COME ON, LET'S GO	LOS LOBOS	27
30	22	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	35
31	38	HOURLASS	SQUEEZE	29
32	33	HOLIDAY	THE OTHER ONES	32
33	—	WE'LL BE TOGETHER	STING	28
34	—	DON'T YOU WANT ME	JODY WATLEY	34
35	—	SHAKE YOUR LOVE	DEBBIE GIBSON	33
36	31	WIPEOUT	FAT BOYS & THE BEACH BOYS	56
37	40	BETCHA SAY THAT	GLORIA ESTEFAN & MIAMI SOUND MACHINE	36
38	—	SKELETONS	STEVIE WONDER	42
39	—	LOVE WILL FIND A WAY	YES	40
40	—	CATCH ME (I'M FALLING)	PRETTY POISON	38

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	BAD	MICHAEL JACKSON	1
2	2	CAUSING A COMMOTION	MADONNA	2
3	5	I THINK WE'RE ALONE NOW	TIFFANY	3
4	8	MONY MONY	BILLY IDOL	4
5	7	LITTLE LIES	FLEETWOOD MAC	6
6	6	CASANOVA	LEVERT	5
7	9	LET ME BE THE ONE	EXPOSE	7
8	12	BREAKOUT	SWING OUT SISTER	9
9	3	U GOT THE LOOK	PRINCE	8
10	15	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	12
11	14	BRILLIANT DISGUISE	BRUCE SPRINGSTEEN	10
12	4	LOST IN EMOTION	LISA LISA & CULT JAM	13
13	18	IT'S A SIN	PET SHOP BOYS	11
14	20	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	15
15	19	I'VE BEEN IN LOVE BEFORE	CUTTING CREW	21
16	24	SHOULD'VE KNOWN BETTER	RICHARD MARX	17
17	22	WHERE THE STREETS HAVE NO NAME	U2	14
18	16	YOU ARE THE GIRL	THE CARS	18
19	10	CARRIE	EUROPE	20
20	21	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	16
21	11	HERE I GO AGAIN	WHITESNAKE	19
22	13	WHO WILL YOU RUN TO	HEART	23
23	26	I WON'T FORGET YOU	POISON	25
24	17	IN MY DREAMS	REO SPEEDWAGON	22
25	27	COME ON, LET'S GO	LOS LOBOS	27
26	30	WE'LL BE TOGETHER	STING	28
27	31	HOURLASS	SQUEEZE	29
28	—	FAITH	GEORGE MICHAEL	37
29	36	SHAKE YOUR LOVE	DEBBIE GIBSON	33
30	35	THE ONE I LOVE	R.E.M.	24
31	34	SUGAR FREE	WA WA NEE	39
32	—	IS THIS LOVE	WHITESNAKE	41
33	28	HOLIDAY	THE OTHER ONES	32
34	37	BOYS NIGHT OUT	TIMOTHY B. SCHMIT	31
35	—	DON'T YOU WANT ME	JODY WATLEY	34
36	—	CATCH ME (I'M FALLING)	PRETTY POISON	38
37	23	PAPER IN FIRE	JOHN COUGAR MELLENCAMP	26
38	—	VALERIE	STEVE WINWOOD	43
39	—	THAT'S WHAT LOVE IS ALL ABOUT	MICHAEL BOLTON	44
40	33	BETCHA SAY THAT	GLORIA ESTEFAN & MIAMI SOUND MACHINE	36

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA	12
POLYGRAM	10
Mercury (8)	
London (1)	
Tin Pan Apple (1)	
WARNER BROS. (2)	9
Slash (2)	
Dark Horse (1)	
Island (1)	
Paisley Park (1)	
Qwest (1)	
Sire (1)	
ATLANTIC (5)	8
Island (2)	
Atco (1)	
E.P.A.	8
Epic (7)	
Tabu (1)	
ARISTA	7
MCA (5)	6
I.R.S. (1)	
GEFFEN	5
RCA (2)	5
Jive (2)	
Grunt (1)	
A&M	4
CAPITOL	4
CHRYSALIS	4
EMI-MANHATTAN	4
VIRGIN	4
ELEKTRA	3
MOTOWN	2
REPRISE (1)	2
Paisley Park (1)	
4TH & B'WAY	1
AMHERST	1
SOLAR	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
97 AMERICAN DREAM	(F.Machine, BMI)	
55 ANIMAL	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	
1 BAD	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	
48 BEAT PATROL	(Warco, ASCAP/Intersong-USA, ASCAP) CHA/HL	
36 BETCHA SAY THAT	(Foreign Imported, BMI) CPP	
31 BOYS NIGHT OUT	(Jeddrah, ASCAP/Blue Sky Rider, BMI/Willin' David, BMI/Edge Of Fluke, BMI) CPP	
9 BREAKOUT	(Virgin-Nymph, BMI) CPP	
10 BRILLIANT DISGUISE	(Bruce Springsteen, ASCAP) CPP	
60 CAN'T WE TRY	(CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP/Scoop, CAPAC) HL	
20 CARRIE	(Screen Gems-EMI, BMI) WBM	
5 CASANOVA	(Calloco, BMI/Hip Trip, BMI) CPP	
38 CATCH ME (I'M FALLING)	(Genetic, ASCAP)	
2 CAUSING A COMMOTION	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	
58 CHERRY BOMB	(Riva, ASCAP) WBM	
27 COME ON, LET'S GO	(Picture Our Music, BMI/Warner-Tamerlane, BMI/Screen Gems-EMI, BMI)	
75 CRAZY	(Rondor Music/Almo, ASCAP/SBK Songs/April, ASCAP) CPP/ALM/HL	
65 CRAZY CRAZY NIGHTS	(Paul Stanley, ASCAP/Largo Cargo, BMI) WBM	
78 CRAZY WORLD	(GMPC, ASCAP)	
35 DIDN'T WE ALMOST HAVE IT ALL	(Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) CPP	
99 DINNER WITH GERSHWIN	(Geffen, ASCAP/Rutland Road, ASCAP) WBM	
92 DOING IT ALL FOR MY BABY	(Bibo, ASCAP/Zookini, ASCAP/Vogue, BMI/Lew-Bob, BMI) CLM/HL	
16 DON'T MAKE ME WAIT FOR LOVE	(Bellboy, BMI/Gratitude Sky, ASCAP) CPP	
98 DON'T MEAN NOTHING	(Chi-Boy, ASCAP/Edge Of Fluke, BMI) CPP/CLM/HL	
34 DON'T YOU WANT ME	(Rightson, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong-USA, ASCAP) CHA/HL	
46 DUDE (LOOKS LIKE A LADY)	(Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL	
82 EAGLES FLY	(WB, ASCAP/The Nine, ASCAP) WBM	
37 FAITH	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	
100 FAKE	(Not Listed) WBM	
68 FOLLOW YOU	(Hampstead Heath, ASCAP/Colgems-EMI, ASCAP) WBM	
54 GOT MY MIND SET ON YOU	(Carbert, BMI) HL	
96 HEART AND SOUL	(Virgin, ASCAP) CPP	
15 HEAVEN IS A PLACE ON EARTH	(Future Furniture, ASCAP/Shipwreck, BMI)	
19 HERE I GO AGAIN	(Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP) WBM	
32 HOLIDAY	(Virgin-Nymph, BMI) CPP	
29 HOURLASS	(Virgin, ASCAP) CPP	
45 I DO YOU	(Meow Baby, ASCAP/Rick Kelly, BMI)	
64 I DON'T MIND AT ALL	(April, ASCAP/Lena May, ASCAP/Ackee, ASCAP/Bourgeois Zee, ASCAP) HL/WBM	
30 I HEARD A RUMOUR (FROM "DISORDERLIES")	(Warner-Tamerlane, BMI/In A Bunch, PRS/Terrace, ASCAP) CPP/WBM	
77 I JUST CAN'T STOP LOVING YOU	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	
3 I THINK WE'RE ALONE NOW	(ABZ, BMI)	
25 I WON'T FORGET YOU	(Sweet Cyanide, BMI/Willesden, BMI) HL	
90 IF YOU LET ME STAY	(Virgin-Nymph, BMI/Young Terence, BMI) CPP	
22 IN MY DREAMS	(Fate, ASCAP/Denise Barry, ASCAP) WBM	
41 IS THIS LOVE	(Whitesnake Overseas, ASCAP/WB, ASCAP) WBM	
11 IT'S A SIN	(Virgin, ASCAP) CPP	
21 I'VE BEEN IN LOVE BEFORE	(Virgin-Nymph, BMI) CPP	
12 (I'VE HAD) THE TIME OF MY LIFE	(Knockout, ASCAP/Jemava, BMI/Donald Jay, ASCAP/R.U. Cyrus, ASCAP)	
49 JUMP START	(Calloco, BMI/Hip Trip, BMI) CPP	
66 JUST LIKE HEAVEN	(Bleu Disque, ASCAP/A.P.B., PRS)	
63 LA BAMBA	(Picture Our Music, BMI/Warner-Tamerlane, BMI) WBM	
70 LEARNING TO FLY	(Pink Floyd, BMI)	
7 LET ME BE THE ONE	(Panchin, BMI) WBM	
69 LET'S WORK	(Promopub B.V., PRS/BMG Music/Arista, ASCAP) CPP	
6 LITTLE LIES	(Fleetwood Mac, BMI) WBM	
13 LOST IN EMOTION	(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
79 LOVE IS CONTAGIOUS	(Ow, ASCAP)	
40 LOVE WILL FIND A WAY	(Affirmative, BMI) WBM	
4 MONY MONY	(ABZ, BMI) WBM	
73 MOTORTOWN	(SBK Songs/Blackwood, BMI) HL	
71 NEED YOU TONIGHT	(MCA, ASCAP) MCA/HL	
51 NO ONE IN THE WORLD	(ATV, BMI/Welbeck, ASCAP) HL	
80 NOTHING'S GONNA STOP ME NOW	(Terrace, ASCAP)	
62 NOTORIOUS	(Sordid Songs, ASCAP/Duke Reno, ASCAP/April, ASCAP/Bon Jovi, ASCAP/Chappell, ASCAP/PolyGram, ASCAP/Le Mango, ASCAP) HL/WBM	
50 ONE HEARTBEAT	(Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI) CPP	
24 THE ONE I LOVE	(Night Garden, BMI/Unichappell, BMI) CHA/HL	
87 ONE LOVER AT A TIME	(Orca, ASCAP/Sweet Karol, ASCAP/Trinifold, ASCAP/Virgin, ASCAP) CPP/WBM	
59 ONLY IN MY DREAMS	(Creative Bloc, ASCAP) HL	
26 PAPER IN FIRE	(Riva, ASCAP) WBM	
91 POP GOES THE WORLD	(PolyGram Songs, BMI)	
74 POWER OF LOVE	(Leibraphone Musikverlag, ASCAP/April, ASCAP)	
84 RESERVATIONS FOR TWO	(MCA, ASCAP/Little Tanya, ASCAP/Catdaddy, ASCAP/New East, ASCAP) HL	
86 ROCK ME	(White Vixen, BMI)	
83 ROCK STEADY	(Virgin-Nymph, BMI/Pera, BMI/Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI) CPP	
61 SATELLITE	(Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)	
33 SHAKE YOUR LOVE	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP)	
17 SHOULD'VE KNOWN BETTER	(Chi-Boy, ASCAP) CLM	
52 SILENT MORNING	(Noel Pagan, ASCAP)	
42 SKELETONS	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
47 SO EMOTIONAL	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
81 SO THE STORY GOES	(WB, ASCAP/Chappell, ASCAP) WBM/CHA/HL	
95 SOMETHING REAL (INSIDE ME/INSIDE YOU)	(Warner-Tamerlane, BMI/Entente, BMI) WBM	
72 SPECIAL WAY	(Delightful, BMI/Double F, ASCAP)	
39 SUGAR FREE	(MCA, ASCAP) MCA/HL	
88 SWEET RACHEL	(Halwill, ASCAP/Lewin, ASCAP)	
93 SYSTEM OF SURVIVAL	(Sputnik Adventure, ASCAP/Maurice White, ASCAP)	
53 TELL IT TO MY HEART	(Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP) CHA/HL	
44 THAT'S WHAT LOVE IS ALL ABOUT	(Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL	
94 TOUCH OF GREY	(Ice Nine, ASCAP) WBM	
76 TRUE FAITH	(Bemus/WB, ASCAP/Cut, ASCAP/MCA, ASCAP) WBM	
8 U GOT THE LOOK	(Controversy, ASCAP) WBM	
43 VALERIE	(F.S.Limited, PRS/Blue Sky Rider, BMI/Willin' David, BMI)	
85 VICTIM OF LOVE	(Adams Communications, BMI/Calypto Toonz, BMI/Irving, BMI) CPP/ALM	
57 WATERFALL	(Girl Brothers, ASCAP/Bobby Z, ASCAP)	
28 WE'LL BE TOGETHER	(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI)	
89 WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER)	(Willesden, BMI/Johnnie Mae, BMI/Luella, ASCAP/WB, ASCAP)	
67 WHEN SMOKEY SINGS	(Virgin-Nymph, BMI) CPP	
14 WHERE THE STREETS HAVE NO NAME	(Chappell, ASCAP/LL, ASCAP) CHA/HL	
23 WHO WILL YOU RUN TO	(Realsongs, ASCAP) WBM	
56 WIPEOUT	(Miraleste, BMI/Robin Hood, BMI) WBM	
18 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	IMM Ivan Mogull		
BP Bradley	MCA MCA		
CHA Chappell	PSP Peer Southern		
CLM Cherry Lane	PLY Plymouth		
CPI Cimino	WBM Warner Bros.		

POP

INXS
Kick
PRODUCER: Chris Thomas
Atlantic 81796

Enduring success of "Listen Like Thieves" and movie debut of Michael Hutchence (in the destined-for-cult-status "Dogs In Space") set the stage for Aussie group's sixth album. First single, "Need You Tonight," is a slinky, sultry number ripe for the airwaves; "Wild Life," "The Loved One," and "Mediate" should follow. Once again, not quite top 10 material, but as close as uncompromising, purebred rock'n'roll gets.

GENE LOVES JEZEBEL
The House Of Dolls
PRODUCERS: Peter Walsh, Jimmy Iovine
Geffen GHS 24171

Brit band poised on the edge of stateside success delivers the goods with highly charged second Geffen set. Outstanding production and group's dynamic visual appeal, coupled with its recent exposure on Echo & the Bunnymen/New Order tour, should make album band's bestseller by far.

THE DREAM ACADEMY
Remembrance Days
PRODUCERS: Hugh Padgham, Nick Laird-Clowes, Lindsay Buckingham, Patrick Leonard, Richard Dashut
Reprise 9 25625

Group that made an attention-getting splash with "Life In A Northern Town" is back with more reveries taking up the middle ground between introspective English pop and soft rock/new age. Attractive songs are classily cut by battery of producers. Initial single, "Indian Summer," although very similar to "Northern Town," could enlist new students at this academy.

ORIGINAL MOTION PICTURE SOUNDTRACK
Hiding Out
PRODUCERS: Various
Virgin 90661

Label's first venture into soundtracks shines. Teen-type movie opening in November has hit potential, and album ably covers the bases of Virgin's lineup. Highlights: Pretty Poison's smash hit "Catch Me (I'm Falling)" makes its first appearance on LP; Boy George's "Live My Life" is better than anything on his solo debut; and Roy Orbison & K.D. Lang's remake of the former's "Crying" is, simply, beautiful. Missing: Cutting Crew, T'Pau.

WA WA NEE
PRODUCERS: Paul Gray, Jim Taig
Epic BFE 40858

Aussie quartet is still scooting up the charts with its insistently funky first single, "Sugar Free." Album features more springy grooves, with "One And One (Ain't Good Enough)" sounding perfect for the follow-up. One of the strongest white r&b acts to hit the trail in some time.

LOVE & ROCKETS
Earth Sun Moon
PRODUCERS: Love & Rockets
Big Time/RCA 6058-B

Former Bauhaus gang made some noise in alternative channels with last album, which featured bizarre cover of Temptations' "Ball Of Confusion." Latest from the trio continues trend set last stanza, offering a powerful postgloom sound with Bowie-esque embellishments.

54.40
Show Me
PRODUCER: Dave Jerden
Warner Bros. 9 25572

Second from the guitar-based quartet boasts the steely sound heard on last year's debut, but songwriting shortcomings again restrict pop potential. "Walk In Line" is suggested for its radio-aware explosiveness.

BIG TROUBLE
PRODUCERS: Giorgio Moroder, others
Epic 40850

Brainchild of TV mogul Fred Silverman, band crosses "Charlie's Angels" with the Monkees. Despite casting-call origins, the ladies claim musical experience and sound competent under Moroder's direction. Project offers Epic several marketing options.

JOE COCKER
Unchain My Heart
PRODUCER: Charlie Midnight
Capitol 48285

Whether he tackles an upbeat tune or embraces a ballad, Cocker's voice is as muscular as ever. Despite strong performances, however, album doesn't appear to have that grabber song to hook mass attention.

THE KANE GANG
Miracle
PRODUCER: Peter Wingfield, the Kane Gang
Capitol CLX-48176

Mix of Steely Dan and latter-day Doobies will translate into AC and top 40 play for U.K. trio. First single, "Motortown," has already bowed on the Hot 100, promising more in store for group than its other releases have delivered.

THE ORIGINAL MOTION PICTURE SOUNDTRACK
Dudes
PRODUCERS: Various
MCA 6212

Rock-conscious director Penelope Spheeris' new feature boasts a hard-hitting soundtrack album, featuring a strong first single in Keel's anthemic "Rock 'N' Roll Outlaw" and a brace of tough-enough companions by Megadeth, Steve Vai, W.A.S.P., the Vandals, and others.

THE GRAPES OF WRATH
Treehouse
PRODUCER: Tom Cochrane
Capitol CLT-48018

Pairing with Cochrane, the first time trio has used an outside producer, works wonders; compelling folk-rock is best illustrated in "O Lucky Man," "A Very Special Day," and "Peace Of Mind." Destined for the top of the college charts.

FETCHIN BONES
Galaxy 500
PRODUCER: Don Dixon
Capitol CLT-46953

More breakneck shriek-rock from Southern progressives, tempered by some solid hooks and an occasional acoustic track. College radio should embrace the catchy grooves of "Sourpuss," "Binoculars," and high-speed folk numbers "Things Are Happening" and "Chicken Truck."

SAGA
Wildest Dreams
PRODUCER: Keith Olsen
Atlantic 81794

Canadian outfit's label debut again melds pseudofusion with metal-tinged vocals of Michael Sadler to unusual effect. Effort is not likely to broaden group's audience, however.

TETES NOIRES
Clay Foot Gods
PRODUCERS: Victor DeLorenzo, Brian Ritchie
Rounder 9008

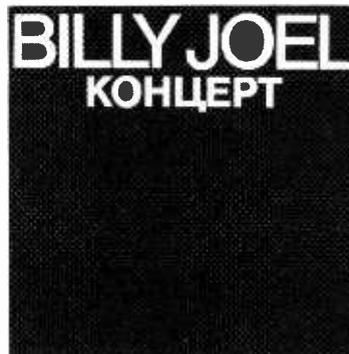
Distaff group combines feminism with folksy humor in a way that recalls Dan Hicks & his Hot Licks more than Suzanne Vega. Produced by two Violent Femmes, tracks like "Heading For A Fall" and the a cappella "Why Are The Farmers Dying?" sound ideal for alternative radio, but the big beat

SPOTLIGHT



VARIOUS ARTISTS
A Very Special Christmas
PRODUCER: Various
A&M SP 3911

Blockbuster charity project, spearheaded by Jimmy Iovine, features the likes of Whitney Houston, the Pretenders, Sting, and Bon Jovi. Though most tracks are newly recorded covers of holiday faves, album does contain a few previously released B sides and one original track, Run-D.M.C.'s "Christmas In Hollis." Best: John Cougar Mellencamp's "I Saw Mommy Kissing Santa Claus" and U2's "Christmas (Baby Please Come Home)." Album's beneficiary, the Special Olympics, should have a merry Christmas indeed.



BILLY JOEL
Kohuept
PRODUCERS: Jim Boyer, Brian Ruggles
Columbia C2X 40996

Two-record live set chronicling recent widely publicized Soviet tour (title is a rough translation of "In Concert") features familiar Joel tunes, obscurities, and covers, including "Back In The U.S.S.R.," the first single. Audience response is intriguing—"The Times They Are A Changin'" gets a big hand—as are the Russian translations of Joel's spoken intros.

NEW AND NOTEWORTHY

MARTHA DAVIS
Policy
PRODUCER: Richie Zito
Capitol CLT-48054

Ex-Motels singer checks in with a charismatic solo debut offering refreshing evidence that mainstream doesn't always mean mindless mediocrity. First single, "Don't Tell Me The Time," is a nifty bit of neo-'60s pop; best track, however, is "Tell It To The Moon." Guests: Clarence Clemons, Charlie Sexton, Kenny G, Timothy B. Schmit.

and sweet vocals of "Bless Me" could break through to a wider audience.

BLACK

KASHIF
Love Changes
PRODUCER: Kashif
Arista AL 8447

Latest release shows artist maturing at a rapid rate, expertly exploiting his strongest talents—songwriting and phrasing. "Reservations For Two," a duet with Dionne Warwick that's also on her latest album, is riding the charts; title track, featuring Meli'sa Morgan, should do the same. Other guests: Whitney Houston, Kenny G, and Exposé (on "Who's Getting Serious?," co-produced by Lewis A. Martineé).

FIVE STAR
Between The Lines
PRODUCERS: Dennis Lambert, Richard James Burgess
RCA 6635-R

Top-notch U.K. family singers score heavily on both sides of the Atlantic with passionate pop-soul and arrangements with crossover appeal. "Whenever You're Ready" loosened up the market for powerful ballad "Strong As Steel," which builds with top 40 fervor. Group is rich in the tasteful international sounds of today.

MADHOUSE
16
PRODUCERS: Madhouse
Paisley Park/Warner Bros. 9 25658

Still playing it by the numbers, funkateers sponsored by Prince continue to serve up the broiling grooves that made their first, "8," a surprise winner. Nothing terribly fancy here from Prince's stable—just serviceable gut-thumpers that will likely pack 'em in on the dance floor.

THE JAMAICA BOYS
PRODUCERS: Marcus Miller, Ray Bardani, Lenny White
Warner Bros. 9 25615

Two fusion veterans, bassist Miller and keyboardist White, team up with vocalist Mark Stevens for a heady brew that flashes the funk convincingly. Tasteful production and hard-swinging playing make this a radio natural. Try "Romeo."

COUNTRY

WAYLON JENNINGS
A Man Called Hoss
PRODUCERS: Jimmy Bowen, Waylon Jennings
MCA 42038

Prefaced by a spoken intro, the 10 songs here form a rough outline of the highs and lows of Jennings' life and are the bones of a stage show on the subject. No real drama and no surprises, but a couple of good songs: the wistful "A Love Song (I Can't Sing Anymore)" and the humorous "If Old Hank Could Only See Us Now."

KATHY MATTEA
Untasted Honey
PRODUCER: Allen Reynolds
Mercury 832 793 Q-1

With assists from Nashville's best songwriters and a producer who recognizes the enduring power of melody, Mattea delivers one of the best country albums of the year. It's mostly acoustic, mostly reflective in tone, and unvaryingly tasteful in execution. Among the best cuts: "Untold Stories," "Life As We Knew It," "The Battle Hymn Of Love."

JAZZ

CHARNETT MOFFETT
Net Man
PRODUCERS: Kenny Kirkland, Charnett Moffett
Blue Note BLJ-46993

Able young bassist shows fine chops, true composing ability, and a way with both fusion and straight-ahead styles on noteworthy debut. Guests include Michael Brecker, Stanley Jordan, Al Foster, Mino Cinelu, and keyboardist Kirkland, who supplies savvy production.

PETER GORDON
Brooklyn
PRODUCER: Peter Gordon
FM/CBS 42379

Love Of Life Orchestra leader once again defies categorization; record, on classical CBS Masterworks label, blends jazz, pop, new age, and humor for a thoroughly refreshing outing. An equal number of instrumental and vocal cuts vie for attention.

MICHELE ROSEWOMAN
Quintessence
PRODUCER: Matthias Winckelmann
Enja/Muse 5039

Second album by pianist Rosewoman displays her mainstream temperament, an ear for adventure, and a solid cast. A treat for purists, with enough energy to entice the less initiated listener.

CLASSICAL

MUSSORGSKY: PICTURES AT AN EXHIBITION/RAVEL: BOLERO; RAPSODIE ESPAGNOLE
Berlin Philharmonic, Karajan
Deutsche Grammophon 413 588

Outstanding control and orchestral finish, but somewhat less visceral excitement than others bring to these showpieces. Name power, though, will propel sales.

LALO: SYMPHONIE ESPAGNOLE/SIBELIUS: VIOLIN CONCERTO/RAVEL: TZIGANE
Itzhak Perlman; Boston Symphony, Leinsdorf;
London Symphony, Previn
RCA 6520 RG

A bargain on RCA's new CD midline series, offering more than 70 minutes of magnificent playing that some will rate superior to more recent versions by the artist.

FANTASIAS BY BACH
Igor Kipnis, Clavichord & Harpsichord
Arabesque Z6577

This well-constructed program finds Kipnis in fine form. Of special interest is the opportunity to compare the textures of the two instruments, particularly since two versions of the ubiquitous "Chromatic Fantasia" are offered, one on each.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

POP

PICKS

BANANARAMA *I Can't Help It* (3:38)
 PRODUCERS: Stock, Aitken, Waterman
 WRITERS: Dallin, Fahey, Woodward, Stock, Aitken, Waterman
 PUBLISHERS: In A Bunch/WB/Terrace, ASCAP
 London 886 212-7 (c/o PolyGram) (12-inch version also available, London 886 212-1)

Latest release is sure to follow the top five "I Heard A Rumour" up the chart; this similarly styled dance number has the harmonious trio sounding as good as ever.

LISA LISA & CULT JAM
FEATURING FULL FORCE *Someone To Love Me For Me* (4:30)
 PRODUCER: Full Force
 WRITERS: Full Force, Lisa Lisa
 PUBLISHERS: Forceful/Willesden/My! My! Careers, BMI
 Columbia 38-07619

From "Spanish Fly," this ballad should be yet another in a long line of top 10 hits for the act.

BREAKFAST CLUB *Never Be The Same* (3:59)
 PRODUCERS: Michael Verdick, Stephen Bray
 WRITERS: D. Gilroy, S. Bray
 PUBLISHERS: MCA/Unicity/Short Order, ASCAP
 MCA 53194 (12-inch reviewed Oct. 3)

SUPERTRAMP *I'm Beggin' You* (4:07)
 PRODUCERS: Rick Davies, Supertramp
 WRITER: Rick Davies
 PUBLISHERS: Silver Cab/Almo, ASCAP
A&M AM-2985

Act has entered the machine age; hurried technonumber sports a boisterous horn section and piano while gliding along carelessly.

DANNY WILSON *A Girl I Used To Know* (3:22)
 PRODUCER: Dave Bascombe
 WRITER: Gary Clark
 PUBLISHERS: Warner Bros., PRS/Warner-Tamerlane, BMI
 Virgin 7-99399 (c/o Atlantic)

"Mary's Prayer" was one of the summer's surprise hits; latest is a diligent and jaunty slice of textured pop.

RECOMMENDED

MR. MISTER *The Border* (4:48)
 PRODUCERS: Mr. Mister, Kevin Killen
 WRITERS: Page, George, Lang
 PUBLISHERS: Warner-Tamerlane/Entente, BMI
 RCA 5325-7-R

Spacious and refined pop with a meritable delivery.

JUDE COLE *You Were In My Heart* (4:30)
 PRODUCER: Russ Titelman
 WRITER: Jude Cole
 PUBLISHER: Coleision, BMI
 Warner Bros. 7-28202

Esteemed newcomer who has worked on projects with Dave Edmunds, Tom Petty, and Peter Cetera, among others, lifts an effective slow track from his current debut.

JIMMY DAVIS & JUNCTION *Kick The Wall* (3:35)
 PRODUCERS: Jack Holder, Don Smith
 WRITER: Jimmy Davis
 PUBLISHERS: Uncle Oscar's/Songs Unreel, ASCAP
 QMI 53107 (c/o MCA)

Twenty-three-year-old Memphis musician boasts a straightforward rock stance and provides the dynamic material to pull it off.

LES RITA MITSOUKO *Andy* (3:21)
 PRODUCERS: Tony Visconti, Catherine Ringer, Fred Chichin
 WRITERS: Chichin, Ringer
 PUBLISHER: Virgin, ASCAP
 Virgin 7-99394 (c/o Atlantic) (12-inch reviewed Oct. 24)

STRANGEWAYS *Only A Fool* (3:58)
 PRODUCER: John Punter
 WRITERS: I. Stewart, T. Brock
 PUBLISHER: Pipeline, ASCAP
 RCA 5275-7-R

Sprightly midtempo rock drawing on the group's harmonies and Journey-esque delivery for charm.

dB'S *I Lie* (3:44)
 PRODUCER: Greg Edward
 WRITER: Peter Holsapple
 PUBLISHERS: Holsapple/I.R.S./Atlantic, BMI
 I.R.S. 53198 (c/o MCA)

Critically acclaimed combo issues a brooding selection from its first album in three years, the excellent "The Sound Of Music."

PSEUDO ECHO *A Beat For You* (3:37)
 PRODUCERS: Brian Canham, Mark S. Berry
 WRITER: B. Canham
 PUBLISHER: Boulevard, BMI
 RCA 5323-7-R

Unimaginative technorock number that was originally released two years ago.

SHANNON *Criminal* (3:36)
 PRODUCER: Mike Piccirillo
 WRITERS: Sylvester Levay, Tom Whitlock
 PUBLISHERS: GMPC/Levay, ASCAP
 Atlantic 7-89164

Pointer Sisters-ish mover that serves as the theme for one of Whoopi Goldberg's new films, "Fatal Beauty."

BLACK

PICKS

MELI'SA MORGAN
If You Can Do It: I Can Do It Too! (3:58)
 PRODUCER: Paul Laurence
 WRITER: Paul Laurence Jones
 PUBLISHER: Bush Burnin', ASCAP
 Capitol B-44088
 (12-inch version also available, Capitol V-15345)

A serpentine groove and hook aids the multitalented singer/songwriter in setting the double standard straight.

KEITH SWEAT *I Want Her* (3:39)
 PRODUCER: Keith Sweat
 WRITERS: K. Sweat, T. Riley
 PUBLISHERS: Vintertainment/Keith Sweat/Donril, ASCAP
 Vintertainment 7-69431 (c/o Elektra) (12-inch version also available, Vintertainment 80-66788)

Just like a certain "Casanova," this one is bound to make its way onto many a programmer's list—and fast; killer rhythm track has smash written all over it.

CHERYL LYNN *Start Over* (4:23)
 PRODUCER: Cheryl Lynn
 WRITERS: Cheryl Lynn, T. Johnson
 PUBLISHERS: Tan Sounds/J. Flat, BMI/ASCAP
 Manhattan B-50099

Vocal powerhouse pulls no punches on this rhythmic ballad that features stellar support in the form of a solo from saxman Najee.

KOOL MOE DEE *How Ya Like Me Now* (3:55)
 PRODUCERS: M. De Wese, LaVaba Mallison, Teddy Riley, Bryan "Chuck" New, Pete Q. Harris
 WRITERS: T. Riley, M. DeWese
 PUBLISHERS: Zomba, ASCAP/Willesden, BMI
 Jive 1050-7-J (c/o RCA)
 (12-inch version also available, Jive 1073-1-JD)

The rhymes kick hard and the beats will hit you like a home run; because he is from the old school, Dee puts the rest to shame.

RECOMMENDED

JENNIFER HOLLIDAY *Read It In My Eyes* (3:59)
 PRODUCER: Tommy Lipuma
 WRITERS: Tom Snow, Dean Pitchford
 PUBLISHERS: Snow/Pitchford, BMI
 Geffen 7-28169 (c/o Warner Bros.)

From "Get Close To My Love," a ballad that billows with emotion and sentiment.

DEBARGE *You Babe* (3:43)
 PRODUCERS: DeBarge, Carlo Nasi
 WRITER: Bobby DeBarge
 PUBLISHERS: Striped Horse/DeBarge/Fourteen Fifteen, ASCAP
 Striped Horse SH 7007
 (12-inch version also available, Striped Horse SH-1207)

Selection should have ushered in the siblings' latest project; sentimental ballad could rekindle the album's sales. Contact: 213-461-8631.

SUPER LOVER CEE & CASANOVA RUD
Do The James (3:55)
 PRODUCERS: Casanova Rud & Super Lover Cee
 WRITERS: C. Frederick, E. Rudnicki
 PUBLISHER: Get Rich, BMI
 Polydor 888 988-1 (c/o PolyGram)
 (12-inch single)

NEW AND NOTEWORTHY

MARTHA DAVIS
Don't Tell Me The Time (3:33)
 PRODUCER: Richie Zito
 WRITER: Martha Davis
 PUBLISHER: Clean Sheets, BMI
 Capitol B-44057

After five albums with the Motels, that band's front woman *officially* debuts solo: adorned with Davis' distinctive and emotion-laden vocal, this aching piece of neo-'60s pop has quite an impact.

BASIA *Run For Cover* (3:38)
 PRODUCERS: Danny White, Basia Trzetrzelewska
 WRITERS: B. Trzetrzelewska, D. White, P. Ross
 PUBLISHERS: Cornevon, BMI/Almo, ASCAP
 Epic 49-07473 (12-inch single)

From Poland emerges a former member of the U.K. outfit Matt Bianco ("More Than I Can Bear"); debut is a collaborative effort with Bianco's White and recalls much of that act's flair for a sophisticated mesh of pop, dance, jazz, and even salsa. Commendable vocal delivery.

COOKIE CREW
Females (Get On Up) (5:19)
 PRODUCER: Beatmasters
 WRITER: not listed
 PUBLISHER: Rhythm King (U.K.)
 TWT 4009 (12-inch single)

Get your hands outta that jar! Homegirls Suzie Q and Remedee are a tough new hip-hop duo from the south of London and have been creating quite a stir of late in the U.K.; with a prevailing attitude in their rhyme and a '70s-style "rare groove" backing (they have their own female DJ and human beatbox), these fierce MCs should surely take the biscuit stateside. Pass the milk. Contact: 212-929-0570.

Signed from an independent because the response was so great, this rap team has a monster street record on its hands; they're not talking about Bond.

TROY JOHNSON *Trouble* (4:10)
 PRODUCER: Chuck Gentry
 WRITERS: Chuck Gentry, Lee Peters
 PUBLISHER: Conceited, ASCAP
 American B-71300 (c/o Capitol)
 Punchy and danceable r&b.

4 BY FOUR *Don't Put The Blame On Me* (3:59)
 PRODUCERS: Charles Carter, Bill Underwood
 WRITERS: C. Carter, D. Heyward, L. Heyward, S.T. Gray, J. Jackson
 PUBLISHERS: Mozelle/Deeply Sliced, BMI
 Capitol V-15339 (12-inch version)
 Cute r&b up-tempo number.

GUSTO *Materialistic Girl* (4:30)
 PRODUCERS: R. Rolle, Oran "Juice" Jones, David Crumpler
 WRITERS: R. Reveron, M. Newbold, T. Crumpler, R. Rolle
 PUBLISHER: Leo Rose, BMI
 4th & B'WAY450 (12-inch single)
 Noteworthy rap and song from the New York-based quartet. Contact: 212-995-7800.

BROTHER D *Clappers Power* (4:09)
 PRODUCERS: Dub Organizer/Hewan-Lowe, Pierre Brock
 WRITER: not listed
 PUBLISHERS: Chappell/Intersong/MX
 Clappers CL-12-0008 (12-inch single)
 Political rapper tells it all over a rhythm borrowed from "The Godfather." Contact: 718-953-9163.

COUNTRY

PICKS

CONWAY TWITTY *That's My Job* (4:51)
 PRODUCERS: Jimmy Bowen, Conway Twitty, Dee Henry
 WRITER: Gary Burr

PUBLISHERS: Terrace/Garwin, ASCAP
 MCA 53200

A stately and moving essay on the virtue of selflessness and the nobility of obligations quietly fulfilled; Twitty's voice radiates wisdom.

ROSANNE CASH *Tennessee Flat Top Box* (3:09)
 PRODUCER: Rodney Crowell
 WRITER: Johnny Cash
 PUBLISHER: Rightsong, BMI
 Columbia 38-07624

Cash sings father Johnny in this enjoyable guitar ode strengthened by stellar picking.

NITTY GRITTY DIRT BAND
Oh What A Love (3:08)
 PRODUCERS: Marshall Morgan, Paul Worley
 WRITER: Jim Ibbotson
 PUBLISHER: Unami, ASCAP
 Warner Bros. 7-28173

Resounding country in its mandolin and harmony vocal touches, this is a warm, up-tempo celebration.

DWIGHT YOAKAM *Please, Please Baby* (3:30)
 PRODUCER: Pete Anderson
 WRITER: Dwight Yoakam
 PUBLISHER: Coal Dust West, BMI
 Reprise 7-28174 (c/o Warner Bros.)

Yoakam trots out his best cracked-with-intensity yokel vocals for this striding, energetic plea.

MEL McDANIEL *Now You're Talkin'* (3:02)
 PRODUCER: Jerry Kennedy
 WRITERS: R. Scaife, P. Thomas
 PUBLISHERS: Vogue/Partner/Welk, BMI
 Capitol B-44106

Blaring horns and a peppy, up-tempo rhythm give rock-tinged color to this toast to all the right amorous signals.

MERLE HAGGARD
Twinkle, Twinkle Lucky Star (3:21)
 PRODUCERS: Ken Suesov, Merle Haggard
 WRITER: Merle Haggard
 PUBLISHER: Inorbit, BMI
 Epic 34-07631

A '50s feel permeates this unusual ballad, which emphasizes background instrumentation more than Haggard's voice.

BOBBY LEE SPRINGFIELD *All Fired Up* (2:26)
 PRODUCERS: Dennis Morgan, Steve Davis
 WRITERS: D. Morgan, B.L. Springfield, S.A. Davis
 PUBLISHERS: Little Shop Of Morgansongs/Tapadero, BMI
 Epic 34-07628

Rockabilly rhythms and Springfield's sprightly voice merge for a spirited session.

JOHNNY PAYCHECK *Modern Times* (2:33)
 PRODUCER: Stan Cornelius
 WRITERS: Glenn Sutton, Carl Jackson
 PUBLISHERS: LisaGlenn, BMI/Kayteekay/Dixie Caroline, ASCAP
 Mercury 888 925-7 (c/o PolyGram)

Paycheck belts out a ballad praising the virtues of the good ol' days back in the country.

SUZIE BOGGUSS *Come As You Were* (2:30)
 PRODUCER: Wendy Waldman
 WRITER: Paul Craft
 PUBLISHER: Dropkick, BMI
 Capitol B-44103

Bogguss sounds more drowsy than heartsick in this superb Craft standard.

MARGO SMITH *I'm Only Fillin' In* (2:28)
 PRODUCERS: Jack Gale, Jim Pierce
 WRITER: Sheb Wooley
 PUBLISHER: Channel, ASCAP
 Playback PL-1313

Smith bewails the travails of serving as a designated lover. Contact: 305-653-5511.

DANCE

PICKS

DAF *The Gun* (8:23)
 PRODUCER: Gabi Delgado
 WRITERS: Delgado, Jankuhn-Gabi Delgado
 PUBLISHER: Musik-Edition Discoton, GmbH Munchen
 JCI JCO-9003 (12-inch single)

German synth duo administers a hypnotic track that pumps a sinister

groove and foreboding vocal; don't miss! Contact: 818-889-9022.

PATRICE RUSHEN *Come Back To Me* (6:24)
 PRODUCERS: Charles Mims Jr., Patrice Rushen
 WRITERS: Patrice Rushen, Lynn Davis
 PUBLISHERS: Baby Fingers/Lovely 'N Divine, ASCAP
 Arista AD1-9645 (12-inch single)

Strongest r&b cut from the "Watch Out" album has been remixed and readied, enhancing its encompassing, easy-paced rhythm and affectionate vocal; note the "Baby Fingers" instrumental version.

STEVIE WONDER *Skeletons* (6:43)
 PRODUCER: Stevie Wonder
 WRITER: Stevie Wonder
 PUBLISHERS: Jobete/Black Bull, ASCAP
 Motown 4593MG (12-inch single; 7-inch reviewed Oct. 10)

RECOMMENDED

BUSTER POINDEXTER & HIS BANSHEES OF BLUE
Hot Hot Hot (5:48)
 PRODUCER: Hank Medress
 WRITER: Alphonsus Cassell
 PUBLISHER: Rare Blue, ASCAP
 RCA 6737-1-RD (12-inch single)

Poindexter (aka David Johansen) will cause many to burn a hole in the sole of their dancing shoes; from the eponymous album comes a traditionally styled Latin number that really cooks. Salsa inferno!

SPIRIT MATTER
Crimes Of Passion (timing not listed)
 PRODUCERS: Frankie "Bones," Tommy Musto
 WRITERS: F. Mitchell, T. Musto, F. Abdallah, A. Welsh
 PUBLISHERS: Ropiak Bros./Northcott, BMI
 Tropical Heat THR-102 (12-inch single)

Miamilike track strongly resembles the hits of TKA. Contact: 212-840-9253.

MODERN ROCKETRY *Spooky* (7:20)
 PRODUCERS: Ken Kessie, Morey Goldstein
 WRITERS: M. Sharp, H. Middlebrooks, B. Buie, J. Cobb
 PUBLISHER: Lowery, BMI
 Megatone MT 153 (12-inch single)

Meritorious almost Bananarama-ish interpretation of the '68 Classics IV hit. Contact: 415-621-7475.

AC

PICKS

DIANA ROSS *Tell Me Again* (3:13)
 PRODUCER: Tom Dowd
 WRITER: Wintley Phipps
 PUBLISHERS: Songs Of Freedom/Rosstown, ASCAP
 RCA 5297-7-R

Sophomore release from "Red Hot Rhythm & Blues" is a prettily arranged pop ballad.

GLENN MEDIEROS
Lonely Won't Leave Me Alone (4:24)
 PRODUCER: Jay Stone
 WRITERS: D. Foster, J. Jackson, T. Keane, K. Wakefield
 PUBLISHERS: Air Bear/Warner-Tamerlane/Music Corp. Of America/Young Millionaires Club, BMI/Black Stallion/Entertainment Television Co./April/Lady Of The Lake, ASCAP
 Amherst AM-317

Young vocalist handles strong ballad material with a mature delivery. Contact: 716-883-9520.

PICKS: New releases with the greatest chart potential.
 RECOMMENDED: Records with potential for significant chart action.
 NEW & NOTEWORTHY: Highlights new and 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.

TOP POP ALBUMS™

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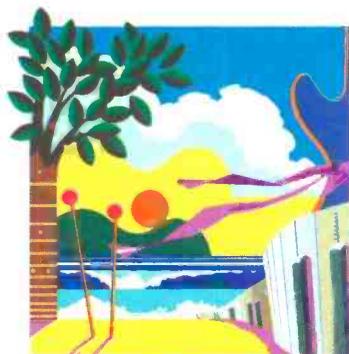
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store, one-stop, and rack sales reports.					
★★ No. 1 ★★					
1	1	1	6	MICHAEL JACKSON EPIC 40600/E.P.A. (CD) 6 weeks at No. One	BAD
2	2	2	29	WHITESNAKE ▲ ³ GEFLEN GHS 24099 (9.98) (CD)	WHITESNAKE
3	16	—	2	BRUCE SPRINGSTEEN COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
4	4	6	7	SOUNDTRACK RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
5	3	5	6	PINK FLOYD COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
6	5	4	11	DEF LEPPARD ▲ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
7	6	3	19	WHITNEY HOUSTON ▲ ⁴ ARISTA AL 8405 (9.98) (CD)	WHITNEY
8	7	8	7	JOHN COUGAR MELLENCAMP MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
9	8	9	31	U2 ▲ ³ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
10	9	7	15	SOUNDTRACK ▲ SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
11	10	10	21	HEART ▲ ² CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
12	15	16	6	R.E.M. I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
13	14	15	27	FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
14	18	21	7	AEROSMITH GEFLEN GHS 24162 (8.98) (CD)	PERMANENT VACATION
15	13	13	6	RUSH MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
16	17	19	61	KENNY G. ▲ ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
17	25	38	4	BILLY IDOL CHRYSALIS OV 41620 (CD)	VITAL IDOL
18	19	24	4	KISS MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
19	12	12	21	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
20	11	11	20	L.L. COOL J ▲ DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
21	35	61	3	YES ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
22	22	22	81	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
23	20	18	53	EUROPE ▲ EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
24	26	23	16	GREAT WHITE ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
25	24	14	12	SOUNDTRACK-MADONNA ▲ SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
26	21	20	26	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
27	23	17	15	GRATEFUL DEAD ▲ ARISTA AL 8452 (9.98) (CD)	IN THE DARK
28	28	29	20	RICHARD MARX EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
29	31	31	37	EXPOSE ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE
30	27	26	21	MOTLEY CRUE ▲ ² ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
31	37	37	5	PET SHOP BOYS EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
32	29	28	8	METALLICA ELEKTRA 60757 (5.98) (CD)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED
33	34	27	8	THE CARS ELEKTRA 60747 (9.98) (CD)	DOOR TO DOOR
34	30	30	60	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
35	36	34	66	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
36	32	32	9	LEVERT ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
37	38	33	28	CARLY SIMON ● ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
38	50	145	3	WHODINI JIVE JL 8494/ARISTA (8.98) (CD)	OPEN SESAME
39	42	43	32	SMOKEY ROBINSON ● MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
40	40	40	9	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
41	48	50	4	LYNYRD SKYNYRD MCA 42084 (8.98) (CD)	LEGEND
42	33	25	14	SOUNDTRACK ● ATLANTIC 81767 (9.98) (CD)	LOST BOYS
43	90	—	2	BELINDA CARLISLE MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
44	53	65	6	TIFFANY MCA 5793 (8.98) (CD)	TIFFANY
45	39	35	11	ALEXANDER O'NEAL TABU FZ 40320/E.P.A. (CD)	HEARSAY
46	51	59	5	SQUEEZE A&M SP 5161 (8.98) (CD)	BABYLON AND ON
47	41	41	5	MICK JAGGER COLUMBIA OC 40919 (CD)	PRIMITIVE COOL
48	52	52	10	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
49	45	45	29	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
50	44	44	6	BANANARAMA LONDON 828 061-1/POLYGRAM (CD)	WOW
51	46	46	8	DANA DANE PROFILE 1233 (8.98) (CD)	DANA DANE WITH FAME
52	47	42	8	LOVERBOY COLUMBIA OC 40893 (CD)	WILDSIDE
53	111	—	2	DEPECHE MODE SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
54	NEW	—	1	STING A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	59	67	4	THE SMITHS SIRE 25649/WARNER BROS. (8.98) (CD)	STRANGEWAYS, HERE WE COME
56	67	143	3	ALABAMA RCA 6495-1-R (8.98) (CD)	JUST US
57	55	51	13	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
58	43	36	19	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
59	62	76	33	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
60	54	54	9	DEBBIE GIBSON ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
61	65	63	23	RANDY TRAVIS ▲ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
62	64	80	4	JETHRO TULL CHRYSALIS OV 41590 (CD)	CREST OF A KNAVE
63	49	39	25	SUZANNE VEGA ● A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
64	58	60	8	ERIC B. & RAKIM 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
65	60	64	10	GUNS & ROSES GEFLEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
66	69	68	13	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
67	57	49	23	THE WHISPERS ● SOLAR ST 72554/CAPITOL (8.98) (CD)	JUST GETS BETTER WITH TIME
68	63	47	20	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC DE 40769/E.P.A. (CD)	LET IT LOOSE
69	56	55	13	HOOTERS ● COLUMBIA OC 40659 (CD)	ONE WAY HOME
70	61	58	11	ABC MERCURY 832 391 1/POLYGRAM (CD)	ALPHABET CITY
71	73	69	20	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
72	72	75	5	UTFO SELECT 21619 (8.98) (CD)	LETHAL
73	76	66	14	HANK WILLIAMS, JR. ● WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
74	68	62	6	MR. MISTER RCA 6276-1 R (9.98) (CD)	GO ON...
75	77	73	68	STEVE WINWOOD ▲ ² ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGH LIFE
76	75	56	15	STARSHIP GRUNT 6413-1-G/RCA (9.98) (CD)	NO PROTECTION
77	81	81	36	REO SPEEDWAGON ● EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT
78	66	48	11	38 SPECIAL A&M 3910 (9.98) (CD)	BEST OF 38 SPECIAL—"FLASHBACK"
79	71	53	17	SAMMY HAGAR ● GEFLEN GHS 24144 (9.98) (CD)	I NEVER SAID GOODBYE
80	80	88	12	HIROSHIMA EPIC FE 40670/E.P.A. (CD)	GO
81	74	70	29	BRYAN ADAMS ▲ A&M 3907 (9.98) (CD)	INTO THE FIRE
82	82	85	4	W.A.S.P. CAPITOL CLT 48053 (8.98) (CD)	LIVE IN THE RAW
83	79	71	11	CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CD)	KEEP YOUR DISTANCE
84	85	89	6	GEORGE STRAIT MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
85	78	74	60	PAUL SIMON ▲ ² WARNER BROS. 25447 (9.98) (CD)	GRACELAND
86	89	107	4	RAY PARKER JR. GEFLEN GHS 24124 (8.98) (CD)	AFTER DARK
87	70	57	21	SOUNDTRACK ▲ MCA 6207 (9.98) (CD)	BEVERLY HILLS COP II
88	92	93	17	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
89	94	96	7	WENDY AND LISA COLUMBIA BFC 40862 (CD)	WENDY AND LISA
90	105	113	4	VAN MORRISON MERCURY 832 585-1/POLYGRAM (CD)	POETIC CHAMPIONS COMPOSE
91	112	124	4	BODEANS SLASH 25629/REPRISE (8.98) (CD)	OUTSIDE LOOKING IN
92	151	—	2	ALICE COOPER MCA 42091 (8.98) (CD)	RAISE YOUR FIST AND YELL
93	83	72	18	THE OUTFIELD ● COLUMBIA OC 40619 (CD)	BANGIN'
94	88	82	23	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
95	86	91	49	BEASTIE BOYS ▲ ³ DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
96	97	98	14	GRIM REAPER RCA 6250-1-R (8.98)	ROCK YOU TO HELL
97	102	106	4	THE O'JAYS EMI-MANHATTAN 53036 (8.98) (CD)	LET ME TOUCH YOU
98	99	90	11	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
99	84	79	39	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
100	107	129	3	BEE GEES WARNER BROS. 25541 (9.98) (CD)	E.S.P.
101	101	136	4	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
102	95	83	24	DAVID BOWIE ● EMI-MANHATTAN PJ17267 (9.98) (CD)	NEVER LET ME DOWN
103	106	92	6	YELLO MERCURY 832 675-1/POLYGRAM (CD)	ONE SECOND
104	98	95	28	THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
105	104	97	10	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
106	109	109	14	CRUZADOS ARISTA AL 8439 (8.98) (CD)	AFTER DARK
107	96	78	87	JANET JACKSON ▲ ⁴ A&M SP 3905 (9.98) (CD)	CONTROL
108	108	111	6	THE BRANDOS RELATIVITY 8192/IMPORTANT (8.98) (CD)	HONOR AMONG THIEVES
109	110	110	6	THE WINANS WARNER BROS. 25510 (8.98) (CD)	DECISIONS

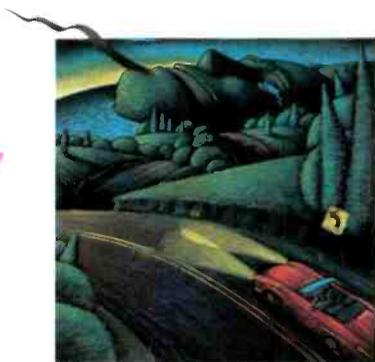
Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records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

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FALL SAMPLER '87 MCA-42064
Various Artists



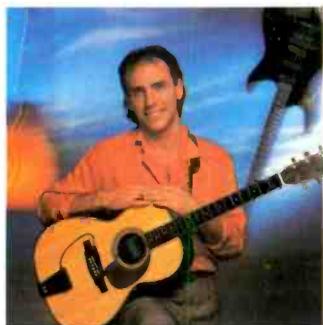
ALBERT LEE MCA-42063
Gagged But Not Bound
Electric and Acoustic Guitarist



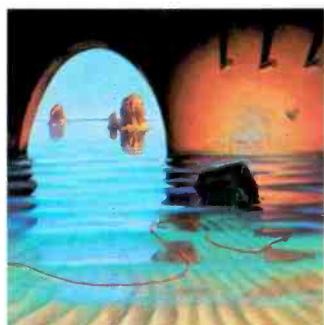
**ROBERT GREENIDGE/
MICHAEL UTLEY** MCA-42045
Jubilee
Steel Drums & Keyboard Instrumentalists



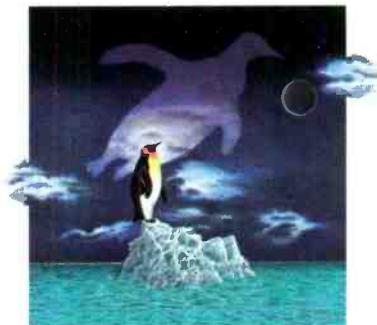
BILLY JOE WALKER, JR. MCA-42041
Treehouse
Acoustic Guitarist



LARRY CARLTON MCA-42003
Discovery
Acoustic Guitarist



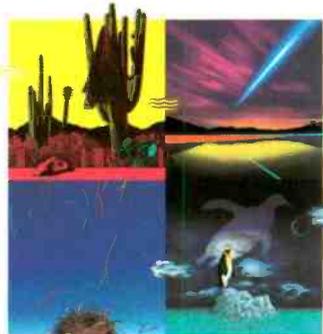
JERRY DOUGLAS MCA-5965
Changing Channels
Dobro Guitarist



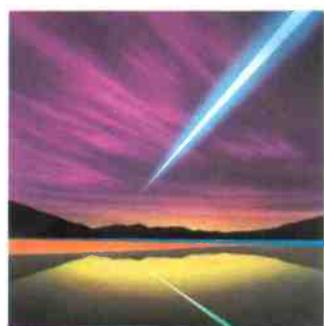
EDGAR MEYER MCA-5964
Dreams Of Flight
Bass Violinist



JOHN JARVIS MCA-5963
Something Constructive
Keyboard Instrumentalist



SPRING SAMPLER '87 MCA-5959
Various Artists



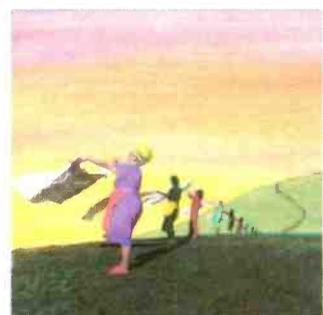
GILES REAVES MCA-5819
Wunjo
Keyboard Synthesizers



ACOUSTIC ALCHEMY MCA-5816
Red Dust & Spanish Lace
Acoustic Guitarists



**ROBERT GREENIDGE/
MICHAEL UTLEY** MCA-5695
Mad Music
Steel Drums & Keyboard Instrumentalists



EDGAR MEYER MCA-5694
Unfolding
Bass Violinist



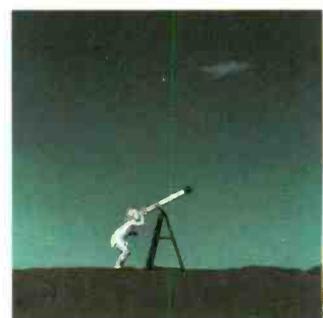
ALBERT LEE MCA-5693
Speechless
Electric and Acoustic Guitarist



SAMPLER '86 MCA-5692
Various Artists



JOHN JARVIS MCA-5690
So Fa So Good
Keyboard Instrumentalist



LARRY CARLTON MCA-5689
Alone/But Never Alone
Acoustic Guitarist



JERRY DOUGLAS MCA-5675
Under The Wire
Dobro Guitarist


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AMERICAN VIDEO CONFERENCE

(Continued from page 3)

• **"The Numbers Game: Research & Ratings."** Moderated by Steven Dupler, Billboard's music video editor. Panelists are John Dimling of A.C. Nielsen; Barry Kaplan of AGB Television Research; and Marshall Cohen of MTV Networks.

• **"That Synching Feeling."** Attorney Michael Reinert of Rowe International moderates, with panelists Ronnie Dashev of Cooper, Epstein & Hurewitz; Lance Grode of MCA; and Jonathan Haft of Almo-
Irving Publishing.

• **"Becoming A Household Word."** Celia Hirschman of video promotion firm Vis-Ability moderates this promotion-tactics panel, with participants Giles Ashford of WTBS' "Night Tracks"; Doug Cerone of MCA Records; Jeff Gold of A&M Records; Rick Kurkjian of California Music Channel; Mike Ousley of Track & Facts; and Billy Soule of Akron, Ohio's TV-23.

• **"Other Channels."** This panel on alternative video outlets will be moderated by Stuart Samuels of Zbig Vision. Panelists are George Aposporos of Vusic Express; Ray Basili of the Grace Group; Scott Gordon of Campus Network; James Mansour of mall retail chain The Limited Co.; Ed Steinberg of Rockamerica; and Jeff Walker of Aristo Video Promotions.

In addition, there are 15 special-interest panels—many of which will be of interest to music video professionals as well. These panels and panelists are as follows:

• **"Program Costs & Financial Sources."** Moderator is Adrianna Shaw of Today Home Entertainment. Panelists are Jack Bernstein of Fox Hills Home Video; Robert Billian of True North Film & Video; Richard Klinger; and Delilah Films' Albert Spevak.

• **"Viewing Patterns: The Home Video Phenomenon."** Moderator is

Bruce Apar, publisher of Home Viewer magazine. Panelists are Stan Baran of San Jose State Univ. and attorney Bob Barnett.

• **"Children's Video Programming."** Moderator is Nancy Steingard of Hi-Tops Video. Panelists are Patty Jackson of CCR Video; children's TV host Shari Lewis; Carol Rothstein of Together Again Productions; and Harold Weitzberg of Child's Play Video.

• **"The Home Video Marketplace: What Is Selling?"** Moderated by video consultant Dana Ardi. Panelists include Tim Baskerville of Video Marketing; Jim Jimirro of J2 Communications; Ralph King of IVE Video; Sally Lasater; and Steve Savage of New Video.

• **"A Development Meeting."** Moderator is video consultant Michael Wiese, and the panelists include Loeb & Loeb's Leroy Bobbitt; package designer Scott Mednick; in-

dependent producer George Page; MCA Home Video's Suzie Peterson; and ICM's Dan Schrier.

• **"Arts On Video/Video Arts."** Moderated by Milos Stehlik of Facets Multimedia. Panelists are Dennis Hedlund of Kultur Video; John Hillsman of Home Vision; Richard Kennedy of Modern Visual Communications; and George Steele of Pacific Arts Home Video.

• **"Distribution Strategies For The Independent Producer."** Moderator is Mark Engle of NAVD. Panelists include Pat Leonard of Special Interest Videos; Lee Mendell of Lee Mendell & Associates; Michael Oliviera of Forum Home Video; Steve Siporin of The Video Naturals; and Seth Willenson of Paramount Home Video.

• **"The Legal Aspects Of The Home Video Industry."** Moderated by Dennis Ardi of Tenenbaum & Ardi, with panelists Neal Baseman

of Lorimar-Telepictures; Paul Brindze of Zeffren, Brittenham, Branca; Mickey Mayerson of Loeb & Loeb; and Paul Mayersohn of Surpin & Mayersohn.

• **"Specialty Video: The Aesthetics Of Quality."** Moderated by Cox Video's Peter Bieler, with panelists Joseph Megel of Megel & Associates and Sheldon Renan of Renan Productions.

• **"New Technology."** Moderator is Tom Friel of the Electronics Industries Assn. Panelists are Gordon Stulberg of American Interactive Video; Ron Rich of Pioneer Artist/Laserdisc Corp. of America; and Scott Schuman of Dolby Laboratories.

• **"Concept Development: Is There An Audience For Your Idea?"** Moderated by Peter Blachley of MPI Home Video, with video director Len Dell Amico and other panelists to be named.

• **"The How-To of 'How-Tos.'"** Moderator is Greenleaf Video's Barbara Greenleaf. Panelists are International Video Network's Terry Borchers; Video Reel's Bob Mann; and Increase Video's Howard Silvers.

• **"Making The Deal: A Simulation."** Moderated by Loeb & Loeb's John Frankenheimer, with panelists Jeff Peisch of Vestron Video; Ken Ross of CBS/Fox Video; and Ronna Wallace of IVE Video.

• **"Capturing Comedy On Home Video."** Moderated by Al Stewart, Billboard's home video editor, with Lange Elliot of Longshot Productions and other panelists.

• **"Video Features—A Growing Demand."** Moderator is Wolf Schneider of the Hollywood Reporter. Panelists include Barry Barnholtz of VidMark Entertainment; and Robin Montgomery of Cinema Group Home Video.

AES SHOW PLACES EMPHASIS ON DIGITAL

(Continued from page 1)

strated the machine in its suite. Marketing director Mark Cohen said the device won't be ready for production until spring. "We mainly brought it to get reaction from the attendees and to show that we're on top of the technology," he said.

High-end analog cassette deck maker Nakamichi also announced plans to get into the professional DAT game sometime in the first half of 1988.

On the software side, Afa-Gevaert Inc. said it will have 60-minute blank DAT cassettes available to the duplication industry next month.

Many recording studios already have been using consumer-model DAT decks for mixdown and live-to-track digital recording (Billboard, Sept. 12). But Sony and other firms see a much wider market for DAT.

"We see the film industry going for this product in a big way, especially the portable unit for location sound recording," said a Sony representative. "Also, the television and radio broadcast market is interested in DAT as a means for highly efficient archival storage, instead of using videocassette-based digital systems, as many of them now do."

While the heavily attended show was unquestionably a success—reflecting a healthy industry—some attendees expressed irritation with the AES' use of two separate venues for the event.

"It really makes it pretty difficult to see things with some continuity," said audio consultant Marc Finan. "I think the AES has to recognize this has become a seriously big show, and, as such, it needs to be treated

that way. They have to move to a bigger venue."

Still, more than 13,000 recording engineers, producers, artists, students, studio owners, and equipment aficionados descended on the Hilton and Sheraton Centre hotels here for what the AES says was the most successful convention in the organization's 40-year history.

Highlights of the show were demonstrations of more than six dedicated, stand-alone, digital audio workstations. Several of these "tapeless" recording, processing, and editing systems—most notably the New England Digital Synclavier Digital Audio System and the AMS Audiofile—are already in use in a number of facilities around the world.

While it remains doubtful that hard-disk storage facilities will total-

ly replace magnetic tape in the near future, many pros expect some form of optical disk or RAM storage to be commonplace in the studios of the future, used in conjunction with conventional magnetic tape.

NED—which introduced at AES a new generation, stand-alone digital disk multitrack recorder—is already far ahead of the game, with 10 years of experience in the field. The firm's Synclavier digital audio system has already been used to at least partially record a number of significant album projects, including Michael Jackson's "Bad" and Sting's "Nothing Like The Sun."

While NED is by far the market leader in tapeless recording, other firms say they see the field quickly expanding and are already seeking their own niche.

U.K. LABELS RALLY AGAINST NEEDLETIME PROPOSALS

(Continued from page 3)

plicated enough dealing with PPL, the Performing Right Society, and to a lesser extent the Mechanical Copyright Protection Society, let alone with all the individual rights holders. What we have said is that PPL requires very careful supervision because it is accorded a monopoly.

"You can't have free negotiations with a monopoly that holds all the aces. You can't say the rates are too steep because there is nowhere else to go. We would like there to be alternative sources of supply, and that is why we have also argued that protection should only be given to recordings from countries which themselves accord protection.

"When a similar dispute arose in Australia some time ago, the broadcasters were able to switch to imported product, mainly American, but we don't have that opportunity because PPL sweeps everything up, British and foreign material alike."

The AIRC also wants an end to the so-called injunctive right and its replacement by the right to equitable remuneration, saying that in this area of legislation the U.K. is out of step with many European countries. It is seeking unlimited needletime, lower rates, and a streamlined Copyright Tribunal to replace the Performing Right Tribunal, with a normal right of appeal against its deci-

sions. At the moment, appeals against the PRT are confined to points of law and exclude the question of rates.

PPL general manager John Love will spearhead the record industry's attempt to counter these arguments, which appear to have found favor with some civil servants and perhaps also government ministers. Says Love, "There was no inkling of these changes in the drafts of the Copyright Bill circulated some weeks ago, and we do not believe there will be major structural changes now. The broadcast lobby is clearly well organized, but its arguments are misleading.

"The value of airplay was carefully considered by the PRT, which found no discernible influence on sales. Additional needletime is already available to radio stations if they are prepared to pay for it. U.K. commercial stations pay only 4% of their income for 60% of their program output.

"Between them, they pay under \$5 million annually, and, because their own financial performance has not been too good, the figure has been static for some time. They claim to pay more pro rata than the BBC stations, but the tribunal has looked at this issue twice this decade and found that when you compare like with like the levels are about the same."

In general terms, the PPL argues that the U.K. record industry is of far greater importance to the national economy than the radio industry and that, at a time when income from secondary use is becoming increasingly important, the government should be strengthening rather than weakening its rights. The proposals for a right of equitable remuneration is seen as a case in point—a shift to a

lower level of copyright protection.

Copyright discrimination against overseas recordings would similarly weaken copyright and jeopardize Britain's position as a world leader in intellectual property rights, PPL says, just when nations worldwide are being urged to upgrade reciprocal protection.

Says Love, "America is the one great exception, where vested inter-

ests are probably too strong for it to come into line now. Under the terms of the Rome Convention, countries can elect to protect or not to protect foreign repertoire, but only six countries out of 86 have chosen the latter course."

Serious damage to U.K. artists would result from any shift on the part of programmers to more airplay for foreign material, he adds.

HBO, HEMDALE SEEK COURT'S PERMISSION TO RELEASE 'PLATOON'

(Continued from page 1)

right case against HBO (Billboard, Oct. 24).

The court had originally ordered HBO to take steps to recover copies of "Platoon" and "Hoosiers" that were already shipped to dealers or distributors, but that order was later modified, and dealers and wholesalers are no longer required to return the videos to HBO.

After three hours of exhaustive arguments from lawyers and a bevy of questions from the judges, the matter was adjourned with no indication as to when a decision will be reached.

Officials from the National Assn. of Video Distributors and the Video Software Dealers Assn. filed affidavits asking the court to allow for sales and rental of both videos while

the case proceeds. Both trade groups stressed they were not taking sides, but said that the court's decision to keep the tapes off the market was causing hardship for their members.

During the courtroom proceedings, a number of issues involved in the case were brought to light:

• Vestron assured the court that if granted rights to the movies, it could ship cassettes to dealers within a month. Vestron lawyers said the company would either obtain a master print and make new copies or repackage the HBO copies.

• Should Vestron market the copies originally produced for HBO, the HBO logo would likely appear on the tape, but the fate of a Chrysler tribute that appears at the start of

the video was unclear.

• HBO says it has invested a total of \$15 million in "Platoon"—\$10 million to license the movie from Hemdale and another \$5 million for manufacturing, advertising, and distribution. HBO attorneys valued Chrysler's involvement at \$1 million.

• Vestron stressed that its chief objective is to distribute the tapes under its own name. "There is no way to compensate us for their damage to our standing in the industry," argued a Vestron attorney.

The parties in the dispute appear anxious that "Platoon" may appear on cable television before it reaches video stores. They also fear that other manufacturers may move up release dates on hit titles to fill the void.

Billboard TOP POP ALBUMS TM continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
110	119	140	5	TIMOTHY B. SCHMIT	MCA 42049 (8.98) (CD) TIMOTHY B.
111	91	84	6	SPYRO GYRA	MCA 42046 (8.98) (CD) STORIES WITHOUT WORDS
112	87	77	12	FORCE M.D.'S	TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD) TOUCH AND GO
113	123	133	3	ICEHOUSE	CHRYSALIS OV 41592 (CD) MAN OF COLOURS
114	113	100	10	GROVER WASHINGTON, JR.	COLUMBIA FC 40510 (CD) STRAWBERRY MOON
115	117	120	4	REBA MCENTIRE	MCA 42030 (8.98) (CD) THE LAST ONE TO KNOW
116	132	99	12	ICE-T	SIRE 25602/WARNER BROS. (8.98) RHYME PAYS
117	122	—	2	SOUNDTRACK	ANTILLES AN 7087 (8.98) (CD) THE BIG EASY
118	100	94	7	THE MONKEES	RHINO 70706/CAPITOL (9.98) (CD) POOL IT
119	126	132	6	WHITE LION	ATLANTIC 81768 (8.98) (CD) PRIDE
120	103	86	68	MADONNA	SIRE 25442/WARNER BROS. (9.98) (CD) TRUE BLUE
121	133	—	2	MSG	CAPITOL CLT 46985 (8.98) (CD) PERFECT TIMING
122	130	135	4	DONNA SUMMER	GEFFEN GHS 24102 (9.98) (CD) ALL SYSTEMS GO
123	128	193	3	VARIOUS ARTISTS	EPIC FE 40889/E.P.A. PILEDRIVER -- THE WRESTLING ALBUM II
124	142	—	2	TERENCE TRENT D'ARBY	COLUMBIA BFC 40964 (CD) INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
125	121	121	6	ARMORED SAINT	CHRYSALIS BFV 41601 (CD) RAISING FEAR
126	118	105	136	WHITNEY HOUSTON	ARISTA ALB-8212 (8.98) (CD) WHITNEY HOUSTON
127	116	117	6	DAVE ALVIN	EPIC BFE 40921/E.P.A. ROMEO'S ESCAPE
128	135	115	6	TOM WAITS	ISLAND 90572/ATLANTIC (8.98) FRANKS WILD YEARS
129	120	101	9	JELLYBEAN	CHRYSALIS BFV 41569 (CD) JUST VISITING THIS PLANET
130	NEW	1	1	SUPERTRAMP	A&M SP 5181 (8.98) (CD) FREE AS A BIRD
131	114	128	11	SALT-N-PEPA	NEXT PLATEAU PL 1007 (8.98) HOT, COOL AND VICIOUS
132	115	102	66	WHITESNAKE	GEFFEN GHS 4018 (6.98) (CD) SLIDE IT IN
133	196	—	2	SAMANTHA FOX	JIVE 1061-1-J/RCA (8.98) (CD) SAMANTHA FOX
134	138	142	3	THE ART OF NOISE	CHRYSALIS OV 41570 (CD) IN NO SENSE? NONSENSE?
135	157	151	5	ELTON JOHN	GEFFEN GHS 24153 (9.98) (CD) GREATEST HITS, VOL. III 1979-1987
136	140	130	46	THE ROBERT CRAY BAND	HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD) STRONG PERSUADER
137	172	150	15	ELTON JOHN	MCA 2-8022 (10.98) (CD) LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.
138	129	119	30	LEVEL 42	POLYDOR 831 593 1/POLYGRAM (CD) RUNNING IN THE FAMILY
139	134	122	36	NAJEE	EMI-MANHATTAN ST 17241 (8.98) (CD) NAJEE'S THEME
140	136	104	22	T'PAU	VIRGIN 90595/ATLANTIC (8.98) (CD) T'PAU
141	141	153	50	STRYPER	ENIGMA PJAS 73237/CAPITOL (9.98) (CD) TO HELL WITH THE DEVIL
142	93	87	13	SOUNDTRACK	MCA 6214 (9.98) (CD) MOONLIGHTING
143	143	161	7	10,000 MANIACS	ELEKTRA 60738 (8.98) (CD) IN MY TRIBE
144	154	—	2	THE TEMPTATIONS	MOTOWN 6246 ML (8.98) (CD) TOGETHER AGAIN
145	149	108	5	THE FAT BOYS	SUTRA SUS 1018 (8.98) (CD) BEST PART OF THE FAT BOYS
146	168	177	5	MELVIN JAMES	MCA 5663 (8.98) (CD) THE PASSENGER
147	156	—	2	GLEN BURTNICK	A&M SP 5166 (8.98) (CD) HEROES & ZEROS
148	163	178	3	PETER BARDENS	CAPITOL ST 12555 (8.98) (CD) SEEN ONE EARTH
149	NEW	1	1	STEADY B	JIVE 1060-1-J/RCA (8.98) WHAT'S MY NAME
150	155	171	4	MICHAEL BOLTON	COLUMBIA BFC 40473 (CD) THE HUNGER
151	144	118	11	PAT METHENY GROUP	GEFFEN GHS 24145 (8.98) (CD) STILL LIFE (TALKING)
152	152	166	13	THE DOORS	ELEKTRA 60345 (12.98) (CD) BEST OF THE DOORS
153	127	103	18	ROGER WATERS	COLUMBIA FC 40795 (CD) RADIO K.A.O.S.
154	137	123	68	CINDERELLA	MERCURY 830076-1/POLYGRAM (CD) NIGHT SONGS
155	131	112	28	ATLANTIC STARR	WARNER BROS. 25560 (8.98) (CD) ALL IN THE NAME OF LOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
156	125	116	71	GENESIS	ATLANTIC 81641 (9.98) (CD) INVISIBLE TOUCH
157	147	156	700	PINK FLOYD	HARVEST SMAS 11163/CAPITOL (9.98) (CD) DARK SIDE OF THE MOON
158	170	159	68	RANDY TRAVIS	WARNER BROS. 25435 (8.98) (CD) STORMS OF LIFE
159	NEW	1	1	JIMMY DAVIS & JUNCTION	QMI 42015/MCA (8.98) (CD) KICK THE WALL
160	148	144	17	2 LIVE CREW	LUKE SKYY WALKER XR 100 (8.98) 2 LIVE CREW IS WHAT WE ARE
161	184	185	3	THE JESUS AND MARY CHAIN	WARNER BROS. 25656 (8.98) (CD) DARKLANDS
162	158	152	25	DWIGHT YOAKAM	REPRISE 25567/WARNER BROS. (8.98) (CD) HILLBILLY DELUXE
163	159	147	16	DANNY WILSON	VIRGIN 90596/ATLANTIC (8.98) (CD) MEET DANNY WILSON
164	RE-ENTRY	1	1	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS	WARNER BROS. 25491 (9.98) (CD) TRIO
165	177	163	90	THE BEATLES	CAPITOL SMAL 02835 (9.98) (CD) MAGICAL MYSTERY TOUR
166	189	—	2	BOURGEOIS TAGG	ISLAND 90638/ATLANTIC (8.98) (CD) YO YO
167	169	175	4	INSIDERS	EPIC BFE 40630/E.P.A. GHOST ON THE BEACH
168	145	134	153	THE BEATLES	CAPITOL SWBO 101 (14.98) (CD) THE WHITE ALBUM
169	174	194	40	TESLA	GEFFEN GHS 24120 (8.98) (CD) MECHANICAL RESONANCE
170	124	114	60	HUEY LEWIS & THE NEWS	CHRYSALIS OV 41534 (CD) FORE!
171	171	—	2	PUBLIC IMAGE LTD	VIRGIN 90642/ATLANTIC (8.98) HAPPY?
172	NEW	1	1	ROGER HODGSON	A&M SP 5112 (8.98) (CD) HAI HAI
173	181	141	8	SOUNDTRACK	POLYDOR 833 274 1/POLYGRAM (CD) DISORDERLIES
174	NEW	1	1	LOVE & ROCKETS	BIG TIME 6058-1-B/RCA (8.98) (CD) EARTH - SUN - MOON
175	175	—	2	MOTORHEAD	GWR/PROFILE PAL 1240 (8.98) (CD) ROCK 'N' ROLL
176	164	137	72	BRUCE HORNSBY & THE RANGE	RCA AFL 1-5904 (8.98) (CD) THE WAY IT IS
177	182	174	26	BARBRA STREISAND	COLUMBIA OC 40788 (CD) ONE VOICE
178	167	158	33	CUTTING CREW	VIRGIN 90573/ATLANTIC (8.98) (CD) BROADCAST
179	153	126	24	ACE FREHLEY	MEGAFORCE 81749/ATLANTIC (8.98) (CD) FREHLEY'S COMET
180	NEW	1	1	MARK KNOPFLER (ORIGINAL SOUNDTRACK)	WARNER BROS. 25610 (9.98) (CD) THE PRINCESS BRIDE
181	146	125	74	SOUNDTRACK	COLUMBIA SC 40323 (CD) TOP GUN
182	161	149	30	ANTHRAX	ISLAND 90584/ATLANTIC (8.98) (CD) AMONG THE LIVING
183	165	146	6	LIZZY BORDEN	METAL BLADE/ENIGMA ST 73288/CAPITOL (8.98) (CD) VISUAL LIES
184	139	139	18	REBA MCENTIRE	MCA 5979 (8.98) (CD) GREATEST HITS
185	160	138	24	THE NYLONS	OPEN AIR/WINDHAM HILL OA 0306/A&M (9.98) (CD) HAPPY TOGETHER
186	RE-ENTRY	1	1	THE COVER GIRLS	FEVER SFS 004/SUTRA (8.98) (CD) SHOW ME
187	197	—	2	LIONS AND GHOSTS	EMI-MANHATTAN ELX 46959 (6.98) (CD) VELVET KISS, LICK OF THE LIME
188	150	157	18	HELLOWEEN	RCA 6399-1-R (8.98) KEEPER OF THE SEVEN KEYS, PART I
189	185	176	16	MARVIN SEASE	LONDON 830 794 1/POLYGRAM MARVIN SEASE
190	RE-ENTRY	1	1	WYNTON MARSALIS	COLUMBIA FC 40461 (CD) STANDARD TIME
191	188	154	73	PETER GABRIEL	GEFFEN GHS 24088 (8.98) (CD) SO
192	179	190	19	OMAR AND THE HOWLERS	COLUMBIA BFC 40815 (CD) HARD TIMES IN THE LAND OF PLENTY
193	198	196	28	GEORGIO	MOTOWN 6229ML (8.98) SEXAPPEAL
194	195	170	51	FREDDIE JACKSON	CAPITOL ST 12495 (8.98) (CD) JUST LIKE THE FIRST TIME
195	186	169	13	LIVING IN A BOX	CHRYSALIS BFV 41547 (8.98) (CD) LIVING IN A BOX
196	162	162	4	MADAME X	ATLANTIC 81774 (8.98) (CD) MADAME X
197	199	167	11	THE SILENCERS	RCA 6442-1-R (8.98) (CD) A LETTER FROM ST. PAUL
198	194	168	29	THE JUDDS	RCA/CURB 5916-1-R/RCA (8.98) (CD) HEARTLAND
199	191	192	4	SAVATAGE	ATLANTIC 81775 (8.98) HALL OF THE MOUNTAIN KING
200	192	148	10	RITCHIE VALENS	RHINO/DEL-FI RNLP 70178/CAPITOL (8.98) (CD) THE BEST OF RITCHIE VALENS

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

38 Special 78
10,000 Maniacs 143
2 Live Crew 160
ABC 70
Bryan Adams 81
Aerosmith 14
Alabama 56
Dave Alvin 127
Anthrax 182
Armored Saint 125
The Art Of Noise 134
Atlantic Starr 155
Anita Baker 22
Bananarama 50
Peter Bardens 148
Beastie Boys 95
The Beatles 165, 168
Bee Gees 100
George Benson/Earl Klugh 88
Bodeans 91
Michael Bolton 150
Bon Jovi 34
Bourgeois Tagg 166
David Bowie 102
The Brandos 108
Glen Burtnick 147

Jonathan Butler 94
Belinda Carlisle 43
The Cars 33
Cinderella 154
Natalie Cole 66
Alice Cooper 92
The Cover Girls 186
The Robert Cray Band 136
Crowded House 99
Cruzados 106
The Cult 104
The Cure 71
Curiously Killed The Cat 83
Cutting Crew 178
Terence Trent D'Arby 124
Dana Dane 51
Danny Wilson 163
Def Leppard 6
Depeche Mode 53
The Doors 152
Echo And The Bunnymen 57
Gloria Estefan & Miami Sound Machine 68
Europe 23
Expose 29

Faster Pussycat 105
The Fat Boys 145, 139
Fleetwood Mac 13
Force M.D.'s 112
Samantha Fox 133
Ace Frehley 179
Kenny G. 16
Peter Gabriel 191
Genesis 156
Georgio 193
Debbie Gibson 60
Grateful Dead 27
Great White 24
Grim Reaper 96
Guns & Roses 65
Sammy Hagar 79
Heart 11
Helloween 188
Hiroshima 80
Roger Hodgson 172
Hooters 69
Bruce Hornsby & The Range 176
Whitney Houston 7, 126
Ice-T 116

Icehouse 113
Billy Idol 17
Insiders 167
Freddie Jackson 194
Janet Jackson 107
Michael Jackson 1
Mick Jagger 47
Melvin James 146
Jellybean 129
The Jesus and Mary Chain 161
Jethro Tull 62
Elton John 135, 137
Glenn Jones 101
The Judds 198
Kiss 18
L.L. Cool J 20
Level 42 138
LeVert 36
The News 170
Huey Lewis & The News 170
Lions And Ghosts 187
Lisa Lisa & Cult Jam 26
Living In A Box 195
Lizzy Borden 183
Love & Rockets 174
Loverboy 52

Lynyrd Skynyrd 41
MSG 121
The Cars 33
Madonna X 196
Madonna 120
Wynton Marsalis 190
Richard Marx 28
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John Cougar Mellencamp 8
Metallica 32
Pat Metheny Group 151
Stephanie Mills 58
The Monkees 118
Van Morrison 90
Motel Crue 30
Motorhead 175
Mr. Mister 74
Najee 139
New Order 40
The Nylons 185
The O'Jays 97
Alexander O'Neal 45
Omar and The Howlers 192
The Outfield 93
Ray Parker Jr. 86

Dolly Parton, Linda Ronstadt, Emmylou Harris 164
Pet Shop Boys 31
Pink Floyd 157, 5
Poison 35
Prince 49
Public Image Ltd 171
R.E.M. 12
REO Speedwagon 77
Eric B. & Rakim 64
Smokey Robinson 39
Rush 15
Salt-N-Pepa 131
Savatage 199
Timothy B. Schmit 110
Marvin Sease 189
The Silencers 197
Carly Simon 37
Paul Simon 85
The Smiths 55
SOUNDTRACKS
Beverly Hills Cop II 87
The Big Easy 117
Dirty Dancing 4
Disorderlies 173
La Bamba 10

Lost Boys 42
Moonlighting 142
Mark Knopfler (Original Soundtrack) 180
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Top Gun 181
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Bruce Springsteen 3
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Squeeze 46
Starship 76
Steady B 149
Sting 54
George Strait 84
Barbra Streisand 177
Stryper 141
Donna Summer 122
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Swing Out Sister 48
T'Pau 140
The Temptations 144
Tesla 169
Tiffany 44
Randy Travis 61, 158
U2 9
UTFO 72

Ritchie Valens 200
VARIOUS ARTISTS
Piledriver -- The Wrestling Album II 123
Suzanne Vega 63
W.A.S.P. 82
Tom Waits 128
Dionne Warwick 98
Grover Washington, Jr. 114
Roger Waters 153
Jody Watley 59
Wendy And Lisa 89
The Whispers 67
White Lion 119
Whitesnake 132, 2
Whodini 38
Hank Williams, Jr. 73
The Winans 109
Steve Winwood 75
Yello 103
Yes 21
Dwight Yoakam 162
Jimmy Davis & Junction 159

CAPITOL-GEFFEN SUIT

(Continued from page 6)

tration and business affairs.

Named as defendants are Geffen Records, the David Geffen Co., Warner Bros. Records Inc., Warner Communications Inc., and WEA.

Of particular interest in Capitol's complaint is the declaration of David Berman, current president of Capitol Records and former senior vice president of business affairs at Warner Bros. Records. While at Warner Bros., Berman was instrumental in setting up the unique cross-licensing deal with Capitol's Zimmermann.

Says Berman in his declaration, dated Oct. 9: "Because of the unusual circumstances of this case, [in so much as] I negotiated the subject cross-licensing agreement on behalf of Geffen Records and am now the president of Capitol Records, I am es-

pecially conscious of the possibility of bias. This declaration represents my true and candid recollection of the events relating to the cross-licensing agreement for 'The John Lennon Collection.' My testimony would be the same if I were still employed by defendant Warner Bros. Records. I have been as accurate as possible in recounting discussions and providing dates, but I have been unable to review my files from Warner Bros. Records, which accounts for some uncertainty about precise dates."

The cross-licensing deal gave Geffen one-time U.S. and Canadian rights to 11 Lennon Capitol masters: "Give Peace A Chance," "Instant Karma," "Power To The People," "Whatever Gets You Through The Night," "#9 Dream," "Mind

Games," "Love," "Happy Xmas (War Is Over)," "Imagine," "Jealous Guy," and "Stand By Me." Simultaneously, Capitol and EMI were given rights in all other territories for six Geffen masters: "(Just Like) Starting Over," "Woman," "I'm Losing You," "Beautiful Boy (Darling Boy)," "Dear Yoko," and "Watching The Wheels."

Asking for a temporary restraining order to halt the CD's manufacture and distribution, Capitol attorneys maintain that the Geffen CD would cause "irreparable harm" to the sales potential of the four upcoming Capitol Lennon CDs from which the 11 tracks are drawn. Also at stake, they allege, is Capitol's "well-established reputation for producing high-quality sound recordings."

RKO CHALLENGES FCC DECISION

(Continued from page 6)

WRKO-AM/WROR-FM Boston, \$30 million; WGMS-AM-FM Washington, D.C./Bethesda, Md., \$20 million; WAXY Fort Lauderdale, Fla., \$15 million; WFYR Chicago, \$15 million; WHBQ-AM Memphis, \$750,000; and KFRC-AM San Francisco, about \$5 million.

The Memphis TV station, say analysts, carries a price tag of \$50 million.

The August decision was the culmination of a 22-year legal battle with the commission over dishonesty and fraudulent billing charge practices of both GenCorp. (then General Tire and Rubber Co.), the parent company, and past RKO management.

RKO feels the decision is unfair and that the allegations of miscon-

duct are inappropriate.

"The recommendation of the initial decision results from a tortured construction of the record and constitutes an unprecedented penalty that is inappropriate to the facts," said A. William Reynolds, chairman and CEO of GenCorp, following the Oct. 19 RKO petition.

"The decision did not challenge the quality of our broadcasting," Reynolds said. "Yet, if the decision is allowed to stand, it will destroy our right to broadcast."

Reynolds said that RKO, under new management, has "repeatedly demonstrated our commitment to integrity and public disclosure." He pointed out that when RKO discovered billing problems at the radio net-

works in 1984, the company "quickly investigated the matter," reported it to the FCC, made restitution to advertisers, and disciplined the employees involved. "Yet, the initial decision uses that responsible behavior against us," he said.

The FCC judge found that RKO "cannot be trusted in its future dealings with the commission." The case goes back to 1965 with the TV license challenge to former RKO property WNAC-TV in Boston. In 1980, RKO lost that and two other TV licenses after the FCC cited General Tire and Rubber for misconduct in nonbroadcast dealings overseas.

RKO wants a full commission review and indicates that it will appeal the case if it is not overturned.

SOURCE LICENSING BILL TO GET SENATE HEARING

(Continued from page 3)

ally used in the programs. They also say that the copyrights for the music used on the shows are by and large owned by the Hollywood studios serving as publishers and have accused the studios of getting "double-dipping" payments.

ASCAP and BMI maintain that previous court decisions indicate

there are available alternatives to the blanket licensing and that what the source license broadcasters want would not allow songwriters and publishers to determine the marketplace value of their music, which is now based on show success—including reruns on the nonnetwork stations.

They also warn that axing the blan-

ket license and replacing it with a one-time, up-front payment would take an annual chunk of \$85 million out of payments made to writers and copyright owners.

When negotiations with ASCAP broke off, the All-Industry Committee issued a statement blaming ASCAP for the failure to reach an agreement (Billboard, Oct. 10) and also distributed a three-page "history" of the negotiations. ASCAP says that both parties had agreed the negotiations were to be confidential and charges the All-Industry Committee with violating that agreement through its summary of the negotiations.

In Washington recently for a Songwriters' Workshop hosted by the Congressional Arts Caucus, ASCAP president Morton Gould characterized the summary as "full of mistakes, just plain all wrong." Gould said ASCAP staffers are now deciding on how to react to the All-Industry summary.

With the introduction of the House version in February, bill sponsor Rep. Frederick C. Boucher, D-Va., announced that the updated legislation would contain provisions providing songwriters with residual payments—paid by the copyright owner of the TV show to the songwriter—and a right to organize a guild for collective bargaining. The Boucher bill, H.R. 1195, still contains both amendments. The Thurmond bill contains only the residual payment amendment since Thurmond deleted the union/guild section earlier this year.

CMJ MEET TO FOCUS ON BREAKING NEW TALENT

(Continued from page 6)

Marathon," which will focus exclusively on the marketing and promotion of heavy metal.

"The 'Metal Marathon' attempts to take metal and analyze it from a business point of view—its aesthetic value and industry value. We know its sales value, but it has become important music for the industry," says Haber.

Setting the tone for the meeting will be speeches by political activist Abbie Hoffman and recording artist Billy Bragg, who will discuss the relationship between social issues and the music industry. Their session will be followed by performances by Nicaraguan acts Salvador Bustos and Guardabarranco, who will be introduced by singer/songwriter Jackson Browne, producer of their U.S. debut albums. Browne is also scheduled to participate on the "Politics Of Dancing" panel.

Though the Music Marathon usually concludes with the CMJ New Music Awards show, this year the program has been pushed back to May 1988 to allow time for a national live television broadcast. In the past, it was taped for cable TV.

At press time, confirmed registration for the event was 1,100. Haber says the conference has traditionally done a strong walk-up business. Registration is \$95 for students and \$175 for nonstudents. For more information, call CMJ at 516-248-9600.

MCA MUSIC GROUP

(Continued from page 4)

\$247.3 million to \$331.56 million.

MCA chairman Lew Wasserman attributes the overall drop in quarterly operating income to lower television earnings and losses in the toy products division caused by shipment delays.

Home video and pay television operations, which don't include home video distribution fees, experienced a revenue increase from \$62.17 million to \$71.53 million in the quarter.

MARK MEHLER

ENTERTAINMENT STOCKS HIT BY MARKET PLUNGE

(Continued from page 1)

was continuing its rally, up 186.86 points, and industry issues were reclaiming a portion of their losses. CBS regained another 13 points to 168³/₄, WCI reclaimed another 4¹/₄ to 26⁷/₈, and MCA rose to 39⁷/₈.

As was true for the rest of American industry, the sharp downturn in entertainment securities had virtually no relation to the fundamental business issues. For example, two days after the market skid, WCI reported record earnings for its music and cable divisions—the recorded music and music publishing division posted operating income of \$52.2 million in the third quarter, up from \$41 million in last year's corresponding quarter. The same day, MCA reported the highest third-quarter operating income and revenues in its history (see stories, page 4).

The previous week, CBS reported Records Group profits up a very healthy 21% to \$42.4 million in the third quarter (Billboard, Oct. 24).

"Our business has never been better than it is right now," raves WCI senior vice president Geoffrey Holmes, addressing music, specifically, and Warners as a whole (WCI's overall third-quarter net rose to \$66.2 million, from \$41.8 million a year ago).

Holmes is among a large number of industry officials, traders, and financial analysts discounting the market mania as strictly a Wall Street trading phenomenon.

"The impact of all this turmoil on the music and video industries will be nonexistent, except for an obvious effect on the new-issues market," says Holmes.

Indeed, recent developments are likely to exact a toll on music/video industry efforts to raise capital. Observers see no chance that N.V. Philips will go ahead with plans to spin off 20% of PolyGram Records in mid-November. And MTM Entertainment Inc. said Oct. 21 that it was indefinitely postponing its initial public offering.

MTM, which owns a record label and several music publishing companies, cited adverse market conditions. "Nobody is going to pay top dollar for an IPO in the midst of all this confusion," notes one analyst. "In the short term, at least, lack of investor confidence is going to be reflected in market value."

A spokeswoman at PolyGram in New York, citing Securities and Exchange Commission regulations, declined comment on whether the initial public offering will be postponed. Likewise, an official in the international department of Merrill Lynch, which is co-managing the offering, would not comment on the planned IPO, except to say, "We're proceeding along as scheduled, reviewing the markets on a day-to-day basis."

Uncertainties in the market will also doubtless affect ongoing deliberations at CBS on a \$2 billion Sony Corp. bid to acquire the Records Group. CBS chief executive Laurence Tisch has been reported as favoring a spinoff of the record business as a way to avoid the tax consequences of a private sale.

Tisch, who was reported to have sold his personal holdings in the market prior to the downturn, did not respond to phone requests for comment. Some observers believe his support for a stock spinoff may have been a ploy to exact a higher price from Sony. Indeed, say a number of analysts, a \$2 billion price for the

Records Group still looks reasonable, despite a 60-point drop in CBS stock since its bull-market peak.

"A real buyer, like a Sony, is looking for quality, good cash flow, and the situation in the market hasn't changed the nature of CBS Records," says another source.

Richard MacDonald, an analyst at First Boston Corp., is not so sure.

"The world changed on Monday when IBM got marked down 40 points," he says. "The whole definition of quality has narrowed. Yes, there's some truth to the notion that music and video are recession-resistant, but what happened has shattered consumer confidence. This has to be taken into account even by a [private] buyer."

MacDonald says the events of Black Monday have certainly put all IPOs and secondary offerings on hold indefinitely. Smaller, undercapitalized companies trying to raise money in the coming months—there has been a glut of these proposed offerings in recent weeks—will find it even tougher, he says, as ultracautious investors look to minimize risk.

The larger question of whether the stock market is presaging a full-blown recession next year will not be answered until the current situation is stabilized. But Harold Vogel of Merrill Lynch argues a significant slowdown in consumer spending has already begun and is hitting hard at videocassette recorder and compact disk equipment sales.

"Anybody who says there isn't a spending decline isn't in touch with what's happening," says Vogel.

He says mom-and-pop video retailers, already in bad shape, will be driven to the brink in this market. MacDonald also sees consumer caution showing up in lower demand for CD players through the Christmas season. However, other analysts, such as Keith Benjamin of Silberberg, Rosenthal, who tracks music retail stocks, says record and video suppliers and retailers will hold their own in a generally stagnant economy. He notes that past downturns in the music sector have been driven by fundamentals, such as lack of the right product and poor cost controls—conditions that simply don't exist today.

Peter Blei, chief financial officer at the 35-store Spec's Music chain in Miami, sees no impact from the market selloff (Spec's stock closed Oct. 20 at \$5.25, less than half its 52-week high of \$12.50).

"I think the industry as a whole will continue doing business," Blei says. "We're talking about inexpensive items, not big-ticket purchases that people are likely to postpone."

Top management at Musicland echoed those sentiments in meetings Oct. 20 with securities analysts in New York, insisting that compact disk sales will continue keying industry growth for the foreseeable future (see story, page 89).

Cy Leslie, the founder and former chairman of MGM/UA home video and the founder of Pickwick Records, says the market upheaval will cause investors to focus less on asset values—How many films does the company own? How many cable outlets do they have?—and more on the bottom line. "They are jittery and will be more inclined to look at profit-and-loss statements," he says. Most major people in the film business pretty much have long-term commitments [for financing]."

RETAILERS VIEW MARKET PLUNGE

(Continued from page 1)

"The record business per se is done at a low price level and by a mass of people not affected by the market," Solomon says.

However, he adds, "If there's a major rollover in the economy, that's another thing entirely."

"I don't think the record business here is likely to suffer as much as

those involved in high-ticket items," says David Blaine, vice president and general manager of the 26-store Washington, D.C.-based Waxie Maxie Quality Music chain. "We still are an option for relatively inexpensive gifts."

Video dealers have a similar reaction. Barry Rosenblatt, president of

39-store San Diego-based Video Library, and Steve Edwards, national marketing director for 89-store Las Vegas-based Major Video, doubt that Black Monday will cause any lingering effects on the economy. And both executives think that the video industry would probably benefit if a recession did occur.

"It doesn't affect our customers at all because the majority of them don't have much stock," says Rosenblatt. "But as we all know, in times of recession, movies get more popular."

"When times are bad, the entertainment business thrives," says Edwards. "If you look at the big crash of 1929, the big Hollywood studios were built on hard times."

Edwards and Rosenblatt note that rental charges are cheaper than movie theater tickets. "At the risk of sounding like a dope, we would almost welcome a recession," says Edwards.

"[The video business] is relatively recession-proof. People can get a tape, and a bunch of people can hang around watching it," says Ron Castell, vice president of advertising at Erol's, the country's largest video chain, with 132 stores.

Howard Applebaum, vice president of the 28-store Kemp Mill Records chain in Washington, D.C., notes that his typical customer is in the 18- to 34-year-old demographic.

"I don't think most people that come in our stores are directly affected," says Applebaum.

Roy Imber, president of the 72-unit Record World chain, based in Roslyn, N.Y., says he is aware that the last major music industry downturn dispelled the theory that recordings are recession-proof.

However, he also notes that an economic slippage might make the consumer view "the little pleasures as more important and obtainable."

For Imber, a more immediate concern is the way the plummeting market will stunt internal expansion.

"With the downturn, you start to think about new leases and the cost per square foot," he says.

While subsequent stock gains have helped temper thoughts of retrenchment, Imber says the current status of the market might spur the chain to be "more prudent than usual about expansion and not undertake too much bank borrowing."

Jim Williamson, vice president of finance for 258-store Trans World Music, a public company traded over the counter, echoes Imber's view that large-ticket items, such as cars and homes, and not music purchases are the ones consumers will put on hold in the face of a squeeze.

"Music and video are still the best buys around," Williamson says.

He adds that he doesn't see Trans World drawing back from growth.

"Although we're expanding rapidly, we think we can internally gener-

ate sufficient capital without making a secondary offering to raise capital to fund expansion."

The company is in the process of opening 40 more units this year.

Video Library's Rosenblatt says that in the market plunge, his company's stock fell below \$3 for the first time since its public launch. Shares lost $\frac{3}{8}$ of a point on both Oct. 19 and 20, with the second drop taking the issue down to \$2.78. It rose back to the \$3 mark during trading Oct. 21.

"Unless I was in the midst of an offering, I wouldn't be affected at all," says Rosenblatt. "As a public company, it's just an amount on a piece of paper that gives you a sense of worth. It would only affect you if you wanted to sell stocks to open stores, and we would never do that."

Despite the fact that Sound Warehouse's stock dropped from 12 to $9\frac{3}{8}$ in over-the-counter trading between Oct. 19 and 21, Terry Worrell, president of the 102-store Dallas-based chain, says that his outlets were seeing "business as usual."

Worrell says that the stock slide has not affected his company's expansion plans, which call for another 17 or 18 stores in the next year.

He reports that the chain has seen "no changes in our customers' habits at this point."

A more somber point of view is held by Jim Bonk, executive vice president and chief operating officer of Camelot Music, the 196-store privately held chain based in North Canton, Ohio.

"Fear and emotion are what drive decisions, and the thing Monday was as devastating as an earthquake," Bonk says.

Bonk says the stock slide probably won't immediately put a crimp on consumers' discretionary income and that big-ticket items will bear the brunt of the damage.

He adds, "We'll continue to be a good gift item, and we'll do well at Christmas. But if this has a ripple effect through the economy, we're all going to feel it somewhere."

Assistance in preparing this story was provided by Geoff Mayfield in New York and Bill Holland in Washington, D.C.

Shamrock Eyes Warehouse Options

BY CHRIS MORRIS

LOS ANGELES While Shamrock Holdings' Oct. 13 offer to acquire Warehouse Entertainment Inc. for \$121.5 million has been officially rejected by Warehouse (Billboard, Oct. 24), Shamrock could still be mulling a new offer to buy the 202-store retail chain based in Torrance, Calif.

Like other public companies, Warehouse experienced a painful drop in its stock price Oct. 19-20, with shares opening at $11\frac{5}{8}$ on Oct. 19 and dipping to $7\frac{3}{4}$ at the close the following day. By midday Oct. 21, the stock was trading at $9\frac{7}{8}$.

One analyst contacted Oct. 20 suggested that the market slide could give Shamrock a new opportunity to purchase Warehouse shares at a price far below the initial offer of \$14.25 per share.

Amid the volatile market, a representative of Burbank, Calif.-based Shamrock, a diversified private concern owned by the Roy E. Disney family, said Oct. 20 that acquisition efforts are on hold.

"The company is still reviewing its

options," the representative said. "We have no announcement at this point."

Shamrock's continuing interest in Warehouse is mirrored in the company's purchase of more than 300,000 additional shares of the company's stock following Warehouse's rejection of the Shamrock offer. It was not clear at what price the additional shares were purchased.

As of Oct. 16, Shamrock held 867,700 shares, or some 10.2% of Warehouse's 8.53 million outstanding shares. On Oct. 13, when Shamrock filed a 13-D form with the Securities and Exchange Commission, it held only 567,500 shares, or 6.65%.

Yet Warehouse's declaration in December of a preferred stock purchase right—the so-called poison pill defense—would make the cost of an unwelcome takeover highly prohibitive.

Analysts say it appears unlikely that there will be any firm negotiations going on until the market levels out—and a reasonably accurate valuation of the company is reflected in the stock price.

The Warehouse board of directors on Oct. 15 rejected the initial Shamrock offer.

In a forcefully worded official statement, Warehouse president and chief executive officer Louis Kwiker says the Warehouse board "has unanimously determined now is not the time to sell the company and that significantly higher value can be achieved by the company continuing to pursue its business plan."

"The Shamrock proposal is highly conditional, including the fact that they apparently need to learn more about the company," the statement continues. "They also must seek to raise the necessary cash and have asked for our help in doing so. We believe that the company's business and prospects would be severely impaired by a leveraged acquisition, and lenders and others would be wary of financing or dealing with a debt-burdened company."

Assistance in preparing this story was provided by Mark Mehler in New York.

NARM MEET TO ADDRESS VARIED TOPICS

(Continued from page 4)

who have reportedly been receiving growing pressure from retailers, who are calling for lower prices on CD product.

Sure to be of major interest to the distribution community is the move on the part of some independent wholesalers to branch out into other territories or to expand existing operations. Examples are Landmark's recent move into the Baltimore/Washington, D.C., area and its impending takeover of M.S. Atlanta; the separation from the Jem Records Group of Jem Texas (now Music Distributors Inc.); and the formation of Justin Records.

Some issues like advance release dates are of concern to both racks and one-stops. Racks find it "hard to

explain" to accounts why chains receive new releases sooner, says Interstate Group president Richard Greenwald, chairman of the rack committee.

While one-stops also want a day edge on new releases, the hottest topic will be the functional discount. "We need to have something," says Barney Cohen, one-stop committee chairman and president of Valley Record Distributors. "With PolyGram trimming out its direct-shipment roster, I can see the labels saying one-stops are getting more business and the functional [discount] isn't as necessary. Unfortunately, it doesn't quite work that way for us."

Configuration share and packaging will fuel several discussions, De-

Filippo says. Although marketing tests for the prerecorded cassette single proceeded without rack input, the concept is of interest to racks, says DeFilippo. He also lauds discussions under way to produce a more theft-proof CD package.

One-stops have been expressing concern over loss of the functional discount since the February NARM convention in Miami and pushed membership during the summer to rally support. "I feel a sense of urgency for one-stops. Manufacturers are making decisions without our input," complains Tom Choate, president of Sea Port Record One-Stop, who says this will be his first conference.

PROFILE, RUSH BATTLE OVER RUN-D.M.C.

(Continued from page 6)

ment was signed and is "not under contract to Profile," says Profile president Cory Robbins.

The label charges that Rush failed to deliver masters for a Run-D.M.C. album allegedly due Oct. 1, 1986. Therefore, claims Profile, a provision in the contract allowed it to suspend payment of royalties until the album was delivered. On Oct. 1, 1986, Run-D.M.C.'s "Raising Hell" album, its third, was one of the biggest-selling records in the country, at No. 3 on the Top Pop Albums chart.

According to several industry attorneys, suits similar to Rush's are often filed by artists' representatives as a device to gain leverage in negotiating a new contract. What distinguishes

this suit, however, is that Russell Simmons has his own record label, Def Jam, which is distributed by CBS Records. In its \$2 million counterclaim, Profile alleges that "Rush is seeking to enter into a new recording contract [for Run-D.M.C.] with a third party" and that "Russell Simmons and/or Def Jam entered into an agreement and/or understanding with CBS Records . . . pursuant to which Russell Simmons and/or Def Jam would . . . receive good and valuable consideration if Russell Simmons and/or Def Jam were able to effect . . . the release of Rush and Run-D.M.C. from their obligations under the [Profile] agreement."

Several sources say that until re-

cently, however, when a new deal was reportedly struck between Russell Simmons and CBS, Simmons was unhappy with CBS' handling of some of the artists on Def Jam—namely Davy D. and Public Enemy—and would have been unlikely to enter into such an arrangement with CBS. A CBS spokesman declined comment.

Run-D.M.C.'s first feature film, "Tougher Than Leather," is on hold indefinitely; the film is being produced by Def Pictures, which is partially owned by Russell Simmons.

The legal battle did not prevent Run-D.M.C. from contributing—with Profile's and Rush's consent—an original composition, "Christmas In Hollis," to A&M's recent charity al-

bum, "A Very Special Christmas"; the song also appears on a Profile holiday compilation set to be released Nov. 9. Proceeds from the song's inclusion on the A&M album will go to the project's beneficiary, the Special Olympics. Royalties generated by Profile's use of the song—which is co-owned by Protoons and Rush-Groove—will not be donated to the charity, says Robbins.

Ownership of "Christmas In Hollis" and its master—and the rights to the rest of Run-D.M.C.'s recorded output—will be determined by the outcome of the pending litigation. At press time, no trial date had been set.

Lawyers for Profile and Rush declined comment on the case.

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now it's in full-time rotation."

— Beth Fast, WMYX, Milwaukee

"Our Most Requested Record"

— Rich Hunter, WMCQ, Richmond, KY

"Believe in Me" is a great song.

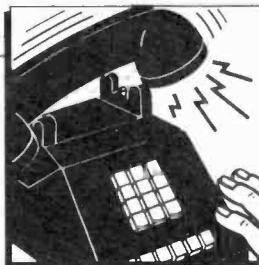
26 Bullet/Billboard
AC Breaker/R&R

From the album "Electricity"
Produced by Paul Janz



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INSIDE
TRACK



Edited by Irv Lichtman

THE FATE OF THE CBS/RECORDS GROUP in relation to its CBS Inc. parent appeared to take form at press time via an internal memo Oct. 22 from Walter Yetnikoff, president of the group, in which he revealed that CBS Inc. is proposing to form a wholly owned subsidiary that will encompass all of the domestic operations of the group. While Yetnikoff's memo noted that the action "should not be construed as a decision on the part of the CBS board of directors to either sell or spin off all or part of CRG," some observers see the move as a positioning of the unit for either a stock spinoff or a sale to Sony, which has made a \$2 billion bid for the company. Yetnikoff's memo concluded, "The formation of this subsidiary will not in any way affect the manner in which business is conducted by the group. The formation of the subsidiary is tentatively scheduled to take place on Nov. 30, 1987."

TO CUT UP OR NOT TO CUT UP? Execs at Warner Bros. Records are debating whether to grind up the label's schlock product or continue selling it as cut-outs. Insiders confirm that the matter is under continuing consideration and say that as of press time, no decision had been reached.

MUSIC-PUBLISHING CHAIRS: As one long-vacant music-publishing presidency appears to have finally been filled—that of the top slot at Famous Music, with the pending official appointment of industry veteran Bob Fead—the just-concluded Chappell Music acquisition by Warner Communications Inc. has created some unsettling aftershocks. Now that the deal has gone through, Freddie Bienstock, a chief investor and heavy financial winner in the deal, is seen as moving out of the picture. Since it's likely that Chuck Kaye, president of Warner Bros. Music, is going to be assigned the supervision of the combined entity—by far the largest music-publishing operation in the world—Bienstock doesn't get his previously stated demand for sticking around: the day-to-day control of Chappell-Warner. Irwin Robinson, the current president of Chappell, is also viewed as departing the company as per Kaye's role and is weighing several offers. Firmed is Wertheim & Co. chief Jim Harmon's continuing role as chairman of Chappell. Wertheim held the biggest percentage of Chappell holdings before the sale. In Nashville, Chappell's offices under Henry Hurt, a 27-year Chappell staffer, are being phased out. The expected appointment of Fead, who has held major slots at A&M and RCA, among other affiliations, comes more than a year after the departure of Marvin Cane as chief of Famous Music. Fead will hold forth in Los Angeles, where Famous parent Paramount Pictures (itself a subsidiary of Gulf & Western) is headquartered.

ON THE MOVE: Look for Jerry and Bob Greenberg to resign their posts at MGM/UA Records, effective Nov. 1. Speculation has it that the brothers Greenberg may be gearing up to establish a new Mirage Records, which was the launching pad for two 1987 breakthrough acts, Whitesnake and the System, when the label was distributed through Atlantic Records... Los Angeles-based managers Ron Weisner and Bennett Freed have parted company. Weisner will continue to represent Steve Winwood; Earth, Wind & Fire; Bananarama; ABC; Rick Springfield; and Robbie Nevil. Freed carries on looking after Jody Watley and Brian Setzer. Meanwhile, rumors that Weisner's former partner, Fred DeMann, is no longer managing Billy Idol are still rumors... Top Gotham-based manager Tommy Mottola has recruited Robert DeNiro to make his directorial debut and star in the movie "Stolen Flower," based on the book by Philip Carlo. Mottola, who acquired the film rights in 1986, is producing for Universal.

NEW MEMBERS OF the Rock and Roll Hall of Fame are the Beach Boys, the Beatles, the Drifters, and Bob Dylan. Three artists—Woody Guthrie, Leadbelly, and Les Paul—and one nonperforming in-

dustryite, Berry Gordy, will be inducted as early influences on rock. Formal acknowledgment of these honors takes place Jan. 20 at the Waldorf-Astoria in New York.

SYLVIA ROBINSON is a key executive and first artist at a new label, Bon Ami Records, out of 12 Manhattan Place, Cliffside, N.J.; 201-592-5166. Formerly associated with the creative section of Sugarhill Records, the lady of "Love Is Strange" fame (heard on the "Dirty Dancing" soundtrack) bows the company with "Rock Me Baby." A second new single is "The Rhythm" by Great Peso. Sylvia is vice chairman of the label, while her son, Joey Robinson Jr., is chairman and Robert Jeffrey Karpe is president.

ANOTHER NEW LABEL is under way with Scorpio Music, the budget wholesaler, as the unusual partner of writer/performer/producer Tom Marolda, owner of Songgram Music & Production Studios in Trenton, N.J. The label, Scorpio Records, operates out of Trenton-based Scorpio Music's New York offices, at 314 W. 53rd St. Five albums are due before the end of the year, with 20-25 additional releases coming during the first quarter of 1988.

WHERE CREDIT WASN'T DUE: At the New York chapter of NARAS' a&r awards Oct. 16, Newport Jazz Festival organizer George Wein, as part of a special tribute to the late John Hammond, remembered when fellow board member Hammond insisted that Chuck Berry be given a slot at the festival's 1958 presentation. Wein thought that Berry's rock'n'roll style was far removed from the Newport's sophisticated jazz sounds and would be an embarrassment. Hammond, however, won out, to Wein's dismay. "Today, I'm considered the one who introduced Chuck Berry to the Newport Jazz Festival," Wein said.

A FEW DAYS BEFORE WALL STREET made anguished history Oct. 19, Philips sent financial underwriters a packet containing information on its intentions to float stock for its PolyGram Records unit. Contained in each presentation were two compact disks, one featuring Leonard Bernstein playing his music and another by Luciano Pavarotti. Of course, Philips may put a hold on its plans until things settle down in financial markets.

TEXAS BOUND: Track hears that K.P. Mattson, a PolyGram veteran who is currently based in New York as director of sales, will soon move to Dallas, to become branch manager... Marty Feely, Billboard associate publisher/director of research, is a member of the Round Table Talks feature of Canadian tipsheet The Record's music industry conference, Oct. 31-Nov. 1. The topic: "Chartology Around The World."

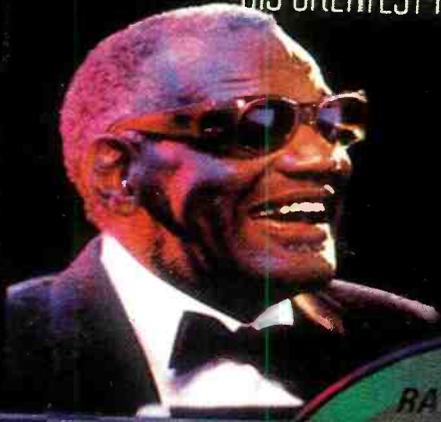
SCARIER THAN HALLOWEEN: A concert to benefit the struggle against world hunger is on for Halloween night, Saturday (31), at Town Hall in New York. Sponsored by World Hunger Year, the event will feature Buskin & Batteau, Steve Chapin, Tom Chapin, and WNEW-FM's Marty Martinez. Tickets are \$18 and \$14 plus a can of high-protein food. They're on sale at Ticketron (212-947-5850) and Town Hall (212-840-2824).

HORSE LATITUDES: Striped Horse Records holds its first label convention in Los Angeles Thursday-Saturday (29-31). Big news for the new label, now 1 year old, is the move of its international headquarters from Amsterdam to Santa Monica; also moving is label chairman Carlo Nasi. Furthermore, the company has signed Brit superstar Cliff Richard for the U.S. and will release his debut single for the label in November. And another former U.K. superstar, Eric Burdon, will release his first Striped Horse album in January.

UNSUNG HERO: Manager Sandy Newman called Track recently to point out that although the top 20 hit "Don't Make Me Wait For Love" bears saxophonist Kenny G's name, it's former Tower of Power lead singer Lenny Williams warbling the vocals. The veteran soul man has been getting some major-label attention as a result of the tune, which is also ripping up the Hot Black Singles chart.

Ray Charles

HIS GREATEST HITS VOL. 1

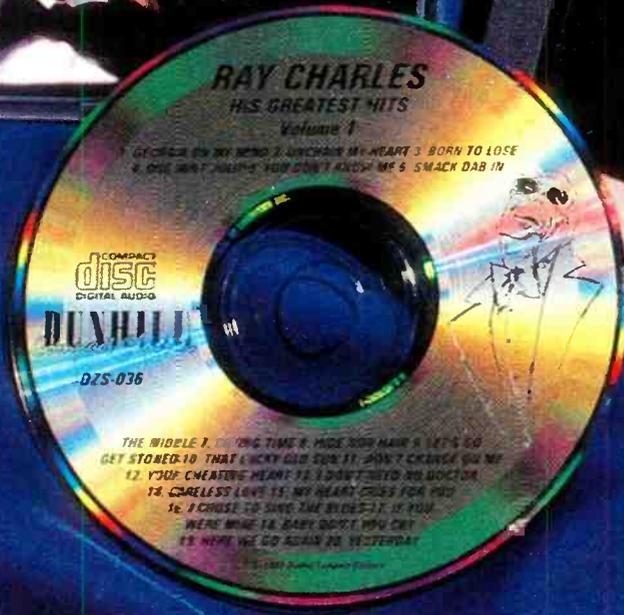


The Genius

RAY CHARLES

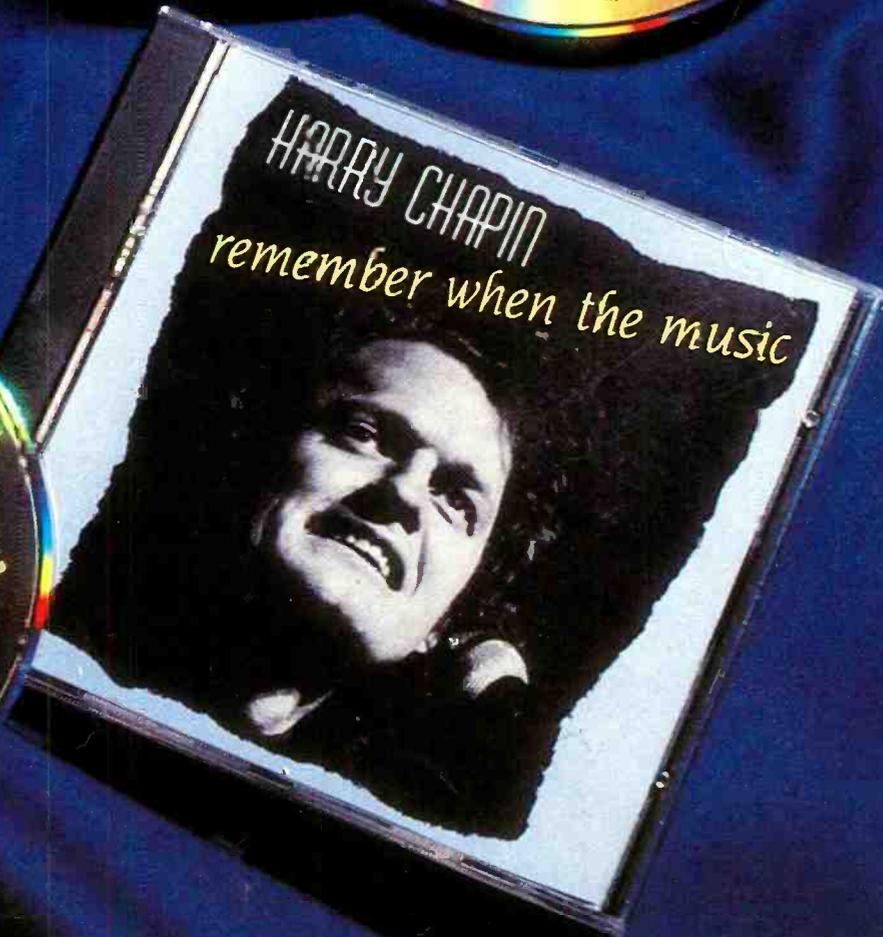
Ray Charles

His
Greatest
Hits
Vol. 2



The Hero

HARRY CHAPIN

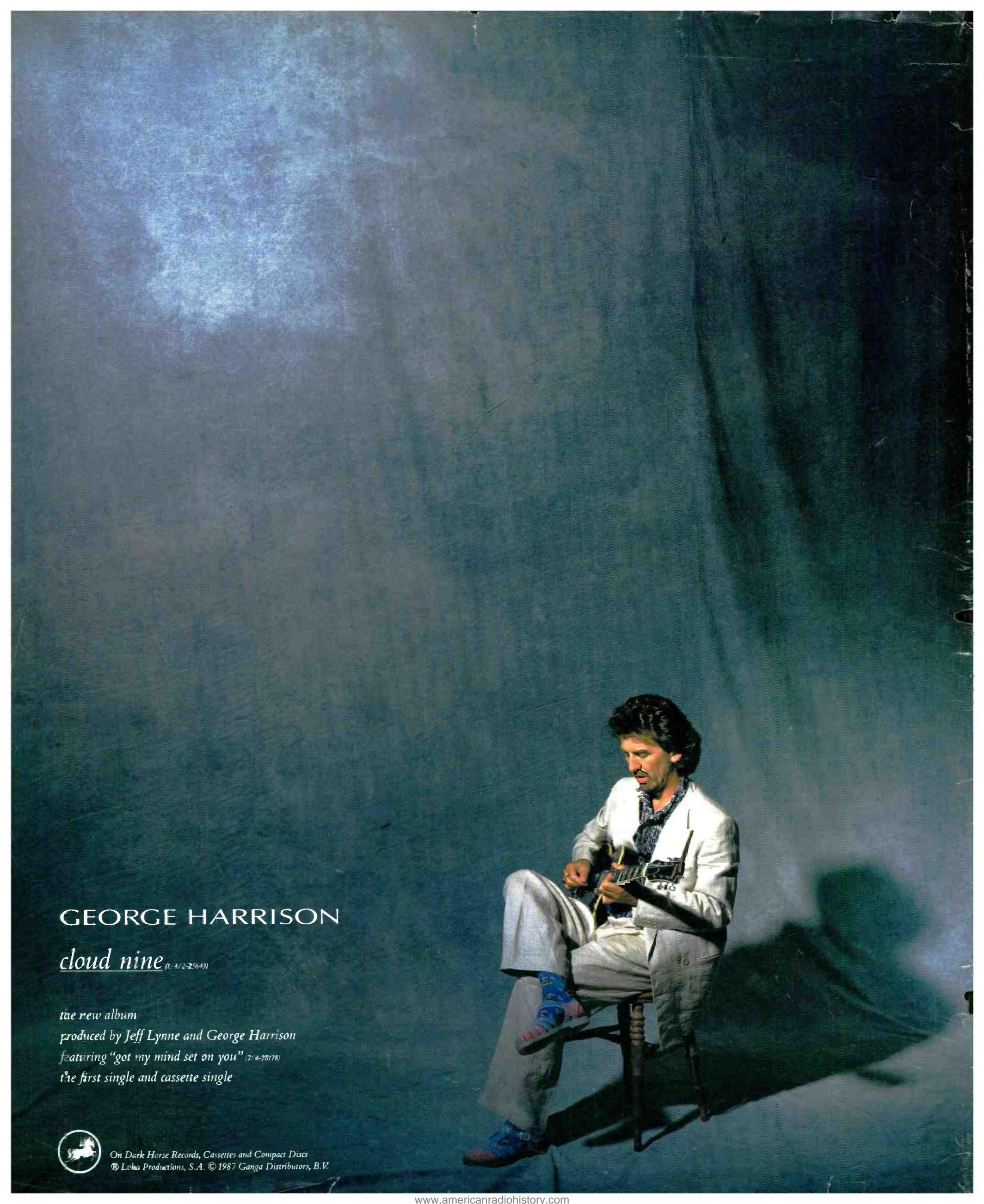


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