

Billboard

NEWSPAPER

NEWSPAPER

*****3-DIGIT 908
000817973 4401 8739 MAR88LHZ
MONTY GREENLY
APT A
3740 ELM
LONG BEACH
CA 90807

VOLUME 99 NO. 40

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

October 3, 1987/\$3.95 (U.S.), \$5 (CAN.)





Billboard

NEWSPAPER

VIDEO
STARTS

ON PAGE 51

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

Iacocca 'Platoon' Clip Stirs Dealer Ire Over \$99.95 List

BY AL STEWART

NEW YORK Already shell-shocked by the \$99.95 list price for "Platoon," many retailers reacted bitterly to word that the video will include a 45-second tribute to Vietnam veterans sponsored by the Chrysler Motors Corp.

If Chrysler is going to underwrite the video release, the price should be reduced, retailers say.

Frank O'Connell, CEO of HBO Video, says the criticism is premature and assures retailers that they will benefit from Chrysler's sponsorship of "Platoon." He says the tie-in will heighten demand for the videocassette and spark "millions" of additional rental transactions.

"I tell retailers that if you have to

choose two incremental units of any title, there is no better place to invest your money than in copies of "Platoon," says O'Connell. "No A title being released right now will offer [retailers] a better return on their investment."

He says a program involving Chrysler dealers and video retailers

(Continued on page 91)

Musicians' Pro-DAT Lobby Planned HRRC Rallies Recording Pros, Too

BY STEVEN DUPLER

NEW YORK The pro-DAT Home Recording Rights Coalition is attempting to organize musicians and recording professionals who have opposed the use of antipiracy devices in digital audiotape recorders.

Ruth Rodgers, director of the Washington, D.C.-based HRRC,

says her organization has received "hundreds of inquiries" from recording engineers, studios, and professional musicians across the U.S. who are "outraged that someone may be tampering with [DAT]."

"We're now responding to those requests by putting out our feelers across the entire country and trying to formalize these people into an as-

sociation that would be called Musicians For DAT," says Rodgers.

She says these recording professionals are not being represented by the Recording Industry Assn. of America.

The RIAA, along with several other music industry groups, is a member of the Coalition to Save America's Music (CSAM), which lobbies on behalf of the antidumping chip. Two bills now before committees in Congress would require the incorporation of an antidumping device into imported DAT recorders.

CSAM and HRRC traded swipes earlier this year in a series of advertisements in music trades and consumer magazines.

An RIAA representative had no comment on the planned formation

(Continued on page 89)

MCA Execs Deny Dodging U.S. Prober

BY CHRIS MORRIS

LOS ANGELES A lawyer for MCA Records president Myron Roth and vice president of finance Dan McGill has denied a U.S. special attorney's claim that the two executives invoked the Fifth Amendment during a gov-

ernment investigation into alleged illegalities in the record industry.

U.S. Special Attorney Marvin Rudnick's allegation came during a pre-trial hearing Sept. 21 in the federal tax evasion case of reputed New York mob associate Salvatore Pisello.

Pisello was indicted July 9 as a re-

sult of the special Los Angeles federal grand jury's probe of the music business (Billboard, July 25). The three-count indictment charges Pisello with evading taxes on income totaling more than \$600,000. A government statement says that the income

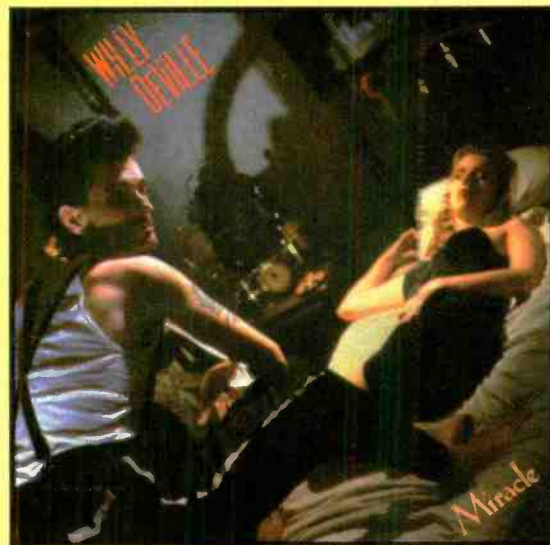
(Continued on page 91)

Nesmith To Key AFI/Billboard Vid Conference

LOS ANGELES Music and video industry veteran Michael Nesmith will keynote the first American Video Conference, Nov. 19-21 at the Hollywood Roosevelt Hotel here.

The conference, a joint effort between the American Film Institute and Billboard, includes the ninth annual Billboard Video Music Conference. The event also will feature screenings and seminars for professionals in special interest video and music video. A closing night banquet will be highlighted by two separate awards competitions honoring the best in special interest and music video.

(Continued on page 80)



There are a thousand stories in the loneliest city. One of the best is Willy DeVille. Presenting *Miracle*, the new album from the man who invented tough but tender. On A&M Records, compact discs, and BASF Chrome tape. (SP 5177)



The man who wrote "THE GIRL FROM IPANEMA," "DESAFINADO," and countless bossa nova classics, is back on VERVE! 11 songs—including 7 new by JOBIM—and a HOT new band ANTONIO CARLOS JOBIM—PASSARIM. Verve 833 234. Compact Discs, LPs and Cassettes.

U.S. Import Restrictions Criticized

BY MIKE HENNESSEY

LONDON The move by U.S. record companies and music publishers to block imports of records from Europe and elsewhere is coming under increasing attack here.

Critics see the import restrictions as overkill application of a provision in the 1976 U.S. copyright law that gives copyright owners the right to refuse authorization for the importation of their property.

The more restrained complainants describe this new manifestation of protectionism as misguided and counterproductive and charge the U.S. industry with using a sledgehammer to

(Continued on page 90)

SOUNDS OF SOWETO

The Sounds of Soweto is a compilation of 10 of South Africa's top musicians, including Johnny Clegg and Savuka, Brenda Fassie and The Big Dudes and Sankomota and Condry Ziqubu. Featuring the hit, Gorilla Man.

ON HIGH QUALITY XDR CASSETTE, RECORDS AND COMPACT DISCS.

THE ESSENTIAL SOUTH AFRICAN MUSIC ALBUM

Capitol
1987 EMI RECORDS LTD.

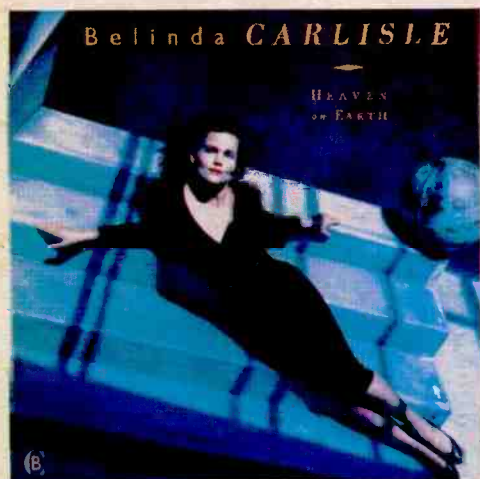
Belinda CARLISLE

HEAVEN on EARTH

(MCA-42080)

THE
DEBUT
SINGLE
HEAVEN
IS
A
PLACE
ON
EARTH

(MCA-53181)



VIDEO DIRECTED BY DIANE KEATON MUSIC PRODUCED BY RICK NOWELS MANAGEMENT: DANNY GOLDBERG AND RON STONE

MCA RECORDS

Billboard CONTENTS

VOLUME 99 NO. 40

OCTOBER 3, 1987

INTERSTATE GROUP EYES NO. 1 SPOT

With three major acquisitions in the last three years, the Interstate Group has staked out its turf as the largest regional music and video rack operator in the Northeast and Middle Atlantic states. Managing editor Ken Schlager tells the story. **Page 8**

PolyGram Seeks Publishing Clout

Three years after selling Chappell Music for \$100 million, PolyGram's seeking to restore its clout in music publishing by signing songwriters and acquiring catalogs. Deputy editor Irv Lichtman tells the story. **Page 10**

WARNER/NASHVILLE LOOKS AHEAD

Warner Bros. Records/Nashville will try to court record buyers in '88 with cassette singles, 10-plus-cut albums, and singles with B sides that don't appear on albums. Billboard's Debbie Holley reports. **Page 38**

Rhino Video Goes Mainstream, Sort Of

Rhino Video, responsible for such classics as "Mondo Elvis" and "Sleazamania," is looking to release product with more broad-based appeal, but not much more, according to president Richard Foos. **Page 63**

FEATURES

76 Album & Singles Reviews	70 La Radio Latina
26 The Beat	70 Latin Notas
29 Boxscore	83 Lifelines
10 Chartbeat	50 MTV Programming
71 Classical/Keeping Score	38 Nashville Scene
37 Dance Trax	82 Newsmakers
8 Executive Turntable	14 Out Of The Box
35 Gospel Lectern	22 Power Playlists
44 Grass Route	43 Retail Track
92 Inside Track	30 The Rhythm & the Blues
35 Jazz/Blue Notes	19 Vox Jox

SECTIONS

30 Black	60 Pro Audio/Video
74 Canada	14 Radio
47 Classified Actionmart	43 Retailing
13 Commentary	25 Talent
38 Country	83 Update
75 Financial	49 Video Music
63 Home Video	51 Video Retailing
72 International	

MUSIC CHARTS

Top Albums	Hot Singles
34 Black	20 Adult Contemporary
44 Compact Disks	32 Black
42 Country	30 Black Singles Action
73 Hits of the World	40 Country
71 Latin	41 Country Singles Action
19 Rock Tracks	20 Crossover 30
35 Spiritual	36 Dance
84 Pop	73 Hits of the World
	78 Hot 100
	80 Hot 100 Singles Action
	70 Latin 50

VIDEO CHARTS

67 Business And Education	53 Videocassette Rentals
67 Health And Fitness	64 Videocassette Sales
54 Kid Video	63 Videodisks

Boss, Sting Lead Oct. Album Parade

Second Efforts From Belinda, Jets

BY JEAN ROSENBLUTH

NEW YORK School's back in session, but nearly everyone enrolled at the college of hot hits seems to be a sophomore: Sting, Belinda Carlisle, and the Jets all have second albums due in October.

Meanwhile, Bruce Springsteen was held back in September but promises to have his latest assignment, "Tunnel Of Love," in by Oct. 5, and Aretha Franklin returns to her religious studies with "One Lord, One Faith, One Baptism."

Others hitting the racks—if not the books—this month include George Harrison, Terence Trent D'Arby, Robbie Robertson, Oran "Juice" Jones, and Waylon Jennings.

Undoubtedly, one of the semester's highest grades will go to A&M's "A Very Special Christmas." The project, due Oct. 12, benefits the Special Olympics and features Bryan Adams, Bon Jovi, Eurythmics, Whitney Houston, Madonna, John Cougar Mellencamp, Alison Moyet, Stevie Nicks, the Pointer Sisters, the Pretenders, Bob Seger & the Silver Bullet Band, Sting, U2, and Springsteen performing holiday classics. In addition, Run-D.M.C. contributes an original, "Christmas In Hollis."

Sting's follow-up to "Dream Of The Blue Turtles" shouldn't disappoint the more than 1 million people who bought his debut; "... Nothing Like The Sun," due Oct. 5 on A&M, features almost all of the same musicians and has a similar jazz feel. Putting in appearances are Eric Clapton, Andy Summers, Mark Knopfler, and Branford Marsalis, whose own "Renaissance" comes out Oct. 5 on Columbia.

Clapton also shows up on Harrison's "Cloud Nine," along with Elton John and Ringo Starr; Jeff Lynne co-produced the album with Harrison. The Dark Horse/Warner Bros. record arrives in stores Oct. 20.

Springsteen's "Tunnel Of Love,"

originally scheduled for a Sept. 28 release by Columbia, is now planned for Oct. 5. As of Sept. 21, however, several prominent radio stations were playing the entire album—not just the already-out first single, "Brilliant Disguise"—so the official release date may yet be pushed up.

MCA is mad about Carlisle, whom the label signed when a legal snafu freed the former Go-Go from I.R.S. after "Belinda" went gold. "Heaven On Earth," scheduled for an Oct. 5 release, features the similarly celestial single "Heaven Is A Place On Earth." The video for the cut was directed by Diane Keaton.

The label also has high hopes for

the Jets, whose debut rocketed to platinum. Whereas that album primarily featured the lead vocals of Elizabeth Wolfgramm, the new one, "Magic," showcases other members of the clan as well. It's due Oct. 19.

The New Bethel Baptist Combined Choirs figure prominently in Arista's October release schedule; they back up Franklin on her double-record set "One Lord, One Faith, One Baptism," which will have a suggested list price of \$11.98 when it hits stores Oct. 29.

The rest of Arista's lineup for the month, all due on Oct. 29, is equally impressive: Air Supply veteran Rus-

(Continued on page 90)

Movies Hot, Music Not

BY STEVE GETT

NEW YORK Hollywood has enjoyed the best summer in its history—total box-office receipts surpassed the 1984 record of \$1.6 billion—but only two of the top-grossing domestic films were supported by hit soundtrack albums: "Beverly Hills Cop II" and "La Bamba."

MCA's platinum soundtrack for the "Cop" sequel, which grossed almost \$151 million from Memorial Day through Labor Day, spawned hit singles for Bob Seger, George Michael, and the Jets.

Warner Bros. scored with the "La Bamba" album, which hit No. 1 on the Top Pop Albums chart four weeks ago. The Columbia Pictures film, based on the life of Ritchie Valens, grossed \$42.5 million this summer.

Hit soundtrack albums did not play key roles in the box-office triumphs of the other top summer films. In order of highest gross, these were "The Untouchables," "The Witches Of Eastwick," "Predator," "Dragnet," "Robocop," "The Living Daylights," "Full Metal

Jacket," and the reissued Walt Disney classic "Snow White And The Seven Dwarfs."

Last year, eight of the top 10 summer movies were backed by pop music releases. Still, it should be noted that with the exception of "Top Gun" no other 1986 soundtrack generated particularly dynamic sales.

Once again, this season did see a number of movie-originated songs making significant showings on the Hot 100 Singles chart. Aside from hits from the "Cop" and "La Bamba" soundtracks, other high-charting singles included Madonna's theme song for "Who's That Girl" and Bananarama's "I Heard A Rumour" (from "Disorderlies").

One other highlight of the potentially lucrative association between the record and motion picture industries is stemming from the Vestron film "Dirty Dancing" (Billboard, Sept. 26). The late-summer movie release is faring very well at box offices, and its accompanying RCA soundtrack is bulleted at No. 12 after just three weeks on the Top Pop Albums chart.

Holdout Companies Question Effects On U.S. Copyright Law

RIAA Expected To Endorse Berne Treaty

BY BILL HOLLAND

WASHINGTON U.S. record companies are close to an official statement favoring U.S. membership in the Berne Convention, the most comprehensive international copyright treaty.

Several member companies of the Recording Industry Assn. of America, however, continue to express reservations about U.S. adherence to the treaty. They are particularly troubled by the differences between U.S. copyright law and the Berne provisions.

The Recording Industry Assn. of America's legal committee is expected to meet Monday (28) to hammer out the language of a pro-Berne industrywide statement.

Those in the U.S. music industry who question Berne adherence fear that pending bills in Congress to join the treaty do not clarify Berne's effect on existing U.S.

law. Another concern is whether the so-called moral rights protection extended to authors by the Berne treaty expands the protection offered by U.S. law.

Most RIAA member companies have already decided they want the extra protection—especially on piracy and counterfeiting issues—offered by Berne.

The U.S. and the Soviet Union are the only major copyright-holding nations that are not Berne members; 76 other nations are signatories.

Insiders are guessing that RIAA labels will bow to pressure concerning U.S. adherence, especially in light of the announcement Sept. 21 that ASCAP, BMI, SESAC, and the National Music Publishers Assn. have agreed to support the 101-year-old convention, joining 43 publishing, computer software, and educational groups in the conviction that

Berne adherence will strengthen U.S. stature and influence.

One obstacle still to be addressed by the performing rights groups is the compulsory jukebox license in the Copyright Act, which would be dismantled if the U.S. joined Berne. Nevertheless, the groups have reacted favorably to a proposal for negotiations with the jukebox-owner group the American Music Operators Assn. to decide on a rate that would then be officially "set" by the Copyright Royalty Tribunal.

The Motion Picture Assn. of America and International Business Machines Corp. also issued statements at a Sept. 16 House hearing. Both maintain that current U.S. law is in line with Berne with respect to moral rights.

The MPAA statement says, "U.S. law complies with the Berne Convention." It adds, "No federal (Continued on page 89)

©Copyright 1987 by Billboard Publications Inc., a subsidiary of Affiliated Publications Inc. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly (except for the first week in January) by Billboard Publications Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$170.00, Continental Europe £165. Billboard, Quadrant Subscription Service Ltd., Perrymount Road, Haywards Heath, West Sussex, England. Japan Y92,000. Music Labo, Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Second class postage paid at New York, N.Y. and at additional mailing office. Current and back copies of Billboard are available on microfilm from Kraus Microform, One Water Street, White Plains, N.Y. 10601 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. Postmaster, please send changes of address to Billboard, P.O. Box 2071, Mahopac, N.Y. 10541-2071, (914) 628-7771.

Recent Acquisitions Bolster East Coast Rack Interstate Stakes Out Its Turf

BY KEN SCHLAGER

SARATOGA SPRINGS, N.Y. With three major acquisitions in the last three years, the Interstate Group Inc. has staked out its turf as the largest regional music and video rack operation in the Northeast and Middle Atlantic states.

The privately held company, which serves 13 states from North Carolina to Maine, is still No. 3 in the territory to Goliath rackjobbers Handleman and Lieberman, but, says executive vice president Steve Kugel, "We want to be No. 1 in our trading area."

Kugel and Interstate president Dick Greenwald were interviewed

'We want to be No. 1 in our area'

during the company's upbeat conference at the Gideon Putnam Hotel here.

The group's latest move was the March acquisition of New England Record and Tape Sales Corp. of North Smithfield, R.I. That deal followed the 1985 merger with Bee Gee Distribution Corp. of Albany, N.Y., and the 1986 acquisition of Encore Entertainment Corp., a rack and one-stop operation in Columbia, Md., and Nashua, N.H.

Combined, the new additions to Interstate "will represent about 45% of volume in fiscal 1988," says Kugel.

All of the operations now are

headquartered at Interstate's two computerized distribution centers in Hagerstown, Md., and Lincoln, R.I. From these locations, Interstate's field staff of 47 handles 600-700 accounts.

Interstate's principal accounts include such mass merchants as Sears, which the company shares with Handleman and Lieberman, and Ames, which is shared with Arrow Distributing Co. of Solon, Ohio. Other large accounts include Rich's, Stuart's, and Mars stores; all are racked exclusively by Interstate.

"We also do some food-chain business, and we're strong in the college market," says Kugel.

Additionally, the company picked up about 250 one-stop accounts with the Encore acquisition. "We've made a commitment to make that segment grow," says Greenwald.

Interstate, which developed out of a news-distribution business, moved into music racking in 1960 and added video in August 1986. The founders and majority shareholders are Greenwald and his

(Continued on page 88)



Playing Solo. Industry executives congratulate Alison Moyet at a bash to celebrate her recent sold-out performance at New York's Beacon Theatre. Moyet played a number of North American dates in support of her latest Columbia album, "Raindancing." Shown, from left, are Barrie Bergman, president of the Record Bar chain; Marc Benesch, Columbia vice president of promotion; Moyet; Danny Yarbrough, Columbia vice president of sales; Jack Rovner, Columbia vice president of product marketing, East Coast; Joe McEwen, Columbia director of a&r; and Burt Baumgartner, Columbia director of national singles promotion.

Paramount Beta Discount

NEW YORK In an effort to arouse interest in the floundering Beta format, Paramount Home Video says that all new Beta releases will be list-priced no higher than \$29.95—regardless of VHS pricing.

Beginning with its December releases, even titles offered for a list price of \$79.95 or higher in the VHS format will be initially available in Beta at the lower price point, according to Tim Clott, senior vice president and general manager. The move marks the first time a major supplier has charged less for Beta titles than for VHS titles in their initial release.

"During the past several years, our shipments of Beta cassettes in

all categories have declined steadily, making it difficult for Beta owners to remain active as either sales or rental customers," says Clott. "This trend has been primarily a result of retailers' understandable reluctance to stock dual inventories of higher-price product.

"Since we're still strongly committed to the format, we're offering this price ceiling as an incentive to video retailers to carry a broader selection of Beta programming," he adds.

Clott says that Paramount has always offered VHS and Beta cassettes on all new releases and "has no plans to alter this practice."

AL STEWART

EXECUTIVE TURNTABLE

DISTRIBUTION/RETAILING. Dennis White is promoted to the newly created post of president of CEMA (Capitol/EMI-Manhattan/Angel) in Los Angeles. He was executive vice president, Records Group Services.

RECORD COMPANIES. MCA Records in Los Angeles promotes Liz Heller to vice president of artist development and Janie Hoffman to national director of media & artist relations. Heller was director of music video for the label. Hoffman was associate director of artist development and publicity.

Koos de Vreeze is named area vice president of European operations for CBS Records International, based in Holland. He will continue as



WHITE



HELLER



HOFFMAN



DE VREEZE

managing director of CBS Holland (domestic).

Boo Frazier is appointed executive director of black music field operations for A&M Records in Los Angeles. He was national director of r&b promotion.

Elektra Records in New York promotes Chuck Jones to national director of top 40 promotion. He was a promotion and marketing manager for the Atlanta/Miami region.

In a restructuring of its publicity department, PolyGram Records in New York promotes Beverly Paige and Nancy Sullivan to national directors of communications. Paige was national director of publicity in the label's urban contemporary music division. Sullivan was director of publicity, West Coast. Sullivan is succeeded by Sue Sawyer, who was associate director of media relations for Epic/Portrait/CBS Associated. Martha Moore will continue as director of communications, based in Nashville.

Polly Anthony is promoted to director of national promotion, West Coast, for Epic/Portrait/CBS Associated. She was director of national adult contemporary promotion and trade relations.

EMI-Manhattan in Los Angeles appoints Susan Clary West Coast director of press and publicity. She was West Coast director of publicity for Arista Records.



FRAZIER



JONES



DREXLER



SABOUNGHI

PUBLISHING. In a revamping of its division, CBS Songs in New York appoints Marcy Drexler creative director and Marisa Sabounghi director of administration. Drexler was director of professional activities for Chappell Music. Sabounghi was manager of copyright administration for the company.

Screen Gems/Colgems-EMI Music in Nashville promotes Steve Singleton to creative manager. He was professional manager. Singleton is succeeded by Mark Bright, who was assistant professional manager.

Nicholas Arcomano joins BMI's legal staff in New York as senior at (Continued on page 83)

Record World Confab Has Busy Agenda

Web Fine-Tunes Its 'Neighborhood Store' Approach

BY GEOFF MAYFIELD

LANCASTER, Pa. Having established a "neighborhood record store" concept as its marketing niche, the 72-store Record World web sought to fine-tune its operations during a busy convention here Sept. 13-16.

The setting was the same as last year's meet—American Host Farm

Resort—and many familiar faces returned. Those similarities aside, the 1987 convention showed that much has changed in Record World and its Roslyn, N.Y.-based parent company, Elroy Enterprises.

Owner and president Roy Imber continues to raise the profiles of his sons—Bruce Imber, who is vice president of planning and operations, and Mitch Imber, vice presi-

dent of merchandising. Both took a more active role at this year's meet, in several instances replacing the father as spokesmen for the chain. The meet also affirmed the key role being played by Mark Collins, who joined Elroy six months ago as vice president of retail stores from Boston-based audio equipment chain Tech High-Fi.

Like Jim Errichetti, who was recently named to a key position in the 76-store, Pittsburgh-based National Record Mart, Collins' resume includes a stint at the Gap, the large jeans chain that Jack Eugster helped guide prior to taking the reins of the 554-store Musicland Group.

While Collins established the web's operational agenda, the younger Imbers set the tone for the chain's future. "We operate in the most competitive regions of the country for music/video retailing," said Mitch Imber. "We could open superstores with gobs of product or small stores carrying only top product. However, those are the missions of our competitors."

Saying that Elroy's "ideal record store is not a concept to be taken lightly," Bruce Imber added that "our goal is to be a full-line record store in places where those big stores would fail and to a degree where those little stores pale by comparison."

Record World's immediate expansion plans ahead are modest com- (Continued on page 91)

Epic Exec Expands Scope With Rebuilt A&R Team

BY STEVE GETT

NEW YORK Epic's a&r department has undergone major restructuring since Don Grierson assumed his position as the label's senior vice president of a&r in January.

During his eight-month tenure with Epic, Grierson, formerly head of talent acquisition at Capitol, has hired six new a&r staffers.

"The team is basically complete now," says Grierson. "But it's taken a while to get everything in place. When I arrived, I had a total staff of four people: Michael Caplan, Bob Feineigle, Patrick Clifford, and Frank Rand. Then Patrick went to A&M and Frank

resigned, so that left a number of slots to be filled."

With Caplan and Feineigle already positioned as East Coast directors of a&r, the first step for Grierson was to establish Epic's presence on the West Coast, which resulted in the hiring of former Arista executive Roger Klein as associate a&r director. "Up until then, there was no one out in Los Angeles," says Grierson.

In April, Bernie Miller joined the team as vice president of black a&r, coming from a position as program director at WLUM Milwaukee. An assistant to Miller, Madeline Randolph, who previously worked with Quincy Jones, has

(Continued on page 89)

BIGGER THAN EVER!



Rick Dees

Weekly Top 40

DIR
DIR RADIO NETWORK
A
LORIMAR Telepictures
Company

- | | | | | | | | | | | |
|---|---|--|---|---|---|--|--|---|---|---|
| New York, NY
Los Angeles, CA
Chicago, IL
Philadelphia, PA
San Francisco, CA
Boston, MA
Detroit, MI
Dallas, TX
Washington, DC
Houston, TX
Cleveland, OH
Pittsburgh, PA
Seattle/Tacoma, WA
Miami, FL
Atlanta, GA
Minneapolis/St. Paul, MN
St. Louis, MO
Denver, CO
Sacramento
Stockton, CA
Baltimore, MD
Phoenix, AZ
Indianapolis, IN
Hartford/New Haven, CT
Portland, OR
San Diego, CA
Orlando
Daytona Bch, FL
Milwaukee, WI
Kansas City, MO
Nashville, TN
Charlotte, NC
Columbus, OH
New Orleans, LA
Buffalo, NY
Oklahoma City, OK
Greenville
Spartanburg, SC
Raleigh/Durham, NC
Salt Lake City, UT
Memphis, TN
Grand Rapids/Kalamazoo, MI
Providence, RI
New York, NY | WHTZ-FM
KIIS-AM/FM
WKQX-FM
WCAU-FM
KREO-FM
WZOU-FM
WCZY-FM
KTKS-FM
WAVA-FM
KKBQ-FM
WKDD-FM
WYDD-FM
KPLZ-FM
WAIL-FM
WZGC-FM

WLOL-FM
KXOK-FM
KIMN-AM

KSFM-FM
WBSB-FM
KKFR-FM
KXFX-FM
WZPL-FM
WKCI-FM
KKRZ-FM
KSDO-FM

WHLY-FM
WHBT-FM
KCPW-FM
WWKX-FM
WROQ-FM
WXGT-FM
WQUE-FM
WKSE-FM
KOFM-FM

WANS-AM
WZZU-FM
KISN-FM
WMC-FM | Wilkes Barre/Scranton, PA
Wichita/Hutchinson, KS
Knoxville, TN
Jacksonville, FL
Albuquerque, NM
Richmond, VA
Fresno, CA
Des Moines, IA
Syracuse, NY
Green Bay, WI
Springfield/Champaign, IL
Roanoke/Lynchburg, VA
Cedar Rapids/Waterloo, IA
Davenport/Rock Island/Moline, IA
Paducah, KY/Cape Girardeau, MO
Portland, ME
Lexington, KY
Spokane, WA
Austin, TX
Chattanooga, TN
Johnstown/Altoona, PA
Tucson, AZ
Springfield, MO
South Bend, IN
Jackson, MS
Bristol, Va/Greensport/Johnson City, TN
Columbia, SC
Evansville, IN
Huntsville/Decatur/Florence, AL
Lincoln/Hastings, NE
Keosauqua, IA | WKRZ-FM
KKRD-FM
WOKI-FM
WAPE-FM
KNMQ-FM
WRVQ-FM
KYNO-FM
WMHE-FM
KDZW-FM
WHEN-AM
WIXX-FM

WLRW-FM
KGOR-FM
WPXY-AM

WXLK-FM

KQCR-FM

KIJK-FM

WDDJ-FM
WGAN-AM
WLAP-FM
KZZU-FM
KAPT-FM
WALV-FM
WBXQ-FM
KHYT-AM
KKDY-FM
WZZP-FM
WTYX-FM

WQUT-FM
WNOK-FM
WKTG-FM | Amarillo, TX
Joplin, MO/
Pittsburgh, KS
Duluth, MN
Corpus Christi, TX
Beaumont/Port Arthur, TX
Yakima, WA
Wheeling, W VA
Steubenville, PA
Reno, NV
Wichita Falls, TX/
Lawton, OK
La Crosse/Eau Claire, WI
La Cross, WI
Warsaw, WI
Sioux City, IA
Tallahassee, FL
Macon, GA
Eugene, OR
Binghamton, NY
Tupelo, MS
Boise, ID
Columbia, MO
Erie, PA
Traverse City/Cadillac, MI
Chico/Redding, CA
Lubbock, TX
Topeka, KS
Odessa/Midland, TX
Florence, SC
Minot/Bismark/Dickinson, ND | KQIZ-FM

KKUZ-FM
KZIO-FM
KZFM-FM

KZZB-FM
KIOK-FM

WRKY-FM
KHTZ-FM

KKQV-FM

WBIZ-FM
WIZM-FM
WSPT-FM
KSEZ-FM
WGLF-FM
WQBZ-FM
KSNQ-FM
WQXT-FM
WWKZ-FM
KIYS-FM
KCMQ-FM
WJET-FM

WATT-AM
KEWB-FM
KRLB-FM
KDVV-FM
KWES-FM
WJMX-FM | Gainesville, FL
Lake Charles, LA
Ardmore/Ada, OK
Ardmore, OK
Meridian, MS
Panama City, FL
Missoula/Butte, MT
Grand Junction, CO
Great Falls, MT
Roswell, NM
Palm Springs, CA
Casper/Riverton, WY
Marquette, MI
Binghamton, NY
Tuscaloosa, AL
Lafayette, IN
San Angelo, TX
Anniston, AL
Lima, OH
Parkersburg, WV
Laredo, TX
Cheyenne, WY
Presque Isle, ME
Flagstaff, AZ
Victoria, BC
Riverside, CA | Clearfield, PA
Clovis, NM
Cody, WY
Coos Bay, OR
Cortland, NY
Columbus, NE
Cortez, CO
Del Rio, TX
Diboll/Lufkin, TX
Dodge City, KS
Eagle Pass, TX
Edmonton, Canada
Fayetteville, NC
Fayetteville, AR
Fl. Pierce, FL
Fort Walton Beach, FL
Frederick, MD
Fairbury, NE
Fairfield, IL
Forest City, IA
Fulton, MO | WQYX-FM
KZZO-FM
KTAG-FM
KYNG-FM
WOKW-FM
KWVG-FM
KISZ-FM/AM
KTDR-FM
KIPR-FM
KDCK-FM
KINL-FM
CFCW-FM
WQSM-FM
KMCK-FM
WZZR-FM
WNUZ-FM
WZYQ-FM
KGMT-AM | Miles City, MT
Monterey, TN
Morehead, KY
Myrtle Beach, SC
New Albany, MS
North Platte, NE
Norfolk, NE
Ocilla, GA
Olympia, WA
Orofino, ID
Osage Beach, MO
Owensville, MO
Paris, TN
Petoskey, MI
Phillipsburg, KS
Poplar Bluff, MO
Portland, ME | KMCM-FM
WRJT-FM
WMOR-FM
WYAV-FM
WWKZ-FM
KEXL-FM
KEXL-FM
WSIZ-AM
KQEU-AM
KLER-AM
KYLK-FM
KZBR-FM
WAKQ-FM
WVPZ-AM
WVBT-FM |
|---|---|--|---|---|---|--|--|---|---|---|

EXTRA! Voted RADIO AIR PERSONALITY OF THE YEAR Billboard Magazine's 1987 Radio Awards

P'Gram Seeks To Regain Pub Clout By Catalog, Songwriter Acquisitions

BY IRV LIGHTMAN

NEW YORK "A day after selling Chappell Music, we regretted it," says Ted Green, who is charged with restoring PolyGram's clout in music publishing through catalog acquisitions and individual songwriter signings.

Green, who doubles as senior vice president of business affairs at PolyGram Records, has served as general manager of PolyGram Music Publishing since its formation a

year ago.

PolyGram management had moved the label away from the publishing business in 1984 when it sold Chappell Music to a group of investors headed by Freddie Bienstock, the music publishing magnate, for about \$100 million. The decision to sell Chappell was made in the wake of the failure to merge the music interests of PolyGram and Warner Communications Inc.

When Dick Asher arrived on the PolyGram scene as its U.S. label

chief late in 1985, the company had no real holdings in publishing. Asher, too, believed the Chappell sale had been a big mistake.

Asher, in fact, supported an attempt recently to reacquire Chappell Music when it was put on the block earlier this year. PolyGram's bid, reportedly between \$150 million and \$180 million, failed to win the company back. (Warner Communications Inc. is about to become Chappell's new owner in a cash/stock transaction valued at about \$200 million.)

The newly formed PolyGram Music Publishing made its first major investment in a catalog in the summer of 1986 with the purchase of Dick James Music, which in addition to containing four Beatles copy-

(Continued on page 80)



Rockin' For A Cause. Ronnie James Dio and friends present a check for \$77,102 to Dr. Lois Lee to go to the Children Of The Night shelter fund. The money was raised during a special benefit rock concert in Los Angeles. Pictured in the front row, from left, are Dave Alford, member of the group Rough Cutt; Wendy Dio, wife and manager of Ronnie James Dio; Wendy Gruel, representing Los Angeles Mayor Tom Bradley; Lee, founder of Children Of The Night; Ronnie James Dio; and Celia Hirschman, a member of the Los Angeles chapter of Women In Music.

Welk Unveils CD Midlines Vanguard Classic Titles Reissued

BY DAVE DIMARTINO

LOS ANGELES Classics from the Vanguard Records archives will be crossing retail counters as midline compact disks as label owner the Welk Record Group unveils an ambitious reissue plan that will see 43 midline titles available this month and some classical CDs selling at a \$9.98-equivalent list price.

The Welk-distributed Vanguard, Ranwood, and Hindsight labels will be included in the company's midline series, which bears a low distributor cost of \$7.05 per piece and can be sale-priced at under \$10 at retail. Initial orders will be discounted 5%.

Also shipping at the end of the

month will be the first 15 titles in the Vanguard Everyman Classics CD line, which—with its \$5.64 low distributor cost and \$9.98-equivalent list price—will be among the least expensive CD series now available.

"We're anxious to see how they're accepted in the marketplace," says Kent Crawford, vice president and director of sales and marketing at the Welk Record Group, of the new Everyman budget series. "Quite simply, we had to do something because the classical marketplace for CDs is saturated with product, and it's also the most price-competitive. And the feedback on the quality of the repertoire is

(Continued on page 91)

Antipiracy Efforts Take Hold In North Carolina

NEW YORK Two recent actions in North Carolina are designed to stem the sale of counterfeit and pirate prerecorded material in the state, which has long been "a center of record and tape piracy," according to the Recording Industry Assn. of America.

The North Carolina Assembly has just passed a bill requiring flea market vendors to keep a list of all merchants selling at their markets. Also, the merchants themselves are now required to obtain and keep on their person written permission from the property owner on whose land they are selling. Titled "An Act Regulating Peddlers, Itinerant Merchants, Flea Market Vendors, and Flea Market Operators," the new

law goes into effect July 1, 1988; the penalty for failing to conform with it is 30 days in jail and/or a \$200 fine.

The RIAA estimates that some 60% of sales of counterfeit and pirate sound recordings occur at flea markets.

Further, the RIAA has sent out 58 cease-and-desist letters to various individuals and businesses throughout North Carolina that are believed to be engaging in the sale of illegal product. The action is the RIAA's second major antipiracy campaign in the state in five years; in 1982, 100 such letters were sent out, resulting in 52 lawsuits with judgments as high as \$70,000 per lawsuit.

LINDA MOLESKI

Pastorius Dead At 35

WASHINGTON Jaco Pastorius, formerly a bass guitarist with Weather Report and other well-known groups, died Sept. 21 from injuries he received in a beating Sept. 12. He was 35.

Pastorius, who police said was homeless, was assaulted when he tried to enter an after-hours club in Fort Lauderdale, Fla., called Midnight. He had reportedly been kicking the door of the club, which had banned him because of "erratic" behavior. Club manager Luc Haven was allegedly responsible for the beating, and police have charged him

with aggravated battery.

Known for his formidable technique on the electric bass, Pastorius was nominated for three Grammys. Throughout the '70s and early '80s his playing and composing talents earned him the reputation of being one of the top players on the instrument.

Self-taught, Pastorius later attended the Univ. of Miami, where he first began making waves in the musical community. He widened his growing renown by playing in clubs in South Florida with Wayne Cochran & the

(Continued on page 88)

Rush, Floyd Back In Top 20; Smokey No Longer One Heartbeat Away From Top 10

LONG-AWAITED albums by two top rock bands leap into the top 20 in their second week on the Top Pop Albums chart. Pink Floyd's "A Momentary Lapse Of Reason," the band's first studio album since "The Final Cut" in early 1983, jumps from No. 43 to No. 14, and Rush's "Hold Your Fire," its first album since "Grace Under Pressure" in mid-1984, leaps from No. 52 to No. 19.

As a result, both bands are almost certain to continue long top 10 streaks. This would be Rush's sixth consecutive top 10 album, which is its entire output in the '80s. The Canadian trio first cracked the top 10 in February 1980 with "Permanent Waves" and has since returned with "Moving Pictures," "Exit... Stage Left," "Signals," and "Grace Under Pressure."

"A Momentary Lapse" would be Pink Floyd's fifth consecutive studio album to reach the top 10—discounting reissues, compilations, and a greatest-hits album. The English band first cracked the top 10 in April 1973 with "Dark Side Of The Moon" and has made it back with "Wish You Were Here," "Animals," "The Wall," and "The Final Cut."

We might add that "Dark Side Of The Moon" is still on the chart. The album jumps 12 notches to No. 169—in its 696th week on the survey. That's by far the longest that any album has been listed. In fact, "Dark Side" took that record away from Johnny Mathis' "Johnny's Greatest Hits" four years ago this month.

SMOKEY ROBINSON'S "One Heartbeat" jumps six notches to No. 10 on this week's Hot 100, three months after "Just To See Her" peaked at No. 8. Amazingly, this marks the first time in Robinson's 28-year chart career—dating back to the Miracles' days—that he has had back-to-back top 10 hits. (Maybe the fact that he's never been a "saturation artist" is one reason he's had such a long career: He's never worn out his welcome with radio or the public.)

ABC's salute to Robinson, "When Smokey Sings," is listed at No. 8 this week, marking the first time that a song about an artist has appeared in the top 10 at the same time as a song by that artist.

FAST FACTS: Bruce Springsteen's "Brilliant Disguise," the first single from his upcoming "Tunnel Of Love" album, debuts at No. 40 on this week's Hot 100. It's the third time that the first single from a Springsteen album has debuted in the top 40. "Dancing In The Dark," the first single from "Born In The

U.S.A.," entered at No. 36; "Hungry Heart," the first single from "The River," bowed at No. 30.

Whitney Houston's "Didn't We Almost Have It All" holds at No. 1 on the Hot 100 for the second straight week. This is the third year in a row that Michael Masser has composed and produced a No. 1 pop hit. He did the honors on Houston's "Saving All My Love For You" in 1985 and "Greatest Love Of All" in 1986. The only other songwriters to land No. 1 hits in each of the last three years are Billy Steinberg & Tom Kelly, who topped the chart with Madonna's "Like A Virgin" in 1985, Cyndi Lauper's "True Colors" in 1986, and Heart's "Alone" earlier this year.

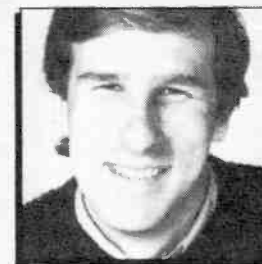
Whitesnake this week wins the Joni Mitchell award for peaking at No. 2 behind three different No. 1 albums. The "Whitesnake" album was runner-up to U2's "The Joshua Tree" in June, to Whitney Houston's "Whitney" in August, and now to Michael Jackson's "Bad." If it doesn't reach No. 1, it will be the first album to be stopped at No. 2 by three different No. 1 albums since Mitchell's "Court And Spark" in 1974, which played second fiddle to Bob Dylan's "Planet Waves," Barbra Streisand's "The Way We Were," and "John Denver's Greatest Hits."

Four soundtracks are listed in the top 15 this week: "La Bamba" dips to No. 4, "Who's That Girl" holds at No. 11, "Dirty Dancing" leaps to No. 12, and "Lost Boys" jumps to No. 15.

Clients of Michael Lippman/Rob Kahane Management were involved in producing four of the top seven albums on this week's chart. Don Gehman produced John Cougar Mellencamp and one track on "La Bamba," Keith Olsen produced "Whitesnake," and Ron Nevison produced Heart.

WE GET LETTERS: Collin Daniel of Decatur, Ill., notes that Michael Jackson & Siedah Garrett's "I Just Can't Stop Loving You" was the first song without a video to reach No. 1 since Boston's "Amanda" in November. And the hit that replaced Jackson at No. 1, Whitney Houston's "Didn't We Almost Have It All," didn't have a video either until Arista circulated the clip of Houston performing the song at the MTV Awards.

Dan Magazu of Rotterdam notes that the top two hits on last week's Hot Black Singles chart were L.L. Cool J's "I Need Love" and Lisa Lisa & Cult Jam's "Lost In Emotion." Adds Magazu: "I wonder how often it has happened that two acts with the same four initials have occupied the top two positions."



by Paul Grein

INTRODUCING

BERT

B

B

B

B

B

B

B

B

HIS DEBUT ALBUM

*no
more
cold
nights*

*featuring
heart of gold*

a familiar voice... a brand new name.

Capitol

© 1987 CAPITOL RECORDS, INC.



ROGER HODGSON

AS KEYBOARDIST,
GUITARIST, AND
VOCALIST FOR
SUPERTRAMP, ROGER
HODGSON WAS ONE
OF THE CHIEF
ARCHITECTS OF
ONE OF THE
MOST SUCCESSFUL
SOUNDS EVER.

HAI HAI (SP 5122)
IS THE NEW SOLO LP
FROM ROGER HODGSON,
FEATURING THE
FIRST SINGLE
‘‘YOU MAKE ME
LOVE YOU!’’ (AM 2977)

Produced by
ROGER HODGSON &
JACK JOSEPH PUIG

© 1987 A&M RECORDS, INC.

ALL RIGHTS RESERVED



ASCAP's Side Of The Bonus Story

THE SONGWRITER SHOULD COME FIRST

BY MORTON GOULD

In March 1987, BMI issued a new royalty payment schedule providing that BMI song bonus payments would be available only to writers and publishers still affiliated with BMI.

The announcement of this policy change triggered a series of impassioned responses from writers urging ASCAP to come to their assistance.

As a result, ASCAP agreed to support them in arbitration against BMI. At our request, the Department of Justice is investigating whether BMI is in violation of its consent decree. Disturbed by these actions, BMI is now accusing ASCAP of being "discriminatory" and "inflexible," and of "diverting attention from the real issue."

I am writing to set the record straight. Under this new BMI policy, an ASCAP writer who left songs with BMI will no longer be paid on the same basis as other affiliates of BMI. In other words, he or she will no longer be eligible for bonus payments, which in some cases will mean a loss of up to 80% of what the writer previously received from BMI.

The obvious result is that writers who leave BMI will be penalized for switching affiliations, and those contemplating a move to ASCAP will be economically inhibited from doing so.

Moreover, this new BMI policy favors foreign writers over those

in the U.S. Writers who belong to a foreign society and have some of their works in ASCAP and others in BMI will not be penalized by BMI for licensing works with ASCAP. This creates a curious inequity. The only "losers" are ASCAP members who have left repertory at BMI.

The bottom line is that the songwriter is the victim. He or she is robbed of the chance to select an affiliation. And those who had al-

hands are tied, because the right to license belongs to both the writer and the publisher. Neither can transfer this right without the other's consent. Together, they exercise this performing right through one organization—either ASCAP or BMI. It then follows that to release the performing right, both the writer's and the publisher's interests must be released. If BMI would release the performing right, ASCAP could license the

Although BMI is broadcaster-owned, it sometimes refers to itself as a "family" of writers and publishers. If that is the case, it seems less than proper for BMI to differentiate among "family" members. If a writer leaves BMI for ASCAP but leaves behind some of his works, aren't those works still part of the BMI "family"? They most assuredly are still part of the BMI repertory, and they still contribute to BMI's income. That makes them just as valuable to BMI as they were before the writer left.

The fact is BMI doesn't want to live up to its contractual obligations to pay the writers. Instead, it wants to delegate responsibility for that payment to ASCAP, while BMI continues to claim the right to license the works through the publishers.

ASCAP does not work that way. Writers who resign from ASCAP and leave their works at ASCAP get paid on the same current performance basis as any other ASCAP writer. In fact, BMI uses this ASCAP policy as a selling point to persuade ASCAP writers to join BMI, assuring them that full payment for their works at ASCAP will continue as before.

ASCAP's board of directors, which consists entirely of writers and publishers, is acting in the best interests of creators.

We invite BMI, which says it feels as we do, to do as we do and put the songwriter first.

'ASCAP can only pay on what it is able to license'

Morton Gould is president and chief executive officer of ASCAP.



ready decided to move to ASCAP are having the rug pulled out from under them. If there is discrimination here, it is surely not on ASCAP's part.

BMI claims that ASCAP refuses to take the writer's share of the performing right without the publisher's share. The fact is, ASCAP can only pay on what it is able to license. If we at ASCAP don't have the right to license the work, our

work, and we would gladly pay both the writer and publisher. But BMI won't do that—and they claim that we are inflexible.

BMI should treat all writers equally and should not adopt policies that trap writers economically and impede their mobility among organizations. This is the real issue. ASCAP's response is basic and central to the issue—anything but diversionary.



SAVE OUR STORES

After reading the Willie Nelson Commentary (Billboard, Sept. 25), I felt I had to respond. Although I have sympathy for the unfortunate farmer who has "lost everything," I have to say I think they are no better than anyone else. If I foolishly borrowed \$20,000 to buy a brand new 8-track tape display, would Willie sing a song for me?

There are a lot of mom-and-pop record stores going by the wayside and no one cares. I opened my store in 1975, and I've survived by following a simple rule: "It's not how much you take in. It's how much you pay out."

If you look up "subsidy" in Webster's you will see it means "money for aid." "Farm Aid" didn't start three years ago. It was started many years ago by the U.S. government. The government can pay farmers for raising some crops, for not raising others, and even for building a pond on their property.

Who would feel sorry for any other businessman who couldn't stay in business after gravy like that?

If Willie and others want to help the farmers, this is fine. I just think he and others need to be

aware that there are a lot of other people who have helped him get the money to buy these farmers food who need some recognition, too.

The majors now seem to cater to the "alphabet-marts" allowing them to sell new releases cheaper than most of us can buy them. They and the chains get big advertising monies, stand-ups, and posters, and we get a few flats of some obscure group. I'm told that I'm one of the top 12 customers of a major record distributor, yet I was unable to get the new Michael Jackson album until one day after the Aug. 31 release date. I've received no promotional material on it either. Last year I was granted approximately \$100 in advertising. What do you imagine a small store would get?

I don't desire or ask for any assistance for myself. I just think the "mom & pop record farmer" that has fed the nation with musical sustenance for years needs to be preserved also.

Philip S. Lea
Tape City
Athens, Tenn.

ON THEIR OWN

I just read David F. Gossom's letter to the editor (Billboard, Aug. 29) with great sadness. It's too bad he had to close his CD store because major chain stores in his

area were able to undercut his prices, thus forcing him out of business.

First of all, there is no such thing as "customer loyalty" in this business anymore. Customers will drive 20 miles to a major discount store to save 5 cents and be served by some teen-ager whose depth of music is being convinced that the Beatles were Paul McCartney's first band. Never mind the fact that you are the expert. You've put you're blood and guts into your business. It's dollars and cents.

The record companies, the ones who should be helping the small merchants and backing them, abandoned them a long time ago.

Buddy Breeze
Breeze Record Rentals
Vancouver, Canada

METAL FORCE

I am the program director at a small adult contemporary AM/FM station in upstate New York. After discussing the hard rock/heavy metal situation with a former general manager several years ago, I convinced him to allow me to experiment with a metal format on Saturday nights—a time primarily set aside for parties for the younger generation.

Next month "The Rock Shop" will begin its seventh year on the air. It's a five-hour show aired 7 p.m.-midnight every Saturday.

During our first year, I received over 8,000 requests. This year, the total will be in excess of 30,000—roughly 100 calls per hour.

Concert promoters from three major markets (Rochester, Syracuse, and Binghamton) publicize their metal shows on my program, providing tickets, posters, albums, backstage passes, and more in appreciation of our effort to create more revenue for them. Their major complaint is that the so-called "major market rock stations" simply do not play the music by the heavier acts they're bringing in for concerts.

Look at the gross revenues from metal concerts, merchandise, and albums. These figures are not to be scoffed at. Check the charts and find that metal is on the rise. It's a real force to be dealt with now and in the future.

Bob Appell
Program Director
WSFW AM-WSFW FM
Seneca Falls, N.Y.

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.

Billboard Offices:

New York
1515 Broadway
N.Y. 10036
212 764-7300
telex 710 581-6279

Los Angeles
9107 Wilshire Blvd.
Beverly Hills, Calif. 90210
213 273-7040
telex 66-4969

Nashville
14 Music Circle E.
Tenn. 37203
615 748-8100

Washington, D.C.
733 15th St. N.W.
D.C. 20005
202 783-3282

London
71 Beak St.
W1R 3LF
01 439-9411
telex 262100

Tokyo
19-16 Jingumae 6-Chome
Shibuya-ku, Tokyo 150
03 498-4641
telex J25735

Publisher & Editor-In-Chief:

SAM HOLDSWORTH

Associate Publisher/Director of Research:

MARTY FEELY

Associate Publisher/Director of Marketing & Sales:

GENE SMITH

General Manager/Directories Publisher:

JOHN BABCOCK JR.

International Editorial Director:

MIKE HENNESSEY

General Manager/Nashville:

GERRY WOOD

Editorial

Managing Editor: **KEN SCHLAGER**

Deputy Editor: **Irv Lichtman**

Executive Editor: **Is Horowitz**

News Editor: **Jean Rosenbluth**

Art Director: **Jeff Nisbet**

Senior Copy Editor: **Peter Kobel**

Copy Editor: **David Bushman**

Special Issues:

Editor: **Ed Ochs** (Los Angeles)

Assistant Editor: **Robyn Wells** (N.Y.)

Bureau Chiefs:

Dave DiMartino (Los Angeles)

Bill Holland (Washington)

Editors:

Radio: **Kim Freeman** (N.Y.)

Talent: **Steve Gett** (N.Y.)

Black Music: **Nelson George** (N.Y.)

Retailing: **Earl Paige** (L.A.), **Geoff Mayfield** (N.Y.),

Ed Morris (Nashville), **Chris Morris** (L.A.)

Home Entertainment: **Jim McCullough** (L.A.)

Home Video: **Al Stewart** (N.Y.)

Music Video: **Steven Dupler** (N.Y.)

Pro Audio/Video: **Steven Dupler** (N.Y.)

International: **Peter Jones** (London)

Music Research/Analysis: **Paul Grein** (L.A.)

Album Reviews: **Jean Rosenbluth** (N.Y.),

Chris Morris (L.A.), **Ed Morris** (Nashville)

Singles Reviews: **Bill Coleman** (N.Y.)

Reporter: **Linda Molecki** (N.Y.)

Administrative Assistants: **Debbie Holley** (Nashville),

Valerie Bisshar (L.A.), **Drew Wheeler** (N.Y.)

Contributors: **Bob Darden** (Gospel),

Peter Koepnews (Jazz), **Kirk LaPointe** (Canada),

Peter Ludwig (Radio), **Moir McCormick** (Chicago),

Mark Mehler (Financial), **Tony Sabourin** (Latin)

Charts & Research

Associate Publisher/Director of Charts:

THOMAS NOONAN

Asst. Director of Charts: **Michael Ellis**

Manager, Country Charts: **Marie Ratliff**

Manager, Black/Jazz/Crossover Charts: **Terri Rossi**

Manager, Dance Charts: **Sharon Russell**

Manager, Latin Charts: **Carlos Agudelo**

Systems Manager: **JoDean Adams**

New York: **Harry Michel** (retail supervisor),

Ron Cerrito (radio supervisor), **Marisol Camacho**, **Jim**

Canosa, **Ed Coakley**, **Eleanore Greenberg**, **Cathy Kaslow**,

Robert Martucci, **Rosemary Perez**, **Marc Zubatkin**

Marketing & Sales

Director of Sales, Video/Sound: **Ron Willman**

Promotion Director: **Phyllis Goldberg**

Radio/Singles Mgr.: **Margaret Lo Cicero**

N.Y.: **Norm Berkowitz**, **Ken Karp**, **Amy Laurie**, **Karen**

O'Callaghan, **Peggy Dold**, **Jeff Serrette** (classified)

L.A.: **Christine Matuchek**, **Mickey Grennan**,

Michele J. Gambardella, **Colette Kreins**, **Marv Fisher**

Nashville: **John McCartney**

London: **Patrick Campbell**

Tokyo: **Hugh Nishikawa**

Amsterdam: **Ron Betist**, 0-20-628483

Milan: **Germano Ruscitto**, 28-29-158

Sydney: **Mike Lewis**, 612 412-4626

Production

Director: **MARIE R. GOMBERT**

Advertising Production Mgr.: **John Wallace**

Advtg. Production Coordinator: **Michael D. Small**

Atex System Manager: **Raymond H. Heitzman**

Edit. Production Manager: **Terrence C. Sanders**

Asst. Edit. Production Mgr.: **Renate L. Foster**

Directories Production Mgr.: **Len Durham**

Administration

V.P. & Executive Editorial Director: **Lee Zhitto**

Divisional Controller: **Peter Philipps**

Distribution Manager: **Edward Skiba**

Circulation Manager: **Eileen Ball**

Dealer Copy Sales: **Brad Lee**

License & Permissions Mgr.: **Georgina Challis**

Directories Editor: **Leslie Shaver**

Credit Manager: **Jerry Mannion**

Asst. to Publisher & Gen. Mgr.: **Cary Fagan**

Billboard Publications Inc.

President & Chief Executive Officer:

GERALD S. HOBBS

Executive Vice President: **Sam Holdsworth**

Senior Vice President: **Ann Haire**

Vice Presidents: **Paul Curran**, **Rosaloe Lovett**,

Martin R. Feely, **Lee Zhitto**,

John Babcock Jr., **Glenn Heffernan**

Managing Director, Billboard Ltd.:

R. Michael Hennessey

Publisher, Billboard Operations Europe: **Theo Roos**

Chairman Emeritus: **W.D. Littleford**

Radio Execs Discuss Music Formats At NAB Meet

BY KIM FREEMAN

ANAHEIM, Calif. The National Assn. of Broadcasters convention here Sept. 9-12 featured several sessions devoted to discussions of formats. The following is a continuation of a report in the Sept. 26 issue of Billboard, which looked at key points made at the sessions on album rock and top 40.

URBAN

Session moderator Barry Mayo, vice president/general manager of WRKS New York, led panelists through a variety of topics. Mayo started with the observation that the presence of three females on the five-person panel was a positive reflection of the progress women have made in the format. On the

unique challenge a women faces as a programmer, WPLZ Petersburg, Va., program director Debbie Parker said the key to being taken seriously was to "nut up" and "demand the respect you need to do your job."

Lee Michaels, PD of WBMX-FM Chicago, proved a focal point for examining black radio's image in the industry. After a successful track

record at WBMX and WGCI in Chicago, Michaels accepted the PD post at hit outlet KMEL San Francisco earlier this year (before returning to WBMX). Mayo noted that many urban observers were curious about Michael's move to "white" radio. Michaels said he took the KMEL job because he was a "sucker for a challenge," and had never viewed his return to urban-formatted WBMX as a "step down."

"I started in the '60s at pop radio," Michaels said. "And I once programmed country just to prove to myself that I could do it."

"I worry about this concept of blacks 'graduating' to white radio," said Verna Green, GM at WJLB Detroit. "Sometimes I think we are our own worst enemies because we

make excuses for ourselves as being 'black' radio."

Michaels and WHRK Memphis PD Pam Wells urged attendees to program to a broad spectrum. "Our audience is 75% black and 25% white," said Wells, "but I consider our programming generic radio—or rhythm radio. I grew up with pop radio, and I know other people like me want to hear a Steve Winwood or Don Henley."

"You've got to realize that urban radio has a lot of nonblack listeners who enjoy that music," said Michaels. In select competitive situations, though, Michaels noted that a "black attack" could be effective. "Go find the black music you know your top 40 won't play."

WHRK's Wells emphasized ac-

(Continued on page 80)

Offers Advice On Proper Uses Of Airwaves

N.Y. Gov. Cuomo Headlines NAB Confab

ANAHEIM, CALIF. If there had been tickets available, the hottest items at the National Assn. of Broadcasters Radio '87 meet would have been passes to New York Gov. Mario Cuomo's address to 150 radio group owners.

But there were no tickets. The dinner with Cuomo—who officially ended speculation that he would run in the 1988 presidential race as a Democratic contender in February—was sponsored by United Stations Programming Networks, and it was an invitation-only affair that some observers said stole a little thunder from the official NAB convention lineup, which this year did not even include new Federal Communications

Commission Chairman Dennis Patrick.

For most of his talk, the governor was in a reminiscing mood, recalling that as a boy too poor to attend concerts, he gained an appreciation of opera and jazz from listening to radio programs hosted by Milton Cross and Symphony Sid.

"Radio was my first love and still is," he said, adding that in his political campaign, he used radio almost exclusively for interviews "because of dollar-for-dollar value for me. A complex message is better served through radio."

Cuomo once again insisted he was not running for the Democratic nomination, saying the nomination pro-

cess is so "long and tedious and so demanding" he could not run and also be a good governor. He also quipped that anybody who seeks to be president "should be apprehended." He has not yet ruled out the possibility of accepting a draft at next year's convention.

In a more serious mood, he cautioned broadcasters not to allow deregulation to make them indifferent to community concerns or to let news judgment tip toward the sensational.

"Monitor yourselves," he said. "Avoid abuses and excesses. You can show a world of beauty, but you can also teach a fascination for violence and depravity." Of First Amendment concerns, Cuomo said, "I disagree with the Congress and agree with President Reagan's veto" of the controversial fairness doctrine. He said, however, that "the issue is far from settled" and predicted that the Supreme Court will eventually settle the question of the doctrine's constitutionality.

BILL HOLLAND

newsline...

SKY BROADCASTING is set to buy urban outlet WBMX-FM from Egmont Sonderling for \$27 million. Sky is the new firm headed by former Gannett president Joe Dorton. Sky also owns WCZY Detroit; KSY Dallas; WGIV/WPEG Charlotte, N.C.; and WEZO/WNYR Rochester, N.Y.

HUGH BARR is appointed group vice president for NewCity Communications and general manager of the group's KKYX/KLLS San Antonio, Texas. He had been GM at NewCity's WSYR/WYYY Syracuse, N.Y., for the last nine years. There, Barr is replaced by John Terboss, who moves up from the GSM post at WSYR/WYYY.

JOHN IRWIN leaves his VP/GM post at young country outlet WYNY New York to assume the same duties at country outlet WLK Charlotte, a Capitol Broadcasting Corp. station. Irwin says his yet-unnamed successor at WYNY will have a "gold mine" on his/her hands. He cites a desire to work for Capitol and the quality of life in Charlotte as reasons for his departure.

WESC-AM-FM Greenville, S.C., will be bought by Flair Broadcasting. The leading country stations will be sold by Broadcasting Co. of the Carolinas.

FOR THE RECORD

In last week's Featured Programming column, the item about "Rock Over London" going to Westwood One for distribution omitted mention of Steven Saltzman, who has been the British rock show's executive producer since it bowed almost five years ago. Capitol Radio's Graham Dene is the show's host.

"We've premiered great British music to an international audience for many years," says Saltzman. "The prospect of merging our production forces with Westwood One's syndication expertise is very exciting."



Programmers reveal why they have jumped on certain new releases.

TOP 40

Bruce Springsteen's "Brilliant Disguise" (Columbia) is not surprisingly causing a commotion with listeners at KHTR St. Louis, says PD **Dave Robbins**. "I think reaction to this is not just due to the fact that it's Springsteen's latest," says Robbins. "It's got more to do with the quality of this song—it's got a lot of legs to it." Screaming its way into the top 10 is Kenny G's "Don't Make Me Wait For Love" (Arista), a strong contender on both AC and pop charts. The Bill Medley & Jennifer Warnes duet, "(I've Had) The Time Of My Life" (RCA), is starting to generate some action for KHTR. And just catching on saleswise in St. Louis are Bananarama's "I Heard A Rumour" (Columbia) and Europe's "Carrie" (Epic).

ALBUM ROCK

In the midst of a heavy flow of great product by several established artists, Billboard Radio Award-winning PD **Mark Chernoff** of WNEW-FM New York says he's hot to trot about the stream of music by relative neophytes. First among the new releases by new groups is the Radiators' "Like Dreamers Do" (Epic). "This is my record of the month," says Chernoff. "I saw them at the Lone Star, and I've been hooked on the group ever since." The New Orleans newcomers' sound is "a little funky, danceable, and definitely rock'n'roll," says the PD. The Brandos' "Gettysburg" (Relativity) is also hot on Chernoff's list, and the song is starting to sell really well in Gotham. His other favorite rock babies are the BoDeans' "Only Love" (Slash/Reprise), Bourgeois Tagg's "I Don't Mind At All" (Island), and Silent Running's "Sanctuary" (Atlantic). And in the predictably excellent category fall the latest outings by Bruce Springsteen, Pink Floyd, Lynyrd Skynyrd, and Mick Jagger.

KIM FREEMAN

"The Discovery & Development Of New Artists"

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

PANEL AGENDA

- Keynote Address: Abbie Hoffman
Topic: *Activism in the 1980s—Music, Media & Society*
- The Politics Of Dancing:
Music As A Social Force In The '80s
- From Demo To Limo:
The Evolution Of New Artists
- Getting By In A Material World:
Survival Of The Hippest
- Surviving & Thriving As An
Independent Record Label
- Music Publishing:
It's Not The Singer, It's The Song
- Reggae: Sitting Here In Limbo?

- College Radio In The Community:
Force Or Farce?
- Playing It Cool:
College Radio & The Alternative Marketplace
- Lawyers, Guns & Money:
Artist Management
- Maximum Exposure:
Print Media's Role In Artist Development
- The Rhythm Workshop:
Yo! Bum Rush The Panel
- Swinging Into The '90s:
The Shape Of Jazz To Come
- International Artist Development

- Country Workshop
- Cultural Meltdown: Integration Of
Non-Rock Music Into The Mainstream
- The A&R Panel:
What's Wrong With This Tape?
- The Retail Connection &
Independent Distribution
- Visual Marketing:
The Little Picture In The Big Picture
- The Underground Video Workshop
- Successfully Marketing A New Artist—
Tying It All Together
- Commercial Radio 1997:
Cutting Edge Or Dull Blade?

- Plugging Into Technology
- The Artist Encounter &
Free For All
- College Radio: Present & Future—
An extensive all-day workshop and symposium covering the most crucial aspects of college radio in the '80s and beyond
- Metal Marathon:
A series of panels and workshops that focus on hard rock and heavy metal as the serious musical and cultural force that it is.

Panel Subject To Change

For registration information call 516-248-9600.



G

WATCH YOUR BACK!

T

THE GANGSTER OF LOVE IS BACK

O

AND HE'S TAKIN' OVER!

ORAN "JUICE" JONES

The man who brought you the smash hit, "The Rain,"³⁸⁻⁰⁶²⁰⁹ returns with a sharper streetwise sound with the first 7" and 12" single, "Cold Spencin' My S Money,"^{38-07391 44-06960}

"Pick it up sugar, and you'll be real happy... 'cause they don't make this kind of man no more!"

"G.T.O.-GANGSTERS TAKIN' OVER"^{FC 40953}

ON DEF JAM/COLUMBIA RECORDS AND CASSETTES.

Produced by Vincent F. Bel & Russell Simmons for Door Bell Recordings/Rush Productions.



"Columbia," "Def Jam" are trademarks of CBS Inc. © 1987 CBS Inc.

DIRTY DANCING'S MAKING

- **EXPLODING PAST PLATINUM IN JUST 5 WEEKS**
- **NEW HITS AND CLASSIC OLDIES**
- **THE BIGGEST SOUNDTRACK OF '87 —
FROM THE BLOCKBUSTER MOTION PICTURE OF THE SEASON**
- **FEATURES THE FIRST HIT SINGLE,
“(I’VE HAD) THE TIME OF MY LIFE”** 7" 5224-7-RX Casette Single 5224-9-RSX
PERFORMED BY BILL MEDLEY AND JENNIFER WARNES



“DIRTY DANCING.” NOW’S THE TIME TO CUT IN.

LP 6408-1-R Casette 6408-4-R Compact Disc 6408-2-R

Soundtrack Executive Producer: Jimmy Ienner

ALL THE RIGHT MOVES



TM(S) © REGISTERED • MARC(S) REGISTRADA(S) RCA CORPORATION. © 1987 VESTRON PICTURES • MANUFACTURED AND DISTRIBUTED BY BMG MUSIC, NEW YORK, N.Y.

The Sound
of Discovery
is the Sound of

Shanice

W I L S O N

The Debut Album:

DISCOVERY

(SP 5128)

The First Single:
“(Baby Tell Me) Can You Dance”

(AM 2939)

Produced by Bryan Loren for Left-Handed
Productions
Executive Producer: John McClain



© 1987 A&M Records, Inc. All Rights Reserved

ALBUM ROCK TRACKS™

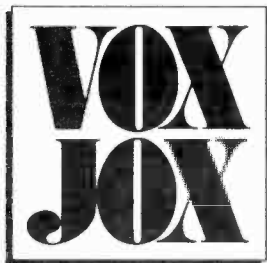
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	ARTIST LABEL	TITLE
					*** NO. 1 ***	
1	1	3	5	PINK FLOYD COLUMBIA		LEARNING TO FLY 2 weeks at No. One
2	7	10	5	R.E.M. I.R.S.		THE ONE I LOVE
3	5	6	5	RUSH MERCURY		FORCE 10
4	NEW		1	BRUCE SPRINGSTEEN COLUMBIA		*** FLASHMAKER *** BRILLIANT DISGUISE
5	6	8	8	DEF LEPPARD MERCURY		ANIMAL
6	4	4	6	AEROSMITH Geffen		DUDE (LOOKS LIKE A LADY)
7	NEW		1	YES ATCO		LOVE WILL FIND A WAY
8	2	1	8	JOHN COUGAR MELLENCAMP MERCURY		PAPER IN FIRE
9	8	9	8	INSIDERS EPIC		GHOST ON THE BEACH
10	12	21	4	THE CARS ELEKTRA		STRAP ME IN
11	3	2	6	THE CARS ELEKTRA		YOU ARE THE GIRL
12	17	—	2	PINK FLOYD COLUMBIA		ONE SLIP
13	18	—	2	JETHRO TULL CHRYSALIS		STEEL MONKEY
14	16	24	5	J. MELLENCAMP MERCURY		HARD TIMES FOR AN HONEST MAN
15	14	16	6	WHITESNAKE Geffen		IS THIS LOVE
16	13	17	7	HOOTERS COLUMBIA		SATELLITE
17	19	19	6	MELVIN JAMES MCA		WHY WON'T YOU STAY
18	24	36	3	RUSH MERCURY		TIME STAND STILL
19	11	11	9	RICHARD MARX EMI-MANHATTAN		SHOULD'VE KNOWN BETTER
20	25	—	2	LYNYRD SKYNYRD MCA		TRUCK DRIVIN' MAN
21	10	7	4	MICK JAGGER COLUMBIA		LET'S WORK
22	9	5	11	GRATEFUL DEAD ARISTA		HELL IN A BUCKET
23	20	33	3	TIMOTHY B. SCHMIT MCA		BOYS NIGHT OUT
24	28	30	4	AEROSMITH Geffen		RAG DOLL
25	29	34	5	SQUEEZE A&M		HOURLASS
26	23	23	7	GLEN BURT NICK A&M		FOLLOW YOU
27	33	—	2	MICK JAGGER COLUMBIA		THROWAWAY
28	21	14	7	FLEETWOOD MAC WARNER BROS.		LITTLE LIES
29	27	28	5	BILLY IDOL CHRYSALIS		MONY MONY
30	15	12	7	LOVERBOY COLUMBIA		NOTORIOUS
31	46	—	2	ICEHOUSE CHRYSALIS		*** POWER TRACK *** CRAZY
32	22	20	6	SAMMY HAGAR Geffen		RETURNING HOME
33	26	13	23	U2 ISLAND		WHERE THE STREETS HAVE NO NAME
34	34	37	4	LOS LOBOS SLASH		COME ON, LET'S GO
35	36	—	2	PINK FLOYD COLUMBIA		ON THE TURNING AWAY
36	41	49	3	THE BRANDOS RELATIVITY		GETTYSBURG
37	40	42	3	KISS MERCURY		CRAZY CRAZY NIGHTS
38	38	38	5	JOHN COUGAR MELLENCAMP MERCURY		CHERRY BOMB
39	44	—	2	CRUZADOS ARISTA		SMALL TOWN LOVE
40	42	40	3	THE OUTFIELD COLUMBIA		BANGIN' ON MY HEART
41	30	27	7	MR. MISTER RCA		SOMETHING REAL (INSIDE ME, INSIDE YOU)
42	49	43	4	DEF LEPPARD MERCURY		HYSTERIA
43	31	15	9	DAVID BOWIE EMI-MANHATTAN		NEVER LET ME DOWN
44	37	29	10	THE SILENCERS RCA		PAINTED MOON
45	48	41	6	PETE BARDENS CAPITOL		IN DREAMS
46	NEW		1	BODEANS REPRISE		ONLY LOVE
47	47	—	2	PINK FLOYD COLUMBIA		DOGS OF WAR
48	32	18	9	BRYAN ADAMS A&M		VICTIM OF LOVE
49	35	22	8	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED		HOW DO YOU SPELL LOVE
50	43	31	19	WHITESNAKE Geffen		HERE I GO AGAIN

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.

New Faces At KKDA Dallas: MD Smith And Morning Show Co-Anchor Johnson

JIMMY SMITH is the new music director at sizzling urban outlet KKDA "K-104" Dallas. After a few years as MD at WHRK Memphis, Tenn., Smith accepted the PD gig at WLUM Milwaukee a few months back. Smith replaces Terry Avery, who graduated to PD at KMJQ Houston recently. Smith says the K-104 offer was too good to turn down, even though he was happy at WLUM. K-104 PD Michael Spears says Smith, plucked out of roughly 60 candidates for the job, turned up most often on "best-MD" lists compiled by his peers. The fact that Smith won Billboard's medium market, urban MD radio award didn't hurt, either, Spears quips.

Also new at K-104 is Isla Johnson, who joins Tom Joyner's morning coolness as co-anchor. Look for television, billboard, and bus ads plugging Johnson's arrival.



by Kim Freeman

DAVE ALLAN is the new PD at Philly urban leader WUSL "Power 99." He was most recently making strides at crossover outlet WMYK "K-94" Norfolk, Va., and his track record includes several urban-slanted hit outlets. WUSL's outgoing PD is Tony "the Q" Quartarone, who was let go. During the 18 months he'd been there, all of WUSL's books had been up or steady, and the Q's resume also includes five years at WRKS New York—part of that as PD. He can be reached at 215-483-9215.

There was speculation last week that hit outlet KSDO-FM "KS-103" San Diego would be the next to pick up Satellite Music Network's "the Wave," and that one other Gannett station may also go on board. If true, that would seem to put well-respected top 40 PD Nick Ferrara on the available list.

Kurt Kelly was apparently let go from rocker KLOS Los Angeles last week. The assistant PD had been at the Cap Cities/ABC outlet for roughly four years and served as interim PD between Tim Kelly's departure and Charlie West's arrival.

MARK TODD is the new PD at KWNZ Reno, Nev., and that leaves a hot opening at CBS hit outlet KHTR St. Louis. There, PD Dave Robbins is seeking a 7 p.m.-to-midnight talent who can double as MD to replace Todd... In Los Angeles, it looks like KPWR "Power 106" morning man Jay Thomas will be losing sidekick Powermouth Patty to VH-1... Add one more to the list of Hollywoods working at hot hit stations. This one is Hollywood Harrison, who landed nights at WEZB New Orleans. He'd been doing nights at WNCI Columbus, Ohio.

OVERHEARD: "I'd have to consult every urban station in the country to make what I'm making here," said WBMX-FM Chicago PD Lee Michaels, when asked to guess how lucrative consulting on the format would be during an NAB session... "Even when I'm having fun, I have goals," said Billboard's own Michael Ellis, while consulting a Disneyland guidebook immediately upon arrival at the park during the NAB... And what's all this about KBEQ Kansas City, Mo., PD Steve Perun and actress Darryl Hannah?

WHTZ PD Scott Shannon plays co-host with Dick Clark on the latter's American Bandstand contest finals, to be held Monday (28) in Brooklyn, N.Y.

STAR SEARCHES: You hear a lot of conventioners recommending offbeat sources as pools for new talent, but how many PDs do you know who actually draw from those sources? One is WIYY "98 Rock" Baltimore PD Tom Evans, who pulled new morning show cohort Deb "Max" Smith out of a yuppie restaurant where Evans, 98 Rock newsman Bob Lopez, and

new morning host Bob Rivers—formerly of WAAF Worcester, Mass.—were commiserating about the difficulty of their search. "This waitress, Max, was funnier than all of us put together," says Evans. "Half-way through lunch, Bob and I looked at each other and said, 'Nah, it can't be this easy.'" After a few simulated shows, Max got the gig. Evans says that hiring a nonradio person is risky, but so far it's paying off.

Meanwhile, hit outlet KKRZ Portland, Ore., goes cradle robbing to bring the country's "youngest DJ" onto its "Z-100 Morning Zoo." That's 8-year-old "Little Ricky" Rocko, who cut his chops on KAAR Vancouver, Wash., and has made several TV and radio appearances.

Last week, we lied and said Bill Richards was the new PD at hit station KBOS Fresno, Calif. Actually, it's Barry Richards... Former KIVA and KKSS Albuquerque, N.M., air talent Jay West became available recently. He's seeking a new top 40 on-air and possibly MD gig, and he can be reached at 505-299-2276.

BILL GARCIA is the new PD at AC outlet WVBF Boston. Formerly programming KSD St. Louis, he started his career at WBZ Boston 20 years ago... Tom Gongaware is the new PD at Capitol classic hits outlet WTRG Raleigh, N.C. He was at Voyager's WWMG Shelby, N.C., and brings a broad mix of programming experience to WTRG.

WHTZ "Z-100" New York got most of the allegations filed by CBS in the suit concerning Z-100's early play of Michael Jackson's "I Just Can't Stop Loving You" dismissed on Sept. 18. Z-100 lawyer Stephen Hoffman says the motion for dismissal was based on the premise that the New Jersey Supreme Court does not have the power to hear claims concerning copyright, which is regulated by the U.S. Copyright Act. The points dismissed pertained to CBS' allegations that Z-100 had duplicated and distributed the single.

Hoffman did not ask the court to dismiss the count pertaining to CBS' allegation that Z-100 implied Epic was supporting giveaways of Jackson's "Bad" album before its street availability. Hoffman says, however, that he fully intends to contest that claim.

The latest chapter of this battle between radio stations and record companies focuses on Bruce Springsteen's "Tunnel Of Love" album from Columbia. "It's no more Mr. Nice Guy," says WPLJ "Power 95" New York PD Larry Berger, whose station had the album Sept. 21, two weeks ahead of its scheduled Oct. 5 release date. Power 95 played tracks from it as "exclusive world premieres" on Sept. 21 and 22. Late in the afternoon of the second day, Berger says, he got a letter vaguely resembling a cease and desist warning from CBS. Berger says he then consulted Cap Cities/ABC's lawyers, who gave him no cause to pull the tracks. On the morning of Sept. 23, Berger says, Power 95's lawyers were talking with CBS' lawyers. Berger says he would comply with a formal cease and desist warning, provided other stations in the market do, too.

WNEW-FM New York played some Springsteen album tracks early on Sept. 23, before PD Mark Chernoff interrupted the morning show to announce the arrival of a cease and desist warning and pulled the cuts.

THE ISLAND/BILL GRAHAM party for Bourgeois Tagg last week at Graham's house in Marin, Calif., was truly cool. For an audience of key top 40 and rock PDs and retailers, the group performed its Beatlesque single "I Don't Mind At All," while album producer Todd Rundgren showed off his Jams.

FEATURED PROGRAMMING

K-TWIN COMMUNICATIONS, Minneapolis, seems to have been in the right place at the right time. (Billboard, July 11.) "The Breeze" bowed Sept. 9 on KEYF Spokane, Wash., as the K-Twin Progressive Music Network division's 24-hour new age AC satellite service. The service is an outgrowth of the eclectic AC programming that K-Twin general manager **Jack Moore** used for five years on KTNW Minneapolis, which he successfully turned around.

Moore says that his original projections for the format called for 60 affiliate stations in the first three years. Eighteen months ago, Moore assumed that K-Twin would have to do a lot of campaigning to export the format outside the Twin Cities area, and even then would only be

able to clear the show in major and college markets. With a tip of his hat to KTUV "the Wave" Los Angeles for helping bring the format to the level of visibility it's now enjoying, Moore now believes the format is viable in all medium markets and will shake out major markets oversaturated with AC stations.

K-Twin has initially had some difficulty in getting equipment for its signed-on station's downlinks. Moore had hoped to have 10 stations on the service the first week of September. Now that the equipment is arriving, he says, "the Breeze" will have eight operating affiliates by the end of October.

Meanwhile, the satellite "Wave" was launched through **Satellite Music Networks's** Chicago complex on the newly rechristened **KCWV** Kansas City, Kan., on September 24. SMN's VP/sales **Bob Bruton** expects to have the 24-hour service on (Continued on next page)

FOR WEEK ENDING OCTOBER 3, 1987

Billboard

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT CROSSOVER 30

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	10	LISA LISA & CULT JAM COLUMBIA	★★ NO. 1 ★★ LOST IN EMOTION 4 weeks at No. One
2	2	2	9	WHITNEY HOUSTON ARISTA	DIDN'T WE ALMOST HAVE IT ALL
3	5	8	6	EXPOSE ARISTA	LET ME BE THE ONE
4	3	7	7	PRINCE PAISLEY PARK	U GOT THE LOOK
5	12	21	3	MICHAEL JACKSON EPIC	BAD
6	9	14	4	MADONNA SIRE	CAUSING A COMMOTION
7	8	11	9	LEVERT ATLANTIC	CASANOVA
8	11	12	7	BANANARAMA LONDON	I HEARD A RUMOUR
9	6	3	9	MICHAEL JACKSON EPIC	I JUST CAN'T STOP LOVING YOU
10	10	6	10	LOS LOBOS WARNER BROS.	LA BAMBA
11	17	23	4	JODY WATLEY MCA	DON'T YOU WANT ME
12	16	25	5	SWING OUT SISTER MERCURY	BREAKOUT
13	14	13	6	NOEL 4TH & B'WAY	SILENT MORNING
14	4	5	10	LL COOL J DEF JAM	I NEED LOVE
15	18	22	4	PRETTY POISON VIRGIN	CATCH ME (I'M FALLING)
16	7	4	10	FAT BOYS & THE BEACH BOYS TIN PAN APPLE	WIPE OUT
17	13	10	11	JELLYBEAN CHRYSALIS	WHO FOUND WHO
18	21	—	2	STEPHANIE MILLS MCA	(YOU'RE PUTTIN') A RUSH ON ME
19	29	—	2	TIFFANY MCA	I THINK WE'RE ALONE NOW
20	25	—	2	MADAME X ATLANTIC	JUST THAT TYPE OF GIRL
21	26	—	2	DONNA SUMMER GEFFEN	DINNER WITH GERSHWIN
22	NEW	1	1	RAY PARKER JR. GEFFEN	I DON'T THINK THAT MAN SHOULD...
23	19	9	12	MADONNA SIRE	WHO'S THAT GIRL
24	NEW	1	1	KENNY G. ARISTA	DON'T MAKE ME WAIT FOR LOVE
25	NEW	1	1	GLENN JONES JIVE	WE'VE ONLY JUST BEGUN
26	23	24	6	PEPSI & SHIRLIE POLYDOR	HEARTACHE
27	15	19	4	ANITA BAKER ELEKTRA	NO ONE IN THE WORLD
28	28	20	11	NATALIE COLE EMI-MANHATTAN	JUMP START
29	27	—	2	EUROPE EPIC	CARRIE
30	NEW	1	1	PET SHOP BOYS EMI-MANHATTAN	IT'S A SIN

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. You Light Up My Life, Debbi Boone, WARNER/CURB
2. Keep It Comin' Love, K.C. & the Sunshine Band, TK
3. Nobody Does It Better, Carly Simon, ELEKTRA
4. That's Rock 'N' Roll, Shaun Cassidy, WARNER/CURB
5. Star Wars Title Theme, Meco, MILLENNIUM
6. Boogie Nights, Heatwave, EPIC
7. Cold As Ice, Foreigner, ATLANTIC
8. Brick House, Commodores, MOTOWN
9. I Feel Love, Donna Summer, CASABLANCA
10. I Just Want To Be Your Everything, Andy Gibb, RSO

POP SINGLES—20 Years Ago

1. The Letter, Box Tops, MALO
2. Never My Love, Association, WARNER BROS.
3. Ode To Billie Joe, Bobbie Gentry, CAPITOL
4. Come Back When You Grow Up, Bobby Vee & the Strangers, LIBERTY
5. Little Ole Man (Uptight—Everything's Alright), Bill Cosby, WARNER BROS.
6. (Your Love Keeps Lifting Me) Higher And Higher, Jackie Wilson, BRUNSWICK
7. Reflections, Diana Ross & the Supremes, MOTOWN
8. Apples, Peaches, Pumpkin Pie, Jay & the Techniques, SMASH
9. How Can I Be Sure, Young Rascals, ATLANTIC
10. Gimme Little Sign, Brenton Wood, DOUBLE SHOT

TOP ALBUMS—10 Years Ago

1. Rumours, Fleetwood Mac, WARNER BROS.
2. Simple Dreams, Linda Ronstadt, ASYLUM
3. Shaun Cassidy, WARNER/CURB
4. Moody Blue, Elvis Presley, RCA
5. Foreigner, ATLANTIC
6. Anytime... Anywhere, Rita Coolidge, A&M
7. Star Wars Soundtrack, 20TH CENTURY
8. JT, James Taylor, COLUMBIA
9. I Robot, Alan Parsons Project, ARISTA
10. Livin' On The Fault Line, Doobie Brothers, WARNER BROS.

TOP ALBUMS—20 Years Ago

1. Sgt. Pepper's Lonely Hearts Club Band, Beatles, CAPITOL
2. Ode To Billie Joe, Bobbie Gentry, CAPITOL
3. The Doors, ELEKTRA
4. Flowers, Rolling Stones, LONDON
5. Aretha Arrives Aretha Franklin, ATLANTIC
6. Headquarters, Monkees, COLGEMS
7. Byrds Greatest Hits, Byrds, COLUMBIA
8. Groovin', Young Rascals, ATLANTIC
9. Surrealistic Pillow, Jefferson Airplane, RCA VICTOR
10. Are You Experienced, Jimi Hendrix Experience, REPRISE

COUNTRY SINGLES—10 Years Ago

1. Heaven's Just A Sin Away, Kendalls, OVATION
2. East Bound And Down/(I'm Just A) Redneck In A Rock And Roll Bar, Jerry Reed, RCA
3. I Got The Hoss, Mel Tillis, MCA
4. Daytime Friends, Kenny Rogers, UNITED ARTISTS
5. I'm Just A Country Boy, Don Williams, ABC/DOT
6. We Can't Go On Living Like This, Eddie Rabbitt, ELEKTRA
7. Once In A Lifetime Thing, John Wesley Ryles, ABC/DOT
8. Y'All Come Back Saloon, Oak Ridge Boys, ABC/DOT
9. More To Me, Charley Pride, RCA
10. Love Is Just A Game, Larry Gatlin, MONUMENT

SOUL SINGLES—10 Years Ago

1. It's Ecstasy When You Lay Down Next To Me, Barry White, 20th CENTURY
2. Dusic, Brick, MALACO
3. Do Ya Wanna Get Funky With Me, Peter Brown, DRIVE
4. Do You Dance Pt. 1, Rose Royce, WHITFIELD
5. Back In Love Again, L.T.D., A&M
6. Brick House, Commodores, MOTOWN
7. Keep It Comin' Love, K.C. & the Sunshine Band, TK
8. Boogie Nights, Heatwave, EPIC
9. Shake It Well, Dramatics, ABC
10. Float On, Floaters, ABC

FOR WEEK ENDING OCTOBER 3, 1987

Billboard

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	10	★★ NO. 1 ★★ DIDN'T WE ALMOST HAVE IT ALL ARISTA 1-9616	◆ WHITNEY HOUSTON 3 weeks at No. One
2	5	6	11	LONELY IN LOVE FULL MOON/EPIC 34-07275/E.P.A.	◆ DAN FOGELBERG
3	6	8	8	WHEN SMOKEY SINGS MERCURY 888 604-7/POLYGRAM	◆ ABC
4	2	4	11	DOING IT ALL FOR MY BABY CHRYSALIS 43143	◆ HUEY LEWIS & THE NEWS
5	3	2	9	I JUST CAN'T STOP LOVING YOU EPIC 34-07253/E.P.A.	MICHAEL JACKSON
6	7	14	5	LITTLE LIES WARNER BROS. 7-28291	◆ FLEETWOOD MAC
7	4	3	11	ONE HEARTBEAT MOTOWN 1897	◆ SMOKEY ROBINSON
8	10	11	7	THE STUFF THAT DREAMS ARE MADE OF ARISTA 1-9619	◆ CARLY SIMON
9	9	9	11	NO ONE IN THE WORLD ELEKTRA 7-69456	◆ ANITA BAKER
10	13	16	5	DON'T MAKE ME WAIT FOR LOVE ARISTA 1-9625	◆ KENNY G.
11	12	15	7	WHY DOES IT HAVE TO BE RCA 5132	◆ RESTLESS HEART
12	8	7	14	LOVE POWER ARISTA 1-9567	DIONNE WARWICK & JEFFREY OSBORNE
13	14	20	5	I'VE BEEN IN LOVE BEFORE VIRGIN 7-99425	◆ CUTTING CREW
14	11	5	10	LA BAMBA SLASH 7-28336/WARNER BROS.	◆ LOS LOBOS
15	19	22	6	TOUCH OF GREY ARISTA 1-9606	◆ GRATEFUL DEAD
16	22	26	4	BREAKOUT MERCURY 888 016-7/POLYGRAM	◆ SWING OUT SISTER
17	16	17	7	HAPPY TOGETHER OPEN AIR 0024/A&M	◆ THE NYLONS
18	21	23	8	IN MY DREAMS EPIC 34-07255/E.P.A.	◆ REO SPEEDWAGON
19	15	12	15	MARY'S PRAYER VIRGIN 7-99465	◆ DANNY WILSON
20	17	10	12	WHO'S THAT GIRL SIRE 7-28341/WARNER BROS.	◆ MADONNA
21	20	18	24	CAN'T WE TRY COLUMBIA 38-07050	◆ DAN HILL (DUET WITH VONDA SHEPARD)
22	26	39	3	SINCE I FELL FOR YOU MCA 53187	AL JARREAU
23	18	13	17	BACK IN THE HIGHLIFE AGAIN ISLAND 7-28472/WARNER BROS.	◆ STEVE WINWOOD
24	27	30	3	★★★ POWER PICK ★★★ YOU ARE THE GIRL ELEKTRA 7-69446	◆ THE CARS
25	25	27	4	I.O.U. ME CAPITOL 44009	BE BE & CE CE WINANS
26	30	36	3	THAT'S WHAT LOVE IS ALL ABOUT COLUMBIA 38-7322	MICHAEL BOLTON
27	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ BRILLIANT DISGUISE COLUMBIA 38-07595	BRUCE SPRINGSTEEN
28	28	28	4	MAYBE SOMEDAY... ELEKTRA 7-69448	◆ SIMPLY RED
29	23	19	19	ALONE CAPITOL 44002	◆ HEART
30	24	21	11	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR ISLAND 7-99430/ATLANTIC	◆ U2
31	31	33	5	ONLY IN MY DREAMS ATLANTIC 7-89322	◆ DEBBIE GIBSON
32	34	40	3	I HEARD A RUMOUR LONDON 886 165-7/POLYGRAM	◆ BANANARAMA
33	37	48	3	BETCHA SAY THAT EPIC 34-07371/E.P.A.	◆ G. ESTEFAN/MIAMI SOUND MACHINE
34	NEW	1	1	CANDLE IN THE WIND MCA 53196	◆ ELTON JOHN
35	NEW	1	1	SOMETHING IN YOUR EYES A&M 2940	RICHARD CARPENTER
36	29	24	15	LUKA A&M 2937	◆ SUZANNE VEGA
37	32	25	8	MAKING LOVE IN THE RAIN A&M 2949	HERB ALPERT
38	45	49	3	DINNER WITH GERSHWIN Geffen 7-28418	◆ DONNA SUMMER
39	47	—	2	LOST IN EMOTION COLUMBIA 38-07267	◆ LISA LISA & CULT JAM
40	36	38	3	KISS AND TELL MCA 53128	◆ THE BREAKFAST CLUB
41	43	—	2	LOVE IS A HOUSE TOMMY BOY 7-28300/WARNER BROS.	◆ FORCE M.D.'S
42	35	35	21	I WANNA DANCE WITH SOMEBODY ARISTA 1-9598	◆ WHITNEY HOUSTON
43	NEW	1	1	I DON'T THINK THAT MAN SHOULD... Geffen 7-28417	◆ RAY PARKER JR.
44	39	37	27	SONGBIRD ARISTA 1-9588	◆ KENNY G.
45	33	29	16	SOMETHING SO STRONG CAPITOL 5695	◆ CROWDED HOUSE
46	41	31	18	MOONLIGHTING (THEME) MCA 53124	◆ AL JARREAU
47	42	43	3	MAKE NO MISTAKE, SHE'S MINE RCA 5209	K. ROGERS & R. MILSAP
48	40	34	21	I'D STILL SAY YES CONSTELLATION 53028/MCA	KLYMAXX
49	49	50	3	ROCK STEADY SOLAR 70006	◆ THE WHISPERS
50	NEW	1	1	BAD EPIC 34-07418/E.P.A.	◆ MICHAEL JACKSON

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

FEATURED PROGRAMMING

(Continued from preceding page)

25 affiliates by the end of the year. SMN has just signed Gannett stations in San Diego, Dallas, and Seattle. Because of the network's extensive satellite experience, there should be no time lag between station sign-up and broadcast.

Comparisons between "the Breeze" and "the Wave" are inevitable. Both Moore and KTWW's PD Frank Cody, however, say the two formats differ. Cody says "the Wave's" programming is made up of equal thirds of melodic new age, soft contemporary jazz fusion, and lush rock/AC vocals. Cody prefers to call the format contemporary adult. "The Breeze," on the other hand, will feature less new age and more jazz standards in an eclectic AC format. "The Breeze" will also offer live recordings of new age artists, just as the former KTWN did in its five years with Moore at the helm.

K-Twin's "Breeze" is offered in various forms, as a plain-wrap for local customization, as daypart-only programming, or as a full turnkey operation. SMN's "Wave" is offered more as a franchise, with the "Wave" name a prominent feature throughout television ads, sales kits, and local promotions. Satellite Music Network will not be changing much more than the advertising spots in the announcerless "Wave."

It will be interesting to follow the effect these two new services have on the AC market, and on such stan-

dard AC satellite services as Transtar's "Format 41," Transtar's "AC II," and on SMN's own 6-year-old "StarStation." Transtar's next format will definitely not be a new age entry. Its next offering is the 24-hour easy rock "Niche 29," which bows Oct. 5 on the new KMPC-FM Los Angeles.

UNITED STATIONS' New York "Rock Watch" will celebrate its first birthday Saturday (3) with WXRK New York's Jimmy Fink in the host's seat. The show bowed exactly one year ago as United Station's first album rock offering and had WBCN Boston PD Oedipus as host. Program production has since moved from Boston to New York, and the three-hour weekly is being produced in cooperation with WXRK instead of WBCN, with United Stations' Ed Salamon as executive producer.

US says the move will facilitate artist interviews, greater host involvement, and easier access to the US tape archives. Fink has written and produced a number of nationally syndicated radio shows himself, including "The Continuous History Of Rock 'N' Roll" for Rolling Stone magazine and "Rock 'N' Roll Legends" for the ABC Radio Network.

The show will continue with its current programming, offering the week's album rock top 30 along with music news and brief interviews



Meeting Of Minds. Entertainer extraordinaire Steve Allen brings together an interesting assortment of minds, just as he did in his fondly remembered television program with the same theme, as Westwood One president and CEO Norm Pattiz announces that Allen will move to network radio. The daily, three-hour "Steve Allen Show" on WNEW-AM New York will be carried live on the NBC Radio Network from 2-5 p.m. Eastern time beginning Oct. 12. From left are WNEW-AM VP/GM Mike Kakoyiannis, Pattiz, Allen, and Metropolitan Broadcasting president Carl Brazelle.

with artists.

PETER J. LUDWIG

time and dates.

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

Oct. 2-3, John Cougar Mellencamp, On The Radio, On The Radio Broadcasting, one hour.
Oct. 2-4, the Cars, Hot Rocks, United Stations, 90 minutes.
Oct. 2-4, John Conlee, Country Today, MJI

Broadcasting, one hour.

Oct. 2-4, Heart, Superstars Rock Concert Series, Westwood One, 90 minutes.

Oct. 2-4, Lindsey Buckingham/Europe, Rock Chronicles, Westwood One, one hour.

Oct. 2-4, the Doors/Judy Collins, Cruisin' America with Cousin Brucie, CBS Radio, three hours.

Oct. 2-4, Force MDs, Star Beat, MJI Broadcasting, one hour.

Oct. 2-4, Rush, Metalshop, MJI Broadcasting, one hour.

Oct. 3-4, Nitty Gritty Dirt Band, Country Close-Up, ProMedia, one hour.

Oct. 3-4, Fabulous Thunderbirds, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Oct. 3-4, Bobby Vinton/Frankie Valli, The Rock Files, Creative Radio Network, one hour.

Oct. 4, Belinda Carlisle/Richard Marx, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Oct. 4, Ronnie Milsap, Nashville Live, MCA Radio Network, 90 minutes.

Oct. 4, the Cars/Robbie Robertson, Powercuts, Global Satellite/ABC Radio Network, two hours.

Oct. 5, UB40/Cruzados/Echo & the Bunnymen, Rock Trends, MCA Radio Network, two hours.

Oct. 5, the Hooters, Line One, Westwood One, one hour.

Oct. 5, Geddy Lee, Rockline, Global Satellite/ABC Radio Network, 90 minutes.

Oct. 5-11, REO Speedwagon, In Concert, Westwood One, 90 minutes.

Oct. 5-11, Johnny Lee, Country Music's Top 10, James Paul Brown Entertainment, one hour.

Oct. 5-11, John Lennon, Legends of Rock, NBC Radio Entertainment, one hour.

Oct. 5-11, the Cars, Off The Record with Mary Turner, Westwood One, one hour.



JHANI KAYE
Program Manager

PHOTO BY HARRY LANGDON

Congratulations



LIZ KILEY
Music Director

AND THE ENTIRE STAFF OF

KOST 103 FM

- ADULT CONTEMPORARY STATION OF THE YEAR
- ADULT CONTEMPORARY PROGRAM DIRECTOR OF THE YEAR
- ADULT CONTEMPORARY MUSIC DIRECTOR OF THE YEAR

**BILLBOARD AND GAVIN
MEDIA AWARD WINNERS 1987**

COX
ENTERPRISES, INC.

POWERPLAYS™

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

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

PLATINUM

New York		P.D.: Larry Berger	
1	Los Lobos, La Bamba	16	Michael Jackson, Bad
2	Whitney Houston, Didn't We Almost Have Fun	17	David Bowie, Never Let Me Down
3	Michael Jackson With Siedah Garrett, Lisa Lisa & Cult Jam, Lost In Emotion	18	Fleetwood Mac, Little Lies
4	Dan Hill (Duet With Vonda Shepard), C	19	The Cars, You Are The Girl
5	Bananarama, I Heard A Rumour	20	Newcity Rockers, Rev It Up
6	LeVert, Casanova	21	Bee Gees, You Win Again
7	Whitesnake, Here I Go Again	22	Atlantic Starr, One Lover At A Time
8	LeVert, Casanova	23	Alexander O'Neal, Fake
9	ABC, When Smokey Sings	24	U2, Where The Streets Have No Name
10	Michael Jackson, Bad	25	Billy Idol, Money Money
11	Fat Boys & The Beach Boys, Wipeout	26	Donna Summer, Dinner With Gershwin
12	Madonna, Who's That Girl	27	Exposé, Let Me Be The One
13	Europe, Carrie	28	Bryan Adams, Victim Of Love
14	L.L. Cool J, I Need Love	29	Go West, Don't Look Down - The Sequel
15	Madonna, Causing A Commotion	30	Bruce Springsteen, Brilliant Disguise
16	Noel, Silent Morning	31	Mr. Mister, Something Real (Inside Me)
17	T'Pau, Heart And Soul	32	Kenny G, Don't Make Me Wait For Love
18	Smokey Robinson, One Heartbeat	33	Cutting Crew, I've Been In Love Before
19	The Whispers, Rock Steady	34	Pet Shop Boys, It's A Sin
20	Alexander O'Neal, Fake	35	Great White, Rock Me
21	Billy Idol, Money Money	36	Prince, U Got The Look
22	Richard Marx, Don't Mean Nothing	37	Mick Jagger, Let's Work
23	Jellybean featuring Elisa Fiorillo, W	38	Europe, Carrie
24	Huey Lewis & The News, Doing It All F	39	Exposé, Let Me Be The One
25	Natalie Cole, Jump Start	40	Suzanne Vega, Luka
26	Exposé, Let Me Be The One		
27	Suzanne Vega, Luka		
28	Bruce Springsteen, Brilliant Disguise		
29	Pepsi & Shirie, Heartache		
30	Exposé, Let Me Be The One		
31	Tiffany, I Think We're Alone Now		
32	Swing Out Sister, Breakout		

WVAW 108 FM
P.D.: Sunny Joe White

New York		O.M.: Steve Kingston	
1	Los Lobos, La Bamba	16	Michael Jackson, Bad
2	Whitney Houston, Didn't We Almost Have Fun	17	David Bowie, Never Let Me Down
3	Michael Jackson With Siedah Garrett, Lisa Lisa & Cult Jam, Lost In Emotion	18	Fleetwood Mac, Little Lies
4	Dan Hill (Duet With Vonda Shepard), C	19	The Cars, You Are The Girl
5	Bananarama, I Heard A Rumour	20	Newcity Rockers, Rev It Up
6	LeVert, Casanova	21	Bee Gees, You Win Again
7	Whitesnake, Here I Go Again	22	Atlantic Starr, One Lover At A Time
8	LeVert, Casanova	23	Alexander O'Neal, Fake
9	ABC, When Smokey Sings	24	U2, Where The Streets Have No Name
10	Michael Jackson, Bad	25	Billy Idol, Money Money
11	Fat Boys & The Beach Boys, Wipeout	26	Donna Summer, Dinner With Gershwin
12	Madonna, Who's That Girl	27	Exposé, Let Me Be The One
13	Europe, Carrie	28	Bryan Adams, Victim Of Love
14	L.L. Cool J, I Need Love	29	Go West, Don't Look Down - The Sequel
15	Madonna, Causing A Commotion	30	Bruce Springsteen, Brilliant Disguise
16	Noel, Silent Morning	31	Mr. Mister, Something Real (Inside Me)
17	T'Pau, Heart And Soul	32	Kenny G, Don't Make Me Wait For Love
18	Smokey Robinson, One Heartbeat	33	Cutting Crew, I've Been In Love Before
19	The Whispers, Rock Steady	34	Pet Shop Boys, It's A Sin
20	Alexander O'Neal, Fake	35	Great White, Rock Me
21	Billy Idol, Money Money	36	Prince, U Got The Look
22	Richard Marx, Don't Mean Nothing	37	Mick Jagger, Let's Work
23	Jellybean featuring Elisa Fiorillo, W	38	Europe, Carrie
24	Huey Lewis & The News, Doing It All F	39	Exposé, Let Me Be The One
25	Natalie Cole, Jump Start	40	Suzanne Vega, Luka
26	Exposé, Let Me Be The One		
27	Suzanne Vega, Luka		
28	Bruce Springsteen, Brilliant Disguise		
29	Pepsi & Shirie, Heartache		
30	Exposé, Let Me Be The One		
31	Tiffany, I Think We're Alone Now		
32	Swing Out Sister, Breakout		

KIIS 102.7 AM 1150
P.D.: Steve Rivers

Los Angeles		P.D.: Steve Rivers	
1	Whitney Houston, Didn't We Almost Have Fun	16	Michael Jackson, Bad
2	Bananarama, I Heard A Rumour	17	David Bowie, Never Let Me Down
3	ABC, When Smokey Sings	18	Fleetwood Mac, Little Lies
4	Michael Jackson With Siedah Garrett, Lisa Lisa & Cult Jam, Lost In Emotion	19	The Cars, You Are The Girl
5	Smokey Robinson, One Heartbeat	20	Newcity Rockers, Rev It Up
6	Prince, U Got The Look	21	Bee Gees, You Win Again
7	Natalie Cole, Jump Start	22	Atlantic Starr, One Lover At A Time
8	Madonna, Causing A Commotion	23	Alexander O'Neal, Fake
9	Huey Lewis & The News, Doing It All F	24	U2, Where The Streets Have No Name
10	Michael Jackson, Bad	25	Billy Idol, Money Money
11	Europe, Carrie	26	Donna Summer, Dinner With Gershwin
12	Jellybean featuring Elisa Fiorillo, W	27	Exposé, Let Me Be The One
13	Whitesnake, Here I Go Again	28	Bryan Adams, Victim Of Love
14	L.L. Cool J, I Need Love	29	Go West, Don't Look Down - The Sequel
15	Exposé, Let Me Be The One	30	Bruce Springsteen, Brilliant Disguise
16	Los Lobos, La Bamba	31	Mr. Mister, Something Real (Inside Me)
17	Pet Shop Boys, It's A Sin	32	Kenny G, Don't Make Me Wait For Love
18	Dan Hill (Duet With Vonda Shepard), C	33	Cutting Crew, I've Been In Love Before
19	Whitesnake, Here I Go Again	34	Pet Shop Boys, It's A Sin
20	Europe, Carrie	35	Great White, Rock Me
21	Madonna, Causing A Commotion	36	Prince, U Got The Look
22	Huey Lewis & The News, Doing It All F	37	Mick Jagger, Let's Work
23	Curiosity Killed The Cat, Misfit	38	Europe, Carrie
24	Debbie Gibson, Only In My Dreams	39	Exposé, Let Me Be The One
25	Tiffany, I Think We're Alone Now	40	Suzanne Vega, Luka
26	Richard Marx, Don't Mean Nothing		
27	Exposé, Let Me Be The One		
28	Suzanne Vega, Luka		
29	Bruce Springsteen, Brilliant Disguise		
30	Billy Idol, Money Money		
31	Mick Jagger, Let's Work		
32	Europe, Carrie		
33	Exposé, Let Me Be The One		
34	Tiffany, I Think We're Alone Now		
35	Richard Marx, Don't Mean Nothing		
36	Exposé, Let Me Be The One		
37	Suzanne Vega, Luka		
38	Bruce Springsteen, Brilliant Disguise		
39	Billy Idol, Money Money		
40	Mick Jagger, Let's Work		

70.4
P.D.: Harry Nelson

Boston		P.D.: Harry Nelson	
1	Heart, Who Will You Run To	16	Michael Jackson, Bad
2	Smokey Robinson, One Heartbeat	17	David Bowie, Never Let Me Down
3	Michael Jackson With Siedah Garrett, Lisa Lisa & Cult Jam, Lost In Emotion	18	Fleetwood Mac, Little Lies
4	John Cougar Mellencamp, Paper In Fire	19	The Cars, You Are The Girl
5	Whitesnake, Here I Go Again	20	Newcity Rockers, Rev It Up
6	Prince, U Got The Look	21	Bee Gees, You Win Again
7	Los Lobos, La Bamba	22	Atlantic Starr, One Lover At A Time
8	Europe, Carrie	23	Alexander O'Neal, Fake
9	Natalie Cole, Jump Start	24	U2, Where The Streets Have No Name
10	Bananarama, I Heard A Rumour	25	Billy Idol, Money Money
11	Lisa Lisa & Cult Jam, Lost In Emotion	26	Donna Summer, Dinner With Gershwin
12	Grateful Dead, Touch Of Grey	27	Exposé, Let Me Be The One
13	Madonna, Causing A Commotion	28	Bryan Adams, Victim Of Love
14	Whitney Houston, Didn't We Almost Have Fun	29	Go West, Don't Look Down - The Sequel
15	LeVert, Casanova	30	Bruce Springsteen, Brilliant Disguise

Boston		P.D.: Sunny Joe White	
1	Bananarama, I Heard A Rumour	16	Michael Jackson, Bad
2	Lisa Lisa & Cult Jam, Lost In Emotion	17	David Bowie, Never Let Me Down
3	Prince, U Got The Look	18	Fleetwood Mac, Little Lies
4	Natalie Cole, Jump Start	19	The Cars, You Are The Girl
5	Whitesnake, Here I Go Again	20	Newcity Rockers, Rev It Up
6	Heart, Who Will You Run To	21	Bee Gees, You Win Again
7	Exposé, Let Me Be The One	22	Atlantic Starr, One Lover At A Time
8	Anita Baker, No One In The World	23	Alexander O'Neal, Fake
9	David Bowie, Never Let Me Down	24	U2, Where The Streets Have No Name
10	Pepsi & Shirie, Heartache	25	Billy Idol, Money Money
11	Madonna, Causing A Commotion	26	Donna Summer, Dinner With Gershwin
12	Europe, Carrie	27	Exposé, Let Me Be The One
13	Donna Summer, Dinner With Gershwin	28	Bryan Adams, Victim Of Love
14	John Cougar Mellencamp, Paper In Fire	29	Go West, Don't Look Down - The Sequel
15	Phyllis Hyman, Old Friend	30	Bruce Springsteen, Brilliant Disguise
16	Michael Bolton, That's What Love Is A	31	Mr. Mister, Something Real (Inside Me)
17	LeVert, Casanova	32	Kenny G, Don't Make Me Wait For Love
18	Michael Jackson, Bad	33	Cutting Crew, I've Been In Love Before
19	Noel, Silent Morning	34	Pet Shop Boys, It's A Sin
20	Stephanie Mills, (You're Putting) A	35	Great White, Rock Me
21	Newcity Rockers, Rev It Up	36	Prince, U Got The Look
22	Swing Out Sister, Breakout	37	Mick Jagger, Let's Work
23	Cutting Crew, I've Been In Love Before	38	Europe, Carrie
24	Squeeze, Hourglass	39	Exposé, Let Me Be The One
25	Fleetwood Mac, Little Lies	40	Suzanne Vega, Luka
26	Bryan Adams, Victim Of Love		
27	Ry Parker Jr., I Don't Think That Ma		
28	Kenny G, Don't Make Me Wait For Love		
29	Pet Shop Boys, It's A Sin		
30	David Hallyday, He's My Girl		
31	EX U2, Where The Streets Have No Name		
32	EX Wendy And Lisa, Waterfall		
33	EX Go West, Don't Look Down - The Sequel		
34	EX Gloria Estefan & Miami Sound Machine, Pretty Poison, Catch Me (I'm Falling)		
35	EX Bruce Springsteen, Brilliant Disguise		
36	EX Squeeze, Hourglass		
37	EX The Other Ones, Holiday		
38	EX Aerosmith, Dude (Looks Like A Lady)		
39	EX Richard Marx, Should've Known Better		
40	EX Starship, Beat Patrol		

EAGLE 106.7 WJZZ
P.D.: Charlie Quinn

Philadelphia		P.D.: Charlie Quinn	
1	Whitesnake, Here I Go Again	16	Michael Jackson, Bad
2	Bananarama, I Heard A Rumour	17	David Bowie, Never Let Me Down
3	Whitney Houston, Didn't We Almost Have Fun	18	Fleetwood Mac, Little Lies
4	Michael Jackson With Siedah Garrett, Lisa Lisa & Cult Jam, Lost In Emotion	19	The Cars, You Are The Girl
5	John Cougar Mellencamp, Paper In Fire	20	Newcity Rockers, Rev It Up
6	Natalie Cole, Jump Start	21	Bee Gees, You Win Again
7	Whitesnake, Here I Go Again	22	Atlantic Starr, One Lover At A Time
8	Heart, Who Will You Run To	23	Alexander O'Neal, Fake
9	Exposé, Let Me Be The One	24	U2, Where The Streets Have No Name
10	Anita Baker, No One In The World	25	Billy Idol, Money Money
11	David Bowie, Never Let Me Down	26	Donna Summer, Dinner With Gershwin
12	Pepsi & Shirie, Heartache	27	Exposé, Let Me Be The One
13	Madonna, Causing A Commotion	28	Bryan Adams, Victim Of Love
14	Europe, Carrie	29	Go West, Don't Look Down - The Sequel
15	Donna Summer, Dinner With Gershwin	30	Bruce Springsteen, Brilliant Disguise
16	John Cougar Mellencamp, Paper In Fire	31	Mr. Mister, Something Real (Inside Me)
17	Phyllis Hyman, Old Friend	32	Kenny G, Don't Make Me Wait For Love
18	Michael Bolton, That's What Love Is A	33	Cutting Crew, I've Been In Love Before
19	LeVert, Casanova	34	Pet Shop Boys, It's A Sin
20	Michael Jackson, Bad	35	Great White, Rock Me
21	Noel, Silent Morning	36	Prince, U Got The Look
22	Stephanie Mills, (You're Putting) A	37	Mick Jagger, Let's Work
23	Newcity Rockers, Rev It Up	38	Europe, Carrie
24	Swing Out Sister, Breakout	39	Exposé, Let Me Be The One
25	Cutting Crew, I've Been In Love Before	40	Suzanne Vega, Luka
26	Squeeze, Hourglass		
27	Fleetwood Mac, Little Lies		
28	Bryan Adams, Victim Of Love		
29	Ry Parker Jr., I Don't Think That Ma		
30	Kenny G, Don't Make Me Wait For Love		
31	Pet Shop Boys, It's A Sin		
32	David Hallyday, He's My Girl		
33	EX U2, Where The Streets Have No Name		
34	EX Wendy And Lisa, Waterfall		
35	EX Go West, Don't Look Down - The Sequel		
36	EX Gloria Estefan & Miami Sound Machine, Pretty Poison, Catch Me (I'm Falling)		
37	EX Bruce Springsteen, Brilliant Disguise		
38	EX Squeeze, Hourglass		
39	EX The Other Ones, Holiday		
40	EX Aerosmith, Dude (Looks Like A Lady)		

98.1 WCAU-FM
P.D.: Scott Walker

Philadelphia		P.D.: Scott Walker	
1	Whitesnake, Here I Go Again	16	Michael Jackson, Bad
2	Bananarama, I Heard A Rumour	17	David Bowie, Never Let Me Down
3	Whitney Houston, Didn't We Almost Have Fun	18	Fleetwood Mac, Little Lies
4	Michael Jackson With Siedah Garrett, Lisa Lisa & Cult Jam, Lost In Emotion	19	The Cars, You Are The Girl
5	John Cougar Mellencamp, Paper In Fire	20	Newcity Rockers, Rev It Up
6	Natalie Cole, Jump Start	21	Bee Gees, You Win Again
7	Whitesnake, Here I Go Again	22	Atlantic Starr, One Lover At A Time
8	Heart, Who Will You Run To	23	Alexander O'Neal, Fake
9	Exposé, Let Me Be The One	24	U2, Where The Streets Have No Name
10	Anita Baker, No One In The World	25	Billy Idol, Money Money
11	David Bowie, Never Let Me Down	26	Donna Summer, Dinner With Gershwin
12	Pepsi & Shirie, Heartache	27	Exposé, Let Me Be The One
13	Madonna, Causing A Commotion	28	Bryan Adams, Victim Of Love
14	Europe, Carrie	29	Go West, Don't Look Down - The Sequel
15	Donna Summer, Dinner With Gershwin	30	Bruce Springsteen, Brilliant Disguise
16	John Cougar Mellencamp, Paper In Fire	31	Mr. Mister, Something Real (Inside Me)
17	Phyllis Hyman, Old Friend	32	Kenny G, Don't Make Me Wait For Love
18	Michael Bolton, That's What Love Is A	33	Cutting Crew, I've Been In Love Before
19	LeVert, Casanova	34	Pet Shop Boys, It's A Sin
20	Michael Jackson, Bad	35	Great White, Rock Me
21	Noel, Silent Morning	36	Prince, U Got The Look
22	Stephanie Mills, (You're Putting) A	37	Mick Jagger, Let's Work
23	Newcity Rockers, Rev It Up	38	Europe, Carrie
24	Swing Out Sister, Breakout	39	Exposé, Let Me Be The One
25	Cutting Crew, I've Been In Love Before	40	Suzanne Vega, Luka
26	Squeeze, Hourglass		
27	Fleetwood Mac, Little Lies		
28	Bryan Adams, Victim Of Love		
29	Ry Parker Jr., I Don't Think That Ma		
30	Kenny G, Don't Make Me Wait For Love		
31	Pet Shop Boys, It's A Sin		
32	David Hallyday, He's My Girl		
33	EX U2, Where The Streets Have No Name		
34	EX Wendy And Lisa, Waterfall		
35	EX Go West, Don't Look Down - The Sequel		
36	EX Gloria Estefan & Miami Sound Machine, Pretty Poison, Catch Me (I'm Falling)		
37	EX Bruce Springsteen, Brilliant Disguise		
38	EX Squeeze, Hourglass		
39	EX The Other Ones, Holiday		
40	EX Aerosmith, Dude (Looks Like A Lady)		

96.1

Larry Daniels Caters To Country's Core Audience

BY MOIRA McCORMICK

CHICAGO "I was country before country was cool," declares Larry Daniels, a 26-year veteran of the format who serves as general program manager at KNIX-AM-FM Phoenix, Ariz. KNIX, consistently one of Phoenix's top-rated stations and No. 1 in the spring book with a 12.1. The station has been Daniels' home since 1971.

"I love it—I want to die here," says Daniels of the station, hastening to add, "Not soon, you understand."

Daniels attributes KNIX's success to its ability to program what the country core audience wants to hear. "If we decide to play what we want without that audience's approval, we'll go nowhere," he says. KNIX, which holds a 14.5 share with its target 25-54 group and whose day parts rank No. 1 in that category, slipped on one occasion. "We thought we needed the 18-34s, in 1981-82," Daniels relates. Adding some rock tracks to the new mix resulted in falling ratings.

"We saw the error of our ways very quickly," says Daniels. KNIX has for some time now "avoided songs that are not aimed at our core. Country should be proud of its uniqueness. If people want to rock in Phoenix, they know where to go."

Daniels himself started in the radio business in high school in 1958,

where he held down an air shift at KGEN-AM in Tulare, Calif. He eventually became its program director, and when the MOR station went country in 1961, "that's when I fell in love with the format."

That year Daniels relocated to country AM KUZZ Bakersfield, Calif., serving as PD. The station was bought in 1966 by country artist Buck Owens, now KNIX's owner. Daniels stayed three years at KUZZ, then moved on to California stations KUDU-AM Ventura and KMAK Fresno.

WHEN DANIELS arrived at KNIX in January 1971, it ranked "22nd out of 21 stations," he jokes. The AM (then called KTUF) was a daytimer when AM was doing better than FM. But Daniels looked down the road and saw many signs that FM was going to be the future. As a result, he says, "we put a lot of time into it." The FM's ratings rose gradually until 1976, when it began surpassing 3.0-4.0 AM share.

In 1979, Daniels says, the station began marketing itself with advertising on television, billboards, and taxicab tops. Also, he says, "We did research well before it was popular, but the methods weren't as sophisticated as they are now. We walked into record stores and asked people browsing in country sections what they listened to. We've also been mailing out questionnaires since 1974."

Now, KNIX has two full-time and nine part-time staffers in the re-



Larry Daniels. General program manager of supersuccessful country outlet KNIX-AM-FM Phoenix and Billboard PD Of The Week.

search department, run by Jess Hanson. Through telephone and mailings, the department "reaches 1,750 people every month," according to Daniels. Computers analyze research data, and KNIX also works with San Diego-based research firm Bob Harper's Co.

Over the last six years, KNIX's 12-plus ratings have been in the 7.1-12.1 range. Daniels says, "We've been No. 1 in 25-54 adults in 21 of the last 22 Arbitrons." Evidently,

KNIX plays what its target audience wants to hear. "George Strait, Randy Travis, the Judds, and Reba McEntire are very popular," he says, "and so are Kenny Rogers, Alabama, and Crystal Gayle. The audience doesn't get as tired of these artists as [programmers] do."

Daniels, who describes himself as a "traditionalist," does not concur with those who believe that Rogers, Alabama, and the like are bland. "After the 'Urban Cowboy' era, there was a blandness to the music," he says. "Then Kenny Rogers and Alabama came on and put life into it. I can't fault what they brought to the genre."

"Now, along comes Travis, Strait, the Judds, Dwight Yoakam—young artists who are real country artists. Country may have been in a slump the last few years, but we never felt it in Phoenix. And we're coming out of it anyway because of these exciting new artists."

In addition to the music programming, KNIX engages in constant promotions. This activity also helps increase listenership. "We present country groups at local clubs, do contests and giveaways," Daniels says. "This year is our 20th anniversary, and we're giving away ornate belt buckles with our call letters in turquoise. It's expensive to do business the way we do, but it pays off."

DANIELS credits KNIX's entire staff with the station's success, saying, "If I did anything right, it was putting together the ideal team."

That team includes PD R.J. Curtis, music director Buddy Owens (Buck's eldest son), promotions director Doug Brannan, news director Stephan Kaufman, and production engineer Al Tessitore. "It all goes back to our general manager, Michael Owens [Buck's younger son]," says Daniels. "He brings out the best in programming and sales people—a real leader."

KNIX's air staff, he adds, has its own stars, notably 13-year morning man W. Steven Martin, a "rock jock" whom Daniels hired away from top 40 KRIZ-FM in 1973. Martin left for a few years to work at rock FMs KBBC and KUPD, then returned to the fold for good. The rest of the air staff is Bill Kramer, 9 a.m.-noon; R.J. Curtis, noon-3 p.m.; Brian Kelly, 3-7 p.m.; George King, 7 p.m.-midnight; and John Michael, midnight-5:30 a.m. "We have a full news department," adds Daniels. "Our traffic reporter, Dick Leighton, is a personality in his own right."

"Personalities," he says, "are a big part of this format. They should be less background and more foreground."

Daniels regularly travels around listening to other country stations. He also spends time in Nashville, serving on the board of the Country Radio Broadcasters. "I do a lot of talking to people at other radio stations," he says. "I'm looking at the long road—I want to be around for the next 20 years."

11	19	The Cars, You Are The Girl
12	7	Natalie Cole, Jump Start
13	18	Go West, Don't Look Down - The Sequel
14	2	Bananarama, I Heard A Rumour
15	15	John Cougar Mellencamp, Paper In Fire
16	9	REO Speedwagon, In My Dreams
17	21	Bon Jovi, Edge Of A Broken Heart
18	16	Atlantic Starr, One Lover At A Time
19	22	Fleetwood Mac, Little Lies
20	23	Pet Shop Boys, It's A Sin
21	25	Madonna, Causing A Commotion
22	32	Tiffany, I Think We're Alone Now
23	26	Gloria Estefan & Miami Sound Machine
24	24	David Bowie, Never Let Me Down
25	28	LeVert, Casanova
26	29	Wa Wa Nee, Sugar Free
27	30	Michael Jackson, Bad
28	31	Exposé, Let Me Be The One
A29	—	Bruce Springsteen, Brilliant Disguise
30	33	U2, Where The Streets Have No Name
31	34	Cutting Crew, I've Been In Love Before
32	35	Los Lobos, Come On, Let's Go
33	37	Loverboy, Notorious
34	38	Swing Out Sister, Breakout
35	39	John Waite, Don't Lose Any Sleep
36	40	Taja Sevelle, Love Is Contagious
37	EX	Squeeze, Hourglass
38	EX	Kenny G, Don't Make Me Wait For Love
39	EX	Richard Marx, Should've Known Better
40	EX	Timothy B. Schmit, Boys Night Out
A	—	Belinda Carlisle, Heaven Is A Place O
A	—	Poison, I Won't Forget You
A	—	R.E.M., The One I Love
EX	EX	Billy Idol, Money Money
EX	EX	Julie Brown, Trapped In The Body

Houston P.D.: Paul Christy		
1	1	Tiffany, I Think We're Alone Now
2	2	Europe, Carrie
3	3	Lisa Lisa & Cult Jam, Lost In Emotion
4	5	Madonna, Causing A Commotion
5	8	Prince, U Got The Look
6	6	Whitesnake, Here I Go Again
7	7	Bananarama, I Heard A Rumour
8	4	Exposé, Let Me Be The One
9	10	Newcity Rockers, Rev It Up
10	24	Michael Jackson, Bad
11	9	Heart, Who Will You Run To
12	15	Bryan Adams, Victim Of Love
13	16	The Other Ones, Holiday
14	17	Smokey Robinson, One Heartbeat
15	18	The Cars, You Are The Girl
16	19	Swing Out Sister, Breakout
17	20	Mr. Mister, Something Real (Inside Me)
18	23	Billy Idol, Money Money
19	22	LeVert, Casanova
20	28	Echo & The Bunnymen, Lips Like Sugar
21	21	John Cougar Mellencamp, Paper In Fire
22	12	Natalie Cole, Jump Start
23	13	ABC, When Smokey Sings
24	26	Go West, Don't Look Down - The Sequel
25	29	Pet Shop Boys, It's A Sin
26	27	David Bowie, Never Let Me Down
27	31	Mick Jagger, Let's Work
28	32	Loverboy, Notorious
29	30	Donna Summer, Dinner With Gershwin
30	34	Poison, I Won't Forget You
31	35	U2, Where The Streets Have No Name
32	EX	Noel, Silent Morning
33	EX	Timothy B. Schmit, Boys Night Out
A34	—	Debbie Gibson, Shake Your Love
35	37	Taja Sevelle, Love Is Contagious

36	EX	Bill Medley & Jennifer Warnes, (I've Squeeze, Hourglass
37	39	RED Speedwagon, In My Dreams
38	38	Kenny G, Don't Make Me Wait For Love
39	40	R.E.M., The One I Love
40	—	Aerosmith, Dude (Looks Like A Lady)
A	—	Richard Marx, Should've Known Better
A	—	Big Trouble, Crazy Love
A	—	Gloria Estefan & Miami Sound Machine
A	—	Simon F., American Dream
A	—	The Cure, Just Like Heaven
A	—	Pretty Poison, Catch Me (I'm Falling)
EX	EX	Wendy And Lisa, Waterfall
EX	EX	John Waite, Don't Lose Any Sleep
EX	EX	Antia Baker, No One In The World
EX	EX	Hooters, Satellite
EX	EX	Bee Gees, You Win Again
EX	EX	Michael Bolton, That's What Love Is A
EX	EX	Starship, Beat Patrol
EX	EX	Kiss, Crazy Crazy Nights
EX	EX	Belinda Carlisle, Heaven Is A Place O

Houston P.D.: Ron Parker		
1	1	Whitesnake, Here I Go Again
2	2	Europe, Carrie
3	7	Tiffany, I Think We're Alone Now
4	7	Madonna, Causing A Commotion
5	8	Lisa Lisa & Cult Jam, Lost In Emotion
6	6	Alexander O'Neal, Fake
7	9	Bananarama, I Heard A Rumour
8	12	Prince, U Got The Look
9	15	Michael Jackson, Bad
10	10	Michael Jackson With Siedah Garrett,
11	11	Dan Hill (Duet With Vonda Shepard), C
12	13	ABC, When Smokey Sings
13	18	Exposé, Let Me Be The One
14	21	Poison, I Won't Forget You
15	27	Billy Idol, Money Money
16	16	Grateful Dead, Touch Of Grey
17	17	Swing Out Sister, Breakout
18	20	Smokey Robinson, One Heartbeat
19	4	Whitney Houston, Didn't We Almost Hav
20	24	Heart, Who Will You Run To
21	19	Jellybean featuring Elisa Fiorillo, W
22	22	Natalie Cole, Jump Start
23	23	The Cars, You Are The Girl
24	26	LeVert, Casanova
25	29	Pet Shop Boys, It's A Sin
26	33	Los Lobos, Come On, Let's Go
A27	—	R.E.M., The One I Love
A28	—	Noel, Silent Morning
29	30	The Other Ones, Holiday
30	31	Mr. Mister, Something Real (Inside Me)
31	32	Mick Jagger, Let's Work
32	EX	U2, Where The Streets Have No Name
33	EX	Taja Sevelle, Love Is Contagious
34	34	Bryan Adams, Victim Of Love
35	35	Kenny G, Don't Make Me Wait For Love
A	—	Bruce Springsteen, Brilliant Disguise
A	—	REO Speedwagon, In My Dreams
A	—	Belinda Carlisle, Heaven Is A Place O
A	—	Richard Marx, Should've Known Better
A	—	Debbie Gibson, Shake Your Love
EX	EX	Cutting Crew, I've Been In Love Before
EX	EX	Wa Wa Nee, Sugar Free
EX	EX	Starship, Beat Patrol
EX	EX	Timothy B. Schmit, Boys Night Out
EX	EX	Fleetwood Mac, Little Lies
EX	EX	Squeeze, Hourglass
EX	EX	Donna Summer, Dinner With Gershwin
EX	EX	Loverboy, Notorious

San Francisco P.D.: Keith Naftaly		
1	2	Exposé, Let Me Be The One
2	9	LeVert, Casanova
3	2	Madonna, Causing A Commotion
4	1	Lisa Lisa & Cult Jam, Lost In Emotion
5	10	Prince, U Got The Look
6	8	Michael Jackson, Bad
7	7	Smokey Robinson, One Heartbeat
8	3	Bananarama, I Heard A Rumour
9	12	Swing Out Sister, Breakout
10	4	Alexander O'Neal, Fake
11	14	Whitesnake, Here I Go Again
12	17	Noel, Silent Morning
13	21	Stephanie Mills, (You're Putting) A
14	18	Pretty Poison, Catch Me (I'm Falling)
15	15	Sweet Sensation, Victim Of Love

Dallas P.D.: John Roberts		
1	1	Whitesnake, Here I Go Again
2	11	U2, Where The Streets Have No Name
3	3	Bon Jovi, Edge Of A Broken Heart
4	2	Heart, Who Will You Run To
5	5	John Waite, These Times Are Hard For
6	6	REO Speedwagon, In My Dreams
7	13	Whitesnake, (I'm Falling)
8	7	Richard Marx, Should've Known Better
9	EX	Tiffany, I Think We're Alone Now
10	10	Hooters, Johnny B
11	22	Bryan Adams, Victim Of Love
12	24	Dan Hill (Duet With Vonda Shepard), C
13	16	The Cars, You Are The Girl
14	15	Twisted Sister, Hot Love
15	20	Poison, I Won't Forget You
16	17	Genesis, Anything She Does
17	18	Great White, Rock Me
18	8	Europe, Carrie
19	26	Richard Marx, Should've Known Better
20	14	George Michael, I Want Your Sex (From
21	23	Autograph, She Never Looked That Good
22	12	T'Pau, Heart And Soul
23	25	Cutting Crew, I've Been In Love Before
24	15	The Outfield, Since You've Been Gone
25	19	Grateful Dead, Touch Of Grey
26	28	John Cougar Mellencamp, Paper In Fire
27	21	Boston, Holly Ann
28	30	Eddie Money, We Should Be Sleeping
29	32	Fleetwood Mac, Little Lies
30	32	Low Gramma, Lost In The Shadows
31	EX	Lisa Lisa & Cult Jam, Lost In Emotion
32	36	Loverboy, Notorious
33	35	Timothy B. Schmit, Boys Night Out
34	33	Night Ranger, Hearts Away
35	EX	John Waite, Don't Lose Any Sleep
36	37	Mr. Mister, Something Real (Inside Me)
37	38	David Halliday, He's My Girl
38	EX	Def Leppard, Animal
39	4	Sammy Hagar, Give To Live
A	—	Yes, Love Will Find A Way
A	—	Bruce Springsteen, Brilliant Disguise
A	—	R.E.M., The One I Love
A	—	Belinda Carlisle, Heaven Is A Place O
A	—	Glen Burtnick, Follow You
A	—	Motley Crue, Wild Side

Baltimore P.D.: Brian Thomas		
1	3	Whitesnake, Here I Go Again
2	2	Whitney Houston, Didn't We Almost Hav
3	4	Europe, Carrie
4	1	Michael Jackson With Siedah Garrett,
5	8	Lisa Lisa & Cult Jam, Lost In Emotion
6	10	Smokey Robinson, One Heartbeat
7	5	Richard Marx, Don't Mean Nothing
8	9	ABC, When Smokey Sings
9	6	Huey Lewis & The News, Doing It All F
10	13	Madonna, Causing A Commotion
11	14	Heart, Who Will You Run To
12	18	Michael Jackson, Bad
13	17	Bananarama, I Heard A Rumour
14	16	LeVert, Casanova
15	19	Prince, U Got The Look
16	12	Dan Hill (Duet With Vonda Shepard), C
17	7	Los Lobos, La Bamba
18	15	Fat Boys & The Beach Boys, Wipeout
19	24	Billy Idol, Money Money
20	23	John Cougar Mellencamp, Paper In Fire
21	11	L.L. Cool J., I Need Love
22	25	Jellybean featuring Elisa Fiorillo, W
23	26	Fleetwood Mac, Little Lies
24	27	U2, Where The Streets Have No Name
25	28	Pet Shop Boys, It's A Sin
26	29	Exposé, Let Me Be The One
27	EX	Tiffany, I Think We're Alone Now
A28	—	Bruce Springsteen, Brilliant Disguise
29	EX	REO Speedwagon, In My Dreams
30	20	The Whispers, Rock Steady
A	—	Belinda Carlisle, Heaven Is A Place O
A	—	Mick Jagger, Let's Work
A	—	Cutting Crew, I've Been In Love Before

St. Louis P.D.: Dave Robbins		
1	1	Whitney Houston, Didn't We Almost Hav
2	3	Whitesnake, Here I Go Again
3	2	Michael Jackson With Siedah Garrett,
4	7	Bananarama, I Heard A Rumour
5	9	Europe, Carrie
6	11	Fat Boys & The Beach Boys, Wipeout
7	8	Grateful Dead, Touch Of Grey
8	10	Lisa Lisa & Cult Jam, Lost In Emotion
9	18	Prince, U Got The Look
10	25	Michael Jackson, Bad
11	12	John Cougar Mellencamp, Paper In Fire
12	15	Heart, Who Will You Run To
13	20	LeVert, Casanova
14	6	ABC, When Smokey Sings
15	16	Smokey Robinson, One Heartbeat
16	5	Dan Hill (Duet With Vonda Shepard), C
17	14	Debbie Gibson, Only In My Dreams
18	19	Exposé, Let Me Be The One
19	13	Madonna, Who's That Girl
20	21	Jellybean featuring Elisa Fiorillo, W
21	22	Fleetwood Mac, Little Lies
22	26	Natalie Cole, Jump Start
23	24	The Cars, You Are The Girl
24	27	Madonna, Causing A Commotion
25	30	U2, Where The Streets Have No Name
26	17	Huey Lewis & The News, Doing It All F
27	28	Bryan Adams, Victim Of Love
28	23	The Whispers, Rock Steady
29	31	REO Speedwagon, In My Dreams
30	32	Pet Shop Boys, It's A Sin
31	33	Tiffany, I Think We're Alone Now
32	34	Belinda Carlisle, Heaven Is A Place O
A33	—	Kenny G, Don't Make Me Wait For Love
A34	—	Richard Marx, Should've Known Better
A35	—	Bruce Springsteen, Brilliant Disguise

St. Paul P.D.: David Anthony		
1	4	Prince, U Got The Look
2	2	Alexander O'Neal, Fake
3	3	Whitesnake, Here I Go Again
4	3	Whitney Houston, Didn't We Almost Hav
5	6	Natalie Cole, Jump Start
6	8	Herb Alpert, Making Love In The Rain
7	10	Europe, Carrie
8	9	Atlantic Starr, One Lover At A Time
9	5	Dan Hill (Duet With Vonda Shepard), C
10	12	Wendy And Lisa, Waterfall
11	14	Heart, Who Will You Run To
12	13	The Pointer Sisters, Be There (From "
13	15	The Other Ones, Holiday
14	19	LeVert, Casanova
15	16	The Hylons, Happy Together
16	7	REO Speedwagon, In My Dreams
17	11	Rod Stewart, Twistin' The Night Away
18	23	Pet Shop Boys, It's A Sin
19	24	Madonna, Causing A Commotion
20	29	U2, Where The Streets Have No Name
21	22	John Cougar Mellencamp, Paper In Fire
22	26	Michael Jackson, Bad
23	20	Bon Jovi, Edge Of A Broken Heart
24	27	Donna Summer, Dinner With Gershwin

Silver		
BIO4 MEANS MUSIC		

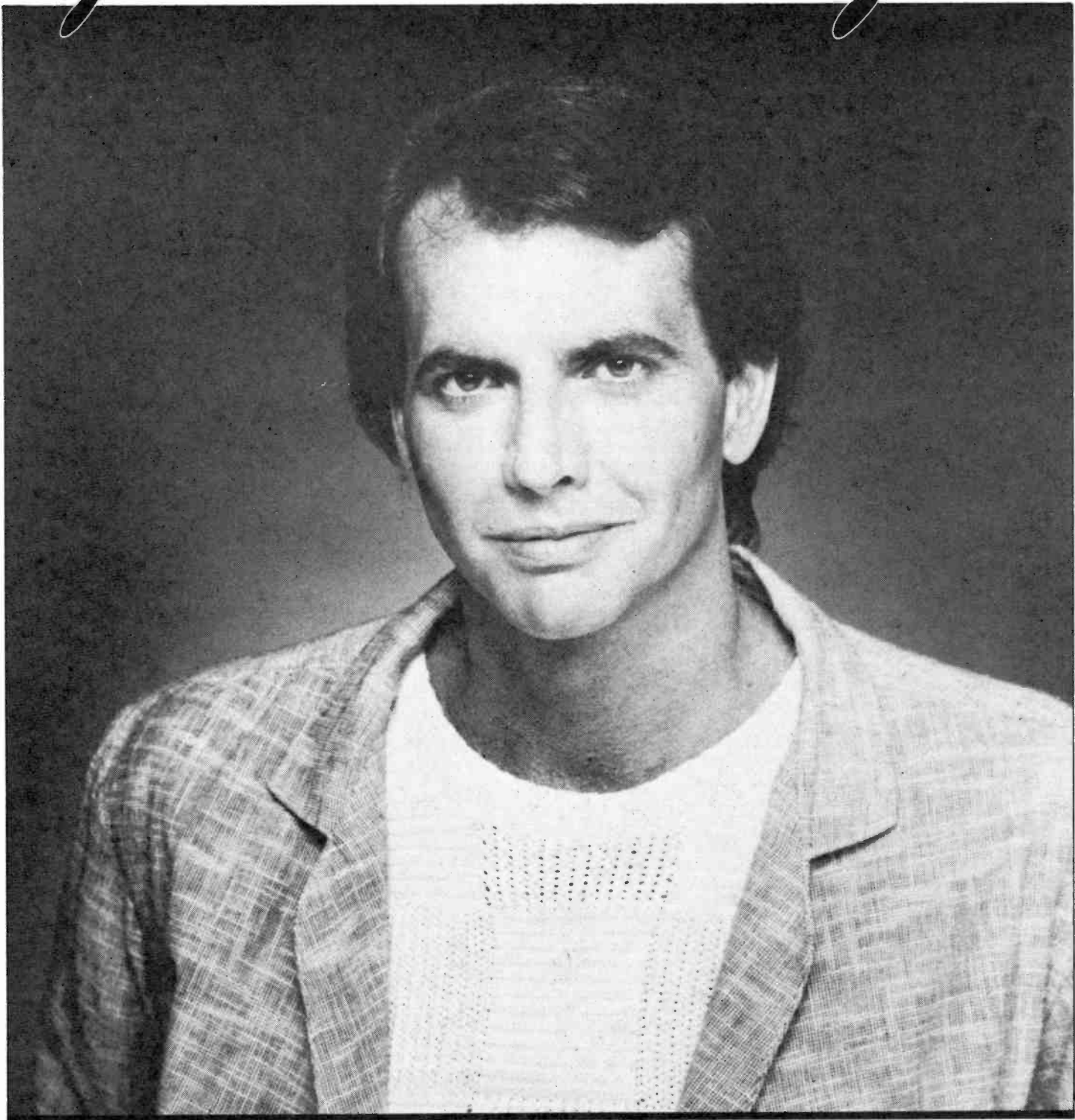
KHUR 107.5		
------------	--	--

KZZP 104.7 FM		
---------------	--	--

KDMB 101		
----------	--	--

Phoenix P.D.: Guy Zapoleon		
1	2	Whitesnake, Here I Go Again
2	1	Debbie Gibson, Only In My Dreams
3	6	Lisa Lisa & Cult Jam, Lost In Emotion
4	5	Sir Mix-A-Lot, Square Dance Rap
5	7	Treniere, They're Playing Our Song
6	4	The Whispers, Rock Steady
7	3	George Michael, I Want Your

Congratulations Gerry!



From The New

98W/SIXEM

**Gerry House Voted Billboard's Major Market
Air Personality Of The Year-Country Division**

Prolific Rush Surprises Lee

BY STEVE GETT

NEW YORK The new Rush Mercury/PolyGram album, "Hold Your Fire," represents the Canadian trio's 12th studio release in 13 years. And no one is more surprised that the band has enjoyed such a long and prolific career than vocalist-bassist-keyboardist Geddy Lee.

"In some respects, I am actually surprised we're still going," says Lee. "I'm also surprised that we've been able to maintain the strong audience that we have for this long."

Lee jovially suggests that the band's vast legion of fans has remained loyal because of "blind ignorance." On a more serious note, he says, "I guess regardless of what changes we go through, it's our conviction or level of quality that keeps satisfying or interesting them."

A key factor behind the band members' ability to work together for so long is the comfortable balance that has been created between their professional and personal lives. "When we're not touring or recording, we go our separate ways and are very pri-

vate," says Lee. "That way, everybody always comes back to it feeling fresh and not sick of each other."

Rush started the new "Hold Your Fire" album in September 1986, working with Peter Collins, who had produced the band's last album, "Power Windows." Says Lee, "We liked what went down on that album, and, to us, Peter represented the classic type of producer—one that keeps the focus on the band and its sound. While he was helping us make our arrangements more interesting, he didn't do stuff to play down our musicality. He always encouraged us to stretch out and had respect for what we did well and exploited it."

Rush worked on "Hold Your Fire" at studios in Canada, France, Britain, and the Caribbean, with sessions spread out over a relatively long period of time. "At this stage of the game, to keep ourselves interested and in touch with our families and home life it's important to break the recording sessions up into three-week periods, taking a week off in between," says Lee. "And we can afford the luxury of every three weeks

moving to a different studio, a different environment, and even to get a little exotic in our choices. It makes the whole recording experience a lot more entertaining and interesting."

Though Rush has a platinum-plus sales base and is able to draw strong box-office trade on arena tours, the band's progressive rock style has never garnered widespread, top 40 acceptance.

"I don't think we're capable of it," says Lee. "Nor have we ever learned how. So at this stage of the game, it would be really funny if I turned to Neil [Peart, the band's drummer-lyricist] and said, 'How about writing a hit?' We wouldn't know what to do."

"What I do think is underestimated is the fact that we are an accessible band to begin with. It's not like we're playing jazz or we're abstract. We're more abstract than the average hard rock band, yes, but it's still hard rock, and there's almost always an audience for that."

Rush will begin an extensive tour Oct. 26 in Canada, with U.S. dates to follow.



ONE TO ONE

Track Marketing's Dessau talks about the effective use of music marketing

The business of music marketing is expanding rapidly, with a growing number of companies using contemporary music and artists to promote their goods. Steve Dessau, a former marketing executive at CBS and Arista, heads the New York-based Track Marketing company, which has worked with the Quaker Oats Co., Joseph E. Seagram & Sons, Max Factor, Kraft Inc., and Arby's, among others. In this week's 'One To One' interview, Dessau discusses music marketing with Billboard talent editor Steve Gett.

Q: What does music marketing entail these days?

A: First, it's not simply being a property or a talent broker. That doesn't really require anything other than access to the booking agents, managers, record companies, or concert halls. The real function of music marketing is to be a hands-on consultant with the consumer product company, be it a soft drink, automobile, or sportswear company—or whatever.

Q: So your business starts directly from a consumer product company's end.

A: Exactly. The only way to effectively put together programs that benefit both artist and marketer is to go to the marketer first and really learn all that one can about their business. Then, one can creatively design different programs from square one, be it a tour sponsorship, a premium program, sweepstakes, or a licensing arrangement. Your concept has to speak directly to that individual client's needs. The key is to function not unlike an advertising agency in that you become their creative marketing partner, as opposed to just a guy with a telephone who can gain an access to a tour or venue sponsorship. That's not marketing. That's just being a middleman.

Q: What kind of programs have you developed?

A: We've worked with cereal and confection manufacturers, whose targets are too young really to be of concert-going age. So we created in-pack premium programs, whereby opening your box of cereal or chocolate, you would get a rock'n'roll sticker or a poster. We'd list the bands' fan clubs and develop lots of games and sweepstakes to win things like merchandise. The groups make a very handsome licensing fee for allowing their logo or likeness to go on that premium. Everyone wins, and it doesn't in any way, shape, or form demean or compromise the group's musical

identity. And it's consistent with sales and distribution needs of the client.

Q: What about actually using music?

A: A good example of that was a program where we put flexi-disk records in a product. One involved a name-that-tune kind of game, where the consumer could win prizes to things like the rock capitals of the world or complete home entertainment systems. Again, the artist gets fair market value for the licensing use of their music, and it's a unique and different concept for presenting music.

Q: How can you go about addressing an older demographic?

A: Recently, we developed a program for a major fast-food company, which has just completed a very successful test phase. They came to

us and told us that unlike the popular conception for most fast-food chains, their research told them that their primary and most important consumer

was older, in the 25- to 40-year-old or 'yuppie' segment. So we put together a premium cassette program featuring many of the biggest selling songs from the '60s. A consumer who comes into a store and purchases any of the company's food projects gets this cassette at a very low rate. If this program rolls out nationally, it may really signal a trend in the viability of using older songs in premium programs. Just look at what's happening now in radio and TV commercials.

Q: Why is music marketing developing at such a rapid rate?

A: It's really established a sense of legitimacy and acceptance throughout the advertising and marketing communities. Over the last seven or eight years it's been demonstrated that associating with the right artist, property, or music campaign can produce good results for businesses. Also bear in mind that many of the executives at the ad agencies and product companies very frequently are in their late 30s. They understand the power of music, and they grew up with the Beatles and the Rolling Stones. Now they see it continuing with the MTV generation, where kids 5 or 6 years old are totally exposed to contemporary music at an age far earlier than we were.

Q: What does the future hold for music marketing?

A: I think the future of our business can and will continue to expand at a significant rate if the people in the business understand that the way to build is by long-term strategic thinking.

'Ad executives understand the power of music'

ARTIST DEVELOPMENTS

MAJOR EXPOSURE

Exposé is continuing to break ground with its Arista debut album, "Exposure," as the third single, "Let Me Be The One," starts to take off in a big way. Sales of the album have topped the 800,000 mark, according to Don Jenner, the label's senior vice president of marketing and promotion.

"This album's getting ready to explode," says Jenner. "With the new single out, we're in the third stage of a campaign that's been going incredibly well. Exposé is the only new group this year to have two top five singles."

With "Let Me Be The One" garnering airplay at top 40, urban, and adult contemporary stations, Jenner says the Miami-based outfit is proving itself to be more than just a dance group. "This song is taking them to different audiences, which is really broadening their base. There's a lot of depth on this album, and we feel confident that we'll have another smash with the song 'Seasons Change,' which is a great ballad."

Exposé—the trio of **Jeannette Jurado**, **Gioia Bruno**, and **Ann Curless**—recently hit the road as special guests on the **Lisa Lisa & Cult Jam** tour. "Exposé is actually a very strong live act," says Jenner. "Unlike a lot of groups on the dance scene, these girls are very talented and can cut it live. The band is definitely selling tickets."

Arista is taking advantage of the live dates to promote "Exposure," according to Jenner.

"We've been setting up contests at radio and retail, and a lot of people want to see the band," he says.



Perfect Timing. Lisa Lisa & Cult Jam's U.S. tour is being sponsored by Swatch Watch USA. Pictured, from left, are Lisa Lisa; Kathy Gowland, sponsorship manager for Swatch; Cult Jam members Alex "Spanador" Mosley and Michael Hughes; and Danny Socolof, president of MEGA, which negotiated the sponsorship deal.

ALIVE AGAIN

After the phenomenal success of his classic mid-'70s live album, "Frampton Comes Alive," it's no secret that **Peter Frampton** has had a tough time re-establishing himself in the public eye. But he is convinced that taking the role of lead guitarist on **David Bowie's** marathon Glass Spider tour was an extremely positive career move and that it will have a beneficial effect on his future solo work.

"I've been enjoying myself immensely," says Frampton. "With my position in the show I have quite a high profile. Working with David is an honor and being able to play in front of so many people has been great in terms of exposure. So, for me, it's been a case of rekindling old fans and also making new ones. And I think that it'll only help my next album."

In 1986, Frampton released his first album for Atlantic, "Promotion," and then toured U.S. concert halls as opening act for **Stevie Nicks**. "I was very proud of that album, and it was very much the start of a new chapter for me," he says. "I think it turned people around and got rid of any bad tastes they might have had in their mouths. If that still didn't do it, I think this tour with David has done the trick."

Before connecting with Bowie, Frampton had written a number of songs for his second Atlantic album, and he plans to complete the rest of the material in January. "I should be in the studio by February, although at this stage I don't have any fixed plans in terms of producers or musicians," he says. "I don't want to rush the album, but at the same time I won't be hanging about. The basic plan is to have it out by June."

IN BRIEF (1)

Steve Winwood's latest single is a rerecording of his 1982 song "Valerie." The tune will be featured on the upcoming Warner Bros. album "Chronicles," a collection of Winwood classics... Second single from new PolyGram rocker **Jeff Paris'** "Wired Up" album is "I Can't Let Go"... "I Don't Mind At All" is the lead-off single from **Bourgeois Tagg's** second Island album, "Yoyo," which was produced by **Todd Rundgren**... EMI-Manhattan is working **Lions & Ghosts'** single "Contradiction," from the band's debut album, "Velvet Kiss, Lick of the Lime"... **Bryan Ferry's** new album, "Bête Noire," will be released on the Reprise label... **Los Lobos** follows its hit "La Bamba" theme song with the single "Come On, Let's Go," another track from the movie soundtrack.

(Continued on next page)

ARTIST DEVELOPMENTS

(Continued from preceding page)

ALICE'S MAN

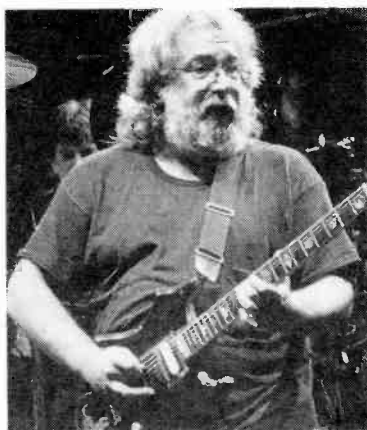
Less than three years ago, **Kane Roberts** was just another struggling musician on the East Coast club circuit. He has since become **Alice Cooper's** guitarist and songwriting partner, in addition to landing a solo deal with MCA, resulting in the recent release of his eponymous debut solo album.

"Before I hooked up with Alice I had a band called **Criminal Justice**, and we were playing all the dungeons on the East Coast," says Roberts. "Alice came to see us one night without telling anyone he was coming. He'd gotten a tape, which he liked, so he called me the next day wanting to get together. We met up in New York and hit it off straight away."

Roberts immediately packed his bags and flew to Hollywood, where he worked on Cooper's 1986 MCA album, "Constrictor." Following the album's release last fall, Roberts went on tour with the master of rock horror.

Besides issuing his solo project, Roberts has been busy these past few months working on the new Cooper album, "Raise Your Fist And Yell," due in stores Oct. 5. "My solo stuff hasn't gotten in the way of playing with Alice at all," says Roberts. "The way he and I look at it is if something starts to happen, then we can't lose."

Plans call for Roberts to accompany Cooper on his upcoming



Touch Of Deadmania. Jerry Garcia leads the Grateful Dead through a Sept. 16 concert at New York's Madison Square Garden, the first in a series of sold-out dates at the venue. (Photo: Chuck Pulin)

tour, scheduled to begin at the end of October at the Joe Louis Arena in Detroit. According to the guitarist, "We're going to play it by ear and see what happens, but there's a good chance my band will open for Alice, and then I'll get up and do his show. That would be real exciting."

FROM DOWN UNDER

Though perhaps seen in some quarters as a cult band, Australia's **Go-Betweens** seem likely to break through in the U.S. eventually. So says guitarist/vocalist **Grant McLellan**, in Los Angeles recently to promote "Tallulah," the band's latest Big Time album.

"If we can go more in the direction that 'Tallulah' went as far as production values go, I do think we could belong on the charts here," says McLellan. "Or if not on the charts, at least be at some large college level, perhaps, like **R.E.M.** or something. I'm really optimistic about it, because I think we're writing good songs and playing them quite well at the moment. And we're looking more toward the production aspect of the band, which is something in the past that I think we've neglected."

The Go-Betweens, whose lineup is McLellan, bassist **Robert Vickers**, drummer **Lindy Morrison**, and bassist **Robert Forster**, recently added **Amanda Brown**, who handles violin, oboe, and guitar equally adeptly. Says McLellan of the addition: "In some ways it freed both Robert and me, if we wanted to perform on stage a bit more. It also opened us up melodically as well, because the violin and oboe are not traditionally seen to be rock'n'roll instruments."

The Go-Between's Los Angeles trip was highlighted by performances on KCRW-FM and at local Texas Records. They will continue touring through October, says McLellan, and then consider potential producers for their next album.

IN BRIEF (2)

Ex-Supertramp keyboardist/guitarist/vocalist **Roger Hodgson** is back with "You Make Me Love You," the first single from his just-released A&M solo album, "Hai Hai" . . . Meanwhile, look for a mid-October release for the new Supertramp album, "Free As A Bird" . . . Virgin is working the title track from **Pete Dinklage's** "Sinful" album as a single . . . Latest single from **Richard Marx's** eponymous EMI-Manhattan album is "Should've Known Better" . . . Atlantic has serviced an **Andy Johns** remix of **Ace Frehley's** new single, "Calling To You" . . . Capitol is eliciting positive response from album rock radio stations with **Great White's** "Lady Red Light," the second track from the hard rock act's "Once Bitten" album.

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

Corporation Backs Jazz Tour

BY DAVE DIMARTINO

LOS ANGELES Benson & Hedges is trying Carlton—Larry Carlton, the guitarist, that is—and his MCA label mates the Yellowjackets.

How so? By providing them both with the first major corporate sponsorship of a national tour by jazz artists ever. The concerts—which began Sept. 9 in Portland, Maine, and will close Oct. 25 in San Francisco—indicate to many people how significant jazz and instrumental music is becoming in the late '80s.

The tour was the brainchild of Gary Borman, manager of the Yellowjackets for the past eight years, who says he was seeking an opportunity to present jazz "in a manner equal to pop music."

"I think we're dealing with a very sophisticated audience out there," he says. "It's an upscale audience that's buying, quote-unquote, jazz. They have their CD players, their BMWs, and this audience has become very sophisticated."

Borman presented his idea for

tour sponsorship to Benson & Hedges at a good time. The company was working on a proposed Command Performance series, intended to focus on presenting jazz, pop, and major concert appearances. The series, says Borman, was "designed and targeted for practically the same audience" he was looking at. "We married the two," he says. "Benson & Hedges embraced the idea of the production, the presentation, the types of venues, the way I wanted it perceived in the market. And then we sought out another act that we thought would be complimentary to the show, but different. And we got to Larry Carlton—and it all just fell together."

Charlie Lico, Carlton's manager, estimates that about 100,000 people will see the guitarist and the Yellowjackets during the 40-50 city tour. "It's given us the opportunity to go into markets that we'd never be able to go into on our own," he says of the sponsorship. "And it's

given us the leverage to work with the record company to put a little more into their artists, because they have a little more to work with. Marketingwise, it gives us the visibility that we need to create a real nice buzz and show the people what we have to offer."

Emmie LeBauve, manager of marketing promotions for Benson & Hedges, says the company is "just scratching the surface" in this involvement with the arts. Already in the works are tests with pops orchestras in Boca Raton, Fla., Houston, and Milwaukee.

As for the Carlton/Yellowjackets tour, LeBauve says things couldn't be going better. "We've had a very positive experience with the people that we're working with. And we hope that we can not only help new artists that are going out on the road, but make the experience for the consumer—the people who come to the shows—better because we're there."

Sinatra Still Swings & Shines On Stage; Stylish Sets From Sylvian & Sakamoto

HIS WAY: Undeniably one of the highlights of The Beat's roving reporter days was a Sept. 15 visit to New York's Carnegie Hall to witness **Frank Sinatra** in concert. There are those who question the legendary entertainer's ability to deliver on stage these days, but after catching this Big Apple show there was no doubt in The Beat's mind that Sinatra is far from a has-been. He still ranks as one of the best in the business—if not *the* best.

From the moment he stepped out on stage, following an entertaining warm-up set from **Lionel Hampton**, the Chairman of the Board had the audience in the palm of his hand. Admittedly, it took him a couple of tunes to really get in the swing of things, but once in his stride Sinatra was absolutely brilliant.

The show featured an entertaining mix of songs old, new, borrowed, and blue. Highlights included "The Man That Got Away," "The Lady Is A Tramp," "What's New," a rousing rendition of "Mack The Knife," the beautiful 1966 hit "Summer Wind," and a medley of saloon songs.

Even Sinatra's weakest material, more contemporary songs like **Stevie Wonder's** "You Are The Sunshine Of My Life" and **David Gates' "If,"** sounded great. When the main set finally came to a close with the final bars of "the national anthem"—"New York, New York"—the audience was on its feet, cheering and applauding.

After years of listening to Ol' Blue Eyes' records, it was a magical experience to hear the man perform in concert—one that will never be forgotten.

The Beat enjoyed the show with a number of friends, including **Pia Zadora** and her manager, **Tino Barzic**, and **Twisted Sister** guitarist **Jay Jay French**. When the house lights went up, it was fun seeing French and Zadora engage in a lengthy chat. Turns out Pia is actually a Sister fan, and she is hoping to catch the band on its current tour. Meanwhile, The Beat can't wait to hear her upcoming **Jimmy Jam/Terry Lewis**-produced album, scheduled for January release.

A couple of days later, Sinatra was forced to cancel the last two dates of his Carnegie Hall engagement when he contracted laryngitis. However, he will be back in the New York area before the end of the year for a Dec. 5 show at New Jersey's Meadowlands Arena with **Liza Minnelli**.

TWO OF THE BEST: The Beat was delighted to receive an advance copy of **David Sylvian's** upcoming Virgin album, "Secrets Of The Beehive." Regular readers of this column will recall much raving about the former **Japan** vocalist's last album, "Gone To Earth," and the good news is that its successor is even better. It's definitely Sylvian's most accessible album to date, and one can only hope that it will bring him the U.S. success that he has so long deserved.

"Secrets Of The Beehive," set for simultaneous U.S. and U.K. release in October, was recorded in April at Studio Miraval in the south of France and was produced by Sylvian and **Steve Nye**. Stand-out cuts on the album include "The Boy With The Gun," "Orpheus," "When Poets Dream Of Angels," and "On The Water-

front." In fact, there isn't a bad cut on the album.

In addition to using a top-class team of session players, Sylvian worked closely with longtime friend and collaborator **Ryuichi Sakamoto**. No doubt about it, the combination of Sylvian and Sakamoto is a real treat.

Strangely enough, only a few days before getting hold of "Secrets Of The Beehive," The Beat acquired a U.K. import of Sakamoto's latest album, "Neo Geo," due out here in January on Epic. Another fine album, the **Bill Laswell**-produced Sakamoto set boasts one cut, "Risky," that features a superb lead vocal performance by **Iggy Pop**.

SHORT TAKES: Whitesnake will score a M-O-N-S-T-E-R top 40 hit with "Is This Love," the terrific ballad from the group's now triple-platinum Geffen album—remember where you read it first . . . **Elvis Costello** has written a song with **Paul McCartney**, "Back On My Feet," which will be featured on the B side of Macca's next U.K. single, "Once Upon A Long Ago," due out in November . . . **Eric Clapton** jammed with **Roomful Of Blues** during the band's recent gig at Manhattan's Lone Star Cafe. **Dire Straits** keyboardist **Alan Clark** also came on stage . . . Definitely check out "Life's Hard And Then You Die," the debut A&M album from **It's Immaterial**, the new Brit duo of singer **John Campbell** and multi-instrumentalist **Jarvis Whitehead**. Stand-out cuts are "Driving Away From Home" and "Space."



Unsurpassed in Quality

GLOSSY PHOTOS

28¢ EACH IN 1000 LOTS

100 POSTCARDS	\$25
100 8x10	\$34.95
CUSTOM COLOR PRINTS	\$115 per 100

COPY-ART Photographers
165 West 46th Street, N.Y. 10036

(212) 382-0233



TDK Billboard SONG CONTEST

**YOU CAN WIN \$25,000!
Plus a publishing contract
and your song recorded by
Capitol Records!**

Write the song that makes the whole world sing

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

Just lay down a track in your living room on a quality audio cassette and submit it with a copy of your lyrics and the official entry form. Enter in one of seven categories: Rock, Pop, Country, R&B, Gospel, Latin or Jazz. Be judged by experts in each field.

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

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

**Blue Ribbon
Judging Panel**

Chairman—
Quincy Jones

Rock

Eddie Van Halen
John Waite
Heart

Pop

Peter Cetera
David Foster
Carol Bayer Sager

R&B

Mtume
Billy Ocean
Deniece Williams

Jazz

George Benson
Herbie Hancock
George Duke

Gospel

Andrae Crouch
Sandi Patti
Michael W. Smith

Country

Dwight Yoakam
Tammy Wynette
Roy Clark

Latin

Julio Iglesias
Manuel Alejandro
Juan Gabriel



**FOR CONTEST INFORMATION
AND OFFICIAL ENTRY FORM, SEND TO:**
TDK / Billboard Song Contest
P.O. Box 69200
Los Angeles, CA 90069

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

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

WHY THE MOST FAMOUS NAME IN BRITISH ROCK MUSIC IS AT THE BOTTOM OF THE PAGE

Queen

The Rolling Stones

David Bowie

Eric Clapton

Elton John

Dire Straits

Wham!

The Beatles

Wings

Rod Stewart

Genesis

Rainbow

Phil Collins

Pink Floyd

Hawkwind

Moody Blues

Jethro Tull

Uriah Heep

Peter Frampton

Supertramp

Rick Wakeman

Status Quo

Roxy Music

The Who

Thin Lizzy

Bad Company

10 CC

Mike Oldfield

Gary Numan

ELO

Ozzie Osborne

Gillan

Joan Armatrading

Duran Duran

Ultravox

The Eurythmics

The Police

Whitesnake

Joe Jackson

Cliff Richard
& The Shadows

Chris de Burgh

Spandau Ballet

Big Country

Culture Club

The Thompson Twins

Howard Jones

Foreigner

Robert Plant

The Pretenders

Level 42

Frankie Goes to Hollywood

Alison Moyet

The Firm

The Stranglers

ELP

The Alarm

Yes

Paul Young

UB40

Style Council

Midge Ure

Simple Minds

Depeche Mode

Deep Purple

Marillion

Fleetwood Mac

Elkie Brooks

Led Zeppelin

Siouxsie & The Banshees

Curiosity Killed The Cat

BECAUSE ALL OF THESE FAMOUS NAMES HAVE PLAYED THERE

CONTACT TONY STEPHENS, WEMBLEY STADIUM LTD, WEMBLEY, LONDON HA9 0DW, GREAT BRITAIN. TEL: 011 44 1 902 8833. TELEX: 8811735.



WEMBLEY
WHERE ELSE





BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PINK FLOYD	Cleveland Municipal Stadium Cleveland, Ohio	Sept. 16-17	\$2,567,280 \$20	128,364 sellout	Belkin Prods.
GRATEFUL DEAD	Arena, Madison Square Garden Center New York, N.Y.	Sept. 15-16, 18-20	\$1,697,589 \$18.50/\$17.50	92,911 sellout	Monarch Entertainment Bureau John Scher Presents
PINK FLOYD	John F. Kennedy Stadium Philadelphia, Pa.	Sept. 19	\$1,615,080 \$20	80,754 sellout	Electric Factory Concerts
FARM AID III: WILLIE NELSON & OTHERS	Memorial Stadium Univ. of Nebraska, Lincoln Lincoln, Neb.	Sept. 19	\$1,390,000 \$20.75	69,500 sellout	Farm Aid Inc.
U2 LITTLE STEVEN & DISCIPLES OF SOUL	RFK Stadium, Starplex Washington, D.C.	Sept. 20	\$969,304 \$19	51,016 53,056	Cellar Door Prods.
DAVID BOWIE GLEN BURTNICK	Tampa Stadium Tampa, Fla.	Sept. 19	\$726,060 \$20	37,668 53,932	Silver Star Prods. American Concerts
ANITA BAKER RHONDA HANSOME	Greek Theatre Los Angeles, Calif.	Sept. 3-6	\$611,750 \$26/\$24.50/\$15	24,748 sellout	Nederlander Organization
BOSTON	Capital Centre Landover, Md.	Sept. 8-9	\$461,248 \$17.50	26,357 37,884	Cellar Door Prods.
GEORGE STRAIT KATHY MATTEA	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	Sept. 10-11	\$424,556 \$16.50/\$14.50	26,280 sellout	in-house Varnell Enterprises
TINA TURNER WANG CHUNG	Poplar Creek Music Theatre Hoffman Estates, Ill.	Sept. 11-12	\$350,505 \$20/\$15	18,925 23,882	Nederlander Organization
ECHO & THE BUNNYMEN NEW ORDER GENE LOVES JEZEBEL	Greek Theatre Univ. of California, Berkeley Berkeley, Calif.	Sept. 18-19	\$297,500 \$19.50/\$17.50	17,000 sellout	Bill Graham Presents
WHITNEY HOUSTON KENNY G.	The Summit Houston, Texas	Sept. 19	\$294,591 \$17.10	17,000 sellout	PACE Concerts
WHITNEY HOUSTON KENNY G.	Reunion Arena Dallas, Texas	Sept. 20	\$292,863 \$17.50	15,984 sellout	PACE Concerts
WHITNEY HOUSTON KENNY G.	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	Sept. 18	\$281,731 \$17.50/\$15.50	16,966 sellout	PACE Concerts
TINA TURNER WANG CHUNG	Pine Knob Music Theatre Clarkston, Mich.	Sept. 4-5	\$273,860 \$18.50/\$13.50	14,451 31,840	Nederlander Organization
MOTLEY CRUE WHITESNAKE	Freedom Hall, Kentucky Fair & Exposition Center Louisville, Ky.	Sept. 21	\$259,994 \$16.50/\$15.50	15,343 sellout	Sunshine Promotions
MOTLEY CRUE WHITESNAKE	Market Square Arena Indianapolis, Ind.	Sept. 20	\$258,122 \$15.50	16,653 17,000	Sunshine Promotions
TINA TURNER WANG CHUNG	Merriweather Post Pavilion Columbia, Md.	Aug. 22-23	\$219,141 \$18.50/\$13.50	13,859 26,344	in-house
WHITNEY HOUSTON KENNY G.	New York State Fair Syracuse, N.Y.	Sept. 3	\$217,146 \$15/\$13	15,000 sellout	in-house
MOTLEY CRUE WHITESNAKE	Roberts Municipal Stadium Evansville, Ind.	Sept. 19	\$198,395 \$16.50/\$15.50	12,794 sellout	Sunshine Promotions
TINA TURNER WANG CHUNG	Montreal Forum Montreal, Que. Canada	Aug. 27	\$180,815 \$23.50	10,061 15,000	Donald K. Donald Prods.
ANITA BAKER RHONDA HANSOME	Shoreline Amphitheatre Mountain View, Calif.	Sept. 9	\$154,787 \$20/\$15.50	7,974 15,000	Bill Graham Presents
TINA TURNER WANG CHUNG	Blossom Music Center Cleveland, Ohio	Sept. 9	\$138,762 \$17/\$12	9,611 18,767	in-house
ROGER WATERS	Arizona Veterans Memorial Coliseum Phoenix, Ariz.	Sept. 17	\$137,676 \$16.50	8,344 12,195	Evening Star Prods.
ROGER WHITTAKER	Meadow Brook Music Festival Oakland Univ. Rochester, Mich.	Sept. 3-4	\$136,003 \$19.50	9,533 12,400	in-house
RANDY TRAVIS GENE WATSON	Concerts In The Country Lanierland Cumming, Ga.	Sept. 19	\$131,079 \$10.50/\$8	12,543 sellout	in-house
TINA TURNER WANG CHUNG	Alpine Valley Music Theatre East Troy, Wis.	Sept. 13	\$128,947 \$26.75/\$24.25/\$15.25	5,563 10,946	in-house
ANITA BAKER RHONDA HANSOME	Concord Pavilion Concord, Calif.	Sept. 17	\$126,270 \$20/\$15.50	7,269 8,110	in-house
TINA TURNER WANG CHUNG	The Spectrum Philadelphia, Pa.	Aug. 25	\$119,577 \$17.50/\$15.50	6,839 14,100	Electric Factory Concerts
TINA TURNER WANG CHUNG	Saratoga Performing Arts Center Saratoga Springs, N.Y.	Aug. 31	\$112,088 \$19/\$15/\$11	6,992 25,103	in-house
JOHN DENVER	Copps Coliseum Hamilton, Ont. Canada	Sept. 16	\$98,240 \$19.50	6,577 11,700	Blue Live Entertainment
ECHO & THE BUNNYMEN/NEW ORDER GENE LOVES JEZEBEL	Red Rocks Amphitheatre Denver, Colo.	Sept. 8	\$98,119 \$17.05/\$15.95	6,000 9,000	Fey Concert Co.
CHICAGO (BENEFIT FOR TOPEKA AMERICAN LUNG ASSN.)	Kansas Expo Centre Topeka, Kan.	Sept. 18	\$96,390 \$15	6,426 7,650	Little Wing Prods.
LISA LISA & CULT JAM EXPOSE ICE-T	Fresno State Amphitheatre California State Univ., Fresno Fresno, Calif.	Aug. 21	\$95,252 \$16/\$14	6,500 sellout	Nyte Flyte Prods.
ANITA BAKER RHONDA HANSOME	ARCO Arena Sacramento, Calif.	Sept. 18	\$85,557 \$18.50	4,888 5,500	Bill Graham Presents
CHARLIE PRIDE TAMMY WYNETTE	Fox Theatre St. Louis, Mo.	Sept. 12	\$77,697 \$18.90/\$15.90/\$12.90/\$6.90	4,570 9,330	Fox Concerts
ROGER WATERS	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	Sept. 14	\$77,364 \$15.50/\$12.50	5,275 6,091	in-house PACE Concerts
TINA TURNER WANG CHUNG	Rochester Community War Memorial Rochester, N.Y.	Sept. 2	\$76,328 \$17.50/\$15.50	4,369 9,200	Magic City Prods.

Copyrighted and compiled by Amusement Business, A Billboard Publications, Inc. publication. Boxscores are compiled every Tuesday and should be submitted to Kathy Vandercook in Nashville at 615-748-8138; Ray Waddell in Los Angeles at 213-859-5338; Louise Zepp in Chicago at 312-236-2085; or Melinda Newman in New York at 212-764-7314. For research information contact Karen Oertley in Nashville at 615-748-8120.

TALENT

R.E.M. Gets To Work; Aerosmith Sets U.S. Tour

BY STEVE GETT

LET'S WORK: R.E.M. will kick off its Work Tour on Thursday (1) in Knoxville, Tenn. The group will be promoting its new I.R.S. album, "Document," released on Aug. 31 with an initial shipment of 480,000 copies. Sales of the album have passed gold status and are fast approaching the platinum mark, according to the label.

Following a brief series of European dates in September, R.E.M. will be on the North American concert circuit through the last week of November. Bookings include New York's Radio City Music Hall, Oct. 6-7; Philadelphia's Spectrum, Oct. 16; Chicago's UICC Pavillion, Nov. 4; the Universal Amphitheatre, Los Angeles, Nov. 15; Moody Coliseum, Dallas, Nov. 18; and Atlanta's Fox Theatre, Nov. 24-25.



BACK in the saddle... An Oct.

16 concert in Binghamton, N.Y., marks the start of Aerosmith's extensive U.S. trek in support of its latest Geffen album, "Permanent Vacation." The first leg of the tour will focus on East Coast markets and will climax with a special New Year's Eve show in the band's hometown of Boston.

Opening act on all dates will be Dokken, whose new Neil Kernon-produced Elektra album, "Back For The Attack," is due in stores in October.

The tour, booked by Monterey Peninsula Artists, is the latest in a series of strong hard rock double bills. The Motley Crue/Whitesnake and Bon Jovi/Cinderella packages have been two of 1987's most successful box-office draws.

SPOT THE BAND: Def Leppard will be performing in-the-round on its fall tour, which starts Thursday (1) in Glens Falls, N.Y., and runs through early December. The band has developed a special hi-tech circular stage, which will be located in the center of arenas and will continually revolve throughout the shows.

Confirmed dates on the Leppard

tour, with Geffen act Tesla as special guest, include Portland, Maine, Friday (2); Lake Placid, N.Y., Saturday (3); Charleston, W.Va., Oct. 5; Hampton, Va., Oct. 7; Baltimore, Oct. 8; Richmond, Va., Oct. 9; Hartford, Conn., Oct. 11; Philadelphia, Oct. 13; New Jersey's Meadowlands Arena, Oct. 17; and Chicago's Rosemont Horizon, Oct. 22.

SHORT TAKES: The Cars kicked off their fall/winter tour in Battle Creek, Mich., on Sept. 18. The band's itinerary calls for a two-night residency at the Forum in Los Angeles, starting Saturday (3) ... After its summer stadium dates with Madonna, Level 42 will be touring arenas with Tina Turner from Nov. 4 through Dec. 20 ... Husker Du is on tour for two weeks in October. Following an

Oct. 9 date at the Univ. of Chicago, the band plays Ann Arbor, Mich., Oct. 12; Toronto, Oct. 13; Montreal, Oct. 14;

Providence, R.I., Oct. 16; New York's Ritz club, Oct. 17; New Haven, Conn., Oct. 18; Washington, D.C., Oct. 20-21; and Atlanta, Oct. 23 ... Terence Trent D'Arby sets off on a major U.K. tour on Dec. 3. U.S. dates from the hot new Columbia artist are expected early in 1988 ... Levert hits the road Oct. 7 in

Raleigh, N.C. The Atlantic act will be touring through Dec. 31 ... Run-D.M.C. is tentatively set to launch its next tour in May. Meanwhile, the group's "Tougher Than Leather" movie and its accompanying soundtrack album are due in

December ... Public Image Limited was forced to postpone the first few dates on its U.K. tour after bassist Allan Dias sprained his wrist ... U2 has reportedly been

filming shows on its marathon U.S. fall/winter trek for a movie project ... Plans call for the Bee Gees to embark on a major tour in 1988, starting with a series of European dates in the spring to be followed by a U.S. summer trek.

Linda Moleski is on vacation. Send information to On The Road, c/o Billboard, 1515 Broadway, New York, N.Y. 10036

CURRENT CHART HITS

AVAILABLE BY SUBSCRIPTION

For programming use only
Inquire on station letterhead:

RECORD SOURCE INTERNATIONAL

A DIVISION OF BILLBOARD
1515 BROADWAY, NEW YORK, N.Y. 10036

D.C. Go-Go Fizzles, But Trouble Funk Survives

BY NELSON GEORGE

NEW YORK Just two years ago, go-go music from Washington, D.C., looked like it would become the next underground sound to go pop. The live scene was exciting; a slew of bands was being considered for signings by major labels, and Island Records honcho Chris Blackwell was backing a movie—"Good To Go"—that many hoped would do for go-go what "The Harder They Come" had for reggae.

It didn't work out that way. The movie, after some major production difficulties, was shown only in Washington and then shelved. Bands that had counted on the

movie for exposure became disillusioned, and the club scene atrophied. According to Taylor Reed, keyboardist-percussionist-vocalist with go-go's premier band, Trouble Funk, not much is happening these days in go-go's hometown.

"Redd & the Boys have broken up; Chuck Brown doesn't have a band right now, and his drummer has been working with Miles Davis," says Reed. "Right now, there are no good new bands on the scene. There has been a lot of trouble with handguns at some of the go-go clubs.

"Trouble Funk itself hasn't played in D.C. in a year and a half," Reed says. "We'll probably play D.C. again at the end of Octo-

ber at the 9:30 Club, which has a half-black, half-white audience. At this point, it's the only place we'd perform there."

Instead, Trouble Funk has been looking outside Washington for its audience, both live and on record. Currently, the nine-piece band is on its second European tour of the year. This summer, the 10-year-old group performed in Italy and Spain, and on this leg of the tour the band will travel to Germany, Denmark, and the U.K. The band has been playing venues with 5,000 seats tops, headlining most of the time, and establishing what group members feel is a solid sales base.

Even though the Island-backed go-go film flopped, Reed credits

Island's marketing staff for the group's success in Europe. "Island and Chris Blackwell have really worked to market us there," he says. "But our relationship is not the same as the one he had with reggae artists. He supports us as go-go musicians and doesn't compare us to music he's worked with before. Without Island, we wouldn't be doing as well in Europe as we have."

Performing outside Washington has broadened Trouble Funk's audience and taste, which is reflected in the group's current Island album, "Trouble Over Here, Trouble Over There." Reed says working with outside producer Bootsy Collins on three cuts helped "expand

the textures, colors, and timbres of our music. Go-go isn't any radically different music. It is really just funk with a different beat.

"Bootsy was a fun person to work with. He talked about how your music should draw a picture, and, despite all he's done in the past, he wasn't egotistical. He added a lot of melodic lines to our funk and some nice chopped-up bass lines. He'd add something, and we'd discuss it." Collins produced the album's first single, "Trouble," as well as "New Money" and collaborated with band members on "Woman Of Principle."

Trouble Funk recently cut three songs with Island label mates Sly & Robbie for a collaborative album tentatively titled "J-D.C." The band also appears in Sly & Robbie's "Fire" video. As for U.S. touring, the band has had conversations with representatives of L.L. Cool J, Mick Jagger, and Fishbone, but nothing is firm. "We don't know who'll we'll tour with, but we should do a major domestic tour sometime this winter," says Reed.

A Tale Of Two Guitarists: A Rock Legend And An Enigma Berry Pens Bio; Prince Won't Tour U.S.

THIS WEEK'S COLUMN is a tale of two guitar players.

Guitarist No. 1 is **Charles Edward Anderson Berry**, better known as **Chuck**, born Oct. 18, 1926, in St. Louis, Mo., and easily one of the most important figures in American songwriting and the history of guitar. But if you didn't know that before you cracked open his new autobiography by Crown, you probably won't know it by the time you finish, either.

What you will know is that Berry distrusts reporters, loves women of all descriptions, and has a very idiosyncratic command of the English language. In his memoirs, written without a ghost-writer, the rock'n'roll pioneer is much more concerned with discussing his romantic life and recounting his travels than he is in talking music. Fine by me. It's his life.

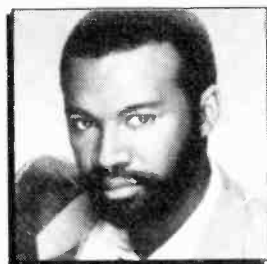
But Berry's refusal to work with a professional writer has its drawbacks. Trivial anecdotes abound, yet stories about the music that made Berry a legend are scarce. The most compelling sections involve his many losing battles with the law and the geneses of his many classic songs. Of all the recent rock star memoirs, Berry's most resembles that of **Little Richard**: The emphasis in both books is on sexual adventures and the chaotic environment that surrounded rock's early years.

Subject No. 2 of this column is **Prince Rogers Nelson** of Minneapolis, a quiet lad with a very curious marketing strategy. Here is a guy with an ambitious (and expensive) double album and his best touring band yet, and he still doesn't want to tour the U.S. His recent "surprise" gig after the MTV Awards in Los Angeles, with **Sheila E.** playing brilliantly on trap drums and a tough young crew of Bay Area musicians around him, proved Prince now has one of the best funk bands since **Parliament-Funkadelic**.

The big mystery is why, after a critically acclaimed European tour and plenty of great material to perform, Prince keeps these folks locked up in the "land of a thousand lakes." Putting together a "Sign 'O' The Times" concert film is a nice touch. But if Prince wants to reconfirm his place in the pop star firmament, he needs to take to the stage.

SHORT STUFF: The **Jets'** self-titled debut album has been certified platinum by the Recording Industry Assn. of America. The family group's new single, "I Do You," is on the way, with its second album, "Magic," coming Oct. 10. . . . The **Brickmakers**, of the dance classic "Dazz," have signed with Bir-

mingham, Ala.-based Magic City Records. The band's first release on its new label is a remix of "Dazz," now called "The Def Mix," by **Tony Moran** and **Albert Caberra**. Magic City is owned by Southern concert promoter **John Ray**. Also on Magic City is young singer **David Sea**, who is being produced by **Michael Powell** as well as former Motown vice president **Mickey Stevenson**. Marketing and promotion is being handled by **J.C. Futrell**. . . . To promote his new Arista release "Love Me All Over," **Kashif** recently



by Nelson George

held a cookout at his Stamford, Conn., home. The large house, originally owned by baseball great **Jackie Robinson**, also contains the singer-songwriter's recording studio. . . . Lots of news from the **Full Force** family of acts. **UTFO's** new single is the title cut from "Lethal," the group's Select album. It features speed metal rockers **Anthrax**. **Lisa Lisa & Cult Jam** are on single No. 3 from the group's current Columbia album. The song, "Someone To Love Me For Me," prominently features the vocals of Full Force along with Lisa Lisa. Full Force itself delivers its third Columbia album, "Guess Who's Comin' To The Crib," later this month. The first single is "Love Is For Suckers" . . . Drummer-producer **Keith LeBlanc**, key member of the semilegendary Sugar Hill Records rhythm section, has signed with Upside management. . . . **Anne Marie Wilkins**, a black talent manager known for her work with jazz musicians (saxophonist **Branford Marsalis**, drummer **Jeff Watts**), makes her first foray into black pop with the signing of Top Priority/Island's **Miles Jaye**. . . . The British vocal trio **Imagination**, signed to RCA, has been busy working on a new album with **Preston Glass** in San Francisco; **Ron Kersey** in Los Angeles; **Nick Martinelli** in Philadelphia; **Robert Kraft** in Burbank, Calif.; and **Arthur Baker** in New York. . . . The **System's** next Atlantic single, "House Of Rhythm," has a guest rap by **Doug E. Fresh**. . . . **Chico DeBarge** displays an extreme case of Prince influence with his new single, "I've Been Watching You." On the Motown 12-inch sleeve, the singer appears in a very Princelike pose, and the record itself is produced by ex-**Revolution** bassist **BrownMark**. The single is taken from Chico's "Kiss Serious" album. . . . Virgin Records rappers **Velore & Double-O** recently appeared on two segments of ABC's "Ryan's Hope." In the daytime soap, they helped a young actress with a rap she was writing, and they also performed "Yo! I'm American," from their new album, "We're Coming Correct."

Black Artists' Antidrug Spots Win Praise

NEW YORK Calif. Attorney General John Van de Kamp is scheduled to praise members of Black Artists Against Drugs for their antidrug efforts at a press conference Thursday (1) in Los Angeles.

At the press conference, Van de Kamp is scheduled to thank members of BAAD for taping public service announcements that warn of the dangers of drug use. The event is set for 11:30 a.m. at the Community Youth Sports and Arts building, 4828 Crenshaw Blvd.

Interested artists can contact Chilton Alphonse at 213-294-8320.

**CASSETTE DUPLICATION
RECORD PRESSING
MASTERING · PLATING
COLOR SEPARATIONS
PRINTING · TYPESETTING**

QCA
CUSTOM PRESSING

2832 SPRINGROVE AVENUE
CINCINNATI, OHIO 45225
(513) 681-8400

FOR WEEK ENDING OCTOBER 3, 1987

Billboard ©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT BLACK SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 54 REPORTERS	TOTAL ADDS	TOTAL ON
SHO' YOU RIGHT BARRY WHITE A&M	3	7	15	25	43
I LIVE FOR YOUR LOVE NATALIE COLE EMI-MANHATTAN	3	4	18	25	34
LUV'S PASSION AND YOU CHAD RCA	7	6	11	24	55
I WANT TO BE YOUR MAN ROGER REPRISE	3	9	12	24	25
CRITICIZE ALEXANDER O'NEAL TABU	6	6	10	22	49
GAMES SHALAMAR SOLAR	5	5	9	19	62
LET'S START LOVE OVER MILES JAYE ISLAND	2	5	10	17	53
SO MANY TEARS REGINA BELLE COLUMBIA	2	6	5	13	75
IF YOU LET ME STAY TERENCE T. D'ARBY COLUMBIA	2	4	7	13	56
SHE'S FLY TONY TERRY EPIC	3	4	6	13	43

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 Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	LOST IN EMOTION	LISA LISA & CULT JAM	1
2	2	I NEED LOVE	L.L. COOL J	6
3	6	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	3
4	7	(YOU'RE PUTTIN') A RUSH ON ME	STEPHANIE MILLS	2
5	10	HOW SOON WE FORGET	COLONEL ABRAMS	12
6	9	NO ONE IN THE WORLD	ANITA BAKER	7
7	5	CASANOVA	LEVERT	21
8	16	JUST THAT TYPE OF GIRL	MADAME X	4
9	19	WE'VE ONLY JUST BEGUN	GLENN JONES	5
10	8	WIPEOUT	FAT BOYS & THE BEACH BOYS	23
11	12	CINDERELLA DANA DANE	DANA DANE	13
12	14	LATELY	SURFACE	9
13	4	LOVE IS A HOUSE	FORCE M.D.'S	20
14	1	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	25
15	18	U GOT THE LOOK	PRINCE	15
16	20	JUST CALL	SHERRICK	8
17	—	BAD	MICHAEL JACKSON	10
18	25	DON'T YOU WANT ME	JODY WATLEY	11
19	28	JUST GETS BETTER WITH TIME	THE WHISPERS	19
20	24	COME OVER	4 BY FOUR	14
21	22	(CAN'T) GET YOU OUT OF MY SYSTEM	JOHN WHITE	32
22	23	LOVIN' YOU	THE O'JAYS	16
23	27	AIN'T NO NEED TO WORRY	THE WINANS FEATURING ANITA BAKER	18
24	40	I DON'T THINK THAT MAN SHOULD SLEEP ALONE	RAY PARKER JR.	17
25	33	I CONFESS	DENIECE WILLIAMS	24
26	11	LOVE POWER	DIONNE WARWICK & JEFFREY OSBORNE	44
27	17	TRAMP	SALT-N-PEPA	41
28	15	ONE HEARTBEAT	SMOKEY ROBINSON	53
29	31	YA COLD WANNA BE WITH ME	UTFO	43
30	13	MAKING LOVE IN THE RAIN	HERB ALPERT	47
31	29	BULLSEYE	LAKESIDE	55
32	—	DINNER WITH GERSHWIN	DONNA SUMMER	22
33	26	LAST TIME	THERESA	57
34	32	JUMP START	NATALIE COLE	65
35	—	ANGEL	ANGELA WINBUSH	28
36	—	HEART OF GOLD	BERT ROBINSON	26
37	—	DOWNTOWN	LILLO THOMAS	27
38	—	THE MORE WE LOVE	STARPOINT	30
39	21	GIVIN' YOU BACK THE LOVE	ISLEY/JASPER/ISLEY	70
40	—	DREAMIN'	WILL TO POWER	64

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	2	(YOU'RE PUTTIN') A RUSH ON ME	STEPHANIE MILLS	2
2	1	LOST IN EMOTION	LISA LISA & CULT JAM	1
3	5	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	3
4	7	WE'VE ONLY JUST BEGUN	GLENN JONES	5
5	6	JUST THAT TYPE OF GIRL	MADAME X	4
6	8	JUST CALL	SHERRICK	8
7	11	DON'T YOU WANT ME	JODY WATLEY	11
8	15	BAD	MICHAEL JACKSON	10
9	14	I DON'T THINK THAT MAN SHOULD SLEEP ALONE	RAY PARKER JR.	17
10	12	COME OVER	4 BY FOUR	14
11	3	NO ONE IN THE WORLD	ANITA BAKER	7
12	16	LOVIN' YOU	THE O'JAYS	16
13	13	LATELY	SURFACE	9
14	17	AIN'T NO NEED TO WORRY	THE WINANS FEATURING ANITA BAKER	18
15	18	DINNER WITH GERSHWIN	DONNA SUMMER	22
16	10	U GOT THE LOOK	PRINCE	15
17	20	HEART OF GOLD	BERT ROBINSON	26
18	22	CINDERELLA DANA DANE	DANA DANE	13
19	25	DOWNTOWN	LILLO THOMAS	27
20	27	YOU AND ME TONIGHT	DEJA	29
21	24	JUST GETS BETTER WITH TIME	THE WHISPERS	19
22	4	I NEED LOVE	L.L. COOL J	6
23	28	MY LOVE IS DEEP	LACE	31
24	26	I CONFESS	DENIECE WILLIAMS	24
25	23	THE MORE WE LOVE	STARPOINT	30
26	29	ANGEL	ANGELA WINBUSH	28
27	30	DON'T GO	MARLON JACKSON	33
28	35	CERTIFIED TRUE	THE BAR-KAYS	36
29	36	I WONDER WHO SHE'S SEEING NOW	THE TEMPTATIONS	35
30	32	SLEEPING ALONE	THE CONTROLLERS	34
31	39	HOLDING ON	JONATHAN BUTLER	39
32	38	(BABY TELL ME) CAN YOU DANCE	SHANICE WILSON	38
33	9	HOW SOON WE FORGET	COLONEL ABRAMS	12
34	37	STONE LOVE	STEVE ARRINGTON	40
35	—	DO YOU HAVE TO GO	GARRY GLENN	37
36	—	SO MANY TEARS	REGINA BELLE	45
37	—	WHENEVER YOU'RE READY	FIVE STAR	46
38	—	LET ME BE THE ONE	EXPOSE	42
39	19	LOVE IS A HOUSE	FORCE M.D.'S	20
40	—	MY LOVE IS ON THE MONEY	LA LA	48

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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)	12
Def Jam (2)	
E.P.A. (9)	9
Epic (5)	
Tabu (2)	
CBS Associated (1)	
Portrait (1)	
MCA (7)	8
Constellation (1)	
ARISTA (6)	7
Jive (1)	
RCA (5)	7
Jive (2)	
WARNER BROS. (4)	7
Paisley Park (1)	
Qwest (1)	
Tommy Boy (1)	
ATLANTIC (4)	6
21 Records (1)	
Island (1)	
A&M (4)	4
EMI-MANHATTAN (3)	4
P.I.R. (1)	
CAPITOL (4)	4
GEFFEN (4)	4
MOTOWN (4)	4
POLYGRAM (4)	4
Mercury (2)	
Tin Pan Apple (1)	
Wing (1)	
SOLAR (4)	4
ELEKTRA (3)	3
4TH & B'WAY (2)	2
NEXT PLATEAU (2)	2
VIRGIN (2)	2
CHRYSALIS (1)	1
FRESH/SLEEPING BAG (1)	1
FUTURE (1)	1
PARADISE (1)	1
PROFILE (1)	1
REPRISE (1)	1
SELECT (1)	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
18 AIN'T NO NEED TO WORRY	(Marvin L. Winans, ASCAP/Zomba, ASCAP)	
28 ANGEL	(Angel Notes, ASCAP)	
52 AUTOMATIC	(Breezer, ASCAP/Frustration, BMI/Ackee, ASCAP/Island, BMI)	
38 (BABY TELL ME) CAN YOU DANCE	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	
10 BAD	(Mijac, BMI/Warner-Tamerlane, BMI)	
49 BE YOURSELF	(Willesden, BMI/Zomba, ASCAP)	
55 BULLSEYE	(Kenny Nolan, ASCAP)	
84 B.Y.O.B. (BRING YOUR OWN BABY)	(Tree, BMI/O'Lyric, BMI)	
98 CALL ME UP	(Stone City, ASCAP/National League, ASCAP) CPP	
32 (CAN'T) GET YOU OUT OF MY SYSTEM	(Bush Burnin', ASCAP/Vineyard, BMI)	
21 CASANOVA	(Caloco, BMI/Hip Trip, BMI) CPP	
81 CATCH ME (I'M FALLING)	(Genetic, ASCAP)	
94 CAUGHT IN THE ACT	(House Of Fun, BMI)	
36 CERTIFIED TRUE	(Bar-Kays, BMI/Warner-Tamerlane, BMI/Arrival, BMI)	
13 CINDERELLA DANA DANE	(Protons, ASCAP/Turn Out Brothers, ASCAP)	
66 COLD SPENDING MY MONEY	(Def Jam, ASCAP/Juiced Up, ASCAP/Def American, BMI/First Impulse, BMI)	
72 COLD STUPID (FROM "PENITENTIARY III")	(Jay King IV, BMI)	
88 COME MY WAY	(A La Mode, ASCAP)	
14 COME OVER	(Deedee Dee, ASCAP/MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP/Ready Ready, ASCAP)	
62 CRITICIZE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
79 DID I DREAM YOU	(Mtume, BMI/Number 9, ASCAP)	
3 DIDN'T WE ALMOST HAVE IT ALL	(Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) CPP	
22 DINNER WITH GERSHWIN	(Geffen, ASCAP/Rutland Road, ASCAP)	
97 DIVAS NEED LOVE TOO	(Spectrum VII, ASCAP/Klymaxx, ASCAP) CPP	
37 DO YOU HAVE TO GO	(WB, ASCAP/Silver Sun, ASCAP)	
33 DON'T GO	(Vabritmar, BMI)	
50 DON'T MAKE ME WAIT FOR LOVE	(Bellboy, BMI/Gratitude Sky, ASCAP)	
11 DON'T YOU WANT ME	(Rightsong, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong, ASCAP)	
27 DOWNTOWN	(Irving, BMI) CPP/ALM	
64 DREAMIN'	(Thrust, BMI)	
86 EXCEPTION TO THE RULE	(Simmons & Boone, ASCAP)	
85 FAKE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
58 GAMES	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI) CPP	
70 GIVIN' YOU BACK THE LOVE	(UJ, ASCAP/WB, ASCAP)	
26 HEART OF GOLD	(Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP)	
91 HEART ON THE LINE	(Glasshouse, BMI/Irving, BMI) CPP/ALM	
51 HELPLESSLY IN LOVE	(Johnnie Mae, BMI/Bush Burnin', ASCAP)	
39 HOLDING ON	(Zomba, ASCAP/Willesden, BMI)	
12 HOW SOON WE FORGET	(MCA, ASCAP/Unicity, ASCAP/Moonwalk, ASCAP)	
87 I AIN'T NO JOKE	(Robert Hill, BMI)	
24 I CONFESS	(Realsongs, ASCAP)	
17 I DON'T THINK THAT MAN SHOULD SLEEP ALONE	(Raydiola, ASCAP)	
25 I JUST CAN'T STOP LOVING YOU	(Mijac, BMI/Warner-Tamerlane, BMI)	
90 I LIVE FOR YOUR LOVE	(O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Nelana, BMI)	
74 I LOVE YOU BABE	(Hip Trip, BMI/Hip Chic, BMI) CPP	
6 I NEED LOVE	(Def Jam, ASCAP)	
96 I WANT TO BE YOUR MAN	(Troutman's, BMI/Saja, BMI)	
35 I WONDER WHO SHE'S SEEING NOW	(Geffen, ASCAP/Lucky-Break, ASCAP/Pardini, ASCAP)	
68 IF YOU LET ME STAY	(Virgin-Nymph, BMI/Young Terence, BMI)	
95 IF YOU NEED MY LOVE TONIGHT	(Gratitude Sky, ASCAP/Bellboy, BMI)	
100 I'M IN LOVE AGAIN	(Not Listed)	
77 IN THE HEAT OF THE NIGHT	(MCA, ASCAP/Paris-Jam, BMI/Bayjun Beat, BMI)	
67 (IT'S THAT) LOVIN' FEELING	(Sunset Burgundy, ASCAP/Lilyac, ASCAP/Mchoma, BMI)	
65 JUMP START	(Caloco, BMI/Hip Trip, BMI) CPP	
8 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	
4 JUST THAT TYPE OF GIRL	(Slap One, ASCAP/Cornelio Carlos, ASCAP/Spectrum VII, ASCAP) CPP	
57 LAST TIME	(Jay King IV, BMI)	
9 LATELY	(Colgems-EMI, ASCAP)	
42 LET ME BE THE ONE	(Panchin, BMI)	
54 LET'S START LOVE OVER	(Blackwood, BMI/Huemar, BMI)	
1 LOST IN EMOTION	(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
20 LOVE IS A HOUSE	(Tee Girl, BMI)	
44 LOVE POWER	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
61 LOVE SHOCK	(West Kenya, ASCAP)	
83 LOVER'S LANE	(Georgio's, BMI/Stone Diamond, BMI)	
16 LOVIN' YOU	(Downstairs, BMI/Piano, BMI/Mighty Three, BMI)	
71 LUV'S PASSION AND YOU	(I'M Owe U A Tune, ASCAP/Bush Burnin', ASCAP)	
47 MAKING LOVE IN THE RAIN		
30 THE MORE WE LOVE	(Flyte Tyme, ASCAP)	
31 MY LOVE IS DEEP	(Phileto, BMI/Harrindur, BMI) CPP	
59 MY LOVE IS GUARANTEED	(Glasshouse, BMI/Irving, BMI/Harrindur, BMI/Ensign, BMI) CPP/ALM	
48 MY LOVE IS ON THE MONEY	(Next Plateau, ASCAP/Godsend, ASCAP/Bratton & White, ASCAP)	
63 MY NIGHT FOR LOVE	(Forceful, BMI/Willesden, BMI)	
75 NEVER GONNA LET YOU GO	(Little Tanya, ASCAP/MCA, ASCAP)	
60 NIGHTS OF PLEASURE	(Beach House, ASCAP)	
48 MY LOVE IS ON THE MONEY	(Virgin, ASCAP/Brampton, ASCAP/On The Move, BMI/MCA, ASCAP) CPP	
80 NIGHTTIME LOVER	(Science Lab, ASCAP)	
7 NO ONE IN THE WORLD	(ATV, BMI/Welbeck, ASCAP)	
53 ONE HEARTBEAT	(Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI) CPP	
76 THE REAL THING	(Jobete, ASCAP/House Of Fun, BMI) CPP	
56 SAY AMEN	(WB, ASCAP/E/A, ASCAP/Make It Big, ASCAP/Monty Seward, ASCAP)	
73 SHE'S FLY	(Shaman Drum, BMI/King Henry I, ASCAP)	
78 SHO' YOU RIGHT	(Seven Songs, BMI/Ba-Dake, BMI)	
93 SHOW A LITTLE LOVE	(Per Mission, ASCAP)	
34 SLEEPING ALONE	(Groovesville, BMI/Creative Entertainment, BMI)	
45 SO MANY TEARS	(On The Move, BMI/Zenox, ASCAP)	
40 STONE LOVE	(Konglather, BMI/Freytown, BMI/Road, BMI)	
82 SWEET SOMEBODY	(Jobete, ASCAP/Emergency, ASCAP/Green Star, ASCAP/Not Fragile, BMI) CPP	
89 SWEETER THAN CANDY (FROM "PENITENTIARY III")	(New World, BMI)	
99 TELL IT LIKE IT IS	(Conrad, BMI/ARC, BMI/OI Rapp, BMI)	
69 THAT'S WHAT LOVE IS ALL ABOUT		

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



ANITA POINTER

THE ONLY THING THAT SOUNDS FAMILIAR IS HER NAME.

A voice you only thought you knew. A style that's hers alone.

Anita Pointer. This is her breakout album.

"LOVE FOR WHAT IT IS"^{6419-1-R} featuring the first hit single

"OVERNIGHT SUCCESS"^{**} 5291-7-R

Produced by Preston Glass for Glasshouse Productions
*Co-produced by Stan Sheppard
Personal Management: Gary W. Reid, Esq., Darling-Anita-Reid, Inc.

© Copyright 1987, Billboard Publications, Inc.
No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

FOR WEEK ENDING OCTOBER 3, 1987

Billboard®

TOP BLACK ALBUMS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	3	—	2	MICHAEL JACKSON EPIC QE 40600/E.P.A. (CD)	BAD 1 week at No. One
2	2	2	15	STEPHANIE MILLS MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
3	1	1	16	L.L. COOL J ▲ DEF JAM FC 47093/COLUMBIA (CD)	BIGGER & DEFFER
4	5	3	15	WHITNEY HOUSTON ▲ ³ ARISTA 8405 (8.98) (CD)	WHITNEY
5	4	4	7	LEVERT ATLANTIC 7-81773 (8.98) (CD)	THE BIG THROWDOWN
6	6	6	19	THE WHISPERS ● SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
7	8	5	17	THE FAT BOYS ● TIN PAN APPLE 831 948-1/POLYDOR (8.98) (CD)	CRUSHIN'
8	7	7	7	ALEXANDER O'NEAL TABU FZ 40320/E.P.A. (CD)	HEARSAY
9	15	17	6	DANA DANE PROFILE PRO 1233 (8.98)	DANA DANE WITH FAME
10	14	14	6	UTFO SELECT SEL 21619 (8.98) (CD)	LETHAL
11	11	12	12	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
12	9	8	28	SMOKEY ROBINSON MOTOWN 6626 ML (8.98) (CD)	ONE HEARTBEAT
13	13	13	8	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
14	10	10	27	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS
15	17	15	8	ERIC B. & RAKIM 4TH & B'WAY B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
16	12	9	48	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
17	18	19	21	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
18	16	11	56	KENNY G. ▲ ARISTA AL-8427 (8.98) (CD)	DUOTONES
19	23	23	78	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
20	22	20	24	LILLO THOMAS CAPITOL ST-12450 (8.98) (CD)	LILLO
21	19	16	26	MARVIN SEASE LONDON 830 794-1/POLYGRAM	MARVIN SEASE
22	27	31	16	THE O'JAYS P.I.R. ST 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
23	20	18	16	THE ISLEY BROTHERS WARNER BROS. 25586-1 (8.98) (CD)	SMOOTH SAILIN'
24	28	25	28	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
25	35	39	5	COLONEL ABRAMS MCA 42029 (8.98) (CD)	YOU AND ME EQUALS US
26	21	22	17	JONATHAN BUTLER JIVE 1032-1/J/RCA (8.98) (CD)	JONATHAN BUTLER
27	24	21	23	PRINCE ▲ PAISLEY PARK 1-25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
28	30	32	9	ICE-T SIRE 25602-1/WARNER BROS. (8.98)	RHYME PAYS
29	29	28	50	LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD)	GIVE ME THE REASON
30	25	24	41	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
31	26	27	16	REGINA BELLE COLUMBIA BFC 49537 (CD)	ALL BY MYSELF
32	37	40	6	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
33	40	42	15	4 BY FOUR CAPITOL ST 12560 (8.98) (CD)	4 BY FOUR
34	39	38	13	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580-1 (9.98) (CD)	COLLABORATION
35	33	29	7	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
36	32	26	27	HERB ALPERT ● A&M SP-5125 (8.98) (CD)	KEEP YOUR EYE ON ME
37	31	30	84	JANET JACKSON ▲ ⁴ A&M SP-5106 (9.98) (CD)	CONTROL
38	46	54	31	EXPOSE ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	41	37	23	ATLANTIC STARR ● WARNER BROS. 1-25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
40	34	33	24	GEORGIO MOTOWN 6229 (8.98)	SEXAPPEAL
41	38	35	9	DAVY D DEF JAM BFC 40657/COLUMBIA	DAVY'S RIDE
42	45	41	27	SURFACE COLUMBIA 40374 (CD)	SURFACE
43	36	34	20	BABYFACE SOLAR ST-72552 (8.98)	LOVERS
44	43	43	10	SHALAMAR SOLAR ST 72556 (8.98)	CIRCUMSTANTIAL EVIDENCE
45	66	—	2	THE WINANS QWEST 125510/WARNER BROS. (8.98) (CD)	DECISIONS
46	59	59	3	MADAME X ATLANTIC 81774 (8.98) (CD)	MADAME X
47	48	55	10	MC SHAN COLD CHILLIN CCLP 500/PRISM (8.98)	DOWN BY LAW
48	51	53	56	PHYLLIS HYMAN P.I.R. ST 53029/EMI-MANHATTAN (9.98) (CD)	LIVING ALL ALONE
49	49	51	4	BOBBY JIMMY & THE CRITTERS MACOLA MRC 0989 (8.98)	BACK AND PROUD
50	42	36	30	THE SYSTEM ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
51	63	63	50	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
52	60	57	22	PUBLIC ENEMY DEF JAM BFC 49658/COLUMBIA	YO! BUM RUSH THE SHOW
53	56	49	9	BE BE & CE CE WINANS CAPITOL ST 12573 (8.98)	BE BE & CE CE WINANS
54	50	47	18	ISLEY/JASPER/ISLEY CBS ASSOCIATED FZ 40409/E.P.A. (CD)	DIFFERENT DRUMMER
55	55	60	5	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
56	44	45	23	LAKESIDE SOLAR ST-72553 (8.98) (CD)	POWER
57	58	62	4	GENERAL KANE MOTOWN 6238ML (8.98)	WIDE OPEN
58	47	44	42	CLUB NOUVEAU ▲ WARNER BROS. 25531-1 (8.98) (CD)	LIFE, LOVE & PAIN
59	52	46	44	KLYMAXX CONSTELLATION 5832/MCA (8.98) (CD)	KLYMAXX
60	68	66	9	VANESE THOMAS GEFEN GHS 24141 (8.98)	VANESE
61	54	48	9	SLAVE ICHIBAN ICH 1009 (8.98)	MAKE BELIEVE
62	67	61	19	MC SHY-D LUKE SKYY WALKER XR-1004 (8.98)	GOT TO BE TOUGH
63	62	52	13	TAWATHA EPIC BFE 40355/E.P.A. (CD)	WELCOME TO MY DREAM
64	53	50	13	SOUNDTRACK ▲ MCA 6207 (9.98) (CD)	BEVERLY HILLS COP II
65	69	67	58	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
66	57	56	61	SHIRLEY MURDOCK ● ELEKTRA 9 60443-1 (8.98) (CD)	SHIRLEY MURDOCK!
67	NEW ▶	—	1	VARIOUS ARTISTS FRESH LPRE-3/SLEEPING BAG (8.98)	THE RAP PACK
68	NEW ▶	—	1	THERESA RCA 6488-1-R (8.98)	BROKEN PUZZLE
69	65	64	44	TIMEX SOCIAL CLUB DANYA F 9645/FANTASY (8.98)	VICIOUS RUMORS... THE ALBUM
70	70	74	30	DAVID SANBORN WARNER BROS. 1-25479 (9.98) (CD)	A CHANGE OF HEART
71	RE-ENTRY	—	—	CAMEO ▲ ATLANTA ARTISTS 830-265-1/POLYGRAM (CD)	WORD UP
72	NEW ▶	—	1	SHERRICK WARNER BROS. 25576-1 (8.98) (CD)	JUST CALL
73	75	—	34	DOUG E. FRESH & THE GET FRESH CREW REALITY/DANYA F-9649/FANTASY (8.98)	OH, MY GOD!
74	61	58	7	DIMPLES COLUMBIA BFC 40859	TELLIN' IT LIKE IT IS
75	NEW ▶	—	1	SOUNDTRACK POLYDOR 833 274-1/POLYGRAM (CD)	DISORDERLIES

○ 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.

Gospel LECTERN



by Bob Darden

PETRA IS ONE of Christian rock's feistiest survivors. For more than a decade, the band has been taking its aggressive brand of rock music on the road. Along the way, it has released a fistful of classic songs (including "More Power To Ya," "The Coloring Song," and "Judas Kiss"); sold out some of the toughest giant auditoriums in the country; and maintained an admirable reputation as an evangelical, ministry-oriented band.

With the release a few weeks ago of "This Means War," Petra enters a whole new stage of development.

From a marketing standpoint, the band is receiving unprecedented support from **Star Song**. Through Oct. 15, the label is offering the LP and cassette for \$7.99 each (\$14.99 for compact disk) and supporting them with a nationwide advertising campaign, dealer discounts, floor stand-ups, in-store campaign materials, store contests—the works.

Somebody must be doing something right: **Star Song** reported that initial shippings of "This Means War" were a whopping 170,000 units at the late summer Christian Booksellers Convention in Anaheim, Calif. Naturally, Petra guitarist and founder **Bob Hartman** is pleased by **Star Song's** efforts.

"On the marketing side, our record company is really doing a terrific job," he says. "They're working to make people aware of the record, and they began working on it months in advance of its actual release date."

"This is certainly the biggest effort we've ever had for one of our albums. **Star Song's** work ahead of time has created an anticipation for the album like no other Petra album has ever received."

Not that **Star Song's** done it in a vacuum. Just more than a year ago, Petra became the first Christian rock band to sign with the giant **William Morris Agency**. The result has been almost unbelievable exposure for the band—opening for the **Beach Boys**, performing at Alabama's **June Jam**, and playing at some of the largest state fairs in the country.

"Well, the **William Morris Agency** has done a tremendous job for us," Hartman says. "We've played places like the **Kentucky, Indiana, and Tennessee state fairs**, where Christian acts have never been before. We even did the **Houston Livestock Show And Rodeo**, which is the largest in the world."

"We've done several dates with the **Beach Boys**, and it looks like it is something that could happen again. They apparently like the idea, and naturally we're all in favor of it. We look at it as an opportunity to play to something other than our 'typical' audience. It fulfills our ideal of going into the world and playing to all people—not just other Christians."

Star Song pulls out all the stops for Petra's new album

The members of **Petra** are also excited about the **Petra Prayer Warriors**, a newly created group that encourages young people to become involved in prayer.

"We're really working to get young people involved in prayer—and with one another," Hartman says. "To that end, we've established a hotline to help the young people understand more about it. Every week there will be a new devotional of three minutes, read by one of the members of the band, who will explain what's going on. The real thing we all want is that they get involved and committed in regular prayer—not just for Petra, but for their friends, schools, and families."

Gospel Lectern has new office hours—and a new number. Call Bob Darden at 817-799-3611 until 1 p.m. (CST) on Tuesdays and Thursdays and 817-752-1468 after 5 p.m. and all day Friday.

Jazz BLUE NOTES



by Peter Keepnews

LEGISLATION THAT WOULD get the Internal Revenue Service off **Woody Herman's** back has been introduced in the House of Representatives.

The so-called bill of personal relief was introduced on Sept. 14 by **John Conyers**, the Michigan Democrat who has long been recognized as the best friend jazz has in the U.S. Congress. At press time the bill, which would relieve the veteran clarinetist and bandleader of his million-dollar-plus tax debt, was being considered by the House Administration Committee, although no equivalent bill had yet been introduced in the Senate.

Herman, who is suffering from a heart ailment and has not performed since March, has owed the money for some time. But the seriousness of his plight came to light only recently, when the man to whom he had sold his Hollywood Hills home to help lighten his tax burden threatened to evict the 74-year-old jazz great for nonpayment of rent (**Blue Notes**, Sept. 26).

KKGO, Los Angeles' only commercial jazz radio station, has been spearheading the drive to raise money for Herman. Several benefits have been staged or are being planned all over the country. Now Conyers, who not long ago sponsored a bill officially designating jazz a national treasure, is doing his best to put some legislative muscle behind that notion in a very specific way.

While the outpouring of support for Herman is heartening, it leaves some big questions unanswered about America's ambivalent relationship to its most important native art form. Granted, Her-

man's situation is unusual: He made a great deal of money at the height of his career but had the misfortune (or bad judgment) to hire a manager who, it's reliably reported, gambled much of that money away and left Herman hopelessly in debt to the IRS. Thus he finds himself, at the tail end of a glorious career, much worse off than many of his peers ended up (**Duke Ellington, Count Basie, and Benny Goodman**, to cite three examples, were all solvent when they died).

And yet, taking the long view, Herman can be said to be better off than the countless talented jazz musicians—some of them well known, some of them obscure—who never made the big time in the first place. He may not have any money now, but he has

Congress may move to help Woody Herman

left a remarkable recorded legacy—and at least he had money once upon a time.

Herman's situation begs the question of why, in a country where symphony orchestras and opera companies are heavily subsidized by corporations and government agencies, great jazz artists find themselves playing grueling schedules of one-nighters well into their 70s. Granted, America is built on the free enterprise system—and granted, some jazz musicians maintain such schedules more because they enjoy playing than because they need the money—but isn't there a double standard at work here? Why is the IRS hounding **Woody Herman**, a tireless and gifted exponent of home-grown music, while institutions dedicated to the preservation of European music enjoy tax-exempt status? We don't expect answers, but we do think these questions are worth asking.

FOR WEEK ENDING OCTOBER 3, 1987

Billboard®

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	
1	3	13	★ ★ NO. 1 ★ ★ REV. MILTON BRUNSON/THOMPSON COMMUNITY SINGERS REJOICE WR 8369/A&M	IF I BE LIFTED 1 week at No. One
2	2	21	NICHOLAS	COMMAND CRN 1006 A LOVE LIKE THIS
3	1	25	AL GREEN	A&M SP 5150 SOUL SURVIVOR
4	5	17	FLORIDA MASS CHOIR	MALACO 6001 LIVE IN MIAMI FLORIDA
5	4	21	REV. CLAY EVANS & THE FELLOWSHIP CHOIR	SAVOY SAV 14780 FROM THE SHIP
6	NEW ▶		THE WINANS	QWEST 25510/WARNER BROS. DECISIONS
7	11	13	BE BE & CE CE WINANS	SPARROW 12573/CAPITOL BEBE & CECE WINANS
8	7	37	NEW JERSEY MASS CHOIR	LIGHT 7-115-711097/LEXICON LOOK UP AND LIVE
9	10	33	EDWIN HAWKINS/MUSIC & ARTS SEMINAR MASS CHOIR	BIRTHRIGHT 70300/CAPITOL GIVE US PEACE
10	8	25	THE RICHARD SMALLWOOD SINGERS	REJOICE WR 8355/A&M TEXTURES
11	9	61	THE WILLIAMS BROTHERS	MALACO 4409 HAND AND HAND
12	6	17	MIGHTY CLOUDS OF JOY	REJOICE WR8366/A&M CATCHING ON
13	19	17	NEW JERUSALEM BAPTIST CHURCH CHOIR	SOUND OF GOSPEL SOG-2B160 SHOW ME THE WAY
14	NEW ▶		VICKIE WINANS	LIGHT 7-115-72001-0 BE ENCOURAGED
15	12	61	MINISTER THOMAS A. WHITFIELD & COMPANY	SOUND OF GOSPEL SOG-2D151 I'M ENCOURAGED
16	18	25	LYNETTE HAWKINS	BIRTHRIGHT 70301/CAPITOL BABY SIS
17	15	21	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR	ATLANTA INT'L AIR 10116 SEE WHAT THE LORD HAS DONE
18	13	25	DONALD VAILS & THE SALVATION COOPERATION	SOUND OF GOSPEL SOG-2D155 UNTIL THE RAPTURE
19	17	49	REV. B.W. SMITH JR.	PASTOR PR 75000 WATCH THEM DOGS
20	16	13	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L AIR 10120 I HEAR JESUS CALLING
21	14	37	THE JACKSON SOUTHERNAIRES	MALACO MAL 4417 HEAR OUR PRAYERS O LORD
22	21	113	NICHOLAS	COMMAND CRN 1003 DEDICATED
23	36	5	KEITH PRINGLE	MUSCLE SHOALS SOUNDS GOSPEL MSSG 8002/MALACO ALL TO YOU
24	20	41	VANESSA BELL ARMSTRONG	MUSCLE SHOALS SOUND MSSG 8001/MALACO FOLLOWING JESUS
25	25	17	REV. ANDRE WOODS & CHOSEN	SOUND OF GOSPEL SOG-153 CHOSEN
26	24	57	JAMES CLEVELAND PRESENTS: G.M.W.	KING JAMES 2B8504 LIVE AT MADISON SQUARE GARDEN
27	32	5	CANTON SPIRITUALS	J&B 0086 DETERMINED
28	22	9	BAY AREA CHAPTER/MUSIC & ARTS SEMINAR	BIRTHRIGHT 370310/CAPITOL HOLD ON
29	29	125	DOUGLAS MILLER	LIGHT LS5876/LEXICON UNSPEAKABLE JOY
30	26	29	ESTHER SMITH	SOUND OF GOSPEL SOG-2D154 LIVE IN CONCERT
31	NEW ▶		JERRY PARRIES & THE CHRISTIAN FAMILY CHOIR	SOUND OF GOSPEL SOG-2D158 RECORDED LIVE IN CLEVELAND OHIO
32	NEW ▶		PILGRIM JUBILEES	MALACO 4419 GOSPEL ROOTS
33	35	221	REV. F.C. BARNES & REV. JANICE BROWN	ATLANTA INT'L AIR 10059 ROUGH SIDE OF THE MOUNTAIN
34	39	5	BARRETT SISTERS	I AM 7007/WORD I'VE GOT A FEELING
35	30	41	THE CLARK SISTERS	REJOICE WR8346/A&M HEART AND SOUL
36	38	25	SHIRLEY CAESAR	REJOICE WR 8365/A&M SHIRLEY CAESAR HER VERY BEST
37	40	5	SENSATIONAL NIGHTINGALES	MALACO 4411 FREEDOM AFTER A WHILE
38	31	53	REV. CHARLES NICKS JR.	SOUND OF GOSPEL SOG-2D156 FREE SPIRIT
39	23	45	COMMISSIONED	LIGHT 7-115-71148-8/LEXICON GO TELL SOMEBODY
40	33	21	CANDI STATON	BERACAH BRI-1010 THE ANOINTING

(CD) Compact disk available. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
CLUB PLAY Compiled from a national sample of dance club playlists.					
★ ★ No. 1 ★ ★					
1	2	4	8	VICTIM OF LOVE (REMIX) SIRE 0-20740/WARNER BROS.	◆ ERASURE 1 week at No. One
2	1	2	11	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC	◆ PRETTY POISON
3	5	7	6	TRUE FAITH (REMIX) QWEST 0-20733/WARNER BROS.	◆ NEW ORDER
4	6	6	6	LET ME BE THE ONE (REMIX) ARISTA ADI-9618	◆ EXPOSE
5	8	15	4	DON'T YOU WANT ME (REMIX) MCA 23785	◆ JODY WATLEY
6	7	5	9	FULL CIRCLE (REMIX) ATLANTIC 0-86674	COMPANY B
7	13	22	3	THE REAL THING (REMIX) CHRYSALIS 4V9 43171	◆ JELLYBEAN FEATURING STEVEN DANTE
8	3	3	10	I HEARD A RUMOUR LONDON 886 188-1/POLYGRAM	◆ BANANARAMA
9	10	14	6	LOST IN EMOTION (REMIX) COLUMBIA 44 06872	◆ LISA LISA & CULT JAM
10	14	17	5	IT'S A SIN EMI-MANHATTAN V-19256	◆ PET SHOP BOYS
11	11	10	7	PUT THE NEEDLE TO THE RECORD CRIMINAL CR12-014	CRIMINAL ELEMENT ORCHESTRA
12	15	19	6	ALWAYS DOESN'T MEAN FOREVER CAPITOL V-15328	HAZELL DEAN
13	12	13	10	BREAKOUT (REMIX) MERCURY 888 836-1/POLYGRAM	◆ SWING OUT SISTER
14	4	1	11	HOW SOON WE FORGET (REMIX) MCA 23763	◆ COLONEL ABRAMS
15	9	9	6	STRIP THIS HEART A&M SP-12241	JOHN ADAMS
16	18	26	5	MY LOVE IS GUARANTEED NEXT PLATEAU NP 50067	SYBIL
17	20	29	4	SOMETHING TELLS ME ATLANTIC 0-86670	TIGER MOON
18	22	39	3	TELL IT TO MY HEART ARISTA ADI-9611	TAYLOR DAYNE
19	17	18	8	FUNKY NASSAU VIRGIN 0-96776/ATLANTIC	◆ BLACK BRITAIN
20	25	37	3	DINNER WITH GERSHWIN (REMIX) GEFEN 0-20635/WARNER BROS.	◆ DONNA SUMMER
21	31	42	3	WHEN YOU GONNA RCA 6548-1-RD	RICK AND LISA
22	26	30	4	POUR IT ON (REMIX) ELEKTRA 0-66795	MASON
23	34	—	2	JUST THAT TYPE OF GIRL ATLANTIC 0-86672	◆ MADAME X
24	NEW	1	1	CAUSING A COMMOTION (REMIX) SIRE 0-20762/WARNER BROS.	MADONNA
25	37	—	2	THE OPERA HOUSE MINIMAL MIN-2/CRIMINAL	JACK E MAKOSSA
26	29	31	5	YOU'RE NO GOOD FOR ME NEXT PLATEAU NP50066	KELLY CHARLES
27	36	50	3	NEVER LET ME DOWN (REMIX) EMI-MANHATTAN V-19255	◆ DAVID BOWIE
28	32	38	5	SCARS OF LOVE TOMMY BOY TB 902	TKA
29	19	21	8	TOY BOY OMNI 0-96751/ATLANTIC	SINITTA
30	35	41	4	SECRET AFFAIR (REMIX) EPIC 49 06837	◆ CLAUDJA BARRY
31	28	23	7	(YOU'RE PUTTIN') A RUSH ON ME (REMIX) MCA 23774	◆ STEPHANIE MILLS
32	16	8	9	MIND OVER MATTER (REMIX) A&M SP-12246	◆ E.G. DAILY
33	41	—	2	HERE TO GO/DON'T ARGUE EMI-MANHATTAN V-56067	◆ CABARET VOLTAIRE
34	NEW	1	1	MILITARY DRUMS CURB 7172/MCA	HUBERT KAH
35	30	28	7	JUMP START (REMIX) EMI-MANHATTAN V-56053	◆ NATALIE COLE
36	21	24	5	SLIP-SLIDE (REMIX) WARNER BROS. 0-20731	TEEN DREAM
37	44	—	2	IF YOU FEEL IT RCA 6556-1-RD	DENISE LOPEZ
38	50	—	2	IS IT GOOD ENOUGH PROFILE PRO-7157	CHANELLE
39	NEW	1	1	ROADBLOCK A&M SP-12250	STOCK, AITKEN, WATERMAN
40	NEW	1	1	YOU AND ME TONIGHT VIRGIN 0-96755/ATLANTIC	DE JA
41	23	20	8	DESIRE FIERCE FR 104	CANDY J
42	NEW	1	1	(BABY TELL ME) CAN YOU DANCE A&M SP-12235	SHANICE WILSON
43	NEW	1	1	CALL ME UP COLUMBIA 44 06840	PROCESS & THE DOO RAGS
44	38	43	5	COME TOGETHER FRESH FRE-0012	HANSON & DAVIS
45	NEW	1	1	SATURN GIRL/LOVE IT BIG LIFE BLR 1T	SOCIETY
46	46	—	2	YOUR UGLY VIRGIN 0-96759/ATLANTIC	◆ VELORE & DOUBLE-O
47	27	11	13	SILENT MORNING 4TH & B'WAY BWAY-439/ISLAND	◆ NOEL
48	NEW	1	1	I SAID IT AND I MEANT IT ATLANTIC 0-86686	CAROLYN PORTER
49	NEW	1	1	I THINK WE'RE ALONE NOW (REMIX) MCA 23793	TIFFANY
50	47	—	2	MY LOLEATTA MINIMAL MIN-1/CRIMINAL	ELLIS "D"

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

1. HEART OVER MIND (REMIX) JENNIFER RUSH EPIC
2. PUMP UP THE VOLUME M.A.R.R.S. IMPORT (4AD.UK)
3. LET'S WORK (REMIX) MICK JAGGER COLUMBIA
4. PARTY YOUR BODY STEVIE B LMR
5. LOVER'S LANE (REMIX) GEORGIO MOTOWN
6. MY BABY LOVES ME TONEY LEE JUMP STREET
7. JUST LIKE HEAVEN (REMIX) THE CURE ELEKTRA
8. BECAUSE OF YOU THE COVER GIRLS FEVER
9. PLAY ANOTHER SONG FOR ME OLGA AME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label & Number/Distributing Label	ARTIST
12-INCH SINGLES SALES Compiled from a national sample of retail store sales reports.					
★ ★ No. 1 ★ ★					
1	2	3	10	CASANOVA ATLANTIC 0-86673	◆ LEVERT 1 week at No. One
2	4	4	10	FULL CIRCLE (REMIX) ATLANTIC 0-86674	COMPANY B
3	1	1	14	DREAMIN' (REMIX) EPIC 49-06830	WILL TO POWER
4	6	6	9	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC	◆ PRETTY POISON
5	5	5	11	BE MINE TONIGHT ATLANTIC 0-86675	PROMISE CIRCLE
6	10	14	6	LOST IN EMOTION (REMIX) COLUMBIA 44-06872	◆ LISA LISA & CULT JAM
7	9	12	9	I HEARD A RUMOUR LONDON 886 188-1/POLYGRAM	◆ BANANARAMA
8	7	7	15	SILENT MORNING (REMIX) 4TH & B'WAY BWAY-439/ISLAND	◆ NOEL
9	15	18	6	POUR IT ON (REMIX) ELEKTRA 0-66795	MASON
10	3	2	9	WHO'S THAT GIRL (REMIX) SIRE 0-20692/WARNER BROS.	◆ MADONNA
11	13	17	7	CRAZY LOVE ATLANTIC 0-86779	NANCY MARTINEZ
12	14	19	7	PARTY YOUR BODY LMR 4000	STEVIE B
13	16	20	7	SECRET AFFAIR (REMIX) EPIC 49 06837	◆ CLAUDJA BARRY
14	23	30	4	DON'T YOU WANT ME (REMIX) MCA 23785	◆ JODY WATLEY
15	19	15	7	(YOU'RE PUTTIN') A RUSH ON ME MCA 23774	◆ STEPHANIE MILLS
16	12	11	11	HOW SOON WE FORGET (REMIX) MCA 23763	◆ COLONEL ABRAMS
17	22	25	5	TRUE FAITH (REMIX) QWEST 0-20733	◆ NEW ORDER
18	11	8	15	STRANGELOVE (REMIX) SIRE 0-20696/WARNER BROS.	◆ DEPECHE MODE
19	8	9	11	WHEN SMOKEY SINGS/CHICAGO MERCURY 888 726-1/POLYGRAM	◆ ABC
20	18	21	7	U GOT THE LOOK/HOUSEQUAKE PAISLEY PARK 0-20727/WARNER BROS.	◆ PRINCE
21	26	34	4	IT'S A SIN EMI-MANHATTAN V-19256	◆ PET SHOP BOYS
22	24	32	5	JUST THAT TYPE OF GIRL ATLANTIC 0-86672	◆ MADAME X
23	17	22	6	MIND OVER MATTER (REMIX) A&M SP-12246	◆ E.G. DAILY
24	27	41	3	SOMETHING TELLS ME ATLANTIC 0-86670	TIGER MOON
25	29	33	3	THE REAL THING (REMIX) CHRYSALIS 4V9 43171	◆ JELLYBEAN FEATURING STEVEN DANTE
26	42	—	2	BREAKOUT (REMIX) MERCURY 888 188-1/POLYGRAM	◆ SWING OUT SISTER
27	NEW	1	1	CAUSING A COMMOTION (REMIX) SIRE 0-20762/WARNER BROS.	MADONNA
28	38	44	3	MY LOVE IS GUARANTEED NEXT PLATEAU NP 50067	SYBIL
29	20	13	14	TINA CHERRY (REMIX) MOTOWN 4586MG	◆ GEORGIO
30	32	—	2	ALWAYS DOESN'T MEAN FOREVER CAPITOL V-15328	HAZELL DEAN
31	40	—	2	SCARS OF LOVE TOMMY BOY TB 902	TKA
32	25	16	13	HEARTACHE (REMIX) POLYDOR 885 929-1/POLYGRAM	◆ PEPSI & SHIRLIE
33	30	36	8	JUMP START (REMIX) EMI-MANHATTAN V-56053	◆ NATALIE COLE
34	46	—	2	I THINK WE'RE ALONE NOW (REMIX) MCA 23793	TIFFANY
35	35	40	11	DO IT PROPERLY GROOVELINE GRL 5001	2 PUERTO RICANS A BLACKMAN & A DOMINICAN
36	43	39	5	WHY YOU WANNA GO VINYL MANIA VMR 011	FASCINATION
37	34	35	4	LOVE/HATE MCA 23780	PEBBLES
38	NEW	1	1	TELL IT TO MY HEART ARISTA ADI-9611	TAYLOR DAYNE
39	48	—	2	DINNER WITH GERSHWIN (REMIX) GEFEN 0-20635/WARNER BROS.	◆ DONNA SUMMER
40	21	10	13	WHO FOUND WHO CHRYSALIS 4V9 43089	◆ JELLYBEAN FEATURING ELISA FIORILLO
41	33	29	7	WIPEOUT TIN PAN APPLE 885-960-1/POLYGRAM	◆ THE FAT BOYS
42	36	46	3	IF YOU FEEL IT RCA 6556-1-RD	DENISE LOPEZ
43	41	47	3	MUSIC OUT OF BOUNDS ATLANTIC 0-86669	STACEY Q
44	NEW	1	1	YOU'RE NO GOOD FOR ME NEXT PLATEAU NP 50066	KELLY CHARLES
45	37	26	15	FAKE TABU 429-06788	◆ ALEXANDER O'NEAL
46	28	28	33	ONLY IN MY DREAMS (REMIX) ATLANTIC 0-86744	◆ DEBBIE GIBSON
47	49	—	2	TRAMP/PUSH IT NEXT PLATEAU NP 50063	SALT-N-PEPA
48	NEW	1	1	DANCE WITH ME SKYYLINE 5000/LUKE SKYY WALKER	GIRL TALK
49	31	24	15	I WANT YOUR SEX/HARD DAY COLUMBIA 44 06814	◆ GEORGE MICHAEL
50	NEW	1	1	DEVOTION ATLANTIC 0-86652	TEN CITY

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

1. LOVE FIXATION TOUCH SUPERTRONICS
2. HEART OVER MIND (REMIX) JENNIFER RUSH EPIC
3. PLAY ANOTHER SONG FOR ME OLGA AME
4. JUST LIKE HEAVEN (REMIX) THE CURE ELEKTRA

○ 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.

Fall Provides A Cornucopia Of Potential Hits

This week's column was written by Bill Coleman.

JUST OUT: One of the most buzzed-over imports of late is M/A/R/R/S' "Pump Up The Volume" (1 AD); the group, which consists of the A R Kane boys and U.K. faves Colourbox, delivers an incredibly infectious and tight house-like track to die for... So you can't find the M/A/R/R/S record. Well, we suggest the new Sybil remix of "My Love Is Guaranteed" (Next Plateau), courtesy of the PWL studio whizzes, who have borrowed its rhythmic track and added Sybil's vocal track... Audrey Wheeler (remember Unlimited Touch) finally makes her solo debut with an endearing r&b number, "Irresistible" (Capitol)... Terence Trent D'Arby should be heard everywhere by the time you read this; "If You Let Me Stay" (Columbia) is this artist's stateside debut, and it offers a solid, easy-paced r&b soul styling of crossover merit—what a voice!... Blaze's "If You Should Need A Friend" (Quark, 212-355-6013) continues the up-tempo club feel of the group's previous hit, "Whatcha Gonna Do"... "Sho' You Right" (A&M) marks the return of the golden-voiced Barry White in an up-

tempo and comfortable mix... Stock Aitken Waterman have struck once again with a hi-NRG/pop track from newcomer Michael Davidson (Sire)... Also recommended are the Latin-flavored technoreleases "One In One Out" by Nez Martin (Midnight Sun, 212-840-9253) and "Love Is Just A Word" from Nick Siano Featuring Mod Janet (Klub, 718-376-8824).

ALTERED IMAGES: Remixes this week include George Michael's "Hard Day" (Columbia), originally the "I Want Your Sex" flip. It gets a full-fledged Shep Pettibone remix and additional production; co-edited with the Latin Rascals, this slinky, impetuous groove packs quite the funky wallop (r&b radio, are you listening?)... Scott Blackwell's remix of Debbie Gibson's latest, "Shake Your Love" (Atlantic), enhances the original with more keyboards and hook... The newest r&b-flavored club track from Tramine, "Freedom" (A&M), receives an effective overhaul with a Robert Clivilles remix and Chep Nunez edit... Platinum-topped Belouis Some offers the appealing techno-number "Animal Magic" (Capitol), remixed with additional production by Murray Elias and Justin

Strauss.

HEARSAY: Trax hears that one may soon be finding new Moonfou ("Shut Up") product out on a major label... Besides a new release from Gwen Guthrie, look for a compilation of her old Island material, to be remixed and ready to hit the stores before fall's end on the 4th & B'way label.

Not to be missed: Cool C's "Juice Crew Dis" (Hilltop Hustlers, 215-878-9695), which has the Philly rhymer speaking his mind over a serious backing; and the articulate yet hardcore style of "Do The James" (Citi Beat) from Super Lover Cee & Casanova Rud.

NOTEWORTHY: The debut album from Princely find Taja Sevelle (Paisley Park/Reprise) is wonderful—an unaffected and stellar delivery interprets a variety of material, from beautiful ballads to stylish funk. The choice cut for club play is the midtempo, almost "Rush On Me"-sounding "Wouldn't You Love To Love Me," written by Prince; it should be finding its way to your turntable now. Also fine are the bass-popping hooks and r&b/funk of "Popular," "Mama 16," and "Infatuation"... Don't be surprised if

Johnny Lydon and pals make a long-overdue bow onto the club chart; P.I.L.'s new album, "Happy?" (Virgin), is a well-produced effort that should further establish this outfit in the alternative market and garner some new fans; try the great raw and rhythmic single "Seattle" (where's the remix?), the killer midtempo number "The Body," or the quick-paced but equally appealing "Hard Times" and "Angry."

HOW SOON WE FORGET: Get out the dust cloths—we here at Trax believe a little memory jostling is due from time to time. Here's the first installment. "Is It All Over My Face"—Loose Joints (West End, 1980); "Get On Up And Do It Again"—Suzy Q (Atlantic, 1981); "I'll Do Anything For You"—Denny Morgan (Becket, 1981); and "Inside Out"—Odyssey (RCA, 1982).

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

We have a complete selection of all U.S. releases and all import disco records. We also export to foreign countries.

Send for our free flyer listing all titles we stock. U.S. & imports. We specialize in U.S. small label product. call us for best service and information.

<p>US & CANADIAN 12"</p> <p>All I Want—Nick John In The City—Master C & J Crimes In Passion—Spirit Gotta Let You Go—Brass You're A Fake—Kay Reed I Am Music—Libra Libra House It Up—Hokus Pokus Solution—Keith Edwards My House—Rhythm Control Sugar Sugar—Shari Flashback—Disc Drive Toda La Vita—Yasmine Dance Little Lady—Tina Charles Walking On A Thin Line—Bam Bam Give Me Your Love—Sisley Ferre Four Play Taps Do You Wanna Dance—Bad Boy Meet My Friend—E. Huntington One In—Nezz Martin</p>	<p>Turn On The Night—Lois + Lane Breathless (mx)—Gina Desire Don't Wait—Hotline Run To Me—Tony Caso I'm Not Afraid—Free Enterprise Shut Up Already—Pluse Living Out A Fantasy—Oh Romeo Gimme Some Lovin—Fun Fun If You Need A Friend—Blaze Alright—Masters At Work Come Get It—Jomanda On The Loose—Jasmin Keep In Touch—Klien & Mbo I Need A Man—Remix—Man To Man Why You Wanna—Fascination Your Move—Bamboo</p> <p>EUROPEAN 12"</p> <p>I'm In Danger—Aleph Flashlight—Stella Mystery—Tracy Spencer</p>	<p>Toppatta Mix—(Italy) Sweet Passion (LP)—Amanda Lear Come Back And Stay—Bad Boys Blue Love Synchronicity—Sandy Marton Catch Me Im Falling—K.B. Caps Fighting For Our Lives—People Like Us Take My Body—Tracy Ackerman Soul Survivor—C.C. Catch Everlasting Love—Sandra I Will Survive—Boytronic</p> <p>DISCO CLASSICS</p> <p>LET'S ALL CHANT—MICHAEL ZAGER ALL ZYX 12" ALL BOBBY ORLANDO 12"+ PRODUCTIONS ALL JDC 12" ALL LIME 12" ALL LIME 12"+ Lps</p> <p style="text-align: right;">+ OVER 500 OTHER CLASSICS</p>
--	---	---

UNIQUE RECORD DIST.
110 DENTON AVE., NEW HYDE PARK, NEW YORK 11040
UNIQUE PHONE (516) 294-5900 FAX # (516) 741-3584
MAIL OR DISC PHONE (516) 294-5111 TELEEX # 4758254 IMPPT DISC

Trendsetting Club Was Testing Ground For Dance Music New York's Paradise Garage Closes Doors

BY DAVE PEASLEE

NEW YORK To some it is the end of an era. On Sept. 26, the Paradise Garage hosted its last party at 84 King St. A staple of New York nightlife for a remarkable 11 years, the club—through the loss of its business lease—has fallen victim to the same real estate pressures that have transformed much of Manhattan.

Winner of the Billboard best club

and best sound awards at the last Disco Conventions, in 1979 and 1980, the club was justly famous for the complexity and variety of its lighting fixtures and the almost unbearable volume and power of its sound. Many people feel that the sound system, built and perfected by the late engineer Richard Long over a period of several years, was the best of its kind. It certainly was the biggest. Possessing an almost unimaginable quantity of sound equip-

ment, the sound system contained six stacks of specially designed Levan horns, 32 JBL bullet tweeters, Gauss horns, two Americana speaker stacks, and 10 Delta Lab Digital Delays—all of which were powered by Crown PSA IIs, BGW 750s, Crown D150s, McIntoshes, and Uries to produce the powerful sound. The Paradise Garage became the testing ground for designs that were incorporated in smaller Long systems installed in such New York clubs as Studio 54, New York New York, Melons, and Regines as well as in the Clubhouse in Washington, D.C.

Originally opened by owner Michael Brody with spinner Larry Levan in what was once a primarily manufacturing district just south of Houston Street, the Paradise Garage—named for its place of origin—began as a private membership "juice club" oriented toward a male multiracial demographic. As it grew, the club rarely lost a sense of its original purpose. Frequently controversial and occasionally unpopular, it outlasted many creditable competitors to become the definition of its type. Remarkably, it was one of the few clubs of recent years to maintain the loyalty of its original membership.

To Judy Weinstein, director of For the Record, a New York record pool, the closing of the Paradise Garage "marks the end of the last musical democracy." Weinstein was instrumental in developing the Paradise Garage's entertainment policy, presenting such acts as Stephanie Mills, Grace Jones, Chaka Khan, Col Abrams, Sylvester, and Patti LaBelle. Weinstein also comments that the Garage is the "ultimate dancer's club that will never be duplicated."

ATTENTION DJ's

Disco, Rock & Oldie Books.

Over 2,500 titles in each book, indexed in 3 sections by BPM, Song Title & Artist.

What makes a disc jockey stand out from the crowd?
Mixing Skill • Music Awareness • Good Timing

Join the thousands of DJ's who subscribe to the world's leading beats-per-minute music programming resource. The definitive guide to dance music, past, present and future. Find out why we are the **IBM®** of BPM. Call toll free for more information.

TOM LEWIS' Established 1977

Disco Beats

Box 500 D - Ballston Spa, NY 12020

1-800-255-5284

IBM is a registered trademark of International Business Machines.

MUSIC VIDEO CLIPS

AVAILABLE

on 1 hour compilations to
Night Clubs, Hotels and other public
venues throughout America. Our services
include Video Systems Design, Sales and Installation.

LAWRENCE ENTERPRISES

The Music Video Company

85 Union Avenue • Nutley, N.J. 07110 201-667-7575

"G" RECORDS

MEMO RECORDS

ROCKAT

obscure

BASIC

Louis Caceres
is about to go

"On A Mission"

from the forthcoming album

"Que Sera Caceres"

near completion!

BOBBY ORLANDO

1650 BROADWAY SUITE 505 N.Y., N.Y., 10019
PHONE (212) 245-7000 FAX 5829194

Native

Intelligent

MenOvision

PGP

MAXWITTH

EURO BEAT

RioVista

ECHOES

BRITAIN'S ONLY WEEKLY
SOUL, HIP-HOP, REGGAE
AND FUNK NEWSPAPER

FOR AN INCISIVE IN-DEPTH ANALYSIS
OF BRITAIN'S BLACK MUSIC SCENE
TODAY — Subscribe to **ECHOES**

YEARLY
SUBSCRIPTION
RATES

Europe: £45
America: £60
Outside: £70

I WISH TO SUBSCRIBE TO **ECHOES** FOR ONE YEAR
I ENCLOSE CHEQUE/IMO TO THE VALUE OF £ _____

NAME _____
ADDRESS _____

Please send to Echoes' Subscription Dept, Rococo House, 283 City Road, London EC1V 1LA, England

Warner Plans More Experiments For Coming Year

BY DEBBIE HOLLEY

This is the first of several in-depth profiles of Nashville's major labels as they map plans for the upcoming year.

NASHVILLE Warner Bros. Records/Nashville plans to court record buyers with such tactics as singles with B sides not appearing on albums, cassette singles, and 10-plus-cut albums. Implementation of the 3-inch CD single is also being considered, but Warner execs don't foresee an imminent release.

This year, the label has had seven No. 1 singles on Billboard's Hot Country Singles chart for a combined total of 10 weeks and five No. 1 albums on the Hot Country Albums chart for a combined total of 24 weeks. Currently, it holds two of the top five positions on the singles chart and three of the top five on the al-

bums chart.

Some Warner releases during the past year indicated that the label is willing to exceed the standard 10-cut album. The Dolly Parton, Linda Ronstadt, Emmylou Harris "Trio" LP has 11 cuts. Harris' "Angel Band" has 12. The most recent Hank Williams Jr. live album has 19 cuts (some medleys, and nearly 50 minutes of music). Gary Morris' new "Hits" album has 12 cuts, including two previously unreleased tunes.

"Emotionally, [the 10-plus option] was attractive to us," says Jim Ed Norman, senior vice president, Warner Bros./Nashville. "But the economic implications are such that one couldn't consider having 12-cut albums all of the time." Norman feels Warner will "probably stay within the parameters that the industry has suggested," stressing that the label will "continue to be the home of the 10-cut album."

Norman concedes the economic gains in doing fewer cuts on albums, explaining that if a label releases 20 albums a year and drops from 10 to nine cuts, the savings are 20 cuts—or two albums—worth of material and money. "That's a maximum of \$200,000 saved, provided the company budgets \$100,000 per album," says Norman. But he indicates that Warner won't restrict itself to fewer cuts just because of the savings, since such a policy might not always benefit the company in the end.

"If a half-million-dollars savings is that crucial to a company," Norman explains, "then maybe it is worth it to make the move to nine cuts. But it creates a negative position in the songwriting and publishing community, and I'd rather maintain a positive position in that community and do 10-cut albums."

RCA has been releasing nine-cut albums and has apparently weath-

ered a negative reaction from some writers and publishers by arguing that the money saved could be used for the development of new artists. The label, to be covered in a future article in this series, apparently will stick with nine cuts on most albums, saying the move has so far proved successful, and that there has been no resistance at the consumer level.

Says Norman, "It becomes quality of music vs quantity of music. Effects on the consumer level depend on the precedents previously set by the artist and label, what the consumers expect, and what the consumers' attitude is as to whether they want cuts per album or music per album." Norman says he plans to deal with the issue on a project-by-project basis, "and when circumstances allow, we will continue to consider additional cuts on our records."

Warner Bros. is also experimenting by releasing singles with B sides not found on albums. Randy Travis was the first Warner artist to participate in the experiment, and the company says there may be more in the future. "Following through on the idea has to do with the amount of product that you have and the conditions under which a record is cut," says Norman. "At times, we overcut in the studio in an effort to create a great album. And when selecting from possibly 15 cuts, you get the best 10 that seem cohesive for an album and have one or two exceptional cuts left over."

Norman applauds the marketing possibilities of using B sides not on albums: "If the consumers' motivation for buying the single is their love of the artist, then there's a great opportunity to stimulate buying of the single and to give fans an additional side." Norman notes the idea isn't original—the Beatles released singles that weren't found on albums

(Continued on page 42)

Who's Who At WB Nashville

Here's a complete roster of Warner Bros. Nashville artists:

Alliance
Jeff Dugan
The Forester Sisters
Rosie Flores
Crystal Gayle
Emmylou Harris
George Highfill
Highway 101
Jill Hollier
Merle Kilgore
The Marcy Brothers
The McCarters
Billy Montana & the Longshots
Gary Morris
Michael Martin Murphey
Nitty Gritty Dirt Band
Mark O'Connor
Pinkard & Bowden
John Wesley Ryles
Southern Pacific
Randy Travis
Kevin Welch
Hank Williams Jr.
Dwight Yoakam

Here's the Warner Bros. Nashville staff:

Jim Ed Norman, executive VP
Eddie Reeves, VP
Cindy Finch, dir. of administration
Martha Sharp, VP, a&r
Paige Rowden Levy, dir./production and development
Wanda Collier, a&r assistant
Janice Azrak, VP, press and artist development
Ronna Rubin, national dir., press and artist development
Susan Niles, national publicity coordinator
Nick Hunter, senior VP, sales and promotion
Vic Faraci, senior VP, marketing
Bob Saporiti, national promotion dir.
Doug Grau, national promotion coordinator
Chris Palmer, national promotion mgr.
Bruce Adelman, western regional marketing mgr.
George Briner, Midwest regional marketing mgr.
Denny Mosesman, Southwest regional marketing mgr.
Rick Moxley, Southeast regional marketing mgr.
Nancy Solinski, national in-house marketing dir.
Neal Spielberg, national sales coordinator
Penny Marciano, marketing assistant
Carinda Herren, data processing coordinator
Gregg Brown, product services
Kathleen Vance, product managers
Cathy Phillips, receptionist

Event Emphasizes Roots Of U.S. Culture

West-Fest-87 Interplays Music & Crafts

WEST-FEST-87: The Rocky Mountain high was enjoyed by all. Especially by those who love arts, crafts, music, philosophy, culture, and other outlets for creativity.

Copper Mountain, Colo., and the Copper Mountain Resort recently played host to Michael Martin Murphey's West-Fest, an event that demonstrated how festivals should be conceived and executed.

The event spanned Sept. 5-6 and presented a number of attractions—country-oriented music, Western artifacts, impressive exhibits of crafts, dance performances, and auctions—at the beautiful mountain resort, which is just a stone's throw away from Denver. The result was an event that will someday result in one of the U.S.' grand annual institutions. West-Fest has been born, and West-Fest will grow to become one of the most important yearly events in the music (not just country) industry.

This was not some fly-by-night, get-rich-quick scheme to lure fans and dollars to the westerly states. "I've been dreaming about this for 10 or 15 years," admits Murphey, the multitalented maven who has been trying for many years "to get the cowboys and Indians and the Western culture together in one place."

Murphey is no stranger to dreams or their drama: He once dreamed a song that he put into verse and melody—and it came out as the great pop hit "Wildfire."

His new dream of West-Fest is also becoming a reality. Like "Wildfire," it will also become a classic. The idea was put in motion when Murphey and his wife, Mary, opened a Taos, New Mexico, gallery featuring—who else?—cowboys and Indians. When new artists debuted in the gallery, Murphey would bring out his guitar and perform at the opening ceremonies. "It's like sitting around a camp fire singing, but we'd have artists like Charles Collins," he recalls.

Blending the music sector with the palette of the artisans bloomed into an idea: traders and musicians working in tandem to see if the "two could feed each other."

They did. Murphey did. West-Fest did.

Nestled in the Colorado Mountains, West-Fest brought diverse elements together. "We billed this as a tribute to the art, music, and culture of the old and new West," explains the Warner Bros. artist.

A natural amphitheater that's a ski slope in the winter embraced the stage, which hosted some top country-and-western talents. Among those scoring with the audience were Ian Tyson, the Desert Rose Band, Jerry Jeff Walker, k.d. lang, and, of course, Murphey himself. Dwight Yoakam also performed.

Lesser known but impressive talents also shared the stage: Waddy Mitchell, Bill Miller, Rob Quist, Bearheart, Tish Hinojose, the Great American Honky Tonk Band, Chuck Pyle, KYGO radio personalities, gunfighting cowboys, and Indian dancers.

Concert highlights were a delight: The Desert Rose Band showed that yesterday's veterans (Chris Hillman and Herb Pedersen) can be as fresh as tomorrow's charts; k.d. lang gained two standing ovations from a crowd that barely knew her before

the show; Jerry Jeff Walker demonstrated that one man can be a band by playing Guy Clark's classic "Coat From The Cold" for the crowd. Additionally, Murphey performed spine-tingling versions of "Wildfire," "Carolina In The Pines," "Geronimo's Cadillac," and his recent country smash "Long Line Of Love."

Before, after, and during the concerts, the grounds of the Copper Mountain Resort swarmed with people buying at the booths, which featured such Western artifacts as pottery, weavings, paintings, jewelry, wood carvings, sculpture, furniture, Navajo rugs, bead work, New Mexican floral art, Southwestern clothing, baskets, batiks, Indian shields, and leather goods. Those wanting more altitude than the 9,200 feet offered at stage level took a free chair lift ride to the mountaintop, another half mile up into the rarified, cleansing air of the Rockies.

Indian dances by the Taos Pueblo Dancers opened and closed West-Fest-87—and the Indians, caught up in the West-Fest spirit sparked by Murphey, invited all of the audience—Americans and Native Americans alike—to join them in a closing "circle dance." Murphey told the audience, "The West begins and ends with the Indian people, so that's why West-Fest begins and ends with the Indian people." The energy, vitality, and brotherhood of that dance yielded a spiritual feeling that seems to have been lost since the innocent days of the '60s. It was definitely one of those "you-had-to-have-been-there" events.



by Gerry Wood

FOR WEEK ENDING OCTOBER 3, 1987

Billboard

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

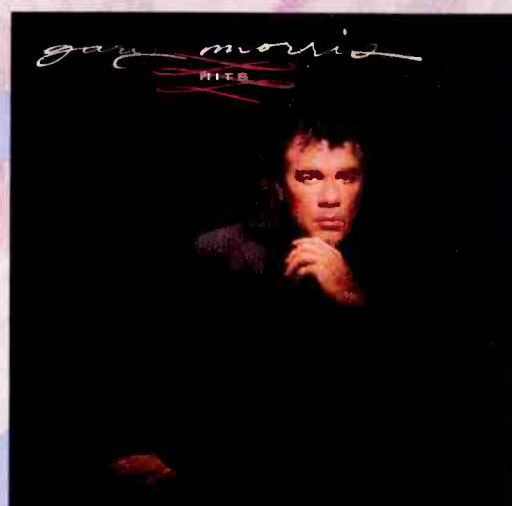
	GOLD ADDS 26 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 63 REPORTERS	TOTAL ADDS 146 REPORTERS	TOTAL ON
SOMEWHERE TONIGHT HIGHWAY 101 WARNER BROS.	5	18	29	52	74
THOSE MEMORIES OF YOU PARTON, RONSTADT, HARRIS WB	3	13	22	38	93
GIVE BACK MY HEART LYLE LOVETT MCA/CURB	3	11	21	35	46
STILL WITHIN THE SOUND... GLEN CAMPBELL MCA	2	7	21	30	35
THE LAST ONE TO KNOW REBA MCENTIRE MCA	5	14	8	27	134
GOOD GOD, I HAD IT GOOD PAKE MCENTIRE RCA	0	5	17	22	58
SHE COULDN'T LOVE ME... T. GRAHAM BROWN CAPITOL	5	5	10	20	124
LET'S DO SOMETHING VINCE GILL RCA	4	10	5	19	85
ROUGH AND ROWDY DAYS WAYLON JENNINGS MCA	2	7	8	17	102
DON'T GET ME STARTED LIBBY HURLEY EPIC	0	7	9	16	27

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.

Alone...and Together



THE BEST OF CRYSTAL GAYLE (1 4 2-25622)
Featuring "Only Love Can Save Me Now"
(7-28209)



GARY MORRIS HITS (1 4 2-25581)
Featuring "Finishing Touches"
(7-28218)

Crystal Gayle & Gary Morris



What If We Fall In Love? (1 4 2-25507)

Featuring "Another World," "Makin' Up For Lost Time," "Reminiscence" and "All Of This & More." Available On Warner Bros. Records, Cassettes and Compact Discs



© 1987 Warner Bros. Records Inc.

HOT COUNTRY SINGLES™

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	15	YOU AGAIN B.BECKETT, J.STROUD (D.SCHLITZ, P.OVERSTREET)	THE FORESTER SISTERS WARNER BROS. 7-28368
2	3	4	15	THE WAY WE MAKE A BROKEN HEART R.CROWELL (J.HIATT)	◆ ROSANNE CASH COLUMBIA 38-07200
3	4	5	13	FISHIN' IN THE DARK J.LEO (W.WALDMAN, J.PHOTOGLIO)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28311
4	6	7	13	I WANT TO KNOW YOU BEFORE WE MAKE LOVE J.BOWEN, C.TWITTY, D.HENRY (C.PARTON, B.HOBBS)	CONWAY TWITTY MCA 53134
5	7	8	14	CRAZY OVER YOU B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD)	◆ FOSTER AND LLOYD RCA 5210-7
6	8	10	13	LOVE REUNITED P.WORLEY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53142/MCA
7	10	12	11	SHINE, SHINE, SHINE D.GANT, E.RAVEN (B.MCGUIRE, K.BELL)	EDDY RAVEN RCA 5221-7
8	9	11	11	LITTLE WAYS P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28310/WARNER BROS.
9	11	13	10	RIGHT FROM THE START N.LARKIN, E.T.CONLEY (B.HERZIG, R.WATKINS)	EARL THOMAS CONLEY RCA 5226-7
10	12	16	11	LOVE ME LIKE YOU USED TO J.CRUTCHFIELD (P.DAVIS, B.EMMONS)	◆ TANYA TUCKER CAPITOL 44036
11	14	17	12	MAMA'S ROCKIN' CHAIR B.LOGAN (T.MENZIES, J.MACRAE)	JOHN CONLEE COLUMBIA 38-07203
12	15	19	7	AM I BLUE J.BOWEN, G.STRAIT (D.CHAMBERLAIN)	GEORGE STRAIT MCA 53165
13	16	21	7	MAYBE YOUR BABY'S GOT THE BLUES B.MAHER (T.SEALS, G.LYLE)	THE JUDDS RCA/CURB 5255-7/RCA
14	17	23	7	TAR TOP H.SHEDD, ALABAMA (R.OWEN)	◆ ALABAMA RCA 5222-7
15	1	2	15	THREE TIME LOSER K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 43023
16	18	24	8	CRAZY FROM THE HEART E.GORDY, JR. (D.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53154/MCA
17	19	25	6	I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER) K.LEHNING (T.SEALS, M.D.BARNES)	RANDY TRAVIS WARNER BROS. 7-28246
18	5	6	16	I'LL BE YOUR BABY TONIGHT T.WEST (B.DYLAN)	JUDY RODMAN MTM 72089/CAPITOL
19	22	27	10	YOUR LOVE S.BUCKINGHAM (T.ROCCO, B.FOSTER)	TAMMY WYNETTE EPIC 34-07226
20	23	28	10	YOU HAVEN'T HEARD THE LAST OF ME J.KENNEDY (T.R.SNOW, E.KAZ)	MOE BANDY MCA/CURB 53132/MCA
21	24	29	7	SOMEBODY LIED S.BUCKINGHAM (J.CHAMBERS, L.JENKINS)	◆ RICKY VAN SHELTON COLUMBIA 38-07311
22	26	33	5	LYNDA T.BROWN (B.LABOUNTY, P.MCLAUGHLIN)	STEVE WARINER MCA 53160
23	28	34	6	ONLY WHEN I LOVE T.WEST (H.DUNN, C.WATERS, T.SHAPIRO)	HOLLY DUNN MTM 72091/CAPITOL
24	27	30	8	CHANGIN' PARTNERS C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07320
25	13	1	17	THIS CRAZY LOVE J.BOWEN (R.MURRAH, J.D.HICKS)	THE OAK RIDGE BOYS MCA 53023
26	29	32	9	HE'S LETTING GO K.LEHNING, P.DAVIS (P.ROSE, P.BUNCH, M.A.KENNEDY)	BAILLIE AND THE BOYS RCA 5227-7
27	34	37	6	IF THERE'S ANY JUSTICE J.BOWEN, L.GREENWOOD (M.NOBLE, C.M.SPRIGGS, T.COLTON)	LEE GREENWOOD MCA 53156
28	32	35	8	EVERYBODY NEEDS A HERO B.SHERILL (T.SEALS, M.D.BARNES)	GENE WATSON EPIC 34-07308
29	33	36	8	NO EASY HORSES J.STROUD (T.SCHUYLER, J.F.KNOBLOCH, D.SCHLITZ)	◆ SCHUYLER, KNOBLOCH & BICKHARDT MTM 72090/CAPITOL
30	35	44	5	ONE FOR THE MONEY R.HALL (B.MOORE, M.WILLIAMS)	T.G. SHEPPARD COLUMBIA 38-07312
★★★ POWER PICK/AIRPLAY ★★★					
31	41	53	3	THE LAST ONE TO KNOW J.BOWEN, R.MCENTIRE (M.BERG, J.MARIASH)	◆ REBA MCENTIRE MCA 53159
32	36	38	7	SOMEWHERE IN THE NIGHT R.CHANCEY (R.VANHOY, D.COOK)	◆ SAWYER BROWN CAPITOL/CURB 44054/CAPITOL
33	40	48	4	SHE COULDN'T LOVE ME ANYMORE B.LOGAN (MADDOX, HENDERSON, MCGUIRE)	T. GRAHAM BROWN CAPITOL 44061
34	39	43	7	BONNIE JEAN (LITTLE SISTER) R.ALBRIGHT, M.ROBINSON, D.L.JONES (D.L.JONES)	◆ DAVID LYNN JONES MERCURY 888 733-7/POLYGRAM
35	21	14	19	THE HAND THAT ROCKS THE CRADLE J.BOWEN, G.CAMPBELL (T.HARRIS)	GLEN CAMPBELL (WITH STEVE WARINER) MCA 53108
36	20	9	15	DADDIES NEED TO GROW UP TOO K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07187
37	25	20	14	CHILD SUPPORT T.COLLINS (T.SCHUYLER)	BARBARA MANDRELL CAPITOL 43032
38	44	54	4	DO YA' H.SHEDD (K.T.OSLIN)	K. T. OSLIN RCA 5239-7
39	42	47	6	WOULD THESE ARMS BE IN YOUR WAY B.MEVIS (H.COCHRAN, V.GOSDIN, R.LANE)	KEITH WHITLEY RCA 5237-7
40	43	46	7	BABY I WAS LEAVING ANYHOW P.WORLEY (H.HOWARD)	BILLY MONTANA & THE LONG SHOTS WARNER BROS. 7-28256
41	48	58	4	ROUGH AND ROWDY DAYS J.BOWEN, W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53158
42	47	51	6	ANYONE CAN DO THE HEARTBREAK J.WHITE (T.SNOW, A.MCBROOM)	ANNE MURRAY CAPITOL 44053
43	45	50	6	SUSANNAH J.CRUTCHFIELD (B.RICE, M.S.RICE)	TOM WOPAT CAPITOL 43034
44	50	57	4	GOTTA GET AWAY S.BUCKINGHAM (J.GILL)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07314
45	30	18	18	I'LL NEVER BE IN LOVE AGAIN D.WILLIAMS, G.FUNDIS (B.CORBIN)	DON WILLIAMS CAPITOL 44019
46	56	—	2	THOSE MEMORIES OF YOU ◆ DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS G.MASSENBERG (A.O'BRYAN)	WARNER BROS. 7-28248
47	55	65	3	LET'S DO SOMETHING R.LANDIS (V.GILL, R.NIELSEN)	◆ VINCE GILL RCA 5257-7
48	53	59	5	WHEN YOUR YELLOW BRICK ROAD TURNS BLUE J.BOWEN, J.ANDERSON (B.NELSON, G.VINCENT)	JOHN ANDERSON MCA 53155
49	37	26	18	SHE'S TOO GOOD TO BE TRUE B.KILLEN (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-07135
50	38	22	17	I'LL BE THE ONE J.KENNEDY (DON REID, DEBO REID)	THE STATLER BROTHERS MERCURY 888 650-7/POLYGRAM

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	77	—	2	SOMEWHERE TONIGHT P.WORLEY (H.HOWARD, R.CROWELL)	HIGHWAY 101 WARNER BROS. 7-28223
52	57	62	5	HANGIN' OUT IN SMOKEY PLACES L.BUTLER (L.BUTLER, D.DILLON)	THE MARSHALL TUCKER BAND MERCURY 888 775-7/POLYGRAM
53	31	15	15	MAKE NO MISTAKE, SHE'S MINE R.GALBRAITH, K.LEHNING (K.CARNES)	KENNY ROGERS & RONNIE MILSAP RCA 5209-7
54	46	40	17	BORN TO BOOGIE B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28369/WARNER BROS.
55	60	67	4	CRYING OVER YOU P.ANDERSON (J.NITVELD)	ROSIE FLORES REPRISE 7-28250/WARNER BROS.
56	71	—	2	GOOD GOD, I HAD IT GOOD M.WRIGHT (M.WRIGHT, R.NIELSEN)	PAKE MCENTIRE RCA 5256-7
57	63	72	3	READ BETWEEN THE LINES G.SCRUGGS (D.SCHLITZ, M.BONAGURA, K.BAILLIE)	LYNN ANDERSON MERCURY 888 839-7/POLYGRAM
58	65	76	3	IF I COULD ONLY FLY M.HAGGARD, W.NELSON (B.FOLLEY)	MERLE HAGGARD AND WILLIE NELSON EPIC 34-07400
59	52	41	12	NOBODY SHOULD HAVE TO LOVE THIS WAY J.E.NORMAN (T.ROCCO, C.BLACK, R.BOURKE)	CRYSTAL GAYLE WARNER BROS. 7-28409
60	49	31	12	FIRST TIME CALLER R.LANDIS (R.NIELSEN)	JUICE NEWTON RCA 5170-7
61	72	—	2	TELL IT TO YOUR TEDDY BEAR W.ALDRIE (W.ALDRIE, G.BAKER, S.LONGACRE)	THE SHOOTERS EPIC 34-07367
★★★ HOT SHOT DEBUT ★★★					
62	NEW	—	1	GIVE BACK MY HEART T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53157/MCA
63	68	71	4	I HAD A HEART D.GOODMAN (J.BLUME, B.CUMMING)	DARLENE AUSTIN MAGI 4444/NSD
64	51	52	7	AND THEN SOME SNEED BROTHERS (K.ROBBINS, T.DAMPHIER)	CHARLY MCCLAIN EPIC 34-07244
65	73	79	3	CHEAP MOTELS (AND ONE NIGHT STANDS) D.GOODMAN (R.ADAMS, G.NISSENSON)	SOUTHERN REIGN STEP ONE 377
66	74	77	3	SOUVENIRS N.LARKIN (L.CAUDELL, B.BURCH)	LANE CAUDELL 16TH AVENUE 70403/CAPITOL
67	67	70	4	JUST ONE NIGHT WON'T DO N.WILBURN (M.GAYDEN, D.GILLON, S.HOGIN)	BIG AL DOWNING VINE ST. 105
68	76	85	3	GOOD TIMIN' SHOES T.WEST (R.ROGERS)	RONNIE ROGERS MTM 72094/CAPITOL
69	58	45	19	WHY DOES IT HAVE TO BE (WRONG OR RIGHT) T.DUBOIS, S.HENDRICKS, RESTLESS HEART (R.SHARP, D.LOWERY)	◆ RESTLESS HEART RCA 5132-7
70	NEW	—	1	STILL WITHIN THE SOUND OF MY VOICE J.BOWEN, G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53172
71	54	39	10	RESTLESS ANGEL J.RUTENSCHROER, T.MALCHAK (T.MALCHAK)	TIM MALCHAK ALPINE 007
72	64	60	12	WHEN THE RIGHT ONE COMES ALONG J.BOWEN, J.SCHNEIDER (R.SMITH, J.HOOKER)	JOHN SCHNEIDER MCA 53144
73	62	56	20	A LONG LINE OF LOVE S.GIBSON, J.E.NORMAN (P.OVERSTREET, T.SCHUYLER)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-28370
74	NEW	—	1	DON'T GET ME STARTED H.SHEDD (S.RAMOS, T.HEWITT)	LIBBY HURLEY EPIC 34-07366
75	NEW	—	1	UNCONDITIONAL LOVE G.FUNDIS (COOK, NICHOLSON)	NEW GRASS REVIVAL CAPITOL 44078
76	59	42	15	MEMBERS ONLY N.LARKIN (L.ADDISON)	DONNA FARGO AND BILLY JOE ROYAL MERCURY 888 680-7/POLYGRAM
77	61	49	12	IF YOU STILL WANT A FOOL AROUND R.BAKER (K.ROBBINS)	CHARLEY PRIDE 16TH AVENUE 70402/CAPITOL
78	75	63	7	LA BAMBA M.FROOM (R.VALENS)	◆ LOS LOBOS SLASH 7-28336/WARNER BROS.
79	83	—	2	YOU TAKE THE LEAVIN' OUT OF ME T.RICHARDS (M.CLARK)	MICKY CLARK EVERGREEN 1058
80	85	—	2	I WANT TO BE WANTED L.MORTON (K.GANNON, P.SPOTTI)	TONI PRICE PRAIRIE DUST 8744
81	NEW	—	1	TWO OF A KIND (WORKIN' ON A FULL HOUSE) E.GORDY, JR., B.STONE (D.ROBBINS, B.BOYD, W.HAYNES)	DENNIS ROBBINS MCA 53143
82	69	55	20	WHISKEY, IF YOU WERE A WOMAN P.WORLEY (M.FRANCIS, J.MACRAE, B.MORRISON)	HIGHWAY 101 WARNER BROS. 7-28372
83	NEW	—	1	YOU LAY SO EASY ON MY MIND G.KENNEDY (B.RICE, D.RIS, C.FIELDS)	BOBBY G. RICE DOOR KNOB 87-285
84	NEW	—	1	ROLLER COASTER C.WEINMASTER (B.O'DONNELL)	ALIBI COMSTOCK 1856
85	70	61	15	HYMNE J.KENNEDY (VANGELIS)	◆ JOE KENYON MERCURY 888 642-7/POLYGRAM
86	NEW	—	1	SUCK IT IN L.MCBRIDE (P.GARRETT)	PAT GARRETT MDJ 73087
87	87	—	2	WHERE DO I GO FROM HERE C.TAYLOR (J.FOSTER, J.MORRIS, R.LAVOIE)	AL GARRISON MOTION 1032
88	NEW	—	1	YOU LEFT MY HEART FOR BROKE B.MCCRACKEN (K.O'NEILL, W.ROBINSON)	ERNE ROWELL REVOLVER 87-016
89	NEW	—	1	I'LL FORGET YOU B.WOOD (K.WESTBERRY, E.BURTON)	JERRY COOPER BEAR/COMPLEAT 178/POLYGRAM
90	80	64	20	TRAIN OF MEMORIES A.REYNOLDS (J.HINSON, A.BYRD)	KATHY MATTEA MERCURY 888 574-7/POLYGRAM
91	79	66	20	ONE PROMISE TOO LATE J.BOWEN, R.MCENTIRE (D.LOGGINS, L.SILVER, D.SCHLITZ)	REBA MCENTIRE MCA 53092
92	86	74	8	LOVE IS EVERYWHERE J.KENNEDY (D.LINDE)	MEL MCDANIEL CAPITOL 44052
93	92	90	22	ARE YOU STILL IN LOVE WITH ME J.WHITE (SPIRO, PORTER, WHITE)	◆ ANNE MURRAY CAPITOL 44005
94	88	75	19	BRILLIANT CONVERSATIONALIST B.LOGAN (J.HADLEY, G.NICHOLSON)	◆ T. GRAHAM BROWN CAPITOL 44008
95	89	87	23	LOVE CAN'T EVER GET BETTER THAN THIS R.SKAGGS (N.MONTGOMERY, K.LLELY)	RICKY SKAGGS & SHARON WHITE EPIC 34-07060
96	96	94	8	ONCE A FOOL, ALWAYS A FOOL B.BECKETT (D.DILLON, B.MELTON, R.PORTER)	JEFF DUGAN WARNER BROS. 7-28376
97	82	73	23	LOVE SOMEONE LIKE ME T.WEST (H.DUNN, R.FOSTER)	HOLLY DUNN MTM 72082/CAPITOL
98	66	68	5	CHAIN GANG SNEED BROTHERS (D.MORGAN, B.L.SPRINGFIELD, S.A.DAVIS)	◆ BOBBY LEE SPRINGFIELD EPIC 34-07310
99	94	93	11	CRY JUST A LITTLE P.WORLEY (P.DAVIS)	MARIE OSMOND CAPITOL/CURB 44044/CAPITOL
100	78	78	3	HARD HEADED HEART D.DAY (D.J.CHAUVIN, J.LLISON)	TIM JOHNSON SUNDIAL 135

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

WELCOME TO NEW RADIO REPORTERS: The size of the Hot Country Singles chart reporting panel has increased with the addition of six stations: KALF-FM Red Bluff, Calif.; KDRK-FM Spokane, Wash.; KFKF-FM Kansas City, Mo.; WKY-AM Oklahoma City; WPOC-FM Baltimore, Md.; and WYAY-FM Atlanta. This brings the panel to 150 key radio stations around the U.S.

"A REAL KICKER," says MD Jeff Woods, KUZZ Bakersfield, Calif., of T.G. Sheppard's "One For The Money" (Columbia). He says the record, at No. 30, is the best record he has had in years. MD Dale Jones, WZDQ Decatur, Ill., says, "It's hot out of the box here."

"K.T. OSLIN HAS NO PROBLEM with name recognition now," says PD Randy Allen, WGEE Green Bay, Wis. "'Do Ya' [RCA] got instant response here." PD Les Acree of WTQR Winston-Salem, N.C., says, "I flipped out on this song when I first heard it almost a year ago. It's pulling phones for us."

Acree also is enthusiastic about T. Graham Brown's "She Couldn't Love Me Anymore" (Capitol), adding, "T. is back on the right track." MD Reggie Neel, WXBQ Bristol, Tenn., agrees. "We're picking up good sales reports already."

MOST FREQUENTLY MENTIONED: Ricky Van Shelton's "Somebody Lied" (Columbia), charted at No. 21. Some comments: "It's really kicking in for us," says MD Jim Williams, WKJN Baton Rouge, La. And MD Kevin Ray, WWKA Orlando, Fla., calls it a "superhot record."

NEW MUSIC: Tim Closson, MD at WAXX Eau Claire, Wis., who says he seldom raves about records, calls Pake McEntire's "Good God, I Had It Good" (RCA), charted at No. 56, "the biggest smash I've heard in a long time—an extremely clean, well-done production and a good song. It's put together so well."

Newcomer Dennis Robbins is getting attention at KTTS Springfield, Mo., with "Two Of A Kind (Workin' On A Full House)" (MCA). "It's a new song done in an old style, and the folks here really like it," says MD Dorrie Hummel.

ALBUM INTEREST: Hank Williams Jr. is a hot album act. Popular cuts from "Born To Boogie" (Warner/Curb) include "Keep Your Hands To Yourself" and "Heaven Can't Be Found."

FOR WEEK ENDING OCTOBER 3, 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	2	THE WAY WE MAKE A BROKEN HEART	ROSANNE CASH	2
2	4	FISHIN' IN THE DARK	NITTY GRITTY DIRT BAND	3
3	1	THREE TIME LOSER	DAN SEALS	15
4	3	I'LL BE YOUR BABY TONIGHT	JUDY RODMAN	18
5	5	LOVE ME LIKE YOU USE TO	TANYA TUCKER	10
6	6	YOU AGAIN	THE FORESTER SISTERS	1
7	9	I WANT TO KNOW YOU BEFORE WE MAKE LOVE	CONWAY TWITTY	4
8	8	LITTLE WAYS	DWIGHT YOAKAM	8
9	7	DADDIES NEED TO GROW UP TOO	THE O'KANES	36
10	18	AM I BLUE	GEORGE STRAIT	12
11	13	CRAZY OVER YOU	FOSTER AND LLOYD	5
12	15	MAMA'S ROCKIN' CHAIR	JOHN CONLEE	11
13	20	TAR TOP	ALABAMA	14
14	10	CHILD SUPPORT	BARBARA MANDRELL	37
15	23	SHINE, SHINE, SHINE	EDDY RAVEN	7
16	25	I WON'T NEED YOU ANYMORE	RANDY TRAVIS	17
17	17	THE HAND THAT ROCKS THE CRADLE	GLEN CAMPBELL	35
18	16	THIS CRAZY LOVE	THE OAK RIDGE BOYS	25
19	22	YOUR LOVE	TAMMY WYNETTE	19
20	—	SOMEBODY LIED	RICKY VAN SHELTON	21
21	21	RIGHT FROM THE START	EARL THOMAS CONLEY	9
22	27	MAYBE YOUR BABY'S GOT THE BLUES	THE JUDDS	13
23	—	LOVE REUNITED	THE DESERT ROSE BAND	6
24	12	I'LL BE THE ONE	THE STATLER BROTHERS	50
25	14	MAKE NO MISTAKE, SHE'S MINE	KENNY ROGERS & RONNIE MILSAP	53
26	24	BORN TO BOOGIE	HANK WILLIAMS, JR.	54
27	19	SHE'S TOO GOOD TO BE TRUE	EXILE	49
28	29	CHANGIN' PARTNERS	LARRY, STEVE, RUDY: THE GATLIN BROTHERS	24
29	—	EVERYBODY NEEDS A HERO	GENE WATSON	28
30	11	I'LL NEVER BE IN LOVE AGAIN	DON WILLIAMS	45

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
CAPITOL (11)	20
MTM (5)	
16th Avenue (2)	
Capitol/Curb (2)	
MCA (13)	17
MCA/Curb (4)	
WARNER BROS. (10)	14
Reprise (2)	
Slash (1)	
Warner/Curb (1)	
RCA (12)	13
RCA/Curb (1)	
EPIC	9
POLYGRAM	8
Mercury (7)	
Bear/Compleat (1)	
COLUMBIA	7
ALPINE	1
COMSTOCK	1
DOOR KNOB	1
EVERGREEN	1
MDJ	1
MOTION	1
NSD	1
Magi (1)	
PRAIRIE DUST	1
REVOLVER	1
STEP ONE	1
SUNDIAL	1
VINE ST.	1

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

TITLE	Publisher - Licensing Org.	Sheet Music Dist.
12 AM I BLUE	(Milane-Opryland, ASCAP) CPP	
64 AM I THEN SOME	(Irving, BMI/King Cole, ASCAP) CPP/ALM	
42 ANYONE CAN DO THE HEARTBREAK	(Snow, ASCAP/Tasteful, BMI)	
93 ARI YOU STILL IN LOVE WITH ME	(Edition Sunrise, BMI/Young Musikverlag, GEMA) CPP	
40 BABY I WAS LEAVING ANYHOW	(Tree, BMI) HL	
34 BOONIE JEAN (LITTLE SISTER)	(Mighty Nice, BMI/Hat Band, BMI)	
54 BORN TO BOOGIE	(Bocephus, BMI) CPP	
94 BRILLIANT CONVERSATIONALIST	(Tree, BMI/Cross Keys, ASCAP) HL	
98 CHAIN GANG	(Little Shop Of Morgansongs, BMI/Screen Gems-EMI, BMI/Theodore, BMI) CPP	
24 CHANGIN' PARTNERS	(Larry Gatlin, BMI)	
65 CHEAP MOTELS (AND ONE NIGHT STANDS)	(Service Winner, ASCAP/Purely Platonic, ASCAP)	
37 CHILD SUPPORT	(Screen Gems-EMI, BMI/Writer's Group, BMI/Bethlehem, BMI)	
16 CRAZY FROM THE HEART	(Bilamy Bros., ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
5 CRAZY OVER YOU	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP	
99 CRY JUST A LITTLE	(Web IV, BMI)	
55 CRYING OVER YOU	(James Intveld, BMI/Bug, BMI)	
36 DADDIES NEED TO GROW UP TOO	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
38 DC YA'	(Wooden Wonder, SESAC)	
74 DON'T GET ME STARTED	(Sheddhouse, ASCAP/Hewitt, ASCAP)	
28 EVERYBODY NEEDS A HERO	(WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL	
60 FIRST TIME CALLER	(Englishtown, BMI)	
3 FISHIN' IN THE DARK	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Burger Bits, ASCAP)	
62 GIVE BACK MY HEART		
56 GOOD GOD, I HAD IT GOOD	(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI)	
68 GOOD TIMIN' SHOES	(Lawyer's Daughter, BMI/Ronnie Rogers, BMI) CPP	
44 GOTTA GET AWAY	(MCA, ASCAP) HL	
35 THE HAND THAT ROCKS THE CRADLE	(Contention, SESAC)	
52 HANGIN' OUT IN SMOKEY PLACES	(Larry Butler, BMI/Blackwood, BMI) HL	
100 HARD HEADED HEART	(Radio-Active, ASCAP/Allisons, BMI)	
26 HE'S LETTING GO	(Warner-Tamerlane, BMI/Heart Wheel, BMI)	
85 HYMNE	(Spheric B.V., BUMA/WB, ASCAP)	
63 I HAD A HEART	(Famous, ASCAP) CPP	
80 I WANT TO BE WANTED	(Leeds, ASCAP)	
4 I WANT TO KNOW YOU BEFORE WE MAKE LOVE	(Irving, BMI/Beckaroo, BMI) CPP/ALM	
17 I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER)	(Warner-Tamerlane, BMI/Face The Music, ASCAP/Blue Lake, BMI) CPP	
58 IF I COULD ONLY FLY	(Blaze Folley, BMI)	
27 IF THERE'S ANY JUSTICE	(WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writers House, BMI)	
77 IF YOU STILL WANT A FOOL AROUND	(Irving, BMI) CPP/ALM	
50 I'LL BE THE ONE	(Statler Brothers, BMI) CPP	
18 I'LL BE YOUR BABY TONIGHT	(Dwarf, ASCAP)	
89 I'LL FORGET YOU	(Memory Maker, BMI/Tapadero, BMI)	
45 I'LL NEVER BE IN LOVE AGAIN	(Sabal, ASCAP) HL	
67 JUST ONE NIGHT WON'T DO	(Lawyer's Daughter, BMI/Songmedia, BMI/Multimuse, ASCAP) CPP	
78 LA BAMBA	(Picture Our Music, BMI/Warner-Tamerlane, BMI)	
31 THE LAST ONE TO KNOW	(Tapadero, BMI/Cavesson, ASCAP) CPP	
47 LET'S DO SOMETHING		
8 LITTLE WAYS	(Benefit, BMI/Englishtown, BMI)	
73 A LONG LINE OF LOVE	(Writer's Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI) CPP	
95 LOVE CAN'T EVER GET BETTER THAN THIS	(Silver Rain, ASCAP/Jack & Gordon, ASCAP)	
92 LOVE IS EVERYWHERE	(Dennis Linde, BMI)	
10 LOVE ME LIKE YOU USED TO	(Web IV, BMI/Paul & Jonathan, BMI/Rightsong, BMI/Attadoo, BMI) HL	
6 LOVE REUNITED	(Bug, BMI/Bar None, BMI)	
97 LOVE SOMEONE LIKE ME	(Lawyer's Daughter, BMI/Uncle Artie, ASCAP) CPP	
22 LYNDIA	(Screen Gems-EMI, BMI)	
53 MAKE NO MISTAKE, SHE'S MINE	(Moonwindow, ASCAP) CPP	
11 MAMA'S ROCKIN' CHAIR	(Music City, ASCAP/Intersong, ASCAP/Dig-A-Bone, ASCAP) HL	
13 MAYBE YOUR BABY'S GOT THE BLUES	(WB, ASCAP/Two Sons, ASCAP/Good Single, BMI/Irving, BMI) CPP/ALM	
76 MEMBERS ONLY	(Malaco, BMI)	
29 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	
59 NOBODY SHOULD HAVE TO LOVE THIS WAY	(Bibo, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) HL	
96 ONCE A FOOL, ALWAYS A FOOL	(Blackwood, BMI/Larry Butler, BMI/Southwing, ASCAP) HL	
30 ONE FOR THE MONEY	(Tapadero, BMI/Cavesson, ASCAP) CPP	
91 ONE PROMISE TOO LATE	(MCA, ASCAP/Patchwork, ASCAP/Don Schlitz, ASCAP/Music Corp. Of America, BMI) HL	
23 ONLY WHEN I LOVE	(Lawyer's Daughter, BMI/Tree, BMI/Cross Keys, ASCAP) CPP/HL	
57 READ BETWEEN THE LINES	(MCA, ASCAP/Don Schlitz, ASCAP/Colgems-EMI, ASCAP) HL	
71 RESTLESS ANGEL	(Life Of The Record, ASCAP/Malchak, ASCAP)	
9 RIGHT FROM THE START	(Ensign, BMI/Red Ribbon, BMI) CPP	
84 ROLLER COASTER	(Dielo, PRO/Snorkelson, PRO)	
41 ROUGH AND ROWDY DAYS	(Waylon Jennings, BMI/Tom Collins, BMI) CPP	
33 SHE COULDN'T LOVE ME ANYMORE	(Rick Hall, ASCAP/Fame, BMI)	
49 SHE'S TOO GOOD TO BE TRUE	(Tree, BMI/Pacific Island, BMI) CPP/HL	
7 SHINE, SHINE, SHINE	(April, ASCAP/Butler's Bandits, ASCAP/Next-O-Ken, BMI/Ensign, BMI) CPP/HL	
21 SOMEBODY LIED	(Galleon, ASCAP)	
32 SOMEWHERE IN THE NIGHT	(Tree, BMI/Cross Keys, ASCAP) HL	
51 SOMEWHERE TONIGHT	(Tree, BMI/Granite, ASCAP/Coolwell, ASCAP)	
66 SOUVENIRS	(Ensign, BMI) CPP	
70 STILL WITHIN THE SOUND OF MY VOICE	(White Oak, ASCAP)	
86 SUCK IT IN	(Red Barn Farm, BMI)	
43 SUSANNAH	(April, ASCAP/Swallowfork, ASCAP) HL	
14 TAR TOP	(Maypop, BMI)	
61 TELL IT TO YOUR TEDDY BEAR	(Rick Hall, ASCAP/Song On Hold, SESAC)	
25 THIS CRAZY LOVE	(Tom Collins, BMI) CPP	
46 THOSE MEMORIES OF YOU	(Bill Monroe, BMI)	
15 THREE TIME LOSER	(Pink Pig, BMI)	
90 TRAIN OF MEMORIES	(Goldline, ASCAP) HL	
81 TWO OF A KIND (WORKIN' ON A FULL HOUSE)	(Corey Rock, BMI/Bobby Boyd, BMI)	
75 UNCONDITIONAL LOVE	(Cross Keys, ASCAP/Tree, BMI)	
2 THE WAY WE MAKE A BROKEN HEART	(Bug, BMI/Bitt, BMI)	
72 WHEN THE RIGHT ONE COMES ALONG	(MCA, ASCAP/Hot Little Numbers, ASCAP) HL	
48 WHEN YOUR YELLOW BRICK ROAD TURNS BLUE	(Cavesson, ASCAP/Gary Vincent, BMI) CPP	
87 WHERE DO I GO FROM HERE	(Jamsak, ASCAP/Johnny Morris, BMI)	
82 WHISKEY, IF YOU WERE A WOMAN	(Southern Nights, ASCAP)	
69 WHY DOES IT HAVE TO BE (WRONG OR RIGHT)	(Warner-Tamerlane, BMI/Rumble Seat, BMI/Sheddhouse, ASCAP)	
39 WOULD THESE ARMS BE IN YOUR WAY	(Tree, BMI/Hookem, ASCAP) HL	
1 YOU AGAIN	(MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI) CPP/HL	
20 YOU HAVEN'T HEARD THE LAST OF ME	(Snow, ASCAP/April, ASCAP/Kaz, ASCAP) HL	
83 YOU LAY SO EASY ON MY MIND	(Americus, ASCAP)	
88 YOU LEFT MY HEART FOR BROKE	(Combine, BMI/Music City, ASCAP)	
79 YOU TAKE THE LEAVIN' OUT OF ME	(Combine, BMI)	
19 YOUR LOVE	(Bibo, ASCAP/Screen Gems-EMI, BMI) HL	

SHEET MUSIC AGENTS

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

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

PUBLICITY PRINTS

Lithographed On Heavy Gloss Stock
BLACK & WHITE 8x10's
 500 - \$60.00 1000 - 85.00
COLOR
 1000 - \$388.00
 Above Prices include Typesetting & Freight
Send 8x10 Photo - Check or M.O.
 Full Color & B/W Posters
 Composites - Cards - Other Sizes
Send For Catalog & Samples
ABC PICTURES
 1867 E. Florida, Dept. BB
 Springfield, MO 65803
 (417) 869-9433 or 869-3456

WARNER/NASHVILLE TALKS STRATEGY FOR COMING YEAR

(Continued from page 38)

until later repackaging, and Whitney Houston did it more recently.

Buoyed by the success of its first country cassette single, "Little Ways" by Dwight Yoakam, the label plans to release more. "Heaven Can't Be Found" b/w "The Doctor's Song," a cut not found on the album, has been released as a Hank Williams Jr. cassette single, following Highway 101's cassette release of "Somewhere Tonight." The cassette and vinyl singles are similar in A and B sides.

"The cassettes are selling, and we'll continue releasing them at least through the end of the year and probably through the first half of next year," says Nick Hunter, senior vice

president of sales and promotion, Warner Bros./Nashville. "We're not looking for huge sales; we're just trying something new."

The success of the program will be evaluated next year. But Hunter cites one limitation of the cassette single: Cassettes are solely for consumers, and country records have always had a successful history of selling to jukebox operators.

The label does "some" advertising for cassette singles, but no special promotions, Hunter says. Cassettes with B sides not on albums will be so identified with stickers, provided that information isn't contained in the artwork, according to Hunter.

Warner Bros. is also looking at introducing a line of 3-inch CD singles, adding cuts to CDs, and raising retail prices on country albums. "When the hardware and adapters are made available, I wouldn't be surprised if next year we do some CD singles, too," says Hunter. The Warner Bros. pop division released the first CD single, by Fleetwood Mac, this year.

Warner Bros./Nashville may opt to add new cuts to CDs, but for now the company is playing a waiting game. "Our pop division tried it with [full-length] cassettes," Hunter says, "and it wasn't necessarily that much more effective."

Executives at other labels are

watching to see if more LPs will be released at the \$9.98 retail price of "Trio," the first country album to go at that price. Hunter says the record was released at that price for business reasons "based on the various artists' contracts." He points out emphatically that "Trio" is the only Warner Bros. country album with that price, and he adds that there are no current plans to raise prices on other Warner albums. But he says retailers did not resist "Trio's" price tag, and he predicts that the industry will eventually raise the standard LP price to \$9.98. "If you give people what they want, they'll pay whatever it takes to get it," he says.

FOR WEEK ENDING OCTOBER 3, 1987

Billboard TOP COUNTRY ALBUMS™

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	19	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD) 15 weeks at No. One	ALWAYS & FOREVER
2	2	2	10	HANK WILLIAMS, JR. WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
3	3	3	34	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
4	5	5	21	DWIGHT YOAKAM REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
5	4	4	21	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
6	6	6	43	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
7	7	7	32	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
8	8	8	11	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
9	12	12	7	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
10	11	11	9	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
11	13	11	10	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
12	9	9	67	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
13	14	16	5	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
14	15	15	22	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
15	10	10	28	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
16	16	28	7	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
17	17	14	12	WILLIE NELSON COLUMBIA 40487 (CD)	ISLAND IN THE SEA
18	18	27	5	KENNY ROGERS RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
19	22	29	7	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
20	19	18	84	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
21	23	23	30	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
22	48	—	2	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
23	24	20	10	VINCE GILL RCA 5923-1 (8.98)	THE WAY BACK HOME
24	27	30	7	BARBARA MANDRELL EMI-MANHATTAN 46956 (8.98) (CD)	SURE FEELS GOOD
25	20	17	34	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
26	30	26	15	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
27	29	19	77	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GITARS, CADILLACS, ETC., ETC.
28	21	24	17	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT O
29	26	22	98	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
30	25	21	20	ANNE MURRAY CAPITOL 12562 (8.98) (CD)	HARMONY
31	28	25	9	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE
32	33	33	45	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
33	NEW ▶	—	1	GEORGE STRAIT MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
34	38	51	4	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
35	32	32	30	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
36	35	35	19	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
37	37	37	59	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
38	NEW ▶	—	1	REBA MCENTIRE MCA 42062 (8.98) (CD)	THE LAST ONE TO KNOW

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	31	31	11	EMMYLOU HARRIS WARNER BROS. 25585-1 (8.98) (CD)	ANGEL BAND
40	40	41	16	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
41	42	46	28	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
42	36	40	50	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
43	34	34	132	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
44	41	39	15	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
45	44	36	46	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
46	39	38	48	GEORGE JONES EPIC 40413 (CD)	WINE COLORED ROSES
47	49	44	27	ASLEEP AT THE WHEEL EPIC 40681 (CD)	ASLEEP AT THE WHEEL
48	47	42	27	MICHAEL MARTIN MURPHEY WARNER BROS. 1-25500 (8.98)	AMERICANA
49	52	57	5	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
50	54	50	11	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
51	50	43	28	STEVE WARINER MCA 5926 (8.98) (CD)	IT'S A CRAZY WORLD
52	45	45	62	EXILE EPIC FE 40401 (CD)	GREATEST HITS
53	46	48	13	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
54	51	47	10	MEL MCDANIEL CAPITOL 12572 (8.98)	GREATEST HITS
55	60	63	150	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
56	57	52	83	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
57	62	59	13	THE KENDALLS STEP ONE 0023 (8.98) (CD)	BREAK THE ROUTINE
58	75	75	27	JOHN CONLEE COLUMBIA 40442 (CD)	AMERICAN FACES
59	63	56	21	JOHNNY CASH MERCURY 832 031-1/POLYGRAM (CD)	JOHNNY CASH IS COMING TO TOWN
60	43	49	151	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
61	59	60	41	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
62	73	66	35	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
63	56	54	315	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
64	55	55	31	THE OAK RIDGE BOYS MCA 5945 (8.98) (CD)	WHERE THE FAST LANE ENDS
65	69	70	19	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
66	58	61	9	GIRLS NEXT DOOR MTM 71062 (8.98) (CD)	WHAT A GIRL NEXT DOOR COULD DO
67	65	62	52	HANK WILLIAMS, JR. ● WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
68	NEW ▶	—	1	CRYSTAL GAYLE WARNER BROS. 25622-1 (8.98) (CD)	THE BEST OF CRYSTAL GAYLE
69	68	73	490	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
70	71	65	43	HOLLY DUNN MTM ST 1052/CAPITOL (8.98)	HOLLY DUNN
71	61	53	50	REBA MCENTIRE ● MCA 5807 (8.98) (CD)	WHAT AM I GONNA DO ABOUT YOU
72	72	—	43	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM (8.98) (CD)	RADIO GOSPEL FAVORITES
73	74	68	47	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431 (CD)	PARTNERS
74	53	58	15	RAY STEVENS MCA 42020 (8.98)	CRACKIN' UP
75	64	71	49	EARL THOMAS CONLEY RCA 5619-1-R (8.98) (CD)	TOO MANY TIMES

○ 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.

Consultant Glen Gives Camelot A Good Review

BY GEOFF MAYFIELD

ST. CHARLES, Ill. Peter Glen pulled few punches during his Sept. 12 presentation at the 1987 Camelot Music Retail Conference. But while the feisty retail consultant offered criticisms, he also found much to his liking.

Glen seemed genuine as he showered the Camelot organization with praise: "The family feeling in this place is not a joke, and if you were to leave and try to find it at a company somewhere else, you'll come running back to [Camelot]," he said. "I don't think you work for the money."

But he tempered that positive evaluation, warning delegates that with 200 stores—and more on the

way—it will be more difficult for the company to retain what he perceives as a "friendly, honest" environment. "The feeling I get is that you *do* give a damn, but you need to prove that every day."

Glen restated a theme from his appearances earlier this year at conventions of the National Assn. of Recording Merchandisers and the Video Software Dealers Assn. "The customer should be at the top of the organizational chart." To illustrate that attitude, Glen showed a slide from one Camelot store, shot during a tour of five of the web's northeast Ohio locations. A manager had placed a mirror at eye level on the door leading out to the sales floor, and a sign that read, "It's show time! Are you ready?"

"I believe that retail is theater," said Glen. "Tell everybody that their job is show time."

Glen—whose resume includes consultations for such clients as Esprit, Sears, Dayton-Hudson, and Nike—was more complimentary in this setting than he was during his trade-group presentations. "I was doing some bashing there, to some extent," Glen said after his Camelot session. "But there wasn't call for that here."

Glen's evaluation of Camelot included frank criticisms:

- He was tough on dump tables that were stocked with random piles of cutout cassettes. "This table says, 'Just try and find something—I'm going to lunch,'" he said.

- He found Camelot's special-or-

der forms and process to be too complicated and overwhelming. "You can get in and out of the army easier than getting through this."

- While Glen raved about the concept of a frequent-renters program, like that implemented at West Coast chain Warehouse Entertainment, he thought that Camelot's attempt at a similar campaign was too cumbersome. Showing a sign that explained the free-rental plan, Glen

quipped, "If you're smart enough to understand this, you *deserve* a free rental."

Camelot took Glen's sharp knocks in stride. Delegates leaped to their feet as soon as he concluded his presentation for a standing ovation that lasted more than two minutes. He then turned the spotlight over to Camelot's own people, breaking the assembly into 12 groups to collect

(Continued on next page)

CONVENTION CAPSULES

HAPPY NEW YEAR: Camelot Enterprises ended its conference with a Fiscal New Year party, which included dinner, a champagne toast, recognition of longtime employees, and music by **Bruce Hornsby & the Range**. Executive vice president and CEO **Jim Bonk** visited managers at each table to thank them for their efforts in fiscal year 1987... The Sept. 11-14 meet at Pheasant Run Resort in St. Charles, Ill., marked the first time the North Canton, Ohio-based web staged its meet away from its home state. Next year's might be in Nashville.

REMEMBERING RAY: A banquet that concluded the festivities featured a multimedia tribute to **Ray Samples**, former vice president of real estate, who died in February after a yearlong bout with leukemia.

CAMELOT MUSIC

Samples had negotiated more than 100 of Camelot's leases in his eight-year stint with the company. The company plans to stage an industry-wide golf tournament in his honor next summer at the famed Firestone course in Akron, Ohio, with proceeds earmarked for the **T.J. Martell Foundation**.

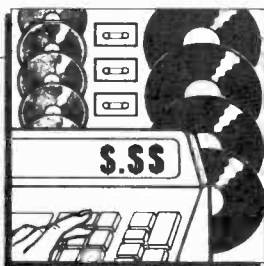
FAITHFUL FIVE: Camelot's 15-

year club enrolled five new members. Honored by founder and president **Paul David** with awards to recognize the milestone were **Jim Brelish**, the accounting department's director of taxes; **Lew Garrett**, vice president of purchasing; **Doug Holder**, director of training; **Dan Switalski**, Dayton, Ohio-based district supervisor; and **Mike Terlecky**, North Canton, Ohio-based regional director.

ALSO HONORED were recipients of Camelot's five-year management award. Honorees included three district supervisors: **Larry Aikens**, Bedford, Texas; **Nate Aliff**, Slidell, La.; and **Chris Connor**, Columbus, Ohio. Store managers reaching the

(Continued on page 46)

RETAIL TRACK



by Earl Paige

CD CONSOLIDATION: It might not be that widespread yet, but some pioneering compact disk operations are adjusting, having seen an end to the era when almost everything in their catalogs sells out. "We're narrowing down our scope," says **Robert Simmons**, president of **East Side Digital** in Minneapolis, one of the first CD wholesalers. The problem, says Simmons, isn't so much a devaluation of inventory, as CD prices inch downward with more midline titles coming to market. "We're going with independents. The majors have eliminated any discount incentive. Why should we sell them?"

One move East Side made was to introduce its own label, **ESD**. Other independent labels represented include **Rykodisc**, **Relix**, **Shanachie**, **SST**, **TVT Records**, **Green Linnet**, and **Caroline**. The midline trend is not a factor, he says. "Most of the independents have small catalogs. We distribute **Rounder**, which has about 50 titles."

Involvement with **Grateful Dead Merchandising** represents another direction for East Side. "They were selling mail order, but we talked them into letting us handle two titles, 'Blues For Allah' and 'Wake Of The Flood.' These are doing well."

Somewhat reflecting East Side's experience is **Digital Waves**, a newer wholesale firm in Costa Mesa, a

Los Angeles suburb. "We have discontinued imports," says partner **Robert Wiebolt**, adding that the firm is bullish about handling the major labels, "especially with so much midline coming out." Waves still intends to open a Chicago sales office, Wiebolt says.

STRAWBERRIES STORY: While **Morris Levy** confirms the 62-store **Strawberries Records** chain is up for sale, he speaks with pride over the chain's performance and its showcase superstore now being opened in Boston.

Levy, 60, head of an empire also including music publishing firm **Big Seven Music** and the **Roulette** label group, is one of the industry's most controversial and flamboyant players. Late last year, he announced he was exiting the business following a grand jury indictment (*Billboard*, Dec. 20, 1986).

Now more optimistic because of changes in the case, Levy is optimistic about **Strawberries'** future. Just concluding its fiscal year, **Strawberries** had gross revenues of \$44 million, or about \$710,000 per store. "But we're doing much better per store because 10 of the 62 weren't open the full year. We were up 48%. We'll do \$65 million next year, and we'll be between \$900,000 and \$1 million per store. Profit was up 10%; net profit was close to 6%. We'll be at 100 stores in two years," he says of the Framingham, Mass.-based web headed by **Ivan Lipton**, general manager. "It will be our own stores. We're growing internally," Levy says.

Levy is most excited about the large Boston store, originally planned as three stories. "It's being done all over. We're making it five floors. We just opened the second floor. That's the tape floor. The third floor is jazz and classical, with couches and plants." The fourth floor will be CD and video and "the fifth floor

(Continued on page 54)

ANABAS

EUROPE'S LEADING PUBLISHERS OF ROCK & POP ITEMS.

WE WANT NATIONAL DISTRIBUTORS & IMPORTERS FOR OUR EXCITING RANGE OF POSTERS, BOOKS & GREETING CARDS FEATURING ROCK & POP PERSONALITIES.

CALL: JAN BORS OR JON TAYLOR ON ENGLAND 01144 708 754000 TELEX 89 54039 ANABAS, BRIDGE CLOSE, ROMFORD, ESSEX, ENGLAND RM7 0A

America's Largest CD Distributor

HERE'S WHY:

- **PRICE**—Low everyday prices, incredible weekly sales.
- **FILL**—Best fill in the industry.
- **SERVICE**—100% computerized inventory. The order you place is the order you get. No disappointments!! No surprises!!
- **DELIVERY**—guaranteed 1-2 day delivery anywhere in the U.S. at no extra charge to you.

CALL NOW for our spectacular catalog of THOUSANDS of CD's ACTUALLY IN STOCK!!

New York (212) 517-3737	Toll Free (800) 826-0079	Los Angeles (213) 388-9834
Connecticut (203) 798-6590	DEALERS ONLY	FAX (203) 798-8852

Indie GRASS ROUTE



by Linda Moleski

INDIE DISTRIBUTORS ARE elated over Philadelphia International Records' recent decision to join the independent ranks. Also, the label is forming Gamble & Huff, a new logo headed by noted producers Kenneth Gamble and Leon Huff.

PIR first came to prominence in the late '60s with such r&b artists as Harold Melvin & the Bluenotes, the O'Jays, Teddy Pendergrass, and MFSB under the CBS umbrella. The logo is currently working albums by the O'Jays and Phyllis Hyman through the Capitol-distributed Manhattan Records.

Initial product will include a new studio album by Lou Rawls, titled "Family Reunion," due sometime in mid-November; the first single will be "You Belong To Someone Else." The label plans to repack-age and release much of its back catalog in addition to signing a number of new artists.

Among the distributors confirmed are Malverne, Schwartz Bros., Universal, Big State, and M.S.

SEEDS & SPROUTS: Meanwhile, indie distributors are not so elated over the much-rumored report that Run-D.M.C. may not be coming out with a third Profile album, which was scheduled to ship this month. Word is that the rappers have started legal proceedings to break ties with the New York-based imprint and are looking to sign with a major . . . Relativity has struck licensing deals with two U.K.-based labels, Some Bizzare and Creation, as well as an exclusive distribution agreement on select product with Atlanta-based Landslide Records. Initial releases under the Some Bizzare deal are an album by

German group Einsturzende Neubauten, "Five On The Open-Ended Richter Scale," featuring a cover of "Morning Dew" and a 12-inch by the Foetus All Nude Revue, titled "Bedrock." Among the first product under Creation—best known for its Jesus & Mary Chain records—are Biff Bang Pow's album "Oblivion" and Felt's EP "Poem Of The River." The Landslide arrangement kicked off with a new Blues-busters album, with another six titles to follow. Other new releases for Relativity include albums by guitarists Allan Holdsworth and Joe Satriani, titled "Sand" and "Surfing With The Aliens," respectively . . . Homestead Records is repackaging some of its

Philadelphia International joins the indie ranks

back catalog as double-play CDs at a reduced suggested list price. The first two packages are titles by the Meatmen and Squirrel Bait; similar releases are expected for Salem 66, Live Skull, and the Volcano Suns. Just shipped is "Time Warp 1991," a new 12-inch from the Membranes. The group recently commenced its first-ever U.S. tour in Providence, R.I., with dates booked through October . . . Chameleon Music on the West Coast is attracting interest with a Beatles picture disk, which consists of previously released interviews recorded during the Fab Four's first stateside visit. The West Coast-based label is also having success with metal band Silent Rage, which is a finalist in the Seagram Wine Coolers National Talent Search with "Make It Or Break It," a track off its new album, "Shattered Hearts."

CONSULTANT PETER GLEN GIVES CAMELOT A GOOD REVIEW

(Continued from preceding page)

"doable ideas" that would improve store conditions for both associates and customers. "If you're not in advertising, don't come up with an advertising idea," he said. "Come up with an idea that you put into practice in your areas of responsibility."

Following those discussions, Glen called for a spokesman from each group to share those ideas with the floor. In several instances, more than one group came up with the same suggestions: recognizing associates either on their birthdays or work anniversaries; one-on-one meetings between managers and associates; "dress-up days," when sales staffs would be encouraged to dress in a costume that relates to a specific promotion; increased in-

volvement of associates in the implementation of promotions.

Senior vice president Larry Mundorf indicated that many of the ideas from those discussion groups could soon be implemented as company policy. Responding to one of Glen's specific criticisms, Mundorf promised that an outside graphics agency would be consulted within a week to "clean up our sign work once and for all." During his slide tour of Camelot stores, Glen had said the chain's signage lacked identity and graphic continuity.

Both Mundorf and Jim Bonk, executive vice president and CEO, rated Glen with high marks. Mundorf said the consultant had been worth "every penny" of his considerable

fee.

"It was cheaper to bring him here than it would have been for us to send all of our people to one of those \$79 or \$89 motivational seminars at a Holiday Inn," Mundorf told Billboard. "And those types of workshops would not have been as worthwhile as what we got here."

A videotape of Glen's presentation was recorded here. The tape will be shown to store associates by their managers, and it will also be seen by home-office employees who were not at the conference. Similarly, an audiotape of Mike McCaffrey's antitheft seminar will be circulated to stores.

FOR WEEK ENDING OCTOBER 3, 1987

Billboard®

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP COMPACT DISKS™

				POP™			
				Compiled from a national sample of retail sales reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL		
				★★ NO. 1 ★★			
1	2	24	3	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.	1 week at No. One	
2	9	—	2	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599		
3	1	1	5	THE BEATLES WHITE ALBUM	CAPITOL OCB 46443		
4	5	9	4	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM		
5	4	4	16	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405		
6	3	2	9	SOUNDTRACK LA BAMBA	SLASH 2-25605/WARNER BROS.		
7	13	—	2	RUSH HOLD YOUR FIRE	MERCURY 832 464 2/POLYGRAM		
8	10	20	3	R.E.M. DOCUMENT	IRS. IRSD 42059/MCA		
9	6	5	11	GRATEFUL DEAD INTO THE DARK	ARISTA ARCD 8452		
10	8	7	25	WHITESNAKE WHITESNAKE	GEFFEN 2-24099		
11	11	6	28	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC		
12	7	3	7	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM		
13	16	12	18	HEART BAD ANIMALS	CAPITOL CDP 46676		
14	12	10	20	KENNY G. DUOTONES	ARISTA ARCD 8427		
15	28	—	2	SOUNDTRACK DIRTY DANCING	RCA 6402-2-R		
16	19	16	24	FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS. 2-25471		
17	14	8	4	THE BEATLES YELLOW SUBMARINE	CAPITOL 46445		
18	23	18	7	THE DOORS BEST OF THE DOORS	ELEKTRA 2-60345		
19	17	11	21	SUZANNE VEGA SOLITUDE STANDING	A&M CD 5136		
20	18	13	16	THE BEATLES SGT. PEPPER'S LONELY HEARTS CLUB BAND	CAPITOL CPP 46442		
21	21	25	3	NEW ORDER SUBSTANCE	QWEST 2-25621/WARNER BROS.		
22	20	14	8	SOUNDTRACK-MADONNA WHO'S THAT GIRL	SIRE 2-25611/WARNER BROS.		
23	15	17	4	THE CARS DOOR TO DOOR	ELEKTRA 2-60747		
24	26	19	9	PAT METHENY GROUP STILL LIFE (TALKING)	GEFFEN 2-24145		
25	NEW ▶		1	SQUEEZE BABYLON AND ON	A&M CD 5161		
26	27	21	14	GEORGE BENSON/EARL KLUGH COLLABORATION	WARNER BROS. 2-25580		
27	22	22	8	SOUNDTRACK ROXANNE	CINEDISC CDC 1000		
28	24	23	3	AEROSMITH PERMANENT VACATION	GEFFEN 24162-2		
29	25	—	13	ROGER WATERS RADIO K.A.O.S.	COLUMBIA CK 40795		
30	30	15	56	PAUL SIMON GRACELAND	WARNER BROS. 2-25447		

FOREVER YOUNG



Liftboy. The practical presenter for your collection. Simply flick through, back and forth, to make a selection. Liftboy protects your valuable CDs, Music and Video 8 cassettes and guarantees neat and clearly arranged storage.

For 22, 33, 88, 110 or 132 CDs.



LIFTBOY

U.S.A. LIFT Display Inc. • 7216 Bergenline Ave. North Bergen NJ 07047 • Tel. (201) 662-85 03, 662-85 04 Fax (201) 6627760

Quality Printing Quality Product Quality Service DIVIDER CARDS



FOR A FREE
CATALOG CALL
800/648-0958

GOPHER
PRODUCTS

CD Blisters BEAT Paper Packaging.

NEW LOWER PRICES

Much Higher Quality
Than Paper CD Packaging.
From the No. 1 Supplier of
CD Blisters
Call Bob Parish 612-934-4078
INNOVATIVE PLASTICS, INC.

DIVIDER CARDS

ALL SIZES AVAILABLE

15¢ and up
Why Pay More?

Direct from Manufacturer
Call or Write

Sam Lempert
(718) 802-0300

544 Park Avenue, Brooklyn, NY 11205
AL-LEN CUTTING CO.

Special Volume Rates
Fiberboard cards available.

We buy used cards.

Don't change: If your decision is Lift, you don't have to change your store address to accommodate increasing turnover and the exploding CD market. Thanks to the extraordinary storage capacity of the Lift vendor dis-



U.S.A.
LIFT
Display Inc.
7216 Bergen-
line Ave.
North
Bergen NJ
07047
Tel.: 201/
662-8503,
662-8504
Fax: 201/
662-7760



plays you can display more than twice as many compact discs, music and Video 8 cassettes. Customers can leaf through the selections both forward and backward with fingertip ease. The displays are also full-proof against pilfering. **LIFT**[®]

Systems with a future.

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

ANGRY SAMOANS

Back From Samoa
▲ LP Passport PVC8958/\$8.98
CA PVCC8958/\$8.98

BEE GEES

ESP
▲ LP Warner Bros. 1-25541/\$9.98
CA 4-25541/\$9.98

BOOM CRASH OPERA

Boom Crash Opera
▲ LP Warner Bros. 1-25636/\$8.98
CA 4-25636/\$8.98

DAVID T. CHASTAIN

Instrumental Variations
▲ LP Leviathan LA 872/NA
CA LC 872/NA

JETHRO TULL

Crest Of A Knave
LP Chrysalis BVT41590/\$8.98
CA OVT 41590/\$8.98

MARK KNOPFLER

The Princess Bride
▲ LP Warner Bros. 1-25610/\$9.98
CA 4-25610/\$9.98

LARAAJI

Essence/Universe
▲ LP Passport SYN310/8.98
CA SYNC310/\$8.98

RONEE MARTIN

Sensations
▲ LP Soundwings SW-2105/\$9.98
CA SWC-2105/\$9.98

GARY MORRIS

Hits
▲ LP Warner Bros. 1-25581/\$8.98
CA 4-25581/\$8.98

WAVESTAR

Moonwind
▲ LP Passport SYN309/\$8.98
CA SYNC309/\$8.98

COMPACT DISK JAZZ

MANFREDO FEST

Braziliana
CD DMP CD-459

JAZZ

BILL WATROUS

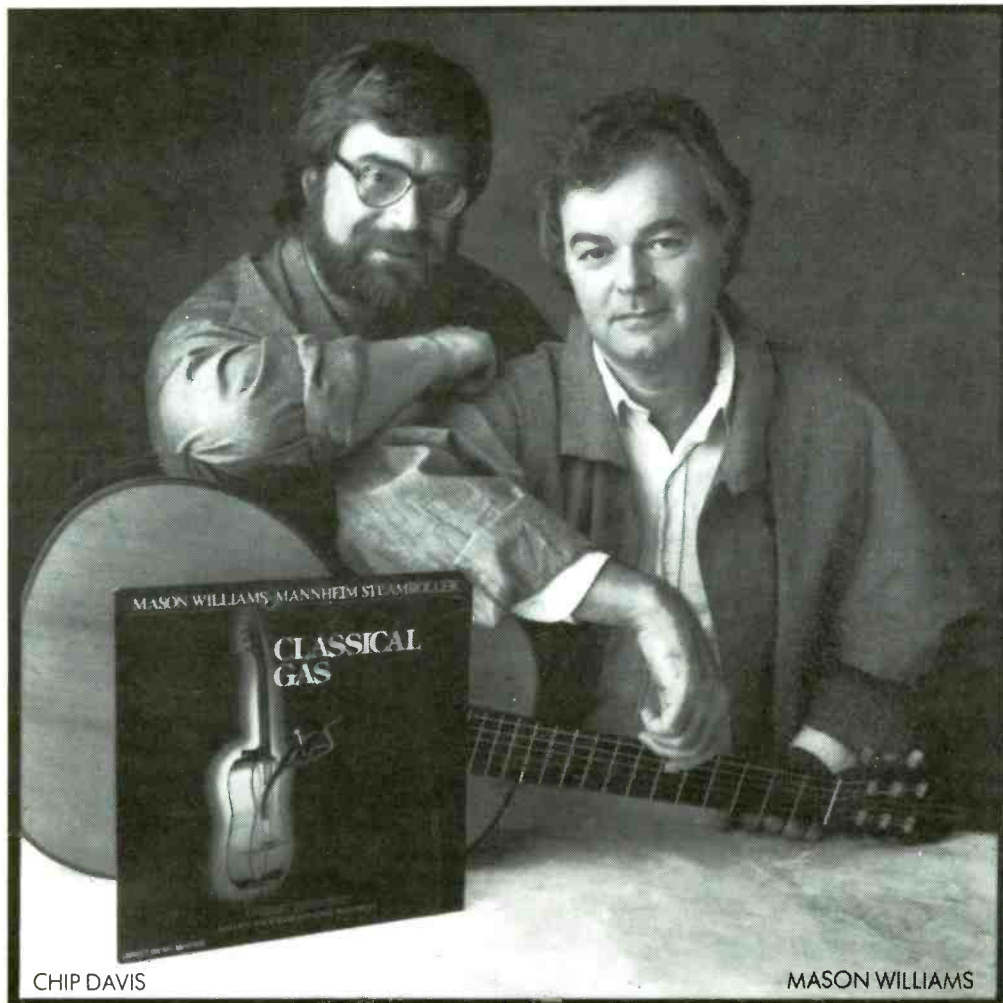
Reflection
▲ LP Soundwings SW-2104/\$9.98
CA SWC-2104/\$9.98

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.



Station Break. MTV VJ Mark Goodman, center, meets Record World's Imber brothers during the opening of the MTV Artworks exhibit at the in-store gallery of the chain's Square Circle store in Brooklyn Heights, N.Y. At left is Bruce Imber, vice president of planning and operations; at right is Mitch Imber, vice president of merchandising.

MASON WILLIAMS & MANNHEIM STEAMROLLER



CHIP DAVIS

MASON WILLIAMS

CLASSICAL GAS

NEW FROM
AMERICAN GRAMAPHONE®
AMERICAN GRAMAPHONE RECORDS
9130 MORMON BRIDGE ROAD
OMAHA, NEBRASKA 68152

CONVENTION CAPSULES

(Continued from preceding page)

mark were **Linda Burns**, #42/Hampton Square, Essexville, Mich.; **Patty Copeland**, #141/Kentucky Oaks Mall, Paducah, Ky.; **Van Fletcher**, #11/Independence Blvd., Charlotte, N.C.; **Ed Lalli**, #52/Bel Air Mall, Mobile, Ala.; and **Linda Mock**, #82/Cordova Mall, Pensacola, Fla.

MISSING: This was the fifth meet planned by convention coordinator **Sandi Hunsicker**, but an extended sick leave prevented her from attending. She received a special award, in absentia, to mark the occasion... Senior vice president **Joe Bressi** was also unable to come because his father died the week of the meet... Back pains kept long-time company friend **Harvey Korman**, Cleveland branch manager of **Schwartz Bros./SBI Video**, from making the trip.

MANY RECORD LABEL attendees here had to travel to as many as three or four conventions during this hectic week—but none can top **Pete Jones**, president of **RCA/A&M/Arista Distribution**, who defied the notion that "you can't be two places at once." Jones made re-

marks during his company's product presentation at the opening night of the **Elroy/Record World** convention Sept. 13 in Lancaster, Pa., then hopped on a chartered private plane and made it to Camelot's gathering in St. Charles, Ill., in time to see Hornsby's band play.

HORNSBY'S RANGE had received a chainwide push from the Camelot with a campaign that featured the slogan "buy it, try it" even before its No. 1 single "The Way It Is" received any kind of radio attention. During the band's set here, the lead singer thanked **Bill Rees**, vice president of marketing, for that effort.

GIVING THANKS: The appearance by **Georgia Satellites** was also an appreciative gesture. Due in great measure to Camelot's centralized buying, the Cleveland branch of **WEA** sold more units of the group's self-titled album than did the distributor's Atlanta branch in the group's home state. The **Elektra** act stirred dancing feet among Camelot's managers, but many complained that the band was too loud for the size of the hall.

THIS YEAR'S MEET started with a revamped suppliers' session, structured to be less hectic than the exhibits at past Camelot conventions. To facilitate more communication between managers and vendors, Camelot cut its booth count from almost 40 last year to 27 this year and allotted more time for the session. Camelot management seemed pleased with the new format, but some of the vendors who were excluded from the meet are grumbling.

MISTAKE BY THE LAKE: Add retail consultant **Peter Glen** to the many who enjoy bashing Cleveland. Referring to a swing through Northeast Ohio Camelot stores, Glen crossed himself and smiled as he said, "Cleveland—now none of you ever need to go there. I have gone there for you!"

SOLD!
... bought, rented,
hired, whatever you need,
we'll tell the world in

ACTIONART
BILLBOARD CLASSIFIED ADVERTISING SECTION

Call Jeff Serrette today
—(800) 223-7524 (NY
residents dial 212-
764-7388).

Billboard CLASSIFIED ACTION MART

Count 8 words for our Box Number and address. Add \$6.50 for handling. Only regular mail forwarded—tapes not acceptable.

Check the heading you want . . .

- For Sale Help Wanted Positions Wanted Tapes
- Business Opportunities Investors Wanted
- Real Estate/For Sale/Lease Songwriters Talent
- Accessories Golden Oldies Novelties/Merchandise
- Services/Supplies/Equipment Wanted To Buy
- Comedy Material Computer Schools & Instructions
- Video Miscellaneous

Payment must be enclosed with your ad copy. Send to Billboard Classified, 1515 Broadway, N.Y., N.Y. 10036.

Cancellations must be in writing and mailed to the Classified Dept.

15% agency commission applicable only on ads of 2" or more running 2 consecutive weeks.

Need to get your ad in fast? Call Jeff Serrette . . . In NY State phone 212/764-7388 . . . Outside N.Y. State phone toll free

Your Name _____
 Company _____
 Address _____
 City _____ State _____ Zip _____
 Telephone _____
 Please fill in the information below if you wish to charge the cost of your classified advertising.
 American Express Diners Club Visa Master Charge
 Credit Card # _____ Exp. Date: _____
 Bank # _____
 Your signature _____

800/223-7524.

To order an ad . . . check the type of ad you want . . .

- Regular classified (ads without borders): \$2.55 per word, per insertion. Minimum ad order, \$51.00.
- Display classified (all ads with borders): \$83.00 per column per inch, per insertion; 4 insertions \$77.00 per; 12 insertions \$71.00 per; 26 insertions \$68.00 per; 52 insertions \$55.00 per. Price discounts are based on insertions in consecutive issues.
- REVERSE AD \$10.00 ADDITIONAL CHARGE

FOR SALE

RECORD SHOP
 Sellers relocating immediately!
 Priced below asset value - excellent terms. Hurry! N.E. Florida.
 (904) 824 9799


FOR SALE

ROCK & SOUL ELECTRONICS
 470 7th Ave. (bet. 35th & 36th Str.)
 New York, N.Y. 10018
 WE HAVE THE LOWEST PRICES IN TOWN!
 LP's \$4.99—\$5.77
 12 inch \$2.99—\$3.29
 also
LARGEST SELECTION OF IMPORT 12 INCH RECORDS
 ***COMPACT DISC \$10.99 to \$12.99
 SONY—60min \$7.77
 TDK—60min \$8.88
 MAXELL XLII 60min \$1.69
 FAMOUS BRANDS T-120 \$2.99
 DURACELL AA (pk of 4) \$1.39
 SONY T-120, PANASONIC, JVC, KODAK, MEMOREX T-120's ALL FOR ONLY \$3.99—\$4.29 each
 We accept mail orders—\$100.00 minimum—add 12% shipping and handling

FOR SALE

D.A.T./P.C.M.
 We have DIGITAL AUDIO TAPE DECKS and TAPES!! We also buy and sell SONY P.C.M. units!!
THE AUDIO GALLERY
 (213) 829 3429

NOVELTIES/MERCHANDISE


Norman James Co.
 "Mrs. of Posters"
 Looking For Distributors
 Call:
 (604) 985 3999

GOLDEN OLDIES

LP's
 Country catalog \$1.50—3,000 titles. Soul/Blues/Jazz catalog \$3.00—7,000 titles.
Horizons Records
 8863 Burlington
 Brookfield, ILL 60513

Stratford DISTRIBUTORS
 135 Dupont St., Plainview, N.Y.
Features:
 COMPLETE INVENTORY OF CD's, LP's, Cass., 7", 12"
 Authorized Distributor For
 •BASF •MAXELL
 •DENON •RECOTON
 •DISCWASHER •SAVOY
 •G.E. •SCOTCH
 •GENEVA •SONY
 •TDK
 EXCELLENT FILL & SERVICE
 CALL FOR OUR NEW VALUE PACKED CATALOG
 1-800-645-6558
 (Toll Free Outside N.Y.S.)
 516-349-3000
 TELEX: 685-2550
 FAX: 516-349-0222

BUDGET & MIDLINE CASSETTES
 Catering to flea market vendors and independent record stores only. No cut outs \$50 minimum. Write or call for free catalog.
The Tape Box, Inc.
 2801 West Reynolds St.
 Plant City, FL 33566
 (813) 754 3896

FIXTURES

EXCELLENT CONDITION GREAT FOR CD/LP MERCHANDISING \$75.00 to \$90.00 Call J.A.B 203-874-5021

POSTERS POSTERS POSTERS
 1000 titles to choose from: Music • Personality • Beefcake • Cheesecake • Flocked • Door • Giant • Movies • Cars • Sports • Nostalgia • Fantasy.
 Plus wide variety of accessory items.
87 Color Catalog Now Available
 Toll Free
 1 (800) 544 0900 (In MI) (313) 674 4691
 NATIONAL TRENDS
 2260 Scott Lake Road Pontiac MI 48054

Original out-of-print albums and singles. All types of music. We specialize in records from the 50's, 60's, and 70's. Largest selection. Write for free catalog.
HAVEMEYER PARK RECORDS
 P.O. BOX 32B
 OLD GREENWICH, CT. 06870
 Satisfaction guaranteed

VIDEO

OPENING A NEW VIDEO STORE?
 WANT TO INCREASE PRESENT INVENTORY?
 WANT TO ROTATE OLD INVENTORY? WANT TO SELL DEAD INVENTORY?
CALL TRADE-A-FLICK
 1 800 654 5390

LOOK
 • POSTERS
 • BUTTONS
 • SUNGLASSES
 and
 • NOVELTIES
ORION DISTRIBUTING
 (216) 881-1500

B & H RECORDS
 Specializing in hard to find oldie and current 45's.
 Send \$2.00 for oldies catalog
 1991 E. Joppa Rd. Baltimore MD 21234
 Call:
 Toll Free
 1 (800) 521 9055 (out of state)
 (301) 665 8339 (in MD.)

OUTSTANDING SELECTION AT BARGAIN PRICES!
 Budget/Midline/Cutouts
 LP's/CASSETTES/CD's
 Gospel, Blues, Jazz, MOR, etc.
 Free Catalog Dealers Only!
 A B A Record Dist
 5 Lawrence St. Bloomfield, NJ 07003
 (201) 429 7797

CD'S AVAILABLE
 Along with 1,000's of cassette and LP titles. Dealers only. Write or call for free catalog.
Record-Wide Distributors, Inc.
 P.O. # 8100
 Fenton, MO 63026
 (314) 343-7100

POSTERS ZAP ENTERPRISES
 1251-3 Irolo St.
 Los Angeles, Calif. 90006
 (213) 732-3781
DEALERS ONLY

FIXTURES
 CASSETTE FIXTURES open racks, good condition, 30" and 40" wide, 420 and 560 capacity. Call Regina Hoffman Tapes 1-800-222-9332 (913) 888-4885

LP's-15¢ MIXED 1,000 and UP call
 312-387-0086
 312-442-5075

ROCK T-SHIRTS
 • OVER 100 STYLES
 • TOP ROCK ARTISTS
 • LICENSED DESIGNS
 • FREE CATALOG
NICEMAN MERCHANDISING
 1-800-328-7226
DEALERS ONLY

FOR THE RECORD
WILLIAM RASCATI
 POST OFFICE BOX 1688
 LOMBARD, IL 60148
 (312) 538-1180
MUSIC PRODUCTIONS, INC.

While Other People are raising their prices we are slashing ours. Major Label LP's as low as 50¢. Your choice of the most extensive listings available.
 For free catalog call (609) 890 6000 or write
Scorpio Music Inc
 Post Office Box A
 Trenton NJ 08691 (0021)

CUT OUTS & OVER STOCKS
 LP's, Tapes, 45's and imports. Looking for the unusual? We have it at lowest prices. All requests for list must be written on your company letterhead. Dealers Only.
Performance
 P.O. Box 156
 New Brunswick NJ 08901
 (201) 545-3004 Telex: 5106008316

SELL US MOVIES
 BETA/VHS—TOP DOLLAR PAID—WE HAVE 1,000'S OF MOVIES FOR SALE!
VIDEO SHUTTLE, INC
 445 8th Ave N W
 St. Paul, MN 55112
 (612) 639 0622

TAPES
PROFESSIONAL RECORDING SUPPLIES BLANK AUDIO & VIDEO CASSETTES
 Looking for the best at the lowest prices? WE CAN HELP!
 • Customized Blank Audio & Video Cassettes
 • Norelco, Ampex & Soft Poly Boxes
 • Cassette Labels • Ampex Mastering Tape
 • Screw Type C-O's • AGFA BASF, Magnetic Media & TESLA Bulk Audio Cassette Tape
 Our 22 years of experience in the recording industry speaks for itself. Give us an opportunity to speak to you. Don't Delay—Call Today For More Information.
ANDOL AUDIO PRODUCTS, INC.
 4212 14th AVE., BROOKLYN, N.Y. 11219
 Call Toll Free 800-221-6578 NY Res (718) 435-7322

EUROPADISK, LTD.
Direct Metal Mastering
DMM U.S. Only Complete DMM Facility—
 • Disk Mastering Suite
 • Hi-Definition Plating
 • State-Of-The-Art Pressing
 For brochure & pricing, call or write
EUROPADISK, LTD.
 75 Varick St., N.Y. 10013
 (212) 226-4401

CUT OUTS & IMPORTS
 LP's, cassettes, 8 tracks and 45's, Rock, Country R & B and Gospel. Write for free catalog. Trade only
MARNEL DIST.
 P.O. Box 953
 Piscataway, NJ 08854

ATTENTION VIDEO RETAILERS
 Do you have original video movie cassettes without boxes laying around? We'll buy them from you! Turn them into CASH! Call:
 (818) 960 5454 Ext. 2

DON'T BUY CUTOUTS! Until You See Our Catalog Of Great Cassettes and LP's
TARGET MUSIC DISTRIBUTORS
 2628 N.W. 72nd Ave., Miami, FL 33122
 (305) 591-2188

Murdoch Out To Save Sky Channel

Funds Raised For Satellite TV Service

BY NICK ROBERTSHAW

LONDON Rupert Murdoch's News International is conducting a \$37 million rights issue to bolster Satellite Television's unprofitable Pan-European satellite service Sky Channel. The move follows press reports, hotly denied by News International, that Murdoch was planning to sell the 5-year-old channel.

Sir James Cruthers, chairman of Satellite Television, in which Murdoch has an 82% holding, says the funds will be used to repay SATV's overdraft and provide continuing financing for Sky Channel.

Cruthers says News International "firmly believes in satellite television and has provided unwavering support for Sky Channel for more than four years.

"Satellite television is taking longer to become financially established than most observers thought, but the same thing occurred in the U.S. some years ago and has now

been overcome. Sky Channel has good audience levels, three times greater than its nearest competitor, and has established a firm place in European television. There is sound support from advertisers, but not sufficient yet to generate profits."

Earlier this year, Cruthers disclosed that SATV would consider an association with a partner to strengthen Sky's position in Europe, and the company says discussions are continuing with a number of prospective investors.

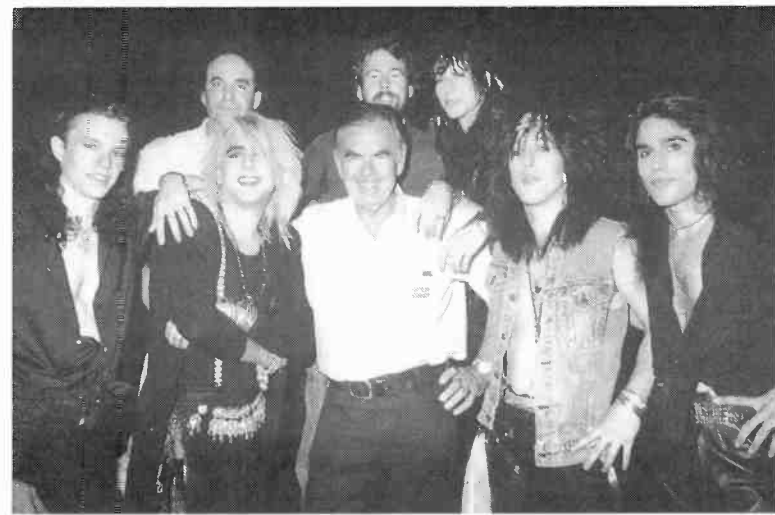
The service is broadcast 18 hours a day in 19 European countries, reaching 9.7 million homes. The Sky Trax pop music segment, which includes more than a dozen programs, is also seen by viewers of Tele Monte Carlo, Italy's Video Music, and Canada's MuchMusic.

Despite audience gains, doubts about the financial viability of Pan-European satellite services have strengthened during the last year, with the collapse of the multinational

Europa project, cutbacks at the "Best Of British" Super Channel/Music Box operation, and increased competition in the shape of MTV Europe.

One industry chief who has had exploratory talks with Sky Channel about the possibility of taking a financial interest is Ted Turner, who was in London during mid-September for the launch of his CNN news service on eight of Britain's 12 franchise cable systems.

Turner, who has also spoken with the financially troubled Super Channel, reportedly commented afterwards: "We have vast entertainment resources, and we'd love to deploy them in Europe when we can see that the barrel has a bottom to it. I just don't see the need to fund somebody else's losses."



Killer Cats. When Elektra Records hired Fisher & Preachman to direct glam rockers Faster Pussycats' debut music video, the producing/directing team brought in film maker Russ Meyer (director of the "Faster Pussycat! Kill! Kill! Kill!," which provided the inspiration for the band's name) to direct the clip. Shown here, back row, from left, are Brent Bowman, producer of the clip; Preacher Ewing; and Faster Pussycat's Brent Muscat. In the front row, from left, are band members Mark Michaels and Tamie Down, Meyer, and band members Eric Stacy and Greg Steele.

Dead's Popularity Nudges Arista's Home Vid Launch

BY JIM BESSMAN

NEW YORK With the Grateful Dead at the apex of their long, strange trip, Arista Records has taken advantage of the band's current chart-topping prowess to provide the debut product for the label's new 6 West Home Video division and eponymous product line.

The band's just-completed 55-minute concert tape, "So Far," becomes available on Oct. 28 for \$29.95. It follows the venerable group's videocassette "The Making Of The 'Touch Of Grey' Video and More/Dead Ringers," which was released in August at \$12.95.

At a recent press conference to celebrate the completion of "So Far," Arista president Clive Davis said the label launched its video line and associated division after viewing the videocassette. Davis said that music videocassettes have not been handled "with the requisite enthusiasm and knowledge" offered by a label.

Jim Cawley, Arista vice president of sales and distribution, said that the company had considered establishing a video label for a while but, until the two Dead titles came along, had not found the right product.

"The activity level of the people that we felt would buy [Dead video

product] was very strong," said Cawley. "Dead fans are dedicated to the degree that they're attracted to everything about the band."

Cawley said that Arista can do a better job manufacturing and distributing the new videos than a "third party that wasn't as involved with the accounts or the act."

The "Touch Of Grey" cassette was directed in May by Justin Kreutzmann, son of Dead drummer Bill Kreutzmann, while "So Far" was filmed over a 2½-year period directed by Dead guitarist Jerry Garcia and Len Dell'Amico.

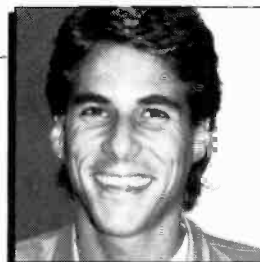
The first program concerns the making of the Gary Gutierrez-directed "Touch Of Grey" video. The second features seven songs recorded in the studio and at an Oakland, Calif., concert, intercutting between the two and adding various graphic effects to highlight the lyrics.

Garcia noted that, although there was considerable planning involved in making "So Far"—including the taping of 25 tunes and Dell'Amico's "wish list" of image insertions—the video's final cut, in true Dead fashion, was a product of "mad luck."

"We had to record five shows to get an hour's worth of good stuff," he said. Afterwards, he added, the soundtrack was used as a "basic template" upon which the visuals were layered in a manner he likened to multitrack audio recording.

Davis said that the positive reception of the videoclip, including its power rotation on MTV, was one of the primary reasons for the unprecedented success of the single and album. (Other reasons cited included increased airplay of several album cuts on different radio formats and the band's growing appeal with younger demos.)

Justin Kreutzmann, who has been filming his father's band since he



by Steven Dupler

HIT OR MISS? It's still too early to tell, but it will be interesting to see what happens to **Terence Trent D'Arby** now that **Columbia** has begun to work his single, "If You Let Me Stay," back in his native U.S.

The newest high-powered funk-rock phenom (who has been described by one acerbic industry wit as "a black Michael Jackson") has been tearing it up in Europe: His album, "Introducing The Hardline According To Terence Trent D'Arby," debuted at No. 1 in England this summer, hitting the platinum sales mark there in just three days. The record is still riding in the top 10 on the Music & Media Pan-European chart, where it's been since its debut July 24. CBS is hoping that that fever will cross the Atlantic along with D'Arby.

As anyone who has seen the dynamic, diminutive singer live knows, D'Arby's the very model of the modern visual act. Strutting and snaking his way across the stage, using his long braids as a prop, he's a study in the art of transforming poised affectation into electrical energy. In other words, a video director's dream.

So it's not surprising that the clip for "If You Let Me Stay" capitalizes on D'Arby's looks and moves; in fact, his pretty face and whippetlike body are practically the only things in it. He plays for the camera. And it works.

So, what's the game plan? CBS has turned to music video channels—specifically, **Black Entertainment Television** and **MTV**—to establish D'Arby's image in the U.S. And if everything goes right, the single ought to be showing up at radio in, say, two or three weeks.

"We heard about him a month ago," says **Jeff Newman**, BET's programming director. "I heard the record on an import cassette and immediately called CBS to see what they planned to do in the States."

Newman says he was told by the label that D'Arby's single was to be given to MTV as the Hip Clip (eight plays a day for a week) for Sept. 16-23. However, there was no agreement with MTV that the video would be given to the channel exclusively.

"Of course, the very nature of the Hip Clip—which is intended to help break new acts rather than showcase big stars—means that exclusivity is rarely asked for on these clips," says an MTV spokesman.

"I told them I wanted to be a part of this guy's development," says Newman. CBS said yes, and BET added "If You Let Me Stay" on Sept. 17 to both its "Video Soul" and "Video Vibrations" programs, and it is currently in medium rotation.

"Now, we wait for the clip to establish itself in medium rotation; in other words, we wait to see if the record breaks at radio and retail," Newman says. "If that happens, we'll move it into heavy."

By the same token, Newman adds, "If the record stiff, there's no reason to continue to air the clip. Even though I love it, if the rest of the country doesn't, then I have to respond to that."

MTV, an international operation, had already jumped on the D'Arby single, way back in August.

When MTV Europe kicked off on cable via satellite Aug. 1, "If You Let Me Stay" was the channel's premier Mega Mover clip (the Euro version of the Hip Clip, played every hour for a week). D'Arby was also asked to perform live at the Roxy in Amsterdam during MTV Europe's launch party.

"We are very strong on Terence," says **Sam Kaiser**, MTV's vice president of programming. "He projects an enormous amount of star quality and charisma in the video. It's not everything that hits No. 1 in England that will translate this well over here."

Nonviewers of MTV and BET will get a look at D'Arby this week, as CBS begins to service the clip to a wide variety of other outlets, both national and local.

Kaiser notes it is difficult to say how long any buzz on D'Arby's video will take to translate to radio. However, at least one often-prescient station, New York's crossover-format WQHT-FM, added the single last week.

KEEP AN EYE OUT FOR: **Robbie Robertson's** first music video; award-winning directors **Godley & Creme** have already been approached. **Geffen Records** is planning a major MTV promotion for the clip, which will run sometime in October. "Showdown At Big Sky" is currently planned as the first single.

The former lead guitarist, singer, and songwriter for the **Band** is no stranger to the camera, though. Several years ago he acted in (and scored) the feature film "Carny," and also, of course, appeared in **Martin Scorsese's** film on the Band, "The Last Waltz." Robertson's album—due Oct. 27—features duets with **U2's Bono** and **Peter Gabriel**.

SOLID NUMBERS: The debut show of the new musical variety series "It's Showtime At The Apollo" racked up some highly respectable Nielsen numbers two weeks ago. The syndicated show is seen in some 100 markets. Here's a sampling of how it did in a few of the toughest: a 5.3 rating and a 19 share in New York (in that killer 1 a.m. slot); a 4.6 rating and a 24 share in Los Angeles; and a 5 rating and a 17 share in Chicago. The numbers may have been helped out by the appearance of chart-topper **L.L. Cool J** as the first host. Also on the show, which is taped live at the legendary **Apollo Theatre** in Harlem, were comedian **Rick Aviles** (a show regular); MCA's **Breakfast Club**; and Atlantic's **Donna Allen**.

FOR THE RECORD

In the Sept. 26 wrap-up of the MTV Video Music Awards, a photo of choreographer Paula Abdul was misidentified as Susanna Hoffs of the Bangles. Abdul won the award for best choreography for her work on Janet Jackson's "Nasty" video.

VIDEO TRACK

NEW YORK

NATIONAL VIDEO CENTER recently edited a hourlong HBO special featuring pop artist **Carly Simon**. The concert was filmed during a rare public appearance on Martha's Vineyard in Cape Cod, Mass., where she performed material from her new Arista album, "Coming Around Again." **Champion Entertainment** produced.

Post Perfect has opened a new postproduction facility, located in Manhattan at the Daily News Building, 220 E. 42nd St.

OTHER CITIES

DIRECTORS STEVE CHASE and **Kari Skogland** have joined the staff of **Champagne Pictures** in Toronto. Among Chase's most recent productions are vidclips for the **Nylons**' "Happy Together" and **Platinum Blonde's** "Contact." Skogland was responsible for videos for **Haywire's** "Dance Desire" and **Frozen Ghost's** "Promises."

Nashville artist **Tanya Tucker** makes her video debut with a clip for "Love Me Like You Used To." It was shot on location in San Fernando Valley, Calif., with director **Jack Cole**, who was behind the scenes for videos for **Anne Mur-**

ray, **Randy Travis**, **Amy Grant**, and **K.T. Oslin**. **Nick Marck** produced for **One Heart Productions**. "Love Me Like You Used To" is the title track and first single from Tucker's latest Capitol album.

Production companies and post-production facilities are welcome

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

CABARET VOLTAIRE
Don't Argue
Code/EMI-Manhattan
Limelight Productions
Peter Care

GANG GREEN
We'll Give It To You
You Got It/Roadrunner
Paul Rachman/Envision
Paul Rachman

JELLYBEAN FEATURING STEVEN DANTE
The Real Thing
Just Visiting This Planet/Chrysalis
Toby Courlander/AWGO

Marcelo Anciano

LITTLE STEVEN
No More Parties
Freedom No Compromise/EMI-Manhattan
Doug Nichol
Doug Nichol

THE NORTHERN PIKES
Things I Do For Money
Big Blue Sky/Virgin
Total Eclipse
Ron Berti

PRETTY POISON
Catch Me I'm Falling
Hiding Out/Virgin
Patti Greaney
Bob Giraldi

PUBLIC IMAGE LIMITED
Seattle
Happy??/Virgin
4D Productions
Nick Willing

RED HOT CHILI PEPPERS
Fight Like A Brave
The Uplift Moto Party Plan/EMI-Manhattan
Greg Murphy
Dick Rude

TIMOTHY B. SCHMIT
Boy's Night Out
Timothy B./MCA
Bell One Productions
Kathy Dougherty

to submit information on current projects. Please send material to Linda Moleski, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.



Horsing Around. MTM recording artists Schuyler, Knobloch & Bickhardt are captured performing in a 135-year-old barn as they film their first video for the country label for the single "No Easy Horses." Studio Productions Inc. of Nashville shot the clip; MTM chief executive officer Alan Bernard and Studio Productions' Mary Matthews were executive producers. The director was Coke Sams.

GRATEFUL DEAD'S POPULARITY GIVES NUDGE TO ARISTA HOME VID LAUNCH

(Continued from preceding page)

was 8 years old (he's now 18), was handed the task of directing the "Touch Of Grey" video by Garcia. Kreutzmann noted that it was Arista's intention to tape the making of the video from the beginning.

"The whole project was so rare," he said. "The idea of the Grateful Dead doing a video at all was strange, and the images of the skeletons performing were so striking that it warranted being taped just to have, if for no other reason."

But Kreutzmann, who also served as production assistant on the recent shoot for the follow-up video to "Hell

In A Bucket" (directed by Dell'Amico), said that the clip unquestionably "opened up a lot of people who otherwise wouldn't have known there was a new Grateful Dead record out [as well as] a whole new group of people who didn't know there was a group called the Grateful Dead."

He added that the video also "broke the Dead shell of not doing videos," which he said was really a misunderstanding since the band members all love film.

Arista's Cawley said that regular RCA/A&M/Arista record distribution channels would be used to mar-

ket the two Dead tapes. But he noted that the home video customer-base differed slightly from that of audio products since there were some video-only consumers. He added that video ordering and shipping procedures at major record chains were somewhat stricter and more time-consuming because videos are "higher ticket items."

Cawley said that there was a 20% maximum return allowance on any video title for any account, as opposed to audio product, where anything can be returned, but with penalty assessments past a certain level.

MTV PROGRAMMING

WEEKS ON PLAYLIST

This report does not include videos in recurrent or oldie rotation.

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
	DAVE ALVIN NEW TATTOO Epic	BREAKOUT
	BELOUIS SOME ANIMAL MAGIC Capitol	BREAKOUT
	BODEANS IT'S ONLY LOVE Reprise	BREAKOUT
	THE CARS YOU ARE THE GIRL Elektra	SNEAK PREVIEW
	CRUZADOS SMALL TOWN LOVE Arista	BREAKOUT
	ALISON MOYET WEAK IN THE PRESENCE OF BEAUTY Columbia	BREAKOUT
	THE ROYAL COURT OF CHINA IT'S ALL CHANGED A&M	BREAKOUT
	YELLO OH YEAH PolyGram	BREAKOUT
SNEAK PREVIEW VIDEOS	*BRYAN ADAMS VICTIM OF LOVE A&M	2
	*AEROSMITH DUDE (LOOKS LIKE A LADY) Geffen	2
	*BELINDA CARLISLE HEAVEN IS A PLACE ON EARTH MCA	2
	*DEF LEPPARD ANIMAL PolyGram	2
	*GRATEFUL DEAD HELL IN A BUCKET Arista	2
	MICK JAGGER LET'S WORK Columbia	4
	LOVERBOY NOTORIOUS Columbia	2
	MR. MISTER SOMETHING REAL (INSIDE ME/INSIDE YOU) RCA	2
	MOTLEY CRUE WILD SIDE Elektra	4
	U2 WHERE THE STREETS HAVE NO NAME Island	4
	SUZANNE VEGA SOLITUDE STANDING A&M	4
HEAVY ROTATION	BANANARAMA I HEARD A RUMOUR London/PolyGram	8
	PETE BARDENS IN DREAMS Capitol	7
	*DAVID BOWIE NEVER LET ME DOWN EMI America	9
	CUTTING CREW I'VE BEEN IN LOVE BEFORE Virgin	5
	FLEETWOOD MAC LITTLE LIES Warner Bros.	6
	*GENESIS ANYTHING SHE DOES Atlantic	8
	HEART WHO WILL YOU RUN TO Capitol	5
	BILLY IDOL MONY MONY Chrysalis	4
	MICHAEL JACKSON BAD Epic	2
	RICHARD MARX SHOULD'VE KNOWN BETTER Manhattan	5
	*JOHN COUGAR MELLENCAMP PAPER IN FIRE Mercury/PolyGram	7
	POISON I WON'T FORGET YOU Capitol	7
	PRINCE U GOT THE LOOK Warner Bros.	9
	R.E.M. THE ONE I LOVE I.R.S.	4
	REO SPEEDWAGON IN MY DREAMS Epic	13
	*WHITESNAKE HERE I GO AGAIN Geffen	11
ACTIVE ROTATION	ECHO & THE BUNNYMEN LIPS LIKE SUGAR Warner Bros.	5
	FABULOUS THUNDERBIRDS HOW DO YOU SPELL LOVE Epic	45
	GREAT WHITE ROCK ME Capitol	11
	WHITNEY HOUSTON DIDN'T WE ALMOST HAVE IT ALL Arista	2
	INSIDERS GHOST ON THE BEACH Epic	5
	MARC JORDAN THIS INDEPENDENCE RCA	3
	SQUEEZE HOUR GLASS A&M	3
	TERENCE TRENT D'ARBY IF YOU LET ME STAY Columbia	2
MEDIUM ROTATION	ABC WHEN SMOKEY SINGS Mercury/PolyGram	11
	BEE GEES YOU WIN AGAIN Warner Bros.	2
	BRANDOS GETTYSBURG Relativity	2
	GLEN BURTNICK FOLLOW YOU A&M	5
	GO WEST DON'T LOOK DOWN Chrysalis	7
	LOU GRAMM LOST IN THE SHADOWS Atlantic	10
	ICEHOUSE CRAZY Chrysalis	2
	MELVIN JAMES WHY WON'T YOU STAY MCA	4
	TOM KIMMEL TRYIN' TO DANCE Mercury/PolyGram	3
	KISS CRAZY CRAZY NIGHT PolyGram	2
	EDDIE MONEY WE SHOULD BE SLEEPING Columbia	2
	PET SHOP BOYS IT'S A SIN EMI-Manhattan	4
	TIMOTHY B. SCHMIT BOY'S NIGHT OUT MCA	2
	JOE WALSH IN MY CAR Warner Bros.	3
BREAKOUT ROTATION	BEAT FARMERS HOLLYWOOD HILLS Curb/MCA	2
	BOLSHOI PLEASE Beggars Banquet/RCA	2
	FIRE TOWN RAIN ON YOU Atlantic	3
	FROZEN GHOST PROMISES Atlantic	2
	HOODOO GURUS WHAT'S MY SCENE Elektra	2
	IQ PROMISES Squawk/PolyGram	3
	LOLITA POP BANG YOUR HEAD Virgin	3
	MOJO NIXON & SKID ROPER ELVIS IS EVERYWHERE Enigma	2
	NEW ORDER TRUE FAITH Warner Bros.	2
	NORTHERN PIKES THINGS I DO FOR MONEY Virgin	2
	THE OTHER ONES HOLIDAY Virgin	7
	GREGG ROLIE HANDS OF TIME Columbia	3
	STRYPER HONESTLY Enigma	3
	SWING OUT SISTER BREAKOUT PolyGram	11
	WA WA NEE SUGAR FREE Epic	3
	JOHN WAITE DON'T LOSE ANY SLEEP EMI-Manhattan	2
	WALK THE MOON DADDY'S COMING HOME MCA	3
	WENDY & LISA WATERFALL Columbia	7

* Denotes former Sneak Preview Video. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

Billboard



TOP





Can't Stop Rockin'

The Life and Times of Billy, Dusty and Frank
BY SAMUEL GRAHAM

A heck of a long time ago, in a fine, fine honky-tonk real far away . . .

Night has fallen on a sleepy Texas border town. But one young man, about 12 years old, is anything but asleep. Huddled up under the covers while his parents, his kid sis and his pet iguana are all pounding their ears, so to speak, around the rest of the family homestead, he's got the blues in his bones. While everyone else is counting z's, he's listening to "the X," as in XERF, a powerful radio station beaming up from south of the border.

As the boy bends his ear to his transistor's tiny speaker, he hears Wolfman Jack wailin', Muddy Waters growlin', and Howlin' Wolf moanin' in the moonlight. He hears vivid tales of Automatic Slim and Razor Totin' Jim, of the Hoochie Coochie Man and the Big Boss Man, of 47 miles of barbed wire and cobra snake neckties. Why, he contracts a severe case of heartburn just thinking about the steaming platefuls of Louisiana hot links, red beans'n'rice, and collared greens he'd be throwing back if he weren't stuck in this benighted little burg.

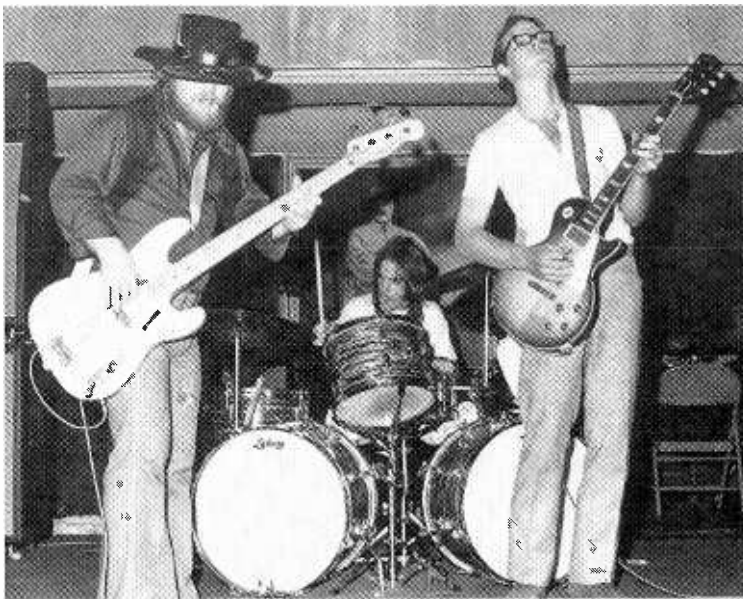
And he dreams of a another world. A world of blues, beards and broads—uh, ladies—and not necessarily in that order. A world of TV dinners, pearl necklaces, velcro flies, and parties on the patio, of custom built automobiles and low golf handicaps, of twang bars, tube-driven reverb units, and amplifiers turned up to 11. In a better world, the young man decides, every music video will have at least 33 discrete sexual episodes. And in this world there will be not one deity but three. Not Three Amigos, not Three Caballeros, but Tres Hombres. Yeah, that's right, he says to himself. And we'll call 'em ZZ Top . . .

Now, this is not an isolated occurrence. Several light years away, in a place called Houston, another young man of about the same age wakes up on Christmas morning, the Year of our Lord 19 hunnert an' 63, and finds a genuine Gibson Melody Maker guitar and Fender Champ amplifier—yup, one with a tube-driven reverb unit—under the family tree. Next to meeting Humphrey Bogart, this is probably the biggest thrill he's ever had. He has his father to thank for it, so he does; "Thanks, Dad," he says, or words to that effect. Dad understands. See, he's a music man himself, a gifted pianist who moved his family out west from New York, New York, and soon found himself conducting the Houston Philharmonic.

This young man thinks Beethoven and his ilk are mighty fine. But ol' Ludwig van never heard a guitarist named Wayne Bennett bend a sweet string behind singer Bobby "Blue" Bland; otherwise he might have

followed a different career path. Once our boy, by the good graces of a girl named Stella Matthew (who also happens to be the family maid), gets a load of Bennett, Jimmy Reed and Little Richard, there's no turning back. At 14, he forms a band called the Saints. Then he joins the Coachmen. Then he puts together the Ten Blue Flames. And then . . . well, more on that later. Just remember the kid's name: Billy Gibbons.

In another town, name of Dallas—East Dallas, to be exact—yet another young man has acquired an ear for the blues. His dad is a truck driver. His mom was a singer who used to ply her trade fronting big bands. The kid picks up a bass guitar early on, inspired by the likes of Elvis Presley, and pretty soon he joins his older brother, who plays guitar, in a band



An early '70s getdown:
"You mean there's only three of 'em?"

called the Deadbeats. At 13, he's hanging out in black blues clubs, even sitting in regularly with guitar great Freddie King. By his late teens he and his brother have formed the Warlocks, who manage to release a couple of single records on labels with names like Paradise and Ara. His name: Dusty Hill.

Which brings us to Irving, Texas, a Dallas suburb now sometimes known as the home of the Dallas Cowboys football franchise. Out there in Irving, a third young man, son of the office manager at a local Ford dealership, has but one thing on his mind: girls. Football's a nice way to impress the ladies, so he joins his high school team and becomes the star quarterback. Of course, the authorities don't take it too

well when they discover that the boy, at age 15, is married to another student, so football is soon crossed off his list of extracurricular activities.

The marriage, it seems, was a shotgun affair, and it ends soon enough. The kid, ever alert for new ways to garner a little female attention, decides to take up playing drums; he's seen the way teenage girls go wild over the Beatles and figures they're on to a good thing. Not long after earning enough scratch to buy his own drum kit, he's playing in a Fort Worth strip joint. Then he joins Dusty and Rocky Hill in the Warlocks. Then the Warlocks change their name to American Blues and dye their hair blue because it's a neat gimmick. Bleaching their hair white first so the blue dye can take hold is but a minor inconvenience. "I had to do 17 bleaches, and it hurt like hell," says the drummer, whose name is Frank Beard.

We now jump forward, oh, a few centuries.

By now, Billy Gibbons has caught on to a new sound called "psychedelia"—something to do with long, loopy guitar solos, flashing strobes, black lights and mind-altering chemicals. Spearheaded by a group called the 13th Floor Elevators, the sound has caught on in Houston, so Billy gets rid of about six Blue Flames and forms a quartet called the Moving Sidewalks. In 1967 they recorded "99th Floor," a teeming slice of psychedelia, and lo and behold it's a hit. The next summer, the Sidewalks find themselves opening a concert tour for none other than the Jimi Hendrix Experience. "Jimi said, 'The best thing you can do, brother, is turn it up as loud as it'll go,'" Billy later recalls. It's a piece of advice he's never forgotten; why, even today he likes to play his amps at egg-frying, eardrum-shredding volumes.

When several Moving Sidewalks are pressed into service by Uncle Sam in late '69, Gibbons hooks up with a shrewd promo man named Bill Ham. Together they conceive of a new band built around Billy and the Sidewalks' drummer and keyboardist. This trio records a tune called "Salt Lick" for Ham's Scat label. 'Bout this same time, American Blues is nearing the end of its road. There have been some highlights: a couple of albums, gigs at the Fillmore West in San Francisco, residence at some of the scuzziest fleabag hotels the Lone Star State has to offer. Finally they break up, and Dusty Hill does some dates with bluesman Jimmy Reed.

Gibbons' new band is auditioning new members and Frank Beard becomes the drummer. Frank brings in his ol' buddy Dusty Hill. And there you have it. The three start jamming the blues, and two or three hours later they're still having fun playing the same shuffle in C; Dusty says later, "It was good, you know?" Bill Ham agrees, and he manages the new group and goes on to be their one and only producer. They call themselves ZZ Top. The date is Feb.

10, 1970, and the line-up hasn't changed since. "It's always been the same," remarks Billy Gibbons. "The only difference is we had smaller amps then."

ZZ Top is soon hitting the concert trail, opening for everyone from Alice Cooper and Ten Years After to Mott The Hoople. "That was back when a Texas band was considered really hick," says Dusty Hill. "A lot of people thought we were a country group." Meanwhile, Bill Ham's canny entrepreneurial sense is already rearing its head. "When we were second on the bill," laughs Frank Beard later, "[Ham] would always get us on a tour with a band that was *through*—that was fixin' to break up and just doin' a money tour. And we'd get out there and just kick their ass . . . [The other band] was through, and they didn't care who knew it, so people would remember us."

"ZZ Top's First Album," featuring a mess o' low-down blues and power chord rock, is released by the London label in 1971. Then comes "Rio Grande Mud" in '72; "Francine" is a regional hit, and the boys are starting to attract some sizeable crowds, like 10 grand in Dallas and 100 grand at ZZ Top's First Annual Texas Size Rompin' Stompin' Barndance & Bar B Q in Austin (at that time—and to this day—the largest crowd ever assembled for one show in Texas history). With "Tres Hombres" (1973), the

The new band calls itself ZZ Top. The date is Feb. 10, 1970, and the line-up hasn't changed since.

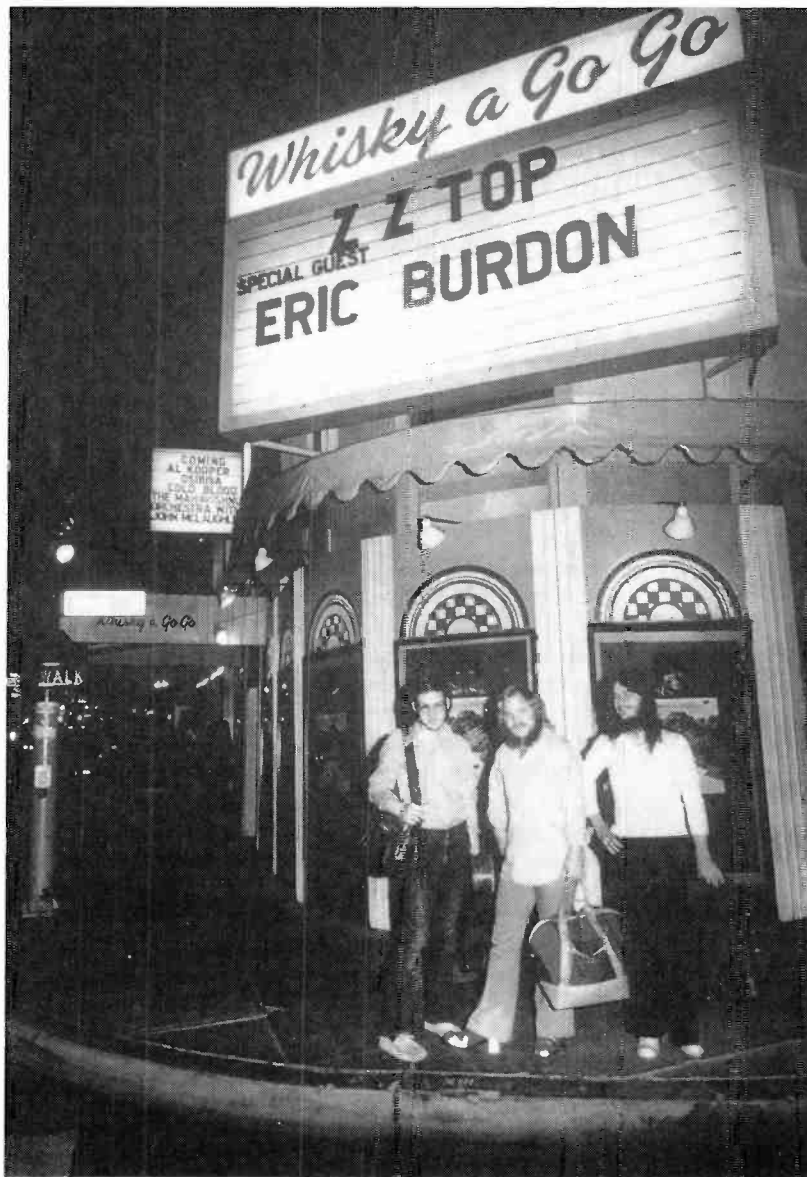
"little ol' sagebrush bohemians," as one paper calls 'em, are really starting to tear it up. They land their first national hit with "La Grange," in which Billy sings the praises of a certain house of ill repute that is later memorialized as "The Best Little Whorehouse In Texas." "Tres Hombres" sells platinum. Yessir, the little ol' band from Texas, to cop ZZ's own handle, is happening big time.

'Course, all that's nothing compared to the sonic boom that comes with "Fandango," ZZ Top's fourth album (released in '75). Sparked by the single "Tush," in which Dusty waxes poetic on the virtues of a portion of the distaff anatomy sometimes known as the vertical smile, "Fandango" languishes on the Billboard LP Chart for no less than 83—count 'em, 83—weeks. Six months after its release, it's still selling 50,000 copies a week.

By now, even the press has taken its collective mind off art rock and disco long enough to take notice of ZZ Top. In December, 1975, the august journal Newsweek reports that ZZ has "become one of the biggest concert acts in the country. It has out-drawn Elvis Presley in Nashville, broken Led Zeppelin's attendance record for New Orleans, and reportedly sold more records last summer than the Rolling Stones at the height of their celebrated national tour." The reason for all of this? Relentless and calculated planning.

Like everyone else writing about ZZ Top, the Newsweek reporter also marvels at their stage show, even mentioning the \$1,300 spangled cowboy threads Billy and Dusty wear while performing. But compared to what the boys have in mind for '76, this is small potatoes. The real action will come courtesy of the legendary "ZZ Top's Worldwide Texas Tour," aka "Taking Texas To The People," a little sojourn scheduled to travel to 100 American cities and as far afield as Europe, Australia and Japan.

Yeah, this tour is really somethin'. It takes 11 vehicles, including seven huge semis, to transport the 75 tons of equipment used at every gig. The Texas-shaped stage alone costs 100 grand. Behind it stand five large scrim depicting various panoramas of the



Texas landscape. On it are actual desert flora, like yucca and prickly pear cacti. And next to it are a purebred longhorn steer, a black buffalo, a coyote, buzzards, rattlesnakes, a complete menagerie. All real. All alive. All smelly as all get out. "You know what a buzzard's defense mechanism is?" Gibbons asks later. "They vomit on you. And that is bad stuff—it can be really raunchy." But everything is strictly on the up-and-up; a veterinarian and animal expert are at every show, and the animals travel in air-conditioned comfort all the way. "The buffalo and the longhorn got treated better than we did," grouses Dusty, "although they kept that from us for a long time."

The World Wide Texas Tour grosses over 10 million dollars, with 1.2 million tickets sold. But after this extravaganza (and another LP, 1976's "Tejas,"



Throughout history, ZZ Top fans have had nothing to hide



Left: Hollywood swingin', circa '71; Above: Like a glass of cool water in the desert . . .



which features the deathless anthem "Arrested For Driving While Blind"), our boys are tired, real tired, and it's decided that a break is in order. "When it happened, we had no idea how long it would last," says Frank later on. It begins as three months and finally extends to nearly three years. Frank sets off on a Caribbean cruise and doesn't come back. Dusty scuba dives off the Cayman Islands and sails around the Pacific Ocean. And Billy goes to Europe, Madagascar and points in between. "We'd been 300 days a year on the road forever, and we just needed it," is the way Hill explains the vacation.

When the band finally reconvenes toward the end of the decade, Billy and Dusty notice something funny about one another: since neither has shaved for years, these boys both have beards that make Howard Hughes in his latter days look like Little Lord Fauntleroy. We're talking serious growth here, folks. True Gabby Hayes material. "When we laid eyes on each other, I thought, 'That'll work,'" Gibbons recalls. "So we left it and it became our thing. Our image was so obtuse to begin with that I thought, hell, if this ever goes over, who cares? . . . We figured, man, [people] are going to think we're a bunch of hicks, or they're going to think we're selling cough drops again."

So the beards stay (except for Beard's beard, ironically enough), and in the process, ZZ Top takes the standard rock star look—the pretty face, the leonine mane, the tight, flashy clothes—handcuffs it, fits it with cement shoes and throws into the nearest lagoon. In the process, they set themselves up to be one of the major musical phenomena of the 1980s.

Bill Ham has been busy extricating the boys from their London Records deal and forging a new business arrangement with the Warner Bros. diskery. ZZ Top's first product for their new employers is called "Deguello," released in 1979. The title, loosely translated as "Spare no quarter," refers to General Antonio Lopez de Santa Anna's order to his troops regarding the storming of the Alamo way back in 1836. For millions of record buyers, however, "Deguello" is more notable for its liberal references to sunglasses (cheap ones, natch; "I have bought a 1,000 pair of them," says Dusty), stockings, automobiles, automobile mechanics and other accoutrements of the ZZ Top lifestyle. After this album, no one will ever be

(Continued on page ZZ-4)

Can't Stop Rockin'

(Continued from page ZZ-3)

able to say, "I'm Bad" without also adding, "I'm Nationwide."

A couple of more years pass before the release of "El Loco," a masterwork that leaves many people wondering about the true meaning of "Tube Snake Boogie" and "Pearl Necklace." Billy Gibbons, however, denies any allegations of misogyny, claiming that "I Wouldn't Touch It With A Ten-Foot Pole" actually refers to an encounter with something abominable somewhere in the Himalayas. Many people believe him, too. What they find harder to believe is that ZZ Top actually performs a ballad, called "Leila." Admits Frank, "It's a new lick for us."

By now, ZZ Top has been around for over a decade. They've had hits, sold plenty of concert tickets, had many laughs. But with the 1983 album "Eliminator," things assume a whole 'nother dimen-

Their first national single is "La Grange," which sings the praises of a certain house of ill repute.

sion. Success becomes enormous success—as in quintuple-plus platinum in the U.S. alone and still rising, you dig. Now, the beards have a lot to do with this, but there are other factors as well. For one thing, the band has added some spice to its musical brew: synthesizers, drum machines, more elaborate production techniques. But they've done it in true ZZ style. Laughs Billy, "Our synthesizers sound like the wrecked bombshell of a car being dragged by a tow truck. There aren't going to be too many high-brow glances being cast our way."

The very idea of ZZ Top joining the synth brigade has some folks up in arms, but Dusty has an answer for that. "In a really, really simplistic way it's like rockabilly in the early days, when they wouldn't use a drummer on the Grand Ole Opry," he says. "The technology is a tool that we use, and whatever we play is going to sound like this band... We started off like [a blues band], and even if we wanted to—which we don't—we couldn't get the blues out of us, 'cause the roots are so imbedded."

Along with the synths, opines Billy G., are songs which "more genuinely reflect a truer sense of our honest emotions. A lot of our earlier work was chronicles of Texana and events that were of substance for the guy living in Texas... Our appeal has broadened so much because we've just gotten honest and started singing about things that were not so regional."

Finally, of course, there are the videos for "Gimme All Your Lovin'," "Sharp Dressed Man," "Legs," and "TV Dinners." They're clever, they're funny. They feature girls with gams you could swing like Tarzan from, which helps persuade the kids to watch 'em. Most of all, there's this attitude. "We've never taken ourselves that seriously," says Frank.

THEY WROTE WE QUOTE

"... who can forget the Smith Brothers of boogie? Today ZZ Top is riding tall, and sharp-dressed, in the saddle."

WASHINGTON POST

"Everything is like, 'Step back and look for some humor and some degree of coolness.' And although that was always there in the music, it took the videos to get that across." And why is it that the boys in the band never get the girls? Explains Frank, "Hey, we know those girls wouldn't look twice at us."

And so it continues. A new album, "Afterburner," is released near the end of '85, ZZ Top's 15th year. It sells, too, passing the six million mark worldwide. There are more videos—for "Sleeping Bag," "Rough Boy" and "Velcro Fly"—and those girls just keep getting more fetching. And the boys hit the road for a 220-date tour offering what one perceptive critic calls "the basics: bluesy guitar, gritty vocals and a groove as big as the Lone Star State," along with a stage show (complete with minimalist "dance" routines by Billy and Dusty) that has the folks cheering in the aisles. Hell, ZZ Top is so big, according to one knowledgeable source, that in one year they stand to sell half a million dollars' worth of keychains specially designed for the *Eliminator* mobile, which became a regular feature in those popular videos.

These boys, and their beards, simply show no sign of slowing down. But you gotta wonder what keeps 'em going. Laughs Billy, "People say, 'You've been doing this for 17 years. Doesn't it get old?' I say, 'Man, you ought to see it from our side! Ain't nothing old.' Every night there's a new surprise." And the real key to their longevity? Gibbons pauses, and then says, "Bottom line is it's mutual admiration of the music, coupled with our constant quest to see if we can ever learn it." Adds Dusty, "I think we're getting there."

Samuel Graham, a Los Angeles based writer, recently provided the text for Kenny Rogers' "Your Friends And Mine"; he is also the author of "Fleetwood Mac: The Authorized History." When he isn't writing speeches for Walter Cronkite, Jane Pauley and U.N. Secretary-General Javier Perez de Cuellar or writing articles for USA Today and Esquire, he practices his own version of "A Fool For Your Stockings" on his Billy Gibbons model Chiquita guitar.

From Where I Stand

The band and I can't help but think back on all the people who have helped make it all happen. No one gets to the top by themselves, and for ZZ Top there were so many people along the way who gave them a boost when they needed it. I'm thinking, of course, of our friends at radio—the program directors and music directors, and DJs who were always willing to give their music a chance. I'm thinking of the retailers, who took a chance when ZZ Top was just another name looking for a space in the bins. I'm thinking of the writers and publications who helped make their readers aware of ZZ's music. I'm thinking of the video outlets that gave the world a new perspective of ZZ Top. I'm thinking of concert promoters everywhere who believed in what we were doing—and put their faith on the line. And I'm thinking of the help and support we received from London Records initially, and from the label that has been so instrumental in bringing us the rest of the way to the top: Warner Bros. Records.

Much is said about the fierce competition that exists in the music business and I guess it's true. For us, though, there's a whole other side to the story: individuals who not only wanted us to succeed but did all they could to make that dream a reality. From where I stand, I'd have to say that the ZZ Top saga is really shared by all of our friends and supporters, down through the years—genuine, committed, and professional friends.


Hey, you know who you are. On behalf of the guys, I'd just like to say, thanks. It's been great. And it's gonna be even better.

Billy Gibbons



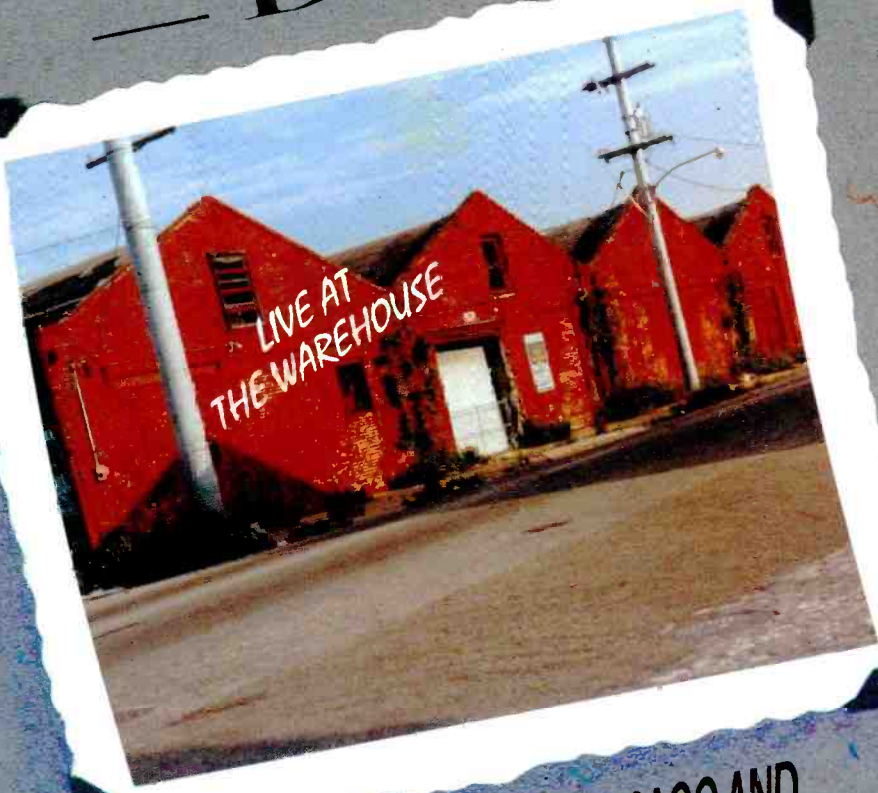
The guys hit the motherlode in the London (Records) gold mine

Congratulations
ZZ TOP

IT'S A LONG WAY FROM
TEXAS TO THE UNIVERSE
WE'RE PROUD TO HAVE BEEN
THERE ALL THE WAY.  QUEENS



1970



"JESUS JUST LEFT CHICAGO AND HE'S BOUND FOR NEW ORLEANS..."

THANKS FOR THE MEMORIES...



1974



1979
THE LONE WOLF HORNS



1981
EL LOCO



FIRST ANNUAL
BARN DANCE & BAR B.Q.
—80,000 FRIENDS,
AUSTIN, TEXAS



— 1976 —
WORLD WIDE TEXAS TOUR



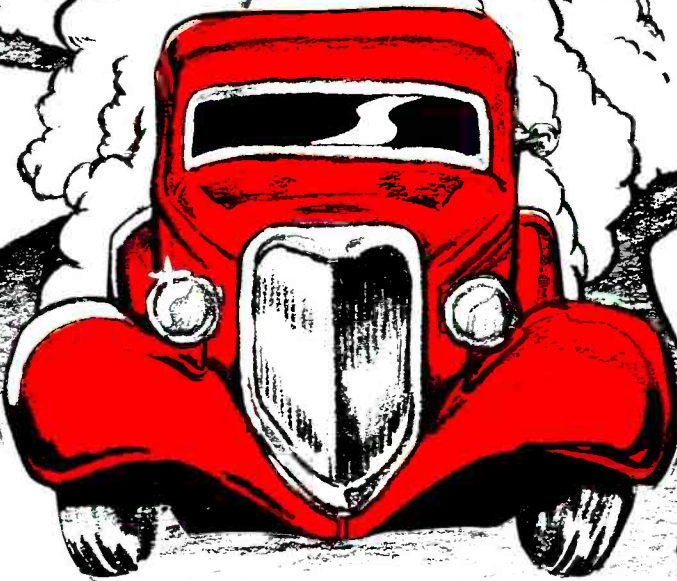
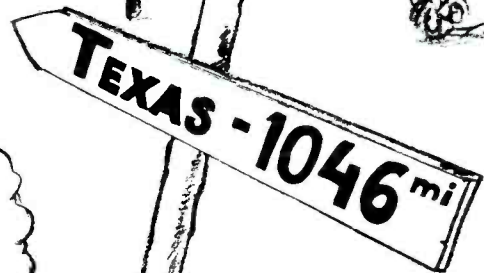
...FROM DON FOX AND
EVERYBODY AT BEAVER



— 1986 —
AFTERBURNER
...WORKIN' FROM ONE END TO THE OTHER,
AND ALL POINTS IN BETWEEN..."



— 1984 —
ELIMINATOR



Jimmy Koplik
Shelly Finkel

Frank J. Russo

**THANKS
FOR THE
GREAT RIDE!**

Don Law

John Scher
Presents

**Congratulations
from
all your friends
at
Creative Artists Agency**

CAA *Creative Artists Agency, Inc.*

View from the Boardroom

BY DAVIN SEAY



The multi-platinum players, Vancouver, December 1985, left to right: George Gerrity, WB VP/Director of Promotion; Bill Ham; Bob Merlis, WB VP/Publicity Director; Dusty; Billy; Lenny Waronker, WB Records President; Mo Austin, WB Chairman; and Frank.

The addition of ZZ Top to any artist roster is the kind of coup most record company talent scouts only dream about. And when the Texas trio signed to Warner Bros. Records in 1978 it was indeed a dream come true—for both the band and the label. One of the most popular and enduring groups in rock history had connected with a company with a long-standing, and well-earned, reputation for working with, and responding to, artists and their needs. In the ensuing nine years, the ZZ Top-Warner Bros. Records partnership has set new standards for creativity, long-range career planning and, of course, over-the-top success. The Warner Bros. Records staff, in close coordination with manager/producer Bill Ham and his Lone Wolf Productions organization, has maximized ZZ Top's tremendous popularity and positioned them as a band for the '90s.

ZZ Top's first two albums for Warner Bros., "Dequello" and "El Loco," quickly joined the group's string of hits for London Records. That catalog, which came to Warner Bros. with the band, is itself the subject of an ongoing marketing campaign, with albums such as "Tres Hombres," "Best Of ZZ Top," "Tejas," and "Fandango" recently reaching new sales plateaus.

ZZ Top's status in modern music is legendary, but few could have anticipated the incredible success of their third Warner Bros. release, 1983's "Eliminator." In domestic sales alone it has topped six million, spawned a hugely successful world tour, and yielded a new crop of ZZ Top classics: "Gimme All Your Lovin'," "Sharp Dressed Man," "Legs" and others.

It was a feat they repeated two years later with "Afterburner," another multi-platinum monster and further proof of the powerful and productive relation-

ship between ZZ Top and Warner Bros. Records.

"We had a very special situation when ZZ Top came to Warner Bros.," remarks the company's board chairman, Mo Ostin. "The band hadn't been in the public eye for three years. We knew that their appeal was deep, but I think it surprised everyone just how attractive they'd be to a new generation of listeners. They simply picked up where they had left off and went on to achieve a phenomenal multi-platinum breakthrough with us. When something like that happens, and continues to happen, one of two things is possible: artists are either keeping up with the times or setting the pace. For ZZ Top it was obviously the latter."

"ZZ Top's musical approach is simple, subtle and extremely effective," says Warner Bros. Records president Lenny Waronker, who headed the company's a&r department when the band was first signed. "They stay close to their base and make the changes count. There's a real continuity from album to album and it's in their mastery of rock'n'roll basics. When they introduce new elements—synthesizers on "Afterburner" or with a ballad like "Rough Boy"—it really stands out. ZZ Top understands dynamics; in music and in everything else."

Part of the ZZ success story at Warner Bros. has been in their revolutionary use of music videos. "The band's videos have always been state-of-the-art examples of what's possible in the medium," comments Jo Bergman, vice president of video for Warner Bros. Records. "They're hip, inventive and a lot of fun to watch. I think they were also key in establishing the band's identity to the audience of the '80s. The band picked up on the potential of video right away and used it to find an enormous new following."

It was a following that also tuned into the group's
(Continued on page ZZ-46)



THEY JUST WANNA TESTIFY



The baddest boys in show business.

KIM WILSON
Fabulous Thunderbirds



The tuffest little rock'n'roll trio this side of Mars. Little Son Jackson meets Big Daddy Roth.

JIMMIE VAUGHAN
Fabulous Thunderbirds

THE BIG BREAK

BY JOHN MILWARD

(Editor's note: In July of this year, Walt Maguire died at his home in Tenafly, N.J. He had recently come out of semi-retirement to work on special projects for the band he had signed 17 years earlier as London Records' Vice President of Pop A&R: ZZ Top.

At that time, Bill Ham was London's local promotion man in Houston, and was just beginning to work with a promising new band: ZZ Top.)

WALT MAGUIRE REMEMBERED . . .

Bill Ham: "The first time I met Walt was at a London National Sales Meeting in New York, where I was thoroughly impressed by the product presentation made by him, along with Sales VP Herb Gold-



Together for the last time: Walt Maguire with the band and Bill Ham backstage at The Meadowlands, summer 1986.

farb. They were extremely effective and dynamic, working off of each other as they talked about the product. At the time, London was the home of some of the most important rock acts of that period—like the Stones, Ten Years After, the Moody Blues, Savoy Brown, blues great John Mayall and the Blues-breakers with Eric Clapton, and many others. The band and I always knew we wanted to be on London, but now I was determined to sign them to the label.

"Walt and I immediately established a great working relationship as A&R man to promotion man, one of the main reasons being our mutual interest in the blues. When I first played ZZ Top for him, he was
(Continued on page ZZ-46)

**WE'RE PROUD
TO BE IN YOUR
FLIGHT CREW**

BMI



ZZTOP



© BMI 1987

ZZ Takes Retail Over the Top



BY DAVIN SEAY

The love affair has been going on for nearly 20 years: ZZ Top and top music retailers across the country and around the world. And it's no wonder: The Lone Star State's most famous musical export has chalked up a steady—and steadily growing—record of smash albums that continue to sell for months, and even years, after their initial release. There's a timeless quality to the sound of ZZ Top . . . a quality that keeps bins full and customers coming back.

Since the release of their first LPs back in the early '70s, ZZ Top has proved among the consistent and durable sellers in the modern musical realm. It was a trend that established itself with such classic offerings as "Tres Hombres," "Fandango" and "Tejas" and continued even after the group returned from a long performing and recording hiatus. ZZ Top's string of hit Warner Bros. albums, beginning in 1978 with "De-guello" and continuing through "El Loco," the towering "Eliminator" and its full-throttle follow-up, "Afterburner," at first matched, then far exceeded their previous sales track record. ZZ Top, in short, have dominated sales charts from the beginning with all systems go for the foreseeable future.

"A new ZZ Top album always has an immediate impact on our best-seller chart," enthuses Musicland's Dick Odet. "We have a policy when it comes to this particular group; order a lot and order often. We know we'll be stocking an item that not only will draw people

into the store, but will justify the space it occupies for as long as we can offer it. Everything they do continues to sell very well."

The strength of ZZ Top's 10-album catalog is a subject that comes up again and again when major retailers discuss the group's solid sales history. "I can't remember a time when a ZZ Top album wasn't a cause of real excitement for us," remarks Elroy Enterprises' Roy Ember. "Any group that has been in the music business for as long as ZZ Top and has still managed to maintain such a strong sales profile has got something very special going for them. They've always been a significant part of our overall gameplan, especially when it comes to catalog sales. We have a healthy respect, built on years of great performance, for any group that can continue to sell even their first and second albums after 10 or 15 years. ZZ Top is a perennial and that makes them very good for our business."

Indeed, ZZ Top's success story has had a distinct ripple effect in retail realms. "This is a special group," comments Jay Perloff of Philadelphia's Universal One-Stop. "They're not just playing what happens to be hot on the charts. They create their own heat. They're trend setters and their up-front and ahead-of-the-pack position extends to the floor of the store, where a ZZ Top album is a sure-fire crowd-puller. Their kind of sound sparks interest in other music as well, whether it's traditional blues or straight-ahead rock'n'roll. That's

(Continued on page ZZ-40)



"But do we really need a fourth member?"
The band with Johnny Carson on "The Tonight Show," June 1986

THEY JUST WANNA TESTIFY



They're Groovemeisters!
DON JOHNSON

THEY WROTE WE QUOTE

“At its best, ZZ Top defines 'raw power': Billy Gibbons' fuse-blowing fuzztone bluesrock chords, Dusty Hill and Frank Beard slamming out that kneebuckling backbeat.”

STEREO REVIEW

“ZZ Top--the only hip boogie band in the entire universe.”

NEW MUSICAL EXPRESS

THEY JUST WANNA TESTIFY



audience appeal.

It was a great experience for me to be involved with ZZ Top's music, in addition to participating in one of their videos. Their enormous talent and abilities have done so much to broaden their

JELLYBEAN BENITEZ

THEY WROTE WE QUOTE

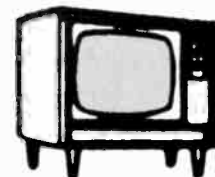
“ZZ Top has modernized its sound and image to become one of America's favorite groups. Frank Beard holds his place among rock's steadiest drummers, while Dusty Hill levels a tough, gut-level bass. Riding shotgun over it all is the passion and fury of Billy Gibbons.”

GUITAR PLAYER MAGAZINE

TUNING IN TO ZZ TOP

Original ZZ Top songs have been heard in:

Miami Vice
(The) Insiders
Heart of the City
St. Elsewhere
Hunter
Streets of Justice



ZZ TOP

MUSIC, PERSONALITY, QUALITY AND FUN!



I AM PROUD TO HAVE SHARED THE OVERV/HELMING SUCCESS IN GERMANY WITH YOU FROM THE BEGINNING, I AM STILL RECOVERING FROM OUR NIGHTS OUT. CAN'T WAIT TO SEE YOU BACK HERE.

MAREK LIEBERBERG
'THE BLACK JACK'





The Look of Success

BY PHAST PHREDDIE PATTERSON

Z Top is coming.'

What's a ZZ Top, and why is it coming to my town? There are bumper stickers all over town that read, "ZZ Top is coming." But what can it mean?

A week later, posters all over town announce that ZZ Top will be playing the Elks Lodge Hall on Saturday. So that's what ZZ Top is—a rock'n'roll band. Now that they have my attention, the next obvious

question is, what do they sound like? Easy answer: go see them and find out for myself.

In 1970, that was how this trio of Texas blues musicians bid for the public's consideration, with these self-promoted tours. A few visual gimmicks didn't hurt, either. At this seminal point of their career, guitarist Billy Gibbons sported a mane-like beard, and bass player Dusty Hill's head was clean-shaven, except for a top-lock—not unlike Attila the Hun. Drummer Frank Beard had colorful hair, having just left a band called the American Blues, whose members, according to legend, dyed their hair blue. Now imagine, if you will, a band that looked like that in your Elks Lodge Hall playing the blues so loudly and so powerfully that only a dead person could help but take notice.

Billy Gibbons was inspired to form ZZ Top after watching the Jimi Hendrix Experience blow through Texas in 1969. The plan was to look flashy and play the blues loud. Due to the limited funds at their disposal at the time, however, mostly they played the blues loudly. They toured throughout Texas, Louisiana, and Mississippi, building a strong following wherever they appeared. By 1971 they had an LP out on a major label (London Records) and found themselves opening shows for Janis Joplin, Humble Pie, and other major acts of the period—many of which are no longer with us (for whatever reason), unlike ZZ Top.

In 1972, the Top opened some dates for the Rolling Stones, who were using sheets of mylar (a type of plastic with mirror-like reflection capabilities). The



Tres locos

band took note. Soon ZZ Top were headlining their own shows, and huge mylar panels were hung around the stage, causing the lighting effects to multiply. Forty lamps looked like 300. Also around this time Billy Gibbons appeared a time or two wearing hot

The Worldwide Texas Tour set featured a Texas-shaped stage, a Longhorn steer, a buffalo, and a real-life Diamond-back rattlesnake.

pants and knee boots—an idea that must have looked much more stunning in the Ike & Tina Turner Revue from whence it came. Also in 1972, ZZ Top recorded and released "Rio Grande Mud."

The next year saw the "little ol' band from Texas" play nearly 300 shows. Mobility was considered more

important than stage paraphernalia. The Top and their crew would drive all night, set up and play, then drive on to the next town. They had ground to cover and worlds to conquer. At this time, Billy and Dusty were using equipment known as Rio Grande Amplifiers. Billy took a set of Marshall amps to some electronic wizards south of the border, where they were modified to get that monstrous sound that made ZZ Top so popular in those days. The only problem was that the settings and the instructions were all in Spanish. All they needed to know, however, was that "fuerte" meant loud, and off they went.

In 1973, this trio of Texans was getting a lot of breaks. "Tres Hombres" was released, "La Grange" was a top 40 hit, the Top played to sell-out crowds nationwide, and word spread like wildfire. They toured with Alice Cooper, setting up their Rio Grande Amps in front of the elaborate stage props used by the headliner, and won the crowds over with just the joyous sound of the ZZ Top brand of boogie.

The next year, Billy and Dusty went shopping for clothes at Nudie's of Hollywood—that extravagant, eccentric clothier of Nashville's hottest stars. They came away with suits bedecked with rhinestones and roses, 10-gallon hats, and handcrafted boots that became their trademark for the next several years. "Fandango" was released in 1975, the cover of which displays the two front men proudly wearing their Nudie-created threads. Frank Beard, however, could not participate in like garb because he didn't want his movements restricted by the heavy garments.

1976 was really the year that put ZZ Top on the map. Or, to be more literal, the band took Texas off the map and put it on the stage. They launched the now-famous ZZ Top Worldwide Texas Tour, "Taking Texas to the People"—the first of many high-cost, elaborate rock'n'roll stage productions—and considered by many to be the finest of all time. The set, which took a full day to set up and another full day to break down, incorporated a huge Texas-shaped stage floor built with a 10 degree rake downstage to upstage (much like old-time stages) with a

(Continued on page ZZ-16)



Left to right: Deguella-era get-together; The Lone Wolf Horns; Worldwide Texas Tour

WE SALUTE THE WRITERS

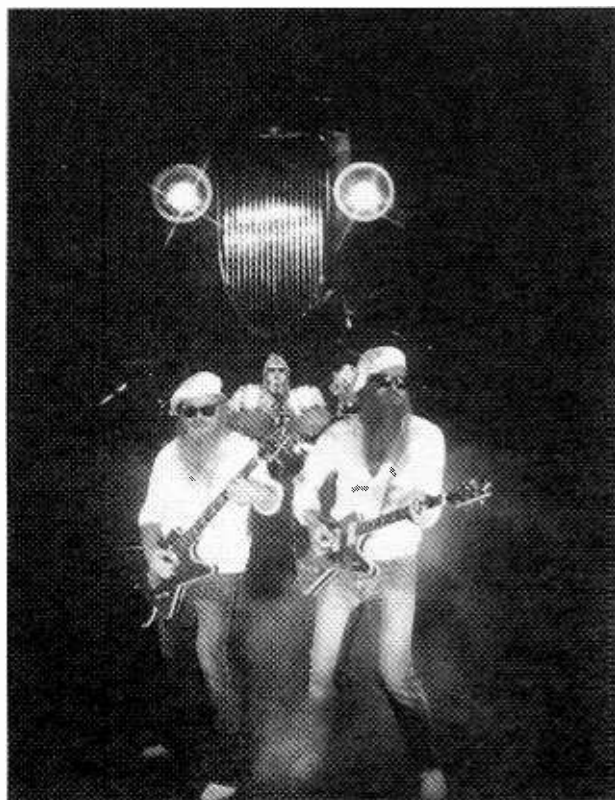
Thank you
Billy
Dwight &
Frank

HAMSTEIN
MUSIC COMPANY

P.O. Box 19647, Houston, Texas 77224 (713) 973-6037
Telex 795234 (Hamstein Hou) Fax (713) 461-7059

The Look of Success

(Continued from page ZZ-14)



backdrop that presented a panoramic view of the West Texas mountains. Either side of the stage featured the flora and fauna indigenous to the state: mostly desert flowers, yucca and cactus plants; turkey vultures were perched on either side, and a Diamond Back Rattlesnake in a glass dome on the southernmost tip of Texas—right where Brownsville would be, and where those closest to the stage could get a good look at it. Also on the stage were farm-style wooden fences, wagon wheels, sun-parched steer skulls—you know, the stuff one would likely see if one were to take a couple of days to drive through Texas. Then, of course, there were a real-life, full-grown steer, and a real-life, full-grown bison bull, each complete with horns and two tons of meat. The visual effect was not unlike a Buffalo Bill Wild West Show. The album released during this tour was appropriately called “Tejas,” the Mexican word for great state of Texas.

The legal aspect of the tour is still discussed in law schools, where the contract rider is an example of the outlandish. It called for, among other things: a qualified veterinarian to be on call for 24 hours from the time of arrival in the market, 200 bales of hay, walking facilities and quarters for the animals in a secured area in the facility.

You get the picture. During the tour, the band utilized 11 Semis carrying over 75 tons of equipment and scenery—including air-conditioned facilities (with a full-time trainer) for the two main animals.

THEY JUST WANNA TESTIFY



I mentioned ZZ Top in the song “Young Country” for a damn good reason: those boys play so great it’s scary. We’re looking forward to spending some rowdy times together and if they ever find that

“Tush” we’ve all been looking for, I know they can be counted on to share the wealth.

HANK WILLIAMS, JR.



Left: The Eliminator on stage; Above: Afterburner kicks in

And there were incidents, to be sure, like the time the Bison was spooked by a generator and jumped, only to land on a pair of limousines—as if they were beer cans.

How were the beasts included in the presentation? Glad you asked. The show would start with the stage black. A spotlight on the center stage would reveal a silhouette of a cactus and a wolf howling at the moon—the image was similar to the one used as the logo for Lone Wolf Productions. On either side of the stage out of sight from the audience were a pair of scissor-lift platforms, each holding a horned critter. The platforms slowly rose above stage level, displaying the spotlighted animals for all to see as “The Eyes Of Texas” was being played. This lasted for about a minute, then the animals were lowered and led back to their pens, and the real show got under way. When the tour was over the critters were certified barnyard stars and retired to the good life. The tour lasted part

The 1981 show had some of the most unique laser effects yet to be created for the rock’n’roll industry.

way through 1977. This powerful, overwhelming visual presentation was one of the biggest grossing tours of the era. When it was over, Frank, Dusty and Billy retired to the good life themselves. Well, for a couple of years, anyway.

In 1979, after hardly seeing each other for two years, Dusty and Billy realized that they both had very long beards, and decided to use them to their visual advantage. They also had learned how to play the saxophone during their time off. When it was time to record their first Warner Bros. Records LP, “Deguello,” they doubled as the Lone Wolf Horns and were overdubbed onto the album. On tour, when it was time to play a song with the Lone Wolf Horns, a screen was unfurled and the projected image of the Lone Wolf Horns (with sound, of course) played along with the regular trio. The fans loved it.

The fans also loved ZZ Top’s new l-o-n-g bearded look. The Nudie duds were ditched in favor of black suits with a black derby for Billy and a black beret for Dusty; Frank had a much larger drum set. This tour also premiered the Varilite, seven-color programmable motorized light that moves 360 degrees on one axis and 210 degrees on another with the capability of focusing thin or wide. It basically boiled down to one groovy light show with fantastic music. The fans loved it all as the Top toured into the ’80s.

If it was 1981, then the LP was “El Loco.” The cover photo depicted our heroes decked out in cover-

(Continued on page ZZ-42)

Don’t Tush That Dial:

Radio’s Love Affair with ZZ Top



BY STEPHEN PADGETT

Consultant Lee Abrams calls them a “heritage” band. A band whose sound is so distinctive, whose listener base is so loyal and broad and whose longevity and consistency is such that it places them in rare company among the great rock’n’roll bands.

In the 17 years since ZZ Top’s marinated-in-beer, baked-in-the-sun sound rose up out of Texas, they have become one of the important programming tools for American AOR. Especially in their native south, ZZ Top has begun to enjoy the sort of consistent recurrent airplay of bands like the Beatles, the Rolling Stones and Led Zeppelin.

It’s ZZ: Be Consistent: “They’ve always been a dirty, sweaty, gritty, electric blues/rock-based band,” claims Dallas/Ft. Worth FMer KTXQ/Q-101’s Redbeard. “Even with the hi-tech recording techniques they used on ‘Eliminator’ and ‘Afterburner,’ when you break down the songs, they’re still based on blues/rock licks.”

“What’s so great about them is that they are trendless,” says Abrams, whose Burkhardt/Abrams firm consults a spate of high-flying AORs and “Classic Rock” stations. “Regardless of what happens, they come out with ZZ Top music and people love it. They’re authentic. They reek legitimate, hard-working rock’n’roll. Some bands are just sort of plastic, won’t be here next year. These guys just keep coming.”

Abrams’ stations play ZZ Top four or five times a day. “Part of the magic there is you can play different songs,” he says. “ZZ Top is one of those bands, the second you hear them you know who it is. The familiarity is really based on the sound rather than the songs, so you can play just about anything.”

Redbeard was playing ZZ Top, he claims, right from the beginning in 1971 when he was spinning records for WHMQ in Findlay, Ohio. “ZZ Top struggled for years, album after album after album, to get any kind of significant airplay,” says Redbeard. “But the neat thing about ZZ Top is that they never sold out. They never changed the direction or feel of the band . . . Rather than ZZ Top swinging away from their roots, they just held their ground and waited for the merry-go-round to come around their way.”

The key has been a slow evolution. “They do evolve,” Abrams contends, “but they continue to evolve slowly. Yes’s evolution, for example, was shocking with

(Continued on page ZZ-48)

THEY WROTE WE QUOTE

“After cracking open the back door, the titanic Texas trio pushed the pedal to the floor and took the crowd of 14,000 on the rock’n’roll joy ride of their lives.”

LEXINGTON HERALD-LEADER

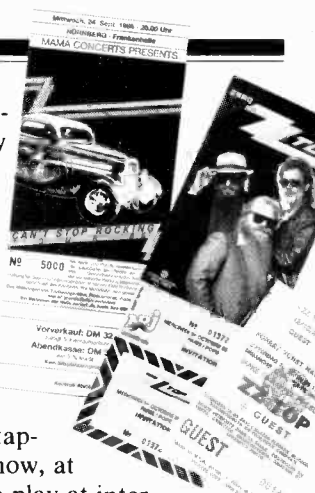
*Congratulations to **ZZ Top** from*

ARDENT

*We are proud to have been your recording studio for **Tres Hombres, Fandango, Tejas, Deguello, El Loco, Eliminator and Afterburner***

Ardent has been reproducing the great sounds of great artists for more than 20 years. Our engineers and programmers employ the latest techniques and equipment, like 32 track digital recording, SSL consoles, and Fairlight Series III. They produce superior results at reasonable cost in an atmosphere of Memphis music tradition and hospitality. Which is why great artists like ZZ Top try us once and keep coming back for more.

ARDENT • 2000 MADISON AVENUE • MEMPHIS, TENNESSEE 38104 • 901/725-0855



THEY'RE BAD, THEY'RE WORLDWIDE

BY RALF BRUNKOW

Overseas, ZZ Top took a while catching on—simply because they had not appeared outside the U.S. that much. But when they arrived, they arrived! Today, most of the band's stateside friends are not yet aware of the international fame and the sensation these three guys have created outside the U.S.

Long before video entered the music business, young Americans were telling their friends abroad, "You've got to see it to believe it." They spoke about their favorite "Little ol' band from Texas": ZZ Top. Yes, there were photos around—pictures of two fellows with guitars and long beards, with sunglasses and baseball caps, with top hats and colorful coats. And of a third guy behind the drums, but with a craggy moustache—a guy named "Beard," to make confusion complete. Frank Beard, Billy Gibbons, and Dusty Hill were not yet household names overseas.

Let's get this clear: Texas, in the vision of most Europeans and a majority of people the world around, is "Dallas," is bad, evil "J.R.," is oil fields and filthy rich, is terribly tall men with 10-gallon hats on stubborn heads. It's horses and cattle and just "everything bigger than anywhere else."

That there would be music, to be sure, happy-go-lucky rock'n'roll music, never entered the minds of much of the outside world until—well, until ZZ Top became associated with videos such as "Gimme All Your Lovin'," "Sharp Dressed Man," "Legs," and "Velcro Fly." Once these videos, long familiar on American MTV, flickered across TV screens in the outside world, the real rise to fame of ZZ Top in international terms began.

As a German reporter in New York, I recall my editor-in-chief phoning me from Munich, West Germany, toward the end of the '70s saying, "Hey, there's this funny band from Texas, you know, these chaps with their beards flowing in the wind—what's their name . . . Zet Zet something. Get after them, find out what they're like. Get photos, write us a story."

Not much was known in Munich at that time about "Zet Zet something." Except that their music had caught on. The stomping rhythm, the unbelievable sound that they created. "Just three guys? How is it possible?" People hummed along with the rec-

In Paris, their three gigs sold out faster than any string of shows had ever done before.

ords, people began to recognize the typical ZZ Top sound, but people knew too little to realize that here was a band that was truly different: a band with zest but without cheap gimmicks, a band that made music—their very own music. And yet, a band that was not only fun to listen to, but just as much fun to watch.

When the "Zeezees," as they were soon

called 'round the world, started to go abroad, fans and the uninitiated looked forward to seeing three southern-drawling, cowboy-lingo-speaking crackpots meandering across their countries. They were in for a surprise.

I recall the time when—after their records had become so well known—ZZ Top was invited to partake in German TV programs like "Formel Eins," in Munich or "Rockpalast" and similar youth-oriented segments.

At Munich's Bavaria studios in Munich-Freimann,

there was an army of photographers and reporters eagerly keeping a lookout for the first long beard to come out of one of the limousines. The press was soon taken with the warm-hearted good nature of the "Zeezees" who paraded, gentlemanlike, from the cars to the studio doors.

At an Augsburg, Bavaria taping of a German TV game show, at which ZZ Top was invited to play at intermissions, film crews forgot their equipment, stopped listening to the director and went right to the three from Texas to see what was behind those dark sunshades, whether those beards were genuine or just pasted on, and to hear what they sounded like when speaking "American English."

Girls crammed the entrances of the hotels where the "Zeezees" were staying, as no amount of secrecy could prevent them from finding out the
(Continued on page ZZ-44)

Mining Platinum North of the Border

Although ZZ Top's 17-year success story is a worldwide rock'n'roll phenomenon, Canada has good reason to feel a special relationship with the "little ol' band from Texas." This relationship finds ZZ Top selling more records and tapes per capita in Canada than in any other country in the world. "Eliminator" reached 8 x platinum and "Afterburner" 5 x platinum—both certifications were a world first.

But why Canada? Perhaps the wide open spaces make people feel at home with good ol' Texas boogie like ZZ Top dishes out. Or maybe the long, cold winters make Canadians appreciate this hot Southern rock'n'roll like no other country. Whatever the reason, ZZ Top music works, and in Canada it works BIG.

Stan Kulin, President and chief executive officer of WEA Music of Canada is happy, whatever the reasons, "The extraordinary sales and the friendship we've developed with ZZ Top in Canada have made our relationship with the band one of the most gratifying to date."

Billy Gibbons, Dusty Hill and Frank Beard have been embraced by Canadian record buyers and concert goers since they first formed in

Dec. 3, 1985, the opening night of Afterburner World Tour in Toronto, left to right: Frank Beard; Billy Gibbons; Stan Kulin, President WEA Canada; Dusty Hill; and Garry Newman, WEA Canada VP Sales.

1969. Many Canadians grew up with the band from their first hit single, "La Grange," and even earlier. Still others discovered ZZ with the success of their '80s albums "Deguello" and "El Loco." But more than ever Canadians fell in love with "Eliminator," an affair that lasted all through 1983-85.

"Eliminator" sold over 800,000 copies in Canada, an achievement reached by only a handful of artists each year. A string of smash singles—"Gimme All Your Lovin'," "Sharp Dressed Man," "TV Dinners," and "Legs" kept ZZ Top on the radio for three solid years. Their videos added to their success with a velocity that proved once and for all how important great videos can be in marketing bands.

Canada's music station, Much Music, was still in its infancy when these videos burst upon the airwaves. John Martin, the station's director of music programming, remembers them as "the most requested videos Much Music had ever experienced. They were absolute classics in their genre and remain in rotation in what we call our Hall of Fame list." After a concert in Vancouver a journalist asked Billy Gibbons if he attributed their new level of success to their videos. "Nah," said Gibbons with a Texas drawl and a good ol' boy smile, "I think it's because we're so good looking."

ZZ Top showed their appreciation to Canada by starting their massive Afterburner World Tour with two nights in Toronto followed by seven shows in six other Canadian cities in December 1985. The Canadian tour was a perfect beginning to the huge tour that saw ZZ Top perform 192 shows worldwide in front of 2.5 million people over the next 15 months.

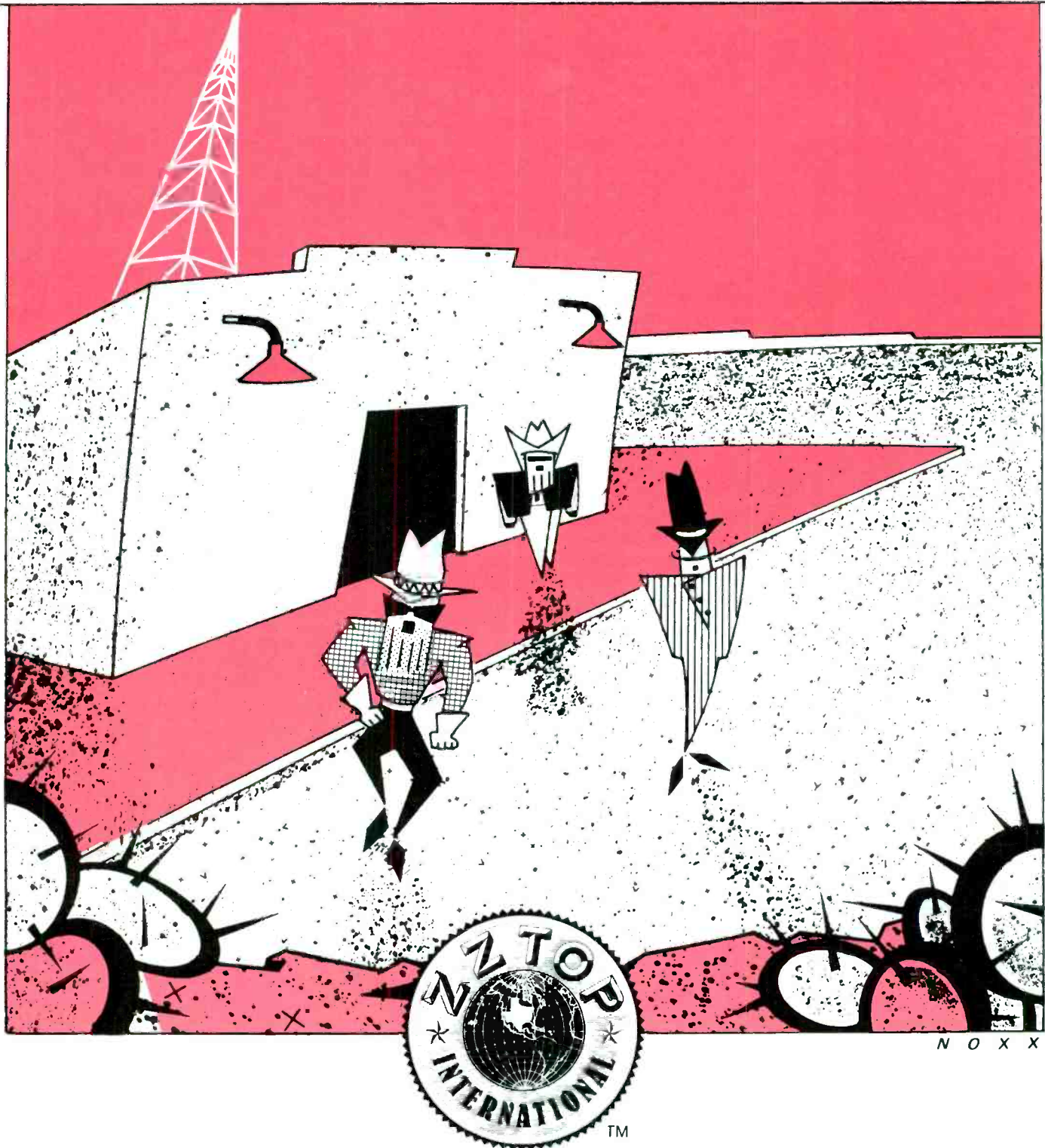
"Afterburner" shipped triple platinum in Canada, and was a successful continuation with hit singles and videos for "Sleeping Bag," "Rough Boy," and "Velcro Fly."

WEA Canada is pleased to congratulate ZZ Top on their past successes and wish them many more in the future. This is a relationship we hope will continue for many years to come.

JoANN KAEDING

JoAnn Kaeding is Marketing and Publicity Coordinator, WEA Canada.





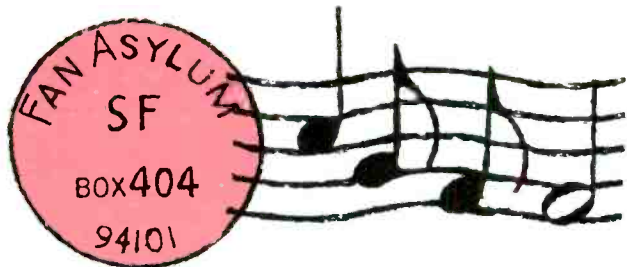
AND WE THANK YOU

ZZ TOP is a breath of fresh air for music lovers and rock 'n' roll fans—always innovative, always creative. A personal commitment to music seventeen years ago has blossomed into the finest rock 'n' roll from the Lone Star State since Buddy Holly. That little old band from Texas just ain't so little anymore. It's still three guys with a personal vision and

inclination, only now they are so recognizable that the mere mention of the name ZZ TOP conjures up images of cars and legs and power boogie for a lot of folks, not just the younger set.

It's that wide appeal in ZZ's fan club base that makes FanAsylum so proud to be a part of the ZZ TOP family. There's something about ZZ and the ZZ fans that sets both apart.

Perhaps it's the timelessness of the music and the attractive whimsy of the ZZ image. Maybe it's just solid rock 'n' roll and beards. Whatever it is, we here at FanAsylum consider it an honor and our pleasure to administer the ZZ Fan Club. We'd like to take this moment to salute ZZ on the behalf of both ourselves and the ZZ fans.



FanAsylum is the full-service fan club operation for the rock 'n' roll industry. When you think of fan clubs, your first thought should be FanAsylum.

For more information call Tim McQuaid at (415) 543-8878 or write to us at: FanAsylum
P.O. Box 404
San Francisco, CA 94101

THE VIDEO BREAKTHROUGH

BY JIM BESSMAN

It's safe to say that no video or series of videos have had greater impact on a rock band than those which have helped make ZZ Top one of the most recognizable and successful acts of the '80s.

The wonderful series of clips from "Eliminator"—featuring the band, the ZZ Top car, the keychain, the Cinderella stories, and of course, the *girls*—are duly credited for its impetus on the six million albums sold in the U.S. The futuristic videos for the follow-up album "Afterburner" brilliantly picked up where the initial clips left off and took both the band and its videos into the next dimension.

But aside from the strength of the music and the videos themselves, what stood out so much on MTV and the other music video outlets was the striking image of the ZZ Top band members. True, legions of concert-goers and record buyers were well-acquainted with that "little ol' band from Texas." But until "Gimme All Your Lovin'" hit the video air waves,

ZZ Top had strangely never appeared on TV in the U.S., and hence remained largely unfamiliar outside of this loyal fandom.

Because they were not part of the early video explosion, there was an underlying mystery and mystique to ZZ Top. According to J.W. Williams from Lone Wolf Productions, Bill Ham, their manager/producer, had been reluctant to make videos because the band had seen so many artists become overexposed through loss of control of their image. But with "Eliminator" all involved agreed that not only did they have a product of substance suitable for video, but that music television had reached the stage that would give the band the proper medium to expose their "visual image."

"Visual image," of course, refers to the "Indiana Jones/Road Warrior look" of the band on video, consisting of leather jackets, hats, trademark beards, and novel instruments like the famous revolving fur guitars in "Legs." But "Gimme All Your Lovin'," "Sharp Dressed Man," and "Legs" were also marked by an almost fairy tale-like magic: The trio would appear only at brief intervals as guiding spirits, fading in and out of the story as needed, to provide encouragement to the meek by means of a circular wave of the hands, or better yet, toss of the car keys.

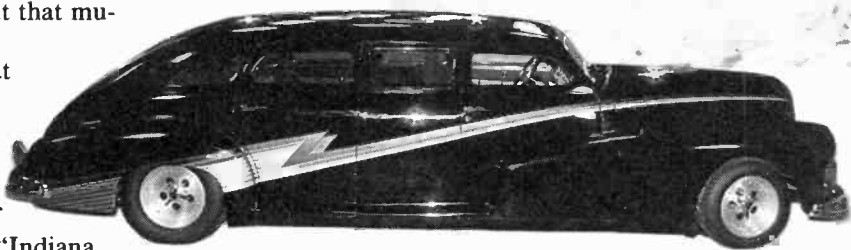
Besides having the three things that every American male wants—women, cars, and rock'n'roll—they had a plot device kind of reminiscent of the old "Millionaire" TV series, where a mysterious benefactor steps in and changes someone's life. Williams says, "Bill didn't want the band just jumping around and banging on their guitars etc., so they became akin to guardian angels, with the real heroes being the girls and the car."

A great deal of planning and research went into the development of the debut "Gimme All Your Lovin'" video, and as a result two versions were made. The first contained very little of ZZ Top and was meant strictly for U.S. consumption. The second, created for international airing, since overseas marketing demands greater use of the artists' image, gave the group substantially more camera time. Both were released to their respective markets and firmly launched the band into video.

Thanks to MTV, "Gimme All Your Lovin'" made ZZ Top a household name and image across the country. Longtime fan Les Garland, who was MTV's senior vice president at the time and is now executive vice president of Quantum Media, will never forget the day he received the clip.

"I was so excited I did double back flips around the office," says Garland. "I mean, this was the perfect band to break off MTV play. In terms of image building, the video created this aura of ZZ Top, which isn't a beautiful band like Duran Duran or all the other pretty-faced bands, but very charismatic and entertaining, and that was all captured in the video. So we world-premiered it and put it into heavy rotation out of the box, and from then on all of their videos were big hits, and some of the best ever played on the channel."

Jo Bergman, vice president of video for Warner Bros. Records, also credits "Gimme All Your Lovin'" and the succeeding ZZ Top videos for providing the group with instant international recognition.



Top: The world's most recognized hot rod; Bottom: The biggest Indian of 'em all, as seen in the "Velcro Fly" video.

"They were already a sell-out touring band, but they had no real visual identity," says Bergman. "The 'Eliminator' clips created an identity for them which opened them up to a much wider audience. And with the 'Afterburner' videos, they really fulfilled their desire to become the first lounge band in space!"

Roberta Cruger, MTV's director of talent relations, notes that the "Eliminator" video "trilogy" marked the first time that an established act was able to fully capture the MTV audience. She further lauds the clips' innovative serial concept, and adds that the "Afterburner" "sequels," by taking the car into space, kept the band on the cutting edge of video while retaining the earlier clips' imagination and fun.

Instead of reacting to the video market, ZZ Top seemed to purposely plan things to stay one step ahead. Even though the car had become such a national symbol, it seemed to evolve, too, just like the band and their music. With "Sleeping Bag" (the first video from "Afterburner") the car was sent off into space.

By the summer of 1986, all of ZZ Top's videos had become MTV favorites, and had graced the playlists of video outlets throughout the world as well. On July 4th

(Continued on page ZZ-49)



"Velcro Fly"



"Stages"



"Legs"

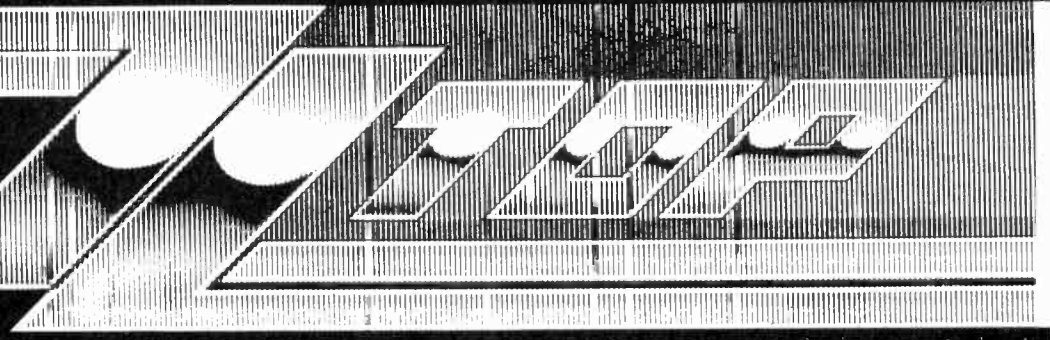
ZZ POPCORN

Original ZZ Top songs have been heard in:

- American Flyers
- An Officer and a Gentleman
- Whopee Boys
- One Crazy Summer



Thank You



*For Keeping Us
"Bad and Nation Wide"*



© 1987 Gibson Guitar Corp.

AMIGOS Y COMPADRES

Promoter **Don Fox**, whose New Orleans-based Beaver Productions has been involved with ZZ Top and Bill Ham for almost 18 years, remembers . . .

"The first show I booked ZZ Top for was in February 1970 at The Warehouse in New Orleans. They were the opening act for Canned Heat, and I paid them \$100 per show.

"After the show was over, Bill [Ham] came to my office and said that he and the band had no place to stay. I fixed them up on the floor in sleeping bags. Still to this day, Bill gives me a hard time about having them sleep on the floor. And, ZZ Top now gets more than \$100 per show!

"In 1974, Bill talked me into coming to Austin, Texas, to promote a show at Memorial Stadium—'ZZ Top's Rompin' Stompin' Texas Size Bar B Q And Barndance.' Bill had several major promoters involved—Bill Graham, Concerts West, Alex Cooley, Barry Fey. When all of them started backing out and just Barry and I were left, Bill took us out into the stadium and asked us to believe that ZZ Top could do 80,000 people because he just knew they could. And sure enough, Bill was right—more than 80,000 showed up. The other guys started believing him then!

"It has been a wonderful 17 years, and as Bill always says, the band is just getting started. There has never been a more successful tour than the recent Afterburner Tour. It was a great year for the band—largest grossing tour of the year, and for Beaver—largest grossing promoter. When you're hot, don't stop!

"Thank you Billy, Frank, and Dusty—and my good friend, Bill."

Bill Hard, Editor, *Bill Hard Report*:

"It's ZZ to trace the beginnings of the whole roots rock movement. Billy and the boys have to take credit for radio's realization that it all comes down to rhythm, babes, and riffs—and hair no matter where.

"Album rock should be proud that their early and on-going support has made ZZ Top into the institution that they've become."

Barry Dickens, *International Talent Booking, London, (European Agent)*:

"Everyone always says that European promoters can turn any building's walls to rubber. ZZ Top is the only act I've ever represented that carries its own ticket stock and can turn rubber walls into elastic sidings."

Tom Ross, *CAA*:

"Working with ZZ Top and Bill Ham has been a unique experience. I've followed the band for years, but my first official experience as their agent was the Afterburner Tour.

"Chasing Bill across the country to pin him down on details for my promoters was tricky, but when it all came together, it was well worth the wait.

"Watching the audiences night after night responding to the band, the music, the production, and the excitement of it all—was a great thrill. In fact, it was overwhelming.

"ZZ Top is the kind of band that once the engine gets going, there's no stopping the train—and that's why they're No.1."

Stan Levinson, *CEO-Levinson, Levinson & Hill, Advertising/P.R., Dallas, Texas*:

"From the time in 1960 that I first met Bill Ham when he was a recording artist, and in the few years later when I
(Continued on page ZZ-24)

Presidential Campaigns, Thick Cigars and the Texas Beat in New York Harbor

BY EDDIE GORODETSKY

ZZ TOP FOR
PRESIDENT
IN '84



The sons of Ms. Liberty serenade the Lady

It was 1983 and the '84 Presidential campaign was heating up. The Democrats were log-jammed with seven(?) candidates vying for the top position. New names were in the public's face every day. Names like Askew, Hollings, Hart. And another name, one unlike the others. The name was ZZ Top.

Now, of course, as an avid record collector, I knew about ZZ Top all the way back to the Moving Sidewalks and American Blues. And as a DJ on WBCN-FM I knew the mysteries of La Grange, the wonderment of Tush and the lunacy of a "Li'l ol' band from Texas" touring with a flatbed full of rattlers and longhorns. But in 1983, most of America was about to learn of the Top from a series of sleek videos. The video explosion happened and three ringleaders, two awesomely hirsute, began holding court over leggy lasses, sharp dressed men and furry guitars. ZZ Top emerged as hi-tech hillbilly Smurfs with working genitalia. Hot damn!

Okay, yeah, it was a cartoon. But a cartoon with a soundtrack supplied by Billy Gibbons' Texas terror guitar, Dusty Hill's booming bottom and Frank Beard's tubs of thunder. Hell, it was no more a cartoon than Elvis' sneer and wiggle.

Anyway, back to the election. The Democratic primary was approaching. "Saturday Night Live," always strongest when there was a political subject at hand, had been taking shots at the proceedings for a while. But one week it went a bit further.

That week Father Guido Sarducci was scheduled to host "SNL." I had worked for Don Novello, the good Father's alter-ego, as a writer when he was producing "SCTV." He and I had stayed in touch and worked to-

gether occasionally. That week, I tagged along to "Saturday Night Live" as a guest writer.

Putting a 90-minute live comedy show together is an intense and draining experience. People work together 24 hours a day right up 'til showtime. Ideas are formed, sometimes en masse making it at times difficult to pin down credit. Or blame. It was the Tuesday night jam session where the Democratic primary idea came up.

Someone came up with the idea of having a mock Democratic run-off, complete with phone-in votes, run through the course of the show. Between sketches would be updates, campaigning, etc. All we needed was one phony candidate to augment the seven who were really running.

Many names were suggested. Some were too jokey (Liberace) and some weren't jokey enough (Warren Beatty). Tuesday turned to Wednesday turned to Thursday. Sets were built. Costumes were made. Rewrites poured from typewriters. In other buildings, peo-
(Continued on page ZZ-36)

THEY JUST WANNA TESTIFY



ZZ Top is the all-time, definitive Blast Master Band for waking up sleeping sheriffs in small towns. Perfect for initiating the challenge of the chase.

DAN AYKROYD

Wanted

501

Help



AFTERBURNER TOUR

**BILLY GIBBONS
DUSTY HILL
FRANK BEARD
BILL HAM**

TOUR YEARS: 1986 - 1987

COUNTRIES: U.S.A., Canada
U.K., Europe, Japan, Australia,
New Zealand

DATES: 188

STAFF: JW Williams, Jerry
Gilletland, Simon @#*! Renshaw,
and Crew

OFFICE: Marilyn, Julie Noreen,
Cindy, Paul and Jeanie

**Congratulations
and Thanks
for a great tour!**

EXCLUSIVE MERCHANDISE
Ira Sokoloff
and
The Great Southern Co.

IOZ

MXIOPNZ

RIOPZMII

EIPCXIIIC

MXOIXZIF

PRZIMCIK

XIZPPMO

ZPMIONII

MONXZOI

FCMOIPZ

XDI

MXIIOZPI

XZMJKSC

IOXSPTY

VXIIOPI

OPMCS

IOXXOMI

SXZIPOO

NMXZ

DSOPI

MNOF

ZIPOI

XSO

XZIO

POI

I

Sonic



Amigos y Compadres

(Continued from page ZZ-22)

tracked him down in Junction, Texas while he was selling life insurance, I knew that country boy was a winner. So much so, that I hired him to head promotion while I managed Jay Kay Distributors in Dallas. Bill excelled and matured through his hard work and vision.

"The rest is history. Bill's enthusiasm, instinctiveness and can-do spirit are recorded in the unmatched success of ZZ Top. I am privileged to call Bill Ham my friend, and am fiercely proud of both ZZ and Bill's many achievements.

"Congratulations and all best wishes for many more years at the top.

Barry Fey, Denver promoter, the first major promoter to recognize the band's potential, remembers . . .

"In 1973, I was doing a Rolling Stones show in Hawaii. The Stones' manager asked me who could get the audience up right away for the Stones, and I told him about this unknown band in Texas. He said okay, so I called Bill Ham—it took him about seven or eight seconds to say yes. When this little country band arrived in Hawaii, they checked into the wrong hotel and it took me two days to find them. When I finally located them, I found out that they had even smuggled Don Fox in as a roadie.

"At the show, I knew the Stones would be introduced with their trademark, 'Ladies and gentlemen, the Rolling Stones,' so I introduced ZZ with 'Ladies and gentlemen, from the great state of Texas, ZZ Top.' Well, ZZ literally destroyed the audience. Mick Jagger even came out to watch; it was really something. It was the best time I've ever had in the music business.

"In 1984 at the Denver Coliseum, Billy Gibbons severely cut his left hand while opening a bottle of water before the show. It was really bad, and I doubted if he could play. But he

wanted to go on, so I went out and explained to the audience what had happened, and told them that Billy wanted to play and if they heard any notes that were off it was coming from pain—not the heart. The audience went wild—the loudest applause I'd ever heard. The band played one of the most powerful sets ever.

"ZZ Top is like a great food, first time you eat it you are not expecting what you get. The last time they were here—for the 'Afterburner Tour'—they were bigger than ever, bigger than anything during their last 17 years. A lot of bands are still together, but they are not as big as they once were. ZZ Top is bigger than ever!

"ZZ is a great band, with a great manager who has the insight to use great promoters."

Steve Smith, Editor, Album Network:

"I have enjoyed ZZ Top on stage and on record for half of my life. The first time I saw them I was still in high school. They had recorded only one single and that was on the Scat label. That black cat on the label brought good luck to a whole generation of rock fans who figure it just don't get any better than ZZ Top."

Marek Lieberberg, Frankfurt, (German Tour Promoter):

"Germany rolled over Beethoven, Austria rocked with Amadeus. Texas roars with ZZ Top, the three sharp dressed amigos who gave us a unique new definition for rock'n'roll. Heaven help us all."

Jeff Franklin, Chairman of the Board and CEO of ATI Equities, drops some one-liners from "The Bill Ham school of 'How to Build a Superstar Act named ZZ Top'":

"14 trucks and a buffalo?!?!; What do you mean, the Rolling Stones won't open for ZZ?; We're just little ol' boys from

Texas; Jeff, let's do a drop count; Jeff, hold on a minute, I just gotta take this other call. (Six hours later) Boy, I'm sorry, I forgot you were holding.

"After 10 years as ZZ Top's agent and one of Bill's closest friends, I can only say CONGRATULATIONS!"

John Scher, President of Monarch Entertainment, recalls two stories when thinking about his long-time association with ZZ and Bill. The first is about the "Eliminator Tour" . . .

"I have been booking ZZ since day one. New York and the Northeast were always a little behind the rest of the country in discovering them. I always booked them in smaller halls of 3,000 seats when they had just come from sellouts in major halls elsewhere.

"When the 'Eliminator Tour' broke, I knew everything was going to explode, however. I wanted to book them in Madison Square Garden, but they would always sell out the Capitol Center, then play Nassau Coliseum on Long Island for their New York appearance. I finally convinced Bill, and he let me put them in the Garden—and it was a complete sell-out. After that, ZZ got just as big as you can get in New York.

"I booked several shows during that tour—in Rochester, Syracuse, and Glen Falls—so I had seen the ending of the show when the truss and pieces of the ceiling fall onto the stage. Dave Marsden went on those dates to do the box-office settlement—he was a real big ZZ Top fan. Dave, however, never got to see the show's ending because he was always doing the settlement. When ZZ played Madison Square Garden, Dave was finally going to get to see the entire show because the Garden doesn't do box-office settlements the night of the show. Dave had been in the business about 20 years, and when the truss fell he came running backstage to tell me there had been a horrible accident on stage. Dave was white as a
(Continued on page ZZ-28)

IS TOPS!

"ELIMINATOR OF ALL AVAILABLE TICKETS, -AFTERBURNING ALL PREVIOUS BOX OFFICE RECORDS!"

2/23/86, UT ARENA	4/3/86 GREENSBORO COLISEUM	4/19/86 CIVIC CENTER
CHATTANOOGA, TN	GREENSBORO, NC	WHEELING, WVA
\$177,105.00	\$266,605.00	\$147,885.00

NEW BOX OFFICE & ADVANCE SELLOUT RECORDS

To The Best!
BILLY GIBBONS
DUSTY HILL
FRANK BEARD
BILL HAM
SIMON RENSHAW
J.W.
JERRY GILLELAND

Special Thanks From:
ALEX COOLEY
PETER DAVID CONLON
CONCERT/SOUTHERN PROMOTIONS
 ATLANTA, GEORGIA
 PS., SIMON, AD WAS BOUGHT AT NET

HATS OFF TO ZZ TOP FOR THEIR MAGNIFIQUE TOUR DE FRANCE

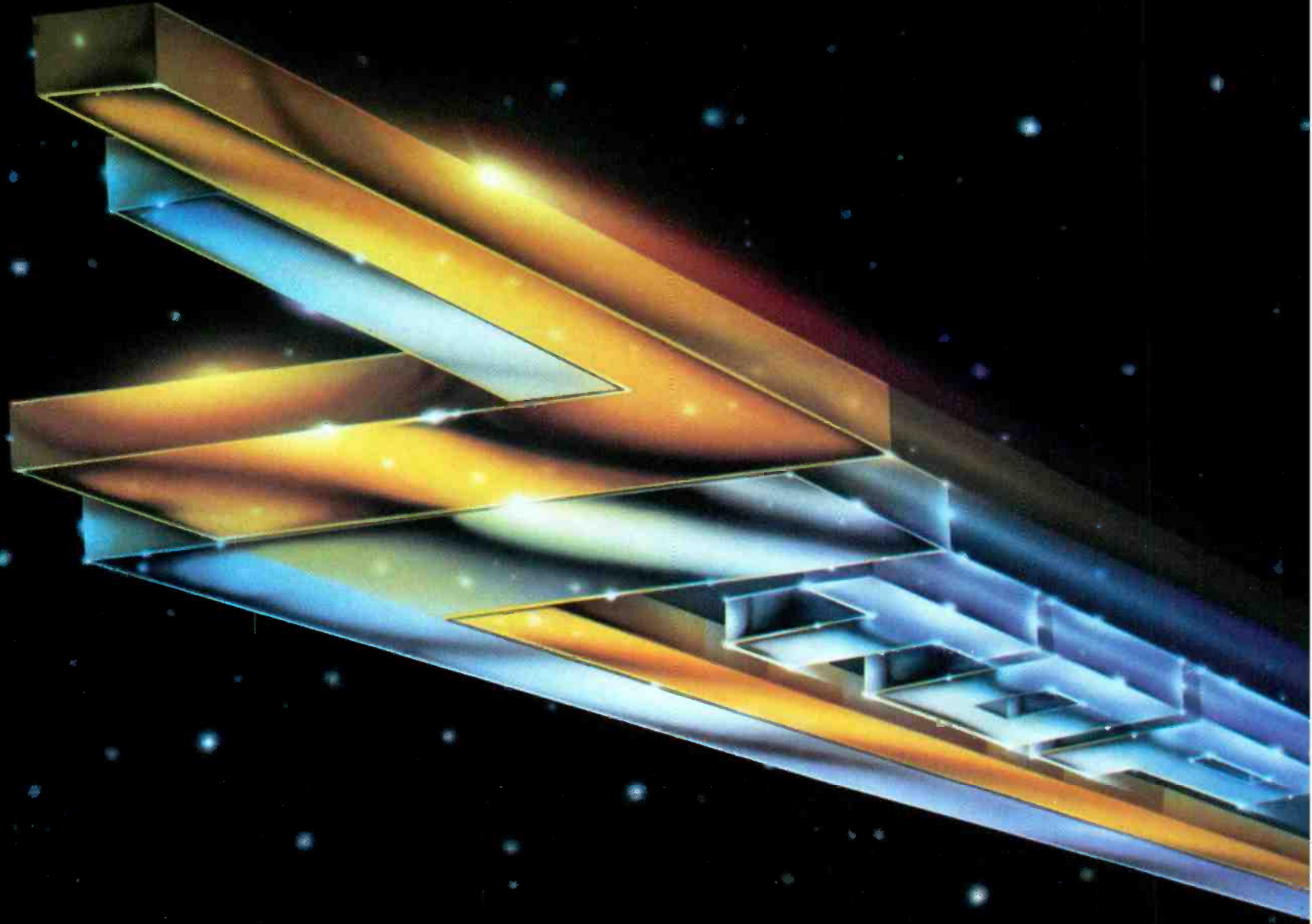


ZERO PRODUCTIONS
THE FRENCH CONCERT COMPANY
Pascal & Catherine BERNARDIN



8, rue du Mont Thabor, 75001 Paris - France
Tel. 42.60.61.25. Telex 230 440. Fax 42 60 69 4

A PARTNERSHIP THAT'S



OUT OF THIS WORLD

AFTERBURNER

*Australia Platinum, Belgium Gold, Canada 5X Platinum,
Denmark Gold, England 2X Gold, Finland Gold,
France 2X Gold, Germany Gold, Ireland Gold, Japan Gold,
New Zealand 3X Platinum, Sweden Platinum,
Switzerland Platinum.*



ELIMINATOR

*Australia 2X Platinum, Belgium Platinum, Canada 8X Platinum,
Denmark Gold, England 2X Platinum, Finland Gold,
France 3X Gold, Germany Gold, Holland Gold, Ireland Platinum,
New Zealand 6X Platinum, Sweden Gold, Switzerland Platinum.*

wea
International

© 1987 WEA International Inc. ® A Warner Communications Company.

Amigos y Compadres

(Continued from page ZZ-24)

ghost and had sweat on his brow. I finished the phone call I was on, and had to explain everything to him and calm him down.

"It was the greatest single effect in rock'n'roll history. It even topped any Alice Cooper trick."

The second story is about the night of the first MTV Awards Show at Radio City Music Hall in New York . . .

"At Tavern on the Green after the show, the room was packed with 3,000 people when it seemed it should hold 1,000. I was across the room from the band, but Bill saw me and my wife and called us over to where they were seated.

"This is a business where most bands don't bother to even know your name, or take the time to get to know you, but ZZ has always been great and everyone has been cooperative.

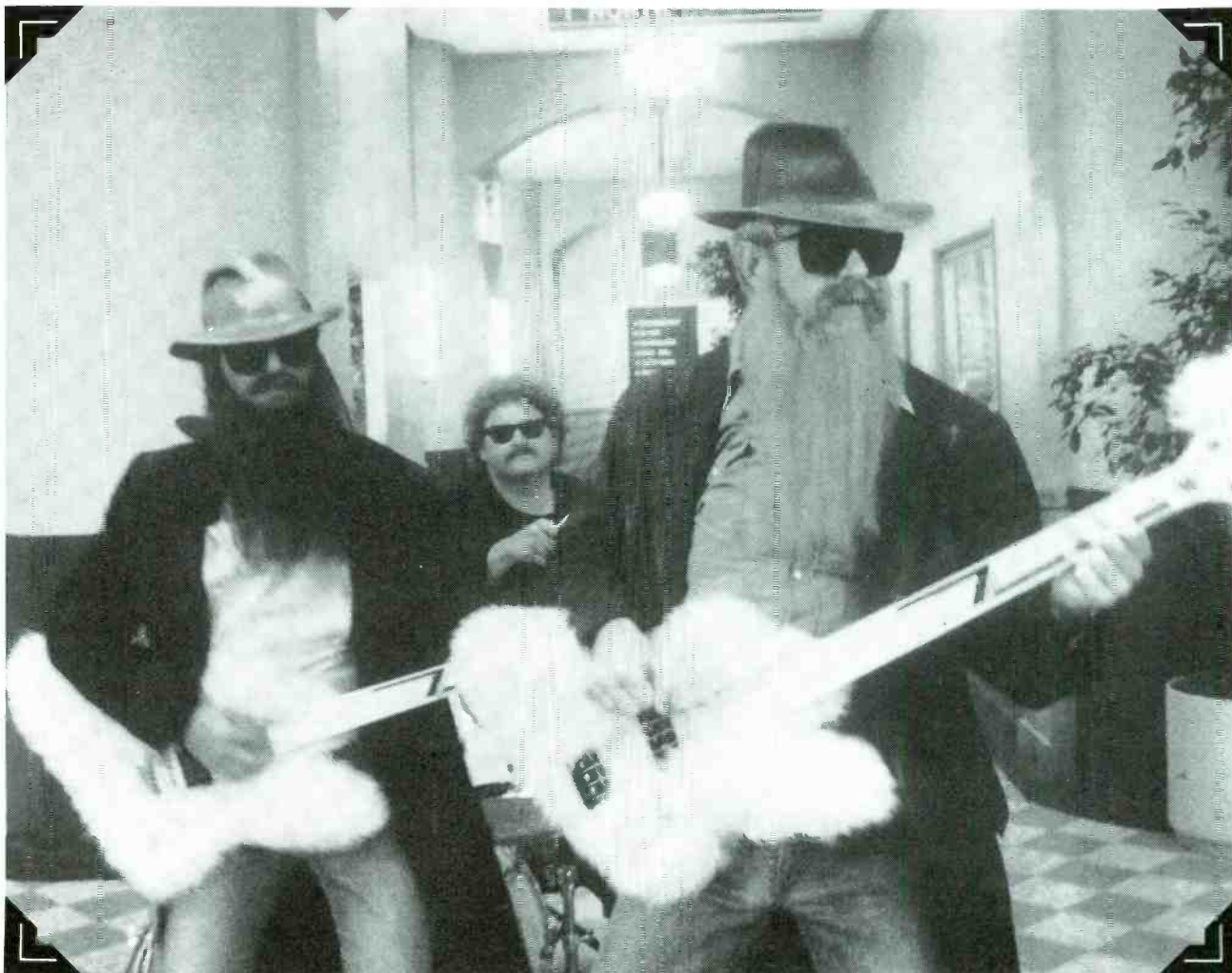
"Anyway, when we got over to them, the guys were there, a couple of them with their moms. They proceeded to introduce me to their families and friends as the guy who sold out Madison Square Garden for them. I was really touched by this gesture. It was a step beyond just knowing my name. I definitely saw a sweet, soft side of ZZ Top—another side besides the rock'n'roll cowboys that people only see. It meant a lot to me personally."

Jeff Gelb, Radio & Records

"From the first chords of their first AOR hit to their recent multi-format smash LP, ZZ Top has always been a staple act at AOR radio. Each of their songs contains great hooks, innovative guitar solos, and perhaps more important—a sense of humor. AOR radio loves these guys!"

Pascal Bernardin, Zero Productions, Paris (French Tour Promoter)

"Beards, Stetsons, cheap sunglasses became 'a la mode' the
(Continued on page ZZ-36)



"St. Elsewhere" cast members star in "The ZZ Top Story," left to right: Howie Mandell as Billy, Steve Furst as Frank, and Ed Begley, Jr. as Dusty

THANKS

TOP



ZZ Top and Peavey at the Liberty Celebration, 4th of July 1986.

PEAVEY®

PEAVEY ELECTRONICS CORPORATION
711 A Street/Meridian, MS 39301
Telephone: (601) 483-5365/Fax: (601) 484-4278
Telex: 504115 ©1987

CONGRATULATIONS

ZZTOP

FROM SAN ANTONIO IN 1969 TO MEMPHIS IN 1986
YOU HAVE ALWAYS BEEN AT THE **TOP** OF MY LIST!

Bob Kelley
mid-south concerts

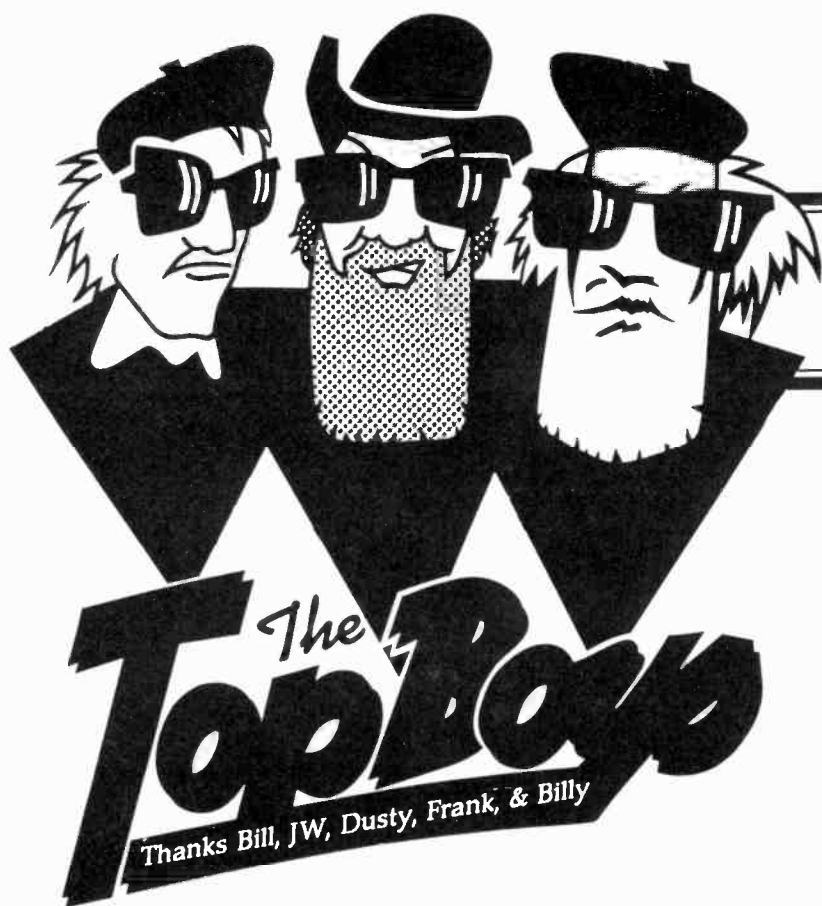
LOOKING FORWARD TO THE NEXT TWO DECADES!



THANKS BILL
& THE ENTIRE GANG AT
LONE WOLF PRODUCTIONS

P.S. DAM THE BEAVER

Congratulations



ZZ TOP

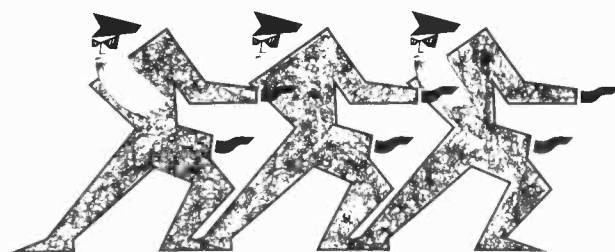
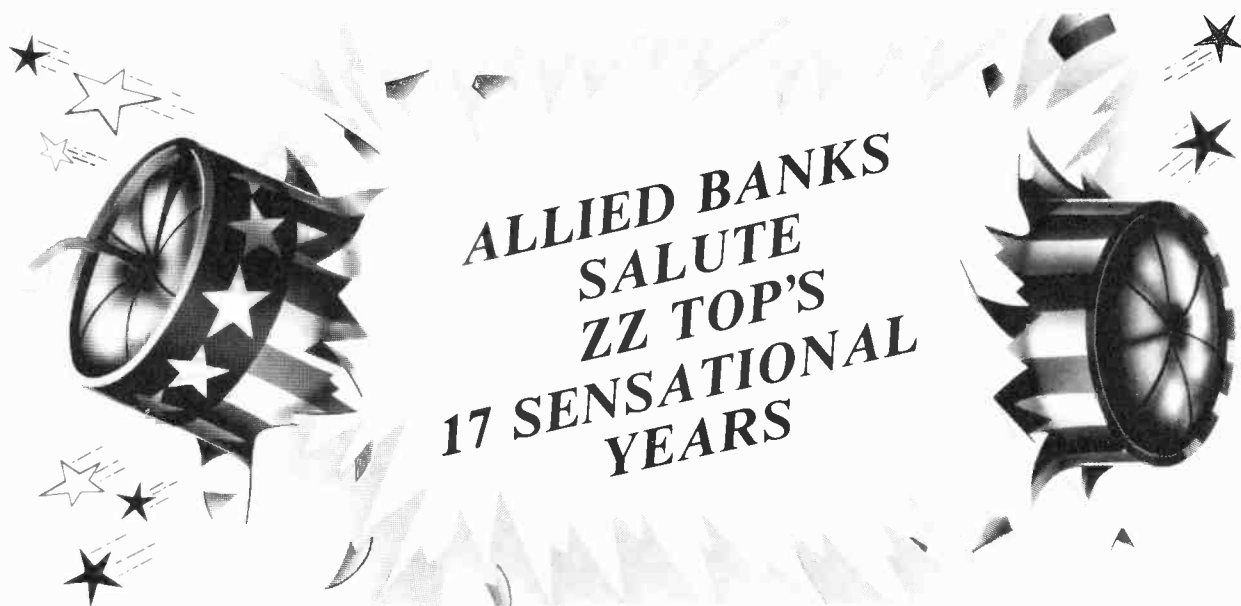
from your friends
down the street at...

SOUTHWEST

and

SONY®

Houston, Texas



ZZ IS TOPS™ IN MEMPHIS!

*YOUR SUCCESS IS
WELL DESERVED!*

NARAS, *Memphis Chapter*

Memphis & Shelby County Film, Tape,
& Music Commission

Memphis State University, Music Department

Memphis Convention & Visitors Bureau

Copycat Graphics of Memphis

FESTIVAL
music publishing group



Australia: New Zealand



WHEW!
WHAT A RIDE.



BILL YOUNG PRODUCTIONS INC.

(713) 783-3422

RADIO & T.V. ADS

FOR THE ENTERTAINMENT INDUSTRY



★ Yet So Proudly They Hail ★

BY JOHN T. DAVIS

Although they have the patriarchal beards for the role, it's hard to imagine Billy Gibbons, Frank Beard and Dusty Hill in the same pantheon of heroes that includes the likes of Alamo martyr Davy Crockett and the Father of Texas, Stephen F. Austin.

But thanks to the House of Representatives of the Texas Legislature, Beard, Hill and Gibbons—collectively known as ZZ Top—were elevated to the exalted status of Official Texas Heroes in August of 1986.

Even Superman, who has to wear a big "S" on a leotard to get any respect, never had it so good.

The Texas Hero designation is the most singular of the civic honors that have been bestowed on the band.

By virtue of their high public profile, successful rock musicians customarily, over the years, accumulate enough honorariums, Chamber of Commerce effluvia, and honorable mentions to open a well-stocked Plaque and Scroll Store.

But ZZ Top's massive international popularity has catapulted them into the stratosphere of civic recognition. Besides the Texas Hero lagnaipe, the band also had a day, Aug. 27, 1986, dedicated to them by the House of Representatives, and were named in 1983 international Ambassadors of Goodwill on behalf of the Lone Star State. The trio has also been baptized Admirals in the Texas Navy, and received city proclamations from Houston, Austin, San Antonio, and Dallas.

They have even been deputized in Harris (of which Houston, the band's hometown, is the county seat), Dallas, Bell, and Ector counties. Initially, the mind reels at the revelation. Deputies Frank, Dusty, and Billy?! No wonder that *Eliminator* deuce coupe never had to worry about being street legal . . .

But the Texas Heroes honorarium is a more substantial and more serious honor. The effort was co-sponsored by Austin Congresswoman Lena Guerrero and Houston Representative Ron Wilson, who supplied

much of the impetus for the resolution.

"That was very rare," says Wilson one sunny day in his office in the Texas capitol, "because the state rarely confers any particular honor on musicians." The six-term Congressman was no stranger to dim lights, thick smoke and loud music. In addition to his political career, Wilson moonlighted as a bass player in blues master Lightning Hopkins' band for seven years. "We played all over," he recalls, reeling off a string of venerable Austin nightspots like Antone's, the Armadillo



State Representative Ron Wilson confirms what we've known all along: Billy, Frank and Dusty are official heroes of the state of Texas

World Headquarters and Castle Creek.

That background, coupled with his Houston constituency, gave Wilson an uncommon empathy with music in general, and ZZ Top in particular.

A longtime ZZ Top fan, Wilson met Gibbons at Lightning's funeral. "We didn't have any long conversation," he says. But the encounter started him thinking. Hopkins was a cultural giant, but he passed without much formal recognition. Fortunately a vehicle, the Texas Hero designation, existed to provide just that. And, to Wilson's mind, the three musicians in ZZ Top were amply qualified for the honor.

"I think these guys are modern heroes," he says. "You have people like the men who fought at the Alamo, and you have ZZ Top. In each case, these are

(Continued on page ZZ-50)



Billy, Frank & Dusty,

one day I'll put you in
bavarian leather-pants.

The guy who took care of you through all the years.

GIPSY SCHUTTE

M E C The Munich Entertainment Company

41 Franz-Wolter-St. 8000 Munich 81 49-89 956033

THEY CERTAINLY WENT OVER THE TOP DOWN UNDER

THE BIGGEST
GROSSING CONCERT
EVER IN THE
SOUTHERN
HEMISPHERE
- 70,000 IN
AUCKLAND
14th MARCH, 1987



LIFE WAS MEANT TO BE ZZ

- 25th Feb Melbourne Olympic Park
- 27th Feb Surfers Paradise International Raceway
- 1st March Sydney Entertainment Centre
- 2nd March Sydney Entertainment Centre
- 3rd March Sydney Entertainment Centre
- 6th March Adelaide Memorial Drive
- 7th March Adelaide Memorial Drive
- 9th March Perth Entertainment Centre
- 10th March Perth Entertainment Centre
- *14th March Auckland Western Springs

Thanks to: ZZ TOP, BILL HAM, J.W., JERRY GILLELAND,
SIMON RENSHAW and CARL GANT, from all your friends at
Frontier Touring Co.

FRONTIER TOURING CO.
9 DUNDAS LANE,
ALBERT PARK,
3206 VIC.,
AUSTRALIA.
TEL: (03) 690 3103
FAX: (03) 690 9627
TELEX: AA 31758

*AUCKLAND IN CONJUNCTION WITH RAYNOR PRODUCTIONS.

The only way to tour 1st class in Australia

On the Record

Singles

- 1969 Salt Lick/Miller's Farm (Scat 500)
- 1970 Salt Lick/Miller's Farm (London 131). Major label release of original single. Non-LP.
- 1970 (Somebody Else Been) Shakin' Your Tree/Neighbor, Neighbor (London 138)
- 1972 Francine/Francine (Spanish version) (London 179). B-side sung in Spanish.
- 1974 La Grange/Just Got Paid (London 203)



Counting chickens: Mid-'70s pilgrimmage to Edna's Chicken Ranch in La Grange for inspiration for a song.

- 1975 Tush/Blue Jean Blues (London 220) First U.S. picture sleeve.
- 1976 It's Only Love/Asleep In The Desert (London 241) Picture sleeve.
- 1977 Arrested For Driving While Blind/It's Only Love (London 251)
- 1977 El Diablo/Enjoy And Get It On (London 252)
- 1980 I Thank You/Fool For Your Stockings (Warner Bros. 49163)
- 1980 Cheap Sunglasses/Esther Be The One (Warner Bros. 49220)
- 1981 Leila/Don't Tease Me (Warner Bros. 49782)
- 1981 Tube Snake Boogie/Heaven, Hell Or Houston (Warner Bros. 49865)
- 1983 Gimme All Your Lovin'/If I Could Only Flag Her Down (Warner Bros. 29693)
- 1983 Sharp Dressed Man/I Got The Six (Warner Bros. 29576)
- 1984 Legs/Bad Girl (Warner Bros. 29272)
- 1985 Sleeping Bag/Party On The Patio (Warner Bros. 28884)
- 1986 Stages/Can't Stop Rockin' (Warner Bros. 28810)
- 1986 Rough Boy/Delirious (Warner Bros. 28733)
- 1986 Velcro Fly/Woke Up With Wood (Warner Bros. 28650)

Albums

- 1971 First Album (London 584) (reissued as Warner Bros. BSK 3268 in 1979)
- 1972 Rio Grande Mud (London 612) (reissued as Warner Bros. BSK 3269 in 1979)
- 1973 Tres Hombres (London 631) (reissued as Warner Bros. BSK 3270 in 1979)
- 1975 Fandango (London 656) (reissued as Warner Bros. BSK 3271 in 1979)
- 1977 Tejas (London 680) (reissued as Warner Bros. BSK 3272 in 1979)
- 1979 The Best Of ZZ Top (London 706) (reissued as Warner Bros. BSK 3273 in 1979)
- 1979 Deguello (Warner Bros. HS 3361)
- 1981 El Loco (Warner Bros. BSK 3593)
- 1983 Eliminator (Warner Bros. 23774)
- 1985 Afterburner (Warner Bros. 25342)

Promo-Only Album

- 1976 Worldwide Texas Tour ("Takin' Texas To The People") (London PS-X-1001)



**« THE LITTLE BAND
FROM TEXAS »
IS
ANYTHING BUT LITTLE!
CONGRATULATIONS
ON 18 YEARS
OF
UNPRECEDENTED SUCCESS**

Bruce Allen & Lou Blair

A Billboard Advertising Supplement

“DEAR GOOD OLE
L'IL BAND,
HIT BUT DON'T QUIT.
LONG LIVE
THE LONEWOLF”

**WARNER BROS. MUSIC
FRANCE**

Larry & W.C. Dunlap
of
D & D COACH, INC.



Ed Skillman
of
NIGHT FLIGHT CONVERSIONS, INC.

Wish to Say
Thanks and Congratulations to
**Billy, Dusty and Frank of
ZZ Top**
on the success of the
AFTER BURNER TOUR
and a special thanks to
Bill Hamm and J. W. Williams

D & D COACH, INC.
P.O. Box 1263
Cullman, AL 35055
Larry Dunlap (205) 739-5954

NIGHT FLIGHT CONVERSIONS, INC.
205 Freeport Rd.
Butler, PENN. 16001
Ed Skillman (412) 287-4938

*106,504 Fans
Rocked to
ZZ TOP
at Alpine Valley
Music Theatre.*

*Thank you,
and here's wishing you continued success.*

Joe, Brad and Leslie



A Division of the Joseph Entertainment Group, Inc.



Amigos y Compadres

(Continued from page ZZ-28)

day ZZ Top hit the Eiffel Tower. Since then, Zero Productions is still reeling in the tracks of the three Musketeers."

Jack Boyle, President & CEO, Cellar Door Productions "In my 25 years of promoting I have never worked with an organization that displays such a high degree of integrity and fairness. These three talented artists have, in spite of their success, never lost their perspective of reality, and continue to perform each show as if it were their first—and I am very glad that they have stopped carrying the animals on tour. "Even though he is not listed as a dependent on Bill Ham's tax return, I know for a fact there is no truth to the rumor that Don Fox is his illegitimate son."

Presidential Campaigns

(Continued from page ZZ-22)

ple slept. Names for the eighth candidate were still being thrown about the room.

Now, Don Novello is a very funny man. He came up with the idea of the eighth nomination being a three-man collective instead of just one man. When he said it, we all knew it was the right choice. I don't think I have to tell you who he suggested. After all, this isn't Billboard's Emerson, Lake and Palmer tribute issue.

So, Saturday comes. The show goes on the air. ZZ Top's candidacy is announced about mid-way through the show and the phones go wild. The ending is no surprise as ZZ Top sweeps the "SNL" Democratic primary. It was funny. It was loud. It was live. And I thought it was over at one in the morning. It wasn't. That night inspired a groundswell. I saw ZZ Top for President bumper stickers, buttons, T-shirts and placards. America's biggest little band seemed right for America at the time and I wouldn't be at all surprised if they received quite a large number of write-in votes.

Now, I'm a great believer in the separation of church and state—but I am proud to have been a part of a wonderful marriage of the two; Father Guido Sarducci and the ZZ Top for President campaign.

I was especially glad a couple of months later in an airport in New York City. Coming off the shuttle from Boston, I saw a familiar face using the pay phone. It was Billy Gibbons. I was in New York for a job interview with David Letterman. Billy was continuing a well-documented worldwide search for fun. We split a cab into Manhattan blasting tapes by Clarence "Gatemouth" Brown, Clifton Chenier and Bo Diddley. I told him I was involved with his "SNL" Presidential campaign and he gave me a cigar as thick as my wrist.

I don't smoke cigars and by the time I got to NBC, I was queasy. I guess a sour stomach made me keep my mouth shut enough so I didn't sound like a jerk. I was hired as a "Late Night" writer. I guess ZZ Top can consider that part of the big payback.

Anyway, I moved to New York and saw Billy whenever he came to the city. By the time of the last ZZ Top tour, I had left "Late Night" and was working with Penn & Teller who were doing one of the most exciting live shows I had ever seen. I brought Billy to the show and he went back the next night. He was hooked. The night after that Penn, Teller and myself were ZZ Top's guests at the Meadowlands.

The Meadowlands shows were amazing mixtures of John Lee Hooker stomps and laser light chic. Afterwards, Teller taught Dusty to roll a quarter across his knuckles like a convict and Penn kept asking how come they used "much" instead of "push" to rhyme with tush. Billy played the perfect host. And Frank? Well, it was unnerving to see someone play the drums with the ferocity of Keith Moon and look as healthy as Huey Lewis. Yeah, ZZ Top was better suited for the Presidency than ever.

All this talk of the Presidency brings us to the nation's birthday.

(Continued on page ZZ-38)

**To 3 Sharp Dressed Men
Who Really Know How To Sell Out Shows.**



CONGRATULATIONS



From The
Cellar Door Companies

Ron Cohen
Dan Burnett
Florida

Dave Williams
Bill Kitchen
Washington, D.C.

Bill Reid
Bob Melatti
Mike Jones
Virginia

Rick Franks
John Itsell
Michigan

Wilson Howard
Bernie Bernstein
The Carolinas

Presidential Campaigns

(Continued from page ZZ-36)

Fourth of July 1986. The biggest party in the world was being held at the feet of the Statue of Liberty. And aboard a boat at Lady Liberty's feet, ZZ Top proved themselves once again as the greatest band in the land. And they did it without a single one of their self-penned hits. Relying totally on a set list drawn from years of Texas bar band tradition, the boys rocked celebrities like Don Johnson and Andy Warhol and thousands aboard neighboring boats with hard rocking renditions of "Needles And Pins," "Linda Lu," and even a gut-bucket version of the "Theme From The Beverly Hillbillies." No mammoth stage show, no lighting effects, no synths; just a two-ton back-beat and a gallon of sweat. France's President Mitterand was in the next boat. He complained about the noise. We took that as a good sign.

From there, the tour juggernaut spun the Top around the world and I'm waiting to catch up on all the news. And to pass a little along. Like about the song Penn wrote for his band, Bongos, Bass & Bob, about his lack of secondary sexual characteristics:

"Don't start talking about ZZ Top/If you do, I'll grab my ears and beg you to stop./Them guys got beards going down to their knee./You can tell it's Billy and Dusty./It ain't Dean and me./I can't grow a beard, I can't grow a beard/It's all over town/My hormones let me down./I can't grow a beard."

From "I Can't Grow A Beard"

by Penn Jillette, Dean J. Seal & Rob Elk

Or we'll swap lies about adventures in the past year and see what cool records they found on the road.

Well, I'm writing this on an airplane on the way to Memphis. I'm finally going to go see Graceland. Billy
(Continued on page ZZ-40)



LOOKING FORWARD TO THE TWENTY-FIRST CENTURY AND *The Planet of No Taxes.*

W.C. Marshall & Associates PC
Certified Public Accountants

One Westchase Center 10777 Westheimer Suite 725 Houston Texas 77042 713-789-4166

WITH PRIDE WE JOIN

IN CELEBRATION

OF  TOP'S

WORLDWIDE STARDOM

MASTERDISK

CONGRATULATIONS



AND
BILL HAM

PROUD TO BE
A PART OF
YOUR SUCCESS

- TOUR SPONSORSHIP
"Schlitz Rocks America"
 - LICENSING (ELIMINATOR CAR)
"Monogram Toys"
 - ELIMINATOR SHOW CAR TOURS
"Promotions, Inc."
 - VIDEO CONSULTING
Eliminator Videos
 - BEHIND THE SCENES FILMING
Eliminator Videos
- and
- LEGAL COORDINATION


MICHAEL GRIFFIN
SUITE 103
3515 BROWN
DALLAS, TEXAS 75214
214-521-5844



77 TOP



**EUROPEAN
SUCCESS
WITH NO
CLOSE SHAVES!**

BARRY DICKINS, ROD MACSWEEN
AND ALL AT

International
Talent
Booking

113-117 Wardour Street, London W1V 3TD
Telephone: 01-439 8041 · Telex: 25115 TALENT
E-Mail: ITB-UK (DGS1175) · Fax: 01-434 2577



Thank you for a record breaking tour of Scandinavia!

EMA TELSTAR

THOMAS JOHANSSON
EMA TELSTAR CONCERTS AB
P.O. BOX 1018, 181 21 LIDINGÖ
PHONE 08-767 01 10, TELEX: 12234 EMA S, FAX: 08-767 99 61



Presidential Campaigns

(Continued from page ZZ-38)

said he's gonna try and meet me there. We can catch up then.

I can't help but notice that the '88 Presidential election is heating up about now. Maybe now's the time we put an Eliminator in the White House.

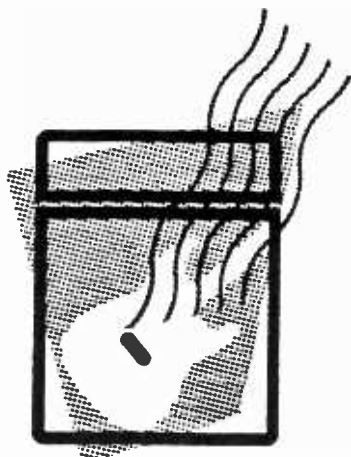
Emmy award-winning Eddie Gorodetsky likes to boogie slow with the blue lights way down low.

Over the Top

(Continued from page ZZ-12)

because what they do has so many classic elements and yet is totally their own. It's the whole package that appeals to the customer, from the way they look to they way they sound. It's hard to classify, but it's easy to recognize. Whenever you see a knot of people gathered around the end of your alphabetical bin, you know a new ZZ Top album has arrived."

ZZ Top's enduring appeal extends beyond regions, age and other demographics, but there's no question that in their native Southwest, they have a special, homegrown appeal. "Much of our business is centered in the Southwest and Texas," explains David Leberman of Leberman's. "That makes ZZ Top a key act for our overall retail strategy. Their performance in that part of the country makes them a significant factor in our sales projections whenever they make new product available. Here is a group that has a strong and dedicated base from which they continually expand and develop new markets. Any retailer who hasn't grown with the group in terms of coordinating their own sales approach is missing one of the real bonanzas in this business. That's why, aside from the booming ZZ Top busi-



Congratulations!
ZZ Top

Thanks for all your great sounds.

From your friends and fans at
Seymour Duncan

We are pleased to represent ZZ Top and Hamstein Music and look forward to sharing future successes together.

EDICOES MUSICAIS ITAIPU
BEECHWOOD DE MEXICO SA
EMI MUSIC PUBLISHING (SOUTH EAST ASIA) LTD.
EDICIONES MUSICALES HISPAVOX SA



© 1987 EMI Music Publishing

CONGRATULATIONS
ZZ TOP

**We're Proud To Represent
Your Catalogue And
Enjoy Working
With You.**

SHINKO MUSIC PUB. CO., LTD.
TOKYO JAPAN



ness we do in the Southwest, we continue to see them as an important part of our national network. It's a customer base and a platinum catalog that we wouldn't want to be caught without."

The sentiments are echoed by John Quinn of the Dallas-based Sound Warehouse. "I don't know about retailers elsewhere, but here in the Dallas/Fort Worth metro area, this group is totally indispensable. Not having the full ZZ Top catalog in all our stores would be like going to Vienna without waltzes or Cleveland with polkas. This is our music from our favorite band and for that very reason they have become a major component in our sales forecasting. What's remarkable is that they have maintained that position for nearly 20 years. It's a point of real pride here at Sound Warehouse that we feel we've had a part in that success story."

It's a story that continues to unfold. "I guess the best way I could describe the effect of ZZ Top on sales is to say that they don't sell units, they sell tonnage." That's how Barrie Bergman of Record Bar describes the ZZ Top, record retailer love affair. "We here feel close to both the band and its management and in that respect it's more than simply a good business relationship: it's more like a family. It's been wonderful to see them reach the top of the rock'n'roll mountain over the years and wonderful to have been a part of that ascent. But I guess the most gratifying thing of all is to look to the future of ZZ Top and their sales potential. It's a very rosy picture."

It's a chorus of praise that is heard loud and clear anywhere that ZZ Top records find a berth in a record bin.

Davin Seay, a journalist and author, has written books on music for St. Martin's and Random House including "Stairway To Heaven." He is currently working on a biography of Dion to be released in the fall of 1988.

"GLAD TO BE A PART OF YOUR WORLD."

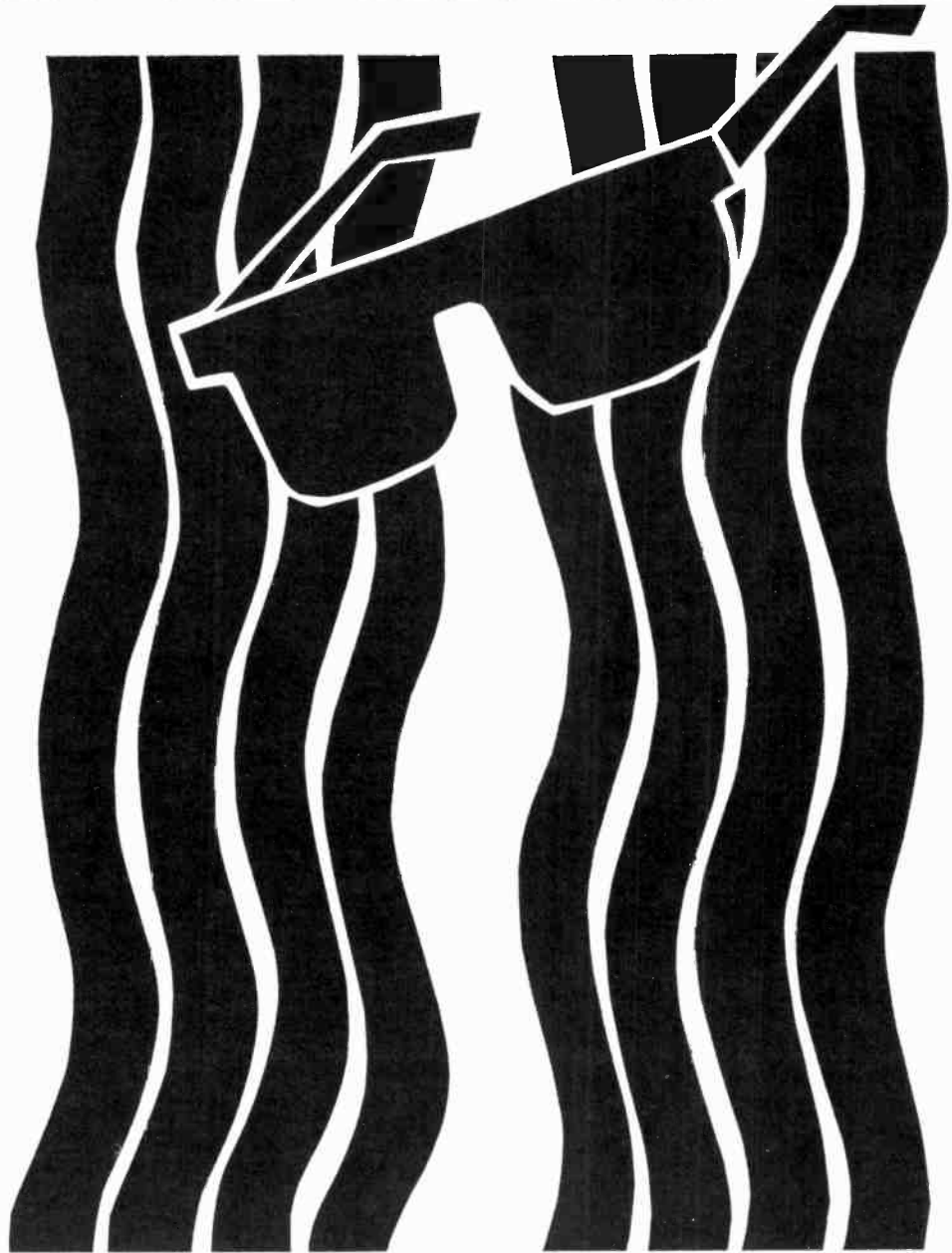


THE JAY GOLDBERG COMPANIES, INC.

PRODUCERS OF
CONCERT ENTERTAINMENT

1307B WEST GLEN AVENUE • PEORIA, ILLINOIS 61614
309 • 692-1601

THE SUMMIT IS BIG ON THE "LITTLE OL' BAND FROM TEXAS"



...ZZ TOP

The Summit salutes Houston's native sons — Billy Gibbons, Frank Beard & Dusty Hill...and their manager, Bill Ham on their well-earned, phenomenal success. Congratulations from all of us at The Summit... your home, at home.



The Summit

10 GREENWAY PLAZA/HOUSTON, TX 77046 (713) 627-9470

**The best For the Top!
Thank you ZZ TOP.**



FOR CONCERT PROMOTION CONTACT



UDO ARTISTS, INC.
SEIJIRO UDO, PRESIDENT

#2 MIYA-CHU BLDG., 3-8-37 MINAMI-AQYAMA, MINATO-KU, TOKYO 107 JAPAN PHONE:(03)402-7281 TLX:J26552 E-MAIL:DCS1656 UDO-UK



The Look of Success

(Continued from page ZZ-16)

alls and sombreros, as if they were being busted for moving weed through the desert . . . or something. On stage, these same outfits were donned, occasionally trading in the sombreros for top hats. Either way, the effect was singular. The stage was set up to look like some alien spacecraft or a mad scientist's laboratory. The show was highlighted by some of the most unique laser effects yet to be created for the rock'n'-roll industry, but for the most part there was nothing more spectacular than the music. Meanwhile, the band played on. Play on, they did.

It may have been 1983, but the car was vintage 1933, as ZZ Top made sure America became acquainted with a hotrod known as the *Eliminator*, also the name of their new album. The live show this time began with a loud revving-up sound, the spotlight shown on the front end of this fabulous hotrod as a screen behind it portrayed a section of road behind it that would fall away, faster and faster, giving the illusion of moving down the road. The Top's outfits can best be described as hi-tech sportswear. Each night the show would end with their old favorite, "Tush," during which the stage started to fall apart—or at least that's how it looked. While the lights flickered, pieces of the building fell onto the sides of the stage. Fake girders and pieces of ceiling—even a mannequin dressed to look like a technician—all fell to earth. And that is essentially how ZZ Top toured the world for the next couple of years.

1985 and "Afterburner" was released. This show started with a very large set of drapes parting to expose a giant sphinx wearing sunglasses and headphones. Thunder and lightning is simulated, and lasers emit from the sphinx' eyes. Suddenly a loud snort is

Jamail
LIMOUSINES, INC.
713-780-3076
HOUSTON, TEXAS

**ZZ TOP
TRAVELS WITH
THOMAS COOK.**

**CONGRATULATIONS
ON SEVENTEEN YEARS
OF GREAT MUSIC.**

Thomas Cook Travel u.s.a.
a company of
The Dun & Bradstreet Corporation
1-800-237-5558

SLUIKREKLAME ...

**A TOAST FROM YOUR
HOSTS IN THE
HEINEKEN
COUNTRY
AND
BELGA
KING
DOM**

**MOJO CONCERTS
DELFT, HOLLAND
Phone (31)15121980**

**MAKE IT HAPPEN
ANTWERP, BELGIUM
Phone (32)32338774**



heard and the drapes get pulled through the sphinx' nose. Following this bit of Egyptian tomfoolery, the real show began. The sphinx pulled apart to reveal the stage as an oversized dashboard of a 1933 hotrod—the left side, a steering wheel and speedometer, the right side a glove compartment. The drum riser in the center was on top of a radio. Billy and Dusty then appeared, wearing black knee-length coats with pink piping and pink baseball caps. During their big hit, "Legs," the two frontmen would disappear from the highest spot in the set (dropped through manholes, actually) leaving spinning, fur-covered guitars shining in the spotlight. The lights would then black out. A loud chord would ring out as the old dashboard would lower to reveal a futuristic instrument panel of some sort of spacecraft. There would then be a countdown and the band would reappear with long coats with elaborate dragons embroidered on them. For the encores, a third set of knee-length coats were worn, this time splendidly adorned with rhinestones—as were their guitars, resulting in an incredible sparkle effect. As the show ended, nine mortars blasted 40 pounds of confetti into the air, together with a foundation-shaking concussion bomb combined with an aerial explosion of the latest state-of-the-art indoor pyro-technics. It was a celebration!

ZZ Top finished that tour in March of 1987, having performed the show 212 times throughout the world. As you may have guessed, the Top is due for another vacation. Perhaps all that is left is for ZZ Top to take their show to another dimension, to another galaxy—anywhere hard driving rock'n'blues will draw a crowd and bring their beings to their feet—or whatever it is they use for underpinning.

Phast Phreddie Patterson is a poet. His father was born in Texas.

Hear Ye.

All those present...in as much as ZZ Top has always been a loyal member of the flock, it is with great pleasure that they are this day hereby inducted into the



Loyal Order of the Duck

The Peabody
MEMPHIS

The South's Grand Hotel

149 Union Ave., Memphis, TN. For reservations call 1-800-PEABODY

THANK ZZ FOR ZZE GOLD GUY ZZ



EDITION INTRO

THE MEISEL GROUP

Wittelsbacherstr. 18, 1000 Berlin 31

Tel. 030/884140, Telex: 184174

Fax: 880 50 65

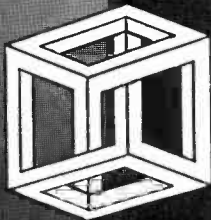
3 CHEERS TO ZZ TOP

*and congratulations on your
out of this
world success!*

*Sincerely a
Celestial Experience
from the new kid
& his crew*

CONCEPT CREATOR
OF THE AFTERBURNER TOUR
STAGE DESIGN FINAL STAGE ART
SNORTING CURTAIN
& OTHER SPECIAL EFFECTS ASSISTANCE

P. O. Box 12602
Las Vegas, NV
89112
(702) 45-MAGIC



TY REVEEN'S

IMPOSSIBLE
Productions

They're Worldwide

(Continued from page ZZ-18)

band's location. The screams and shouting must have sounded in the ears of Dusty Hill, Frank Beard, and Billy Gibbons like trumpets of recognition harking. "Finally, the world knows us!"

Subsequently, tickets for European shows had hardly gone on sale when the venues were already sold out. In the fall of 1986, the Munich "Olympiahalle" was filled to capacity. A day before, in Wurzburg, northern Bavaria, the large "Sportatorium" was so crammed, one couldn't have fainted and fallen to the floor. After the tour through West Germany, the "Little ol' band from Texas" was firmly established there. Even the good burghers of Hamburg, known for their coolness in that northern German port city, crowded the concert hall, stomping, shouting, and singing along.

I had the good fortune to travel along with the threesome whom I had gotten to know well since that first phone request of my chief editor. I spent long nightly hours on the tour bus, chewing the fat, shooting the breeze, and last but not least, talking about their lives in this band. It may sound a bit trite but I came away richly rewarded and wanting to stay in touch for a long time to come.

Recently, the German Phonographic Industry in conjunction with ZDF Television and the City of Berlin introduced "Barolina 07—Internationaler Deutscher Musikpreis," a Grammy-style gala held in late August. Broadcast live, ZZ was seen receiving the award for "most successful live band." Naturlicht!

In Sweden, some were not sure whether ZZ Top's world famous Ford Coupe had done the trick or if the heavy rotation of their videos triggered the jump

**Congratulations
on your great success!**
It was a pleasure to provide
the trucking for the
AFTERBURNER WORLD TOUR

Egotrips[®]
INC

2022 Spruce Street
Philadelphia, PA 19103
215-732-4974
IMC 1268/EGOTRIPS US

The Studios at Las Colinas

C O N G R A T U L A T E S

**Thank You
for utilizing
our
Soundstage
Facilities
for your
Pre-Tour
Rehearsals**


The Studios at Las Colinas
Located in the Dallas Communications Complex
(214) 869-0700

ZZ TOP
Many thanks for your
sold-out concerts during
the past years in
Switzerland.

Hope to see you...

good news[®]
Good News Productions AG Carmenstr. 12
CH-8032 Zürich Phone: 01 251 11 68/69
Telex: 815 824 news



of the band to top celebrity status. Even before their Stockholm concert, so my colleague Mats Olsson tells me, the three Texans drove through the capital, greeted by the cheers of the grownups and the screeches of young girls. In their two-night-gigs ZZ Top charted a total attendance of 22,000, topping Bruce Springsteen who made an honorable runner-up with 21,000 for two nights. Side-stepping to Finland for a one-night stand, the band achieved an all-time record with an attendance of 7,000—quite a sum for a country with such a small population.

In the U.K., the Monsters of Rock Festival at Castle Donington became the scene of ZZ Top's transformation in 1983, from a band with a cult following to one with demonstrative mass appeal. The festival's promoter Maurice Jones summed it up: "If God created a band to play outdoor shows, it is ZZ Top." Following their afternoon performance, 80,000 new fans were prepared to agree with that sentiment. Gibbons, Hill, and Beard had to face the crowds as virtual unknowns, but such was the honesty of the band and so strong was their music and humor that the throng became more than interested, they were transfixed, and were prompted to immediately go out and purchase "Eliminator" and the singles "Legs," "Gimme All Your Lovin'," and "Sharp Dressed Man."

Clearly established as headliners at Donington, ZZ Top's four consecutive shows at Wembley in 1986 attracted huge crowds who came to see the popular band.

In France, where ZZ Top played big Paris venues as well as open-air amphitheaters in the Provence, the band registered another record: their three gigs in the 16,000-seat Paris "Palais des Sports Bercy" sold out faster than any string of shows had ever done before. The ancient ambiance of the Roman amphitheaters in Nimes and Frejus added an amusing ingredient to the joyous music of the 20th century Texas band. "ZZ Top is unique," says editor Jean-Pierre Sabouret of Hard Rock Francais, "in that they cannot be categorized into any slot."

In Australia, there seems no logical reason why ZZ Top should not have been a major act well before 1984. After all, the lower continent can rival Texas as the rightful home of loud, relentless, uncompromising, hard-edged rock. Finally established as one of the true megastar acts of contemporary music, the future looks bigger and brighter than ever for ZZ down under. Phil Mortlock, creative senior manager of WEA Australia, says, "ZZ Top were a bit of a mystery for a long time." After they finally toured Australia in 1987, the mystery was solved. Says Glenn A. Baker, Australian editor of Billboard, "They had won a whole new audience."

During that Australian tour, ZZ Top played riotous sell-out shows in every major city. When the threesome made an hour-long lunchtime personal appearance at a midtown record store in Sydney on a wet and miserable day, thousands of fans crowded through the doors for an autograph and chat. ZZ Top tried to oblige every single one of them. "After all," says Baker, "that's the sort of guys they are!"

In New Zealand, on March 14 of this year, 70,000 people watched and listened as ZZ Top performed in Auckland—one of the largest gatherings of human beings ever registered in the country's history; the receipts of that show amounted to the largest single event concert gross ever in the Southern Hemisphere.

The international success of ZZ Top is undeniable. And needless to say, sales of not only "Eliminator" and "Afterburner," but also the entire catalog have been reflected by the enormous success of the band's concert appearances worldwide.

Yes, I'm quite convinced there will always be a ZZ Top.

Ralf Brunkow is head of the New York office of Germany's Bravo, a weekly entertainment and music magazine, with a circulation of a million throughout Europe.

ZZongs on *TOP* in Scandinavia



© 1987 AIR Music Scandinavia AB

Box 102 20, S-100 55 Stockholm, Sweden. Phone 8-63 07 20. Telex 123 35. Fax 663 92 35.

ZZ
TOP'S
TOPS WITH
WB UK
—OK



WARNER BROS. MUSIC LTD. 17 BERNERS ST. LONDON W1
TEL: 01-637 3771 FAX: 01-636 7343 TELEX 25522 MUSIC G

W A Warner Communications Company

Samuelson
CONCERT PRODUCTIONS
 FORMERLY **TR** PRODUCTIONS
WISHES TO CONGRATULATE
ZZ TOP
ON A VERY SUCCESSFUL YEAR
 DALLAS • LONDON • SYDNEY

OTTO ENTERTAINMENT GRAPHICS

WE'RE PROUD TO BE ON YOUR CASE

Congratulates **ZZ TOP** on some GREAT tours and wishes to extend thanks to Billy, Dusty, and Frank and all the many great people at Lone Wolf Productions.

Otto Entertainment Graphics • 1127 Vine Street • Cincinnati, Ohio 45210 • USA • (513) 621-9779

ZZ TOP PIJETERS

A GREAT COMBINATION IN THE BENELUX

THE Company

OUDE ENGHWEG 24, P.O. BOX 1299, 1200 BG HILVERSUM, HOLLAND
TEL.: (0)35 - 23 22 41, TELEX: 43639, ARIOL., FAX: (0)35 - 23 46 48

ROSEMONT HORIZON ARENA
 6920 N. Mannheim Rd. Rosemont, IL 60018
 (312) 635-6601
 Capacity: 18,000 • Minimum: 9,000 • 49 Concerts (1986)
 136 Performances (1986) Rent: \$7,500/17.5% • Tax: 3%

Rick Bjorklund Executive Director John Hochstetler Director of Finance Rich Connon Box Office Manager

Box Office: Contact for information

View from the Boardroom

(Continued from page ZZ-10)
 music on radio. "ZZ's track record of hits speaks for itself," asserts Russ Thyret, Warner Bros. senior vice president of marketing and promotion. "They have always been an AOR phenomenon and with 'Eliminator,' they've also conquered the CHR format. Over the years we've seen steadily increased rotation on their whole catalog. There's only a handful of artists who have that kind of in-depth longevity, and ZZ Top leads the pack. What's even more impressive is the fact that the group is always adding new songs to their list of consistently playable hits."

"ZZ Top is a band promotion people love to work," adds George Gerrity, Warner Bros. vice president of promotion. "And it's not just because radio responds instantly. Their music has heartland appeal; you know it's getting out to people who really love everything this band is about. ZZ Top's sound is timeless; it reaches wide across formats and age groups. Demographics sort of break down when you're dealing with artists whose appeal is this strong."

Enthusiasm for ZZ Top extends to Warner Bros.' parent and sister companies. "ZZ Top has been a mainstay of WEA's sales profile ever since they signed to Warner Bros.," remarks WEA president Henry Droz. "They are among the few groups that can be counted on to deliver music with the broadest possible market potential. It's been proven out in the manner in which ZZ Top has built a loyal and growing consumer base. Touring, promotion and a close coordinating effort with WEA and Warner Bros. staff has brought them world-class status."

Of course, the impact of ZZ's success has been felt around the world. WEA International chairman Ramon Lopez observes, "All of us at WEA International feel profoundly privileged to be associated with Billy, Dusty and Frank. They have shown an extraordinary professionalism and willingness in their collaboration with our worldwide organization. Equally, our affiliates and licensees have shown great creativity and dedication in their efforts to expose ZZ Top's music and unique visual style to their own distinct marketplaces. Any international undertaking is, by definition, a team effort, and Warner Bros. has demonstrated remarkable support for all we have tried to do. As for the group's management, Bill Ham and all at Lone Wolf Productions are certainly uniquely notorious—for their efficient, professional and total delivery."

Lopez' comments are echoed by WEA U.K. managing director Rob Dickins who remarks, "Since working with ZZ Top, there will always be a little bit of Texas here in the heart of the ol' U.K."

"I think the best way to describe the effect Billy, Dusty and Frank have had on WCI's corporate consciousness is to look at our quarterly report," comments WCI chairman Steven J. Ross. "The band has been cited there more than once when we want to point out to our stockholders the exciting and profitable directions our music division is taking. The group embodies what's fun and involving about popular music today."

Warner Bros. Records and ZZ Top is a team that has redefined longevity, profit and innovation for the music industry.

The Big Break

(Continued from page ZZ-10)
 very interested—and encouraging. Much later—I'll never forget—I met with Walt, Willie Mitchell, and Joe Coughi at the Riverfront Hotel in Memphis, Tenn., and we began negotiations. Willie and Joe wanted to sign ZZ to their London-distributed Hi Records, but I was adamant about signing them to London. The Hi offer made it hard for me, especially

since I admired Willie so much, and regarded him as a friend and one of the absolute greatest producers and artists around—and still do. But, to the band and me, London was the happening label, and that is where we wanted to be.

“Anyway, I left the meeting and they continued their discussions. Walt called me the next day and told me he had decided to sign the band to London. That was truly our **BIG BREAK**.”

“During our London years, Walt was always there for us, always very supportive of everything we wanted to try. One night after dinner—and several drinks—I got to know a little more about him and some of his accomplishments. As Walt was never one to talk about himself, few people know about his heroic World War II experiences—like being with the 101st Airborne Division (Screamin’ Eagles) and making several jumps behind enemy lines, and the big one, being over Normandy. That says a lot about the man.

“The band and I will always be grateful for all Walt did for us—at the beginning and through the years. He was a fine A&R and overall record man, and above all, he was a very special friend.”

WALT MAGUIRE REMEMBERS . . .

(Editor’s note: Earlier this summer, reporter John Milward interviewed Walt Maguire for this issue—his last interview.)

On promotion man Bill Ham: “The thing that brought us close together was that we both loved and understood the blues. I used to release a lot of blues, and Bill did the best job in the whole country because he understood the music.”

On his first exposure to ZZ Top: “Bill told me about a group he’d just signed. He thought they were just absolutely the best band he’d ever seen live, and the sound was completely different from anything else that was out at the time. He sent me a tape, and I liked what I heard. They were completely unknown—just three guys!—I signed them pretty quickly, without ever having seen them.”

On the first time he saw ZZ Top perform, and met Billy, Dusty, and Frank, Texas, 1969:

“They were great!—their music, their performance, their energy. I compared the experience with some of the early performances of the big British acts I was working with. What you had was three guys who worked their butts off on stage to give the people their money’s worth. And the audience loved it! When I met them after the show, they were really nice guys—and they’re the same nice guys today. Also, they were definitely hungry.”

On the band and Bill: “On stage ZZ Top was a trio, but I knew that practically speaking they were a quartet. Bill Ham was always integral to our promotion because he was so full of good ideas about how to promote the band. And, he was one of the few producers I’d worked with who also understood merchandising. As far as their recording and performance, I was always excited because the kind of music they were making, and the kind of show they put on . . . well, they were always outdoing themselves. Still are!”

On record sales: “ZZ Top’s record sales improved on each of their six London albums, but the steak didn’t really hit the fire until the third LP, ‘Tres Hombres,’ that had their first top 40 hit, ‘La Grange.’ ‘Fandango,’ however, was the one that made them a bona fide national act. A couple of stations wouldn’t play ‘Tush’ from the album, but it didn’t bother us because we thought it was good, and funny to boot.”

On the band’s explosion through video: “The videos prove the same thing I’ve watched their live shows prove all along: all the kids have to do is see them. Once you see them, you’re hooked.”

John Milward writes about music and entertainment for a number of major magazines and newspapers.




BILLY, DUSTY AND FRANK

THANKS FOR THE MEMORIES

ALL SELLOUTS!

INDIANAPOLIS • CINCINNATI • LEXINGTON • JOHNSON CITY • DAYTON
LOUISVILLE • TOLEDO • HUNTINGTON
FT. WAYNE • COLUMBUS • EVANSVILLE

**SPECIAL THANKS TO
BILL HAM**
C.A.A. TOM ROSS
ROB LIGHT & MIKE PIRANIAN
ALSO: J.W., SIMON
(THE BALL BUSTER) RENSHAW
AND JERRY GILLELAND

DAVE LUCAS & STEVE SYBESMA



PHOTO: BOB ALFORD

sunshine
promotions inc.

A Billboard Advertising Supplement

It only took 17 years for the world to discover what we've known all along. Congratulations!

The International Bird

**ZZ TOP
IN CONCERT**

MONDAY NOV. 20TH 8:30 PM

BANDHILL FIELDHOUSE • FAYETTEVILLE
UNIVERSITY OF ARK. • JAY BOY
SPECIAL GUEST STAR JAY BOY
TICKETS \$3.00

PRODUCTIONS, INC. OF L.R.

1/12 Columbia, S.C. • 1/13
1/8 San Francisco, Calif. • 1/15
San Diego, Calif. • 1/16
2/9 Portland, Ore. • 2/10
3/30 Dallas, Texas • 3/31
4/20 Fort Worth, Texas • 4/21
1/20 Huntington, W. Va. • 1/21
10/22 Opry House • 10/23
11/4 The Shaboo • 11/5
10/25 Royce Hall • 10/26
10/28 Dick Waldorf • 10/29
1/6 The Bull in Fresno • 10/12
10/5 Uptown Theater • 10/5
10/8 Chicago, Ill. • 10/3
10/7 St. Paul, Minn. • 10/7
10/25 Los Angeles, CA • 11/4
1/15 Passaic, N.J. • 1/16
1/16 Morgan Town, W.V. • 1/17
Shreveport, La. • 1/18
Daytona Beach, Fla. • 1/19
10/22
Aud. • 10/23
10/24
11/4 Boston, Mass. • 11/5
10/21 Ritz Theater • 10/22
10/23
10/24
10/25
10/26
10/27
10/28
10/29
10/30
10/31
10/16
10/17
10/18
10/19
10/20
10/21
10/22
10/23
10/24
10/25
10/26
10/27
10/28
10/29
10/30
10/31

Congratulations to ZZ Top, Larry, Dusty, Frank and Bill on the success of your record breaking Afterburner tour. We're proud of our part in it. Speaking Texan to Texan...

ya'll done good!



DONALD K DONALD
TEL. (514) 735-2724
TELEX 05824081

Sooner or later we'll play Atlantic Canada and I'll be able to afford a bigger ad. In the meantime, I need the scratch to pay for those after-concert dinners with Bill Hamm and Don Fox!

Congratulations ZZ TOP and Bill Ham

HINTON & SUSSMAN

Michael J. Hinton Robert J. Sussman Bruce C. Zivley Joe W. Bailey II

Ronald G. Woods
of Counsel

HOUSTON, TEXAS 713-864-4477

Congratulations Bill Ham & ZZ

BEING ON TOP

demands knowing all the facts
conclusively, comprehensively, and confidentially.

Investigations in the corporate and entertainment arena.

SECURITY ASSOCIATES INTERNATIONAL
2815 WEST T C JESTER
HOUSTON, TEXAS 77018
713-956-5625



Radio's Love Affair

(Continued from page ZZ-16)

'Owner Of A Lonely Heart.'

ZZ Gets On Top, Slowly: The merry-go-round, of course, didn't really catch up to ZZ Top until 1983's "Gimme All Your Lovin'" from "Eliminator." Doug Podell, PD at WLLZ in Detroit says: "Certainly their impact on radio hit with 'Gimme All Your Lovin'.' We played about seven songs from that album and about five from 'Afterburner' . . . I can't recall ever playing five records deep on a ZZ record before 'Eliminator.'"

Bill Pugh at Atlanta's WKLS credits the band's manager Bill Ham with a lot of ZZ Top's success. "Bill Ham and their management company has been real meticulous on their progression," he says. "They did hit a bit of a lull in the '70s, but they've never been in the situation where they've peaked and then slid down and disappeared."

"You cannot talk about ZZ Top without talking about a guy by the name of Bill Ham. It's no accident that the name of his management company is Lone Wolf. Bill Ham is a maverick," marvels Redbeard.

I'm Bad, I'm Nationwide: ZZ Top had to overcome the resistance that a lot of bands with strong regional identification have to overcome. "They were late bloomers in New York," according to Scott Muni of WNEW. "They had achieved superstar status in a lot of other areas, but in New York it was not early. Popularity with the radio public in New York has been fairly recent." ZZ Top's library at WNEW went from about six tracks prior to "Eliminator" to the 18 in recurrent rotation today.

WBCN Boston's Tony Bererdini echoes Muni. "They weren't a huge act, originally. They got occasional play, but it wasn't heavy duty and concentrated" like it became later. "The audience started demanding more of the records. They started buying the records, and you started seeing the older stuff show up on requests" after 1983.

ZZ On CD: If "Eliminator" and "Afterburner" didn't seal the band in the mainstream, the appearance of ZZ Top's entire catalog on CD certainly will. The remaining six early LPs are being readied for release both individually and together in a two-on-three CD package: "The ZZ Top Sixpack." While the presence of ZZ Top on CD may not change everyone's programming habits, there are many who claim they will dig a little deeper into the band's catalog now that ZZ is digital.

"Yeah, we'll play more of it," says Bererdini. "It will open up a few of my favorites that I'm sure will sound really good," enthuses Redbeard. "That second album is a real gem, from any standpoint. The songwriting and recording quality were extremely high. That album was way ahead of its time."

Says Podell: "When we do get CDs, we do occasionally find new songs and go a little deeper."

ZZ To MTV: "Gimme All Your Lovin'": MTV and the video generation swept ZZ Top to center stage. Their outrageous appearance, wild antics and raw zani-ness were perfect ingredients for superstardom. "I think the video medium helped capitalize on some of the colorfulness of the band," as Redbeard sees it. "They march to the beat of a different drummer."

"I do believe," says WMMS' Kid Leo, "that ZZ Top realized that while rock'n'roll is sacrosanct to some people, it started out as a way to have fun, and they took that to the nth degree. They mixed pure rock'n'roll with the outlandishness and glitzi-ness of show business, and I think they did a hell of a job. They always had beards, they always had girls, and I'm sure they always carried some kind of keychain, but after MTV, they became larger-than-life characters."

"The thing that I've always loved about ZZ Top is that they've always had a great sense of humor. They're serious rock'n'roll people and they take their music seriously, by they don't take themselves too seriously," says Bererdini.



Few will argue with Kid Leo: "I think David Lee Roth learned a lot from ZZ Top."

Steve Padgett is a freelance writer living in Los Angeles. He has written for Playboy and Tower Pulse, among others, and is a former managing editor of Cashbox.

Video Breakthrough

(Continued from page ZZ-20)

the group performed on MTV's party boat in the New York harbor during the monumental Statue of Liberty celebration. As MTV's Cruger notes, it was not only the "ultimate culmination" of the station's involvement with the band, but a supreme tribute to the "timeless" quality of its videos and music.

Jim Bessman is a regular contributor to Billboard.

THE ZZ TOP VIDEO-OGRAPHY FROM "ELIMINATOR":

- 1983 "Gimme All Your Lovin'," "Sharp Dressed Man":
Dancing Buffalo Productions/Tim Newman,
Director
- 1983 "TV Dinners": Ardent Teleproductions/Marius
Penczer, Director
- 1984 "Legs": Dancing Buffalo Productions/Tim
Newman, Director

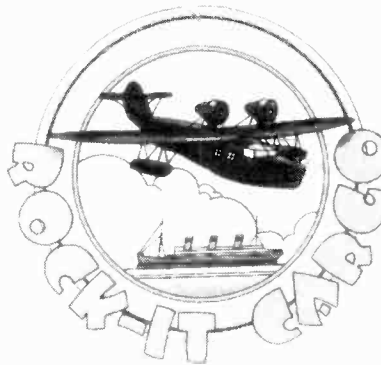
FROM "AFTERBURNER:"

- 1985 "Sleeping Bag": Limelight Productions/Simon
Fields, Producer/Steve Barron, Director
- 1985 "Stages": Jerry Kramer, Producer/Director
- 1986 "Rough Boy": Limelight Productions/Simon
Fields, Producer/Steve Barron, Director
- 1986 "Velcro Fly": Limelight Productions/Simon Fields,
Producer/Danny Kleinman, Director

ZZ TOP

WE LOVE YOU!

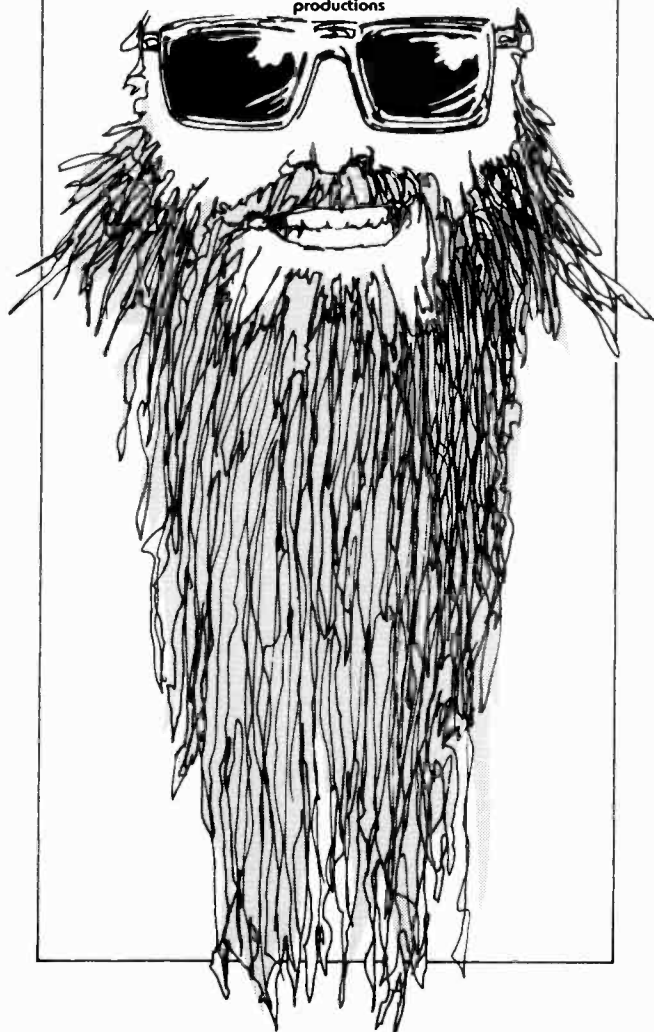
. . . and your 84 Tons.
many thanks



Los Angeles • New York • London • Tokyo

TOGETHER, WE'VE GROWN
THROUGH THE YEARS...
KEEP ROCKIN'

belkin
productions



BILL RICH

AND ASSOCIATES

MANUFACTURER AND SUPPLIER OF UNIQUE,
MERCHANDISABLE PRODUCTS TO THE TOP
MUSICAL GROUPS IN THE WORLD

CONGRATULATES THE WORLD'S TOP
MUSICAL GROUP:

ZZ TOP

KEEP IT COMIN'!

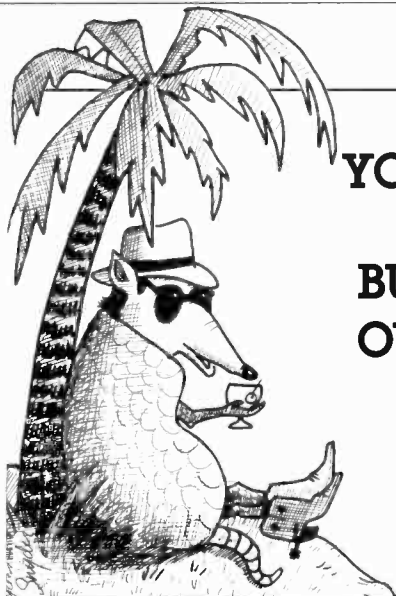
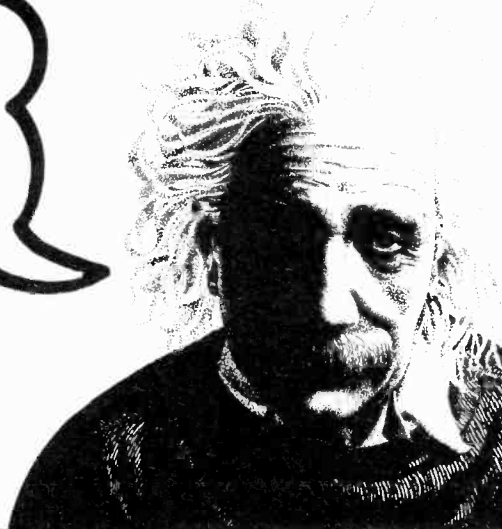
C&R GUITARS
P.O. BOX 52370
TULSA, OK 74152

TEL: (918) 747-1407
FAX: (918) 744-5477
TELEX: 9102406033
(C&R GUITARS OK UQ)+

Billy, Dusty, Frank, and Bill

What does "Woke Up With Wood" mean?

Continued Succezz,
Jerry Kramer



YOU CAN TAKE THE BOY OUT OF TEXAS

BUT YOU CAN'T TAKE
OUT OF THE BOY!



CONGRATULATIONS!

(From Your Album Network Pal In Burbank)

STEVE SMITH



Kingston Financial Services, Inc.
5075 Westheimer, Suite 680
Houston, Texas 77056
Telephone: 713/621-1155
Registered Investment Advisors

congratulations



AS WE SAY IN HOLLYWOOD —
ZZ TOP IS AN ACT WITH 'LEGS'!
CONGRATULATIONS

FROM



WARNER
SPECIAL
PRODUCTS

Proudly They Hail

(Continued from page ZZ-32)

people of strong convictions." Although conservative guardians of the Lone Star mystique, like the Daughters of the Alamo, would doubtless blanch at the assertion, Wilson made a case for the juxtaposition of 180-odd buckskinned zealots and three limo-riding guitar-slingers.

"These guys *are* modern heroes," he contends. "We're not going to have Davy Crockett or Jim Bowie shooting 'em out to defend the integrity of the state anymore. But we still have our heroes. The difference is, we made the guys in ZZ heroes before they died."

"It was my contention, why wait? They've been around for a long time, and playing essentially the same kind of music."

Well and good, but hardly the stuff of which heroes are made. But Wilson saw a chance to honor not only the three members of ZZ Top, but also, by proxy, Lightning Hopkins and the other Texas blues musicians whose contributions have been overlooked.

"What they've [ZZ Top] done is to preserve, in my estimation, an art form that has since become long-lost. And that art form is the historic preservation of the blues, both in Texas and in the rest of the world. I used to play with guys like Lightning and Mance [Lipscomb] and Muddy [Waters], and when they died, their music died with them, for the most part."

"What Billy and Dusty and Frank have done is to take an art form that is essentially an old, traditional art form and translate it into a language that people today can understand. You've got people who listen to Motley Crue or Twisted Sister who would never touch a Muddy Waters album, but they listen to ZZ Top."

So Wilson started the bureaucratic ball rolling, and when the motion came to the floor of the House for a vote in the summer of 1986 it passed, Wilson said, without dissent.

Nor was it an action taken lightly by the members. The House, as an institution, still has not lived down the time, several years ago, when a young member wanted to make an example of how little attention was paid to routine legislation. So he sponsored and passed a resolution commending one Albert DiSalvo for his work in population control. DiSalvo is better known in legal circles as the Boston Strangler.

So, says Wilson, today, "They watch that stuff like a hawk." And the vote to sanctify ZZ Top represented, he says, "an affirmative action. It's no fluke. Everybody knew what the hell was going on, and . . . people weren't asleep at the wheel when this thing came up."

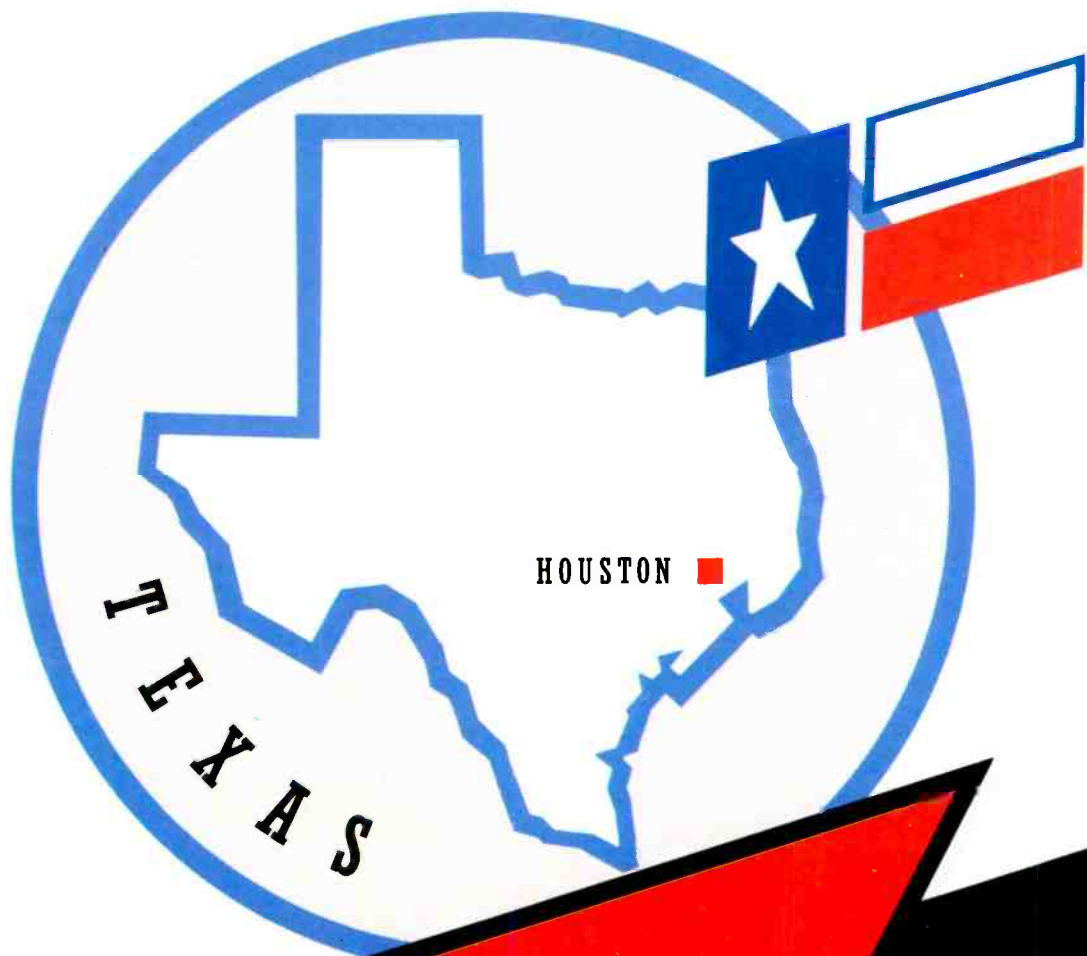
It was a particular satisfaction, he adds, to observe an award usually reserved for traditional dignitaries bestowed on, of all people, the guys colloquially referred to as "the little ol' band from Texas."

Somewhere, Davy Crockett and Jim Bowie are smiling.

John T. Davis has written about music in general, and Texas music in particular, for over a decade for a variety of regional and national publications. He is currently the music columnist for the Austin American-Statesman in Austin, Texas.

CREDITS:

EXECUTIVE EDITOR, Bill Ham; PROJECT COORDINATOR/EDITOR: Bob Small for Lone Wolf Productions; WARNER BROS. RECORDS COORDINATOR/EDITOR, Bob Merlis; LONE WOLF PRODUCTIONS COORDINATOR, J.W. Williams; COVER/GATEFOLD ART, Barry Jackson; SECTION DESIGN, Reliable Design Studios Inc., New York; PHOTOGRAPHY, Bob Alford, Paul Cox, George Craig, Ross Halfin, Patrick Harbron, Dennis Hunt, Bud Lee, Aaron Rappaport, Gaylen Scott, Lee & Lesser; SPECIAL THANKS TO: Marilyn Harris, Lone Wolf Productions, Meryl Zukowsky, Warner Bros. Records, Tom Vickers—and most of all to Ed Ochs & Robyn Wells, Billboard.



HOUSTON ■

THANK YOU!



TOP



MUNICH ■



MARCEL AVRAM

MAMA CONCERTS GMBH

Promenadeplatz 11, 8000 Munich 2, Phone 89-2319190
Fax 89-23191919, E-Mail DGS 2450, DGS 1269,
DGS 1771, DGS 1270



Congratulations!



From One Texan
To Another

HEROES AND INFLUENCES



A Billboard Advertising Supplement

(Editor's note: We asked author/historian/smart guy Ed Ward to chronicle a list of luminaries in ZZ Top's cosmology. Billy, Dusty and Frank gave Ed a list of the people they most admire and Ed delved into the backgrounds of each.)

DUSTY HILL

- **Elvis Presley:** "I started off singing to the jukebox, and that was right when Elvis had just come out. We lived in Memphis before that, and my mom was very big on Elvis and the blues."
- **The Beatles:** "Well, that's obvious. They shook things up."
- **Rocky Hill:** "He's my brother. I started out playing because of him. It was one of those things that could only have happened to me: I got a guitar for Christmas, and he got a bike, so we traded. I wound up being too busy to ride the bike, so he wound up playing guitar and riding the bike. But we had a group together later, the two of us on guitars and a drummer. One day he came into the beer joint where we played and handed me a bass and said, 'Here, you play this. We sound terrible without a bass.' So I played the first gig with the sound turned down, and then he ordered me to turn it up the next time, so I had to learn the bass." Rocky Hill has been a roadhouse favorite in Texas for nearly 20 years, and plays mostly in the Houston area. He's recently signed to Virgin

Records.

- **Muddy Waters:** "I could just as easily have put down **Lightnin' Sam Hopkins** there. My mom was very much into blues, and I idolized both those singers' vocal styles. I thought everybody listened to blues, so when I'd bring my friends over to the house after school, I'd play 'em Muddy Waters, and they'd all be listening to Clyde McPhatter, and when they heard Muddy, they'd go 'Neat! Can I borrow this?' But Mom'd always say 'Don't you go loaning out my Muddy Waters records!' That name represents a lot of people, actually." During Dusty's youth, Houston had a very active blues scene, which included the late Lightnin' Hopkins.
- **Merle Haggard:** "That name represents a lot of people, too. I could have said **George Jones**, but I heard Merle first. I've never understood people who say they only like rock. How can they limit themselves like that? Oh, and my mother's name is Merle, too."
- **Ludwig van Beethoven:** "In the eighth and ninth grades, I played cello in the school orchestra, playing beer joints on weekends, playing rock'n'roll, and then playing classical music during the week. The lady who ran the orchestra thought the only kind of music was classical, and once again, I can't understand anybody who'd limit themselves that way. I thought Beethoven and Brahms were really strong, just like

rock'n'roll and blues. She said I wouldn't ever play bass because my hands weren't strong enough."

FRANK BEARD

- **Ginger Baker:** Drummer for Cream, and a masterful technician whose gifts are just beginning to be rediscovered. Undoubtedly an inspiration for any young drummer.
- **Spirit:** A drummer-led group from the '60s and '70s, notable because the drummer in question, **Ed Cassidy**, was much older than the rest of the band, not to mention the band's fans. **Randy California**, the guitarist, was his adopted son.
- **The 1955 Dodgers:** Although the Brooklyn Bums had been in the World Series before, they'd always lost. In 1955, reflecting the hopes of underdogs everywhere, they won.
- **Roger Staubach:** Star quarterback for "America's team," the Dallas Cowboys, during the height of their dominance of pro football. Devout, clean-living, and, upon retirement, a highly successful Dallas businessman. Could he represent Frank's dreams for the future?
- **Gene Krupa:** A magnificent drummer from the pre-rock'n'roll era, Krupa could be called a drummer's drummer. He developed techniques that liberated drumming from mere time-keeping, and toward a more melodic concept of what a drummer could do.
- **Mickey Mantle:** The baseball hero of the '50s and early '60s, and the New York Yankee's pre-eminent star. Just like a good drummer, he knew how to hit 'em.
- **Davy Crockett:** Senator, land speculator, and, perhaps most importantly to kids growing up watching TV in the '50s, a hero of the Alamo, even though he was a Tennessean, not a Texan. His portrayal on the Walt Disney-produced TV show by Fess Parker impressed a lot of boys in 1955.
- **The Beatles:** Of course.
- **Toody Tadi:** The spelling may be off on this obscure hero's name, but he was the drummer for the **Cellar Dwellers**, the house band of the infamous Cellar Club chain in Houston, Fort Worth, and Dallas. This club didn't open til midnight, in keeping with its beatnik vibe, and served imitation alcoholic beverages. Late at night, just before closing, the waitresses would strip unless a secret light in the back of the club indi-

CONTINUED SUCCESS TO THE HARDEST WORKING BAND:



FROM THE HARDEST WORKING PROMOTERS





cated the police were near. Many a young Texan was initiated into the mysteries of nightclubbing there and many young musicians got their start playing at Cellar Club. Toody Tadi was a particularly fine drummer, and when Leon Russell was getting his Mad Dogs & Englishmen tour together, he tapped Tadi for the drum chair. Tadi didn't see any point in going out on the road, so Jim Gordon went instead.

BILLY GIBBONS

• **Best Image: Bo Diddley** Bo Diddley (Elias McDaniel) started his career as a boxer, but soon rose to prominence in the Chicago blues clubs in the early '50s. He became Bo Diddley for real in the mid-'50s, and recorded a long string of very influential hits like "Bo Diddley," "Who Do You Love," "Say Man," and "Mona." About him, Gibbons says, "No question about him. I'm a man of compartmentalized living, and Bo had a square guitar. I think everything should be able to fit into a box. He had a loud voice, and showed us how to put fur on our guitars." ZZ returned the favor this year by inducting Bo into the Rock'n'Roll Hall of Fame.

• **Best Drum Intro: "Shotgun," by Junior Walker** Junior Walker is the blues saxophonist whose string of mid-'60s hits for Motown were the most-played instrumentals of their era. "That drum figure creeps in sideways in different versions now and again, in other people's stuff. But I just think Junior Walker should be credited with that exciting, wake-up drum solo. You hear it and you're glad they're doing it *in* your head, not *on* your head."

• **Best Wrought Iron: Steve Cropper** Cropper, guitarist with Stax Records' Booker T & the MGs, during the '60s, was also a producer and played with the Stax house band on innumerable hits. His spare guitar style influenced many, but was duplicated by none. "Wrought iron is a wonderful thing we have in the South, where you take something strong and hard like iron and turn it into something as graceful and lacy as the balconies in the French Quarter in New Orleans. This is just a way of saying that far from being heavy metal, the way Steve Cropper plays guitar is much more like wrought iron."

• **Best Mind: Laurie Anderson** Performance and fellow Warner Bros. recording artist Laurie Anderson is noted for her solo shows in which she plays with music and language utilizing the latest technology. "This is a broad bestowance, and has to do with music. She has a great musical mind."

• **Best Blues Group Coordinator: Muddy Waters** Muddy Waters (McKinley Morganfield) was the undisputed king of the post-war Chicago blues, and his string of recordings for Chess Records stand as definitive statements of just what the electric blues are all about. "In retrospect, we now have the ability to understand the tremendous amount of exchange in Chicago during the heyday of Chess blues recording. Muddy Waters took the same musicians who appeared on other recordings and did a remarkable job that stays consistent throughout his recordings. The same guys, in other words, sound completely different backing Jimmy Rogers or Little Walter."

• **Best Unusual Technicians: Albert King** Albert King's strong blues guitar was a major influence. His late '60s recordings for Stax signalled a resurgence in the Southern blues, and he remains a favorite on the blues circuit today. "He plays upside down and backwards, although to him it wasn't upside down and backwards. Enough people have enough problems learning guitar as it was intended, let alone upside down and backwards."

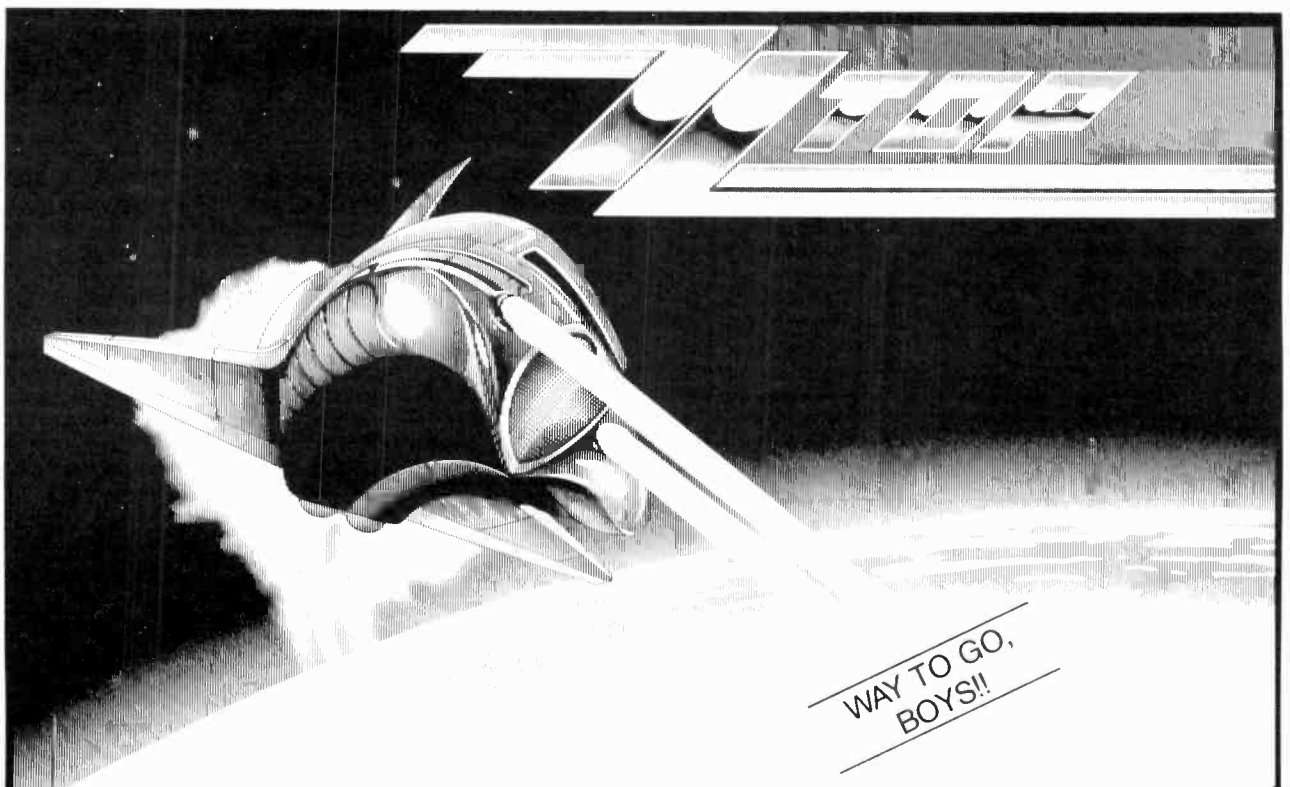
• **Albert Collins** The so-called "ice picker" is noted for his cool style and superb instrumentals, another blues circuit favorite these days. "He plays a detuned guitar down to an E-minor chord and then capoes it up to the fifth fret. As a result, that tone just can't be found elsewhere."

• **One String Sam aka Ironing-Board Sam** This obscure New Orleans bluesman fashioned a primitive guitar out of an ironing board by stretching a string across it and adding an electrical pickup. His primitive bottleneck style and odd songs make him an acquired taste, but he definitely belongs in anybody's list of weird technicians.

• **Favorite Yodelling, Singing Fadeout: George Jones** "On that song James Taylor wrote for him, 'Bartender Blues,' in which he goes about five or six different places yodelling as the song fades out."

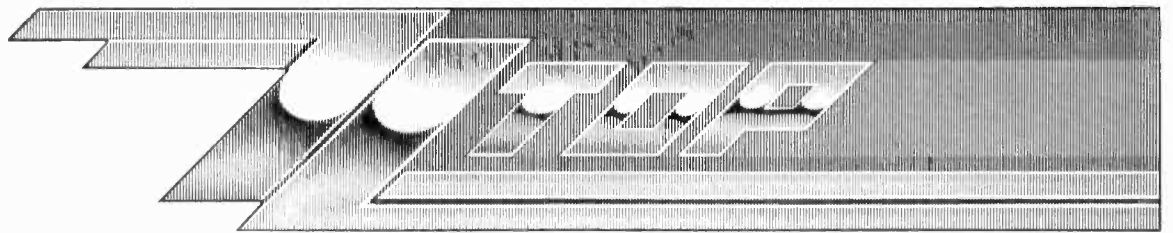
• **Favorite Place to Make Music: "Any place the sun will shine and the Delta's in your mind."**

Ed Ward is the co-author of "Rock of Ages: The Rolling Stone History of Rock and Roll." He writes for The Austin Chronicle and is co-director of The South By Southwest Music and Video Conference.



WAY TO GO,
BOYS!!

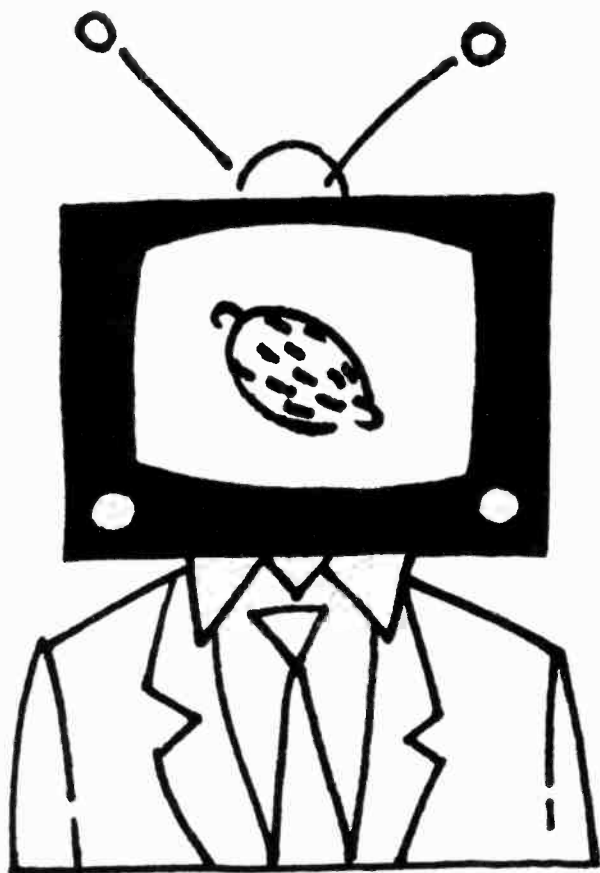
The only TEXAS promoter for



is



13300 OLD BLANCO RD., SUITE #283 * SAN ANTONIO, TEXAS 78216 * (512) 493-3900 * (512) 493-ROCK (Concert Line)



LIMELIGHT
Film and Video

SALUTES

ZZ TOP

36 Soho Square London W1V 5DG
Tel: 01-4374166

1724 North Whitley Ave.
Los Angeles California 90028
213-464-5808

BEST
WISHES
TO OUR
FRIENDS

STUART
SILFIN
and
LEONARD
ROSENBERG

Cox Cable Opens 1st Retail Store Vid Dealers Eye Impact On PPV Dispute

BY EARL PAIGE

LOS ANGELES In a move that scrambles the ongoing controversy over pay-per-view cable screenings of hot rental titles, one of the nation's largest cable television operators is going into the home video retail business.

San Diego-based Cox Cable (a division of the giant Atlanta-based Cox Broadcasting), which services 286,000 subscribers, has opened its first retail outlet, Video Central, in San Diego.

The outlet is a modest, 1,500-square-foot store stocked with about 1,000 VHS titles. Rentals are \$3 for two days; hours are 10 a.m.-10 p.m. seven days a week. Six employees staff the location.

While several cable TV operators around the country are weighing a move into retailing, Cox's move is especially significant because of the size of its operation and its domination of the San Diego cable market.

Robert McRann, Cox Cable vice president and general manager, cites two reasons why the cable company opened the retail store.

"One is the changing nature of our business," McRann says. "Videocassettes are becoming a predominant medium. This may somewhat cut into pay television services. If there is a shift in consumer buying habits, we want to be on the leading edge of that change."

The second reason is more prag-

matic, McRann says: "We have 25,000 people a month come into our 100,000-square-foot facility here to pay their cable TV bill, so we constructed a customer service area, and the video store is part of that."

McRann adds that a McDonald's

'Videocassettes are becoming predominant'

restaurant on Cox's property draws an additional 25,000 people a month, which should boost the video store's foot traffic.

McRann says Cox aims to cross-merchandise Video Central by sending fliers and stuffers to its cable subscribers. "It's a built-in audience," he says.

The arrival of Video Central in San Diego has not gone unnoticed by local video stores. Many express concern over how it will affect pay-per-view, a hot topic at the August convention of the Video Software Dealers Assn. in Las Vegas (Billboard, Aug. 29). Video dealers are

upset by competition from the fledgling PPV business, since studies show that consumers prefer watching the title on PPV to renting it.

In one sense, Video Central competes only on a neighborhood level in the southeastern area of the city. In another sense, however—due to the company's status as the market leader in cable broadcasting and its plans to cross-promote the store on the cable channel—Cox's involvement in home video touches all of San Diego's 60 VSDA chapter members and 300 local stores.

However, San Diego VSDA chapter president Howard Bregstein, owner of single-unit Video Cafe, says, "We have felt no impact [from Video Central]." He adds that PPV will be a topic at an upcoming chapter meeting, but the topic will be covered generically.

Regarding the cable company's involvement in the PPV controversy, McRann says there is "a reverse concern" by cable operators, who hear from disgruntled subscribers because PPV screenings invariably follow the videocassette release date.



Fat Sales. Callan Pinckney proudly displays an award given to MCA Home Video for its success with the workout tape "Callanetics." The video, hosted by Pinckney, was certified platinum by the International Tape/Disc Assn. after sales hit the 50,000-unit mark. On hand for the presentation at the recent Video Software Dealers Assn. convention in Las Vegas were, from left, Janis Durr, director of national accounts, MCA Distributing Corp.; Doug Garvey, Target Stores; Pinckney; and Bill Veenem, Target Stores.

Movie Store Thrives, Thanks To Hi-Tech Billboard

BY RUSSELL SHAW

ATLANTA The Movie Store, a four-location video retailer here, is thriving on a marketing and advertising strategy based on the wizardry of hi-tech electronic outdoor billboards.

Since June 1, The Movie Store has rented time and space on an electronic "spinning" billboard across the street from its 5,000-square-foot store in the Toco Hills section of DeKalb County, a large suburban jurisdiction bordering the city of Atlanta.

The billboard, which is owned by Corey Outdoor Advertising Inc., Conyers, Ga., is separated into folding components, each bearing parts of a merchandising message. Currently, the ad touting The Movie Store's 7,000-strong inventory alternates with messages from Turtle's Records & Tapes and Schweppes beverages. Each of the three messages unfolds in about five seconds and lasts about eight seconds before the next message starts to unwind.

"I think the spinning billboard attracts the eye more than a regular billboard," says Movie Store founder Paul Love, who founded the chain in early 1985. "It catches your eye and does really well for us. I sure wish I had a turning billboard in our other locations."

Love declines to say how much he is paying for the hi-tech board, but he is not concerned that Turtle's, a direct video competitor, shares placement on it. He says he is comforted by the fact that the nearest Turtle's is two miles away.

"I'd feel weird if they were down the street, but there's no Turtle's in this area," he says. "Plus, they are not even advertising a number of videos on the board." The current Turtle's display is a single-item message touting the "Care Bears" video.

For Love, carrying 7,000 titles is less a cause for bragging than a mechanism for survival. "I guess it just sort of puts us in the classification of a 'superstore,'" he says. "You can't be a mom-and-pop with 2,000 titles and survive." In addition to having a large inventory, Love is following some other national trends. One is the abandonment of a fee-paid membership club.

"You can't do that anymore," Love maintains. "We have a sign-up sheet and get a credit card, but basically anyone can be a member. The only nonmembers might be someone who has just moved in from out of town, but basically we charge the same rental rate for everyone. We get people who have moved into our areas from other cities that wish we offered something like a membership, but we've had to change with the times."

"When clubs were in, movies were expensive and only a limited number of people had VCRs. Just a couple of years ago, VCR penetration in Atlanta was 30%—but now it's 65%. You don't even see the big chains charge membership anymore."

Love sees direct mail as an ace in

the hole. He sends out a syndicated video guide that contains movie reviews in the middle of each month, plus a feature interview with a movie star in a key video product. A current mailer shows actor Paul Hogan of "Crocodile Dundee."

Love, who recruits his direct-mail address list largely from in-store signees, supplements his media menu with ads in the weekend section of the Atlanta Journal-Constitution, the area's major newspaper, plus occasional placements in the free, 100,000-circulation entertainment-oriented weekly Creative Loafing. "Since I have stores all over, the weekend section really provides the reach," Love says.

For those few holdouts who do not own VCRs, The Movie Store rents hardware at \$6 a day, or \$9.95 for a weekend. Love refrains from other peripherals, however: "We thought about CDs, but we wanted to be totally dedicated to video. For that, you can't tie up valuable space." The average size of the four stores is 3,500 square feet.

Despite his "Rent some fun tonight" advertising slogan, Love is steering his stores toward a sell-

through mode. "We're totally dedicated to the sell-through market," says Love. "We're aware that to do sell-through correctly you have to have the marketing know-how, have to have the capital to put up for it, have to buy a lot of product and merchandise the hell out of it."

"Still, I'm dedicated to sell-through. Right now, 15% of our sales are sell-through, and by the end of this year, that percentage will be even bigger." For the pay-as-you-go holdouts, Love charges an average of \$3 per night, with occasional two-for-one nights and other specials thrown in.

The Movie Store's three other locations, like the Toco Hills store, are all in Atlanta's burgeoning, affluent northern suburbs. Sites include Peachtree Corners in Gwinnett County, the fastest-growing county with a population above 100,000 in the U.S. for the past three years, plus the puppie-dense Roswell, Alpharetta, and east Cobb County districts. "It's location, location, location," says Love. He reveals he is searching for other metro Atlanta sites with an eye toward eventual expansion.

For Box Office, A Second Floor & A New Store

BY DAVID WYKOFF

BOSTON Growth is the 1987 byword for Box Office Video, which just expanded to a second floor in its headquarters location here and in mid-May opened an MGM product unit in Provincetown, Mass.

Company owner and president Peter Ziegelman says that the new Provincetown unit, named Starstruck and located on Commercial Street, sells only MGM product. "In the movie inventory, we carry most classic titles in the \$30-and-under price range," he says. "The merchandise items, which are responsible for about 80% of revenues, are all kinds of things with the MGM logo: T-shirts, jackets, baseball hats, lamps, etc.," he says.

The expansion in the Boston store, located on trendy Newbury Street in the upscale Back Bay neighborhood, doubled the unit's merchandising space from 2,000 to 4,000 square feet.

"Things have gotten pretty cramped with just one floor, and we're using the added space to give customers more room and

(Continued on page 58)

Middle Tenn. Franchise Blossoms; More Expansion Planned Xanadu Founder Is Bullish On Combos

BY EDWARD MORRIS

NASHVILLE To Mike Sadler, the key word for profit is "concept." Back in 1982, the former cost accountant opened a Xanadu Video Record store on the outskirts of Nashville that was built on the concept that video rentals and record sales could co-exist profitably

under the same roof.

That first location has now grown into a franchised chain of 11 outlets in middle Tennessee, and, according to Sadler, not one store has failed by following his concept.

Sadler is now president of Video Investments Unlimited. The company plans to open eight more

Xanadu franchises in and near Nashville this year and is negotiating for additional stores in North Carolina, Kentucky, and Alabama.

Located in strip centers, Xanadu has an average floor space of 2,850 square feet and carries an average of 2,700 video titles. The videos are displayed on the walls, leaving

(Continued on page 54)

WITH MICHAEL J. FOX IT'S ANYTHING BUT "BUSINESS AS USUAL"

MICHAEL J. FOX THE SECRET OF MY SUCCESS

There's no such thing as
an overnight success.

Brantley Foster took
two weeks.

Can a kid from Kansas arrive in New York and make it from the mailroom to the boardroom in just two weeks? He can if his name is Michael J. Fox.

And if the movie he's starring in is the comedy smash hit, *The Secret of My Success*.

The secret is out and it's yours. Just contact your MCA distributor today.

HiFi Stereo Surround
Digitally Recorded

 Closed Captioned for
the Hearing Impaired.

\$89.95 Suggested Retail Price

Street Date: December 10, 1987

Videocassette #80637 **PG-13**

ON VIDEOCASSETTE

COMING SOON ON LASER VIDEODISC

MCA
HOME VIDEO

70 Universal City Plaza
Universal City, CA 91608

■ A RASTAR PRODUCTION ■ A HERBERT ROSS FILM ■ "THE SECRET OF MY SUCCESS" ■ HELEN SLATER ■ RICHARD JORDAN ■ MARGARET WHITTON ■
■ SCREENPLAY BY JIM CASH & JACK EPPS, JR. AND AJ CAROTHERS ■ STORY BY AJ CAROTHERS ■ MUSIC BY DAVID FOSTER ■
FROM RASTAR ■ EXECUTIVE PRODUCER DAVID CHASMAN ■ PRODUCED AND DIRECTED BY HERBERT ROSS ■ A UNIVERSAL PICTURE

Soundtrack available on MCA Records & Cassettes

Read the BAZZLAN-TINE Book

© 1987 Universal City Studios, Inc. © 1987 MCA Home Video, Inc. All Rights Reserved.

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	1	6	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG
2	4	6	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
3	2	7	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
4	3	10	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13
5	7	4	THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG
6	8	4	OVER THE TOP	Cannon Films Inc. Warner Home Video 11713	Sylvester Stallone	1987	PG
7	12	2	LIGHT OF DAY	Taft/Barish Entertainment Vestron Video 5200	Michael J. Fox Joan Jett	1987	PG-13
8	5	6	THE THREE AMIGOS	Orion Pictures HBO Video 0007	Steve Martin Chevy Chase	1986	PG
9	14	2	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
10	9	2	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G
11	6	6	A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS	Media Home Entertainment M900	Robert Englund	1987	R
12	11	6	CRITICAL CONDITION	Paramount Pictures Paramount Home Video 1879	Richard Pryor	1986	R
13	13	4	RADIO DAYS	Orion Pictures HBO Video 0014	Mia Farrow Dianne Wiest	1986	PG
14	10	10	THE GOLDEN CHILD	Paramount Pictures Paramount Home Video 1930	Eddie Murphy	1986	PG-13
15	15	5	BRIGHTON BEACH MEMOIRS	Universal City Studios MCA Home Video 80476	Jonathan Silverman Blythe Danner	1986	PG-13
16	33	3	THE STEPFATHER	Nelson Home Entertainment 7567	Terry O'Quinn Jill Schoelen	1987	R
17	NEW ▶		HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
18	16	11	CRIMES OF THE HEART	Lorimar Home Video 421	Diane Keaton Sissy Spacek	1986	PG-13
19	19	4	MY DEMON LOVER	New Line Cinema RCA/Columbia Home Video 6-22821	Scott Valentine Michelle Little	1987	PG-13
20	31	3	DEAD OF WINTER	CBS-Fox Video 5147	Mary Steenburgen Roddy McDowell	1987	R
21	20	15	THE MORNING AFTER	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R
22	17	13	HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	PG-13
23	18	12	NO MERCY	Tri-Star Pictures RCA/Columbia Home Video 6-20791	Richard Gere Kim Basinger	1986	R
24	21	13	LITTLE SHOP OF HORRORS	Warner Bros. Inc. Warner Home Video 11702	Rick Moranis Ellen Greene	1986	PG-13
25	23	19	CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	R
26	24	16	JUMPIN' JACK FLASH	CBS-Fox Video 1508	Whoopi Goldberg	1986	R
27	29	23	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
28	34	16	WANTED DEAD OR ALIVE	New World Entertainment New World Video A86230	Rutger Hauer Gene Simmons	1986	R
29	27	9	SOMETHING WILD	Orion Pictures HBO Video 001	Melanie Griffith Jeff Daniels	1986	R
30	22	19	THE COLOR OF MONEY	Touchstone Films Touchstone Home Video 513	Paul Newman Tom Cruise	1986	R
31	26	18	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R
32	25	15	THE MOSQUITO COAST	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986	PG
33	28	9	WISDOM	Cannon Films Inc. Warner Home Video 37081	Emilio Estevez Demi Moore	1987	R
34	37	24	BLUE VELVET	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
35	30	4	NATIVE SON	Cinecom Vestron Video 9963	Oprah Winfrey Geraldine Page	1986	R
36	32	11	WITCHBOARD	Cinema Group Pictures Continental Video 1096	Tawny Kitaen Stephan Nichols	1986	R
37	35	5	KING KONG LIVES	DEG Inc. Lorimar Home Video 420	Brian Kerwin Linda Hamilton	1986	PG-13
38	40	3	BETTY BLUE	CBS-Fox Video 3907	Beatrice Dalle	1986	NR
39	NEW ▶		MUNCHIES	New Horizons Picture Corp. MGM/UA Home Video 801166	Harvey Korman	1987	PG
40	38	4	THE KINDRED	Vestron Video 5210	Amanda Pays Rod Steiger	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 RETAILING

VIDEO PLUS

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

VIDEO VEHICLE: New from Bush (800-228-2874; in New York, 800-248-2874) is a video cabinet and cart. The model V1632 is made with a solid oak frame and measures 24 1/4 inches high, 30 1/2 inches wide, and 16 inches deep. It features decorative brass accents and a multilacquer finish. The cabinet is built to hold television sets of up to 27 inches.

The glassed-in shelf below the TV base is adjustable and designed to hold videocassettes. Casters on the unit are hidden. This model can stand alone, or it can be combined with the Bush model A1665 audio cabinet. Suggested price: \$199.95.

SUPER SELL: RCA Consumer Electronics (609-853-2243) is debuting both full-size and compact Super VHS blank videotape. The new tape, because of its superior resolution, offers a sharper picture than conventional tape formulations, the manufacturer says.

Both tapes—the ST-120 (full-size) and the ST-C20 (VHS-C) have attention-getting new packaging that consists of a gold cellophane wrapper that covers the tape, which is housed in a white box. Suggested retail price for the ST-120 is \$19.95, while the ST-C20 is tagged at \$15.95.

ROMAN LEGIONS: More than 500,000 entries deluged TDK (516-625-0100) for its Dash For Cash sweepstakes. The \$450,000 promotion offered top winners expense-paid



RCA has joined the Super VHS revolution with the introduction of its blank ST-120, shown above, along with an ST-C20 version for VHS-C camcorders. The tapes can record on either standard VCRs or S-VHS models, but tapes dubbed on S-VHS must be played back on that system.

trips to Rome for the International Amateur Athletic Federation World Championships, plus up to \$40,000 each in cash. Running through the first half of 1987, the promotion had the participation of approximately 10,000 TDK retailers. A survey of the results showed that 86% of the entries were from purchases of TDK videocassettes and the remainder from audiocassette sales.

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.

CREEPSHOW 2
Lois Chiles, George Kennedy, Dorothy Lamour
♠♥ New World/\$79.95

DEADLINE
Christopher Walken, Hywel Bennett
♠♥ Virgin Vision/\$79.95

EXTREME PREJUDICE
Nick Nolte, Powers Boothe
♠♥ IVE/\$89.95

HOLLYWOOD HARRY
Robert Forster, Kathrine Forster
♠♥ Media/\$79.95

HOUDINI
Documentary
♠♥ Congress/\$16.95

MAKING MR. RIGHT
Ann Magnuson, John Malkovich
♠♥ HBO/\$79.95

MONSTER IN THE CLOSET
Donald Grant, Denise DuBarry, Claude Akins
♠♥ Lorimar/\$79.95

THE RICH AND FAMOUS 1987 WORLD'S BEST
Robin Leach
♠♥ Vestron/\$29.98

THE SEARCH FOR SANTA CLAUS
Documentary
♠♥ Congress/\$16.95

SWEET REVENGE
Nancy Allen, Ted Shackelford, Martin Landau
♠♥ Media/\$79.95

SWIMMING FOR FITNESS WITH DONNA DE VARONA
Exercise
♠♥ Congress/\$16.95

TERROR AT LONDON BRIDGE
David Hasselhoff, Stephanie Kramer
♠♥ Fries/\$39.95

TRICK OR TREAT
Marc Price, Tony Fields, Gene Simmons
♠♥ Lorimar/\$79.95

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

A Tennessee-based video/record chain is looking to expand . . . see page 51

XANADU RECORD/VIDEO STORE BLOSSOMS

(Continued from page 51)

most of the floor area for records and tapes—except for a 300-square-foot section mandated at each store as a children's section.

Malls are not good video locations, Sadler maintains, because video consumers want an "easy-in, easy-out" situation.

Most of the Xanadu stores now in operation are being expanded, Sadler says. In some cases, the expansion is in inventory only, but in others, the total floor space is being enlarged.

In a recent advertisement for investors it is said that the total store cost for a franchise is \$150,000. Minimum down payment is \$20,000. The range of annual net profit for a Xanadu operation, Sadler says, is \$30,000 to \$150,000. For the first six months of operation, a franchiser pays Video Investments no royalty. After that, the royalty is 3% for the franchise and 2% for general advertising. Video Investments provides franchisers a total turnkey operation.

Sadler is an enthusiast for advertising and promoting Xanadu. The chain spends about \$7,000 a month on advertising, most of it going to radio. It is the exclusive sponsor for several radio shows, including the "Classic Ten At Ten" on Nashville's top-rated rock outlet WKDF. "Every time we open a store," Sadler says, "we spend a minimum of \$5,000 to promote it, about \$3,000 to radio."

In keeping with its promotional outlook, the company sponsored a street fair in September at the site of the chain's first store. Sadler, who took a personal part in the event, involved three radio stations, each with a different musical format.

A major selling point for the franchise is the company's assertion that record and accessories sales can pay most or all of a store's overhead, leaving the video rental income as clear profit. Each Xanadu does carry an astounding array of accessories, among them guitar strings, posters, buttons, headphones and other stereo items, "Far Side" greeting cards, popcorn, theater candy, soft drinks, and sunglasses.

Sadler stops short of saying that music and accessories will definitely pay all the bills, but he maintains, "The minimum it will do for us is pay rent and salaries."

To attract children to Xanadu, each store has a children's section with its own fixtures and a large-screen TV set with cartoons constantly playing. Most stores also offer free video printing of children.

Because the children's section is located in a corner at the front of the store, the clerks can still play records without having the sound muddled by the television sound. Sadler soon plans to provide each store with what he calls the "Xanadu Music Network." The service is an hour and a half of current hits, album cuts, and "rarities," interspersed with 60-second spots for Xanadu after every two songs. Each of these programs will be hosted by a professional DJ and will be updated every two weeks.

At present, only one store charges a membership fee. Average video rental rates are \$1.99 each for older titles and \$2.95 each for new ones. On Thursdays, the Movie Extravaganza offers old titles for 97 cents and new ones for \$1.99. A few stores, Sadler reports, have a consistent \$1.99 fee.

Eight of the 11 Xanadus have a Ticketmaster outlet. "It's a nuisance at times," Sadler admits, "but it's a service to our community."

Stocking the right kind of records, Sadler says, can be tricky: "There are certain types of music you can't give away in middle Tennessee." He says that country music, for example, sells well only in the Xanadu in the town of Dixon, far from Nashville. By precise buying, Sadler contends, the stores are now able to turn their music inventory from six to 12 times a year. Xanadu, he says, was a forerunner in stocking CDs. The stores still handle singles, although the demand for them continues to decline.

Store hours are 10 a.m. to 10 p.m., except on Sundays, when stores are open from noon to 9 p.m.



Accessories, shown above, and prerecorded music help pay the bills for the 11-store Xanadu Video & Records web in Nashville, a strategy that allows video rental income to serve as growth revenue.

RETAIL TRACK

(Continued from page 43)

will be basically r&b and dance, done in a '50s style," Levy enthuses. "There's nothing like this store."

PIZZA PARTY: They're talking about another reunion soiree for all the ex-Licorice Pizza people after about 150 showed at **Ruth Sims'** four-acre San Fernando Valley spread recently. Sims—senior vice president/general manager of the chain before it was purchased by Musicland—is a financial consultant working with various retail firms, including Musicland

COMBO COUNT: Among Eastern

chains continuing to add combo units is **Record Theatre**, says **Leonard Silver**, head of totally vertical parent firm **Transcontinent Record Sales** of Buffalo, N.Y. A new superstore about to bow there will have a 6,000-square-foot video department, plus 13,000 square feet for everything else. "We're renting in two stores now," he says of the total 18-store web. "In the next 60 days, we'll have sell-through video in all stores."

Small chains also continue converting to combo, with three-unit **Music Liberated** in Baltimore set to remodel its Mondawmin Mall unit,

where the video rental library will be expanded and more space cleared for stereo equipment.

Bernie Rabinowitz, co-owner along with his brother **Jerry**, says rental works in this mall "because we're about the only store around there. It's a predominantly black neighborhood." A veteran retail firm opening 17 years ago and once boasting five stores, **Liberated** has a downtown store and one in the North Plaza Mall.

To reach Retail Track call marketing editor **Earl Paige** 213-273-7040.

FOR WEEK ENDING OCTOBER 3, 1987

Billboard

© Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.					Year of Release	Suggested List Price
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number		
				★★ NO. 1 ★★		
1	1	2	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	1986	29.95
2	3	17	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
3	2	49	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
4	5	17	DISNEY'S SING-ALONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
5	4	105	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
6	6	17	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
7	9	17	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
8	11	100	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
9	13	77	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
10	8	17	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
11	14	68	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
12	17	68	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
13	16	17	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
14	10	16	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
15	15	47	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
16	12	67	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
17	7	105	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
18	19	48	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
19	21	68	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
20	RE-ENTRY		PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
21	22	17	SILLY SYMPHONIES!	Walt Disney Home Video 530	1987	14.95
22	20	42	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron Video 1547	1986	24.95
23	23	30	MY PET MONSTER	Hi-Tops Video HT 008	1986	29.95
24	25	3	TEDDY RUXPIN: COME DREAM WITH ME TONIGHT	Hi-Tops Video HT 0072	1987	14.95
25	24	51	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95

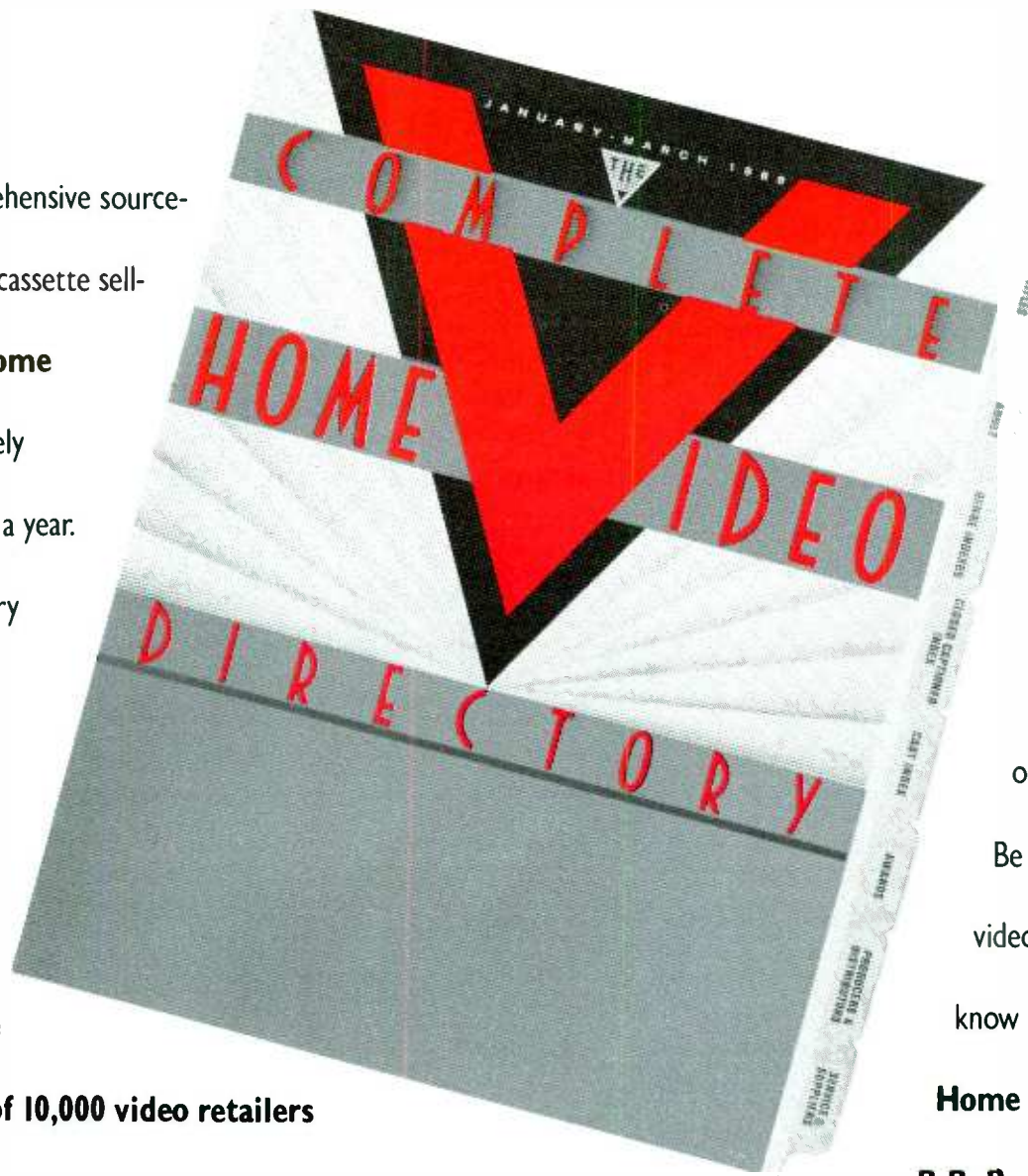
● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for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

**PREMIER ISSUE AD CLOSING OCTOBER 23RD!
CHARTER RATES SAVE UP TO 25% OVER RATE CARD!**

THE COMPLETE HOME VIDEO DIRECTORY

Introducing a Major New Medium for Videocassette Promotion...

Now there is a single, comprehensive source-book to maximize your videocassette sell-through. **The Complete Home Video Directory**—completely updated and replaced 4 times a year. The only source that lists every title in active distribution—over 25,000 titles cross-referenced five ways. **The Complete Home Video Directory** will have a guaranteed circulation of 10,000 video retailers who've purchased a \$99 subscription.



Ads in this revolutionary new directory are premium position only—covers, spine, tabs and, of course, inserts. You couldn't ask for a more timely and efficient medium to place your message at the point-of-sale, in front of retailers and their active customers.

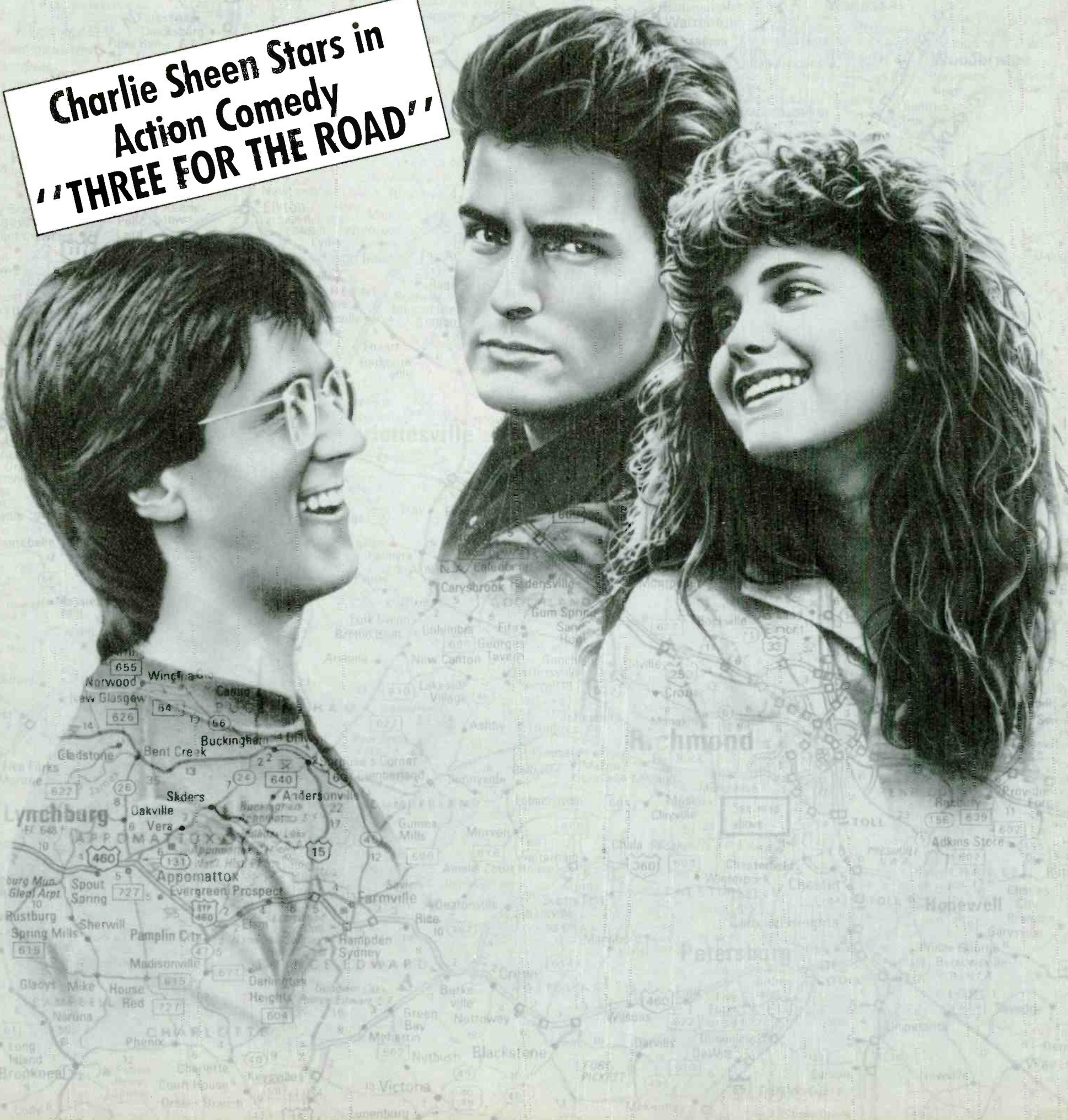
Be sure your ad is in the new home video directory from the people who know directories best—**The Complete Home Video Directory** from R.R. Bowker.

To place 1988 reservations at charter rates saving up to 25% over rate card, call Rosemary Catoggio at 212 337-7018 or 212 337-7002.

R.R. Bowker Company, 245 West Seventeenth Street, New York, N.Y. 10011

CHARLIE SHEEN

**Charlie Sheen Stars in
Action Comedy
"THREE FOR THE ROAD"**



SHINES IN



THREE FOR THE ROAD

“CHARLIE SHEEN, fresh from his triumph in the Academy Award-winning ‘PLATOON’.”

—Newsday

CHARLIE SHEEN stars in “THREE FOR THE ROAD”, a comedy smash straight from box office to your video store. Alan Ruck of “Ferris Bueller’s Day Off”, Kerri Green of “Goonies”, and Sally Kellerman also star in “THREE FOR THE ROAD”.

Charlie Sheen is at the wheel of a madcap cross-country odyssey. All of your customers will love this fast-moving, uproarious comedy and will want to rush it home.

Cash in now with Charlie Sheen in “THREE FOR THE ROAD!”

HOT ACTION COMEDY, WITH THE HOTTEST STAR OF THE YEAR!

RELEASE DATE: OCTOBER 28, 1987

**CHARLIE SHEEN
IN**

THREE FOR THE ROAD

THE VISTA ORGANIZATION presents CHARLIE SHEEN KERRI GREEN ALAN RUCK
and SALLY KELLERMAN as BLANCHE in a film by B.W.L. NORTON THREE FOR THE ROAD
music by BARRY GOLDBERG line producer BILLY RAY SMITH
screenplay by RICHARD MARTINI and TIM METCALFE & MIGUEL TEJADA-FLORES
story by RICHARD MARTINI produced by HERB JAFFE and MORT ENGELBERG directed by B.W.L. NORTON



BOX OFFICE VIDEO
(Continued from page 51)

to better merchandise rental and sales product," says Ziegelman. Before the expansion, most of Box Office's videocassettes were displayed spine out, Ziegelman notes. "Now we're able to merchandise the covers of the boxes and make the most of the studios' artwork instead of just relying on the titles to attract customers," he says. For the most part, rental tapes are now displayed on the walls in clear plastic trays.

In using the additional 2,000 square feet, Ziegelman can now segregate categories, make use of the point-of-purchase and dump-display merchandising aids supplied by the studios, and devote more space and promotional effort to sell-through.

"There's nobody in this area really working movie sales, and that's a way that we can differentiate ourselves from the three or four nearby stores," says Ziegelman, who notes that all rental tape boxes are labeled with sales prices to reinforce the idea that all readily available videocassettes can be purchased new.

Sell-through product is usually merchandised in glass cases at the sales counter or on the display floor. Titles are organized by category or according to studio advertising/promotion campaigns.

"For the most part, we only carry products [for sale] at \$30 or under, unless they're the kind of esoteric opera titles that a truly devoted customer will purchase, no matter what the price. We carry as much as we can in this lower price range—which seems to be the cutoff point for us—and will only stock numbers of new releases if we're very sure that they're going to be big," he says.

Ziegelman notes that, by request, almost all commercially available titles can be specially ordered as long as the customer pays in advance. He also says that he usually waits six months before ordering sales copies of new releases "because that's when the prices generally go down, and we don't want to get stuck when we have to return product at \$20 list when we paid \$80 list," he says.

Ziegelman estimates that sell-through accounts for a hefty 20% of overall revenues. "For the nine or 10 months of the year from the fall through the spring, we'll sell on the average 10 tapes per day," he says.

Box Office's rental inventory—approximately 8,000 titles and 10,000 tapes—is particularly strong in fine arts, classic, foreign, cult, and music videos, according to Ziegelman.

"With four competitors right in this area, you have to expect that customers will go from store to store if they're looking for a specific title. But with the categories that we've gone in-depth with, we've developed a very steady clientele—one that will come here first for their rentals," says Ziegelman.

Because of the Back Bay's residential/business population mix, Box Office can appeal to both urban and suburban video customers, says Ziegelman. "Now, as we've expanded and our revenues grow, we're seeing our business become more like that of the suburban stores. We still do very well with the more cosmopolitan categories, but we're now renting the karate and Burt Reynolds type of movies—kinds we never did well with before," he says.

Consumer Advertising Blitz --
MTV, ROLLING STONE and
PREMIERE reaching over
36 million households!

A FILM BY ALEX COX
STRAIGHT
TO



**A story of blood,
money, guns, coffee
& sexual tension.**

Available on Videocassette.
Street date: November 12, 1987

ISLAND PICTURES PRESENTS AN INITIAL PICTURES PRODUCTION OF A COMMIES FROM MARS FILM "STRAIGHT TO HELL"
STARRING SY RICHARDSON JOE STRUMMER DICK RUDE COURTNEY LOVE
FEATURING THE POGUES ELVIS COSTELLO DENNIS HOPPER GRACE JONES
EDWARD TUDOR-POLE JIM JARMUSCH



KEY VIDEO © 1987 CBS/FOX Company. Key Video is a registered trademark of the CBS/FOX Company. All rights reserved.

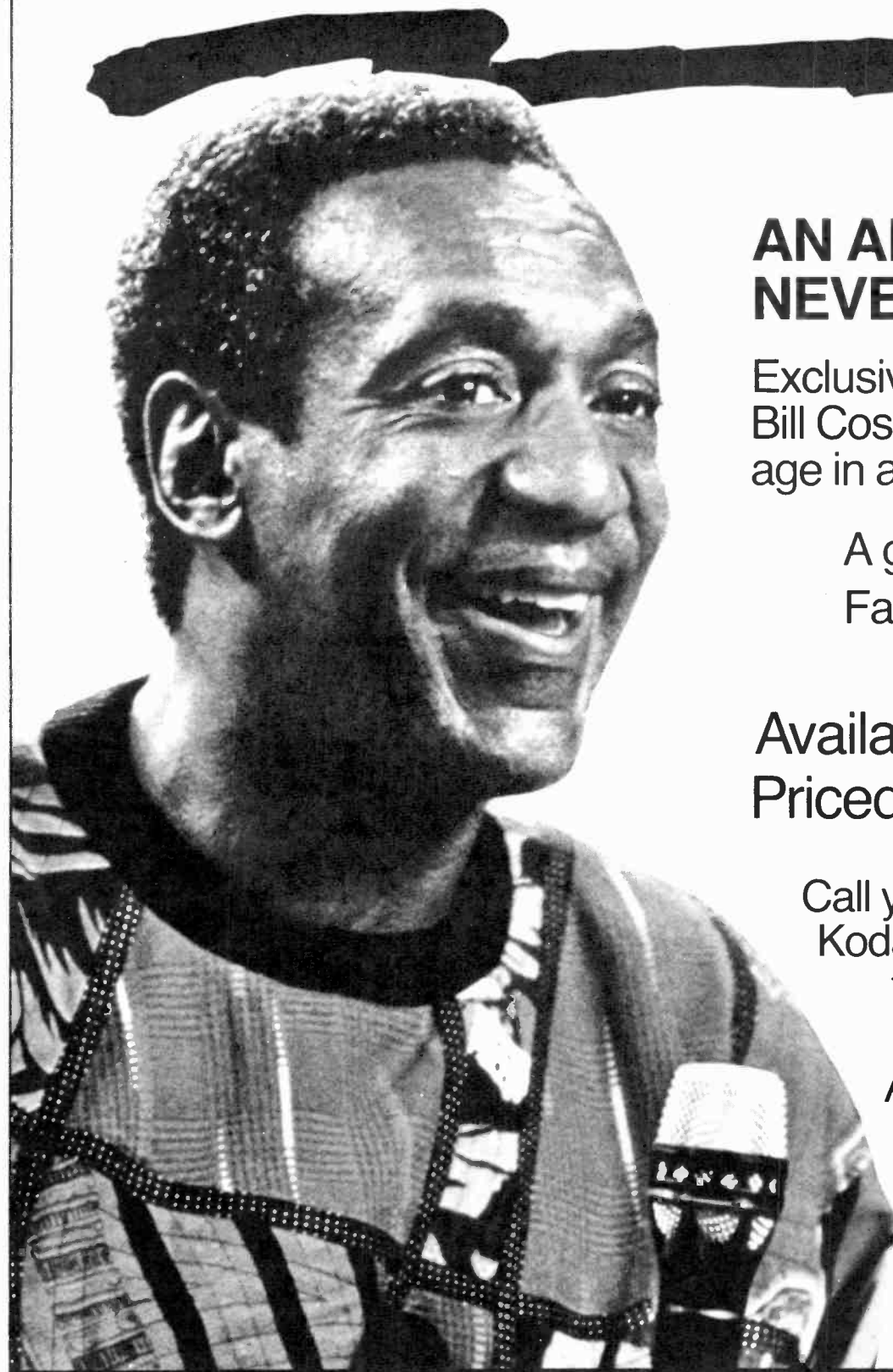
MUSIC BY PRAY FOR RAIN AND THE POGUES WRITTEN BY DICK RUDE & ALEX COX
EXECUTIVE PRODUCERS CARY BROKAW AND SCOTT MILLANEY PRODUCED BY ERIC FELLNER DIRECTED BY ALEX COX



© 1987 Island Pictures, Inc. All Rights Reserved.

What's so profitable about middle age?

BILL COSBY: 49



**AN ALL NEW VIDEO
NEVER SEEN ON T.V.**

Exclusively for home video.
Bill Cosby shares the humor of middle
age in a 67 minute live performance.

A great gift for family and friends.
Family entertainment at its finest.
Hi-Fi stereo.

Available Now.
Priced to move at \$19.95

Call your regular video distributor or
Kodak at 1-800-445-6325, Ext. 14
for distributor information.

Available on VHS, BETA, 8mm



Camille O. Cosby,
Executive Producer

OTHER TAPES AVAILABLE FROM KODAK VIDEO PROGRAMS



For a complete list
write to:
Kodak Video Programs
Building 20
343 State Street
Rochester, N.Y. 14650



Off-Site Workshops Highlight New York AES Meet

BY STEVEN DUPLER

NEW YORK The full schedule of workshops and facility tours has been unveiled by the Audio Engineering Society for its upcoming 83rd convention here, Oct. 16-19 at the Hilton and Sheraton Centre hotels.

Among the highlights of the AES meet—said by the society to be the largest ever held, with 10,000 attendees slated—will be two off-site workshops. The first, covering motion picture sound, will take place at the Ziegfeld Theater on Sunday morning, Oct. 18.

A panel of experts, chaired by John Allen, chairman of HPS 4000 Systems in Newton, Mass., will examine the mixing of music, effects, and dia-

log.

The second off-site workshop, on Monday morning, Oct. 19, "Sound In The Broadway Theater," occurs at the Vivian Beaumont Theater in the Lincoln Center complex. Chairman of the event is Tom Source of Masque Sound here, a major designer and installer of theatrical sound reinforcement systems.

According to an AES representative, the workshop will include an examination of staging and "sounding" a Broadway production, using the set of Cole Porter's "Anything Goes" (currently at the Beaumont) as a real-life example.

The eight other planned workshops take place at the hotels, and the AES will have specific times and locations

nailed down at the time of the show. The workshops and their leaders:

• **Friday, Oct. 16:** "Techniques For Subjective Listening Evaluation," D. Clark, DLC Design, Michigan; "Pre-Emphasis, De-Emphasis In Digital Recording," Al Grundy, Institute of Audio Research, New York; and "Disk-Based Editing," Bill Foster of Tape One in London.

• **Saturday, Oct. 17:** "Tape Recorder Maintenance," Gregg Hanks, New York Technical Support; "User Interfaces For Electronic Music," Dr. William Buxton, Univ. of Toronto; "Management In Recording Studio Operations," Gary Helmers, former executive director of SPARS; "An Electronic Music Concert," a special concert featuring Wendy Carlos and Dr. William Moylan, Lowell, Mass.

• **Sunday, Oct. 18:** "Sound Reinforcement Workshop," David Kaye of Boston, Mass.

• **Monday, Oct. 19:** "Education Workshop—Where The Jobs Are," Martin Polon, Newton Highlands, Mass.

The AES representative says that because of the positive response to last year's program of facility tours in Los Angeles, it has slated three for this year's meet.

Among them is an Oct. 17 tour of Kaufman Astoria Studios in Queens. The multifaceted movie/television studios house the 48-track digital/analog Master Sound Astoria Studios, where the world's first real-time digi-

tal via satellite recording session took place several months ago.

Kaufman Astoria itself was home to Paramount's Lasky Famous Players, which filmed many famous movies and movie stars there in the '20s, including Rudolph Valentino and the Marx brothers.

Also on the tour agenda is a behind-the-scenes look at Radio City

Music Hall (Oct. 17), and the Rodgers & Hammerstein Recording Archive at Lincoln Center (Oct. 18), which houses more than half a million recordings. On the latter tour, special attention will be paid to the techniques used in cataloging and retrieving such a vast amount of recorded material.

TEC Awards To Honor Top Technical Talent At AES

NEW YORK The third annual TEC Awards, honoring "creative and technical achievement" in the recording arts and professional audio world, will be presented here Oct. 16 at the start of the Audio Engineering Society convention.

Ex-M.A.S.H. star Mike Farrell and his wife, television actress Shelly Fabares, along with comedian Ray Hanna will host the cere-

monies at the Manhattan Center Ballroom.

The awards were established by Mix Magazine in 1985. Past winners in various categories include the Power Station recording studio and engineer Bob Clearmountain.

This year's celebrity presenters include Ronnie Spector, Les Paul, musician/producer Jeff Baxter,

(Continued on page 62)

CEM Classes Slated

NEW YORK A series of one-night master classes in various areas of music technology has been set by the Center for Electronic Music.

CEM is a nonprofit organization that dedicates itself to providing educational and music-production services at low rates to musicians, composers, and performers working with electronic and computer music. For example, the group provides full 8-track recording services for \$20 per hour.

The master classes also cost \$20. Among the offerings:

• **Digital FM: DX/TX Programming.** Howard Massey, formerly of the Public Access Synthesizer Studios and the author of books on the Yamaha DX-7, lectures on programming of Fre-

quency Modulation-based synths. The course will be offered Sept. 24 and 28, from 7-10 p.m.

• **Digital Sampling Techniques.** Alex Noyes, author of "A Synthesist's Guide To Acoustic Instruments," discusses the finer points of sampling technology. The course is set for Sept. 23 and Oct. 1, from 7-10 p.m.

• **MIDI System Design.** The course will be taught by Massey and Noyes and will be offered Sept. 21 and 29, 7-10 p.m.

• **MIDI/SMPTE Synchronization.** The course will be conducted by Daniel Shklair, production manager of Oasis Music, and Bill Seery. It will be offered Sept. 22 and 30, 7-10 p.m.

For details and to register, contact CEM at 212-686-1755.

HME INTRODUCES A REVOLUTIONARY BREAK THRU IN MIXERS...

DEPENDABILITY!!!

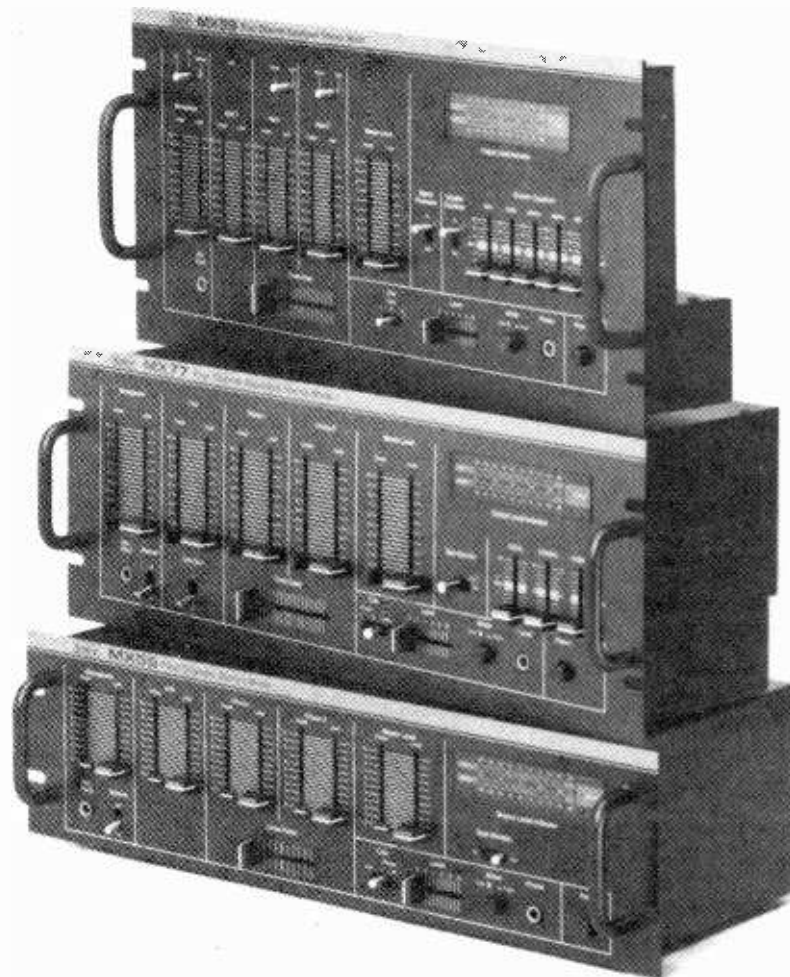
You can count on it!

What makes HME's new line of Mixers so dependable? They were designed by the best minds in the business — yours.

You told us you want Mixers that can take the abuse of being on the road year round. Mixers with features like graphic equalizers, cross fades, and signal processor loops, yet still affordable.

Most importantly, you told us you want Mixers you can depend on. Mixers that won't lay down on the job. HME Mixers are put through the same extensive testing as our high-end broadcast equipment. To guarantee HME Mixers will work as hard as you do, they go through drop tests, environmental tests, vibration tests, and dual burn-in.

Call us today at (619) 535-6060 for a free color brochure describing our complete line of Mixers. HM Electronics, Inc. — the dependable choice.



HM ELECTRONICS, INC.

6675 Mesa Ridge Rd. San Diego, CA 92121 Phone: (619) 535-6060 Telex: 350-771

**BONUS
DISTRIBUTION
AT AES**

THE AUDIO ENGINEERING SOCIETY CONVENTION

A&RS

**Billboard expanded
pro-audio/video section**

WHAT THE PROS CHOOSE, AND WHY!

IN THIS ISSUE:

- **PRO AUDIO 1987** — The state of the industry
- **DIGITAL AUDIO** "tapeless recording" work stations: An in-depth look at Synclavier, Lexicon, Digital Audio Research, AMS Audiofile, and others.
- **AUDIO FOR VIDEO:** Ways to expand into the marketplace, including the wide-open area of mastering for CDV; as well as film soundtracks, scoring and audio sweetening. Brief profiles of successful audio for video facilities.
- **PROFILES:** On *A&R executives, producers and artists* (covering a wide range of musical styles.) How they choose studios, tape, equipment, and consoles, etc.
- **AES PRODUCT PREVIEW:** New product photos, complete with technical information.
- **EXPANDED "SOUND INVESTMENT" COLUMN:** New acquisitions and new studio openings.

Billboard is your direct line to the pros. Recording studios worldwide get copies of Billboard every week.

Billboard also reaches the *hit makers*: producers, artist-talent, management. They know that Billboard is *must* reading for a total understanding of the total picture of today's music business. Be *sure* your advertising message is included in this well-read issue.

**ISSUE DATE:
OCTOBER 24
AD DEADLINE:
OCTOBER 9**

FOR AD DETAILS CONTACT:
NEW YORK
Gene Smith, Associate Publisher,
(212) 764-7356
Ron Willman, Director:
Sales/Video/Sound (212) 764-7350
Ken Karp (212) 764-7352
LOS ANGELES
Colette Kreins (213) 859-5369
LONDON
Patrick Campbell (44) 1-439-9411
AMSTERDAM
Ron Betist (31) 20-62-84-83
TOKYO
Hugh Nishikawa (81) 3-498-4641

AUDIO TRACK

NEW YORK

AT UNIQUE RECORDING, Ashford & Simpson mixed their next single, "Down To Earth." The mixes are also used in the "Mac And Me" soundtrack. Brooks Arthur produced. Michael Hutchinson engineered and Ken Collins assisted. Also, Information Society recorded and mixed their debut album for Tommy Boy Records. Fred Mar produced with the band. Roey Shamir engineered with George Karras assisting. And, Starpoint was in to work on their next single, "Touch Of Love" with producer Lionel Job. Acar Key ran the board with Karras assisting.

Russian Hill Recording saw engineer Samuel Lehmer, acting as sound postproduction supervisor, in to work on music mixes, sound effects, ADR and final stereo mixing on a national PBS broadcast of Luis Valdez' "Corridos," a one-hour special produced by KQED. Lehmer worked on mixes of the program with KQED producer Janis Blackschleger. Directed by Valdez (La Bamba) with music director Danny Valdez, the program features Linda Ronstadt singing famous Mexican folk tales.

Atlantic Records artist Debbie Gibson was in I.N.S. to work on a new single, "Staying Together," with producers Robert Clivilles and Da-

vid Cole. Steve "Griff" Griffin was at the controls. Executive producer Vito Bruno worked on new material with Noel for a single; Roman Ricardo and Paul Robb produced. Erasure worked on a new 12-inch, "Hide Away" with producer Little Louie Vega for Warner Bros.; Griffin was at the board.

LOS ANGELES

IN HONOR OF POPE JOHN PAUL II's U.S. visit, Audio Affects provided their Hill mixer, Otari 5050 MK III, half-inch, 8-track deck, and assorted mics to record the St. Charles and St. Basil choirs at St. Vibiana's Cathedral in Los Angeles. The performance was directed by Paul Salamunovich and was televised on all major networks. Timothy Kisman and Kevin Susank engineered.

Richard Feldman recently completed co-production work on "Winter Wonderland" with the Eurythmics for an A&M Christmas benefit album. Feldman is also co-producing final overdubs with David Bryant on Chico DeBarge tracks. Both projects were done at Sunset Studios.

The sun always shines at Sunset. Mitchell Froom produced Pat McLaughlin for Capitol Records. Tchad Blake ran the board. In studio A, David Kahne worked on a digital album with CBS artist Spookie. David Leonard put his magic touch on the controls and Dave "The Blade" Knight assisted.

Gary Wright was at Total Access to put down tracks for a Cypress album. Wyn Davis engineered. Also, Terry Bozzio recorded a solo project for Virgin with Ken Scott producing and engineering. Finally, Louis and Clark recorded and mixed a new EP for Posh Boy. Baxter produced, Eddie Ashworth engineered and mixed.

Actor/artist Gary Coleman worked on a duet with Dion Mial. Michael Wells and Paul Harris produced the tune for Peace Pipe Productions. Tom McCauley was at the board and Joe Shay assisted.

Jon Anderson (Yes) mixed his new CBS album at Soundcastle. The project was produced by Stuart Levine. Glenn Skinner worked the board with Mike Tacci assisting. Virgin's Millions Like Us mixed tracks with engineers Bill Bottrell. Jim Champagne assisted. Dream Academy also mixed their new Warner Bros. album engineered by Mark Linett with Champagne and assisted by Bob Lacivita.

NASHVILLE

THE SOUND EMPORIUM saw Don Williams and producer Garth Fundis in to complete mixes on a new Capitol album. Gary Laney engineered. Baillie & the Boys worked on tracks and mixing with producers Michael Banagrua and Allen Boeuf; Laney ran the board. Roy Clark cut tracks with producer Scotty Turner; Laney engineered.

Nashville pop/funk act Mystery finished mixing four cuts at Masters-touch. Greg Humphries produced with Billy W. Prince and Wesley Bulla tag-teaming at the console.

OTHER CITIES

POLYGRAM's GWEN GUTHRIE worked on an album project at Eastern Artists Recording Studio (EARS), East Orange, N.J. The first single is "Can't Love You Tonight." Guthrie and Tom Zepp engineered and Michael Van Duser assisted.

At Barn Burner in Annawan, Ill., Blind Dates' Albert Hurst and Gentle Giant's Gary Green joined forces with some friends to produce "Alien Head." Harry Heath and Michael Morrison engineered.

Christopher Plummer completed the recording of Robert Davey's book, "High Spirits," for Listening Library at SounTec Studios, Norwalk, Conn.

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



Soundcraft's FAME console automation system makes its U.S. debut at the upcoming Audio Engineering Society convention, Oct. 16-19 in New York. The SMPTE/EBU-based system (it stands for Faders, Auxiliaries, Mutes, and Equalizers) is designed specifically for the Soundcraft TS 12 board. FAME allows for up to 10 complete mixes of any length to be stored on standard 3.5-inch floppies. Contact Soundcraft USA, through JBL Professional at 818-893-4351.

TEC AWARDS SET FOR AES

(Continued from page 60)

Tony Bonjovi, co-owner of Power Station, guitarist Elliott Randall, and commercial music producer Shelton Leigh Palmer.

Among the finalists for this year's TEC Awards are Paul Simon, record producer; Clearmountain, recording engineer; and New England Digital, recording devices/storage technology, for the Synclavier Tapeless Studio System.

A total of 110 nominees have been selected for the 22 subcategories by a special panel of pro audio industryites. The final nomi-

nees were voted on by Mix's readers.

As in past years, proceeds from the awards program will be donated to a charitable organization—in this case, the House Ear Institute, a private, nonprofit corporation that performs research into ear disorders and also provides training for ear specialists.

Proceeds will also be shared by the AES Educational Foundation as well as by the winner of the 1987 TEC Award for best recording school or program. For ticket information, contact 415-843-7901.

SOUND INVESTMENT

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

HOT SUMMER: Premium console maker Neve reports a number of major sales this summer. One of the biggest saw New York City's Apollo Theatre becoming the first teleproduction facility to take delivery of a Neve V Series 48-input console, with Necam 96 automation. Another biggie has Los Angeles-based Record Plant about to take delivery of a Neve DTC-1 digital transfer console for compact disk mastering. Other deals: Washington, D.C.'s Soundwave Inc. acquired an 8232 32-input board; Nashville's Eleven Eleven Sound bought a V Series 48-channel board; and CBS-TV in Los Angeles also acquired a V Series 48-channel console.

SEAL OF APPROVAL: 3M Co., St. Paul, Minn., says its has seriously tightened up its quality control procedures over the past year, leading to an overall improvement in the company's line of audio mastering tape. To point up this "reaffirmation to consistency and tighter specifications," the company is now labeling all of its 806/9, 226/227, and 250 audiotape with a new "CQ" (consistent quality) seal.

MAKING TRACKS: Sound On Sound Recording has moved up and out. The former 16-track facility has moved to new headquarters at

322 West 45th Street in Manhattan, and has upgraded to 24-track. The new facility was designed by Benchmark Associates, and features a Neotek Elite 40-channel console; a Sony/MCI JH-24 24-track deck; Otari MTR-12 2-channel mix-down recorder; an 1898 vintage Steinway seven-foot grand piano; and a wide range of outboard gear and microphones. 212-757-5300.

MAXIMUM MIDI: Pasadena-based Audio Engineering Associates have opened a new area of their store, devoted solely to MIDI-based products. Dubbed MIDI Works, the shop within a shop allows clients to play with tape machines, consoles, computers, keyboards, and software all under one roof. New lines offered include Sequential Keyboards, including the Studio 440 SMPTE-based sampler/drum machine; the entire range of Akai recording and sampling products; and Fostex synchronization systems. Contact them at 818-798-9127.

OTARI BREAKS GROUND: Otari Corp. has broken ground on a new headquarters, which it hopes to move into sometime in the first quarter of next year. The manufacturer of pro audio recorders, tape duplicators, and cassette loaders, says its new building will house 34,000-square-feet of combined office and warehouse space. Also included will be a sound room, customer training facilities, and a special test room for Otari's new laser-based thermal magnetic video duplication system.

Edited by STEVEN DUPLER

Join Billboard's salute to

SUNSET SOUND

25TH

ANNIVERSARY

Issue Date: November 14
Ad Closing: October 20

For Ad Details Contact:
New York Gene Smith, Associate Publisher (212) 764-7356
Los Angeles Colette Kreins (213) 273-7040

Or Any Billboard Sales Office

A SINGER'S DREAM!

REMOVES VOCALS FROM RECORDS!

Now You can sing with the world's best bands! The Thompson Vocal Eliminator can remove most or virtually all of a lead vocal from a standard stereo record and leave the background!

Write or call for a free brochure and demo record.

LT Sound, Dept. B, P.O. Box 338, Stone Mountain, GA 30086 (404) 493-1258

For 24 hour Phone Demo call (404) 493-6879

For a Free Brochure and Demo Record call: (404)-493-1258

Offbeat Rhino Revs Up For Mainstream Move

BY JIM BESSMAN

NEW YORK Rhino Video is getting serious, sort of.

The 2-year-old, offbeat home video line responsible for such distinguished product as the "Mondo Elvis" rockumentary about Presley fanatics, the "Commercial Mania" compilations of classic television spots from the '50s and '60s, and the "Sleazamania" volumes highlighting the "sexiest, sleaziest, and sin-fulest movies of all time," has reorganized to meet new marketing challenges.

Meanwhile, future release patterns have been geared toward the mainstream, though "not too far," according to Rhino Records and Rhino Video president Richard Foos.

"We've always thought of the label in terms of cult classics for connoisseurs of camp and craziness, [so] we'll put out the videos no one else would dare to release," says Foos of the 60-title line. "Now we want to temper this product with alternative programming that has more broad-based appeal."

Increased emphasis on music pro-

gramming cassettes is a key ingredient in expanding Rhino Video's consumer base, Foos notes. In October, the label will release the Jimi Hendrix concert movie "Rainbow Bridge" at \$19.95, James Brown's "Live In America" at \$19.95, and two volumes called "I.R.S. Records Presents The Best Of The Cutting Edge"—featuring such artists as R.E.M., Willie Dixon, Tom Waits,

'We put out the videos that no one else would dare to release'

Jonathan Richman & the Modern Lovers, and Husker Du—at \$24.95 each.

Foos says that because "Rainbow Bridge" features one of rock's immortals, it fits in with the new Rhino Video goals while maintaining the label's traditional "cult-classic" philosophy. He adds that because the "Cutting Edge" tapes are culled from the I.R.S./MTV programs,

they are "certainly left of center, but with wider appeal because [they have] the same bands from the shows."

A second Rhino Video move to the mainstream, so to speak, is the release of the first titles of a 10-volume cult film series called Teenage Theater. The teen-oriented tapes are hosted by '50s "teenage thrill kitten" Mamie Van Doren. Among them are such '50s and '60s fare as "Wild Guitar," "Teenage Devil Dolls," "Naked Youth," and "Rock Baby, Rock It."

Foos says that an important part of the new release strategy calls for marketing and promotional tie-ins with Rhino Records product. November will bring the first simultaneous release of a video and album with "The Best Of Barnes & Barnes." One of the first artists signed to the 10-year-old Rhino Records label, Barnes & Barnes appear in such noteworthy clips as "Fish-heads," which will be included on both album and video. The video features cameo appearances by the likes of Rae Dawn Chong, Mark Hamill, and Sean Cassidy.

"Rhino Records has such a strong



Richard Foos, president of Rhino Video, poses with Mamie Van Doren, star of such '50s cult classics as "Untamed Youth," "High School Confidential," and "Girls Town." Van Doren hosts Rhino's 10-volume Teenage Theater series. The first four titles in the series—"Carnival Rock," "High School Caesar," "Teenage Confidential," and "The Violent Years"—are available for a list price of \$24.95.

identity we feel that tying in our music product with video is a natural progression," says Foos. "We'll be working more closely with our record company in increasing promotional tie-ins, such as our Hendrix interview picture disk, which will be used to cross-promote 'Rainbow Bridge.'"

Rhino Video had been distributed through Capitol Records' video distribution arm until its recent demise. To compensate, Foos has appointed video industry vet Arnie Schorr to the post of sales director and Bambi Moe to that of director of development and production. Johnny Legend remains the underground film archivist, and Pam Gon-

yea is video coordinator.

Foos says that Rhino is now using indie video reps throughout the country as well as working directly with record industry accounts that Capitol dealt with. He says that his company is "getting more aggressive" toward the record retail community through special promotions aimed at distributors.

"Rhino means gold in the record business," says Schorr. "We look at Rhino Video in the same way and are working closely with Capitol to effect a smooth transition with record stores in making sure that our [video] product is well-represented."

'No-D' Cardboard Glasses To Be Included With Each Title Zappa's Honker Slates Two Releases

NEW YORK A "movie about people who do stuff that is not normal" will be one of the first two releases from Honker Home Video, the home video supplier formed by Frank Zappa, according to company spokesmen.

Slated for release on Oct. 28, "Baby Snakes—The Complete Original Version," is a three-hour, double-cassette package that provides on-

'Baby Snakes' has a cult following

stage and offstage glimpses of arcane behavior by Zappa and other musicians. The movie, which debuted in theaters in December 1979, has developed a cult following, mostly from its exposure at animation and music film festivals. The video lists for \$79.95.

The second of the two cassettes, "Video From Hell," includes a tour through Zappa's Barfko-Swill mail-order company. It includes the song

"Peaches En Regalia," Zappa's new CD single, which will also be released as a CD video.

"Video From Hell" is an hourlong look at what Zappa believes will be the future of home video releases. The video, which includes music, talk, and documentary film footage, uses advanced editing techniques. It has a list price of \$29.95.

The company will include with each video the "Honker No-D Glasses." According to Honker, the cardboard glasses "provide a unique consumer safeguard for residents of certain socially retarded areas, where vigilante groups amuse themselves by patrolling record and video outlets, foaming at the mouth over 'harmful content.'"

The glasses include a large cardboard nose, apparently fashioned after Zappa's.

The videos will be supported by point-of-purchase material that is being developed by Zappa's CD distributor, Rykodisc. The company says it will attempt to facilitate joint

CD and video displays wherever possible.

All Honker releases are being distributed by MPI Home Video.

AL STEWART

FOR WEEK ENDING OCTOBER 3, 1987

Billboard

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.				Year of Release	Rating	Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	
			★ ★ NO. 1 ★ ★			
1	5	3	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986 PG 29.95
2	10	3	THE GOLDEN CHILD	Paramount Pictures Paramount Home Video 1930	Eddie Murphy	1986 PG-13 29.95
3	2	25	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986 PG 29.95
4	NEW ▶		THE MOSQUITO COAST	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986 PG 39.95
5	RE-ENTRY		JUMPIN' JACK FLASH	CBS-Fox Video 1508	Whoopi Goldberg	1986 R 34.95
6	1	5	LITTLE SHOP OF HORRORS	Warner Bros. Inc. Warner Home Video 11702	Rick Moranis Ellen Greene	1986 PG-13 34.98
7	NEW ▶		CRIMES OF THE HEART	Lorimar Home Video Image Entertainment 5013	Diane Keaton Sissy Spacek	1986 PG-13 36.95
8	NEW ▶		'ROUND MIDNIGHT	Warner Bros. Inc. Warner Home Video 11603	Dexter Gordon	1986 R 39.95
9	4	9	HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986 PG-13 39.95
10	7	19	ALIENS	CBS-Fox Video 1504	Sigourney Weaver	1986 R 44.95

◆ 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.

UIP Campaigns Against Tape Piracy In Japan

TOKYO Though the latest James Bond movie, "The Living Daylights," is not scheduled to be shown in Japan until mid-December, United International Pictures is already taking steps to prevent the sale of pirated video editions of the film in Japan.

Some pirated videocassettes have already filtered into the marketplace. As a result, UIP has attached a warning to the movie's trailer, which is being shown at theaters na-

tionwide. The trailer warns moviegoers that the pirated videos do not include the most exciting action segments, special-effects footage, and principal theme music.

UIP charges that the pirate tapes were put together from pre-edited film stolen during production. "The pirated version is not authentic, and the legitimate version can be seen only at motion picture theaters," maintains the company. It is known

(Continued on next page)

newsline...

THE 'BEST' OF THE POPE: While Pope John Paul II was winging his way back to Rome, NBC Television finalized a home video deal with Best Film and Video. The small, Long Island, N.Y.-based supplier will sell "I Come As A Pilgrim," Pope John Paul II," to select distributors throughout the country. The hourlong tape, priced at \$19.95, is available in both English and Spanish. "This is a significant moment for us," says Arlene Winnick, Best Film and Video vice president. "This tape will really establish us as an important supplier." Winnick says NBC contacted the company and asked if it wanted to handle the tape because "a small company can move faster than a big company."

CBS/FOX VIDEO IS OPENING A SUBSIDIARY in Japan. While the company already has a presence in Japan through a joint venture with the Shochiku Co., the new division—CBS/Fox Video Far East K.K.—will oversee and support the current operation. The Tokyo-based company will be headed by Teruji Mochimaru, a former executive for Embassy Home Entertainment. Commenting on his appointment, Mochimaru says, "The Japanese home video market is dynamic and still has untapped potential." He predicts that by 1989, video will overtake Japan's theatrical business, which earns 180 billion yen a year.

A DIVISION DEVOTED TO BETA has been formed by Metro Video, a New Jersey-based distributor. The company says the Beta Liquideta division has acquired more than 1 million new Beta cassettes and will sell them to retailers at "significant savings." In addition, the company says its new division will carry all new releases "in quantities sufficient to fill demand after initial release."

IS NOTHING SACRED? Members of the anticolorization camp will undoubtedly ask that question when they learn that "The Bells Of St. Mary's," the 1945 classic film starring Bing Crosby, has been colorized. Republic Pictures Home Video says the color was added with a state-of-the-art digichrome digital color-imaging process. Says Vallery Kountze, VP of marketing, "In making the decision to color this film, we went to great lengths to ensure that the process would not only deliver true-to-life color, but [also] the kind of enhancements that make the film even more enjoyable to watch the third and fourth time around." The title will be marketed as part of Republic's holiday package and will be priced at \$24.95.

HOW ABOUT THE OTHER HALF? The Electronics Industry Assn. is predicting that by year's end, at least 50 percent of all U.S. households will own VCRs. EIA says video hardware sales were particularly strong during August, when more than 1 million VCRs were sold, bringing the year-to-date total to 7.6 million. Meanwhile, color TV sales also surged. Nearly 1.6 units were sold during the month. EIA says color TV sales could top 19 million units for the year—an all-time record.

A NEW VIDEO LABEL HAS BEEN ESTABLISHED as the result of a 22-picture deal between Forum Home Video and The Monterey Movie Co. The new label, Phoenix Video, will offer titles for between \$19.98 and \$34.98 and will be distributed in the U.S. by Forum. The first two Phoenix titles will be released in November.

AL STEWART

A&M Sets Two Releases Sting, Squeeze Projects Due Nov. 3

LOS ANGELES A&M Video will release Nov. 3 new sell-through home videos by two of its major artists, Sting and Squeeze.

The Sting package, "The Videos: Part 1," contains five tracks, four from the "Dream Of The Blue Turtles" album—"If You Love Some-

body Set Them Free," "Russians," "Fortress Around Your Heart," and "Love Is The Seventh Wave"—and an exclusive "Bring On The Night" clip.

"Squeeze Play: The Videos 1978-1987," priced at \$19.98, will contain 13 clips chronicling the group's career. It will also contain "Hourglass," the group's new single.

Both videos are closely timed to album releases—Sting's "Nothing Like The Sun," due Oct. 13, and "Babylon And On" from Squeeze.

The label plans extensive dealer support and advertising aimed at target demographics. Included will be teaser spots on MTV Oct. 10 and 11 and additional spots Nov. 26-28. More than 30 spots are planned on CNN Oct. 16 and 17. A&M Video is in the midst of a major sell-through campaign for its entire music video catalog.

UIP FIGHTS PIRACY

(Continued from preceding page)

that pirated editions of the film preceded its official theatrical release in the U.K. on June 30 and in the U.S. on July 31.

Now the Japanese cultural affairs agency is planning to revise the national copyright law so that it will be a criminal offense even to display the pirated cassettes at retail.

SHIG FUJITA

FOR WEEK ENDING OCTOBER 3, 1987

Billboard

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	2	3	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
2	1	6	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG	29.95
3	3	50	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
4	5	28	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
5	4	37	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
6	8	16	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
7	6	100	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
8	9	4	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
9	10	67	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
10	7	94	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
11	13	18	PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95
12	11	48	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
13	22	3	THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG	89.95
14	16	15	DISNEY SING-ALONG SONGS: HEIGH HO!	Walt Disney Home Video 531	Animated	1987	NR	14.95
15	27	36	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	29.95
16	15	16	HERE'S DONALD!	Walt Disney Home Video 527	Animated	1987	NR	14.95
17	12	11	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
18	28	25	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95
19	24	9	THE DOORS: LIVE AT THE HOLLYWOOD BOWL	The Doors Video Company MCA Home Video 80592	The Doors	1987	NR	24.95
20	25	12	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG	19.95
21	18	93	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
22	14	8	BILL COSBY: 49	Kodak Video Programs 8118705	Bill Cosby	1987	NR	19.95
23	38	98	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
24	21	17	FROM RUSSIA WITH LOVE	CBS-Fox Video 4566	Sean Connery	1963	NR	19.98
25	31	113	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
26	20	10	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	89.95
27	NEW▶		HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG	89.95
28	17	5	BLUE HAWAII	Key Video 2001	Elvis Presley	1961	NR	19.98
29	NEW▶		MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG	89.95
30	23	5	A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS	Media Home Entertainment M900	Robert Englund	1987	R	89.95
31	35	2	GENTLEMEN PREFER BLONDES	CBS-Fox Video 1019	Marilyn Monroe Jane Russell	1953	NR	19.98
32	36	9	THUNDERBALL	CBS-Fox Video 4611	Sean Connery	1965	NR	19.98
33	32	2	LIGHT OF DAY	Taft/Barish Entertainment Vestron Video 5200	Michael J. Fox Joan Jett	1987	PG-13	79.98
34	37	3	DEAD OF WINTER	CBS-Fox Video 5147	Mary Steenburgen Roddy McDowell	1987	R	79.98
35	NEW▶		SEVEN YEAR ITCH	CBS-Fox Video 1043	Marilyn Monroe Tom Ewell	1955	NR	19.98
36	29	29	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
37	39	19	YOU ONLY LIVE TWICE	CBS-Fox Video 4601	Sean Connery	1967	NR	19.98
38	30	4	OVER THE TOP	Cannon Films Inc. Warner Home Video 11713	Sylvester Stallone	1987	PG	89.95
39	33	113	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
40	34	16	KISS EXPOSED	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1987	NR	29.95

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

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.

"Y&T Summertime Girls," A&M Video, 25 minutes, \$14.98.

Y&T has been struggling along since the early '80s without major success, and this uninspired vidclip demonstrates why: Though not bad, Y&T's brand of pop metal is strictly generic. Released by the band's former record company, this compilation contains older material—with ex-drummer Leonard Haze—that is not as heavy on the metal as the band's current Geffen album, "Contagious." The standard formula mixes concert footage and silly plot lines featuring lots of frolicking, scantily clad women (perhaps to compensate for the band's pudgy appearance). This has limited appeal beyond dedicated Y&T fans.

LEE BLACK

"Korea: The Forgotten War," Fox Hills Video, 92 minutes, \$29.95.

Although the June 1950 invasion of South Korea by North Korean communists was clearly aggression, U.S. involvement in the war stirred tremendous debate at home. Still, protests on the home front never resulted in the crescendo of deviousness that plagued the country during the Vietnam War years.

This video, originally a television presentation, does an admirable job when reporting on the battles, but happenings on the home front are unfortunately neglected. And even the battle scenes lack the frightening intimacy of footage that TV cameras captured during the Vietnam War, when film technology was more advanced. Actor Robert Stack is the capable narrator. A companion video on reaction from the home front would have helped a lot.

IRV LICHTMAN

"A Charlie Brown Thanksgiving," Kartes Home Video, 25 minutes, \$11.95.

The "Peanuts" comic strip gang is back again, with another of its CBS network specials transposed to videocassette.

Kartes has sliced \$3 off the retail list since Billboard last reviewed a tape from this series. This title and 11 others are part of a fourth-quarter campaign, each priced at \$11.95. Promotional support and the lower price tag could boost action at the sales counter. As an added incentive, the package includes a free sheet of stickers of "Peanuts" characters.

The program itself is as delightful today as it was when it first aired on television, with a subtle lesson in manners laced in holiday cheer.

GEOFF MAYFIELD

"Lonely Is An Eyesore," 4 AD, 41 minutes, \$29.95.

Through musical and visual textures that are at once seething and ethereal, this tape highlights the

(Continued on next page)

PILEDRIVER

THE WRESTLING ALBUM II

THE MUSIC VIDEO

FEATURING THE SUPERSTARS OF THE WWF!

\$19.95

SUGG. RETAIL PRICE

IN HI-FI STEREO!

Cat. No. WF045

★ EXCLUSIVE ★
INCLUDES SPECIAL FOOTAGE
ON THE MAKING OF THE
PILEDRIVER
ALBUM AND VIDEO!

PRE-ORDER DATE:
OCTOBER 1, 1987
RELEASE DATE:
OCTOBER 15, 1987

COLISEUM VIDEO®

430 W. 54th St., New York, NY 10019 (212) 488-8130 (800) 457-0056
21 St. Clair Ave. East, Suite 401, Toronto, Ontario M4T 1L3 (416) 928-3175

WWF, World Wrestling Federation and all Wrestling names are trademarks of Titan Sports, Inc. Hulk Hogan, Hulkster and Hulkamania are trademarks of the Marvel Comics Group, licensed exclusively to Titan Sports, Inc. Package Design and Summary © MCMLXXXVII Esart Enterprises, Inc. All Rights Reserved.
© MCMLXXXVII Titan Sports, Inc. Photos: Titan Sports, Inc.



**THIS TAPE
CAN SAVE LIVES.**

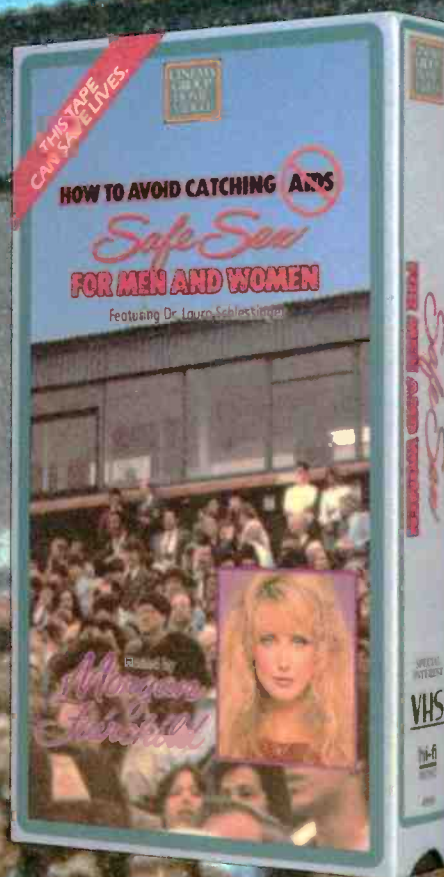
\$29.95*

HOW TO AVOID CATCHING AIDS

Safe Sex

FOR MEN AND WOMEN

Featuring Dr. Laura Schlessinger



Hosted by
Morgan Fairchild

NOW AVAILABLE ON VIDEOCASSETTE



PRE ORDER DATE: October 6, 1987
NATIONAL RELEASE DATE: October 21, 1987

Suggested Retail Price. Price subject to change without notice. Artwork and Design ©1987 Cinema Group Home Video. Printed in U.S.A.

VIDEO REVIEWS

(Continued from preceding page)

U.K.-based 4AD Records talent roster, which includes the Cocteau Twins, Dead Can Dance, This Mortal Coil, Throwing Muses, Dif Juz, the Wolfgang Press, Colourbox, and Clan Of Xymox. The music is evocative and original; all but one of the tracks were written or recorded specifically for this compilation. In many of the tracks, director Nigel Grierson (23 Envelope Productions) achieves panoramas that are magnificent. The special effects are stylish. In addition to the video compilation, 4AD has released a regular LP, a deluxe LP with program, a cassette, a compact disk, and a boxed set containing all formats.

CHRIS VOLLOR

"Body By Diet Center," Diet Center, 60 minutes, \$29.95.

A trio of instructors—Valerie, Merrily, and Sherrie—simultaneously perform a three-tier program of aerobics, each a different level of intensity. Viewers simply follow the routine of their choice. Time-outs are taken for pulse checks; a standard heart rate chart lets viewers know if they are on track or risking a coronary.

Many of the exercises are bouncy and dancelike (there's even a cha-cha step), with upbeat disco music keeping rhythm. From this perspective, the tape is a bargain, teaching exercise and modern dance at the same time. This is a professional, invigorating entry for the home exercise market.

ED BURKE

W. German VCR Penetration: 45% By '90

HAMBURG, West Germany VCR ownership in West Germany will reach 10.8 million units, or over 45% of the country's 23.6 million households, by 1990, according to estimates by the German Video Assn. here. Currently, some 7.7 million machines are in use.

The trade group also forecasts steady revenue growth for Germany's 6,000 video rental outlets. By 1990, it says, rental grosses will have risen to about \$550 million. This is despite the fact that one-third of the estimated 13 million active VCR users here never rent pre-recorded video material.

Of the 8.6 million users who do rent movies with some regularity, 4.9 million say they rent more than once a month, 2 million rent less than once a month, and the remaining 1.7 million rent "once in a while."

The GVA is anxious to see an increasing proportion of VCR owners become renters. Market research reveals that the main reasons cited for not renting include excessive rental charges, the complexity of the in-store rental transaction, poor videocassette quality, movie fatigue, and the availability of adequate broadcast programs.

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	1	39	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
2	3	39	JANE FONDA'S NEW WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
3	4	39	CALLANETICS ♦	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
4	2	39	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	11	39	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
6	12	39	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
7	8	25	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
8	10	39	KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
9	18	39	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
10	5	39	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
11	15	27	FIT FOR LIFE	MSS Productions Warner Home Video 35020	How to improve your health through proper dieting and exercise.	24.98
12	7	39	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
13	13	33	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
14	9	39	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
15	6	39	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
16	16	11	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
17	NEW▶		RENEE TAYLOR'S YOGA: BEGINNING	All Seasons/Spectrum	This fitness program covers basic yoga positions.	29.95
18	20	9	ESQUIRE LOW IMPACT AEROBICS	Kartes Video Communications	Deborah Crocker leads you through a series of easy aerobic workouts.	No listing
19	19	3	ARMED FORCES WORKOUT	Vestron Video 2014	Bill Dower uses the same routines that are done by our armed forces.	39.95
20	NEW▶		KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
BUSINESS AND EDUCATION™						
★★ NO. 1 ★★						
1	4	5	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
2	6	35	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
3	5	37	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
4	7	37	CAREER STRATEGIES 1	Polaris Communication	Developing managerial skills and mental exercises are taught by top executives.	19.95
5	1	39	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
6	11	37	CONSUMER REPORTS: HOUSES AND CONDOS	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
7	8	5	TEENAGE ALCOHOL AND DRUG ABUSE	Increase Video IV005	Video helps parents deal with their teenage children's dependency on drugs.	29.95
8	3	15	DRUG FREE KIDS: A PARENT'S GUIDE	LCA	A look at drug abuse and the techniques parents can use to solve it.	29.95
9	RE-ENTRY		CAREER STRATEGIES 2	Esquire Video ESQ0210	Learn when and how to move to get the most out of a new position.	29.95
10	12	33	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
11	13	37	TOO SMART FOR STRANGERS	Walt Disney Home Video 736	Winnie The Pooh teaches kids to deal with strangers and protect themselves.	29.95
12	NEW▶		BE PREPARED TO SPEAK	Kantola-Skeie Prod.	This guide provides the skill and confidence to speak publicly.	79.95
13	NEW▶		UNIVERSE	Holiday Film Corp.	Learn the theories behind black holes, pulsars, & other space phenomenon.	29.95
14	10	35	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
15	15	3	SOMETIMES IT'S O.K. TO TELL SECRETS	Kidstuff	Children learn to make judgements and to protect themselves.	24.95

♦ 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.

Ingram Strikes A Chord With Second Annual Music City Show Intro

Nashville-based distributor Ingram Video drew close to 1,000 retailers to its Second Annual Music City Show, Sept. 11-13. Dealers on hand participated in a spirited panel discussion (Billboard, Sept. 26), attended social functions, and enjoyed a riverboat cruise courtesy of MGM/UA Home Video.



In the photo at left, Brian Clendenen, Ingram senior VP of sales, left, chats with Al Rubin, Vestron senior VP of marketing and sales. In the right-hand photo, comedian Mark McCollum, star of "Paramount Comedy Theater, Vol. 3," signs autographs after a breakfast hosted by Paramount Home Video.



John Taylor, president of Ingram, moderates a panel of executives from nine major home video suppliers.



Jack Kanne, Paramount executive director, sales, talks with two staffers from the Erol's retail chain, Joyce Bristow, left, and Jenny Shipper.



Randy Chambers of MGM/UA Home Video mans the company's booth during a video sale held during the Ingram confab.

AMERICAN VIDEO CONFERENCE

The American Film Institute and *Billboard Magazine* invite you to participate in and submit your work to:

THE FIRST AMERICAN VIDEO CONFERENCE AND AWARDS COMPETITION

- **20 PANELS** with leading speakers from every sector of the emerging special interest & music video industries.
- **Gala Awards Banquet** recognizing outstanding creativity and original achievements in the areas of non-theatrical video with **THE AMERICAN VIDEO CONFERENCE AWARDS** and **BILLBOARD'S NINTH ANNUAL VIDEO MUSIC AWARDS**.
- **Showcases and continuous screenings** of new special interest video and video music works.
- **Special panels for the national and local TV and club video programmers.**
- **A welcoming cocktail party** which will be the social sensation of the season.
- **The AVC Directory Guide**, a reference source you will use and want to be seen in throughout the year.

- **PRESS CONTACT:** Raleigh Pinsky, The Raleigh Group, Ltd. 250 West 57th St., NYC 10019, tel. (212) 265-4160, fax. (212) 247-8269 or The Raleigh Group Ltd, P.O. Box 691600, Los Angeles, CA 90069, tel. (213) 273-4221, fax, (213) 273-2295.
- **AVC SALES CONTACT:** Peggy Dold, Billboard Magazine, 1515 Broadway, NYC 10036, tel. (212) 764-7754, fax. (212) 764-7451

- **BILLBOARD SPECIAL ISSUE CONTACT:** Gene Smith, Associate Publisher, Billboard Magazine, 1515 Broadway, New York, N.Y.10036 tel. (212) 764-7514
- **GENERAL INFORMATION:** Una Johnston or Mark Josephson, American Video Conference, 1747 First Avenue, second floor, New York, NY 10128, tel. (212) 722-2115, fax. (212) 289-3708.



KEYNOTE SPEAKER: Keynote address by **Michael Nesmith**, head of Pacific Arts Video Records, a multi-faceted company which not only makes films but distributes a diverse catalog of films and special interest home videos.

PANELS: The American Video Conference will feature 20 special interest and video music panels on issues most pertinent to the video professional. The event will be an exciting educational and business opportunity for anyone who's in (or wants to be in) special interest video or video music.

GALA AWARDS BANQUET will honor winners in 27 different categories of special interest video and 15 categories of video music. Open to non-registrants as well, tickets for the gala are \$95 and limited in availability (use form on other page).

COCKTAIL PARTY to kick off the First American Video Conference will be held on the campus of the American Film Institute on Thursday, November 19 at 7:00 pm.

AVC DIRECTORY GUIDE: This deluxe conference guide will include listings of every AVC registrant and will be a valuable reference guide throughout the year to professionals in the video music and non-theatrical video world. Contact Peggy Dold at 212-764-7754 for further information or to reserve advertising space.

HOLLYWOOD ROOSEVELT HOTEL: Rooms are available to AVC registrants for only \$75 a night. To get the special rate, call 213-466-7000 and identify yourself as an AVC registrant. The hotel is located at 7000 Hollywood Blvd, Hollywood, CA 90028.

NOTE THE FOLLOWING DEADLINES:

- **OCTOBER 1—ENTRY DEADLINE FOR AWARDS COMPETITION. CALL (212) 722-2115 TODAY FOR ENTRY DETAILS ON THE AMERICAN VIDEO CONFERENCE AWARDS!**
- **OCTOBER 16—AVC Directory Guide** advertising reservations deadline.
- **NOVEMBER 6—Pre-registration rate of \$325 ends and pre-registration closes. (Registrations received after this date will be returned).**
- **NOVEMBER 19—\$375 Walkup registration begins at 12:00 pm at the Hollywood Roosevelt Hotel.**

20 SPECIAL INTEREST & VIDEO MUSIC PANELS TARGETED FOR THE VIDEO PROFESSIONAL

The Home Video Marketplace: What is selling?—What is really going on in the home video marketplace? Up to date statistical data with case studies closely analyzing the state of the market. Who's buying, from whom, and how much.

Distribution Strategies for the Independent Producer—Specific examples of successful (and unsuccessful) distribution campaigns will be offered. How can the producer determine which route makes the most sense? How can the independent producer reach the major distributors? Catalogs? Is self distribution feasible? If you are self-distributing, how do you identify and reach an audience? A discussion of marketing outlets beyond the retail video store.

Concept Development: Is There an Audience for your Idea?—An examination of various ways of raising and developing creative program concepts. How are ideas generated? How important is research? How do you create program concepts that will be in demand? How should packaging be approached? What about the marketplace? What do consumers, distributors and retailers want?

A Development Meeting—A panel of acquisitions and development executives field program concepts from the audience. Discussion and decisions will be made on the spot as to the feasibility of individual ideas.

Program Costs and Financial Sources—What is the range of production budget, promotion budget and the break-even point for unit sales? Who has production money and how can they be reached? Cable and broadcast deals? Grants, loans, sponsors and ancillary markets?

Making the Deal: A Simulation—A simulation of several negotiations between lawyers for an independent producer and a potential financial backer.

New Technology—What advances are on the horizon? Software, hardware, computers, interactive, CD-V, high-definition television, super-VHS, play and record discs? How will these advances affect the producer, distributor and consumer? The industry as a whole?

The Legal Aspects of the Home Video Industry—Licensing, rights, adaptations, public performance rights, contracts.

Viewing Patterns: The Home Video Phenomenon—What are people watching? How much broadcast TV? How much rented or purchased video? What patterns have developed? What do these patterns suggest for the culture (and for the industry)? What impact will there be on specialty producer and distributor?

Specialty Video: The Aesthetics of Quality—What comprises "quality" in video programming? Is that element intangible or can it be defined? How do videos use the medium—both in terms of hardware (i.e. the capabilities of the VCR) and in terms of program structure? What makes a video "work"?

Children's Video Programming—What is happening now in children's video? What is missing from the children's market? How have established characters (lifted from classic tales or popular cartoons) taken over the marketplace? What other prospects exist? Can educational video co-exist in the kids marketplace? What about direct marketing and specialty stores? How does the current pricing structure affect sales and production? Should that structure be changed?

Arts on Video/Video Art—How have and will the arts be sold on video? Can specialty outlets be identified and reached? What about direct marketing? How do the arts fit into the plans of the major distributors? What is "video art"? Is video art being successfully distributed? How does it fit into the overall video arts marketplace?

The How-To of "How-To's"—Concept development: what works, what doesn't? Creating for the marketplace. Financing possibilities. Corporate sponsorship. Celebrity drawing power. Structure, scripting and storyboarding.

Video Features—A Growing Demand—Will made-for-home-video feature films take off? What sort of market exists for such product? Will budgets and thus production values be severely limited and compromised? Or will this avenue promote the production of specialized content not possible in the theatrical marketplace?

Capturing Comedy on Home Video—How does comedy work on home video? How can it be most effectively produced (shot and edited)? What comprises an effective comedy video? Are video sales directly related to the popularity of the comedian?

THE VIDEO MUSIC TEXTBOOK Five panels on the toughest issues facing professionals in video music programming, promotion and production

- **Chapter I: The Three P's**— Programming, personalities and presentation. These ingredients make up the total package. How do shows define their format, find and train on-air talent, and create a unique look? Moderated by Michelle Peacock, director national video promotion, Capitol Records.
- **Chapter II: That Synching Feeling**—Top legal experts and artist representatives explain the basics of synch licensing. What are the programmers' rights, what are the artists' and labels' rights and where do they intersect? Moderated by Michael Reinert, Esq., director of video operations, Rowe International Corp.
- **Chapter III: The Numbers Game**—An examination of audience research and independent ratings services. PeopleMeters, diaries and audience samples. What do they all really mean? Can you believe Nielsen and AGB? Can you conduct your own research on a limited budget? Moderated by Steven Dupler, video music editor of Billboard Magazine.
- **Chapter IV: Becoming A Household Word**—A workshop on the creation and implementation of effective promotions. Working with the labels, designing effective contests, on-location shoots. What does radio know that you don't? Moderated by Celia Hirschman of the video promotion firm Vis-Ability.
- **Chapter V: Other Channels**—Video clubs and pools, video jukeboxes, college networks, closed-circuit TV, and other alternative outlets. How do you get maximum exposure for your clips outside the conventional cable and broadcast outlets. Moderated by Stuart Samuels, veteran video producer and director's representative.

HONORARY COMMITTEE,

American Video Conference
Bruce Apar
Home Viewer Publications
Mary Lea Bandy
Museum Of Modern Art
Tim Baskerville
Video Marketing
Jo Bergman
Warner Bros. Records
Robert Blattner
RCA/Columbia Pictures
Home Video
Andre A. Blay
Cinema Group
Jay Blumber
Centre For Television
Research
Henry Brief
International Tape/Disc
Association
Reg Childs
New World Video
Paul Culberg
New World Video
Shelley Duvall
Platypus Productions
Mark Engle
National Association Of
Video Dist.
James Ffield
CBS/Fox Video
Jane Fonda
Fonda Films
Tom Friel
Consumer Electronics
Gene Giacinto
MCA Home Entertainment
Mickey Granberg
Video Software Dealers
Assoc.
Barbara Greenleaf
Greenleaf Video
Julie Gustafson
Global Village
Gerald Harrison
Random House Home Video
Jim Jimirro
JZ Communications
Sally L. Lassater
Sallyford, Inc.
Julie Lazar
M.O.C.A.
Leonard Levy
Fries Home Entertainment
Warren Lieberfarb
Warner Home Video
Joseph Marino
Western Publishing Company
Bill Mechanic
Walt Disney Home Video

Michael Nesmith
Pacific Arts Video
Frank O'Connell
HBO Video
John O'Donnell
Sony Video Software
Jon Peisinger
Vestron Video
Peter Primer
Media Home Entertainment
Howard Rosenberg
Los Angeles Times
Larry Sapadin
AIVF
Steve Savage
New Video
Tom Shales
The Washington Post
Gordon Stulberg
American Interactive Media
Art Uliene
Feeling Fine Programs

WEST COAST ADVISORY COMMITTEE

Stanley Baran
Department of Theatre Arts
San Jose State University
Peter Bieler
Cox Video
Laura Foti
American Interactive Video
Tom Heyman
Independent Producer
Judi Holland
Embassy Home Video
Patty Jackson
CCR Video
Barbara Javitz
Embassy Home
Entertainment
Patrick Montgomery
Archive Film Productions
Jeff Morris
Films For The Humanities
Richard Papin
City Lights Home Video
John Rusch
MGM/UA Home Video
Carolyn Spicer
Annenberg School of
Communications
Miles Stehlik
Facets Multimedia Inc.
Drew Suss
Uptime Video Marketing
Paul Sweeting
Video Marketing
Robin White
The Media Alliance

Andy Wickstrom
Video Extra
Michael Wiese
Vestron Video
Seth Willensson
Paramount Home Video
Lori Zippay
Electronic Arts Intermix

EAST COAST ADVISORY COMMITTEE

Giles Ashford
Night Tracks
Peter Baron
Arista Records
BeBop
Sound & Vision
Cliff Bernstein
Q Prime
Doug Cerrone
MCA Records
Bob Flax
Grubman, Indursky &
Schindler
Andy Frances
Sympatico Group
Mark Ghaneim
Thrusty Ear
John Huey
ICM
Steve Leads
MTV
Jeff Newman
Black Entertainment
Television
Mike Opelia
Hit Video USA
Michelle Peacock
Capitol Records
Kris Puzakiewicz
MCA Records
Michael Reinert
Rowe International
Mitch Rowan
CVC Video Report
Stuart Samuels
Zbig Vision
Dabbie Samuelsen
Columbia Records
Gail Sparrow
Screen Link
Ed Steinberg
Rockamerica
Jeff Walker
Aristo Video Promotions

November 19-21, 1987
REGISTRATION
FORM

AVC

If you are registering more than one person, photocopy this blank form and fill it out completely for yourself and EACH INDIVIDUAL you are registering. Also include their planned accommodations at the Conference, company name and address if any of these are different from yours. Any registration received after November 6 will be returned. Walkup registration opens at the Hollywood Roosevelt at 12:00 noon on Thursday, November 19 and is \$375.

First Name	Last Name	
<input type="text"/>	<input type="text"/>	
Company Name		
<input type="text"/>		
Your Title	Nature of Business	
<input type="text"/>	<input type="text"/>	
Address		
<input type="text"/>		
Address		
<input type="text"/>		
City	State	Zip Code
<input type="text"/>	<input type="text"/>	<input type="text"/>
Province (if applicable)	Foreign Postal Code	
<input type="text"/>	<input type="text"/>	
Telex & Answerback	Country	
<input type="text"/>	<input type="text"/>	
Business Phone	Fax Number	Office Use Only
<input type="text"/>	<input type="text"/>	<input type="text"/>
ACCOMMODATIONS AT CONFERENCE	PHONE WHILE AT CONFERENCE	
<input type="text"/>	<input type="text"/>	

IMPORTANT! You must tell us which hotel you will be staying at during the AVC so you can be contacted by other registrants.

If you are not staying in a hotel, you must provide a local telephone number where you can be reached.

I enclose \$275 (until September 18 — \$325 September 21-November 6 — Walkup registration is \$375) (Registration is non-refundable.)

Yes, I want to attend the Gala AVC Awards dinner on Saturday Night, November 21. I enclose \$95 for each ticket (non-refundable). The Awards Dinner is a separate event from the AVC Conference. You do not have to be registered at AVC to attend.

Number of additional tickets _____

I am paying by Visa MasterCard American Express Check (Make checks payable to: American Video Conference.)

Credit Card Number

Expiration Date

Month Year

Cardholder's Name: _____

Mail this registration form with payment to: American Video Conference, 1747 First Avenue, New York, NY 10128
Telephone: 212-722-2115 / Telex: 6971684 FUNK / Fax: 212-289-3708

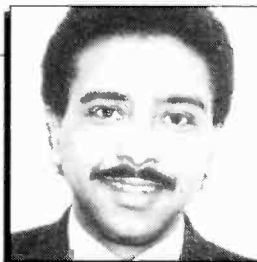
©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	8	LOS LOBOS WARNER BROS.	LA BAMBA 3 weeks at No. One
2	2	2	14	LUIS MIGUEL WARNER BROS.	AHORA TE PUEDES MARCHAR
3	3	5	6	JULIO IGLESIAS CBS	QUE NO SE ROMPA LA NOCHE
4	4	4	32	LOS BUKIS FONOVISA	TU CARCEL
5	6	11	7	CHAYANNE CBS	FIESTA EN AMERICA
6	8	3	20	JULIO IGLESIAS CBS	LO MEJOR DE TU VIDA
7	7	9	8	MIJARES EMI	NO SE MURIO EL AMOR
8	5	6	10	NELSON NED EMI	ME PASE DE LA CUENTA
9	10	12	15	ESTELA NUNEZ ARIOLA	CORAZON ERRANTE
10	11	16	17	DANIELA ROMO EMI	VENENO PARA DOS
11	9	7	32	AMANDA MIGUEL PROFONO	EL PECADO
12	12	18	34	BRAULIO CBS	NOCHE DE BODA
13	15	14	33	LORENZO ANTONIO MUSART	DOCE ROSAS
14	16	13	41	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
15	14	8	12	FRANCO DE VITA SONOTONE	SOLO IMPORTAS TU
16	17	10	14	LOS CAMINANTES ROCIO	TODO ME GUSTA DE TI
17	19	23	14	EL GRAN COMBO COMBO	ESO OJITOS NEGROS
18	18	19	5	AL BANO Y ROMINA POWER WARNER BROS.	SIEMPRE SIEMPRE
19	25	24	19	TOMMY OLIVENCIA TH	LOBO DOMESTICADO
20	13	15	8	EMMANUEL RCA	NO TE QUITES LA ROPA
21	22	21	18	FRANKY RUIZ TH	DESNUDATE MUJER
22	34	48	8	JULIO IGLESIAS CBS	TODO EL AMOR QUE TE HACE FALTA
23	26	27	12	VALERIA LYNCH SONOTONE	MUNECA ROTA
24	37	46	5	YOLANDITA MONGE CBS	CONTIGO
25	38	42	6	AMANDA MIGUEL RCA	QUE ME DAS
26	NEW ▶	1	1	EMMANUEL RCA	NO TE QUITES LA ROPA
27	21	20	12	MARISELA PROFONO	HAZME TUYA
28	24	22	4	PANDORA EMI	MI HOMBRE
29	40	—	2	FANDANGO EMI	AUTO, MODAS Y ROCK AND ROLL
30	23	33	11	ANGELICA MARIA RCA	PROHIBIDO
31	30	29	8	SUSSY LEMAN CBS	NO ES IGUAL
32	33	31	8	DULCE PROFONO	AMOR CALIENTE
33	36	38	13	LUNNA A&M	NO DIGAS NADA
34	20	17	16	LAURA FLORES MELODY	YA NO VOLVARE
35	32	41	10	JOSE JOSE RCA	SIN SABER
36	28	34	3	ROCIO JURADO EMI	ESTA NOCHE GANO YO
37	29	40	7	LUCIA MENDEZ ARIOLA	YO NO SE QUERETE MAS
38	42	32	37	BRAULIO CBS	EN BANCARROTA
39	35	45	8	LOS HIJOS TH	LLORARAS
40	39	36	4	EDNITA NAZARIO FONOVISA	ALMA DE GITANA
41	NEW ▶	1	1	GILBERTO SANTAROSA COMBO	NO ME LA LLAME MAS
42	45	28	23	EMMANUEL RCA	SOLO
43	NEW ▶	1	1	BEATRIZ ADRIANA MELODY	LA LUNNA SERA LA LUNNA
44	44	35	10	SONIA RIVAS CBS	DE PECHO A PECHO
45	RE-ENTRY			RITCHIE VALENS RHINO	LA BAMBA
46	27	25	18	DYANGO EMI	A FALTA DE TI
47	31	26	16	LOS BUKIS FONOVISA	ME VOLVI A ACORDAR DE TI
48	43	47	6	MIGUEL GALLARDO RCA	EXTRANJERA
49	41	37	16	ROBERTO DEL CASTILLO CBS	HASTA QUE TE CONOCI
50	47	30	24	JORGE MUNIZ RCA	AMIGO MIO

○ Products with the greatest airplay gains this week.

Latin Notas



by Tony Sabournin

"IF TOMAS MUNOZ SAW THIS, HE'D probably be having a heart attack right now." That was one viewer's comment while watching young Puerto Rican singer Chayanne jump 10 feet in the air during his performance on a segment of the television show "Siempre En Domingo" shot in Miami. The viewer's comment about Muñoz, a vice president at CBS Records International, was valid, considering the label's promotional efforts on behalf of the ex-Chico and the setback that an injury could bring.

After an intensive promotional campaign that included his performance at the OTI National Finals in Los Angeles, Chayanne was scheduled to tour Argentina through Oct. 9, then follow that up with a tour of Brazil through Oct. 25. In between, he has just enough time for a guest appearance at the Oct. 17 Miss América Latina contest in Santa Cruz, Bolivia. "Fiesta En America," the title cut of an album that has sold 100,000 units, will be the event's opening song. After Brazil, Chayanne plans to spend almost all of November performing at concerts in México.

On Thanksgiving, Nov. 26, "Siempre En Domingo" will name him one of its Los 15 Grandes, an award bestowed upon artists who have made the greatest impact on the popular Sunday show, according to Marco Bissi, director of a&r development for CBS International. From there, he'll complete the second half of his Argentinian tour through Dec. 4, and he'll conclude the year by touring Colombia, sponsored by Pepsi-Cola. According to Bissi, Chayanne also will perform at the renowned Viña Del Mar Festival in February 1988.

Another important CBS International artist is Julio Iglesias, who has just finished recording a single with Stevie Wonder for his forthcoming English album. Iglesias has concluded tours in Venezuela and Colombia and is now in Italy promoting "Tutto L'amore Che Di Manca," which has sold more than 300,000 units already. According to Bissi, the all-Spanish "Un Hombre Solo" has exceeded the 2 million mark, and CBS International is getting ready to release its latest Iglesias album, which will include six songs by Spanish composer/producer Manuel Alejandro and five by longtime Iglesias collaborator Ramón Arcusa. Six cuts will be sung in Spanish, three in Italian, and two in Portuguese. The album will be released first in England, then in the rest of Europe and in Australia and

CBS backs Chayanne with intensive promo campaign

Hong Kong.

On the rock front, Bissi indicated that Hombres G, whose "Lo Cagaste Burt Lancaster" brought the band popular acceptance in Latin America, will perform in Peru, Ecuador, Venezuela, Chile, Colombia, México, and Los Angeles. Hombres G's "Estamos Locos O Que?" will be released at the end of the tour.

NOTAS Y NOTICIAS: Final touches of the distribution agreement reported here several weeks ago between Discos AyM and WEA Latina are still being worked up. As soon as the last legal hurdle is cleared, look for a big joint announcement by both companies... Elaine Shock from Shock Ink reports that a group called XChange has been formed by former *menuditos* brothers Oscar and Fernando Salaberry and *hermanos* Carlos and Ricky Meléndez, who are also cousins of the Salaberry brothers. Roger Probert, former Atlantic a&r man, is in charge of the production. The group will perform American top 40 songs sung in English.

LA RADIO LATINA



by Carlos Agudelo

MUCH CHART ACTIVITY is expected to follow the releases of several heavy-duty LPs in recent weeks. Among the releases are the long-awaited "Roberto Carlos 87" album; "Paraiso Perdido," the new Wilkins LP; Dyango's "La Radio"; and an anthology of Jose Feliciano's hits. Johnny Ventura has come up with a new salsa and merengue record, "Si Vuelvo A Nacer," and Hector Lavoe returns with a Willie Colon production called "Strikes Back." Meanwhile, down in Latin America, Julio Iglesias has just finished one of the most expensive promotional tours in the history of ballad music. One of the stops was Cartagena, Colombia, where, according to press reports, dozens of journalists were flown in to have a chance to chat with the artist and write "exclusive" interviews. Iglesias is close to finishing his new English-language album, on which he sings a duet with Stevie Wonder. If things go as expected, the new LP will give the Spanish singer a firm place in the U.S. pop scene. Iglesias has refined his style to gear it more to mainstream tastes and has indicated that the new LP will be less mellow than the previous one. A demo of the Iglesias-Wonder duet reveals that it is a beautiful tune, perhaps the best that Iglesias has done in English. Meanwhile, the song "La Bamba" is rapidly catching up with releases from Iglesias' last LP, "Un Hombre Solo."

WHAT HAPPENS WHEN Johnny Pacheco, Ray Barretto, Papo Lucca, Bobby Valentín, Roberto Roena, and Nicky Marrero get together on the same stage? The result is a remarkable blend of talent and music. The combination is called, not surprisingly, the Fania All-Star Six. The last time we saw the sextet at New York's Village Gate, Pacheco surprised every-

body by keeping cool and behaving professionally. And the music reached great heights. Now, the group is back, with a concert scheduled for the Palladium in New York. Hopefully they'll record someday so as to preserve their great music for posterity.

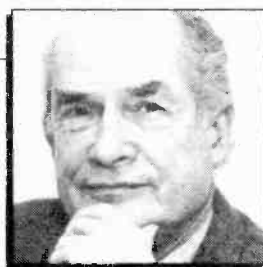
DANNY RIVERA, WHO SEEMS to be doing very well with his new album, "Amar O Morir," is coming to New York to appear at a benefit concert for Aspira of New York, a Hispanic organization that helps minority students get through college, and Hostos Community College. Rivera's first appearance in the Bronx will be a crucial test for the artist, who has a

Releases from top artists expected to shake up charts

grass-roots following in the New York metropolitan area. The concert is being presented by Miller Beer and is produced by promoter David Maldonado, who last year teamed up with Bill Graham to produce an anticrack concert at the Felt Forum in New York. "The concert netted \$88,000, half of which was given to the [New York] Board of Education," Maldonado says. "The rest is there in case we decide to do something else with it."

UPI RADIO NOTICIAS has enlisted WADO-AM New York as the newest recipient of its news dispatches. The news service, which began operations in 1984, claims more than 40 affiliates around the country and a coverage of 87% of the U.S. Hispanic community.

Classical KEEPING SCORE



by Is Horowitz

CHRISTOPHER HOGWOOD, one of the busiest baton-wielders around, has agreed to continue as artistic director and principal conductor of the Handel and Haydn Society for another two years. His association with the venerable Boston-based society (it was founded in 1815) has now led to a recording contract with Decca's L'Oiseau-Lyre label, the recording base for his remarkably successful series of albums with the Academy of Ancient Music.

First H&H album under the deal will be recorded in the spring. The program will be the six concerti grossi from Handel's Opus 3. Two more albums are called for under the three-year deal. A set of Haydn arias is among the projects being considered.

Peripatetic record producer **Thomas Frost** is back from Bolzano, Italy, where he taped an album of performances by first and second place winners of the Busoni Piano Competition. Like similar albums over the past two years, this will also be released by Musical Heritage Society. Winners this time around are two Soviet pianists, **Liliya Zilberstein** and **Vale-ry Kuleshov**. For the competition, the latter played two arrangements by **Vladimir Horowitz** for which no printed music was available. So Kuleshov laboriously transcribed the scores by repeated audition of Horowitz recordings, says Frost.

Telarc Records kicks off a Brahms cycle by **Andre Previn** and the Royal Philharmonic in October with the Fourth Symphony and the Academic Festival Overture. More sessions are due in December... **James Conlon** and the Rotterdam Philharmonic, often featured on Erato Records, launch a 12-city U.S. tour Oct. 4 at New York's Carnegie Hall. Pianist **Bella Davidovich** is soloist.

PHILIPS RECORDS' new two-disk compact disk package of the complete "Nutcracker" by **Semyon Bychkov** & the Berlin Philharmonic is the first on the label to make use of a "long-card" insert in the blisterpack container. It's PolyGram Classics' way of providing full-color graphics for better display. It will be used on selected titles.

Philips is also taking full promotional advantage of the attention directed to **Sir Colin Davis** on his opening of the New York Philharmonic season. The conductor's 60th birthday on Sept. 25 also struck a celebratory note that the label was quick to exploit.

Lots of performances on WQXR New York during the week alerted listeners to the anniversary,, and point-of-purchase displays in Sam Goody, Tower, and Barnes & Noble stores helped spread the word.

A recent promotion at WNCN New York had DJ **Elliot Forest** asking listeners to help name a new ice cream flavor for a local advertiser. Among the entries: Placido De Mango, Yo-Yo Marshmallow, Chopin Chip, Franz Sherbert, Mostly Mocha, and Einstein on the Peach.

Video Artists International's release of "Claudio Arrau: The 80th Birthday Recital," is only the first of a string of videocassettes featuring the Chilean pianist. Next up, later this month, is a program built around a performance of the "Emperor Concerto," preceded by a 45-minute documentary tracing Arrau's career. Lots more are due. Producer of the series is **Peter Rosen**. **Martin Bookspan** is host.

THE RELEASE LAST MONTH of the Durufé program on Delos Records played by **Todd Wilson** introduced a series of organ CDs by the label. Other performers, Americans all, are **David Higgs** and **Michael Farris**. Other news at Delos includes the signing of the **Roger Wagner Chorale** to an exclusive contract. First up is a Christmas album.

CBS Masterworks has completed its first recording with pianist **Emanuel Ax** under a new contract.

Hogwood renews pact with Handel and Haydn Society

The sessions, held in London Sept. 12-15, were produced by **James Mallinson**. The music: Haydn and Chopin... Soviet emigré pianist **Vladimir Feltsman** gives his first U.S. recital at Carnegie Hall Nov. 11. No word yet about management or recording contracts, although the bidding is reported to be heavy.

Newton Wayland, principal "pops" conductor of the Houston Symphony, has been signed by Pro Arte Records... The Syracuse (N.Y.) Symphony Orchestra has signed a two-year contract with the American Federation of Musicians calling for salary increases of 4% a year... **Morton Gould**, president of ASCAP, is writing a work for two pianos for the Murray Dranoff Competition. It may be the first U.S. competition for a two-piano team. It takes place in Miami Dec. 20-22.

The Central Philharmonic Orchestra of China opens its first tour of the U.S. in Binghamton, N.Y., Oct. 5. **Zuohuang Chen** is conductor... Hal Leonard Publishing is expanding its presence in the serious music field. Two new agreements bring representation of the print catalogs of G. Ricordi and Editions Salabert to the Winona, Minn.-based firm.



It's a deal. The San Francisco Symphony recently entered into an exclusive recording contract with London Records. Celebrating the five-record pact, from left, are Peter Pastreich, executive director of the San Francisco Symphony; Ellen Kazis, London Records press and publicity director; and Herbert Blomstedt, the symphony's music director.

FOR WEEK ENDING OCTOBER 3, 1987

Billboard®

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

TOP LATIN ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.			
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	19	JULIO IGLESIAS	UN HOMBRE SOLO	CBS 50337
	2	2	47	BRAULIO	LO BELLO Y LO PROHIBIDO	CBS 10452
	3	3	41	EMMANUEL SOLO	RCA 5919	
	4	7	61	JUAN GABRIEL	PENSAMIENTOS	ARIOLA 6078
	5	5	23	FRANCO DE VITA	FANTASIA	SONOTONE 1405
	6	12	3	DANNY RIVERA	AMAR O MORIR	DNA 336
	7	4	49	JOSE JOSE	SIEMPRE CONTIGO	ARIOLA 5732
	8	6	23	AMANDA MIGUEL	AMANDA MIGUEL	TELEDISCOS 102
	9	9	21	YOLANDITA MONGE	LABERINTO DE AMOR	CBS 10382
	10	10	3	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	11	24	5	NELSON NED	ME PASE DE LA CUENTA	EMI 6476
	12	—	1	JOSE LUIS PERALES	SUENOS DE LIBERTAD	CBS 69301
	13	—	1	ROBERTO CARLOS	ROBERTO CARLOS 87	CBS 12333
	14	16	61	ROCIO DURCAL	SIEMPRE	ARIOLA 6075
	15	13	5	SOUNDTRACK	LA BAMBA	WARNER BROS. 25605
	16	18	47	EDNITA NAZARIO	TU SIN MI	MELODY 094
	17	—	1	WILKINS	PARAISO PERDIDO	WEA 54945
	18	11	51	JOSE FELICIANO	TE AMARE	RCA 56109
	19	19	9	YORDANO	JUGANDO CONMIGO	SONOTONE 1404
	20	14	61	ISABEL PANTOJA	MARINERO DE LUCES	RCA 7432
	21	—	1	DYANGO	LA RADIO	EMI 6604
	22	17	23	LUNNA LUNNA	A&M 37022	
	23	—	37	MARISELA	PORQUE TENGO GANAS	PROFONO 90502
	24	22	17	ESTELA NUNEZ	CORAZON ERRANTE	ARIOLA 6229
	25	8	43	DYANGO	CADA DIA ME ACUERDO MAS DE TI	EMI 5735
TROPICAL/SALSA	1	1	27	FRANKY RUIZ	VOY PA' ENCIMA	TH 2453
	2	2	51	EDDIE SANTIAGO	ATREVIDO Y DIFERENTE	TH 2424
	3	3	7	EL GRAN COMBO	25 ANIVERSARIO 1962-1987	COMBO 2050
	4	4	15	TOMMY OLIVENCIA	30 ANIVERSARIO	TH 2464
	5	6	11	ROBERTO DEL CASTILLO	JUSTO A TIEMPO	CBS 10489
	6	9	5	PEDRO CONGA	NO TE QUITES LA ROPA	SONOTONE 1119
	7	22	3	GILBERTO SANTAROSA	KEEPING KOOL	COMBO 2051
	8	5	25	WILFRIDO VARGAS	LA MUSICA	SONOTONE 1406
	9	12	5	ORQUESTA INMENSIDAD	ALEGRANDO AL MUNDO	FANIA 646
	10	11	27	OSCAR D'LEON	RIQUITIN	TH 2456
	11	7	43	ANDY MONTANEZ	MEJOR ACOMPAÑADO QUE NUNCA	TH 3434
	12	19	7	GUNDA MERCED	GUNDA MERCED Y SU SALSA FEVER	SONOTONE 1112
	13	—	1	JOHNNY VENTURA	SI VUELVO A NACER	CBS 999
	14	21	5	LOS HERMANOS ROSARIO	ACABANDO	KAREN 107
	15	16	5	RUBBY PEREZ	RUBBY PEREZ	KAREN 104
	16	20	31	RUBEN BLADES	AGUA DE LUNA	ELEKTRA 960721-1
	17	15	33	SONORA PONCENA	BACK TO WORK	INCA 1083
	18	8	53	BONNY CEPEDA Y SU ORQUESTA	DANCE IT!/ BAILALO	RCA 7541
	19	14	13	COSTA BRAVA	A TIEMPO COMPLETO	PROFONO 90526
	20	17	67	ROBERTO TORRES	ELEGANTEMENTE CRIOLLO	SAR 1043
	21	10	17	CHEO FELICIANO	SABOR Y SENTIMIENTO	COCHE 356
	22	—	1	CELIA CRUZ/WILLIE COLON	THE WINNERS	VAYA 109
	23	—	23	CHARANGA DE LA 4	SE PEGO	SAR 1044
	24	—	21	PAQUITO GUZMAN	CHAMPANA Y RON	TH 2411
	25	25	27	WILLIE COLON	ESPECIAL #5	SONOTONE 0100
REGIONAL MEXICAN	1	1	41	LOS BUKIS	ME VOLVI A ACORDAR DE TI	LASER 3025
	2	2	41	LOS TIGRES DEL NORTE	GRACIAS AMERICA	PROFONO 90499
	3	4	11	LOS CAMINANTES	GRACIAS MARTIN	LUNA 1147
	4	3	3	LOS LOBOS	LA BAMBA	WARNER BROS. 25605-4
	5	5	21	RAMON AYALA	HASTA QUE TE PERDI	FREDDIE 1385
	6	7	41	LITTLE JOE	TIMELESS	CBS 10458
	7	14	41	LOS YONICS	CORAZON VACIO	CBS 90489
	8	6	7	VICENTE FERNANDEZ	MOTIVOS DEL ALMA	CBS 20821
	9	—	1	GRUPO MAZZ	BEYOND	CBS 10495
	10	—	1	MR. CHIVO	TONGONEAITO	FREDDIE 1400
	11	11	27	SONORA DINAMITA	CAPULLO Y SORULLO	FUENTES 1612
	12	8	9	LOS SOCIOS DEL RITMO	UN GRAN MOTIVO	ARIOLA 6403
	13	—	1	FITO OLIVARES	LA GALLINA	GIL 20001
	14	9	41	FITO OLIVARES	LA PURA SABROSURA	GIL 1031
	15	13	15	LOS SAGITARIOS	DE NUEVO LOS SAGITARIOS	LUNA 1141
	16	16	5	GRUPO PEGASO DEL POLLO	ESTEBAN LA DUDA	DMY 058
	17	18	17	GRUPO PEGASO	AMOR FINGIDO	REMO 1017
	18	19	5	VARIOS ARTISTAS	ARRIBA LA CUMBIA	SONOTONE 1113
	19	—	9	LOS BARON DE APODACA	ACA ENTRE NOS	FREDDIE 1377
	20	—	1	RENACIMIENTO 74	LA GUERA GRINGA	RAMEX 1192
	21	21	55	ANTONIO AGUILAR	LA TAMBORA	MUSART 2021
	22	22	23	LA MAFIA	A TODO COLOR	CBS 84335
	23	10	39	VICENTE FERNANDEZ	HOY PLATIQUE CON MI GALLO	CBS 163
	24	24	3	LOS BUKIS Y LOS YONICS	JUNTOS	LASER 3029
	25	—	1	GRUPO ZAAZ	TRISTE DAMISELA	JOEY 13313

(CD) Compact disk available. * Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

U.K. Video Industry Gets Mixed Report

BY NICK ROBERTSHAW

LONDON Business continues to boom for the U.K. video industry, with trade deliveries for the first half of 1987 worth some \$102 million, 22% higher than during the same period last year.

Between April and June 1987, tape rentals averaged 5.8 million per week, the third-highest figure ever recorded.

However, the industry's seemingly healthy position may be more statistical than real, according to the ever-cautious British Videogram Assn., which points out that its encouraging statistics are affected by the first-time inclusion of returns from non-BVA member and sell-through market leader Video Collection.

In fact, says director general Norman Abbott, there is evidence of a worrisome trend of less frequent rentals by VCR owners. The BVA-sponsored Video Software Monitor, based on nationwide interviews with almost 13,000 consumers, finds that only 27% had rented tapes within the previous seven days and that the average number of tape rentals per week was down to 2.08.

The implication is that trade expansion reflects no more than a broadening hardware base. Abbott says, "The totals are only as good as they are because the number of U.K. households equipped with VCRs continues to rise at an undiminished rate."

Abbott adds, "It is imperative that individually and collectively the video industry should give a high priority to plans aimed at persuading a higher proportion of VCR owners to become regular software borrowers."

Czech Label Combines Foreign, Domestic Talent

BY PETER BELOHLAVEK

PRAGUE, Czechoslovakia Leading Czechoslovak record company Supraphon has stepped up its involvement with overseas recording artists through a series of recent productions bringing together both local and foreign acts.

Supraphon retains East European production, distribution, and publishing rights for the mostly English-language recordings, while rights for other territories remain with the artist involved.

First steps in the new direction were taken in 1985, when U.S. country music veteran Rattlesnake Annie recorded an English-language album here with Czech country artist Michael Tucny. Supported by a series of live shows, the release sold well throughout Eastern Europe.

Copyright Law Amended; Foreign Works Win Protection Indonesia Clamps Down On Pirates

BY CHRISTIE LEO

DJAKARTA, Indonesia Indonesia has followed the lead of neighbors Malaysia, Singapore, and Thailand by passing an amended copyright law giving protection to foreign works. Justice Minister Ismail Saleh has told parliament the legislation demonstrates Indonesia's "sense of responsibility to the international community."

In recent years, the country has been criticized for its failure to protect foreign copyrights. The U.S., which has been especially censorious, last year threatened to restrict Indonesian imports and curtail private investment in Indonesia.

Earlier this year, IFPI officials lodged a formal protest with the European Economic Community, claiming Indonesia is the world's

leading exporter of pirated music product, with annual export sales amounting to more than 30 million units.

The new bill was passed Sept. 9 and has already been signed and endorsed by President Suharto. Whereas the old law only protected locally published works, the new legislation also protects foreign music, films, and books.

The old law provided for court proceedings only after a formal complaint and set maximum penalties of \$15,000 or three years in jail, but the new one calls for automatic court proceedings in the case of copyright violation, with maximum penalties of \$60,000 and/or seven years in jail.

Observers believe the legislation will initially be targeted at retail stores in the Indonesian capital,

Djakarta, where pirated works, including computer games, are on sale at less than half the prices charged by neighboring countries.

According to the justice minister, a team of experts will be formed to help implement and enforce the new law, which provides for the destruction of all seized pirate goods immediately after their use as evidence in court.

Like Singapore, Indonesia is now considering a proposal to join an international copyright convention in the near future. Such a step would confer automatic protection on foreign works. Saleh says, however, "Before that can be effected, we are open to bilateral agreements."

Three months ago, Singapore signed just such an agreement with the U.S., giving American works automatic protection there.

PolyGram Loses Bid To Stop Simone's Exit Court: Ex-Phonogram MD Can Work Elsewhere

BY PETER JONES

LONDON PolyGram lost its High Court bid here to prevent David Simone, managing director of Phonogram for 18 months, from working for any other record company before the expiration of his contract at the end of 1988. PolyGram says it will appeal the decision.

Three weeks ago, Simone failed to show up in his office and circulated to staff members a note saying, "Due to circumstances beyond my control, I have been forced to resign my position as managing director of Phonogram."

Meanwhile, Maurice Oberstein, PolyGram U.K. chairman, was issuing a statement saying, "Simone is still an employee of Phonogram. He is not the managing director but remains an employee."

Oberstein added that the question of whether a new MD would be sought was "dependent on cir-

cumstances." Simone responded by saying he had resigned as managing director because of a dispute "between myself and the company that left me with no alternative. I

'There is no one better fitted to run a successful record company'

am now not employed in any other capacity by Phonogram, PolyGram, or any of its associated companies."

The next stage came when PolyGram asked the High Court for an injunction against Simone. But the court refused, saying Simone had the right to work elsewhere.

Oberstein then notified his staff he would do all he could to prevent Simone from leaving the company, arguing that Simone had a contract with Phonogram until the last day of 1988. To that, Simone says: "PolyGram made its applica-

tion in the High Court, and the judge refused to grant an application restraining me from taking employment from any other company in the music industry."

He adds, "I'm sad my relationship with Phonogram should have ended with such a total breakdown of relationships with the senior executives of PolyGram. I think it wrong they should have sought such a court injunction."

Said Oberstein in a staff memo, "We don't accept that he has any grounds for feeling entitled to resign and have therefore not accepted his resignation."

Paying tribute to Simone, Oberstein said, "There is no one better fitted to run a successful record company. In the best interests of Phonogram, I feel it is necessary to do all I can to prevent his departure."

Simone joined Phonogram in 1985 from Arista, replacing Brian Shepherd, who moved to head up A&M's U.K. operation.

Digi-Pak Storms Japan

TOKYO Digi-Pak compact disk cases developed by U.S. firm Album Graphics Inc. are battling conventional jewel cases for a share of Japan's booming software market.

Distributed by Shin-Etsu Polymer, which has sole rights here, Digi-Paks have been adopted by Canyon Record, Melduck, Tokuma Japan, and other companies. Canyon alone has used them on 40 jazz titles totaling about 100,000 copies, and Shin-Etsu says up to 300,000 will be sold this year and estimates sales of at least 600,000 in 1988.

Now the company is negotiating with Epic/Sony for the label to use Digi-Paks for its CD product. A special pink case has been designed for

pop singer Yuki Saito's new "Ripple" album, and Shin-Etsu hopes the fashionable package will sway potential customers.

The Digi-Pak consists of a cardboard sleeve with a polystyrene plastic tray pasted to it. Softer to the touch than the jewel cases used for the vast majority of Japan's CD product, it is the same size but slightly heavier. However, unit costs are about 10% lower.

Shin-Etsu imports the plastic tray components direct from AGI in the U.S., and has the cardboard sleeves made by Japan Sleeve Corp. But it has now developed a tray of its own design, which it will start manufacturing in November.

Chrysalis Opens Dutch, German Offices

LONDON Chrysalis Records will begin operations in West Germany and the Netherlands, where previously the company licensed repertoire through BMG-Ariola. The new companies are set to launch Thursday (1).

In Germany, Chrysalis GmbH will have Ricardo Blunck as managing director and will be based in Munich. Hubert Haas and Monika Bendig will be label managers in this division, with Angelica Rugge as promotion manager and Stefan Jolowy as press officer.

In the Netherlands, Hans Van Der Wal becomes general manager of Chrysalis Holland, based in offices in the BMG-Ariola building in Hilversum, with Leonie Bauer as promotions manager and Carola Wasink handling press. Both Blunck and Van Der Wal report to Mike Allen, Chrysalis Records' London-based international director.

Says Allen, "Setting up our own companies [in West Germany and the Netherlands] is an exciting and vital development for Chrysalis. It reflects our confidence in the overall future of the company, not least our recent dramatic expansion of our artist roster and our recognition of the importance of the two European markets."

"Our aim from the start is to consolidate and develop in both territories. We'll be taking a pragmatic attitude to domestic talent acquisition initially, preferring to concentrate on our international roster in the early stages of the new companies."

For The Record

Avan-Guard Music Pty. Ltd. should have been listed under Australian Record Companies in Billboard's 1987 International Buyer's Guide. The company is located at Suite 2, First Floor, 134 Broadway, in Broadway, N.S.W., 2007 Australia (write to P.O. Box 482, Broadway, N.S.W., 2007 Australia). Phone: 61-2-211-4144; telex: AA 176143 AVAMU; fax: 61-2-281-2604. Contacts are Ali Knoll, managing director; Judith Knoll, company secretary and classical repertoire; and Peter Smetana, a&r.

The company has branch offices in Victoria, South Australia, Queensland, Western Australia, Tasmania, and New Zealand. International representatives are Discovery Records in the U.K. and Media Sept in France.

HITS

of the

WORLD

© Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN

(Courtesy Music Week/Gallup) As of 9/19/87

This Week	Last Week	SINGLES
1	1	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
2	2	PUMP UP THE VOLUME M/A/R/R/S 4AD
3	6	SOME PEOPLE CLIFF RICHARD EMI
4	7	CAUSING A COMMOTION MADONNA SIRE
5	NEW	BAD MICHAEL JACKSON CBS
6	4	HEART AND SOUL T'PAU SIREN
7	3	WIPEOUT FAT BOYS & BEACH BOYS URBAN
8	12	HOUSE NATION HOUSE MASTER BOYZ/RUDE BOYZ OF THE HOUSE MAGNETIC DANCE
9	20	HEY MATTHEW KAREL FIALKA IRS
10	11	IT'S OVER LEVEL 42 POLYDOR
11	15	I DON'T WANT TO BE A HERO JOHNNY HATES JAZZ VIRGIN
12	9	CASANOVA LEVERT ATLANTIC
13	5	WHERE THE STREETS HAVE NO NAME U2 ISLAND
14	10	TOY BOY SINITTA FANFARE
15	8	WHAT HAVE I DONE TO DESERVE THIS PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE
16	26	I NEED LOVE L L COOL J DEF JAM/CBS
17	13	WONDERFUL LIFE BLACK A&M
18	18	LIES JONATHAN BUTLER JIVE
19	36	CROCKETT'S THEME JAN HAMMER MCA
20	31	POUR SOME SUGAR ON ME DEF LEPPARD MERCURY
21	14	SWEET LITTLE MYSTERY WET WET WET PRECIOUS ORGANISATION
22	33	JACK LE FREAK CHIC ATLANTIC
23	25	TOMORROW COMMUNARDS LONDON
24	16	BRIDGE TO YOUR HEART WAX RCA
25	24	STOP TO LOVE LUTHER VANDROSS EPIC
26	35	CARS (E REG MODEL) ARE FRIENDS GARY NUMAN BEGGARS BANQ
27	19	HOURLASS SQUEEZE A&M
28	17	ME AND THE FARMER THE HOUSEMARTINS GODISCS
29	21	CALL ME SPAGNA CBS
30	23	YOU GOT THE LOOK PRINCE & SHEENA EASTON PAISLEY PARK
31	39	THE NIGHT YOU MURDERED LOVE ABC NEUTRON
32	22	THE MOTIVE THEN JERICHO LONDON
33	NEW	FULL METAL JACKET ABIGAIL MEAD/NIGEL GOULDING WARNER BROS
34	NEW	COME SEE ABOUT ME SHAKIN' STEVENS EPIC
35	34	NEVER LET ME DOWN DAVID BOWIE EMI/AMERICA
36	28	DIDN'T WE ALMOST HAVE IT ALL WHITNEY HOUSTON ARISTA
37	30	I JUST CAN'T STOP LOVING YOU JACKSON/GARRETT EPIC
38	27	FUNKYTOWN PSEUDO ECHO RCA
39	NEW	WHO WILL YOU RUN TO HEART CAPITOL
40	32	SOMEWHERE OUT THERE LINDA RONSTADT & JAMES INGRAM MCA
ALBUMS		
1	1	MICHAEL JACKSON BAD EPIC
2	NEW	CHRIS REA DANCING WITH STRANGERS MAGNET
3	NEW	BLACK WONDERFUL LIFE A&M
4	2	PET SHOP BOYS ACTUALLY PARLOPHONE
5	NEW	CLIFF RICHARDS ALWAYS GUARANTEED EMI
6	3	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
7	NEW	FIVE STAR BETWEEN THE LINES TENT
8	4	10CC AND GODLEY & CREME CHANGING FACES-THE BEST OF PROTV
9	NEW	ERIC CLAPTON/CREAM THE CREAM OF ERIC CLAPTON POLYDOR
10	5	U2 THE JOSHUA TREE ISLAND
11	8	DEF LEPPARD HYSTERIA BLUDGEON RIF
12	6	VARIOUS HITS 6 CBS/WEA/BMG
13	7	WHITNEY HOUSTON WHITNEY ARISTA
14	9	NEW ORDER SUBSTANCE FACTORY
15	10	ELVIS PRESLEY THE ALL TIME GREATEST HITS RCA
16	15	ORIGINAL SOUNDTRACK WHO'S THAT GIRL SIRE
17	12	JONATHAN BUTLER JIVE
18	16	LUTHER VANDROSS GIVE ME THE REASON EPIC
19	20	JETHRO TULL CREST OF A KNAVE CHRYSALIS
20	13	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY CBS
21	NEW	T'PAU BRIDGE OF SPIES SIREN
22	14	SQUEEZE BABYLON AND ON A&M
23	NEW	W.A.S.P. LIVE IN THE RAW CAPITOL
24	19	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
25	17	VARIOUS ATLANTIC SOUL CLASSICS ATLANTIC
26	NEW	MICK JAGGER PRIMITIVE COOL CBS
27	11	JESUS AND MARY CHAIN DARKLANDS BLANCO Y NEGRO
28	NEW	R.E.M. DOCUMENT IRS
29	25	HEART BAD ANIMALS CAPITOL
30	27	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
31	22	MADONNA TRUE BLUE SIRE
32	18	VARIOUS SIXTIES MIX STYLUS
33	23	ALISON MOYET RAINDANCING CBS
34	21	GENESIS INVISIBLE TOUCH VIRGIN
35	24	PAUL SIMON GRACELAND WARNER BROS
36	29	ALEXANDER O'NEAL HEARSAY TABU
37	28	BRUCE WILLIS THE RETURN OF BRUNO MOTOWN
38	36	DIRE STRAITS BROTHERS IN ARMS VERTIGO
39	33	SIMPLY RED MEN AND WOMEN ELEKTRA
40	NEW	PUBLIC IMAGE LIMITED HAPPY VIRGIN

CANADA

(Courtesy The Record) As of 9/21/87

SINGLES		
1	1	LA BAMBA LOS LOBOS SLASH/WARNER BROS./WEA
2	2	I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC/CBS
3	3	WHO'S THAT GIRL MADONNA SIRE/WEA
4	4	I WANT YOUR SEX GEORGE MICHAEL COLUMBIA/CBS
5	5	HEART & SOUL T'PAU VIRGIN/A&M
6	6	LUKA SUZANNE VEGA A&M
7	8	DIDN'T WE ALMOST HAVE IT ALL WHITNEY HOUSTON BMG
8	10	WHEN SMOKEY SINGS ABC VERTIGO/POLYGRAM
9	13	MARY'S PRAYER DANNY WILSON VIRGIN/A&M
10	24	ORDINARY PEOPLE THE BOX ALERT/POLYGRAM
11	7	FUNKYTOWN PSEUDO ECHO BMG
12	9	DON'T MEAN NOTHING RICHARD MARX CAPITOL
13	19	PAPER IN FIRE JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
14	18	BREAKOUT SWING OUT SISTER MERCURY
15	27	I HEARD A RUMOUR BANANARAMA LONDON/POLYGRAM
16	31	LIVING IN A BOX LIVING IN A BOX CHRYSALIS/MCA
17	17	TOGETHER JOEY GREGORASH ATTIC/A&M
18	14	SEVEN WONDERS FLEETWOOD MAC WARNER BROS./WEA
19	28	ONLY IN MY DREAMS DEBBIE GIBSON SIRE/WEA
20	15	CROSS MY BROKEN HEART JETS MCA
ALBUMS		
1	3	LA BAMBA SOUNDTRACK SLASH/WARNER BROS./WEA
2	1	U2 THE JOSHUA TREE ISLAND/MCA
3	2	WHITNEY HOUSTON ARISTA/BMG
4	6	MICHAEL JACKSON BAD CBS
5	5	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
6	4	DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
7	7	SUZANNE VEGA SOLITUDE STANDING A&M
8	8	HEART BAD ANIMALS CAPITOL
9	9	FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
10	22	RUSH HOLD YOUR FIRE ANTHEM/CAPITOL
11	10	WHO'S THAT GIRL SOUNDTRACK SIRE/WARNER BROS./WEA
12	12	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
13	13	WHITESNAKE GEFEN/WEA
14	14	CROWDED HOUSE CAPITOL
15	16	GRATEFUL DEAD IN THE DARK ARISTA/BMG
16	11	VARIOUS ARTISTS BEVERLY HILLS COP II SOUNDTRACK MCA
17	NEW	PINK FLOYD A MOMENTARY LAPSE OF REASON COLUMBIA
18	15	THE CULT ELECTRIC VERTIGO/BEGGARS BANQUET/POLYGRAM
19	21	NEW ORDER SUBSTANCE FACTORY/POLYGRAM
20	20	R.E.M. DOCUMENT I.R.S.

WEST GERMANY

(Courtesy Der Musikmarkt) As of 9/21/87

SINGLES		
1	1	VOYAGE VOYAGE DESIRELESS CBS
2	10	NEVER LET ME DOWN DEPECHE MODE MUTE
3	2	I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC
4	5	BOYS SABRINA CHIC
5	4	WHAT HAVE I DONE TO DESERVE THIS PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE
6	3	IT'S A SIN PET SHOP BOYS PARLOPHONE/EMI
7	7	HOLIDAY THE OTHER ONES VIRGIN
8	11	BALLA BALLA FRANCESCO NAPOLI BCM
9	6	I LOVE TO LOVE TINA CHARLES ARISTA
10	8	LA BAMBA LOS LOBOS METRONOME
11	9	WHO'S THAT GIRL MADONNA SIRE/WEA
12	NEW	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
13	13	C'EST LA OUATE CARLINE LOEB BARCLAY/METRONOME
14	NEW	TOY BOY SINITTA CHIC/TELDEC
15	NEW	ITALO MIX DIVERSE ZYX/MIKULSKI
16	18	TRUE FAITH NEW ORDER ROUGH TRADE
17	NEW	EVERLASTING LOVE SANDRA VIRGIN/BMG ARIOLA
18	NEW	FAKE ALEXANDER O'NEAL TABU/CBS
19	16	FUNKY TOWN PSEUDO ECHO RCA
20	15	MARCELLO THE MASTROIANNI SILICON DREAMS BLOW UP/INTERCORD
ALBUMS		
1	1	MICHAEL JACKSON BAD EPIC
2	3	MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE
3	2	WHITNEY HOUSTON WHITNEY ARISTA/ARIOLA
4	NEW	PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
5	NEW	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
6	4	U2 THE JOSHUA TREE ISLAND/ARIOLA
7	5	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
8	7	SUZANNE VEGA SOLITUDE STANDING A&M/DG
9	6	MIXED EMOTIONS DEEP FROM THE HEART EMI
10	9	JENNIFER RUSH HEART OVER MIND CBS
11	11	KLAUS LAGE BAND AMTLICHE MUSKANT/EMI
12	13	DEF LEPPARD HYSTERIA MERCURY
13	8	NICKI KLEINE WUNDER VIRGIN
14	12	MARILLION CLUTCHING AT STRAWS EMI
15	15	SALLY OLDFIELD FEMME CBS
16	NEW	METALLICA THE 5 98 PHONOGRAM/PMV
17	10	HOT CHOCOLATE 2001 EMI
18	16	COCK ROBIN AFTER HERE THROUGH MIDLAND CBS
19	14	JUERGEN VON DER LIPPE GUTEN MORGEN LIEBE SORGEN TELDEC
20	19	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA

JAPAN

(Courtesy Music Labo) As of 9/28/87

SINGLES		
1	NEW	NAITE MIRYAIJYAN MASAHIKO KONDO CBS/SONY
2	NEW	ORA ORA TONNELUZU CANYON/FUJIPACIFIC
3	4	STAR LIGHT HIKARU GENJI CANYON/JOHNNYS/FUJIPACIFIC
4	6	KAGAYAKI NAGARA HIDEAKI TOKUNAGA APOLLON
5	NEW	HEROES MIYOKO YOSHIMOTO TEICHIKU/GEIEI
6	2	NIJINO DREAMER YUI ASAKA HUMMING BIRD/FUJIPACIFIC
7	1	KODOKU NA HURRICANE MINAKO HONDA TOSHIBA/EMI
8	NEW	NAITE CHINPIA TSUYOSHI NAGABUCHI TOSHIBA/EMI
9	5	KINDAN NO TELEPATHY SHIZUKA KUDO CANYON/FUJIPACIFIC
10	3	DHOSURU? TOSHIHIKO TAHARA CANYON/JOHNNYS
ALBUMS		
1	2	MICHAEL JACKSON BAD EPIC/SONY
2	1	BOOBY PSYCHOPATH TOSHIBA/EMI
3	3	BARBEE BOYS LISTEN EPIC/SONY
4	4	MARIA TAKEUCHI REQUEST MOON
5	NEW	THE ALFEE ONE NIGHT DREAM CANYON
6	5	AKINA NAKAMORI CROSS MY PALM WARNER PIONEER
7	6	TSUYOSHI NAGABUCHI LICENSE TOSHIBA/EMI
8	7	USHIROGAMI HIKARETAI CANYON
9	NEW	HIDEAKI TOKUNAGA BIRDS APOLLON
10	10	KIYOMI SUZUKI WOMAN EPIC/SONY

MUSIC & MEDIA PAN-EUROPEAN CHARTS

9/26/87

HOT 100 SINGLES		
1	1	I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC
2	2	WHO'S THAT GIRL MADONNA SIRE
3	3	IT'S A SIN PET SHOP BOYS PARLOPHONE
4	4	WHAT HAVE I DONE TO DESERVE THIS? PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE
5	6	BALLA BALLA FRANCESCO NAPOLI BCM
6	18	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
7	7	LA BAMBA LOS LOBOS LONDON
8	8	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE
9	5	I WANT YOUR SEX GEORGE MICHAEL EPIC
10	9	THE LIVING DAYLIGHTS A-HA WARNER BROS
11	10	CALL ME SPAGNA CBS
12	NEW	TOY BOY SINITTA FANFARE
13	11	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
14	12	DIDN'T WE ALMOST HAVE IT ALL WHITNEY HOUSTON ARISTA
15	15	NEVER LET ME DOWN AGAIN DEPECHE MODE MUTE
16	13	FUNKY TOWN PSEUDO ECHO RCA
17	16	HEART AND SOUL T'PAU SIREN
18	NEW	CAUSING A COMMOTION MADONNA SIRE
19	NEW	I DON'T WANT TO BE A HERO JOHNNY HATES JAZZ VIRGIN
20	19	BOYS SABRINA FIVE RECORDS
HOT 100 ALBUMS		
1	3	MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE
2	1	WHITNEY HOUSTON WHITNEY ARISTA
3	2	U2 THE JOSHUA TREE ISLAND
4	7	MICHAEL JACKSON BAD EPIC
5	6	MADONNA TRUE BLUE SIRE
6	6	SUZANNE VEGA SOLITUDE STANDING A&M
7	8	DEF LEPPARD HYSTERIA MERCURY
8	4	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
9	9	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
10	12	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
11	NEW	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
12	11	PAUL SIMON GRACELAND WARNER
13	10	GENESIS INVISIBLE TOUCH VIRGIN
14	NEW	PET SHOP BOYS ACTUALLY PARLOPHONE
15	14	PRINCE SIGN OF THE TIMES PAISLEY PARK
16	16	SIMPLY RED MEN AND WOMEN WEA
17	13	MARILLION CLUTCHING AT STRAWS EMI
18	NEW	NEW ORDER SUBSTANCE 1987 FACTORY
19	15	SAMANTHA FOX JIVE
20	17	HEART BAD ANIMALS CAPITOL

AUSTRALIA

(Courtesy Australian Music Report) As of 9/28/87

SINGLES		
1	2	LA BAMBA LOS LOBOS LONDON/POLYGRAM
2	1	LOCOMOTION KYLIE MINOGUE MUSHROOM/FESTIVAL
3	5	ELECTRIC BLUE ICEHOUSE REGULAR/FESTIVAL
4	3	OLD TIME ROCK AND ROLL BOB SEGER CAPITOL
5	8	STAR TREKKIN' THE FIRM POLYDOR
6	6	FALL OF ROME JAMES REYNE CAPITOL
7	4	SUDDENLY ANGRY ANDERSON MUSHROOM/FESTIVAL
8	7	BEDS ARE BURNING MIDNIGHT OIL CBS
9	NEW	BAD MICHAEL JACKSON EPIC/CBS
10	10	TRUE FAITH NEW ORDER FACTORY/CBS
11	9	WHEN YOU WALK IN THE ROOM PAUL CARRACK CHRYSALIS/FESTIVAL
12	14	LET'S DANCE CHRIS REA MAGNET
13	11	WILD HORSES GINO VANNELLI POLYDOR
14	12	IT'S A SIN PET SHOP BOYS PARLOPHONE
15	13	YOU I KNOW JENNY MORRIS WEA
16	NEW	WISHING WELL TERENCE TRENT D'ARBY CBS
17	17	CRAZY ICEHOUSE REGULAR/FESTIVAL
18	15	WHO'S THAT GIRL MADONNA SIRE
19	NEW	PAPER IN FIRE JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
20	20	HEART AND SOUL T'PAU VIRGIN/EMI
ALBUMS		
1	1	MIDNIGHT OIL DIESEL AND DUST CBS
2	2	MICHAEL JACKSON BAD EPIC/CBS
3	4	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
4	12	JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY
5	7	MOTION PICTURE SOUNDTRACK LA BAMBA LONDON/POLYGRAM
6	5	MOTION PICTURE SOUNDTRACK THE BIG CHILL MOTOWN
7	8	JAMES REYNE CAPITOL/EMI
8	4	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
9	6	MEL & KIM F L M LIBERATION/CBS
10	14	SUZANNE VEGA SOLITUDE STANDING A&M/FESTIVAL
11	11	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
12	15	NEW ORDER SUBSTANCE FACTORY/CBS
13	16	JENNY MORRIS BODY AND SOUL WEA
14	NEW	CHRIS REA DANCING WITH STRANGERS MAGNET/POLYGRAM
15	13	CROWDED HOUSE CAPITOL/EMI
16	10	ROBERT CRAY BAND STRONG PERSUADER MERCURY
17	9	WHITNEY HOUSTON WHITNEY ARISTA
18	17	ELTON JOHN LIVE IN AUSTRALIA WITH THE M S O ROCKET/POLYGRAM
19	20	U2 THE JOSHUA TREE ISLAND/FESTIVAL
20	19	HEART BAD ANIMALS CAPITOL

NETHERLANDS

(Courtesy Stichting Nederlandse Top 40) As of 9/26/87

SINGLES		
1	3	WISHING WELL TERENCE TRENT D'ARBY CBS
2	5	WHAT HAVE I DONE TO DESERVE THIS PET SHOP BOYS/DUSTY SPRINGFIELD EMI/BOVEA
3	1	I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON CBS
4	2	LA BAMBA LOS LOBOS PHONOGRAM
5	NEW	BAD MICHAEL JACKSON CBS
6	8	BOYS SABRINA DURECO
7	NEW	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
8	9	BRIDGE TO YOUR HEART WAX RCA
9	6	JIVE TALKIN' BOOGIE BOX HIGH INDISC
10	NEW	WHERE THE STREETS HAVE NO NAME U2 ARIOLA
ALBUMS		
1	1	MICHAEL JACKSON BAD CBS
2	2	ROBERT CRAY BAND STRONG PERSUADER PHONOGRAM
3	3	MADONNA WHO'S THAT GIRL SOUNDTRACK WEA
4	4	BARBRA STREISAND ONE VOICE CBS
5	5	U2 THE JOSHUA TREE ISLAND
6	6	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
7	7	WHITNEY HOUSTON WHITNEY ARIOLA
8	8	PRINCE SIGN OF THE TIMES PAISLEY PARK
9	NEW	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI/BOVEA
10	9	LA BAMBA SOUNDTRACK PHONOGRAM

Adams Leads List Of Juno Nominees—Again

BY KIRK LaPOINTE

OTTAWA For the last few years, observers haven't had to look hard at the list of Juno nominees to figure out who leads the pack. This year, once again, it's Bryan Adams.

In every major category for which he is eligible—male vocalist, composer, producer, best album, and best single—Adams is in the running. And he is considered a front-runner for the new entertainer-of-the-year award, the only award for which the public votes.

Corey Hart, with four Juno nominations, is second in the field. Rock & Hyde garnered three, but band member Bob Rock is nominated for a fourth. Tom Cochrane, Gowan, Kim Mitchell, and Gino Vannelli all are up for three Junos. The awards ceremony is scheduled for Nov. 2 in Toronto, with actor/comedian Howie Mandel as host.

In the last two years, Adams led the way among winners. Despite the fact that "Into The Fire" hasn't fared as well as his blockbuster "Reckless" album, Adams continues to be the most popular Canadian artist of his time.

The nominees are:

Entertainer: Bryan Adams, Tom Cochrane & Red Rider, Bruce Cockburn, Gowan, Glass Tiger, Corey Hart, k.d. lang, Anne Murray, the Nylons, Rock & Hyde.

International Album: Eurythmics, "Revenge"; Bon Jovi, "Slippery When Wet"; U2, "The Joshua Tree"; "Top Gun"; Madonna, "True Blue."

International Single: Madonna, "Papa Don't Preach"; Timex Social Club, "Rumors"; Chris de Burgh, "The Lady In Red"; Samantha Fox, "Touch Me"; Bananarama, "Venus."

Best Album: Luba, "Beneath The Earth And The Sky"; Corey Hart, "Fields Of Fire"; Gowan, "Great Dirty World"; Bryan Adams, "Heat Of The Night"; Kim Mitchell, "Shakin' Like A Human Being."

Best Single: Corey Hart, "Can't Help Falling In Love"; Bryan Adams, "Heat of the Night"; Kim Mitchell, "Patio Laterns"; Glass Tiger, "Someday"; Nuance, "Vivre Dans La Nuit."

Female Vocalist: Lee Aaron, Veronique Beliveau, k.d. lang, Luba, Anne Murray.

Male Vocalist: Bryan Adams, Corey Hart, Gowan, Kim Mitchell, Gino Vannelli.

Group: the Box, Tom Cochrane & Red Rider, the Parachute Club, Rock & Hyde, Triumph.

Country Female Vocalist: Carroll Baker, Kelita, k.d. lang, Anne Murray, Sylvia Tyson.

Country Male: Terry Carisse, Terry Christenson, Gary Fjellgaard, Ronnie Prophet, Ian Tyson.

Country Group or Duo: Double Eagle, the Good Brothers, Anita Perras & Tim Taylor, Prairie Oyster, Stoker Brothers.

Instrumental Artist: Liona Boyd, Canadian Brass, David Foster, Hagood Hardy, Frank Mills.

Most Promising Female Vocalist: Heather Bishop, Celine Dion, Debbie Johnson, Rita MacNeil, Nancy Martinez.

Most Promising Male Vocalist: Tim Feehan, David Gibson, Mark Korven, Daniel Lavoie, Christopher Ward.

Most Promising Group: Eight Seconds, Frozen Ghost, Haywire, Nuance, Partland Brothers.

Composer: Bryan Adams, Tom Cochrane, David Foster, Bob Rock & Paul Hyde, Eddie Schwartz, Jim Vallance.

Children's Album: Roberta Lynne Stones, "Bananas In His Eyebrows"; Charlotte Diamond, "Diamond In The Rough"; Bill Usher, "Drums!"; Rick & Judy, "Family Album"; Kim & Jerry Brodey, "Family Pie."

Classical Album: Tafelmusik Baroque Orchestra, "Avison-Scarlati Concerti Grossi"; Anton Kuerti, "Great Russian Piano Music"; Beverly Johnston & James Campbell, "Impact"; Joaquin Valdepenas & Patricia Parr, "Presenting Joaquin Valdepenas"; Orford String Quartet & Ofra Harony, "Schubert Quintet in C."

Classical Album (large ensemble or soloists with large ensemble): Orchestra Symphonique de Montreal, conductor Charles Dutoit, "Berlioz, Romeo Et Juliette," "Holst, The Planets," "Stravinsky, The Firebird," and "Tchaikovsky, 1812 Overture, Capriccio Italien, March Slave And Nutcracker Suite"; the Toronto Symphony, "Beethoven—Piano Concertos."

Classical Composition: Malcolm Forsyth, "Atayoskewin"; Alexina Louie, "Cadenzas"; Oscar Morawetz, "Overture To A Fairy Tale"; Donald Steven, "Pages of Solitary Delights"; Andre Prevost, "Scherzo For String Orchestra."

Jazz Album: Dave Turner, "Cafe Alto-Dave Turner"; the Oscar Peterson Four, "If You Could See Me Now"; Oliver Jones Trio, "Speak Low, Swing Hard"; the Shuffle Demons, "Stretniks"; Jon Ballantyne, "Trio Jon Ballantyne."

R&B-Soul Recording: Glenn Ricketts, "Big City"; George Oliver, "Dream Girl"; Erroll Starr, "For The Love Of Money"; Tchukon, "Here And Now"; Kim Richardson, "Peek-A-Boo."

Reggae-Calypso Recording: Errol Blackwood, "Chant, Chant"; Messenjah, "Crazy"; Adrian Miller, "Empty Promises"; Sattalites, "Live Via Sattalites"; Leroy Sibbles, "Mean While."

Album Graphics: Jamie Bennett

and Shari Spier, "Small Victories"; Erika Gagnon, "Fields of Fire"; Dale Heslip, "Frozen Ghost"; Heslip, "Mending Wall"; Bart Schoales, "Waiting For A Miracle."

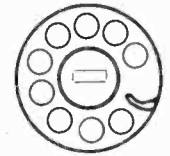
Video: Ron Berti, "Love Is Fire"; Berti, "Waiting For A Miracle"; Mark Gane and Martha Johnson, "Only You"; Nelu Ghiran, "I'm An Adult Now"; Phillip Mellows, "Should I See"; Rob Quarterly, "Easy To Tame."

Producer: Bryan Adams, Terry Brown, Bruce Fairbairn, Daniel Lanois, Gino Vannelli, Chris Wardman.

Engineer: Peter Lee, John Naslen, Bob Rock, Phil Sheridan, Gino and Joe Vannelli.

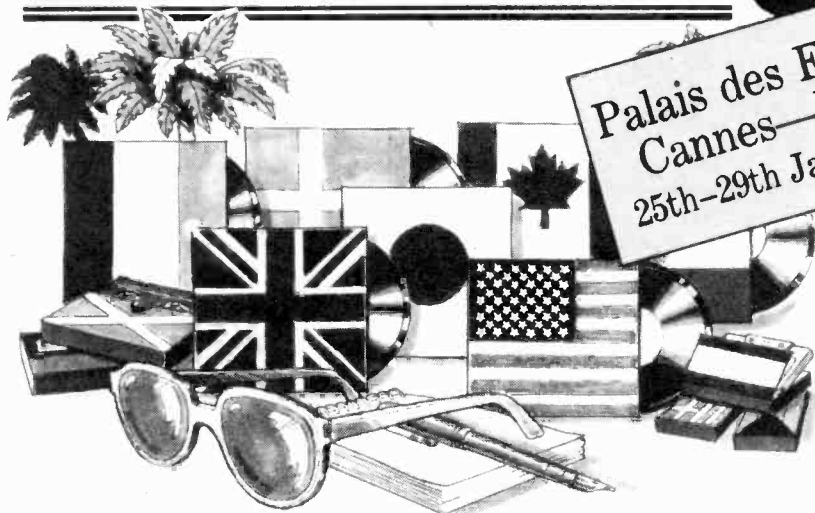
TOUCH That DIAL!

Get fast results with ACTION-MART, the Billboard Classified.



Call our Hotline at (800) 223-7524. and tell Jeff you want to see some Action!

MIDEM '88



Palais des Festivals
Cannes—France
25th—29th January 1988

Nowhere in the world is so much industry business conducted each year as at MIDEM, the world's largest international music market. To celebrate its 22nd year, MIDEM '88 will be bigger than ever. Over 8000 professionals from 1500 companies and 50 countries are expected to participate.

Be there if you want to meet with the world's top record companies, music publishers, radio programmers, and attorneys. Be there to promote your records and catalogs, push your artists, or negotiate distribution rights. And at MIDEM, you must be there if your company services the International Music Industry as all participants at MIDEM are your potential clients.

MIDEM '88 will also have extensive world press coverage. More than 900 journalists will be there to capture your news and cover the renowned concerts and galas that have catapulted bands to the top of the charts.

As an exhibitor at MIDEM '88 you'll find everything is done for you including your stand being fully arranged with a listening room, furniture, phone, and audio equipment. Join the more than 500 companies who know the advantage of having an office at MIDEM. Just contact us and we'll be happy to help you with your stand, special hotel rates, and travel arrangements.

It would take months and much expense to line up the kind of contacts you'll make at MIDEM '88. Take a moment now and pick up the phone or fill in the coupon below to maximize this super business opportunity.

YOU DON'T HAVE TO BE BIG TO EXHIBIT AT THE BIGGEST

Please rush me further details on MIDEM '88.

MIDEM '88

Name: _____
 Company: _____
 Title: _____
 Address: _____
 City/State: _____
 Zip: _____ Phone: _____

Perard Associates, Inc., 38 West 32nd Street, Suite 1512, New York, N.Y. 10001
 Phone: (212) 967-7600 Telex: 4979122 PERAUD UI FAX: (212) 967-7607

TSR Records Spins Off Stanza Affiliate

BY EARL PAIGE

LOS ANGELES Insiders at TSR Records here, primarily a 12-inch label, have formed Stanza Records and are taking it public right out of the box. Record company initial public offerings have been rare, but the executives floating 10 million units of Stanza at 10 cents are apparently counting on two key factors.

First, investors are hot on the trail of quick profits, and new penny-stock issues are finding more favor in this active market. Second, the entertainment industry offers glamour and the promise of big returns.

Of course, Stanza's red herring is replete with the usual caveats, plus a notice that there is no underwriter. This is not totally indicative of risk, however, as 13% of the 400 new issues being tracked by Penny Stock News are self-underwritten.

The first 5 million shares of the new record company are being offered on a "best efforts, all or none" basis, which reflects the speculative nature of the investment.

If half the units are not sold

within the offering period, subscribers get their investments back from an escrow agency. Investors may have to wait eight months for their money, however.

In terms of units, the offering may seem intriguing to the speculative investor. Each unit consists of one share common and two warrants, the latter allowing purchase of one share at 15 cents in 12 months and at 20 cents thereafter.

Stanza is the latest in a series of ventures by Tom Hayden, 33, identified in the prospectus as being involved in the record industry since 1972. He formed the record promotion and marketing firm Tom Hayden & Associates in 1977, TSR Records in 1980, and the Baja label in 1984, according to the prospectus. He also owns publishing firms Van Gogh's Ear and Ryan's Song as well as Tom Hayden Talent.

Joining Hayden in Stanza is TSR executive Julio Aiello, 57, an industry veteran of 25 years. From 1981-85, he was executive administrative coordinator for promotional and merchandising activities at the record division of Warner Communications, according to the prospectus.

Veteran real estate and financial

entrepreneur Donald Hollingshead, 55, is the third principal shareholder in Stanza. In 1969, he founded and headed California firms Shelter Management Corp.

10 million units of Stanza are being floated at 10 cents per share

and Shelter Financial Corp. He is managing general partner in 20 partnerships and owns more than 2,000 apartments in California. He co-founded music and entertainment firm Multi-Media Communications in Nevada and is a founding partner in Professional Tax Consultants.

Stanza will be distributed as "an affiliate" of TSR. It will be a general pop label.

No TSR acts or distributors are identified in the prospectus, but distributors and retailers specializing in the 12-inch dance genre are generally familiar with the label.

The Stanza prospectus indicates that the new label will develop soundtracks and music videos. It also points to the possible formation of a publishing division.

The prospectus states that the proceeds collected will cover 12 months of operations for Stanza. There are tables for \$420,000 if the minimum units are sold and for \$850,000 in the event the issue sells out, with executive compensation making up the largest usage of the funds (\$100,000 and \$137,000, respectively).

On a minimum-sale basis, allotment of money would be as follows: acquisitions, \$70,000; marketing, \$70,000; manufacturing, \$70,000; administrative and general, \$50,000; employees, \$25,000; rent, \$10,000; and working capital, \$25,000.

Insiders' stake is set at 18.135 million shares, or 78.4% on a minimum-sale basis, and 64.5% on a maximum-sale basis.

Stanza Records is identified as being located at 8335 Sunset Blvd., Los Angeles, Calif. 90069.

Major Video Gets Colo. Shops

NEW YORK Major Video Corp.'s wholly owned subsidiary, Major Video Super Stores Inc., has reached agreement with its Colorado franchisee to reacquire the right to develop Major Video stores in Colorado and to purchase two Major Video outlets, located in Arvada and Littleton, Colo., for \$755,000. Those outlets were developed by the franchisee.

Major Video also assumed a signed lease on a third Colorado location, which is scheduled to open by mid-November. The company says its research indicates the Denver market will support 12-15 Major Video superstores.

The chain recently completed a secondary stock offering, which raised \$9.2 million, to be used for construction of company-owned stores in Colorado, Southern California, southern Nevada, and possibly in Midwestern and other Southwestern markets. Major Video operates and franchises a total of 83 stores in 13 states.

NED Sets \$7 Mil Placement

NEW YORK New England Digital Corp. has completed a \$7 million private placement, underwritten by Goldman Sachs & Co. and placed in part with Alan Patricof Associates Inc. and Morgan Guaranty. The placement was in the form of company-issued convertible preferred stock.

New England Digital, a 10-year-old privately held firm, manufactures the Synclavier Digital Audio Workstation and Direct-to-Disk Multitrack Recording system, which form the basis of the company's tapeless-studio concept.

The company said that the capital will be used to expand its research and development and marketing activities.

Jensen Sells Discwasher To Management Team

NEW YORK Discwasher, a maker of audio and video accessories, has been acquired from International Jensen Inc. by a management team led by vice president and general manager Ken Thomson and finance vice president Stephen Hargrett.

Howard Lawson & Co. of Philadelphia initiated and structured the leveraged buyout, which is being financed by Harris Trust & Savings Bank of Chicago and Marine Venture Capital of Milwaukee.

Financial terms of the transaction have not been publicly released, but a source says that the purchase price was between \$10 million and \$20 million. Discwasher's sales and earnings also have not been disclosed, but the source says current revenues are in the same range of \$10 million to \$20 million.

Discwasher's headquarters will be in a 25,000-square-foot leased facility in Schiller Park, Ill., across the street from its present location. That facility includes warehouse space. The acquisition also includes the Woodworking Prod-

uct Facility in Columbia, Mo., and a 50,000-square-foot assembly plant in Laredo, Texas. About 100 people will be employed at the three locations, a 25% increase over current staffing levels.

Thomson says the new management plans to expand retail distribution and marketing and maintain dealer profitability. He declines to elaborate on these plans, but says Discwasher will not move away from the accessories field. Thomson, who joined Discwasher last year after holding senior level posts at Motorola, GTE Sylvania, and Magnavox, insists Discwasher needs to return to an "entrepreneurial environment."

"We didn't belong with a speaker company," says Thomson, referring to Jensen. "Accessories are sold through mass merchandise and music channels, not hard goods people. The businesses are so different. There was no real fit for Jensen in their effort to vertically integrate."

Discwasher was founded in 1971 by Bruce Meyer, who sold the business to Jensen in 1981. Jensen was later acquired by the Beatrice Co.

Crazy Eddie Proxy Fight

NEW YORK Entertainment Marketing Inc. said Sept. 17 it plans to wage a proxy fight for Crazy Eddie Inc., the electronics retailer. EMI and its partner, Oppenheimer-Palmieri Fund LP, control 11.1% of the New York-based retailer.

The partnership will propose nominees for the board at Crazy Eddie's Nov. 6 annual meeting.

EMI owns 1.7 million shares, or 5.5% of Crazy Eddie. Oppenheimer holds 1.75 million shares, or 5.6%.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 9/15	Close 9/21	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	552.0	213	210 1/2	-2 1/2
Cannon Group	1397.0	3 3/4	5 1/4	+2 1/4
Capital Cities Communications	158.1	429	418	-11
Coca-Cola	4089.9	50 1/4	47 1/2	-2 3/4
Walt Disney	2363.6	77 1/4	72 1/4	-4 1/2
Eastman Kodak	7447.9	100 3/4	98 1/4	-1 1/2
Gulf & Western	909.4	88	83 1/2	-4 1/2
Handleman	175.0	33 1/4	31 1/4	-2
MCA Inc.	3239.1	60 1/4	58 1/4	-1 1/2
MGM/UA	72.3	10	10 1/4	+ 1/4
Musicland	50.4	31 1/4	32 1/4	+ 1/4
Orion Pictures Corp.	182.3	13 1/4	13 1/4	- 1/4
Primerica	1034.9	46 1/2	44 1/4	-2 1/4
Sony Corp.	234.0	35	34 1/4	- 1/2
Taft Broadcasting	5.7	69 1/4	69 1/2	+ 1/4
TDK	72.8	153 3/4	154 1/4	+ 1/4
Vestron Inc.	78.9	5 1/4	5 1/2	+ 1/4
Warner Communications Inc.	2312.5	37 1/2	35 1/4	-2 1/4
Westinghouse	1551.1	70	67	-3

Company	Sale/ 1000's	Open 9/15	Close 9/21	Change
AMERICAN STOCK EXCHANGE				
Commtron	13	4 1/4	4 1/2	+ 1/4
Electrosound Group Inc.	8.5	11	10 1/4	- 1/4
Lorimar/Telepictures	2273.8	16 1/4	16 1/4	- 1/4
New World Pictures	162.1	8 1/4	8 1/4	- 1/4
Price Communications	72.5	12 1/4	12 1/2	+ 1/4
Prism Entertainment	15.1	5 1/4	5 1/4	- 1/4
Turner Broadcasting System	5	23 1/4	23 1/4	- 1/4
Unitel Video	14.6	10	10 1/4	+ 1/4
Wherehouse Entertainment	519.2	9 1/4	11 1/4	+ 1 1/4

Company	Sale/ 1000's	Open Sept. 21	Close	Change
OVER THE COUNTER				
Crazy Eddie	4 1/4	4 1/4	4 1/4	+ 1/4
Dick Clark Productions	4 1/4	4 1/4	4 1/4	- 1/4
Infinity Broadcasting	25 1/4	25 1/4	25 1/4
Josephson Inc.	15 1/4	15 1/4	15 1/4
LIN Broadcasting	45 1/4	44 1/2	44 1/2	- 3/4
Lieberman Enterprises	19 1/2	19 1/2	19 1/2
Malrite Communications Group	12 1/4	12 1/2	12 1/2	+ 1/4
Recoton Corp.	5	5 1/4	5 1/4	+ 1/4
Reeves Communications	12 1/4	12 1/4	12 1/4	- 1/4
Satellite Music Network, Inc.	3 1/4	3 1/4	3 1/4
Scripps Howard Broadcasting	82	82	82
Shorewood Packaging	27 1/4	27 1/4	28	+ 1/4
Sound Warehouse	12 1/4	12 1/4	12 1/4
Specs Music	10 1/4	10 1/4	10 1/4
Stars To Go Video	6 1/4	6 1/4	6 1/4	+ 1/2
Trans World Music	28 1/4	28 1/4	28 1/4	- 1/2
Tri-Star Pictures	13 1/4	14 1/4	14 1/4	+ 1/2
Wall To Wall Sound And Video	4 1/4	4 1/2	4 1/2	+ 1/4
Westwood One	27 1/2	26	26	-1 1/2

Company	Sale/ 1000's	Open 9/14	Close 9/28	Change
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	232	232	237	+5
Pickwick	223	223	222	-1
Really Useful Group	513	523	523	+10
Thorn EMI	660	686	686	+26
Virgin	142	139	139	-3

HOLD THE PHONE!



Dial 800-223-7524 toll free to place an ad in **ACTION-MART**, Billboard's classified advertising section. For quick results, call Jeff Serrette today (NY residents dial 212 764-7388).

POP

KISS
Crazy Nights
PRODUCER: Ron Nevison
Mercury 422 832 626 Q-1

With hitmaker Nevison at the helm, group returns to the form it showed on 1985's "Animalize"; "Crazy Crazy Nights" has already debuted on the Hot 100. "Kiss Exposed" video has just gone platinum, ample proof that those awaiting a new Kiss album are legion.

SAMANTHA FOX
PRODUCERS: Various
Jive/RCA 1061-J

"Nothing's Gonna Stop Me Now" is right; that single, album's first, went to No. 1 across Europe and should fare almost as well here. No change in formula from gold "Touch Me" debut. In fact, this is even more in the sex-sex-sex mold; you've never heard the Stones' "Satisfaction" quite like this.

THE SMITHS
Strangeways, Here We Come
PRODUCERS: Johnny Marr, Morrissey, Stephen Street
Sire 25649

Ironically, band's final album may carry it over the top. Songwriting team of Morrissey & Marr, now split, has concocted a low-key, highly melodic finale that's a natural for airplay. Highlights: "Girlfriend In A Coma," "A Rush And A Push And The Land Is Ours."

VAN MORRISON
Poetic Champions Compose
PRODUCER: Van Morrison
Mercury 422 832 585 Q-1

"Mellow" is the watchword here: From the fusion of "Spanish Steps" to the gospel tones of "Did Ye Get Healed?," record's all-around finest cut, a gentle spirit pervades. Morrison's vocals have lost none of their power, however; after 25 years he can still belt 'em out. Best for AC: "Someone Like You"; for album rock: "Give Me My Rapture" or "Alan Watts Blues."

TIMOTHY B. SCHMIT
Timothy B
PRODUCER: Dick Rudolph
MCA 42049

No misfire this time. Lead single and album opener, "Boy's Night Out," is an immediate reminder of Schmit's Eagles roots—not a bad path considering success his former bandmates have enjoyed as familiar-sounding solo artists. Siedah Garrett, of Michael Jackson fame, adds vocal choruses on key cuts.

CHRIS REA
Dancing With Strangers
PRODUCER: Chris Rea
Motown 6245 ML

Welcome return of thoughtful Brit singer/songwriter—on Motown, interestingly—shows artistic growth and a fully mature talent. Intricate arrangements, highly individual vocal style will appeal directly to AC, top 40 audiences. Superb.

MOTORHEAD
Rock 'N' Roll
PRODUCER: Motorhead, Guy Bidmead
GWR/Profile PAL-1240

"Loudest band in the world" struts its stuff on excellent second effort for label; Lemmy's appearance in the upcoming feature film "Eat The Rich" and an imminent tour should stoke sales. Best cut is the title track.

BOURGEOIS TAGG
Yoyo
PRODUCER: Todd Rundgren

SPOTLIGHT



YES
Big Generator
PRODUCERS: Yes, Trevor Rabin, Paul De Villiers, Trevor Horn
Atco 90522

Lineup, which surprised industry with the radio and retail impact of "90125," again merges pop sensibilities with the art-rock quirks that marked group's '70s work. Atlantic promises a big push for this long-delayed project; much depends on whether Yes' star has cooled since its 1983 comeback.



BEE GEES
E.S.P.
PRODUCERS: Arif Mardin with Barry Gibb, Robin Gibb, and Maurice Gibb
Warner Bros. 25541

Label is fond of saying these vets are poised for a "fourth career"; indeed, the chameleon Gibbs have again adapted to current pop culture with an album deep in commercial songs. Mardin coaxes a more mature, alert sound, which could win back the brothers' large following while enticing new fans.

Island 90638

"I Don't Mind At All," which is album's leadoff single and sounds like nothing else on the record or that the group has done before, is, quite simply, a masterpiece—but will its sweet folk play in Peoria? Success of similarly offbeat "Luka" bodes well. "Cry Like A Baby" is more conventional radio fare.

THE JESUS AND MARY CHAIN
Darklands
PRODUCERS: William Reid, Bill Price, John Loder
Warner Bros. 25656

Leaving the feedback abrasions of their debut disk behind, the brothers Reid concoct a potent follow-up full of sturdily constructed, Velvet Underground-inspired pop songs with trademark dark lyrical themes. Expect instant success at alternative bases; brave album rock outlets should dare to follow.

ORIGINAL SOUNDTRACK
The Princess Bride
PRODUCER: Mark Knopfler
Warner Bros. 25610

In keeping with his work on "Local Hero," "Cal," and "Comfort And Joy," Dire Straits' Knopfler has fashioned a beautiful, flowing soundtrack here, capped by Willy DeVille's singing on "Storybook

Love." Rave film reviews guarantee an extended stay in theaters; be prepared.

THE WOODENTOPS
Hypno-Beat
PRODUCER: Scott Litt
Upside 60012

British acoustic-pop progressives release live sampler on Upside after Columbia decided not to exercise its option. Hallmark offbeat melodies and lightning guitar are much in evidence on the highlights, "Plenty" and "Good Thing." Despite weak sound quality record should fit in on college radio, where group has already carved a deep niche for itself.

LIZA MINNELLI
Liza Minelli At Carnegie Hall
PRODUCER: Robert Woods
Telarc CD85502

The supersound label, in a rare excursion into straight pop recordings, will undoubtedly capture many of its loyal fans with this 100-minute (on two specially priced CDs) live recording of last spring's series of Carnegie Hall concerts. Often shining through, incredibly, is a feeling of intimacy—Minnelli could be doing a cabaret performance.

KITARO
The Light Of The Spirit
PRODUCERS: Kitaro, Mickey Hart
Geffen GHS 24163

Japanese space/new age synthesist enlists help of longtime fan Grateful Dead member Hart as co-producer and player; larger musical cast this time out—including David Grisman, Zakir Hussain, David Jenkins—may help draw new listeners.

SHOK PARIS
Steel And Starlight
PRODUCERS: Denny Nowak, Bill Peters
I.R.S. 42051

Moving from left wing to center, label makes its first metal signing of this acceptably noisy Cleveland five-piece. Speed-metal-tinged unit boasts a quicksilver-fingered axeman in Ken Erb and a leather-lunged singer in Vic Hix. Promotion will pay off in sales to the head-banging faithful.

FELA ANIKULAPO KUTI
Teacher Don't Teach Me Nonsense
PRODUCER: Wally Badarou
Mercury 833 525 Q-1

African musical titan's first studio recording since his release from prison last year is steaming, socially conscious funk, powered by Fela's mammoth musical troupe. Fond memories of 1986 tour could spur sales among aficionados of ethnic sounds.

BOOM CRASH OPERA
PRODUCERS: Alex Sadkin, Peter Farnan, Richard Pleasance, Steve Brown
Warner Bros. 25636

Down Under quintet was among the last productions by Sadkin; he did a solid job shaping its album-rock-skewed sound. Vocalist Dale Ryder bears an uncanny resemblance to Freddie Mercury at times. Only shortcoming: Bow is short on chartable material. Promising band, though.

COUNTRY

MERLE HAGGARD & WILLIE NELSON
Seashores Of Old Mexico
PRODUCERS: Merle Haggard, Willie Nelson
Epic FE 40293

More relaxing than rousing, this album shows the two balladeers at their most pensive and contemplative. There are no weak entries, but among the best are "Yesterday," "Love Makes A Fool Of Us All," and "Why Do I Have To Choose."

NEW AND NOTEWORTHY

TAJA SEVELLE
PRODUCER: Bennett
Paisley Park/Reprise 25546

Latest Paisley protégée, like predecessor Jill Jones, is one sweet package: hot looks, a limber voice, and plenty of sass. Debut single, "Love Is Contagious," continues its chart move; obligatory Prince contribution "Wouldn't You Love To Love Me?" sounds like an easy follow-up shot.

JIMMY DAVIS & JUNCTION
Kick The Wall
PRODUCERS: Jack Holder & Don Smith, John Scott
QMI Music/MCA 42015

First full-length vinyl from the QMI stable is grooved for instant album rock acceptance. Memphis-bred Davis has a strong, chartworthy voice, and his band (augmented by Joe Walsh on "Are We Rockin' Yet?") storms through an original rep reminiscent of late-period Eagles. Start with the single, "Kick The Wall."

THE NEW ORLEANS RADIATORS
Law Of The Fish
PRODUCER: Rodney Mills
Epic BFE 40888

With the rawness of Little Feat and the grit of Creedence, six-piece delivers a corker of an album that should have no trouble gaining acceptance in these roots-crazy times. "This Wagon's Gonna Roll" has album rock play written all over it, but radio should listen carefully to some of the other cuts' lyrics before spinning on air.

BLACK

THE TEMPTATIONS
Together Again
PRODUCERS: Peter Bunetta, Rick Chudacoff
Motown 6246ML

Title refers to the return of Dennis Edwards, and even though he is well-remembered for his rip-'em-up vocals, it's the easy-beat, midtempo "I Wonder Who She's Seeing Now" that's capturing the charts. "Look What You Started" is urban urbane with a twist of jazz smoothness.

STEVE ARRINGTON
Jam Packed
PRODUCERS: Steve Arrington, Jimmy Douglas
Manhattan MLT-46903

Former Slave drummer/singer, with the help of that group's producer, Douglas, releases what just might be the most consistently enjoyable black record of the year. From the ebullient "Jam Packed" to the funky, fun "Stone Love," album shines.

CHICO DEBARGE
Kiss Serious
PRODUCERS: Brownmark, Skip Drinkwater, Vincent Brantley
Motown 6249ML

With DeBarge a band on the run, brother Chico is left to flirt with Princely passions, hitting a funky groove on "Let's Hook It Up," "I've Been Watching You," and "Don't Move So Fast." Still searching for his own identity, Chico captures the beat of youth with a ticklishly shy, high voice that will amuse the charts.

SCHOOLY D
Saturday Night—The Album

PRODUCER: Schooly D
Jive/RCA 1066-J

Streetwise rapper from Philly has scored with his rough'n'tough tales of urban violence, doping, and womanizing; he gets major distribution for the first time with expanded version of his indie release. Raw language and subject matter will restrict sales to his underground cult.

JAZZ

HARRISON/BLANCHARD
Crystal Stair
PRODUCER: Delfeayo Marsalis
Columbia FC 40830

Poll-winning quintet led by trumpeter Terence Blanchard and reed man Donald Harrison shows off sterling chops on second Columbia release. Similarity to purist, nonelectric sound of Wynton Marsalis (whose trombone-playing sibling produces) won't hurt group's chances at radio or turnstiles. A class band all the way.

WOODY HERMAN & HIS BIG BAND
Woody's Gold Star
PRODUCER: Carl E. Jefferson
Concord CJ-330

The ailing legend's poor health and financial plight have kept him in the papers of late; knockout set here should attract first-timers and those curious about the bandleader's present-day outfit. Superb live recording from March 1987.

TITO PUENTE
Un Poco Loco
PRODUCER: Carl Jefferson
Concord Jazz Picante CJP-329

Puente's 97th date marks the first joint recording by his Latin Ensemble and Orchestra. Some of the set glides at a cha-cha pace, but the venerable percussionist/leader still catches fire, especially on his "Machito Forever" and the Bud Powell-penned title track.

CLASSICAL

HAYDN: THE CREATION
Blegen, Moser, Moll, Popp, Bavarian Radio Chorus & Symphony Orchestra, Bernstein
Deutsche Grammophon 419 765

Far superior to the sometimes frenetic performance Bernstein conducted for CBS a couple of decades ago, this allows the miraculous score to unfold naturally in all its glory. Soloists are fine, with Blegen and Moll outstanding. A "live" recording, with the audience so disciplined it provides no aural clue to its attendance.

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, 14 Music Circle E., Nashville, Tenn. 37203.

Chart Records

DOING IT ALL FOR MY BABY
I KNOW WHAT I LIKE - JACOB'S
LADDER - HIP TO BE SQUARE
STUCK WITH YOU - THE WAY IT IS
MANDOLIN RAIN - EVERY LITTLE
KISS - SIMPLE AS THAT



“Happy, Happy Birthday Baby”

BOB-A-LEW MUSIC P.O. BOX 8031, UNIVERSAL CITY, CALIFORNIA 91608, (818) 506-6331



MUSIC FORMATS DISCUSSED AT NAB CONFAB

(Continued from page 14)

quiring the skills to interpret and apply research. "Look at psychographics, then look ahead six months and grab the trend before it starts," she said.

Consultant Donna Halper said convincing the advertising community of the buying power of black consumers was a battle all urban radio programmers must continue to take to heart.

COUNTRY

"You can't build a good car if there's dissension on the assembly line," said Russ Schell, PD of WFMS Indianapolis, in comments stressing incentives for all staffers. WFMS' promotion director, for example, reports to Schell, but also gets a commission on any money-making promotion he designs. "So, he's got an interest in the efficacy of promotions, and he's got to keep me in programming happy to keep [him in] his job."

Mike Hammond, PD of supersuccessful WIVK Knoxville, Tenn., echoed Schell's incentive plan by noting that all of WIVK's staffers get a bonus when ratings improve. Hammond had an illustrative war story about facing stiff competition from a top 40.

"We had been No. 1 12-plus since 1968," he said. "A few years ago, Michael Jackson came to town, and we began to lose our younger audience. At one point, we went from a 28 share to a 17. The top 40 in town came within a 1 share of our lead, and they launched a 'toad-busters' campaign." (WIVK's mascot is a frog.)

"We did not respond on air," Hammond continued. "Our philosophy was that you don't wrestle with pigs because you get dirty and the pigs love it. Instead, we looked at ourselves. We needed to become a more contemporary station."

Hammond said WIVK began playing more contemporary music. The move did not result in any losses among listeners 35 and older, and it actually drew more younger listeners to the station. The news staff was instructed to "stop chasing ambulances" and encouraged to "listen to and report on what people were talking about in bars, churches, etc." WIVK has since regained its high 30s Arbitron share.

Consultant Ed Shane said the only accurate prediction that could be made about country radio is "that it's not going to get better or worse; it's going to get different."

The influx of successful new

'Just slide in the currents, like the weather'

country artists was lauded, although Larry Daniels of KNIX-AM-FM Phoenix, Ariz., noted that the most popular of the lot was the traditionalist Randy Travis. As for other new artists, Daniels said programmers have an obligation—to a degree—to record companies to give them exposure.

WIVK's Hammond agreed with Daniels' stance on supporting new talent. "But the obligation is in terms of encouraging labels to give us good product and promote new acts so that stations are not embarrassed by poor turnouts at concerts they might sponsor with new acts," he said.

CLASSIC ROCK

Programmers in this format aren't surprised that it continues to work well in most markets. But they are delighted that their audiences have yet to experience the

burnout that critics predicted after the initial acceptance four years ago.

Most who spoke at this session were willing to credit their success to packaging and to the image of classic rock stations and their libraries.

Steve Goldstein, of New York-based Saga Communications, mentioned that WKLH-FM Milwaukee got the jump on rivals by staging a media campaign that criticized competing stations, "forcing one to heavy metal and the other to play the same records over and over," he said. He added that the ads told listeners the station had the "largest record library in Milwaukee," making listeners think there was an endless basement vault of records, a perception reinforced by lines like "The thrill of variety and the agony of repeat."

KLSX Los Angeles PD Tom Yates said his station is not afraid to add new records, as long as the records fit the station's format. He also warned of overformatting: "You get rid of the Ravi Shankar, then black music, then women vocalists, and all of a sudden you end up with a long-haired-bearded-guys-in-vans-calling-each-other-dude format." Yates' recipe for an exciting station: change, going with the "biggies," and constantly adding and shifting cuts.

All the panelists agreed it's better to pull records from the playlist than risk burnout. They also agreed that "off-the-format" programming should be provided occasionally to give listeners' ears a rest.

As for currents, Yates said, "We don't have to worry about them all that much. We just slide them in, like the weather."

P'GRAM SEEKS TO REGAIN ITS PUBLISHING CLOUT

(Continued from page 10)

rights boasts songs by Elton John, Gerry & the Pacemakers, the writing duo of Cook & Greenaway, and the Trogs. Green won't reveal details of the deal, but informed sources say PolyGram paid about \$20 million for the copyrights and certain real estate owned by DJM.

PolyGram is currently negotiating for another major catalog deal in the U.S., according to Green.

"Record companies should be overall music companies and should be involved in the full service of rights," says Green. "It's a good time to be in music publishing. The usage of songs is on the increase. Look at such new technologies as home video, compact disks, pay-per-view, and, eventually, DAT. Pop music is the mainstream of society."

Growth by virtue of major catalog buyouts is being augmented by deals with individual artists/writers. Such arrangements now amount to 30 signings, split down the middle between artists signed to the parent label and others not associated with PolyGram. Kurtis Blow, Bon Jovi, Cameo, and Curiosity Killed The Cat are among the PolyGram acts signed to the company. Cherie Fonorow, director of creative, notes that cover versions of PolyGram Music songs are being done by non-PolyGram acts like Cher (Geffen), Loverboy (CBS), and George Duke (Elektra). Fonorow

joined the company six months ago after a stint as East Coast creative chief at Chrysalis Music.

Internationally, PolyGram's music publishing interests are also striving for major status. Recent moves have seen the creation of wholly owned affiliates in the U.K., Germany, Canada, and France. Other major-market units will be estab-

lished in the months ahead.

A total of 26 are employed globally by the publishing unit, with 13 in the U.K., where the international network is anchored. There are four staffers in the U.S.

International PolyGram publishing operations are directed by David Hockman, formerly associated with Chappell, out of the U.K.

NESMITH TO KEYNOTE AMERICAN VIDEO CONFERENCE

(Continued from page 5)

Nesmith, the former Monkee, is chairman of Pacific Arts, a Los Angeles-based multimedia company. Considered a pioneer in long-form video, Nesmith in 1982 won the first Grammy for video with "Elephant Parts," a mix of music and comedy.

The video arm of Pacific Arts distributes feature films as well as many nontheatrical titles. The company's titles include Nesmith's recent "Dr. Duck's Super Secret All Purpose Sauce," "The Life And Times Of Harvey Milk," "Marty Hogan's Power Racquetball," "Salvador Dali, A Soft Self-Portrait," and such theatrical films as "The Official Story," "Vagabond," and "My Dinner With Andre."

Nesmith's film division has produced such movies as "Repo Man," "Timerider," and "Square Dance."

Nesmith has also been spearheading "Overview," a \$4.95 videocassette magazine that has already been test marketed.

Preregistration for the conference is \$325. For registration information, contact Una Johnston at 212-722-2115.

The deadline for submissions for the conference's special interest and video music awards is Oct. 1. For additional information on the special interest awards, contact Melanie Ingalls at the American Film Institute, 213-856-7600. For information on the video music awards, contact Mark Josephson or Una Johnston at 212-722-2115.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THE BATTLE FOR NO. 1 has tightened up this week. "Didn't We Almost Have It All" by Whitney Houston (Arista) holds on to the top spot despite losing points, while Whitesnake's "Here I Go Again" (Geffen) gains points and is No. 1 in airplay but doesn't have sufficient points to bullet or to dislodge Houston. The next three records are all bulleted, with strong sales and airplay gains, and all are within striking distance of the top for next week.

"BAD" BY MICHAEL JACKSON (Epic) is the largest point-gainer of any record on the chart, jumping from 29 to 16, with Madonna's "Causing A Commotion" (Sire) the second biggest, at No. 14. Both are obvious contenders for No. 1 and will no doubt fight it out in coming weeks. Below No. 20, the biggest gainer in both sales and airplay is "I Think We're Alone Now" by Tiffany (MCA), so it is awarded the combined Power Pick/Sales & Airplay. The last double winner was "La Bamba" in the Aug. 8 issue; it went on to reach No. 1, as did all 11 previous combined Power Picks. Tiffany's cover of the Tommy James hit is already No. 1 at KRBE Houston and KLUC Las Vegas, and it makes jumps of 11-5 at BJ-105 Orlando, Fla., 10-5 at KUBE Seattle, and 11-2 at K-98 Austin, Texas. At that outlet, PD Michael Lee Scott says, "The sales are top three. It's No. 1 in requests and doing very well with adults, at least up to age 35."

BRUCE SPRINGSTEEN COMES STORMING on to the chart at No. 40 with "Brilliant Disguise" (Columbia), with 197 of the 232 pop reporters adding the record immediately. Three records already on the chart have an outstanding week at radio, led by "Heaven Is A Place On Earth" by Belinda Carlisle (MCA), with 65 adds and an early jump of 25-12 at KWK St. Louis fueling a 16-place jump to No. 56. "Should've Known Better" by Richard Marx (EMI-Manhattan) has 61 adds and early moves of 26-19 at KEGL Dallas and 21-17 at KNMQ Albuquerque for a 13-place jump to No. 51. But the biggest move on the chart goes to "(I've Had) The Time Of My Life" by Bill Medley & Jennifer Warnes (RCA). It moves 19 places to No. 54 on the strength of 54 adds, two high debuts (No. 18 at WBCY Charlotte, N.C., and No. 14 at KATD San Jose, Calif.), and several great jumps, including 23-8 at WTLQ Scranton, Pa., and 25-16 at Power 99.7 Atlanta.

QUICK CUTS: Noel's "Silent Morning" regains its bullet at No. 49, with outstanding sales reports and an impressive 17 top 20 reports of the 46 stations reporting airplay... Records by three artists make small moves in competitive areas of the chart despite having good weeks at radio: Gloria Estefan & Miami Sound Machine (Epic) move 54-53 with 15 adds; Wa Wa Nee (Epic) moves only 67-64 despite 21 adds; and Michael Bolton (Columbia) moves 68-66 with 18 radio adds.

FOR WEEK ENDING OCTOBER 3, 1987

Billboard ©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 154 REPORTERS	TOTAL ADDS 232 REPORTERS	TOTAL ON
BRILLIANT DISGUISE BRUCE SPRINGSTEEN COLUMBIA	19	47	131	197	197
HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE MCA	7	18	40	65	123
SHOULD'VE KNOWN BETTER RICHARD MARX MANHATTAN	7	16	38	61	144
LOVE WILL FIND A WAY YES ATCO	3	8	46	57	57
THE TIME OF MY LIFE B. MEDLEY & J. WARNES RCA	7	14	33	54	108
HOURLASS SQUEEZE A&M	0	8	29	37	109
SHAKE YOUR LOVE DEBBIE GIBSON ATLANTIC	5	6	18	29	36
COME ON, LET'S GO LOS LOBOS SLASH	0	9	18	27	92
I THINK WE'RE ALONE NOW TIFFANY MCA	3	6	17	26	187
MONY MONY BILLY IDOL CHRYSALIS	3	5	15	23	198

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	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	1
2	2	HERE I GO AGAIN	WHITESNAKE	2
3	5	I HEARD A RUMOUR	BANANARAMA	4
4	9	LOST IN EMOTION	LISA LISA & CULT JAM	3
5	6	WHEN SMOKEY SINGS	ABC	8
6	13	U GOT THE LOOK	PRINCE	6
7	12	CARRIE	EUROPE	5
8	4	WIPEOUT	FAT BOYS & THE BEACH BOYS	18
9	14	WHO WILL YOU RUN TO	HEART	7
10	20	CASANOVA	LEVERT	11
11	19	ONE HEARTBEAT	SMOKEY ROBINSON	10
12	17	PAPER IN FIRE	JOHN COUGAR MELLENCAMP	9
13	16	JUMP START	NATALIE COLE	13
14	8	TOUCH OF GREY	GRATEFUL DEAD	17
15	22	LET ME BE THE ONE	EXPOSE	15
16	3	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	12
17	7	LA BAMBA	LOS LOBOS	20
18	30	CAUSING A COMMOTION	MADONNA	14
19	—	BAD	MICHAEL JACKSON	16
20	24	LITTLE LIES	FLEETWOOD MAC	19
21	15	CAN'T WE TRY	DAN HILL (DUET WITH VONDA SHEPARD)	22
22	27	I THINK WE'RE ALONE NOW	TIFFANY	21
23	11	I NEED LOVE	L.L. COOL J	33
24	23	NEVER LET ME DOWN	DAVID BOWIE	28
25	26	FAKE	ALEXANDER O'NEAL	27
26	10	DOING IT ALL FOR MY BABY	HUEY LEWIS & THE NEWS	25
27	28	YOU ARE THE GIRL	THE CARS	23
28	31	BREAKOUT	SWING OUT SISTER	26
29	21	ONLY IN MY DREAMS	DEBBIE GIBSON	31
30	35	IT'S A SIN	PET SHOP BOYS	30
31	40	MONY MONY	BILLY IDOL	24
32	34	SOMETHING REAL (INSIDE ME/INSIDE YOU)	MR. MISTER	34
33	33	VICTIM OF LOVE	BRYAN ADAMS	32
34	18	WHO FOUND WHO	JELLYBEAN FEATURING ELISA FIORILLO	37
35	—	WHERE THE STREETS HAVE NO NAME	U2	35
36	25	WHO'S THAT GIRL	MADONNA	45
37	32	ROCK STEADY	THE WHISPERS	41
38	—	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	36
39	—	IN MY DREAMS	REO SPEEDWAGON	29
40	37	MISFIT	CURIOSITY KILLED THE CAT	50

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	HERE I GO AGAIN	WHITESNAKE	2
2	1	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	1
3	4	CARRIE	EUROPE	5
4	5	LOST IN EMOTION	LISA LISA & CULT JAM	3
5	6	I HEARD A RUMOUR	BANANARAMA	4
6	8	U GOT THE LOOK	PRINCE	6
7	11	WHO WILL YOU RUN TO	HEART	7
8	3	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	12
9	12	PAPER IN FIRE	JOHN COUGAR MELLENCAMP	9
10	10	ONE HEARTBEAT	SMOKEY ROBINSON	10
11	17	CAUSING A COMMOTION	MADONNA	14
12	16	CASANOVA	LEVERT	11
13	19	BAD	MICHAEL JACKSON	16
14	7	WHEN SMOKEY SINGS	ABC	8
15	21	LET ME BE THE ONE	EXPOSE	15
16	20	JUMP START	NATALIE COLE	13
17	23	LITTLE LIES	FLEETWOOD MAC	19
18	15	TOUCH OF GREY	GRATEFUL DEAD	17
19	30	I THINK WE'RE ALONE NOW	TIFFANY	21
20	29	MONY MONY	BILLY IDOL	24
21	26	IN MY DREAMS	REO SPEEDWAGON	29
22	27	YOU ARE THE GIRL	THE CARS	23
23	9	LA BAMBA	LOS LOBOS	20
24	14	CAN'T WE TRY	DAN HILL (DUET WITH VONDA SHEPARD)	22
25	31	BREAKOUT	SWING OUT SISTER	26
26	13	DOING IT ALL FOR MY BABY	HUEY LEWIS & THE NEWS	25
27	28	FAKE	ALEXANDER O'NEAL	27
28	37	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	36
29	36	IT'S A SIN	PET SHOP BOYS	30
30	32	VICTIM OF LOVE	BRYAN ADAMS	32
31	35	SOMETHING REAL (INSIDE ME/INSIDE YOU)	MR. MISTER	34
32	—	I'VE BEEN IN LOVE BEFORE	CUTTING CREW	38
33	24	ONLY IN MY DREAMS	DEBBIE GIBSON	31
34	—	WHERE THE STREETS HAVE NO NAME	U2	35
35	22	WIPEOUT	FAT BOYS & THE BEACH BOYS	18
36	—	BRILLIANT DISGUISE	BRUCE SPRINGSTEEN	40
37	33	NEVER LET ME DOWN	DAVID BOWIE	28
38	38	DON'T LOOK DOWN - THE SEQUEL	GO WEST	39
39	18	WHO FOUND WHO	JELLYBEAN FEATURING ELISA FIORILLO	37
40	—	HOLIDAY	THE OTHER ONES	42

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA (10)	11
Def Jam (1)	
WARNER BROS. (3)	10
Sire (2)	
Slash (2)	
Island (1)	
Paisley Park (1)	
Tommy Boy (1)	
E.P.A.	9
Epic (7)	
Scotti Bros. (1)	
Tabu (1)	
POLYGRAM	9
Mercury (6)	
London (1)	
Polydor (1)	
Tin Pan Apple (1)	
A&M (6)	7
Open Air (1)	
ATLANTIC (3)	7
Island (2)	
Atco (1)	
Critique (1)	
EMI-MANHATTAN	7
MCA (5)	6
I.R.S. (1)	
ARISTA	5
CAPITOL	5
Enigma (1) GEFFEN	5
VIRGIN	5
CHRYSALIS	4
RCA (2)	4
Grunt (2)	
ELEKTRA	2
4TH & B'WAY	1
MOTOWN	1
REPRISE	1
Paisley Park (1)	
RHINO	1
SOLAR	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
99 ALONE	(Bibb, ASCAP/Zookini, ASCAP/Vogue, BMI/Lew-Bob, BMI) CLM/HL	(Del Jam, ASCAP)
86 BACK IN THE HIGH LIFE AGAIN	(F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM	88 I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR (Chappell, ASCAP/U2, ASCAP) CHA/HL
96 BACK TO PARADISE (FROM "REVENGE OF THE NERDS II")	(Adams Communications, BMI/Calypto Toonz, BMI/Tring, BMI/Big Tooth, ASCAP/Rare Blue, ASCAP/TCF, ASCAP) CPP/ALM	21 I THINK WE'RE ALONE NOW (ABZ, BMI)
16 BAD	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	61 I WANT YOUR SEX (FROM "BEVERLY HILLS COP II") (Chappell, ASCAP/Morrison Leahy, ASCAP) HL
100 BE THERE (FROM "BEVERLY HILLS COP II")	(Ensign, BMI/Off Backstreet, BMI/Franne Gee, BMI/Rightsong, BMI) CPP/CHA/HL	47 I WON'T FORGET YOU (Sweet Cyanide, BMI/Willesden, BMI) HL
69 BEAT PATROL	(Warcops, ASCAP/Intersong-USA, ASCAP) CHA/HL	29 IN MY DREAMS (Fate, ASCAP/Denise Barry, ASCAP) WBM
53 BETCHA SAY THAT	(Foreign Imported, BMI) CPP	30 IT'S A SIN (Virgin, ASCAP) CPP
62 BOYS NIGHT OUT	(Jeddrah, ASCAP/Blue Sky Rider, BMI/Willin' David, BMI/Edge Of Fluke, BMI) CPP	90 IT'S NOT OVER (TIL IT'S OVER) (MCA, ASCAP/Tongerland, BMI/Kazzoom, ASCAP) MCA/HL
26 BREAKOUT	(Virgin-Nymph, BMI) CPP	38 I'VE BEEN IN LOVE BEFORE (Virgin-Nymph, BMI) CPP
40 BRILLIANT DISGUISE	(Bruce Springsteen, ASCAP) CPP	54 (I'VE HAD) THE TIME OF MY LIFE (Knockout, ASCAP/Jemava, BMI/Donald Jay, ASCAP/R.U. Cyrus, ASCAP)
22 CAN'T WE TRY	(CAK, ASCAP/Songs Of Jennifer, ASCAP/II Dreams Had Wings, ASCAP/A Question Of Material, ASCAP/Scoop, CAPAC) HL	13 JUMP START (Calloco, BMI/Hip Trip, BMI) CPP
5 CARRIE	(Screen Gems-EMI, BMI) WBM	20 LA BAMBA (Picture Our Music, BMI/Warner-Tamerlane, BMI) WBM
11 CASANOVA	(Calloco, BMI/Hip Trip, BMI) CPP	15 LET ME BE THE ONE (Panchin, BMI) WBM
73 CATCH ME (I'M FALLING)	(Genetic, ASCAP)	46 LET'S WORK (Promopub B.V., PRS/BMG Music/Arista, ASCAP) CPP
14 CAUSING A COMMOTION	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	19 LITTLE LIES (Fleetwood Mac, BMI) WBM
52 COME ON, LET'S GO	(Picture Our Music, BMI/Warner-Tamerlane, BMI/Screen Gems-EMI, BMI)	3 LOST IN EMOTION (Forceful, BMI/Willesden, BMI/Myl, BMI/Careers, BMI) CPP
87 CRAZY CRAZY NIGHTS	(Paul Stanley, ASCAP/Largo Cargo, BMI)	79 LOVE IS A HOUSE (Tee Girl, BMI)
1 DIDN'T WE ALMOST HAVE IT ALL	(Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) CPP	63 LOVE IS CONTAGIOUS (Ow, ASCAP)
48 DINNER WITH GERSHWIN	(Geffen, ASCAP/Rutland Road, ASCAP) WBM	70 LOVE POWER (New Hidden Valley, ASCAP/Carole Bayer Sager, BMI) WBM
25 DOING IT ALL FOR MY BABY		76 LOVE WILL FIND A WAY (Affirmative, BMI) WBM
		85 LUKA (Waifersongs, ASCAP/AGF, ASCAP) CLM
		71 MAKING LOVE IN THE RAIN (Flyte Tyne, ASCAP) WBM
		65 MARY'S PRAYER (Copyright Control) HL
		50 MISFIT
		97 THESE TIMES ARE HARD FOR LOVERS (April, ASCAP/Desmobile, ASCAP/Red Admiral, BMI/House Of Cards, BMI) CPP/ABP/HL
		17 TOUCH OF GREY (Ice Nine, ASCAP) WBM
		6 U GOT THE LOOK (Controversy, ASCAP) WBM
		32 VICTIM OF LOVE (Adams Communications, BMI/Calypto Toonz, BMI/Tring, BMI) CPP/ALM
		74 WATERFALL (Girl Brothers, ASCAP/Bobby Z, ASCAP)
		95 WE SHOULD BE SLEEPING (Cashola, ASCAP)
		8 WHEN SMOKEY SINGS (Virgin-Nymph, BMI) CPP
		35 WHERE THE STREETS HAVE NO NAME (Chappell, ASCAP/U2, ASCAP) CHA/HL
		37 WHO FOUND WHO (Rare Blue, ASCAP) CLM
		7 WHO WILL YOU RUN TO (Realsongs, ASCAP) WBM
		45 WHO'S THAT GIRL (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM
		18 WIPEOUT (Miraleste, BMI/Robin Hood, BMI) WBM
		23 YOU ARE THE GIRL (Lido, ASCAP) WBM
		75 YOU WIN AGAIN (Gibb Brothers, BMI/Unichappell, BMI) CHA/HL

SHEET MUSIC AGENTS

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

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



Sharing The Magic. Celebrities gather for a courtside chat at the second annual "Magic" Johnson all-star basketball classic to benefit the United Negro College Fund. Pictured, from left, are actor Jack Nicholson, Anheuser-Busch vice president Wayman F. Smith, songstress Nancy Wilson, and basketball great Bill Russell, now general manager of California's Sacramento Kings.



Via Satellite. After their first Madison Square Garden appearance, Georgia Satellites celebrate the platinum certification of their debut album with Elektra/Asylum executives. Standing, from left, are Kevin Patrick, Elektra/Asylum a&r; Howard Thompson, VP of a&r; Brad Hunt, national director of album promotion; Gary Casson, senior VP of business affairs; Hale Milgrim, senior VP of marketing; and Aaron Levy, executive VP. Seated, from left, are Georgia Satellite manager Jack Emerson; Georgia Satellite members Dan Baird, Rick Richards, Rick Price, and Mauro Magellan; and sales VP Kenny Hamlin.



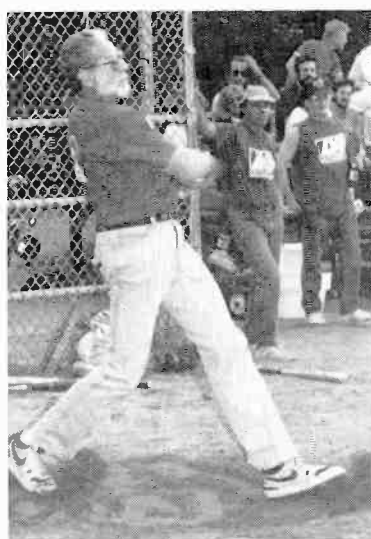
The Presidents' M.D.'s. The Force M.D.'s drop in on Warner Bros. president Lenny Waronker, third left, and Tommy Boy president Monica Lynch to mark their newest album, "Touch And Go." Celebrating with Waronker and Lynch are, from left, M.D.'s Mercury, Trisco, T.C.D., and Stevie D.



Titled Lady. Maria Vidal is pictured at a listening party for her self-titled debut A&M album. Standing with her, from left, are A&M VP for promotion Rick Stone, manager Richard Fields, senior VP of East Coast operations Michael Leon, and co-manager Tim Wright.



Teen Dreams Exposed. During a Sam Goody in-store appearance, Arista act Exposé was surprised with a visit from Warner Bros. girl group Teen Dream. Standing, from left, are Teen Dream members Nikki Desiree, Terri Whitlow, and Lisa Jackson. Seated, from left, are Exposé members Gioia Bruno, Ann Curless, and Jeanette Jurado.



Atlantic Hitmaker. Atlantic Records vice chairman Sheldon Vogel takes a swing at a recent softball grudge match between Atlantic Records and Atlantic Studios. On deck, from left, are executive vice president/general manager Dave Glew and vice president of artist relations and media development Perry Cooper.



Hill Of A Guy. Singer/songwriter Dan Hill, second right, visits the New York offices of SBK Entertainment World, to which he is signed both for record production and music publishing. Posing with Hill, from left, are Howard Rosen, Hill's co-manager; SBK producer Hank Medress; SBK president Charles Koppelman; and Steve Propaz, Hill's co-manager.

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.

SEPTEMBER

Sept. 27-29, Focus On Video '87, Skyline Hotel, Toronto. Regina Knox or Angela Abromaitis, 416-763-2121.

Sept. 27-29, Amusement Business/Billboard Seminar On Sponsorship, Fairmont Hotel, Dallas. 615-748-8120.

Sept. 28-Oct. 2, Video Expo New York, Jacob K. Javits Convention Center, New York. 800-248-5474.

Sept. 29, Monster Cable Technology: The Power Of Cables, Bennett House Recording Studios, Nashville. 615-790-8696

Sept. 29-Dec. 14, Collectors Circle, New York Univ., New York. 212-777-8000.

OCTOBER

Oct. 3-7, Wax Works/Video Works Sales Meeting And Disc Jockey Chain Convention, Executive Inn, Owensboro, Ky. 502-926-0008.

Oct. 6-9, Spec's Music Convention, Hilton At Rialto Place, Melbourne, Fla.

Oct. 8-11, Western Merchandisers/Hastings Books & Records Convention, Sheraton Hotel & Towers, Fifth Season Inn West and Civic Center, Amarillo, Texas. 806-376-6251.

Oct. 9-11, Country Music Assn.'s Talent Buyers Entertainment Marketplace, Stouffer's Hotel, Nashville. 615-244-2840.

Oct. 10-11, L.A. Music Equipment Expo, Hyatt at Los Angeles Airport, 6225 W. Century Blvd., Los Angeles. 818-344-3441.

Oct. 12, Country Music Assn. Awards Show, Grand Ole Opry House, Nashville. 615-244-2840.

Oct. 13, BMI Country Awards, BMI Building, Nashville. 615-259-3625.

Oct. 14, ASCAP Country Awards, Opryland Hotel, Nashville. 615-244-3936.

Oct. 14-17, JazzTimes Magazine Convention, Roosevelt Hotel, New York. 301-588-4114.

Oct. 15, SESAC Country Awards, Nashville. 615-320-0055.

Oct. 15, Communications Excellence To Black Audiences Awards, New York Hilton, New York. Kenneth R. Reynolds, 212-662-4442

Oct. 16-18, MIDI Seminars, Studio PASS, 596 Broadway, New York. Carol Parkinson, 212-431-1130.

Oct. 16-18, Third Annual Women In Film Festival, Music Video Category, Cineplex Odeon Universal Theater, Los Angeles. Katie Brown, 213-463-0931.

Oct. 16-19, Audio Engineering Society Convention, New York Sheraton, New York Hilton, New York. 212-661-8528.

Oct. 17-20, Erol's Management Information Conference, Sheraton Lakeview, Morgantown, W.Va. 703-642-3300.

Oct. 21-22, Connecticut Video Software Dealers Assn. Second Annual Video Expo, Hartford Civic Center, Hartford, Conn. Roger Gould, 203-767-8461.

Oct. 23-24, 12th Annual Friends Of Old-Time Radio, Holiday Inn-North, Holiday Plaza, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 24-25, 11th Annual Songwriters Expo, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

Oct. 26, Philadelphia Music Awards Show, The Academy Of Music, Philadelphia. 215-893-9100.

Oct. 27, International Radio And Television Society Newsmaker Luncheon With Robert Wright, president and CEO of NBC, Waldorf-Astoria, New York. 212-867-6650.

Oct. 29-Nov. 1, CMJ's Seventh Annual 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. 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, Ma. 800-223-7162.

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.

NEW COMPANIES

Hot Wax Promotions, formed by Keir L. Worthy and Ward A. White IV. A full-service promotions firm covering the Southwest and handling retail, radio, club, and street promotions and tracking. Current clients include Edge, B-Boy, Select, Rhyme Syndicate, and Urban Rock. 815-A Brazos, Suite 160, Austin, Texas 78701; 512-385-2825 or 512-452-2925.

Cheetah Club Productions, a production company and recording facility, formed by Dan DePirro, Ted La Mantia, and Frank Dellegge. The facility offers 24- and 16-track recording, complete MIDI setup, staff engineer/programmer, session musicians, and a large selection of instruments. First releases include Johnny Haircut & the Toupes' "Wig Out" and Noonie & the Blanket's "Hittin' The Mattresses." 3001 N. Oriole, Chicago, Ill. 60635; 312-865-7749.

T/S Records, formed by Wilmer J. Turner III, Theodore W. Shephard, and Sandra L. Johnson. First release is "Soaking Wet," featuring the 12-inch single "Cold Love," written by William Banks and D'Anbasador. 7507 Halldale Ave., Los Angeles, Calif. 90047; 213-752-8410.

United Outreach Records, formed by M. Morson. First release is "You Shall Know Me" by Melvin Lawrence & United. Suite 421, 279 S. Beverly Drive, Beverly Hills, Calif. 90212; 213-931-3272.



German Salute. WEA Germany executives present members of ZZ Top with an award for best international performance during the recent worldwide broadcast of the Deutscher Musikpreise. From left are WEA managing director Manfred Zumkeller; group members Billy Gibbons, Frank Beard, and Dusty Hill; WEA Germany marketing director Gerd Gebhart; and Warner Bros. label manager Bernd Dopp.

EXECUTIVE TURNTABLE

(Continued from page 8)

torney. He was vice president and counsel at SESAC.

MCA Music Publishing in Nashville promotes **Thom McHugh** from assistant engineer to chief engineer.

RELATED FIELDS. Roger Gacon is appointed agent in the William Morris Agency's contemporary music division, based in New York. He was with DMA in Detroit. **Jonathan Levine** joins the agency's personal appearance department as an agent. He was with Pretty Polly in Boston.

Allison Hamamura becomes an agent in the contemporary department at the Willard Alexander Agency in Los Angeles. She was upped from assistant.

Avalon Attractions, a Los Angeles-based concert promotion firm, promotes **Steve Rennie** from vice president to executive vice president. Also, **Moss Jacobs** is upped to general manager and senior talent buyer and **Anita Bussing** to executive assistant.

Racoon Records Inc., formed by Jacques Vogelaar and Michael Din. An independent label focusing on new pop artists. First release is an album by Mark Vogel, slated for release in early December. 612 N. Sepulveda Blvd., Los Angeles, Calif. 90049; 213-209-3783.

Susan Butler Public Relations, formed by Susan Butler, a practicing attorney. Company was formed to provide special project PR services for the music industry, including organizing showcases, preparing bios, and creating promotional kits. Suite 302, 5000 N. Parkway Calabasas, Calabasas, Calif. 91302; 818-508-0737.

Bohemia Music Organizaiton and Dragonmist Records, formed by Randall Marc Cohen and David Lear. Companies will work together on the release of alternative rock bands and solo artists. Company target market is college radio on East and West coasts. First releases are "Dream Palace" b/w "We Were Talking" by the Que and London Down's "Strange Places Unknown." 4954 Catamaran St., Channel Islands, Calif. 93035; 805-984-1215.

Bill Silva Presents, a concert promotion firm, re-established by Bill Silva, principal in Fahn & Silva Presents for eight years. In addition to working as a concert promoter in Southern California, Silva plans to continue booking the Compton Terrace Amphitheater in Phoenix, Ariz. 2957 Fourth Ave., San Diego, Calif.

92103; 619-294-3234 or 213-858-7414.

Ed'n'Ruth Recordings Inc., formed by Mike and Jeff Jacobson. First releases are "Worth The Wait" by the Raindates and "Get A Beetle Haircut" by Mickey Moo & the Cows. 200 Carleton Ave., East Islip, New York, N.Y. 11730; 617-655-8635 or 212-675-0333.

The Promotions Lab Inc., formed by Jennifer Luster and Robin Hempel. Company specializes in promotions, selling, trading, and brokering travel tickets and incentives with media. P.O. Box 24737, Indianapolis, Ind. 46224; 317-297-3425.

BMS Associates, formed by June A. Brown, Ron McCracken, and Cynthia Simms. Company provides full-service gospel talent management, including booking, promotion, and production. 5143 S. Kenwood, No. 210, Chicago, Ill. 60615; 312-955-1038.

JAASS Productions Inc., formed by Sam Alvarado. Company specializes in complete concert promotion of Hispanic international artists and crossover performers. Also, JAASS will serve as an independent record label and management company. First release is "Mujer" by Alfonso San Vicente. Suite 1400, 3 First National Plaza, Chicago, Ill. 60602; 312-641-3488.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

LIFELINES

BIRTHS

Girl, Perri Jordon, to **Ron and Nancy Goldstein**, Aug. 31 in New York. He is president and chief executive officer of Private Music.

Girl, Angela Marie, to **J. David and Pam Holmes**, Sept. 9 in Phoenix, Ariz. He is music director/air personality at KUPD FM.

Boy, Elliott Justin, to **Lewis and Cathy Anderson**, Sept. 12 in Nashville. He is a songwriter with MCA Music.

Boy, Matthew John, to **John and Sherry Berry**, Sept. 12 in Los Angeles. He is a member of Jack Mack & the Heart Attack. She is a free-lance photographer.

MARRIAGES

Darryl Payne to Thelma Zanders, Sept. 19 in Chicago. He is a producer and owner of New Image Records in New York.

Mitchell Wirth to Pamela Markoya, Sept. 23 in New York. He is vice president/producer of Score Productions Inc.

DEATHS

Abe Hamza, 72, from complications associated with diabetes, Aug. 28 in Rochester, N.Y. The country music promoter got his start in the '40s. He was a pioneer in country promotion, booking 150-200 shows a year, including the tours of Hank Williams Sr., Loretta Lynn, Johnny Cash, Willie Nelson, Merle Haggard, and Conway Twitty. Hamza is survived by a son, two daughters, and 14 grandchildren. In lieu of flowers, donations should be made to the American Diabetes Assn., 797 Elmwood Ave., Rochester, N.Y.

Joe Stuart, 60, following a lengthy illness, Sept. 20 in Nashville. The country musician played a variety of stringed instruments, and he performed with many country and bluegrass names, including Bill Monroe's Blue Grass Boys, Flatt & Scruggs, Wilma Lee & Stony Cooper, the Osborne Brothers, and Carl Tipton. He is survived by his wife, two daughters, and a brother.

Jaco Pastorius, 35, of injuries received in a beating, Sept. 21 in Fort Lauderdale, Fla. An electric bassist, the jazz musician played with Weather Report, Herbie Hancock, and Joni Mitchell. (Story, page 6.)

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

FOR THE RECORD

A story in the Sept. 5 issue incorrectly identified songwriter Liam Sternberg as a client of the newly created International Talent Bank. Sternberg is represented by Lorraine Rebidas Entertainment.

In the Sept. 26 issue's Video Music/MTV photo special page, Paula Abdul was mistakenly identified as Susanna Hoffs of the Bangles. In another caption, Abdul's first name was misprinted as Paul. Sorry, Paula.

In the Sept. 26 Executive Turntable, MCA's new regional video director was incorrectly identified. His name is Dan Gant.

TSR Records makes public offering with formation of general pop label Stanza, ... see page 75

TOP POP ALBUMS™

©Copyright 1987, Billboard Publications, Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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	—	2	MICHAEL JACKSON EPIC 40600/E.P.A. (CD) 2 weeks at No. One	BAD
2	4	3	25	WHITESNAKE ▲ ² GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
3	3	2	15	WHITNEY HOUSTON ▲ ³ ARISTA AL 8405 (9.98) (CD)	WHITNEY
4	2	1	11	SOUNDTRACK SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
5	5	4	7	DEF LEPPARD MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
6	8	21	3	JOHN COUGAR MELLENCAMP MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
7	6	5	17	HEART ▲ CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
8	9	8	17	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
9	7	6	16	L.L. COOL J ▲ DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
10	10	10	27	U2 ▲ ² ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
11	11	7	8	SOUNDTRACK-MADONNA SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
12	19	77	3	SOUNDTRACK RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
13	12	9	11	GRATEFUL DEAD ▲ ARISTA AL 8452 (9.98) (CD)	IN THE DARK
14	43	—	2	PINK FLOYD COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
15	17	20	10	SOUNDTRACK ATLANTIC 81767 (9.98) (CD)	LOST BOYS
16	13	13	49	EUROPE ▲ EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
17	14	15	57	KENNY G. ▲ ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
18	15	16	22	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
19	52	—	2	RUSH MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
20	20	22	23	FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
21	16	12	17	MOTLEY CRUE ▲ ² ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
22	18	14	56	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
23	46	—	2	R.E.M. I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
24	28	29	77	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
25	30	34	12	GREAT WHITE CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
26	26	43	4	THE CARS ELEKTRA 60747 (9.98) (CD)	DOOR TO DOOR
27	25	25	24	CARLY SIMON ● ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
28	41	100	3	AEROSMITH GEFEN GHS 24162 (8.98) (CD)	PERMANENT VACATION
29	21	17	21	SUZANNE VEGA ● A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
30	33	35	16	RICHARD MARX EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
31	32	55	4	METALLICA ELEKTRA 60757 (5.98) (CD) THE \$5.98 EP-GARAGE DAYS RE-REVISITED	
32	22	11	17	SOUNDTRACK ▲ MCA 6207 (9.98) (CD)	BEVERLY HILLS COP II
33	23	19	62	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
34	24	18	13	SAMMY HAGAR GEFEN GHS 24144 (9.98) (CD)	I NEVER SAID GOODBYE
35	35	38	7	38 SPECIAL A&M 3910 (9.98) (CD)	BEST OF 38 SPECIAL—"FLASHBACK"
36	29	31	7	ALEXANDER O'NEAL TABU FZ 40320/E.P.A. (CD)	HEARSAY
37	37	33	15	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
38	38	32	28	SMOKEY ROBINSON ● MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
39	34	27	19	THE WHISPERS ● SOLAR ST 72554/CAPITOL (8.98) (CD)	JUST GETS BETTER WITH TIME
40	47	49	5	LEVERT ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
41	27	24	16	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
42	44	40	33	EXPOSE ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE
43	45	45	25	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
44	31	23	11	STARSHIP GRUNT 6413-1-G/RCA (9.98) (CD)	NO PROTECTION
45	42	36	9	HOOTERS COLUMBIA OC 40659 (CD)	ONE WAY HOME
46	50	61	4	LOVERBOY COLUMBIA OC 40893 (CD)	WILDSIDE
47	57	60	5	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
48	48	48	7	ABC MERCURY 832 391 1/POLYGRAM (CD)	ALPHABET CITY
49	36	28	10	HANK WILLIAMS, JR. WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
50	40	30	14	THE OUTFIELD COLUMBIA OC 40619 (CD)	BANGIN'
51	39	26	19	RANDY TRAVIS ▲ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
52	54	54	9	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
53	49	37	25	BRYAN ADAMS ▲ A&M 3907 (9.98) (CD)	INTO THE FIRE
54	51	42	64	STEVE WINWOOD ▲ ² ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	62	—	2	MR. MISTER RCA 6276-1-R (9.98) (CD)	GO ON...
56	53	39	56	PAUL SIMON ▲ ² WARNER BROS. 25447 (9.98) (CD)	GRACELAND
57	78	108	4	DANA DANE PROFILE 1233 (8.98) (CD)	DANA DANE WITH FAME
58	90	—	2	BANANARAMA LONDON 828 061-1/POLYGRAM (CD)	WOW
59	68	71	6	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
60	65	68	5	DEBBIE GIBSON ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
61	55	57	7	CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CD)	KEEP YOUR DISTANCE
62	72	94	4	ERIK B & RAKIM 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
63	58	41	83	JANET JACKSON ▲ ⁴ A&M SP-3905 (9.98) (CD)	CONTROL
64	61	47	16	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
65	59	52	56	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
66	63	46	45	BEASTIE BOYS ▲ ³ DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
67	71	81	8	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
68	64	50	64	MADONNA ▲ ⁵ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
69	60	44	18	T'PAU VIRGIN 90595/ATLANTIC (8.98) (CD)	T'PAU
70	74	92	6	GUNS & ROSES GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
71	73	70	20	DAVID BOWIE ● EMI-MANHATTAN PJ17267 (9.98) (CD)	NEVER LET ME DOWN
72	80	97	3	THE MONKEES RHINO 70706/CAPITOL (9.98)	POOL IT
73	67	51	35	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
74	56	56	7	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
75	81	76	9	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
76	70	65	19	JONATHAN BUTLER JIVE 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
77	75	72	13	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
78	77	53	9	SOUNDTRACK MCA 6214 (9.98) (CD)	MOONLIGHTING
79	76	69	14	ROGER WATERS COLUMBIA FC 40795 (CD)	RADIO K.A.O.S.
80	84	64	67	GENESIS ▲ ³ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
81	NEW ▶	1	1	MICK JAGGER COLUMBIA OC 40919 (CD)	PRIMITIVE COOL
82	79	67	29	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
83	66	66	6	GROVER WASHINGTON JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
84	69	59	24	ATLANTIC STARR ● WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
85	89	—	2	SPYRO GYRA MCA 42046 (8.98) (CD)	STORIES WITHOUT WORDS
86	86	88	7	PAT METHENY GROUP GEFEN GHS 24145 (8.98) (CD)	STILL LIFE (TALKING)
87	96	141	149	THE BEATLES CAPITOL SWBO 101 (14.98) (CD)	THE WHITE ALBUM
88	94	75	8	HIROSHIMA EPIC FE 40670/E.P.A. (CD)	GO
89	95	74	24	THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
90	83	80	132	WHITNEY HOUSTON ▲ ⁸ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
91	82	58	8	DIO WARNER BROS. 25612 (9.98) (CD)	DREAM EVIL
92	NEW ▶	1	1	PET SHOP BOYS EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
93	85	85	32	REO SPEEDWAGON ● EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT
94	92	63	26	LEVEL 42 POLYDOR 831 593 1/POLYGRAM (CD)	RUNNING IN THE FAMILY
95	111	112	20	ACE FREHLEY MEGAFORCE 81749/ATLANTIC (8.98) (CD)	FREHLEY'S COMET
96	101	—	2	YELLO MERCURY 832 675-1/POLYGRAM (CD)	ONE SECOND
97	130	—	2	TIFFANY MCA 5793 (8.98) (CD)	TIFFANY
98	88	62	64	CINDERELLA ▲ ² MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
99	99	103	4	SOUNDTRACK POLYDOR 833 274 1/POLYGRAM (CD)	DISORDERLIES
100	100	102	6	RITCHIE VALENS RHINO/DEL-FI RNLFP 70178/CAPITOL (8.98) (CD)	THE BEST OF RITCHIE VALENS
101	149	165	8	ICE-T SIRE 25602/WARNER BROS. (8.98)	RHYME PAYS
102	133	178	3	WENDY AND LISA COLUMBIA BFC 40862 (CD)	WENDY AND LISA
103	108	110	62	WHITESNAKE GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
104	104	128	6	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
105	107	109	5	JELLYBEAN CHRYSALIS BFV 41569 (CD)	JUST VISITING THIS PLANET
106	NEW ▶	1	1	SQUEEZE A&M SP 5161 (8.98) (CD)	BABYLON AND ON
107	112	73	11	ELTON JOHN MCA 2-8022 (10.98) (CD)	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.
108	102	86	42	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
109	NEW ▶	1	1	UTFO SELECT 21619 (8.98) (CD)	LETHAL

○ 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.

ACOUSTIC ELECTRICITY



Photo by Chris Beirne

MICHAEL HEDGES Live on the Double Planet

An All Digital LIVE Recording
New from Windham Hill

featuring

Ready or Not · Silent Anticipations · A Love Bizarre

WH-1066



©1987 Windham Hill Productions Inc. · Distributed by A&M Records, Inc.

A BILLBOARD SPOTLIGHT

THE WORLD OF CLASSICAL MUSIC



ILLUSTRATION: RICHARD AYALA

THE CLASSIC OUTLOOK: ROSY!

There's a whole new generation for Classical Music. Technology has assured the perfection of sound. Billboard's annual on Classical Music will feature articles on: how to capture this business; the impact of CDs; Trends (LP's, Cassettes, CDs); tie-ins with artist tours; radio trends toward informality; promotional tools. Plus: The year's Best Sellers on the Charts.

Be part of Billboard's Special. Advertise your Classical product to the entire spectrum of Billboard's readers.

ISSUE DATE: NOVEMBER 14 AD DEADLINE: OCTOBER 20

FOR AD DETAILS CONTACT: NEW YORK: Gene Smith, Associate Publisher, (212) 764-7356 • Norm Berkowitz, (212) 764-7330 • Ken Karp (212) 764-7352 • **LOS ANGELES:** Christine Matuchek (213) 859-5344 • **LONDON:** Patrick Campbell (41) 439-9411 • **AMSTERDAM:** Ron Betist (20)-62-84-83 • **OR ANY BILLBOARD SALES OFFICE WORLDWIDE**



Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	87	78	20	THE NYLONS OPEN AIR/WINDHAM HILL OA 0306/A&M (9.98) (CD)	HAPPY TOGETHER
111	98	98	10	GRIM REAPER RCA 6250-1-R (8.98)	ROCK YOU TO HELL
112	93	82	68	BRUCE HORNSBY & THE RANGE ▲² RCA AFL-1-5904 (8.98) (CD)	THE WAY IT IS
113	170	187	7	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS
114	105	90	9	DAN HILL COLUMBIA BFC 40456 (CD)	DAN HILL
115	97	83	69	PETER GABRIEL ▲² GEFEN GHS 24088 (8.98) (CD)	SO
116	110	79	47	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
117	109	105	32	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
118	91	84	12	THE FABULOUS THUNDERBIRDS EPIC FZ 40813/E.P.A. (CD)	HOT NUMBER
119	106	91	12	DANNY WILSON VIRGIN 90596/ATLANTIC (8.98) (CD)	MEET DANNY WILSON
120	142	—	2	TOM WAITS ISLAND 90572/ATLANTIC (8.98)	FRANK'S WILD YEARS
121	121	138	6	UB40 A&M SP 5168 (8.98) (CD)	LIVE IN MOSCOW
122	129	135	70	SOUNDTRACK ▲⁴ COLUMBIA SC 40323 (CD)	TOP GUN
123	103	93	29	HERB ALPERT ● A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
124	119	115	14	JOHN HIATT A&M 5158 (8.98) (CD)	BRING THE FAMILY
125	151	—	2	THE BRANDOS RELATIVITY 8192/IMPORTANT (8.98) (CD)	HONOR AMONG THIEVES
126	135	—	2	DAVE ALVIN EPIC BFE 40921/E.P.A.	ROMEO'S ESCAPE
127	117	107	21	DWIGHT YOAKAM REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
128	113	111	16	DAN FOGELBERG EPIC OE 40271/E.P.A. (CD)	EXILES
129	122	120	26	ANTHRAX ISLAND 90584/ATLANTIC (8.98) (CD)	AMONG THE LIVING
130	118	114	12	MARVIN SEASE LONDON 830 794 1/POLYGRAM	MARVIN SEASE
131	131	150	64	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
132	134	116	13	REGINA BELLE COLUMBIA BFC 40537 (CD)	ALL BY MYSELF
133	137	—	2	THE WINANS WARNER BROS. 25510 (8.98) (CD)	DECISIONS
134	196	—	2	WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE
135	125	104	28	THE BREAKFAST CLUB MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB
136	120	118	22	OZZY OSBOURNE/RANDY RHOADS ● CBS ASSOCIATED ZX2-40714/E.P.A. (CD)	TRIBUTE
137	179	—	2	GEORGE STRAIT MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
138	150	163	5	THE BEAT FARMERS MCA/CURB 5993/MCA (8.98) (CD)	PURSUIT OF HAPPINESS
139	148	155	22	BARBRA STREISAND ● COLUMBIA OC 40788 (CD)	ONE VOICE
140	160	171	8	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
141	115	96	51	LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD)	GIVE ME THE REASON
142	154	179	10	CRUZADOS ARISTA AL 8439 (8.98) (CD)	AFTER DARK
143	114	101	42	CLUB NOUVEAU ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
144	116	87	15	WARREN ZEVON VIRGIN 90603/ATLANTIC (8.98) (CD)	SENTIMENTAL HYGIENE
145	153	136	29	CUTTING CREW ● VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
146	157	157	174	THE BEATLES CAPITOL SMAS 02653 (9.98) (CD) SGT. PEPPER'S LONELY HEARTS CLUB BAND	
147	168	186	7	THE SILENCERS RCA 6442-1-R (8.98) (CD)	A LETTER FROM ST. PAUL
148	126	99	45	ROBBIE NEVIL EMI-MANHATTAN ST 53006 (8.98) (CD)	ROBBIE NEVIL
149	123	95	46	STRYPYR ● ENIGMA PJS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
150	144	133	36	TESLA GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
151	127	127	9	THE DOORS ELEKTRA 60345 (12.98) (CD)	BEST OF THE DOORS
152	155	190	3	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
153	156	—	2	WYNTON MARSALIS COLUMBIA FC 40461 (CD)	STANDARD TIME
154	140	139	15	OMAR AND THE HOWLERS COLUMBIA BFC 40815 (CD)	HARD TIMES IN THE LAND OF PLENTY
155	124	89	10	TWISTED SISTER ATLANTIC 81772 (8.98) (CD)	LOVE IS FOR SUCKERS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	193	—	2	ARMORED SAINT CHRYSALIS BFV 41601 (CD)	RAISING FEAR
157	136	143	34	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
158	128	106	11	NEIL YOUNG & CRAZY HORSE GEFEN GHS 24154 (8.98) (CD)	LIFE
159	NEW	▶	1	ELTON JOHN GEFEN GHS 24153 (9.98) (CD)	GREATEST HITS, VOL. III 1979-1987
160	132	129	9	LIVING IN A BOX CHRYSALIS BFV 41547 (8.98) (CD)	LIVING IN A BOX
161	152	119	69	RUN-D.M.C. ▲³ PROFILE 1217 (8.98) (CD)	RAISING HELL
162	147	124	14	HELLOWEEN RCA 6399-1-R (8.98)	KEEPER OF THE SEVEN KEYS, PART I
163	163	—	2	KENNY ROGERS RCA 6484-1-R (8.98) (CD)	I PREFER THE MOONLIGHT
164	139	113	25	THE SYSTEM ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
165	164	151	28	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 25491 (9.98) (CD)	TRIO
166	166	—	3	COCK ROBIN COLUMBIA BFC 40375 (CD)	AFTER HERE, THROUGH MIDLAND
167	171	—	14	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
168	158	162	10	MICHAEL FRANKS WARNER BROS. 25570 (8.98) (CD)	THE CAMERA NEVER LIES
169	181	197	696	PINK FLOYD ● HARVEST SMAS11663/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
170	159	158	9	ELVIS PRESLEY RCA 6382-1-R (9.98) (CD)	THE NUMBER ONE HITS
171	141	122	13	Y&T GEFEN GHS 24142 (8.98) (CD)	CONTAGIOUS
172	NEW	▶	1	TIMOTHY B. SCHMIT MCA 42049 (8.98) (CD)	TIMOTHY B.
173	177	176	16	ALISON MOYET COLUMBIA BFC 40653 (CD)	RAINDANCING
174	NEW	▶	1	THE FAT BOYS SUTRA SUS 1018 (8.98)	BEST PART OF THE FAT BOYS
175	175	—	2	JOHN KAY & STEPPENWOLF QWIL NU 1560 (8.98) (CD)	ROCK & ROLL REBELS
176	146	142	19	SURFACE COLUMBIA FC 40374 (CD)	SURFACE
177	182	172	24	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
178	178	189	24	THE SMITHS SIRE 25569/WARNER BROS. (12.98) (CD)	LOUDER THAN BOMBS
179	186	196	7	GO WEST CHRYSALIS BFV 41550 (CD)	DANCING ON THE COUCH
180	138	117	8	ELVIS PRESLEY RCA 6383-1-R (12.98) (CD)	THE TOP TEN HITS
181	145	130	16	THE ISLEY BROTHERS WARNER BROS. 25586 (8.98) (CD)	SMOOTH SAILIN'
182	183	—	2	LIZZY BORDEN METAL BLADE/ENIGMA ST 73288/CAPITOL (8.98) (CD)	VISUAL LIES
183	NEW	▶	1	MELVIN JAMES MCA 5663 (8.98) (CD)	THE PASSENGER
184	NEW	▶	1	RICHIE HAVENS RBI RBIR 400 (8.98) (CD)	SIMPLE THINGS
185	162	131	86	BON JOVI ▲ MERCURY 814 982-1/POLYGRAM (CD)	BON JOVI
186	195	164	14	TOM KIMMEL MERCURY 832 284-1/POLYGRAM (CD)	5 TO 1
187	188	—	25	THE JUDDS ● RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
188	194	170	27	JON BUTCHER CAPITOL ST-12542 (8.98) (CD)	WISHES
189	143	123	13	KING DIAMOND ROAD RACER 9622 (8.98) (CD)	ABIGAIL
190	189	175	10	JON ASTLEY ATLANTIC 81740 (8.98) (CD)	EVERYBODY LOVES THE PILOT (EXCEPT THE CREW)
191	161	149	58	LIONEL RICHIE ▲⁴ MOTOWN 6158ML (9.98) (CD)	DANCING ON THE CEILING
192	184	184	58	EDDIE MONEY ▲ COLUMBIA FC 40096 (CD)	CAN'T HOLD BACK
193	165	148	20	TNT MERCURY 830 979 1/POLYGRAM (CD)	TELL NO TALES
194	169	147	96	DEF LEPPARD MERCURY 810 308 1/POLYGRAM (CD)	PYROMANIA
195	185	153	104	BON JOVI ▲ MERCURY 824 509-1/POLYGRAM (CD)	7800 DEGREES FAHRENHEIT
196	187	182	19	THE REPLACEMENTS SIRE 25557/WARNER BROS. (8.98) (CD)	PLEASED TO MEET ME
197	192	200	8	ROSANNE CASH COLUMBIA FC 40777 (CD)	KING'S RECORD SHOP
198	167	167	17	GLENN MEDEIROS AMHERST AMH 3313 (8.98) (CD)	GLENN MEDEIROS
199	174	145	10	LAURA BRANIGAN ATLANTIC 81747 (8.98) (CD)	TOUCH
200	176	140	54	CAMEO ▲ ATLANTA ARTISTS 830 265-1/POLYGRAM (CD)	WORD UP

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

38 Special 35	Cameo 200	The Fabulous Thunderbirds 118	Hooters 45	Emmylou Harris 165	La Bamba 4	Suzanne Vega 29
10,000 Maniacs 152	The Cars 26	Faster Pussycat 104	Bruce Hornsby & The Range 112	Pet Shop Boys 92	Lost Boys 15	Tom Waits 120
ABC 48	Rosanne Cash 197	The Robert Cray Band 108	Whitney Houston 3,90	Pink Floyd 169, 14	Moonlighting 78	Dionne Warwick 74
Bryan Adams 53	Cinderella 98	Crowded House 73	Ice-T 101	Top Gun 122	Top Gun 122	Grover Washington Jr. 83
Aerosmith 28	Club Nouveau 143	Def Leppard 5, 194	The Isley Brothers 181	Elvis Presley 170, 180	Soundtrack-Madonna 11	Roger Waters 79
Herb Alpert 123	Cock Robin 166	Dio 91	Michael Jackson 1	Prince 43	Spyro Gyra 85	Jody Watley 82
Dave Alvin 126	Natalie Cole 75	The Doors 151	Janet Jackson 63	R.E.M. 23	Squeeze 106	Wendy And Lisa 102
Anthrax 129	The Cover Girls 140	Echo And The Bunnymen 52	Freddie Jackson 116	REO Speedwagon 93	Starship 44	The Whispers 39
Armored Saint 156	The Robert Cray Band 108	Gloria Estefan & Miami Sound Machine 41	Mick Jagger 81	The Replacements 196	George Strait 137	White Lion 134
Jon Astley 190	Crowded House 73	Europe 16	Melvin James 183	Lionel Richie 191	Barbra Streisand 139	Whitesnake 103, 2
Atlantic Starr 84	Cruzados 142	Expose 42	Jellybean 105	Smokie Robinson 38	Stryper 149	Hank Williams, Jr. 49
Erik B & Rakim 62	The Cult 89		Elton John 159, 107	Kenny Rogers 163	Surface 176	The Winans 133
Anita Baker 24	The Cure 64		The Juds 187	Run-D.M.C. 161	Swing Out Sister 59	Steve Winwood 54
Bananarama 58	Cutting Crew 145		John Kay & Steppenwolf 175	Rush 19	The System 164	Y&T 171
Beastie Boys 66	Dana Dane 57		Tom Kimmel 186	Salt-N-Pepa 113	T'Pau 69	Yello 96
The Beat Farmers 138	Danny Wilson 119		King Diamond 189	David Sanborn 157	TNT 193	Dwight Yoakam 127
The Beatles 146, 87	Def Leppard 5, 194		L.L. Cool J 9	Timothy B. Schmit 172	Tesla 150	Neil Young & Crazy Horse 158
Regina Belle 132	Dio 91		LeVert 40	Marvin Sease 130	Tiffany 97	Warren Zevon 144
George Benson/Earl Klugh 77	The Doors 151		Level 42 94	The Silencers 147	Randy Travis 51, 131	
Bon Jovi 195, 185, 22	Echo And The Bunnymen 52		Huey Lewis & The News 65	Carly Simon 27	Twisted Sister 155	
David Bowie 71	Gloria Estefan & Miami Sound Machine 41		Lisa Lisa & Cult Jam 18	Paul Simon 56		
The Brandos 71	Europe 16		Living In A Box 160	The Smiths 178	U2 10	
The Brantigan 199	Expose 42		Lizzy Borden 182	Soundtracks	UB40 121	
The Breakfast Club 135			Loveboy 46	Beverly Hills Cop II 32	UTFO 109	
Jon Butcher 188				Dirty Dancing 12	Ritchie Valens 100	
Jonathan Butler 76				Disorderlies 99	Luther Vandross 141	

Board Meeting Yields Positive Results Rock Museum A-OK, Says Head

BY DAVID WYKOFF

BOSTON Contrary to rumors circulating in the Cleveland area, no major shake-ups in leadership or staffing are in the works for the Rock and Roll Hall of Fame and Museum development group, according to organization management.

Suzan Evans, executive director of the New York-based Hall of Fame Foundation, says there are also no plans afoot to locate the hall in a different city, as had also been rumored.

A meeting was held Sept. 8 by the museum's board of trustees to address financing problems that had developed over the summer. A long-promised fund-raising plan has been delayed, and some board members have grumbled about a slowing down of local fund-raising efforts as well.

The chairman of the board of trustees, George Meisel, says the meeting was "very constructive. It's imperative for the business community to get behind this, and that was evidenced by the support at the meeting."

The major result of the meeting was the formation of a 14-member group charged with handling matters of both short- and long-term import. The group consists of representatives of Cleveland's business, political, and music industry communities, including Mayor George Voinovich, Ohio Gov. Richard Ce-

leste, U.S. Rep. Mary Rose Oakar, D-Ohio, promoter Jules Belkin, Milton Maltz of Malrite Communications (which owns local album rock outlet WMMS), Richard Pogue of the law firm Jones Day, and Ruth Miller of the city's Convention and Visitor Bureau.

According to project coordinator Christopher Johnson, the group has set three priorities: selecting a new chairman of the board of trustees to replace Meisel; working with the fa-

'It looks like the attendance and revenues are going to be very strong'

cility's architect, I.M. Pei, and market research group Harrison Price Co.; and refining the fund-raising program. The group will report to the trustees on a regular basis.

Meisel's departure is not connected with the meeting, he says. "I signed on for a year to get this organized, and now it's time for someone with more expertise in the area to take over," says Meisel, who plans to retire from his law practice and relocate to Florida in November.

Nicholas Winslow, president of the market research firm Harrison Price Co., is completing a preliminary report for the development group. "It looks like the numbers—in terms of attendance, revenues, and the like—are going to be very, very encouraging," he says. The figures have been gathered by looking at other music-oriented facilities (Graceland, Opryland, the Country Music Hall of Fame); cultural/amusement/recreation facilities in northern Ohio (Blossom Music Center, Cedar Point, Sea World); and similar museums across the country (Kennedy Space Center, Basketball Hall of Fame), says Winslow.

Johnson expresses some frustration with the pace of the museum-development program in its first year; he says that many of the "deadlines and goals we set for ourselves weren't realistic. But we're very close to hiring a museum director, in the next 30-60 days, and that's the most important task next to securing the property, which we've also done." The hall and museum will be located in the Tower City complex behind Terminal Tower in downtown Cleveland.

Also coming later in the fall is a design report from Pei and company. "There's some more information we need to feed them, and then they'll be able to come back to us with more specific cost estimates and design ideas," says Johnson. "Once we've worked out the conceptual development and how it's put into actual design, then we can nail down fund-raising programs. It will be a whole lot easier to sell once we've got a product."

Ga. Hall Of Fame Expanded Winners Feted At Banquet

ATLANTA Country music star Jerry Reed leads the list of 1987 inductees into the Georgia Music Hall of Fame. The list was announced Sept. 19 at the Ninth Annual Hall of Fame Awards Banquet, held as part of Georgia Music Week.

Reed, a native of Clarkdale, Ga., was named in the performing-artist category. Felton Jarvis, who produced several of Elvis Presley's later hits, including "In The Ghetto" and "Suspicious Minds," received the Posthumous Award. Veteran Atlanta-based concert promoter Alex Cooley was named in the non-performing category, while longtime studio owner Bob Richardson won the Mary Tallent Pioneer Award.

The four inductees join such hall members as Ray Charles, Little Richard, Brenda Lee, James

Brown, and Otis Redding.

Also as part of Georgia Music Week, the Atlanta Songwriters Assn. bestowed several awards on area industry members: Georgia recording artist of the year, the Georgia Satellites; Georgia songwriters, Paul Davis and John Girard, the latter of whom wrote several hits for Alabama and Don Williams; ASA songwriter of the year, Annette Cotter for "My Heart Won't Wander Very Far From You," the B side of George Strait's "Oceanfront Property"; and ASA song of the year, "A Fool And His Money Will Soon Party" by Cotter and Gordon Dee. In addition, ASA member William Bell won a Special Achievement Award for "To Be A Lover," which he co-wrote 20 years ago; it was recently a hit for Billy Idol.

RUSSELL SHAW

Janet Jackson To Perform At Black Awards Show

MINNEAPOLIS Janet Jackson, Jimmy "Jam" Harris & Terry Lewis, Jesse Johnson, and Morris Day are among the artists scheduled to perform at the 1987 Minnesota Black Musicians Awards, to be held Friday (2) at the Ray Wilkins Auditorium. Tickets are \$15-\$40.

Also slated to appear on stage are former Time members Monte Moir and Jellybean Johnson, the J.D. Steele Family Singers, and Ipso Facto. Hosts for the evening are Jerome Benton and Jets lead vocalist

Elizabeth Wolfgramm. Scheduled presenters include Herb Alpert, Brown Mark (formerly of the Revolution, now a Motown artist), Mazarati, Peggi Blu, Koko Taylor, and producer Bobby "Z" Rivkin.

This year's awards show will include the presentation of the first grant from the Minnesota Black Musicians' Assistance Fund, a program designed to lend financial help to black musicians seeking musical education and training.

MOIRA McCORMICK

Watch for BILLBOARD SPOTLIGHTS

OCTOBER

- WORLD OF GOSPEL MUSIC
- BRAZIL
- WORLD OF COUNTRY MUSIC
- AUDIO/VIDEO ACCESSORIES
- NEW AGE MUSIC

NOVEMBER

BILLBOARD COVERS IT ALL!

INTERSTATE STAKES OUT ITS TURF

(Continued from page 8)

brother, Mel, who operates the separate news-distribution entity out of the corporate base in Hagerstown.

Greenwald is pleased with the state of the music business. "Every one of our major accounts is up as much as 40% in music," he says.

The jury is still out on video sell-through, but Kugel says, "Next year we're looking for about 19% of our rack business in video."

Much of the video growth has come at the expense of the vinyl LP, says Greenwald. "As accounts have reduced their LP fixturing, we've substituted with vinyl." Kugel terms the vinyl business "insignificant." But Greenwald is quick to point out that "no one's throwing out cassette fixtures to substitute video."

Overall projections by configuration for the 1988 fiscal year place cassettes at 44.5% of product share; compact disks at 15.5%; LPs at 4%; 7-inch singles at 1.5%; budget lines at 6.5%; prerecorded video at 19.5%; accessories and blank tape at 7%; and computer software at 1.5%.

As for CDs, says Greenwald, "They are increasing not quite as rapidly as I would like. But we are seeing a hell of an increase at our college accounts." The two attribute this latest trend to a growth in CD-player ownership among students returning to campus this fall.

Of the 7-inch single, Greenwald says: "It certainly is a decreasing item. We're giving it the space, and

it's just not happening."

Greenwald says Interstate provides a wider array of 7-inch selections than do other racks. "We go from a high of 90 titles to a low of 30. It's dictated by the account," says Greenwald.

"Our marketing philosophy—where we differ from the two big guys—is that our reps create the order on-site," says Kugel. This, he says, allows for "a broader spread of titles—carrying onesies and twosies on many titles and depending on frequent replenishment."

Says Greenwald: "We haven't grown because we're selling price. We're selling service."

Despite the growth, Interstate remains something of a family affair. Greenwald's son Dan recently entered the business; his nephew Steve works on the news-distribu-

tion side, and another nephew, Gary, is about to come into Interstate from the news-distribution company.

Would Greenwald ever consider going public?

"There's nothing active right now," says Greenwald. "But I wouldn't say this could never happen."

Certainly, the company appears to have developed a higher profile of late. Greenwald, long a member of the National Assn. of Recording Merchandisers, recently assumed a spot on the group's rackjobber advisory committee.

"The new awareness," says Greenwald, "is really coming from the manufacturers."

Adds Kugel: "We're seeing more and more national people from the manufacturers."

JACO PASTORIUS DEAD AT 35

(Continued from page 10)

C.C. Riders and the Peter Graves Orchestra.

In addition to his work with Weather Report, Pastorius also achieved fame with Blood, Sweat & Tears and Joni Mitchell. He released one eponymous solo album on CBS Records.

Wire-service reports indicate that beginning in 1982, the musician was arrested for a series of incidents involving drunkenness.

His brother Gregory is quoted as

saying that Pastorius had been diagnosed as a manic depressive and that alcohol abuse worsened the disorder.

Earlier on the evening of his beating, Pastorius jumped onto a stage during a Carlos Santana concert and had to be forcibly removed.

John Francis Pastorius III was born Dec. 1, 1951, in Pennsylvania; his family moved to Fort Lauderdale in 1959.

BILL HOLLAND

BERNE CONVENTION MET WITH ACCEPTANCE

(Continued from page 7)

moral rights law need be enacted for U.S. adherence." However, the MPAA adds that legislation relating to Berne adherence must include provisions indicating that Berne is neither self-executing nor directly enforceable in the U.S. and that no U.S. rights may be enlarged as a result of adherence to the convention.

The RIAA also wants U.S. legislators to make clear that moral rights questions of "paternity" (ownership) and "integrity" (mutilation and distortion protection) can be dealt with through existing U.S. law.

Some groups have expressed fear of author lawsuits following Berne adherence. Recently, 12 powerful magazine publishers announced the formation of an anti-Berne group, the Coalition to Preserve the American Copyright Tradition (Billboard, Sept. 19).

The Reagan Administration supports Berne adherence, as does the Copyright Office. There are three pending proposals in Congress that would facilitate joining Berne: S. 1301, introduced by Sen. Patrick Leahy, D-Vt.; H.R. 1623, introduced by Rep. Robert Kastenmeier, D-Wis.; and H.R. 2962, introduced by Rep. Carlos Moorhead, R-Calif.

The Leahy bill makes no specific mention of moral rights issues, and therefore implies that current U.S. law is sufficient; the Moorhead bill states explicitly that U.S. law is sufficient. The Kastenmeier bill suggests insufficiency and proposes a new federal statute on expanded moral rights. Several insiders predict that a modified bill reflecting the concerns of those industries affected may soon be introduced by Kastenmeier.

EPIC A&R REALIGNMENT

(Continued from page 8)

since been positioned in Los Angeles.

A July wave of hirings saw the arrival of ex-Arista executive Andy Furhmann as East Coast a&r director, recording artist Bob Pfeifer as manager of a&r, and Margot Core as manager of a&r. Core had worked at several indie labels.

"Pfeifer has been getting his feet wet working out of New York, but he'll be based in Los Angeles on a full-time basis as of Nov. 1," says Grierson. "That just leaves one other position on the West Coast, which we're addressing right now."

Grierson says he deliberately hired staffers who came from various backgrounds. "What I believed to be necessary was diversity," he says. "You need varying opinions—people with different talents and sensitivities. Although these people have their own styles and tastes, they're very much team players and

work very well together."

In addition to scouting for fresh pop and rock sounds—a number of new acts have been signed recently. Grierson says it was "absolutely crucial" to establish a strong black profile for Epic. "I felt we had to make a major push into that marketplace because of the tremendous urbanizing of music, both here and overseas. It was definitely an area where Epic had a weakness. Getting Bernie on board was a major step forward, and that was high on my priority list."

For his part, Miller says, "I saw a void in an identity for the Epic black music division, and I wanted to

build up the funkier label on earth. I wanted things that would appeal to that 12- to 34-year-old demographic: young, fresh-sounding, danceable records."

Toward that end, Miller has already been instrumental in signing four acts: Charlie Singleton (formerly of Cameo), Tony Terry, Amy Keys, and the Washington, D.C.-based group Mannequin. "This is just the start," says Miller. "And we'll be looking to sign a lot more for both Epic and Portrait." He says "street-urban" r&b product will be signed to Epic, while Portrait will gear itself toward more mature, or jazz-oriented, music.

GROUP SEEKS PRO-DAT MUSICIANS

(Continued from page 5)

of Musicians For DAT.

Rodgers says her organization has also been in contact with the Audio Engineering Society to help drum up support for Musicians For DAT. "We'd like to get some sort of steering committee or advisory board together, whose names we can then use on a letterhead," she says.

Rodgers says that the effort to form Musicians For DAT is the result of "totally unsolicited expressions of interest" received by the HRRC.

"A lot of these people have been asking what they can do to get their views known by Congress, and

they've been calling and writing us for information," she says. "This really is a grass-roots movement, which we are just now trying to organize into a formal group."

An example of this is the recent solicitation for Musicians For DAT in the September issue of the E.A.R.S. Eardrum, a regional newsletter mailed to 350 studios, producers, engineers, and musicians in the Chicago area. The newsletter is published by the Engineering and Recording Society of the Chicago Chapter of the National Academy of Recording Arts & Sciences (NARAS).

Attached to the one-page sheet is

a form letter headlined "Musicians For DAT." The letter reads: "I am a member of the music community who believes that the DAT recorder will provide new opportunities for musicians. I do not think that DAT should be banned, taxed, or restricted. I wish to join Musicians For DAT, which as part of the Home Recording Rights Coalition will work to fight proposals in Congress which would restrict DAT."

Mike Rasfeld of Acme Audio in Chicago, editor of the E.A.R.S. newsletter, says he received a copy of the Musicians For DAT letter from the HRRC four months ago.

After attending a DAT panel discussion featuring five congressmen at the Consumer Electronics Show in Chicago last June, Rasfeld says his association came to the conclusion that its side of the story was not being told.

"We couldn't find any evidence that anyone in Congress had talked to any engineers, producers, or musicians about how they felt about their intellectual property, as opposed to the songwriters and record labels," says Rasfeld.

When informed of the Chicago group's efforts, a NARAS spokesman said the E.A.R.S. newsletter did not reflect NARAS approval, despite the fact that the newsletter bears the NARAS logo on its masthead.

"Our charter does not allow us to take any position, pro or con, on any legislation," said the spokesman.

Well-known musicians including Stevie Wonder and Joe Jackson have previously come out publicly against the antiduping chip. In addition, opposition to the concept behind the CBS Copycode chip—which slices a notch in a portion of the music's frequency spectrum—has been raised by many recording engineers, both here and in Europe.

And lately, some engineers have begun to use DAT recorders—either imported from Japan or purchased on the U.S. gray market—in studios both as mastering machines and as direct-to-digital 2-track recording decks (Billboard, Sept. 12).

Rodgers says the HRRC has acquired more than 150,000 signatures on its petitions asking Congress to defeat the bills now in committee.



Le Parc offers you a great luxury suite even when your budget affords a good hotel room.

At Le Parc Hotel we believe in business. And good value is good business. All 154 luxury suites at Le Parc come equipped with multi-lined telephone systems. Each suite provides for a comfortable conversation/entertainment center

separate from the sleeping area. And, if your in-suite facilities still aren't sufficient for your company, our conference rooms and multi-lingual staff are there to run things your way.

We also believe in relaxation. That's where the rooftop tennis court comes in, and the swimming pool, the spa, the gym, the private

restaurant/bar and the in-suite gourmet food service.

Good business also dictates a good location. Ours is excellent: a quiet residential street at Melrose and La Cienega, immediately adjacent to

Beverly Hills. The recording, movie and design industries are our neighbors and downtown is only 20 minutes away.

Le Parc is a member of L'Ermitage Hotels. Our flagship Beverly Hills hotel, L'Ermitage, is the only all-suite Five Star, Five Diamond hotel in America. All five L'Ermitage hotels are intimate, luxury, all-suite hotels and share the L'Ermitage standards of quality and service.

Contact your travel agent or call us directly. You'll find out how comfortable good business can really be.



L'ERMITAGE HOTELS, 800-424-4443



MONDRIAN LE PARC L'ERMITAGE BEL AGE LE DUFY

A Collection of Originals.SM

Outside the USA and Canada Telex 495516 LEGG

Matsushita Beats Sony With Mini-DAT Plans

TOKYO Matsushita has beaten Sony to the punch by announcing that it will market a portable digital audiotape recorder here in late November. Sony recently disclosed plans to launch "the world's first portable DAT machine" in Japan in December.

Matsushita says that its Technics RQ-MDI will be smaller and lighter than Sony's machine, weighing in at just over 3 pounds and measuring only 9 inches by 1.7 inches.

The machine uses a breakthrough 5/8-inch-diameter rotary head, runs on AC or DC current, and carries a built-in rechargeable battery. Power

consumption is 3.9 watts. Features include high-speed search, 60 times faster than standard play, and 32-selection programmability. The retail price is expected to be about \$2,100.

Sony's TCD-D10 weighs 4 pounds and measures 9.4 inches by 2.1 inches. Initial production will be 3,000 units monthly, and the machine will sell here for \$1,750. Neither Sony nor Matsushita has yet confirmed plans for overseas marketing of the new portable recorders.

Meanwhile, Sony has begun taking orders for its high-speed DAT duplication system, capable of recording at almost 330 times normal tape speed. A one-hour DAT tape can be duplicated in less than 12 seconds. Deliveries of the system, which will sell for about \$640,000, are scheduled to begin in the spring.

SELL MORE THAN THRILLER ?

Record Co. Marketing / Promo Exc. Concert Promoters Video Retailers Distributors, and Artist Want to increase your Sales or awareness of a new product Guaranteed to reach your Target audience.

75% own AM/FM TAPES, 61% own Portable Cassette, 28% own VCR's

DRIVE IN ADVERTISING

ONLY \$250 A MONTH 30 second spots OR LESS

For Details call Abrescy Icasiano (415)763-3610

ACTIONMART

The results are fast. The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 223-7524.

BOSS, STING LEAD OCTOBER ALBUM PARADE

(Continued from page 7)

sell Hitchcock debuts solo; Kashif issues "Love Changes," which includes his hit duet with label mate Dionne Warwick, "Reservations For Two" (it's also on her album of the same name); the Alan Parsons Project's second volume of greatest hits comes out; and Jermaine Stewart follows up "Frantic Romantic," which included the smash—and smashing—"We Don't Have To Take Our Clothes Off," with "Say It Again."

British sensation—but U.S. native—D'Arby will debut here Oct. 5 on Columbia with "Introducing The Hardline According To Terence Trent D'Arby." The label is readying extensive video, retailing, and other promotional campaigns to back D'Arby as well as Oran "Juice" Jones, whose latest, "G.T.O.—Gangbusters Taking Over," comes out on the label the same day.

The country ranks are not going unrepresented this month. Waylon Jennings' "A Man Called Hoss" traces his life from childhood to the present. The album, set for an Oct. 19 release on MCA, will serve as the basis for a Broadway show. "Untasted Honey" is Kathy Mattea's fourth album for Mercury; it arrives in stores Oct. 5.

Other highlights of the month include the following:

- Robbie Robertson's first solo record and first nonsoundtrack re-

October Hot Album Releases				
Six albums are slated for release in October by artists who hit gold or platinum with their last studio album. An asterisk indicates simultaneous CD release.				
ARTIST	TITLE	LABEL	DATE	PRODUCER
VARIOUS ARTISTS	*A VERY SPECIAL CHRISTMAS	A&M	OCT. 12	VARIOUS
STING	*NOTHING LIKE THE SUN	A&M	OCT. 5	STING, NEIL DORFSMAN
BELINDA CARLISLE	*HEAVEN ON EARTH	MCA	OCT. 5	RICK NOWELS
THE JETS	*MAGIC	MCA	OCT. 19	DON POWELL, MICHAEL VERDICK, STEPHEN BRAY, OTHERS
ARETHA FRANKLIN	*ONE LORD, ONE FAITH, ONE BAPTISM	ARISTA	OCT. 29	ARETHA FRANKLIN
BRUCE SPRINGSTEEN	*TUNNEL OF LOVE	COLUMBIA	OCT. 5	BRUCE SPRINGSTEEN, JON LANDAU, CHUCK PLOTKIN

recording of any kind since the Band's "The Last Waltz" is scheduled to be released Oct. 20 by Geffen. Guests on the album include U2 and Peter Gabriel.

- Columbia will issue the soundtrack to "Hearts Of Fire" Oct. 19; the album features Fiona and three tracks by Bob Dylan. Meanwhile, Dylan's own solo project has been delayed until the winter holiday season so that it won't be overwhelmed by the label's upcoming Springsteen and George Michael packages.

- Elisa Fiorillo, the voice of Jellybean's hit single "Who Found Who," debuts solo Oct. 28 on Chrysalis. Jellybean returned the favor by serving as one of the album's pro-

ducers.

- The Housemartins' invigorating brand of good-time music married with biting lyrics has yet to catch on here as it has in the group's native U.K. Elektra will try once again with "The People Who Grinned Themselves To Death" Oct. 15.

- Buster Poindexter, aka David Johansen, makes his recorded debut Oct. 13 with "Buster Poindexter." The "Saturday Night Live" band-leader's RCA album features covers of big band, jazz, swing, and blues standards, including the first single, "Hot, Hot, Hot."

- Supertramp re-emerges Oct. 13 with "Free As A Bird" on A&M. The album has an r&b sound and

features a full horn section.

- As the originals climb the chart with "Heart And Soul," the New Monkees bow on vinyl. The Warner Bros. record is set to hit the street Oct. 6; the group's television show will bow at about the same time.

- Alice Cooper follows up "Constrictor" with "Raise Your Fist And Yell." The Oct. 5 MCA release was produced by Michael Wagener.

- The soundtrack to "Hiding Out," which stars Jon Cryer, is Virgin America's first foray into the field. In addition to several previously released tracks, the record features a new version of "Crying" by Roy Orbison with k.d. lang. The soundtrack is due Oct. 12; the movie

will open nationwide a few weeks later.

- Geffen is making sure Gene Loves Jezebel gets some attention this month: "Promise," a catalog album previously available only on import, arrives Oct. 6, while "The House Of Dolls," a new studio record, comes out Oct. 20.

- Island Records has set Oct. 26 as the release date for the soundtrack to "Slam Dance," a "new wave murder mystery." The album was produced by Mitchell Froom and includes music by him as well as John Lurie (who produced his own cut) and Stan Ridgway.

- "Lolita Nation" is a two-record set featuring 54 songs by Game Theory. The \$10.98-list Enigma album is the group's second to be distributed through Capitol. It has an Oct. 21 release date.

- Ex-Motel Martha Davis checks in Oct. 20 with "Policy." The Capitol record was produced by Richie Zito, who is now in Fleetwood Mac.

- The Jamaica Boys' eponymous debut comes out Oct. 6 on Warner Bros. The clip for the leadoff single, "(It's That) Lovin' Feeling," is the first excursion into music video for Robert Townsend, who directed "Hollywood Shuffle."

Assistance in preparing this story was provided by Valerie Bisharat in Los Angeles and Drew Wheeler in New York.

U.S. IMPORT RESTRICTIONS CRITICIZED IN EUROPE

(Continued from page 5)

crack a walnut.

Others go so far as to describe the action as paranoid.

The antipathy of exporters here is not prompted solely by the substantial loss of trade that they have suffered but also by the consequential loss that could see many small U.K. labels put out of business.

Members of the Recordings International Trade Committee—the multinational body set up in May (Billboard, May 23) to fight the import restrictions—were to meet Sept. 23 at the headquarters of Lasgo Exports Ltd., the Chrysalis subsidiary, to discuss their next move in what is regarded as a crisis situation.

The RITC members are seeking ways to convince U.S. publishers and record companies that, contrary to being a threat to their businesses, imports can be beneficial. An earlier joint proposal by RITC and the National Assn. of Recording Merchandisers to establish a stamping system to collect monies on noncompetitive imports was received with little enthusiasm by the Recording Industry Assn. of America (Billboard, Aug 29).

Unless a "live and let live" accommodation can be reached between U.S. importers and European exporters on the one hand, and U.S. record companies and publishers on the other, a small but important part of the recorded music repertoire could disappear from the U.S. marketplace, say the RITC members.

"There are three dimensions to this problem," says Jonathan Gilbride, managing director of Virgin-owned Caroline Exports. "First of all, there is the question of mechanical royalties the Harry Fox office is seeking on all imported product—and not as a blanket payment into a fund, as in the U.K., but one to be divided among all publishers with copyrights in the

recording.

"Secondly, there is the concern of the record companies to protect the integrity of the domestic U.S. market and keep out parallel imports.

"And thirdly, there has been a fresh initiative by the U.S. Customs Service to monitor imports and notify copyright holders of the titles involved."

Gilbride says that Caroline, once exporting \$3.2 million worth of product annually to the U.S., has seen those sales slump by 60%-70%.

Peter Lassman, a director of Lasgo, said that where once exports to the U.S. represented 18% of Lasgo's total sales, the current figure is about 5%. Income from the U.S. has slumped from \$2.5 million to about \$800,000.

As for importers, Ed Grossi, vice president of South Plainfield, N.J.-based Jem Records Group, says his company's import business has declined from 75% of total income to less than 25%.

There is considerable consternation among owners of small independent labels in the U.K. at the import restrictions because many of these labels have depended on substantial exports to the U.S.

Martin Mills, managing director of Beggars Banquet Records, says: "Small labels like ours derive between 60% and 70% of their income from exports—and they look to the U.S. for at least half of their export sales. So now we find that we risk losing 30% of our sales volume.

"It is an extremely shortsighted attitude, and the more serious danger lies in the cumulative effect of this policy. If one of the main markets for the exposure of new acts and new music is shut down, then how can independent labels justify the financial investment they make in new acts?"

Mills says the problem is exacerbated by the fact that the British chart currently is "so bland and conservative that we naturally look to the U.S. as the primary market for adventurous, innovative music."

Mills is not alone in pointing out that a healthy market in "left-field" repertoire on imported recordings has real benefits for the U.S. music industry. "First of all, I can see no reason why U.S. record buyers interested in exotic, esoteric product and ready to pay above the regular retail price for it should be denied access to repertoire that is available in all other developed world markets.

"And second, the activity of U.S. importers, backed by radio and press interest, has on many occasions in the past struck the spark that led to the creation of a big following for a European act."

Mills cites the case of the Godfathers, newly signed to CBS, whose first exposure in the U.S. was secured by the export/import business.

Another example, he says, is the British band Love & Rockets, which two years ago achieved sales of 30,000 in the U.S. with an imported album. This led to their second album's being picked up by Big Time/RCA; the album sold 150,000.

Says Caroline's Gilbride: "The RITC is ready to have importers in the States pay due royalties to the publishers if only we can find a mutually acceptable system."

However, the exporters are far less happy about the position of the record industry. For one thing, they claim that the U.S. record companies' definition of the term "parallel imports" is too wide.

"We totally accept the right of the industry to defend itself against parallel imports," says Gilbride. "But all reputable exporters, such as our-

selves, Lasgo, and Windsong, have a very firm policy on this. We never ship product that is currently on release or about to be released in the U.S."

The exporters claim the U.S. record industry has stretched the term "parallel imports" to include product on a label or by an artist that the label has an option to issue, even if it hasn't exercised that option.

Says Martin Mills, "The American majors are not exactly the most adventurous companies in the world when it comes to repertoire, and they tend not to be interested in anything that sells less than a million. Yet they seem to be saying, 'We don't want to release this record because we don't think it will sell. But we won't allow it to be imported.'"

Jem's Grossi, a co-founder of the RITC, cites this as evidence of paranoia.

"Let's put the matter into perspective. We are talking about import sales which amount to, at most, 1.5% of the total U.S. record market. The record companies are saying: 'We can't sell this product, but you can't either.'"

He says importers "deal in product that, if not for us, would not be available to the American record buyer. A year ago Newsweek did a two-page spread on early '60s black repertoire, featuring artists like Wilson Pickett, that was being imported into the States. Charly Records in the U.K. had licensed the material from Atlantic, and there was such a demand in the U.S. that eventually Atlantic reissued the albums. That's how imports can help generate domestic business."

Grossi says Jem's lawyers had been aware of the clause in the 1976 law that gives copyright owners the right to refuse authorization for the

importation of their property. But he adds, "It went largely unnoticed until a CBS lawyer picked it up in 1981, when the record company brought a case against Scorpio over the importation of product by Billy Joel, Michael Jackson, Santana, and Meat Loaf manufactured in the Philippines. This successful prosecution was followed by the dispute over imported Frank Sinatra albums that was the basis of the action brought by Harms Music against Jem Records."

Grossi says, "The Fox Agency is using this provision in the copyright law to increase revenues for publishers. That is acceptable and we are trying to find ways to provide these revenues. But the bigger hurdle is the position of the record companies because they are not really looking for revenue."

RITC has proposed that the U.S. adopt a system of mechanical-royalty collection on imports similar to the one in the U.K. operated by the Mechanical Copyright Protection Society. The MCPS issues stamps to importers at a cost of 15 pence (about 24 cents) for imported singles and 50 pence (some 82 cents) for imported albums. The money is then distributed half to the record companies and half to the publishers.

In this way—in theory at least—publishers collect their mechanical royalty twice: once when the record company sells the product to the exporter and once when the importer brings it in.

Although the RIAA has rejected the idea of becoming a collecting agency on the lines of the MCPS, the RITC proposal has also been put to a score of representatives for the major U.S. manufacturers.

IACocca 'PLATOON' CLIP STIRS DEALER IRE OVER \$99.95 LIST

(Continued from page 5)

will offer an incentive—"like a coupon"—to rent the tape. Details will be announced prior to the Oct. 14 release date.

O'Connell says the price of "Platoon" reflects the high acquisition costs as well as HBO Video's planned \$3 million promotion to boost rental activity. He has repeatedly stated that "Platoon" is a unique event for the home video industry and was priced accordingly.

Even so, there appears to be a ground swell of hostility from retailers and, to a lesser extent, distributors, who say HBO's strategy smacks of opportunism. "The \$99.95 price is bad enough, but HBO now has made a business decision to put a Jeep commercial on the tape," says Michael Pollack, executive vice president of the New York-based New Video chain.

"I don't know how to complain. This is a product we need," continued Pollack. "If I as a retailer could do without 'Platoon,' I might consider [not stocking] it, but people will come in to our stores and ask for 'Platoon.' I can't say I don't have it because it cost too much."

Like most retailers interviewed, Pollack had not seen the segment in

which Chrysler chairman Lee Iacocca pays tribute to Vietnam veterans. Neither Chrysler nor its newly acquired Jeep/Eagle division are mentioned by name during the segment (Billboard, Sept 26).

Metro Video chief Arthur Morowitz, president of the Video Software Dealers Assn., says the \$99.95 price point is "ill-advised," but he is not particularly troubled by the involvement of Chrysler. "I

'I don't know how to complain. We need this product'

don't like \$99.95 with or without the Chrysler tribute," says Morowitz.

Still, Morowitz applauds HBO Video's pledge not to drop the price to a sell-through level for at least a year. "It's a good point and something retailers will pay more for—but \$99.95? I don't know."

"If you call dealers, some say [the \$99.95 price point] only makes it harder for the other guy. I don't believe that. Actually, it makes it harder for everyone. Whether they

know it or not they are buying less," adds Morowitz.

But other retailers were more annoyed by the Chrysler involvement.

"When [Paramount Home Video] put the Pepsi commercial on 'Top Gun' they lowered the price," says Jackie Yacovelli, vice president of The Video Show in Clearwater, Fla. "Pepsi also sent retailers cases of [diet] Pepsi. I don't think Lee Iacocca is going to give me a Jeep if I sell enough videos."

Officials from Chrysler and HBO Video stress the 45-second segment at the start of the tape is not intended as a commercial—either for Chrysler or the Jeep/Eagle division—but retailers seem skeptical.

"Iacocca is a bright marketer," says Frank Barnako, owner of The Video Place an 11-store chain based in Herndon, Va. "If [the 'Platoon' tribute] doesn't alert people that [Chrysler] now owns Jeep, nothing will."

Still, Barnako says he accepts O'Connell's word that the tribute was meant as a public service. But, he adds, "I suspect they are going to get a lot of heat from dealers." He, too, says the title is overpriced.

One retailer also looking to per-

form a public service with the tape is Allan Caplan, owner of the 48-store Applause Video chain based in Omaha, Neb. Caplan plans to loan the tape to Vietnam veterans free of charge and will even have the tape delivered to disabled vets. Caplan also is offering veterans a free VCR loan.

"All I hear is people bellyaching about one of highest-grossing movies of all time. They complain so much they have forgotten the conflict—the Vietnam War," says Caplan, who claims to have purchased 1,000 copies of the movie. He predicts the Chrysler tie-in "will drive more people into the video store."

As for the price, Caplan says, "I don't like that price point but I look at it this way: 'Platoon' did almost \$150 million at the box office and is being priced at \$99.95. 'Hanoi Hilton,' which earned less than \$4 million at the box office, is being released by Warner [Home Video] for \$89.95. If we based it on box-office success, 'Platoon' should cost \$500 and 'Hanoi Hilton' should cost \$19.95. And believe me, Warner is not going to spend \$3 million to promote 'Hanoi Hilton' the way HBO is doing with 'Platoon.'"

MCA EXECS DENY U.S. ATTORNEY'S CLAIM

(Continued from page 5)

was earned "mostly from business associated with MCA Records Inc."

Pisello, who is the only person indicted by the Los Angeles grand jury so far, goes to trial Jan. 12.

At the Sept. 21 hearing, the government sought permission to withhold a list of the names and addresses of witnesses from Pisello. A brief filed by Rudnick and U.S. Attorney

Robert C. Bonner on Sept. 14 alleges that Pisello would seek to retaliate against prospective witnesses.

The Bonner-Rudnick brief, which mentions no MCA executives by name, paints Pisello as an "enforcer"—a man who told federally protected witness Robert Kessler that he would do "whatever he had to not go back to prison." (Pisello is serving

a two-year federal term on a previous tax conviction.)

Kessler is also quoted as saying that Pisello is "capable of having witnesses intimidated or even killed." An unnamed MCA executive is quoted in the brief as saying that Pisello's job at Sugar Hill Records was to "keep the niggers in line."

Rudnick's claim that Roth and

McGill had pleaded the Fifth Amendment drew a heated response from Pisello's attorney, David Hinden. He called the accusation "absolutely irrelevant" and charged Rudnick with "trying to turn a tax case into a Mafia case."

MCA attorney Dennis Kinnaird categorically denies Rudnick's claim.

Says Kinnaird, "[Roth] sure as hell has never taken the Fifth Amendment." The attorney adds that Roth never testified before the grand jury and "is not a target of any investigation."

Kinnaird says that while McGill did testify before the grand jury, he never invoked his right to protection against self-incrimination.

Kinnaird characterizes Rudnick as "a loose cannon on the decks" whose allegations "are not appropriate or right."

According to the government, Pisello received \$50,000 from MCA and \$200,000 from black-owned Sugar Hill to move along MCA's purchase of the Chess/Checker/Cadet catalog. Sugar Hill has since filed suit against MCA and Pisello, charging that they conspired to push down the sale price on the Chess catalog (Billboard, Nov. 29, 1986).

RECORD WORLD FINE-TUNES ITS APPROACH

(Continued from page 8)

pared to past years—Bruce Imber says two more outlets will bow by the end of this year and projects that another seven will open in the next year. Instead, he says that much of the company's resources will be plowed into remodeling older stores.

In the meantime, Elroy is looking for growth within its existing network. "Unfortunately, the systems that helped us become a 40- and 50-store chain no longer get the job done as well as they were intended to," said Collins.

Among the priorities stressed by Collins: increase comparable store sales, hold payroll down to 1986 levels, reduce shrinkage by 0.5%, improve merchandising standards, and improve training at all levels in the company.

Compared to other record chains' conventions, Elroy fielded an agenda that was heavy on business discussions and seminars, all aimed at such nuts-and-bolts topics as product management, security, hiring and interviewing, procedures, and merchandising techniques.

According to Collins, most of the topics that were addressed here were scheduled at the request of store managers. Unlike 1986, when home-office management led a bulk of the convention's work sessions, the web's field supervisors played a more active role in running this year's discussions.

One session, led by Collins with

supervisors Sue Cangelosi and Tom LaMondia, was aimed at increasing profits by reducing—where possible—controllable costs at the store level. "Each store is a separate profit center," said Collins. "The manager [can be] the single largest factor to better profitability."

Managers were instructed to scrutinize such expenses as phone calls, housekeeping, and inventory management—particularly returns. Roy Imber told one group of managers that he estimates returns cost Elroy 40-50 cents per unit. Store supplies are another controllable expense, said LaMondia. The company is investigating a method of controlling store supplies from the home office.

Cangelosi said, "Payroll is the most controllable cost you have." She cautioned, however, that "if you cut too much, security and customer service will suffer." She added that a "well-trained staff is more cost-efficient." Collins also pointed out that payroll expenditures directly impact another line item—payroll taxes.

In another session, employees learned that Elroy is making progress in the area of computerization, which will further improve its stores' bottom-line performance. The point-of-sale system being developed by Bill Hartell, director of management information systems, has been tested successfully at the chain's Commack, N.Y., store; two

other Long Island stores have recently gone on line, too.

Supervisor Sue Phillips says the p-o-s system has greatly speeded check-in for incoming product shipments. Consistent with similar systems, Hartell's setup will allow Elroy's headquarters to keep tabs on any store's inventory. It will also allow the chain to speed its back catalog replenishment by eliminating the old-fashioned "bag system."

The convention included product presentations by all six of the major-label distributors and showcases featuring four developing acts—Glenn Jones (RCA), the Brandos (Relativity), Regina Belle (Columbia), and Envy (Atco).

WELK TO DISTRIBUTE MIDLINE CDS

(Continued from page 10)

such that we have to get out there and compete." Another 20 Everyman CD titles will ship by next February or March, he adds.

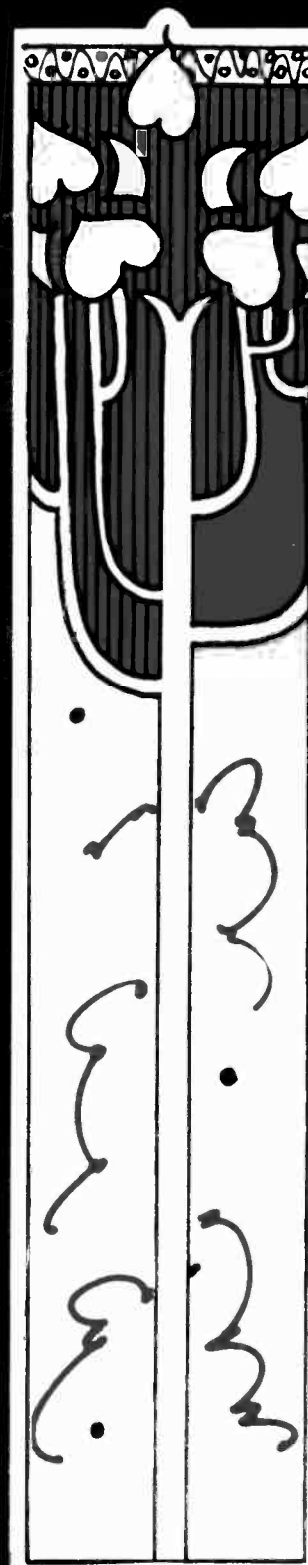
Among the popular artists to be featured in the first batch of Vanguard midlines are Joan Baez, Country Joe & the Fish, the Weavers, Buddy Guy, and Jerry Jeff Walker. Several have already been represented in the Vanguard Twofer CD series, begun in March, which offers the the equivalent of two vinyl albums on a single, standard-priced CD. A total of 13 titles will initially be offered, with an ex-

pected five-10 more available at the beginning of the year, adds Crawford.

"I've tried to be very careful to select titles that we transfer to CD that have sold well on record and tape," says Crawford of the new releases. "The sales history is our primary criterion."

The Ranwood series—which was introduced in February and stands as the earliest official CD midline—will see 10 more titles released this month, including work by Lawrence Welk, Jim Nabors, and the Mills Brothers.

A
Billboard
Spotlight



NEW
AGE

ISSUE DATE:
OCTOBER 31

AD CLOSING:
OCTOBER 6

For Ad Details Contact:
Gene Smith, Associate Publisher
(212) 764-7356 or any Billboard
Sales Office

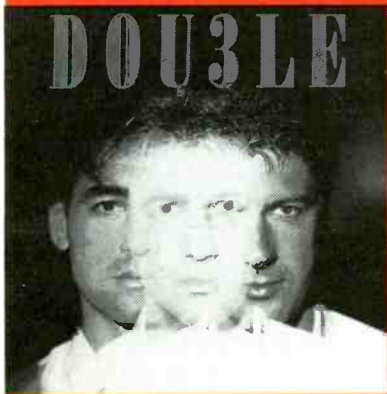
DOUBLE.

Unforgivably Clever.

Undeniably Swiss.

PRESENTING "DEVIL'S BALL"
(AM 2975)

FROM THE SECOND ALBUM
BY THE BAND THAT
BROUGHT YOU
"CAPTAIN OF HER HEART."



THEY'RE DOUBLE.
THIS IS
DOUBLE



PRODUCED BY
FELIX HAUG &
DOUBLE

"CAPTAIN OF HER HEART"
BROUGHT YOU
BY THE BAND THAT

FROM THE SECOND ALBUM
PRESENTING "DEVIL'S BALL"
(AM 2975)



© 1987 A&M
Records, Inc.
All Rights
Reserved.

DOUBLE.
Unforgivably Clever.
Undeniably Swiss.

INSIDE TRACK



Edited by Irv Lichtman

THE 24-HOUR-A-DAY national music video channel Hit Video USA is trying to raise \$6 million. **Connie Wodlinger**, president and CEO of Wodlinger Broadcasting, the station's parent firm, says the parent has been supporting Hit Video's operations since 1985, to the tune of \$12 million, and cannot continue to do so. In fact, during the last few months, says Wodlinger, the money has been coming out of her own pocket. She says she may fold the channel in 30 days if she can't find an equity partner to help keep the operation running.

LAND OF THE RISING (BRAN)SON: **Virgin Records** has launched a subsidiary label in Japan. The operation, Virgin's 17th overseas company, is the first 100% foreign-owned label to be established in Japan. Distribution and manufacturing is being handled through JVC, with initial releases due out by the end of October. A \$10 million-plus turnover is expected for the first year's trading. The label, headquartered in Tokyo with a promotional office in Osaka, is helmed by **Akira Yokota**, formerly with the JVC subsidiary **Victor Musical Industries**.

WHAT'S SELLING: Addressing the recent **Interstate Group Inc.** conference in Saratoga Springs, N.Y., **Pete Stocke**, WEA's northeast regional sales chief, gave the following breakdown of WEA configuration share: Compact disks have reached 20% of units (and 30% of gross income), cassettes are at 55%, and LPs "have leveled out at 20%." The remaining 5% is in 12-inch and 7-inch singles.

EYEING THE RADIO LANDSCAPE: "Radio: The Changing Landscape" is theme for the monthly gathering Oct. 5 of the music and performing arts unit of B'nai B'rith. The event, starting at 6 p.m. at the Sutton Place Synagogue in Manhattan, features a panel of **David Knight**, director of talent acquisition for **Westwood One**; **Marc Benesch**, VP of national promotion at **Columbia Records**; **Rick Sklar**, president of **Rick Sklar Communications**; and **Robert Hall**, VP of programming for the **Satellite Music Network**. Moderator is **Kim Freeman**, radio editor of **Billboard**... **Herb Alpert** has been appointed to serve as 1987 United Nations Day chairman for the city of Los Angeles by **Mayor Tom Bradley**. The two will host a special United Nations Day celebration there Oct. 23, set to honor the U.N.'s 42nd anniversary and the International Year of Shelter for the Homeless.

RAPID TRANSIT: Word is that **Dunhill Compact Classics**, the CD-only label, is being acquired by **Total Capital Corp.** Look for upcoming announcements about the label's plans for expansion very soon. Rumor has it that the company is about to finalize two strong

catalog deals as well.

CATCH A FALLING STAR: U2 lead singer **Bono** sprained his shoulder when he slipped on stage during a Sept. 13 concert at RFK Stadium in Washington, D.C. The vocalist was treated at the nearby Washington Hospital Center, where spokeswoman **Mary Anderson** said, "They thought the shoulder might be dislocated, but he was fine." U2 continued its marathon U.S. tour the following night... During a Sept. 21 New York luncheon to celebrate the release of her new album, "Liza Minnelli Live At Carnegie Hall," **Liza Minnelli** said she's looking forward to appearing with **Frank Sinatra** on Dec. 5 at New Jersey's Meadowlands Arena. With both artists known for their renditions of "New York, New York," Minnelli joked, "We're having a special arrangement done. It'll be a sort of 'New York, New York, New York, New York.'"

RHINOVISION: The powers that be at **Rhino Records** are in the process of setting up their own late-night television show, which will borrow from the label's "wacky" image and expand upon it greatly. While there's no guarantee of an actual air date as yet, the label is currently preparing a pilot for ABC.

EYEING SONGS FOR SELL: **The Music Publishers' Forum/New York** meets Tuesday (29) at the Marriott Marquis to hear a panel examining placement of music with advertisers and toy and game manufacturers as well as special products and projects by the music publishers. Panelists are **Hunter Murtaugh** of **Young & Rubicam** and **Paul Tannen** of **Tannen Music Cos.** Moderator: **Maxyne Lange** of **Chappell & Co.**

AMERICAN EXCESS: The rock act **Kiss** has issued Platinum Express lifetime membership cards to "the most important people in the world." Card members are entitled to two tickets and backstage passes for any Kiss concert... **Joanie Lawrence**, formerly at **Arista**, is now handling independent adult contemporary radio promotion in Nashville. She can be contacted at 615-353-1029.

IS IT CRICKET?: **MCA** will reissue the first **Buddy Holly** album ever released—"The Chirping Crickets," originally on **Brunswick**—in November to commemorate its 30th anniversary. Set includes such tracks as "That'll Be The Day," "Not Fade Away," and "Maybe Baby" and will feature a carefully reconstructed cover bearing original and new liner notes... **Bruce Hornsby & the Range** will be headlining at **Soundcheck '87**, the Yamaha-sponsored talent competition set for Oct. 1 at Santa Monica Civic Auditorium. Proceeds from same going to the **T.J. Martell Foundation**.

Multimillion-Dollar Road Show To Visit 25 Top Markets

Major MTV Off-Air Promo Set For Early '88

BY STEVEN DUPLER

NEW YORK MTV and the Marketing Entertainment Group of America will launch early next year the most extensive and expensive off-air promotion in the channel's six-year history.

Slated to kick off in the first quarter of 1988, MTV's Museum Of Unnatural History is a multimillion-dollar traveling road show that will hit the 27 largest shopping malls in the 25 top markets across the U.S.

The show is built around a 2,500-square-foot 3-D enclosed structure with exhibits combining music, fashion, style, and technology. Sponsors include Swatch, Pontiac, Clairol, Maybelline, Apple comput-

ers, Nike, and Orion Pictures.

According to **Bob Friedman**, MTV vice president of marketing and promotional development, the sponsors will benefit from a \$2 million promotional package.

This includes \$1 million worth of MTV national on-air spots (750 ads), spot buys on local cable affiliates, and advertising placed with local radio and newspapers.

"It's taken us two years to design this tour," Friedman says, describing it as "Epcot Center meets Barnum & Bailey for young adults."

The various displays were designed by **Dave Morong**, who also created the current MTV set, and **Broadcast Arts**, designers of the stage set for the "Pee Wee's Play-

house" Saturday morning TV show.

Friedman notes that each display section provides various sponsors with a venue to showcase their products. He hopes record labels "will take advantage of the new music section to showcase talent."

The show will spend four days in each mall, Thursdays-Sundays. Staff members traveling with the show will include a tour manager, an electrician, and a merchandising manager (to sell MTV premiums).

MTV plans to run the program for the first six months of 1988. After that, says Friedman, "We're looking at different options. We may expand the program in the U.S.—go to festivals, rather than malls—or even take it abroad."



ZZ ON CD!

Get ready to rock your sales into orbit with the new ZZ Top Sixpack (2-25661).

It's ZZ's customized answer to the CD space program: six classic, never-before-heard-on-CD ZZ Top albums, digitally remixed and remastered, available now in one specially-priced three-CD set.

Slated for lift-off next month, the Sixpack includes ZZ Top's *First Album* (2-3268), *Rio Grande Mud* (2-3269), *Tres Hombres* (2-3270), *Fandango!* (2-3271), *Tejas* (2-3272), and *El Loco* (2-3593).

You can blast off with the whole enchilada or with each title separately, along with the best-selling previously released ZZ Top CD selections *Deguello* (2-3361), *Eliminator* (2-23774), *Afterburner* (2-25342), and *The Best Of ZZ Top* (2-3273).



THE ZZ TOP SIXPACK. LAUNCHING SOON ON WARNER BROS. COMPACT DISCS.

MANAGEMENT: BILL HAM / LONE WOLF PRODUCTIONS

© 1987 Warner Bros. Records Inc.

