

Billboard

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NEWSPAPER

1ST
AMERICAN
VIDEO
CONFERENCE
SPECIAL EDITION

Follows page 40

VOLUME 99 NO. 47

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

November 21, 1987/\$3.95 (U.S.), \$5 (CAN.)

CBS/Fox Seeks Copy Depth With 'Predator' Two-Pack

BY AL STEWART

NEW YORK CBS/Fox Home Video will test a novel packaging and pricing plan in January, aimed at relieving what it calls a "critical depth-of-copy problem" in the rental market. The move comes in response to what the company describes as a lack of growth in sales of hit titles.

Under the plan, CBS/Fox will offer the Arnold Schwarzenegger action feature "Predator" at a reduced price, but only if dealers buy a specially designed package containing two copies of the movie. A dealer who intends to purchase a single copy of the film must wait at least 10 days after the two-pack is released. The street date for the

"Predator" two-pack is Jan. 21; individual copies will be available at retail beginning Feb. 1.

According to a major-distributor source, the two-pack is likely to be offered to dealers for a wholesale price of \$98.99. Single copies, which
(Continued on page 78)

Many At Coin Meet See 45s As Strong Survivor CD Jukeboxes Are Getting Big Play

BY MOIRA McCORMICK

CHICAGO While the majority of jukebox manufacturers are confident that the vinyl 45 will remain a viable configuration for their industry, most are beginning to experiment with compact disk jukeboxes,

and one leading manufacturer makes nothing else. Also on the rise are video jukeboxes, some using laser technology, that manufacturers say are steadily gaining in popularity.

Those were the conclusions drawn at the Amusement and Music

Operators Assn. Expo '87, held here Nov. 5-7 at the Hyatt Regency Chicago. More than 7,000 people attended the confab, which featured 185 exhibits of amusement, music, and vending equipment.

Approximately 110,000 of the 250,000 jukeboxes in the U.S. are AMOA-affiliated, and that group purchased 18 million of the 46 million 45s sold to the American jukebox industry in 1986, according to AMOA communications manager Fred Newton. Consequently, the fate of the declining 45 configuration depends, to a large extent, on decisions made by AMOA members.

All of the five major jukebox manufacturers were represented: No. 2-ranked Seeburg exhibited
(Continued on page 81)

Is CBS DAT Software In Sony Future?

BY KEN TERRY

NEW YORK With Sony poised to take over CBS Records (see story, page 3), the question of whether the giant electronics firm would place CBS' vast repertoire on digital audiotape assumes new significance. Some industry observers feel that

if Sony buys the world's largest record company, it will quickly move to break the deadlock over DAT. But other record and audio business executives argue that Sony wants to acquire CBS for many reasons other than the furtherance of its DAT plans.

Even if Sony's hardware side

wished to thrust DAT on the record business by aggressively promoting the technology through CBS, the company would have to consider the repercussions of such a move on its software side, according to these executives.

Bhaskar Menon, chairman of
(Continued on page 72)

Big Labels Wary Of Mini-CDs As A&M Plans Push

BY GEOFF MAYFIELD

NEW YORK Most major labels are reluctant to produce 3-inch compact disks as a retail product within the immediate future, although A&M plans to break from the pack with an initial release during the first quarter of next year.

"I think you have to try it and deal with it," says David Steffen, A&M senior vice president of sales. He hints that A&M might have marketed such disks sooner, but the company was concerned there might not be enough adapters—which make the 3-inchers compatible with conventional CD players—available on the market.

Steffen says the label has a history
(Continued on page 80)

ADVERTISEMENTS



One of the classic voices of the 80's—GLENN JONES. Hot on the heels of his No. 1 R&B hit, "We've Only Just Begun," comes "OH GIRL" 5364-7-J, a song destined to become a classic all over again. "GLENN JONES" 1062-1-J. The Jones to keep up with—on tour with Barkleys, Levett and The Force M.D.'s. Jive/RCA.



It's Better To Travel with Swing Out Sister. Their 1st single "Breakout" was a multi-format chartbuster: Top 10 Pop & Dance charts; No. 1 A/C; Power Rotation VH1; Heavy Rotation MTV. "Twilight World" (888 484-7) is their next smash single. The video world premiered 11/13—watch for it on all video outlets! "It's Better To Travel" (832 213-1) on Mercury CD's, Cassettes & Records.

Special-Interest Videos Compete For AVC Awards

LOS ANGELES A total of 84 videos in 21 special-interest categories ranging from documentary to comedy have been named as the finalists in the first American Video Conference Awards competition. The awards are believed to be the first devoted exclusively to the special-interest market.

Winners will be announced at a closing-night gala capping the first American Video Conference. The conference is being held Thursday to Saturday (19-21) at the Hollywood Roosevelt Hotel here.

Hosted by comedian/actor Martin Mull, the awards banquet will also honor 15 winners in the ninth annual Billboard Video Music Awards competition (Billboard, Nov. 4).

(Continued on page 58)



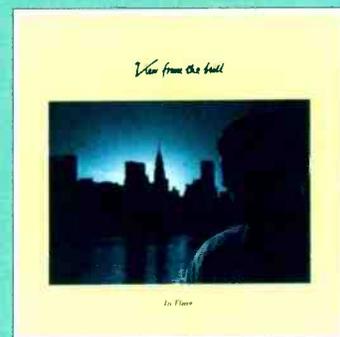
"I've taken the tonic each and every day, basking — at least once every four hours — in its cleaning sensual sway, caught up in the undiminished rapture of a classic pop song. In an ideal world, 'No Conversation' would be available on the National Health."

—Sean O'Hagan, NME

"No Conversation," the first single from VIEW FROM THE HILL's debut album *In Time*.

Record and cassette available at a specially low introductory dealer price.

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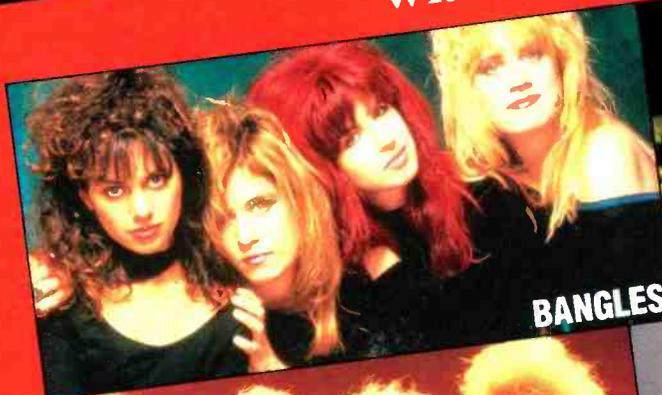


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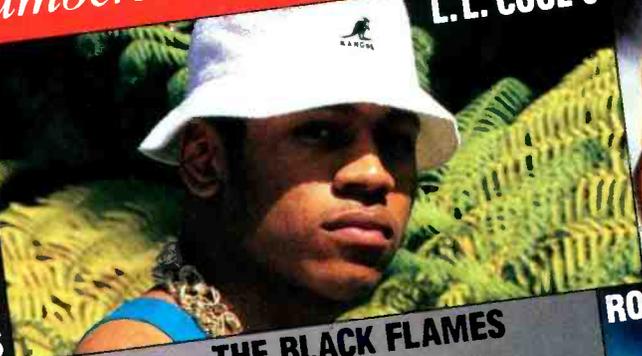
LESS THAN ZERO

Photography & Artwork Title © 1987 Twentieth Century Fox Film Corporation
THE TOTALLY DEF SOUNDTRACK.

With New Numbers From



BANGLES



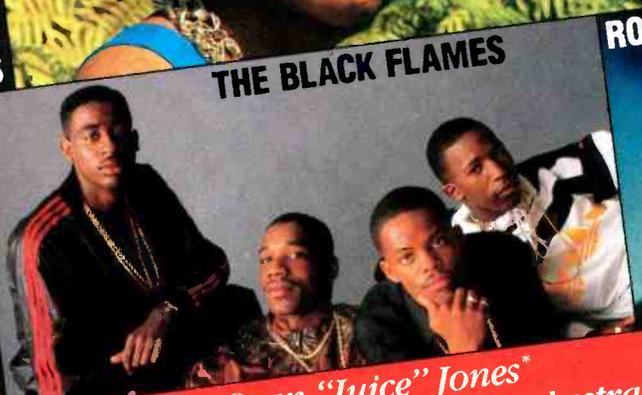
L.L. COOL J



AEROSMITH



POISON



THE BLACK FLAMES

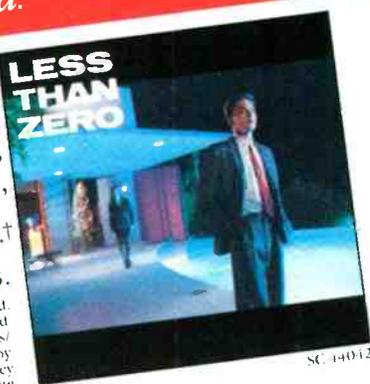


ROY ORBISON

Plus Slayer, Public Enemy, Oran "Juice" Jones and Glen Danzig And The Power And Fury Orchestra.

"LESS THAN ZERO."
 The Original Motion Picture Soundtrack
 of the Twentieth Century Fox Film.
 Featuring the new BANGLES single, "Hazy Shade Of Winter,"
 and The Black Flames' single, "Are You My Woman?"
 A Rick Rubin Production.†

On Def Jam/Columbia Records, Cassettes and Compact Discs.
†Except "How To Love Again" and "Are You My Woman?" produced by Vincent F. Bell & Russell Simmons for Door Bell Recordings/Rush Productions and "Bring The Noise" produced by Hank Shocklee and Carl Ryder/Production Supervisor: Bill Stephney. Additional production on "Hazy Shade Of Winter" by BANGLES, Bill Drescher and David White.



SC 14012

A Twentieth Century Fox Film Release.
 Now Playing In Over 800 Theaters Nationwide.

Aerosmith appears courtesy of Geffen Records.
 Poison appears courtesy of Enigma/Capitol Records.
 Roy Orbison appears courtesy of Virgin Records America, Inc.
 Slayer appears courtesy of Def Jam Records.



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VOLUME 99 NO. 47

November 21, 1987

CAPITOL'S SIMON SAYS

Simon Potts, Capitol's senior vice president of a&r worldwide, commutes between Los Angeles and London in his quest for new talent. In this week's 'One To One,' Potts discusses his job with talent editor Steve Gett. **Page 20**

Country Record Sales Brisk In October

Record retailers say country records sold briskly in October, thanks to the CMA awards show and plenty of promotional support from the National Assn. of Record Merchandisers. Ed Morris reports. **Page 32**

BON JOVI VIDEO

Initial shipments of Bon Jovi's new longform video, "Slippery When Wet: The Videos," have topped the 100,000-unit mark; no wonder PolyGram hopes it will be this Christmas' premier stocking stuffer. Video music editor Steven Dupler tells the story. **Page 39**

1st American Video Conference Special Edition

Music video and special-interest video will be the two prime topics on the agenda at the Billboard/American Film Institute convention Thursday to Saturday (19-21). Trends in these two areas are discussed in a special section. **Follows page 40**

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Sony Still Buying, But Complex Snags Remain Talks Continue To Drag In CBS Sale

BY MARK MEHLER

NEW YORK Financial analysts and sources close to CBS Inc. are not surprised to see negotiations dragging on in the proposed sale of the CBS Records Group to Sony Corp. CBS announced Nov. 11 that the board had adjourned its regular monthly meeting without taking action on Sony's offer, as no agreement had been presented for board approval.

Observers point to the complexity of the approximately \$2 billion transaction and the number of financial issues still to be ironed out by lawyers and accountants.

Analysts say the major sticking point is the nature of the deal itself. "What does \$2 billion actually mean here?" asks Lee Isgur of Paine Webber. "In other words, how much cash is to be paid immediately? How much cash is to be paid out over a longer period? How much of the purchase price is in notes as opposed to cash? And is nonconvertible debt a part of the deal? These are significant negotiating issues that don't get resolved in a few days."

Ray Katz, an analyst at Mabon, Nugent, speculates that the disposition of CBS' U.S. manufacturing plants may also figure in the ongoing talks. "It is possible that Sony doesn't want all those facilities," he says. Katz suggests that CBS negotiators may also want to allocate a portion of corporate debt to CBS Records, a move that would affect the ultimate purchase price. Yet another issue is how retained earnings in the Japanese CBS/Sony venture are to be factored into the deal, analysts say.

Nevertheless, observers believe that since Sony still wants to buy

CBS Records—for long-term strategic reasons—and CBS is still inclined to sell, an agreement in principle remains likely before Jan. 1. Completion of the deal is expected next year, when the U.S. corporate tax rate is scheduled to fall as a result of tax-reform legislation passed in 1986.

CBS chief financial officer Fred Meyer recently told The Wall Street Journal he believes there's a 70%

chance the deal will go through. His figure is not disputed in the financial community.

A spokesman at Sony declined comment Nov. 11 on the negotiations except to say that to "my knowledge, nothing has changed" since the two parties resumed discussions in late October (Billboard, Nov. 7). CBS officials declined to elaborate on the company statement.

Can U Guess Who's New 2 Our Inspirational Chart?

NEW YORK Island Records has found what it wasn't looking for: crossover to the Top Inspirational Albums chart for U2's "The Joshua Tree," which debuted on the 40-slot sales chart Nov. 14 at No. 36.

"We didn't make a conscious attempt to do it," says Bob Catania, vice president of promotion for the label. "It's no one's wish here or in the band to promote U2 as a Christian rock act."

"Some of the songs on 'The Joshua Tree,' for instance 'In God's Country' and 'I Still Haven't Found What I'm Looking For,' obviously lend themselves to Christian radio, however," he continues. "We got a lot of one-off calls from Christian stations asking us to send them the record."

U2's Christian identification spread even further when the group asked the New Voices Of Freedom gospel choir to perform with it Sept. 28 at New York's Madison Square Garden. The choir

has released a 12-inch of "I Still Haven't Found What I'm Looking For" on Doc Records, which is distributed by Franklin Lakes, N.J.-based Rohit International.

Crossover from the Top Pop Albums chart to the gospel chart is virtually unheard of. Although Foreigner's "I Want To Know What Love Is" received a lot of Christian radio play, it was not enough to propel the "Agent Provocateur" album onto the Top Inspirational Albums chart.

Catania says this is the first time Island Records has placed an album on the chart. "I think it's pretty amazing but not surprising," he says. "It says something about the roots of the band and its message. They've kind of called this album their roots album—blues, country, and gospel—and now they've made an impact that's spread to a different market."

JEAN ROSENBLUTH

CD-Sales Drop May Follow Hardware Dip Projections Already Down; Wall St. Woes No Help

NEW YORK While retailers are still bullish about compact disk sales this Christmas, one prominent Wall Street analyst, Harold Vogel of Merrill Lynch, believes the slowdown of CD hardware sales presages a reduced growth rate for the digital disks.

"Slower hardware sales will slow software sales somewhere down the line," he says. Echoing similar statements by music retailers, he notes that the relatively high price of CDs may be scaring off some potential purchasers of CD players.

In addition, he says, it's "bal-

ney" to claim that the Wall Street stock crash Oct. 19 will have no impact on sales during and after the Christmas season. "Fewer people are going to spend \$200, \$300, or \$400 on hardware at Christmas this year, and that's going to have an adverse effect on CD sales," he says.

Even before Black Monday, it was becoming clear that CD hardware sales were not maintaining their earlier breakneck pace. In early October, the Electronics Industries Assn. lowered its projection of the number of CD machines that would be shipped to U.S. dealers this year from 4 million to 2.9 million units.

The revised figure is still above the 2.6 million units sold to dealers in 1986; but, if the forecast proves accurate, it would represent a growth rate far below that for 1986 or 1985.

Nevertheless, Gary Ross, senior vice president of marketing and merchandising for the Musicland Group, notes that the addition of nearly 3 million players to the 4.5 million out there at the beginning of the year represents a tremendous increase in the total player universe. "It's still unbelievable

(Continued on page 81)

Time For Prince Film

BY CHRIS MORRIS

LOS ANGELES The Nov. 20 theatrical release of Prince's feature-length concert film, "Sign 'O' The Times," is the next step in the ongoing marketing of the star's two-record set of the same name.

The "Sign 'O' The Times" feature, shot on location in Rotterdam last June during Prince's European tour and at the musician's Paisley Park Studios in Chanhassen, Minn., will open on 250 screens in 30 major U.S. markets.

The \$2.5 million movie could provide a major boost to its companion album, which has already been certified platinum. The record, re-

leased by Warner Bros. in April under Prince's Paisley Park logo, has slipped to No. 61 in its 32nd week on Billboard's Top Pop Albums chart.

Historically, when Prince albums have been accompanied by films, their chart fortunes have risen and fallen with the movie's box-office performance.

"Purple Rain," the 1984 semiautobiographical feature that introduced the artist to a large audience, grossed \$68.5 million; the album of the same name ultimately sold 10 million copies in the U.S. and 13 million worldwide.

Conversely, "Under The Cherry (Continued on page 72)

Company Has New Returns Policy Vestron Cuts Nine Distributors

BY JIM McCULLAUGH

LOS ANGELES Vestron Video is slashing its wholesale distributor base from 23 to 14 and dramatically revamping its returns policies.

The moves, effective Jan. 1, underscore industrywide concern over

distribution and the consolidation of wholesalers.

"The industry has been making trucking companies rich by having distributors ship product back to us, only to have us send product back to them later at reduced prices. It's the height of insanity," says Al Reuben,

Vestron's senior vice president of sales and marketing.

The new policy grants distributors a credit allowance based on a percentage of quarterly net purchases, rather than having wholesalers return product to Vestron.

The effect, says Reuben, will be to discount product to distributors in order for them to remarket slower-moving titles to retailers. The policy, says Reuben, should virtually eliminate returns.

The Vestron developments, says Reuben, were formalized during the company's recent first-ever wholesaler meeting on the West Coast.

"Our industry has reached a point where one could term it mature," says Jon Peisinger, Vestron president and chief operating officer. "It's forced us to recognize that the wild growth has slowed down to a reasonable level. That brought us to a re-evaluation on how we were doing business."

The new distribution policies were based on a yearlong analysis, says Reuben. Ultimately, he says, there were two major options—either going direct, "which would have been too costly, or else going to fewer distributors."

Vestron's remaining distributors are Artec, Baker & Taylor Video, Best Video, Comtron Corp., East Texas Distributing, Ingram Video, Major Video, Metro Video, Schwartz Brothers, Sight & Sound, Star Video, Video Products Distrib-

(Continued on page 80)



Franks For The Memory. Warner Bros. executives congratulate Michael Franks on the gold certification of his "The Art Of Tea" album, originally released in 1976. Shown, from left, are Clyde Bakkemo, vice president of product management; Lenny Waronker, president; Franks; Mo Ostin, board chairman; and Richard Burkhardt, Franks' manager.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Elektra Records in New York promotes Ray Carlton to senior director of top 40 promotion and Jeff Cook to national director of album rock radio promotion. Carlton was national director of top 40 promotion, based in Atlanta.

Island Records Ltd. in New York names Ron Fair head of international a&r/staff producer. He was senior director of a&r at Chrysalis Records. Maureen Hindin is appointed director of production for Island Records Inc. She was production coordinator at Atlantic Records.

Manfred Bormann is promoted to vice president of licensee administra-



CARLTON



COOK



FAIR



HINDIN

tion at WEA International, based in New York. He was vice president of product administration.

EMI-Manhattan appoints John Hey national director of album rock radio promotion, college radio, and alternative college activities, based in New York. He was album rock radio director for EMI. Jennifer Grossberndt becomes manager of national alternative marketing and college radio. She was music director for WRAS-FM Atlanta.

Tony Powell is appointed managing director of MCA Records Ltd., based in London. He was director of marketing for the company.

RCA Records in New York names Pietro Alfieri senior art director. He joins from Spot Images, his own design firm.

MCA-distributed Narada Productions in Los Angeles appoints John Azaro national marketing director. He was vice president of marketing and sales for Living Music Records. Paula Samonte is named assistant promotion and publicity manager. She was West Coast director of promotion and



BORMANN



HEY



ALFIERI



PORRELLO

publicity at Living Music.

Peter Pan Industries Entertainment in Newark, N.J., promotes Joey Porrello to senior vice president of product acquisition. He was vice president/creative.

Capitol Records in Los Angeles names Dwayne Alexander national secondary promotion, black division. He was with A&M, where he handled regional promotions for the Midsouth.

Pow Wow Records in New York appoints Frank Inglese national director of a&r. He has been with the company for the past year.

DISTRIBUTION/RETAILING. RKO Warner Theatres Video in New York appoints David I. Firestein senior vice president. He was vice president of real estate for AMC Entertainment.

East Texas Distributing in Houston promotes Mario Henriquez to general manager of its Phoenix, Ariz., branch. He was sales manager of the Louisiana branch. Henriquez is succeeded by Martin Datillo.

HOME VIDEO. Gina Resnick is promoted to director of business and legal af-

(Continued on page 77)

Erol's Vid Exclusive

NEW YORK Erol's, the 134-store video chain, has landed an exclusive marketing agreement for a new special-interest tape.

The Diva Communications video, titled "Get Rich Quick: By Beating The Odds," is an instructional guide about games of chance. Springfield, Va.-based Erol's believes it is the first video web to sign an exclusive for a specific title.

Under terms of the agreement, Erol's will be the hourlong tape's sole marketer in the states in which it currently has stores through Dec. 31, 1988. That territory includes Washington, D.C., Maryland, Pennsylvania, Virginia, Indiana, Illinois, and Ohio, even though the chain only has single-market presence in some of those states.

Street date for the title is Nov. 27. The program carries a list of \$19.95, but Erol's will introduce it at a sale price of \$8.95 for club members, \$9.95 for nonmembers.

GEOFF MAYFIELD

In Chicago, the title will be introduced with a \$4.95 tag through a direct-mail piece that will be sent to 300,000 homes, says Vans Stephenson, the chain's director of public relations.

The tape's creator is Dr. Debra Gonsler, president of Diva. Recent titles on her résumé include the videos "How To Read A Woman Like A Book," "Bizarre Sports And Incredible Feats," and "How To Become The Love Of His Life." She is former vice president of programming for ScanLine Video and former director of production of Rainbow Programming Services, and she once headed production for CBS/Fox Video. Gonsler has created a total of 10 how-to videos.

The video covers not only casino games but also provides tips on how to increase one's odds in state lotteries, bingo, sweepstakes, and radio call-in contests.

Senators Wary Of Source Licensing Bill Broadcasters Win Sympathy, But Little Else

BY BILL HOLLAND

WASHINGTON Although they showed sympathy for broadcaster complaints, most members of the Senate Copyright Subcommittee, listening to arguments at a Nov. 10 hearing on the source-licensing bill, questioned the need for Congressional intervention in the longtime fight between independent television-station owners and the performing rights societies.

Sen. Dennis DeConcini, chairman of the subcommittee, said the current blanket-license method used by performing rights societies "smacks of unfairness." The Arizona Democrat said he was "searching for alternatives," but he later asked, "Is it the business of Congress to get into that kind of micromanaging [of the two industries]?"

DeConcini strongly hinted he had held the hearing only to honor a request from the bill's sponsor, Sen. Strom Thurmond, R-S.C., former president pro tempore of the Senate and former chairman of the Judiciary Committee.

Responding to a statement by Sen. Pete Wilson, R-Calif., that there was "no reason for [congressional] intervention," DeConcini quipped, "What if a former chairman and president pro temp asked you to hold hearings?" The question brought chuckles from the packed hearing room. Wilson's reply did the same: "I believe I'd honor that request."

Six of the seven members of the

subcommittee—Sens. Edward Kennedy, D-Mass.; Howell Heflin, D-Ala.; Charles Grassley, R-Iowa; Orrin Hatch, R-Utah; Pat Leahy, D-Vt.; and DeConcini—were present at some point during the hearing. All, with the exception of Grassley, questioned the necessity of congressional intervention in the controversy or suggested that the broadcast-

ers pursue the alternatives to blanket licensing available under current law. Sen. Alan K. Simpson, R-Wyo., was not present.

The subcommittee members did, however, appear to respect the broadcasters' main concerns. According to the TV-station owners, it's nearly impossible to bargain

(Continued on page 78)

Billboard Debuts List Of 8 Music Video Rotations

NEW YORK As part of an ongoing commitment to expand coverage of video music programming and promotion, Billboard this week introduces the Clip List, a compilation of reports from eight key national video outlets (see page 40).

The stations and shows represented in the Clip List cover several genres of music and most major markets. They are MTV, VH-1, the Nashville Network, Black Entertainment Television, "Night Tracks," the Beam, Hit Video USA, and the All New Record Guide.

Billboard continues to print the MTV playlist in its entirety, as it has for the past five years. The MTV list includes the Hip Clip (when reported) and the new Buzz

Bin category (Billboard, Nov. 14). Most of the other lists are abbreviated to indicate videos receiving heaviest exposure as well as those videos newly added to the individual playlists.

In some cases, such as BET, networks have combined playlists for multiple shows to make listing easier.

The following is a brief description of each channel or show and its approximate audience reach:

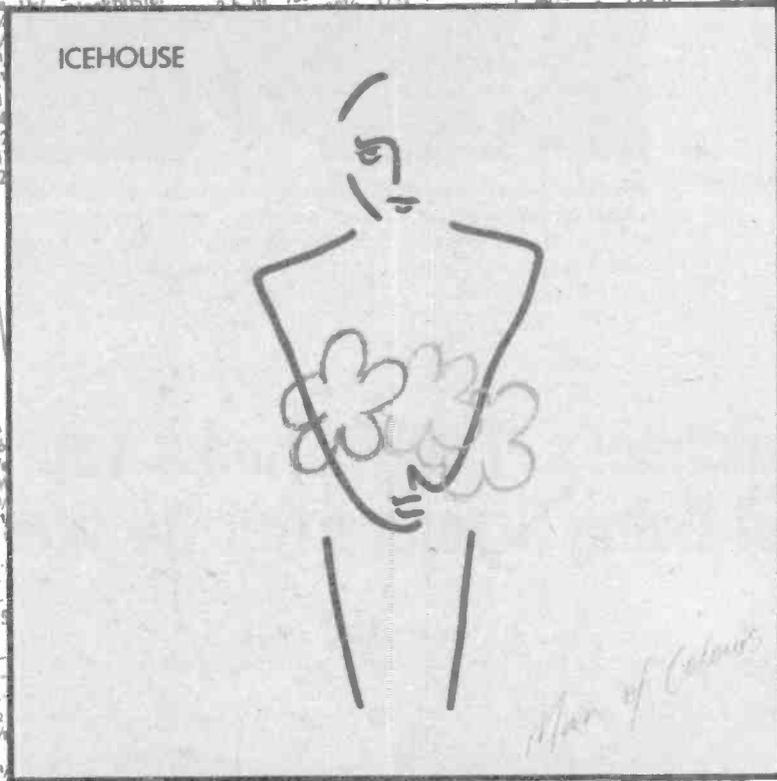
- **MTV:** 24-hours-a-day; cable; 33 million households; mixed rock/pop format.

- **VH-1:** 24-hours-a-day; cable; 23 million households; adult contemporary.

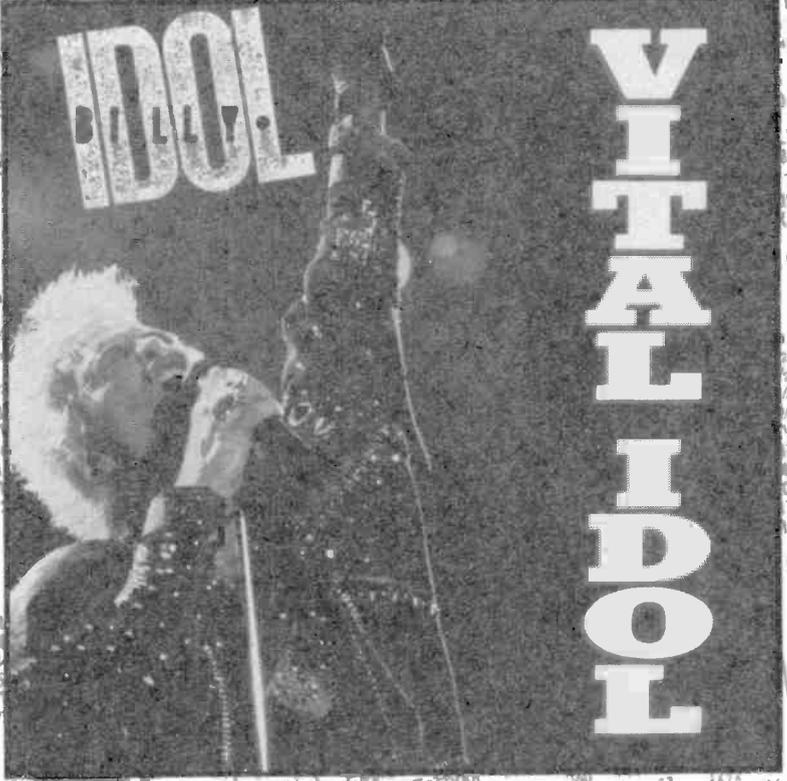
- **BET:** 14-hours-a-day; cable; 16 million households; urban contem-

(Continued on page 77)

RISK FREE



ICEHOUSE "Man Of Colours" OV 41592
Featuring "Crazy" VS4 43156



BILLY IDOL "Vital Idol" OV 41620
Featuring "Romeo My" VS4 43161



TETHRO TULL "Crest Of A Knife" OV 41590
Featuring "Steel Monkey" VS4 43172



PAUL CARRACK "One Good Reason" BFV 41578
Featuring "Don't Shed A Tear" VS4 43164

ROCK SOLID



www.americanradiohistory.com

Packagers React To Shape Box CEMA Testing Antitheft CD Carton

BY EARL PAIGE

LOS ANGELES Testing of a new compact disk carton by a relative newcomer to CD packaging has jarred traditional package developers.

The packaging controversy erupted in late September after a CD package developed by Shape Optimedia won immediate enthusiasm and endorsement from retailers (Billboard,

Oct. 3).

The Shape carton—which emphasizes pilferage protection and is basically similar in size to the current standard 6-by-12-inch package—is being tested by CEMA with its CD version of Bob Seger & the Silver Bullet Band's "Live Bullet."

A task force of packaging executives was formed Nov. 3 in Toronto to improve existing packages. A prime aim of the group is to maintain the

existing automated production lines of the major CD manufacturers.

Leading the hastily arranged effort was Floyd Glinert, executive vice president of Shorewood Packaging, and representatives from Ivy Hill Packaging, Queen's Group, and Album Graphics Inc.

Manufacturing executives involved directly or indirectly with four major labels were also present at the start-up meeting.

Following earlier enthusiastic response to the Shape package at the National Assn. of Recording Mer-

(Continued on page 80)



Big Time Ziggy. Virgin Records execs welcome new signee Ziggy Marley, whose upcoming album will be produced by Chris Frantz and Tina Weymouth of the Talking Heads. Shown, from left, are Jordan Harris, co-managing director; Nancy Jeffries, vice president of a&r; Marley; Jeff Ayeroff, co-managing director; and Addis Gessesse of Rita Marley Music.

One-stops Plead Case At NARM Wholesalers Meet

BY LINDA MOLESKI

PALM SPRINGS, Calif. Ensuring one-stops' long-term survival, manufacturer commitment to cassette singles, and a push for earlier delivery dates on major label product were the key issues at the annual one-stop meet held here as part of the National Assn. of Recording Merchandisers Wholesalers Conference Oct. 26-30.

During his keynote speech, R.T.I. Homer's Bruce Hoberman called for better support from manufacturers to help ensure one-stops' future. "Very few good one-stops are left," he said. "One-stops have become less important. We need your support. Give us the opportunity to show we can help the industry grow."

Hoberman also brought up the ongoing battle over functional discounts. "I can't understand equal

pricing. In the long run, it's shortening the life of our industry."

Following the keynote address was a manufacturers' panel, during which the major distributors reaffirmed their support of cassette singles but continued to question the feasibility of the new format.

"It's a matter of how much money you're willing to lose," said Bob Jamieson, PolyGram executive vice president and general manager. "PolyGram is supportive of the cassette single, but it costs more than we can afford to risk. Our future is in trying to break hit artists. We have a big investment here, and we can't afford to lose much money."

Echoing Jamieson's sentiments was Paul Smith, CBS senior vice president and general manager of sales. "We lose money on the 7-inch, but not as much as we'd lose on the cassette single. The raw costs be-

(Continued on page 80)

Distributor Expands Into Atlanta Landmark Buys M.S. Branch

NEW YORK After weeks of speculation, Landmark Distributors Inc. has finalized the purchase of Chicago-based M.S. Distributing's Atlanta branch, effective immediately. The move comes on the heels of Landmark's recent expansion into the Baltimore/Washington, D.C., area. The purchase price was not disclosed.

According to Pat Monaco, head of the Long Island City, N.Y.-based outfit—which is partly owned by independent Profile Records—the move "strengthens Landmark in that we're offering labels a more comprehensive distribution network. Now we can distribute from

Maine to Florida."

Monaco says he will be using the "same aggressiveness and work ethics" that have brought him success in the New York area. "We have good follow-through," he says. "We're taking that theory and expanding it to other markets. [Atlanta] is a profitable market, and we felt we could improve upon it." The latest move will put Landmark in head-to-head competition with the newly formed Justin Records.

Plans call for the present office to remain intact but increase its staff, particularly in the sales department. "It will be run the same way,

(Continued on page 77)

Folk Label Gets On Track

BY MOIRA McCORMICK

CHICAGO Independent folk and rock label Mountain Railroad Records is back on track after a near five-year hiatus, and founder Stephen Powers has also formed a companion label, Dali Records. Both labels are marketed and distributed by the Venice, Calif.-based Chameleon Music Group.

Mountain Railroad began in 1973 in Rockford, Ill., with Powers ultimately setting up shop in Madison, Wis.

The label featured product from folk artists such as Bob Gibson, Tom Paxton, Gamble Rogers, Jim Kweskin, Hamilton Camp, and Steve Goodman (whose earliest recordings show up on the compilation "Gathering At The Earl Of Old Town"), as well as from rockers, notably Pat McDonald & the Essentials (now Timbuk 3) and Spooner (some of whose members formed Firetown.)

After nearly a decade in business, "the cash flow stopped," according

(Continued on page 23)

George Michael's 'Faith' Cracks Top 10; U2 LP Still Going Strong After 34 Weeks

GEORGE MICHAEL'S "Faith" leaps nine notches to No. 10 on this week's Hot 100, becoming his 10th top 10 hit in the past three years. "Faith" follows six hits with **Wham!**, two prior solo hits, and one duet with **Aretha Franklin**.

Only two artists have racked up more top 10 hits in the past three years. **Madonna** has amassed 12 in this period, and **Phil Collins** has had 11. Collins' tally includes five top 10 hits with **Genesis**, four on his own, and one each with **Philip Bailey** and **Marilyn Martin**.

Michael's solo debut album, "Faith"—which includes the controversial summer smash "I Want Your Sex"—enters the Top Pop Albums chart at No. 41.



by Paul Grein

FAST FACTS: U2's "The Joshua Tree" logs its 34th week in the top

10 on the Top Pop Albums chart, which tops **Bon Jovi's** "Slippery When Wet" for the longest run in the top 10 so far in 1987. "Wet" was top 10 for the first 33 weeks of this year (and for the last 13 weeks of last year as well). Another "Wet" record was tied this week. "Whitesnake" logs its 26th week in the top five, which ties "Wet" for the longest run in the top five so far this year.

Billy Idol's "Mony Mony" jumps to No. 1 on the Hot 100, displacing **Tiffany's** "I Think We're Alone Now." Remakes of **Tommy James & the Shondells** oldies are now back-to-back No. 1 hits. Idol's "Vital Idol" album dips to No. 12 on the Top Pop Albums chart after peaking last week at No. 10. It's the first collection of dance remixes to crack the top 10.

INXS' "Kick" leaps 42 notches to No. 28 in its second week on the Top Pop Albums chart. This is a much faster climb than the group's last album, "Listen Like Thieves," which took 19 weeks to crack the top 30 in March 1986.

"**Robbie Robertson**" leaps 118 notches to No. 63 in its second week on the chart. Robertson led the **Band** to a series of top 10 albums in the early '70s, including "Stage Fright" and "Rock Of Ages." The group also backed **Bob Dylan** on his 1974 albums, "Planet Waves" and "Before The Flood."

Cher is off to a good start in her return to the chart wars. "I Found Someone," her first single for Geffen, enters the Hot 100 at No. 79—11 notches higher than **Laura Branigan's** version of the song peaked at in March 1986. This is Cher's first time on the Hot 100 since 1979. And she can't lose. If the record doesn't make it, she just goes back to being one of the most in-demand movie actresses.

Michael Jackson's "The Way You Make Me Feel" is the top new entry on the Hot 100, at No. 44. Jackson's first two "Bad" singles rose fast—and faded

fast. The title track spent just five weeks in the top 10—the shortest top 10 run of any No. 1 hit of the '80s. The last No. 1 hit to be in and out of the top 10 that quickly: the **Bee Gees' "Love You Inside Out"** in 1979.

Marlon Jackson's "Don't Go" inches up to No. 2 on the Hot Black Singles chart. Marlon is looking to become the fourth member of pop music's first family—following **Michael**, **Jermaine**, and **Janet**—to land a No. 1 black hit.

Finally, two sons of **Mary Louise Ienner** of Stamford, Conn., have piloted albums to No. 1 on the Top Pop Albums chart in the past few months. Arista's **Don Ienner** helped push **Whitney Houston's** "Whitney" to No. 1 for 11 straight weeks this summer, and older brother **Jimmy Ienner**

served as executive producer of the "Dirty Dancing" soundtrack, which is No. 1 for the second week.

WE GET LETTERS: Fred Washko of Hazleton, Pa., notes that **Alabama** broke its string of 21 consecutive No. 1 hits on the Hot Country Singles chart when "Tar Top" peaked at No. 7 a few weeks ago. You'll just have to start the string over, guys.

Erik P. Haumbaum of Dix Hills, N.Y., notes that **Timothy B. Schmit**, whose "Boys Night Out" peaked at No. 25 on the Hot 100, is the fifth former **Eagle** to crack the top 30 as a solo artist. None of the former Eagles has yet topped the chart on his own, but **Glenn Frey** has reached No. 2 twice and **Don Henley** has hit No. 3. **Joe Walsh** has climbed as high as No. 12 and **Randy Meisner** has reached No. 19. No other group has spawned this many successful solo artists—though if the former members of **Menudo** ever click on their own, watch out.

Steve Krempa of Schenectady, N.Y., notes that **Laura Branigan's** version of "The Power Of Love"—which jumps to No. 45 on the Hot 100—has already topped the chart peaks of two earlier versions of the song. **Air Supply** took the song to No. 68 in 1985; **Jennifer Rush**—who co-wrote it—took it to No. 57 in 1986.

Pop journalist **Rob Tannenbaum** of New York notes that several songs this year have featured names of musicians in their titles. Besides the obvious entry—ABC's "When Smokey Sings"—Tannenbaum lists the **Replacements' "Alex Chilton," That Petrol Emotion's "Chester Burnette," R.E.M.'s "Lightin' Hopkins," Wall Of Voodoo's "Elvis Bought Dora A Cadillac,"** and **Johnny Cash's "The Night Hank Williams Came To Town."**

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

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

A. Completed Entry Form.
B. One audio cassette recording of the contestant's song.
C. One copy of the song's lyrics typed or printed legibly in English. (In Latin category lyrics may be in Spanish, in Jazz category lyrics not required.)
D. A check or money order, or approved credit card in the amount of \$15.00 (U.S.) payable to TDK/Billboard Song Contest. Contestant's name and song title must appear on each item.

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

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5. The contest is open to any person who has averaged less than \$5,000 in total royalties from published music since 1982. The song must be the original work of the contestant, but the contestant need not have registered a copyright for the song. Employees of TDK Electronics Corporation, Billboard Magazine, Billboard Publications, Inc., J.A. Holsey and Associates, Inc., Capitol Records and Ventura Associates, Inc. and their affiliated companies and their advertising, public relations, and promotional agencies and their immediate families are not eligible.

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

OFFICIAL RULES

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

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

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

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

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

I certify that neither I nor any member of my immediate family is employed at TDK Electronics Corporation, Billboard Magazine, Billboard Publications, Inc., J.A. Holsey and Associates, Inc., Capitol Records, Ventura Associates, Inc. or their affiliated companies or advertising, public relations or promotional agencies. I certify that I have read and understand the TDK/Billboard Song Contest Official Rules and I accept the terms and conditions of participation in the TDK/Billboard Song Contest as stated in such Official Rules.

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

BB 1121

Setting The Record Straight

MARKING THE CENTENARY OF THE FLAT DISK

BY OLIVER BERLINER

Have you ever read U.S. Patent No. 372,786? Of course not. But if you're in radio or records, that patent is why you're there. It's what makes the music go round—literal-ly.

You see, that's the patent issued Nov. 8, 1887, to Emile Berliner for, of all things, the disk record. That makes your industry 100 years old this month.

Now, before you invoke the almighty name of Thomas Edison, let me explain that the "Wizard Of Menlo Park" didn't invent the disk record. Nor did he invent sound recording.

By taking the then-20-year-old invention of Frenchman Leon Scott and making Scott's recordings playable, Edison became the father of sound reproduction. He didn't even coin the word "phonograph." He merely removed the syllable "aut" from Scott's word, "phonautograph" (meaning sound signature).

Curiously, the word "phonography" was already in use at the time to describe a method of shorthand for secretaries. A stenographer's writing was known as phonograph.

Like most of us, the creator of phonography had never heard of Scott and his phonautograph, although he had heard of Edison. He complained bitterly to Edison—to no avail.

But let's get back to the disk. At the same time Edison was introducing his machine to the world, an obscure French poet, Charles Cros, deposited with the French Academy of Science a paper describing a novel recording concept—laterally modulated tracings on, of all things, a

disk. But Edison's innovation was so overwhelming that nobody paid any attention to the hapless Frenchman. At least not yet.

Eleven years later, Berliner recognized the contributions of the two Frenchmen—Scott's lateral modulation and Cros' disk base. But how

We've been doing it now for 100 years.

Interestingly, the Berliner U.S. patent doesn't refer to the disk itself. But the German and U.K. patents, issued simultaneously with the U.S. patent, do. Berliner wasn't really emphasizing the disk over the

tion—the microphone. Berliner sold it to the Bell Telephone Co., and it was used in all telephones for the next 100 years.

Penniless at the time, Berliner was offered \$50,000 for the microphone, and he opted for cash rather than shares in the new company. Had he taken stock instead and reinvested all dividends in the company, his stock would have been worth an estimated \$1 million today. But in 1877 Berliner was earning \$3 a week as a dry-goods clerk.

Let's consider these characteristics of one particular recording and manufacturing system:

- Lower background noise.
- Greater dynamic range.
- Seven distinct production steps.
- A master made on a glass base.
- One-to-one transfer from the original record.
- Easier-to-store large quantities in a small space.
- Increased playing time.

No doubt you will recognize these as features of the compact disk. But many decades ago, these same characteristics were cited as advantages of the Berliner gramophone record over the cylinder recordings it replaced.

Now we are told the CD will replace the gramophone record. As an innovator himself, Berliner wouldn't object if he were alive today.

The CD is mass-produced on a press, just as Berliner had envisioned for the disk in days long gone. So perhaps someone was listening after all.



'Edison didn't invent the disk record. Nor did he invent sound recording'

Oliver Berliner is the grandson of Emile Berliner.

could he come up with a groove into which a playback needle could drop?

Berliner reasoned that he could cover a flat disk, or even a cylinder, with lamplack and let a recording stylus scrape away this material as it vibrated in response to sound. Then, if he allowed acid to eat away the track where the stylus had removed the lamplack, the necessary groove for playback would be created.

Moreover, one could then electroplate the recording, making a mirror-image reversal. From this, one could stamp out unlimited copies of the recording in soft material that would later harden and be playable.

Recognize this process? Of course. It's similar to what we still do today to mass-produce perfect disk copies from a single master.

cylinder. Instead, he was demonstrating the feature he deemed most important—mass production. This was something neither Scott, Cros, nor Edison envisioned.

In fact, Berliner even showed how cylinders could be mass-produced like disks, something Edison failed at for a decade.

Berliner called his record player the gramophone (from the Greek word for "sound of letters"). In France and the Americas, however, the word "phonograph" was applied to disks, which explains why so many people credit Edison with Berliner's creation.

Incidentally, the gramophone was not Berliner's first invention. A decade earlier, the young immigrant from Hanover, Germany, had introduced his greatest inven-

When we talk about Jimmy Scott, we're talking about somebody who might be the best singer of contemporary or vintage ballads around. There must be space somewhere for him.

What is everybody waiting for? He's 62 years old. He'll die and there will be a hot funeral. Everybody will show up in hip mourning clothes and talk about how great he was.

Let's do something now. I've shed enough tears for enormously talented friends who died penniless in relative obscurity. I'm getting good and pissed at the affluent members of the music community who sit around and pontificate and let such tragedies happen again and again.

Jerome Doc Pomus
Stazybo Music
New York

FORMAT FLEXIBILITY

While appreciative of the coverage, your recent page one story, "Now, Dance Hits Are OK On MTV" (Billboard, Oct. 24), seemed both a little misleading and unfair. The point seemed to be that MTV has made a radical left turn in its programming.

The addition of two "dance hits" (your words) to a playlist of 83 current videos is seen as a "dramatic departure" and "embrace of top 40, as

well as a move away from a rock'n'roll format." We've never been defined by radio parameters and won't be now. Historically, we have had major successes with many non-album rock artists such as Madonna, Whitney Houston, Duran Duran, and Prince. Playing a video from a former No. 1 and upbeat single by Lisa Lisa is not out of character or, I would think, front page news.

Yes, it's true we've modified our playlist standards a small bit, and I'm sure we will again. Still, we remain committed to rock'n'roll and new artists.

Let's not lose sight of the fact that this is an exciting, dynamic business. It doesn't sit well with tight labeling or static formats.

Tom Freston, President
MTV Networks
New York

NAME THAT TUNE

Bravo to Sam Sutherland for his commentary decrying the failure of new age radio to identify artists (Oct. 31).

This lack of identification does a disservice not only to the music industry and the artists, but to radio itself. One of the most frequent complaints voiced by listeners in focus groups is "Station XXXX doesn't give the names of the songs it plays."

Who wants irritated listeners?

It's particularly ironic that so-called new age stations are lax about "backsells." Their assumption that their type of listener doesn't care about the identity of artists can lead to the (incorrect) notion that they are furnishing a background service which attracts a passive audience.

Try finding advertisers who want to spend money to reach a passive audience.

To my knowledge, ours is the only contemporary instrumental-based station in the country to "back-sell" every selection it plays. We rarely go longer than three consecutive songs without identifying the preceding artists and song titles.

Steve Feinstein
Program Director, KKSF
San Francisco

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

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BEFORE IT'S TOO LATE

I've been singer Jimmy Scott's fan and friend for almost 40 years. When I first met him he was coming off r&b hits like "Dearest Darling," "My Mother's Eyes," and "Hands Across The Table." At that time, black records were called race records and seldom crossed over to the white charts.

His career then was at a semi-standstill, and he was already starting to fall through the cracks. Then he disappeared, and for the next 20 years I heard very little about him.

Later, I heard that Jimmy was working in the shipping department of a Cleveland hotel and singing at senior-citizen homes and at hospitals. These gigs went on until the mid-'80s. Then, two years ago he suddenly turned up in Newark, N.J. I heard him sing, and he was as great as ever. He looks healthy and acts fairly wise, but wealthy forget about. He's just barely hangin' in.

If you want to know more about his singing ask Quincy Jones, or Stevie Wonder, or Frankie Valli, or Nancy Wilson. They all idolize him.

New WNEW Promo Seeks To Stick Station's Name On Well-Played Albums

NEW YORK Reinforcing its position as New York City's only mainstream album-rock outlet, WNEW-FM is pitching record stickers that would highlight albums getting significant exposure on the 20-year-old rocker.

The proposal, conceived by WNEW promotion director Niel Barry and PD Mark Chernoff, con-

geared mainly toward new and semiestablished acts. "We wanted to be aggressive in this area because we're the only station left in town that will play contemporary stuff," he says. Naturally, Chernoff says he'd only give green lights on a sticker after WNEW had reason to commit to that record.

Shortly after making the offer to all labels, Chernoff says CBS has shown the most aggressive interest. Says CBS New York branch manager Ron Piccolo, "CBS has marketing and merchandising plans for developing acts with every major retail account. The WNEW stickers would be a great stamp of approval, and an excellent way to create added exposure for these groups."

Based on the size and strength of its retail team, Piccolo says CBS would ideally like to get an exclusive deal with WNEW on the stickers, but notes that talks with the station are still in the very early stages.

'WNEW stickers would be a great way to get added group exposure'

sists of WNEW-FM supplying "As Heard On 102.7 WNEW-FM" stickers to participating labels. The marketing staffs at those labels would then slap them on appropriate albums at record stores throughout the area.

Referring to WXRK New York's shift to classic rock early this year, Chernoff says the concept is

WASHINGTON ROUNDUP

BY BILL HOLLAND

THE WHITE HOUSE has nominated Bradley P. Holmes for a seat on the Federal Communications Commission. Holmes, currently chief of the FCC's policy and rules division, has been employed by the commission for 4½ years. The commission seat has been vacant since former chairman Mark Fowler left in April. Senate Commerce Committee confirmation hearings, scheduled to begin Tuesday (17), are expected to go smoothly for Holmes. The White House may soon have to nominate another commissioner if current FCC member Mimi Dawson is confirmed as deputy secretary of transportation.

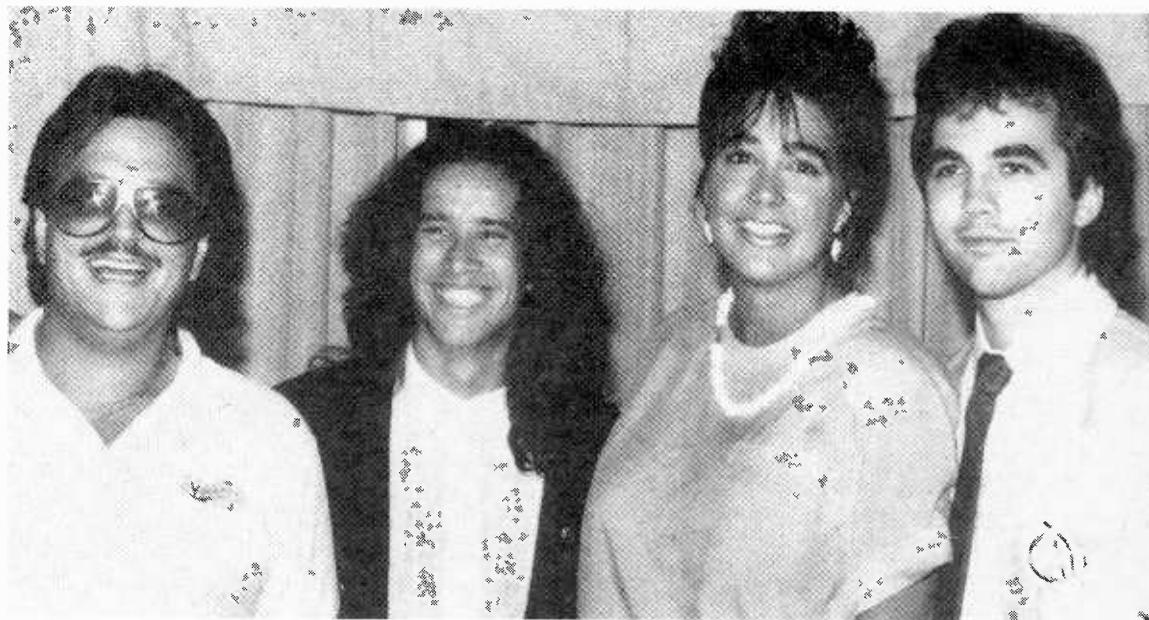
TAX ALL, NOT A FEW: That was the general message from the Na-

tional Assn. of Broadcasters recently as congressional movers and shakers added a provision to the Budget Reconciliation Bill that would slap a 2% tax—more with penalties—on all broadcast license transfers and on those who do not obey the fairness doctrine (Billboard, Nov. 14). NAB lobbyists rallied to convince legislators and the White House that singling out broadcasters to tax for revenue was discriminatory and unconstitutional. The NAB's congressional allies advised the group to come up with an alternative, which it did. The NAB has sent a white paper to the Senate Commerce Committee, which is holding hearings on public broadcasting funding. In the paper, the NAB offers three alternative ways of raising revenue to fund the Public Broadcasting System. Option one is to tax all radio, television, and VCR sales; the NAB says a 1.5% tax could bring in about \$264 million next year, and a 2% fee could bring in about \$345 million. Evidently some of the NAB's older members remember 1950, when Congress slapped a 10% excise tax on television sets—a tax that wasn't removed until 1965.

Option two is to authorize the FCC to auction off unused spectrum space. The NAB says the auction sale of 6 megahertz of spectrum space could bring in \$800 million. Exempted would be spectrum used for public safety, radio, TV, cellular services, and amateur radio services.

The NAB's third suggestion: Charge an application fee for the lottery used to grant licenses for amateur radio services in 438 smaller markets. The U.S. government could get as much as \$43.8

(Continued on page 12)



Crossover Kings. Hot crossover outlet WPGC Washington, D.C., is a little slow in providing photos from the Bobby Poe convention but quick to achieve great Arbitron success. Pictured at the summer confab, from left, are WPGC MD Albie Dee, Chrysalis artist Jellybean, Stacie Seifrit of the station's music/research department, and Chrysalis singles director Charlie D'Atri.

Nonprofit Group Tries to Raise Air Awareness

BY YVONNE OLSON

LOS ANGELES Immedia Inc., a new nonprofit organization, hopes to address, via radio, such issues as hunger, homelessness, the AIDS crisis, voter stimulation, and substance-abuse awareness.

Founded by California radio veteran Jerry Longden and KLSX Los Angeles air personality Damion, Immedia's first goal is to attract a coalition of broadcasters dedicated to supporting social causes and provide them with produced announcements on the issues.

Longden and Damion were also founding members of a popular

The first goal: to find a group of socially aware broadcasters

'70s activist group, the National Assn. of Progressive Radio Announcers, which produced three albums and a number of television spots dealing with the vote and substance abuse. The albums and spots contained liners and short announcements by celebrities and other public figures.

Immedia, which has similar goals, is currently recruiting personalities for this effort. PolyGram records has agreed to press the albums, and Immedia has merged with the Entertainment Industries Council of America to coordinate the production and airing of television ads.

Additional information regarding this project can be obtained by writing to Immedia, 4444 Riverside Dr., Suite 204, Burbank, Calif. 91505-9887, or by calling 818-841-5289.

OUTA THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

"Everything they've done so far has been top 10," says KKLQ "Q-106" San Diego PD and Billboard PD of the week Garry Wall of Exposé's "Seasons Change" (Arista). "It has a great sound to it, and I think it's a smash." Another Wall-deemed smash is Jody Watley's "Don't You Want Me" (MCA). "If anyone's questioning that, they're crazy," he says. And Wall also casts a ballot for New Order's "True Faith" (Warner Bros.). "I doubted its mass-appeal quality," he admits, "but the record has really grown on me, and my audience as well. It's more than just a dayparted record."

BLACK/URBAN

"A lot of folks need to look at this record," says KKDA "K-104" Dallas MD Jimmy Smith of Total Contrast's "Kiss" (Mercury). "This group has always had a problem appealing to American audiences, but this time they put a real slick record together. It just might work." Smith also says the Deele's "Two Occasions" (Elektra) is turning out to be a big hit in Dallas, and he gives all-around honors to the new Earth, Wind & Fire album. "Enough said on 'System Of Survival' [Columbia]. This album is a smash, with at least four more singles," he says.

ALBUM ROCK

"The BoDeans are breaking wide open," says KGB San Diego MD Pam Edwards. "'Only Love' [Reprise] keeps building and has started to sell. Add this to their exposure with U2 and the Robbie Robertson project and you've got a band ready to explode." Edwards also calls the latest Yes album phenomenal, saying, "'Rhythm Of Love' [Atlantic] is even stronger and more infectious than 'Love Will Find A Way.'" Edwards also has high praise for INXS, saying 1988 will be a good year for that Australian band. "'Kick' [Atlantic] is their most mature and intense project yet, with a multitude of potential hits," she says. "See this band in a club while you can, because these guys are bound for the arenas."

COUNTRY

"What can you say about Conway [Twitty] that hasn't already been said?" asks WWWW Detroit MD Kevin Herring. Twitty's "That's My Job" (MCA) "got great initial response at the station," Herring says. "And Twitty does so consistently well that I don't mind taking chances on an artist like him." Herring also got much unsolicited response on the new single from Merle Haggard, "Twinkle Twinkle Lucky Star" (Epic). "On the first play, people called in asking where they could buy it," he says. "There's no doubt that this record is for us." And Rosanne Cash's "Tennessee Flat Top Box" also wins praise from Herring, who says it has a fresh sound and true-to-country quality that make it perfect for WWWW.

YVONNE OLSON

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Ready For Radio. Epic VP for promotion Dan DeNigris poses with the beauties from Big Trouble before introducing the group's debut single, "Crazy World." From left are Trouble makers Bobbi Eakes and Suzy Zarow, DeNigris, and group members Rebecca Ryan and Julia Farey.



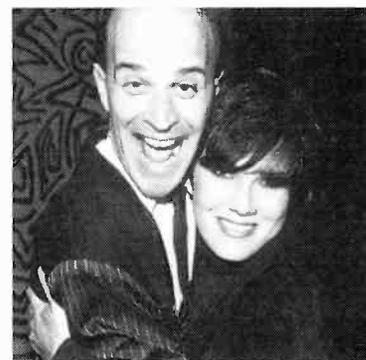
Los KBOS MD "the Real" Don O'Neal, left, and PD Barry Richards, right, both of KBOS "B-95" Fresno, Calif., get ready to party with members of Slash/Warner Bros. group Los Lobos after the hit outlet sponsored their local performance.



The News Is Jazz. Huey Lewis, left, and his dad, Hugh Cregg, right, reveal their jazz preferences while stopping by KJAZ Alameda, Calif./San Francisco to spin their favorites with morning man Stan Dunn.



Minding Merle Matters. The WZDQ Decatur, Ill., team enjoys the fruits of its labor while relaxing postconcert with Merle Haggard. Backstage, from left, are morning man Griz England, VP/GM David Webb, MD Dale Jones, Haggard, and an unidentified friend.



On The Move. GM Tony Berardini of KROQ Los Angeles and WBCN Boston enjoys a welcome-to-your-new-home hug from Capitol solo artist Martha Davis. Rocker KROQ was celebrating its move to deluxe studios in Burbank, Calif.

KTXQ Promotes On The Fly Rocker Turns Gripes Into Hypes

DALLAS Album rocker KTXQ "Q-102" Dallas stepped on some suburban toes recently when the station revealed its new provocative billboards. The city council of Plano, Texas, a predominantly white-collar suburb, wasted no time in trying to have one of them, which adorns the main route into the city, removed by contacting the station and voicing its displeasure. It seems one of the council members was made aware of the billboard, a male torso with the message "Early Risers Love Bo (Roberts)" stamped across the fly of its pants, by a concerned citizen who was worried the subject materi-

al would be harmful to Plano youth.

In response, Q-102 held a morning show underneath the accused billboard, broadcasting live and serving the "early risers" coffee and doughnuts. "We drew an overwhelming crowd and received telephone calls supporting our campaign," says Q-102 promotion director Michael Nelson. "Even some of our advertisers called to let us know they were behind us." The story was picked up by the Dallas dailies, two TV stations, and the Associated Press.

CHARLENE ORR

WASHINGTON ROUNDUP

(Continued from page 10)

million a year if it charges a \$5,000 application fee, the NAB says.

The NAB stresses in its white paper that such revenue-raising fees should be shared by everyone, not just broadcasters.

HILL ACTION: "Everything's on hold," says an NAB staffer. The Senate Budget Committee is waiting for the results of the budget summit between the White House

and Congress before acting on a measure—already passed by the Senate Commerce Committee—that includes sections on a license-transfer tax and codification of the fairness doctrine. Broadcasters were recently successful in persuading the House to drop a fairness doctrine amendment from the measure, but they're afraid it might be put back in. The House bill has no transfer-tax proposal.

newsline...

FRANK COOY is appointed VP/programming for KTWV "the Wave" Los Angeles. He'll continue his programming duties for the Wave locally as well as for the Wave network. The network is a 24-hour, satellite, new age service the Metropolitan-owned station produces for the Satellite Music Network.

CLIFFORD LEVINE is named president/GM of Cap Cities/ABC's WLS/WYZZ Chicago. He had been general sales manager for the group's KABC Los Angeles.

KCWV-AM-FM Kansas City, Mo., will be sold to Reagan Henry National Radio Associates Inc. of Philadelphia for \$8.7 million. The seller is Wodlinger Broadcasting, which also owns the financially troubled Hit Video USA. The Wave-formatted radio stations are apparently being sold to help finance the music video channel. Formerly known as KCLO and KZZC, KCWV-AM-FM were bought by Wodlinger in 1982 for \$1.7 million.

EZ COMMUNICATIONS, Fairfax, Va., promotes Trish Dyer to director of advertising and promotion for the chain. She had been assistant to her predecessor, Wyatt Thompson, who recently resigned from EZ to join a television group.

RICK SAINTE is named GM at album-rock-formatted WZZQ Terre Haute, Ind. He was previously GM at WMPG/WADC Parkersburg, W.Va.

PAUL HOLSOPPLE is named VP/GM of Quincy Communications, owner of WTAD/WQCY Quincy, Ill. Most recently, he had managed WWAZ/WLIU Providence, R.I.

BENNY MOORE is named GM at WCLY Raleigh, N.C.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. You Light Up My Life, Debby Boone, WARNER/CURB
2. Don't It Make My Brown Eyes Blue, Crystal Gayle, UNITED ARTISTS
3. How Deep Is Your Love, Bee Gees, RSO
4. Baby, What A Big Surprise, Chicago, COLUMBIA
5. Blue Bayou, Linda Ronstadt, ASYLUM
6. Heaven On The 7th Floor, Paul Nicholas, RSO
7. We're All Alone, Rita Coolidge, A&M
8. Boogie Nights, Heatwave, EPIC
9. It's So Easy, Linda Ronstadt, ASYLUM
10. Back In Love Again, L.T.D., A&M

POP SINGLES—20 Years Ago

1. Incense And Peppermints, Strawberry Alarm Clock, UNI
2. To Sir, With Love, Lulu, EPIC
3. The Rain, The Park & Other Things, Cowells, MGM
4. Soul Man, Sam & Dave, STAX
5. Daydream Believer, Monkees, COLGEMS
6. Please Love Me Forever, Bobby Vinton, EPIC
7. I Say A Little Prayer, Dionne Warwick, SCEPTER
8. It Must Be Him, Vikki Carr, LIBERTY
9. I Can See For Miles, Who, DECCA
10. Expressway To Your Heart, Soul Survivors, CRIMSON

TOP ALBUMS—10 Years Ago

1. Simple Dreams, Linda Ronstadt, ASYLUM
2. Rumours, Fleetwood Mac, WARNER BROS.
3. Aja, Steely Dan, ABC
4. Live, Commodores, MOTOWN
5. Foot Loose & Fancy Free, Rod Stewart, WARNER BROS.
6. Street Survivors, Lynyrd Skynyrd, MCA
7. Point Of No Return, Kansas, EPIC/KIRSHNER
8. You Light Up My Life, Debby Boone, WARNER/CURB
9. In Full Bloom, Rose Royce, WHITFIELD
10. Let's Get Small, Steve Martin, WARNER BROS.

TOP ALBUMS—20 Years Ago

1. Diana Ross & the Supremes Greatest Hits, Diana Ross & the Supremes, MOTOWN
2. Sgt. Pepper's Lonely Hearts Club Band, Beatles, CAPITOL
3. Strange Days, Doors, ELEKTRA
4. Four Tops Greatest Hits, Four Tops, MOTOWN
5. The Doors, ELEKTRA
6. Vanilla Fudge, ATCO
7. Ode To Billie Joe, Bobbie Gentry, CAPITOL
8. The Bee Gees' First, Bee Gees, ATCO
9. Dr. Zhivago, Soundtrack, MGM
10. Groovin', Young Rascals, ATLANTIC

COUNTRY SINGLES—10 Years Ago

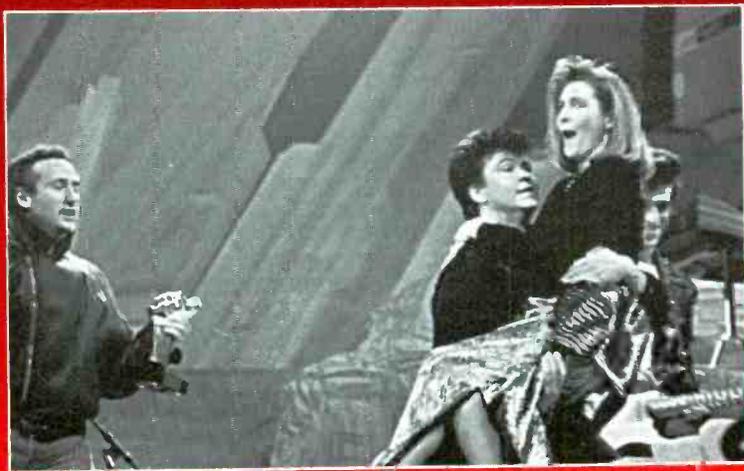
1. Here You Come Again, Dolly Parton, RCA
2. Blue Bayou, Linda Ronstadt, ASYLUM
3. The Wurlitzer Prize (I Don't Want To Get Over You/Lookin' For a Feeling), Waylon Jennings, RCA
4. I'm Knee Deep In Loving You, Dave & Sugar, RCA
5. You Light Up My Life, Debby Boone, WARNER/CURB
6. One Of A Kind, Tammy Wynette, EPIC
7. Georgia Keeps Pulling On My Ring, Conway Twitty, MCA
8. Don't Let Me Touch You, Marty Robbins, COLUMBIA
9. From Graceland To The Promised Land, Merle Haggard, MCA
10. Take This Job And Shove It, Johnny Paycheck, EPIC

SOUL SINGLES—10 Years Ago

1. Serpentine Fire, Earth, Wind & Fire, COLUMBIA
2. You Can't Turn Me Off (In The Middle Of Turning Me On), High Energy, GORDY
3. Back In Love Again, L.T.D., A&M
4. Dusic, Brick, MALACO
5. It's Ecstasy When You Lay Down Next To Me, Barry White, 20TH CENTURY
6. If You're Not Back In Love By Monday, Millie Jackson, SPRING
7. FFUN, Con Funk Shun, MERCURY
8. Somebody's Gotta Win, Somebody's Gotta Lose, Controllers, JUANA
9. Don't Ask My Neighbors, Emotions, COLUMBIA
10. Native New Yorker, Odyssey, RCA

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PAUL YOUNG - MATT BIANCO
CARMEL - CHAKA KHAN
DOUBLE
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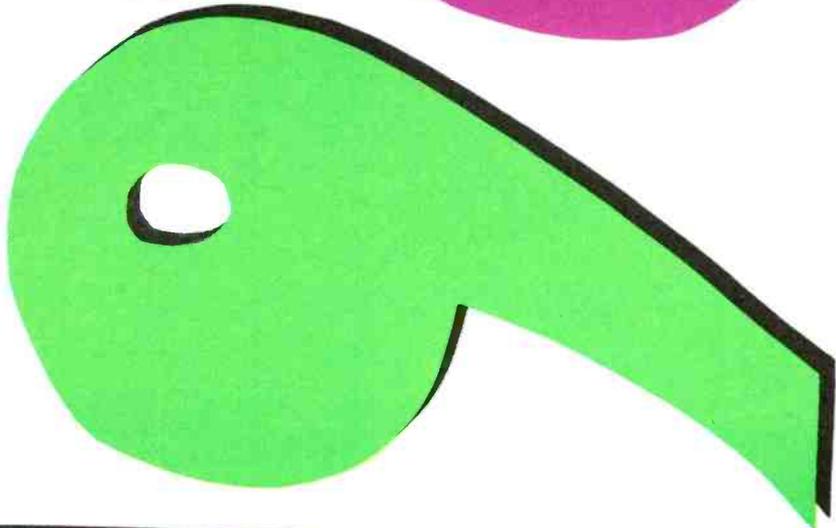
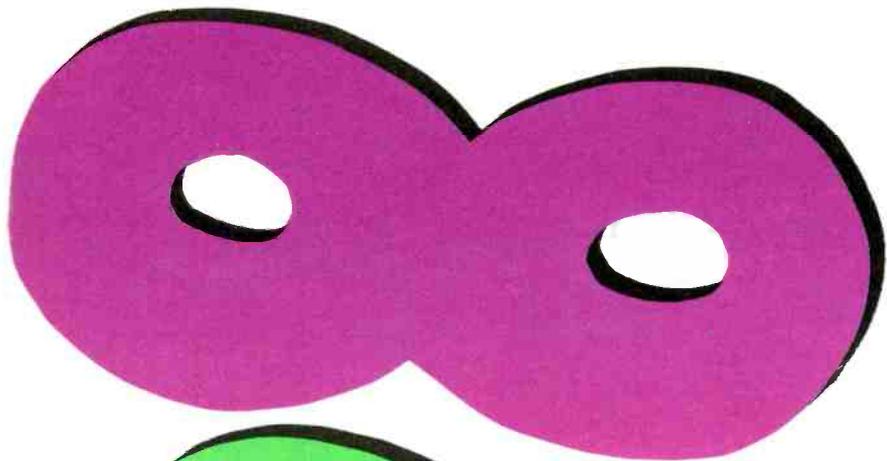
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Programming Takes Big Step Backwards As Oldies Fight It Out For Philly Market

OLDIES RUSH: CBS took hit outlet WCAU-FM Philadelphia to "Oldies 98" the evening of Nov. 10, and adult rocker WIOQ-FM went to the same format early Nov. 11. Word is that CBS put a rush on things when WIOQ announced it would go oldies on Nov. 23 in order to beat the outlet to the punch.

A CBS spokesperson says WCAU had its highest revenue year ever, but Malrite's new hit outlet WEGX "Eagle 106" has been rising steadily, simultaneous with a 12-plus fall on WCAU's part. In the summer Arbitrons, WCAU led narrowly with a 3.4 to Eagle's 3.3.

CBS introduced WCAU in 1981 as a Mike Josephs-consulted "Hot Hits" outlet and is opting out of the format for those hotly sought 25-54s, a demo former CBS VP/programming **Bob Vanderheyden** tagged and touted as the "dollar demo" two years ago.

"We're walking away from the fact that we're No. 1," says WCAU VP/GM **Vince Benedict**. "The main problem is that top 40 is not what it used to be in the '60s. We've got so many stations playing some of what we play. Listeners have such a broad spectrum of stations to choose from that I don't think [top 40] will ever dominate a market the way it used to."

CBS, of course, does beautifully with WCBS-FM New York, and it took the former WMRQ Boston from quality rock to oldies last month. But, word is there's no cause to speculate that oldies will overtake other outlets in the chain.

CBS is awaiting FCC approval on the calls WOGL and will maintain the Oldies 98 handle. As for the personnel, Benedict says, "Everyone that's in place is going to stay, as far as I'm concerned."

WIOQ GM **Joseph Chairs** did not return calls on the station's flip.

Add WCAU and WIOQ to AM oldies WFIL and WPGR, and Philly should soon shape up as a major battleground for the format. No doubt, both FMs wanted to capture the FM oldies corner alone and will now engage in a war of profiles and personalities. Malrite now has the top 40 scene all to itself with Eagle 106. Meanwhile, market-dominant rocker WMMR and classic rocker WYSP can carve out cleaner niches with WIOQ out of the format.

TOM CUDDY leaves his OM/PD post at Billboard-award-winning WPRO-AM-FM Providence, R.I., to jump several rungs on the career ladder and assume the VP title at ABC Entertainment Programming Network. In leaving the Cap Cities/ABC hit outlet, Cuddy rejoins ABC Network president **Aaron Daniels**, another WPRO graduate... Also in Providence, **Ken Carson** is out as PD of rocker WHJY.

TIM MURPHY joins EZ as PD for country combo KMPS-AM-FM Seattle, leaving leading ratings from his OM days at KMJ/KNAX Fresno, Calif., to do so. Murphy succeeds **Jay Albright**, who recently stepped down to get into consulting... **Michael Meehan** is the new PD at WCMS-AM-FM Virginia Beach, Va. He's been afternoon driver for the country outlets since 1982.

Best wishes to **Frenche Be**, who's leaving his OM/PD/morning man duties at urban heavyweight WQIM Montgomery, Ala. After 10 years with the station, Be is now pursuing a consulting and public-relations venture. WQIM afternoon drive man **Michael Long** will serve as interim PD, and **JJ McKay** arrives from WAWA Milwaukee to handle mornings.

OPENINGS: **Glen Martin**, PD at WFYR Chicago, is taking his time recruiting a new morning arrangement for the steadily up-trending, oldies-intensive AC. He's looking for a true personality to fit WFYR's foreground approach and awaiting quality tapes and résumés. That's all to replace **Jerry St. James** and **Jeff Elliot**, who left a few months back... **WXTY** Ticonderoga, N.Y., a hit outlet in the Great Empire chain, is shaping

up as the company's farm team and looking to fill a drive-time slot. Entry-level candidates with some experience should apply to group programmer **Buzz Brindle**.

Congrats to **Matty "The Humdinger" Singer** for taking top honors as an indie in the Philadelphia Music Foundation's first annual Best Of Philly awards program... Kudos, too, to **WKY** Oklahoma City traffic reporter **Mike Rutledge**, who recently assisted police in apprehending a stone thrower he saw while flying over a freeway overpass, bringing much local attention to the country outlet... **Bill Stallings** joins **Paul Tapie** in mornings at classic hits station WNCX Cleveland. He's spent the last six years at various northern California stations.



WEST COASTERS... **Mona Lapides** is upped from promotion assistant to promotion coordinator at **KIIS-AM-FM** Los Angeles...

Rob Tonkin resigns his post at New York-based MEGA. The promotion director at rocker **KGB-FM** San Diego for several years, Tonkin will return to the market to narrow down his currently broad career choices. He can be reached at 619-280-7625... Kudos to PolyGram's new L.A.-based album promotion manager, former Atlantic secondaries ace **Paula Tuggey**... Album rock **KKDJ** Fresno, Calif. will introduce a hot new morning duo in a few weeks. Meanwhile, current wake-up woman **Deborah Catlin** has left the station and **PD Art Farkas** is filling in... **Dave Block** is OM and **Ray Randall** is PD at top 40 **KRMD** Shreveport, La.

L.A. programmers were wowed with a sizzling performance by **WaWaNee** Nov. 5 at the Roxy. Check out this band—it's a real treat to encounter white boys with soul.

Dan McColly exits MOR-formatted **KIDO** Boise, Idaho, to program top 40 **KIYS** across town, following the departure of **Tom Evans** several weeks ago... The urban format has been dropped at **KPUR** Amarillo, Texas, in favor of simulcast activities with sister FM, the album rockin' **KATP**... **Rich Phillips** is named OM at urban "Jet94" Chattanooga, Tenn... At urban **WXOK** Baton Rouge, La., **Matt Morton** becomes director of operations and **Carlos Beck** replaces **Rob Neal** as PD... **Al Switzer** and **Scott Jantzen** are named OM and PD, respectively, at urban-formatted **WOCQ** "OC104" Ocean City, Md.

PHIL STEVENS shakes up Valdosta, Ga., by leaving the excellent numbers he programmed top 40 **WLGA** to and joining the competition, **WZLS**, as OM/PD... **Paul Randall** joins AC combo **WLAC-AM-FM** Nashville, Tenn., as operations manager. Most recently the veteran was VP/GM at **WNOX/WTNZ** Knoxville, Tenn... **Don Moore** is the new PD at country stronghold **KBUC-AM-FM** San Antonio, Texas. He had been OM at **WSSL-AM-FM** Greenville/Spartanburg, S.C., and replaces **Ed Chandler** at **KBUC**. Chandler is now at **KASE** Austin, Texas... **Jerry Paxson** is the new afternoon driver/assistant PD at country outlet **WQHK-AM** Fort Wayne, Ind. He's fresh from the PD-ship at **WIAK** Myrtle Beach, S.C... **Dan Wright** is the new MD at **AC WQPO** Harrisonburg, Va., replacing **Brian Charrette**.

Douglas Knopper becomes promotion director at soft rockin' **WNSR** New York. He comes from **WMTG/WNIC** Detroit. **WNSR**, by the way, has updated its "not too hard, not too soft" TV spot with "livelier than light" inserts, taking a direct shot at **WLTW** "Lite FM" New York... We're big fans of all-sport **WFAN** New York's series of 10-second TV spots. One features a little man with an enormous baseball mitt saying, "We make sports easy to catch"... And, **WPLJ** "Power 95" New York has adopted a concept from **WABC**'s top 40 days—the "lips" spot where a pretty girl lip-synchs through a montage of Power 95 elements.

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



by Kim Freeman

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	2	8	6	TUNNEL OF LOVE COLUMBIA LP CUT	BRUCE SPRINGSTEEN 1 week at No. One
2	1	4	12	CHERRY BOMB MERCURY 888 934 7/POLYGRAM	JOHN COUGAR MELLENCAMP
3	8	10	6	SHOWDOWN AT BIG SKY Geffen 7-28175	ROBBIE ROBERTSON
4	4	6	5	GOT MY MIND SET ON YOU DARK HORSE 7-28178/WARNER BROS.	GEORGE HARRISON
5	6	5	9	ONE SLIP COLUMBIA LP CUT	PINK FLOYD
6	9	11	7	RHYTHM OF LOVE ATCO LP CUT/ATLANTIC	YES
7	3	3	10	TIME STAND STILL MERCURY 888 891 7/POLYGRAM	RUSH
8	11	16	7	FARM ON THE FREEWAY CHRYSALIS LP CUT	JETHRO TULL
9	5	1	8	LOVE WILL FIND A WAY ATCO 7-99449/ATLANTIC	YES
10	14	19	6	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	BOURGEOIS TAGG
11	15	14	9	CRAZY CHRYSALIS 43156	ICEHOUSE
12	21	26	4	RAIN IN THE SUMMERTIME I.R.S. 53219/MCA	THE ALARM
13	12	12	11	RAG DOLL Geffen LP CUT	AEROSMITH
14	17	20	5	LITTLE WING A&M LP CUT	STING
15	13	15	7	VALERIE ISLAND 7-28231/WARNER BROS.	STEVE WINWOOD
16	7	2	12	THE ONE I LOVE I.R.S. 53171/MCA	R.E.M.
17	18	22	6	UNCHAIN MY HEART CAPITOL 44072	JOE COCKER
18	16	18	8	ONLY LOVE SLASH 7-28139/REPRISE	BODEANS
19	10	9	9	THROWAWAY COLUMBIA 38-07653	MICK JAGGER
20	22	30	5	DON'T SHED A TEAR CHRYSALIS 43164	PAUL CARRACK
21	20	21	5	NEED YOU TONIGHT ATLANTIC 7-89188	INXS
22	27	33	10	HYSTERIA MERCURY LP CUT/POLYGRAM	DEF LEPPARD
23	26	28	6	LIKE DREAMERS DO EPIC LP CUT	THE RADIATORS
24	29	38	3	SOMETHING IN THE HEART MCA LP CUT	DAVE MASON
				★★★ POWER TRACK ★★★	
25	40	—	2	DEVIL'S RADIO DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
26	30	42	3	SWEET FIRE OF LOVE Geffen LP CUT	ROBBIE ROBERTSON
27	31	49	3	THE USUAL COLUMBIA LP CUT	BOB DYLAN & ERIC CLAPTON
28	34	29	6	SPARE PARTS COLUMBIA LP CUT	BRUCE SPRINGSTEEN
29	37	40	9	ON THE TURNING AWAY COLUMBIA LP CUT	PINK FLOYD
30	23	24	7	EAGLES FLY Geffen 7-28185	SAMMY HAGAR
31	25	13	13	IS THIS LOVE Geffen 7-28233	WHITESNAKE
32	19	7	8	BRILLIANT DISGUISE COLUMBIA 38-07595	BRUCE SPRINGSTEEN
33	38	—	2	HAVE MERCY EMI-MANHATTAN LP CUT	RICHARD MARX
34	33	39	3	BURNING LIKE A FLAME ELEKTRA 7-69435	DOKKEN
35	36	48	3	LONG TIME GONE MCA LP CUT	TRIUMPH
36	24	25	7	WE'LL BE TOGETHER A&M 2983	STING
37	46	—	2	WHEN WE WAS FAB DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
38	28	17	11	STRAP ME IN ELEKTRA 7-69427	THE CARS
39	35	32	7	KICK THE WALL QMI 53107/MCA	JIMMY DAVIS & JUNCTION
40	44	—	2	HANG MAN JURY Geffen LP CUT	AEROSMITH
41	49	—	2	SHOOT HIGH ATCO LP CUT/ATLANTIC	YES
				★★★ FLASHMAKER ★★★	
42	NEW ▶	—	1	THERE'S THE GIRL CAPITOL 44089	HEART
43	47	—	2	SKAKEDANCE MERCURY LP CUT/POLYGRAM	THE RAINMAKERS
44	32	23	12	LEARNING TO FLY COLUMBIA 38-07363	PINK FLOYD
45	45	43	5	GIMME YOUR LOVE CAPITOL LP CUT	MSG
46	42	36	12	HARD TIMES FOR AN HONEST MAN MERCURY LP CUT/POLYGRAM	J. C. MELLENCAMP
47	48	50	3	JUST LIKE YOU CAPITOL LP CUT	MARTHA DAVIS
48	41	46	5	NO SUCH THING ATLANTIC 7-89183	TOMMY SHAW
49	NEW ▶	—	1	CLOUD NINE DARK HORSE LP CUT/WARNER BROS.	GEORGE HARRISON
50	NEW ▶	—	1	IT'S THE END OF THE WORLD AS WE KNOW IT I.R.S. LP CUT/MCA	R.E.M.

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

PROMOTIONS

WHY? WHY NOT!

WHY "Y-107" Nashville has a knack for the outrageous promotion. For Halloween, the station set up a coffin filled with cash and asked listeners to guess how much money it held. The closest guess won the money and the coffin. Not a particularly outrageous, or new, idea in itself. But the station also promised to pay, in advance, for the lucky listener's funeral. Oddly enough, only two listeners guessed that the coffin contained \$1,070. They were both wrong. Only one listener guessed the correct total of \$1071.07.

This summer, the station ran a Rich And Famous promotion for eight weeks, offering trips to exotic places, an air-conditioned dog house (to keep up with the Jim and Tammy Bakkers), and the infamous free

breast enlargement. That promotion has been picked up by **KLOL** Houston, Texas, which is asking listeners to complete this sentence: "I'd like to have a breast enlargement because ..."

WYHY has just completed its Day Of Decadence promotion, in which the winning listener actually had to win twice to fully enjoy the prize. The winner was flown to Las Vegas with \$10,000, all of which had to be spent on gambling within a weekend. If he won, he got to keep all the winnings and was flown back to Nashville in style.

However, if he lost or failed to spend all the money, he was transported from Las Vegas to Nashville on a Greyhound bus. If that sounds a bit cruel, remember, this is the same station that convinced all of Nashville's mayoral candidates to come to the station the day before the election

and throw pies at each other.

CHAMPAGNE FLIGHT

Sometimes running a successful promotion is as easy as putting one and one together. **CKDK "K-102"** Woodstock, Ontario, arranged to have the General Motor's Hot Air Balloon come to town for promotional flights when the station found out that its head of creative services had always dreamed of being married aloft. **K-102** added "on air" to "in air," and the promotion took off.

It took the station only 10 days to arrange flowers, rings, a reception, a limousine, music, minister, video moments, a wedding cake, and a honeymoon for the couple. The station picked up the tab for the whole affair. The station then took out a full-page ad in the local newspaper to invite everyone to the ceremony, which the station broadcast live from the balloon's gondola.

THE BEAT GOES ON

Top 40 **WZEE "Z-104"** Madison, Wis.,



Duck If It Bounces. The **WPXY** Rochester, N.Y., morning team shows listener Paula Wilson, winner of a recent station contest, what to do if the \$11,000 giant check she won bounces. Wilson correctly listed all 25 Ways "98 PXY" Makes Your Day as well as the time and date each one was announced on the station. Top 40 **WPXY** had run the promotion for six weeks and collected 10,000 entries. Buried in the entries, from left, are morning man Scott Spezzano, Wilson, and morning woman Diane Banks.

capitalized on the region's wealth of local talent as it welcomed students back to the University of Wisconsin with its second annual Beat Of The City concert recently. The showcase for five local bands capped a summer-long series of Sunday night concerts in area clubs. Three bands played at each of the summer shows, and the best of those were invited back for the series' grand finale.

The bands may have played for free, but they did get to play for 16 label a&r representatives **Z-104** brought in to scout for talent. **Z-104** recorded this year's concert, and the LPs and cassettes will be used for on-air giveaways and sold at retail stores in the area. Stations that have similar projects in the works should take note: **WZEE's** cassettes sold out quickly last year, so this year the station made sure it produced more.

PETER J. LUDWIG

FOR WEEK ENDING NOVEMBER 21, 1987

Billboard

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	3	7	9	★★ NO. 1 ★★ THE TIME OF MY LIFE RCA 5224	◆ BILL MEDLEY & JENNIFER WARNES 1 week at No. One
2	2	4	8	CANDLE IN THE WIND MCA 53196	◆ ELTON JOHN
3	7	8	6	VALERIE ISLAND 7-28231/WARNER BROS.	◆ STEVE WINWOOD
4	1	1	11	BREAKOUT MERCURY 888 016-7/POLYGRAM	◆ SWING OUT SISTER
5	5	6	8	BRILLIANT DISGUISE COLUMBIA 38-07595	◆ BRUCE SPRINGSTEEN
6	4	2	12	I'VE BEEN IN LOVE BEFORE VIRGIN 7-99425	◆ CUTTING CREW
7	9	9	10	THAT'S WHAT LOVE IS ALL ABOUT COLUMBIA 38-7322	◆ MICHAEL BOLTON
8	6	3	12	DON'T MAKE ME WAIT FOR LOVE ARISTA 1-9625	◆ KENNY G.
9	10	10	7	RESERVATIONS FOR TWO ARISTA 1-9638	◆ DIONNE & KASHIF
10	8	5	12	LITTLE LIES WARNER BROS. 7-28291	◆ FLEETWOOD MAC
11	11	15	7	SPECIAL WAY MERCURY 888 867-7/POLYGRAM	◆ KOOL & THE GANG
12	16	28	4	GOT MY MIND SET ON YOU DARK HORSE 7-28178/WARNER BROS.	◆ GEORGE HARRISON
13	17	21	6	I DREAMED A DREAM COLUMBIA 38-07614	◆ NEIL DIAMOND
14	20	29	4	NEVER THOUGHT (THAT I COULD LOVE) COLUMBIA 38-07618	◆ DAN HILL
15	19	26	5	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	◆ BOURGEOIS TAGG
16	21	32	4	SO EMOTIONAL ARISTA 1-9642	◆ WHITNEY HOUSTON
17	13	13	15	IN MY DREAMS EPIC 34-07255/E.P.A.	◆ REO SPEEDWAGON
18	14	14	10	SINCE I FELL FOR YOU MCA 53187	◆ AL JARREAU
19	31	37	3	HEAVEN IS A PLACE ON EARTH MCA 53181	◆ BELINDA CARLISLE
20	12	18	8	SOMETHING IN YOUR EYES A&M 2940	◆ RICHARD CARPENTER
21	18	11	18	LONELY IN LOVE FULL MOON/EPIC 34-07275/E.P.A.	◆ DAN FOGELBERG
22	15	12	10	YOU ARE THE GIRL ELEKTRA 7-69446	◆ THE CARS
23	22	16	15	WHEN SMOKEY SINGS MERCURY 888 604-7/POLYGRAM	◆ ABC
24	41	—	2	★★★ POWER PICK ★★★ BROOKLYN BLUES ARISTA LP CUT	◆ BARRY MANILOW
25	29	30	5	POWER OF LOVE ATLANTIC 7-89191	◆ LAURA BRANIGAN
26	33	33	4	DAWNING ON A NEW DAY CYPRESS 666 122-7	◆ MICHAEL TOMLINSON
27	24	17	17	DIDN'T WE ALMOST HAVE IT ALL ARISTA 1-9616	◆ WHITNEY HOUSTON
28	30	31	5	BELIEVE IN ME A&M 2978	◆ PAUL JANZ
29	37	50	3	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	◆ NATALIE COLE
30	26	20	14	THE STUFF THAT DREAMS ARE MADE OF ARISTA 1-9619	◆ CARLY SIMON
31	25	22	18	ONE HEARTBEAT MOTOWN 1897	◆ SMOKEY ROBINSON
32	40	46	3	FAITH COLUMBIA 38-07623	◆ GEORGE MICHAEL
33	39	43	3	NEW YORK (HOLD HER TIGHT) RCA 5280	◆ RESTLESS HEART
34	28	24	14	WHY DOES IT HAVE TO BE RCA 5132	◆ RESTLESS HEART
35	43	—	2	WHAT'S TOO MUCH MOTOWN 1911	◆ SMOKEY ROBINSON
36	32	25	18	NO ONE IN THE WORLD ELEKTRA 7-69456	◆ ANITA BAKER
37	38	39	4	EVERCHANGING TIMES QWEST 7-28163	◆ SIEDAH GARRETT
38	34	27	16	I JUST CAN'T STOP LOVING YOU EPIC 34-07253/E.P.A.	◆ MICHAEL JACKSON
39	23	19	10	BETCHA SAY THAT EPIC 34-07371/E.P.A.	◆ G. ESTEFAN/MIAMI SOUND MACHINE
40	45	47	3	MOTORTOWN CAPITOL 44062	◆ THE KANE GANG
41	27	23	18	DOING IT ALL FOR MY BABY CHRYSALIS 43143	◆ HUEY LEWIS & THE NEWS
42	35	40	4	COME ON, LET'S GO SLASH 7-28186/WARNER BROS.	◆ LOS LOBOS
43	44	49	3	SHOULD'VE KNOWN BETTER EMI-MANHATTAN 50083	◆ RICHARD MARX
44	36	34	9	LOST IN EMOTION COLUMBIA 38-07267	◆ LISA LISA & CULT JAM
45	NEW ▶	—	1	★★★ HOT SHOT DEBUT ★★★ SEEING YOU AGAIN FULL MOON/EPIC 34-07640/E.P.A.	◆ DAN FOGELBERG
46	49	—	2	CHERRY BOMB MERCURY 888 934-7/POLYGRAM	◆ JOHN COUGAR MELLENCAMP
47	50	38	4	I THINK WE'RE ALONE NOW MCA 53167	◆ TIFFANY
48	NEW ▶	—	1	I WONDER WHO SHE'S SEEING NOW MOTOWN 1908	◆ THE TEMPTATIONS
49	48	48	3	WHEN A WOMAN LOVES A MAN MOTOWN 1910	◆ CARRIE MCDOWELL
50	46	36	8	BAD EPIC 34-07418/E.P.A.	◆ MICHAEL JACKSON

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

FOR WEEK ENDING NOVEMBER 21, 1987

Billboard

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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	9	★★ NO. 1 ★★ I THINK WE'RE ALONE NOW MCA 53167	◆ TIFFANY 2 weeks at No. One
2	2	6	11	CATCH ME (I'M FALLING) VIRGIN 7-99416	◆ PRETTY POISON
3	4	4	11	DON'T YOU WANT ME MCA 53162	◆ JODY WATLEY
4	7	13	5	SHAKE YOUR LOVE ATLANTIC 7-89187	◆ DEBBIE GIBSON
5	9	12	6	TELL IT TO MY HEART ARISTA 1-9612	◆ TAYLOR DAYNE
6	10	11	5	SKELETONS MOTOWN 1907	◆ STEVIE WONDER
7	14	20	3	SO EMOTIONAL ARISTA 1-9642	◆ WHITNEY HOUSTON
8	3	1	10	BAD EPIC 34-07418/E.P.A.	◆ MICHAEL JACKSON
9	6	3	13	LET ME BE THE ONE ARISTA 1-9617	◆ EXPOSE
10	11	18	4	THE TIME OF MY LIFE RCA 5224	◆ BILL MEDLEY & JENNIFER WARNES
11	13	14	5	I DO YOU MCA 53193	◆ THE JETS
12	17	22	3	SYSTEM OF SURVIVAL COLUMBIA 38-07608	◆ EARTH, WIND & FIRE
13	5	5	11	CAUSING A COMMOTION SIRE 7-28224/WARNER BROS.	◆ MADONNA
14	18	29	3	HEAVEN IS A PLACE ON EARTH MCA 53181	◆ BELINDA CARLISLE
15	15	17	4	DON'T GO CAPITOL 44047	◆ MARLON JACKSON
16	20	25	4	(BABY TELL ME) CAN YOU DANCE A&M 2939	◆ SHANICE WILSON
17	8	7	12	BREAKOUT MERCURY 888 016-7/POLYGRAM	◆ SWING OUT SISTER
18	16	19	6	MONY MONY CHRYSALIS 43161	◆ BILLY IDOL
19	30	—	2	I WANT TO BE YOUR MAN REPRISE 7-28229	◆ ROGER
20	22	30	3	WE'LL BE TOGETHER A&M 2983	◆ STING
21	24	—	2	FAITH COLUMBIA 38-07623	◆ GEORGE MICHAEL
22	29	27	3	ANGEL MERCURY 888 831-7/POLYGRAM	◆ ANGELA WINBUSH
23	RE-ENTRY	—	—	PARTY YOUR BODY LMR 74000	◆ STEVIE B
24	19	9	14	U GOT THE LOOK PAISLEY PARK 7-28289/WARNER BROS.	◆ PRINCE
25	12	16	6	YOU AND ME TONIGHT VIRGIN 7-99422	◆ DE JA
26	26	—	2	COME ON, LET'S GO SLASH 7-28186/WARNER BROS.	◆ LOS LOBOS
27	NEW ▶	—	1	HARD DAY COLUMBIA 44-07466	◆ GEORGE MICHAEL
28	28	26	4	SUGAR FREE EPIC 34-07283/E.P.A.	◆ WA WA NEE
29	NEW ▶	—	1	CERTIFIED TRUE MERCURY 888 837-7/POLYGRAM	◆ THE BAR-KAYS
30	NEW ▶	—	1	CRITICIZE TABU 407600/E.P.A.	◆ ALEXANDER O'NEAL

Products with the greatest airplay gains this week.

FEATURED PROGRAMMING

BACK IN JUNE, ex-KMET Los Angeles air personality **Randy Thomas** and her husband formed **Chrystal Visions Productions** to fulfill her longtime dream—producing and hosting new age shows for syndication. Industry veteran **Tom Griffiths** joined forces with the duo as producer/director, and “**Inside The New Age**” was born. The one-hour weekly will bow roughly on schedule in December with its original idea intact. The show’s debut was pushed back a month to coincide with the sponsor’s seasonal campaign.

“**Inside The New Age**” takes a relaxed countdown approach to presenting melodic new age and jazz fusion tracks. The idea is to have the countdown serve the show rather than the show serving the countdown. Griffiths says he’s aware that for the immediate future, new age top 10 lists will change slowly from week to week. He calls that an advantage, saying, “We can count them down; we don’t have to play them.” A steady seller can be dropped from a particular week’s program for a new release or another track from a top album.

To our ears, the demo uses the approach well. Randy Thomas hosts with a steady presence that keeps the emphasis on the hour’s 10 or 11 tracks. She sets the mood before each music bloc with a mildly poetic, 10-second “thought starter” without slowing the pace or becoming obtrusive. The program also includes interviews, concert listings, and a “call-from-home” segment.

Crystal Visions had the demo in hand for the National Assn. of Broadcasters meet in September and went to Anaheim, Calif., looking for a syndicator. After two months of deliberation, Crystal has decided to go it alone and begin as a regional syndication in the West. Why? Because, Griffiths says, those interested at the NAB meet wanted to make changes in the show. Crystal felt the show’s balance was already good. After checking the market and the competition, the company felt it had a product that was commercially viable and decided not to slice up the pie.

The regional approach allows Crystal to concentrate on that part



Hamburger Helpers. Everyone says “extra cheese” as Westwood One rolls into Dallas, Texas, for the annual National Black McDonald’s Owners and Operators Assn. Convention. WW1 provided the entertainment for the two-day event by presenting a concert headlined by the venerable O’Jays. The concert was recorded by the WW1 mobile studios for broadcast on a future installment of the network’s “Miller Sound Express.” Standing, from left, are Ira Berger and David Knight of Westwood One; the O’Jays Walter Williams, Ron Hausfeld (the group’s road manager), Sammy Strain, and Eddie Levert; and WW1’s Richard Kimball. Kneeling, from left, are WW1’s Greg Batusic, Sid McCoy, and Thom Ferro and Walt Love, host of Westwood One’s weekly series “The Countdown.”

of the country where the format is currently strongest. Sales for the show will be handled by **Mega Inc.** Crystal can be contacted at 818-501-7201.

UNITED STATIONS has completed clearances for its Thanksgiving weekend special, “**Bruce Springsteen & The E Street Band Story.**” According to US VP/programming **Ed Salamon**, all of the top 170 markets will be giving thanks with “the Boss” this year.

The three-hour special chronicles Springsteen’s career from “Greetings From Asbury Park, N.J.” to the present with guest interviews and about 30 tracks. Philadelphia progressive rock veteran and current WYSP air personality **Ed Sciaky** hosts. Sciaky, an early Springsteen booster, tells during the show how he gave Manfred Mann a copy of “Asbury Park” and suggested that the group look for a song to cover. Mann proceeded to give Springsteen his first gold record with “Blinded By The Light” while Springsteen was tied up in a contract dispute.

OFF THE BEATEN TRACK. The one-hour weekly “**Blues Deluxe**” is available as a national syndication from **Music Unlimited**, Arlington, Texas. Creator/host **David Fusco** has been doing the show locally in the Dallas/Fort Worth market for the past two years and is now making it available on reel-to-reel on a cash basis.

The program concentrates primarily on electric blues. Fusco actively solicits local blues artists from across the country for a “Blue Bloods” segment each week. The “Blue Prints” slot features an original blues tune covered recently by a pop or rock artist. Music Unlimited can be reached at 817-261-3520.

PETER J. LUDWIG

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

three hours.

Nov. 20-22, **Alabama**, Country Today, MJI Broadcasting, one hour.

Nov. 21-22, **Ray Parker Jr./Glenn Jones/Deja**, RadioScope, Lee Bailey Communications, one hour.

Nov. 21-22, **Judy Rodman/Holly Dunn/Kathy Mattea**, Country Close-Up, ProMedia, one hour.

Nov. 22, **Billy Idol**, King Biscuit Flower Hour, DIR Broadcasting, 60 minutes.

Nov. 22, **A George Martin Interview**, Rock Over London, Radio International, one hour.

Nov. 22, **Pink Floyd/George Harrison**, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Nov. 22, **Stevie Wonder**, Live From Australia, Hitline U.S.A., James Paul Brown Entertainment, one hour.

Nov. 22, **Bellamy Brothers**, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Nov. 23, **the Who**, Part 1, Legends Of Rock, NBC Radio Entertainment, one hour.

Nov. 23, **Lynyrd Skynyrd**, Line One, Westwood One, one hour.

Nov. 23-29, **Sting**, The Jazz Show With David Sanborn, NBC Radio Entertainment, two hours.

Nov. 23-29, **Roger Waters**, In Concert, Westwood One, 90 minutes.

Nov. 23-29, **David Gilmour**, Rock Today, MJI Broadcasting, one hour.

Nov. 23-29, **Steve Winwood**, Part 1, Off The Record With Mary Turner, Westwood One, one hour.

Nov. 23-29, **Holly Dunn**, Live From Gilley’s, Mutual Broadcasting, one hour.

Nov. 23-29, **Steve Marriott**, Classic Cuts, MJI Broadcasting, one hour.

Nov. 23-29, **Sheena Easton**, Star Trak Profiles, Westwood One, one hour.

Nov. 23-29, **Glenn Jones**, Special Edition, Westwood One, one hour.

Nov. 23-29, **Waylon Jennings**, Country Music’s Top 10, James Paul Brown Entertainment, one hour.

TOP HITS OF 1986

FOR YEAR-END PROGRAMMING

Also available: hits of 1978-1985

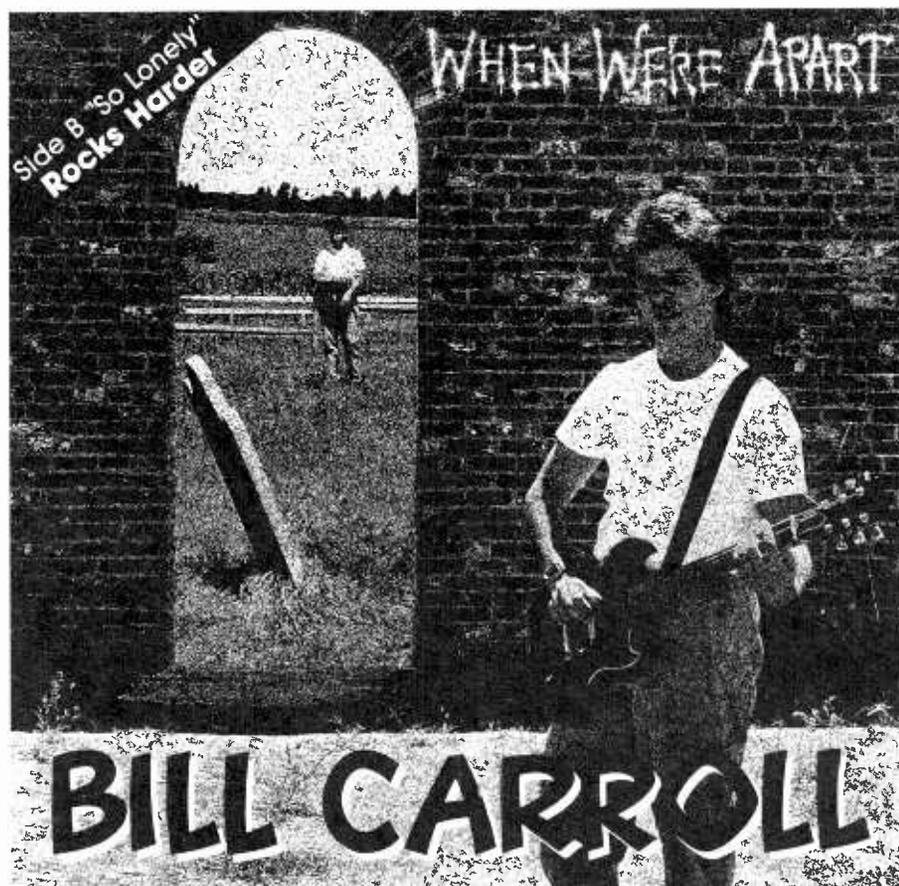
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POWERPLAYS

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 O.M.: Steve Kingston

- 1 Tiffany, I Think We're Alone Now
- 2 Bill Medley & Jennifer Warnes, (I've Belinda Carlisle, Heaven Is A Place O
- 3 Billy Idol, Mony Mony
- 4 Madonna, Causing A Commotion
- 5 Swing Out Sister, Breakout
- 6 Michael Jackson, Bad
- 7 Bruce Springsteen, Brilliant Disguise
- 8 Debbie Gibson, Shake Your Love
- 9 Madonna, Causing A Commotion
- 10 Jody Watley, Don't You Want Me
- 11 Fleetwood Mac, Little Lies
- 12 George Michael, Faith
- 13 Whitesnake, Here I Go Again
- 14 Expose, Let Me Be The One
- 15 Lisa Lisa & Cult Jam, Lost In Emotion
- 16 Whitney Houston, So Emotional
- 17 Poison, I Won't Forget You
- 18 Taylor Dayne, Tell It To My Heart
- 19 Pretty Poison, Catch Me (I'm Falling)
- 20 Whitney Houston, Didn't We Almost Hav
- 21 LeVert, Casanova
- 22 Bananarama, I Heard A Rumour
- 23 Prince, U Got The Look
- 24 Whitesnake, Is This Love
- 25 Europe, Carry
- 26 Cutting Crew, I've Been In Love Befor
- 27 George Harrison, Got My Mind Set On Y
- 28 Def Leppard, Animal
- 29 Smokey Robinson, One Heartbeat
- 30 Dan Hill (Duet With Vonda Shepard), C
- A Steve Winwood, Valerie

New York P.D.: Larry Berger

- 1 Tiffany, I Think We're Alone Now
- 2 Bill Medley & Jennifer Warnes, (I've
- 3 Billy Idol, Mony Mony
- 4 Belinda Carlisle, Heaven Is A Place O
- 5 Swing Out Sister, Breakout
- 6 Madonna, Causing A Commotion
- 7 Debbie Gibson, Shake Your Love
- 8 Michael Jackson, Bad
- 9 Pet Shop Boys, It's A Sin
- 10 Bruce Springsteen, Brilliant Disguise
- 11 Jody Watley, Don't You Want Me
- 12 Fleetwood Mac, Little Lies
- 13 George Michael, Faith
- 14 Lisa Lisa & Cult Jam, Lost In Emotion
- 15 Whitesnake, Here I Go Again
- 16 Expose, Let Me Be The One
- 17 LeVert, Casanova
- 18 Whitney Houston, So Emotional
- 19 Pretty Poison, Catch Me (I'm Falling)
- 20 Whitney Houston, Didn't We Almost Hav
- 21 Bruce Springsteen, Brilliant Disguise
- 22 Steve B., Party Your Body
- 23 Squeeze, Hourglass
- 24 Dan Hill (Duet With Vonda Shepard), C
- 25 Bananarama, I Heard A Rumour
- 26 Taylor Dayne, Tell It To My Heart
- 27 Whitesnake, Is This Love
- A28 Michael Bolton, That's What Love Is A
- A29 Michael Jackson, The Way You Make Me

Los Angeles P.D.: Steve Rivers

- 1 Tiffany, I Think We're Alone Now
- 2 Swing Out Sister, Breakout
- 3 Belinda Carlisle, Heaven Is A Place O
- 4 Billy Idol, Mony Mony
- 5 Bill Medley & Jennifer Warnes, (I've
- 6 Los Lobos, Come On, Let's Go
- 7 U2, Where The Streets Have No Name
- 8 Fleetwood Mac, Little Lies
- 9 Cutting Crew, I've Been In Love Befor
- 10 Jody Watley, Don't You Want Me
- 11 George Michael, Faith
- 12 Madonna, Causing A Commotion
- 13 Sting, We'll Be Together
- 14 Whitesnake, Is This Love
- 15 Pet Shop Boys, It's A Sin
- 16 Michael Jackson, Bad
- 17 R.E.M., The One I Love
- 18 Prince, U Got The Look
- 19 Richard Marx, Should've Known Better
- 20 Expose, Let Me Be The One
- 21 Taylor Dayne, Tell It To My Heart
- 22 The Jets, I Do You
- 23 LeVert, Casanova
- 24 Steve Wonder, Skeletons
- 25 Debbie Gibson, Shake Your Love
- 26 Kenny G. (Vocal By Lenny Williams), D
- 27 Bruce Springsteen, Brilliant Disguise
- 28 Pretty Poison, Catch Me (I'm Falling)
- 29 Michael Bolton, That's What Love Is A
- 30 Whitney Houston, So Emotional
- 31 Bruce Springsteen, Brilliant Disguise
- EX INXS, Need You Tonight
- EX Elton John, Candle In The Wind
- EX Aerosmith, Dude (Looks Like A Lady)
- EX Wa Wa Ne, Sugar Free
- A Michael Jackson, The Way You Make Me
- A Heart, There's The Girl
- A John Cougar Mellencamp, Cherry Bomb
- EX Natalie Cole, I Live For Your Love
- EX Steve Winwood, Valerie

Chicago P.D.: Buddy Scott

- 1 Tiffany, I Think We're Alone Now
- 2 Bill Medley & Jennifer Warnes, (I've
- 3 Belinda Carlisle, Heaven Is A Place O
- 4 Jody Watley, Don't You Want Me
- 5 Michael Jackson, Bad
- 6 George Michael, Faith
- 7 Pretty Poison, Catch Me (I'm Falling)
- 8 Prince, U Got The Look
- 9 Madonna, Causing A Commotion
- 10 Taylor Dayne, Tell It To My Heart
- 11 The Jets, I Do You
- 12 Fleetwood Mac, Little Lies
- 13 Sting, We'll Be Together
- 14 Whitney Houston, So Emotional
- 15 Debbie Gibson, Shake Your Love
- 16 Richard Marx, Should've Known Better

GOLD

Boston P.D.: Sunny Joe White

- 1 Bill Medley & Jennifer Warnes, (I've
- 2 Bruce Springsteen, Brilliant Disguise
- 3 Pretty Poison, Catch Me (I'm Falling)
- 4 Michael Bolton, That's What Love Is A
- 5 Jody Watley, Don't You Want Me
- 6 Laura Branigan, Power Of Love
- 7 Richard Marx, Should've Known Better
- 8 Cutting Crew, I've Been In Love Befor
- 9 Aerosmith, Dude (Looks Like A Lady)
- 10 R.E.M., The One I Love
- 11 Whitney Houston, So Emotional
- 12 Squeeze, Hourglass
- 13 Billy Idol, Mony Mony
- 14 Belinda Carlisle, Heaven Is A Place O
- 15 George Michael, Faith
- 16 Sting, We'll Be Together
- 17 The Jets, I Do You
- 18 Steve Wonder, Skeletons
- 19 Debbie Gibson, Shake Your Love
- 20 Los Lobos, Come On, Let's Go
- 21 George Harrison, Got My Mind Set On Y
- 22 Taylor Dayne, Tell It To My Heart
- 23 Steve Winwood, Valerie
- 24 Icehouse, Crazy
- 25 Cher, I Found Someone
- 26 INXS, Need You Tonight
- 27 Terence Trent D'Arby, If You Let Me S
- 28 Natalie Cole, I Live For Your Love
- 29 The Kane Gang, Motortown
- 30 Poison, I Won't Forget You
- 31 The Cure, Just Like Heaven
- 32 Dionne & Kashif, Reservations For Two
- 33 Whitesnake, Is This Love
- 34 EX Cover Girls, Because Of You
- 35 EX Yes, Love Will Find A Way
- A Elton John, Candle In The Wind
- A Prince, I Could Never Take The Place
- A Michael Jackson, The Way You Make Me
- A Millions Like Us, Guaranteed For Life
- A Marion Jackson, Don't Go
- A Whitney Houston, So Emotional
- EX Earth, Wind & Fire, System Of Surviva
- EX John Cougar Mellencamp, Cherry Bomb
- EX Bourgeois, I Don't Mind At All
- EX Lisa Lisa & Cult Jam Featuring Full Force,
- EX Heart, There's The Girl
- EX Jellybean Featuring Steven Dante, The
- EX Shaniequa, (Baby Tell Me) Can Yo
- EX Jimmy Davis & Junction, Kick The Wall
- EX Men Without Hats, Pop Goes The World
- EX Paul Carrack, Don't Shed A Tear
- EX Eric Carmen, Hungry Eyes
- EX Beach Boys & Little Richard, Happy En

Boston P.D.: Harry Nelson

- 1 Billy Idol, Mony Mony
- 2 Bill Medley & Jennifer Warnes, (I've
- 3 Belinda Carlisle, Heaven Is A Place O
- 4 R.E.M., The One I Love
- 5 Bruce Springsteen, Brilliant Disguise
- 6 Belinda Carlisle, Heaven Is A Place O
- 7 Poison, I Won't Forget You
- 8 Cutting Crew, I've Been In Love Befor
- 9 John Cougar Mellencamp, Cherry Bomb
- 10 Tiffany, I Think We're Alone Now
- 11 Swing Out Sister, Breakout
- 12 Squeeze, Hourglass
- 13 Los Lobos, Come On, Let's Go
- 14 Richard Marx, Should've Known Better
- 15 Whitesnake, Is This Love
- 16 Steve Wonder, Skeletons
- 17 Aerosmith, Dude (Looks Like A Lady)
- 18 Timothy B. Schmit, Boys Night Out
- 19 Whitney Houston, So Emotional
- 20 Pretty Poison, Catch Me (I'm Falling)
- 21 Yes, Love Will Find A Way
- 22 Sting, We'll Be Together
- 23 Steve Winwood, Valerie
- 24 George Michael, Faith
- 25 Michael Bolton, That's What Love Is A
- 26 Heart, There's The Girl
- 27 Icehouse, Crazy
- 28 George Harrison, Got My Mind Set On Y
- 29 Def Leppard, Animal
- 30 Jody Watley, Don't You Want Me
- 31 Debbie Gibson, Shake Your Love
- 32 The Jets, I Do You
- 33 Elton John, Candle In The Wind
- 34 Terence Trent D'Arby, If You Let Me S
- 35 Belinda Carlisle, Heaven Is A Place O
- A Michael Jackson, The Way You Make Me
- A Prince, I Could Never Take The Place
- A Shaniequa, (Baby Tell Me) Can Yo
- A Paul Carrack, Don't Shed A Tear
- A Laura Branigan, Power Of Love
- A Smokey Robinson, What's Too Much
- EX Eric Carmen, Hungry Eyes
- EX Natalie Cole, I Live For Your Love
- EX New Order, True Faith
- EX Bourgeois, I Don't Mind At All
- EX INXS, Need You Tonight
- EX George Michael, Faith
- EX Jimmy Davis & Junction, Kick The Wall

Washington P.D.: Mark St. John

- 1 Tiffany, I Think We're Alone Now
- 2 Billy Idol, Mony Mony
- 3 Bill Medley & Jennifer Warnes, (I've
- 4 Belinda Carlisle, Heaven Is A Place O
- 5 Fleetwood Mac, Little Lies
- 6 Expose, Let Me Be The One
- 7 Belinda Carlisle, Heaven Is A Place O
- 8 Europe, Carry
- 9 Swing Out Sister, Breakout
- 10 Noel, Silent Morning
- 11 Richard Marx, Should've Known Better
- 12 George Michael, Faith
- 13 Poison, I Won't Forget You
- 14 Los Lobos, Come On, Let's Go
- 15 Lisa Lisa & Cult Jam, Lost In Emotion

SILVER

Philadelphia P.D.: Scott Walker

- 1 Tiffany, I Think We're Alone Now
- 2 Bill Medley & Jennifer Warnes, (I've
- 3 Bruce Springsteen, Brilliant Disguise
- 4 Fleetwood Mac, Little Lies
- 5 Bill Medley & Jennifer Warnes, (I've
- 6 Belinda Carlisle, Heaven Is A Place O
- 7 Cutting Crew, I've Been In Love Befor
- 8 Swing Out Sister, Breakout
- 9 Debbie Gibson, Shake Your Love
- 10 Michael Jackson, Bad
- 11 Michael Bolton, That's What Love Is A
- 12 Pretty Poison, Catch Me (I'm Falling)
- 13 Sting, We'll Be Together
- 14 Steve Wonder, Skeletons
- 15 Richard Marx, Should've Known Better
- 16 Jody Watley, Don't You Want Me
- 17 R.E.M., The One I Love
- 18 Los Lobos, Come On, Let's Go
- 19 Steve Wonder, Skeletons
- 20 Timothy B. Schmit, Boys Night Out
- 21 Jellybean Featuring Steven Dante, The
- 22 Steve Winwood, Valerie
- 23 George Michael, Faith
- 24 Icehouse, Crazy
- 25 Whitesnake, Is This Love
- 26 Poison, I Won't Forget You
- 27 The Cure, Just Like Heaven
- 28 Earth, Wind & Fire, System Of Surviva
- 29 New Order, True Faith
- 30 Bourgeois, I Don't Mind At All
- 31 Whitney Houston, So Emotional
- 32 Dionne & Kashif, Reservations For Two
- 33 The Jets, I Do You
- 34 Glenn Jones, We've Only Just Begun (T
- 35 Michael Jackson, The Way You Make Me
- EX Elton John, Candle In The Wind
- EX Prince, I Could Never Take The Place
- EX Michael Jackson, The Way You Make Me
- EX Millions Like Us, Guaranteed For Life
- EX Marion Jackson, Don't Go
- EX Whitney Houston, So Emotional
- EX Earth, Wind & Fire, System Of Surviva
- EX John Cougar Mellencamp, Cherry Bomb
- EX Bourgeois, I Don't Mind At All
- EX Lisa Lisa & Cult Jam Featuring Full Force,
- EX Heart, There's The Girl
- EX Jellybean Featuring Steven Dante, The
- EX Shaniequa, (Baby Tell Me) Can Yo
- EX Jimmy Davis & Junction, Kick The Wall
- EX Men Without Hats, Pop Goes The World
- EX Paul Carrack, Don't Shed A Tear
- EX Eric Carmen, Hungry Eyes
- EX Beach Boys & Little Richard, Happy En

Pittsburgh P.D.: Jim Richards

- 1 Billy Idol, Mony Mony
- 2 Bill Medley & Jennifer Warnes, (I've
- 3 Tiffany, I Think We're Alone Now
- 4 Richard Marx, Should've Known Better
- 5 Bruce Springsteen, Brilliant Disguise
- 6 Steve Winwood, Valerie
- 7 Belinda Carlisle, Heaven Is A Place O
- 8 Swing Out Sister, Breakout
- 9 Michael Bolton, That's What Love Is A
- 10 Fleetwood Mac, Little Lies
- 11 Aerosmith, Dude (Looks Like A Lady)
- 12 Cutting Crew, I've Been In Love Befor
- 13 George Michael, Faith
- 14 Sting, We'll Be Together
- 15 Jody Watley, Don't You Want Me
- 16 Whitesnake, Is This Love
- 17 Los Lobos, Come On, Let's Go
- 18 Poison, I Won't Forget You
- 19 John Cougar Mellencamp, Cherry Bomb
- 20 Whitney Houston, So Emotional
- 21 Kenny G. (Vocal By Lenny Williams), D
- 22 George Harrison, Got My Mind Set On Y
- 23 Debbie Gibson, Shake Your Love
- 24 Heart, There's The Girl
- 25 Expose, Let Me Be The One
- 26 Pretty Poison, Catch Me (I'm Falling)
- 27 Elton John, Candle In The Wind
- 28 The Jets, I Do You
- 29 Squeeze, Hourglass
- 30 EX Michael Jackson, The Way You Make Me
- A Taylor Dayne, Tell It To My Heart

Philadelphia P.D.: Charlie Quinn

- 1 Billy Idol, Mony Mony
- 2 Bill Medley & Jennifer Warnes, (I've
- 3 Tiffany, I Think We're Alone Now
- 4 Bruce Springsteen, Brilliant Disguise
- 5 Belinda Carlisle, Heaven Is A Place O
- 6 Pretty Poison, Catch Me (I'm Falling)
- 7 Yes, Love Will Find A Way
- 8 Jody Watley, Don't You Want Me
- 9 Swing Out Sister, Breakout
- 10 Steve Winwood, Valerie
- 11 Sting, We'll Be Together
- 12 Whitesnake, Is This Love
- 13 Richard Marx, Should've Known Better
- 14 Jody Watley, Don't You Want Me
- 15 Pet Shop Boys, It's A Sin
- 16 Bruce Springsteen, Brilliant Disguise
- 17 Whitney Houston, So Emotional
- 18 Squeeze, Hourglass
- 19 Cutting Crew, I've Been In Love Befor
- 20 Debbie Gibson, Shake Your Love
- 21 The Jets, I Do You
- 22 R.E.M., The One I Love
- 23 Heart, There's The Girl
- 24 John Cougar Mellencamp, Cherry Bomb
- 25 Michael Bolton, That's What Love Is A
- 26 Aerosmith, Dude (Looks Like A Lady)

SILVER

Washington P.D.: Chuck Morgan

- 1 Billy Idol, Mony Mony
- 2 Tiffany, I Think We're Alone Now
- 3 Bill Medley & Jennifer Warnes, (I've
- 4 Expose, Let Me Be The One
- 5 Belinda Carlisle, Heaven Is A Place O
- 6 Fleetwood Mac, Little Lies
- 7 U2, Where The Streets Have No Name
- 8 Debbie Gibson, Shake Your Love
- 9 Richard Marx, Should've Known Better
- 10 Kenny G. (Vocal By Lenny Williams), D
- 11 Steve Winwood, Valerie
- 12 Swing Out Sister, Breakout
- 13 Poison, I Won't Forget You
- 14 Heart, Who Will You Run To
- 15 George Michael, Faith
- 16 LeVert, Casanova
- 17 Bruce Springsteen, Brilliant Disguise
- 18 Pet Shop Boys, It's A Sin
- 19 Whitesnake, Is This Love
- 20 The Jets, I Do You
- 21 Cutting Crew, I've Been In Love Befor
- 22 Hoopers, Satellite
- 23 Jody Watley, Don't You Want Me
- 24 Taylor Dayne, Tell It To My Heart
- 25 Michael Jackson, The Way You Make Me
- 26 Whitney Houston, So Emotional
- 27 Pretty Poison, Catch Me (I'm Falling)
- 28 EX Michael Bolton, That's What Love Is A
- 29 EX Sting, We'll Be Together
- 30 EX George Harrison, Got My Mind Set On Y
- A Eric Carmen, Hungry Eyes
- A Prince, I Could Never Take The Place
- A Laura Branigan, Power Of Love
- A Aerosmith, Dude (Looks Like A Lady)
- EX Elton John, Candle In The Wind
- EX EX Squeeze, Hourglass

Tampa O.M.: Mason Dixon

- 1 Bill Medley & Jennifer Warnes, (I've
- 2 Tiffany, I Think We're Alone Now
- 3 Cutting Crew, I've Been In Love Befor
- 4 Fleetwood Mac, Little Lies
- 5 Steve Winwood, Valerie
- 6 Bruce Springsteen, Brilliant Disguise
- 7 Anita Baker, No One In The World
- 8 Lisa Lisa & Cult Jam, Lost In Emotion
- 9 Belinda Carlisle, Heaven Is A Place O
- 10 George Michael, Faith
- 11 LeVert, Casanova
- 12 Debbie Gibson, Shake Your Love
- 13 Swing Out Sister, Breakout
- 14 Wendy And Lisa, Waterfall
- 15 Whitney Houston, So Emotional
- 16 Richard Marx, Should've Known Better
- 17 Elton John, Candle In The Wind
- 18 The Monkees, Heart And Soul
- 19 Timothy B. Schmit, Boys Night Out
- 20 Pretty Poison, Catch Me (I'm Falling)
- 21 R.E.M., The One I Love
- 22 Yes, Love Will Find A Way
- 23 Poison, I Won't Forget You
- 24 Michael Bolton, That's What Love Is A
- 25 Def Leppard, Animal
- 26 Whitney Houston, So Emotional
- 27 Sting, We'll Be Together
- 28 George Harrison, Got My Mind Set On Y
- A28 Aerosmith, Dude (Looks Like A Lady)
- 29 EX John Cougar Mellencamp, Cherry Bomb
- 30 EX Billy Idol, Mony Mony
- EX Heart, There's The Girl
- EX Bangles, Hazy Shade Of Winter
- EX Prince, I Could Never Take The Place
- EX The Cars, Strap Me In
- EX Michael Jackson, The Way You Make Me
- EX Michael Bolton, That's What Love Is A
- EX Buster Poindexter, Hot, Hot, Hot
- EX Europe, Cherokee
- EX Rush, Time Stand Still
- EX Jethro Tull, Steel Monkey
- EX Martha Davis, Don't Tell Me The Time
- EX Mick Jagger, Throw Away
- EX Whistler, The Border
- EX Millions Like Us, Guaranteed For Life
- EX Maria Vidal, Do Me Right

Detroit P.D.: Brian Patrick

- 1 Bill Medley & Jennifer Warnes, (I've
- 2 Bruce Springsteen, Brilliant Disguise
- 3 Billy Idol, Mony Mony
- 4 Swing Out Sister, Breakout
- 5 Tiffany, I Think We're Alone Now
- 6 Steve Winwood, Valerie
- 7 Richard Marx, Should've Known Better
- 8 George Michael, Faith
- 9 Richard Marx, Should've Known Better
- 10 Belinda Carlisle, Heaven Is A Place O
- 11 Cutting Crew, I've Been In Love Befor
- 12 Steve Wonder, Skeletons
- 13 George Michael, Faith
- 14 Whitesnake, Is This Love
- 15 Whitney Houston, So Emotional
- 16 The Jets, I Do You
- 17 Aerosmith, Dude (Looks Like A Lady)
- 18 Michael Jackson, Bad
- 19 Expose, Let Me Be The One
- 20 R.E.M., The One I Love
- 21 Glenn Jones, We've Only Just Begun (T
- 22 Squeeze, Hourglass
- 23 ABC, The Night You Murdered Love
- 24 Eric Carmen, Hungry Eyes
- 25 The Kane Gang, Motortown
- 26 Dionne & Kashif, Reservations For Two
- 27 Jody Watley, Don't You Want Me
- 28 John Cougar Mellencamp, Cherry Bomb
- 29 Laura Branigan, Power Of Love
- 30 Pet Shop Boys, It's A Sin
- 31 Michael Bolton, That's What Love Is A
- 32 EX Millions Like Us, Guaranteed For Life
- 33 EX Jody Watley, Don't You Want Me
- A40 EX George Harrison, Got My Mind Set On Y
- A Cher, I Found Someone
- A Prince, I Could Never Take The Place
- EX Paul Carrack, Don't Shed A Tear

SILVER

Detroit P.D.: Rick Gillette

- 1 Billy Idol, Mony Mony
- 2 Bill Medley & Jennifer Warnes, (I've
- 3 Belinda Carlisle, Heaven Is A Place O
- 4 Tiffany, I Think We're Alone Now
- 5 Bruce Springsteen, Brilliant Disguise
- 6 Madonna, Causing A Commotion
- 7 Jody Watley, Don't You Want Me
- 8 Swing Out Sister, Breakout
- 9 Fleetwood Mac, Little Lies
- 10 Pretty Poison, Catch Me (I'm Falling)
- 11 Whitney Houston, So Emotional
- 12 Prince, U Got The Look
- 13 Steve Wonder, Skeletons
- 14 Debbie Gibson, Shake Your Love
- 15 Expose, Let Me Be The One
- 16 Cutting Crew, I've Been In Love Befor
- 17 Taylor Dayne, Tell It To My Heart
- 18 The Jets, I Do You
- 19 George Michael, Faith
- 20 Laura Branigan, Power Of Love
- 21 Steve Winwood, Valerie
- 22 Glenn Jones, We've Only Just Begun (T
- 23 Alexander O'Neal, Criticize
- 24 EX George, Lover's Lane
- EX The Cure, Just Like Heaven
- EX EX Shaniequa, (Baby Tell Me) Can Yo
- EX EX Jellybean Featuring Steven Dante, The
- EX EX Eric Carmen, Hungry Eyes
- EX EX Dionne & Kashif, Reservations For Two
- A Michael Jackson, The Way You Make Me
- A Natalie Cole, I Live For Your Love
- A George Harrison, Got My Mind Set On Y
- A Elton John, Candle In The Wind

Cleveland O.M.: Kid Leo

- 1 Aerosmith, Dude (Looks Like A Lady)
- 2 Bill Medley & Jennifer Warnes, (I've
- 3 Belinda Carlisle, Heaven Is A Place O
- 4 Whitesnake, Is This Love
- 5 Bruce Springsteen, Brilliant Disguise
- 6 Beau Cou, Sweet Rachel
- 7 Squeeze, Hourglass
- 8 Poison, I Won't Forget You
- 9 R.E.M., The One I Love
- 10 George Harrison, Got My Mind Set On Y
- 11 Swing Out Sister, Breakout
- 12 Yes, Love Will Find A Way
- 13 Los Lobos, Come On, Let's Go
- 14 Timothy B. Schmit, Boys Night Out
- 15 Richard Marx, Should've Known Better
- 16 Sting, We'll Be Together
- 17 The Kane Gang, Motortown
- 18 Richard Marx, Should've Known Better
- 19 George Michael, Faith
- 20 Icehouse, Crazy
- 21 Wendy And Lisa, Waterfall
- 22 Steve Winwood, Valerie
- 23 Cutting Crew, I've Been In Love Befor
- 24 Men Without Hats, Pop Goes The World
- 25 Def Leppard, Animal
- 26 Whitney Houston, So Emotional
- 27 Pink Floyd, Learning To Fly
- 28 INXS, Need You Tonight
- 29 The Cure, Just Like Heaven
- 30 Eric Carmen, Hungry Eyes
- 31 Starship, Beat Patrol
- 32 Billy Idol, Mony Mony
- 33 Big Trouble, Crazy World
- 34 Elton John, Candle In The Wind
- 35 Bourgeois, I Don't Mind At All
- 36 Jimmy Davis & Junction, Kick The Wall
- 37 Paul Carrack, Don't Shed A Tear
- 38 EX Heart, There's The Girl
- 39 EX Bangles, Hazy Shade Of Winter
- EX Prince, I Could Never Take The Place
- EX The Cars, Strap Me In
- EX Michael Jackson, The Way You Make Me
- EX Michael Bolton, That's What Love Is A
- EX Buster Poindexter, Hot, Hot, Hot
- EX Europe, Cherokee
- EX Rush, Time Stand Still
- EX Jethro Tull, Steel Monkey
- EX Martha Davis, Don't Tell Me The Time
- EX Mick Jagger, Throw Away
- EX Whistler, The Border
- EX Millions Like Us, Guaranteed For Life
- EX Maria Vidal, Do Me Right

Chicago P.D.: Brian Kelly

- 1 Billy Idol, Mony Mony
- 2 Tiffany, I Think We're Alone Now
- 3 Belinda Carlisle, Heaven Is A Place O
- 4 Whitesnake, Is This Love
- 5 Bill Medley & Jennifer Warnes, (I've
- 6 Noel, Silent Morning
- 7 Pretty Poison, Catch Me (I'm Falling)
- 8 Belinda Carlisle, Heaven Is A Place O
- 9 Fleetwood Mac, Little Lies
- 10 Bruce Springsteen, Brilliant Disguise
- 11 Tiffany, I Think We're Alone Now
- 12 Pet Shop Boys, It's A Sin
- 13 Richard Marx, Should've Known Better
- 14 Expose, Let Me Be The One
- 15 Michael Jackson, Bad
- 16 R.E.M., The One I Love
- 17 U2, Where The Streets Have No Name
- 18 Debbie Gibson, Shake Your Love
- 19 Sting, We'll Be Together
- 20 Belinda Carlisle, Heaven Is A Place O
- 21 Kenny G. (Vocal By Lenny Williams), D
- 22 Cutting Crew, I've Been In Love Befor
- 23 Jody Watley, Don't You Want Me
- 24 Aerosmith, Dude (Looks Like A Lady)
- 25 Michael Bolton, That's What Love Is A
- 26 Whitney Houston, So Emotional
- 27 INXS, Need You Tonight
- 28 Expose, Let Me Be The One
- 29 Icehouse, Crazy
- 30 Tommy, How No Such Thing
- 31 Michael Jackson, The Way You Make Me
- 32 Debbie Gibson, Shake Your Love
- 33 Eric Carmen, Hungry Eyes
- 34 EX Prince, I Could Never Take The Place
- 35 EX Madonna, Who's That Girl

SILVER

Minneapolis P.D.: Gregg Swedberg

- 1 Belinda Carlisle, Heaven Is A Place O
- 2 Cutting Crew, I've Been In Love Befor
- 3 Bruce Springsteen, Brilliant Disguise
- 4 The Jets, I Do You
- 5 Swing Out Sister, Breakout
- 6 Michael Bolton, That's What Love Is A
- 7 Jody Watley, Don't You Want Me
- 8 Los Lobos, Come On, Let's Go
- 9 Expose, Let Me Be The One
- 10 Squeeze, Hourglass
- 11 Richard Marx, Should've Known Better
- 12 Kenny G. (Vocal By Lenny Williams), D
- 13 George Michael, Faith
- 14 Madonna, Causing A Commotion
- 15 Bill Medley & Jennifer Warnes, (I've
- 16 Pretty Poison, Catch Me (I'm Falling)
- 17 R.E.M., The One I Love
- 18 Poison, I Won't Forget You
- 19 Timothy B. Schmit, Boys Night Out
- 20 U2, Where The Streets Have No Name
- 21 Taylor Dayne, Tell It To My Heart
- 22 Sting, We'll Be Together
- 23 John Cougar Mellencamp, Cherry Bomb
- 24 Wa Wa Ne, Sugar Free
- 25 Steve Winwood, Valerie
- 26 Whitney Houston, So Emotional
- 27 George Harrison, Got My Mind Set On Y
- 28 Debbie Gibson, Shake Your Love
- 29 Starship, Beat Patrol
- 30 John Wake, Don't Lose Any Sleep
- 31 Bourgeois, I Don't Mind At All
- 32 Tiffany, I Think We're Alone Now
- 33 INXS, Need You Tonight
- 34 Whitesnake, Is This Love
- 35 Icehouse, Crazy
- EX Bangles, Hazy Shade Of Winter
- EX New Order, True Faith
- EX Prince, I Could Never Take The Place
- EX Heart, There's The Girl
- EX EX Gloria Estefan & Miami Sound Machine,
- EX EX Alexander O'Neal, Criticize
- A The Kane Gang, Motortown
- A Michael Jackson, The Way You Make Me
- A Def Leppard, Animal
- A Paul Carrack, Don't Shed A Tear
- EX EX Billy Idol, Mony Mony

Dallas P.D.: John Roberts

- 1 Belinda Carlisle, Heaven Is A Place O
- 2 Whitesnake, Is This Love
- 3 Billy Idol, Mony Mony
- 4 Richard Marx, Should've Known Better
- 5 Jimmy Davis & Junction, Kick The Wall
- 6 Bill Medley & Jennifer Warnes, (I've
- 7 R.E.M., The One I Love
- 8 Glen Burtnick, Follow You
- 9 Steve Winwood, Valerie
- 10 Cutting Crew, I've Been In Love Befor
- 11 Yes, Love Will Find A Way
- 12 Pink Floyd, Learning To Fly
- 13 Sammy Hagar, Eagles Fly
- 14 Squeeze, Hourglass
- 15 Fleetwood Mac, Little Lies
- 16 Aerosmith, Dude (Looks Like A Lady)
- 17 Motley Crue, Wild Side
- 18 U2, Where The Streets Have No Name
- 19 Swing Out Sister, Breakout
- 20 INXS, Need You Tonight
- 21 Tiffany, I Think We're Alone Now
- 22 George Michael, Faith
- 23 Poison, I Won't Forget You
- 24 Heart, There's The Girl
- 25 Def Leppard, Animal
- 26 Rush, Time Stand Still
- 27 Bryan Adams, You're All I Need
- 28 The Cure, Just Like Heaven
- 29 John Cougar Mellencamp, Cherry Bomb
- 30 Great White, Rock Me
- 31 Bruce Springsteen, Brilliant Disguise
- 32 The Cars, Strap Me In
- 33 U2, Where The Streets Have No Name
- 34 EX Wa Wa Ne, Sugar Free
- 35 Bourgeois, I Don't Mind At All
- 36 Sting, We'll Be Together
- 37 Icehouse, Crazy
- 38 George Harrison, Got My Mind Set On Y
- 39 EX Whistler, The Border
- 40 EX Elton John, Candle In The Wind
- EX Debbie Gibson, Shake Your Love

Houston P

Gary Wall Credits Staff For Success At Q-106

BY YVONNE OLSON

GARRY WALL is probably the most modest man in radio—which probably makes him the best boss in the business. He's also got one of the best staffs, apparently, considering the recent ratings success of the station he programs, KKLQ-AM-FM "Q-106" in San Diego.



Coming from a varied radio background, Wall worked in the

East, South, and Midwest before landing at one of Hartford, Conn.'s best stations, WTIC-FM, three-and-a-half years ago. Last year he was approached by old friend (Edens Broadcasting President/COO) Michael Osterhout about launching a brand new station in San Diego, and the rest, as they say, is history.

Wall modestly pays homage to the Q-106 staff, and denies any personal credit for the outstanding accomplishment of the station this summer: Q-106 placed fourth overall in San Diego Arbitrons with a 12-plus share of 6.6.

San Diego is no easy market to move into. When Q-106 arrived, it was already flooded with signals of stations that do radio right. But, at the time, there were no mainstream top 40 stations except the weak-signalled KSDD-FM "KS-103" and KKOS, leaving a niche wide open for Edens and Wall to exploit.

"It's amazing that we were able to come into this market and accomplish so much in a short amount of time, and every single one of us had a reputation on the line, we worked hard and did it. This station is a sum total of everyone involved, including the audience," says Wall.

"I set the game plan, but the real honors belong to the people who made it work. Winning requires both a personal and group commitment, and that's what I looked for when recruiting employees. I wanted people who would root for the team, not their individual selves."

Q-106 crept into the market slowly, with all music and no DJs to start. The staff was put together carefully, with promotions and advertising on hold until the job was done. Jack Murphy and JoJo Kincaid were hired for drive-times, and eventually Terence McKeever joined Murphy in the mornings. Other staff members include Anita Rush (middles), Chuck Cannon (evenings), Whitney Allen (late-nights), Gail Hunter (overnights), newsman Chuck Fitsch, and traffic reporter Monica Zech.

Garry Wall is a man who has no trouble being motivated, and undoubtedly serves as a big inspiration to his ranks. "The overall excitement of a radio station has kept me in this business," he explains. "I love it when you pull up next to someone and hear your station blasting out of their car. It's a great feeling, being a part of someone else's life."



The Q-106 Crew. In keeping with PD of the week Garry Wall's refusal to take much credit for KKLQ-AM-FM "Q-106" San Diego's success, here's the staff he shares the limelight with: In the front row, from left, are Chuck Fritsch, Terence McKeever, Donna Cassidy, and Tom Watts. In the back row, also from left, are Jody Huber, Jack Murphy, Wall, Whitney Allen, Chuck "Boom Boom" Cannon, Anita Rush, and JoJo "Cookin'" Kincaid.

LABELING San Diego a "conservative city for California, but a hip city for everywhere else," Wall was lured by the prospects of commencing an operation in perhaps the busiest radio market in the country. The station has worked hard to recognize the city's diverse lifestyles, with small promotions catering specifically to

each socio-economic group, and big promotions with universal appeal.

"The real winners in this town are the listeners," says Wall. "Good radio breeds good radio, and it's obviously a challenge for everyone here to keep up their winning stamina."

"This wasn't a move any of us had to make," he continues, "Nearly all

came from winning markets, and weren't looking for a change. But the challenge was enticing, and with the long-term commitment of Edens Broadcasting behind us, I knew we could concentrate on creativity and really have a go at it.

"This is their station, not mine," Wall insists, once again crediting his staff. "I supply the system, and they supply the passion. One can't work without the other." Meetings are held weekly to ensure a "hub mentality," keeping a group-oriented goal in focus. And the same is done with music. Meetings consist of eight to ten people, coming to a consensus on what Q-106 should sound like.

"Safe means prudent to me, not conservative," says Wall of his music-selection process. "An ad is one thing, but meaningful airplay is another. I think you can only play so many records, because too many don't get proper rotation. There's a point of diminishing returns where the audience gets confused over the glut of product and sales decrease rather than increase."

What Q-106 succeeds at, then, is a consistency and balance of high-level performance. Considering it all, Wall says that people are the complicating component, and the radio factor is simple. He adds, "Highly talented people seem to bring along a number of side effects, and I didn't want to start out with any adverse attitudes. Everyone understands we're working for a common good, not for the benefit of any one person."

POWER 104 KRBE-FM		Houston P.D.: Paul Christy	
1	Billy Idol, Money Money		
2	Noel, Silent Morning		
3	Jody Watley, Don't You Want Me		
4	Belinda Carlisle, Heaven Is A Place O		
5	Whitesnake, Is This Love		
6	Bill Medley & Jennifer Warnes, (I've		
7	Bruce Springsteen, Brilliant Disguise		
8	George Michael, Faith		
9	Richard Marx, Should've Known Better		
10	Aerosmith, Dude (Looks Like A Lady)		
11	R.E.M., The One I Love		
12	Pet Shop Boys, It's A Sin		
13	The Cure, Just Like Heaven		
14	Debbie Gibson, Shake Your Love		
15	Fleetwood Mac, Little Lies		
16	Pretty Poison, Catch Me (I'm Falling)		
17	The Jets, I Do You		
18	Men Without Hats, Pop Goes The World		
19	Jody Watley, Don't You Want Me		
20	Stryper, Honesty		
21	Sting, We'll Be Together		
22	Michael Bolton, That's What Love Is A		
23	Big Trouble, Crazy World		
24	Laura Branigan, Power Of Love		
25	Taylor Dayne, Tell It To My Heart		
26	George Harrison, Got My Mind Set On Y		
27	Whitney Houston, So Emotional		
28	Def Leppard, Animal		
29	Terence Trent D'Arby, If You Let Me S		
30	Yes, Love Will Find A Way		
31	Jimmy Davis & Junction, Kick The Wall		
32	INXS, Need You Tonight		
A33	Michael Jackson, The Way You Make Me		
34	Shanice Wilson, (Baby Tell Me) Can Yo		
35	40 Mick Jagger, Throw Away		
36	Motley Crue, You're All I Need		
37	Stevie Wonder, Skeletons		
38	Natalie Cole, I Live For Your Love		
A39	Bourgeois Tagg, I Don't Mind At All		
40	Icehouse, Crazy		
A	Lisa Lisa & Cult Jam Featuring Full Force,		
A	Roger, I Want To Be Your Man		
A	Jellybean Featuring Steven Dante, The		
A	John Cougar Mellencamp, Cherry Bomb		
A	Smokey Robinson, What's Too Much		
A	The Breakfast Club, Never Be The Same		
A	Marrs, Pump The Volume		
A	The Kane Gang, MotorTown		
EX	Cutting Crew, I've Been In Love Befor		
EX	Donne & Kashif, Reservations For Two		
EX	Earth, Wind & Fire, System Of Surviva		
EX	Millions Like Us, Guaranteed For Life		
EX	Squeeze, Hourglass		
EX	Cher, I Found Someone		
EX	Mr. Mister, The Border		
EX	Eric Carmen, Hungry Eyes		

KIMEL 106 FM		San Francisco P.D.: Keith Naftaly	
1	Salt n Pepa, Push It		
2	Pretty Poison, Catch Me (I'm Falling)		
3	Jody Watley, Don't You Want Me		
4	Belinda Carlisle, Heaven Is A Place O		
5	Michael Bolton, That's What Love Is A		
6	Billy Idol, Money Money		
7	Taylor Dayne, Tell It To My Heart		
8	Belinda Carlisle, Heaven Is A Place O		
9	Glenn Jones, We've Only Just Begun (T		
10	Debbie Gibson, Shake Your Love		
11	Roger, I Want To Be Your Man		
12	Los Lobos, Come On, Let's Go		
13	Stevie B., Party Your Body		
14	Tiffany, I Think We're Alone Now		
15	Men Without Hats, Pop Goes The World		
16	Shanice Wilson, (Baby Tell Me) Can Yo		
17	Bourgeois Tagg, I Don't Mind At All		
18	The Jets, I Do You		
19	George Michael, Faith		
20	Terence Trent D'Arby, If You Let Me S		
21	Siedhe Garrett, Everchanging Times (T		
A22	Cover Girls, Because Of You		
23	Sting, We'll Be Together		
24	Bill Medley & Jennifer Warnes, (I've		
25	Earth, Wind & Fire, System Of Surviva		
26	Deja, You And Me Tonight		
27	Laura Branigan, Power Of Love		
28	Whitney Houston, So Emotional		
29	Def Leppard, Animal		
30	Alexander O'Neal, Criticize		
31	INXS, Need You Tonight		
32	Stevie Wonder, Skeletons		
33	Squeeze, Hourglass		
34	Antia Baker, No One In The World		
35	Whitesnake, Is This Love		
A35	Hubert Kah, Military Drums		
A	Gloria Estefan & Miami Sound Machine,		
A	Marrs, Pump The Volume		
A	Prince, I Could Never Take The Place		
EX	Smokey Robinson, What's Too Much		
EX	Natalie Cole, I Live For Your Love		
EX	Steve Winwood, Valerie		

F-100		Miami P.D.: Steve Perun	
1	Billy Idol, Money Money		
2	Tiffany, I Think We're Alone Now		
3	Belinda Carlisle, Heaven Is A Place O		
4	Bill Medley & Jennifer Warnes, (I've		
5	Fleetwood Mac, Little Lies		
6	Swing Out Sister, Breakout		
7	Taylor Dayne, Tell It To My Heart		
8	Jody Watley, Don't You Want Me		
9	Pretty Poison, Catch Me (I'm Falling)		
10	Exposé, Let Me Be The One		
11	Whitney Houston, So Emotional		
12	Whitesnake, Is This Love		
13	George Michael, Faith		
14	Los Lobos, Come On, Let's Go		
15	Debbie Gibson, Shake Your Love		
16	Exposé, Let Me Be The One		
17	Kenny G. (Vocal By Lenny Williams), D		
18	Whitesnake, Is This Love		
19	Prince, U Got The Look		
20	Stevie Wonder, Skeletons		
A21	Exposé, Seasons Change		
22	Cutting Crew, I've Been In Love Befor		
23	LeVert, Casanova		
24	Gloria Estefan & Miami Sound Machine,		
25	Def Leppard, Animal		
26	Bruce Springsteen, Brilliant Disguise		
27	The Jets, I Do You		
28	Antia Baker, No One In The World		
29	Bee Gees, You Win Again		
30	New Order, True Faith		
A30	Richard Marx, Should've Known Better		

Z-93		Atlanta P.D.: Bob Case	
1	Tiffany, I Think We're Alone Now		
2	Bill Medley & Jennifer Warnes, (I've		
3	Belinda Carlisle, Heaven Is A Place O		
4	R.E.M., The One I Love		
5	Whitesnake, Is This Love		
6	Prince, I Could Never Take The Place		
7	Michael Jackson, Bad		
8	Prince, I Could Never Take The Place		
9	Sting, We'll Be Together		
10	George Michael, Faith		
11	Prince, U Got The Look		
12	Squeeze, Hourglass		
13	Pretty Poison, Catch Me (I'm Falling)		
14	Debbie Gibson, Shake Your Love		
15	Bruce Springsteen, Brilliant Disguise		
16	Los Lobos, Come On, Let's Go		
17	Whitesnake, Is This Love		
18	Def Leppard, Animal		
19	Jody Watley, Don't You Want Me		
20	Timothy B. Schmit, Boys Night Out		
21	Deja, You And Me Tonight		
22	The Cure, Just Like Heaven		
23	George Harrison, Got My Mind Set On Y		
24	Whitney Houston, So Emotional		
25	Aerosmith, Dude (Looks Like A Lady)		
26	Stevie Wonder, Skeletons		
27	Taylor Dayne, Tell It To My Heart		
28	The Cure, Just Like Heaven		
29	New Order, True Faith		
30	Stevie Wonder, Skeletons		
31	Millions Like Us, Guaranteed For Life		
32	Deja, You And Me Tonight		
33	Paul Carrack, Don't Shed A Tear		
34	Shanice Wilson, (Baby Tell Me) Can Yo		
35	George, Lover's Lane		
36	Prince, I Could Never Take The Place		
A	Michael Jackson, The Way You Make Me		

KQWB 101		St. Paul P.D.: David Anthony	
1	Cutting Crew, I've Been In Love Befor		
2	Exposé, Let Me Be The One		
3	Tiffany, I Think We're Alone Now		
4	Fleetwood Mac, Little Lies		
5	Richard Marx, Should've Known Better		
6	Michael Bolton, That's What Love Is A		
7	Belinda Carlisle, Heaven Is A Place O		
8	Bill Medley & Jennifer Warnes, (I've		
9	Bruce Springsteen, Brilliant Disguise		
10	The Other Ones, Holiday		
11	Swing Out Sister, Breakout		
12	U2, Where The Streets Have No Name		
13	R.E.M., The One I Love		
14	Loverboy, Notorious		
15	George Michael, Faith		
16	Wa Wee, Sugar Free		
17	Steve Winwood, Valerie		
18	Squeeze, Hourglass		
19	Kenny G. (Vocal By Lenny Williams), D		
20	Kiss, Crazy Crazy Nights		
21	Pet Shop Boys, It's A Sin		
22	Prince, I Could Never Take The Place		
23	Prince, I Could Never Take The Place		
24	Pretty Poison, Catch Me (I'm Falling)		
25	Elton John, Candle In The Wind		
26	George Harrison, Got My Mind Set On Y		
27	Whitesnake, Is This Love		
28	Phil Collins, We Said Hello Goodbye		
29	Aerosmith, Dude (Looks Like A Lady)		
30	Bourgeois Tagg, I Don't Mind At All		
31	Laura Branigan, Power Of Love		
32	Whitney Houston, So Emotional		
33	Michael Jackson, Bad		
34	EX Sting, We'll Be Together		
35	EX New Order, True Faith		
36	EX Alexander O'Neal, Criticize		
37	EX Bangles, Hazy Shade Of Winter		
38	EX Heart, There's The Girl		
A39	EX Paul Carrack, Don't Shed A Tear		
A	EX Prince, I Could Never Take The Place		
A	EX Roger, I Want To Be Your Man		
A	EX Natalie Cole, I Live For Your Love		
A	EX Taylor Dayne, Tell It To My Heart		
EX	EX Rush, Time Stand Still		
EX	EX Men Without Hats, Pop Goes The World		
EX	EX Jimmy Davis & Junction, Kick The Wall		
EX	EX Icehouse, Crazy		
EX	EX Stryper, Honesty		

KZZP 104.7 FM		Phoenix P.D.: Guy Zapoleon	
1	Tiffany, I Think We're Alone Now		
2	Bill Medley & Jennifer Warnes, (I've		
3	Belinda Carlisle, Heaven Is A Place O		
4	Billy Idol, Money Money		
5	Prince, U Got The Look		
6	Exposé, Let Me Be The One		
7	Trinere, They're Playing Our Song		
8	Madonna, Causing A Commotion		
9	George Michael, Faith		
10	Noel, Silent Morning		
11	Swing Out Sister, Breakout		
12	Whitesnake, Is This Love		
A13	Fleetwood Mac, Little Lies		
14	R.E.M., The One I Love		
15	Salt n Pepa, Push It		
16	Jody Watley, Don't You Want Me		
17	Def Leppard, Animal		
18	Pretty Poison, Catch Me (I'm Falling)		
19	Natalie Cole, Jump Start		
20	Michael Bolton, That's What Love Is A		
21	Whitney Houston, Moment Of Truth		
22	Debbie Gibson, Shake Your Love		
23	Poison, I Won't Forget You		
24	Pet Shop Boys, It's A Sin		
25	Whitesnake, Is This Love		
26	Whitney Houston, So Emotional		
27	LeVert, Casanova		
28	The Jets, I Do You		
29	Taylor Dayne, Tell It To My Heart		
30	Exposé, Seasons Change		
EX	New Order, True Faith		
EX	George, Lover's Lane		
EX	Glenn Medeiros, Lonely Won't Leave Me		
EX	Whodini, Be Yourself		
EX	EX I Want To Be Your Man		
EX	EX Aerosmith, Dude (Looks Like A Lady)		
EX	EX Cover Girls, Because Of You		
EX	EX Men Without Hats, Pop Goes The World		
EX	EX Atlantic Starr, One Lover At A Time		

New INXS Album Takes Off

BY STEVE GETT

NEW YORK Australian band INXS is enjoying out-of-the-box success with its latest Atco/Atlantic album, "Kick." The new release was the highest entry on last week's Top Pop Albums chart, bowing at No. 70. This week it is bulleted at No. 28.

The album's leadoff single, "Need You Tonight," is making rapid moves up the Hot 100 Singles chart, while its accompanying videoclip is garnering a good deal of exposure.

That INXS is enjoying immediate acceptance with "Kick" owes much to the base established by its 1985 album, "Listen Like Thieves," which spawned the hit single "What You Need."

"That was their first album to go platinum in the U.S.," says Vince Faraci, Atlantic senior vice president. "And while there was only one giant hit on it for top 40 with 'What You Need,' that was enough to get them over. The first single, 'This Time,' was big at album rock radio. But when 'What You Need' came out, it just exploded. It was a magical record and was the catalyst to take the album the distance."

Faraci is confident that "Kick" has sufficient depth for INXS to reach even greater heights. "This is an album that could produce hit after hit," he says. "It doesn't necessarily follow a theme like 'Listen Like Thieves.' It has a similar sound, but every track is a new adventure on this album. There's tremendous variety."

"Kick," like "Listen Like Thieves,"

was produced by Chris Thomas. "We were always a live band, and Chris was able to get that across on the last album, which hadn't really happened before," says lead vocalist Michael Hutchence. "We haven't stayed with the same producer before, but we were very happy with Chris."

Hutchence says Thomas manages to capture the energy and excitement of the band's in-concert sound. Plus, he says, INXS' relationship with Thomas is healthy because "he just lets the band be the band. He doesn't go crazy with knobs and dials. He has a good, healthy respect for music rather than gimmickry. He's not really dictatorial, but he'll definitely state his opinion on things, and he really makes the band work."

Hutchence and his songwriting partner, keyboardist Andrew Farriss, started writing material for "Kick" during INXS' 1986 U.S. tour. "We wrote a few songs on the road, including the track 'Mystify,' which we came up with in Chicago," says Hutchence. "Then we wrote seven songs in Hong Kong, where I live. Andrew came over, and we went into a studio."

Recording sessions for the album were held at studios in Paris and Sydney, Australia. "One thing we did on this album was to afford ourselves the luxury of recording about eight songs, stopping for three weeks, and then coming back," says Hutchence. "We were able to listen to what we'd done and then write some new songs, which was a good way of going about things."

Immediately prior to the release of

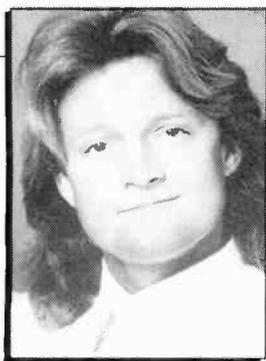
the new album, INXS embarked on a tour of U.S. colleges and smaller venues. The tour began Oct. 16 in East Lansing, Mich., and the band has dates booked here through the end of November.

"This is probably the last chance we'll have to do a tour like this for a while," says Hutchence. "We wanted to get back to the places we did a few years ago and some of the small towns we never got to do. It just reinforces the fact that we're a real band. Next year, starting in February, we're going to be doing major cities, and we'll do a good six months of touring."

Atlantic is taking advantage of the current tour in its efforts to promote the new album, according to Faraci. "It's affording us a lot of chances to do special promotions with stations," he says. "If they play a college town, we can work things like taking a party bus from a major city. That way you get a larger market involved and get that promotion from the larger stations while the band is still playing these small little dates."

"Kick" is the sixth album INXS has recorded during its 10-year history. Is Hutchence surprised that the band has been together for more than a decade? "Actually, we didn't sort of notice until last year, to be honest," he says. "We started very young, so you just grow up together and don't really think about it. If we'd started when we were 25 and it was 10 years on, then I think we'd notice. But I was 17, and most of us were around that age when we got

(Continued on page 23)



ONE TO ONE

Capitol's Simon Potts talks about the a&r scene in the U.S. and U.K.

When Joe Smith took charge at the Capitol tower earlier this year, one of his first moves was to hire Simon Potts as the company's senior vice president of a&r worldwide. A veteran British record label executive and former managing director of the now-defunct Elektra/U.K., Potts commutes between Capitol's Los Angeles and London offices in his quest for new talent. During a recent visit to the U.S., he discussed his on-the-move job with Billboard talent editor Steve Gett.

Q: When Joe Smith approached you, did he come up with a specific outline of what he wanted you to do?

Well, to be honest, he said, "What do you want to do?" So I told him I wanted to work primarily between England and America and to sign artists from wherever they came and break them from whichever's relevant of the two mar-

kets. When I say England, I don't necessarily mean just the U.K. You can break an act from Holland, Italy, Germany back into the U.K. and then hopefully spread the word into America. So I've been basically splitting my time spending a month based in L.A. and a month in England.

Q: Has that been a fruitful way of working?

A: I think so. The prime example is picking up a group like the Kane Gang in the U.K. and having a position within the company in America that one can influence the decision on how to work your acts—whether they work them or they don't work them as hard as others.

Q: Is it difficult dividing your time in terms of where to base yourself?

A: No, I've got a great assistant here and a great one in England, both of whom are much more capable than just plain secretaries. For example, I've signed a young singer in England called Hugh Harris—he's going to be enormous—and I've got him working in rehearsals, putting a band together. My assistant over there is very involved in the choice of musicians and all that kind of stuff.

Q: How do you view the differences between acquiring new talent in the U.K. as opposed to the U.S.?

A: The major difference that I see is that you don't get to hear about bands as quickly here as you do over there. A band can play a great gig anywhere in Britain, and because they have national press

the whole country hears about it within a week. So you can be much more informed.

Q: Does that make things more competitive on the a&r circuit?

A: Yes, it's much more competitive over there. England has got to be probably the world's most expensive place to sign a new artist right now. But it's possibly the cheapest in breaking it in terms of the effect that it has on the world market. The opposite happens in America. You can actually pick up artists quite cheaply here, and the major money goes into breaking them.

Q: From an a&r perspective, which scene do you consider to be healthier—Britain or America?

A: I tend to be more excited by bands I find in the U.K. Maybe that's because I find bands easier in the U.K. than I do here. I find an awful lot of bands here are formularized. It's very rare that the innovative artist comes

along—[one who] sounds completely different and unusual. And they're the ones I'm looking for.

Q: Have you spent much time looking for new U.S. bands?

A: Yes, I've been traveling around America as much as I possibly can, and I want to do a lot more. So far I've found one band that I've signed, a Boston-based act called East Of Eden.

Q: Are you being very selective?

A: Absolutely, and you have to be. To turn a company around, to change an image for a company, or to do anything like that you have to break artists. But you don't break artists by going out and signing 10 and then throwing them against the wall to see what sticks.

Q: Are you looking to sign acts on a worldwide basis or just for America?

A: I'm signing for wherever they're available. In the past, Capitol had certain corporate policies, one of which was to never sign an artist for anything but the world. If it was a group like Dire Straits that had been passed on by PolyGram, Capitol would never be in the running. Warner Bros. would pick them up and sell 6 million albums.

Q: Are you interested in high-priced signings?

A: I don't think it takes an awful lot of skill to do that. It just takes a checkbook. Of course, if, say, Dire Straits' deal comes up, then of course I'll find out, and we'll try and get involved. But there's not an awful lot a guy like me can do with an act like that.

'An awful lot of U.S. bands are formularized'

ARTIST DEVELOPMENTS

FISHY BUSINESS

Fast becoming a favorite at album rock radio is "Like Dreamers Do," the leadoff single from "Law Of The Fish," the debut Epic album by the New Orleans-based band the Radiators. Some 130 stations were playing the song at press time, according to Harvey Leeds, the label's vice president of album rock radio promotion.

In an effort to get an airwave buzz going, Epic serviced programmers with rubber fish containing cassettes spotlighting the single. The label then sent out tie-dyed T-shirts—with the theme "Remember why you got into this business in the first place"—as well as promotional CDs encased in special tie-dyed covers.

On the video front, the Radiators have been getting exposure with the clip for "Like Dreamers Do," a recent MTV Hip Clip. Additionally, the band is out on a nationwide club tour.

Epic will soon be coming with a second single, most likely the song "Doctor Doctor," according to Leeds. He adds that another quirky, food-oriented promotion is being planned to push the band. "In the next two or three weeks, programmers will receive a prescription telling them why they pasta-tively must be playing the



Drive Time. Ric Ocasek and the Cars perform songs from their latest Elektra album, "Door To Door," during an Oct. 29 concert at New York's Madison Square Garden. (Photo: Chuck Pulin)

Radiators," says Leeds.

Also in the works is an unusual promotion centered on the track "Suck The Head," which, says Leeds, is about the "culinary art of eating crawfish."

ADULT EDUCATION

Some people may call it getting in through the back door, but A&M's Paul Janz can call it a career breakthrough. His latest sin-

gle, "Believe In Me," is doing the trick on adult contemporary radio after its predecessor, "One Night (Is All It Takes)," failed to break on album rock formats.

Janz' most recent album, "Electricity," is actually his second effort. Two years ago, A&M Canada released his debut, "High Strung," which won him a Juno award as most promising new vocalist. Consequently, this time around A&M decided to release the new album in the U.S.

Of the decision to take his music to adult contemporary radio, Janz says, "I think it was important for A&M just to find out what the market receptiveness was going to be to my stuff. Instead of throwing it straight out to top 40, which is a lot more expensive, I think it was more we're going to go with this, give it a big push at adult contemporary, and see what happens. They're obviously really happy with what happened, and now they're going after top 40 heavily."

LYLE'S STYLE

To date, Lyle Lovett's success has been in the country format. His eponymous MCA/Curb debut album reached No. 13 on the Top Country Albums chart, spawning three top 20 hits on the Hot Country Singles chart. And this week, "Give Back My Heart," the first single from his upcoming second album, "Pontiac," is bulleted at

(Continued on next page)

ARTIST DEVELOPMENTS

(Continued from preceding page)

No. 24 on the latter chart.

Though delighted with his solid country base, MCA Nashville and Curb executives are optimistic that Lovett's appeal will extend to other formats with "Pontiac," due out in January.

Toward that end, in December, before the title is solicited to accounts, MCA will blanket the industry with a promo kit containing a cassette of the album and a list of glowing endorsements from celebrities like Police-man **Stewart Copeland** (who says, "America needs this man"), **Rosanne Cash** ("He's too hip for vinyl"), and **Leo Kottke** ("Great music, great hair") along with **Huey Lewis**, **Steve Winwood**, **Timbuk 3**, Texas football legends **Darrell Royal** and **Earl Campbell**, and actor **Harry Dean Stanton**.

"We have a nice buzz going on this," says **Walt Wilson**, MCA Nashville marketing director. "Now it's time to get that out to the public."

Two videos will support the album, one produced by MCA and Curb for "She's No Lady" and one for the title track, which Lovett is producing.

In March, Lovett will take his act on the road with an 11-piece band, including a horn section. According to manager **Mark Bliessner**, "We hope to expose Lyle to a new audience that way, play him in rock clubs—certainly not to the exclusion of country clubs—but broaden it a little and take it to the street, because taking it to radio is not easy."

EASTERN PROMISE

Eastern Bloc is the first signing

of Passport Records' PolyGram-distributed Paradox label, but the members of the trio—**Ivan Kral**, **Mark Sidgwick**, and **Frankie La-Rocka**—are by no means newcomers to the scene. The three musicians have played with a diverse cast of musical characters in the past, including **Patti Smith**, **Patty Smythe**, **Iggy Pop**, **John Waite**, **David Johansen**, and **Holly & the Italians**.

"We've been through the wars," says Kral, who speaks highly of his partners' professionalism. "It's just grown-ups, and I like it."

The band first put out an independent EP—"Wall To Wall," on



Coming Home. Lisa Lisa & Cult Jam, with Full Force, recently returned to their native Manhattan for two sold-out concerts at Radio City Music Hall. (Photo: Chuck Pulin)

Chetnick—a few years back, says Kral, which Passport president **Marty Scott** "loved so much he offered us a deal. He had gotten away from signing up rock acts; he was more into jazz and obscure music."

The band recently completed its first video, "You Got Love," which was directed by Russian director **Victor Ginsburg** and has decidedly "1984"-ish connotations.

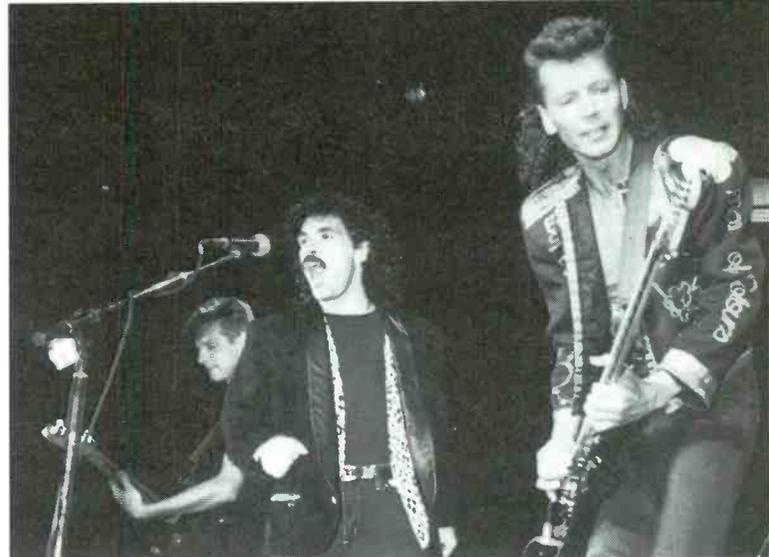
The first fruit of the Passport-/PolyGram Paradox label, Eastern Bloc "hopes to attack the college market," says Kral. "The **Smithereens** kind of opened it up for everybody."

BREAKING GROUND

Love & Rockets are enjoying significant success with their new RCA/Big Time album, "Earth-Sun-Moon," No. 83 in its fourth week on the Top Pop Albums chart. The British group, which emerged from the ashes of cult favorites **Bauhaus**, has been making steady inroads in the U.S. and Canada since the surprisingly strong showing of its last album, "Express."

Guitarist/vocalist **Daniel Ash** attributes the band's strong North American following to its "Ball Of Confusion" single—"particularly in Canada," he says. "It went top 10 over there."

Despite the success of "Express," Ash says the group was eager that its successor take the band in different directions. "Hopefully, there's a big difference between the new album and 'Express,'" he says. "We deliberately went to a studio where they didn't have a lot of toys and gadgetry. The actual equipment there wasn't



Cool Guest. John Oates, center, joined Ivan Davies of Icehouse on stage at New York's Madison Square Garden when the Chrysalis act opened for the Cars. Oates sang on "Electric Blue," a track—which he co-wrote with Davies—on Icehouse's new album, "Man Of Colours." (Photo: Chuck Pulin)

right up to scratch as far as the technical side goes—they still record onto 1/4-inch tape, and there aren't a lot of effects or gadgets you can be sidetracked by."

Additionally, in an effort to go for something different—in this case fewer loud rock'n'roll guitars and a more "wooden" acoustic sound—the members of **Love & Rockets** decided to produce the album themselves, says Ash. Assisting them in the studio was **Derek Tompkins**, an acquaintance Ash had worked with since the days of **Bauhaus**.

"It was very refreshing to actually be there on the finished mix and actually work the sliding con-

trols and all the rest of it," says Ash. "Because we used to work like that all the time, and I think it's definitely better for us. The mix takes as much—if not more—effort than the actual recording side of things. We find that much more stimulating, and we get exactly what we want."

Love & Rockets kicked off a North American tour Nov. 7 and will be on the road here through Dec. 11.

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

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Michael Has 'Faith' In Solo New Disk Is A Hit, By George

BY STEVE GETT

NEW YORK George Michael's solo career is off to a flying start. After scoring a huge international summer hit with his controversial single, "I Want Your Sex"—not to mention the chart-topping success of his duet with Aretha Franklin, "I Knew You Were Waiting," earlier this year—the former Wham! vocalist is making significant waves with his Columbia debut solo album, "Faith."

Michael's album, which hit stores on Nov. 2, is the highest new entry on this week's Top Pop Albums chart, debuting at No. 41. And as the album's title track rises up the Hot 100 Singles chart, the British singer/songwriter is also enjoying a hit on the Hot Black Singles and Hot Dance Music charts with a remixed version of "Hard Day," a track from the new album that was originally the B side of "I Want Your Sex."

Though it appears that Michael is literally everywhere at the moment, Michael Lippmann, who co-manages the artist with Rob Kahane, says, "We're trying not to overexpose him imagewise. Our intention is to really just let the music speak for itself. We're not trying to overhype this record or George. People often fail to realize that George writes, arranges, and produces his work. Hopefully, by pushing the music rather than hyping George Michael, they'll see that and respect him for it."

Lippmann is not at all surprised that "Hard Day" has taken off. "Wham! started in urban contemporary, and they were always successful, or at least they had a groundswell of success there," he says. "We

were disappointed that 'I Want Your Sex' didn't take off more at urban contemporary radio, but I think the lyrical content prohibited that. And we were always warned up front that that was going to be a real problem."

According to Marc Benesch, Columbia vice president of promotion, "We had some success with 'I Want Your Sex' at urban radio, but it certainly wasn't as massive as it was at pop."

Still, says Benesch, "I Want Your Sex" was very helpful in broadening Michael's appeal. "I think it's fair to say that he had a more teen audience before, and 'Sex' really opened up the demographics. It sold almost 1 million copies and its longevity really helped as we got ready to come with the album. Now, everything is there to break this guy wide open as a solo artist."

Michael himself is gearing up for an eight-month world tour, scheduled to start in the early part of 1988. In addition to playing material from "Faith," he says he will probably perform a handful of Wham! songs like "Everything She Wants" and "I'm Your Man." "I'll also have to play 'Careless Whisper' because everyone's going to expect that," he says.

Has Michael missed touring?

"I miss playing live, but I hate touring," he says. "Touring is kind of the high and the low of most people's careers. As a writer and a performer, playing in front of a large audience is an amazing feeling. But having to spend the rest of the day traipsing around and constantly being *that person*—I'll have to be George Michael for seven or eight months—I'm going to find quite tedious."

TV Ads Use Clapton, Winwood Songs

NIGHT MOVES: Eric Clapton and Steve Winwood are the latest artists to have their music featured in television commercials for Michelob beer. The two new 60-second spots, part of the ongoing The Night Belongs To Michelob campaign, began airing Nov. 1. One features Clapton on camera singing a remake of his '70s hit "After Midnight." The other uses a remixed version of Winwood's "Talking Back To The Night."

The Clapton spot shows the legendary Brit guitarist leaving a sellout concert and journeying cross town to jam with a band at a small club. The club scenes were filmed at New York's Lone Star Cafe. Accompanying Clapton on the rework of "After Midnight" were Dire Straits' keyboardist Alan Clark, veteran session drummer Andy Newmark, and bassist Nathan East.

Previous Michelob commercials have incorporated the music of Phil Collins, Genesis, Wang Chung, Joe Jackson, and Robert Cray.

SHORT TAKES: Bob Seger and his girlfriend, Annette Sinclair, secretly tied the knot Nov. 8 at a private ceremony in Las Vegas. The rocker was reportedly introduced to his significant other by Don Henley . . . Scorpions are locked away in a West German studio completing their next Mercury/PolyGram album, due out in early 1988 . . . He gets no official credit on the album, but Stevie Ray Vaughan plays a few licks on "Come Let Me Make Your Love Come Down," a track from Stevie Wonder's new Motown set, "Characters." B.B. King is also featured on the track . . . "Vet For The Insane," a cut from new RCA act Fields Of The Nephilim's excellent debut album, "Dawnrazor," will be used in an upcoming episode of "Miami Vice" . . . Word has it that the Del Lords' deal with EMI America is over, with the band's next album scheduled for release in January through Enigma . . . Columbia threw a Nov. 10 bash at New York's Tunnel club to celebrate the release of Raquel Welch's new 12-inch dance single and video, "This Girl's Back In

Town." Walter Yetnikoff and other key label execs were on hand to party with the stunning Welch . . . Here's an amusing query from one of those megasharp U.K. weekly music papers: Why is George Michael sniffing his armpit on the cover of his new album?

IRISH NEWS: Just out in the U.K. is "Live For Ireland," a new fund-raiser album featuring live cuts from acts like U2, Elvis Costello, the Pogues, Van Morrison, and the now defunct Boomtown Rats. The album was recorded at last year's Self-Aid concert in Dublin, an event organized to highlight Ireland's unemployment problem.

The U2 contribution is the band's version of Bob Dylan's "Maggie's Farm." Costello & the Attractions perform Jimmy Cliff's "Many Rivers To Cross." All royalties from the album—no word on a U.S. release—will go to the Self-Aid Trust, an organization set up to encourage job-creation schemes.

Meanwhile, The Beat was sorry to hear that veteran Irish singer Christy Moore has been forced to take a six-month break from touring and recording after suffering a mild heart attack.

SHORT TAKES II: Bryan Adams celebrated his 28th birthday on Nov. 5 on stage at a concert in Stuttgart, West Germany. After playing the opening number, "Only The Strong Survive," Adams was shocked to see the 11,000-strong crowd rise to its feet and sing "Happy Birthday" . . . Be on the lookout for new PolyGram act Dan Reed. Hotshot producer Bruce Fairbairn is at the knobs on the young West Coast artist's debut album, due out early next year; Bill Graham is handling management chores. We'll keep you posted . . . The Mission U.K. is reportedly working on a new album in London, with former Led Zeppelin bassist John Paul Jones producing . . . Richard Marx is donating royalties from his latest hit, "Should've Known Better," to the New York University Medical Center.



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Ron Wood Rocks And Awaits A Stones Reunion

BY STEVE GETT

NEW YORK "Realistically, everybody's got their finger in different things now and it's going to take a while to pull them out. But I'm ready at any time."

That's what Rolling Stones guitarist Ron Wood has to say about the future of the legendary British rock

'We're confused when we're not touring'

group. "I reckon you've got to give it a couple of years," he adds. "And I'm an optimist."

Although the Stones aren't rolling, Wood refuses to remain idle. On Nov. 4, he hit the road with Bo Diddley on the Gunslingers '87 tour, a three-week trek through U.S. clubs that climaxes with a Nov. 25 date at New York's Ritz club.

While on tour, Wood is visiting various art galleries promoting exhibits of his screen prints, paintings, etchings, and drawings of celebrities. He is also pushing Harper & Row's "The Works," a recently published collection of his artwork, accompanied by anecdotal and autobiographical text.

Upon completion of the Diddley dates, Wood will return to Britain,

where he plans to continue working on a new solo album that he has been recording during the past year.

Though content to involve himself in this potpourri of solo projects, Wood says he would much prefer to be working with the Rolling Stones.

"Hopefully, things will get sorted out with the band," says Wood. "I saw Bill [Wyman] recently, and he's indifferent as usual, but ready to work. So's Charlie [Watts]. I know Keith [Richards] would really prefer to work with the Stones than doing his own record. He was more or less forced into the corner of picking up one of these offers, and when he finally had enough, he signed a solo deal [with Virgin]. He would never have done that if the Stones had stuck together."

What is the bottom line as far as the Stones are concerned?

"Time must do its job and heal," says Wood. "Mick [Jagger] must get his solo stuff off his chest, and he's got a bit of owning up to do and a few things to amend. He's just got to feel more wanted. Keith can be a bit harsh in his attitude, especially the attitude that comes across in the press. I'm sure if I was Mick, I'd think, 'I'm not going to go anywhere near Keith — he'll stick one on me.' But they are pals over the years. I think maybe Mick has just gone too far in trying to prove it on his own. If only he could see that he's most pow-

erful with the Stones — what does he want?"

Wood says he was disappointed that the group did not tour in support of its last album, "Dirty Work." "I know that's what Keith misses too, because we're very confused when we're not touring," says Wood.

Consequently, Wood jumped at the opportunity to go on the road with Diddley. "I love working with the old greats," says Wood. "Last year I worked with Fats Domino, Ray Charles, and Jerry Lee Lewis and really got off on that. I've done things with Carl Perkins and Chuck Berry, so I thought, 'Well, who else do I and the Stones owe a lot to?' And it was obviously Bo Diddley. He's a gentleman and a trooper, and he can still rock'n'roll."

Wood hopes to have his own album

out by the the middle of next year. "There's a segment of, like, four songs that Bobby Womack wrote for me, and we took them to a stage. Instead of just going ahead with him, I did three or four numbers with Jerry Williams, that songwriter from Tex-

'Love to work with the old greats'

as. I also did a lot on my own, working with people like [ex-Smiths' guitarist] Johnny Marr, Frankie Miller, Simon Kirke, and Mel Gaynor.

"It's all in the melting-pot stage now. I've had a couple of months to look at it from a distance and assess which songs I'd like to use. By the time I've done all this with Bo,

opened up my exhibitions, and got the book rolling, I'll get stuck into it early next year and finish it off.

Wood has yet to sign a deal for his album. "Luckily, I'm a free agent," he says. "So I can bash it into shape, get a real good album together, and then take it and get a deal."

Earlier this year, the guitarist connected with manager Phil Carson, whose client roster also boasts Jimmy Page. "I was looking for an active side to my management," says Wood. "I've still got Nick Cowan, who's stuck with me for years and is brilliant on the legal side, but Phil is a real get-up-and-go type. He's been very helpful in constructing the attitude towards my new solo album. He's had some very interesting suggestions and I'm following up on quite a few of them."

MOUNTAIN RAILROAD RECORDS

(Continued from page 6)

to Powers. "This was at a time when the major independents—Motown, Chrysalis, A&M—were leaving independent distribution."

Powers resolved his debts, and he says Mountain Railroad was fully operational when he closed it down in early 1984 to become director of entertainment for the Los Angeles Olympic Organizing Committee.

Now, after stints as a producer/engineer at L.S.'s GHR Studios (formerly Wally Heider Records) and manager of a&r at Capitol Records, Powers is reactivating the label under an arrangement with Rhino Records president Richard Foss, co-owner of Chameleon Music Group.

Powers is now president of CMG, which operates two labels—Chameleon Records and Suite Beat Records—and distributes 14 others: American, Cocteau, Epitaph, Independent Project, Innovation Communications, Lost Arts, Missing Link, Posh Boy, Rampart, Vee Jay, Vodka, Vox, and now Mountain Railroad and Dali.

Mountain Railroad's catalog will begin being rereleased Nov. 20; in the first batch of product are Tom Paxton's "Up And Up" and "The Paxton Report," Bob Gibson's "The Perfect High," and Jim Kweskin's "Side By Side," "Swing On A Star," and "Lives Again." Two new titles are also included in the release: Kweskin's "Jug Band Blues" (featuring the late Sippie Wallace and Otis Spann) and a compilation, "Folks Again: The Best of Mountain Railroad Vol. 1."

MRR's rock titles, including those by Spooner, will be rereleased on Dali, which Powers describes as "left-field alternative rock." Dali's first release is "Wisconsin Insane" by former Mountain Railroad artist Sigmund Snope III, produced by the Violent Femmes' Victor DeLorenzo and featuring a cast of Wisconsin musicians.

Upcoming releases from Dali include an album by newly signed act the Way Moves. Bob Marsh, saxophonist with the Chicago-based Way Moves, is signed as a solo artist as well.

INXS GETS 'KICK' OUT OF NEW ALBUM'S SUCCESS

(Continued from page 20)

together. Mind you, I guess when you look around, it is pretty unusual to stay together that long—it's the same lineup as well."

Despite his commitments to the band, Hutchence has found time to get into acting, making his first major appearance in the movie "Dogs In Space," directed by Richard Lowenstein, who has worked on a number

of INXS videos.

"I love acting," says Hutchence. "And I've got a few other scripts I'm looking at. It's difficult dividing the time between acting and music. The other guys get a holiday, and I don't. To be honest, though, everybody else has been involved in outside projects, and that's probably how we've been able to keep the band together."

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Who Reunion Is Rumored For 25th Anniversary Tour

BY LINDA MOLESKI

WHO? WHERE? WHEN? No official word, but rumors are rife that the **Who** is planning to embark on a reunion tour sometime next year as part of its 25th anniversary celebration.

According to a spokeswoman at the group's New York management offices, "There has been talk of doing something special—it may be a few [tour] dates or a big party in London or New York. But it's all speculation now."

Meanwhile, the invidious **Who** members have been busy working on an assortment of independent projects: **Roger Daltrey** is reportedly working in front of the cameras on an upcoming motion picture; guitarist/songwriter **Pete Townshend** has been in the studio laying down tracks for his next solo outing; and bassist **John Entwistle**, who has been recording a solo album for some time, recently turned up in New York for a benefit show that featured local act **Rat Race Choir** and guitarist **Leslie West**.

NEW COMPETITION: While business would appear to be booming for New York's **Radio City Music Hall** with its ongoing succession of sellout, in-house-promoted concerts, the folks at the famed venue are looking toward serious expansion by presenting shows in other area music halls, beginning with Broadway's **Roseland Ballroom**. In charge of bookings for the new venture is **Joe Plotkin**, who previously worked at the concert division of **John Scher's Monarch Entertainment**, where he made his mark handling **Manhattan's Ritz club**.

Radio City also plans to promote events at **Madison Square Garden** and the **Beacon Theater** in Manhattan; the **Nassau Coliseum** on Long Island, N.Y.; and **New Jersey's Meadowlands Arena**. Look for an in-depth article in an upcoming issue.

BIG FUN: **Barry Manilow** is set to launch his first worldwide concert tour in two years on Nov. 25 in Milwaukee. It will coincide with the release of his new Arista album, "Swing Street."

Dubbed **Barry Manilow: Big Fun Tour De Force**, the extensive road trek includes dates in the U.S., the U.K., Europe, Japan, and Australia.

Plans call for a highly theatrical stage show to be co-produced by **Manilow** and **Joe Gannon**, who has worked with such artists as **Alice Cooper**, **Blondie**, **Diana Ross**, and **Luther Vandross**. **Kevin Carlisle** will choreograph and stage the touring production.

SHORT TAKES: Atlantic newcomer **Silent Running** is scheduled to hit the road as the opening act for I.R.S. band the **Alarm** Nov. 28 in Detroit. The support group is currently in the U.K., where it is reportedly warm-

ing up dates for **Little Steven** ... Atlantic's **Manhattan Transfer** is set to launch the first leg of its North American tour Dec. 6 in Milwaukee to promote its latest release, "Brasil." The band will be supported by **Uakti**, who will also provide instrumental accompaniment. Dates will wrap Dec. 31 with a New Year's Eve show at Los Angeles' **Universal Amphitheater** ... **Joe Cocker** is gearing up for his first U.S. tour in five years, to promote his new Capitol album, "Unchain My Heart." Shows will commence at San Francisco's **Warfield Theatre** Nov. 22. The itinerary also includes stops in Los Angeles, New York, Cleveland, and Detroit ... South African artists **Ladysmith Black Mambazo** are back on the road following a number of successful North American dates earlier this year as part of **Paul Simon's** **Grace** land tour. The tour kicked off Nov. 5 in Chicago and is slated to run through Dec. 14 ...

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BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JERRY GARCIA	Lunt Fontanne Theatre New York, N.Y.	Oct. 15-31	\$803,640 \$30	26,789 sellout	Bill Graham Presents
U2 LOS LOBOS BODEANS	Hoosier Dome Indianapolis, Ind.	Nov. 1	\$634,277 \$16.50	38,441 sellout	Sunshine Promotions
U2 BODEANS	Arena, St. Paul Civic Center St. Paul, Minn.	Nov. 3-4	\$615,160 \$17.50	35,152 sellout	Jam Prods. Ltd.
U2 BODEANS	McNichols Arena Denver, Colo.	Nov. 7-8	\$605,779 \$18.70/\$17.60	34,000 sellout	Fey Concert Co.
GRATEFUL DEAD	Arena, Henry J. Kaiser Convention Center Oakland, Calif.	Nov. 6-8	\$474,000 \$20	23,700 sellout	Bill Graham Presents
FLEETWOOD MAC	Boston Garden Boston, Mass.	Oct. 30-31	\$466,232 \$18.50/\$16.50	26,142 29,936 sellout	Don Law Co.
OINGO BOINGO	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Oct. 30-31	\$393,683 \$18.50/\$17.50/ \$14	23,946 30,000	Avalon Attractions
U2 BODEANS	Assembly Hall Univ. of Illinois, Champaign Champaign, Ill.	Oct. 22	\$275,281 \$17	16,193 sellout	Jam Prods. Ltd.
ALICE COOPER ACE FREHLEY'S COMET FASTER PUSSYCAT	Joe Louis Arena Detroit, Mich.	Oct. 31	\$260,820 \$17.50	14,904 sellout	Brass Ring Prods.
AEROSMITH	Cumberland County Civic Center Portland, Maine	Oct. 27-28	\$250,956 \$17.50/\$16.50	15,573 19,000 sellout	Don Law Co.
RUSH MSG	Providence Civic Center Providence, R.I.	Nov. 6-7	\$248,853 \$16.50	15,082 20,200 sellout	Frank J. Russo
ROGER WATERS	Meadowlands Arena East Rutherford, N.J.	Nov. 4	\$233,334 \$17.50/\$16.50	13,517 14,953	Monarch Entertainment Bureau John Scher Presents
DEF LEPPARD TESLA	Joe Louis Arena Detroit, Mich.	Nov. 2	\$225,312 \$17.50	12,875 20,666	Brass Ring Prods.
BOSTON FARRENHEIT	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	Oct. 20	\$199,873 \$17.50/\$15.50	11,917 12,996	PACE Concerts in-house
WHITESNAKE GREAT WHITE	Cobo Arena Detroit, Mich.	Nov. 1	\$196,630 \$16.50	11,917 12,191	Brass Ring Prods.
EDDIE MURPHY PAUL MODNEY	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	Oct. 28	\$181,689 \$17.50/\$16	10,789 12,423	A.H. Enterprises in-house
RED SKELTON	Riverside Theatre Milwaukee, Wis.	Oct. 29-31	\$180,864 \$29.50/\$24.50/ \$19.50	7,036 7,500 sellout	Joseph Entertainment Group
JUDDS EARL THOMAS CONLEY	Universal Amphitheatre Universal City, Calif.	Oct. 15-16	\$179,735 \$17.50/\$16	10,383 12,502	in-house
FLEETWOOD MAC CRUZADOS	Sun Dome Univ. of South Florida Tampa, Fla.	Nov. 7	\$172,358 \$17.50	10,313 sellout	Cellar Door Prods.
STEVE LAWRENCE & EYDIE GORME	Riverside Theatre Milwaukee, Wis.	Oct. 15-18	\$168,655 \$26.75/\$21.75/ \$16.75	7,220 10,000	Joseph Entertainment Group
WHITNEY HOUSTON JONATHAN BUTLER	Myriad Convention Center Oklahoma City, Okla.	Nov. 4	\$160,738 \$17.50	9,530 sellout	Contemporary Presentations
DEF LEPPARD TESLA	Arena, Milwaukee Exposition & Convention Center & Arena Milwaukee, Wis.	Nov. 5	\$156,503 \$16.50	9,485 10,000	Stardate Prods.
WHITESNAKE GREAT WHITE	Carver Arena Peoria Civic Center, Peoria, Ill.	Nov. 8	\$152,992 \$16	9,562 sellout	Jam Prods. Jay Goldberg Co.
MOTLEY CRUE GUNS N' ROSES	Coliseum, Mississippi Fairgrounds Complex Jackson, Miss.	Nov. 8	\$147,495 \$15	9,833 sellout	Mid-South Concerts
DEF LEPPARD TESLA	Coliseum, Hilton Center Ames, Iowa	Nov. 7	\$143,861 \$15.75	9,563 14,678	Jam Prods. Ltd.
DEF LEPPARD TESLA	Rupp Arena, Lexington Center Lexington, Ky.	Oct. 31	\$139,409 \$16.50	8,449 9,622	Sunshine Promotions
WHITESNAKE GREAT WHITE	SIU Arena Southern Illinois Univ. Carbondale, Ill.	Nov. 7	\$130,874 \$15/\$13	10,800 sellout	Jam Prods. in-house
WHITESNAKE GREAT WHITE	Dayton Hara Arena & Exposition Center Dayton, Ohio	Nov. 4	\$127,680 \$16	7,980 sellout	Sunshine Promotions Belkin Prods.
JOHN COUGAR MELLENCAMP	Centennial Hall Univ. of Toledo Toledo, Ohio	Nov. 6	\$126,209 \$16.50	7,824 9,662	Belkin Prods.
JOHN COUGAR MELLENCAMP	Allen County War Memorial Coliseum Fort Wayne, Ind.	Nov. 3	\$120,681 \$16.50	7,314 7,500	Sunshine Promotions
DEF LEPPARD TESLA	Arena, Kellogg Center Battle Creek, Mich.	Nov. 3	\$118,800 \$16.50	7,200 sellout	Cellar Door Prods.
ALABAMA RESTLESS HEART MICHAEL JOHNSON	Spectrum Philadelphia, Pa.	Oct. 31	\$116,012 \$16.50	7,492 11,884	Keith Fowler Prods.
HEART BOURGEOIS TAGG	Barton Coliseum, Arkansas State Fairgrounds Little Rock, Ark.	Nov. 6	\$115,680 \$15	7,712 10,000	Mid-South Concerts
WHITESNAKE GREAT WHITE	Windler Arena, Saginaw Civic Center Saginaw, Mich.	Oct. 30	\$112,912 \$16	7,057 sellout	Brass Ring Prods.
HEART BOURGEOIS TAGG	Civic Coliseum Knoxville, Tenn.	Nov. 4	\$103,485 \$15	6,899 10,000	Mid-South Concerts
SIMPLY RED DANNY WILSON	Beacon Theatre New York, N.Y.	Nov. 6-7	\$96,277 \$18.50	5,012 sellout	Monarch Entertainment Bureau John Scher Presents
BURT BACHARACH & DIONNE WARWICK	Riverside Theatre Milwaukee, Wis.	Oct. 20-21	\$92,374 \$31.75/\$25.75/ \$19.75	3,796 5,000	Joseph Entertainment Group
TINA TURNER GO WEST	Charles M. Murphy Athletic Center Middle Tennessee State Univ. Murfreesboro, Tenn.	Oct. 29	\$89,915 \$17.50	5,645 7,500	Sound Seventy Corp. Jam Prods.

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Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	YOU AND ME TONIGHT	DEJA	7
2	4	DON'T GO	MARLON JACKSON	2
3	3	ANGEL	ANGELA WINBUSH	1
4	8	SKELETONS	STEVIE WONDER	3
5	7	I WONDER WHO SHE'S SEEING NOW	THE TEMPTATIONS	4
6	9	SYSTEM OF SURVIVAL	EARTH, WIND & FIRE	5
7	12	(BABY TELL ME) CAN YOU DANCE	SHANICE WILSON	6
8	2	LOVIN' YOU	THE O'JAYS	13
9	16	LET'S START LOVE OVER	MILES JAYE	11
10	10	SO MANY TEARS	REGINA BELLE	12
11	15	CERTIFIED TRUE	THE BAR-KAYS	9
12	19	I WANT TO BE YOUR MAN	ROGER	8
13	17	CRITICIZE	ALEXANDER O'NEAL	10
14	6	BAD	MICHAEL JACKSON	24
15	5	HEART OF GOLD	BERT ROBINSON	31
16	27	MY FOREVER LOVE	LEVERT	15
17	13	MY LOVE IS DEEP	LACE	29
18	22	GAMES	SHALAMAR	14
19	23	CATCH ME (I'M FALLING)	PRETTY POISON	18
20	25	LUV'S PASSION AND YOU	CHAD	16
21	24	SHO' YOU RIGHT	BARRY WHITE	17
22	26	IF YOU LET ME STAY	TERENCE TRENT D'ARBY	19
23	30	HARD DAY	GEORGE MICHAEL	21
24	11	BE YOURSELF	WHODINI WITH MILLIE JACKSON	45
25	38	I DO YOU	THE JETS	22
26	18	WE'VE ONLY JUST BEGUN	GLENN JONES	49
27	32	MY NIGHT FOR LOVE	GIORGE PETTUS	40
28	35	LOVE IS FOR SUCKERS (LIKE ME AND YOU)	FULL FORCE	27
29	39	I LIVE FOR YOUR LOVE	NATALIE COLE	20
30	21	DON'T YOU WANT ME	JODY WATLEY	50
31	20	I DON'T THINK THAT MAN SHOULD SLEEP ALONE	RAY PARKER JR.	57
32	34	SHOW A LITTLE LOVE	MISSION	34
33	14	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	37
34	—	SO EMOTIONAL	WHITNEY HOUSTON	32
35	33	LOVER'S LANE	GEORGIO	26
36	—	RESERVATIONS FOR TWO	DIONNE & KASHIF	30
37	—	WHAT'S TOO MUCH	SMOKEY ROBINSON	25
38	—	TOUCH AND GO	FORCE M.D.'S	35
39	—	I COULDN'T BELIEVE IT	DAVID RUFFIN & EDDIE KENDRICK	28
40	29	I AIN'T NO JOKE	ERIC B. & RAKIM	58

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	ANGEL	ANGELA WINBUSH	1
2	4	SKELETONS	STEVIE WONDER	3
3	2	DON'T GO	MARLON JACKSON	2
4	6	I WONDER WHO SHE'S SEEING NOW	THE TEMPTATIONS	4
5	9	SYSTEM OF SURVIVAL	EARTH, WIND & FIRE	5
6	10	I WANT TO BE YOUR MAN	ROGER	8
7	7	(BABY TELL ME) CAN YOU DANCE	SHANICE WILSON	6
8	11	CRITICIZE	ALEXANDER O'NEAL	10
9	8	CERTIFIED TRUE	THE BAR-KAYS	9
10	12	GAMES	SHALAMAR	14
11	13	SO MANY TEARS	REGINA BELLE	12
12	14	LET'S START LOVE OVER	MILES JAYE	11
13	17	MY FOREVER LOVE	LEVERT	15
14	15	SHO' YOU RIGHT	BARRY WHITE	17
15	18	SHE'S FLY	TONY TERRY	23
16	3	YOU AND ME TONIGHT	DEJA	7
17	16	LUV'S PASSION AND YOU	CHAD	16
18	19	WHAT'S TOO MUCH	SMOKEY ROBINSON	25
19	21	I LIVE FOR YOUR LOVE	NATALIE COLE	20
20	5	LOVIN' YOU	THE O'JAYS	13
21	22	I COULDN'T BELIEVE IT	DAVID RUFFIN & EDDIE KENDRICK	28
22	23	LOVER'S LANE	GEORGIO	26
23	24	IF YOU LET ME STAY	TERENCE TRENT D'ARBY	19
24	26	RESERVATIONS FOR TWO	DIONNE & KASHIF	30
25	27	IF YOU CAN DO IT: I CAN TOO!!	MELI'SA MORGAN	33
26	32	HARD DAY	GEORGE MICHAEL	21
27	28	I DO YOU	THE JETS	22
28	30	LOVE IS FOR SUCKERS (LIKE ME AND YOU)	FULL FORCE	27
29	29	(I WANNA GET) CLOSE TO YOU	VANESSE THOMAS	36
30	37	SO EMOTIONAL	WHITNEY HOUSTON	32
31	35	CATCH ME (I'M FALLING)	PRETTY POISON	18
32	36	OVERNIGHT SUCCESS	ANITA POINTER	42
33	40	BABY, BE MINE	MIKI HOWARD	38
34	34	I'VE BEEN WATCHING YOU	CHICO DEBARGE	43
35	38	NOTHING VENTURED - NOTHING GAINED	CHARLIE SINGLETON	46
36	—	TOUCH AND GO	FORCE M.D.'S	35
37	—	LOVE CHANGES	KASHIF AND MELI'SA MORGAN	39
38	—	SOMEONE TO LOVE ME FOR ME	LISA LISA & CULT JAM	47
39	33	SWEETER THAN CANDY (FROM "PENITENTIARY III")	THE GAP BAND	41
40	—	LOVE OVERBOARD	GLADYS KNIGHT & THE PIPS	48

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BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (10)	12
Def Jam (2)	
WARNER BROS. (2)	10
Geffen (3)	
Paisley Park (2)	
Qwest (2)	
Tommy Boy (1)	
MCA	9
RCA (6)	9
Jive (3)	
ATLANTIC (5)	7
21 Records (1)	
Island (1)	
ARISTA (5)	6
Jive (1)	
E.P.A.	6
Epic (5)	
Tabu (1)	
CAPITOL	5
MOTOWN	5
A&M	3
EMI-MANHATTAN (2)	3
P.I.R. (1)	
POLYGRAM	3
Mercury (2)	
Wing (1)	
SOLAR	3
ELEKTRA (1)	2
Vintertainment (1)	
PROFILE	2
VIRGIN	2
2000 AD	1
4TH & B'WAY	1
CHRYSALIS	1
COLD CHILLIN'	1
FRESH/SLEEPING BAG	1
JAM PACKED	1
LMR	1
NEXT PLATEAU	1
REPRISE	1
SELECT	1
SLEEPING BAG	1
SUTRA	1
Fever (1)	
WARLOCK	1
Ligosa (1)	

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

TITLE	PUBLISHER - LICENSING ORG.	SHEET MUSIC DIST.
85 AIN'T NO NEED TO WORRY	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Tammi, BMI/Peer-Southern, ASCAP) CPP	
51 ALL IN THE NAME OF LOVE	(Irving, BMI/Ljestrjka, BMI) CPP/ALM	
1 ANGEL	(Angel Notes, ASCAP/WB, ASCAP)	
38 BABY, BE MINE	(BMC, UK)	
6 (BABY TELL ME) CAN YOU DANCE	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	
24 BAD	(Mijac, BMI/Warner-Tamerlane, BMI)	
45 BE YOURSELF	(Willesden, BMI/Zomba, ASCAP)	
67 BECAUSE OF YOU	(Amber/Disco Fever, ASCAP/Red Instructional, ASCAP)	
18 CATCH ME (I'M FALLING)	(Genetic, ASCAP)	
9 CERTIFIED TRUE	(Bar-Kays, BMI/Warner-Tamerlane, BMI/Arrival, BMI)	
84 CINDERELLA OAH DANE	(Protoons, ASCAP/Turn Out Brothers, ASCAP)	
97 COLD SPENDING MY MONEY	(Def Jam, ASCAP/Juiced Up, ASCAP/Def American, BMI/First Impulse, BMI)	
98 COLD STUPID (FROM "PENITENTIARY III")	(Jay King IV, BMI)	
78 COME INTO MY LIFE	(Beach House, ASCAP/Tawanee Lamont, ASCAP)	
10 CRITICIZE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
59 DID I DREAM YOU	(Mtume, BMI/Number 9, ASCAP)	
90 DINNER WITH GERSHWIN	(Geffen, ASCAP/Rutland Road, ASCAP)	
2 DON'T GO	(Vabritmar, BMI)	
37 DON'T MAKE ME WAIT FOR LOVE	(Bellboy, BMI/Gratitude Sky, ASCAP) CPP	
50 DON'T YOU WANT ME	(Rightson, BMI/Franne Gee, BMI/Ardevan, ASCAP/Intersong, ASCAP)	
72 DOWNTOWN	(Irving, BMI) CPP/ALM	
62 EVERCHANGING TIMES	(United Artists, ASCAP/April, ASCAP/Carole Bayer Sager, BMI/United Lion, BMI/Blackwood, BMI/New Hidden Valley, ASCAP) CPP/B-3	
14 GAMES		
100 JUST THAT TYPE OF GIRL	(Slap One, ASCAP/Cornelio Carlos, ASCAP/Spectrum VII, ASCAP) CPP	
76 LEAVE THE LIGHTS ON	(Hot Winter, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)	
75 LEFT ME LONELY	(Flake, ASCAP/Marley Marl, ASCAP)	
70 LET ME BE THE ONE	(Panchin, BMI)	
11 LET'S START LOVE OVER	(Blackwood, BMI/Huemar, BMI)	
71 LOOK AROUND	(Bush Burnin', ASCAP/Mr. Campbell's, ASCAP)	
95 LOST IN EMOTION	(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
39 LOVE CHANGES	(Alexscar, BMI)	
65 LOVE IS CONTAGIOUS	(Dw, ASCAP)	
27 LOVE IS FOR SUCKERS (LIKE ME AND YOU)	(Forceful, BMI/Willesden, BMI)	
48 LOVE OVERBOARD	(Caloco, BMI/Hip Trip, BMI) CPP	
89 LOVE SHOCK	(West Kenya, ASCAP)	
26 LDVER'S LANE	(Georgio's, BMI/Stone Diamond, BMI) CPP	
13 LOVIN' YOU	(Downstairs, BMI/Piano, BMI/Mighty Three, BMI)	
16 LUV'S PASSION AND YOU	(I'M Owe U A Tune, ASCAP/Bush Burnin', ASCAP)	
66 MAKE YOU MINE TONIGHT	(Def Jam, ASCAP)	
80 MISUNDERSTOOD	(Mashamug, BMI)	
15 MY FOREVER LOVE	(Trycep, BMI/Fercliff, BMI)	
29 MY LOVE IS DEEP	(Glasshouse, BMI/Irving, BMI/Harrindur, BMI/Ensign, BMI) CPP/ALM	
92 MY LOVE IS GUARANTEED	(Next Plateau, ASCAP/Godsend, ASCAP/Bratton & White, ASCAP)	
40 MY NIGHT FOR LOVE	(Little Tanya, ASCAP/MCA, ASCAP)	
91 NEVER GONNA LET YOU GO	(Beach House, ASCAP)	
77 NO ONE IN THE WORLD		
46 NOTHING VENTURED - NOTHING GAINED	(Almo, ASCAP/Wun Tun, ASCAP) CPP/ALM	
42 OVERNIGHT SUCCESS	(Mibren, ASCAP/Lauren Loo, ASCAP)	
73 PARTY YOUR BODY	(Saja, BMI/Mya-T, BMI)	
79 (THE PERFECT) 10	(Parisongs, ASCAP)	
68 THE REAL THING	(Jobete, ASCAP/House Of Fun, BMI) CPP	
30 RESERVATIONS FOR TWO	(Catdaddy, ASCAP/New East, ASCAP/Little Tanya, ASCAP/MCA, ASCAP)	
44 RICH MAN	(Petersong, ASCAP/Oliver Leiber, ASCAP)	
56 SECRET LADY	(Stephanie Mills' Starlight, ASCAP/Firebolt, ASCAP/MCA, ASCAP)	
23 SHE'S FLY	(Shaman Drum, BMI/King Henry I, ASCAP)	
17 SHO' YOU RIGHT	(Seven Songs, BMI/Ba-Dake, BMI)	
34 SHOW A LITTLE LOVE	(Per Mission, ASCAP)	
3 SKELETONS	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
69 SO AMAZING	(April, ASCAP/Uncle Ronnie's, ASCAP)	
32 SO EMOTIONAL	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
12 SO MANY TEARS	(On The Move, BMI/Zenox, ASCAP)	
47 SOMEONE TO LOVE ME FOR ME	(Forceful, BMI/Willesden, BMI/My! My!, BMI)	
99 STONE LOVE	(Konglather, BMI/Freytown, BMI/Road, BMI)	
82 SWEET SOMEBODY	(Jobete, ASCAP/Emergency, ASCAP/Green Star, ASCAP/Not Fragile, BMI) CPP	
41 SWEETER THAN CANDY (FROM "PENITENTIARY III")	(New World, ASCAP)	
5 SYSTEM OF SURVIVAL	(Sputnik Adventure, ASCAP/Maurice White, ASCAP)	
96 THAT'S WHAT LOVE IS ALL ABOUT	(Emboe, ASCAP/Kaz, ASCAP/April, ASCAP)	
54 TO PROVE MY LOVE	(Jay King IV, BMI)	
35 TOUCH AND GO	(Tee Girl, BMI/Vic's Slic, BMI/T-Boy, ASCAP/Buppie, ASCAP)	
74 TURN ON THE MOON	(2000 AD, BMI)	
64 TWO OCCASIONS	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Peer-Southern, ASCAP/Tammi, BMI) CPP	
52 THE WAY YOU MAKE ME FEEL	(Mijac, BMI/Warner-Tamerlane, BMI)	
53 WE'LL BE TOGETHER	(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI)	
49 WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER)	(Willesden, BMI/Johnnie Mae, BMI/Lu Ella, ASCAP/WB, ASCAP)	
25 WHAT'S TOO MUCH	(Taj Mahal, ASCAP/53rd State, ASCAP/Lonnie-K, ASCAP)	
93 WHENEVER YOU'RE READY	(Ensign, BMI/Harrindur, BMI/Snippets, BMI) CPP	
88 YA COLD WANNA BE WITH ME	(ADRA, BMI/Kadoc/Forceful, BMI/Willesden, BMI)	
7 YOU AND ME TONIGHT	(Virgin-Nymph, BMI/Attractive, BMI/Stm, BMI) CPP	
94 (YOU'RE PUTTIN') A RUSH ON ME	(Johnnie Mae, BMI/Willesden, BMI/Bush Burnin', ASCAP)	

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

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JAMAICA BOYS COMBINE MUSICAL STYLES

(Continued from page 25)

time," says Miller. "It took that long to get a deal. When we took our demo around to a&r people they would say, 'Well, I really like it, but I don't know if people will be able to get into it.' We hit a bunch of walls like that until Benny Medina (head of Warner Bros. black a&r) heard it. Once he said, 'Let's go with it,' we completed the album."

Throughout the shopping-around period, Pat Raines, who manages Miller and Al Jarreau, was the band's strongest supporter, financing its demos and acting as executive producer of the proj-

ect. He now serves as the trio's manager.

The Jamaica Boys acknowledge that their material goes against current musical trends, but they say they can still find commercial success.

"I think we can appeal to large numbers of people once we're given a chance," says Stevens. According to Miller, Warner Bros. will probably play up the past associations of the trio's members because "people who know about music know about us and would be interested in hearing what we come up with together. But as far

as most people are concerned, we're just a brand new band."

To broaden its appeal, the band hired "Hollywood Shuffle" actor/writer/director Robert Townsend to direct the video for "Loving Feeling," and the Jamaica Boys also taped performances to be shown on Black Entertainment Television's "Video Soul" and NBC-TV's "Showtime At The Apollo." A new single will be released in January, and after that the trio hopes to hit the road—probably sometime next year.

FOR WEEK ENDING NOVEMBER 21, 1987

Billboard

TOP BLACK ALBUMS™

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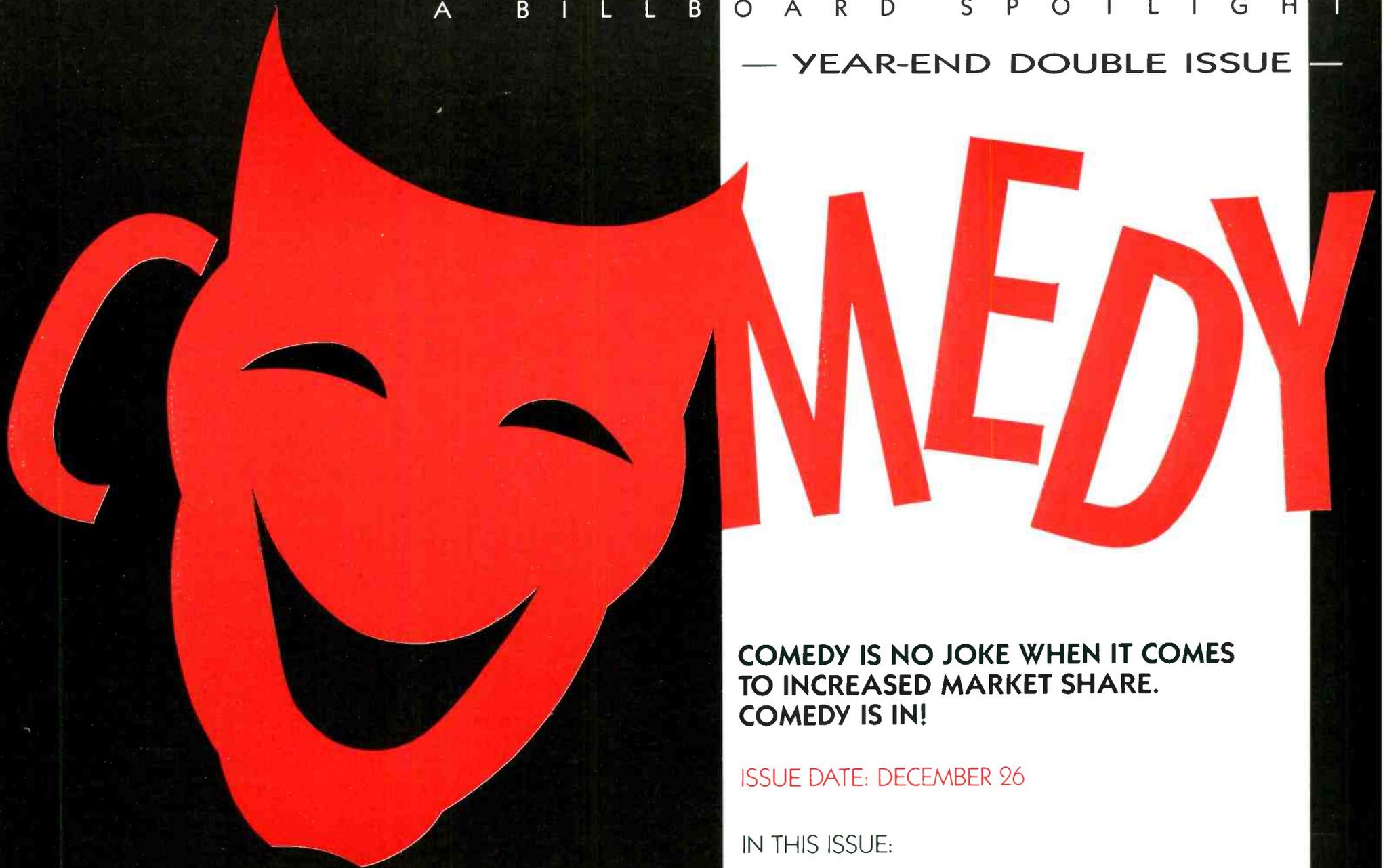
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	9	MICHAEL JACKSON ▲ ³ EPIC QE 40600/E.P.A. (CD)	BAD
★★ NO. 1 ★★ 8 weeks at No. One					
2	3	6	13	DANA DANE PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
3	4	4	14	LEVERT ● ATLANTIC 1-81773 (8.98) (CD)	THE BIG THROWDOWN
4	2	2	14	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
5	6	8	23	THE D'JAYS P.I.R. ST 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
6	8	5	13	UTFO SELECT SEL 21619 (8.98) (CD)	LETHAL
7	5	3	22	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
8	7	7	22	WHITNEY HOUSTON ▲ ⁴ ARISTA 8405 (8.98) (CD)	WHITNEY
9	9	9	15	ERIC B. & RAKIM 4TH & B'WAY B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
10	10	13	5	WHODINI JIVE JL-8494/ARISTA (8.98) (CD)	OPEN SESAME
11	15	20	5	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (8.98) (CD)	SHARP
12	11	10	19	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
13	16	16	5	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
14	12	12	26	THE WHISPERS ● SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
15	14	14	35	SMOKEY ROBINSON ● MOTOWN 6626 ML (8.98) (CD)	ONE HEARTBEAT
16	13	11	23	L.L. COOL J ▲ ² DEF JAM FC 47093/COLUMBIA (CD)	BIGGER & DEFFER
17	18	19	35	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
18	21	22	7	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
19	17	17	85	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
20	22	21	63	KENNY G. ▲ ² ARISTA AL-8427 (8.98) (CD)	DUOTONES
21	26	27	4	HEAVY D. & THE BOYZ MCA 5986 (8.98)	LIVING LARGE . . .
22	19	18	31	LILLO THOMAS CAPITOL ST-12450 (8.98) (CD)	LILLO
23	20	15	24	THE FAT BOYS ● TIN PAN APPLE 831 948-1/POLYDOR (8.98) (CD)	CRUSHIN'
24	28	24	34	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS
25	23	23	15	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
26	29	31	5	MARLON JACKSON CAPITOL CLT 46942 (8.98) (CD)	BABY TONIGHT
27	35	48	4	MILES JAYE ISLAND 90615 (8.98) (CD)	MILES
28	34	37	5	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (8.98)	CONTAGIOUS
29	25	25	28	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
30	39	30	38	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
31	24	26	55	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
32	32	47	3	BARRY WHITE A&M SP 5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
33	27	29	6	RAY PARKER JR. GEFEN GHS 24124/WARNER BROS. (8.98) (CD)	AFTER DARK
34	37	39	17	SHALAMAR SOLAR ST 72556 (8.98)	CIRCUMSTANTIAL EVIDENCE
35	36	36	6	BERT ROBINSON CAPITOL CLX 46921 (8.98)	NO MORE COLD NIGHTS
36	30	33	48	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
37	31	28	30	PRINCE ▲ PAISLEY PARK 1-25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
38	50	65	4	DEJA VIRGIN 90601-1 (8.98)	SERIOUS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	38	34	24	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
40	40	38	31	GEDRGID MOTOWN 6229 (8.98)	SEXAPPEAL
41	45	57	3	SHANICE WILSDN A&M SP 5128 (8.98) (CD)	DISCOVERY
42	33	40	33	MARVIN SEASE LONDON 830 794-1/POLYGRAM	MARVIN SEASE
43	41	32	10	MADAME X ATLANTIC 81774 (8.98) (CD)	MADAME X
44	43	35	12	COLONEL ABRAMS MCA 42029 (8.98) (CD)	YOU AND ME EQUALS US
45	68	—	2	THE JETS MCA 42085 (8.98) (CD)	MAGIC
46	54	60	3	TERENCE TRENT D'ARBY INTRO. THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
47	44	44	9	THE WINANS QWEST 125510/WARNER BROS. (8.98) (CD)	DECISIONS
48	42	43	23	REGINA BELLE COLUMBIA BFC 49537 (CD)	ALL BY MYSELF
49	53	55	5	STEADY B JIVE 1000-1-J/RCA (8.98)	WHAT'S MY NAME
50	46	41	57	LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD)	GIVE ME THE REASON
51	48	42	22	4 BY FOUR CAPITOL ST 12560 (8.98) (CD)	4 BY FOUR
52	52	63	4	LACE WING 833 451-1 Y-1/POLYGRAM (8.98) (CD)	SHADES OF LACE
53	51	46	13	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
54	47	54	8	SHERRICK WARNER BROS. 25576-1 (8.98) (CD)	SHERRICK
55	56	45	16	ICE-T SIRE 25602-1/WARNER BROS. (8.98)	RHYME PAYS
56	49	49	14	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
57	NEW ▶		1	CLARENCE CARTER ICHIBAN ICH 1016 (8.98)	HOOKED ON LOVE
58	55	50	20	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580-1 (9.98) (CD)	COLLABORATION
59	59	71	3	SCHOOLLY D JIVE 1066-1-J/RCA (8.98)	SATURDAY NIGHT - THE ALBUM
60	57	52	23	THE ISLEY BROTHERS WARNER BROS. 25586-1 (8.98) (CD)	SMOOTH SAILIN'
61	63	59	7	STEVE ARRINGTON EMI-MANHATTAN MLT 46903 (8.98) (CD)	JAM PACKED
62	66	51	34	SURFACE COLUMBIA 40374 (CD)	SURFACE
63	64	64	4	CHICO DEBARGE MOTOWN 6249 ML (8.98)	KISS SERIOUS
64	58	70	27	BABYFACE SOLAR ST-72552 (8.98)	LOVERS
65	NEW ▶		1	ORAN "JUICE" JONES DEF JAM FC 4055/COLUMBIA	G.T.O. GANGSTERS TAKIN' OVER
66	61	56	30	ATLANTIC STARR ● WARNER BROS. 1-25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
67	62	61	91	JANET JACKSON ▲ ⁴ A&M SP-5106 (9.98) (CD)	CONTROL
68	72	—	2	MISSION COLUMBIA BFC 40759	SEARCH
69	65	69	16	BEBE & CECE WINANS CAPITOL ST 12573 (8.98)	BE BE & CE CE WINANS
70	60	53	5	DONNA SUMMER GEFEN 24102/WARNER BROS. (8.98) (CD)	ALL SYSTEMS GO
71	70	67	63	PHYLLIS HYMAN P.I.R. ST 53029/EMI-MANHATTAN (9.98) (CD)	LIVING ALL ALONE
72	69	58	29	PUBLIC ENEMY DEF JAM BFC 49658/COLUMBIA	YO! BUM RUSH THE SHOW
73	NEW ▶		1	CHAD RCA 6610-1-R (8.98)	FAST MUSIC, LOVE & PROMISES
74	NEW ▶		1	GIORGE PETTUS MCA 5826 (8.98) (CD)	GIORGE PETTUS
75	75	73	4	BOOGIE DOWN PRODUCTIONS B BOY 4787 (8.98)	CRIMINAL MINDED

Albms 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.

A B I L L B O A R D S P O T L I G H T

— YEAR-END DOUBLE ISSUE —



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of dance club playlists. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	6	5	★★ NO. 1 ★★ SYSTEM OF SURVIVAL (REMIX) COLUMBIA 44 07475 1 week at No. One	◆ EARTH, WIND & FIRE
2	1	1	6	BAD (REMIX) EPIC 49 07462/E.P.A.	◆ MICHAEL JACKSON
3	6	10	7	LOVER'S LANE (REMIX) MOTOWN 4592MG	◆ GEORGIO
4	9	15	5	THE NIGHT YOU MURDERED LOVE MERCURY 888 864-1/POLYGRAM	◆ ABC
5	7	12	6	HARD DAY (REMIX) COLUMBIA 44 07466	GEORGE MICHAEL
6	12	13	6	ANIMAL MAGIC (REMIX) CAPITOL V-15334	◆ BELOUIS SOME
7	11	14	6	SHAKE YOUR LOVE (REMIX) ATLANTIC 0-86651	◆ DEBBIE GIBSON
8	4	5	12	MY LOVE IS GUARANTEED (REMIX) NEXT PLATEAU NP 50067	SYBIL
9	14	20	5	NEVER BE THE SAME MCA 23797	THE BREAKFAST CLUB
10	8	11	8	MILITARY DRUMS CURB 7172/MCA	◆ HUBERT KAH
11	15	19	7	PUMP UP THE VOLUME 4TH & B'WAY BWAY 452	◆ M.A.R.R.S.
12	21	31	4	AFTERGLOW (REMIX) CAPITOL V-15349	TINA TURNER
13	27	33	4	JOIN IN THE CHANT (REMIX) GEFEN 0-20786/WARNER BROS.	NITZER EBB
14	25	32	4	NEVER LET ME DOWN AGAIN/PLEASURE LITTLE TREASURE SIRE 0-20783/WARNER BROS.	◆ DEPECHE MODE
15	26	27	5	TURN IT UP SIRE 0-20671/WARNER BROS.	◆ MICHAEL DAVIDSON
16	23	26	6	BECAUSE OF YOU FEVER SF 819/SUTRA	THE COVER GIRLS
17	19	21	7	DEVOTION ATLANTIC 0-86652	TEN CITY
18	24	29	5	TRAMP/PUSH IT NEXT PLATEAU NP 50063	◆ SALT-N-PEPA
19	5	4	10	TELL IT TO MY HEART ARISTA ADI-9611	TAYLOR DAYNE
20	40	—	2	SO EMOTIONAL (REMIX) ARISTA ADI-9641	WHITNEY HOUSTON
21	3	2	8	CAUSING A COMMOTION (REMIX) SIRE 0-20762/WARNER BROS.	◆ MADONNA
22	22	22	7	DISORDERLY CONDUCT/ARABIAN KNIGHTS TIN PAN APPLE 885-981-1/POLYGRAM	LATIN RASCALS
23	18	18	9	HERE TO GO/DON'T ARGUE EMI-MANHATTAN V-56067	◆ CABARET VOLTAIRE
24	10	9	8	ROADBLOCK A&M SP-12250	◆ STOCK, AITKEN, WATERMAN
25	29	34	4	NO NO LOVE PROFILE PRO-7166	RHONDA PARRIS
26	34	46	3	LET'S GO SLEEPING BAG SLX-29	NOCERA
27	32	36	3	I CAN'T LET GO DICE TGR 1017	CELI BEE
28	16	17	8	(BABY TELL ME) CAN YOU DANCE A&M SP-12235	◆ SHANICE WILSON
29	33	39	3	POP GOES THE WORLD MERCURY 888 859-1/POLYGRAM	◆ MEN WITHOUT HATS
30	36	41	3	IF YOU SHOULD NEED A FRIEND QUARK 006	BLAZE
31	37	42	3	CRITICIZE (REMIX) TABU 429 07469/E.P.A.	◆ ALEXANDER O'NEAL
32	31	37	5	EASIER SAID THAN DONE (REMIX) ATCO 0-96746/ATLANTIC	VANILLA MIX
33	39	—	2	MOVE CRIMINAL CR12-015	JOHN ROCCA
34	35	35	7	SATURN GIRL/LOVE IT BIG TIME 6068-1-BD	SOCIETY
35	41	49	3	SKELETONS MOTOWN 4593MG	◆ STEVIE WONDER
36	45	—	2	I CAN'T HELP IT (REMIX)/MR.SLEAZE LONDON 886 212-1/POLYGRAM	BANANARAMA
37	13	3	12	IT'S A SIN EMI-MANHATTAN V-19256	◆ PET SHOP BOYS
38	NEW	1	1	I'M BEGGIN'YOU (REMIX) A&M SP-12254	SUPERTRAMP
39	17	7	10	THE REAL THING (REMIX) CHRYSALIS 4V9 43171	◆ JELLYBEAN FEATURING STEVEN DANTE
40	28	28	6	JUST LIKE HEAVEN (REMIX) ELEKTRA 0-66793	THE CURE
41	42	—	2	WE'LL BE TOGETHER (REMIX) A&M SP-12251	◆ STING
42	NEW	1	1	NEED YOU TONIGHT ATLANTIC 0-86645	◆ INXS
43	46	—	2	BREAKFAST IN BED (REMIX) MCA 23796	◆ BRENDA K. STARR
44	20	8	9	THE OPERA HOUSE MINIMAL MIN-2/CRIMINAL	◆ JACK E. MAKOSSA
45	NEW	1	1	THE GUN JCI & ASSOCIATED LABELS JCO-9003	D.A.F.
46	47	—	2	BE THE ONE ATLANTIC 0-86660	JAILBAIT
47	NEW	1	1	LOVE CHILD (REMIX) CAPITOL V-15348	JAMIE DEAN
48	50	50	3	MISUNDERSTOOD COLUMBIA 44 06936	MICO WAVE
49	NEW	1	1	THE MOTION OF LOVE GEFEN 0-20744/WARNER BROS.	◆ GENE LOVES JEZEBEL
50	NEW	1	1	DON'T TAKE YOUR LOVE AWAY NEW YORK GROOVE NYG 1001	LYDIA LOVE

BREAKOUTS

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

1. NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
2. LOVE OVERBOARD GLADYS KNIGHT & THE PIPS MCA
3. I WANT HER KEITH SWEAT VINTERTAINMENT
4. COME BACK TO ME PATRICE RUSHEN ARISTA

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Compiled from a national sample of retail store sales reports. LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	5	★★ NO. 1 ★★ BAD (REMIX) EPIC 49 07462/E.P.A. 4 weeks at No. One	◆ MICHAEL JACKSON
2	2	3	10	THE REAL THING (REMIX) CHRYSALIS 4V9 43171	◆ JELLYBEAN FEATURING STEVEN DANTE
3	4	4	11	DON'T YOU WANT ME (REMIX) MCA 23785	◆ JODY WATLEY
4	5	7	6	SHAKE YOUR LOVE (REMIX) ATLANTIC 0-86651	◆ DEBBIE GIBSON
5	3	2	8	CAUSING A COMMOTION (REMIX) SIRE 0-20762/WARNER BROS.	◆ MADONNA
6	6	9	8	TELL IT TO MY HEART ARISTA ADI-9611	TAYLOR DAYNE
7	7	8	9	I THINK WE'RE ALONE NOW (REMIX) MCA 23793	◆ TIFFANY
8	10	14	7	LOVER'S LANE (REMIX) MOTOWN 4592MG	◆ GEORGIO
9	9	11	10	MY LOVE IS GUARANTEED (REMIX) NEXT PLATEAU NP 50067	SYBIL
10	16	27	3	SYSTEM OF SURVIVAL (REMIX) COLUMBIA 44 07475	◆ EARTH, WIND & FIRE
11	11	12	8	DEVOTION ATLANTIC 0-86652	TEN CITY
12	15	19	5	HARD DAY (REMIX) COLUMBIA 44-07466	GEORGE MICHAEL
13	17	20	7	NOTHING'S GONNA STOP ME NOW JIVE 1071-1-JD/RCA	◆ SAMANTHA FOX
14	13	10	9	BREAKOUT (REMIX) MERCURY 888 188-1/POLYGRAM	◆ SWING OUT SISTER
15	37	—	2	SKELETONS MOTOWN 4593MG	◆ STEVIE WONDER
16	8	6	10	SOMETHING TELLS ME 23 WEST 0-86670/ATLANTIC	TIGER MOON
17	14	13	8	LET ME BE THE ONE (REMIX) ARISTA ADI-9618	◆ EXPOSE
18	18	16	16	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC	◆ PRETTY POISON
19	20	24	4	I DON'T CARE FOR YOU PIZAZZ PPI 3004	GENUINE PARTS
20	22	44	4	BECAUSE OF YOU FEVER SF 819/SUTRA	THE COVER GIRLS
21	12	5	13	POUR IT ON (REMIX) ELEKTRA 0-66795	MASON
22	23	28	4	SUGAR FREE EPIC 49 06864/E.P.A.	◆ WA WA NEE
23	38	—	2	LET'S GO SLEEPING BAG SLX-29	NOCERA
24	26	32	6	DISORDERLY CONDUCT/ARABIAN KNIGHTS TIN PAN APPLE 885-981-1/POLYGRAM	LATIN RASCALS
25	25	30	6	PUMP UP THE VOLUME 4TH & B'WAY BWAY 452	◆ M.A.R.R.S.
26	31	49	3	EASIER SAID THAN DONE (REMIX) ATCO 0-96746/ATLANTIC	VANILLA MIX
27	27	33	6	JUST LIKE HEAVEN (REMIX) ELEKTRA 0-66793	THE CURE
28	21	15	14	PARTY YOUR BODY LMR 4000	STEVIE B
29	39	46	3	IF YOU LET ME STAY COLUMBIA 44 07450	◆ TERENCE TRENT D'ARBY
30	30	38	5	ROADBLOCK A&M SP-12250	◆ STOCK, AITKEN, WATERMAN
31	32	48	3	NEVER LET ME DOWN AGAIN/PLEASURE LITTLE TREASURE SIRE 0-20783/WARNER BROS.	◆ DEPECHE MODE
32	NEW	1	1	CRITICIZE (REMIX) TABU 429 07469/E.P.A.	◆ ALEXANDER O'NEAL
33	33	41	4	BE YOURSELF JIVE JDI-9628/ARISTA	◆ WHODINI
34	35	45	4	DOWNTOWN/I'M IN LOVE (REMIX) CAPITOL V-15331	LILLO THOMAS
35	NEW	1	1	NEED YOU TONIGHT ATLANTIC 0-86645	◆ INXS
36	29	26	9	ALWAYS DOESN'T MEAN FOREVER CAPITOL V-15328	HAZELL DEAN
37	NEW	1	1	SO EMOTIONAL (REMIX) ARISTA ADI-9641	WHITNEY HOUSTON
38	44	36	7	THE OPERA HOUSE MINIMAL MIN-1/CRIMINAL	◆ JACK E. MAKOSSA
39	19	17	13	LOST IN EMOTION (REMIX) COLUMBIA 44-06872	◆ LISA LISA & CULT JAM
40	28	22	11	IT'S A SIN EMI-MANHATTAN V-19256	◆ PET SHOP BOYS
41	49	—	2	I WANT TO BE YOUR MAN REPRISE 0-20771/WARNER BROS.	ROGER
42	NEW	1	1	BREAKFAST IN BED (REMIX) MCA 23796	BRENDA K. STARR
43	NEW	1	1	MILITARY DRUMS CURB 7172/MCA	◆ HUBERT KAH
44	NEW	1	1	THE NIGHT YOU MURDERED LOVE MERCURY 888 864-1/POLYGRAM	◆ ABC
45	47	39	3	YOU AND ME TONIGHT VIRGIN 0-96755/ATLANTIC	◆ DEJA
46	RE-ENTRY			WHY YOU WANNA GO VINYLMANIA VMR 011	FASINATION
47	41	—	2	DON'T TAKE YOUR LOVE AWAY NEW YORK GROOVE NYG 1001	LYDIA LOVE
48	NEW	1	1	NEVER BE THE SAME MCA 23797	THE BREAKFAST CLUB
49	NEW	1	1	POP GOES THE WORLD MERCURY 888 859-1/POLYGRAM	◆ MEN WITHOUT HATS
50	46	—	2	I DO YOU MCA 23798	THE JETS

BREAKOUTS

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

1. TURN IT UP MICHAEL DAVIDSON SIRE
2. AFTERGLOW (REMIX) TINA TURNER CAPITOL
3. MOVE JOHN ROCCA CRIMINAL
4. I CAN'T HELP IT (REMIX)/MR. SLEAZE BANANARAMA LONDON
5. MANDOLAY (REMIX) LA FLAVOUR SEATHRU
6. YOU KEEP ME COMING BACK CHARLOTTE MCKINNON BEST
7. FAITH GEORGE MICHAEL COLUMBIA
8. BE THE ONE JAILBAIT ATLANTIC
9. I WANT HER KEITH SWEAT VINTERTAINMENT
10. JOIN IN THE CHANT (REMIX) NITZER EBB GEFEN

Plenty Of New Album Tracks For Holiday Season

FINYL VINYL: As the dreaded holiday season approaches, we have accumulated a massive amount of vinyl, although not all in the single configuration; many of the albums that have emerged of late sport tracks that should be of interest to programmers who wish to stay ahead of the game. New favorite **Sinead O'Connor** embodies the passion and intensity of **Kate Bush** while maintaining the raw intrigue of, say, **Patti Smith**. On her debut, "The Lion And The Cobra" (Chrysalis), the 20-year-old Irish artist's effective delivery is captured in a variety of settings. Of particular club interest are the enticing, low-key funk of "I Want Your (Hands On Me)" (talk of a dance remix is in the air); the riveting, melodic rock of "Mandinka"; and the ethereal rhythms of "Jerusalem." Not to be missed, it is a distinctive, refreshing, and truly captivating release... **Earth, Wind & Fire's** "Touch The World" (Columbia) is their finest release in years. Selections of interest include the r&b/pop "Thinking Of You," "Money Tight," and the rhythmic hook of "Evil Roy"... The eponymously titled solo debut of **St. Paul** (formerly of the **Time** and the **Family**) on MCA contains an abundance of potential hits; clubs should try "Can't Get Enough" (co-produced with **Monte Moir**) and "Intimacy."

GET ON UP AND DO IT AGAIN: The latest from **Swing Out Sister** is the stylish pop of "Twilight World" (Mercury); the easy-paced track in its sensitive **Bruce Forest** and **Frank**

Heller remix retains the classy elements while enhancing its rhythmic base with a heavier drum pattern... "Toy" (Warner Bros.) from **Teen Dream** is one of that act's album highlights; this Minneapolis-style number, with a killer bass line, was remixed by **Taavi Mote**... Motown has issued an "After Hours" remix of "Lovers Lane" by **Georgio**; this is in addition to the original on the flip... **Cameron Paul** has altered the latest from **Ava Cherry**, titled "Keep Me Satisfied" (Capitol); r&b track has a much more accessible club feel than her previous release. Note the piano



by Bill Coleman

dub... **Big Time** has licensed **Society's** "Love It" and is preparing a few remixes to be released by the month's end; group was formerly known as **Danse Society**... The **Red Hot Chili Peppers** kick it live with the semirap "Fight Like A

Brave" (EMI/Manhattan); postproduction and mix from **Murray Elias** and **Justin Strauss** alter the album track's hard edge with a very funky rhythm base. Flip includes an extended version of the original.

DON'T LOOK IN THE BASEMENT: Creating a stir in New York is "Join Hands" (**Big Beat**, 212-478-0772) from **Taravhonty**; a hypnotic house-style club track that is in the same category as the most recent hits by **C.C. Rogers** and **Ten City**, with a forthright male lead, pulsating rhythm, and occasional piano riff...

Originally released on a small independent, **Castle Beat's** "Today, Tonight, Forever" (Select) has been newly remixed to add a lingering female vocal; soothing track is simple but quite engaging, with a nice break... From the TVT (212-929-0570) umbrella comes the pulsating r&b/house (basically) instrumental "Rock This House," by the U.K. duo **Hotline**; perfect for mixing... **React's** "Love Reaction" (Minimal, 212-967-5465) picks up with a heavy and percussive Chicago-style groove produced by keyboard wiz **Boyd Jarvis**; note the two dubs on the flip.

Record Dealers... Ask for free catalogues

Z Y X - records domestic releases

ZYX 5731-US	CHIP CHIP—Rock Me Tonight	ZYX 5750	SANDY MARTON—Love Synchronicity
ZYX 5721-US	MIKE MAREEN—Don't Talk To The Snake	ZYX 5759	KIM TAYLOR—Say You'll Be Mine
ZYX 20093-US	FUN FUN—Double Fun (LP)	ZYX 5758	ATTACK—Special Love
ZYX 20094-US	MOSKWA TV—Blue Planet (LP)	ZYX 5754	LASERDANCE—Battle Cry
ZYX 6624-US	MOSKWA TV—Brave New World	ZYX 5751	ALEPH—I Am Danger
ZYX 6623-US	KEN LAZLO—Tonight (Remix)	ZYX 5745	OFF—Harry... aber jetzt!
ZYX 5688-US	EDDY HUNTINGTON—Meet My Friend	ZYX 5741	LINDA JO RIZZO—Perfect Love
ZYX 6622-US	FUN FUN—Gimme Some Loving	ZYX 5742	TRACY ACKERMAN—Take My Body
ZYX 6621-US	FUN FUN—Baila Bolero	ZYX 5744	CHRISTINA—Gimme Love
ZYX 5629-US	MOZZART—Money	ZYX 5714	PROPHET X—Hearts Of Asia
ZYX 5571R-US	PAUL LEKAKIS—Boom Boom (Remix)	ZYX 5705	K.B. CAPS—Catch Me Now I'm Falling
		ZYX 5709	T. SPENCER—Fashion
		ZYX 5699	CLIFF TURNER—(I Need) Your Love
		ZYX 5655-R	OFF—Step By Step (Remix)
		ZYX 5704	MARY WILSON—Don't Get Mad
		ZYX 5685	INGELA—Do The Motion
		ZYX 5694	MIKO MISSION—Toc Toc Toc
		MEM 061	KEN LASZLO—1,2,3,4,5,6,7,8
		ZYX 5737	FRED VENTURA—Night and Day
		ZYX 5735	PAUL SHARADA—Vola
		ZYX 5729	T. ARK—Under Cover Lover
		ZYX 5718	MARGIE M.—China Boy

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 Touch—Lo
 Power Mixer #2
 Love Somebody—Remix—B Dost
 Let It All—Tolga
 JDC Mixer Vol 7
 Coming Out Of Hiding—P. Stanley
 Mystery—Phase Two
 On The Dope Side—Three D
 Turn The Beat Around—V. Capretta
 The Whop—Trey
 Don't You—Joe Church

Hot Girls—Sabrina
 Saving Myself—Remix—Eria Fachin
 So Close To Heaven—Chip Chip
 Don't Stop—Power Machine

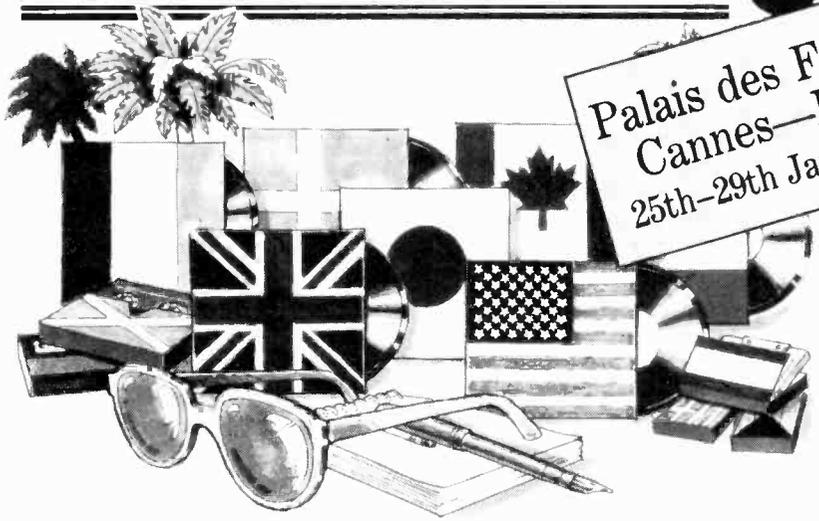
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 C.C. Catch—New 1p
 Cruisin—Martin Lacey/Angie Gold
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 Bad Boys Blue—LP NEW
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Jr. And The Jocks. Hank Williams Jr., center, stops chatting for a moment to pose with WDAF Kansas City, Mo., jocks Steve Williams, left, and Mike Morelock following Williams' appearance at the Missouri State Fair in Sedalia. The station co-presented the grandstand shows and broadcast all shifts live from the fair.

Dealers: Album Sales Brisk In Oct. CMA Awards, NARM Promos Credited

BY EDWARD MORRIS

NASHVILLE Record retailers report a sharp increase in country music album sales during October and credit much of the jump to the Country Music Assn.'s televised awards show. The CMA also comes in for praise for providing—in conjunction with the National Assn. of Record Merchandisers—point-of-purchase promotional material to record stores. All the retail chains surveyed say they distributed the material to their member stores.

Tracy Donihoo, album buyer for the 106-unit Sound Warehouse network, reports that he first saw signs of a country music sales resurgence after last year's awards show. He says that this year's show sparked increases for CMA nominees as well as winners. "We saw a definite resurgence for Ran-

dy Travis and George Strait," Donihoo says, adding that such newer acts as Holly Dunn, the O'Kanes, Sweethearts Of The Rodeo, and K.T. Oslin began moving

ways uses the CMA/NARM p-o-p material. "It comes in real handy for us," she adds.

"There was definitely an upswing in country sales," says Dave Roy, head buyer for Transworld Music's 268 stores (including Record Town, Tape World, and Peaches). "We saw a dramatic pickup." Among those particularly benefiting from the CMA exposure, according to Roy, were Hank Williams Jr., Reba McEntire, Strait, Dunn, and the Judds.

"We had a huge upsurge," reports Howard Appelbaum, vice president of Kemp Mill Records. "It took me by surprise. We ended up selling out of a lot of country music." Most albums purchased, he adds, were in the tape format, but he says there was a "surprising pickup" in CD activity. Travis sold especially well for the 29-store chain, Appelbaum says, as did Dwight Yoakam and Sweethearts Of The Rodeo.

Brian Poehner, who buys albums for Turtle's, says that sales of Oslin records were "essentially nowhere" before the October country music push, after which "they took off like a skyrocket."

Carl Rosenbaum, co-owner of the 12-store The Flip Side network, says the show helped sales of Williams' records, even though they were strong before the telecast. Travis sales also jumped. In general, though, Rosenbaum says, his stores did not enjoy a noticeable increase in country movement.

Kraft Foods, sponsor of the CMA awards show throughout its television history, announced recently it was severing its relationship with the event (Billboard, Nov. 14).

'There definitely was an upswing in sales; we saw a dramatic pickup'

more product after the show.

Because of the healthy signs manifested last year, Donihoo says, Sound Warehouse ran a preawards-show sale this year on albums by all the nominees and a postawards-show sale on albums by the winners. Albums marked for \$8.98 were sold for \$5.99, albums marked for \$9.98 were sold for \$6.99, and compact disks sold for \$12.99.

According to Donihoo, Chicago is emerging as a strong country market for his chain. He says it has opened 10 stores in the region during the past 1½ years, and country music has become a sales staple for the stores.

Country sales were up "right away" for Harmony House Records And Tapes following the awards presentation, says distribution director Sandy Bean. "Randy Travis has done exceptionally well here," she says. "Even his first album is still selling well. K.T. Oslin is starting to sell." Like Sound Warehouse, Harmony House put country albums on sale during October and promoted them with newspaper ads.

Bean says the 23-store chain al-

Comedienne Wins Acuff Award For 'Service To Mankind' CMF Honors Serious Side Of Minnie Pearl

TWO OF THE FUNNIEST WORDS in the world of country music? **Minnie Pearl**.

This week the famed comedienne will receive the 1987 Roy Acuff Community Service Award. It's an honor that reflects the serious side of Sarah Ophelia Colley Cannon, aka Minnie Pearl. She was selected to receive the award, which is named after her close friend and fellow Country Music Hall of Famer, by the Country Music Foundation board of trustees. The award, which recognizes outstanding service to mankind by country music artists, has previously been given only to **Kenny Rogers** and **Willie Nelson**.

"We're honoring Minnie Pearl for all her years of active involvement as spokesperson and fund-raiser for charitable and humanitarian organizations, both locally and nationally," comments **Joe Talbot**, chairman of the CMF's board of trustees.

Considering the time she spends at the Grand Ole Opry and on the road, Pearl devotes an amazing amount of time and energy to these causes. Among those she has helped are the American Cancer Society, American Heart Assn., Outlook Nashville, United Way, March of Dimes, Children's Hospital, the W.O. Smith Nashville Community Music School, the Nashville Humane Assn., and the Bill Wilkerson Speech and Hearing Center. She has been state chairwoman for the Tennessee chapter of the American Society, and she co-chaired that organization's national campaign with **Lawrence Welk** in 1972.

Pearl has been around for so long that sometimes it seems the only things older are her jokes. They are the cream of country corn. No subtle humor here—just corn pone. Who can forget her eternal search for a "feller": "They named the fire engine in Grinder's Switch after me, 'cause just like me it's always ready but seldom called."

Some of her jokes date back to the beginning of her routine. But audiences, prodded by her infectious enthusiasm and show-biz savvy, keep on laughing.

Pearl, 74, has been playing the Opry for 47 years. With her frequent military-base tours during the war years, she became the Bob Hope of country music. She is a native of Centerville, Tenn., and her off-

stage personality is nothing at all like the flighty Pearl. She attended finishing school in Nashville, is married to Dr. Henry Cannon, and lives near the Tennessee governor's mansion. That's tall cotton for a country girl.

Over the years, Pearl has become a mainstay of the Opry. She has been a friend to scores of country music greats, from **Hank Williams Sr.** to **Hank Williams Jr.**

We congratulate her on winning the Roy Acuff Community Service Award. She deserves it. She has bridged the gap, and she has given country music a class and camaraderie that it never would have had without her.

Yes, Sarah is a sweetheart. But Minnie is a Pearl.

NEWSNOTES: Looking

for interesting gift ideas for the holiday season? The Country Music Hall of Fame and Museum's holiday gift catalog includes many one-of-a-kind gift items, including rare record albums and books, satin jackets, calendars, all sorts of videotapes—cooking lessons with **Rogers**, **Dolly Parton**, **Barbara Mandrell**, and 34 other stars; guitar lessons with **Chet Atkins**; early performances by **Hank Williams Sr.**, and more. Free copies of the catalog can be ordered from the Country Music Hall of Fame and Museum, Department M, 4 Music Square E., Nashville, Tenn. 37203.

Patty Loveless stole the show. Loveless was supposed to open for **Willie Nelson** during a four-night booking at the Holiday Star Theater, Merrillville, Ind., last month. On the second night, Nelson, fighting a problem with his voice, was told by his doctor not to sing that evening. Just before the show was to begin, the audience was informed it would be entertained by Loveless instead of Nelson. The gracious fans gave Loveless a standing ovation.

Capitol artist **T. Graham Brown** will donate his talents to the American Lung Assn. of Tennessee during the group's Christmas Jubilee benefit Dec. 3 at the Stouffer Nashville Hotel. The event will include an auction featuring furs, a car, fine art, getaway trips, jewelry, home furnishings, and designer Christmas trees.

The benefit costs \$185 a couple. For reservations, call **Beth Dow** at the American Lung Assn., 615-329-2674.



by **Gerry Wood**

FOR WEEK ENDING NOVEMBER 21, 1987

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HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 27 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 64 REPORTERS	TOTAL ADDS 148 REPORTERS	TOTAL ON
TWINKLE LUCKY STAR MERLE HAGGARD EPIC	6	15	25	46	52
PLEASE PLEASE BABY DWIGHT YOAKAM REPRISE	1	12	21	34	77
I WON'T TAKE LESS... TANYA TUCKER CAPITOL	7	9	18	34	35
TENNESSEE FLAT TOP BOX ROSANNE CASH COLUMBIA	4	11	18	33	101
OH WHAT A LOVE NITTY GRITTY DIRT BAND W.B.	3	3	23	29	64
SURE THING FOSTER AND LLOYD RCA	3	7	13	23	86
I'M GONNA MISS YOU, GIRL M. M. MURPHEY WARNER BROS.	2	9	12	23	23
WHEELS RESTLESS HEART RCA	4	15	3	22	132
ONE STEP FORWARD DESERT ROSE BAND MCA/CURB	4	6	12	22	103
SOME OLD SIDE ROAD KEITH WHITLEY RCA	1	6	14	21	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.

Higher Profile Sought For Gospel Music GMA Hires William Morris

NASHVILLE The Gospel Music Assn. here has retained the William Morris Agency to promote gospel music nationally, particularly through securing corporate sponsorships and television exposure.

GMA executive director Don Butler says he visualizes a broad area of gospel-music activities for which corporate sponsors may be sought, including the annual Gospel Music Week, the Dove Awards ceremony, concerts, seminars, and scholarships.

"What we are, basically, is a facilitator," says Butler. "We try to make things happen. We're excited that [William Morris] is willing to do this on our behalf. We think it will bring a whole new aspect to gospel music we haven't had before."

Last year's Gospel Music Week—and its Dove Awards centerpiece—was primarily sponsored by the Chick-Fil-A fast-food chain. Butler says the William Morris agreement will be in effect for the next three years.

Felton Jarvis Joins Ga. Hall Of Fame

NASHVILLE Former Elvis Presley producer Felton Jarvis has been posthumously inducted into the Georgia Music Hall of Fame, which lauded his 20 years of service in the music industry.

Jarvis, who died of a stroke six years ago at the age of 46, is widely recognized as one of most influential producers in the history of country music. He began his career in Atlanta, where his first studio effort produced the No. 1 single "Sheila" by Tommy Roe.

In 1963, he moved to Nashville to

open the first ABC Records office here. Two years later, he moved to RCA Records, Nashville, where he worked on sessions with Skeeter Davis, Floyd Cramer, Jim Ed Brown, Willie Nelson, Fess Parker, Jimmy Dean, Mickey Newbury, and Presley. He teamed with Presley in 1966, producing the Grammy-winning "How Great Thou Art" album. The same year, he won a Grammy for producing the album "Blues In The Street" by Cortelia Clark.

Jarvis left RCA in 1970 to devote full time to Presley's stage and stu-

dio performances. He remained with Presley until the latter's death in 1977. Among the Presley cuts produced by Jarvis were "In The Ghetto," "Kentucky Rain," "Suspicious Minds," "Big Boss Man," "U.S. Male," "Don't Cry Daddy," and "Burning Love."

Jarvis also produced records for Gladys Knight, Vince Everette, Conway Twitty, Fats Domino, and Lloyd Price. He was awarded a spot in the Walkway of Stars at the Country Music Hall of Fame and Museum in 1984. **DEBBIE HOLLEY**

FOR WEEK ENDING NOVEMBER 21, 1987

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ No. 1 ★★					
1	2	2	5	ALABAMA RCA 6495-1 (8.98) (CD)	JUST US
2	1	3	26	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
3	3	1	8	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
4	5	5	8	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
5	4	4	17	HANK WILLIAMS, JR. ● WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
6	6	6	28	DWIGHT YOAKAM ● REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
7	7	7	39	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
8	11	12	37	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
9	14	10	16	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
10	8	8	28	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
11	10	9	41	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
12	9	11	18	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
13	13	20	50	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
14	15	17	35	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
15	16	13	74	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
16	12	16	14	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
17	19	14	17	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
18	17	15	14	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
19	18	18	9	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
20	21	23	5	EXILE EPIC 40901	SHELTER FROM THE NIGHT
21	22	22	6	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
22	20	19	14	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
23	25	25	6	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
24	23	24	91	ALABAMA ▲ RCA AHL-1-7170 (8.98) (CD)	GREATEST HITS
25	29	27	6	STEVE WARINER MCA 42032 (8.98) (CD)	GREATEST HITS
26	26	26	6	GEORGE JONES EPIC 40776	SUPER HITS
27	30	30	5	BAILLIE AND THE BOYS RCA 6272-1 (8.98) (CD)	BAILLIE & THE BOYS
28	34	39	5	GARY MORRIS WARNER BROS. 1-25581 (8.98)	HITS
29	24	21	12	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
30	28	28	41	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
31	32	32	7	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
32	31	29	22	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
33	27	33	105	THE JUDDS ▲ RCA/CURB AHL-1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
34	33	36	22	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
35	38	34	24	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT O
36	36	37	84	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
37	37	40	66	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
38	43	43	4	FOSTER AND LLOYD RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	35	31	6	MERLE HAGGARD & WILLIE NELSON EPIC 40293	SEASHORES OF OLD MEXICO
40	39	35	12	KENNY ROGERS RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
41	52	52	3	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
42	41	41	52	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
43	40	38	29	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
44	42	44	11	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
45	54	53	23	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
46	46	49	157	THE JUDDS ▲ RCA/CURB AHL-1-5319/RCA (8.98) (CD)	WHY NOT ME
47	47	56	35	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
48	45	46	26	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
49	44	42	14	BARBARA MANDRELL EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
50	55	59	139	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
51	67	57	34	ASLEEP AT THE WHEEL EPIC 40681 (CD)	ASLEEP AT THE WHEEL
52	53	58	158	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
53	49	45	17	VINCE GILL RCA 5923-1 (8.98)	THE WAY BACK HOME
54	51	54	6	T.G. SHEPPARD COLUMBIA 40796	ONE FOR THE MONEY
55	NEW		1	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
56	62	48	57	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
57	50	55	26	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
58	61	51	16	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE
59	60	63	12	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
60	56	61	5	S-K-B MTM 71064/CAPITOL (8.98)	NO EASY HORSES
61	57	50	53	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
62	58	64	18	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
63	63	73	53	GEORGE JONES EPIC 40413 (CD)	WINE COLORED ROSES
64	48	47	37	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
65	65	75	90	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
66	66	68	47	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
67	73	71	20	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
68	69	70	3	JOHN COUGAR MELLENCAMP MERCURY 832 465 1/POLYGRAM	THE LONESOME JUBILEE
69	75	69	4	RAY STEVENS MCA 42062 (8.98) (CD)	GREATEST HITS, VOL. 2
70	68	74	8	CRYSTAL GAYLE WARNER BROS. 25622-1 (8.98) (CD)	THE BEST OF CRYSTAL GAYLE
71	72	—	53	REBA MCENTIRE ● MCA 5807 (8.98) (CD)	WHAT AM I GONNA DO ABOUT YOU
72	70	62	6	DAVE ALVIN EPIC 40921	ROMEO'S ESCAPE
73	64	67	48	DOLLY PARTON RCA 4422	GREATEST HITS
74	59	60	19	WILLIE NELSON COLUMBIA 40487 (CD)	ISLAND IN THE SEA
75	71	—	101	RONNIE MILSAP ● RCA AHL-1-5425 (8.98) (CD)	GREATEST HITS VOL. 2

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

Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	4	13	★★ NO. 1 ★★ I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER) K. LEHNING (T. SEALS, M. D. BARNES)	RANDY TRAVIS WARNER BROS. 7-28246
2	4	6	12	LYNDA T. BROWN (B. LABOUNTY, P. MC LAUGHLIN)	STEVE WARINER MCA 53160
3	5	7	14	SOMEBODY LIED S. BUCKINGHAM (J. CHAMBERS, L. JENKINS)	◆ RICKY VAN SHELTON COLUMBIA 38-07311
4	6	9	13	ONLY WHEN I LOVE T. WEST (H. DUNN, C. WATERS, T. SHAPIRO)	HOLLY DUNN MTM 72091/CAPITOL
5	7	10	10	THE LAST ONE TO KNOW J. BOWEN, R. MCENTIRE (M. BERG, J. MARIASH)	◆ REBA MCENTIRE MCA 53159
6	8	11	12	ONE FOR THE MONEY R. HALL (B. MOORE, M. WILLIAMS)	T. G. SHEPPARD COLUMBIA 38-07312
7	9	12	11	SHE COULDN'T LOVE ME ANYMORE B. LOGAN (MADDOX, HENDERSON, MCGUIRE)	T. GRAHAM BROWN CAPITOL 44061
8	11	16	11	DO YA' H. SHEDD (K. T. OSLIN)	K. T. OSLIN RCA 5239-7
9	10	13	13	IF THERE'S ANY JUSTICE J. BOWEN, L. GREENWOOD (M. NOBLE, C. M. SPRIGGS, T. COLTON)	LEE GREENWOOD MCA 53156
10	13	17	9	THOSE MEMORIES OF YOU ◆ DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS G. MASSENBURG (A. O'BRYAN)	WARNER BROS. 7-28248
11	12	14	14	BONNIE JEAN (LITTLE SISTER) R. ALBRIGHT, M. RONSON, D. L. JONES (D. L. JONES)	◆ DAVID LYNN JONES MERCURY 888 733-7/POLYGRAM
12	15	18	9	SOMEWHERE TONIGHT P. WORLEY (H. HOWARD, R. CROWELL)	HIGHWAY 101 WARNER BROS. 7-28223
13	16	19	11	ROUGH AND ROWDY DAYS J. BOWEN, W. JENNINGS (W. JENNINGS, R. MURRAH)	WAYLON JENNINGS MCA 53158
14	17	20	11	GOTTA GET AWAY S. BUCKINGHAM (J. GILL)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07314
15	18	21	7	I PREFER THE MOONLIGHT B. BANNISTER (G. CHAPMAN, M. WRIGHT)	KENNY ROGERS RCA 5258-7
16	3	5	15	CRAZY FROM THE HEART E. GORDY, JR. (D. BELLAMY, D. SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53154/MCA
17	1	3	14	MAYBE YOUR BABY'S GOT THE BLUES B. MAHER (T. SEALS, G. LYLE)	THE JUDDS RCA/CURB 5255-7/RCA
18	22	26	7	HEAVEN CAN'T BE FOUND B. BECKETT, H. WILLIAMS, JR., J. E. NORMAN (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28227/WARNER BROS.
19	21	25	7	I CAN'T GET CLOSE ENOUGH E. SCHEINER (S. LEMAIRE, J. PENNINGTON)	EXILE EPIC 34-07597
20	20	23	13	SUSANNAH J. CRUTCHFIELD (B. RICE, M. S. RICE)	TOM WOPAT CAPITOL 43034
21	23	27	10	LET'S DO SOMETHING R. LANDIS (V. GILL, R. NIELSEN)	◆ VINCE GILL RCA 5257-7
22	24	28	6	ONE FRIEND K. LEHNING (D. SEALS)	DAN SEALS CAPITOL 44077
23	27	34	5	WHERE DO THE NIGHTS GO R. MILSAP, R. GALBRAITH, K. LEHNING (M. REID, R. M. BOURKE)	RONNIE MILSAP RCA 5259-7
24	26	29	8	GIVE BACK MY HEART T. BROWN, L. LOVETT (L. LOVETT)	LYLE LOVETT MCA/CURB 53157/MCA
25	28	31	8	STILL WITHIN THE SOUND OF MY VOICE J. BOWEN, G. CAMPBELL (J. WEBB)	GLEN CAMPBELL MCA 53172
26	29	36	6	GOIN' GONE A. REYNOLDS (F. ALGER, B. DALE, F. KOLLER)	KATHY MATTEA MERCURY 888 874-7/POLYGRAM
27	30	35	7	TIME IN J. BOWEN (R. MURRAH, R. ALVES, J. D. HICKS)	THE OAK RIDGE BOYS MCA 53175
28	32	37	6	CRYING SHAME B. MAHER (M. JOHNSON, D. SCHLITZ, B. MAHER)	MICHAEL JOHNSON RCA 5279-7
29	31	33	9	GOOD GOD, I HAD IT GOOD M. WRIGHT (M. WRIGHT, R. NIELSEN)	PAKE MCENTIRE RCA 5256-7
30	37	43	5	ONLY LOVE CAN SAVE ME NOW J. E. NORMAN (B. JONES, C. WATERS, T. SHAPIRO)	CRYSTAL GAYLE WARNER BROS. 7-28209
31	35	40	6	JUST LOVIN' YOU K. KANE, J. O'HARA (J. O'HARA, K. KANE)	THE O'KANES COLUMBIA 38-07611
32	14	1	14	AM I BLUE J. BOWEN, G. STRAIT (D. CHAMBERLAIN)	GEORGE STRAIT MCA 53165
33	42	51	4	★★★ POWER PICK/AIRPLAY ★★★ WHEELS T. DUBOIS, S. HENDRICKS, RESTLESS HEART (D. LOGGINS)	RESTLESS HEART RCA 5280-7
34	36	38	9	TELL IT TO YOUR TEDDY BEAR W. ALDRIDGE (W. ALDRIDGE, G. BAKER, S. LONGACRE)	THE SHOOTERS EPIC 34-07367
35	39	44	6	I'LL PIN A NOTE ON YOUR PILLOW N. LARKIN (C. BERZAS, D. GOODMAN, N. LARKIN)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99404/ATLANTIC
36	40	45	6	I'M TIRED R. SKAGGS (M. TILLIS, A. R. PEDDY, R. PRICE)	RICKY SKAGGS EPIC 34-07416
37	19	2	18	LOVE ME LIKE YOU USED TO J. CRUTCHFIELD (P. DAVIS, B. EMMONS)	◆ TANYA TUCKER CAPITOL 44036
38	38	39	10	READ BETWEEN THE LINES G. SCRUGGS (D. SCHLITZ, M. BONAGURA, K. BAILLIE)	LYNN ANDERSON MERCURY 888 839-7/POLYGRAM
39	43	48	5	I WOULDN'T BE A MAN D. WILLIAMS, G. FUNDIS (R. M. BOURKE, M. REID)	DON WILLIAMS CAPITOL 44066
40	45	55	4	LYIN' IN HIS ARMS AGAIN J. L. WALLACE, T. SKINNER (T. SKINNER, J. L. WALLACE)	THE FORESTER SISTERS WARNER BROS. 7-28208
41	47	59	4	ONE STEP FORWARD P. WORLEY (C. HILLMAN, B. WILDES)	THE DESERT ROSE BAND MCA/CURB 53201/MCA
42	46	52	6	SWEET LITTLE '66 T. BROWN, E. GORDY, JR., R. BENNETT (S. EARLE)	STEVE EARLE MCA 53182
43	52	—	2	TENNESSEE FLAT TOP BOX R. CROWELL (J. CASH)	ROSANNE CASH COLUMBIA 38-07624
44	25	8	14	TAR TOP H. SHEDD, ALABAMA (R. OWEN)	◆ ALABAMA RCA 5222-7
45	50	60	4	I WANT A LOVE LIKE THAT T. WEST (T. SCHUYLER, J. JAN)	JUDY RODMAN MTM 72092/CAPITOL
46	53	66	3	DO YOU BELIEVE ME NOW B. MONTGOMERY (V. GOSDIN, M. D. BARNES)	VERN GOSDIN COLUMBIA 38-07627
47	55	70	3	SURE THING B. LLOYD, R. FOSTER (R. FOSTER, B. LLOYD)	FOSTER AND LLOYD RCA 5281-7
48	62	—	2	PLEASE PLEASE BABY P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE 7-28174/WARNER BROS.
49	33	15	17	RIGHT FROM THE START N. LARKIN, E. T. CONLEY (B. HERZIG, R. WATKINS)	EARL THOMAS CONLEY RCA 5226-7
50	56	61	4	MAPLE STREET MEM'RIES J. KENNEDY (D. REID)	◆ THE STATLER BROTHERS MERCURY 888 920-7/POLYGRAM

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	34	22	17	YOU HAVEN'T HEARD THE LAST OF ME J. KENNEDY (T. R. SNOW, E. KAZ)	MOE BANDY MCA/CURB 53132/MCA
52	41	24	17	YOUR LOVE S. BUCKINGHAM (T. ROCCO, B. FOSTER)	TAMMY WYNETTE EPIC 34-07226
53	66	—	2	OH WHAT A LOVE M. MORGAN, P. WORLEY (J. JIBBOTSON)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28173
54	60	68	5	JUST ENOUGH LOVE R. PENNINGTON (M. BERG, J. MARIASH)	RAY PRICE STEP ONE 378
55	58	64	4	YOU SAVED ME E. GORDY, JR., T. BROWN (C. WRIGHT)	PATTI LOVELESS MCA 53179
56	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ TWINKLE, TWINKLE LUCKY STAR K. SUSEOV, M. HAGGARD (M. HAGGARD)	MERLE HAGGARD EPIC 34-07631
57	71	—	2	THAT'S MY JOB J. BOWEN (G. BURR)	CONWAY TWITTY MCA 53200
58	77	—	2	TELL ME TRUE R. LANDIS (B. MAHER, P. KENNERLEY)	JUICE NEWTON RCA 5283-7
59	64	73	3	IF IT WAS ANYONE BUT YOU J. BOWEN, J. SCHNEIDER (L. SILVER, O. SCHLITZ)	JOHN SCHNEIDER MCA 53199
60	49	32	18	SHINE, SHINE, SHINE D. GANT, E. RAVEN (B. MCGUIRE, K. BELL)	EDDY RAVEN RCA 5221-7
61	83	—	2	SOME OLD SIDE ROAD B. MEVIS (R. FERRIS)	KEITH WHITLEY RCA 5326-7
62	70	78	4	IT'S SUCH A HEARTACHE M. LLOYD (E. STEVENS, H. KANTER)	RIDE THE RIVER ADVANTAGE/COMPLEAT 182/POLYGRAM
63	69	77	4	STANDING INVITATION R. OATES (R. HELLARD, C. PUTNAM, B. JONES)	ADAM BAKER AVISTA 8704
64	67	72	5	I'VE GOT WAYS OF MAKING YOU TALK J. BRADLEY (T. BRASFIELD, S. TAYLOR)	VICKI BIRD 16TH AVENUE 70405/CAPITOL
65	NEW ▶	1	1	I WON'T TAKE LESS THAN YOUR LOVE J. CRUTCHFIELD (P. OVERSTREET, D. SCHLITZ)	TANYA TUCKER WITH P. DAVIS & P. OVERSTREET CAPITOL 44100
66	54	46	20	I WANT TO KNOW YOU BEFORE WE MAKE LOVE J. BOWEN, C. TWITTY, D. HENRY (C. PARTON, B. HOBBS)	CONWAY TWITTY MCA 53134
67	73	81	4	IF YOU'RE GONNA TELL ME LIES B. BARTON (D. ATKIN, L. WHINERY)	◆ ROSEMARY SHARP CANYON CREEK 87-0908
68	44	47	8	UNCONDITIONAL LOVE G. FUNDIS (COOK, NICHOLSON)	NEW GRASS REVIVAL CAPITOL 44078
69	75	80	4	IF LOVE EVER MADE A FOOL R. BAILEY (C. D. BOYD)	RAZZY BAILEY SOA 001
70	84	—	2	YOU CAN'T BLAME THE TRAIN D. BURGESS (T. SHARP)	DON MCLEAN CAPITOL 44098
71	63	53	6	BOOGIE BACK TO TEXAS R. BENSON (R. BENSON)	◆ ASLEEP AT THE WHEEL EPIC 34-07610
72	59	49	20	FISHIN' IN THE DARK J. LEO (W. WALDMAN, J. PHOTOGLIO)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28311
73	82	85	3	RISE AND SHINE J. STROUD (P. OVERSTREET, T. SCHUYLER)	RONNIE DOVE DIAMOND 379
74	51	56	7	DON'T SAY NO TONIGHT D. MITCHELL (R. BARRY, L. REYZEK, D. MITCHELL)	MASON DIXON PREMIER ONE 115
75	48	30	15	NO EASY HORSES J. STROUD (T. SCHUYLER, J. F. KNOBLOCH, D. SCHLITZ)	◆ S-K-B MTM 72090/CAPITOL
76	85	—	2	WE'RE STAYING TOGETHER R. BAKER (T. SCHUYLER)	REX ALLEN JR. TNP 75010/CAPITOL
77	NEW ▶	1	1	I'M GONNA MISS YOU, GIRL S. GIBSON, J. E. NORMAN (J. WINCHESTER)	MICHAEL MARTIN MURPHY WARNER BROS. 7-28168
78	89	—	2	LOVIN' THE BLUE P. MCMACKEN (VAL & BIRDIE, BIRDE)	LYNNE TYNDALL EVERGREEN 1060
79	76	67	22	YOU AGAIN B. BECKETT, J. STROUD (D. SCHLITZ, P. OVERSTREET)	THE FORESTER SISTERS WARNER BROS. 7-28368
80	NEW ▶	1	1	NOW YOU'RE TALKIN' J. KENNEDY (R. SCAIFE, P. THOMAS)	MEL MCDANIEL CAPITOL 44106
81	78	74	23	I'LL BE YOUR BABY TONIGHT T. WEST (B. DYLAN)	JUDY RODMAN MTM 72089/CAPITOL
82	NEW ▶	1	1	TENDER TIME H. SHEDD, M. WRIGHT (R. ROGERS)	LOUISE MANDRELL RCA 5208-7
83	NEW ▶	1	1	ROLL THE DICE M. DANIEL, D. KNIGHT (P. NELSON, L. BOONE)	SHURFIRE AIR 180/POLYGRAM
84	NEW ▶	1	1	OUR LOVE IS LIKE THE SOUTH H. SAROYAN (B. BORCHERS, D. GOODMAN, A. J. MASTERS)	A. J. MASTERS BERMUDA DUNES 117
85	81	69	19	MAMA'S ROCKIN' CHAIR B. LOGAN (T. MENZIES, J. MACRAE)	JOHN CONLEE COLUMBIA 38-07203
86	NEW ▶	1	1	TAKE IT REAL EASY L. BUTLER (L. BUTLER, D. DILLON)	DOBBIE GRAY CAPITOL 44087
87	68	54	21	CRAZY OVER YOU B. LLOYD, R. FOSTER (R. FOSTER, B. LLOYD)	◆ FOSTER AND LLOYD RCA 5210-7
88	87	65	13	WOULD THESE ARMS BE IN YOUR WAY B. MEVIS (H. COCHRAN, V. GOSDIN, R. LANE)	KEITH WHITLEY RCA 5237-7
89	86	71	18	LITTLE WAYS P. ANDERSON (D. YOAKAM)	DWIGHT YOAKAM REPRISE 7-28310/WARNER BROS.
90	88	84	15	EVERYBODY NEEDS A HERO B. SHERRILL (T. SEALS, M. D. BARNES)	GENE WATSON EPIC 34-07308
91	57	58	6	EASY TO FIND T. WEST (R. FERRIS)	GIRLS NEXT DOOR MTM 72095/CAPITOL
92	91	87	26	THE HAND THAT ROCKS THE CRADLE J. BOWEN, G. CAMPBELL (T. HARRIS)	GLEN CAMPBELL MCA 53108
93	65	41	16	HE'S LETTING GO K. LEHNING, P. DAVIS (PROSE, P. BUNCH, M. A. KENNEDY)	BAILLIE AND THE BOYS RCA 5227-7
94	80	57	20	LOVE REUNITED P. WORLEY (C. HILLMAN, S. HILL)	THE DESERT ROSE BAND MCA/CURB 53142/MCA
95	61	42	13	ANYONE CAN DO THE HEARTBREAK J. WHITE (T. SNOW, A. MCBROOM)	ANNE MURRAY CAPITOL 44053
96	79	63	22	THE WAY WE MAKE A BROKEN HEART R. CROWELL (J. HIATT)	◆ ROSANNE CASH COLUMBIA 38-07200
97	72	75	4	MAD MONEY P. ANDERSON (G. HIGHFILL)	GEORGE HIGHFILL WARNER BROS. 7-28177
98	90	83	25	I'LL NEVER BE IN LOVE AGAIN D. WILLIAMS, G. FUNDIS (B. CORBIN)	DON WILLIAMS CAPITOL 44019
99	99	98	8	TWO OF A KIND (WORKIN' ON A FULL HOUSE) E. GORDY, JR., B. STONE (D. ROBBINS, B. BOYD, W. HAYNES)	DENNIS ROBBINS MCA 53143
100	74	50	15	CHANGIN' PARTNERS C. YOUNG (L. GATLIN)	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 38-07320

○ 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

WITH SO MUCH ATTENTION being focused on the phenomenal success of this year's crop of new faces—such as K.T. Oslin, Ricky Van Shelton, and Foster & Lloyd—it should be pointed out that the perennial hit makers are still very much in evidence as well.

MERLE HAGGARD, who first hit the charts in 1963 with "Sing A Sad Song" and has charted more than 75 singles since, adds one more with "Twinkle, Twinkle Lucky Star" (Epic), the Hot Shot Debut at No. 56. "A sure top five, his best in a long time," says PD Ted Cramer, WKY Oklahoma City.

That feeling is echoed by MD Chuck Collier, WGAR Cleveland, who adds, "It has that country doo-wop sound from the '50s, and people love it. We added it right out of the box."

STILL MAKING WAVES, too, is Conway Twitty, whose chronology of hits began on the pop chart in 1958 with "It's Only Make Believe." After 14 top 40 hits, Twitty took up residence on the country chart in 1966 and has seldom been off it since. His just-released "That's My Job" (MCA) is charted at No. 57 in its second week. "This record is unbelievable," says MD Scott Johnson, WLK Charlotte, N.C. "We added it very early, and the requests are phenomenal—an average of 30 calls a day."

PD Dave Wright, WPCV Lakeland, Fla., reports unusually strong initial reaction to the Twitty single, adding, "One guy called and said he heard it playing on his way to work one morning, and he had to pull off the road because he started bawling. It really moves folks."

CRYSTAL GAYLE has been turning out hits for 17 years and shows no signs of slacking off. "Only Love Can Save Me Now" (Warner Bros.) is currently No. 30 after just five weeks. "I'm glad they're putting country back in her songs," says PD Ray Randall, KRMD Shreveport, La. "This one has a real strong gutsy feel." MD Gary Hightower, KFDI Wichita, Kan., says, "This is the best Crystal Gayle record I've heard in a very long time."

Hightower is also enthusiastic about the new Rex Allen Jr. song, "We're Staying Together" (TNP). "This new one is a very positive song and is doing well here," he says. It's charted at No. 76.

FOR WEEK ENDING NOVEMBER 21, 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	SOMEBODY LIED	RICKY VAN SHELTON	3
2	1	I WON'T NEED YOU ANYMORE	RANDY TRAVIS	1
3	4	ONLY WHEN I LOVE	HOLLY DUNN	4
4	5	LYNDA	STEVE WARINER	2
5	9	THE LAST ONE TO KNOW	REBA MCENTIRE	5
6	3	MAYBE YOUR BABY'S GOT THE BLUES	THE JUDDS	17
7	13	ONE FOR THE MONEY	T.G. SHEPPARD	6
8	10	SHE COULDN'T LOVE ME ANYMORE	T. GRAHAM BROWN	7
9	11	CRAZY FROM THE HEART	THE BELLAMY BROTHERS	16
10	7	AM I BLUE	GEORGE STRAIT	32
11	15	DO YA'	K.T. OSLIN	8
12	6	TAR TOP	ALABAMA	44
13	16	GOTTA GET AWAY	SWEETHEARTS OF THE RODEO	14
14	12	LOVE ME LIKE YOU USE TO	TANYA TUCKER	37
15	18	I'LL PIN A NOTE ON YOUR PILLOW	BILLY JOE ROYAL	35
16	17	SOMEWHERE TONIGHT	HIGHWAY 101	12
17	21	BONNIE JEAN (LITTLE SISTER)	DAVID LYNN JONES	11
18	20	I CAN'T GET CLOSE ENOUGH	EXILE	19
19	23	HEAVEN CAN'T BE FOUND	HANK WILLIAMS, JR.	18
20	24	THOSE MEMORIES OF YOU	D. PARTON, L. RONSTADT, E. HARRIS	10
21	27	IF THERE'S ANY JUSTICE	LEE GREENWOOD	9
22	25	ONE FRIEND	DAN SEALS	22
23	8	YOUR LOVE	TAMMY WYNETTE	52
24	28	ROUGH AND ROWDY DAYS	WAYLON JENNINGS	13
25	30	I PREFER THE MOONLIGHT	KENNY ROGERS	15
26	19	YOU HAVEN'T HEARD THE LAST OF ME	MOE BANDY	51
27	26	FISHIN' IN THE DARK	NITTY GRITTY DIRT BAND	72
28	—	JUST LOVIN' YOU	THE O'KANES	31
29	14	RIGHT FROM THE START	EARL THOMAS CONLEY	49
30	22	SHINE, SHINE, SHINE	EDDY RAVEN	60

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
CAPITOL (12)	19
MTM (5)	
16th Avenue (1)	
TNP (1)	
MCA (14)	19
MCA/Curb (5)	
RCA (17)	18
RCA/Curb (1)	
WARNER BROS. (10)	13
Reprise (2)	
Warner/Curb (1)	
COLUMBIA	9
EPIC	7
POLYGRAM	6
Mercury (4)	
Advantage/Compleat (1)	
Air (1)	
ATLANTIC	1
Atlantic America (1)	
AVISTA	1
BERMUDA DUNES	1
CANYON CREEK	1
DIAMOND	1
EVERGREEN	1
PREMIER ONE	1
SOA	1
STEP ONE	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
32 AM I BLUE	(Milene-Opryland, ASCAP) CPP	
95 ANYONE CAN DO THE HEARTBREAK	(Snow, ASCAP/Tasteful, BMI)	
11 BONNIE JEAN (LITTLE SISTER)	(Mighty Nice, BMI/Hat Band, BMI)	
71 BOOGIE BACK TO TEXAS	(Paw Paw, BMI)	
100 CHANGIN' PARTNERS	(Larry Gatlin, BMI)	
16 CRAZY FROM THE HEART	(Bellamy Bros., ASCAP/MCA, ASCAP/Don Schlitz, ASCAP) HL	
87 CRAZY OVER YOU	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP	
28 CRYING SHAME	(Tonka, ASCAP/MCA, ASCAP/April, ASCAP/Welbeck, ASCAP/Blue Quill, ASCAP) HL	
8 DO YA'	(Wooden Wonder, SESAC)	
46 DO YOU BELIEVE ME NOW	(Hookem, ASCAP/Blue Lake, BMI) CPP	
74 DON'T SAY NO TONIGHT	(Screen Gems-EMI, BMI)	
91 EASY TO FIND	(Uncle Artie, ASCAP) CPP	
90 EVERYBODY NEEDS A HERO	(WB, ASCAP/Two Sons, ASCAP/Tree, BMI) HL	
72 FISHIN' IN THE DARK	(Screen Gems-EMI, BMI/Moon & Stars, BMI/Burger Bits, ASCAP)	
24 GIVE BACK MY HEART	(Michael H. Goldsen, ASCAP/Lyle Lovett, ASCAP)	
26 GOIN' GONE	(Bait And Beer, ASCAP/Forerunner, ASCAP/Little Laurel, BMI/Foreshadow, BMI/Lucrative, BMI/Bug, BMI)	
29 GOOD GOD, I HAD IT GOOD	(Blackwood, BMI/Land Of Music, BMI/Englishtown, BMI) HL	
14 GOTTA GET AWAY	(MCA, ASCAP) HL	
92 THE HAND THAT ROCKS THE CRADLE	(Contention, SESAC)	
18 HEAVEN CAN'T BE FOUND	(Bocephus, BMI) CPP	
93 HE'S LETTING GO	(Warner-Tamerlane, BMI/Heart Wheel, BMI)	
19 I CAN'T GET CLOSE ENOUGH	(Tree, BMI/Pacific Island, BMI) CPP/HL	
23 I PREFER THE MOONLIGHT	(Riverstone, ASCAP/Blackwood, BMI/Land Of Music, BMI) HL	
45 I WANT A LOVE LIKE THAT	(Writer's Group, BMI/Bethlehem, BMI/MCA, ASCAP/Doubletime, ASCAP) HL	
66 I WANT TO KNOW YOU BEFORE WE MAKE LOVE	(Irving, BMI/Beckaroo, BMI) CPP/ALM	
1 I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER)	(Warner-Tamerlane, BMI/Face The Music, ASCAP/Blue Lake, BMI) CPP	
65 I WON'T TAKE LESS THAN YOUR LOVE	(MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI)	
39 I WOULDN'T BE A MAN	(Jack & Bill, ASCAP/Songs De Burgo, ASCAP/Lodge Hall, ASCAP) CPP/HL	
59 IF IT WAS ANYONE BUT YOU	(MCA, ASCAP/Don Schlitz, ASCAP/Music Corp. Of America, BMI) HL	
69 IF LOVE EVER MADE A FOOL	(Moccasin Creek, BMI)	
9 IF THERE'S ANY JUSTICE	(WB, ASCAP/Bob Montgomery, ASCAP/Warner-Tamerlane, BMI/Writer's House, BMI)	
67 IF YOU'RE GONNA TELL ME LIES	(Doug And Larry, BMI)	
81 I'LL BE YOUR BABY TONIGHT	(Dwarf, ASCAP)	
98 I'LL NEVER BE IN LOVE AGAIN	(Sabal, ASCAP) HL	
35 I'LL PIN A NOTE ON YOUR PILLOW	(White Wing, BMI/Ensign, BMI/Famous, ASCAP/Blue Moon, ASCAP) CPP	
77 I'M GONNA MISS YOU, GIRL	(Fourth Floor, ASCAP/Hot Kitchen, ASCAP)	
36 I'M TIRED	(Cedarwood, BMI) HL	
62 IT'S SUCH A HEARTACHE	(DeDave, BMI/Tender Vittles, BMI) CPP	
64 I'VE GOT WAYS OF MAKING YOU TALK	(Milene-Opryland, ASCAP) CPP	
54 JUST ENOUGH LOVE	(Lyn Pen, BMI/Cavesson, ASCAP) CPP	
31 JUST LOVIN' YOU	(Cross Keys, ASCAP/Tree, BMI/Kieran Kane, ASCAP) HL	
5 THE LAST ONE TO KNOW	(Tapadero, BMI/Cavesson, ASCAP) CPP	
21 LET'S DO SOMETHING		
89 LITTLE WAYS	(Benefit, BMI/Englishtown, BMI)	
37 LOVE ME LIKE YOU USED TO	(Web IV, BMI/Paul & Jonathan, BMI/Rightsong, BMI/Attadoo, BMI) HL	
94 LOVE REUNITED	(Bug, BMI/Bar None, BMI)	
78 LOVIN' THE BLUE	(Tri-Spectra, ASCAP)	
40 LYIN' IN HIS ARMS AGAIN	(Hall-Clement, BMI) HL	
2 LYNDA	(Screen Gems-EMI, BMI)	
97 MAD MONEY	(Fandango, BMI)	
85 MAMA'S ROCKIN' CHAIR	(Music City, ASCAP/Intersong, ASCAP/Dig-A-Bone, ASCAP) HL	
50 MAPLE STREET MEM'RIES	(Stalter Brothers, BMI) CPP	
17 MAYBE YOUR BABY'S GOT THE BLUES	(WB, ASCAP/Two Sons, ASCAP/Good Single, BMI/Irving, BMI) CPP/ALM	
75 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	
80 NOW YOU'RE TALKIN'	(Vogue, BMI/Partner, BMI)	
53 OH WHAT A LOVE	(Unami, ASCAP)	
6 ONE FOR THE MONEY	(Tapadero, BMI/Cavesson, ASCAP) CPP	
22 ONE FRIEND	(Pink Pig, BMI)	
41 ONE STEP FORWARD	(Bar None, BMI)	
30 ONLY LOVE CAN SAVE ME NOW	(Tree, BMI/Cross Keys, ASCAP) HL	
4 ONLY WHEN I LOVE	(Lawyer's Daughter, BMI/Tree, BMI/Cross Keys, ASCAP) CPP/HL	
84 OUR LOVE IS LIKE THE SOUTH	(Ensign, BMI/Tuggy, BMI)	
48 PLEASE PLEASE BABY	(Coal Dust West, BMI)	
38 READ BETWEEN THE LINES	(MCA, ASCAP/Don Schlitz, ASCAP/Cotgems-EMI, ASCAP) HL	
49 RIGHT FROM THE START		
73 RISE AND SHINE	(Ensign, BMI/Red Ribbon, BMI) CPP	
77 RISE AND SHINE	(Writer's Group, BMI/Scarlet Moon, BMI/Bethlehem, BMI)	
83 ROLL THE DICE	(Screen Gems, ASCAP/Uncle Artie, ASCAP)	
13 ROUGH AND ROWDY DAYS	(Waylon Jennings, BMI/Tom Collins, BMI) CPP	
7 SHE COULDN'T LOVE ME ANYMORE	(Rick Hall, ASCAP/Fame, BMI)	
60 SHINE, SHINE, SHINE	(April, ASCAP/Butler's Bandits, ASCAP/Next-O-Ken, BMI/Ensign, BMI) CPP/HL	
61 SOME OLD SIDE ROAD	(Uncle Artie, ASCAP)	
3 SOMEBODY LIED	(Gallean, ASCAP) CPP	
12 SOMEWHERE TONIGHT	(Gallean, ASCAP/Coolwell, ASCAP) HL	
63 STANDING INVITATION	(Tree, BMI/Cross Keys, ASCAP) HL	
25 STILL WITHIN THE SOUND OF MY VOICE	(White Oak, ASCAP)	
47 SURE THING	(Uncle Artie, ASCAP/Lawyer's Daughter, BMI) CPP	
20 SUSANNAH	(April, ASCAP/Swallowfork, ASCAP) HL	
42 SWEET LITTLE '66	(Goldline, ASCAP)	
86 TAKE IT REAL EASY	(Blackwood, BMI/Larry Butler, BMI)	
44 TAR TOP	(Maypop, BMI)	
34 TELL IT TO YOUR TEDDY BEAR	(Rick Hall, ASCAP/Song On Hold, SESAC)	
58 TELL ME TRUE	(April, ASCAP/Irving, BMI)	
82 TENDER TIME	(Sister John, BMI/New Haven, BMI)	
43 TENNESSEE FLAT TOP BOX	(Rightsong, BMI)	
57 THAT'S MY JOB	(Terrace, ASCAP/Garwin, ASCAP)	
10 THOSE MEMORIES OF YOU	(Bill Monroe, BMI) CPP	
27 TIME IN	(Tom Collins, BMI/Collins Court, ASCAP) CPP	
56 TWINKLE, TWINKLE LUCKY STAR	(Inorbit, BMI)	
99 TWO OF A KIND (WORKIN' ON A FULL HOUSE)	(Corey Rock, BMI/Bobby Boyd, BMI)	
88 UNCONDITIONAL LOVE	(Cross Keys, ASCAP/Tree, BMI)	
96 THE WAY WE MAKE A BROKEN HEART	(Bug, BMI/Bit, BMI)	
76 WE'RE STAYING TOGETHER	(Writer's Group, BMI/Bethlehem, BMI)	
33 WHEELS	(MCA, ASCAP/Patchwork, ASCAP) HL	
23 WHERE DO THE NIGHTS GO	(Lodge Hall, ASCAP/Chappell, ASCAP/R.M.B., ASCAP) CPP/HL	
88 WOULD THESE ARMS BE IN YOUR WAY	(Tree, BMI/Hookem, ASCAP) HL	
79 YOU AGAIN	(MCA, ASCAP/Don Schlitz, ASCAP/Writer's Group, BMI/Scarlet Moon, BMI) CPP/HL	
70 YOU CAN'T BLAME THE TRAIN	(Bocephus, BMI/Paradise Cove, BMI)	
51 YOU HAVEN'T HEARD THE LAST OF ME	(Snow, ASCAP/April, ASCAP/Kaz, ASCAP) HL	
55 YOU SAVED ME	(Above Angel, ASCAP)	
52 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.

Christian Index Updated

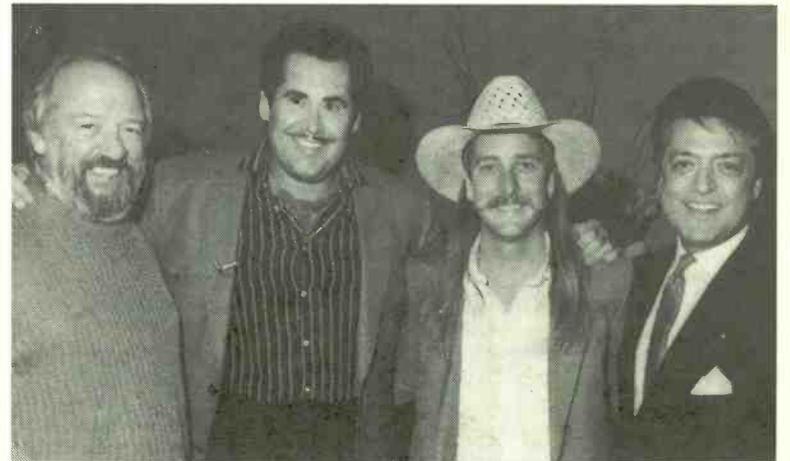
NASHVILLE Resource Publications, San Jose, Calif., has released its revised edition of the Christian record directory "The Recording Locator." The 1,048-page edition lists more than 100,000 Christian song and album titles.

Three separate indexes categorize the music by song title, artist, and album title. Each entry shows the recorded forms in which a title is available, including compact disk, and the publisher and stock number. A new feature lists Christian music videos.

Another section cites accompaniment tapes by both title and artist. Christian music publishers are also listed.

"The Recording Locator" is updated by three quarterly supplements following the October release of each new volume. These supplements also carry a section of Christian music news and articles about Christian music retailing.

The 1988 volume is now priced at \$123.20 but will be upped to \$160, says a spokesman for the publisher.



A Winning Pair. Grammy-winning producer Larry Butler and veteran music personality Wayne Newton are all smiles at a BMI-hosted reception held in their honor. The two recently teamed up for an album project in Nashville. Pictured at the festivities are, from left, Butler, Newton, songwriter Dean Dillon, and BMI's Joe Moscheo.

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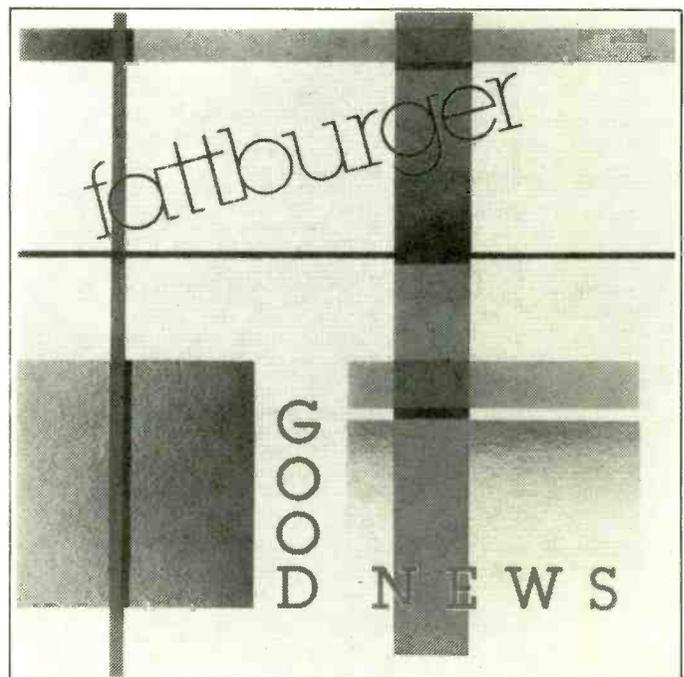
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Jazz BLUE NOTES



by Peter Keepnews

THE NATIONAL ACADEMY OF JAZZ (NAJ) is doing its part to make sure that **Woody Herman** is remembered — and that other musicians who find themselves in dire financial straits, as he did in the sad last days of his life, have somewhere to go for help.

Back in September, when the news of Herman's health and money woes became public, the NAJ worked quickly to establish the **Woody Herman Foundation Fund**. The immediate goal was to raise money to help Herman, who owed the Internal Revenue Service more than a million dollars and was under 24-hour nursing care. The long-range goal was to provide help for other jazz artists in need.

Actually, the NAJ's board had been discussing the idea of such a fund since shortly after the nonprofit organization was created in early 1985. "We all said, 'That's a good idea — we'll do it eventually,'" says NAJ president **George Rappaport**, the chairman of the board of Multimedia Presentations. "When this thing happened with Woody, everybody jumped on it." The fund was created with Herman's "support and blessing," according to Rappaport, who adds that the great bandleader, who died on Oct. 29, "was pleased to know he would have this legacy."

Once the fund is fully operational, which should be early next year, any jazz artist who is a member of the Academy (it costs \$35 to join) can apply for financial assistance if he or she meets certain requirements. A three-person committee will evaluate all applications.

Not long before Herman's death, the Academy staged an all-star benefit concert for him in Los Angeles. Current plans call for an annual series of benefits to keep the Woody Herman Foundation Fund growing. "The biggest thing," Rappaport says, "is to keep this fund perpetuating itself and to have at least one

benefit every year to put more money into the till."

The National Academy of Jazz, which describes its goal as "advancing this original American art form and its total spectrum," is currently organizing chapters in about a dozen cities and has plans in the works for an annual awards presentation and a scholarship program. If you want more information about the NAJ — or if you want to contribute to the Woody Her-

A fund in Herman's name will aid musicians in need

man Foundation Fund — the address is 12501 Chandler Blvd., Suite 107, North Hollywood, Calif. 91607, and the phone number is 818-506-6735.

Meanwhile, the **American Jazz Orchestra** will be devoting its Dec. 10 concert at New York's Cooper Union entirely to Herman's music. The various Herman Herds' classic arrangements will be performed, and one-time Herman sideman **Milt Jackson** will be among the special guests.

Gary Giddins, the artistic director of the repertory orchestra, sees the concert as a fitting tribute to a man who was "a national resource" — and as both a celebration of his contribution and a protest of the fact that he ended his life "persecuted as if he were a criminal" by the IRS.

"He's somebody who should be honored as a titan of American musical life," Giddins says. "You wouldn't expect to see what happened to him happen to a classical musician or someone who fits more into the hierarchy of the cultural elite in this country."

Gospel LECTERN



by Bob Darden

RUSS TAFF sings with a power and conviction that belie his size, belie his background, and belie a critic's attempts to categorize. It's what **Van Morrison** calls the "yarrggh." It's a catch in the voice, it's a moment of unexpected passion, it's an expression of melancholy, of pain. It is, to be precise, defined as "soul."

Soul is that rarest of all commodities. It is easier to define what it isn't than what it is. In music, it is a gift from God. You could practice from now until the last beat of Gabriel's horn — and you still couldn't learn or master soul.

Russ Taff's trumpetlike voice has soul. It is the voice behind such **Imperials'** masterpieces as "Eagle Song," "Water Grave," "Trumpet Of Jesus," "Be Still My Soul," and the towering "Praise The Lord." As a solo artist, his most notable songs have included "We Will Stand," "Medals," "I'm Not Alone," and "Here I Am."

Today, more than two years since his monumental second album for **Myrrh Records**, "Medals" (which is said to be, incidentally, the best-selling single album of all time by a male artist in contemporary Christian music), comes "Russ Taff."

It is, quite simply, one of the best releases to ever come out of this still-new genre, joining a tiny handful of classics by **Keith Green**, **Bob Bennett**, **Steve Taylor**, **Larry Norman**, **Leslie Phillips**, **Michael Omar-tian**, **Amy Grant**, **Sandi Patti**, **Philip Bailey**, and the **Imperials**.

"I made this record more for me than anybody else," Taff says in a rare break before a photo session.

"It seems like on past LPs that we've always looked at what the people want, what works best in concert, what Christian radio wants — and I've written and performed material for all of them. But for the past year and a half, I've worked to create something for me."

The soul of Russ Taff scales heavenly heights and charts

To help Taff realize his musical vision, Myrrh brought in producer **Jack Joseph Puig** (who produced "Medals"), singer/songwriter/apocalyptic guitarist **Dave Perkins**, and Myrrh Records label chief **Lynn Nichols**. To that end, the production team — along with Taff's wife and lyric-writing partner **Tori** and longtime musical associate **James Hollihan** — spent months in the studio.

"This album is a lot rawer, more 'street,' not as polished as 'Medals,'" Taff says. "For instance, we got the **Call's** drummer **Scott Musick** to play on a couple of tracks and it shows. The idea was to get away from a real polished L.A. sound.

"Lynn's been responsible for much of that: stretching, pushing me. It's real easy for any artist to stick with the same three chords. And Jack Joseph brought a truckload of new ideas to this record — he just finished two years working on Roger Hodgson's latest. Jack's grown musically since 'Medals' as well. There's a nice progression from 'Medals' to this album."

FOR WEEK ENDING NOVEMBER 21, 1987

Billboard

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and one-stop sales reports.	
1	1	7	DIANE SCHURR - COUNT BASIE GRP 1039 (CD) ★★ No. 1 ★★	3 weeks at No. One DIANE SCHURR - COUNT BASIE
2	3	9	WYNTON MARSALIS COLUMBIA FC 40461 (CD)	STANDARD TIME
3	2	27	MICHAEL BRECKER MCA/IMPULSE 5980/MCA (CD)	MICHAEL BRECKER
4	6	3	JOE WILLIAMS VERVE 883 236-1/POLYGRAM (CD)	EVERY NIGHT
5	4	7	SARAH VAUGHAN CBS MASTERWORKS FM 42519 (CD)	BRAZILIAN ROMANCE
6	12	3	BRANFORD MARSALIS COLUMBIA FC 40711 (CD)	RENAISSANCE
7	7	23	PATRICK WILLIAMS' NEW YORK BAND SOUNDWINGS SW 2103 (CD)	10TH AVENUE
8	5	21	THE DUKE ELLINGTON ORCHESTRA GRP 1038 (CD)	DIGITAL DUKE
9	10	5	ELIANE ELIAS BLUE NOTE BLJ 46994 - DENON CY-1569 (CD)	ILLUSIONS
10	NEW		GERRY MULLIGAN PROJAZZ CDP-703/INTERSOUND (CD)	SYMPHONIC DREAMS
11	8	39	DEXTER GORDON BLUE NOTE BT-85135/EMI-MANHATTAN (CD)	THE OTHER SIDE OF ROUND MIDNIGHT
12	NEW		SHIRLEY HORN VERVE 833 235-1/POLYGRAM (CD)	I THOUGHT ABOUT YOU
13	NEW		HENRY BUTLER MCA/IMPULSE 2-8023/MCA (CD)	THE VILLAGE
14	11	23	JACK DEJOHNETTE'S SPECIAL EDITION MCA/IMPULSE 5992/MCA (CD)	IRRESISTIBLE FORCES
15	NEW		DONALD HARRISON & TERRANCE BLANCHARD COLUMBIA FC 40830 (CD)	CRYSTAL STAIR

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	11	SPYRO GYRA MCA 42046 (CD) ★★ No. 1 ★★	1 week at No. One STORIES WITHOUT WORDS
2	3	13	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
3	1	17	LARRY CARLTON MCA 42003 (CD)	DISCOVERY
4	5	15	PAT METHENY GROUP GEFGEN GHS 24145 (CD)	STILL LIFE (TALKING)
5	4	19	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (CD)	COLLABORATION
6	6	13	GROVER WASHINGTON, JR. COLUMBIA FC 40510	STRAWBERRY MOON
7	9	5	FATTBURGER INTIMA 73287/ENIGMA (CD)	GOOD NEWS
8	7	25	YELLOWJACKETS MCA 5994 (CD)	FOUR CORNERS
9	8	39	KENNY G. ▲ ARISTA ALB 8427 (CD)	DUOTONES
10	10	7	BIRDS OF A FEATHER DSP/OPTIMISM DSP 7002 (CD)	BIRDS OF A FEATHER
11	21	3	LEE RITENOUR GRP GR-1042 (CD)	PORTRAIT
12	22	3	DIANNE REEVES BLUE NOTE BLJ 46906 (CD)	DIANNE REEVES
13	NEW		JEAN-LUC PONTY COLUMBIA FC 40983 (CD)	THE GIFT OF TIME
14	13	5	MAX BENNETT & FREEWAY TBA 227/PALO ALTO (CD)	INTERCHANGE
15	12	13	JOE TAYLOR PROJAZZ CDJ 635 (CD)	MYSTERY WALK
16	20	15	TIM HEINTZ TBA 228/PALO ALTO (CD)	QUIET TIME
17	NEW		KEITH JARRETT ECM 1344/45/POLYGRAM (CD)	BOOK OF WAYS
18	19	5	STEVE KINDLER & TEJA BELL GLOBAL PACIFIC OW 40719/COLUMBIA (CD)	DOLPHIN SMILES
19	18	5	PAUL RUSSO TBA 229/PALO ALTO (CD)	MORNING BREEZE
20	14	39	NAJEE EMI-MANHATTAN ST-17241 (CD)	NAJEE'S THEME
21	11	19	ANDY NARELL WINDHAM HILL 0107 (CD)	THE HAMMER
22	NEW		AL DIMEOLA EMI-MANHATTAN MLT 46995 (CD)	TIRAMI SU
23	NEW		HIRAM BULLOCK ATLANTIC 81790-1 (CD)	GIVE IT WHAT U GOT
24	24	39	DAVID SANBORN WARNER BROS. 1-25479 (CD)	A CHANGE OF HEART
25	17	7	KAZUMI WATANABE GRAMAVISION 18-8706/POLYGRAM (CD)	THE SPICE OF LIFE

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

AMERICAN VIDEO CONFERENCE

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- **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.
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- **PRESS CONTACT:** Raleigh Pinsky, The Raleigh Group, Ltd., P.O. Box 691600, Los Angeles, CA 90069, tel. (213) 273-4221, fax. (213) 273-2295.
- **AVC 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 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.

Bon Jovi Video Seen As Big Yule Stocking Stuffer

BY STEVEN DUPLER

NEW YORK With initial shipments of reportedly more than 100,000 units, PolyGram Music Video is hoping its new \$19.95, 44-minute Bon Jovi longform videocassette, "Slippery When Wet: The Videos," will be this Christmas' premier stocking stuffer.

The video hit the stores Nov. 2. "The next day, we already had

three one-stops calling for reorders," says Joe Parker, PolyGram Records' vice president for video and associated label sales.

Parker says the label is heavily promoting the Bon Jovi video, with 40 60-second spots purchased on MTV and Nickelodeon, consumer print advertising, and "lots of cop advertising."

"Any video account you can think of from coast to coast, we

probably have an ad running with them on this," says Parker.

PolyGram is also bombarding chains with point-of-purchase materials, including a stand-up easel of the videocassette's cover graphics, posters, and a special retail display designed to serve as a divider card, show card, and a counter-top display-bin card.

According to Len Epand, senior vice president of PolyGram Music

Video, the "Slippery When Wet" longform was designed to "show the guys as they really are, give the fans their money's worth.

"We wanted to show as much of their personalities as possible, just let them go with it, rather than use a scripted piece as we did with the 'Kiss: Exposed' video," Epand says.

The result: Nearly a half-hour of the tape's 44 minutes is entirely new material—an unusually large amount for a supposed compilation video. Featured on the videocassette are the clips for "Wanted (Dead Or Alive)," "You Give Love A Bad Name," and "Livin' On A Prayer," all of which have been seen on cable, broadcast, and video-club outlets.

In addition, three new clips—"Wild In The Streets," "Never Say Goodbye," and a live version of "Livin' On A Prayer"—are also included.

Tying the clips together is fresh interview footage shot during the Japanese leg of the band's recent world tour. Epand says the new interviews were done because the existing footage in the PolyGram library wasn't up to snuff.

"We compiled tons of existing Bon Jovi material while we were putting this tape together, but when we looked everything over, there was only about 30 seconds of really usable, magical stuff,"

Epand says. "Despite the expense, we felt it was necessary to send a crew to Japan to try and capture some new, exciting interviews and backstage footage."

The video also features highlights from the band's Aug. 11 press conference here as well as a unique photo montage employed in the "Never Say Goodbye" clip. In this, shots taken during the band members' early years were assembled in a "creative edit" to show the group's long standing solidarity.

Epand and Parker won't speculate on how many units "Slippery When Wet: The Videos" might ultimately sell. They note that a previous Bon Jovi videocassette, available on the Sony Video LP label, is already well into six figures. The leading longform music videocassette remains Michael Jackson's "Thriller," which has sold about 500,000 units. Recording Industry Assn. of America certification figures award gold at 25,000 units; platinum comes at 50,000.

Notes Epand, "Everybody's been asking, 'When's the next thing coming from Bon Jovi?' Well, here it is. And considering the price of this video and the fact that it's backed up by an album that's already sold more than 12 million copies worldwide, we're obviously expecting some heavy numbers."

VIDEO TRACK

NEW YORK

PICTURE VISION recently had a crew on the West Coast to shoot Julio Iglesias' latest video for "Todo El Amor Que Te Hace Falta." A ballet stage is the setting for this piece in which Iglesias is cast as a man with a fatal attraction to a ballerina. Peter Israelson directed. Jon Small produced. Steven Saporta served as executive producer.

Picture Vision was also responsible for Island artist Peter Himmel-

man's clip for "Waning Moon." It was directed by Storm Thorgerson. David Wunsch produced. Luke Thornton and Steven Saporta were executive directors.

Bill Murray makes a guest appearance in Buster Poindexter's (aka David Johansen) debut video for "Hot, Hot, Hot," the first single from his eponymous RCA album. The piece was filmed at various locations in Manhattan, including Times Square and the Latin Quarter nightclub. Ken Nahoum directed. Glenn Lazzaro edited for National Video Center. Poindexter can be seen in an

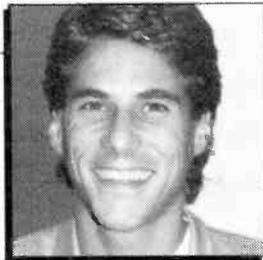
upcoming episode of "Miami Vice" as well as Jonathan Demme's new film, "Married To The Mob," starring Michelle Pfeiffer, Matthew Modine, and Dean Stockwell.

Club Soda Music produced "See My Problem" for Primitive Man/I.R.S. recording act Tirez Tirez. It was directed by Sheila Divola and supports a track off the group's debut album, "Social Responsibility."

LOS ANGELES

ONE HEART PRODUCTIONS
(Continued on next page)

THE EYE



by Steven Dupler

CHART START: If you look for the MTV playlist in this week's video music section, you'll see it has some welcome company on the page. Our long-promised, long-awaited clip list premieres in this issue, listing adds and heavy (and in some cases medium) rotations for eight important national outlets around the country. These cover a range of musical genres, and include MTV, VH-1, BET, Night Tracks, The Nashville Network, Hit Video USA, The All New Record Guide, and The Beam. Keep in mind that this is a new Billboard feature and still evolutionary in nature. We welcome suggestions and comments.

THANKS FOR COMING: The Eye would like to extend an official welcome to all the video programmers, record labels, directors, producers, and assorted others who have descended upon the Hollywood Roosevelt for the American Video Conference, featuring the ninth annual Billboard Video Music Awards. We've arranged a solid array of panels and speakers, showcases, and parties, but the real attraction of an event like this is the quality of the people in attendance. We're glad you all could make it and hope you have a real good time. And good luck to the awards nominees.

CHANGES AT THE CHANNELS: Casey O'Brien, programming director of Catch 22, Anchorage, Alaska, is heading back to the lower 48; he'll rejoin former catcher John Mielke at Laser 25 in Eugene, Ore. No word on what O'Brien's new duties will entail, but we wish him bon chance.

HELLO, GOODBYE: Sorry to see that Miami's "33 Power Tracks" has disappeared from the airwaves. The daily UHF station had been co-produced with radio WPOW "Power 96." The producers are reportedly trying to establish another broadcast deal; we'll report on that as it develops. At the same time, in Monroe, La., a new show, "Video 102," has just kicked off on the local CBS affiliate. The show is seen each Saturday at midnight and repeated on Sundays at 4 p.m. Two other new

UHF shows have kicked off as well: "Rock Hotel" in Oklahoma City on Channel 43 KAUT-TV is playing an eclectic mix of rock, new music, jazz, and urban for an hour each Saturday. Program director is Sam Latham, at 405-943-7343. And in Oxnard, Calif., a new top 40/album rock mix has begun on KTIE-TV. The show is "KTIE Presents Q105 Videos." Contact Mike Parlota at 805-983-0044.

THEY SAY IT'S YOUR BIRTHDAY: "My Boy Lollipop-Joshua Tree," the 30-minute special tracing the 25-year history of Island Records, will be aired on MTV on Thursday (19) at 10 p.m., EST. This is the first time the show will be seen in the U.S. Chris Blackwell, Island founder and co-owner, narrates the special, which features performances by Bob Marley & the Wailers, Robert Palmer, and Julian Cope.

STILL CRAZY AFTER ALL THESE HOURS: If you haven't had your fill of Paul Simon in the wake of his Grammy-grabbing triumphs last year, you can slake your thirst by watching all 54 1/2 straight hours of Simon interviews, concert footage, and clips during the VH-1 "Paul Simon Weekend," slated for Nov. 13-15. The extravaganza starts Nov. 13 at 4 p.m. EST and runs through Sunday (15) at 10:30 p.m. EST.

NOW, THAT'S LOW BUDGET: The Pop Tarts' video for "Another Grey Day In London," which made its U.S. premiere Oct. 11 on MTV's "120 Minutes," reportedly cost just \$500 to shoot. Staff cutbacks may have accounted for the savings: The band conceived, directed, and edited the clip, which supports its World Of Wonder record, as well as served as cameramen — which explains why they're never all in the same shot together.

OH, THOSE VIDEO NIGHTS: The Rockamerica club pool is getting in swing for a new crop of parties in clubs around the country. The events are designed to promote developing acts' concert tours, by working with video nightclubs. First on the agenda is a soiree for two Virgin acts — Public Image Ltd. and the Lime Spiders. The pair is set to embark on a 10-city U.S. tour, and Rockamerica says it will "warm up" the crowd in each city with a party sponsored by a Rockamerica-subscribing club just prior to the concert date. Featured during the parties will be a one-hour video compilation of vintage Sex Pistols and PIL footage along with new clips from the Lime Spiders. Individual club IDs will also be produced by Rockamerica, featuring spots by PIL and Lime Spiders members.



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VIDEO TRACK

(Continued from preceding page)

has been active lately. Among the projects the production house recently completed are videos for Joe Cocker's "Unchain My Heart" (a remake of the Ray Charles hit), Natalie Cole's "I Live For Your Love," and In Vitro's "I Choose You." Cocker's clip was directed by Jack Cole and John Miller. It features a cameo appearance by Clarence Clemons. Nick Marck produced. Cole's piece was directed by Michael Utterback and produced by Tammara Wells, the same team that was behind the scenes for In Vitro's video.

Epic recording act Big Trouble just wrapped a video for "Crazy World," a track off the group's self-named debut album. Portions of the performance piece were lensed on lo-

cation in Zuma Beach, Calif., with director Tony Vanden Ende. Colleen McLean and Lyn Healy produced for Vivid Productions.

Vivid also completed Donny Osmond's new clip for "In It For Love," the first single off his upcoming comeback album on Virgin. It was directed by Andy Morahan. Luc Roeg produced.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Moleski, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10036.

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

BEACH BOYS/LITTLE RICHARD

Happy Endings

Critique/Atco

Joel Wykeham/MGMM

Denise Thorne

REGINA BELL

So Many Tears

All By Myself/Columbia

Limelight Productions

Alex McDowell

JULIE BROWN

Trapped In The Body Of A White Girl

Trapped In The Body Of A White Girl/Sire

John Hopgood Terrence McNally/Hopgood Production Service

Ray Villa-Lobos

ERIC CARMEN

Hungry Eyes

The Original Soundtrack From The Vestron Motion Picture

Dirty Dancing/RCA

Joanna Stainton/Mark Freedman Productions

Mark Rezyka

CHILL FACTOR

Never My Love

Chill Factor/Warner Bros.

Peter Nydrle/Peter Nydrle Productions

Peter Nydrle

MICHAEL DAVIDSON

Turn It Up

Who's That Girl Original Motion Picture Soundtrack/Sire

Tamara Wells/One Heart Corporation

Steven Greene

DEPECHE MODE

Never Let Me Down Again

Music For The Masses/Sire

Midnight Films

Anton Corbin

DUMPTRUCK

Island

For The Country/Big Time

Douglas Brian Martin

Douglas Brian Martin

ROBBIE DUPREE AND STRIKE FORCE

Girls In Cars

Piledriver, The Wrestling Album II/Epic

John Diaz, Jim Johnston

Larry Jordan

DEBBIE GIBSON

Shake Your Love

Out Of The Blue/Atlantic

Francie Moore/Libman/Moore Productions

Jay Brown

SAMMY HAGAR

Hands And Knees

I Never Said Goodbye/Geffen

June Guterman

John Sanborn, Mary Perillo

WHITNEY HOUSTON

So Emotional

Whitney/Arista

The Company

Wayne Isham

MICK JAGGER

Throwaway

Primitive Cool/Columbia

Sharon Oreck/O-Pictures

Mary Lambert

KENNY G

Midnight Motion

Duotones/Arista

Grodin Production Associates

Jeff Schock

LEAVING TRAINS

Temporal Sledge

Funk/SST

Sam Auster

Sam Auster

THE MIRRORS

One More Kiss

The Mirrors/Banger

Dewey Southard Jr.

Phillipe Dry, Dale Welsh

SHELLY T BAND

Hold On

Out Of Control/Victory

Gary Daniel

Jeff Brockman

THE SILENCERS

I See Red

A Letter From St. Paul/RCA

David Naylor/DNA Productions

Tamra Davis

BRUCE SPRINGSTEEN

Brilliant Disguise

Tunnel Of Love/Columbia

Michael Hamlin, Ben Dossett/Midnight Films, Ice Ltd.

Meiert Avis

SWING OUT SISTER

Twilight World

It's Better To Travel/Mercury

Gregg Feinberg, Joni Sighvatson, Bryan Johnson/Propaganda

Films

Nigel Dick

TIREZ TIREZ

See My Problem

Social Responsibility/PMRC/I.R.S.

Club Soda Music

Sheila Divola

AS OF NOV. 11, 1987

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Bananarama, I Can't Help It
Breakfast Club, Never Be The Same
Great White, Save Your Love
Whitney Houston, So Emotional
Elton John, Candle In The Wind
Love And Rockets, No New Tale To Tell
Mr. Mister, One Border
White Lion, Wait
Stevie Wonder, Skeletons

SNEAK PREVIEW

Europe, Cherokee
Peter Gabriel, Biko
Sammy Hagar, Hands And Knees
Billy Joel, Back In The USSR
John Cougar Mellencamp, Cherry Bomb
George Michael, Faith
Robbie Robertson, Showdown At Big Sky
Sting, We'll Be Together
Yes, Love Will Find A Way

HEAVY

The Bangles, Hazy Shade Of Winter
Aerosmith, Dude (Looks Like A Lady)
Belinda Carlisle, Heaven Is A Place On Earth
Cutting Crew, I've Been In Love Before
Jimmy Davis & Junction, Kick The Wall
INXS, Need You Tonight
Michael Jackson, The Way You Make Me Feel
Def Leppard, Animal
Fleetwood Mac, Little Lies
George Harrison, Got My Mind Set On You
Billy Idol, Moby Dicks
Richard Marx, Should've Known Better
Pet Shop Boys, It's A Sin
Pink Floyd, Learning To Fly
Poison, I Won't Forget You
R.E.M., The One I Love
Bruce Springsteen, Brilliant Disguise
Squeeze, Hourglass
Whitesnake, Is This Love

ACTIVE

Bourgeois Tagg, I Don't Mind At All
Paul Carrack, Don't Shed A Tear
Terence Trent D'Arby, If You Let Me Stay
Hooters, Satellite
Icehouse, Crazy
Mick Jagger, Throwaway
Timothy B. Schmit, Boys Night Out
Starship, Beat Patrol
Steve Winwood, Valerie

BUZZ BIN

The Cure, Just Like Heaven
Depeche Mode, Never Let Me Down
Guadalupe, Lityany (Life Goes On)
The Smiths, Girlfriend In A Coma

MEDIUM

The Alarm, Rain In The Summertime
BoDeans, Only Love
Cher, I Found Someone
Gene Loves Jezebel, Motion Of Love
Jethro Tull, Steel Monkey
Men Without Hats, Pop Goes The World
New Order, True Faith
Radiators, Like Dreamers Do
Supertramp, I'm Begging You
Tiffany, I Think We're Alone Now
Wa Wa Nee, Sugar Free

BREAKOUTS

Big Trouble, Crazy World
Boom Crash Opera, Great Walls
Julie Brown, Trapped In The Body Of A White Girl
Joe Cocker, Unchain My Heart
Martha Davis, Don't Tell The Time
Dream Academy, Indian Summer
Roger Hodgson, You Made Me Love You
Hurrah!, If Love Could Kill
It's Immaterial, Driving Away From Home
Kane Gang, Motortown
Little Steven, No More Parties
MSG, Gimme Your Love
Platinum Blond, Contact
Pretty Poison, Catch Me (I'm Falling)
Rainmakers, Snakedance
Saga, Only Time Will Tell
Silent Running, Sanctuary
Strangeways, Only A Fool
Stryper, Honestly
T'Pau, Bridge Of Spies
Wendy & Lisa, Waterfall



Continuous programming
1775 Broadway, New York, NY 10019

ADDS

Jonathan Butler, Holding On
Kenny G, Midnight Motion
Swing Out Sister, Twilight World

NOUVEAUX

Kane Gang, Motortown

POWER

Cutting Crew, I've Been In Love Before
George Harrison, Got My Mind Set On You
Michael Jackson, The Way You Make Me Feel

Medley/Warnes, (I've Had) The Time Of My Life
Swing Out Sister, Breakout

HEAVY

Michael Bolton, That's What Love Is All About
Bourgeois Tagg, I Don't Mind At All
Kenny G, Don't Make Me Wait For Love
Debbie Gibson, Shake Your Love
Whitney Houston, Didn't We Almost Have It All
Elton John, Candle In The Wind
Smokey Robinson, One Heartbeat
Dionne Warwick & Kashif, Reservations For Two
Stevie Wonder, Skeletons

MEDIUM

Eric Carmen, Hungry Eyes
Natalie Cole, I Live For Your Love
Martha Davis, Don't Tell The Time
Gloria Estefan/Miami Sound Machine, Can't Stay
Siedah Garrett, Everchanging Times
The Jets, I Do You
LeVert, Casanova
Lisa Lisa & Cult Jam, Lost In Emotion
Millions Like Us, Guaranteed For Life
Timothy B. Schmit, Boy's Night Out
Maria Vidal, Do Me Right
Jody Watley, Don't You Want Me



14 hours daily
4217 Wheeler Ave., Alexandria, VA 22304

ADDS

David Sanborn, The Dream
Micki Howard, Baby Be Mine
Gerald Albright, So Amazing
St. Paul, Rich Man
View From The Hill, No Conversation
Kenny G, Midnight Motion
Vanice Thomas, I Want To Get Close To You

HEAVY

Marlon Jackson, Don't Go
Stevie Wonder, Skeletons
Bert Robinson, Heart Of Gold
Earth, Wind, & Fire, System Of Survival
Alexander O'Neal, Criticize
Deja, You And Me Tonight
The Temptations, I Wonder Who She's Seeing
Terence Trent D'Arby, If You Let Me Stay
Michael Jackson, The Way You Make Me Feel
Shanice Wilson, (Baby Tell Me) Can You Dance
Regina Bell, So Many Tears

MEDIUM

LeVert, My Forever Love
Shalamar, Games
Audrey Wheeler, Irresistable
Roger Troutman, I Want To Be Your Man
Kenny G, Don't Make Me Wait For Love
Ray Parker Jr., I Don't Think That Man Should
Barry White, Sho' You Right
Miles Jaye, Let's Start Love Over
Michael Jackson, Bad
Taja Sevelle, Love Is Contagious
Full Force, Love Is For Suckers



Five 1/2-hour shows weekly
2806 Opryland Dr., Nashville, TN 37214

CURRENT

Juice Newton, Love's Been A Little Hard On Me
The Cathedrals, Following In His Footsteps
K.T. Oslin, 80's Ladies
Bonnie Leigh, Moon Walking
The Statler Brothers, Maple Street Mem'ries
Chas & Dave, Ain't No Pleasing You
Kenny Rogers, Twenty Years Ago
Roy Orbison, In Dreams
Steve Earle, I Ain't Ever Satisfied
Charlie Daniels, Bottom Line
Sawyer Brown, Somewhere In The Night
John Cougar Mellencamp, Paper In Fire
Schuyler, Knobloch & Bickhardt, No Easy Horses
Tanya Tucker, Love Me Like You Used To
Reba McEntire, The Last One To Know
Everly Brothers, I Know Love
Foster And Lloyd, Crazy Over You
Ricky Van Shelton, Crime Of Passion
Bob Wickline, Comin' Down
Rosanne Cash, The Way We Make A Broken Heart



14 hours weekly
6430 Sunset Blvd., Hollywood, CA 90028

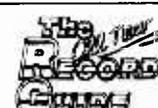
ADDS

Beau Coup, Sweet Rachel
Debbie Gibson, Shake Your Love
Marlon Jackson, Don't Go
Bruce Springsteen, Brilliant Disguise
Michael Jackson, The Way You Make Me Feel
Gloria Estefan/Miami Sound Machine, Can't Stay
George Harrison, Got My Mind Set On You
Sting, We'll Be Together
Taylor Dane, Tell It To My Heart
Bob Wickline, Coming Down
Bob Wickline, Ski Bumpus
Carlos Santana, Bella

Mick Jagger, Throwaway
Whitesnake, Is This Love
The Alarm, Rain In The Summertime
Swing Out Sister, Twilight World

HEAVY

Cruzados, Small Town Love
Expose, Let Me Be The One
Poison, I Won't Forget You
Billy Idol, Moby Dicks
Richard Marx, Should've Known Better
Pet Shop Boys, It's A Sin
Michael Jackson, Bad
R.E.M., The One I Love
U2, Where The Streets Have No Name
Tiffany, I Think We're Alone Now
Belinda Carlisle, Heaven Is A Place On Earth
Swing Out Sister, Breakout
Medley/Warnes, (I've Had) The Time Of My Life
Cutting Crew, I've Been In Love Before
Fleetwood Mac, Little Lies



Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ 08043

CURRENT

Steppenwolf, Hold On (Never Give Up, Never Give In)
The Cars, You Are The Girl
Michael Jackson, Bad
U2, Where The Streets Have No Name
Medley/Warnes, (I've Had) The Time Of My Life
Mick Jagger, Let's Work
David Van Tiegham, Galaxy
Fleetwood Mac, Little Lies
Cutting Crew, I've Been In Love Before
The Cure, Just Like Heaven
Julian Cope, World Shut Your Mouth
Julian Cope, Eve's Volcano
The Truth, It's Hidden
Stevie Wonder, Skeletons
The Truth, Weapons Of Love
Timbuk 3, The Future's So Bright
Cutting Crew, (I Just) Died In Your Arms Tonight
Lace, My Love Is Deep
Pet Shop Boys, It's A Sin
Spyro Gyra, Nu Sungo



Continuous programming
1000 Louisiana Ave., Houston, TX 77002

ADDS

Beau Coup, Sweet Rachel
Mick Jagger, Throwaway
Cock Robin, The Biggest Fool Of All
Gloria Estefan/Miami Sound Machine, Can't Stay
Taylor Dane, Tell It To My Heart
Inxs, Need You Tonight
Eric Carmen, Hungry Eyes
Natalie Cole, I Live For Your Love
Swing Out Sister, Twilight World

HEAVY

Cruzados, Small Town Love
George Harrison, Got My Mind Set On You
Terence Trent D'Arby, If You Let Me Stay
Men Without Hats, Pop Goes The World
New Order, True Faith
The Jets, I Do You
Steve Winwood, Valerie
The Bangles, Hazy Shade Of Winter
Michael Jackson, The Way You Make Me Feel
Elton John, Candle In The Wind
Michael Bolton, That's What Love Is All About

POWER

Cutting Crew, I've Been In Love Before
Medley/Warnes, (I've Had) The Time Of My Life
Tiffany, I Think We're Alone Now
R.E.M., The One I Love
Jody Watley, Don't You Want Me
Pretty Poison, Catch Me (I'm Falling)
Wa Wa Nee, Sugar Free
Debbie Gibson, Shake Your Love
Squeeze, Hourglass
Timothy B. Schmit, Boys Night Out
Stevie Wonder, Skeletons
Bruce Springsteen, Brilliant Disguise
Icehouse, Crazy



One hour per week
621 N.W. 6th St., Grand Prairie, TX 75053

CURRENT

Alexander O'Neal, Criticize
Full Force, Love Is For Suckers
Shanice Wilson, (Baby Tell Me) Can You Dance
Chad, Love's Passion And You
The Temptations, I Wonder Who She's Seeing
Miles Jaye, Let's Start Love Over
Roger Troutman, I Want To Be Your Man
Michael Jackson, The Way You Make Me Feel
Terence Trent D'Arby, If You Let Me Stay

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SPECIAL 1ST AMERICAN VIDEO CONFERENCE EDITION



TAKING MUSIC VIDEO TO THE NEXT LEVEL: A Challenge Yet to Be Met, A History Yet to Be Written

By JIM BESSMAN

While many jaded music video industry professionals—not to mention the even more jaded executive music business executives they work for—

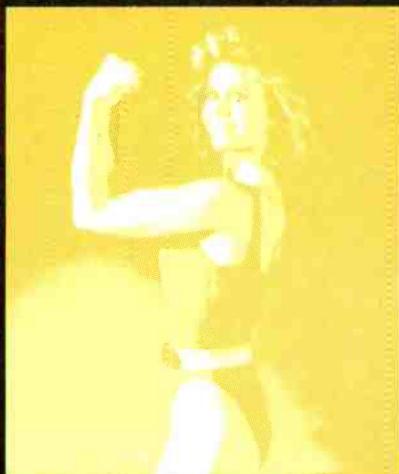


rightly realize that the bloom has faded from the music video flower, few would agree that the flower is withering away out of unmet expectations.

There are obvious disappointments, to be sure, particularly in the slow performance of music videocassettes at retail, the limited growth potential for video directors and producers, and the general lack of artistic creativity in a medium which should be at the forefront of it. But none of this is any cause for hurried

"death of video" pronouncements, and in fact, many feel that music video's history so far is really just the "tip of the iceberg."

At least that's the way that VH-1 vice president Jeffrey Rowe sees it. "You know how the anticipation is always

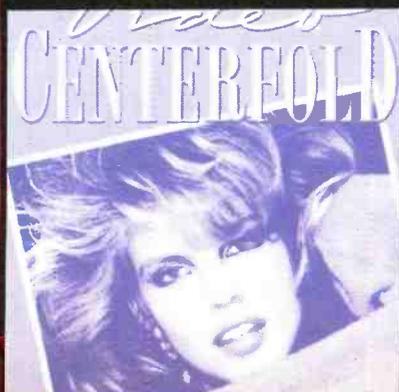


greater than the actual event itself? Well, that's what happened with music video," says Rowe, who sees his service as a prime example of the blossoming of music video's ability to appeal beyond the youth market saturated by MTV and other outlets.

Rowe blames the "fever pitch buildup" which resulted from Michael Jackson's "Thriller" videocassette sales, and the general euphoria which greeted the promotional clip form in the early '80s, as incipient causes of a vague discontent in the medium among some industry factions. But Len Eppard, PolyGram's senior vice president of music video, completely discounts the notion that music video hasn't materialized according to those early optimistic forecasts.

"Music video's success has been a little disguised," he says. "Everybody anticipated videos to sell like records, which in fact, they are doing in cases of artists who are un-

(Continued on page V-5)



Billboard



The American Film Institute



SPOTLIGHTING

MUSIC VIDEO AND SPECIAL INTEREST VIDEO



WHEN THE ALTERNATIVE HITS HOME—Unleashing the Special-Interest Genie to Answer Every Viewer's How-To

By CHRIS MCGOWAN

In its very young life, non-theatrical home video has already emerged as both an important forum for a wide variety of original programming and as a potent money-making force.

The charts show the sales: in the 12 months between Aug. 2, 1986 and Aug. 1, 1987, nontheatrical titles captured 26 of the top 100 places on the Billboard videocassette sales chart for that

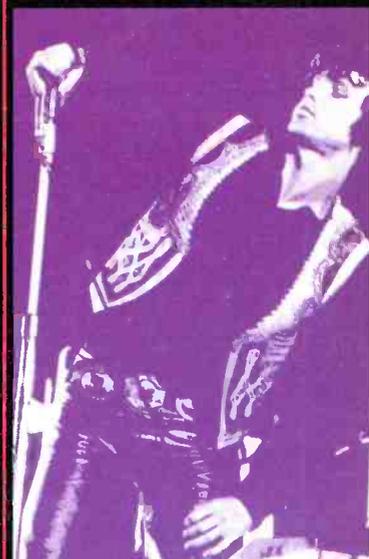


period. Of that group, 10 were exercise tapes (Jane Fonda naturally was No. 1), five were "Playboy" videos, five were music tapes, four were sports or recreation videos, one was a documentary and one was a

comedy.

It is estimated by industry experts that the "special interest" area alone (fitness, cooking, travel, sports, education and so on) will account for at least 10% of the video tapes sold this year, and possibly for a far greater percentage. Currently, there are probably a minimum of 6,000 different special interest titles available to the consumer, with many more on the way.

Stores catering to specific nontheatrical genres have cropped up (such as Music 'n' Go Video in Miami), and S Video, a Los Angeles-based

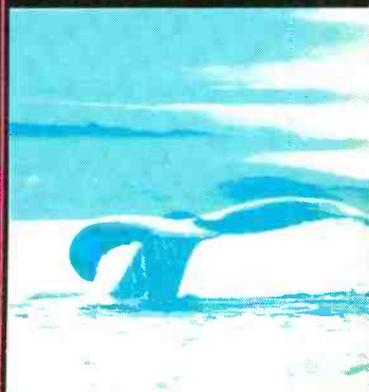


marketer of special interest videos, makes quarterly mailings of 1.5 million copies of its catalog, which carries 150 special interest titles from 50 different manufacturers.

Affordable price points (generally between \$9.99 and \$29.99) have helped sellers take advantage of the nearly 45 million VCR units in American homes. Yet, the overflow of available titles has made solid marketing plans and program selectivity essential.

In the last year, nontheatrical video has grown up quickly, expanding its distribution channels, finding myriad

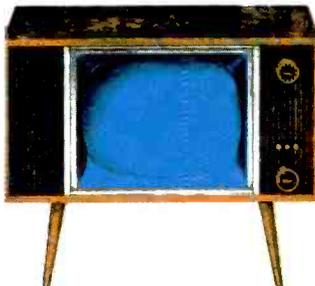
(Continued on page V-5)



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AMERICAN VIDEO CONFERENCE

LABEL CONNECTION: Breakout Power Still the Single Most Persuasive Argument for Improving Video Ties

After lowering too-high expectations, knocking down price points, practicing greater selectivity and aggressively pursuing record and concert tie-ins, home video manufacturers have found that music video is a tough, durable genre that can generate significant sales if handled correctly.

"Kiss Exposed" (over 50,000 units sold) and "The Doors: Live At The Hollywood Bowl" have been hot sellers this year for PolyGram and MCA, respectively. "Bon Jovi: Breakout" has topped 100,000 units sold and is still selling, according to Sony, and "Slippery When Wet—The Videos" is expected to achieve similar figures.

Most of the current videocassette sales activity is taking place outside of both video specialty stores and mass merchants, bookstores and direct mail—where much of the video sell-through boom has been achieved.

"Ninety-five per cent of our music videos are sold in record stores," says Vic Faraci, senior vice president of Warner-Nashville/Music Video, speaking of the four WEA-associated labels: Warner Music Video, Warner Reprise Video, Elektra Entertainment and Atlantic Video.

"We're not represented well with the rackjobbers. But we think as this particular configuration grows, there's no question but that things will change."

"The video stores haven't really supported sell-through video as a general rule," says Steve Brecker, Sony Video Software product manager for music video. "And music video is a sell-through item. People want to collect it; it has repeatability. The video stores have let it slip away from them and go elsewhere."

A&M home video director of sales & marketing Steve Macon says that music video should be marketed as "the fourth configuration" of music product. "We cross-advertise, cross-merchandise and cross-promote whenever possible with the record release. The record buyer is buying music video and not the movie buyer or renter."

Several recent tapes have enjoyed the promotional tie-ins noted by Macon. CBS/Fox tied the videos and LPs for both Judas Priest's "Live" and the Beastie Boys' self-titled tape. MCA's "The Doors: Live At The Hollywood Bowl" was released concurrently with the EP of the same name put out by Elektra. And HBO's Tina Turner tape "Break Every Rule" was tied to her tour.

Warner Music Video shipped the Paul Simon tape "Graceland—The African Concert" in August and tied it into Simon's tour. "We did it as you would with an LP and it's already gone gold," says Warner's Faraci.

"There's no question that price point and visibility at retail are also key," he adds. "People have to know that the tape is available. Retailers should stack the video next to the LP and cassette and CD, such as with Paul's 'Graceland.' They should all be merchandised together."

Sony takes a different strategy. "We don't have the luxury of tying ours into album releases," comments Sony's Brecker. "So we try to acquire music video product with longevity and collectability, such as 'The Buddy Holly Story' [a documentary that bows this month]." Sony has scored both goals with the aforementioned Bon Jovi success and "Beatles Live" (more than 60,000 units sold, according to *(Continued on page V-6)*)

VIDEOCLIPS: For Producers and Directors There's Still Room Enough to Grow, Especially in Creative Directions

Remember a year or so back when everyone was complaining about how bad things were with music video? How everyone was complaining about "clip burnout" and "formula videos" and the like?

Well, such grumbling persists and with plenty of reason. But at the same time, both veteran and beginning video directors and producers sound more upbeat about video clips this year. Sure, they recognize that the majority of clips that come out these days lack creativity and that record companies tend to stifle prospects of it with inadequate budgets and narrow vision. But all things considered, there's still a healthy sense of optimism, even among the most battle scarred pros.

Because as everyone agrees, the music video business, if no longer in its infancy, hasn't passed its "ugly adolescence," to use the words of award winning director Jeff Stein. Despite the creative constraints and conservatism, the promotional tool/art form is still evolving, with enough growing room at the bottom end to allow the emergence of fresh talent as well as at the top for seasoned directors willing to test technological boundaries.

Director Simeon Soffer of the Soffer/Pantelich production company, a young director who has nevertheless made 30 clips in the last three years for artists including Debbie Gibson and Lisa Lisa, also feels that music video remains a young medium that is accessible for fresh talent.

"A lot of people have written it off, but there's still a lot farther that music video can go," says Soffer. "Many are discouraged, but I think it's still a wide open field with millions of things that haven't been done yet."

Of course, one of the reasons why millions of things haven't been done yet is the restrictive follow-the-leader tendency of music video making, in which a new technique is applied by one director and then that's the only one you see for the next six months.

"If I see one more 'shakecam' artificially low budget, cinema-verite-without-being-cinema-verite video I'll scream," says Simon. Notes executive producer Curt Marvis, who with director Wayne Isham operates The Company music video production house, "We've become known as the kings of the big performance video, which has become so predominant on MTV because it's the safe way to go and maybe as a backlash against so many of the 'musicians as actors' concept clips which flopped so miserably.

"Unfortunately, now we get band after band after band asking us for the same clip, which is wearing itself out. But that will change, like with last year's animation kick, which has slackened considerably."

Jeff Stein, whose computer-animated "You Might Think" Cars clip is still an acknowledged masterpiece of the form, has remained a moving force ever since, most recently directing "You Are The Girl" for the band as well as Huey Lewis' "Doing It All For My Baby" and the first Breakfast *(Continued on page V-6)*



Frank Zappa answers telephone at Honker Home Video.



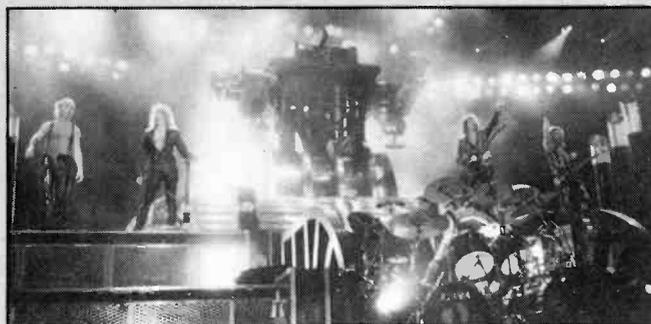
"Cyndi Lauper In Paris" on CBS/Fox.



Robert Cray duets with Tina Turner in "Break Every Rule" video on Sony.



Willie Nelson tees off on Asleep At The Wheel "Way Down Texas Way" video.



"Judas Priest . . . Live!" on CBS/Fox.

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AMERICAN VIDEO CONFERENCE

ORIGINAL PROGRAMMING PATTERNS: Creating Fresh Ideas With Deep Hooks and Strong Market Feedback

In the face of an increasingly competitive video business, home video executives are much more likely now to have analyzed marketing hooks, demographics, tie-ins to other media, potential distribution and possible sponsors before a new idea even gets past the brainstorming stage.

"In the special interest area, we feel tapes must have interactivity, repeatability and referenceability," says Ken Ross, CBS/Fox director of nontheatrical programming. "When looking at new ideas or submissions, we tend to favor product that has the potential to lead to franchises or lines of product over those tapes that are just one-offs. Because if we get something that works, then we can follow it with more product and build a brand identity. It helps to amortize marketing and production costs down the line.

"We always ask whether or not there'll be a book or a record or whether there is a potential sponsor who can bring cross-promotion or distribution benefits into it."

"We also let our sales people know in advance about any new concept," says Anne Upson, CBS/Fox director of special projects & acquisitions. "We wait for their feedback before we go into production. It's always a joint effort. Because it doesn't work just to acquire a product and hand it over to the sales and marketing people and say, 'here you go.' It takes a lot more effort to put a special interest product out on the video marketplace. And if your distributors don't respond, you lose the market."

"We're not focused on vertical, highly-specific magazine-type subjects," says J-2's Ellen Pittleman. "We're more interested in entertaining projects with broad appeal, such as our 'Dorf On Golf' tape."

Pacific Arts Video seeks longevity. "Our key words are: evergreen, collectability, repeatability and price," says Bob Fead, president.

Mark Gilula, vice president of marketing and acquisitions at Fox Hills Video, puts ideas for new video projects through a thorough inquisition. "A lot of projects come in and 95% are immediately tossed out," says Gilula.

"The remainder we look at and consider carefully. We do a lot of research. Say we're considering a bridge tape—then we will ask, 'How many bridge-players are there? What are the demographics? How can we reach them? How many potential sales are there through normal video distribution channels? What makes this tape unique? What makes it stand out? Why is it better than a similar program and did that program do? How was it promoted?'"

"The first step is brainstorming," says Twin Tower president Eric Parkinson.

"We come up with a lot of ideas that we throw away. Then, when we have one we think will work, we do mandatory research. We are a small, privately-owned company

(Continued on page V-6)

TECHNOLOGY & EDUTAINMENT: Discovering a Cultural Renaissance in Tomorrow's Interactive 'Oracle'

By BOB YOUNG

Call them how-to, hobby or special interest videos. By any name, this "edutainment" genre—ranging from winetasting primers to house repairs, from personal finance counseling to golf lessons—is one of the most promising outgrowths of the video revolution. And possibly the one with the most growth potential.

As video technology advances at a breakneck pace, special interest programs stand to reap benefits from innovations such as interactive CDs and High Definition TV.

These upcoming breakthroughs seem made to order for special interest programs. The new CD-I format, due out by next Christmas, is a prime example. A sort of all-in-one super format, CD-I combines interactive capabilities with digital stereo, full-color graphics, animation, limited full-motion video, up to 300,000 "pages" worth of text and clean video stills, all on a single 5-inch compact disk.

"Teaching music and foreign languages is especially well-suited for CD-I," says Laura Foti, director of marketing for American Interactive Media, a Philips/PolyGram corporation. "The operators will be able to interact with the programs, get direct feedback on their progress—even compose their own music and notate it."

Language students will be able to instantly access words and sentences, hear the proper pronunciation and maybe see an illustration or picture. Using the CD-I joystick, keyboard or mouse that controls the microprocessor inside the CD-I player or component, the viewer could answer questions or use the words in sample sentences at the end of

each lesson.

"With the enormous information storage of CD-I, we'll be able to put up to 16 hours of spoken instruction per disk," Foti says. "Maybe put two hours worth of instruction in eight different languages. CD-I, unlike personal computers, is a world standard, so retailers all around the world will be able to handle these programs."

This technology can be applied to all sorts of hobby and educational/entertainment programs. By choosing from a selection of tones, durations and textures, one could compose original music, then assemble original animated graphics—in 32,768 colors—to accompany the music.

Views of objects, from car engines to objets d'art, would be variable—all angles can be examined from any distance. Guides on throwing parties or playing golf will be extensively cross-referenced; each facet will be instantly accessible, Foti says.

Video travel planners—perennially hot videotape offerings—will be dramatically expanded. "Not only would do-it-yourself CD-I vacation guides let you preview locations and attractions, they'll let the viewer see inside cruise ship cabins, hotel rooms, restaurants and so forth," says Stan Corryn, president of The Record Group in Burbank, Calif.

There's more: "Stopovers and accommodations that look especially good could be noted in the system as the video tour progresses, so that after looking at the program, a complete itinerary would be produced—transportation, travel schedules, everything you need for the trip," says Foti.

(Continued on page V-6)



"Boom! Bang! Whap! Doink! John Madden on Football" on Fox Hills.



Jane Fonda and Dan Isaacson star in "Jane Fonda's Workout With Weights" on Lorimar.



"Baryshnikov By Sharp" on Kultur.



Jack Nicklaus in "Golf My Way" on WorldVision.



"Picasso: The Man And His Work," two-cassette anthology on View.

SPECIAL

INTEREST

MUSIC VIDEO

(Continued from page V-1)

deserved by other media but still have very active audiences, i.e. hard rock and heavy metal. And superstar artists like Madonna, Prince, and Whitney Houston, of course, also sell videos like records."

Eband mentions three PolyGram Music Video platinum videocassettes as evidence: Kiss's "Animalize Live Uncensored," which took two years to reach the 50,000 sales point at \$29.95; the recently released "Kiss Exposed" which took three months to get there at the same pricepoint; and Bon Jovi's "Breakout" compilation of "dated" videoclips which is now nearing that level.

"It's a little staggering when you think that a couple years ago we'd have felt that 5,000-15,000 [units sold] was a wild success, when now we can roll off 50,000," he says, predicting that Bon Jovi's "Slippery When Wet—The Videos" would ship 100,000 when released in November. "If this isn't a big success, someone please tell me what is."

Eband is among many who feel that the forthcoming launch of compact disk video will hugely impact music video sales by overcoming the "timeliness" problem prevalent in music videocassette releases. "It will be the same as when there's a record in the store at the time it's heard on the radio—when you see a video on TV you'll be able to buy it in the store," he says, "which is especially great for videos that people want to collect, because with CDVs there's only a couple weeks turn-around in shooting the video, manufacturing it, and distributing it."

Robin Sloane, Elektra Records' vice president of video production, cautions that it will take awhile for consumers to be educated as to the new video configuration.

"It will take five to 10 years for them to adapt the technology into their lifestyles," she says, warning that for the industry to get too excited about CDV's commercial promise would be self-defeating and only lead to the kind of unnecessary let-down already experienced regarding the music video industry.

Of course, MTV continues to come under flack in many quarters for having "trivialized" music video, as Ed Steinberg, head of the Rockamerica video pool, puts it, through overexposure of a narrow range of videoclip product.

"We haven't heard from all segments of the music industry," says Steinberg, pointing to videos from other countries and musical genres like new age, jazz, country, and classical, which he feels are only starting to penetrate the market.

"Judging the state of music video simply by watching MTV is underestimating its potential," notes Elek-

(Continued on page V-8)

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CINDERELLA — Night Songs: The Videos
SWING OUT SISTER — And Why Not

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(04 506-8)

LEVEL 42 — Live At Wembley
(044 460-3)

BANANARAMA — Video Singles
(04 613-3)

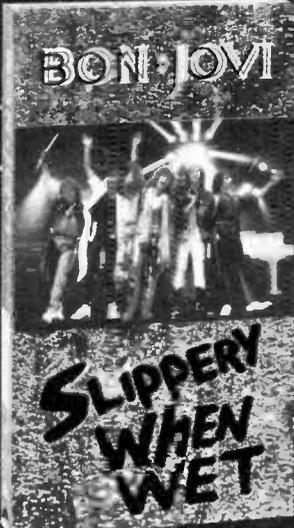
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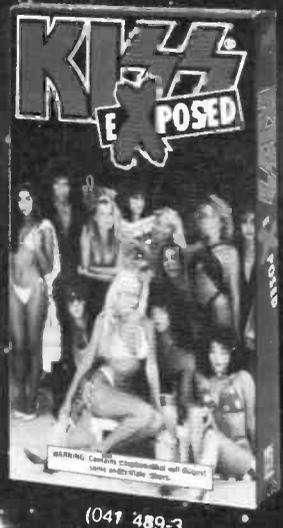
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PolyGram Video

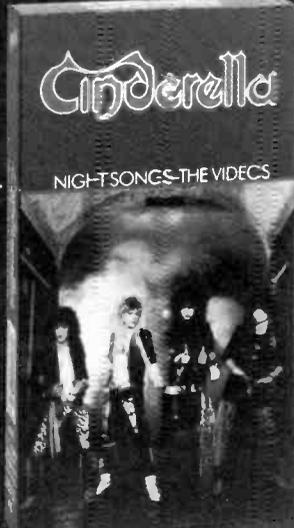
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AMERICAN VIDEO CONFERENCE

TECH & EDUTAINMENT

(Continued from page V-4)

Fitness and sports instruction will be revolutionized as well. A runner or tennis player, for instance, could access a medically-optimum custom training schedule that would change according to the performance information entered by the user.

"Individual medical concerns would be taken into account," Foti adds. "As the exerciser progresses, the program would assign more challenging regimens, suggest an appropriate diet. It would be like having a live-in trainer."

High Definition TV—a wide-screen medium with 35mm photo-quality video—may well further the growth of special interest programs, especially art and graphics-related offerings.

"It's a perfect marriage, considering that CD-I and HDTV were designed to be completely compatible," Cornyn says. "CD-I players will come with a 'Quad Mode' that will, when switched on, digitally double the amount of resolution on your screen."

That's important because HDTV will sport between 1,000 and 1,200 lines of video resolution, as compared with the current standard of about 330 for broadcast TV and close to 500 lines for Super VHS, the current state-of-the-video art. In its normal state, CD-I produces LaserVision-quality video—close to 400 lines. The "Quad Mode" will bring it up to HDTV standards.

How-to music and art programs should benefit greatly from this near-future technology. "High Definition TV will perfect all sorts of educational programs, especially interactive tours of art galleries and retrospectives of great masterworks," says Dale Cripps, owner of Worldwide CineDelivery, a company that's working on converting movies to HDTV.

"The masters will leave their legacies behind on high-definition interactive disks. The interactive capability to call up their works, retrospectives on their lives and so forth, will be like having access to these people long past their years."

Imagine, he says, a 30 to 40-foot wide TV screen that churns out crystal clear, magazine photo-quality video. "Obviously, learning fingering techniques, art technique and crafts would be much clearer on this type of system," Cripps says.

ORIGINAL PROGRAMMING

(Continued from page V-4)

and we can't afford an 'lshtar.'

"Before we will actually spend dollars on a project, we will make contacts in the marketplace that we'll be addressing and get feedback. Often we'll change our approach to fit specific needs or input from a customer. We don't want to create a square film and then find a round marketplace."

Says Jeffrey Peisch, Vestron director of nontheatrical programming, "Ideas can come from newspaper or magazine articles, from trends in fashion, from trends in society. If there's a similar title already out there, we'll research it and see how it did. Or if the subject has appeared in a book, then we'll look at how the book industry did in exploiting that genre."

"We'll also come up with the marketing concepts concurrently with the programming concept."

Potential sponsors and celebrity participation are two key factors sought by Lorimar Home Video CEO Jerry Gottlieb, who says, "We want to cut down the odds. It's important for the video to be star-driven. We like to have recognizable names and faces, identifiable personalities. Much of what we put out is consistent with that. We're doing this with almost all our new sell-through product."

Budgets for original, special interest videos have grown as high production values have become necessary to separate new product from the flood of releases each month. Budgets usually range from \$40,000 to the low six-figures for scripting, filming and post-production. Many companies spend an equal or greater amount in advertising and promoting the tape.

CHRIS MCGOWAN

"Also, I see CD-I and HDTV as the technology that will store all forms of written language and historical artifacts. A user could call up any subject, any object or artifact instantly, together with complete information and an index of related material. Think of the vast amounts of information the average person will have access to. A single CD-I contains the informational text equivalent of a 20-volume encyclopedia, complete with sound, narration and pictures."

High Definition TV won't be with us until 1990 at the ear-

LABEL CONNECTION

(Continued from page V-3)

Brecker).

Price-reduction promotions on music videos have been notably successful for a number of companies, including the WEA-associated labels, Sony and A&M. "Our promotion in September and October, 'The Winning Combination,' highlighted some 50-odd music videos for Warner Music, Warner Reprise, Elektra and Atlantic," says Faraci. "It was wildly successful."

A&M reduced many \$29.95 titles to \$19.95 and \$19.95 tapes to \$14.95 in August. "It has worked very well, restimulating interest in our catalog and creating reorder patterns. And we're pricing new videos accordingly, generally with long-forms at \$19.98 and short-forms at \$12.98 or \$14.98," says A&M's Macon.

Sony's "Music Marathon" reduced the prices on 78 music video titles on Sept. 1 and continues until January 30. "The prices went down to between \$7.95, for some short programs of three-to-five clips, to \$19.95 at the most expensive," notes Sony's Brecker.

"We did it to help retail accounts expand their inventory by lowering prices and to encourage new music video accounts in supermarkets, in drugstores and with rackjobbers. And many are indeed trying it out."

Sony reaches its jazz and classical audience in a different manner. "You really have to go after these buyers and advertise in the magazines they read. These types of tapes in particular are not supported by the video specialty stores." One such title, "Celebrating Bird" (a \$29.95 documentary about Charlie Parker) is bowing this month and is Sony's first co-production of a music tape (in conjunction with Pio-

liet, Cripps says. By then, CD-I may be taken a step further with the introduction of digital information compression that will allow full-screen, full-motion video that will match HDTV's resolution capabilities. First generation CD-I hardware and software will sport limited full-motion—moving pictures that take up only a quarter or so of the screen.

"Where is it all leading?" asks Cripps. "I see CD-I and HDTV forming a unified system; a hi-tech oracle, so to speak, that everyone can call upon."

neer Artists).

In the area of new age/contemporary instrumental music videos, the Windham Hill series (distributed by Paramount in the U.S. and Pioneer in Japan) has had great success, according to Fritz Kasten, vice president of corporate & international development for Windham Hill. "Our eighth title will be 'Tibet,' which is due in the spring of 1988. It features a Mark Isham soundtrack and we will be tying it to the 'Tibet' album release at the same time.

"Our titles to date have sold steadily. There is a substantial and continuing interest, more sell-through than rental, both here and in Japan, where our tapes have been incredibly successful. We've also used clips from the videos on VH-1 and other cable outlets and they've been very effective.

"The bottom line is that it has to make sense to us, both artistically and financially, to make one of these videos. And so far we have been very happy with them. They've been quite profitable."

Sony, a label with more than 200 music video titles, shows no signs of losing interest in the genre.

"In fact, they've created two new positions—mine as well as a full-time music video sales manager [Jeff Rabinovitz]—to develop sales promotional campaigns for catalog and new items. Because in the past there wasn't a lot of marketing effort behind music video," says Sony's Brecker.

"Sony sees music video as a growth area. They have made a major investment in the catalog, hired us and are regularly acquiring new product."

And as the home video industry awaits the launch of 5-inch CDV—which should have a profound effect on music video sales—the laserdisk format has enjoyed a surge in sales, climbing an estimated 40% in the area of music product in '87.

CHRIS MCGOWAN

VIDEOCLIPS

(Continued from page V-3)

Club videos.

"MTV is such a fantastic creation in enabling us to blow teenage minds 24 hours a day, but we don't take advantage of it any more and play it safe until ennui sets in," says Stein. "Where films and Madison Avenue once took notice of MTV and music video, now MTV and music video look to films and Madison Avenue and end up cannibalizing themselves."

Seconding Stein is Limelight's producer Simon Fields, who has long been at the forefront of innovative music video. "Instead of catering to the video formulas of two years ago, we should be convincing the record companies and artists to risk it a bit and push it through the walls," says Fields. "We've gone through a cycle of acceleration and self-destruction, and now we need to have record company executives who have the instinct to experiment and stretch the limits a bit and guide the artists in doing so."

Stuart Samuels, the producer for director Zbigniew Rybczynski's Zbig Vision production company who previously produced ATI Video's "Night Flight" and "Radio 1990" video shows, says that one of the biggest reasons why the advancement of music video is being held back is that budgets remain inordinately low compared with those of commercials—that record companies have failed to recognize that higher budgets are gobbled up by production costs without necessarily bringing higher quality. He adds that since videos are still made primarily with MTV in mind, their content is consciously shaped to meet MTV programming criteria.

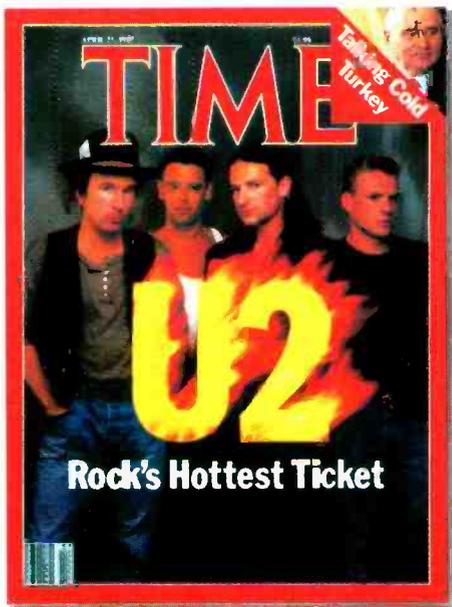
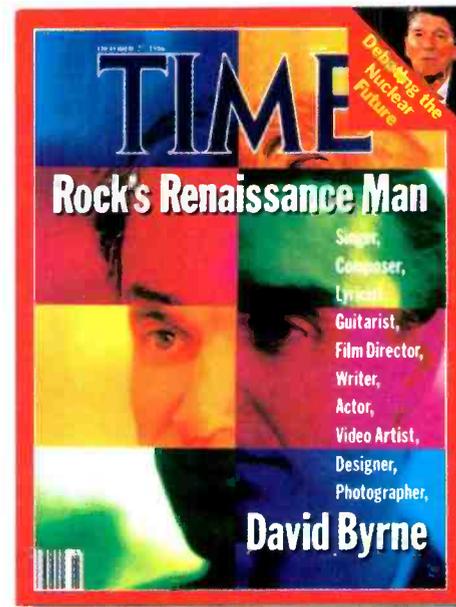
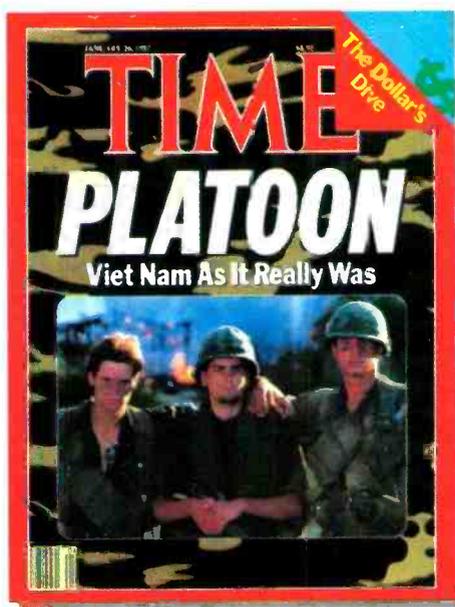
"What's happened is not so much clip burnout but fall-out," continues Samuels. "A lot of smaller production companies can't maintain themselves, and the bigger ones band together and get all the work because of the labels' need to trust established entities. So it becomes a self-perpetuating thing where the same people get used over and over and the smaller and more creative ones have a hard time finding work."

But Samuels feels that commercial exploitation of music video can lift the form out of promotion and revitalize the industry. To this end Kevin Godley, who with partner Lol Creme has directed some of music video's most memorable clips, is launching The Video Label home video music software line as a means of getting back to the reason why they got into it in the first place.

"We started making videos because it was so enjoyable to come up with great pictures and great music, not as just commercials to sell a song but something that would work as its own entire entity," says Godley. "But now there's been overkill in the commercial aspect, and underkill in creativity. Videos have become victims of 1980's disease: the shopping mall mentality where cars all look the same, music sounds the same, and videos are alike as well. So we hope that The Video Label will allow us and others to push the medium's creative aspects."

Envisioning the new undertaking as "a record company with eyes," Godley says that the label will release original music video product in approximately 20-minute tape or disk form, thus breaking the strictures of the three-minute promo clip. He hopes to be fully operational by next summer, and adds that artists of the caliber of Peter Gabriel, Sting and Dave Stewart have expressed interest in using its facilities whenever they are ready.

JIM BESSMAN



Where Lorimar Hits Home

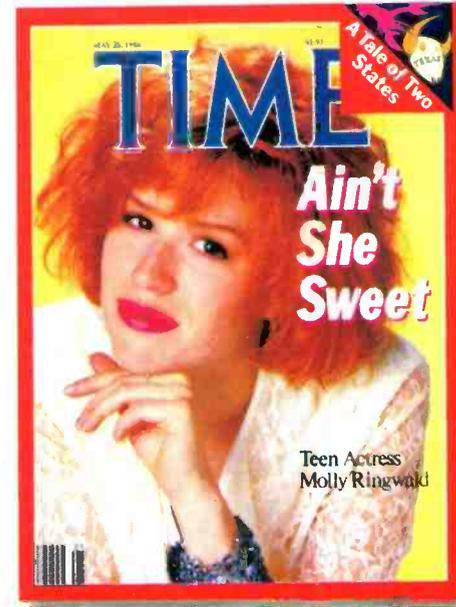
This holiday shopping season, Lorimar Home Video will heat up sales with a great message, a powerful national medium and concentrated local sales power.

The message: Lorimar's Home Video Gift Guide — an eye-catching advertising spread with an eight-page booklet bound in, showcasing Lorimar's exciting lineup of home video releases.

The medium: TIME Magazine — rated the most effective magazine for home video advertising in independent research.

And for local sales power, the booklet will appear in TIME in eight regional versions, each listing local Lorimar dealers.

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So stock up with the ultimate stocking stuffers: J2 videos, gifts with the personal touch.

For golfers (and non-golfers!) who love a good laugh, Tim Conway's smash, Dorf on Golf, \$29.95 suggested retail.

For new or expectant parents, the definitive baby care video, Joan Lunden's Your Newborn Baby, \$19.95 suggested retail.

For pre-schoolers, the classic video version of the world's most cherished tales, The Mother Goose Video Treasury, \$14.95 suggested retail. (4 Volumes)

For those who love rock and roll, a 95-minute concert classic, Elton John Live in Australia, \$29.95 suggested retail.

For friends who savor classic comedy, a 90-minute tribute to the master of one-liners, Gabe Kaplan as GROUCHO, \$29.95 suggested retail.

For those with a zest for good food, Chef Paul Prudhomme's Louisiana Kitchen, \$19.95 each suggested retail. (2 Volumes)

For lovers of laughter, Carol Burnett's My Personal Best features her favorite sketches from the award-winning TV show. \$29.95 suggested retail. (2 Volumes)

For a killer party, The Murder Mystery Video Party Game puts players right in the middle of a mystery movie! \$29.95 suggested retail.

For those who take cleaning seriously (and those who take nothing seriously), How to Have a Moneymaking Garage Sale, starring Phyllis Diller, \$19.95 suggested retail.

FOR DETAILS, CONTACT YOUR LOCAL DISTRIBUTOR.



MUSIC VIDEO

(Continued from page V-5)
tra's Sloane, adding that there are many inventive videos being created which don't make it on MTV.

Lee Masters, MTV's and VH-1's senior vice president and general manager, reports that MTV is for the first time taking a "pro-active" stance regarding clip creativity, such that it will begin showcasing "spectacular" videos through a special rotation vehicle similar to the "Hip Clip" segments. Such videos, he notes, could well come from indie labels and carry low budget tags.

"Enough with performance clips!" he says, adding that there's even thought of "penalizing" videos to hit songs and by hot artists if the clips' quality warrants less rotation than it might normally have received.

ALTERNATIVE

(Continued from page V-1)
sponsorship deals, taking advantage of book and record tie-ins, narrowcasting for specific demographics or broad-basing for a wide range of customers, paying more attention to high production values and in general becoming fiercely competitive. The emergence of 5- and 8-inch CD-Video and revival of 12-inch laserdiscs may soon bring further changes.

Creatively, original video is providing an important new outlet for music, comedy, documentaries, children's entertainment, instructional and educational programs, video art, made-for-video fiction, and dozens of other areas. Narrowcasting may create new work for countless writers and directors whose work was hitherto too specialized or esoteric to appear on television or in movie theaters.

As mentioned above, expanded distribution has helped to fuel the explosion. Sharper Image, Taylor Gifts, Signature, the aforementioned S.I. Video and a variety of other catalogs advertise many tapes; museum gift shops carry View Video's "Picasso: The Man And His Work"; and, the Yosemite National Park gift shop sells Pacific Arts Video's "Ansel Adams: Photographer."

The latter firm direct markets its "Marty Hogan: Power Racquetball" tape through "National Racquetball" magazine and its "Undersea World Of Jacques Cousteau" series to the 400,000-member Cousteau Society.

The Bodhi Tree Bookstore in Los Angeles carries dozens of videocassettes on yoga and t'ai chi ch'uan; the La Leche League sells Twin Tower's "Breastfeeding Your Baby: A Mother's Guide" to its members; and, golf stores carry J-2's "Dorf on Golf."

Eaters of Wheaties can buy Ves-
(Continued on page V-10)



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ALTERNATIVE

(Continued from page V-8)

tron's "Learning Football The NFL Way" with a coupon from the box and \$19.95; bicycle stores sell "Cycling For Success" and, auto parts stores carry Twin Tower's "Darrell Waltrip Explains NASCAR Racing."

Jim Jimirro, president of J-2 Communications (which now has 17 original videos in its catalog) estimates that J-2's distribution falls into the following categories: 30% video stores; 30% mass merchants; 10% catalogs; and, 30% distributed differently with each tape. "I think mass merchants will emerge as the most important," predicts Jimirro.

"We are moving more towards direct marketing, through catalogs and mail-order ads," says Mark Gilula, vice president of marketing and acquisitions for Fox Hills Video, another label that is dedicated to the nontheatrical market. Fox Hills currently has 15 titles in the special interest area, with 25 in development.

Says Lorimar Home Video CEO Jerry Gottlieb, "We have a view now of focusing in on those titles that are the most likely candidates for success rather than dispersing our energies over a lot of titles thrown out there. We want to concentrate our efforts on giving select programs the marketing and support that they need. You need the edge that comes with sponsorship, celebrities and good product."

"Original videos aren't pre-merchandised through millions of dollars in theatrical campaigns and that there doesn't exist an inherent promotional vehicle such as radio for original video. You must do a lot of PR and be very clever in the way you get the word out that the program exists to begin with," says Ken Ross, CBS/Fox director of nontheatrical programming.

"You have to put together a marketing jigsaw that consists of a lot of different pieces," adds Ross. "Direct mail, sponsorships, traditional channels, mass merchants, layoffs to cable TV—we try to work all these avenues. The sum of the parts make an attractive whole."

Avenues of original video programming may soon expand because of an anticipated boom in CDV (including a resurgence of 12-inch laserdisk popularity). The interactive potential of CD may make it especially important in the how-to and educational realms. And the apparent durability of the software should lend itself well to product (such as fitness programs) that bears numerous viewings.

The expected future sales of three-way combination CD-players should also increase the viability of CD special interest titles, by enormously expanding the potential market for laser-read product.

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ART DIRECTION: BOBBY WOODS ILLUSTRATION: RICK MONZON

Distributors Discuss Exclusivity And Censorship

BY JIM BESSMAN

NEW YORK Record-distributor exclusivity may be beneficial for some indie labels, but panelists in an Oct. 30 CMJ Music Marathon seminar called "The Retail Connection & Independent Distribution" were split as to its value in a discussion that also touched on chain retailers and dealer censorship.

Graham Hatch, label manager and national promotions director of the Frontier Records label, pointed out the hazards of exclusive deals. "To put all your eggs in one basket is really scary," he said. According to Hatch, such deals offer the potential for an exclusive distributor to place tardy, but important, accounts on hold. He prefers the option of going through other distributors to get product to market.

Similarly, Tom Prendergast, who operates the Pier Platters store in Hoboken, N.J., as well as the indie label Bar None Records there, was against the idea of siding with one distributor. As he put it, "the more [distributors] that have a record, the more [consumers] can get it."

Prendergast suggested that labels with new artists start off with as many distributors as possible. From the receiving end, however, panel moderator Kevin Hawkins, who is a buyer at the Record Bar chain, said that exclusive distributors saved him from having to talk to several others about the same product and then "getting banged around" for not buying from all of them.

Keith Wood, vice president of distributor Caroline Records, labeled exclusivity a "tricky issue" but noted the advantages of having an exclusive distributor's sales staff working an indie label's record "very hard [as a] No. 1 priority rather than spread-

ing three or four distributors in the same marketplace where it's not a priority."

But Craig Marks, coordinator for Dutch East India Trading's in-house labels and salesman for its distributor, admitting that an exclusive distributor may be the best bet to get indie label product into chains, said that that route is "a horrible idea" if the goal is to "saturate" the mom-and-pop stores, which are so vital to the success of small record companies.

But all panelists were united in hailing the importance of retail to their operations. "Retail promotion is taken for granted as least important," said Jim Genova, head of retail promotion for Relativity/Combat Records. He noted that radio promotion and publicity may be given greater attention, but getting the indie label's titles into store bins is what really counts, especially when stores are being "flooded by Michael Jackson and Bruce Springsteen" and other big hitters.

Genova, who like most panelists noted the significance of mom-and-pop stores in building indie label sales, also acknowledged the growing role of chain stores.

"Chains are really willing to work with you if you're willing to work with them," he said, describing a display contest at Musicland on behalf of Scruffy The Cat's first album. As a result, he said, the entire chain is "now hip to it."

He added that it helps to send records to individual chain stores in order to get managers excited directly.

Caroline's Wood also described chain retailers as "very important for distributors" and becoming more so "because they realize the value of the product we carry and their buyers rely on us to tell them what to sell because they're not as knowledgeable."

Dealer knowledge was another concern addressed by panelists. "Anything you can do to get [in-store exposure] is to your advantage," noted Dutch East's Marks, specifically citing prerelease announcements and photocopies of press coverage among

'We can get kicked out if product is deemed offensive'

a "whole host of crap" that can be sent to individual stores, as well as distributor salesmen, in fighting for a piece of indie labels' small market share.

Responding to an audience question posed by Rounder Records' Brad Paul as to whether in-store posters and other p-o-p materials were actually used, Wood said that posters and "anything giving more exposure" worked, even though he estimated that a third of a poster run ends up in the trash.

To ensure that such materials are not wasted, Relativity/Combat's

Genova said that he requires accounts to send back in-service photos of his materials. He further suggested that p-o-p be sent directly to chain store outlets—rather than going through a web's central warehouse—to reach the eager young salespeople who generally lack contact with labels. On the other hand, he cautioned that mom-and-pop stores "are flooded with that stuff."

Frontier's Hatch added that p-o-p materials and in-store play copies should be worked in the same way as radio promotion, with labels and distributors making follow-up calls to make sure they're being used.

But the panel's liveliest discussion involved the continuing controversy posed by allegedly obscene and suggestive album art and song lyrics. "We can get kicked out of malls if mall management deems (product) offensive," said Record Bar's Hawkins, adding that in the case of recent albums by Leaving Trains and Big Black—both of which carry sexual expletives in their titles—the chain won't risk "losing a store" over them.

While Marks noted the greater likelihood that a mom-and-pop would

carry such an album over one titled "Have A Nice Day," he castigated SST Records for "stooping to the level" of holding a window display contest supporting the Leaving Trains title (Billboard, Sept. 5).

However, Wood, in pointing out that the name of the game remains selling records, guessed that in that regard, Leaving Trains "probably doesn't think [the contest is] such a bad idea," and Hatch reported that his store surveys showed the Big Black title to be the top seller among mom-and-pops for two weeks in a row.

Wood noted that his company, which also operates small in-house labels, was marketing an expletive-titled album by Overkill "basically for their fans." Calling the group one "we expect big sales from," he said the album was released in both uncensored and censored versions, the latter a stickered black sleeve designed primarily for chains.

He also scolded college radio programmers for resisting Pussy Galore's "Right Now" because of the group's name. "If we bring it in and stock it, there's no excuse for college radio not to do the same," he said.

Chain's 45th Outlet Stresses Deep Catalog, Local Music Tower Opens First Store In New Orleans

BY JEFF HANNUSCH

NEW ORLEANS Tower Records opened its 45th store here Nov. 2. The 11,000-square-foot store occupies two floors of the Jackson Brewery Complex, a trendy shopping area in the French Quarter, adjacent to the Mississippi River.

"We like to open stores in cities that have a strong musical identity, so a New Orleans location was a natural," says Tower president Russ Solomon, who was here for the store's opening. "We'd been looking at the city for more than two years, but [it] took some time for the right real estate deal to fall into place. Right now we have a location in the busiest part of the city, right next to the Hard Rock Cafe. We couldn't have hoped for a better spot than this."

According to Solomon, Louisiana's sluggish economy shouldn't hurt the new store's chances for success.

"I think the record business is affected less by the economy than most people think," he says. "I'm not saying the business is immune to a recession, but I've always felt most people can afford to buy at least one record no matter what their current financial situation is. People can't stop from getting excited about music."

Like other Tower stores, the New Orleans outlet will attempt to lure customers by offering a large selection of records and tapes. The downstairs portion of the store features a video-screening area; a cassette section; and racks of pop albums and singles, both currents and oldies.

The upstairs section of the store includes a glassed-in room devoted solely to classical music. Other upstairs sections include compact disks, jazz, blues, big band, international, and inspirational.

Solomon says the goal of the New Orleans store is to carry the area's

largest selection of local and regional music.

"Louisiana has a rich musical heritage—Dixieland, r&b, Cajun, zydeco—this is where that music originated. We're going to go out of our way to build up these sections. To do that we're going to take product on consignment and work with as many local distributors as possible.

"Also, our location will determine just what we stock. We're in a heavily traveled tourist area, so expect that perhaps 50% of our business will be with folks from other cities. They're going to want a souvenir of New Orleans to take home with them, so they're likely to buy some Dixieland or Cajun music as a mo-

mento or a gift for someone back home.

"At the same time, we can't ignore the people who live here. We're going to try and woo them by offering our usual selection and service. We're also offering free parking for customers, which is a major concern for any business located in the French Quarter."

The New Orleans store has approximately 30 part-time and full-time employees. Of those, a half dozen relocated from other Tower stores. The new store's manager, Dan Shepherd, moved here from the flagship store in downtown Sacramento, Calif. Assistant manager Roger Hille relocated from Philadelphia.



A red staircase, left, takes customers to the second level of Tower Records' New Orleans store, which was designed by the Sacramento, Calif., firm Bruce Monighan Architect. The upper level features compact disks; an enclosed classical department; and such specialty categories as jazz, blues, big band, and international.



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Rainbow Web Joins Campaign To Fight Hunger

BY EARL PAIGE

LOS ANGELES Rainbow Records, the 26-store, San Francisco-based chain, is taking part in a 10-county food drive that features 12 acts appearing on television commercials and 29 more acts doing radio spots on virtually all radio stations in the market.

Working with Rainbow in the drive are 154 Safeway stores, TV station KTVU, and food banks in each of the 10 counties.

The drive involves purchases of prerecorded audio only—not accessories or sell-through video and video rentals, which are offered in Rainbow's 10 combo outlets. For each item of food they bring in, participants will be granted a \$2 discount on any LP tape or compact disk not already on sale or purchased as part of some other offer. There is no limit to the number of discounts per participant, but only one \$2 discount is allowed per recording.

Consumers bringing in 25 or more cans at one time are eligible for prizes that include a weekend for two at the Four Seasons Hotel in Newport Beach, Calif.; a \$1,000 Rainbow gift certificate; a CD player; a videocassette recorder; and a complete, autographed Jackson Browne CD catalog.

The 10-year-old Rainbow chain is reorganizing and seeking an aggressive role in the market, says Jason Gilman, president and co-founder with the now-retired John Tyrell. Gilman was away from the firm for five years until this past February.

"I can't say enough about how Safeway has played such a crucial role in this [drive], as well as everybody at KTVU," Gilman says. The TV station is providing free studio and air time for commercials advertising the drive.

The drive, which was planned for more than a year, is being coordinated by Horne, McClatchy & Coblenz, a marketing and public-relations firm. Publicist Marcia Morgan there says cooperation from label representatives "has been incredible."

Says Morgan, "This has become something of an octopus, with so many offshoots, like the Boy Scouts and Girl Scouts, who distribute fliers." Morgan works closely with Gilman and Larry Tessler, newly appointed executive vice president of merchandising at Rainbow.

Gilman, Tessler, and Morgan say they are unable to estimate how much food will be collected by Sunday (15), the drive's cutoff date.

Gilman and Morgan say the hunger problem, which affects an estimated 10% of the population in California's Bay Area, stirred wide interest in the drive. They add that the San Francisco Food Bank alone distributes 200,000 pounds a month.

Celebrities featured in the TV and radio spots for the drive include Robert Cray, Jefferson Airplane and Jefferson Starship founder Paul Kantner, Journey's Jonathan Cain, the Grateful Dead's Bob Weir, Huey Lewis, Kenny G, Todd Rundgren, members of the Monkees, Chris Isaak, and Level 42's Mark King.

Nippon Columbia Co., Ltd., Tokyo, Japan

BERG ON DENON:

15th ANNIVERSARY
DENON PCM DIGITAL RECORDING

Photograph by Christopher Sippel



BOB BERG. HIS NEW DENON CD FEATURES EIGHT ORIGINALS—AND ONE GENUINE ORIGINAL.

For three years, Bob Berg's tenor sax was an integral part of the Miles Davis Band. Now Bob has cut a solo Compact Disc, "Short Stories," on the Denon label. We asked him about the players on this album.

"A few years ago, Mike Stern, Peter Erskine, Will Lee, and I played some gigs at the now-defunct Seventh Avenue South club in New York," Berg told us. "It was such a musically rewarding experience that those musicians seemed the natural choice when it came time to record."

The album was produced by Don Grolnick, who also plays keyboards. Other artists on the project include bassist Jeff Andrews on "Maya," synthesizer programmer Robby Kilgore, and David Sanborn on alto sax on the cut "Kalimba." Berg explains, "It was Miles who first suggested that Sanborn and I do some trading of phrases, and 'Kalimba' gave us a chance to document that."

"Short Stories" is a multi-track digital recording. Berg confides, "You can't make this kind of recording on a shoe string. Denon gave me the support and freedom to express myself. I'm really happy with the results."

In classical and jazz, the important new music is on Denon. As it should be.



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Indie GRASS ROUTE



by Linda Moleski

IT'S DEFINITE. Navarre has branched out and opened up a West Coast warehouse, making it the latest distribution outfit on the move.

According to sources, the Midwest distributor had put in a concrete offer to purchase California Record Distributors several months back in an earlier attempt to move west, but the deal never panned out.

The new warehouse, located in Gardena, Calif., was primarily set up to act as a distributor and rack for the company's video and home computer software accounts. But chances are we'll soon see Navarre's West Coast branch expand into music product as well.

THOUGH MANY REMAIN skeptical about the viability of 3-inch CDs, Northridge, Calif.-based CD-only logo Dunhill Compact Classics is forging ahead with titles from Ray Charles and the late Harry Chapin. The former is "America The Beautiful," a track that is included on a greatest-hits package by Charles recently released on Dunhill. The Chapin title—which will be a gold-CD single—contains "I Miss America" and "Remember When The Music," the title track from the new Chapin album on Dunhill.

To help push the new format and the titles, Dunhill—in association with Shape Optimedia—has created a package that contains an adapter in the shrinkwrap. The 3-inch titles are expected to hit store shelves Thursday (19) and will carry a suggested list price of \$4.99.

According to Dunhill president Marshall Blonstein, retailers are "very supportive" of the move. "Timing on something like this was also critical because we're going

into the Christmas season," he says. Both releases will be backed by marketing and promotional campaigns.

MORE NARM RAP: Independent distributors this year gave their first award to NARM executive vice president Mickey Granberg for her longtime support of the independent community; the presentation took place during their recent wholesalers conference in Palm Springs, Calif. The award, which is now known as the Mickey Granberg Award, will continue to be given out, when appropriate, to individuals who make outstanding contributions to the indie distribution network.

CASTING CALL: Tommy Boy Music is looking for an

Navarre heads west, a distributor on the move

a&r administrator, to be based in New York. The person must have a thorough knowledge of all aspects of popular black music, from songwriters to producers to remixers. Anyone interested in applying is asked to send a resume, along with a tape of his three favorite songs as well as his current favorite tune and an explanation of what is significant about each one. Candidates are also asked to submit a brief essay on what they think is missing from the black music market today. Send your presentation—don't call—to Tommy Boy's personnel department, 1747 First Ave., New York, N.Y. 10128.

SEEDS & SPROUTS: Important Record Distributors has moved to larger space in the Chicago area. The new office is headed by Vince Newman and Lou Gerard and has two new sales representatives, Kerry Simonian and Judy Desimini. Simonian was a buyer for local Rolling Stones Records. Desimini was with Seeburg Juke Box Distribution. Important Chicago can now be reached at 880 Lee St., Des Plaines, Ill. 60018; 312-298-5533.

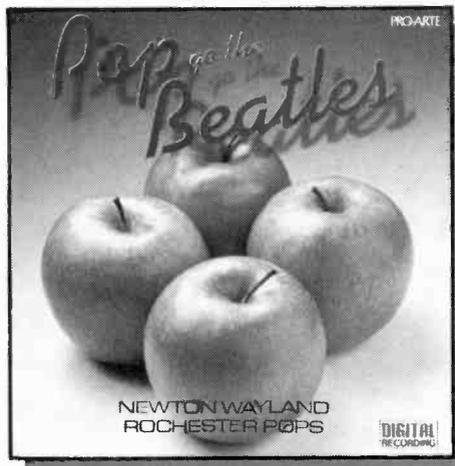
FOR WEEK ENDING NOVEMBER 21, 1987

Billboard®

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	2	2	9	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
2	1	9	3	THE BEATLES ABBEY ROAD	CAPITOL CCT 46446
3	4	3	4	STING ... NOTHING LIKE THE SUN	A&M CD 6402
4	3	1	5	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
5	6	4	10	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
6	8	5	10	R.E.M. DOCUMENT	I.R.S. IRSD 42059/MCA
7	7	15	3	THE BEATLES LET IT BE	CAPITOL CCT 46447
8	11	10	9	SOUNDTRACK DIRTY DANCING	RCA 6402-2-R
9	5	8	6	YES BIG GENERATOR	ATCO 2-90522/ATLANTIC
10	9	6	11	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
11	10	13	35	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
12	13	12	32	WHITESNAKE WHITESNAKE	GEFFEN 2-24099
13	18	21	5	JETHRO TULL CREST OF A KNAVE	CHRYSALIS VK 41590
14	14	11	23	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
15	NEW ▶		1	GEORGE HARRISON CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.
16	16	16	6	BILLY IDOL VITAL IDOL	CHRYSALIS VK 41620
17	12	7	9	RUSH HOLD YOUR FIRE	MERCURY 832 464 2/POLYGRAM
18	NEW ▶		1	INXS KICK	ATLANTIC 2-81796
19	15	14	12	THE BEATLES WHITE ALBUM	CAPITOL OCB 46443
20	20	24	3	BILLY JOEL KOHUEPT (LIVE IN LENINGRAD)	COLUMBIA CK 40996
21	19	19	31	FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS. 2-25471
22	17	17	14	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
23	30	—	2	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	SPECIAL OLYMPICS CD 3911/A&M
24	NEW ▶		1	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
25	23	20	27	KENNY G. DUOTONES	ARISTA ARCD 8427
26	24	29	10	AEROSMITH PERMANENT VACATION	GEFFEN 24162-2
27	22	18	7	THE BEATLES MAGICAL MYSTERY TOUR	CAPITOL 48062
28	NEW ▶		1	BOB SEGER LIVE BULLET	CAPITOL CCT 46085
29	29	—	2	ROBBIE ROBERTSON ROBBIE ROBERTSON	GEFFEN 2-24160
30	28	22	18	GRATEFUL DEAD IN THE DARK	ARISTA ARCD 8452



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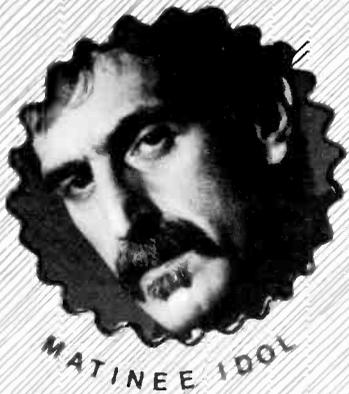
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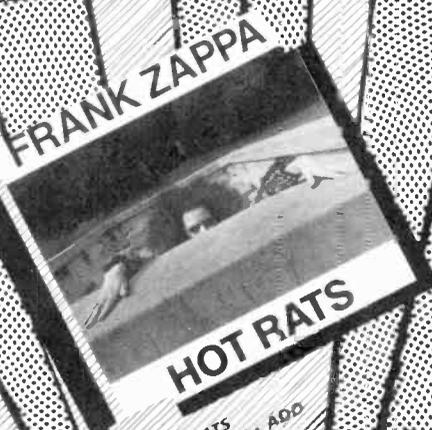


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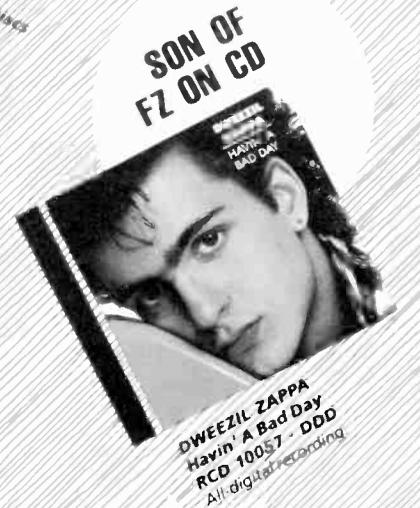
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BEN E. KING Save The Last Dance For Me

♣ LP EMI-Manhattan E1-46904/\$8.98
CA E4-46904/\$8.98

MADONNA You Can Dance

♣ LP Sire 1-25535/\$9.98
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MELI'SA MORGAN Good Love

♣ LP Capitol CLT 46943/NA
CA C4T 46943/NA

BUSTER POINDEXTER Buster Poindexter

♣ LP RCA 6633-1-R/NA
CA 6633-4-R/NA

PRETENDERS The Singles

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CA C4T 46926/NA

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LP Jive/RCA 1077-1-J/NA
CA 1077-4-J/NA

JOHN STEWART Punch The Big Guy

♣ LP Cypress 661-117-1/NA
CA 661-117-4/NA

TOTAL CONTRAST Beat To Beat

♣ LP London 828-068-1/NA
CA 828-068-4/NA

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♣ LP Cypress 661-120-1/NA
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♣ LP Chrysalis BFV-41623/\$7.98
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RETAIL TRACK



by Earl Paige

HOLLY DAYS: There's a lot of generic Christmas music business out there for specialty racks like **Serv-Rite Record & Tape Co.** and its aptly named division, **Holly Music**. "It's a year-round business," reports **Sylvan Gross**, general manager of Holly. Packing commences in June, with Holly shipping from three warehouses. A total of 200 titles are available from the company. Cassettes are \$3.99, LPs \$2.99. Gross says Holly had product in 10,000 locations last year and will be represented in 15,000 this year.

AT THE GROCERY: The growing involvement of grocery and drugstore chains and convenience stores in home video is being followed up by renewed interest in audio, says **John Maioriello**, president of **JD Store Equipment Inc.** in Los Angeles. Maioriello is overjoyed at landing exhibit space in the **Food Marketing Institute** show, which drew 28,000 retailers a year ago. The event, set for May 8-11 at McCormick Place, "just blows my mind," he says. "They're expecting delegates from 55 nations."

THE VINYL SOLUTION: **Jim Urie**, vice president of sales and branch distribution for **PolyGram**, says careless buying by some customers led the distributor to lower the break-even percentage for LPs in its returns system (*Billboard*, Nov. 14).

"Most of our accounts actually do a good job," says Urie. But, Urie says, at the recent **National Assn. of Recording Merchandisers Wholesalers Conference** in Palm Springs, Calif., "Two accounts told us they bought LPs to merchandise their departments—even though they knew they were probably buying more LPs than they would sell. That's just absurd."

To rectify the situation, Urie says, the distributor decided it would be fairer to lower the purchase bonus in PolyGram's incentive/disincentive returns plan than it would be to raise the returns penalty. "If we'd raised the penalty, then we might have ended up punishing accounts that had been buying responsibly," he says.

New break-even on PolyGram LPs is 14% for wholesalers and 12% for retail accounts. Bonuses and penalties for the other album-length configurations remain unchanged: 20% for wholesalers and 18% for retailers on cassettes and 12% for all accounts on compact disks.

BOXING LOOSE: One-stops have ambivalent feelings about PolyGram becoming the latest major label to institute a new pricing policy. "It was just a matter of time," says **Steve Libman**, president of **Nova Dis-**

tributing Corp. in suburban Atlanta. "CBS and WEA had already gone that way on box and loose, and RCA came through a month ago.

"One-stops that can't stock box lots have three choices," he says. "They have to do away with the twos and threes, raise shelf price, or eat the difference."

Bud Libman, vice president/general manager of **Nova**, says one-stops may get back some of the new-release business that has slipped away because vendors such as CBS and WEA waive the minimum on new releases. PolyGram requires 120 pieces, including new releases, for its best direct-ship price.

"What happens is small dealers out in the middle of nowhere order their CBS and WEA new releases in on [United Parcel Service] and then make their returns to us," says Bud Libman. Such purchases of PolyGram goods will now revert somewhat to one-stops.

One-stops may also enjoy something of a functional discount because they have an advantage over retail in terms of box-lot purchases. "We serve 600 accounts; we can always get rid of a box of this and a box of that," Bud Libman says. "But chains can't always do that. We may also see the chains having to warehouse more items rather than have so much drop-shipped to individual stores."

But Bud Libman and others seem irritated by the penalty on returns. "Why should we be penalized to help them clean up?" he says. "They're the ones killing vinyl. So many of these [pricing] policies and programs are retroactive and take effect immediately. We made [return-authorization] shipments prior to [Oct. 27], when this went into effect. They are behind processing these RAs. Now we have two prices to watch out for."

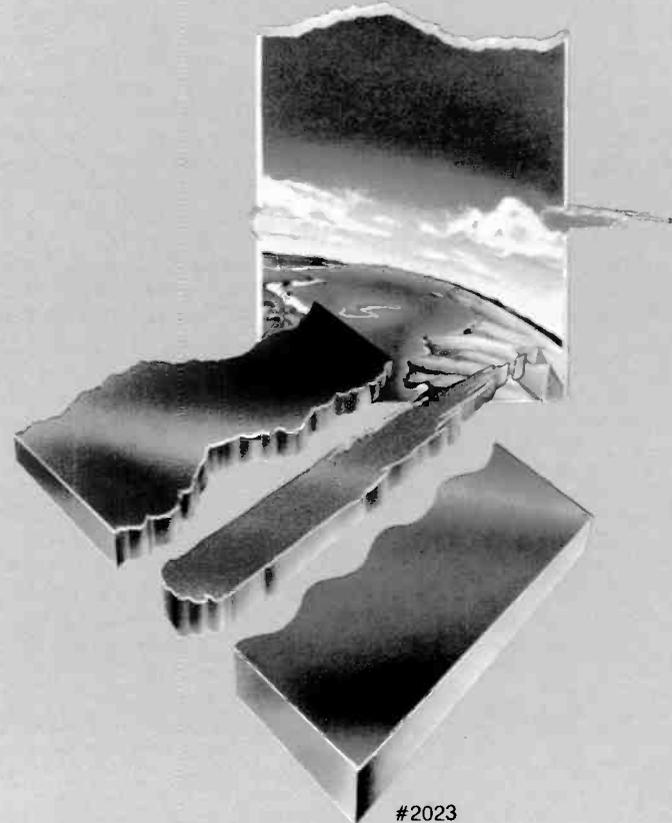
More resigned is **Bruce Ogilvie**, president of **Abbey Road Distributors** in suburban Los Angeles. "The [PolyGram] returns penalty pretty well takes us out of the classical business," he says. "But it was fading, anyway, because of the influence of compact disk."

GLASNOST IN MILWAUKEE: The Brew City's **Radio Doctors** recently got national publicity in—of all places—the Nov. 2 issue of *Sports Illustrated*. In an article about a game between the U.S.S.R. basketball team and the Milwaukee Bucks of the National Basketball Assn., the magazine says the Soviet team visited **Radio Doctors**, "the all-league music store," on the eve of the game. A photo of **Radio Doctors** accompanies the story.

Sports Illustrated says the Milwaukee shop's stock wasn't deep enough for the team's older players, who were looking for Soviet folk releases no longer available in their own country. But the younger hoopsters gobbled up albums by the likes of **Michael Jackson**, **Sting**, **Whitney Houston**, **Tina Turner**, and **U2**.

Assistance in preparing this column was provided by Geoff Mayfield in New York. To reach Retail Track, contact marketing editor Earl Paige 213-273-7040.

THE WORLD OF PRIVATE MUSIC VOL. II



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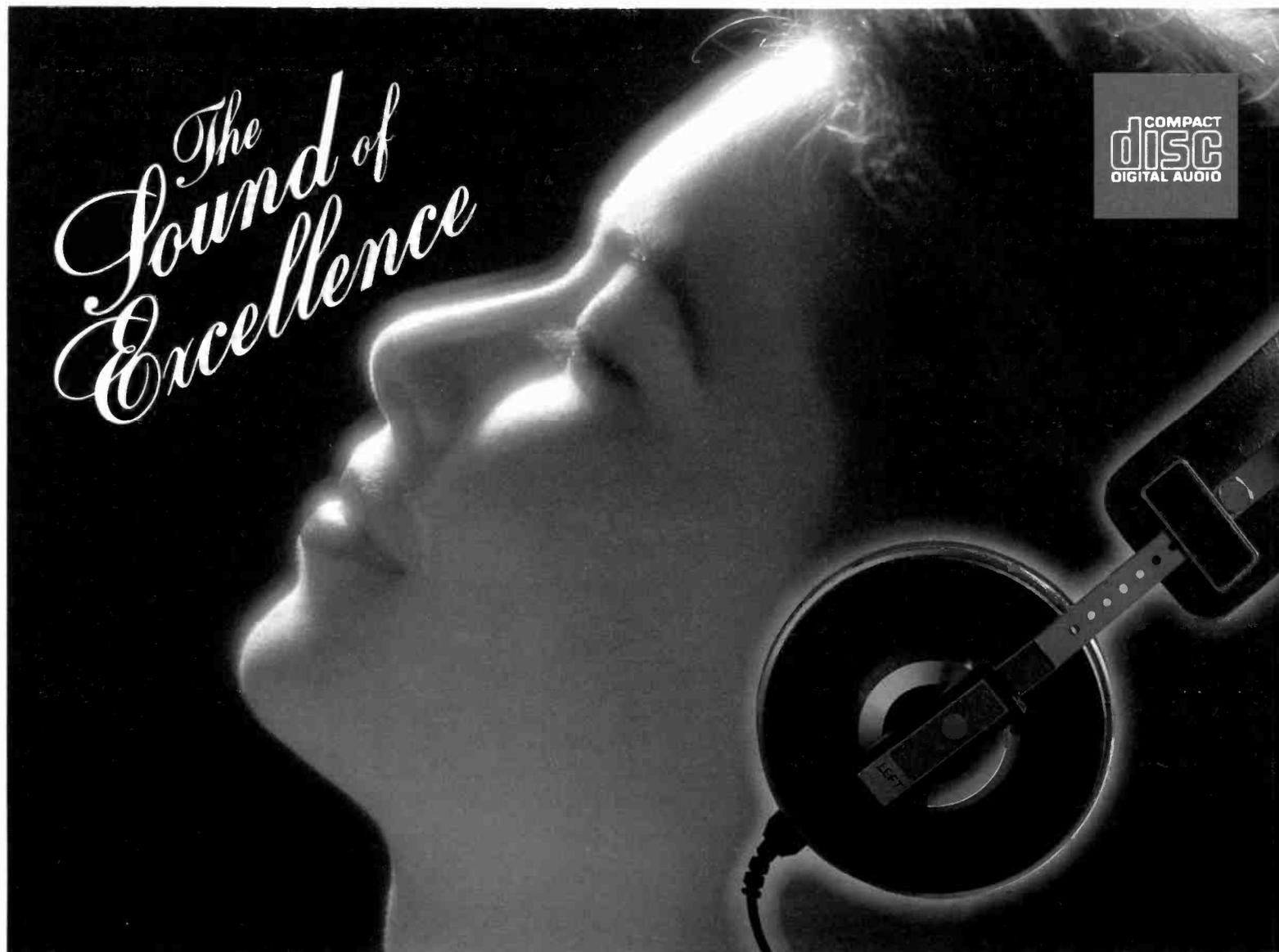
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Promo Pushes New Age Music In Bookstores

BY MOIRA McCORMICK

CHICAGO New age label Private Music and Nashville-based distributor Ingram Audio have joined forces in a promotion designed to increase music sales in bookstores via in-store play.

According to Peter Waraksa, Ingram Audio's marketing manager, seven Ingram bookstore accounts are taking part in the promotion, which began in mid-October and runs through the end of this month. Participating stores receive a free sound system designed for either cassettes or compact disks, and in turn the stores are asked to stock and push a minimum of six Private Music titles on cassettes and CD—the samplers "The World Of Private Music" and "Piano One," Yanni's "Out Of Silence," Patrick O'Hearn's "Between Two Worlds," Jerry Goodman's "Ariel," and Leo Kottke's "Shout Towards Noon" (the last three are offered only on cassette). Suggested retail is \$10.98 for cassettes and \$14.98 for CDs.

The main purpose behind the promotion for Ingram, which introduced classical, jazz, and new age recordings to its bookstore accounts in 1985, is to "create a test situation with a few accounts to prove how in-store play affects sales," according to Waraksa. "We're providing our accounts with a proven idea on how to promote and sell more music. And Private Music's director of marketing, Jeff Klein, was interested in selling more music in bookstores."

The bookstores involved in the promotion include Bookworld, a five-unit Nashville chain; Bookhaven in Morristown, N.J.; and Oxford Books in Atlanta. "In addition to the sound system, which each store is allowed to keep, we're supplying them with point-of-purchase material, bag stuffers, and co-op ad dollars," says Waraksa.

In the case of the New Jersey store, Waraksa notes, the owner had already expressed interest in carrying a line of compact disks; the promotion "enables him to get it off the ground."

Waraksa says he has high hopes for the promotion. "New age evolved from the bookstore level," he says. "Windham Hill originally promoted their product through bookstores, because due to new age's [demographic] similarity with classical and jazz, [bookstores] were more receptive than record stores. New age eventually worked its way into record stores through word of mouth."

Ingram has no plans at present to launch similar promotions with other new age labels, "but we want to develop a sound-system program for booksellers—perhaps secure them special prices from the manufacturers or wholesalers," Waraksa says. "We've also toyed with the idea of a leasing arrangement in which Ingram would own the machines."

AUDIO PLUS

BY EDWARD MORRIS

POTENT PACKAGE: A multifunction audio unit from Soundesign (201-434-1050)—Model 6967-67—has dual cassette decks, a semiautomatic turntable, an AM/FM stereo receiver with programmable clock/timer, a built-in five-band graphic equalizer, and two 6½-inch wide-range speakers. The cassette decks feature continuous play from tape to tape, one-touch recording, soft-touch controls, and a digital tape counter. There is a choice of normal or high-speed dubbing, and the unit can record directly from the tuner, television/phono input, or auxiliary/compact disk input or live from microphones.

The clock/timer can be programmed to a specific time for tape

playback, recording, or radio play. The unit can repeat preprogrammed functions daily.

The unit, 34⅝ inches by 16½ inches by 14⅞ inches, has a suggested

retail price of \$169.95.

WONDER WIPES: Argraph (201-939-7722) has introduced a cloth made especially for cleaning com-

act disks. Called "Wipe-Free," the cloth is lint free, dry, and antistatic. It uses a carbonized thread, woven directly into the cloth, that attracts dust and dissipates static.

The product is packaged in a four-color display that contains 24 cloths, each individually sealed. Each 9-inch-by-9-inch Wipe-Free carries a suggested retail tag of \$1.95.



Soundesign's Model 6967-67 Audio Core system includes a turntable, dual cassette decks with a high-speed dubbing option, a five-band equalizer, a programmable clock/timer, and a pair of 6½-inch speakers. The suggested list price is \$169.95.

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Vendors Stress Title Variety During NARM Panel

BY EARL PAIGE

PALM SPRINGS, Calif. Rackjobbers are increasingly emphasizing breadth of inventory and year-round sales, according to a panel discussion held here during the recent second annual National Assn. of Recording Merchandisers Wholesale Conference.

Home video was pervasive at the weeklong event, held Oct. 26-30. For the first time ever, the event saw vendors holding one-on-one sessions with accounts, just as their prerecorded-audio counterparts do. Twenty-one home-video vendors attended.

Home video is "like the music business—you have to have assortment," said Steve Strome, executive vice president of home video entertainment at Handleman Co., in a presentation preceding the panel discussion.

A year ago, 60% of Handleman's stock was made up of top 100 titles. Today, the figure is 40%. As for the year-round trend, Strome said sales of every retail product—"except deodorant and toothpaste"—bulge during the fourth quarter.

The panel discussion included seven vendor representatives and moderator Chuck Blacksmith, president of rack firm Roundup Music in Seattle.

Home video vendors are constantly reviewing policies, and they often look to prerecorded audio vendors to learn more about the business, the panelists said. Dave Mount, vice

president of sales at Warner Home Video, said the studio has been using a return for credit on accrual and stock balancing.

"Short term, we're going to continue that," said Mount. "We currently have 20% return allowance. Long term, we're studying the WEA program they have for records, [purchase] credit, and return charge. We just don't know yet where the break-even point ought to be."

In WEA's program—which has since been adopted by other music distributors—customers receive a determined bonus on gross billing for the purchase of each unit and are charged a penalty for each unit returned. Break-even points in these labels' programs range from 12%-18%, depending on vendor policy and configuration. The system was designed to reward efficient buying; customers that keep returns below the break-even percentage actually reduce their wholesale costs.

In another parallel with audio products, Gene Silverman, vice president of sales at Orion Home Video, urged the launching of a Gift Of Video merchandising campaign—patterned after NARM's Gift Of Music—so racks could exploit sell-through opportunities all year.

David Bishop, vice president of sales at MGM/UA Home Video, said his company reduced the number of sell-through titles per release from 24 to 12 and will probably low-

er that soon to between six and eight for lower-priced titles. However, the vendor will boost its total of such titles by scheduling releases more frequently, said Bishop.

Mount said Warner, too, will have fewer titles but more frequent releases. Louis Feola, vice president of marketing at MCA Home Video, said the supplier "is trying something different" with five releases per month.

The maturation of the business itself is forcing vendors to reassess release programs, said Dan Rosenberg, director of sales at CBS/Fox

Video. The supplier has emphasized collector campaigns, "but the number of titles depends on how much depth you have," he added.

Mount urged racks to develop their own merchandising campaigns—such as horror or westerns—and said many vendor campaigns are "really vehicles for the rental business. I don't know if they make that much sense for you."

The panelists said video manufacturers do not want to be restricted by certain types of policies, such as a permanent price tag for titles that are lowered from rental to sell-

through prices. "Permanent is a long time," said Eric Doctorow, vice president of sales and marketing at Paramount Home Video. "There is a value in creating a sense of urgency on both the part of the consumer and retailer, in staging temporary promotions."

But Mount criticized "yo-yo" pricing, indicating it worked against selection breadth. "Your departments need 'Blazing Saddles,' one or two at least," he said.

Another area where rental orientation has clashed with sell-through (Continued on next page)

FOR WEEK ENDING NOVEMBER 21, 1987

Billboard.

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★						
1	1	5	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	9	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	56	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
4	4	24	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
5	9	112	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
6	6	24	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
7	8	112	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
8	5	24	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
9	11	75	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
10	19	2	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
11	10	3	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
12	7	107	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
13	12	84	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
14	13	75	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
15	14	23	HERE'S GOOFLY!	Walt Disney Home Video 529	1987	14.95
16	16	75	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
17	20	24	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
18	21	74	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
19	23	24	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
20	NEW ▶		DONALD & DAISY	Walt Disney Home Video 578	1987	14.95
21	NEW ▶		BARBIE AND THE ROCKERS: OUT OF THIS WORLD	Hi-Tops Video 00623	1987	14.95
22	22	2	CHIP 'N' DALE	Walt Disney Home Video 579	1987	14.95
23	18	54	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
24	NEW ▶		CAPTAIN POWER: SHATTERED PAST	Hi-Tops Video 00633	1987	14.95
25	17	35	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	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.

Local VSDAs Stage Shows Vendor, Attendee Turnouts Vary

BY CHRIS MORRIS

LOS ANGELES Video Software Dealers Assn. regional trade-show attendance grew at the second annual northern California and southern New England events. However,

the Los Angeles chapter's first attempt to mount an all-day trade meet (Billboard, Nov. 7) was less successful.

The Chicago VSDA chapter also repeated the fourth-quarter exhibition that it staged last year (see story, below).

Ken Dorrance, trade-show chairman for the northern California VSDA group and former chapter president, reports a 30% increase in attendees and exhibitors at his group's second Bay Area Trade Show.

The event, held Oct. 18 at the Oakland Hyatt Regency, drew 1,975 attendees representing 852 stores, according to Dorrance. Last year's show drew just over 1,600 people, representing 670 outlets.

Dorrance says 103 exhibit booths were sold to a total of 97 exhibitors. However, he minimizes the importance of the revenue that the booth sales brought in.

"The idea is not to make money—the idea is furthering the industry," Dorrance says. "It's doing exactly what we want it to do."

He adds that five new VSDA members signed up during the show; another 150 attendees received applications. The chapter currently has 300 members from a Bay area retail community of 1,800 stores.

"The biggest question I got was, (Continued on page 53)

Apathy Mars Chicago Show

BY MOIRA McCORMICK

CHICAGO A light turnout at the annual Video Trade Show sponsored by the Chicago chapter of the Video Software Dealers Assn. disappointed vendors and attendees alike, but VSDA still plans to continue staging the show in the future.

The Video Trade Show, held Nov. 1 from 10 a.m.-5 p.m. at the O'Hare Expo Center in suburban Rosemont, was expected to draw 1,000 people. But only a "couple hundred" turned up, according to chapter president Robert Murray.

The two reasons for poor attendance most frequently heard on the showroom floor were lack of publicity and a conflict with (Continued on page 52)

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.

- ANNE OF GREEN GABLES**
 Megan Follows, Colleen Dewhurst,
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 Schneider
 ♣♥ Republic/\$79.95
- BANJO THE WOODPILE CAT**
 Animated
 ♣♥ Children's Video Library/\$19.98
- BLOODY AVENGER**
 Jack Palance
 ♣♥ Vidmark/\$59.95
- THE CONFESSIONS OF BERNHARD
 GOETZ**
 Documentary
 ♣♥ MPI/\$39.95
- DIRTY DANCING**
 Patrick Swayze, Jennifer Grey, Cynthia
 Rhodes
 ♣♥ Vestron/\$89.98
- EAT THE PEACH**
 Stephen Brennan, Eamon Morrissey
 ♣♥ Key/\$79.98
- THE LAST INNOCENT MAN**
 Ed Harris, Roxanne Hart
 ♣♥ Lorimar/\$79.95
- MILLION DOLLAR MYSTERY**
 Tom Bosley, Rich Hall
 ♣♥ HBO/\$79.95
- MIRACLE DOWN UNDER**
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 Charles Tingwell
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- NOT SO GREAT MOMENTS IN SPORTS**
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 ♣♥ HBO/\$14.95
- THE OFFICIAL 1987 WORLD SERIES
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 ♣♥ CBS/Fox/\$19.98
- THE QUICK AND THE DEAD**
 Sam Elliott, Tom Conti, Kate Capshaw
 ♣♥ Lorimar/\$79.95
- SLAVE GIRLS FROM BEYOND INFINITY**
 Elizabeth Clayton, Cindy Beal
 ♣♥ Urban Classics/\$69.95
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 Mark Harmon, Kirstie Alley
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To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), catalog number(s) for each format, and the suggested list price (if none, indicate "no list" or "rental")—to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

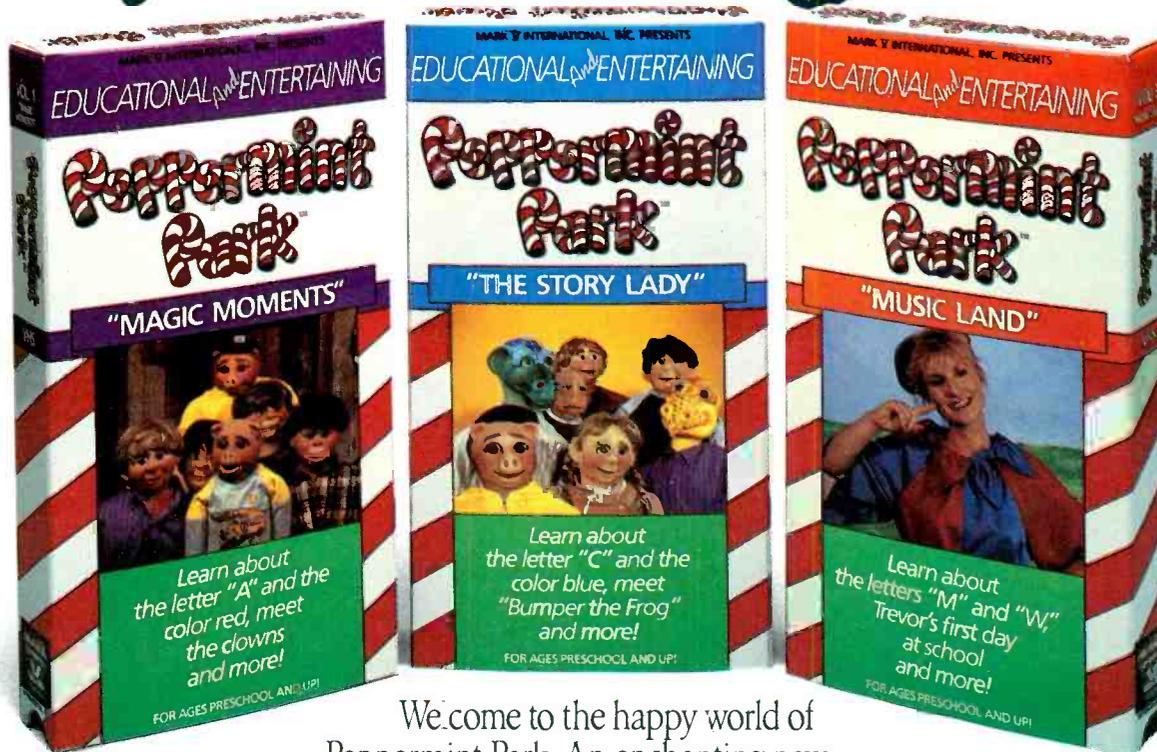
RACKJOBBER'S PANEL

(Continued from preceding page)

growth is in logo identification on shrinkwrap. Vendors need protection against a tape being "rented 30 times and then rewrapped," Feola said.

Gary Khammar, senior vice president at RCA/Columbia Pictures Home Video, said that with home video maturing for the mass merchandiser, he wants a better indication of what mass-merchant accounts need in terms of point-of-purchase displays. "You have to tell us," he said. Rack reaction to a life-size "Crocodile Dundee" display piece "was unbelievable," said Doctorow. "We had to go to Hong Kong and through all kinds of craziness to keep up."

Stretch your child's imagination without stretching your budget.



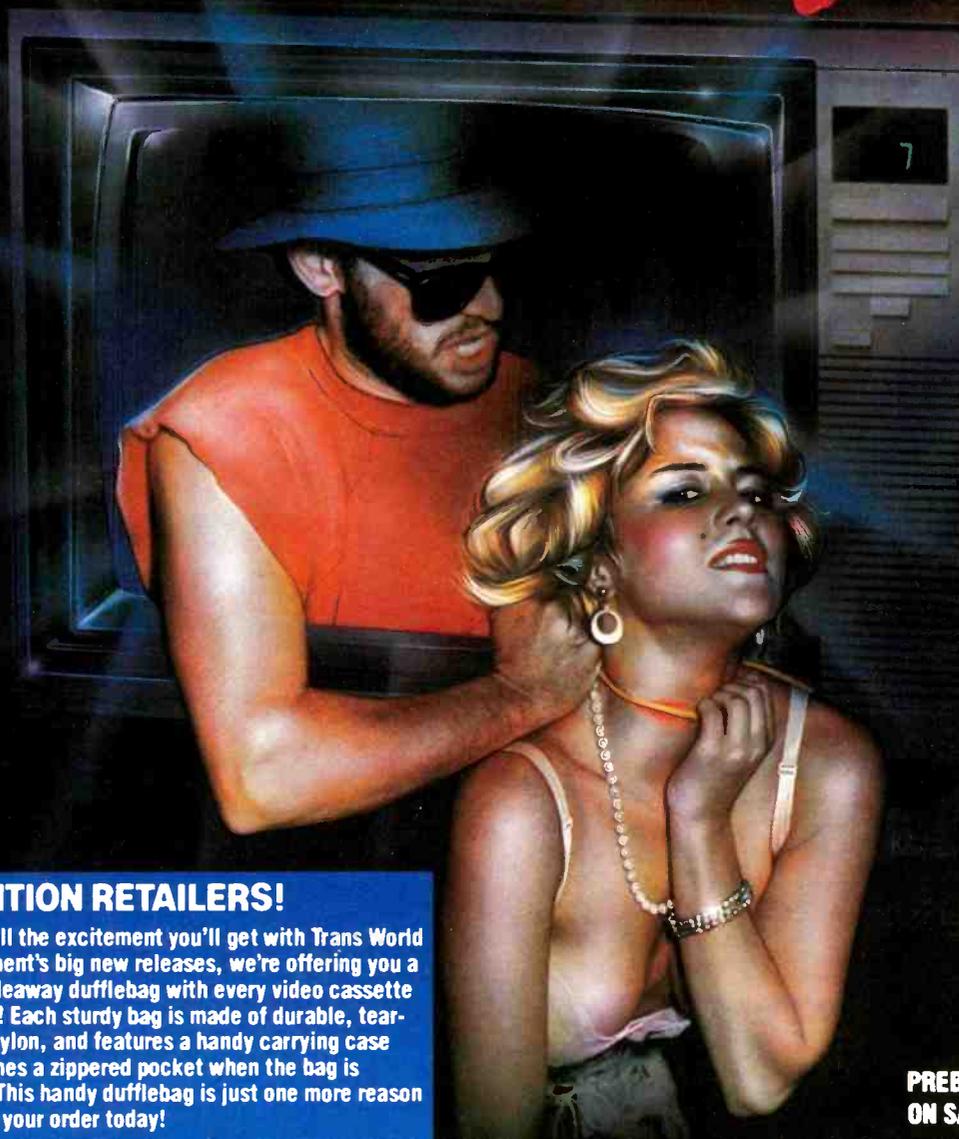
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0614 \$79.95
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PREBOOK DATE: DEC. 7
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VSDA CHICAGO MEET

(Continued from page 50)

the televised Chicago Bears-Kansas City Chiefs football game. Murray refutes the former theory, saying that 20,000 notices were sent out to VSDA members across the Midwest. As for the Bears, video dealers would not have missed much had they turned up, as many of the vendors' booths were equipped with televisions that were tuned to the game.

"Maybe the people just don't care, to be blunt about it," says Murray. "They don't want to learn or expand, and with that kind of attitude they're giving their business to the big guys."

Those dealers who were in attendance were able to sample the wares of 37 vendors, view a trio of seminars aimed at the small video business, and meet Chicago Cubs Hall of Famer Billy Williams, who signed autographs for several hours.

Three major distributors, Baker & Taylor, Commtron, and MS Distributing, showed Christmas catalogs and incentive programs. Baker & Taylor's audio-sales rep Mike Bashkin says his firm was promoting in particular the idea of selling compact disks to video stores, noting that only 4%-5% of Baker & Taylor's video accounts carry CD. "We have been getting a lot of inquiries, however," he says.

Baker & Taylor was also pushing its Nov. 12 open house, designed to introduce dealers to the firm (which bought out Sound Video Unlimited earlier this year). At Commtron, the main emphasis was on the wholesaler's Re-Grand Opening Sale Nov. 6-7.

Manufacturer/distributor Chicago Tape Authority, which specializes in B titles, was promoting the viability of B titles to retailers. According to CEO Geoffrey Miller, smaller video stores "must carry B titles to make a profit; they lower the overall cost of doing business, and they maintain a longer shelf life. For mom-and-pop stores to compete, they must get large inventories. They have to know that convenience stores are competing with them, not vice versa."

A significant number of vendors were computer companies offering video-store software programs, including CDS Northeast, IBCM Video Control System, Visual Audio Sales, Micro System Technologies Corp., and DCM Systems. Also present were vendors showing fixtures, soft drinks, snacks, popcorn, adult and travel movies, the Checkpoint security system, and the Fastag videocassette tagging system.

Chicago One Stop, founded by former Chicago record retailer Howard Rosen of Downtown Records, was showing its Video Browser Paks, designed to display a large inventory in a small space.

A company called Ortron Development of Buffalo Grove, Ill., displayed a prototype of its Video Shoppers Guide, a color computer terminal that provides movie trailers and information on all videos stocked by a particular store, including titles, prices, stars, plot synopses, running times, and whether or not a given title is in stock. The PC-based touch-screen system will

(Continued on next page)

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	NEW ▶		LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
2	2	6	ANGEL HEART	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
3	1	5	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG
4	3	4	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G
5	4	7	MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG
6	6	7	BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
7	5	6	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
8	7	7	BURGLAR	Warner Bros. Inc. Warner Home Video 11705	Whoopi Goldberg Bob Goldthwait	1987	R
9	NEW ▶		PROJECT X	CBS-Fox Video 1592	Matthew Broderick	1987	PG
10	9	8	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
11	NEW ▶		TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
12	8	9	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G
13	10	13	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13
14	15	9	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
15	13	13	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
16	11	7	SOME KIND OF WONDERFUL	Paramount Pictures Paramount Home Video 31979	Eric Stoltz Mary Stuart Masterson	1987	PG-13
17	18	4	THE HANOI HILTON	Cannon Films Inc. Warner Home Video 37068	Michael Moriarty	1987	R
18	12	6	POLICE ACADEMY 4: CITIZENS ON PATROL	Warner Bros. Inc. Warner Home Video 20025	Steve Guttenberg Bubba Smith	1987	PG
19	NEW ▶		MALONE	Orion Pictures Orion Home Video 8706	Burt Reynolds Lauren Hutton	1987	R
20	16	2	CREEPSHOW 2	New World Entertainment New World Video A87003	Lois Chiles George Kennedy	1987	R
21	14	14	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
22	NEW ▶		RIVER'S EDGE	Hemdale Film Corp. Nelson Home Entertainment 7690	Dennis Hopper Crispin Glover	1987	R
23	17	3	STREET SMART	Cannon Films Inc. Media Home Entertainment M930	Christopher Reeve	1987	R
24	23	5	DEATH BEFORE DISHONOR	New World Entertainment New World Video A86260	Fred Dryer	1986	R
25	19	6	ERNEST GOES TO CAMP	Touchstone Films Touchstone Home Video 593	Jim Varney	1987	PG
26	20	5	EVIL DEAD 2: DEAD BY DAWN	Rosebud Releasing Corp. Vestron Video 5212	Bruce Campbell Sarah Berry	1987	NR
27	24	17	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13
28	21	7	HEAT	New Century Entertainment Paramount Home Video 12584	Burt Reynolds	1987	R
29	25	9	LIGHT OF DAY	Taft/Barish Entertainment Vestron Video 5200	Michael J. Fox Joan Jett	1987	PG-13
30	22	11	THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG
31	26	13	A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS	Media Home Entertainment M900	Robert Englund	1987	R
32	NEW ▶		MAKING MR. RIGHT	HBO Video 0016	John Malkovich	1987	PG
33	28	11	OVER THE TOP	Cannon Films Inc. Warner Home Video 11713	Sylvester Stallone	1987	PG
34	29	2	GOthic	Vestron Video 5215	Julian Sand	1987	R
35	33	13	CRITICAL CONDITION	Paramount Pictures Paramount Home Video 1879	Richard Pryor	1986	R
36	36	10	THE STEPFATHER	Nelson Home Entertainment 7567	Terry O'Quinn Jill Schoelen	1987	R
37	27	10	DEAD OF WINTER	CBS-Fox Video 5147	Mary Steenburgen Roddy McDowell	1987	R
38	34	3	84 CHARING CROSS ROAD	RCA/Columbia Pictures Home Video 6-20815	Anne Bancroft Anthony Hopkins	1986	PG
39	31	13	THE THREE AMIGOS	Orion Pictures HBO Video 0007	Steve Martin Chevy Chase	1986	PG
40	30	17	THE GOLDEN CHILD	Paramount Pictures Paramount Home Video 1930	Eddie Murphy	1986	PG-13

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

VSDA REGIONALS

(Continued from page 50)

"Why should I join VSDA?" Dorrance says. "People are familiar with VSDA, but they don't know what they're getting for the buck."

Dorrance credits the smooth operation of the event to Trade Show Plus, a San Francisco-based specialist that was hired to coordinate the show.

"It made for a very clean, professional atmosphere," says Dorrance, who adds that the show will return to Oakland next year.

Connecticut chapter president Robert Vander Wiede reports that the second Southern New England Fall Video Expo had an increase of 64% in exhibitors and a 270% hike in retail attendees from the previous year. Four or five new memberships were collected at the show.

At the Oct. 21-22 conclave at the Hartford (Conn.) Civic Center, 96 exhibitors took booths.

"We're not going to lose any money," Vander Wiede says. "We're going to make a couple of thousand [dollars]. The exhibitors were pleased with the business. The people with equipment wrote good business."

But he adds, "The manufacturers were not happy, because there was no mass volume of bodies. We had a little less than 300 retailers come to the show, but they were all good-quality leads."

A poll of exhibitors at the show indicated that many thought booth hours were too long (11 a.m.-9 p.m. the first day, 11 a.m.-8 p.m. the second). The majority of suppliers also believed that a weekend show would be preferable to the Tuesday-Wednesday event held this year.

"Many felt that making the show simpler would be better," Vander Wiede says. "We're going to make it smaller [next year]. We'll probably have 130 booths, and it probably won't be at the Civic Center. We'll probably have it at a small hotel, to make it more homey."

Like the northern California group, the Connecticut chapter hired a professional trade-show or-

ganizer, Monitor Productions of Hartford, to oversee the event. "Last year, the board members did all the work, and we busted our hump," Vander Wiede says.

Offering an overview of this year's expo, Vander Wiede says, "It worked out good for the chapter and met our goals for our customers."

Although Los Angeles chapter president Jeff Leyton says, "I wouldn't call it a flop by any means," the L.A. meet, held Oct. 25 at the Sheraton Universal in Universal City, was less than a resounding success.

Leyton estimates that about 200 retailers attended the chapter's first all-day event, which was held on a Sunday. Of new member sign-ups, he says, "a few people were there for the first time and wanted to join up."

Exhibitors numbered 45, a slight decline from the 50-60 who take booths at the regular meetings, which are usually held on Tuesday evenings. Leyton attributes the dip to the proximity of the northern California show the preceding weekend; in his opinion, some manufacturers were either unable to move their displays to Los Angeles or unwilling to work a second weekend in a row.

"Our thought was to have it on Sunday, so that the people who couldn't make it on a weekday, because they're working their stores, could show up," Leyton says. "I doubt if we would do it again on a Sunday. We get a better draw at the Tuesday evening meetings."

Leyton stresses that the Oct. 25 show, which also incorporated a morning panel discussion and afternoon manufacturer product presentations, was an experiment—an attempt to do something a little different in conjunction with the holiday sales period.

"Next holiday season, I doubt if we'll do this type of thing, because there just wasn't as much response," he says.

VSDA CHICAGO MEET

(Continued from preceding page)

be capable of storing information on up to 5,000 titles, according to president Ron Ortscheid.

Seminars included presentations on competing with mass merchants, acquiring co-op dollars, and alternative marketing. Consultant Bob Tacy Jr. repeated the seminar that he held at VSDA's convention this summer, "You Can Compete With Mass Merchants." "Competing with price is the kiss of death," Tacy said. "Make the mass merchants compete on your turf." Establishing a loyal customer base was deemed of primary importance. "People are sick and tired of no personal service—you can shine by offering customer service."

Allan Caplan, chairman of the Omaha, Neb.-based chain Applause Video, delivered his trademark talk on "guerrilla marketing" and handed out promotional tips to dealers in attendance. Caplan advocated a variety of approaches, such as selling concessions like candy and gourmet

popcorn (Applause, he noted, is now selling stuffed animals); circulating a monthly newsletter ("If you're not talking to your customers every month, your competition is"); selling coupon books; putting store names on bags, balloons, and other available surfaces; holding incentive contests for employees; and offering services such as gift-wrapping. "Go the extra mile and those customers are yours," Caplan said.

According to chapter president Murray, the regional VSDA intends to host another trade show next fall, despite this year's low turnout. "Next year will be done differently," he says. "New ideas have to be formulated. Everything in this show, in fact, was modeled after what dealers indicated they wanted to see. The realistic thing is, regardless of what people are saying, they don't know what they want. If they did, we'd give it to them. If anyone has any ideas, we're listening."

Win Launches Wholesale Store In Warehouse

BY JIM BESSMAN

NEW YORK New York distributor Win Records and Video Inc., which recently moved from Long Island City in Queens to a bigger facility in the borough's Elmhurst section, has opened an in-house wholesale video store to encourage in-person transactions for neighboring customers.

The 4,000-square-foot, store-within-a-warehouse outlet—a separate entity within Win's new 44,000-square-foot building—offers clientele easy access to the 100 or so new-release titles stocked. According to Win president Sam Weiss, the company's pickup business has increased more than 100% since the store was opened.

"In just a few weeks we've seen at least that much" of an increase, says Weiss. He cites the complex's adjoining, 10,000-square-foot, private parking lot as a key factor.

"No one's concerned about parking tickets or getting their caps ripped off or wasting too much time in making the trip," Weiss says.

Although the store has been in operation for only about a month, Weiss can already boast of moving \$760,000 worth of Walt Disney product, for instance, "which is something we couldn't have done in the other place. Now, we can blow it right out." Weiss also singles out a current Hi-Tops program for its "tremendous" performance at the outlet, but he notes that these early successes occurred even before the store had been fully fixtured.

"When the new fixtures come in, it will be beautiful, but we've increased tremendously even with the stuff set out on the floor," he says. Weiss adds that the pickup center, when completed, will duplicate the appearance of a top-quality video retail store.

"These are wholesale customers, but they love to touch [product] just like retail—hold the boxes, touch, feel, and see," he says. "They can come in and pick merchandise right off the rack. They can go directly into the warehouse if they want and pick multiple copies of the best-selling items they need. They can even see things in the store that they didn't even know existed and pick it up right then and there."

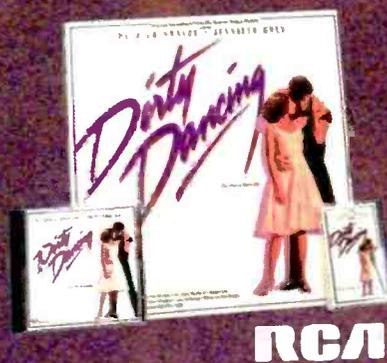
This "instant gratification," says Weiss, is extremely important for "anybody within driving distance who wants something immediately and can buy it and walk out with it rather than wait for [United Parcel Service] delivery."

He adds that point-of-purchase material "and maybe a cup of coffee" are available if needed, and he notes that in the case of p-o-p, demand has already proven so great that vendors have begun securing display space for it in the store.

Weiss says he greatly expanded
(Continued on next page)

MAJOR

Dirty Dancing



\$40 MILLION AT THE BOX-OFFICE.

MAJOR MOTION AT THE BOX-OFFICE!

DIRTY DANCING electrified the summer of '87, bumping its way to over \$40 million in box-office grosses! The summer heat spilled over into fall as well, with a multi-million dollar TV, and print advertising campaign!

MAJOR MOTION ON THE SCREEN!

Heartthrob PATRICK SWAYZE and acclaimed newcomer JENNIFER GREY (FERRIS BUELLER'S DAY OFF) wowed critics and audiences of all ages!

MAJOR MOTION AT THE RECORD STORE!

DIRTY DANCING's Original Motion Picture Soundtrack is a PLATINUM smash. Featuring the hit singles "The Time Of My Life" and "Hungry Eyes," it's burning up the radio and video charts nationwide!

MOTION!

IT WILL MOVE FOR YOU. BE READY!

MAJOR MOTION OFF YOUR SHELVES!

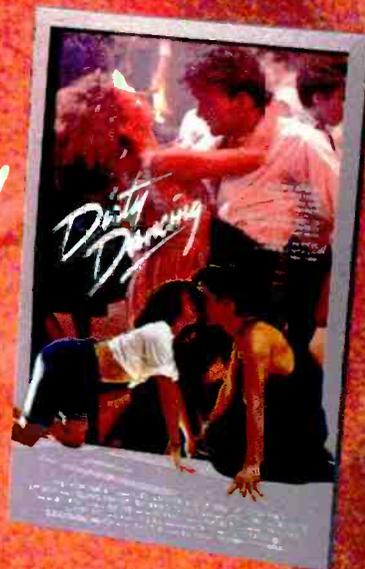
Dance all the way to the bank with the perfect partner. **DIRTY DANCING** will be in great demand. Don't be caught short! Order enough **now!**

MAJOR PRO-MOTION FOR YOU!

DIRTY DANCING debuts on home video on January 6, backed by a \$1,500,000-plus advertising and promotion campaign! The box office smash of summer '87 will be your first major video hit of 1988.

NATIONAL RELEASE DATE: JANUARY 6, 1988

VHS: VA6013; VB6013; 105 Minutes; Rated PG-13; 1987.
Also available from Vestron Video Español (Catalog #S6013).
© 1987 Vestron Video, P.O. Box 4000, Stamford, CT 06907



Ask your distributor how you can get this exciting 3-D, 5' stand up.

Japanese Co. Offers Mobile Rental Service

TOKYO A new video-on-wheels rental service has been launched here by the Omiya City-based company Tensho.

The service, which uses so-called video liner cars to call on factories, offices, stores, and homes to rent and recover tapes, is being franchised to major video rental outlets throughout Japan.

Tensho president Masatoshi Suda says he hopes to have 40 of the cars in operation by year's end, producing annual revenue of about \$1.4 million. The target for 1988 is 3,000 cars generating \$18.6 million in rental income, and for 1989 Suda hopes to have 13,000 cars generating \$43 million.

Franchise stores will pay Tensho a \$2,140 fee and be allocated an area in which to operate the service. No royalty is payable, but stores will pay a monthly \$150 supervision fee and \$625 monthly for the use of a video liner vehicle.

The cars carry up to 300 videotapes in all, a 42-tape cart that can be wheeled into offices and factories, and a portable 20-tape carton. Stores use their own tape stocks, and their own staff members drive the video liners. However, Tensho insists that all drivers be young women, and the company also chooses the drivers' uniforms.

According to Suda, the motive for launching the new service is the low level of consumer rental in Japan. Surveys indicate that only 22% of the country's VCR owners rent prerecorded titles. Since customers will not come to the shops, Tensho reasons, the shops must come to them.

"We decided to turn a waiting-for-customers business into a going-to-the-customers business," he says.

Stores will charge a \$3.50 overnight rental fee. Tensho estimates that an outlet operating one of the company's video liner car 25 days a month should average 80 rentals a day for monthly gross earnings of \$7,000 and net earnings of \$4,800.

SHIG FUJITA

WIN OPENS STORE

(Continued from preceding page)

Win's 37-year-old audio business to deepen its catalog inventory and telemarketing capability. Win's video catalog, which he says has "always been extensive," can now expand greatly per title both in the warehouse and in the warehouse store.

"Because of the increase in space we can carry 10 or 100,000 pieces of a unit without worrying about it," says Weiss. "And in the store, we have at least 100 new releases in quantities of 10, 20, and 30 or more if necessary."

Weiss adds that he has observed as many as 10 customers walk into the new store at a time. "We're having to develop a whole kind of pickup staff, because it's become a very viable part of our business."

Trade Group Seeks Increase In Media Coverage VSDA Sets Major Promo Of A Titles

BY CHRIS MORRIS

LOS ANGELES In December, the Video Software Dealers Assn. will launch an ambitious public relations program aimed at garnering wider coverage of the home-video industry's A titles in the broadcast and print media.

The program, called VSDA Vidnews, is a six-month pilot project funded by the video trade group. The first bimonthly Vidnews mailing is scheduled to hit some 200 media outlets, primarily in the top 25 U.S. markets, on Dec. 7.

VSDA's goal is to see Vidnews used by domestic media organizations "that reach over 95% of the U.S. population."

VSDA says that every two weeks it will provide television stations, radio networks, newspapers, national magazines, and syndicated TV and print outlets with a comprehensive media package made up of information on current top home-video releases. The media kits will be assembled by Bender, Goldman & Helper, the Los Angeles-based public relations firm that represents the VSDA, in cooperation with J-Nex Satellite Television News Service.

Vidnews mailings will be assembled on a discretionary basis from pre-edited clips and written material supplied by individual video suppliers.

TV outlets will receive a 10-minute, time-coded, 3/4-inch videotape, including 12-14 clips running 30 seconds or less; a one-sheet containing descriptions of new releases; Vidnews Flashes, a compilation of column items about major releases; a schedule of the month's upcoming releases; a schedule of available celebri-

ty interviews; a selection of color slides; and a list of publicity contacts.

Print outlets will receive the same package, minus the 3/4-inch tape but with 3-by-5-inch, black-and-white stills. Radio will be serviced with the audio track of the videotape.

According to Lou Fogelman, president of Los Angeles-based Show Industries/Music Plus and chairman of VSDA's Industry Promotion Committee, the idea for Vidnews came at the trade group's Manufacturers Committee meeting in 1986.

"The Warner [Home Video representatives] brought up the idea of a campaign to publicize the industry by the use of the media—giving the media more information so that they in turn would talk about the programming," Fogelman says.

"It became apparent that it would be difficult to do via the manufacturers, so VSDA took it upon itself to spearhead this thing," says Fogelman, who adds that VSDA funding for the six-month project will run between \$50,000 and \$100,000.

Although plans call for Vidnews category or theme mailings on a regular basis, the program assigns top priority to A titles.

"We want to make sure that the product we are sending out is good, newsworthy product," Fogelman says. "The objective is to get the most exposure possible. C and D titles aren't going to get that kind of exposure."

Lee Helper, president of Bender, Goldman & Helper, says that more than 50% of the Vidnews mailings will be targeted at the electronic media—mainly TV outlets in the top 25 markets—with another 40% aimed at newspapers.

J-Nex, which specializes in setting

up satellite press tours, "will work on the nuts-and-bolts assembling of the video side of [Vidnews]," Helper says.

He adds, "Down the road we hope to expand this service by relying on satellite."

VSDA has scheduled a tentative deadline calendar for Vidnews mailings through next May. The deadline for manufacturers who wish to provide material for the initial Dec. 7 Vidnews mailing is Nov. 23; the deadline for the Dec. 28 mailing is Dec. 14.

All materials should be sent to Vidnews at Suite 2004, 5455 Wilshire Blvd., Los Angeles, Calif. 90036.

VSDA has hired Martina Barrett as project coordinator for Vidnews; she can be reached via the Vidnews Hotline 800-262-5369 or, temporarily, at 213-934-4356. Bender, Goldman & Helper can be contacted at 213-473-4147.



Bargain Hunter. CBS/Fox Home Video has announced a unique pricing strategy for "Predator." The action/adventure film, which stars Arnold Schwarzenegger, right, will be released in a specially priced two-pack at a discounted price beginning Jan. 21 (prebook cutoff is Jan. 5). Single copies of the movie will be available for a list price of \$89.98 each, but not until Feb. 1 (see story, page 1).

FOR WEEK ENDING NOVEMBER 21, 1987

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	9	THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	D	12.95
2	2	9	CONTROL-THE VIDEOS, PART II	A&M Records Inc. A&M Video 6-21102	Janet Jackson	1987	SF	12.98
3	5	9	GRACELAND: THE AFRICAN CONCERT	Warner Reprise Video 38136	Paul Simon	1987	C	29.98
4	4	15	THE DOORS: LIVE AT THE HOLLYWOOD BOWL	The Doors Video Company MCA Home Video 80592	The Doors	1987	C	24.95
5	11	9	ONE NIGHT	Elektra Records Elektra Entertainment 40105	Anita Baker	1987	C	24.95
6	3	21	R.E.M. "SUCCUMBS"	I.R.S. Records A&M Video 61710	R.E.M.	1987	LF	19.98
7	10	51	CONTROL-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
8	8	49	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
9	9	23	KISS EXPOSED ▲	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	LF	29.95
10	6	43	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
11	12	103	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
12	7	17	VITAL IDOL	Chrysalis Records, Inc. Vestron Music Video 1204	Billy Idol	1987	LF	19.98
13	NEW ▶		AEROSMITH'S VIDEO SCRAPBOOK	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	D	19.98
14	14	7	NIGHT SONGS-THE VIDEOS	Polygram Records Inc. Polygram Video 041522-3	Cinderella	1987	SF	14.95
15	20	3	WINDHAM HILL-CHINA	Windham Hill/Dreamvideo, Inc. Paramount Home Video 12558	Various Artists	1987	LF	29.95
16	13	73	THE # 1 VIDEO HITS ▲ ◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
17	18	9	VISIBLE TOUCH	Picture Music Intl. Atlantic Video 50117-3	Genesis	1987	SF	19.98
18	RE-ENTRY		MOTOWN 25: YESTERDAY, TODAY, FOREVER ▲ ◆	Motown Pictures Co. MGM/UA Home Video 300302	Various Artists	1983	D	29.95
19	RE-ENTRY		PRIEST LIVE	CBS Video Music Enterprises CBS-Fox Music Video 5134	Judas Priest	1986	C	24.98
20	NEW ▶		THE NIGHTMARE RETURNS: THE ALICE COOPER TOUR	MCA Records, Inc. MCA Home Video 80635	Alice Cooper	1986	C	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. O documentary.

Editing Decks: Getting More Sophisticated All The Time

A biweekly column focusing on products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

It used to be enough just to see yourself on television. The fascination factor carried you through the blandest epic wedding or birthday party. You'd wait hours just to see yourself smile faintly and wave. You were on TV.

But anyone who's owned a camcorder for more than a week knows that the fascination fades quickly. Watching someone else's slides—the viewer begins to labor through them.

Enter the latest video-editing decks. A number of sophisticated units now on the market enable you to go through a tape and lop out all your ugly relatives and even add some sophisticated effects.

While any consumer with more

than one VCR can edit a tape easily enough at home, these new movie-making machines allow consumers to transform an unedited tape into a small production. Some of the more commonly known units are available from the likes of Panasonic and Sony, but they are aimed somewhere between professional and consumer markets.

Probably one of the more sophisticated consumer video-editing units is a \$499 machine from California-based Videonics. The company's roots are in computers, but its chief engineer, Mark Hahn, is a videophile. Hahn has put together a machine whose versatility rivals that of some professional units.

Videonics just started shipping a product called DirectED. DirectED requires either two VCRs or a VCR and a camcorder, but it allows you to do a lot more with half the effort. To use this machine, you scan through a videotape, mark up start and stop points on segments you want saved, disregard segments you don't, and add special effects like fades or sweeps. You can also insert titles and

(Continued on page 58)



newsline...

INGRAM HAS FINALIZED its buyout of Lieberman Enterprise's distribution division, Home Entertainment. The deal between Ingram and Lieberman's parent company, International Video Entertainment, includes six Home Entertainment outlets located in Atlanta, Dallas, Kansas City, Minneapolis, Portland, and Hawaii. According to Harold Okinow, president of Lieberman, Home Entertainment was sold because "it was not in line with the overall goals of our company." Lieberman is primarily a rackjobber for mass-merchant outlets while Home Entertainment distributes to video-specialty stores.

LASERDISC CORP. OF AMERICA will offer discount coupons of up to \$4 with the purchase of either "Lady And The Tramp" or "Star Trek IV: The Voyage Home" on the laserdisk format. The coupons can be applied to the future purchase of LCA's Disney titles and Star Trek TV series, respectively. The company is also offering two classic holiday programs, "Carols For Christmas" and "Messiah," in a special holiday gift set with a suggested retail price of \$69.95.

GEORGE HARRISON'S film-production company, HandMade Films, has reached a distribution agreement with CBS/Fox in the U.K. Under the terms of the deal, CBS/Fox will have home video rights to approximately 16 titles beginning with HandMade's first production in 1988. CBS/Fox says it will market the titles in the U.K. under a special HandMade label.

NEW WORLD VIDEO was honored during the Focus On Video trade show in Toronto recently. The company won an award for Best Canadian film with its release of "Decline Of The American Empire." New World was also cited for its promotional efforts in Canada, winning the best-advertising award for its overall product line.

THE HISPANIC HOME VIDEO ASSN. is trying to drum up support for its second annual convention, slated for April 9 and 10 in Hollywood. Show organizers say the convention will offer dealers the opportunity to participate in the largest Hispanic home video warehouse sale and exhibition. For more information contact HHVA, 627 Third St., Clovis, Calif. 93612.

AL STEWART

Watch for BILLBOARD SPOTLIGHTS

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- ITALY
- FRANCE
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FOR WEEK ENDING NOVEMBER 21, 1987

Billboard

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.			Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	25	THE BEST OF THE FOOTBALL FOLLIES	NFL Films Video	NFL's best and funniest football bloopers fill this compilation.	19.95
2	2	47	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	84.95
3	4	19	DORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
4	6	39	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video 103	A definitive guide to the art of skiing.	24.95
5	8	29	SKI MAGAZINE'S LEARN TO SKI	Lorimar Home Video 098	Beginner's guide to skiing, designed to teach basic techniques.	19.95
6	5	47	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
7	15	37	GOLF LESSONS FROM SAM SNEAD	Selluloid/Adam R. Bronfman Star Video Productions	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95
8	7	35	SUCCESSFUL WHITETAIL DEER HUNTING	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95
9	19	41	JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE	Vestron Video 1022	Learn tennis secrets and tips from the world's two best players.	29.95
10	10	29	T'AI CHI CH'AUN	Touching The Clouds King Of Video	Nancy Kwan demonstrates and explains the oriental exercise for mind and body.	42.95
11	3	19	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
12	16	27	NFL CRUNCH COURSE	NFL Films Video	Profiles of football greats plus the NFL's greatest hits.	19.95
13	18	23	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
14	RE-ENTRY		THE ELUSIVE WHITETAIL DEER	3M/Sportsman's Video Leisure Time Video	Step into the habitat of the Whitetail and improve your hunting abilities.	49.95
15	11	11	SOCCER FOR EVERYONE: VOLUME 1	Sports World	This program on soccer includes juggling, heading, dribbling & trapping.	29.95
16	14	9	RED ON ROUNDBALL	Best Film & Video Corp. 8102	Red Auerbach & an NBA all-star line-up show the strategies behind their plays.	29.95
17	13	25	WAY OF THE WHITETAIL	3M/Sportsman's Video Leisure Time Video	Learn to locate deer by understanding what they eat, where they live, etc.	69.95
18	9	13	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2	Vestron Video 2039	More great tips from the master of golf.	39.98
19	12	25	THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Features the fight in its entirety plus rare interview footage.	19.95
20	NEW▶		A KNIGHT OF BASKETBALL	Kartes Video	Coach Bob Knight explains the fundamentals of offense and defense.	19.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	1	47	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
2	3	25	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95
3	4	25	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
4	2	19	CAKE DECORATING	Learn By Video	The tips, tricks, and techniques of decorating are at your fingertips.	29.95
5	7	33	CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95
6	5	13	VIDEO FIREPLACE	The Video Naturals Co.	Relax in the glow of a flickering fire-right on the T.V. screen!	19.95
7	NEW▶		THE SIGHTS AND SOUNDS OF HAWAII	International Travel Network	Visit beautiful Hawaii and enjoy an in-depth look at the 4 main islands.	39.95
8	10	47	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
9	9	19	MADE EASY-ELECTRICAL	Lorimar Home Video 073	This volume is designed to save homeowners money on simple repairs.	14.95
10	6	29	JULIA CHILD: SOUPS, SALADS, AND BREAD	Random House Home Video	Making French bread, tossed salads, and light and hearty soups.	29.95
11	11	33	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
12	NEW▶		SPAGO: COOKING WITH WOLFGANG PUCK	Wolfgang Puck, Inc. Warner Home Video 35048	Over 15 Spago recipes including Wolfgang Puck's famed pizzas & pastas.	29.98
13	15	15	CHET ATKINS: GET STARTED ON GUITAR	Atkins Video Society	Chet's easy style of teaching makes learning guitar fun.	69.95
14	14	33	HUGH JOHNSON'S-HOW TO ENJOY WINE	Simon & Schuster Video Paramount Home Video	A definitive look at wine from cooking to decanting and buying	29.95
15	8	3	LEARNING TO SEW	Learn By Video	Sewing, fabrics, and pattern choices are demonstrated for the beginner.	29.95

♦ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary. Next week: Health And Fitness; Business And Education.

AVC TO HONOR SPECIAL-INTEREST TAPES

(Continued from page 1)

The AVC is a joint venture between the American Film Institute and Billboard. A total of 15 panels will be devoted during the three-day conference to various aspects of special-interest video programming.

In addition, the AVC meet incorporates the Billboard Video Music Conference, which will be highlighted by five seminar discussions.

Michael Nesmith, chairman of Pacific Arts, is the keynote speaker.

More than 400 tapes were submitted to the AFI for the special-interest awards. Tapes went through several layers of examination by a jury consisting of film, video, and television professionals as well as experts in special-interest disciplines. Winners will be announced at the awards dinner.

For information regarding the separate registration required for the dinner, contact the AVC at 212-722-2115. General information about the conference can be ob-

(Continued on next page)

HARDWARE WATCH

(Continued from page 56)

credits as you go along.

Best of all, you can do all this from your easy chair. DirectED is controlled by an infrared remote, which directs a microprocessor base unit to perform the various functions. You can press a help button any time during the process to guide you through. The unit is compatible with all consumer VCRs and camcorders—VHS, VHS-C, 8mm, Beta, and 3/4-inch.

Videonics president Mike D'Addio says the market for video-editing machines mirrors that of camcorders and, accordingly, he sees huge growth for them this fourth quarter and throughout next year.

"This year there will be an installed base of some 4 million camcorders," he says. "Our market is at the higher end of camcorder sales. We figure conservatively we can target around 10% of the 4 million installed base as the size of our market."

Videonics and others in the field estimate that more than 50% of those with a VCR will own a camcorder over the next four years.

"We've seen a huge spread of people buying our products, from doctors doing special scope surgery to mom and dad shooting their kid's birthday party," says D'Addio.

To date, Videonics has shipped around 3,000 DirectED units. D'Addio estimates they'll ship around 8,000 during this fourth quarter alone and perhaps as many as 40,000 next year.

D'Addio says Videonics considered including a VCR with the unit for those who don't have a second VCR at home, but economics changed all that. "We started in that direction but thought the price would be too high," he says. "DirectED circuitry is not like EQ or MTS stereo, where you can add it relatively inexpensively. Plus we feel that most people already have the VCR equipment. Why sell them another?" He estimates that an additional deck would have hiked the cost to around \$1,500.

The competition for infrared-remote-based units like Videonics are hard-wired units, like the one available from Futurevideo Products, also based in California. Robert Cohen, Futurevideo president, says hard-wired units offer certain advantages over infrared-controlled units, but he admits that his \$450 editing machine—which operates via a five-pin connector on VCRs—isn't as universally compatible as DirectED. Most 8mm decks are equipped with the five-pin connector, but consumer VHS decks, for the most part, are

not. Aside from a few recently released consumer decks from General Electric, Panasonic and Canon, he says, VHS decks with five-pin connectors are industrial units. As a result, most who use hard-wired editing machines are semipro or professional videophiles.

Cohen says the advantage of a hard-wired unit is that, by being wired directly to the deck, the editing system becomes a two-way exchange, passing and receiving vital information to complete functions. Wireless systems, he says, can only transmit commands one way and the user can't be certain the deck is completing them. "In order to do your editing properly you really need to get information from the deck," he says. "Infrared is only a one-way path."

Since a tape needn't be duplicated and run through before users can start editing, editing a tape can be quicker with the hard-wire machine, though Cohen concedes that his unit doesn't offer special effects. Because of the differences between formats, he offers five different models to dub between VHS and VHS, 8mm and VHS, VHS and Beta, Beta and VHS, and Beta and Beta.

The unit allows for audio dubbing, frame advance, insert editing, and forward reverse. An under-\$1,000 interface unit called the RS-232, due out in January, will allow users to hook the editing machine up to computers, allowing "the kind of editing you see in \$50,000 to \$100,000 editing systems," Cohen says. "It lets you do PC-based editing and move lines to different places in the script." The interface will be compatible with Futurevideo's EC-1000 Pro controller and will be available with special editing software.

While there are advantages to both systems, it seems that the consumer segment will be more amenable to an infrared-based unit like DirectED.

Dave Landis, national sales manager for Vidicraft, an Oregon-based marketer of video special-effects generators, switchers, and other video components, says his company has been exploring editing controllers and will probably market one within the next five months. "There's been an incredible boom in these products just in the past year," he says. "We've been interested in editing decks and I've recommended that we not touch the category unless we have an infrared-remote piece. I liked the Videonics piece, but we'd be looking at a little lower price point."

FOR WEEK ENDING NOVEMBER 21, 1987

Billboard®

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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	5	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	2	5	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
3	3	10	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
4	4	13	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
5	7	57	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
6	5	51	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
7	6	44	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
8	10	55	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
9	9	105	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
10	8	35	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
11	11	7	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
12	22	2	YELLOW SUBMARINE	Apple Films and United Artists MGM/UA Home Video M301170	The Beatles	1968	NR	29.95
13	12	107	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
14	34	2	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	89.95
15	13	23	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
16	15	22	DISNEY SING-ALONG SONGS: HEIGH HO!	Walt Disney Home Video 531	Animated	1987	NR	14.95
17	17	163	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
18	23	74	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
19	14	75	MARY POPPINS ◆◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
20	19	11	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
21	25	5	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Jane Fonda	1987	NR	39.95
22	18	120	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
23	24	43	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	29.95
24	NEW ▶		TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R	89.95
25	20	33	RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	29.98
26	37	6	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
27	RE-ENTRY		SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
28	21	82	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
29	RE-ENTRY		A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95
30	31	116	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
31	38	28	APOCALYPSE NOW	Paramount Pictures Paramount Home Video 2306	Marlon Brando Martin Sheen	1979	R	29.95
32	RE-ENTRY		9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R	24.95
33	16	8	GENTLEMEN PREFER BLONDES	CBS-Fox Video 1019	Marilyn Monroe Jane Russell	1953	NR	19.98
34	27	23	HERE'S DONALD!	Walt Disney Home Video 527	Animated	1987	NR	14.95
35	29	101	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
36	26	3	THE ENTERPRISE INCIDENT	Paramount Pictures Paramount Home Video 60040-59	William Shatner Leonard Nimoy	1968	NR	14.95
37	35	2	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	Animated	1987	NR	14.95
38	40	25	PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95
39	33	98	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
40	30	16	THE DOORS: LIVE AT THE HOLLYWOOD BOWL	The Doors Video Company MCA Home Video 80592	The Doors	1987	NR	24.95

◆ 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.

AMERICAN VIDEO AWARDS

(Continued from preceding page)

tained through the same number.

The four finalists in each special-interest category are the following:

Cooking, Food And Wine

"Chef Paul Prudhomme's Louisiana Kitchen, Volume 1."

"Secrets For Great Dinner Parties, Starring Richard Sax."

"Spago: Cooking With Wolfgang Puck."

"The Wines Of Bordeaux—A Video Guide."

Travel And Adventure

"The San Diego Zoo—It's A Wild Life."

"Ski: The Best Of The West."

"Spain: Everything Under The Sun."

"Touring Australia."

Science And Nature

"Journey Into Space."

"Land Of The Leopard."

"Ocean Symphony."

"Wild Alaska."

Crafts, Hobbies And Home Arts

"Crocheting Made Easy."

"Furniture Repairing With Bob Flexner."

"Magic Moments, Capture Them In Pictures."

"Tapestry Weaving, Level II."

Home Improvement

"Auto Repair For Dummies."

"Ceramic Tile Walls."

"How To Have A Moneymaking Garage Sale."

"Inspecting A House Before You Buy."

Games And Magic

"Byrne's Standard Video Of Pool And Billiards."

"Games: The Video Edition, Volume 1."

"Murder Mystery Video Party Game: Murder At The Guild Inn."

"Shari Lewis Presents 101 Things For Kids To Do."

Careers And Investment

"David Brecker's College Success Video."

"How To Really Start Your Own Business."

"1986 Tax Reform Act: Today's Opportunities, Strategies For Tomorrow."

"Steve Allen's How To Make A Speech."

Education

"American History: The Civil War."

"Hollywood Screenwriters And Their Craft."

"Touring Civil War Battlefields."

"The Video History Of The Civil War."

Fine Arts, Music And Dance

"The Barber Of Seville."

"Bone, Flesh, Skin: The Making Of Japanese Lacquer."

"Georgia O'Keefe."

"Reflections: The Story Of The Exhibition: Treasure Houses Of Britain."

Video Art

"I Do Not Know What It Is That I Am Like."

"Media: Zbig Rybczynski, A Collection."

"More Best Of Bill Wegman."

"Bill Viola, Selected Works."

Music Video

"Carl Perkins: Blue Suede Shoes."

"Celebrating Bird: The Triumph Of Charlie Parker."

"The Last Radio Station."

"The Real Buddy Holly Story."

Drama

(Continued on next page)

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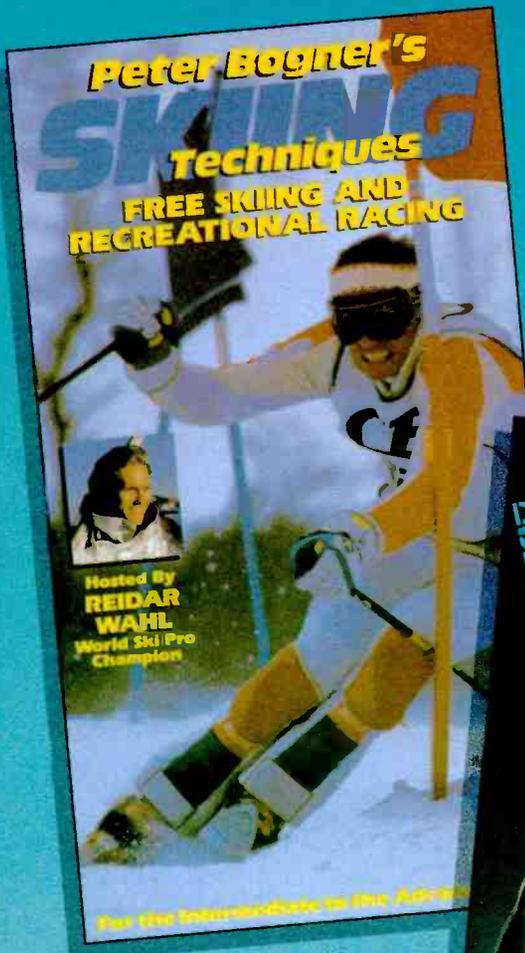
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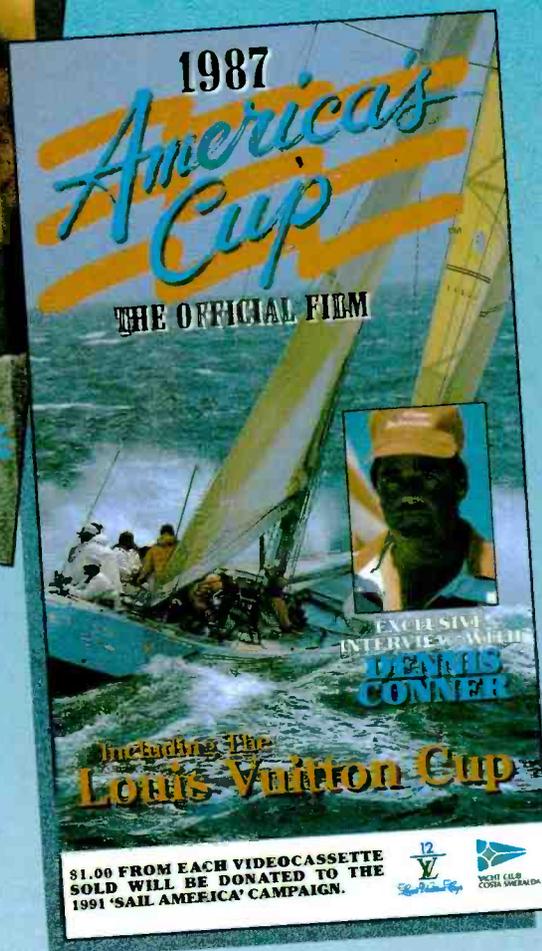
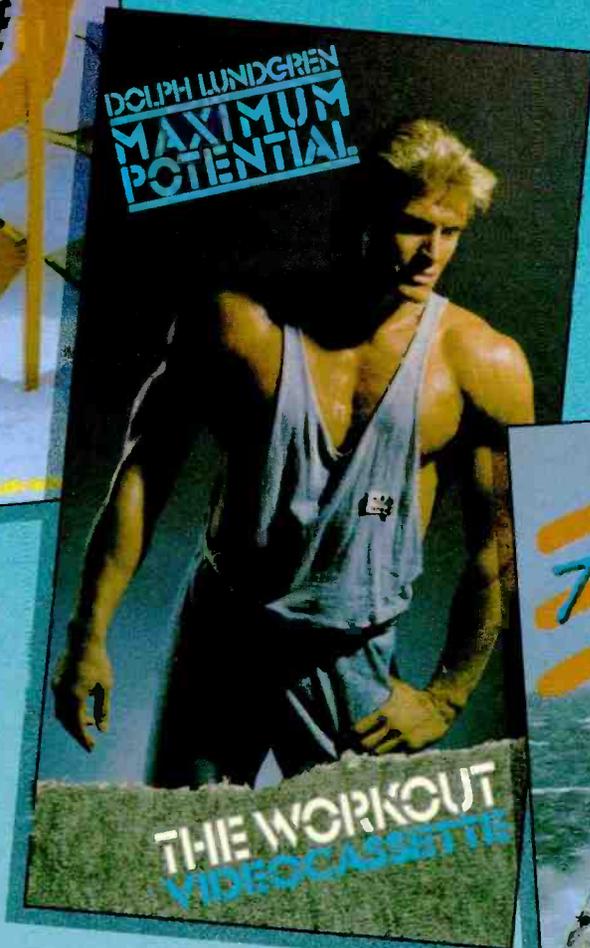
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AMERICAN VIDEO AWARDS

(Continued from preceding page)

- "Broken Victory."
- "Dream To Believe."
- "Gertrude Stein And A Companion."
- "Video Violence."
- Documentary**
- "Ephemeral Films, Volumes I & II."
- "The Fantasy Film Worlds Of George Pal."
- "Mother Theresa."
- "World Without Walls: Beryl Markham's African Memoir."
- Music And Dance Instruction**
- "Allons Danser!"
- "How To Play Piano With Richard Bradley, Volumes 1-3."
- "Steve Smith, Part One."
- "Videano: Beginning Keyboard For Real People."
- Sports History**
- "Forever Fenway."
- "1986 Mets."
- "Pinstripe Power."
- "That Ball's Outta Here! The Mike Schmidt Story."
- Sports Instruction**
- "L.L. Bean Guide To Canoeing."
- "Cycling For Success."
- "Pistol Pete's Homework Basketball: Dribbling."
- "Play Ball With Mickey Mantle."
- Children's Entertainment**
- "Babysongs."
- "The Little Prince And Friends."
- "The Looking Glass Video Library: The Elephant's Child."
- "Sometimes I Wonder."
- Children's Instruction**
- "Hey, What About Me! (A Video Guide For Brothers And Sisters Of New Babies.)"
- "Kids In Motion."
- "My Sesame Street Home Video: Learning About Letters."
- "Shari Lewis Presents 101 Things For Kids To Do."
- Health**
- "Larry Hagman's Stop Smoking For Life."
- "Loving Better."
- "Your Newborn Baby."
- "A Program For Vietnam Veterans . . . And Everyone Else Who Should Care."
- Exercise And Fitness**
- "Jane Fonda's Low Impact Aerobic Workout."
- "Jane Fonda's Workout With Weights."
- "Richard Simmons And The Silver Foxes."
- "Kathy Smith's Winning Workout."
- Comedy**
- "Bill Cosby: 49."
- "The History Of White People In America."
- "The Stoogephile Trivia Movie."
- "Robin Williams Live."

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More Than Zero. Rock legend Roy Orbison recorded "When Life Fades Away" for the film "Less Than Zero" at Hollywood's Hitville Studios. Def Jam Records founder Rick Rubin produced the track, Orbison's first in eight years. Shown, from left, are Rubin; George Drakoulias, Rubin's assistant; Orbison; and Glenn Danzig, co-writer of "When Life Fades Away."

High-Definition Teleproduction To Be Discussed ITS Plans Dec. 17 Seminar In N.Y.

NEW YORK High-definition teleproduction will be examined at a special Dec. 17 seminar hosted by the New York chapter of the International Teleproduction Society.

Host of the meeting, which occurs at Rebo Stage, 532 W. 25th St., will be Barry Rebo of Rebo High Definition Video. Rebo is a leading proponent of HDTV, and he will base his discussion on his yearlong experience with HDTV equipment, working on commercials, music videos, and feature films.

A highlight of the seminar will be demonstrations of high-definition visuals taken from the first feature film utilizing HDTV techniques, "Doing It Up."

Rebo will also demonstrate the use of HDTV during the tape-to-

film transfer process and show how HDTV can be down-converted to NTSC.

There is no charge for ITS/NY members; nonmembers will be asked for a \$10 contribution to the organization, which is a nonprofit group dedicated to promoting teleproduction. For further information, contact Cece Lazarescue at 212-629-3266.

In another ITS development, the organization's President's Forum is planning a senior-level conference, dubbed the first annual Management Retreat, set for Feb. 5-8 at the Pierre Marques resort in Acapulco, Mexico.

According to Janet Luhrs, ITS executive director, the conference is open only to ITS member chief executive officers, chief operating

officers, and company presidents.

Panel discussions planned for the meeting include "Startups, Mergers, And Acquisitions: An Analysis Of Expansion"; "Future Technology: Manufacturer's Forecast And Timetable"; and "The ITS Agenda For The Future: Your Input And Directives."

Roundtable discussions will cover "How To Build An Effective Management Team"; "Employee Morale, Motivation, And Compensation Packages"; "Marketing, Market Research, And The Teleproduction Market Place"; "Capital Intensive: Is There Ever An End?"; and a comparison of facility operations, called "You Show Me Yours, And I'll Show You Mine."

AUDIO TRACK

LOS ANGELES

NEW YORK

ELLIOT EASTON, lead guitarist for the Cars, produced tracks for Canadian rockers **Jeffrey Hatcher & the Big Beat** at **Platinum Island Studios**. The first single is "99 Years" from the group's debut **Upside Records** album, "Cross Our Hearts." Easton was assisted by engineer **Jamie Chaleff** and veteran keyboardist **Tommy Mandel**.

At **Electric Lady**, **John Luongo** completed additional production and mixing on the new **Aerosmith** single for Geffen. **Gary Hellman** ran the board and **Phil Ashley** provided keyboard overdubs. **Andrew Speigleman** assisted.

Phuture, featuring former **Camero** members **Damon Mendez**, **Arnette Leftenant**, and **Steven Moore** worked on an album project with chief engineer **Chris Irwin** at **Calliope**. Also, **Dave Shaw** and **Paul Simpson** produced the dance single "Is It Good Enough?" for **Profile Records' Chanelle**.

Roy Orbison was at **Quad** to mix the **Def Jam Records** soundtrack for "Less Than Zero" (20th Century Fox). The session was produced by **Rick Rubin**, with **Andy Wallace** engineering. Also, **La La** worked on tracks for **Arista Records**. The tracks were produced by **M&M Productions** and engineered by **Peter Sturge**.

At **I.N.S.**, **Mel & Kim** worked on a 12-inch version of "I'm The One Who Really Loves You," produced by **Stock**, **Aitken**, **Waterman**. The new remix is by **David Cole** and **Robert Clivilles** with edits by **Chep Nunez**. **Steve "Griff" Griffin** was at the board. Also, **Tuesday Knight** was in to work on "Out Of Control" (to be released as a 12-inch dance mix and 7-inch pop single) with producers **Justin Straus** and **Murray Elias** for **CBS/Epic**. **Dan Sheehan** ran the board. And, **Divine Force** worked on the 12-inch version of "Ain't We Funky Now" for **Yamakka Records/You Can Win Productions**. The project was produced by **Angel** and **Jazzy Jay**. **Gary Clugston** was at the board.

HANS NAUGHTY completed tracks for its debut album, "Paint The Town Red" (scheduled for release on **Iron Works Records**) at **Image Recorders**.

Sting and **José Quintana** of **A&M Records** collaborated on the Spanish version of Sting's "They Dance Alone" at **Larrabee**. **Paul McKenna** engineered with **John Hegedes**. Also, **Tom Lord-Alge** remixed **Heart's** "There's The Girl" for **Capitol Records**. **Jeff Lorenzen** assisted. **Bryan Loren**, co-producer on Sting's "We'll Be Together," came in to do percussion and bass overdubs for the 12-inch mix. And, **Jody Watley's** "Some Kind Of Lover" was remixed for **MCA Records** by producer **Louil Silas Jr.** **Taavi Mote** engineered with the assistance of **Elmer Flores** and **Peter Arata**.

Robert Rosario finished production work on **Sweat Shop Records'** first release, "Hard Body" by the **Shop**. The project was produced by **Darrin Randle** with **Cecil Dukes** at the board.

At **Lion Share**, **Cindy Fee**, who has sung background vocals for such artists as **Dolly Parton**, **Anne Murray**, **Lionel Richie**, and **Kool & the Gang**, recently put down tracks for an upcoming album of her own. **Joe Chemay**, who has produced **Julio Iglesias** and **Christopher Cross**, produced. **Terry Williams**, a founding member of **Kenny Rogers & the First Edition**, engineered.

NASHVILLE

HANK WILLIAMS JR. was at **Emerald Sound Studio** on the eve of the **CMA** awards show to tape a guest spot on **MCA's** new national radio program, "Nashville Live."

Amy Grant paid a visit to the **Bennett House** to record tracks for a new album with producer **Brown Bannister** and engineer **Jeff Balding**. And, **David Meece** worked on music for his live-concert show with engineers **Paul Mills** and **Mike Clute**.

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

SOUND INVESTMENT

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

HEADING SOUTH: **Unitel Video** plans to establish a southern division at the **Universal Studios Florida** production and entertainment complex under construction in Orlando, Fla. The complex is set to open in the summer of 1988.

Unitel currently provides TV production facilities for **Universal** at its Los Angeles headquarters. **Alex Geisler**, **Unitel's** co-founder and executive vice president, says the upcoming move south makes good sense.

"Florida is definitely a growing production center, and **Universal's** huge commitment there will make this one of the most important production complexes in the industry," says **Geisler**.

Universal Studios Florida is a joint venture between **MCA Inc.** and **Cinplex Odeon Corp.** The facility is being built on a 444-acre site, incorporating film and tape studios with four sound stages. The complex will be able to handle eight simultaneous productions plus full-support assistance, **Unitel** says. Plans call for a **Universal Florida** studio tour to go into operation by 1989.

HAIL, HAIL: Sound-system and speaker-component manufacturer **Turbosound Ltd.** recently was presented with the **Queen's Award For Export Achievement**. The award is presented annually to companies that have made outstanding progress in export markets. The ceremony took place at the firm's headquarters in **Surrey, England**.

NEW GEAR: **Secret Sound**, Los Angeles, recently added a **Solid State Logic 6048** console with an events controller, **Total Recall**, and plasma meters. Also, the facility purchased an **Otari MTR-90 II** as a second machine to lock up with **Secret's Studer A820 24-track** deck.

In Atlanta, **Crawford Post Pro-**

duction has taken delivery of a new **Synclavier**; the firm says it is now in the process of transferring new programs into the system. **Crawford** has also just added the **Wavefront 3-D** animation system as well as **Sony's** new digital video deck, the **DVTR-1000**.

Lorimar has purchased 18 **Nagra** tape machines for sound recording on such television shows as "Knots Landing," "Dallas," "Falcon Crest," and "Our House."

The **New York Music Deli** recently acquired a **Soundtracs 6800 Series** audio console, a new 64-channel fully automated board.

HEAVY DATA: **Optical Media International**, the **Los Gatos, Calif.**-based company that for two years has been publishing **CD-ROM** disks for the professional music and studio market, is about to release two new **CD-ROM** disks—one for **E-mu Systems' Emax**, called "Universe of Sounds, Volume I," and the **Northstar Gold** disk in the **Emulator II** format.

The **Emax** disk was shown at the recent **Audio Engineering Society** meet in **New York**; it contains the equivalent of 505 floppy disks for the sampling instrument with more than 3,200 keyboard layouts. The disk is

compatible with **Optical Media's CDS3 CD-ROM** drive.

Scott France, **OMI's** president, says the new disk offers sounds and sequences that have not been available to **Emax** users in the past. For more information, call the firm at 408-395-4332.

NEW ANALYSIS: **Newton, Mass.-based dbx** has developed a new technology that allows the use of any music signal to analyze frequency response, and firm has incorporated the new technology into a prototype for an instrumentation-quality, 31-band/ $\frac{1}{3}$ -octave, real-time analysis system.

Les Tyler, **dbx's** vice president of engineering, notes, "This is the first time that broadcasters will be able to analyze transmitter-frequency response using the music being broadcast instead of test tones."

According to **Tyler**, this ability will "eliminate transmitter shutdown [and] its attendant loss of broadcast time and advertising revenues."

Tyler says the **RTA** will also be used by sound contractors and sound-reinforcement engineers to analyze the frequency response of a stadium or concert hall while the audience is present, thus eliminating the trial-and-error process now used for sound-system setup.

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TOP CLASSICAL ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
			★ ★ NO. 1 ★ ★	
1	2	12	BEETHOVEN: PIANO CONCERTO NO. 5 CBS M-42330 (CD)	MURRAY PERAHIA
2	1	56	HOROWITZ IN MOSCOW DG 419-499 (CD)	VLADIMIR HOROWITZ
3	5	18	WHITE MAN SLEEPS NONESUCH 79163 (CD)	THE KRONOS QUARTET
4	4	26	POPS IN LOVE PHILIPS 416-361 (CD)	BOSTON POPS (WILLIAMS)
5	6	14	BEETHOVEN: SYMPHONIES 4 & 5 L'OISEAU LYRE 417-615 (CD) ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
6	3	36	CARNAVAL CBS IM-42137 (CD)	WYNTON MARSALIS
7	7	88	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
8	8	22	GROFE: GRAND CANYON SUITE TELARC 80086 (CD) CINCINNATI POPS (KUNZEL)	
9	17	4	BACH: CHACONNE/PARTITA/CELLO SUITE MCA MCAD-42068 (CD) ANDRES SEGOVIA	
10	10	8	STRAUSS: ARIADNE AUF NAXOS DG 419-225 (CD) TOMOWA-SINTOW, BATTLE, BALZSA (LEVINE)	
11	9	24	ADAMS: THE CHAIRMAN DANCES NONESUCH 79144 (CD) SAN FRANCISCO SYMPHONY (DE WAART)	
12	14	10	MOZART: THE MARRIAGE OF FIGARO ANGEL DSC-47978 (CD) ALLEN, BATTLE, PRICE (MUTI)	
13	NEW		BEETHOVEN: SYMPHONY NO. 9 ANGEL DS-49221 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)	
14	15	6	BRAHMS: PIANO QUARTET NO. 1 CBS M-42361 (CD) MURRAY PERAHIA, AMADEUS QUARTET	
15	12	28	HOLST: THE PLANETS LONDON 417-553 (CD) MONTREAL SYMPHONY (DUTOIT)	
16	20	10	WORLD'S GREATEST OVERTURES PRO ARTE CDD-813 (CD) VARIOUS ARTISTS	
17	11	14	BOCCHERINI: CELLO CONCERTO CBS M-39964 (CD)	YO-YO MA
18	24	18	BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068 (CD) ENGLISH STRING ORCHESTRA (BOUGHTON)	
19	22	4	RODRIGO/PONCE/TORROBA MCA MCAD-42067 (CD)	ANDRES SEGOVIA
20	NEW		WAGNER: LOHENGRIN LONDON 421-053 (CD) DOMINGO, NORMAN (SOLTI)	
21	13	68	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD) KATHLEEN BATTLE	
22	18	8	BEETHOVEN: SYMPHONIES 2 & 8 ANGEL DS-47698 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)	
23	23	4	BEETHOVEN: SYMPHONY NO. 9 LONDON 417-800 (CD) CHICAGO SYMPHONY ORCHESTRA (SOLTI)	
24	16	18	CBS MASTERWORKS DIGITAL SAMPLER CBS MK-42070 (CD) VARIOUS ARTISTS	
25	19	66	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD) VLADIMIR HOROWITZ	

TOP CROSSOVER ALBUMS™

1	1	14	KIRI SINGS GERSHWIN ANGEL DS-47454 (CD)	12 weeks at No. One KIRI TE KANAWA
2	2	8	MY FAIR LADY LONDON 421-200 (CD)	KIRI TE KANAWA, JEREMY IRONS
3	4	6	CAROUSEL MCA 6209 (CD)	BARBARA COOK, SAMUEL RAMEY
4	3	8	BACH ON ABBEY ROAD PRO ARTE CDD-346 (CD)	JOHN BAYLESS
5	7	10	STAR TRACKS II TELARC 80146 (CD)	CINCINNATI POPS (KUNZEL)
6	6	12	GERSHWIN: OVERTURES ANGEL DS-47977 (CD) NEW PRINCESS THEATER ORCHESTRA (MCGLINN)	
7	NEW		VOLARE LONDON 421-052 (CD)	LUCIANO PAVAROTTI (MANCINI)
8	5	34	TRADITION ANGEL DS-47904 (CD)	ITZHAK PERLMAN
9	12	4	STRIKE UP THE BAND RCA 6490-RC (CD)	CANADIAN BRASS
10	8	26	BASIN STREET CBS FM-42367 (CD)	CANADIAN BRASS
11	9	36	BOLLING: SUITE FOR FLUTE & JAZZ NO. 2 CBS FM-42018 (CD) JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
12	11	6	SWITCHED ON CLASSICS PRO ARTE CDD-338 (CD)	WILLIAM GOLDSTEIN
13	NEW		BY REQUEST... THE BEST OF JOHN WILLIAMS PHILIPS 420-178 (CD) BOSTON POPS (WILLIAMS)	
14	10	38	IN IRELAND RCA 5798-RC (CD)	JAMES GALWAY & THE CHIEFTAINS
15	13	62	OPERA SAUVAGE POLYDOR 829-663 (CD)	VANGELIS

(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.

Classical KEEPING SCORE



by Is Horowitz

CROSSOVER CHATTER: Thomas Shepard, head of MCA Classics, continues his romance with show music, even as he steps up the label's release of conventional classics. Among albums scheduled for December recording sessions is one by Sarah Brightman, already titled "The Ones That Got Away." It will consist of tunes by top composers dropped from successful shows for one reason or another or taken from shows that never quite made it in the first place. Andrew Lloyd-Webber will write a number of the arrangements, says Shepard.

In another batch of sessions Shepard will supervise next month, Barbara Cook will record the "The Walt Disney Songbook," a collection of standards associated with Disney productions over the years. In this case, Luther Henderson will prepare some of the orchestrations. Henderson has also constructed a pair of symphonic suites based on Webber's "Jesus Christ Superstar" and "Phantom Of The Opera," which will be recorded in London with the Royal Philharmonic Pops for MCA. Paul Gemignani will conduct.

VIRGIN RECORDS has done little more than confirm it is readying a classical music division, keeping details close to the vest. Now we hear that Andrew Litton, who has recently been named artistic adviser and principal conductor of the Bournemouth Symphony Orchestra, has recorded the Mahler First Symphony with the Royal Philharmonic, due to be one of the first releases on Virgin Classics when the label debuts next February.

Litton, an American and for a time an associate of Mstislav Rostropovich at the National Symphony in Washington, D.C., will conduct two recordings a year for Virgin. A series of Tchaikovsky symphonies is planned. Litton replaces Rudolf Barshai at Bourne-

mouth.

PASSING NOTES: Harmonia Mundi USA has added two more labels—Accent and Ricercar—to its distribution list of more than 25. Both come from Belgium and were formerly available here under other auspices. The West Coast firm is also stepping up its own recording activities, primarily of repertoire thinly represented elsewhere.

Harmonia Mundi's current push centers on an album of 11 arias from a half dozen Handel operas. Called "Arias For Senesino," the famous castrato of Handel's day, the disk features countertenor Drew Minter, with the Philharmonia Baroque Orchestra conducted by Nicholas McGegan. Minter will be featured next in an album of English music performed with the Newberry Library Ensemble, a Chicago group, says Robina Young, label producer. Among other albums planned is

MCA Classics plans Dec. release of show-music disk

a set of the Mozart Horn Concertos played on a valveless instrument.

Musicmasters has signed the St. Luke's Chamber Ensemble for a pair of albums, one of several Bach concertos for diverse instruments, to be released in February, and the other presenting the Hindemith Octet, due for taping this month, says Jeffrey Nissim, label president. Production entity is Gregg Squires Productions; Tony Rudel is producer. Coming later will be a pair of disks with the ensemble's big sister, the Orchestra of St. Luke's. Repertoire is yet to be fixed, says Nissim.

David Chesky, who runs the Chesky Records audiophile label with his brother Norman, will have his own Concerto for Trumpet and Orchestra premiered by the Charleston Symphony Sunday [15]. Dominic Derasse will be soloist... The training orchestra New World Symphony will introduce a piece commissioned from Charles Wuorinen at its inaugural concert in Miami Feb. 4. Conductor of the orchestra is Michael Tilson Thomas.

LA RADIO LATINA



by Carlos Agudelo

AFTER 19 YEARS of being dormant, the Acapulco World Review festival (XII Resenā Mundial De Acapulco) has been revived in big fashion by the Mexican government and private industry. The purpose behind the move, according to Armando Bautista, press coordinator for the event, is to give new impetus to the Mexican film industry as well as radio, television, video, and music. Originally the review was a film-only festival, but organizers of the event hope to make it an international showcase that will help bolster the image of Acapulco and Mexico as tourist attractions.

For this year's event, the organizers brought together many top pop artists. The first concert, held at the Teotihuacan auditorium, presented an interesting if incomplete picture of what the future may have in store for pop music in Spanish. The concert showcased such established acts as José José and Emmanuel as well as rock musicians from Spain, samba rockers from Brazil, and singers who line up on the fringes of the pop scene.

Opening the concert was Brazil's George Benn, who played what could be called progressive samba before a packed house. Audience members looked as if they were hearing music from another world. It might have been a good warm-up except for one thing—it didn't work, because the concert was being recorded for television, and the audience was subjected to the usual delays. Benn was followed by Jorge Muniz, a standard pop act, and by Pandora, a female trio that gave a compelling performance. Next came La Union, a rock group from Spain that showed that proved that good rock can be performed in Spanish. The first part of the concert was closed by José José, who unfortunately is losing his

voice. The strain throughout his performance was painfully obvious, but the singer gave the public all he had—in voice and in feeling.

The second part of the show was opened by the Flans, a dynamic trio of adolescent girls. The fast pace of their music, their on-stage choreography, and their perfectly synchronized voices were reminders that when young people are involved, the faster the better. Victor Manuel & Ana Belen, a duo from Spain, sang in Spanish, performing pop songs with messages. Then came Alaska and Dinarama, rock from Spain again, this time heavy on choreography and electronics. Alaska and La Union, by the way, may represent the immediate future of Latin music—a new wave of Latin rock, whose invasion is already being planned. Guadalupe Pineda, a singer with one of the loveliest voices in Mexico, sang like Ana Belen and Victor Manuel, especially on "Ma-

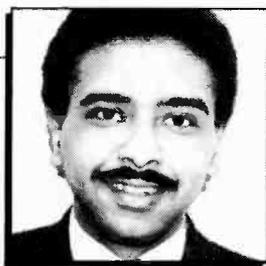
The Acapulco World Review festival has been revived

ria Maria," a song by Brazilian musician Caetano Veloso. The show was closed, after more than 3½ hours of music and television delays, Emmanuel, who performed his usual repertoire with his usual style.

Conspicuous by their absence were representatives of the East Coast of the U.S. and groups from the U.S.-Mexican border, among others, who could have given the festival greater international appeal. Nevertheless, it was a very good beginning.

A brief aside: An astonishing total of 114 videos in Spanish by 80 different artists are being shown as part of the festival. Shouldn't someone start a Spanish-language MTV?

Latin Notas



by Tony Sabournin

"1987 HAS BEEN A banner year for Discos CBS," says label vp **Frank Welzer** upon departing a recent RIAA/ALARM meeting held in N.Y. Such puffery isn't unusual in a business where hype is as essential as oxygen. But there is supporting evidence, like the "new signings" factor: proven favorites like **Raphael** and **Sophy**; merengue stars **Milly**, **Jocelyn y Los Vecinos** — the first successful band out of the N.Y. Dominican community — and **Johnny Ventura**, the genre *rey* turned politician whose sheer artistic force secured an additional album production for loyal backup vocalist **Roberto del Castillo**. (In Ventura's private conversations he acknowledges that his previous label's failure to provide this recording opportunity for Castillo was the single reason for terminating the relationship.) Tap the young regional talent and out comes **Luis Enrique** from Miami as well as **Top Banana** and **Lourdes Robles** from Puerto Rico.

"We made a conscious effort this year to round out our roster," mentions a&r East Coast director **Angel Carrasco** who also credited the efforts of his West Coast counterpart, **José Béhar**. Béhar was responsible for the signings and/or development of artists like **Little Joe** and **La Familia**, **Tinta Blanca**, **Grupo Mazz**, **Laura Canales**, and **Michelle**, each of whom has received considerable coverage in the West Coast, Southwest, and Chicago markets. "When you fuse the success achieved by these artists with the hits by the labels we distribute (Profono, Hacienda, and Cara), you have to agree that we've indeed found gold in California," states Welzer.

If California's golden references seem appropriate to a vp with the surfer look, Puerto Rico is the *manzana* of **George Zamora's** eye. Discos' national sales and promotion director openly gushes about the label's commitment to *La Isla del Encanto's* \$50 million annual record-sales consumption. "Our staff in Puerto Rico is the largest of any multinational. It's meant an additional expense," says Zamora, "but it's also translated into more efficient promotional services and higher sales." The sales record established by the label this year in Puerto Rico, says Zamora, is aided by the island's 50% consumption of English products and CBS' strong new commercial releases such as **Michael Jackson**, **Billy Joel**, **Bruce**

Springsteen, **REO Speedwagon**, and **Miami Sound Machine**. Zamora is especially proud of a promotional strategy implemented particularly for MSM where a typical pop product was promoted on Spanish-speaking radio stations in Puerto Rico.

Then there were the old reliables: **Ventura**, **Yolandita Monge**, **Roberto Carlos**, **José Luis Perales**, and 1987's apparent chart winners, **Braulio's** "Lo Bello y lo Prohibido" and **Julio Iglesias'** "Un Hombre Solo," each of which have topped the rankings from their respective release dates till present.

Still, the confidence success brings goes beyond the notes exuded by the grooves and into the managerial ranks. Welzer calls it "an aggressive management team and philosophy." Zamora gives it a marketing perspective, one beyond the used-and-abused clichés. Says Zamora, "it goes from doing compilations affordable at the lowest economic strata to concentrating other times on power hits. In other words, we are reaching different consumers at dif-

'We made an effort this year to round out our roster'

ferent price levels."

New challenges lie on the horizon. One is the introduction of the latin-rock concept in the United States, a notion which radio pds haven't been warm to in the past. "We've got to try it because it represents a new direction to go after for the pre-teen and young-teenager market," says Welzer. There's also the almost concluded distribution deal with México's Orfeo Records and the explicit promise to distribute top-seller **Lupita D'Alessio's** next lp on the label. In the near future is the **Latin Spice Band**, a production of renowned Christmas songs like "Feliz Navidad," "Jingle Bells," "We Wish You A Merry Christmas," "O Come All Ye Faithful," and "Silent Night." With the strong initial orders, Zamora predicts a gold record for the Latin Spice Band. Optimistic as the whole Discos CBS staff is for the prospects lying ahead in 1988, all Discos CBS executives agree that the label will do even better once the parallel import and piracy situations are brought under control.

FOR WEEK ENDING NOVEMBER 21, 1987

Billboard

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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
				★★ NO. 1 ★★	
1	1	3	13	JULIO IGLESIAS CBS	QUE NO SE ROMPA LA NOCHE 2 weeks at No. One
2	5	24	3	JOSE LUIS RODRIGUEZ MERCURY	Y TU TAMBIEN LLORARAS
3	2	4	8	BEATRIZ ADRIANA PROFONO	LA LUNA SERA LA LUNA
4	3	2	15	LOS LOBOS WARNER BROS.	LA BAMBA
5	6	5	7	WILKINS WEA LATINA	MARGARITA
6	4	1	21	LUIS MIGUEL WEA LATINA	AHORA TE PUEDES MARCHAR
7	9	18	4	ROBERTO CARLOS CBS	NEGRA
8	7	6	7	DANNY RIVERA DNA	AMAR O MORIR
9	10	9	15	MIJARES EMI	NO SE MURIO EL AMOR
10	18	22	4	JOSE FELICIANO EMI	PONTE A CANTAR
11	11	10	12	AL BANO Y ROMINA POWER WEA LATINA	SIEMPRE SIEMPRE
12	14	21	5	JOSE LUIS PERALES CBS	AMADA MIA
13	13	14	9	FANDANGO EMI	AUTOS, MODA Y ROCK AND ROLL
14	8	7	17	NELSON NED EMI	ME PASE DE LA CUENTA
15	17	15	39	LOS BUKIS LASER	TU CARCEL
16	12	8	11	PANDORA EMI	MI HOMBRE
17	15	12	14	CHAYANNE CBS	FIESTA EN AMERICA
18	16	13	6	TOMMY OLIVENCIA TH	NO TIRES LA PRIMERA PIEDRA
				★★★ POWER PICK ★★★	
19	29	40	3	LOS YONICS CBS	PETALO Y ESPINAS
20	27	38	15	JULIO IGLESIAS CBS	TODO EL AMOR QUE TE HACE FALTA
21	21	20	6	PALOMA SAN BASILIO EMI	LUNA DE MIEL
22	19	17	19	FRANCO DE VITA SONOTONE	SOLO IMPORTAS TU
23	23	37	6	ELIO ROCA PROFONO	UNA ROSA Y UNA ESPINA
24	30	30	7	FRANCO PEERLESS	MURIENDO AQUI
25	20	11	16	EMMANUEL RCA	NO TE QUITES LA ROPA
26	22	29	7	SANDY REYES MUSIC CITY	MI NOVIA, MI AMANTE, MI MUJER
27	32	47	4	LOS HERMANOS MIER ARIOLA	LA COLORETEADA
28	RE-ENTRY			JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
29	35	44	23	LOS BUKIS LASER	ME VOLVI A ACORDAR DE TI
30	39	19	12	YOLANDITA MONGE CBS	CONTIGO
31	RE-ENTRY			LOS CAMINANTES ROCIO	TODO ME GUSTA DE TI
32	24	23	22	ESTELA NUNEZ ARIOLA	CORAZON ERRANTE
33	38	28	17	SONIA RIVAS CBS	DE PECHO A PECHO
34	34	33	14	LUCIA MENDEZ ARIOLA	YO NO SE QUERERTE MAS
				★★★ HOT SHOT DEBUT ★★★	
35	NEW▶		1	ANA GABRIEL CBS	AY AMOR
36	NEW▶		1	VICENTE FERNANDEZ CBS	QUE NO TE EXTRANE
37	36	31	6	ORQUESTA INMENSIDAD FANIA	TE PARECES TANTO A MI
38	49	—	2	YOLANDITA MONGE CBS	LABERINTO
39	44	—	2	ROCIO DURCAL ARIOLA	INFIDELIDAD
40	42	25	41	BRAULIO CBS	NOCHE DE BODA
41	40	—	2	NAPOLEON RCA	PARA NO PENSAR EN TI
42	31	26	4	YURI EMI	VIVIR SIN TI
43	50	27	19	VALERIA LYNCH SONOTONE	MUNECA ROTA
44	47	—	2	FLANS MELODY	CORRE CORRE
45	NEW▶		1	LOLITA EMI	TE ESTOY HABLANDO EN SERIO
46	RE-ENTRY			JOSE JOSE RCA	SIN SABER
47	26	42	11	EDNITA NAZARIO MELODY	ALMA DE GITANA
48	25	16	24	DANIELA ROMO EMI	VENENO PARA DOS
49	33	32	3	LUNNA A&M	FUGITIVO AMANTE
50	48	41	5	LUPITA D'ALESSIO LUNA	NI GUERRA NI PAZ

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West Germany Sees Potential In Metal

BY WOLFGANG SPAHR

HAMBURG Stateside success for acts including the Scorpions, Accept, and Bonfire has focused West German industry attention on the potential of heavy metal. With the domestic popularity of the genre also growing and six-figure sales in prospect, labels here have acquired the confidence to invest heavily in the genre.

Says SPV's Manfred Schutz: "The heavy metal and hard rock scene will

develop positively in the coming years, though this style of music will always attract a specialist audience and never become a general youth culture. The sales that can be expected certainly justify careful and systematic investment."

Care is indeed necessary. Heavy metal fans are keenly critical and will not buy bad product simply because it is well marketed. The demographics of the market are precise: males aged 12-22, according to most label chiefs. Developing new acts can be a long and costly process. Metronome's Bernard Marx says good acts need up to four years to develop fully, while Breeze Music's Fred Hoock notes that the required investment may reach \$1 million. Long-term contracts calling for at least three albums are seen as essential. As Phonogram's Louis Spillman notes, companies that are not prepared to think big should not get involved in heavy metal.

Crossover potential and the increased sales that go with it are available, but only to the more melodic forms of hard rock, which can generate hit singles and reach both older age groups and female audiences.

Label chiefs are bullish on West

Germany's chances of producing further major international names to follow today's top acts. They point out that musical quality, not financial clout, was responsible for the success of bands like the Scorpions and Accept. Those successes have given the country a growing reputation in heavy metal and made it easier for new German productions to get a hearing overseas as well as encouraging greater efforts to seek out and nurture new talent.

Says EMI Electrola's Peter Sevenich: "Recently the industry has been paying a great deal of attention to heavy metal. This sort of music is always planned on a worldwide basis, so the financing basis is the same, but the international interest means that we are willing to take the risk." MSA's Mario Mendrzycki expresses confidence that the second generation of German heavy metal acts, which includes Warlock, Victory, Bonfire, and Helloween, will break through internationally, but warns that as with other types of acts, they must first establish a sound domestic base. SPV's Schutz adds: "The super groups don't only come from the U.S. and have names like Kiss and Van Halen. The super groups of the new

generation are acts like Helloween and Metallica."

Schutz credits indie labels with the key role in developing the market and scoring good overseas results with bands like Steeler, Destruction, and Helloween. Major companies have, to date, been less successful in breaking heavy metal rosters internationally, he says, citing EMI's difficulties with Eloy, which despite 1.8 million records sold in West Germany could not be placed overseas, and Phonogram's difficulties with Warlock.

But Spillman insists: "There are no major problems in selling abroad. Because Phonogram is traditionally hard and heavy, we are taken seriously around the world. Warlock is known internationally, and everyone is talking about our new act China." EMI's Sevenich also denies any difficulties, saying, "With the Scorpions and MSB [McAuley Schenker Group] we have a significant share of the heavy metal market. The Scorpions have sold 10 million sound carriers worldwide, and MSG is on the way to a comparable position. The only real problem is that it is difficult to keep coming up with talents as strong as Michael Schenker's for the heavy metal market."

French Move Up VAT Cut

BY PHILIPPE CROCC

PARIS The French record industry group SNEP has welcomed the government's decision to cut the reduced value-added tax rates for disks and tapes in December, one month earlier than originally planned.

The cut in VAT (Billboard, Sept. 26) followed prolonged pressure from all sectors of the industry against a backdrop of steadily declining sales. Label chiefs believe that lower prices will bring an upsurge in volumes, and to this end both record companies and dealers have pledged not to increase retail prices above the level of inflation, so that the benefits of the reduction in VAT from 33.3% to 18.6% are passed on fully to consumers.

Lobbying for an earlier change-over date began immediately after the government's decision was announced, with SNEP and other organizations pointing out the importance of the end-of-the-year sales period. This argument was accepted at the government's October budget meeting—reportedly without dissent.

The example set by the music business has encouraged video industry leaders to press for a similar VAT reduction for prerecorded video titles, which currently attract VAT at 33%. The trade group CSEA, which represents most major producers and distributors here, recently succeeded in persuading Pierre Christian Taittinger, vice president of the French Senate, to table an amendment to the 1988 budget program proposing the reduction of VAT on video software for both sale and rental to only 7%.

Government discussion currently centers on the cost of such a measure, which is calculated to be about \$46 million.

Sell-through product represents barely 10% of the overall prerecorded video market in France. Retail prices between \$42.50 and \$60 are seen as a major brake on sales, with even box-office blockbusters selling no more than 10,000 units. The industry believes that if lower VAT levels permit prices to be reduced below the 200 francs (\$34) watershed, the sales market could expand rapidly.

U.K. Govt Blasted For Rejecting Tape Levy Move Termed 'Affront To Copyright Community'

BY MIKE HENNESSEY

LONDON The U.K. government's 11th-hour rejection of a provision for a private copying levy on blank tape in the new Copyright Bill (Billboard, Nov. 7) has been condemned by Bob Montgomery, managing director of the Mechanical Copyright Protection Society, as a sly, confidence-game trick.

Montgomery charges that the government arbitrarily changed its position without consulting with those who are hurt most by home taping. He says the government had given every indication that the levy would be included in the new legislation.

Montgomery calls the government's move "a complete reversal of attitude" and "an affront to the copyright community." He blames it on the fact that a new government minister in charge of copyright matters recently took office.

"The previous minister recognized the validity of our case," he says. "The present one does not. Instead, he has accepted without question all the tired and discredited arguments of the tape-manufacturers' lobby on the false assumption that he is coming down on the side of the consumer."

"The fact is that it is the tape manufacturers who are reaping the benefit of the large-scale, unauthorized home taping which goes on in Britain. If there were no possibility to record copyright music onto cassettes, sales of blank tape would be a tiny fraction of what they are today."

Montgomery says none of the arguments against a levy advanced by Kenneth Clarke, the new minister for trade and industry, stands up to critical examination. And he cites the case of West Germany, where a tape

levy has been in force for two years.

At the press conference to present the bill, on Oct. 30, the minister cited several reasons for deciding against the levy: First, he said, the levy would necessitate the establishment of an expensive bureaucracy to collect and distribute the proceeds to copyright owners, and that expense would be disproportionate to the amount of money involved. Second, the minister said the levy would place

'Complete reversal of attitude'

an unfair burden on blind people who use tapes primarily for recording noncopyright material. Third, he said distribution of the levy would result in most of the money collected going to artists and composers who are already well off. Fourth, he said the levy might be marked up by retailers, and thus the consumer would have to bear an additional burden.

Says Montgomery, "All four arguments are false. Point one is that the MCPS submitted a well-documented scheme for collection and distribution of a levy which would work efficiently, inexpensively, and equitably—and without any government involvement. But the government has chosen to ignore this."

Montgomery says he has studied the situation in West Germany, where revenue from the levy in 1986 amounted to \$12 million from blank audio tape and \$45.7 million from audio hardware.

In the video field, the software levy revenue in 1986 amounted to \$17.1 million, and revenue from the hardware levy was \$31 million.

Says Montgomery, "This revenue

was collected by a body—set up specially by [the West German government]—whose administration costs are financed from income and amount to only 7% of its receipts."

Says Montgomery: "The system works, is far from costly, and, in any case, is self-financing."

Dealing with the minister's second argument, Montgomery says the difficulties of rebates have been overstated. "They work in other countries," he says. "But in any case, the argument falls to the ground because the levy in Germany has not resulted in consumers having to pay more for blank tape. The price of blank tape has, in fact, gone down since the levy was introduced. It has been absorbed by the tape manufacturers, and this seems not unreasonable since they gain most from the practice of home taping."

Peter Zombik, director of the West German record industry association, reports that whereas unit sales of blank audiocassettes increased from 85.8 million in 1985 to 88.1 million in 1986, sales revenue increased by just 0.9%.

For blank video tapes, unit sales jumped 20% from 40.1 million to 48.2 million, but sales revenue was slightly down.

Says Montgomery: "These statistics suggest that point four in the minister's list of arguments is unsustainable."

Dealing with the third point, Montgomery says he believes it is just that the artists and composers whose works are copied most should receive the most compensation. But he adds that the West German system includes provisions for softening the disparity between earnings received by top-earning and less-successful rights owners.

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CANADA (Courtesy The Record) As of 11/5/87

SINGLES	
1	2 PAPER IN FIRE JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
2	6 CAUSING A COMMOTION MADONNA SIRE/WEA
3	1 BAD MICHAEL JACKSON EPIC/CBS
4	5 MONY MONY BILLY IDOL CHRYSALIS/MCA
5	4 I HEARD A RUMOUR BANANARAMA LONDON/POLYGRAM
6	9 IT'S A SIN PET SHOP BOYS EMI-MANHATTAN
7	8 LOST IN EMOTION LISA LISA & CULT JAM COLUMBIA/CBS
8	NEW FAITH GEORGE MICHAEL COLUMBIA/CBS
9	3 LA BAMBA LOS LOBOS SLASH/WARNER BROS./WEA
10	11 HERE I GO AGAIN WHITESNAKE GEFLEN/WEA
11	19 HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE MCA
12	12 CONTACT PLATINUM BLONDE COLUMBIA/CBS
13	14 ONLY IN MY DREAMS DEBBIE GIBSON SIRE/WEA
14	NEW THE TIME OF MY LIFE BILL MEDLEY WITH JENNIFER WARNES BMG
15	18 STAY WITH ME TU BMG
16	7 WHEN SMOKEY SINGS ABC VERTIGO/POLYGRAM
17	17 WHERE THE STREETS HAVE NO NAME U2 ISLAND/WEA
18	NEW WE'LL BE TOGETHER STING A&M
19	15 BRILLIANT DISGUISE BRUCE SPRINGSTEEN COLUMBIA/CBS
20	20 THE ONE I LOVE R.E.M. I.R.S./MCA

ALBUMS	
1	2 BRUCE SPRINGSTEEN TUNNEL OF LOVE COLUMBIA/CBS
2	3 U2 THE JOSHUA TREE ISLAND/MCA
3	1 JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY/POLYGRAM
4	11 STING NOTHING LIKE THE SUN A&M
5	5 PINK FLOYD A MOMENTARY LAPSE OF REASON COLUMBIA
6	6 WHITESNAKE GEFLEN/WEA
7	4 LA BAMBA SOUNDTRACK SLASH/WARNER BROS./WEA
8	8 VARIOUS ARTISTS DIRTY DANCING BMG MUSIC
9	10 BILLY IDOL VITAL IDOL CHRYSALIS/MCA
10	12 DEF LEPPARD HYSTERIA VERTIGO/POLYGRAM
11	9 MICHAEL JACKSON BAD CBS
12	7 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS./WEA
13	14 R.E.M. DOCUMENT I.R.S./MCA
14	17 WHITNEY HOUSTON ARISTA/BMG
15	13 HEART BAD ANIMALS CAPITOL
16	18 PET SHOP BOYS ACTUALLY EMI-MANHATTAN
17	NEW NEW ORDER SUBSTANCE POLYGRAM
18	16 YES BIG GENERATOR ATLANTIC/WEA
19	19 AEROSMITH PERMANENT VACATION GEFLEN/WEA
20	20 DEPECHE MODE MUSIC FOR THE MASSES SIRE/WARNER BROS./WEA

WEST GERMANY (Courtesy Der Musikmarkt) As of 11/9/87

SINGLES	
1	1 YOU WIN AGAIN BEE GEES WARNER BROS
2	3 PUMP UP THE VOLUME M/A/R/R/S ROUGH TRADE
3	4 WONDERFUL LIFE BLACK A&M
4	2 NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
5	12 LITTLE LIES FLEETWOOD MAC WARNER BROS.
6	8 SOME PEOPLE CLIFF RICHARD EMI
7	9 I NEED LOVE L L COOL J DEF JAM
8	13 JOHNNY B HOOTERS CBS
9	5 BOYS SABRINA CHIC
10	7 BAD MICHAEL JACKSON EPIC
11	8 EVERLASTING LOVE SANDRA VIRGIN/BMG ARIOLA
12	NEW FULL METAL JACKET ABIGAIL MEAD AND NIGEL GOULDING WARNER BROS.
13	10 CASANOVA LEVERT ATLANTIC
14	15 THE GREAT COMMANDMENT CAMOUFLAGE METRONOME
15	NEW FAITH GEORGE MICHAEL EPIC
16	11 BALLA BALLA FRANCESCO NAPOLI BCM
17	17 SOUL SURVIVOR CC CATCH HANSA
18	18 COME BACK AND STAY BAD BOYS BLUE COCONUT
19	NEW BRIDGE TO YOUR HEART WAX RCA
20	14 TRUE FAITH NEW ORDER ROUGH TRADE

ALBUMS	
1	1 BEE GEES E SP WARNER BROS
2	2 MICHAEL JACKSON BAD EPIC
3	3 BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
4	4 JOE COCKER UNCHAIN MY HEART CAPITOL
5	12 STING ...NOTHING LIKE THE SUN A&M/DG
6	10 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS
7	8 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
8	7 PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
9	5 DEPECHE MODE MUSIC FOR THE MASSES MUTE
10	6 PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
11	9 CHRIS REA DANCING WITH STRANGERS MAGNET/DGG
12	11 CLIFF RICHARD ALWAYS GUARANTEED EMI
13	14 MIKE OLDFIELD ISLANDS VIRGIN
14	17 BLACK WONDERFUL LIFE A&M/DG
15	13 HOWARD CARPENDALE CARPENDALE EMI
16	15 PETER HOFMANN ROCK CLASSICS 2 CBS
17	16 JAN HAMMER ESCAPE FROM TELEVISION MCA
18	NEW JETHRO TULL CREST OF A KNAVE CHRYSALIS
19	19 U2 THE JOSHUA TREE ISLAND/ARIOLA
20	18 MICK JAGGER PRIMITIVE COOL CBS

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 11/9/87

SINGLES	
1	5 FAITH GEORGE MICHAEL CBS
2	1 PUMP UP THE VOLUME M A R R S MEGADISC
3	3 I NEED LOVE L L COOL J CBS
4	2 NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
5	6 MAYBE TOMORROW UB40 VIRGIN
6	9 HERE I GO AGAIN WHITESNAKE EMI/BOVEMA
7	4 SOME PEOPLE CLIFF RICHARD EMI/BOVEMA
8	7 YOU WIN AGAIN BEE GEES WEA
9	NEW DANCE LITTLE SISTER TERENCE TRENT D'ARBY CBS
10	NEW LITTLE LIES FLEETWOOD MAC WEA RECORDS

ALBUMS	
1	3 JAMES LAST JAMES LAST IN HOLLAND POLYDOR
2	2 BZN VISIONS PHONOGRAM
3	1 MICHAEL JACKSON BAD CBS
4	6 STING ...NOTHING LIKE THE SUN POLYDOR
5	8 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
6	5 BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
7	4 ROBERT CRAY BAND STRONG PERSUADER PHONOGRAM
8	7 VARIOUS NOW THIS IS MUSIC VOL 7 EVA
9	NEW HERMAN VAN VEEN IN VOGELVLUCHT POLYDOR
10	9 BEE GEES ESP WEA

MUSIC & MEDIA PAN-EUROPEAN CHARTS 11/14/87

HOT 100 SINGLES	
1	1 BAD MICHAEL JACKSON EPIC
2	2 YOU WIN AGAIN BEE GEES WARNER BROS.
3	6 FAITH GEORGE MICHAEL EPIC
4	3 NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
5	4 LA BAMBA LOS LOBOS LONDON
6	5 PUMP UP THE VOLUME M A R R S 4AD
7	8 EVERLASTING LOVE SANDRA VIRGIN
8	9 BALLA BALLA FRANCESCO NAPOLI BCM
9	10 LITTLE LIES FLEETWOOD MAC WARNER BROS.
10	16 FULL METAL JACKET ABIGAIL MEAD & NIGEL GOULDING WARNER BROS.
11	7 CAUSING A COMMOTION MADONNA SIRE
12	NEW DAMCE LITTLE SISTER TERENCE TRENT D'ARBY CBS
13	NEW JOE LE TAXI VANESSA PARADIS FA PRODUCTION/POLYDOR
14	11 I NEED LDVE L L COOL J DEF JAM/CBS
15	14 NEVER LET ME DOWN AGAIN DEPECHE MODE MUTE
16	13 IT'S A SIN PET SHOP BOYS PARLOPHONE
17	NEW HERE I GO AGAIN WHITESNAKE EMI
18	NEW BEETHOVEN (I LOVE TO LISTEN TO) EURYTHMICS RCA
19	17 THE CIRCUS ERASURE MUTE
20	20 RENT PET SHOP BOYS PARLOPHONE

HOT 100 ALBUMS	
1	1 MICHAEL JACKSON BAD EPIC
2	3 BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
3	2 PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
4	4 PET SHOP BOYS ACTUALLY PARLOPHONE
5	6 U2 THE JOSHUA TREE ISLAND
6	5 MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE
7	11 STING ...NOTHING LIKE THE SUN A&M
8	7 BEE GEES E SP WARNER BROS
9	9 SOUNDTRACK LA BAMBA LA BAMBA LONDON
10	10 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
11	8 CHRIS REA DANCING WITH STRANGERS MAGNET
12	12 DEPECHE MODE MUSIC FOR THE MASSES MUTE
13	13 MIKE OLDFIELD ISLANDS VIRGIN
14	15 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
15	14 WHITNEY HOUSTON WHITNEY ARISTA
16	18 JOE COCKER UNCHAIN MY HEART CAPITOL
17	20 BLACK WONDERFUL LIFE A&M
18	NEW CLIFF RICHARD ALWAYS GUARANTEED EMI
19	16 THE SMITHS STRANGWAYS HERE WE COME ROUGH TRADE
20	NEW SUZANNE VEGA SOLITUDE STANDING A&M

BRITAIN (Courtesy Music Week/Gallup) As of 11/14/87

This Week	Last Week	SINGLES
1	5	CHINA IN YOUR HAND T'PAU SIREN
2	7	GOT MY MIND SET ON YOU GEORGE HARRISON DARK HORSE
3	1	YOU WIN AGAIN BEE GEES WARNER BROS
4	3	WHENEVER YOU NEED SOMEBODY RICK ASTLEY RCA
5	2	FAITH GEORGE MICHAEL EPIC
6	15	NEVER CAN SAY GOODBYE THE COMMUNARDS LONDON
7	4	LOVE IN THE FIRST DEGREE BANANARAMA LONDON
8	12	BARCELONA FREDDIE MERCURY & MONTERRAT CABALLE POLYDOR
9	6	LITTLE LIES FLEETWOOD MAC WARNER BROTHERS
10	24	(I'VE HAD) THE TIME OF MY LIFE BILL MEDLEY & JENNIFER WARNES RCA
11	26	MY BABY JUST CARES FOR ME NINA SIMONE CHARLY
12	17	HERE I GO AGAIN WHITESNAKE EMI
13	29	JACK MIX IV MIRAGE DEBUT/PASSION
14	8	MONY MONY BILLY IDOL CHRYSALIS
15	28	PAID IN FULL ERIC B & RAKIM FOURTH & BROADWAY
16	13	I DON'T THINK THAT MAN SHOULD SLEEP ALONE RAY PARKER JR GEFLEN
17	9	CROCKETT'S THEME JAN HAMMER MCA
18	10	WALK THE DINOSAUR WAS NOT WAS FONTANA/PHONOGRAM
19	11	THE CIRCUS ERASURE MUTE
20	NEW	SO EMOTIONAL WHITNEY HOUSTON ARISTA
21	14	RENT PET SHOP BOYS PARLOPHONE
22	40	WARM WET CIRCLES MARILLION EMI
23	39	DINNER WITH GERSHWIN DONNA SUMMER WARNER BROS.
24	27	NO MEMORY SCARLET FANSTASTIC ARISTA
25	20	WANTED STYLE COUNCIL POLYDOR
26	16	CRAZY CRAZY NIGHTS KISS VERTIGO
27	19	THE REAL THING JELLYBEAN FEATURING STEVEN DANTE CHRYSALIS
28	NEW	CRITICIZE ALEXANDER O'NEAL TABU
29	NEW	I STARTED SOMETHING I COULDN'T ... THE SMITHS ROUGH TRADE
30	18	I WANNA BE YOUR DRILL INSTRUCTOR ABIGAIL MEAD/NIGEL GOULDING WARNER BROS
31	21	MAYBE TOMORROW UB40 DEP INTERNATIONAL
32	NEW	SOME GUYS HAVE ALL THE LUCK MAXI PRIEST 10/VIRGIN
33	36	DARKLANDS JESUS AND MARY CHAIN BLANCO Y NEGRO
34	22	DANCE LITTLE SISTER (PART ONE) TERENCE TRENT D'ARBY CBS
35	25	PUMP UP THE VOLUME M/A/R/R/S 4AD
36	NEW	I DON'T NEED NO DOCTOR W. A. S. P. CAPITOL
37	23	COME ON LET'S GO LOS LOBOS SLASH/LONDON
38	NEW	SHO' YOU RIGHT BARRY WHITE BREAKOUT
39	35	REMEMBER ME CLIFF RICHARD EMI
40	30	I FOUND LOVIN' FATBACK BAND MASTER MIX

ALBUMS	
1	NEW GEORGE MICHAEL FAITH EPIC
2	NEW PAUL MCCARTNEY ALL THE BEST! PARLOPHONE
3	1 FLEETWOOD MAC TANGO IN THE NIGHT WARNER BROS.
4	2 T'PAU BRIDGE OF SPIES SIREN
5	3 UB40 THE VERY BEST OF UB40 VOL 1 VIRGIN
6	10 PRETENDERS THE SINGLES WEA
7	6 PAT BENATAR BEST SHOTS CHRYSALIS
8	NEW LEVEL 42 RUNNING IN THE FAMILY POLYDOR
9	NEW BRYAN FERRY BETE NOIRE VIRGIN
10	NEW GEORGE HARRISON CLOUD NINE DARK HORSE/WEA
11	8 BEE GEES E SP WARNER BROS.
12	26 VARIOUS FROM MOTOWN WITH LOVE K-TEL
13	15 THE SHADOWS SIMPLY SHADOWS POLYDOR
14	11 MICHAEL JACKSON BAD EPIC
15	7 THE CHRISTIANS THE CHRISTIANS ISLAND
16	5 STING NOTHING LIKE THE SUN A&M
17	13 PET SHOP BOYS ACTUALLY PARLOPHONE
18	9 LLOYD COLE & THE COMMOTIONS MAINSTREAM POLYDOR
19	12 STEVE WINWOOD CHRONICLES ISLAND
20	NEW JANET JACKSON CONTROL - THE REMIXES BREAKOUT/A&M
21	18 FOSTER & ALLEN REFLECTIONS STYLUS
22	14 ERIC CLAPTON/CREAM THE CREAM OF ERIC CLAPTON POLYDOR
23	NEW THE ALARM EYE OF THE HURRICANE IRS/MCA
24	4 KISS CRAZY NIGHTS VERTIGO/PHONOGRAM
25	17 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY CBS
26	36 ORIGINAL SOUNDTRACK DIRTY DANCING RCA
27	39 RANDY CRAWFORD THE LOVE SONGS TELSTAR
28	20 VARIOUS HIT FACTORY STYLUS
29	23 THE COMMUNARDS RED LONDON
30	16 BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
31	24 CHRIS REA DANCING WITH STRANGERS MAGNET
32	21 ERASURE THE CIRCUS MUTE
33	32 WET WET WET POPPED IN SOULED OUT PRECIOUS ORGANISATION
34	NEW JAN HAMMER ESCAPE FROM TV MCA
35	19 FIVE STAR BETWEEN THE LINES TENT
36	31 WHITNEY HOUSTON WHITNEY ARISTA
37	27 U2 THE JOSHUA TREE ISLAND
38	28 BLACK WONDERFUL LIFE A&M
39	30 JAMES BROWN THE BEST OF JAMES BROWN K-TEL
40	35 CLIFF RICHARDS ALWAYS GUARANTEED EMI

AUSTRALIA (Courtesy Australian Music Report) As of 11/16/87

SINGLES	
1	2 ELECTRIC BLUE ICEHOUSE REGULAR/FESTIVAL
2	1 LA BAMBA LOS LOBOS LONDON/POLYGRAM
3	6 TOO MUCH AIN'T ENOUGH LOVE JIMMY BARNES MUSHROOM
4	7 NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
5	3 NEED YOU TONIGHT INXS WEA
6	4 BAD MICHAEL JACKSON EPIC/CBS
7	9 CAUSING A COMMOTION MADONNA SIRE
8	19 HOLD ME NOW JOHNNY LOGAN EPIC/CBS
9	8 HAMMERHEAD JAMES REYNE CAPITOL/EMI
10	17 RUN TO PARADISE CHORIBOYS MUSHROOM
11	11 YOU WIN AGAIN BEE GEES WARNER BROS
12	5 STAR TREKKIN' THE FIRM POLYDOR
13	10 LOCOMOTION KYLIE MINOQUE MUSHROOM/FESTIVAL
14	15 OLD TIME ROCK AND ROLL BOB SEGER CAPITOL
15	13 WISHING WELL TERENCE TRENT D'ARBY CBS
16	14 BEDS ARE BURNING MIDNIGHT OIL CBS
17	NEW BEETHOVEN (I LOVE TO LISTEN TO) EURYTHMICS RCA
18	12 LET'S DANCE CHRIS REA MAGNET
19	20 DO TO YOU MACHINATIONS WHITE LABEL/FESTIVAL
20	16 LITTLE LIES FLEETWOOD MAC WARNER BROS

ALBUMS	
1	1 ICEHOUSE MAN OF COLOURS REGULAR/FESTIVAL
2	2 INXS KICK WEA
3	3 MOTION PICTURE SOUNDTRACK LA BAMBA LONDON/POLYGRAM
4	7 PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
5	4 JAMES REYNE CAPITOL/EMI
6	8 MICHAEL JACKSON BAD EPIC/CBS
7	11 CHRIS REA DANCING WITH STRANGERS MAGNET/POLYGRAM
8	6 MIDNIGHT OIL DIESEL AND DUST CBS
9	10 JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY
10	5 FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
11	9 BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
12	13 U2 THE JOSHUA TREE ISLAND
13	12 VARIOUS ARTISTS HIT CITY 1987 FESTIVAL
14	16 BILLY JOEL KOHUEPT CBS
15	15 JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
16	17 KEVIN BLOODY WILSON BORN AGAIN PISS AGAIN BOTH BARRELS
17	14 VARIOUS ARTISTS '87 HOTS UP POLYGRAM
18	19 TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
19	20 BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
20	18 MOTION PICTURE SOUNDTRACK THE BIG CHILL MOTOWN

ITALY (Courtesy Germano Ruscitto) As of 10/22/87

ALBUMS	
1	NEW BRUCE SPRINGSTEEN TUNNEL OF LOVE CBS
2	2 ZUCCHERO BLUE'S POLYGRAM
3	1 MICHAEL JACKSON BAD CBS
4	3 MADONNA WHO'S THAT GIRL WEA
5	4 PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
6	10 DEPECHE MODE MUSIC FOR THE MASSES RICORDI
7	NEW LUCA CARBONI LUCA CARBONI RCA
8	NEW SMITHS STRANGWAYS HERE WE COME CGDMM
9	NEW ADRIANO CELENTANO LA PUBBLICA OTTUSITA' CGDMM
10	NEW NINO D'ANGELO COSE DI CUORE RICORDI
11	6 VASCO ROSSI C'E' CHIDICE NO RICORDI
12	5 EDOARDO BENNATO OK ITALIA VIRGIN/EMI
13	NEW TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
14	8 SUZANNE VEGA SOLITUDE STANDING POLYGRAM
15	NEW CRISTINA D'AVENA TENERAMENTE LICIA FIVE RECORDS/CGDMM
16	12 MADONNA TRUE BLUE WEA
17	14 PET SHOP BOYS ACTUALLY EMI
18	9 WHITNEY HOUSTON WHITNEY RCA
19	7 U2 THE JOSHUA TREE RICORDI
20	13 MANGO ADESSO FONIT-CETRA

U.S. Radio, Music Biz Reps Deny Anti-Canada Bias

BY KIRK LaPOINTE

TORONTO An age-old Canadian inferiority complex that usually rears its head at any gathering of Canadian and U.S. music industry representatives did so again at an Oct. 31 meet sponsored by The Record, the Canadian music industry publication.

At a session on radio programming, U.S. label reps were quizzed on why so much Canadian music seems to fall on deaf ears below the border, and Canadian reps were asked why they seem so reliant on the U.S. to make decisions for them. Radio programmers weren't left alone, either—a U.S. programmer was asked why it seems his fraternity treats Canadian successes as if they've been legislated, and a Canadian executive was asked why he's so obsessed with what U.S. radio plays.

All of these questions are typical when members of the Canadian and U.S. music industry get together. All have been answered at length before, but no one seems willing to put the issues to rest.

"It doesn't matter where an act is from," Phil Quartarano of Virgin Records in Los Angeles told the gathering. He said that when a label commits itself to releasing a record, it also commits itself to supporting it, but sometimes things don't work out the way they are planned.

Marc Nathan of Atlantic Records of New York agreed. Nathan's label is still taking heat in Canada for the way it handled the debut from Frozen Ghost, this year's Juno winner for most promising group. He chalked up the fair-sized sales of the album—about 100,000, he said—to uncertainty about which song to release as the first single. It had nothing to do with where the band came

from, he said.

Tom Noonan, associate publisher/director of charts at Billboard and a native Canadian, said his years of experience at labels taught him "there really isn't an anti-Canadian feeling. I really don't think there's that kind of prejudice."

Gripes aired at panel discussion

But some attending the session—and even one member of the panel—took issue with those who said Canadian product gets worked in the U.S. as hard as homegrown material.

Graham Powers, a veteran Canadian executive with U.S. experience and now MCA's Canadian market-

ing director, said it's only natural for labels to give top priority to projects they have personally developed and invested a great deal of time in. "It's just heritage," he said.

But he and Kim Zayac of CBS Records Canada, the label's promotional director, were questioned about how much decision-making power Canadian operations have even on Canadian artists.

Powers told the gathering that his label generally must sense U.S. interest before it signs an artist—although there are exceptions. But Zayac drew snickers from the audience when he insisted that he doesn't feel pressured by the U.S. when deciding which records to make priorities.

Zayac did concede that Canada often has to take its cue from the U.S., particularly on black music, because

"if it doesn't happen in America... you're going to be banging your head against a stone wall" when pitching the record to radio.

Gary Slaight, president of Toronto-based Standard Broadcasting's radio division, said that a good Canadian radio station will listen and take a chance on a record even if it hasn't shown signs of success below the border.

But Bill Shannon of Burbank Broadcasting of New York said the same is not necessarily true with U.S. programmers and Canadian music. He said many believe that Canadian domestic successes occur only because Canadian radio stations are required to play a certain amount of homegrown music, but Shannon added that he doesn't agree.

Tax Plan Is Delayed; Record Industry Sighs With Relief

OTTAWA The federal government, which aroused intense opposition from the record industry by proposing tax changes on records and tapes beginning Jan. 1, has decided to delay plans to implement the changes until July 1. Indus-

trying industry and retailers still aren't certain how such a tax would be applied, they agree the new tax would be levied on a larger price, and they speculate that it would result in increases of between \$1 and \$1.50.

Some independent record companies openly feared for their lives, saying their distributing firms would force them to swallow the tax, which would sharply curtail their profits.

Despite receiving little attention, the move to delay implementation of the tax change clearly represents a backing away by Wilson of his much-vaunted plans.

Initial reaction from the industry has been one of relief. The industry, both recording and retail, is suffering from a stagnant year, and representatives say a price increase is the last thing they need.

Now, says Brian Robertson, president of the Canadian Recording Industry Assn., there will be a chance to study the impact of the proposal and an opportunity for the industry to have its views heard. The proposal, announced last spring, took the industry by surprise, since it had no advance knowledge that such a measure was being planned. It drew intense industry opposition to a government that has otherwise been kind to it of late. A year earlier, an assistance package of \$5 million a year was awarded to the Canadian-owned element of the business. And much-delayed copyright reform seems finally on track now that a House of Commons subcommittee is studying such a proposal.

But the tax shift, which would be applied on a racker's or a sub-distributor's price—not on the manufacturer's base price—would take about \$12 million annually from the Canadian recording industry, analysts say. That more than doubles the highly publicized subsidy awarded to the business last year.

KIRK LaPOINTE

Canada's record biz has had a stagnant year, and reps say the last thing they need is a new tax

tryites oppose the proposals because, they say, the tax change would increase retail record and tape prices by at least \$1.

Without much fanfare, Finance Minister Michael Wilson announced Nov. 3 a series of deferments in his plans for tax reform in Canada. Among those being deferred is a proposal that would shift the 12% sales tax currently imposed on manufacturers to wholesalers. Although the record-

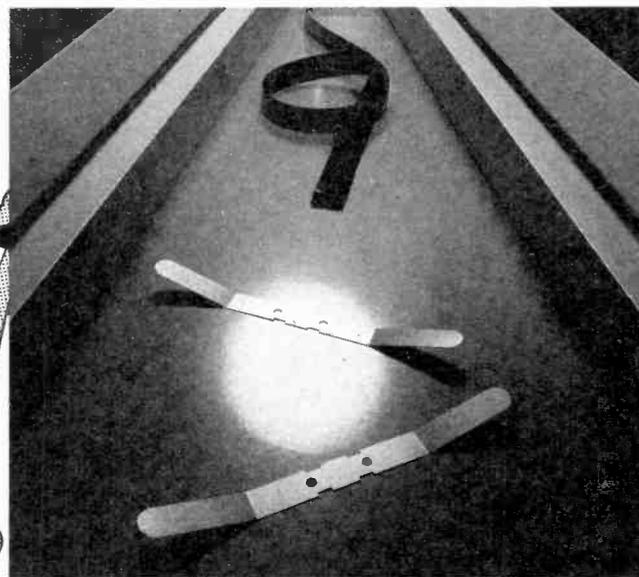
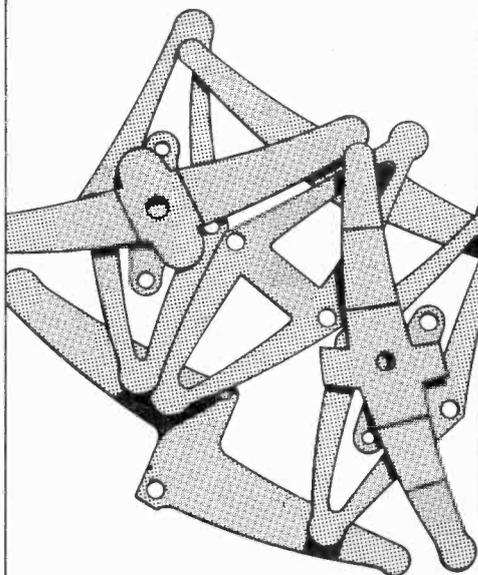
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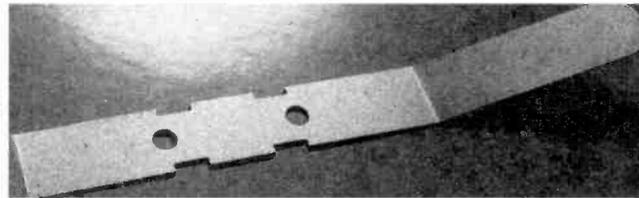


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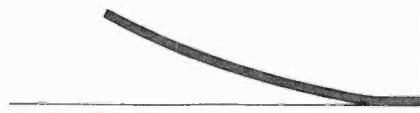
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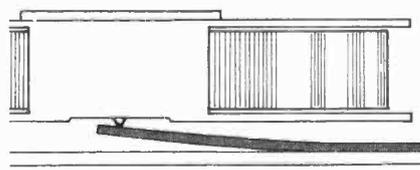


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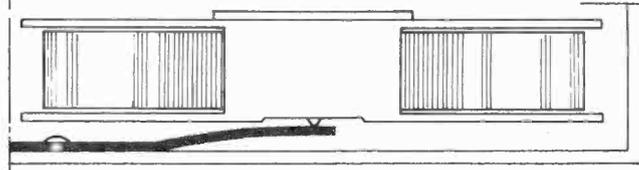
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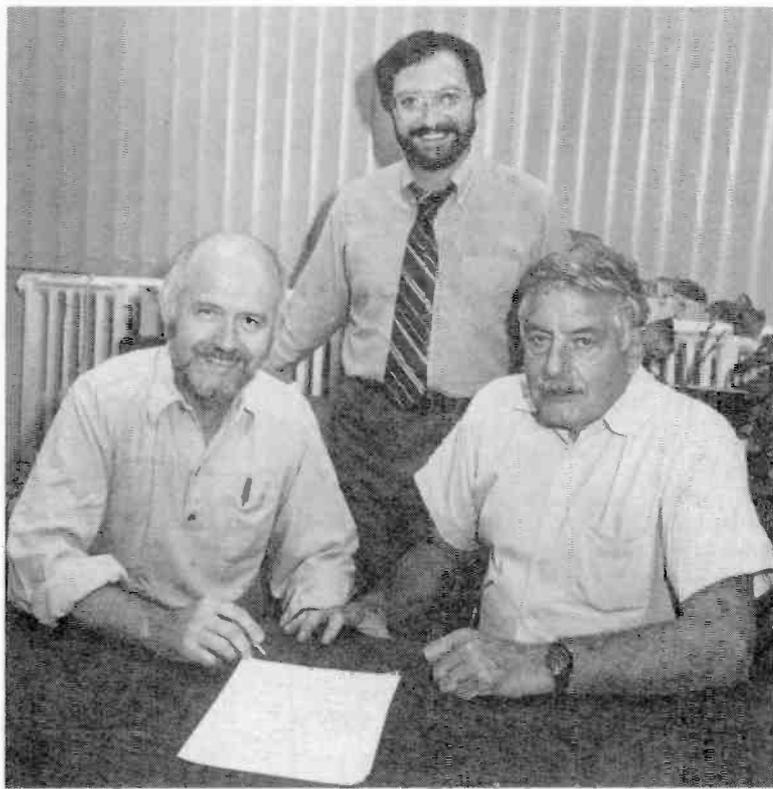


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Gathering Moss. Marking the distribution and marketing agreement between Living Music and Moss Music are, from left, Paul Winter, Living Music founder; Rick Bleiweiss, general manager of Moss Music Group's RB International; and Ira Moss, Moss Music Group president.



Mr. Microphone. Teldec managing director Thomas Stein, center, receives the Maker Of The Microphone Award recognizing "outstanding contribution to the world of sound." Teldec won the award for its invention of a superior direct-metal disk-mastering system. Shown at left is Oliver Berliner, grandson of the inventor of the microphone; at right is Morris I. Diamond, U.S. representative for Teldec.



Something Wild. Songwriter Chuck Wild inks an exclusive writer's agreement with Lorimar Music. Shown, from left, are Sam Trust, Lorimar Music president; Linda Perry, Lorimar vice president for music publishing; Wild; and Steve Stone, Lorimar Music vice president/general manager.



Skynyrd Salute. As a tribute to Lynyrd Skynyrd and "Legend," its first album in the 10 years since a plane crash killed several members of the group, MCA Records presents the group with a plaque commemorating sales of 15 million units. Shown, from left, top row, are band members Artimus Pyle and Leon Wilkeson and MCA's Bill Bennett, Glen Lajeski, and Lou Mann. In the second row, from left, are MCA's Mavis Brodey and Kathy Nelson; band member Carol Bristow; and MCA's Michael Goldstone, Zack Horowitz, Bruce Resnikoff, and John Burns. In row three, from left, are band co-manager Larkin Collins; band members Randall Hall, Johnny Van Zant, and Billy Powell; MCA's Richard Palmese; band member Gary Rossington; Irving Azoff, MCA Music Entertainment president; band member Dale Krantz Rossington; and MCA president Myron Roth. In the front row, from left, are band member Allen Collins and MCA's Liz Heller.



Memory Laine. Jazz vocalist Cleo Laine works on her first recording for RCA/Red Seal, "Cleo Sings Sondheim." Laine interpretations of Brecht/Weill and Charles Ives music are scheduled for 1988. Shown at left is Michael Emmerson, president of BMG Classics.



Lipman Revisited. BBC radio songstress Celia Lipman returns to the big-band sound, recording her third release on Independent Records. At left is her conductor/arranger, Mike Lewis.



ASCAP-itol Hill. Music industry leaders meet at ASCAP's songwriter's workshop on Capitol Hill, sponsored by the Congressional Arts Caucus, chaired by Michigan Rep. Bob Carr. Shown, from left, are Carr; David Renzer, creative manager for music publishers Zomba Enterprises Inc.; producer Phil Ramone; songwriter Mike Reid; Russ Ragan, president of Motown Records' creative division; and Hal David, songwriter and former ASCAP president.



The LASS Hurrah. The Los Angeles Songwriters Showcase attracts over 1000 attendees to its Songwriter's Expo '87 in Pasadena, Calif. Pictured from left are Phil Ramone, expo speaker; Robbie Nevil; John Braheny, LASS co-director; Ron Anton, BMI West Coast vice president; and Len Chandler, LASS co-director.

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IS CBS DAT SOFTWARE IN SONY'S FUTURE?

(Continued from page 1)

EMI Music Worldwide, which includes the Capitol and EMI-Manhattan labels, says, "If the [music] software industry apprehension about the unrestricted introduction of DAT is justified—that it could be detrimental to the interests of record companies—I can't believe that the compelling logic of those apprehensions could be lost on Sony at a time when they're planning to put a major investment into CBS Records. I can't imagine they would endanger the value of their own assets."

Menon denies that Capitol/EMI would be "forced to put out DAT if CBS did" but admits that "it would force us to re-evaluate our position."

While Menon doesn't know how much Sony has invested in the development of DAT, he doubts that "they'd make an investment of that dimension [in CBS Records] simply in order to get DAT out."

Robert Heiblim, senior vice president of Denon America, which markets both audio hardware and records for its Japanese parent, takes a similar view of Sony's motives. Although the idea of using CBS as a wedge to open the DAT market may appeal to Sony, he says, it wants to buy CBS Records for three reasons: CBS is highly profitable; Sony is already in the record business in Japan in a partnership with CBS; and ownership of a major software company will help drive all of Sony's hardware—DAT included—in the international market.

Sony has always had a problem, he notes, of developing unique products (such as Beta and 8mm video, CD, and DAT) without much initial software support. "So it's in the interests of Sony to have built-in strong software support," contends Heiblim.

For the same reason, he adds, Sony set up a video software division to help build demand for its video hardware lines. "It seems very natural for them to move in that direction [software]."

Heiblim agrees with Menon that Sony isn't buying CBS Records to achieve its DAT goal. "I don't read

this as an attempt to get DAT out, because I don't think DAT is going to put \$2 billion in Sony's pocket," he declares, referring to the amount Sony has reportedly offered for CBS Records. While DAT cost a lot less than that to develop, he says, Sony has a host of competitors in the field.

Heiblim also doubts Sony would place CBS repertoire on DAT until the U.S. Congress resolves the controversy over the home-taping potential of the new digital format. "If CBS [under Sony's aegis] were to flaunt them [Congress], it would be likely to backfire," he says.

Similarly, Larry Rosen, co-owner of GRP Records, says Sony would postpone the introduction of DAT software because there's a "residual political issue hanging over this sale" in that CBS has heretofore taken a strong stand on the DAT Copycode chip. After developing and urging the anticopying device on the industry, CBS would be placed in a peculiar position if it led the DAT charge, he argues.

Menon makes the same point, but Heiblim cautions that after a Sony buyout, CBS might not continue to lead the pack on Copycode. On the other hand, he points out, "They're going to acquire this company with [CBS/Records Group president] Walter Yetnikoff and crew in place. And they're not going to march in and make Yetnikoff change his position [on DAT]."

So far, Sony has refrained from importing DAT units into the U.S.; even in Europe, it has declared its intention of marketing the units only in those countries where there are blank tape and/or hardware royalties in place to compensate copyright holders for home taping. Moreover, CBS/Sony Records, like other Japanese labels, has refused to furnish repertoire for DAT.

Nevertheless, Gary Shapiro, vice president of government affairs at the Electronics Industries Assn., says, "I assume that Sony would be likely to introduce DAT software once it acquired CBS Records."

Shapiro reasons that, besides its interest in DAT hardware, "Sony is

very sensitive to antitrust concerns, and no matter what agreement other record companies have made [to oppose DAT], it could [be compelled] to do otherwise."

Rosen, whose GRP label has compiled a DAT sampler to demonstrate hardware and has produced 2,000 copies of it for JVC to put in DAT machines earmarked for Europe, is ready to jump into the DAT market whether or not Sony leads the way. If he determined that enough DAT machines were in homes, he'd be marketing DAT software right now, he says.

"We're going through a change of medium," he contends. "We went through a change from analog disks to compact disk. Now we're going to go from analog tape to DAT. If it's not this year, then it'll be next year."

European label executives, facing the imminent rollout of DAT in their region, fear that a takeover of CBS could undermine their fight against unrestricted use of the technology.

"It would be awfully sad if the Sony purchase of CBS affected the sensible way in which record companies are approaching the problem of an uncontrolled DAT onslaught," comments Peter Jamieson, chairman of BMG/RCA UK. "They're trying to instigate a dialog so that software and hardware companies can work in unison for the first time on the implications of a new technology. It would be a shame if a hardware company bought a software source and jeopardized this approach."

Branko Zivanovic, president of Bellaphon Records in West Germany, says, "If CBS product becomes available in contravention of the boycott [of DAT], then other companies would have to join in or run serious business risks. Sony didn't want to wait for the green light from the record industry; it wants to take the easier way in by taking over CBS."

Assistance in preparing this story was provided by Irv Lichtman in New York and Peter Jones in London.

HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

IN A BRUISING BATTLE, Billy Idol earns his first No. 1 single as "Mony Mony" (Chrysalis) succeeds Tiffany's "I Think We're Alone Now" (MCA) at the top of the Hot 100. Idol wins by a razor-thin margin over "(I've Had) The Time Of My Life" by Bill Medley & Jennifer Warnes (RCA), with sales giving him the edge. The duet makes enormous point gains; it's already No. 1 in radio points and is the most-widely-played record at top 40 radio, with airplay at 224 of the 228 stations on the panel. Although Medley & Warnes seem to be an unstoppable choice for No. 1 next week, Belinda Carlisle's "Heaven Is A Place On Earth" (MCA) is gaining even more points and should challenge for No. 1 next week or the week after.

THE BIGGEST POINT GAINER on the chart, and thus a strong future contender for No. 1, is "Faith" by George Michael (Columbia), at No. 10. Among developing records below the top 20, the Power Picks are "Got My Mind Set On You" by George Harrison (Dark Horse) on the sales side and "Candle In The Wind" by Elton John (MCA) on the airplay side. Harrison's record also makes major radio jumps, including 20-10 at WTIC-FM Hartford, Conn.; 17-10 at WMMS Cleveland; and 9-6 at "Power 105" Albuquerque, N.M. "Candle" posts 48 radio adds—the most of any record already on the chart—and big moves at stations that were already playing it, including 6-5 at WAAL Binghamton, N.Y.; 21-16 at "Q-105" Tampa, Fla.; 26-15 at KMYZ Tulsa, Okla.; and 23-17 at "99-DTX" Detroit. John's record, although not yet in the top 40, has a 90% chance of reaching top five and a 57% chance of hitting No. 1 based on the track record of previous airplay Power Picks.

MICHAEL JACKSON LEADS THE parade of seven new entries on the chart. Jackson's "The Way You Make Me Feel" (Epic), added by almost 75% of the pop radio panel, debuts at No. 44. Three artists make their Hot 100 bows: Martha Davis, former lead singer of the Motels, makes her solo debut with "Don't Tell Me The Time" (Capitol); the New Jersey duo DeJa enters with its No. 2 black hit, "You And Me Tonight" (Virgin); and two female rappers from Queens, N.Y., Salt-N-Pepa, enter at No. 76 with "Push It" on indie Next Plateau. "Push It" is already No. 1 at KLUC Las Vegas and KMEL San Francisco and No. 2 at KATD San Jose, Calif., and it jumps 22-15 at KZZP Phoenix, Ariz.

QUICK CUTS: "I Could Never Take The Place Of Your Man" by Prince (Paisley Park) is the fastest-rising record on the chart. Fueled by 44 adds and an early move of 20-17 at KWK St. Louis, the record jumps 25 places to No. 56. . . . Two records regain bullets this week because of stronger point increases: "Love Will Find A Way" by Yes (A&O) and "System Of Survival" by Earth, Wind & Fire (Columbia), which shows early strength at "I-94" Honolulu (21-17).

'SIGN 'O' THE TIMES' FILM

(Continued from page 3)

Moon," the 1986 critically lambasted film directed by Prince himself, only grossed slightly more than \$10 million during its brief theatrical run; "Parade," the album featuring music from the film, sold a relatively disappointing 1.8 million units in the U.S. (although it did boast the gold single "Kiss").

The "Sign 'O' The Times" film will benefit from a broader-than-usual theatrical rollout: Bahman Farmanara, senior vice president of distribution and marketing for Cineplex Odeon Films, the distributor of the feature, calls its release "the widest any concert movie has ever opened."

The feature marks Prince's first association with Cineplex Odeon, the fledgling distribution arm of the 1,500-screen, Toronto-based theater chain. His two previous films were released by Warner Bros. Pictures.

According to Prince's co-manager, Bob Cavallo, who co-produced the film with his partners, Joe Ruffalo and Steve Fargnoli, the completed feature was presented to Cin-

plex Odeon after it was determined that a major studio couldn't release the film quickly enough.

"Warner Bros. and other major studios were interested, but [for] some time in February or March," Cavallo says. "Because the album was already out, the value to us was to try and get it out this fall. . . . It could introduce [the album] to people who don't even know it exists."

Cavallo notes that Prince "doesn't write his music from a marketing point of view," so the film is a crucial marketing tool for which timely release is a must.

He adds that while Prince has a contract with Warner Bros. Pictures for his dramatic features, the concert film "didn't apply to our contract."

"We have a wonderful relationship with Warner Bros., and there was no acrimony about the fact that they weren't releasing this picture," he adds.

Warner Bros. Records has been actively involved with the promotion of the film and recently

screened it for the music press. Screenings are being held for radio programmers across the country, and radio cross-promotions with the film are planned.

The fourth single from the album, "I Could Never Take The Place Of Your Man," rose 25 positions to No. 56 on Billboard's Hot 100 Singles chart this week in its second week on the chart. The song is among the 13 musical numbers featured in the "Sign 'O' The Times" film.

On the eve of the movie's release, meanwhile, rumors have surfaced about the possibility of a new release by Prince before Christmas.

A Paisley Park title, "The Black Album" appears without any artist or producer designation on the current Warner Bros. release schedule for Dec. 8. A source says that the album is reputed to mark Prince's return to his hard-funk roots.

In response to the rumor, Cavallo would only say, "There are no definite plans for the release of another Prince album."

FOR WEEK ENDING NOVEMBER 21, 1987

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 53 REPORTERS	BRONZE/ SECONDARY ADDS 151 REPORTERS	TOTAL ADDS 228 REPORTERS	TOTAL ON
THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC	15	34	108	157	163
CANDLE IN THE WIND ELTON JOHN MCA	6	10	32	48	154
I COULD NEVER TAKE... PRINCE PAISLEY PARK	8	10	26	44	78
HAZY SHADE OF WINTER BANGLES DEF JAM	3	6	25	34	79
TELL IT TO MY HEART TAYLOR DAYNE ARISTA	2	5	25	32	159
NEED YOU TONIGHT INXS ATLANTIC	2	11	18	31	153
CRAZY ICEHOUSE CHRYSALIS	1	6	24	31	101
I CAN'T HELP IT BANANARAMA LONDON	2	7	22	31	36
I LIVE FOR YOUR LOVE NATALIE COLE EMI-MANHATTAN	1	3	23	27	84
HUNGRY EYES ERIC CARMEN RCA	2	4	21	27	71

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	MONY MONY	BILLY IDOL	1
2	4	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	2
3	8	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	3
4	6	BREAKOUT	SWING OUT SISTER	6
5	7	BRILLIANT DISGUISE	BRUCE SPRINGSTEEN	5
6	1	I THINK WE'RE ALONE NOW	TIFFANY	4
7	10	SHOULD'VE KNOWN BETTER	RICHARD MARX	7
8	12	THE ONE I LOVE	R.E.M.	12
9	3	LITTLE LIES	FLEETWOOD MAC	8
10	5	IT'S A SIN	PET SHOP BOYS	15
11	16	WE'LL BE TOGETHER	STING	11
12	18	I'VE BEEN IN LOVE BEFORE	CUTTING CREW	9
13	17	I WON'T FORGET YOU	POISON	13
14	20	SHAKE YOUR LOVE	DEBBIE GIBSON	14
15	26	FAITH	GEORGE MICHAEL	10
16	22	HOURLASS	SQUEEZE	18
17	23	SKELETONS	STEVIE WONDER	22
18	24	DON'T YOU WANT ME	JODY WATLEY	17
19	29	IS THIS LOVE	WHITESNAKE	16
20	33	SO EMOTIONAL	WHITNEY HOUSTON	19
21	9	CAUSING A COMMOTION	MADONNA	20
22	11	WHERE THE STREETS HAVE NO NAME	U2	28
23	27	CATCH ME (I'M FALLING)	PRETTY POISON	21
24	15	BAD	MICHAEL JACKSON	24
25	30	DUDE (LOOKS LIKE A LADY)	AEROSMITH	27
26	39	GOT MY MIND SET ON YOU	GEORGE HARRISON	26
27	32	LOVE WILL FIND A WAY	YES	31
28	13	LET ME BE THE ONE	EXPOSE	32
29	40	I DO YOU	THE JETS	29
30	14	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	37
31	25	COME ON, LET'S GO	LOS LOBOS	25
32	37	VALERIE	STEVE WINWOOD	23
33	35	TELL IT TO MY HEART	TAYLOR DAYNE	33
34	38	ANIMAL	DEF LEPPARD	36
35	34	SUGAR FREE	WA WA NEE	41
36	21	BOYS NIGHT OUT	TIMOTHY B. SCHMIT	35
37	28	U GOT THE LOOK	PRINCE	39
38	—	CHERRY BOMB	JOHN COUGAR MELLENCAMP	34
39	19	CASANOVA	LEVERT	40
40	—	THAT'S WHAT LOVE IS ALL ABOUT	MICHAEL BOLTON	30

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	2
2	2	MONY MONY	BILLY IDOL	1
3	4	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	3
4	1	I THINK WE'RE ALONE NOW	TIFFANY	4
5	6	BRILLIANT DISGUISE	BRUCE SPRINGSTEEN	5
6	9	SHOULD'VE KNOWN BETTER	RICHARD MARX	7
7	5	BREAKOUT	SWING OUT SISTER	6
8	10	I'VE BEEN IN LOVE BEFORE	CUTTING CREW	9
9	14	FAITH	GEORGE MICHAEL	10
10	7	LITTLE LIES	FLEETWOOD MAC	8
11	15	IS THIS LOVE	WHITESNAKE	16
12	13	I WON'T FORGET YOU	POISON	13
13	16	SHAKE YOUR LOVE	DEBBIE GIBSON	14
14	17	WE'LL BE TOGETHER	STING	11
15	21	DON'T YOU WANT ME	JODY WATLEY	17
16	24	SO EMOTIONAL	WHITNEY HOUSTON	19
17	22	CATCH ME (I'M FALLING)	PRETTY POISON	21
18	25	VALERIE	STEVE WINWOOD	23
19	23	HOURLASS	SQUEEZE	18
20	8	CAUSING A COMMOTION	MADONNA	20
21	26	THE ONE I LOVE	R.E.M.	12
22	18	COME ON, LET'S GO	LOS LOBOS	25
23	11	IT'S A SIN	PET SHOP BOYS	15
24	27	THAT'S WHAT LOVE IS ALL ABOUT	MICHAEL BOLTON	30
25	34	GOT MY MIND SET ON YOU	GEORGE HARRISON	26
26	12	BAD	MICHAEL JACKSON	24
27	32	I DO YOU	THE JETS	29
28	36	DUDE (LOOKS LIKE A LADY)	AEROSMITH	27
29	37	TELL IT TO MY HEART	TAYLOR DAYNE	33
30	39	CHERRY BOMB	JOHN COUGAR MELLENCAMP	34
31	35	LOVE WILL FIND A WAY	YES	31
32	30	BOYS NIGHT OUT	TIMOTHY B. SCHMIT	35
33	20	LET ME BE THE ONE	EXPOSE	32
34	38	SKELETONS	STEVIE WONDER	22
35	—	NEED YOU TONIGHT	INXS	38
36	19	WHERE THE STREETS HAVE NO NAME	U2	28
37	—	CANDLE IN THE WIND	ELTON JOHN	42
38	—	ANIMAL	DEF LEPPARD	36
39	—	THERE'S THE GIRL	HEART	43
40	—	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	44

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA (11)	12
Def Jam (1)	
E.P.A.	8
Epic (7)	
Tabu (1)	
MCA (6)	8
I.R.S. (1)	
QMI (1)	
POLYGRAM	8
Mercury (6)	
London (2)	
WARNER BROS. (1)	8
Paisley Park (2)	
Dark Horse (1)	
Island (1)	
Qwest (1)	
Sire (1)	
Slash (1)	
ATLANTIC (4)	7
Island (2)	
Atco (1)	
ARISTA	6
CAPITOL (5)	6
Enigma (1)	
GEFFEN	5
VIRGIN	5
CHRYSALIS	4
EMI-MANHATTAN	4
ELEKTRA	4
RCA (2)	4
Grunt (1)	
Jive (1)	
A&M	3
MOTOWN	3
4TH & B'WAY	1
AMHERST	1
ENIGMA	1
NEXT PLATEAU	1
REPRISE	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
36 ANIMAL	(Budjeon Riffola, ASCAP/Zomba, ASCAP) HL	
55 (BABY TELL ME) CAN YOU DANCE	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	
24 BAD	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	
74 BEAT PATROL	(Warcops, ASCAP/Intersong-USA, ASCAP) CHA/HL	
35 BOYS NIGHT OUT	(Jeddrah, ASCAP/Blue Sky Rider, BMI/Willin' David, BMI/Edge Of Fluke, BMI) CPP	
6 BREAKOUT	(Virgin-Nymph, BMI) CPP	
5 BRILLIANT DISGUISE	(Bruce Springsteen, ASCAP) CPP	
42 CANDLE IN THE WIND	(Dick James, BMI/PolyGram Songs, BMI) HL	
89 CAN'T STAY AWAY FROM YOU	(Foreign Imported, BMI) CPP	
65 CARRIE	(Screen Gems-EMI, BMI) WBM	
40 CASANOVA	(Calloco, BMI/Hip Trip, BMI) CPP	
21 CATCH ME (I'M FALLING)	(Genetic, ASCAP)	
20 CAUSING A COMMOTION	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	
34 CHERRY BOMB	(Riva, ASCAP) WBM	
25 COME ON, LET'S GO	(Picture Our Music, BMI/Warner-Tamerlane, BMI/Screen Gems-EMI, BMI)	
49 CRAZY	(Rondor Music/Almo, ASCAP/SBK Songs/April, ASCAP) CPP/ALM/HL	
84 CRAZY WORLD	(GNPC, ASCAP)	
77 CRITICIZE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	
97 DIDN'T WE ALMOST HAVE IT ALL	(Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) CPP	
37 DON'T MAKE ME WAIT FOR LOVE	(Bellboy, BMI/Gratitude Sky, ASCAP)	
61 DON'T SHEO A TEAR	(High Frontier, BMI/Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL	
93 DON'T TELL ME THE TIME	(Clean Sheets, BMI)	
17 DON'T YOU WANT ME	(Rightsong, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong-USA, ASCAP) CHA/HL	
27 DUDE (LOOKS LIKE A LADY)	(Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL	
87 EAGLES FLY	(WB, ASCAP/The Nine, ASCAP) WBM	
10 FAITH	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	
26 GOT MY MIND SET ON YOU	(Carbert, BMI) HL	
72 GUARANTEED FOR LIFE	(Virgin-Nymph, BMI)	
57 HAZY SHADE OF WINTER	(Paul Simon, BMI)	
3 HEAVEN IS A PLACE ON EARTH	(Future Furniture, ASCAP/Shipwreck, BMI/Screen Gems-EMI, BMI)	
48 HERE I GO AGAIN	(Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP) WBM	
90 HOLIDAY	(Virgin-Nymph, BMI) CPP	
63 HONESTLY	(Sweet Family, BMI) CPP	
18 HOURLASS	(Virgin, ASCAP) CPP	
60 HUNGRY EYES	(Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrius, ASCAP)	
78 I CAN'T HELP IT	(In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP) CPP	
56 I COULD NEVER TAKE THE PLACE OF YOUR MAN	(Controversy, ASCAP) WBM	
29 I DO YOU	(Meow Baby, ASCAP/Rick Kelly, BMI)	
47 I DON'T MIND AT ALL	(April, ASCAP/Lena May, ASCAP/Ackee, ASCAP/Bourgeois Zee, ASCAP) HL/WBM	
79 I FOUND SOMEONE	(April, ASCAP/Is Hot, ASCAP/But For Music, ASCAP)	
88 I HEARD A RUMOUR (FROM "DISORDERLIES")	(Warner-Tamerlane, BMI/In A Bunch, PRS/Terrace, ASCAP) CPP/WBM	
58 I LIVE FOR YOUR LOVE	(O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Arista, ASCAP/Careers, ASCAP/Nelana, ASCAP) CPP	
4 I THINK WE'RE ALONE NOW	(ABZ, BMI)	
66 I WANT TO BE YOUR MAN	(Troutman's, BMI/Saja, BMI)	
13 I WON'T FORGET YOU	(Sweet Cyanide, BMI/Willesden, BMI) HL	
68 IF YOU LET ME STAY	(Virgin-Nymph, BMI/Young Terence, BMI) CPP	
46 IN MY DREAMS	(Fate, ASCAP/Denise Barry, ASCAP) WBM	
16 IS THIS LOVE	(Whitesnake Overseas, ASCAP/WB, ASCAP) WBM	
15 IT'S A SIN	(Virgin, ASCAP) CPP	
100 JUMP START	(Calloco, BMI/Hip Trip, BMI) CPP	
51 JUST LIKE HEAVEN	(Bleu Disque, ASCAP/A.P.B., PRS)	
67 KICK THE WALL	(Uncle Oscar's, ASCAP/Songs Unreel, ASCAP)	
83 LEARNING TO FLY	(Pink Floyd, BMI)	
32 LET ME BE THE ONE	(Screen Gems-EMI, BMI) WBM	
8 LITTLE LIES	(Fleetwood Mac, BMI) WBM	
54 LOST IN EMOTION	(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
31 LOVE WILL FIND A WAY	(Affirmative, BMI) WBM	
1 MONY MONY	(ABZ, BMI) WBM	
53 MOTORTOWN	(SBK Songs/Blackwood, BMI) HL	
38 NEED YOU TONIGHT	(MCA, ASCAP) MCA/HL	
71 NO ONE IN THE WORLD	(ATV, BMI/Welbeck, ASCAP) HL	
98 NOTORIOUS	(Sordid Songs, ASCAP/Duke Reno, ASCAP/April, ASCAP/Bon Jovi, ASCAP/Chappell, ASCAP/PolyGram, ASCAP/Le Mango, ASCAP) HL/WBM	
96 ONE HEARTBEAT	(Le Gassic, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI) CPP	
12 THE ONE I LOVE	(Night Garden, BMI/Unichappell, BMI) CHA/HL	
91 PAPER IN FIRE	(Riva, ASCAP) WBM	
59 POP GOES THE WORLD	(PolyGram Songs, BMI)	
45 POWER OF LOVE	(Leibraphone Musikverlag, ASCAP/April, ASCAP) HL	
76 PUSH IT	(Next Plateau, ASCAP/Turnout Bros, ASCAP)	
82 THE REAL THING	(Jobete, ASCAP/House Of Fun, BMI) CPP	
62 RESERVATIONS FOR TWO	(MCA, ASCAP/Little Tanya, ASCAP/Catdaddy, ASCAP/New East, ASCAP) WBM/MCA/HL	
95 ROCK ME	(White Vixen, BMI)	
86 SATELLITE	(Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)	
14 SHAKE YOUR LOVE	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	
7 SHOULD'VE KNOWN BETTER	(Chi-Boy, ASCAP) CLM	
52 SILENT MORNING	(Noel Pagan, ASCAP)	
22 SKELETONS	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
19 SO EMOTIONAL	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
92 SOMEONE TO LOVE ME FOR ME	(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
75 SPECIAL WAY	(Delightful, BMI/Double F, ASCAP)	
85 STRAP ME IN	(Lido, ASCAP) WBM	
41 SUGAR FREE	(MCA, ASCAP) MCA/HL	
81 SWEET RACHEL	(Halwill, ASCAP/Lewin, ASCAP)	
69 SYSTEM OF SURVIVAL	(Sputnik Adventure, ASCAP/Maurice White, ASCAP)	
33 TELL IT TO MY HEART	(Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP) CHA/HL	
30 THAT'S WHAT LOVE IS ALL ABOUT	(Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL	
43 THERE'S THE GIRL	(Makiki, ASCAP/Knighty-Knight, ASCAP/Know, ASCAP/Arista, ASCAP) CPP/WBM	
50 TRUE FAITH	(Bemusic/WB, ASCAP/Cut, ASCAP/MCA, ASCAP)	
39 U GOT THE LOOK	(Controversy, ASCAP) WBM	
23 VALERIE	(F.S.Limited, PRS/Blue Sky Rider, BMI/Willin' David, BMI)	
99 WATERFALL	(Girl Brothers, ASCAP/Bobby Z, ASCAP)	
44 THE WAY YOU MAKE ME FEEL	(Mijac, BMI/Warner-Tamerlane, BMI)	
11 WE'LL BE TOGETHER	(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI)	
70 WE'VE ONLY JUST BEGUN (THE ROMANCE IS NOT OVER)	(Willesden, BMI/Johnnie Mae, BMI/Luella, ASCAP/WB, ASCAP)	
80 WHAT'S TOO MUCH	(Taj Mahal, ASCAP/53rd State, ASCAP/Lonnie-K, ASCAP)	
28 WHERE THE STREETS HAVE NO NAME	(Chappell, ASCAP/U2, ASCAP) CHA/HL	
64 WHO WILL YOU RUN TO	(Realsongs, ASCAP) WBM	
94 YOU AND ME TONIGHT	(Virgin-Nymph, BMI/Attractive, BMI) CPP	
73 YOU ARE THE GIRL	(Lido, ASCAP) WBM	

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

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

POP

DOKKEN

Back For The Attack
PRODUCER: Neil Kernon
Elektra 60735

L.A.-based metal act has been a comer for a long time; this album (which clocks in at over an hour) could be the package to put it over the top. Don Dokken's pipes are in fine fettle here, and George Lynch's fret-strangling will win applause among metalmongers. "Burning Like A Flame" plays like a bust-out album rock track.

ORIGINAL MOTION PICTURE SOUNDTRACK

Less Than Zero
EXECUTIVE PRODUCER: Rick Rubin
Def Jam C 44042

Soundtrack to teen-angst flick based on Bret Easton Ellis novel is a mixed bag; except for the Bangles, who do Simon & Garfunkel's "Hazy Shade Of Winter" more justice than its originators, the black acts steal the show. L.L. Cool J's "Going Back To Cali" is one of his most powerful cuts to date; new label signing the Black Flames revitalize the Chi-lites' "Are You My Woman?" Poison's cover of Kiss' "Rock And Roll All Nite" could win spins.

PRETENDERS

The Singles
PRODUCERS: Various
Sire 25664

From the still-stunning 1979 Kinks cover "Stop Your Sobbing" to last year's "My Baby," this generous 16-cut hits compilation, which includes the Chrissie Hynde-UB40 collaboration "I Got You Babe," is exemplary in every way. Certain to be an immensely appealing holiday seller.

DAVE MASON

Two Hearts
PRODUCERS: Dave Mason, Jimmy Hotz
Voyager/MCA-42086

Major-distributed album follows on the heels of an entirely different indie LP released two months ago. Mason's vocals here are in fine form, but at times they're overbearing; on "Dreams I Dream," however, they are tendered nicely by guest Phoebe Snow's commanding pipes. Steve Winwood also makes an appearance.

YEAR ZERO

PRODUCER: Ron Fair
Mercury BFV 41623

Debut from Texas quartet sounds like Bob Welch-era Fleetwood Mac—in other words, impressively melodic. Programmers, give this one repeated spins; phones won't light up immediately, but once they do they may not stop. Best: "Hypnotized," "Out To Play," "The Whiter I Get," and the first single, "Hourglass."

AZTEC CAMERA

Love
PRODUCERS: Various
Sire 25646

Scotsman Roddy Frame is back after a protracted hiatus with what is essentially a solo album that utilizes a diverse battery of production teams. Project shows off Frame's many skills far better than the misguided Mark Knopfler-produced "Knife." Fine single "Deep & Wide & Tall" could win new fans.

THE REIVERS

Saturday
PRODUCER: Don Dixon
Capitol CLT-46926

Austin-based quartet originally known as Zeitgeist makes its major label bow with a solid sender that emphasizes

jingle-jangling guitars, original harmonies, and strong songwriting. The prolific Dixon has honed the group's sound to a fine point on this distinguished debut, which should catch fire initially on the college front.

TOWER OF POWER

Power
PRODUCER: Emilio Castillo
Cypress/PolyGram 661-120

Veteran ensemble resurfaces on folkie label Cypress after long layoff; record runs the gamut from the soul strut of "Credit" to the soulful ballad "Some Days Were Meant For Rain" to the rather soulless, top 40-aimed "Baby's Got The Power." Lead vocalist Ellis Hall Jr. has since left the group.

JOHNNY CLEGG & SAVUKA

Third World Child
PRODUCER: Hilton Rosenthal
Capitol CLT-46778

White South African Clegg, whose records with the interracial duo Juluka were slightly ahead of their time, stands to win attention post-"Graceland" with this new integrated sextet; melodic, often politically potent songs, sung in English and Zulu, may collect listeners from the Simon camp.

THE SOUP DRAGONS

Hang-Ten!
PRODUCERS: Soup Dragons, Pat Collier
Sire 25666

Twangy Scottish quartet plays catchy—and very short—pop tunes revealing influence of the Undertones, Buzzcocks, June Brides, Orange Juice, and similar cult faves. Well-written tunes should find much acceptance on college radio.

VARIOUS ARTISTS

Epic Presents The Unsigned—Vol. II
PRODUCERS: Robert K. Haber, Joanne Abbot Green

America's top unsigned bands—as voted by CMJ and college and progressive radio outlets—are laid out on this second annual compilation package. "Alternative" is the operative word here; album consists of a variety of polished tracks but may appeal only to the college crowd.

THE CUCUMBERS

PRODUCER: David Young
Profile PRO-1239

New York club veterans release a collection of bright, energetic pop tunes that recall the power-pop profusion of the late '70s. Standout cuts include "My Boyfriend," "Just Don't Tell Me What To Do," and the danceworthy "Don't Drop The Baby."

BLACK

ROGER

Unlimited!
PRODUCER: Roger Troutman
Reprise 25496

Title hits it—Troutman is a player of almost limitless versatility, and his latest is a showcase for his abilities in a variety of styles. Single "I Want To Be Your Man" is headed for the black top 10; next hot number from this excellent album is anybody's guess, although the wacky remake of "Papa's Got A Brand New Bag" could certainly cut a hot groove. A big winner.

VARIOUS ARTISTS

Christmas Rap
PRODUCERS: Various
Profile PRO-1247

All the homeboys and girls out there will have themselves a merry little Christmas with this sprightly package of seasonal raps; best are Spyder-D's "Ghetto Santa," Sweet Tee's "Let The Jingle Bells Rock," and Run-D.M.C.'s "Christmas In Hollis," which is also found on A&M's "A Very Special

SPOTLIGHT



STEVIE WONDER

Characters
PRODUCER: Stevie Wonder
Motown 6248ML

Wonder's finest album in years will be received enthusiastically in the marketplace. Filled with diverse melodies and stunning hi-tech production, set carries on in the best tradition of "Songs In The Key Of Life" and showcases a surprisingly mature, personal lyrical approach. Sonic textures alone here are gorgeous; Wonder's capabilities never fail to surprise, yet here they amaze. Guest appearances by Michael Jackson, B.B. King, and Stevie Ray Vaughan and a number of potential hit singles add up to a massive best seller.

NEW AND NOTEWORTHY

ORIGINAL MOTION PICTURE SOUNDTRACK

Chuck Berry—Hail! Hail! Rock 'N' Roll
PRODUCER: Keith Richards
MCA-6217

Tribute concert that was the focus of Taylor Hackford's documentary on the Grandfather of Rock 'N' Roll serves here as the perfect topper to MCA's recent Berry Chess reissues. Robert Cray shines on "Brown Eyed Handsome Man," as does Etta James on "Rock And Roll Music." Fittingly, however, Berry's solo take on the standard "I'm Through With Love," captured at a rehearsal session, is the album's highlight. Should be Berry's biggest seller in many moons.

Christmas" compilation.

MICO WAVE

Cookin' From The Inside Out!!!
PRODUCER: Bootsy Collins
Columbia 40909

Although Collins—of P-Funk and Rubber Band fame—runs the band and plays, Wave's set seems to owe more to the likes of Prince and Jam & Lewis than to George Clinton's heavy funk. A smooth ride, both on dance tunes and ballads.

AUDREY WHEELER

Let It Be Me
PRODUCER: Lionel Job, Preston Glass
Capitol CLX-48289

Session singer has worked with Billy Ocean, Bruce Springsteen, and Madonna. Solo debut is snappy and somewhat engaging but lacks creative spark to set it apart from similar-sounding releases. First single, "Irresistible," is not quite that but does have appeal.

JOYCE SIMS

Come Into My Life
PRODUCERS: Mantronik, Joyce Sims
Sleeping Bag TLX 10

Dance singer/songwriter/producer

Sims weaves seductive passages that spin their magic on title tune, "It Wasn't Easy," "All In All," and r&b standard "Love Makes A Woman." Sims grasps dance dynamics and club appeal better than most and consistently creates ear-fetching grooves.

COUNTRY

JANIE FRICKIE

Celebration
PRODUCERS: Various
Columbia C2 40684

Double album chronicles Frickie's vocal triumphs of the past 10 years. Twenty cuts are representative of one of country's most versatile and distinctive stylists.

THE SHOOTERS

PRODUCER: Walt Aldridge
Epic BFE 40885

The Shooters are less vocally intense than Restless Heart and less cloying than Sawyer Brown, but they have the smooth harmony vocal appeal common to both. Best: "I Should Have Known By Now," the softly seductive "Stay Awhile," and the endearingly argumentative "He Don't Love You."

DOBIE GRAY

Love's Talkin'
PRODUCER: Larry Butler
Capitol CLT-48051

Gray is the quintessence of romanticism, as exemplified here by the stately and reflective "I Should Know By Now," the softly seductive "Stay Awhile," and the endearingly argumentative "He Don't Love You."

JAZZ

GERRY MULLIGAN

Symphonic Dreams
PRODUCER: Steven Vining
PAR-Intersound CDP 703

Baritone vet's quartet joins Houston Symphony and Erich Kunzel, a conductor of many hybrid pop-classic encounters. Polished project, which makes high chart debut this week, features new Mulligan orchestral piece plus some of his older songs—several rearranged in the styles of classical music's best known composers.

THE MANHATTAN TRANSFER

Brasil
PRODUCER: Tim Hauser
Atlantic 81803

Jazzy in a vocal context only—and then just some of the time—album deftly captures the flavor and feel of Brazilian pop; one song is even in Portuguese. Contributors include Jeff Lorber, Amanda McBroom, the Knack's Doug Fieger (!), and Djavan, who wrote most of the music. An ambitious, accomplished effort.

DAVE VALENTIN

Mind Time
PRODUCERS: Dave Valentin, Michael Abene
GRP 9554

Set plays to flutist's strength; it's a light, Latin-spiced mix of slick salsa and smooth ballads. Earl Klugh adds guitar, and for extra kick, celebrity king Bill Cosby gives package his seal of approval. One minor gripe: Valentin's more convincing on standards like "Passion Flower" and "It Might As Well Be Spring" when he plays live.



BILLY COBHAM

Picture This
PRODUCERS: Billy Cobham, Michael Abene, Wayne Cobham
GRP GR-1040

Power drummer is heard here with George Duke, Grover Washington Jr., Randy Brecker, Ron Carter, and others in a commercial return to form that should satisfy both new and old fans. Dynamic material, mostly Cobham-penned, includes Prince's "Sign 'O' The Times."

RONNIE LAWS

All Day Rhythm
PRODUCERS: Wayne Henderson, Ronnie Laws
Columbia 40902

Opening cut sounds like Laws is trying to rekindle heat of "Always There," the 1975 fusion anthem that ignited his career. Afterward, however, his sax takes a back seat to his vocals for most of the album.

CLASSICAL

MOZART: PIANO CONCERTO NO. 23; PIANO SONATA NO. 13

Vladimir Horowitz, La Scala Orchestra, Giulini
Deutsche Grammophon 423 287

Heavy advance promotion has only spurred the already intense anticipation for one of Horowitz's rare forays into the concerto literature. His communicative powers remain undiminished and rise to alpine heights in the concerto's slow movement. The sonata speaks with similar conviction. A shoo-in as top-of-the-chart occupant.

BEETHOVEN: SYMPHONY NO. 9

Kenny, Walter, Power, Salomaa, London Classical Players, Norrington
Angel CDC 7 49221

A new perspective (through a period telescope) of the towering work. It's not only the use of authentic instruments that sets a different tone; it's also the brisker beat in the "slow" movement and unexpected agogics in the finale that spark continuing interest. Stimulating and absorbing.

TELEMANN: FLUTE CONCERTOS; SUITE IN E MINOR

Jean-Pierre Rampal, Franz Liszt Chamber Orchestra, Rolla
CBS M 42362

Rampal and the expert ensemble bring a stylish fluency to these attractive works, a sound argument that modern instruments in the right hands remain persuasive interpretive vehicles for Baroque literature.

SPOTLIGHT: Predicted to hit top 10 on Billboard's Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Jean Rosenbluth, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

POP

PICKS

MICHAEL JACKSON
The Way You Make Me Feel (4:26)
 PRODUCERS: Quincy Jones
 WRITER: M. Jackson
 PUBLISHERS: Mijac/Warner-Tamerlane, BMI
Epic 34-07645 (12-inch version also available, Epic 49-07487)

No. 3 and the year's not even over; dynamic vocal phrasing over a loping pop track. The a cappella version on the 12-inch is highly recommended.

ALARM **Rain In The Summertime** (4:00)
 PRODUCERS: John Porter, Alarm
 WRITER: Alarm
 PUBLISHER: Illegal, BMI
I.R.S. 53219 (c/o MCA) (12-inch reviewed Nov. 7)

DONNA SUMMER WITH MICKEY THOMAS
Only The Fool Survives (4:00)
 PRODUCER: Harold Faltermeyer
 WRITERS: D. Summer, B. Sudano, M. Omartian, V. Weber, J. Bettis, H. Faltermeyer
 PUBLISHERS: Sweet Summer Night/Kilaunea/John Bettis/WB/See This House/Shoombree/National League, ASCAP/Sudano/Soft Summer, BMI
Geffen 7-28165 (c/o Warner Bros.)

Guess who's coming to dinner now? Starship's Thomas is the featured guest on this lovelorn pop ballad, which should breathe new life into "All Systems Go."

BOY GEORGE **Live My Life** (3:33)
 PRODUCER: John Robie
 WRITERS: Ailee Willis, Danny Sembello
 PUBLISHERS: Streamline Moderne/Texas City, BMI/No Pain No Gain/Unicity, ASCAP
Virgin 7-99390 (c/o Atlantic) (12-inch version also available, Virgin 0-96728)

Perfect coupling of O'Dowd's vocal with an easy-paced r&b/pop technotrack, taken from the soundtrack to "Hiding Out."

RECOMMENDED

EUROPE **Cherokee** (4:12)
 PRODUCER: Kevin Elson
 WRITER: J. Tapest
 PUBLISHER: Screen Gems-EMI, BMI
Epic 34-07638

Not as sure-fire a hit as "Carrie"; an average rock reading of an Indian tale.

GO WEST **From Baltimore To Paris** (4:15)
 PRODUCER: Gary Stevenson
 WRITERS: P. Cox, R. Drummie
 PUBLISHER: ATV, BMI
Chrysalis VS4-43191 (c/o CBS)

Spacious and intimate ballad from "Dancing On The Couch."

MANHATTAN TRANSFER
Soul Food To Go (Sina) (4:28)
 PRODUCER: Tim Hauser
 WRITERS: Djavan, Doug Fieger
 PUBLISHERS: Capim/Rashida, BMI/Doug Fieger, ASCAP
Atlantic 7-89156

To usher in his new Brazilian-based project; faultless vocal performance caresses a contemporary island-style pop rhythm.

RAQUEL WELCH **This Girl's Back In Town** (4:01)
 PRODUCERS: Michael Zager, Bob Esty
 WRITERS: P. Jabara, B. Esty
 PUBLISHERS: Poperetta/Warner-Tamerlane/Fave Rave, BMI
Columbia 38-07622 (12-inch version also available, Columbia 44-07477)

"The Main Event" revisited; creditable performance of a lackluster and rather cliché disco number uniting that era's greats Jabara, Zager, and Esty.

FLESH FOR LULU
Postcards From Paradise (3:36)
 PRODUCER: Mike Hedges
 WRITERS: K. Mills, Flesh For Lulu
 PUBLISHER: Nancy Hughes, ASCAP
Capitol B-44074

U.K. act makes its label debut with a raw and raucous rock track that brings to mind the early work of the Psychedelic Furs.

HOUSE OF FREAKS **Bottom Of The Ocean** (2:52)
 PRODUCER: House Of Freaks
 WRITERS: Harvey, Hott
 PUBLISHERS: Gravel Bag/Bug, BMI

Rhino RNRD-74409

Popular L.A. (by way of Virginia) duo offers an exciting, earthy helping of stripped-down, percussive, roots-based rock; a real treat. Contact: 213-450-6323.

BLACK

PICKS

WHISPERS **In The Mood** (4:30)
 PRODUCERS: L.A., Babyface
 WRITERS: D. Simmons, Babyface
 PUBLISHERS: Hip Trip/Hip Chic, BMI
Solar B-70017 (c/o Capitol)

Favorite selection from "Just Gets Better With Time" finds the outfit in a sophisticated and very comfortable r&b ballad setting.

RAY PARKER JR. WITH NATALIE COLE
Over You (4:10)
 PRODUCERS: Burt Bacharach, Carole Bayer Sager
 WRITERS: Ray Parker Jr., Burt Bacharach, Carole Bayer Sager
 PUBLISHERS: Raydiola/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI
Geffen 7-28152 (c/o Warner Bros.)

From "After Dark" album this slow, late-night duet is the perfect vocal pairing.

TEEN DREAM **Toy** (3:33)
 PRODUCER: Brown Marc
 WRITER: Brown Marc
 PUBLISHER: Mazarati, ASCAP
Warner Bros. 7-28138 (12-inch version also available, Warner Bros. 0-20821)

What should have been act's second single finds the adolescent trio winding up a potential monster; remixed dance number sports an incredibly infectious and teasing groove.

RECOMMENDED

LA LA **I Got A Thing For You** (3:59)
 PRODUCERS: New Music Group, John Morales, Sergio Munzibai
 WRITERS: La La, Kashif
 PUBLISHERS: Little Tanya/MCA, ASCAP/Kashif/Music Corp. Of America, BMI
Arista AS1-9646

Debut album has yet to spawn a top 20 hit; multitalented artist should end that streak with this gentle, midtempo r&b number.

ORAN "JUICE" JONES
I Just Can't Say Goodbye (3:59)
 PRODUCERS: Vincent F. Bell, Russell Simmons
 WRITERS: V.F. Bell, O.J. Jones
 PUBLISHERS: Def Jam/Juiced Up, ASCAP
Def Jam 38-07656 (c/o CBS)

Beat-heavy ballad from the self-proclaimed gangster of love.

WELL RED **Get Lucky** (4:26)
 PRODUCERS: Richie Stevens, Lorenzo Hall
 WRITERS: Stevens, Hall, Tenyue
 PUBLISHER: Virgin, ASCAP
Virgin 0-96730 (c/o Atlantic)

Group name is taken from the West Indian expression meaning "feeling groovy"; track's retrofunk, remixed by George Clinton, keeps the vibe.

LOOSE ENDS **Sweetest Pain** (5:43)
 PRODUCER: Nick Martinelli
 WRITERS: Biggs, Wansel
 PUBLISHER: Mighty Three, BMI
MCA 53216 (12-inch version also available, MCA 23807)

Classy midtempo selection from "Zagora."

MIDNIGHT STAR **Do The Prep** (4:10)
 PRODUCERS: Vincent Calloway, Reggie Calloway
 WRITER: Vincent Calloway
 PUBLISHERS: Midstar/Hip Trip, BMI
RCA 5312-7-R

Technodance number from the "Penitentiary III" soundtrack.

ROSE BROTHERS
Put My Money Where My Mouth Is (5:27)
 PRODUCERS: Rich Cason, Jimmy Lewis
 WRITER: Rich Cason
 PUBLISHERS: Muscle Shoals Sound/Jalew, BMI
Muscle Shoals Sound MSS 3005 (12-inch single)

Danceable r&b with a strong hook and performance. Contact: 1000 Alabama Ave., Sheffield, Ala. 35660.

ROYALTY **Romeo** (4:00)
 PRODUCERS: David Lewis, Wayne Lewis

NEW AND NOTEWORTHY

RICK ASTLEY **Never Gonna Give You Up** (3:31)
 PRODUCERS: Stock, Aitken, Waterman
 WRITERS: Stock, Aitken, Waterman
 PUBLISHER: Terrace, ASCAP
RCA 5327-7-R (12-inch version also available, RCA 6784-1-RD)

Discovered by Pete Waterman, this 21-year-old U.K. export has surprised most with a very soulful and mature vocal style belied by his little-boy red hair and freckles; the PWL masterminds provide this new talent with a fine debut vehicle, which has already topped many European charts and is showing early signs of duplicating that success in the States.

WRITERS: D. Lewis, W. Lewis
 PUBLISHER: Jodaway, ASCAP
Warner Bros. 7-28130

Frothy r&b from the sibling act; written and produced by Atlantic Starr's Lewises.

ANGELA CLEMMONS **This Is Love** (4:12)
 PRODUCERS: Cliff Dawson, Ken Cummings
 WRITERS: G. Ballard, C. Magness
 PUBLISHERS: MCA/Yellowbrick, ASCAP
Portrait 37-07642 (c/o CBS)

Easy-paced ballad is not groundbreaking in the least but is a much stronger chart contender than "B.Y.O.B."

LEE RITENOUR **Turn The Heat Up** (3:57)
 PRODUCER: Lee Ritenour
 WRITERS: Eric Tagg, Lee Ritenour, Kelly McNully
 PUBLISHERS: Sympathetic/My Little Buddy, BMI/Rit Of Habeas, ASCAP
GRP SP-3023 (12-inch version also available, GRP TP-4006)

The return of Captain Fingers with a spirited r&b track. Contact: 212-245-7033.

COUNTRY

PICKS

TAMMY WYNETTE **Talkin' To Myself Again** (3:19)
 PRODUCER: Steve Buckingham
 WRITER: J. O'Hara
 PUBLISHER: Cross Keys/Tree Group, ASCAP
Epic 34-07635

Wynette sketches out the stark colors of loneliness in this midtempo weeper; the O'Kanes provide emotionally sensitive vocal harmonies.

SCHUYLER, KNOBLOCH & BICKHARDT
This Old House (4:16)
 PRODUCER: James Stroud
 WRITERS: Thom Schuyler, Craig Bickhardt
 PUBLISHERS: Writer's Group/Bethlehem/Screen Gems-EMI/Lawyer's Daughter/Colgems-EMI, BMI/ASCAPMTM B-72100 (c/o Capitol)

A heartfelt ballad full of magic memories and hearty Schuyler vocals; tune is blanketed with a gentle songwriting approach to everyday life.

RECOMMENDED

RATTLESNAKE ANNIE **Somewhere South Of Macon** (2:46)
 PRODUCERS: Rattlesnake Annie, Buddy Blackmon
 WRITERS: Jim Rushing, Marshall Chapman
 PUBLISHERS: Jack and Bill/Vogue/Wetk, ASCAP/BMI
Columbia 38-07634

A fierce coming-of-age saga, rendered in a taut, vibrant voice; moody folk banjo fill.

JO-EL SONNIER **Come On Joe** (3:57)
 PRODUCERS: Richard Bennett, Bill Halvorson
 WRITER: Tony Romeo
 PUBLISHERS: Lawyer's Daughter/MTM/Wherefore, BMI
RCA 5282-7-R

Gently descriptive and melodic with an ever-so-slight Cajun sound; nice

accordion touches.

RANDY HOWARD **Ring Of Fire** (2:37)
 PRODUCER: Nelson Larkin
 WRITERS: Merle Kilgore, June Carter
 PUBLISHER: Painted Desert, BMI
Atlantic America 7-99387

Deep, raspy performance over choppy/bouncy melodic remake of the 1963 Johnny Cash No. 1.

MELISSA KAY
Don't Forget Your Way Home (3:18)
 PRODUCER: Porter Wagoner
 WRITERS: Ed Hunnicutt, John Raymond Brannen
 PUBLISHERS: Tapadero/Young Beau/Merit, BMI
Reed RR-III5

Kay's spare, assertive voice is reminiscent of vintage Leona Williams; a pretty ballad of patience. Contact: 904-781-0404.

KIM GRAYSON **If You Only Knew** (3:06)
 PRODUCER: Al Henson
 WRITERS: Jane Marlash, Diano Rae
 PUBLISHERS: Cavesson/Tapadero/Merit, ASCAP/BMI
Soundwaves SW-4795-NSD

Beautiful feminine vocals. Contact: 800-251-1576.

DON MALENA **Dance For Me** (3:35)
 PRODUCER: Joe Carroll
 WRITERS: D. Henson, B. Johnson
 PUBLISHERS: Terrace/Robert White Johnson, ASCAP
Maxima 1311

Sentimental emotions stir in memory-stricken lyrics backed by tender vocals, production, and melody. Contact: 714-653-1556.

LEON RAINES **Most Of All** (3:15)
 PRODUCER: Milton L. Brown
 WRITERS: B. Buie, J.R. Cobb
 PUBLISHER: Low-Sal, BMI
Southern Tracks 1089

Raines' vocal talent reigns over weak material and dragging production. Contact: 404-325-0832.

JEFF DAYTON BAND **That Lady Can Love** (2:49)
 PRODUCER: Jeff Dayton Band
 WRITERS: Jackson, Edenton
 PUBLISHER: Acuff-Rose, BMI
Not Yet 8702

A happy little ditty from a man gleaming with love; simple instrumentation and production complement to-the-point vocal performances. Label based in Scottsdale, Ariz.

CALI McCORD **Bad Day For A Break Up** (3:26)
 PRODUCER: Fred Kelly
 WRITERS: Fred Kelly, Randy Barlow
 PUBLISHER: Frebar, BMI
Gazelle GAZ-011

A cry-in-the-voice plea to put it off until tomorrow. Contact: ARTS, Suite 311, 201 Summit View Drive, Brentwood, Tenn. 37027.

JACKY WARD **Can't Get To You From Here** (2:39)
 PRODUCERS: Jerry West, Jacky Ward
 WRITERS: Fred Knipe, Steve Chandler
 PUBLISHERS: Southwest Words & Music, BMI
Electric 105

A sweet ballad with simple production. Label based in Nashville.

KENNY DALE **Perfect Angel** (3:06)
 PRODUCER: Joe Skates
 WRITERS: Kenny Dale, John James
 PUBLISHER: Axe Handle, ASCAP
Azbar 6056

Honky-tonkin' good ole boy says the only time he's not a devil is when he's lovin' his lady. Label based in San Antonio, Texas.

DANCE

PICKS

CHIC **Jack Le Freak** (8:22)
 PRODUCERS: Bernard Edwards, Nile Rodgers
 WRITERS: Nile Rodgers, Bernard Edwards
 PUBLISHER: Chic, BMI
Atlantic 0-86634 (12-inch single)

Aw, we knew it was coming; Phil Harding and Ian Curnow from the PWL camp have thoroughly revised this dance classic in a postproduction house version.

AVA CHERRY **Keep Me Satisfied** (7:03)

PRODUCERS: Matt Noble, Kevin Calhoun
 WRITERS: M. Noble, K. Calhoun
 PUBLISHERS: No-Cal/Rare Blue, ASCAP
Capitol V-15352 (12-inch single)

A much more accessible and likeable track than "Good Intentions"; sinewy r&b/dance selection benefits from a sensitive Cameron Paul remix. Note the piano dub.

RED HOT CHILI PEPPERS
Fight Like A Brave (5:24)
 PRODUCER: Michael Beinhorn
 WRITER: Red Hot Chili Peppers
 PUBLISHER: Moebetoblame, BMI
EMI-Manhattan V-56076 (12-inch single)

Only if you're tired of being sick and tired; remixed from the album, this anthemic track from the West Coast punk/rap/rock/funksters puts the Beasties to rest.

RECOMMENDED

DEAD OR ALIVE
I'll Save You All My Kisses (5:18)
 PRODUCERS: Stock, Aitken, Waterman
 WRITER: Dead Or Alive
 PUBLISHERS: Dead Or Alive, PRS/WB, ASCAP
Epic 49-07482 (c/o CBS) (12-inch single)

Frantic, well-crafted technonumber lifted from the "Mad, Bad And Dangerous To Know" album.

REACT **Love Reaction** (8:00)
 PRODUCER: Boyd Jarvis
 WRITERS: Boyd Jarvis, Walter Briggins, Oscar Fuller
 PUBLISHERS: Rub Wall/Shakin' Baker, BMI
Minimal 3 (12-inch single)

Fluid r&b single is the new project from keyboardist Jarvis; note the "Invisible Dub" version. Contact: 212-967-5465.

CASTLE BEAT **Today, Tonight, Forever** (7:26)
 PRODUCER: Larry Joseph
 WRITER: Larry Joseph
 PUBLISHERS: Hittage/Joy Spring, ASCAP
Select FMS 62306 (12-inch single)

Signed from a small independent; laid-back, remixed, house-style release now features a lingering female vocal. Contact: 212-777-3130.

YELLOW **Call It Love** (6:45)
 PRODUCER: Yello
 WRITERS: B. Blank, D. Meier
 PUBLISHERS: Neue Welt Musikverlag GmbH, Gema/WB, ASCAP
Mercury 888 994-1 (c/o PolyGram) (12-inch single)

Mysterious and somewhat sedate synth track.

HOTLINE **Rock This House** (timing not listed)
 PRODUCERS: Trevor Russell, Tony Powell
 WRITER: Trevor Russell
 PUBLISHER: not listed
TVT 4010 (12-inch single)

U.K. duo captures the Chicago and New York underground club feel. Contact: 212-929-0570.

AC

RECOMMENDED

BE BE & CE CE WINANS **Love Said Not So** (2:55)
 PRODUCER: Keith Thomas
 WRITERS: P. Bady, B. Winans
 PUBLISHERS: Terry Cummings/Sparrow Song, BMI
Capitol B-44097

R&B/pop ballad should find an audience among those who enjoyed the duo's equally notable performance on "I.O.U. Me."

PICKS: New releases with the greatest chart potential.
 RECOMMENDED: Records with potential for significant chart action.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention.

Records equally appropriate for more than one format are reviewed in the category with the broadest audience. All singles commercially available in the U.S. are eligible for review. Send copies to Bill Coleman, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	3	10	SOUNDTRACK ▲ RCA 6408-1-R (9.98) (CD)	DIRTY DANCING 2 weeks at No. One
2	2	1	5	BRUCE SPRINGSTEEN COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
3	3	2	9	MICHAEL JACKSON ▲ ³ EPIC 40600/E.P.A. (CD)	BAD
4	4	4	32	WHITESNAKE ▲ ³ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
5	5	5	9	PINK FLOYD ▲ COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
6	6	6	14	DEF LEPPARD ▲ ² MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
7	7	8	10	JOHN COUGAR MELLENCAMP ▲ MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
8	8	7	22	WHITNEY HOUSTON ▲ ⁴ ARISTA AL 8405 (9.98) (CD)	WHITNEY
9	14	19	4	STING A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
10	9	9	34	U2 ▲ ³ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
11	13	12	10	AEROSMITH GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
12	10	13	7	BILLY IDOL CHRYSALIS OV 41620 (CD)	VITAL IDOL
13	11	11	30	FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
14	12	10	9	R.E.M. ● I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
15	15	15	6	YES ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
16	16	14	24	HEART ▲ ² CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
17	17	18	64	KENNY G. ▲ ² ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
18	24	32	5	BELINDA CARLISLE MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
19	23	24	23	RICHARD MARX EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
20	28	35	9	TIFFANY MCA 5793 (8.98) (CD)	TIFFANY
21	19	20	7	KISS MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
22	18	17	18	SOUNDTRACK ▲ SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
23	20	16	9	RUSH ● MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
24	21	21	84	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
25	27	27	8	PET SHOP BOYS EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
26	26	25	40	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
27	22	23	23	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
28	70	—	2	INXS ATLANTIC 81796 (9.98) (CD)	KICK
29	25	26	19	GREAT WHITE ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
30	34	37	6	WHODINI JIVE JL 8494/ARISTA (8.98) (CD)	OPEN SESAME
31	31	33	69	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
32	29	29	29	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
33	32	22	24	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
34	33	30	24	MOTLEY CRUE ▲ ² ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
35	36	47	5	DEPECHE MODE SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
36	30	28	56	EUROPE ▲ ² EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
37	42	46	8	SQUEEZE A&M SP 5161 (8.98) (CD)	BABYLON AND ON
38	35	31	18	GRATEFUL DEAD ▲ ARISTA AL 8452 (9.98) (CD)	IN THE DARK
39	45	70	3	BILLY JOEL COLUMBIA CX2 40996 (CD)	KOHUEPT (LIVE IN LENINGRAD)
40	52	52	36	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
41	NEW ▶	1	1	GEORGE MICHAEL COLUMBIA OC 40867 (CD)	FAITH
42	46	44	13	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
43	43	49	7	JETHRO TULL CHRYSALIS OV 41590 (CD)	CREST OF A KNAVE
44	44	45	12	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
45	53	57	12	DEBBIE GIBSON ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
46	41	40	63	BON JOVI ▲ ³ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
47	37	39	12	LEVERT ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
48	39	36	11	THE CARS ● ELEKTRA 60747 (9.98) (CD)	DOOR TO DOOR
49	50	50	14	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
50	38	34	15	SOUNDTRACK-MADONNA ▲ SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
51	40	38	11	METALLICA ● ELEKTRA 60757 (5.98) (CD)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED
52	47	42	31	CARLY SIMON ● ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
53	48	48	26	RANDY TRAVIS ▲ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
54	51	51	11	DANA DANE PROFILE 1233 (8.98) (CD)	DANA DANE WITH FAME

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	49	43	35	SMOKEY ROBINSON ● MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
56	55	56	6	ALABAMA RCA 6495-1-R (8.98) (CD)	JUST US
57	76	—	2	VARIOUS ARTISTS SPECIAL OLYMPICS SP 3911/A&M (9.98) (CD)	A VERY SPECIAL CHRISTMAS
58	58	53	8	MICK JAGGER COLUMBIA OC 40919 (CD)	PRIMITIVE COOL
59	60	61	13	GUNS & ROSES GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
60	57	55	7	THE SMITHS SIRE 25649/WARNER BROS. (8.98) (CD)	STRANGWAYS, HERE WE COME
61	56	54	32	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
62	54	41	7	LYNYRD SKYNYRD MCA 42084 (8.98) (CD)	LEGEND
63	181	—	2	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
64	72	101	3	THE JETS MCA 42085 (8.98) (CD)	MAGIC
65	65	65	23	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
66	59	58	9	BANANARAMA LONDON 828 061-1/POLYGRAM (CD)	WOW
67	67	71	8	UTFO SELECT 21619 (8.98) (CD)	LETHAL
68	NEW ▶	1	1	EARTH, WIND & FIRE COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
69	69	—	118	THE BEATLES CAPITOL SJ 383 (9.98) (CD)	ABBEY ROAD
70	61	60	11	LOVERBOY ● COLUMBIA OC 40893 (CD)	WILDSIDE
71	80	85	5	TERENCE TRENT D'ARBY INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
72	66	67	11	ERIC B. & RAKIM 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
73	75	62	16	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
74	63	69	16	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
75	101	112	18	ELTON JOHN LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH. MCA 2-8022 (10.98) (CD)	LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.
76	79	81	7	THE O'JAYS EMI-MANHATTAN 53036 (8.98) (CD)	LET ME TOUCH YOU
77	NEW ▶	1	1	GEORGE HARRISON DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
78	81	121	3	THE ALARM I.R.S. 42085/MCA (8.98) (CD)	EYE OF THE HURRICANE
79	64	64	17	HANK WILLIAMS, JR. ● WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
80	68	68	9	GEORGE STRAIT MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
81	62	59	17	SOUNDTRACK ● ATLANTIC 81767 (9.98) (CD)	LOST BOYS
82	73	73	5	ALICE COOPER MCA 42091 (8.98) (CD)	RAISE YOUR FIST AND YELL
83	89	111	4	LOVE & ROCKETS BIG TIME 6058-1-B/RCA (8.98) (CD)	EARTH - SUN - MOON
84	103	113	8	ELTON JOHN GEFEN GHS 24153 (9.98) (CD)	GREATEST HITS, VOL. III 1979-1987
85	78	72	23	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
86	87	87	7	BODEANS SLASH 25629/REPRISE (8.98) (CD)	OUTSIDE LOOKING IN
87	82	80	71	STEVE WINWOOD ▲ ² ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
88	71	63	22	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
89	74	74	39	REO SPEEDWAGON ● EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT
90	92	92	14	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
91	83	76	26	THE WHISPERS ● SOLAR ST 72554/CAPITOL (8.98) (CD)	JUST GETS BETTER WITH TIME
92	113	164	3	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
93	93	116	15	ICE-T SIRE 25602/WARNER BROS. (8.98) (CD)	RHYME PAYS
94	88	—	57	THE BEATLES CAPITOL SW 11922 (8.98) (CD)	LET IT BE
95	97	97	5	MSG CAPITOL CLT 46985 (8.98) (CD)	PERFECT TIMING
96	91	78	14	ABC MERCURY 832 391 1/POLYGRAM (CD)	ALPHABET CITY
97	86	82	63	PAUL SIMON ▲ ² WARNER BROS. 25447 (9.98) (CD)	GRACELAND
98	100	100	7	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
99	94	83	15	HIROSHIMA EPIC FE 40670/E.P.A. (CD)	GO
100	108	126	36	CUTTING CREW ● VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
101	112	119	4	SUPERTRAMP A&M SP 5181 (8.98) (CD)	FREE AS A BIRD
102	110	108	20	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
103	85	75	9	MR. MISTER RCA 6276-1-R (9.98) (CD)	GO ON...
104	95	99	33	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 25491 (9.98) (CD)	TRIO
105	119	93	17	GRIM REAPER RCA 6250-1-R (8.98)	ROCK YOU TO HELL
106	106	110	8	TIMOTHY B. SCHMIT MCA 42049 (8.98) (CD)	TIMOTHY B.
107	107	109	5	SOUNDTRACK ANTILLES AN 7087 (8.98) (CD)	THE BIG EASY
108	104	104	6	ICEHOUSE CHRYSALIS OV 41592 (CD)	MAN OF COLOURS
109	90	79	16	HOOTERS ● COLUMBIA OC 40659 (CD)	ONE WAY HOME

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.

NEW COMPANIES

Pro Tours, a marketing/special-promotions firm, formed under the Jim Halsey Co. Inc. umbrella. The company coordinates marketing strategies for artists, promoters, and special events. 24 Music Square W., Nashville, Tenn. 37203; 615-244-7900.

Nebula Recording Co., a subsidiary of KB Audio and Video, formed by Kevin Burns. First single is "Tell Me" b/w "Need Your Love" by Richard L. Box 2302, Southfield, Mich. 48037-2302; 313-352-8138.

Run Wild Records, formed by Michael Lynam. First signings are Goin' Goin' Gone and Richard Taylor & the Ravers. P.O. Box 23078, Alexandria, Va. 22304.

Sounds Of Hot Wax Inc., formed by Ken Underwood. The company specializes in entertainment management and concert promotions and seeks r&b, jazz, and adult contemporary performers. P.O. Box 3125, Flint, Mich. 48502; 313-787-4021.

Lion's Share Distributing Co., formed by Robert Wardrick and Anita Ross. The company specializes in gospel music from independent labels. Select titles will be marketed under the Lion's Share logo. P.O. Box 11361, Washington, D.C. 20008; 202-462-6172.

GMAX Entertainment, formed by Gregory Maxwell, an entertainment financier. First project is comedian Alice Arthur's one-woman Los Angeles show. Project proposals are welcome for review. Suite 1041, 279 S. Beverly Drive, Beverly Hills, Calif. 90212; 213-281-6715.

Tri-Boro Production, formed by Jack Allen, Ray Wilson, Nat Hagger, and William Kamarra. The company produces and distributes "Rappers Around The World," a new half-hour rap show hosted by Red Alert & Turquoise. 693 E. 132nd St., Bronx, N.Y. 10454.

L M Records & Promotions, formed by Lanthus Marshall. The company handles all phases of music, including new and national artists, and offers an open-door policy. First release is "Stand Up/Juiceme" by C-Quence. P.O. Box 4171, Fort Smith, Ark. 72901; 501-452-4983.

Songhai Empire Records, formed by Jerry Garth and Isaac Kusi. The company concentrates on African music. First releases are "I Feel Pata Pata" and "God Bless Africa" by Osibisa. Suite 41, 2067 Broad-

way, New York, N.Y. 10023; 212-870-0598.

Music Management Plus, a personal-management firm, formed by Robney Irwin and David Harvey. First signings are Cynthia Manley (Voss Records), Phyllis Nelson (Epic), and Robbie Cee (A&M). Suite 5A, 14100 Calvert St., Sherman Oaks, Calif. 91401; 818-781-7622.

Chicago Jazz & Blues, formed by Janet Lessner. A retail outlet specializing in all eras of jazz, blues, and r&b. Major and independent label releases are represented, and the store features a large selection of imports and rare albums. 950 W. Diversey, Chicago, Ill. 60614; 312-929-2665.

Chiltown Records, a production, promotion, and new-music label, formed by James McGovern, Shawn Wooden, and Rupert Coley. The company will specialize in commercial pop and rap music. First signings are Mellow G-Man, Tomahawk Kid, and Chiltown Brothers. P.O. Box 4164, Hartford, Conn. 06147; 203-243-1396.

Rose Tone Records, a full-service record company, formed by Rose Morales (the mother of Prince Markie Dee of the Fat Boys) and Tony Simpson. First release is "Tell Him" (first made popular by Brenda Reid & the Exciters) by Brenda Reid

& Awesome. 253-46 148th Ave., Rosedale, N.Y. 11422.

SLAMDEK/Scramdown, a seven-party partnership that is the reformation of SLAMDEK/HAH. The new label/promotion company will be working with Pink Aftershock, Dorian Grey, Substance, Dez Kimberlin, Your Face, and other progressive Midwestern U.S. acts. 119 Evergreen Road, P.O. Box 43551, Louisville, Ky. 40243.

KRM Records and Publishing, the music division of Southwest Communication Services. 601 University Ave., No. 150, Sacramento, Calif. 95825; 916-648-2850.

Jus-Fresh Music, formed by Fresh Enterprises. First release is the 12-inch single "Driving Me Crazy" by Clay James. 1106 Brenford, Houston, Texas 77047; 713-433-1276.

Gold City Records, formed by Chris Jasper (former member of the Isley Brothers and lead singer of Isley/Jasper/Isley). "Superbad" is the first release on the label, distributed by CBS Records. **Jasper Stone Music**, newly formed by Jasper, is the publishing entity working with Gold City. P.O. Box 24, Armonk, N.Y. 10504; 914-273-6457.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER

Nov. 18, Women in Music Recording Studio Workshop, Loews Summit Hotel, New York. 212-260-4678.

Nov. 19-21, American Video Conference & Awards (with The Ninth Annual Billboard Video Music Conference & Awards), Hollywood Roose-

LIFELINES

BIRTHS

Boy, Charles William, to Billy and Donna Montana, Oct. 27 in Albany, N.Y. He is lead singer and guitarist for Billy Montana & the Longshots.

Boy, Gordon Andrew, to Tom and Thea Bowe, Oct. 28 in Virginia. He is store manager for Mother's Record and Tape Co. in Newport News, Va.

MARRIAGES

Phillip Mergen to Brenda Orr, Oct. 24 in Yukon, Okla. She is administrative secretary at the Dallas headquarters of Sound Warehouse.

Teddy Meier to Sandra Zueger, Oct. 25 in Las Vegas. He is a&r director for EMI Records, Switzerland.

Hannes Wurgler to Julie Freeman, Oct. 31 in Los Angeles. He is a drummer. She is national marketing

research director for Elektra Records.

Nov. 24, International Radio And Television Society Newsmaker Luncheon And Goods And Services Celebrity Auction, Waldorf-Astoria, New York. 212-867-6650.

DECEMBER

Dec. 5-6, MIDI Expo, New York Hilton, New York. 203-259-5734.

Dec. 7-11, Video Expo Orlando, Buena Vista Palace Hotel, Lake Buena Vista, Fla. 800-248-5474.

Dec. 17, International Radio And Television Society Christmas Benefit, Waldorf-Astoria, New York. 212-867-6650.

DEATHS

Meyer "Mickey" Fichtelberg, 77, of a heart attack, Oct. 30 in Hollywood, Fla. A 35-year veteran of the music industry, Fichtelberg was owner of the Arcade Music Shop in New York. He is survived by his wife, Rose, and two sons.

Dr. Luigi Conte, 66, of heart failure, Nov. 6 in Rome, Italy. He was chairman of the board of the Italian Society of Authors, Composers, and Publishers. He is survived by a daughter, Elena, and a son, Adriano.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.



Me And The Chimp. Actress/singer Robey, star of the "Friday The 13th" syndicated TV series, escorts Bubbles, Michael Jackson's pet chimpanzee, to a star-studded party—at Chasen's restaurant in Los Angeles—honoring RCA artist Emmanuel. Pictured, from left are Robey, actress Ally Sheedy, Bubbles, Mrs. and Mr. Jimmy Stewart, and Emmanuel.

EXECUTIVE TURNTABLE

(Continued from page 4)

fairs for RCA/Columbia Pictures International Video in New York. She was manager of that area. Additionally, **Christina Lomolino** is appointed senior counsel, and **Ana Celli** becomes acquisitions coordinator. Lomolino was with the Director's Guild of America.

National Football League Films Video in Mount Laurel, N.J., names **Tim Pearson** director of marketing/home video sales. He was with Rogers Merchandising.

Celebrity Home Entertainment in Los Angeles names **Gloria Sloto** and **Lisa Hayes** vice presidents of finance and administration, respectively. Sloto was upped from controller. Hayes was head of her own consulting firm.

Virgin Vision in Los Angeles makes the following appointments: **Jerry Jackson**, Central region manager; **Rose Forbes**, customer-service manager; and **Leslee Rosenfeld**, creative-services manager. Jackson was with Vista Home Video. Forbes was with the Cinema Group. Rosenfeld was with Media Home Entertainment.

PRO AUDIO/VIDEO. Electro Sound in Sunnyvale, Calif., names **Amir Hindie** senior design engineer. He has an extensive background in audio and telecommunications design.

Allied Film & Video in Detroit appoints **Judith Szidik** chief financial officer. She was with Uniroyal Goodrich Tire Co.

Editel in New York names **Mitchell Brill** director of client services. He was director of sales for LRP Video.

RELATED FIELDS. Lorimar Film Entertainment in Los Angeles promotes **Jackie Krost** to vice president of music. He was director of that area.

Kris Sofley joins Jensen Communications' music division as publicist, based in Los Angeles. She was an independent publicity coordinator.

LANDMARK BUYS M.S. BRANCH

(Continued from page 6)

but we're moving to a new warehouse because the current lease is up," says Monaco.

Under the new ownership, Landmark will not be representing all of M.S.' Atlanta lines. "We assumed most of them—there were 40 or 50 and we took 80%-90% of that," he says. "But it's still subject to the labels. We're still in the process of contacting them." Monaco adds that as of yet, no new lines have been added.

With his recent expansions, Monaco is striving for a more effective distribution system. "As an independent, the goal is to make a tighter distribution network around the country. What has been lacking in independent distribution recently is communication among distributors that have the same labels. The goal is to work more efficiently together in cooperation with the labels." **LINDA MOLESKI**

CLIP LIST TO KEEP TABS ON 8 MUSIC VIDEO OUTLETS

(Continued from page 4)

porary.

- **TNN:** Five half-hour shows weekly; 35 million households; country.

- **"Night Tracks":** 14 hours-a-week; cable; 40 million households; album rock/top 40.

- **The All New Record Guide:** Five half-hour shows weekly; syndi-

cated broadcast; 80 markets; mixed rock/pop format.

- **Hit Video USA:** 24-hours-a-day; cable, broadcast, and satellite; 22 million households; mixed rock/pop format.

- **The Beam:** a one-hour weekly show; syndicated broadcast; 17 markets; urban contemporary.

FOR THE RECORD

The Nov. 14 review of Gerald Albright's "Just Between Us" album contained a sentence that may have misled some readers. The first single from Albright's record, "So Amazing," enters the Hot Black Singles chart this week for the first time.

SENATORS WARY OF GETTING INVOLVED IN LICENSING CONFLICT

(Continued from page 4)

successfully for alternative methods of licensing, including a per-program license and a "carve-out" version of source licensing. In addition, they don't want to pay for blanket licenses which give them the opportunity to use all of the compositions in the repertoires of ASCAP, BMI and SESAC—because they actually need only a small portion of that music.

It appears that the subcommittee is disinclined to dismantle the present systems of licensing, but the broadcasters may have made a strong enough case to persuade Congress to ask the performing rights groups to make alternative licensing methods more accessible.

Last month, negotiations between ASCAP and the All-Industry Committee, representing the broadcasters, broke off when the broadcasters walked out, claiming that ASCAP wouldn't budge on the "terms and conditions of licensing." Talks had been going on for 13 months.

The Senate bill, S.698, was introduced in March. It is similar to a proposal in the House authored by Rep. Frederick Boucher, D-Va. However, Boucher's bill, H.R. 1195, contains a right-to-work "unionizing" provision that would pay unspecified residuals to composers.

The subcommittee heard from 13 witnesses at the rushed 2½-hour hearing, most of them on three panels representing the performing rights groups, broadcasters, and the advertising industry. It was the first time on the Hill for the ad industry, which opposes the bill. William Cotton, representing the Amer-

ican Assn. of Advertising Agencies, told the legislators that passage could cost advertisers as much as \$150 million a year.

The broadcasters suffered an embarrassment at the Nov. 10 hearing when the subcommittee members reacted negatively to a video shown by the All-Industry TV Music License Committee.

Portions of the video flashed vis-

uals of the home states of subcommittee members, and afterward Vermont's Leahy said he was insulted by the approach. "I thought I was here to discuss this issue with people, not [to watch] some video aimed at children, 5-year-olds watching Sesame Street, designed to make sure we see stations in our home states are shown," he said.



BMI composer Mike Post, left, appeared before the Senate Copyright Subcommittee Nov. 10 to testify on behalf of songwriters, composers, and publishers. Also appearing were SESAC president Alice Pregar, center, and ASCAP board member Hal David.

'PREDATOR' TWO-PACK

(Continued from page 1)

have a suggested list price of \$89.95, will be sold to video stores for approximately \$68, the source says.

CBS/Fox says it is hoping for a 60%-80% increase in unit volume as a result of the unusual strategy, adding that a similar plan is likely to be adopted for future titles if it proves successful with "Predator."

Company officials appear frustrated by dealer unwillingness to stock a deeper inventory of A titles in their rental libraries. The company has repeatedly asserted over the past year that its operating expenses and acquisition costs have soared during the past few years. Further, it laments the fact that the sale of rental-priced product continues to lag behind the sharp increase in VCR penetration.

A profit squeeze was cited by CBS/Fox when it became the first major supplier to increase the list price of its A titles from \$79.98 to \$89.98 earlier this year.

In announcing the packaging test and a number of other changes in company policy, Bob DeLellis, senior vice president sales and marketing, called the "Predator" plan "the most sensible approach."

"We're challenging the dealer base, asking them to be a partner in solving the depth-of-copy problem," said DeLellis.

Though he would not reveal the specific discount terms, DeLellis said that retailers could save as much as 30% by ordering the two-pack. DeLellis asserted that there is "literally no risk to the dealers"

from the second copy because of the reduced price. He said the company believes the two-pack is a less cumbersome solution to the depth-of-copy problem than a buyback program because it requires less administrative work on the part of distributors and retailers.

During a press conference here Nov. 9, CBS/Fox officials also announced other policy changes for 1988:

- A reorganized sales force will focus on all three lines distributed by the company. Formerly, each of the company's labels—CBS/Fox, Playhouse, and Key—was handled by a separate sales force.

- A "13-month" release schedule will be implemented to allow distributors and retailers to focus on "fewer titles of a higher quality." Under the plan, the company will release product every four weeks, or 13 times a year. The company also vowed to announce new titles at least 10 weeks in advance instead of with the current eight-week lead time.

- A seven-member dealer council will be formed to meet with CBS/Fox management at least three times a year.

- A dealer-incentive program will reward as many as 2,000 dealers and distributors with a five-day trip to the Bahamas, based on their performance with "various titles."

DeLellis said the decision to offer a two-pack of "Predator" at a reduced price was sparked by "consumer dissatisfaction" over the availability of hit titles. He went on

to illustrate the "mass deterioration" of dealer-buying patterns: "In 1985 there was one blockbuster title sold for every 50 VCR households; in 1986 it was less than one title per 90 VCR households; and now it's one title per every 300-400 households."

Retailers contacted about the "Predator" plan say they are encouraged by the prospect of stocking more copies of a hit title without having to increase their investment substantially.

"Dealers find that it's hard to get their money back when they [stock up] on a title," says Lou Berg, president of Audio/Video Plus in Houston. "When they take a heavier inventory they may satisfy their customer better—but whether they make money is another issue. [The CBS/Fox] plan will let them take the extra copies without too much risk. I think most retailers will take them up on it."

Allan Caplan, chairman of the 82-store Applause Video web, based in Omaha, Neb., favors a discount plan to encourage dealers. Still, he thinks the CBS/Fox two-pack plan may be too modest in its structure.

"I think they should have gone to three or four or five copies. That would have separated the men from the boys," says Caplan. "For my benefit, I'm thrilled, but for their benefit they would get more out of it if they had gone for more than two copies."

Assistance in preparing this story was provided by Geoff Mayfield.



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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	116	90	7	VAN MORRISON MERCURY 832 585-1/POLYGRAM (CD)	POETIC CHAMPIONS COMPOSE
111	105	89	14	CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CD)	KEEP YOUR DISTANCE
112	117	133	5	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
113	77	77	7	W.A.S.P. CAPITOL CLT 48053 (8.98) (CD)	LIVE IN THE RAW
114	98	88	10	WENDY AND LISA COLUMBIA BFC 40862 (CD)	WENDY AND LISA
115	102	102	7	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
116	125	158	3	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (CD)	CONTAGIOUS
117	109	94	26	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
118	121	115	14	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS
119	84	66	28	SUZANNE VEGA ● A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
120	120	124	71	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
121	154	—	2	JOE COCKER CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART
122	129	139	5	BOURGEOIS TAGG ISLAND 90638/ATLANTIC (8.98) (CD)	YO YO
123	99	84	18	STARSHIP ● GRUNT 6413-1-G/RCA (9.98) (CD)	NO PROTECTION
124	NEW ▶	—	1	NEIL DIAMOND COLUMBIA CZX40990 (CD)	HOT AUGUST NIGHT II
125	133	117	9	WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE
126	96	96	6	BEE GEES WARNER BROS. 25541 (9.98) (CD)	E.S.P.
127	138	138	53	STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
128	111	103	52	BEASTIE BOYS ▲ DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
129	156	150	7	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
130	118	91	20	SAMMY HAGAR ● GEFEN GHS 24144 (9.98) (CD)	I NEVER SAID GOODBYE
131	123	106	17	CRUZADOS ARISTA AL 8439 (8.98) (CD)	AFTER DARK
132	136	—	2	HEAVY D. & THE BOYZ MCA 5986 (8.98) (CD)	LIVING LARGE
133	114	114	9	ARMORED SAINT CHRYSALIS BFV 41601 (CD)	RAISING FEAR
134	NEW ▶	—	1	STEVE WINWOOD ISLAND 25660/WARNER BROS. (9.98) (CD)	CHRONICLES
135	162	—	2	MARTHA DAVIS CAPITOL CLT 48058 (8.98) (CD)	POLICY
136	140	144	4	JIMMY DAVIS & JUNCTION QMI 42015/MCA (8.98) (CD)	KICK THE WALL
137	115	86	7	RAY PARKER JR. GEFEN GHS 24124 (8.98) (CD)	AFTER DARK
138	130	129	13	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
139	139	180	8	THE FAT BOYS SUTRA SUS 1018 (8.98) (CD)	BEST PART OF THE FAT BOYS
140	126	105	90	JANET JACKSON ▲ A&M SP-3905 (9.98) (CD)	CONTROL
141	146	134	71	MADONNA ▲ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
142	132	130	139	WHITNEY HOUSTON ▲ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
143	186	—	2	GENE LOVES JEZEBEL GEFEN GHS 24171 (8.98) (CD)	THE HOUSE OF DOLLS
144	135	140	69	WHITESNAKE GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
145	152	188	3	WA WA NEE EPIC BFE 40858/E.P.A. (CD)	WA WA NEE
146	172	—	2	MEN WITHOUT HATS MERCURY 832 730-1/POLYGRAM (CD)	POP GOES THE WORLD
147	155	123	6	VARIOUS ARTISTS EPIC FE 40889/E.P.A.	PILEDRIIVER -- THE WRESTLING ALBUM II
148	148	155	14	PAT METHENY GROUP GEFEN GHS 24145 (8.98) (CD)	STILL LIFE (TALKING)
149	141	136	9	TOM WAITS ISLAND 90572/ATLANTIC (8.98)	FRANKS WILD YEARS
150	168	168	5	MOTORHEAD GWR/PROFILE PAL 1240 (8.98) (CD)	ROCK 'N' ROLL
151	169	152	20	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
152	124	107	24	SOUNDTRACK ▲ MCA 6207 (9.98) (CD)	BEVERLY HILLS COP II
153	188	191	31	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
154	122	120	9	THE BRANDOS RELATIVITY 8192/IMPORTANT (8.98) (CD)	HONOR AMONG THIEVES
155	144	141	15	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	127	95	14	38 SPECIAL A&M 3910 (9.98) (CD)	BEST OF 38 SPECIAL--"FLASHBACK"
157	137	98	32	BRYAN ADAMS ▲ A&M 3907 (9.98) (CD)	INTO THE FIRE
158	151	131	9	DAVE ALVIN EPIC BFE 40921/E.P.A.	ROMEO'S ESCAPE
159	131	118	42	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
160	153	151	39	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
161	192	193	13	LAURA BRANIGAN ATLANTIC 81747 (8.98) (CD)	TOUCH
162	196	—	2	L.A. DREAM TEAM MCA 42042 (8.98) (CD)	BAD TO THE BONE
163	163	170	4	ROGER HODGSON A&M SP 5112 (8.98) (CD)	HAI HAI
164	128	128	5	SAMANTHA FOX JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX
165	165	149	4	STEADY B JIVE 1060-1-J/RCA (8.98)	WHAT'S MY NAME
166	159	147	5	GLEN BURTNICK A&M SP 5166 (8.98) (CD)	HEROES & ZEROS
167	150	154	74	GENESIS ▲3 ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
168	NEW ▶	—	1	PAUL CARRACK CHRYSALIS BFV 41578 (CD)	ONE GOOD REASON
169	NEW ▶	—	1	BRYAN FERRY REPRISE 25598 (8.98) (CD)	BETE NOIRE
170	176	—	2	LIZA MINNELLI TELARC 15502 (15.98) (CD)	LIVE AT CARNEGIE HALL
171	142	132	31	THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
172	143	135	9	YELLO MERCURY 832 675-1/POLYGRAM (CD)	ONE SECOND
173	180	197	3	M.O.D. MEGAFORCE/CAROLINE CAROL 1344 (8.98) (CD)	U.S.A. FOR M.O.D.
174	164	156	156	THE BEATLES CAPITOL SWBO 101 (14.98) (CD)	THE WHITE ALBUM
175	158	157	13	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
176	194	169	5	PUBLIC IMAGE LTD VIRGIN 90642/ATLANTIC (8.98)	HAPPY?
177	160	143	6	THE ART OF NOISE CHRYSALIS OV 41570 (CD)	IN NO SENSE? NONSENSE?
178	197	—	2	BUCKWHEAT ZYDECO ISLAND 90622/ATCO (8.98) (CD)	ON A NIGHT LIKE THIS
179	174	183	43	TESLA ● GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
180	170	175	77	SOUNDTRACK ▲4 COLUMBIA SC 40323 (CD)	TOP GUN
181	184	—	2	THE DREAM ACADEMY REPRISE 25625/WARNER BROS. (8.98) (CD)	REMEMBRANCE DAYS
182	187	166	49	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
183	NEW ▶	—	1	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
184	183	167	9	SPYRO GYRA MCA 42046 (8.98) (CD)	STORIES WITHOUT WORDS
185	NEW ▶	—	1	THE KANE GANG CAPITOL CLX48176 (6.98) (CD)	MIRACLE
186	175	153	703	PINK FLOYD ● HARVEST SMAS 11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
187	161	163	10	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
188	134	137	9	THE WINANS WARNER BROS. 25510 (8.98) (CD)	DECISIONS
189	157	146	8	MELVIN JAMES MCA 5663 (8.98) (CD)	THE PASSENGER
190	147	190	76	PETER GABRIEL ▲2 GEFEN GHS 24088 (8.98) (CD)	SO
191	190	145	33	LEVEL 42 POLYDOR 831 593 1/POLYGRAM (CD)	RUNNING IN THE FAMILY
192	177	165	7	SAVATAGE ATLANTIC 81775 (8.98)	HALL OF THE MOUNTAIN KING
193	NEW ▶	—	1	BARRY WHITE A&M SP5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
194	193	192	21	HELLOWEEN RCA 6399-1-R (8.98)	KEEPER OF THE SEVEN KEYS, PART I
195	167	142	28	DWIGHT YOAKAM ● REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
196	NEW ▶	—	1	THE RED HOT CHILI PEPPERS EMI-MANHATTAN ELT48036 (8.98)	UPLIFT MOFO PARTY PLAN
197	199	194	33	ANTHRAX ISLAND 90584/ATLANTIC (8.98) (CD)	AMONG THE LIVING
198	191	173	21	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
199	185	160	31	ATLANTIC STARR ● WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
200	145	125	21	THE OUTFIELD ● COLUMBIA OC 40619 (CD)	BANGIN'

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3-INCH COMPACT DISK

(Continued from page 1)

of testing new products. "A&M has done 5-inch records, 10-inch records, and cassette singles to test their promotional strengths and their commercial strengths," he says, adding that he thinks risks with 3-inch CDs are minimized by the still-small market penetration of hardware, now estimated at 9% by the Electronics Industries Assn. (see story, page 3).

"You're dealing with a universe that is one-tenth the size of turntable penetration," says Steffen.

"At this point, we're playing with it. We're trying to figure out what it is. There's no definitive answer on whether it'll be one cut, two cuts, one cut plus an extended version, or several cuts."

In October, a title by Squeeze made A&M the first major label to press a 3-inch disk for promotional use. Motown, similarly, is using the new configuration to promote Stevie Wonder's new album.

Specialty labels Delos and Rykodisc are already testing the 3-inch disk as a retail product (Billboard, Oct. 31). But aside from A&M, other majors are leery of marketing the smaller CD. Most are taking a wait-and-see approach to the concept; oth-

ers seem absolutely adamant against such a rollout in the current marketplace.

"At this point, it's a folly," says Rick Dobbis, executive vice president of RCA. He states emphatically that "to drive our business from the hardware side" is a mistaken notion.

According to Dobbis, there are "too many formats that are draining too much of our merchandisers' inventory dollars and taking up too much of their space."

When PolyGram International president Jan Timmer announced compact disk video at the National Assn. of Recording Merchandisers convention in Miami (Billboard, Feb. 28), Dobbis says he began to list all the various music and video configurations that serve as carriers for pre-recorded music. "When I got to 11, I got scared," he says. "Now, it's an even dozen."

Dobbis says that developing artists stand to suffer from the flood of formats. Citing the Radiators and the Silencers as recent examples, Dobbis asks, "How much penetration would we have been able to reach if those inventory dollars had been tied into too many configurations on hit prod-

uct like 'Dirty Dancing,' Starship, and Mr. Mister?"

One factor prompting delays on the parts of most labels is the format feud between Sony, which is pushing the 3-inch format, and Philips, which prefers the standard 5-inch diameter for CD singles. "That is the key issue," says Russ Bach, WEA executive vice president of marketing development. "You can't put out a product that has two configurations, a 3-inch and a 5-inch."

Like Bach, John Burns, executive vice president of MCA Distribution, and Bob Altschuler, vice president of press and public affairs for CBS, say their companies will play a waiting game. "We're watching the marketplace," says Burns.

"We just don't see it as a business right now," says Pam Haslam, PolyGram vice president of communications. "But certainly that position could change, depending on market realities."

Aside from targeting next quarter as a launch date, A&M, according to Steffen, has neither ironed out details, including packaging and pricing, nor addressed programming of such disks.

Enigma Act Sued For Assault Poison's Poison To Publicist

BY DAVE DIMARTINO

LOS ANGELES Two members of the rock group Poison have been sued for \$1.1 million here for allegedly assaulting a publicist for a rival band that had insulted them in a magazine article.

The suit, filed by Bryn Bridenthal, head of media and artist relations at Geffen Records, claims band members Bobby Dall and Bret Michaels poured beer and ice water on Bridenthal's head at an Oct. 6 postconcert Motley Crue party at Inglewood, Calif., venue the Forum. Their actions, states the suit, were in response to a Hit Parader magazine interview with Geffen group Guns N' Roses, which took swipes at Poison.

Filed Oct. 21 in Los Angeles Superior Court, the suit also names band manager Tom Mohler and Rod Smallwood of the Sanctuary management group, which represents Poison.

As a result of the incident, the suit claims, Bridenthal has been treated for severe mental and emotional trauma and suffered "numerous dysfunctional symptoms," including inability to sleep and uncontrolled outbursts of crying and shaking.

Bridenthal—a former employee of Capitol Records, which distributes Poison's Enigma album—says the incident took place after she saw band member Dall at the after-show party, and "he started ranting about this article. I said, 'Bobby, I can't believe that a band that has sold over 2 million records feels so threatened by a band that hasn't sold 200,000 yet.' And that's what made him throw the first cup of beer."

After drying herself in the women's room, says Bridenthal, she was preparing to leave when she was again confronted, this time by Dall and Michaels. "Bobby and Brent lunged at me from across the room and came over toward me. Brent grabbed my left arm, and Bobby was yelling at me, 'You tell Guns N' Roses...' And I said, 'I don't want to talk to you guys. I don't like having a drink thrown in my face.'"

This time, she contends, Dall threw a second cup of beer at her—after which "what felt like a bucket of cold water" was poured over her

head. Dall then "left his cup on the top of my head, like a dunce cap," says Bridenthal. "So now I'm shaking, now I'm really upset and trying to recover from this one, and then all of a sudden the security people come up, grab me, and they throw me out. Somehow or another, Poison caused me to be thrown out."

The next day, Dall called her at the office "and basically ended up ranting at me again," she says. "His premise was that I should be responsible for every word uttered by Guns N' Roses. I said to him, 'I can't even guarantee that all five of these kids are going to show up for a photo session. How can I possibly be responsible for something when I wasn't even there?'" Dall did not apologize for his actions, she claims.

To date, Poison has offered only the following statement about the incident: "Bryn misunderstood the gesture. We saw the baseball players do it. We thought that throwing champagne was a sign of friendship."

Champagne is not mentioned in Bridenthal's lawsuit.

Steven S. Davis, one of the attorneys representing Bridenthal, confirms that his firm received a phone call from a New York lawyer representing Sanctuary about the suit. "They've expressed an interest, of course, in getting it settled and getting rid of it," says Davis. "But they have not made any proposals to us at this point."

Any settlement that might be reached between both parties, he adds, would have to include a public apology from the defendants, an appropriate settlement amount, and "an appropriate restraining order against Dall and Michaels, basically not to touch her or assault her in any way. When you get right down to it, that's what they did, and they've got to agree to a court order that they're not going to do that anymore."

Bridenthal says the public reaction to her lawsuit has been mixed.

"I'm getting mostly support," she says. "I'm getting a couple of people who think I'm making much ado about nothing—but they also weren't standing in the middle of the Forum club, having been manhandled like that and treated like a two-bit bimbo."

NEW CD BOX

(Continued from page 6)

chandisers annual Retail Advisory Committee meeting Sept. 26-28 in San Francisco, other NARM committees reacted favorably.

More recently, NARM announced its board and major committees—including a newly formed Loss Prevention Committee—have endorsed the Shape package, adding stipulations that a center strut be employed and, less importantly, that a thinner box be devised.

Attempts to reach officials at Shape in Sanford, Maine, were unsuccessful.

The high point in the hubbub came Oct. 26 at NARM's Wholesaler Conference in Palm Springs, Calif., where Glinert charged that the industry was acting prematurely in encouraging a new package without considering problems "that are being glossed over" (Billboard, Nov. 7).

Joining Glinert in Palm Springs, specifically to test reaction to the Shape package, were Arthur Kern, senior vice president of Ivy Hill Packaging; Richard Roth, executive vice president of Queens Group Inc.; and Gary Mankoff, vice president of con-

sumer products at AGI.

"Usually, packaging innovations come from the packagers to the labels and then to distribution," says Kern. "This apparently came from a tie-in [Shape] had with rackjobbers."

Glinert says the issue took packagers by surprise because the subject of an improved CD package came up "almost casually" a year ago, "when we developed a new package within 48 hours. Nothing happened—until a year later we hear that a new package was being discussed."

Following its Toronto meeting, the task force spelled out various options in a press release, not naming Shape but claiming "most record companies" support the current carton. The group says the current carton's advantages are "its economy, ability to be automatically loaded at high speeds using standard equipment currently operational at the majority of CD manufacturing plants, superiority in freight cost, warehousing space utilization, and the fact that it's biodegradable and won't pose an environmental hazard once discarded by the consumer."

The Toronto task force meeting was hosted by machinery manufacturer H.J. Langen & Sons Ltd., which supplies many CD manufacturers.

Attending in addition to Glinert, Roth, Mankoff, and Kern were host Ron Langen Sr., president of H.J. Langen & Sons Ltd., and key staffers Peter Wardell, special project manager, and Don Caulford, export sales manager. Others were Tony Vanko, CD finishing supervisor of Specialty Records Co.; James Lang, production manager of Denon Digital Industries; Ed Proffitt, packaging engineer at DADC-Sony; David Burns, mechanical engineer at Philips & Dupont Optical Co.; Robert Fellis, quality assurance manager at Laser Video Inc.; Joseph McHugh, vice president/general manager of JVC Disc America Co.; Darrel Conder, plant manager at MCA Manufacturing; Steve Mahler, director of packaging development at Shorewood; Gary Gray, structural engineer at Queens; Dean Henkel, plant manager at AGI; and Larry Durham, plant manager at Ivy Hill.

VESTRON DROPS DISTRIBUTORS

(Continued from page 4)

utors, Video Trend, and Wax Works. While those distributors will be exclusive to Vestron, distributors will not have exclusive territories, says Reuben. Vestron would not reveal the names of the axed distributors.

Asked if some of the terminated distributors could one day regain the Vestron line, Reuben says the long-term plan is not to add distributors. Vestron will also continue to maintain a few direct retail accounts, such as L.A.-based Wherehouse Entertainment.

Criteria for choosing certain distributors over others, says Reuben, included such factors as financial strength, marketing capability, and ability to reach key markets and key retailers.

Dubbed the Vestron Advantage, the plan also calls for increased support, better service, new sales incentives, and new co-op policies for those distributors, says Reuben.

A partial list of the Vestron 1988 product lineup, beginning in Janu-

ary, includes "Dirty Dancing," "Hamburger Hill," "Big Town," "The Sicilian," "Man On Fire," "Steel Dawn," and "Running Man."

Vestron will also limit the Beta format to key lead and important catalog titles, effective Jan. 1.

ONE-STOP MEET

(Continued from page 6)

tween the two configurations are substantial.

"We're trying to find a solution for it," Smith continued. "We totally support the configuration, but we have to find a way around the return costs."

Jamieson called for a forum of manufacturers, retailers, and radio

personnel to "talk about this problem and try to come up with some kind of compromise. [Cassette singles] ultimately boost record sales and help everyone—it might make sense. It might help to speak with them rather than leave it up to ourselves."

MTV Gets Into The Game Produces Game-Show Series

NEW YORK Stand-up comedian Ken Ober has been signed to host MTV's "Remote Control," a game-show series that begins production Wednesday (18).

The half-hour show marks the 24-hour-a-day music channel's first foray into the game-show market; MTV's sister channel, Nickelodeon, has been successful with a youth-oriented game show of its own called "Double Dare."

According to MTV, the show is not intended to signal a move away from music. Instead, an MTV representative says the company sees "Remote Control" as a way to "keep people talking about the channel."

"It's just one half-hour a day," says the representative. "We just

wanted to offer something fun and different. That's certainly not a move away from music video, which is our base and our strength."

Three contestants are featured on each show; they will be drawn mostly from college campuses across the country. Contestants answer TV trivia questions or view a number of video clips simultaneously and recall details from each. Prizes include cars, cash, vacations, LPs, tour jackets, and compact disks.

The show will be taped in New York at Matrix Studios. MTV has committed itself to producing 65 episodes of the program, which airs at 7 p.m. EST weekdays and is repeated in the mornings.

STEVEN DUPLER

AMOA MEET CONCLUSION: CD JUKEBOXES ON THE RISE

(Continued from page 1)

only CD-dedicated jukeboxes, having stopped manufacturing vinyl 45 boxes two years ago; market leader Rowe International, NSM-Lions, and Rock-Ola exhibited 45/CD "combo" players; and NSM and Wurlitzer showed CD-dedicated models as well as 45 machines with upgrade capability.

Rowe International's executive vice president, Joel Friedman, pointed out that his company offers jukeboxes in a variety of combinations, including 45 only, 45/CD, video/45, "nostalgia" models (styled after Wurlitzer's classic model 1015), and background/foreground systems. Next year, he said, Rowe will come out with a CD-dedicated box.

According to Friedman, "We're not promoting one configuration over another. We don't deny CD at all—we're happy to see it developing. But we feel good about the 45's

future. We've been assured by record companies that even if they stop pressing 45s [for the retail market], they will be available [to us]."

This volatile issue was further explored Nov. 6 in an AMOA Expo seminar titled "The Present And Future of 45s and Jukeboxes." Among the panelists were Rowe's Friedman and Jerry Gordon; Joseph J. Pankus, executive vice president of Seeburg; Bette Lockhart, executive vice president of Rock-Ola; Rus Strahan, president of NSM-Loewen Group; and Tony Montgomery, director of singles sales for RCA.

Pankus took the position that "the production of 45s is in jeopardy, especially if the cassette single has success as a consumer and promo item." According to the Recording Industry Assn. of America, vinyl singles shipments slipped from 131.5 million units in 1984 to

93.9 million units in 1986. Therefore, he indicated, CDs are bound to replace 45s in the long run.

Other panelists, however, did not share his conviction. Lockhart, citing Rock-Ola's "conservative" position, said the company would take a wait-and-see approach. "What if the 3-inch [compact] disk comes in and is financially feasible? Would it be more economical than the present [compact] disk?" she asked. "We've been assured of having 45s, and as long as we incorporate them there are a couple of ways to go."

NSM's Strahan said, "We believe 45s will be around a long time. CD came in two years ago—two years from now, who's to say? We will not leave our operators holding the bag."

RCA's Montgomery, while conceding that there has been "a slowdown in black vinyl," stated, "If you want black vinyl, we'll make it. We want to get back to being involved in your business."

While no other label reps were included in the panel, the AMOA's Newton noted that several were on hand for this year's convention. Their presence reflected the fact that the jukebox industry, after neglecting its main business during the late '70s video-game boom, is now moving into such music-oriented products as CD and video jukeboxes.

"With the advent of the CD jukebox, there's more interest from labels," said Sam Atchly, owner of the Grapevine Agency, a Fort Worth, Texas-based talent company. Atchly assisted the AMOA with

its Expo '87. "I've talked to RCA and Motown, and they're encouraged by the fact that jukebox operators are redeveloping their ties with the labels. These people are making a concerted effort to get back in the music business."

One indication of that is the fact that the AMOA has formed a jukebox promotion committee, which announced at Expo '87 that November 1988 would be declared National Jukebox Month, kicking off a year of special activities and promotions to celebrate the 100th anniversary of the jukebox. Plus, the committee met with representatives of the Recording Industry Assn. of America Nov. 5 to discuss label involvement with the jukebox business.

"The jukebox affords many promotional opportunities for record companies," Newton pointed out. "It's not like radio, with a tight format and playlists.

"Standard jukeboxes have 200-song capacities, which make them a good outlet to push new releases and songs not heard on the radio. We want to get record companies to tie in, perhaps by providing special strips [the labels used in jukeboxes] and promoting their new artists."

Seeburg's Pankus, convinced that CD is the wave of the future, is licensing 13 titles off Billboard's Top 40 and compiling them on CDs as Seeburg's Hot Hits. The digital disks will be shipped "only to jukebox locations" starting this month and will be sent out every six to eight weeks, he said, "with no duplication of songs."

Pankus noted his company cur-

rently has 2,500 Laser Music CD jukeboxes on the market. Each can store up to 1,000 songs and can play both 5-inch and 3-inch CDs.

Seeburg's move to CD-only machines notwithstanding, it appears that jukebox operators themselves are somewhat reluctant to invest in the new technology. "Not everyone can afford \$5,000-\$6,000 for a CD jukebox," said Lockhart of Rock-Ola, adding, "We have no plans for a CD-dedicated machine. [Vinyl single] jukeboxes are a very profitable business."

Brud Oseroff, president of Mobile Records, confirmed that 45s are alive and well at the jukebox level. "We're selling more 45s today than at this time last year," he said. "We're selling CDs, too. Combo machines are a good idea at the present time. The CD might not work at the jukebox level the way it is at the consumer level. CD hasn't taken off for the operator yet."

On the video jukebox front, Rowe International's Friedman said the company is having particular success with its Rowe Video Jukebox, which handles 40 video titles with Beta hi-fi and 160 45s. "We have 1,200 machines in the U.S. and 650 in Europe," he said.

The only other companies to show video jukeboxes at AMOA Expo '87 were NSM-Lions, with its prototype Galaxy 200; Wurlitzer, with a laser-disk machine available only in Europe; and a firm called Videobox, which exhibited a jukebox using a 12-inch laser format and capable of storing 1,000 titles in eight different musical categories.

CD SALES PROJECTIONS

(Continued from page 3)

growth."

Even if new owners of CD machines buy only 18-20 CDs in their first year of ownership, compared with the 26-30 CDs purchased by earlier, more affluent CD aficionados, Ross says, the sales potential created by 3 million new player owners is immense.

Ross says the Minneapolis-based, 598-unit Musicland chain still is experiencing 60%-70% growth in CD sales for the year to date and enjoyed growth "in the high double digits" for October. He believes that trend will continue through next year, although the chain has scaled back its projections a bit. He also opines that CD price reductions would stimulate the business further.

Russ Solomon, head of the 45-store, Sacramento, Calif.-based Tower Records chain, notes that CD sales in his company have remained static at 33%-35% of total sales since last year. He guesses that Musicland's big percentage increase might reflect the fact that it became heavily involved with CDs later than Tower did.

To Solomon, it's "pretty scary" that the industry is selling 25%-30% of its prerecorded music to only 7 million CD player owners. The only

chance for improvement, he says, is if the record companies "come to the party" by cutting CD prices, which would also "re-energize the hardware business."

Solomon observes that CD players are being advertised less frequently than they were during the last Christmas selling season. "They'll sell some players for Christmas," he says, "but there isn't the interest in them there was last year."

In contrast, Alec Chanin, executive vice president of Harvey Sound in New York, says he expects strong Christmas sales of CD machines. He also notes that the stock-market crash barely interrupted the momentum of player sales to his mostly upscale customers, who tend to buy models ranging in price from \$500 to \$1,200.

In Sears stores, which cater to a less affluent consumer, the average retail price of CD players is \$225. Yet the mass-merchandise chain is optimistic about the sales potential of CD hardware.

"We're in a period of accelerating sales [on CD units], and we expect that to continue right through Christmas," says a Sears representative. **KEN TERRY**

Windham Pushes Sales Label Uses Discounts, Promos

LOS ANGELES Through Nov. 20, Windham Hill Records will attempt to stimulate Christmas sales with a 6% discount program (with February dating) on 13 of the label's titles.

The program coincides with the label's yuletide marketing push, which hinges on a series of commercial spots airing on the CNN cable-television channel and the release of a new sampler cassette.

The discount applies to two popular seasonal releases—George Winston's "December" and the compilation "A Winter's Solstice"—plus 11 other current albums.

Four of those titles, by Michael Hedges, Scott Cossu, Montreux,

and Schonherz & Scott, will be featured in the 30-second CNN spots, which will air between Nov. 25 and Dec. 24. The commercials will be tagged on a rotating basis with the names of eight retail accounts, listed in pairs: Sam Goody, Musicland, Tower, Sound Warehouse, Wherehouse, Record Town, Record World, and Record Bar.

The sampler cassette, "New From Windham Hill," will feature selections by Schonherz & Scott, W.A. Mathieu, Tim Story, and Rubaja & Hernandez. A total of 21,500 cassettes will be distributed in 20 major markets, frequently through radio giveaways.

CHRIS MORRIS

DIRECTOR, PRODUCTION

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Rounder, EMI Sever Most Ties, Leave Options Open

BY LINDA MOLESKI

NEW YORK Less than six months after EMI America merged with Manhattan, Rounder Records has severed its ties with EMI, ending what was supposed to have been a three-year relationship more than a year prematurely. EMI-Manhattan, will, however, continue to release recordings by Rounder act George Thorogood & the Destroyers, whose next studio album, "Born To Be Bad," is expected sometime in January. It will be the group's fourth album to go through EMI's branch distribution network.

"It was a very amicable split," says Rounder principal Marian Leighton. "We'll still be working together on Thorogood's next album, but we didn't feel it was fair to be bound to a relationship that [EMI] felt would be even the tiniest bit adventurous."

"It became a charade to go to EMI every time another label showed interest in a project," says Leighton. "EMI is primarily interested in the hits. They are good with Thorogood but not with other projects. The label is playing it safe because it's in the mode of having to prove itself with this merger."

Bruce Lundvall, president of EMI-

Manhattan, acknowledges that the merger has made it more difficult for his label to devote itself to special projects. "We had to cut our roster to be able to focus more strongly on artists that are on the up side, more commercially oriented," he says. "We have to be extremely selective, but we still want Rounder to come to us with records they're excited about."

Besides the Thorogood albums, Rounder and EMI cooperated in releasing an album each by the Neville Bros. and Texas-based rock band the True Believers. Both acts have subsequently been dropped by EMI-Manhattan.

The contract, which gave EMI first right of refusal on selected artists, would have expired in March, with an option for one more year. Under the new agreement, the two companies may pursue future projects together but are under no obligation to do so.

Leighton adds that discussions are currently under way with other major labels on select projects. One that is reportedly close to being finalized is the Dirty Dozen Brass Band's next studio album, which would go through CBS Records' branch distribution. The project features guest artists Branford Marsalis, Dr. John, and Dizzy Gillespie.

Act Wins Six Wisconsin Awards BoDeans Dominate WAMIs

MILWAUKEE The BoDeans pulled off a virtual sweep of the 1987 Wisconsin Area Music Industry Awards, held Nov. 9 at the Milwaukee Performing Arts Center. The four-man band, from nearby Waukesha, Wis., captured top honors in six of the seven categories in which it was nominated; the group's Slash/Reprise album "Outside Looking In" is currently climbing the Top Pop Albums chart.

Other multiple winners included Atlantic act Fire Town, veteran r&b

combo Paul Cebar & the Milwaukeeans, pop performer Eddie Butts, and local music personality Pete Christensen, each of whom carried off two WAMIs.

The WAMI Awards, sponsored by Milwaukee-based Miller Brewing and Miller Genuine Draft, drew about 1,000 people to the Performing Arts Center; the event was simulcast by album rock outlet WQFM-FM. Numerous local radio, print, and music-industry personalities were on hand as presenters, including Talking Heads' Jerry Harrison (a Milwaukee native), Warner Bros. act John Seiger, and singer Ruby Starr.

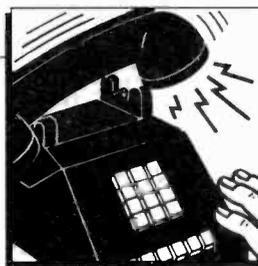
The BoDeans walked off with awards for entertainer of the year, artist of the year, single/song of the year ("Only Love"), video of the year ("Only Love"), and outstanding rock artist. In addition, their producer, Harrison, captured the outstanding-producer honor.

Fire Town was named new artist of the year and outstanding new music artist; Paul Cebar & the Milwaukeeans were named outstanding r&b/funk artist; Robin Pluer was best female vocalist; Butts was named outstanding pop artist and outstanding cover artist; and Christensen received road-crew-recognition and music-person-of-the-year honors. A total of 38 awards were presented, including a People's Choice trophy, which was given to local act London USA.

"Wisconsin represents the music of the heartland to the rest of the country," says Ron Ramelli, publisher of Wisconsin Area Music magazine, which provided ballots and programs. "A lot of major labels have shown interest in the area, and as a result there are more bands and more industry excitement."

MOIRA McCORMICK

INSIDE TRACK



Edited by Irv Lichtman

WARNER COMMUNICATIONS INC. won't comment on persistent rumors that it is discussing the acquisition of West Germany's big **Teldec** label/manufacturing operation. If finalized, the deal, on behalf of **WEA International**, would be seen as a big boost for WEA in West Germany, where it's not particularly strong in local repertoire. Other pluses are Teldec's development of Direct Metal Mastering for vinyl and compact disk product, which promises CDs that cost less to produce but sound better. Also, Teldec has lots of classical product to add to the WEA catalog worldwide.

STRETCHING TAPE: In January, **Arista** should start rolling out cassette singles tapes with extra minutes of programming—either a third cut or an interview with the artists. Unlike this summer's cassette singles, which listed at the same price as vinyl 45s, these longer tapes will carry a suggested tag of \$2.98, a dollar higher. To avoid confusion with two-song cassette singles or maxicassette singles, these tapes may be marketed with a slogan like "cassette single plus." Among the artists expected to get this treatment are **Billy Ocean** and **Hall & Oates**. It does not appear, however, that other labels that are making cassette singles will follow Arista's lead.

NEW DEAL: It's strictly a rumor at this point, but **WEA** is said to be mulling a new, lower-priced tier for CDs that would place a large number of its catalog titles at a cost between full-line titles and its Super Savers budget line. Wholesale cost would be in the neighborhood of \$8, which would allow many dealers to use an \$11.99 shelf and a sale price of \$10.99.

THIS MIGHT HAPPEN IF THAT HAPPENS: Rumors are rife that if it closes the **CBS Records** sale, **Sony** will rent the **CBS/Records Group** space at the CBS Inc.-owned "Black Rock" headquarters in New York for a year—and then possibly move the record company's main offices to Los Angeles.

LEAVING HIS POST as **RCA's** senior VP of product development Jan. 1 is **Ed Mascolo**, who took on the big promo/sales slot in February. Mascolo, an RCA staffer since 1975, is said to be leaving for personal reasons and is likely to relocate to Nashville, where he first joined RCA as regional promotion manager. No replacement has been made.

TV MUSIC IS HEADED for a big boost: Former NBC-TV "Today" show producer **Steve Friedman** plans to take his partnership with **Grant Tinker** in **GTG East** beyond the production of a TV version of "USA Today" to include the staging and packaging of music events for television both domestically and abroad. **Joe Dera**, a **Rogers & Cowan** executive VP who has worked on marketing strategies for such acts as **Elton John**, **David Bowie**, **Paul McCartney**, **Ron Wood**, and **Pink Floyd**, could be Friedman's choice to head production of these specials. There's no comment on the latter from Friedman or Dera.

NO LENNON CD: **Capitol Records** won the first round against **Geffen** in **Geffen's** attempt to issue "The John Lennon Collection" on compact disk (**Billboard**, Oct. 31). The U.S. District Court in Los Angeles granted Capitol's request for a preliminary injunction blocking **Geffen's** CD release of the album. Look for the case to actually go to trial in Los Angeles "in about a year or so," says one source.

INTO THE STUDIO: **RCA Red Seal** apparently had intentions to record the new, well-received (in most corners) **Stephen Sondheim/James Lapine** musical, "Into The Woods," no matter how it stacked up with reviewers after its Broadway opening Nov. 5. The label announced the recording sessions—which took place at the label's New York Studio A Nov. 9—before opening night. The RCA show catalog has been the home of Sondheim works for a number of years, including "Sweeney Todd," "Merrily We Roll Along," "Follies—In Concert," and various compilations. Most of the Sondheim

catalog was produced by **Tom Shepard**, now heading **MCA Classics**. **Jay David Saks**, **Red Seal** executive producer, helmed this recording. As far as the LP and cassette versions are concerned, **Sondheim** fans will be happy to know that the score is due in dealer bins before Christmas. The compact disk arrives early next year.

JERRY'S PEARLS: **ASCAP** pays tribute to songwriter **Jerry Herman's** outpourings on Broadway at its New York headquarters Tuesday (17). Herman's shows include "Milk & Honey," "Hello, Dolly!" "Mame," and "La Cage Aux Folles."

CLASSIC ROCK: Conductor **Erich Kunzel & the Rochester Philharmonic Orchestra** join local band the **Skycoasters** for a concert Jan. 8-9 at the Eastman Theatre in Rochester, N.Y., to offer a blend dubbed "pop rocks," in which the rock beat is presented with full orchestra parts. The group's saxist, **Jerry Boone**, says the main objective of the event is to broaden the RPO's audience and mostly classical repertoire.

A SLICE OF POP LIFE: Soviet TV viewers recently got a rundown of **Billboard** chart listings during a report by **Vladimir Dunayev**, New York correspondent for Moscow TV. That was among the information included in a recent **New York Times** report on how U.S. life is portrayed in the Soviet Union. The story did not indicate if any of the recordings are available for purchase by Soviet record fans.

THE BIG 1'S: Paying **Billboard** New York offices a visit Nov. 4 were two attractions who just happened to have No. 1 singles on the Hot 100 and Black Singles charts in the same week: **MCA's Tiffany**, with her Hot 100 chart topper, "I Think We're Alone Now," and **Mercury's Angela Winbush**, whose "Angel" is a Black Singles smash. A day earlier, Tiffany had played a mall—making the rounds at malls was a key strategy in breaking the 16-year-old—in Paramus, N.J., an event sponsored by **WPLJ** New York. Word is she spent two hours signing autographs.

SIMON DOES: **Paul Simon** has donated \$80,000 and raised an additional \$80,000 from his Graceland concerts for the New York Children's Health Project, which provides—via The New York Hospital-Cornell Medical Center—free health-care services to children living in temporary shelters for the homeless. The dollars generated by Simon will be used to buy and equip the mobile medical unit and provide for the ongoing operation of the project... Simon is also part of a Dec. 6 New York Unites For Human Rights rally by **Amnesty International** at the Ethical Culture Center in Manhattan. Also taking part is **Lou Reed**, and **Tirez Tirez** will perform after the rally at a party at **Limelight**.

SINGING FOR YOUR SUPPER: The **Society of Singers** held its first dinner meeting in Los Angeles Nov. 9. There was a large turnout, and the dais featured the likes of **Jack Jones**, **Della Reese**, **Joanie Summers**, **Gogi Grant**, **Kay Starr**, **Sue Raney**, **Fran Warren**, **Jerry Vale**, and **Herb Jeffries**, with **Frank DeVol** as MC. The society was founded by **Ginny Mancini**, wife of **Henry**, to assist singers... **Van Halen** is in the studio recording a new album set to hit the street in April.

DRESSING FOR YOUR SUPPER: The dress code for the 19th annual **AMC Cancer Research Center Humanitarian Award Dinner**, to be held Dec. 4 in New York to honor **EMI-Manhattan Records** president **Bruce Lundvall**, covers a wide range of styles. To be specific, tickets for the event offer the following choices: "evening wear with '40's flair, dancing fancy, cheek-to-cheek chic, or black-tie traditional." The event is being held, naturally, at that venerable dance emporium, **Roseland**.

STANDING IN: **Scott Martin** of **SRO Marketing** was the special guest replacement for **Billboard's Tom Noonan** at his University of California/Los Angeles marketing class Nov. 5. Martin brought **Mark Cope** of **Album Network** along for the ride.

PUSHED BACK: The much-publicized (and postponed) **Bishop Desmond Tutu** Free The Children Peace Concert, last set to take place Nov. 4 at **UCLA**, has been pushed back until "sometime next year," says one source. That news is accompanied by several conflicting reports regarding changes in the talent lineup, availability of artists, and significant problems with corporate sponsorship.

BARRY MANILOW IS BACK IN FULL SWING!

Barry Manilow

SWING Street

Introducing **SWING STREET**, the jumpin' new album by **BARRY MANILOW**. Includes the first 12" release "Brooklyn Blues," featuring **Tom Scott** on tenor sax, plus "Stompin' At The Savoy," "Summertime" (Duet with **Diane Schuur**, featuring **Stan Getz**), "Black And Blue" (Duet with **Phyllis Hyman**) and "Hey Mambo" (Duet with **Kid Creole** and the **Coconuts**).

Watch for **Barry Manilow: Big Fun on Swing Street!** a CBS-TV special in early '88.

BARRY MANILOW. Back where he belongs. On **Arista** chrome cassettes, records and compact discs.



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DIANE SCHUUR
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