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NEWSPAPER



VOLUME 99 NO. 48

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

November 28, 1987/\$3.95 (U.S.), \$5 (CAN.)

5-Inchers Seen As Best Bet Among CD Singles In U.K.

BY NICK ROBERTSHAW

LONDON If any compact disk single format succeeds in the U.K., it's likely to be the 5-inch format, say industry observers. Although A&M Records here says demand is strong for its pioneering 3-inch CD single of Sting's "We'll Be Together"—the limited-edition release sold out after only a week in the stores—it acknowledges that its future CD singles are likely to be 5-inches.

A number of U.K. record companies have used 3-inch CDs for promotional purposes in recent months, among them A&M with Squeeze's "Hourglass," but Sting's is believed to be the first commercial 3-inch release playable on domestic equipment—and most likely the first by a

major contemporary act anywhere. Marketed together in cardboard packaging, the disks and the plastic adapters needed to play them have been shipped from the U.S., where A&M is still mulling over making its debut with the ultrasmall configuration (Billboard, Nov. 21).

Dealer price for "We'll Be Together," which contains three mixes of the song and another title, is \$5.70; retail cost is about \$8.75. Says A&M U.K. marketing manager Jason Guy, "It's basically a collector's piece, and from now on we'll do mostly 5-inch. You can only do projects like this with prestige artists. The CD singles market is still pretty small—nothing much over 5,000 units—but the dealers get a decent margin, and they'll support them in

(Continued on page 93)

\$2 Billion Deal Retains Management CBS OKs Label Sale To Sony

BY KEN TERRY

NEW YORK Following two months of internal debate and the resurrection of talks with Sony after last month's stock market plunge, CBS Inc. on Nov. 18 definitively agreed to sell the CBS Records Group to Sony Corp. of Japan for about \$2 billion. The Sony board of directors approved the deal Nov. 19.

When the transaction is completed early next year, Sony Corp. will become the first Japanese firm to own a major international software concern. The sale also means that only two of the six major recording combines—MCA Records and the Warner Communications Inc. Music Group—will have U.S.-

based parents.

CBS Records Group president Walter Yetnikoff and all senior label executives will remain with the company, which will be called CBS Records Inc. after the Sony acquisition. (Sony is allowed to use the

CBS name for an unspecified but limited period.)

According to press reports, the deal gives Yetnikoff and his management team up to \$50 million, depending on job performance and

(Continued on page 92)

Seize Assets In Porn Case Court Order Menaces Video Biz

BY BILL HOLLAND

ALEXANDRIA, Va. In a precedent-setting action that strengthens the Reagan administration's battle against pornography, a federal judge here signed an order Nov. 18

that allows the government to confiscate the assets and materials of three Virginia residents found guilty a week earlier of racketeering charges for distributing obscene videotapes and magazines. The judge's order was signed even though most of that material consisted of tapes and magazines that no jury has seen or found obscene in court.

The Nov. 11 racketeering conviction, the first of its kind, permitted the government to confiscate all assets gained through the defendants' racketeering business. U.S. District Judge T.S. Ellis, after listening to legal arguments on the extent of the forfeiture, signed a confiscation order that goes beyond seizure of the four videotapes and six magazines found obscene at the trial. The order covers \$500,000 in assets, including the contents of 12 bookstores and video stores in Fairfax County, Va., and the defendants' warehouse in Upper Marlboro, Md.

Ellis, according to court officials, had to mandate the factual findings of the jury, which sought complete forfeiture.

Defense attorneys argued that the government is entitled to seize only assets that prosecutors can show are a result of the proceeds

(Continued on page 86)

Arista Is Alone With 3-Track Cassette Singles

BY GEOFF MAYFIELD

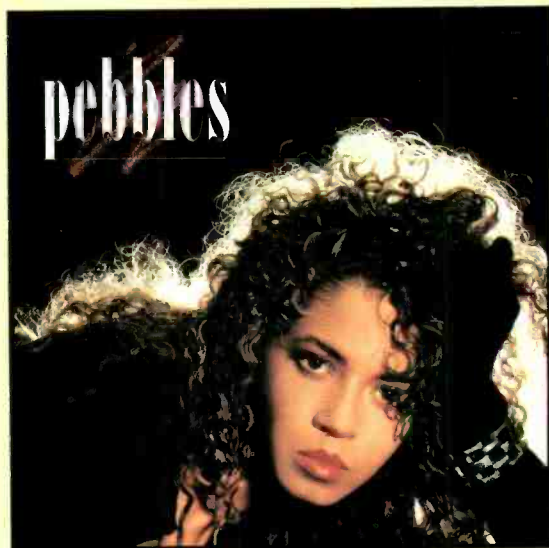
NEW YORK Arista, the label that served as a catalyst for the summer's multilabel launch of the cassette-single configuration, plans to add an extra song to such tapes and an extra dollar to the suggested price.

Jim Cawley, vice president of sales for Arista, says that beginning with the first quarter of 1988, all of the label's cassette singles will carry three selections for a suggested list of \$2.98.

Like other labels, the tapes will carry the A and B sides found on a vinyl 7-inch single. The third selection will be a song from a previously

(Continued on page 87)

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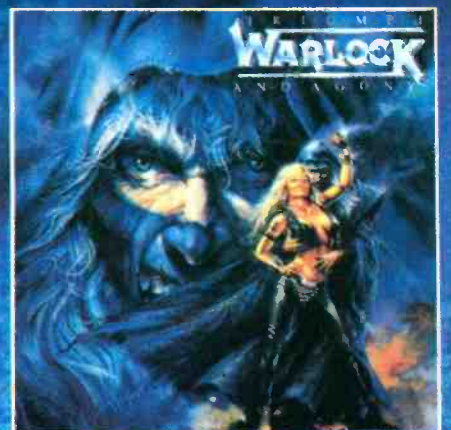
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Billboard CONTENTS

VOLUME 99 NO. 48

November 28, 1987

JETHRO TULL HITS THE ROAD

Ian Anderson has left behind his salmon farms and joined the boys from the band on a tour in support of their new album, "Crest Of A Knave." It's their first tour in three years, and Anderson says the hiatus worked wonders. **Page 34**

Superstore Roundup

Superstores from two major record chains are in the news this week: In Boston, retailers are anxiously awaiting the long-delayed opening of a 39,000-square-foot Tower megastore, while in New Orleans, Dallas-based Sound Warehouse has opened a 14,000-square-foot superstore—the largest in the area. **Page 41**

A DASH OF PDASH

Power Station in New York has become the first North American recording studio to install PDASH—a breakthrough device that allows multi-track communication between previously incompatible digital-recording formats. Pro audio/video editor Steven Dupler reports. **Page 49**

CD Price Cut Recommended

Guest columnist Keith Benjamin, an entertainment industry analyst with Silberberg, Rosenthal & Co. in New York, says there's a good chance CD software and hardware sales are in for a shaky Christmas and an even shakier '88, but a price cut on software could change all that. **Page 79**

FEATURES

80 Album & Singles Reviews	29 Jazz/Blue Notes
34 The Beat	70 La Radio Latina
35 Boxscore	71 Latin Notas
6 Chartbeat	86 Lifelines
70 Classical/Keeping Score	36 Nashville Scene
54 Clip List	78 Newsmakers
31 Dance Trax	10 Out Of The Box
4 Executive Turntable	22 Power Playlists
29 Gospel Lectern	47 Retail Track
44 Grass Route	25 The Rhythm & the Blues
94 Inside Track	15 Vox Jox

SECTIONS

25 Black	49 Pro Audio/Video
76 Canada	10 Radio
68 Classified Actionmart	41 Retailing
9 Commentary	32 Talent
36 Country	86 Update
79 Financial	53 Video Music
56 Home Video	62 Video Retailing
73 International	

MUSIC CHARTS

Top Albums	Hot Singles
28 Black	16 Adult Contemporary
47 Compact Disks	26 Black
37 Country	25 Black Singles Action
75 Hits of the World	38 Country
71 Latin	36 Country Singles Action
15 Rock Tracks	16 Crossover 30
29 Spiritual	30 Dance
88 Pop	75 Hits of the World
	82 Hot 100
	84 Hot 100 Singles Action
	70 Latin 50

VIDEO CHARTS

61 Business And Education	62 Videocassette Rentals
61 Health And Fitness	59 Videocassette Sales
65 Kid Video	56 Videodisks

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'Pump Up Volume' Returns To Legal Arena Island Suit Tests Digital Sampling

BY JEAN ROSENBLUTH

NEW YORK In what is believed to be the first such case filed in a U.S. court, Island Records has charged Next Plateau Records with copyright infringement for digitally sampling the vocal performance of the words "pump up the volume" from an Eric B. & Rakim recording, "I Know You Got Soul," onto the "Red Ink Mix Part 1" of Sybil's "My Love Is Guaranteed," released by Next Plateau.

The suit, filed Nov. 17 in U.S. District Court for the Southern District of New York, also alleges that the musical track to the Sybil record is essentially a rerecording of "the instrumental portion of 'Pump Up The Volume'" by M/A/R/R/S, whose copyright is owned by the U.K. firm MNS Music and administered here in a subpublishing agreement by WB Corp.; the two companies are also plaintiffs in the suit. The Eric B. & Rakim and M/A/R/R/S records are both on the 4th & Broadway label, which is a division of Island Trading, an affiliate of Island Records.

In an unusual twist, "Pump Up The Volume" was itself recently the subject of sampling-based legal action. U.K. producer Pete Waterman claimed in British High Court that parts of the Stock, Aitken & Waterman hit "Roadblock" were sampled by M/A/R/R/S on "Pump Up The Volume," which was a No. 1 U.K.

hit. He later withdrew his complaint but is still seeking a share of the royalties generated by the record (Billboard, Oct. 24).

"Saying that this case focuses on digital sampling is a red-mix herding," says the plaintiffs' attorney, Charles B. Ortner of the New York law firm Milgrim Thomajan & Lee. "It's a small part, but even if the vo-

cal performance had never been lifted from Eric B., the music from the song 'Pump Up The Volume' was used as the basis for a new record. It's no different from 'He's So Fine' and 'My Sweet Lord,'" he says, referring to the famous court case in which George Harrison was found to have infringed on the copyright (Continued on page 93)

Wholesaler Baker & Taylor Eyes Denver Audio Market

BY LINDA MOLESKI

NEW YORK On the heels of the demise of Danjay Music & Video, Chicago-based full-line music one-stop and video distributor Baker & Taylor Video/Baker & Taylor Audio is aggressively moving into prerecorded audio product in the Denver marketplace.

Danjay was the parent of Budget Tapes & Records, which includes 83 franchised stores in 17 Western and Midwestern states. Its one-stop division serviced those outlets in addition to independent stores.

Baker & Taylor's Denver operation, which operated as Sound/Video Ltd., a full-line one-stop be-

fore the takeover by its current parent, closed its record division some years back. Danjay subsequently picked up a good portion of the area's business.

After the closing of Sound Video's record division, Baker & Taylor operated strictly as a video and accessories wholesaler in that market.

"At one time we were very big in that marketplace with audio product," says Jeff Tuckman, vice president of marketing and advertising for the company. "Then we pulled out of audio and only had full-line stocking in Chicago. Now we're going back strong in that marketplace with CDs."

(Continued on page 92)

Distributors Gear Up For Sales Bonanza Five Smash Summer Movies Hit Stores In January

BY AL STEWART

LOS ANGELES Five movies, each of which grossed close to \$50 million theatrically, will vie for attention at video stores in January.

The January slate appears to be one of the most competitive release schedules ever seen in home video. In fact, two major suppliers—Paramount Home Video and Warner Home Video—will wait until the smoke clears before releasing their next big titles.

Suppliers of the five lead titles—"Dragnet" (MCA Home Video), "Dirty Dancing" (Vestron Video), "La Bamba" (RCA/Columbia Pictures Home Video), "Robocop" (Orion Home Video), and "Predator" (CBS/Fox Home Video)—are banking on a strong consumer demand for quality rental product in January. Most say demand will be spurred partially by a soft release schedule of rental product in December and note that consumers who received VCRs as holiday gifts will be scouring the stores for hot titles.

The January schedule appears to be a mixed blessing for distributors and retailers. Most will probably welcome the traffic builders, but for those with limited open-to-buy dollars, the flow of product could force some tough decisions on title selection.

The month's bumper crop of titles seems almost unavoidable in light of this year's top-heavy summer release schedule. With most of the summer hits debuting in June or

July, the widely embraced six-month lead time from theaters to video positions January as the most viable time to release these titles. Companies shy away from December release for fear of competing with their sell-through titles.

Though no company is willing to concede that the stiff competition will erode its sales during the month, both Warner and Paramount are waiting until later in 1988 to release titles that their competitors had anticipated for January. Warner has yet to reveal its January release schedule, but a spokesman confirms that neither "Witches of Eastwick" nor "Innerspace" will be released.

Also, while there had been speculation that Paramount would choose January to release one of its summer blockbusters—either "The Untouchables" or "Beverly Hills Cop II"—the company instead opted for a premium incentive program to move three relatively minor titles. Dealers who buy six copies of "Back To The Beach" (Paramount's first \$89.95 title), three copies of "Hot Pursuit," and one copy of "Sweet Lorraine" will receive a Konica camera from Paramount.

As for the five firms that will enter the fray in January, each is apparently unfazed by the crowd noise.

"What it says is that five companies unilaterally decided that January would be the best time to release their product," says Len White, president and chief operating officer of Orion Home Video. "I

believe it's a healthy sign for the industry. Everyone scheduled their title to come out approximately six months after theatrical, in the belief that each title will perform to the level it warrants."

"Robocop," an action/adventure film that grossed \$51.5 million at the box office, is only the second theatrical release in the short history of Orion Home Video.

While acknowledging that a bounty of top A titles might put a strain on a dealer's open-to-buy allocations, Marty Gold, president of Shelburne, Vt.-based distributor Artec Inc., rejects the idea that a canny retailer might be unduly pressured by the A glut. "A well-capitalized retailer will take advantage of any inventory that makes sense from a consumer standpoint," Gold says.

Noting that a raft of hot titles creates excitement on the consumer front, Gold continues, "If you have the dollars, you spend them. Generally speaking, and I could be wrong, the people who are feeling squeezed are the people with insufficient capital to operate."

"You have to believe in your title," says Louis Feola, MCA's senior vice president of marketing. "Titles like 'Dragnet,' 'Dirty Dancing,' and 'La Bamba' are 'must have' titles for retailers. You don't want to compete with all this product, but I think 'Dragnet' has an edge over some of these other titles, since it's a comedy with recognizable stars."

While Feola maintains that (Continued on page 92)

Lords Reconsider Copyright Bill

U.K. Record Cos. Seek Rental Safeguard

BY PETER JONES

LONDON Record industry leaders here are still hoping, even at this late stage, that the new U.K. Copyright Bill will include some measure of protection from record rental. The optimism, admittedly "guarded," follows a top-level meeting with members of the House of Lords, where the bill is receiving a second reading.

Included in the industry delegation were John Deacon, BPI director general; the trade group's legal advisor, Patrick Isherwood; John Brooks, chairman of Public Performance Ltd.; and John Preston, managing director of RCA.

The meeting was part of an orchestrated campaign by the industry to get amendments favorable to the music business inserted in the bill before it goes to the House of Commons for final consideration.

Isherwood said after the meeting: "The Lords' representatives were generally receptive to our point of view. A key part of the campaign is obviously the rental element, and there does seem to be more awareness now of the full ramifications of rental. It's always been a slow development in the copyright sector, but at least we're making some worthwhile points. But we're still a long way from the decision we seek."

Further action over rental has come from the Music Copyright Reform Group, which includes the Performing Right Society, the Music

Publishers' Assn., and the Mechanical Copyright Protection Society. The group is also coordinating a final campaign.

John Preston has aired his views in the correspondence column of The Times: "The government dislikes words like 'protection' as if in some smacking of restrictive practices. But effective copyright protection is the crucial difference between a cultural life which can earn its way in the world and a free-for-

all which will ultimately be to the detriment not only of artists but also, ironically, the consumer."

The second reading in the House of Lords has itself given grounds for optimism, with strong reaction from all sides expressed against the government's decision to leave a blank-tape levy out of the bill. "Astounding," said writer Lord Willis. "A 10% levy would be taken up by the consumer without a hiccup."

(Continued on page 93)

Musicland's Eugster Is New CMA Board Chairman

NASHVILLE Musicland Group president Jack Eugster was elected chairman of the board of the Country Music Assn. here Nov. 12. David Conrad, vice president of Almo-Irving's Nashville office, was chosen as the trade association's president.

Other officers elected at the meeting were Joe Galante, RCA Records/Nashville, executive vice president; Irving Waugh, Irving Waugh Productions, senior vice president; E. W. Wendell, Opryland USA, vice president; Randy Owen, Alabama, vice president; Connie Bradley, ASCAP, vice president; Jerry Bradley, 16th Avenue Records, vice president; Dick Gary, the Gary Group, vice president; Jack

Walz, BDA/BBDO, vice president; Steve Popovich, Mercury/PolyGram Records, vice president; Vince Candilora, SESAC, vice president; and Randy Bongarten, WYNY New York, vice president.

Also elected were Paul Conroy, WEA/London, and Leonard Rambeau, Balmur/Toronto, international vice presidents; Jim Powers, Handleman, secretary; Tim Wiperman, Warner Bros./Nashville, assistant secretary; Merlin Littlefield, ASCAP, treasurer; and Harold Shedd, Music Mill, assistant treasurer.

The first meeting of the new CMA board will be held Jan. 6-7 at Sheraton Music City, Nashville.

Warwick, Sony Support AIDS Benefit

BY GEOFF MAYFIELD

NEW YORK Retail consultant Peter Glen says his Dec. 6 fundraiser to benefit AIDS research and education has gained increased support from the music and video industries, including assists from Dionne Warwick and Sony.

The event, called 90 Minutes For Life, will be staged at Carnegie Hall here (Billboard, Sept. 5). Glen—who grabbed the spotlight at the 1987 conventions of the National Assn. of Recording Merchandisers, the Video Software Dealers Assn., Camelot Music, and video chain Erol's—describes the project as "the retail industry's

first unified effort to fight AIDS." Proceeds will be donated to the American Foundation for AIDS Research.

Glen had invited Warwick, whose all-star recording of "That's What Friends Are For" raised funds for the AIDS research cause, to appear in his program, but a European concert tour will prohibit her attendance. However, in lieu of a personal appearance, Warwick has agreed to tape a message that will be played at the Carnegie event.

Sony has agreed to provide \$30,000 worth of videotape for the event, says Glen. The Carnegie program will be videotaped; Sony's donation will permit attendees to take a copy of the presentation back to their companies to show to fellow employees.

Music West recording artist Ray Lynch has agreed to provide music that will be incorporated in the multimedia presentation. Among the retail executives who will appear in the program are Harry Hoffman, president and CEO of Waldenbooks; Phillip Miller, chairman and CEO of Marshall Field; Susie Tompkins, co-founder and design director of Esprit; and Marvin Traub, chairman of Bloomingdale's.

Glen reports that support from entertainment retailers has increased for 90 Minutes For Life, including sponsorships by Minneapolis-based Musicland Group; North Canton, Ohio-based Camelot

(Continued on page 93)

Co. Consolidates Foreign Divisions Vestron Forms Int'l Group

LOS ANGELES Vestron Inc.'s involvement in markets outside the U.S. has been consolidated under a newly formed umbrella group headed by Jon Peisinger, the president of Vestron Video.

Vestron International Group will encompass the company's five foreign divisions—Interaccess Film Distribution, Vestron Video International, Vestron Pictures International, Vestron Television International, and Locus Video Group—and will be run by Peisinger from the company's Stamford, Conn., headquarters. Peisinger will continue to serve as president of Vestron Video.

According to a Vestron representative, the consolidation, announced Nov. 16 by Strauss Zelnick, executive vice president of Vestron, was sparked by the resignation of Gregory Cascante,

president of Interaccess. Formed by Vestron one year ago, IFD has been chiefly responsible for selling Vestron-owned product to ancillary and theatrical markets overseas.

"The restructuring puts in place a strong team to manage all of Vestron's international business units on a fully integrated basis," says Zelnick, who adds that the new international structure "will strengthen our growing presence outside the United States."

The company also announced the formation of a Vestron International Group senior management team made up of executives already with the company. Rob Straight was named senior vice president of the group. He will be responsible for programming and distribution throughout Vestron's

(Continued on page 93)



The Dynatone Zone. Warner Bros. executives turn out in force to mark the Dynatoners' recent signing to the label. Pictured, from left, back row, are Rico Tee, the band's manager; Jeff Fenster, director of business affairs; Bob Merlis, vice president of publicity; Steve Baker, a&r representative; and Kevin Laffey, a&r representative. In the front row, from left, are band members Larry Dunn, C.C. Miller, Tony Perez, Parris Bertolucci, and Randy McDonald; Mo Ostin, board chairman; Fred Brown, business affairs; Big Walter Salwitz, band member; Michael Ostin, vice president, a&r; and Jim Gaines, producer.

EXECUTIVE TURNTABLE

BILLBOARD. Tony Evans is appointed to the newly created post of U.K. advertising and marketing manager for Billboard and Music & Media, Billboard's Amsterdam-based pan-European sister publication. He was assistant advertisement manager for the U.K. music trade publication Music Week. Evans is based in London.

RECORD COMPANIES. Epic/Portrait/CBS Associated Labels in New York makes the following appointments: **Jack Isquith**, director of national pro-



ISQUITH



CRONIN



FORMAN



PINKA

motion, East Coast; **Bryan Cronin**, director of national dance music promotion; **Lynn Forman**, associate director of national adult contemporary promotion, based in Los Angeles; and **Edward S. Pinka**, manager of pop promotion, secondary markets. Isquith was upped from associate director of national album promotion. Cronin joins from Strike Force Promotion. Forman was acting as a national independent marketing consultant. Pinka was with Radio International.

Paul Del Campo is named director of PolyGram special projects in New York. He was director of PolyGram special imports.

CBS Records International in New York promotes **Jay Edelman** to VP of finance. He was controller. **Paul Gilbert** is named director of royalty systems. He was upped from director of systems planning and development.

Rhino Records in Santa Monica, Calif., names **Robert L. Emmer** execu-



POWERS



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tive VP of business and legal affairs. He joins from an entertainment law firm.

Stephen Powers is named president of the Chameleon Music Group in Los Angeles. He was manager of pop a&r for Capitol Records.

Louis Heidemeier is promoted to Southeast regional director of album rock radio promotion for Elektra Records, based in Atlanta. She was a local promotion marketing manager in Chicago.

RCA Records appoints **Sharon White-Gilbert** local promotion representative covering the Southern Calif., Las Vegas, and Arizona territories. She was with MCA's regional promotion department in Colorado.

Relativity Records appoints **John Schoenberger** head of West Coast album promotion, based in Los Angeles. He was VP of album promotion at MCA.

Chrysalis Records in New York names **Ivan Gavin** controller and promotes **Marty Steinlauf** to assistant controller. Gavin was with the accounting firm Lavalent & Horwath. Steinlauf was manager of accounting.

Tom Cording joins Enigma Records as manager of press and media relations, based in Los Angeles. He was assistant manager of publicity for Elektra Records in New York. Cording succeeds **Peter Holden**, who was upped to label representative for Enigma Europe, based in Amsterdam.

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

(Continued on page 86)

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Radio City Steps Up Promoter Role

Music Hall Turns To Outside Venues

BY LINDA MOLESKI

NEW YORK After establishing a successful in-house concert division, Radio City Music Hall Productions wants to promote more concerts at outside venues in the New York area.

In the past, Radio City's concert-production branch has successfully promoted one-time events at Carnegie Hall and the Joyce Theater, both in New York. Earlier this year it became the exclusive promoter of concerts at Manhattan's newly renovated Roseland ballroom, its first se-

ries of live events in an outside venue.

"Radio City Music Hall has done an unbelievable business over the last several years," says Joe Plotkin, the division's newly appointed director of outside promotions. "They've really outgrown this building and decided to go into other New York area venues. That's why I came aboard."

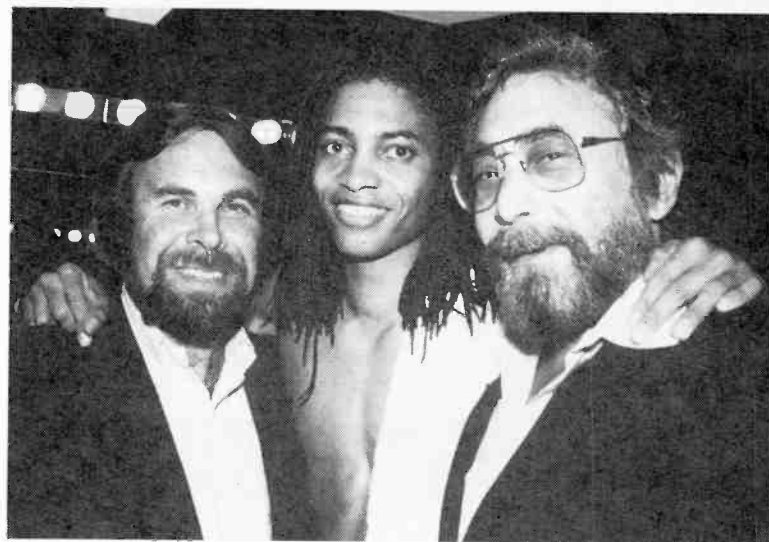
In addition to Roseland, Radio City plans to book and promote shows at Carnegie Hall, Madison Square Garden, and the Beacon Theater, all in Manhattan. The divi-

sion is also looking into the possibility of going into the Nassau Coliseum on Long Island, N.Y., and the Meadowlands complex in East Rutherford, N.J.

"We haven't really narrowed it in terms of where we won't go," says Plotkin. "I think there's definitely room for competition in New York City."

"We want to be able to develop young acts—wean them along to a midlevel venue and ultimately get them into arenas," says Plotkin. "We're here for the long haul."

Joining Plotkin at Radio City is Dawn Harris, who was named coordinator of outside promotions. Harris was with the William Morris Agency.



D'Arby's Rangers. Terence Trent D'Arby is greeted by Columbia Records brass at his sold-out debut performance at New York's Ritz. Pictured, from left, are Al Teller, president, CBS Records Division; D'Arby; and Walter Yetnikoff, president, CBS Records Group.

Judge To Hear Motions In Peaches/Nehi Bankruptcy

LOS ANGELES A hearing in U.S. Bankruptcy Court here Monday (23) will review two issues in the 5-year-old consolidated Peaches Records & Tapes and Nehi Record Distributing case.

Under consideration before U.S. Bankruptcy Judge William Lasarow will be both a trustee motion to convert the bankruptcy case to Chapter 7 rather than reorganization under Chapter 11 and applications for interim payments of attorney and accountant fees.

The total interim compensation sought from nine applicants is \$2.12 million, with the largest single amount—\$1.29 million—requested by Sheppard, Mullin, Richter & Hampton, counsel for trustee. Other

major amounts are \$319,487 (Ernst & Whinney, accountants for debtor in possession and trustee); \$171,066 (Fierstein & Sturman, special counsel for trustee); \$128,160 (Sulmeyer, Kupetz, Baukman & Rothman, attorneys for official creditors committee); and \$100,000 (Stutman, Treister & Glatt, attorneys for debtor and debtor in possession).

The case dates back to June 1, 1981, when Peaches/Nehi founder Tom Heiman filed for reorganization. At the time, the chain—long since divided up and sold—declared debts of \$20.5 million against property of \$9.82 million, while Nehi showed assets of \$6.19 million and liabilities of \$2.44 million.

Sinatra Sound-Alike Album Set For European Release

AMSTERDAM A new recording project by Dutch producer Jaap Eggermont is "Stars On Frankie," an album consisting of three medleys of songs associated with Frank Sinatra and recorded by local Sinatra sound-alike Jean-Pierre van der Slys, who performs here as Peter Douglas.

Eggermont scored a controversial No. 1 hit on Billboard's Top 100 chart with his innovative "Stars On 45" package in 1981, featuring a disco-slanted Beatles hit medley performed by Dutch singers and studio musicians.

Later, he produced four other "Stars On 45" collections, featuring disco versions of hits by Abba, the Rolling Stones, Stevie Wonder, and the Andrews Sisters. He received a Billboard Trendsetter Award for his efforts.

Singer Douglas has been selling his Sinatra alter ego in the Netherlands for 10 years and achieved national awareness by winning the top award on a KRO-TV "Soundmix Show," which had Dutch singers competitively giving soundmix tape performances of top international names.

He was then signed to Purple Eye Productions, where Andre de Raaff, head of Dutch music publishing house Intersong Basart, is managing director.

The "Stars On Frankie" project

comes in both compact disk and black vinyl formats and is split into four sections, including ballads, up-tempo numbers, and an instrumental section. The fourth part, featuring standards like "Lady Is A Tramp" and "My Kind Of Town," is being released in 7-inch and 12-inch single formats.

Nearly all the titles on the album are published by Intersong and Chappell, both represented in the Netherlands by Intersong Basart, so clearance was easily gained for the "Frankie" project.

Within a few weeks, "Stars On Frankie" will be released in a string of European territories, including the four Scandinavian countries (by CNR), West Germany, Austria and Switzerland (BMG), and France (Carrere). Releases will follow in Italy (Delta) and Spain (PolyGram).

Japan is also on the release list, and Warner Bros. is reportedly near a deal for the U.S., U.K., and Canada, though with the Warner-Reprise link, positive reaction for the project is being sought from Sinatra himself.

However, de Raaff says that should Sinatra's reaction be adverse, the release would still proceed in North America, probably with Rhino Records.

Medley's No. 1 Breaks Longevity Record; Harrison On Cloud Nine With New Album

BILL MEDLEY'S duet with Jennifer Warnes, "(I've Had) The Time Of My Life," jumps to No. 1 on this week's Hot 100, while the "Dirty Dancing" soundtrack from which it's taken holds at No. 1 on the Top Pop Albums chart for the third straight week.

This is Medley's first No. 1 hit since April 1966, when—as half of the **Righteous Brothers**—he topped the Hot 100 with "(You're My) Soul & Inspiration." That gap of 21 years and seven months between No. 1 hits is the longest by any act in the rock era. It beats the old mark of 19 years and 10 months between **Aretha Franklin's** first No. 1, "Respect," and her second, this year's "I Knew You Were Waiting (For Me)."

Both Medley and Warnes previously topped the chart with

duets. Medley teamed with **Bobby Hatfield** for the **Righteous Brothers'** two No. 1 hits; Warnes teamed with **Joe Cocker** for "Up Where We Belong," the 1982 smash from "An Officer And A Gentleman."

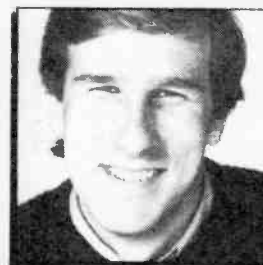
Robin Scott-Durkee of Eau Claire, Wis., notes that Warnes is the second female singer—following **Barbra Streisand**—to hit No. 1 in duets with both male and female partners. He also notes that Medley is the third male singer—following **Paul McCartney** and **Michael Jackson**—to achieve this distinction.

Mike Perini and Mike Zeiger of Ypsilanti, Mich., point out that "Dirty Dancing" is the only No. 1 album of the past 25 years to contain actual recordings from the '50s or earlier. The album includes the **Five Satins'** 1956 smash "In The Still Of The Nite" and **Mickey & Sylvia's** 1957 hit "Love Is Strange."

Finally, Art Goewey of Chicago notes that "(I've Had) The Time Of My Life" is the eighth No. 1 hit so far this year to include some variation of the word "I" in its title. That's a new record, edging out 1965, when there were six top-charted "I" records. Concludes Goewey: "And I thought the '70s were the egocentric years."

FAST FACTS: **George Harrison's** "Cloud Nine" leaps 54 notches to No. 23 in its second week on the Top Pop Albums chart. That's a vast improvement over Harrison's last album, "Gone Troppo," which peaked at No. 108 in 1982. "Cloud Nine" is likely to become Harrison's first top 10 album since "Extra Texture (Read All About It)" 12 years ago.

George Michael's first solo album, "Faith," leaps 26 notches to No. 15 in its second week, while the title track jumps five notches to No. 5 on the Hot 100. It's Michael's third top five single of the year.



by Paul Grein

Aerosmith's bruising "Dude (Looks Like A Lady)" jumps to No. 22 on the Hot 100, becoming the group's highest-charting single since the original "Walk This Way" peaked at No. 10 in 1977. The group's "Permanent Vacation" holds at No. 11 on the Top Pop Albums chart.

Elton John's "Candle In The Wind" finally cracks the top 40 this week, more than 14 years after it first appeared on "Goodbye Yellow Brick Road." That's even longer than the 10-year gap between the first appearance of the **Beatles'**

"Got To Get You Into My Life" on "Revolver" and its belated release as a single in 1976. This is the 18th consecutive year that a solo hit by John has cracked the top 40—which means he's made it back to the top 40 every year since 1970, when "Your Song" began his streak.

Billy Joel's "Kohuept (Live In Leningrad)" holds at an unbulleted No. 39 on the Top Pop Albums chart. This breaks a string of eight consecutive top 10 albums for Joel, which is his entire output since "The Stranger" a decade ago. It's true that this album is a special "side project," but that didn't keep "Songs In The Attic"—a live recording of pre-"Stranger" songs—from cracking the top 10 in 1981.

Stevie Wonder's "Skeletons" jumps to No. 1 on the Hot Black Singles chart and inches up to No. 21 on the Hot 100. It's Wonder's 18th No. 1 black hit—and that doesn't even count **Dionne & Friends'** "That's What Friends Are For."

Earth, Wind & Fire's "System Of Survival," holds at No. 1 on the Hot Dance Club Play chart and jumps to No. 2 on the Hot Black Singles chart. But the single—the group's first in four years—is having a hard time on the Hot 100, where it inches up one notch to No. 68.

WE GET LETTERS: Mike Perini and Mike Zeiger, who contributed the "Dirty Dancing" item above, also note that **Mr. Mister** is the first act to follow a No. 1 album with an album that fell short of the top 40 since **Kim Carnes** six years ago. Mr. Mister's "Go On," the follow-up to the chart-topping "Welcome To The Real World," peaked at No. 55 in October; Carnes' "Voyeur," follow-up to the No. 1 "Mistaken Identity," peaked at No. 49.

Tom Gazdayka of Mount View, Calif., notes that **Los Lobos'** "Come On, Let's Go" peaked at No. 21 on the Hot 100, exactly 21 notches higher than **Ritchie Valens'** original version. The interesting thing about that is that Los Lobos' chart-topping "La Bamba" also peaked exactly 21 notches higher than Valens' original.

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Outside the world of jazz, Branford continues to record with Sting and will be a featured player on the upcoming World Tour. Branford will also be appearing in two new films: "School Daze" by director Spike Lee and "Throw Momma From The Train" starring Danny DeVito and Billy Crystal.

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 - C. One copy of the song lyrics typed or printed legibly in English. (If 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. 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 APRIL 15, 1988 and received by APRIL 30, 1988. TDK/Billboard Song Contest is not responsible for entries that are late, lost, misdirected or mailed with insufficient postage. The entrance fee is not refundable. Cassettes and lyrics will not be returned. Contestants are responsible for keeping duplicate copies if they wish to have them. Contestants are responsible for placing copyright notices on their entries if they wish and are responsible for any filing under U.S. copyright laws.
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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

(Signature)

OFFICIAL RULES

- will be judged on the basis of the following criteria: Originality, Lyrics, Melody and Composition. A series of preliminary panels supervised by songwriting professionals will select semi-finalists for consideration by the Billboard Blue Ribbon Panel composed of professional songwriters and music industry personnel which will select the major prize winners. The preliminary panels also will select alternate semi-finalists if necessary. The Billboard Song Contest reserves the right to change panels 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 license agreement within 14 days of the date of notification of their selection as semi-finalists. The Affidavit will include a statement that the winner's song is his or her 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 do so, 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 held or (b) three (3) months from the date on which the winner is selected. During such period, the contestant shall not authorize or permit any other person or entity to utilize such song in any manner.
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TDK SA-X is the official audio cassette of the Song Contest.

Safeguarding An Industry

VIDEO'S STAKE IN ANTICOPYING TECHNOLOGY

BY EUGENE EIDENBERG

It has been just about two years since the Macrovision process was introduced experimentally on Embassy Home Video's "The Cotton Club." Since then, the process has been improved. Today, nearly 60% of the theatrical product in the U.S. is being encoded with anti-copy protection signals.

Both theatrical and nontheatrical users have adopted the anti-copying system, and it is being used in the U.K., Germany, Italy, the Benelux countries, and Spain. The process will be available in Japan by year's end.

The growing use of copy-protection technologies in the home video cassette market is an important part of the industrywide effort to curtail the scandalous rip-off of rights holders, honest retailers, and the consuming public.

The Motion Picture Assn. of America's widely publicized efforts to crack the "backroom pirates" is now significantly enhanced by technologies that are reducing losses from casual back-to-back copying in the home and more organized efforts in the back rooms of unscrupulous retailers.

Of the estimated \$1.5 billion lost annually on a worldwide basis because of illegal duplication, a significant share is lost by retailers. Every illegally copied cassette represents a lost sale or rental turn. As profit pressures have increased in the retail end of the business, the demand for strong action to control the pirates has grown among the large majority of honest retailers.

It is no accident that this year's Video Software Dealers Assn. convention in Las Vegas devoted considerable time to the problem. Jack Valenti, president of MPAA, delivered a strong call to action in his

keynote address. After several years of tension between the retailers and Hollywood, the hatchet was buried with Valenti's plea for joint action by studios and the store owners. Clearly the battle must be waged by everyone with a stake in the industry.

What has not yet been fully recognized is the price being paid by the consumer for inferior product or fewer choices because the margins of legitimate dealers are be-

But it is by no means inevitable that a PPV window will be opened at the expense of the retail business.

At last summer's VSDA convention, the Fairfield Group presented data from the still-limited universe of PPV markets suggesting that perhaps as much as 50% of the retail business would be lost in a head-to-head competition. Faced with the shock of the assembled dealers, home video executives

industry to suggest that there cannot be additional modes of delivering product to the consumer. Indeed, everything that has happened over the past decade suggests the market is still growing and that if quality product is made available, a healthy retail industry can prosper alongside a new and growing PPV business.

Clearly, the studios will want a reasonable level of assurance that a product will not be widely copied if it is made available to cable and other PPV outlets. Studios and cable operators will benefit from this assurance. And so will retailers.

We all know that in their ads and promotions some PPV companies encourage consumers to tape PPV product. An effective anti-copying system will both stimulate the studios to make quality product available and provide a very necessary level of protection for the rental and sell-through markets.

The bottom line is clear. Technologies that protect video products from the larceny of pirates safeguard existing markets and businesses. But they also stimulate new opportunities and growth in the industry as a whole.

This fight is not a matter of rhetoric. It is a battle for the future of a rapidly changing set of delivery systems.

The future of home video belongs to a mix of technologies (VHS cassette; the laserdisk; and still unrevealed systems on drawing boards in Europe, Japan, and the U.S.). The winners in this competition will be decided by the marketplace.

Systems that protect intellectual property will speed the introduction of more product and greater consumer choice.

pledged to do nothing that threatened them.

Nonetheless, it is reasonable to predict that an approach to PPV will yet be found that protects the home video industry. Let's not forget that this is an industry that in 1986 became the largest source of revenue for the studios.

The underlying assumption should be that home video still has plenty of growth potential. If industry segments confront each other on the basis that full growth has already been achieved, then business decisions will either fulfill this pessimistic outlook or lead to the expenditure of unnecessary energy and resources in nonproductive battles.

There is absolutely nothing in the short history of the home video

'Every illegally copied videocassette represents a lost sale or rental turn'

Eugene Eidenberg is president of Macrovision, based in Cupertino, Calif.



ing squeezed to the razor's edge.

It should also be realized that inventory management for the individual retailer is made infinitely more complex by dishonest people in the marketplace. The cost of that dishonesty is inevitably passed on to consumers sooner or later.

Beyond protecting video cassettes, the industry is awaiting developments in the still nascent pay-per-view business. Points of view differ, but there are very few people in video who do not believe PPV is a sleeping giant. Its awakening will depend on whether the studios choose to make their A product available for a PPV window, presumably one that could compete with the cassette rental and sell-through segments.

new smoke screens, they know our phone number.

Hilary Rosen
Vice President, Gov't. Relations
Recording Industry Assn. of Amer.
Washington, D.C.

THE LANGUAGE OF LOVE

Richter Wade's observations (Letters, Nov. 7) on Bob Darden's special gospel feature are indeed enlightening. He's absolutely right in saying Mr. Darden should be more careful in his research and less free-wheeling in dropping names.

However, in his drawn-out harangue, some of Wade's blows sail wide, landing more or less indiscriminately on artists and industry people he and others in the industry at large hardly know, much less listen to. Nearly as often as Christians shut themselves off from the world, the secular marketplace turns a deaf ear to aspiring Christian artists who have something to say.

I suggest it's time for Darden to slow down the hype and cheerleading and for Wade to cool down the acrid rhetoric which throws the Christian message out with the bath water. Those in the industry who profess Christ, and those who do not, can listen to each other and speak in a language everybody understands—the language of love.

Kathie Maniaci
White Light Studio
Long Branch, N.J.

Tim Collins
Pittsburgh

PICTURE THIS

I agree with Caril Mitro (Letters, Nov. 14) about the desirability of picture sleeves in albums by new and little-known artists. It's a great idea and a useful promotional tool.

I know that it really helps me "sell" new bands to our DJs as well as to our listeners. It's always helpful to have something to say about a band the station is promoting.

I hope the trend continues. As a matter of fact, I'd like to see a lot more of it.

Lara Dean
Music Director, WGBC
Geneseo, N.Y.

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



CHIPPING AWAY AT THE TRUTH

The misinformation spread by the Home Recording Rights Coalition at its recent Los Angeles press conference is overwhelming and would require five columns of reply. Nonetheless, I'd like to address two small but important points in the Nov. 14 Billboard story covering the conference.

The musicians quoted in the story who are afraid the proposed Copy-code system will affect their personal use of digital audiotape machines are being misled. The chip in the machine, required by the legislation, has no effect unless the user is trying to copy "encoded" copyright product. Encoding would not be mandated by law.

Further, the bill will not affect musical instruments, Casio watches, or digital samplers.

When the HRRC wants to discuss the real issues and our mutual legitimate interests instead of creating

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Obscure Christian Song Re-emerges As Top 40 Hit

BY KIM FREEMAN

NEW YORK A year-old album track geared for the Christian music market became one of the hottest top 40 request items in history last week.

The song, "Dear Mr. Jesus," is sung by 9-year-old Sharon Batts and features a chorus of children asking the higher powers to prevent child abuse. It was released in September 1986 as part of a 10-cut Batts album on PowerVision. The label is a subsidiary of Bedford, Texas-based PowerSource, a nonprofit volunteer group designed to "help children who have tremendous problems and no adult help," says Jan Batts, Sharon's mother and a leader of the PowerSource group.

The "Q-Morning Zoo" on hit outlet WRBQ "Q-105" Tampa, Fla., appears to have been the first secular station to experience the power of "Dear Mr. Jesus."

"One of our traffic guys heard it on [Christian outlet] WCIE Lakeland, Fla., and brought it to our attention," says the Q-Zoo's Cleveland Wheeler. In recent months, the Tampa area has witnessed three well-publicized incidents of child abuse. That and the family-oriented coming holiday season inspired the Q-Zoo to give the record a spin three weeks ago. In its

first week of morning exposure, "Dear Mr. Jesus" drew 516 requests, says Wheeler. Last week it was even stronger, with 696 requests. "It was bigger than 'We Are The World' the first time it was played," notes Wheeler.

"The initial requests were predominately from adult females," says Wheeler. "But since then, they've been coming from all segments of our audience. We've gotten a lot of confessions—fathers calling up to say we've encouraged them to go seek help."

The request load at Q-105 was surely increased by the fact that the "Dear Mr. Jesus" video was aired during Q-Morning Zoo's cable simul-

cast, "Zoo Tube."

But in New York, WHTZ "Z-100" saw an amazing response to the record even without the visual impact of the video. The record caught on as the city was rocked by the death of 6-year-old Lisa Steinberg, who was allegedly beaten savagely by her adoptive father. Z-100 got the record from Q-105 and premiered it Nov. 13, the day funeral services were held for the girl.

"It's amazing," says Z-100 MD Frankie Blue. "The song broke all records for most requests in one day by pulling over 3,000 calls." A week later, the song was still Z-100's No. 1 request.

"Last March, [PowerVision] did a

mailing to selected secular stations asking them to play it in April, which is National Child Abuse Prevention Month," says Sharon Batts. "We sent it to MOR stations because that's where we thought the song would fit in. We got nothing but rejections. We should have sent it to top 40!" Batts says a mailing of the video to secular music services met with the same "Are you out of your mind, this is a Christian song" reaction. "We just thought, 'Well, that's all we can do,'" says Batts.

"About six weeks ago we started getting all these phone calls from the Tampa/Lakeland area, and I couldn't figure out why," she continues. A local video program had been airing the video, and when Q-105 kicked in with morning airplay, demand for the then-nonexistent single swelled.

"We were totally unprepared inventorywise to handle the response from Tampa," says Batts.

The album was financed by donations, including the savings of many of the children who sing on it.

"A.F.R.I.C.A." Rap Protests Apartheid' High Hopes for Simulcast

NEW YORK Tommy Boy Records, label act Stetsasonic, and presidential candidate the Rev. Jesse Jackson had high hopes for the Nov. 21 simultaneous broadcast of "A.F.R.I.C.A.," a rap against apartheid that features excerpts from a recent Jackson speech.

At press time, Tommy Boy's Jazzy Jordon said leading urban outlets in New York, Los Angeles, Chicago, Philadelphia, Detroit, Houston, Dallas, and St. Louis had committed to airing the song at noon, on Nov. 21.

In addition, the national video channel Black Entertainment Television lent its weight to the effort by putting the powerful "A.F.R.I.C.A." video into heavy rotation on Nov. 17 and urging viewers to call their favorite radio station to request that the song be played Nov. 21 at noon. Hot Tracks, the Campus Network, and other video services had also pledged their commitment to airing the video.

The single is being released independently of Stetsasonic's next album, which isn't expected until late 1988. The group was inspired to record the song after viewing the television show "20/20" this spring. The show reported on one of Jackson's trips to South Africa.

"The group was moved to write a song that would educate their audience about apartheid," says Tommy Boy publicist Laura Hines. A demo of "A.F.R.I.C.A." was sent to Jackson, who subsequently invited Stetsasonic to appear at Operation PUSH rallies in Chicago and Washington. Footage for the video was compiled from the "20/20" program and the two rallies.

All royalties from the song will go to the Africa Fund, the group that channeled proceeds from the Artists United Against Apartheid's "Sun City" project to humanitarian relief efforts in the African frontline states. Artists United Against Apartheid has endorsed "A.F.R.I.C.A."

Because Jackson is a presidential hopeful, Tommy Boy's Jordan says some programmers he pitched to were hesitant to participate in the simulcast for fear that listeners might construe the act as an endorsement of Jackson's campaign. To counteract that, Jordan says, excerpts from Jackson's speech are included on the song's intro and outro, making it easy for programmers to edit out his "apartheid is a moral disgrace" comments.

KIM FREEMAN



Programmers reveal why they have jumped on certain new releases.

TOP 40

"It's a sure-shot No. 1 without even breathing hard," says KIIS Los Angeles MD Jack Silver of the Pet Shop Boys/Dusty Springfield effort, "What Have I Done To Deserve This" (EMI-Manhattan). "It's big, big, and really big!" he says. Silver is also raving about "Spotlight" (Sire/WB), the only new track on "You Can Dance," Madonna's remix album. "It's already No. 3 in requests here," he notes, "and it sounds like a stone smash." For good demographic balance, Silver recommends Exposé's "Seasons Change" (Arista), which he predicts will be a No. 1 triformat hit spanning AC, top 40, and urban. Silver adds, "From the let's-learn-a-lesson-from-our-urban-brethren department, DeJa's 'You And Me Tonight' [Virgin] was a No. 1 urban record. It's the next Whispers 'Rock Steady' and should not be left unnoticed."

BLACK/URBAN

"Black radio will love it," says WDJY Washington MD Chris Barry of Well Red's "Get Lucky" (Virgin). "It's stamped with the one and only George Clinton brand of funk and makes for a great music mix." Barry is also excited about Gerald Albright's "So Amazing" (Atlantic). "Fresh off the Anita Baker tour, the sexy sax is here to stay," he says. "This song is a wonderful showcase for his talents." Barry's last vote is cast for ex-Cameo member Charlie Singleton & Modern Man's "Nothing Ventured, Nothing Gained" (Epic). He queries, "It sounds good, it's got the classic Cameo feel, so why not?"

AC/ALTERNATIVE/JAZZ

"We're playing a couple of records that, as far as artist background goes, are uncharacteristic for this format," explains KKSF San Francisco PD Steve Feinstein. "Robbie Robertson's 'Broken Arrow' [Geffen] and Bruce Springsteen's 'One Step Up' [Columbia] are effective precisely because they aren't a perfect fit. By standing out they prevent us from becoming too homogeneous." Feinstein also notes that finding enough vocals is the toughest objective in this format, citing current success with Basia's "Time And Tide" (Epic), Eliza Gilkyson's "Foolish Heart" (Gold Castle), the Kane Gang's "What Time Is It" (Capitol), Van Morrison's "I Forgot That Love Existed" and "Someone Like You" (WB), and the Lee Ritenour/Djavan collaboration "Asa" (GRP). Instrumental winners include Joaquin Lievano's "The Art Of Bowing" (Global Pacific), Billy Joe Walker Jr.'s "Children Play" (MCA Masterworks), and Johannes Schmoelling's "Matjora" (Lifestyle). "Another real find," says the ever-searching Feinstein, "is Checkfield's 'Going Home' [Visual Musik] from a sampler called 'Sounds That Move Air.'"

COUNTRY

"It's got a good chance of going top 10," predicts WUBE Cincinnati PD Mike Chapman of Jo-el Sonnier's "Come On Joe" (RCA). "With its squeeze-box opening, it's definitely the most unique record I've heard in years," he says. Chapman also likes Michael Martin Murphey's "I'm Gonna Miss You, Girl" (WB), which he thinks could be the artist's biggest record yet. He also sees big success ahead for Billy Joe Royal. "'I'll Pin A Note On Your Pillow' [Atlantic America] was produced by Nelson Larkin, who's one of the best in the business," states Chapman. "I started playing this record in late September, and it's been No. 1 since then. Anyone not on it is making a big mistake."

YVONNE OLSON

newsline...

ALLEN STEIGLITZ is upped from GSM to GM at WSHE Miami following Charles Bortnick's move to KKHT Houston.

WPRO-AM-FM Providence, R.I., promotes GSM Mitch Dolan to president/GM of the combo. Dolan succeeds Jim Long, who transferred to sister station WJR Detroit several weeks ago.

TERRY COLES is appointed president/GM at big band/oldies combo CKLW-AM-FM Detroit. He comes to the stations from CKY-TV Winnipeg, Manitoba, and replaces Keith Campbell and Bob O'Brien, former CKLW president and GM, respectively.

KFKF KANSAS CITY, MO., ups GSM Dan Wastler to VP/GM following the resignation of Tom Bresnahan in August.

OLYMPIC BROADCASTING plans to purchase KLTU-FM Kansas City, Mo., pending Federal Communications Commission approval and the relocation of its broadcast tower. The deal is for approximately \$4 million and brings the Olympic ownership tally to 14 stations.

WUTQ/WOUR Utica, N.Y., will be sold to the Premier Broadcast Group, based in Albany, N.Y., for \$3 million. The seller is Devlin & Ferrari Broadcasting, which has no other broadcast interests.

WAYNE LAMUNYON is named GM of KCRC/KNID Enid, Okla.

TOP 100 SUN BELT TV STATION FOR SALE AT PRIVATE TREATY

THE STOCKHOLDERS HAVE AUTHORIZED THE FURROW GROUP, AS AGENTS, TO OFFER TO QUALIFIED BUYERS A UHF STATION IN THE EAST TENNESSEE MARKET. TENNESSEE IS THE SECOND FASTEST GROWTH AREA IN THE SOUTHEAST AND THIS 2-YEAR OLD STATION HAS ACHIEVED OUTSTANDING GROWTH AND MARKET SHARE AND IS AVAILABLE FOR SOUND ECONOMIC REASONS THAT WILL BE BENEFICIAL TO THE PROSPECTIVE BUYER. CONTACT ROB STRICKLAND OR GEORGE ARCHER FOR CONFIDENTIAL INFORMATION.

THE FURROW GROUP
KNOXVILLE, TENNESSEE — 615-546-3206

L i n d a R o n s t a d t

CANCIONES de mi PADRE

LINDA RONSTADT EXCELS WITH THE UNEXPECTED

1968

The *Stone Penneys* enter the charts with "Different Drum."

1971

LINDA RONSTADT, her first solo album, breaks new ground in country rock.

1974

HEART LIKE A WHEEL begins a string of platinum that makes Linda Ronstadt the top-selling female rock artist in America.

1980

Linda performs in *THE PIRATES OF PENZANCE* for stage and film. She also sings in a sold-out run in "La Boheme" at the New York Public Theatre.

1983

WHAT'S NEW is released, the first in an album trilogy of standards arranged and conducted by Nelson Riddle. The three collections sell over 5 million copies.

1986

Linda records *TRIO* with Dolly Parton and Emmylou Harris, which goes on to become a #1 country album. She also guests with Paul Simon (*Graceland*) and Philip Glass (*Songs From Liquid Days*).

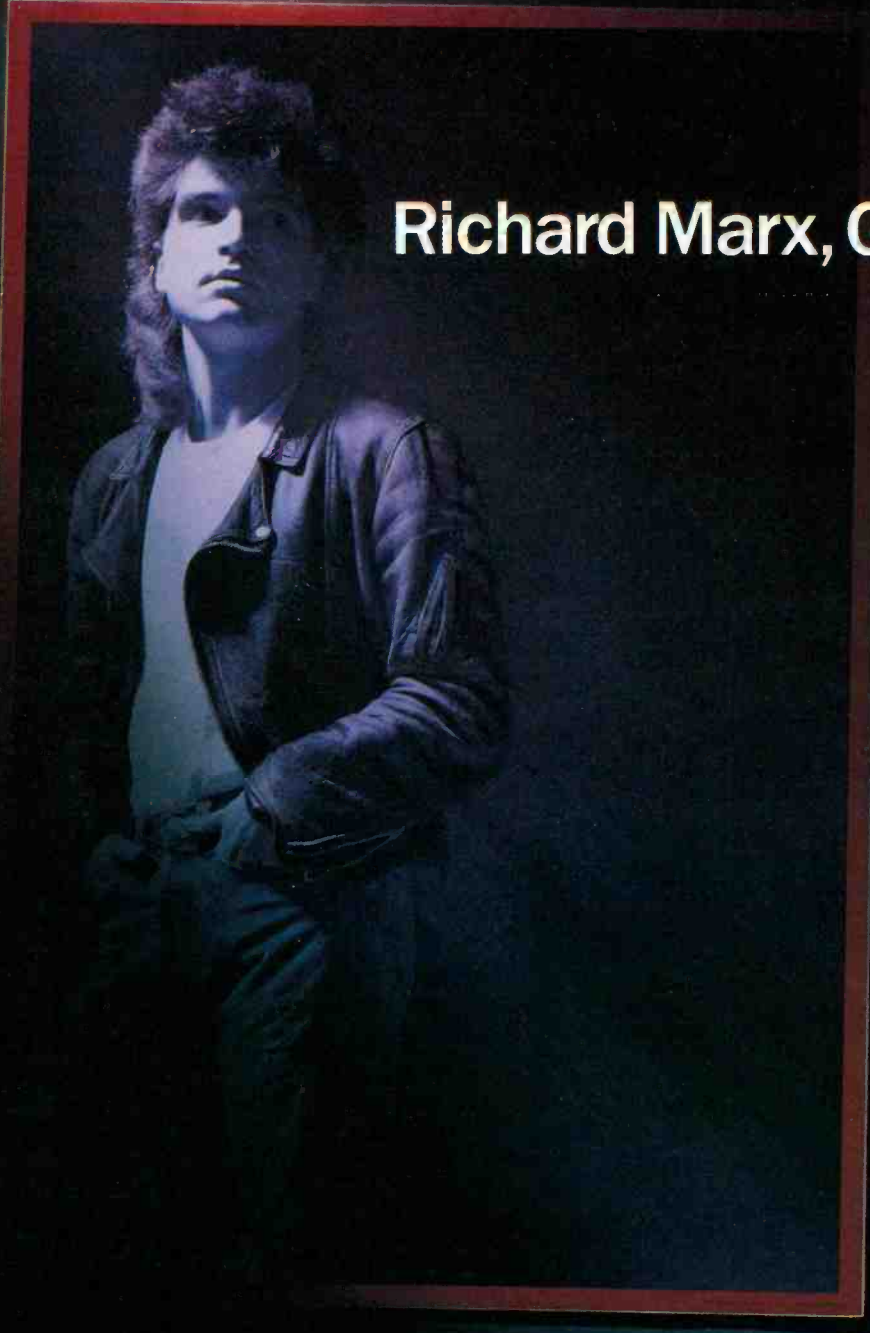
AND NOW CANCIONES DE MI PADRE

*A new album, a new step,
from the woman who makes the unexpected extraordinary.
13 traditional Mexican songs, sung in Spanish, but with
universal emotion by a worldwide talent.*



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PRODUCED BY PETER ASHER & RUBEN FUENTES
ON ASYLUM SUPERIOR-QUALITY CASSETTES, RECORDS & COMPACT DISCS



Richard Marx, GOLD.



Produced by Richard Marx and David Cole
Management: Allen Kovac and Steve Drimmer, Left Bank Management
Equipment: Kawai America, Ernie Ball, Inc., Fender
© 1987 EMI-Manhattan Records, a division of Capitol Records, Inc.

Pet Shop Boys, GOLD.



...And that's just the beginning.



Triple Threat!

“I DON'T MIND AT ALL”



BOURGEOIS tagg

TOP 40

BILLBOARD HOT 100 (42)
MOVES UP at 53 Billboard
reporting stations
R&R (36)—Debut


Chris Collins FM102 Sacramento

“Lyrically, “I Don’t Mind At All” is the finest song that we play . . . it gets listener reaction from the lyrics!”

Chet Buchanan Z100 Portland, Or

“If you like upper demos listening to your station, you’ll like this record!”

ALBUM ROCK

ALBUM EXPLODING ON THE
BILLBOARD TOP POP ALBUM
CHART MOVES  122 — (91)
BILLBOARD ALBUM ROCK
TRACKS 9
R&R (8)

Anthony Alphonsi WDVE Pittsburgh

“I Don’t Mind At All” has a distinct sound that is guaranteed to get reaction!”

Dan Hansen, WQFM Milwaukee

“Great two minute pop song — chock full of Beatlesque harmonies!”

ADULT CONTEMPORARY

BILLBOARD HOT ADULT CONTEMPORARY (14)
R&R (9)

Jhani Kaye KOST Los Angeles

“I Don’t Mind At All” is a great song to give your playlist that shot of energy this week!”

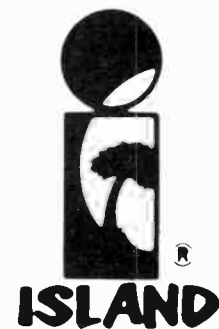
Barry Argenbright WOMC Detroit

“I don’t know anyone who doesn’t like this record. It’s a mass appeal sound that adds a real freshness to our playlist!”

CATCH BOURGEOIS TAGG ON THE TONIGHT SHOW, TUESDAY, NOVEMBER 24TH



BILL GRAHAM MANAGEMENT



KISS San Antonio Sends 'Saint' Packing; Kid Curry In, Cadillac Jack Out At WHYI

JIMMY "THE SAINT" CHRISTOPHER is no longer PD at hard rocker KISS San Antonio, Texas, despite a great summer book in which KISS ranked No. 2 overall 12-plus and dominated the 18-49 and 25-54 men's arenas. Instead, newly appointed GM **Rick Guest** has moved midday man **Tom Sheppke** into the programming slot. "It was a budgetary decision, mainly," explains Guest, "plus the fact that we already had someone who I felt could do better. Tom's been here for eight years, is well liked, and has the respect of our staff." Guest also puts to rest all rumors regarding a format change at the station, which recently changed ownership, saying, "We still plan to be one of the best album rock stations in the country—the legend lives on!"

Earlier this year, Capitol Broadcasting almost sold KISS to Noble Communications. The deal fell through, however, and KISS remained on the block until Adams bought the outlet in August. Christopher was hired by Capitol in May, after a very successful stint at the helm of Los Angeles metal rocker KNAC. He garnered winning numbers at KISS this summer despite crippling technical problems—a tornado tore down the station's antenna. If you're looking for a good programmer, you can reach "the Saint" at 512-558-4905.



by Kim Freeman



sumes the PD-ship for that outlet.

RADIO ON RECORD: KTWV "the Wave" Los Angeles joins many stations who've lent their weight to the battle against AIDS this year by offering "Wave Aid," a CD and cassette featuring tracks by the likes of Suzanne Vega, Ray Lynch, Steve Kindler, and Mannheim Steamroller. California Record Distributors is distributing the initial pressing of 10,000 units throughout Southern California, and another 15,000 pieces are expected to go on the market eventually. The Wave says at least \$3 per unit will go to AmFar, the American Foundation for AIDs Research.

Meanwhile, Arista continues to expand on a charitable concept it launched three years ago with WHTZ "Z-100," New York's "Z-Morning Zoo." For the last three holiday

seasons, Arista has pressed and distributed albums featuring highlights from the morning show, with the proceeds going to Z-100's Baby Deejays fund and other charities. "It started just because [Z-100 PD/"Morning Zoo" leader] Scott Shannon and I just wanted to do it," says Don Jenner, Arista VP of marketing and promotion. Two years ago, the logo added KKBQ "93Q" Houston's "Q-Morning Zoo" to its holiday release roster, and this year WMMS Cleveland and WZGC "Z-93" Atlanta morning stars come on board. In January, WAVA Washington, D.C.'s Mike O'Meara & Don Geronimo may see their best bits treated to vinyl, courtesy of Arista. All stations are donating proceeds to various local charities, and Arista takes in just enough to recoup its expenses. "It takes a lot of our time during our busiest season. But it's a fun, novel thing to do," says Jenner. "Plus we're only working with stations that have great morning shows and really have their act together in terms of meeting deadlines."

OPENINGS: Transtar's new niche 29 format has several personality openings. Prospects that are "topical, sound real, and have an up, fun approach and preferably major-market experience" can send tapes, résumés, and photos to niche 29 PD Kurt Kelly in Transtar's Hollywood, Calif., headquarters... MTV and Westwood One will join forces for a video/audio simulcast of the Hooters in concert on Thanksgiving Day (26). The show will be broadcast from the Spectrum in the band's hometown of Philly. Showtime is 10 p.m. EST.

Gary Moss, PD at hit outlet WCRM and automated country station WKOM Columbia, Tenn., is looking for his own replacement. We'll let you know where he's off to next week, and in the meantime Moss would like to get some tapes and résumés, preferably from folks with assistant programming experience looking to move up.

The new PD at Parker Communications' AC KHYL Sacramento, Calif., is afternoon-driver Mark Lennartz, who spent three years programming the former KLOK-FM (now KKSF) San Francisco before moving to Sacramento. Lennartz is also a former Parker employee, having worked at KOWL Lake Tahoe, Calif., from 1980 to 1983. He replaces John Chappell, who recently resigned... Jimmy Edwards is the new MD and Mark McCain the new assistant PD at top 40 KKYK Little Rock, Ark.... TK Communications transfers WSHE Miami OM Neal Mirsky to a newly created OM post at WHTQ Orlando, Fla.... Chris Jones and "Radical" Bradford are the new morning duo at album rock KKDJ Fresno, Calif. They arrive from the album-oriented WFYV Jacksonville, Fla.

GOOD-DEEDS DEPARTMENT: The Gannett Foundation recently contributed \$100,000 for aid to victims of Southern California's Oct. 1 earthquake. KIIS-AM-FM president/GM Lynn Anderson-Powell and Gannett Outdoor president/CEO John C. Martin presented the donation Nov. 13 to the American Red Cross chapter in Rio Hondo, Calif., the area hit hardest by the quake.

THE GOOD NEWS at WHYI "Y-100" Miami is that **Kid Curry** is returning to assume evening drive. He was a heavy hitter for the hit outlet from the late '70s to early '80s and was most recently at WBSB "B-104" Baltimore. "He's still a legend in this market, and I just went looking for the best night jock in America," says new Y-100 PD Steve Perun. The bad news is that Cadillac Jack had to be let go to make room for Curry. Cadillac, whose aliases include Cat Summers and Easy Randy Street, has a résumé that includes WAPE Jacksonville, Fla.; KKBQ Houston; and a few other hot top 40s. By any name, he can be reached at 305-474-5225.

DEAN JAMES gets the nod as PD at Sconnix country outlet WBOS Boston, replacing Mark Tudor, who left in October. James, WBOS' morning man, had programmed the outlet from 1983-85.

On-air knots: WNEW-FM New York's Ken Dashow will tie the wedding knot during Dennis Elsas' Nov. 29 shift... KBTS "B-93" Austin, Texas, PD Lisa Tonacci and the hit outlet's morning man, Mike Butts, broadcast their vows on Nov. 19... Dolly Hiller is recruited away from an advertising firm to serve as promotion assistant at AC/variety outlet WBZ Boston... KKFJ Seattle brings Romi Cole on as morning man. He joins the urban outlet after a few years with hit outlet KNBQ Seattle/Tacoma and other Northwest stations... Steve Huntington joins new age/contemporary/jazz outlet KIFM San Diego as MD and brings several years of Tampa, Fla., programming experience with him.

DAN OLSEN takes on additional duties at country/AC outlet WWQM "Q-106" Madison, Wis. He joined the Hudson Broadcasting property in July as promotion director and retains those responsibilities. Olsen is also PD at WWQM's sister AM, WHIT. Back at Q-106, Olsen has already brought in Kate McGuire to handle evenings. She had been doing afternoons crosstown at WMGN "Magic 98," where she was also programming assistant... All-talk WWCN Latham, N.Y., is now using AM stereo to broadcast oldies under the new WOKO calls. Thom Williams hosts mornings live, and the rest of the golden day comes off the Transtar bird.

Signal One Communications goes to work fast on new properties WLEC/WCPZ Sandusky, Ohio. J. Michael Wilson arrives as morning talent for WCPZ, succeeding former PD/morning man Randy Hugg. Hugg, in turn, is upped to operations manager for both stations and switches to afternoons. WCPZ's new PD is Tim "the Honch" Hart, who'll continue his midday shift. Finally, Mark Fogg continues as WLEC morning man and as-

ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** NO. 1 ***	
1	1	2	7	TUNNEL OF LOVE COLUMBIA LP CUT	BRUCE SPRINGSTEEN 2 weeks at No. One
2	3	8	7	SHOWDOWN AT BIG SKY Geffen 7-28175	ROBBIE ROBERTSON
3	2	1	13	CHERRY BOMB Mercury 888 934-7/POLYGRAM	JOHN COUGAR MELLENCAMP
4	6	9	8	RHYTHM OF LOVE ATCO LP CUT/ATLANTIC	YES
5	5	6	10	ONE SLIP COLUMBIA LP CUT	PINK FLOYD
6	4	4	6	GOT MY MIND SET ON YOU Dark Horse 7-28178/WARNER BROS.	GEORGE HARRISON
7	8	11	8	FARM ON THE FREEWAY Chrysalis LP CUT	JETHRO TULL
8	12	21	5	RAIN IN THE SUMMERTIME I.R.S. 53219/MCA	THE ALARM
9	10	14	7	I DON'T MIND AT ALL Island 7-99409/ATLANTIC	BOURGEOIS TAGG
10	11	15	10	CRAZY Chrysalis 43156	ICEHOUSE
11	14	17	6	LITTLE WING A&M LP CUT	STING
12	17	18	7	UNCHAIN MY HEART Capitol 44072	JOE COCKER
13	21	20	6	NEED YOU TONIGHT Atlantic 7-89188	INXS
14	20	22	6	DON'T SHED A TEAR Chrysalis 43164	PAUL CARRACK
15	7	3	11	TIME STAND STILL Mercury 888 891-7/POLYGRAM	RUSH
16	15	13	8	VALERIE Island 7-28231/WARNER BROS.	STEVE WINWOOD
17	13	12	12	RAG DOLL Geffen LP CUT	AEROSMITH
18	18	16	9	ONLY LOVE Slash 7-28139/REPRISE	BODEANS
19	25	40	3	DEVIL'S RADIO Dark Horse LP CUT/WARNER BROS.	GEORGE HARRISON
20	9	5	9	LOVE WILL FIND A WAY ATCO 7-99449/ATLANTIC	YES
21	22	27	11	HYSTERIA Mercury LP CUT/POLYGRAM	DEF LEPPARD
22	16	7	13	THE ONE I LOVE I.R.S. 53171/MCA	R.E.M.
23	29	37	10	ON THE TURNING AWAY Columbia LP CUT	PINK FLOYD
24	24	29	4	SOMETHING IN THE HEART MCA LP CUT	DAVE MASON
25	27	31	4	THE USUAL Columbia LP CUT	BOB DYLAN & ERIC CLAPTON
26	26	30	4	SWEET FIRE OF LOVE Geffen LP CUT	ROBBIE ROBERTSON
27	23	26	7	LIKE DREAMERS DO Epic LP CUT	THE RADIATORS
28	33	38	3	HAVE MERCY EMI-Manhattan LP CUT	RICHARD MARX
29	19	10	10	THROWAWAY Columbia 38-07653	MICK JAGGER
30	34	33	4	BURNING LIKE A FLAME Elektra 7-69435	DOKKEN
31	35	36	4	LONG TIME GONE MCA LP CUT	TRIUMPH
32	28	34	7	SPARE PARTS Columbia LP CUT	BRUCE SPRINGSTEEN
33	42	—	2	THERE'S THE GIRL Capitol 44089	HEART
34	40	44	3	HANG MAN JURY Geffen LP CUT	AEROSMITH
				*** POWER TRACK ***	
35	50	—	2	IT'S THE END OF THE WORLD AS WE KNOW IT I.R.S. LP CUT/MCA	R.E.M.
36	37	46	3	WHEN WE WAS FAB Dark Horse LP CUT/WARNER BROS.	GEORGE HARRISON
37	41	49	3	SHOOT HIGH ATCO LP CUT/ATLANTIC	YES
				*** FLASHMAKER ***	
38	NEW ▶		1	GIVE ME ALL YOUR LOVE TONIGHT Geffen LP CUT	WHITESNAKE
39	43	47	3	SNAKEDANCE Mercury LP CUT/POLYGRAM	THE RAINMAKERS
40	31	25	14	IS THIS LOVE Geffen 7-28233	WHITESNAKE
41	36	24	8	WE'LL BE TOGETHER A&M 2983	STING
42	39	35	8	KICK THE WALL QMI 53107/MCA	JIMMY DAVIS & JUNCTION
43	45	45	6	GIMME YOUR LOVE Capitol LP CUT	MSG
44	NEW ▶		1	DOUBLE TROUBLE Elektra LP CUT	THE CARS
45	46	42	13	HARD TIMES FOR AN HONEST MAN Mercury LP CUT/POLYGRAM	J.C. MELLENCAMP
46	30	23	8	EAGLES FLY Geffen 7-28185	SAMMY HAGAR
47	NEW ▶		1	THE LAZARUS HEART A&M LP CUT	STING
48	47	48	4	JUST LIKE YOU Capitol LP CUT	MARTHA DAVIS
49	NEW ▶		1	HAZY SHADE OF WINTER Def Jam 38-07630/COLUMBIA	BANGLES
50	NEW ▶		1	REASON TO LIVE Mercury 870 022-7/POLYGRAM	KISS

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.

27 Stations Now Report To Panel

Hot Crossover 30 Increases Reach

NEW YORK Billboard has revised and updated its Hot Crossover 30 radio panel effective this issue, using the recently released summer 1987 Arbitron ratings. The panel has 27 stations that play a blend of dance-oriented pop and black music. The stations are divided into five weighted categories based on each station's weekly cume audience—Monday to Sunday, 6 a.m. to midnight—in the Arbitron total survey area.

The categories are as follows: **platinum**, weekly cume of more than 1 million; **gold**, 500,000 to 999,999; **silver**, 250,000 to 499,999; **bronze**, 100,000 to 249,999; and **secondary**, 25,000 to 99,999.

There are 13 "pure" crossover stations on the panel and 14 stations

that are predominantly black or top 40 but lean toward dance music.

In the listing below, those stations with a parenthical H also report to Billboard's Hot 100; those with a B also report to the Black Singles chart. Asterisks indicate stations new to the panel.

PLATINUM
KPWR-FM Los Angeles, Calif.
WQHT-FM New York, N.Y.

GOLD
KMEL-FM San Francisco, Calif. (H)

SILVER
KTFM-FM San Antonio, Texas (H)
WHQT-FM Miami, Fla. (H)
WHRK-FM Memphis, Tenn. (B)

WPGC-FM Washington, D.C.
WPOW-FM Miami, Fla. (H)
WQUE-FM New Orleans, La.

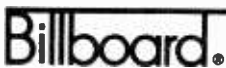
BRONZE

KAMZ-FM El Paso, Texas (H)
KEZB-FM El Paso, Texas (H)
KITY-FM San Antonio, Texas (H)
KMAI-FM Honolulu, Hawaii (H)
WBLZ-FM Cincinnati, Ohio (B)
WGHT-FM Baltimore, Md.*
WLUM-FM Milwaukee, Wis. (B)
WMYK-FM Norfolk, Va.
WOWI-FM Norfolk, Va. (B)
XHRM-FM San Diego, Calif. (B)

SECONDARY

KKPW-AM Tucson, Ariz.
KKSS-FM Albuquerque, N.M.
KPRR-FM El Paso, Texas
WANT-AM Richmond, Va.
WOCQ-FM Ocean City, Md.
WPDQ-FM Jacksonville, Fla. (B)
WTHM-FM Miami, Fla.
WWHT-FM Charleston, S.C.

FOR WEEK ENDING NOVEMBER 28, 1987



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HOT CROSSOVER 30™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	10	I THINK WE'RE ALONE NOW MCA 53167	TIFFANY 3 weeks at No. One
2	4	7	6	SHAKE YOUR LOVE ATLANTIC 7-89187	DEBBIE GIBSON
3	2	2	12	CATCH ME (I'M FALLING) VIRGIN 7-99416	PRETTY POISON
4	3	4	12	DON'T YOU WANT ME MCA 53162	JODY WATLEY
5	5	9	7	TELL IT TO MY HEART ARISTA 1-9612	TAYLOR DAYNE
6	6	10	6	SKELETONS MOTOWN 1907	STEVIE WONDER
7	7	14	4	SO EMOTIONAL ARISTA 1-9642	WHITNEY HOUSTON
8	12	17	4	SYSTEM OF SURVIVAL COLUMBIA 38-07608	EARTH, WIND & FIRE
9	11	13	6	I DO YOU MCA 53193	THE JETS
10	19	30	3	I WANT TO BE YOUR MAN REPRISE 7-28229	ROGER
11	14	18	4	HEAVEN IS A PLACE ON EARTH MCA 53181	BELINDA CARLISLE
12	10	11	5	THE TIME OF MY LIFE RCA 5224	BILL MEDLEY & JENNIFER WARNES
13	21	24	3	FAITH COLUMBIA 38-07623	GEORGE MICHAEL
14	9	6	14	LET ME BE THE ONE ARISTA 1-9617	EXPOSE
15	13	5	12	CAUSING A COMMOTION SIRE 7-28224/WARNER BROS.	MADONNA
16	23	—	3	PARTY YOUR BODY LMR 74000	STEVIE B
17	8	3	11	BAD EPIC 34-07418/E.P.A.	MICHAEL JACKSON
18	NEW	1	1	BECAUSE OF YOU FEVER 1914/SUTRA	THE COVER GIRLS
19	20	22	4	WE'LL BE TOGETHER A&M 2983	STING
20	27	—	2	HARD DAY COLUMBIA 44-07466	GEORGE MICHAEL
21	NEW	1	1	THE WAY YOU MAKE ME FEEL EPIC 34-07645/E.P.A.	MICHAEL JACKSON
22	16	20	5	(BABY TELL ME) CAN YOU DANCE A&M 2939	SHANICE WILSON
23	17	8	13	BREAKOUT MERCURY 888 016-7/POLYGRAM	SWING OUT SISTER
24	30	—	2	CRITICIZE TABU 407600/E.P.A.	ALEXANDER O'NEAL
25	18	16	7	MONY MONY CHRYSALIS 43161	BILLY IDOL
26	NEW	1	1	LOVER'S LANE MOTOWN 1906	GEORGIO
27	NEW	1	1	SHE'S FLY EPIC 34-07417/E.P.A.	TONY TERRY
28	NEW	1	1	PUSH IT NEXT PLATEAU 315	SALT-N-PEPA
29	NEW	1	1	WHAT'S TOO MUCH MOTOWN 1911	SMOKEY ROBINSON
30	NEW	1	1	I WONDER WHO SHE'S SEEING NOW MOTOWN 1908	THE TEMPTATIONS

Products with the greatest airplay gains this week.

PROMOTIONS

GETTING IN THE SPIRIT

With the holidays approaching, here's a quick look at some of the community-service promotions that have been effective across the country:

KRSP-AM-FM Salt Lake City helped raise \$153,000 for the March of Dimes in the station's 14th year of involvement in the city's Halloween Haunted House fund-raiser. The annual event has brought in more than \$1.73 million since its inception. KRSP broadcast live from the "Tower Of London" each Monday, Friday, and Saturday the "haunted house" was open. Station personnel donated 250 man-hours. The station has helped raise \$3.3 million in its 15-year association with the March of Dimes.

WBAL Baltimore made an unusual hookup with the Dry Cleaners of Maryland for its 1987 Coats For Kids project. The cleaners' association cleaned and repaired 20,000 coats collected by the station. The coats were distributed during the first two weeks of November by retired and off-duty policeman and firefighters at station houses throughout the city.

KSHE St. Louis also ran a Coats For Kids drive this year. It was KSHE's third and most successful such effort. This year, the station got the support of the local NBC-TV affiliate, First Nationwide Bank, and area K mart stores. K mart offered a substantial discount on a new coat to listeners/customers who purchased a new children's coat from the chain. K mart stores served as collection points for donated coats.

(Continued on page 18)

Levert has proved a lot of skeptics wrong ... see page 25

FOR WEEK ENDING NOVEMBER 28, 1987



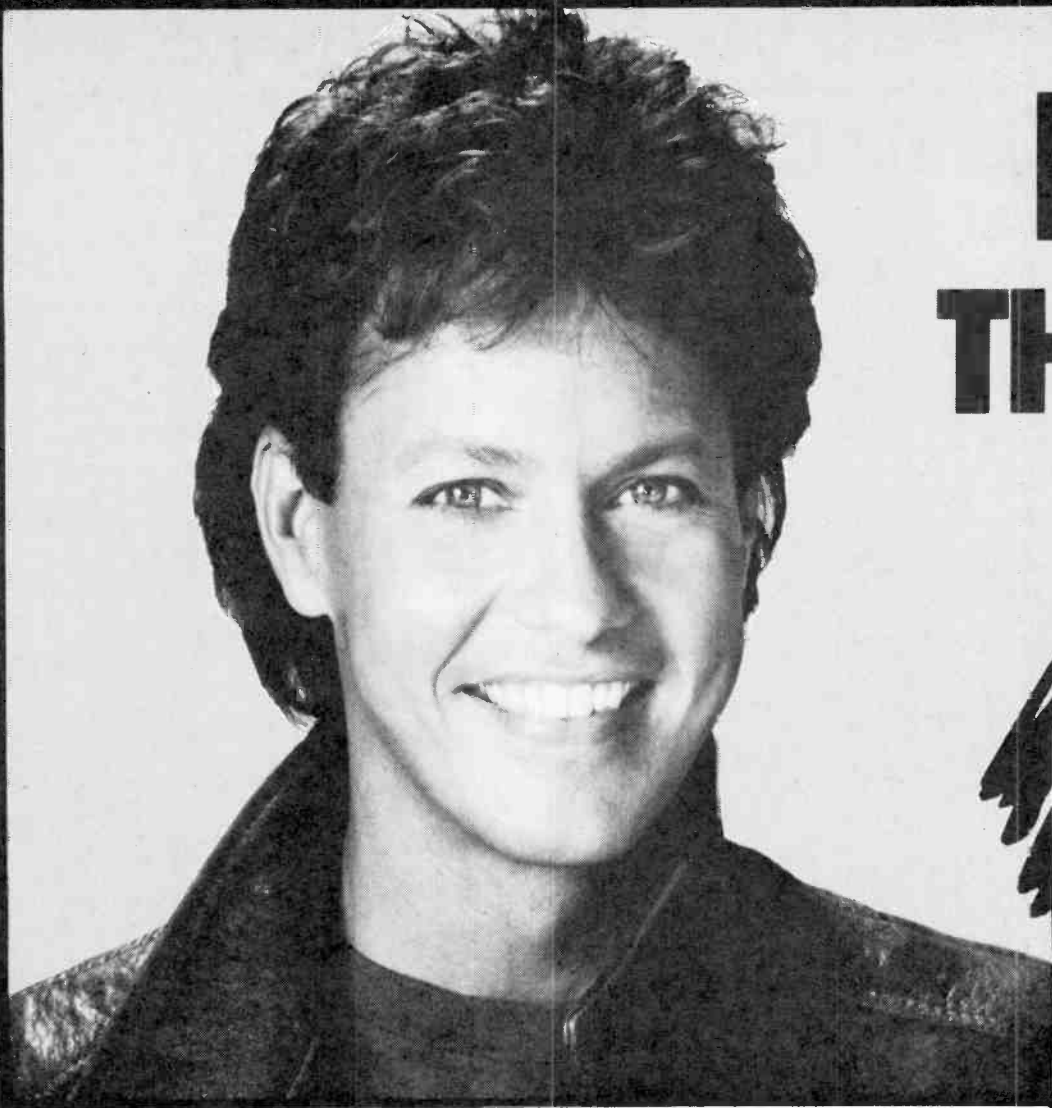
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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	3	10	THE TIME OF MY LIFE RCA 5224	BILL MEDLEY & JENNIFER WARNES 2 weeks at No. One
2	3	7	7	VALERIE ISLAND 7-28231/WARNER BROS.	STEVE WINWOOD
3	2	2	9	CANDLE IN THE WIND MCA 53196	ELTON JOHN
4	7	9	11	THAT'S WHAT LOVE IS ALL ABOUT COLUMBIA 38-7322	MICHAEL BOLTON
5	5	5	9	BRILLIANT DISGUISE COLUMBIA 38-07595	BRUCE SPRINGSTEEN
6	4	1	12	BREAKOUT MERCURY 888 016-7/POLYGRAM	SWING OUT SISTER
7	9	10	8	RESERVATIONS FOR TWO ARISTA 1-9638	DIONNE & KASHIF
8	6	4	13	I'VE BEEN IN LOVE BEFORE VIRGIN 7-99425	CUTTING CREW
9	12	16	5	GOT MY MIND SET ON YOU DARK HORSE 7-28178/WARNER BROS.	GEORGE HARRISON
10	11	11	8	SPECIAL WAY MERCURY 888 867-7/POLYGRAM	KOOL & THE GANG
11	8	6	13	DON'T MAKE ME WAIT FOR LOVE ARISTA 1-9625	KENNY G.
12	10	8	13	LITTLE LIES WARNER BROS. 7-28291	FLEETWOOD MAC
13	14	20	5	NEVER THOUGHT (THAT I COULD LOVE) COLUMBIA 38-07618	DAN HILL
14	15	19	6	I DON'T MIND AT ALL ISLAND 7-99409/ATLANTIC	BOURGEOIS TAGG
15	16	21	5	SO EMOTIONAL ARISTA 1-9642	WHITNEY HOUSTON
16	13	17	7	I DREAMED A DREAM COLUMBIA 38-07614	NEIL DIAMOND
17	19	31	4	HEAVEN IS A PLACE ON EARTH MCA 53181	BELINDA CARLISLE
18	24	41	3	BROOKLYN BLUES ARISTA LP CUT	BARRY MANILOW
19	25	29	6	POWER OF LOVE ATLANTIC 7-89191	LAURA BRANIGAN
20	29	37	4	I LIVE FOR YOUR LOVE EMI-MANHATTAN 50094	NATALIE COLE
				★★★ POWER PICK ★★★	
21	32	40	4	FAITH COLUMBIA 38-07623	GEORGE MICHAEL
22	26	33	5	DAWNING ON A NEW DAY CYPRESS 666 122-7	MICHAEL TOMLINSON
23	35	43	3	WHAT'S TOO MUCH MOTOWN 1911	SMOKEY ROBINSON
24	21	18	19	LONELY IN LOVE FULL MOON/EPIC 34-07275/E.P.A.	DAN FOGELBERG
25	20	12	9	SOMETHING IN YOUR EYES A&M 2940	RICHARD CARPENTER
26	28	30	6	BELIEVE IN ME A&M 2978	PAUL JANZ
27	17	13	16	IN MY DREAMS EPIC 34-07255/E.P.A.	REO SPEEDWAGON
28	33	39	4	NEW YORK (HOLD HER TIGHT) RCA 5280	RESTLESS HEART
29	23	22	16	WHEN SMOKEY SINGS MERCURY 888 604-7/POLYGRAM	ABC
30	40	45	4	MOTORTOWN CAPITOL 44062	THE KANE GANG
31	37	38	5	EVERCHANGING TIMES QWEST 7-28163/WARNER BROS.	SIEDAH GARRETT
32	45	—	2	SEEING YOU AGAIN FULL MOON/EPIC 34-07640/E.P.A.	DAN FOGELBERG
33	18	14	11	SINCE I FELL FOR YOU MCA 53187	AL JARREAU
34	43	44	4	SHOULD'VE KNOWN BETTER EMI-MANHATTAN 50083	RICHARD MARX
35	22	15	11	YOU ARE THE GIRL ELEKTRA 7-69446	THE CARS
36	31	25	19	ONE HEARTBEAT MOTOWN 1897	SMOKEY ROBINSON
37	36	32	19	NO ONE IN THE WORLD ELEKTRA 7-69456	ANITA BAKER
38	34	28	15	WHY DOES IT HAVE TO BE RCA 5132	RESTLESS HEART
39	30	26	15	THE STUFF THAT DREAMS ARE MADE OF ARISTA 1-9619	CARLY SIMON
40	46	49	3	CHERRY BOMB MERCURY 888 934-7/POLYGRAM	JOHN COUGAR MELLENCAMP
				★★★ HOT SHOT DEBUT ★★★	
41	NEW	1	1	ALL I WANT IS YOU ARISTA 1-9653	CARLY SIMON
42	39	23	11	BETCHA SAY THAT EPIC 34-07371/E.P.A.	G. ESTEFAN/MIAMI SOUND MACHINE
43	27	24	18	DIDN'T WE ALMOST HAVE IT ALL ARISTA 1-9616	WHITNEY HOUSTON
44	38	34	17	I JUST CAN'T STOP LOVING YOU EPIC 34-07253/E.P.A.	MICHAEL JACKSON
45	48	—	2	I WONDER WHO SHE'S SEEING NOW MOTOWN 1908	THE TEMPTATIONS
46	NEW	1	1	CAN'T STAY AWAY FROM YOU EPIC 34-07641/E.P.A.	G. ESTEFAN/MIAMI SOUND MACHINE
47	42	35	5	COME ON, LET'S GO SLASH 7-28186/WARNER BROS.	LOS LOBOS
48	47	50	5	I THINK WE'RE ALONE NOW MCA 53167	TIFFANY
49	41	27	19	DOING IT ALL FOR MY BABY CHRYSALIS 43143	HUEY LEWIS & THE NEWS
50	49	48	4	WHEN A WOMAN LOVES A MAN MOTOWN 1910	CARRIE MCDOWELL

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

BIGGER THAN EVER!



Rick Dees

Weekly
Top

40

DIR
DIR RADIO NETWORK

A
LORIMAR Telepictures
Company

New York, NY	WHTZ-FM	Wichita Hutchinson, KS	KKRD-FM	Amarillo, TX	KQIZ-FM	Meridian, MS	WJDQ-FM	Columbus, NE	KWVG-FM	North Platte, NE	KELN-FM
Los Angeles, CA	KIIS-AM/FM	Knoxville, TN	WOKI-FM	Joplin, MO	KKUZ-FM	Parma City, FL	WPFM-FM	Cortez, CO	KISZ-FM/AM	Norfolk, NE	KEXL-FM
Chicago, IL	WKQX-FM	Jacksonville, FL	WAPE-FM	Pittsburgh, KS	KZIO-FM	Missoula/Butte, MT	KOPR-FM	Del Rio, TX	KTDR-FM	Ocala, GA	WSIZ-AM
Philadelphia, PA	WCAU-FM	Albuquerque, NM	KNMQ-FM	Duluth, MN	KZFM-FM	Grand Junction, CO	KSTR-FM	Dodge City, TX	KIPR-FM	Olympia, WA	KQEU-AM
Boston, MA	KREO-FM	Richmond, VA	WRVQ-FM	Corpus Christi, TX		Great Falls, MT	KMON-FM	Eagle Pass, TX	KDCK-FM	Orleans, MA	WKPE-FM
Dallas, TX	WZOU-FM	Fresno, CA	KYNO-FM	Beaumont/Port		Roswell, NM	KBCQ-FM	Edmonton, Canada	KINL-FM	Orofino, ID	KLER-AM
Detroit, MI	WCZY-FM	Toledo, OH	WMHE-FM	Arthur, TX		Palm Springs, CA	KDES-FM	Fayetteville, NC	CFCW-FM	Osage Beach, MO	KYLK-FM
Dallas, TX	KTKS-FM	Des Moines, IA	KDWZ-FM	Yakima, WA		Casper/Riverton, WY	KTRS-FM	Fayetteville, AR	WQSM-FM	Owensville, MO	KZBR-FM
Washington, DC	WAVA-FM	Syracuse, NY	WHEN-AM	Wheeling, W VA		Marquette, MI	WMQT-FM	Ft. Pierce, FL	KMCK-FM	Paris, TN	WAKQ-FM
Houston, TX	KKBQ-FM	Green Bay, WI	WIXX-FM	Steuersville, PA		Tuscaloosa, AL	WHKW-FM	Fort Walton Beach, FL	WZZR-FM	Petoskey, MI	WWPZ-AM
Cleveland, OH	WKDD-FM	Springfield		Reno, NV		San Angelo, TX	KIXY-FM	Anniston, AL	WNUE-AM	Phillipsburg, KS	KOMA-FM
Pittsburgh, PA	WYDD-FM	Champaign, IL		Wichita Falls, TX		Lima, OH	WNUZ-AM	Fairbury, NE	WZYQ-FM	Poplar Bluff, MO	KLID-AM
Seattle Tacoma, WA	KPLZ-FM	Omaha, NE		Lawton, OK		Parkersburg, WV	WZOQ-FM	Forest City, IA	WGMT-AM	Portsmouth, NH	WERZ-FM
Miami, FL	WHQT-FM	Rochester, NY		La Crosse/Eau		Laredo, TX	WXIL-FM	Fulton, KY	KGFM-FM	Poughkeepsie, NY	WSPK-FM
Atlanta, GA	WZGC-FM	Roanoke		Clairs, WI		Cheney, WY	KRRG-FM	Gallup, NM	KFIW-FM	Richmond, IN	WQLK-FM
St. Paul, MN	WLOL-FM	Lynchburg, VA		La Cross, WI		Presque Isle, ME	KFBQ-FM	Grangeville, ID	KIOW-FM	Roanoke Rapids, NC	WCBT-AM
St. Louis, MO	KXOK-FM	Cedar Rapids		Warsaw, WI		Flagstaff, AZ	WDHP-FM	Grants, NM	WVWV-FM	Rock Spring, WY	KSIT-FM
Denver, CO	KIMN-AM	Waterloo, IA		Siox City, IA		Victoria, TX	KVNA-AM	Greenville, MS	KHOI-FM	Rolla, MO	KCLU-FM
Sacramento		Davenport/Rock Island		Tallahassee, FL		Bend, OR	KVIC-FM	Hilo, HI	KPUA-AM/KWXI-FM	Rome, GA	WQTU-FM
Stockton, CA		Moline, IA		Macon, GA		Mankato, MN	KLIQ-FM	Hoisington, KY	KHOI-FM	Ronan, MT	KORK-FM
Baltimore, MD		Paducah, KY		Eugene, OR		Glendive, MT	KILR-FM	Hornell, NY	WKPQ-FM	S. Boston, VA	WHLF-AM
Phoenix, AZ		Cape Girardeau, MO		Binghampton, NY		Horolulu, HI	KDZN-FM	Idabel, OK	KZOR-FM	Saco, ME	WHYR-FM
Indianapolis, IN		Portland, ME		Tupelo, MS		Archerdage, AK	KDZN-FM	Jackson, OH	KWDG-FM	Salina, KS	KSKG-FM
Hartford New Haven, CT		Lexington, KY		Boise, ID		Aberdeen, SD	KDZN-FM	Jacksonville, FL	WKOI-AM	Santa Barbara, CA	KQRK-FM
Portland, OR		Spokane, WA		Columbia, MO		Agana, Guam	KDZN-FM	Jacksonville, FL	WUWJ-FM	Scottsbluff, NE	KMOR-FM
San Diego, CA		Austin, TX		Erie, PA		Allentown/	KDZN-FM	Jerome, ID	WUWJ-FM	Sebring, FL	WCAC-FM
Orlando		Chattanooga, TN		Traverse City		Bethlehem, PA	KDZN-FM	Jerome, ID	WUWJ-FM	Selma, AL	WALX-FM
Daytona Bch, FL		Johnstown Altoona, PA		Chicago Redding, CA		Altus, OK	KDZN-FM	Junction City, IA	KFMA-FM	Shepherdsville, KY	WBUL-AM
Kansas City, MO		Tucson, AZ		Lubbock, TX		Americus, GA	KDZN-FM	Keene, NH	KJCK-FM	Sikeston, MO	KSTG-FM
Charlotte, NC		Springfield, MO		Topeka, KS		Batesville, AR	KDZN-FM	Kihei, Maui, HI	WKNE-FM	St. George, UT	KDXU-AM
Columbus, OH		South Bend, IN		Odessa Midland, TX		Battle Creek, MI	KDZN-FM	Kirksville, MO	WVIB-FM	St. Marys, PA	WKYN-FM
New Orleans, LA		Jackson, MS		Florence, SC		Big Stone Gap, VA	KDZN-FM	Lanconia, NH	KVIB-FM	Stauton, GA	WWUF-FM
Buffalo, NY		Bristol, Va Greensport		Minot/Bismark		Bozeman, MT	KDZN-FM	Lander, WY	KLUF-FM	Stauton, VA	WAYB-AM
Oklahoma City, OK		Johnson City, TN		Dickinson, ND		Brackenridge, TX	KDZN-FM	Lawton, OK	KDLY-FM	Stockton, CA	KWIN-FM
Greenville		Columbia, SC				Briarley, AR	KDZN-FM	Lebanon, OR	KMGZ-FM	Stillwater, OK	KVRO-FM
Spartanburg, SC		Evansville, IN				Brookings, SD	KDZN-FM	Lewiston, ID	KICY-FM	Sault Ste Marie, MI	WYSS-FM
Raleigh Durham, NC		Huntsville Decatur				Brownwood, TX	KDZN-FM	Lewiston, PA	KOZE-AM	Swainsboro, GA	WGKS-FM
Salt Lake City, UT		Florence, AL				Bryan, TX	KDZN-FM	Lihue, HI	WMRF-FM	Tappahanock, VA	WRAR-FM
Memphis, TN		Lincoln Hastings				Cadey, KY	KDZN-FM	Logan, UT	KQNG-AM/FM	Valdosta, GA	WLGA-FM
Grand Rapids		Kearney, NE				Campbellsville, KY	KDZN-FM	Lordsburg, NM	KPRQ-FM KRP-AM	Vancouver,	
Kalamazoo, MI		Burlington/				Canton, NC	KDZN-FM	Lufkin, TX	KXKK-FM	British Columbia	
Providence, RI		Plattsburgh, VT				Carroll, IA	KDZN-FM	Mansfield, OH	KAFX-FM	Vermillion, SD	
New Bedford, MA		Baton Rouge, LA				Carrolltown, GA	KDZN-FM	Marinette, WI	WVNO-FM	Vernal, UT	
Charleston		Fort Wayne, IN				Cedar Bluff, VA	KDZN-FM	McComb, MS	WVNO-FM	Vincennes, IN	
Huntington, W VA		Waco/Temple, TX				Chambersburg, PA	KDZN-FM	McCook, NE	WVNO-FM	Waterloo	
Harrisburg/York/		Sioux Falls, SD				Chariton, IA	KDZN-FM	McMinnville, TN	WVNO-FM	Cedar Falls, IA	
Lancaster, PA		Las Vegas, NV				Cheraw, SC	KDZN-FM	Middlesboro, KY	WVNO-FM	Watertown, NY	
San Antonio, TX		Colorado Springs, CO				Claremont, NH	KDZN-FM	Morgantown, WV	WVNO-FM	Waycross, GA	
Norfolk, VA		Colorado Springs, CO				Clarksdale, MS	KDZN-FM	Marysville, CA	WVNO-FM	Williamsport, PA	
Birmingham, AL		Lansing, MI				Clearfield, PA	KDZN-FM	Miles City, MT	WVNO-FM	Williston, ND	
Dayton, OH		Peoria, IL				Cody, WY	KDZN-FM	Monterey, TN	WVNO-FM	Willits, CA	
Louisville, KY		El Paso, TX				Coos Bay, OR	KDZN-FM	Morehead, KY	WVNO-FM	Waynesville, MO	
Albany, NY		Augusta, GA				Cortland, NY	KDZN-FM	Myrtle Beach, SC	WVNO-FM	Winner, SD	
Greensboro Winston-		Charleston, SC					KDZN-FM	Myrtle Beach, SC	WVNO-FM	Woodstock, VA	
Salem Highpoint, NC		Fort Myers/Naples, FL					KDZN-FM	Myrtle Beach, SC	WVNO-FM	Woodward, OK	
Tulsa, OK		Savannah, GA					KDZN-FM	Myrtle Beach, SC	WVNO-FM	Wenatchee, WA	
Shreveport, LA		Madison, WI					KDZN-FM	Myrtle Beach, SC	WVNO-FM		
Texarkana, TX		Salinas Monterey, CA					KDZN-FM	Myrtle Beach, SC	WVNO-FM		
Flint Saginaw Bay		Lafayette, LA					KDZN-FM	Myrtle Beach, SC	WVNO-FM		
City, MI		Rockford, IL					KDZN-FM	Myrtle Beach, SC	WVNO-FM		
Little Rock, AR		Santa Barbara, CA					KDZN-FM	Myrtle Beach, SC	WVNO-FM		
Mobile, AL		Monroe, LA					KDZN-FM	Myrtle Beach, SC	WVNO-FM		
Pensacola, FL		El Dorado, AR					KDZN-FM	Myrtle Beach, SC	WVNO-FM		
Wilkes Barre		Columbus, GA					KDZN-FM	Myrtle Beach, SC	WVNO-FM		
Scranton, PA		McAllen					KDZN-FM	Myrtle Beach, SC	WVNO-FM		
		Brownsville, TX					KDZN-FM	Myrtle Beach, SC	WVNO-FM		

Billboard Revises, Expands Hot 100 Chart Panel

NEW YORK Billboard has revised and expanded its Hot 100 radio panel effective with this issue, using the recently released summer 1987 Arbitron ratings. The panel has been increased to 237 stations and divided into five weighted categories based on each station's weekly come audience—Monday to Sunday, 6 a.m. to midnight—in the Arbitron total survey area.

The categories are as follows: **platinum**, weekly come of more than 1 million; **gold**, weekly come of 500,000 to 999,999; **silver**, 250,000 to 499,999; **bronze**, 100,000 to 249,999; and **secondary**, 40,000 to 99,999.

The playlists of the 28 stations with the largest weekly comes in the country are printed in the weekly Power Playlists feature.

In the list below, an asterisk indicates a new reporter.

PLATINUM

KIIS-FM Los Angeles, Calif.
WBBM-FM Chicago, Ill.
WHTZ-FM New York, N.Y.
WPLJ-FM New York, N.Y.

GOLD

KEGL-FM Dallas, Texas
KKBQ-FM Houston, Texas
KMEL-FM San Francisco, Calif.
KRBE-FM Houston, Texas
WAVA-FM Washington, D.C.
WBZZ-FM Pittsburgh, Pa.
WCZY-FM Detroit, Mich.
WEGX-FM Philadelphia, Pa.
WHYT-FM Detroit, Mich.
WLOL-FM Minneapolis, Minn.
WMMS-FM Cleveland, Ohio
WRBQ-FM Tampa, Fla.
WRQX-FM Washington, D.C.
WXKS-FM Boston, Mass.
WYZZ-FM Chicago, Ill.
WZOU-FM Boston, Mass.

SILVER

KBEQ-FM Kansas City, Mo.
KDWB-FM Minneapolis/St. Paul, Minn.
KGGI-FM San Bernardino, Calif.
KHTR-FM St. Louis, Mo.
KHYI-FM Dallas, Texas
KISN-FM Salt Lake City, Utah
KITS-FM San Francisco, Calif.
KJYO-FM Oklahoma City, Okla.
KKLQ-FM San Diego, Calif.
KKRZ-FM Portland, Ore.
KPLZ-FM Seattle, Wash.
KRXY-FM Denver, Colo.
KSFM-FM Sacramento, Calif.
KTFM-FM San Antonio, Texas
KUBE-FM Seattle, Wash.
KWK-FM St. Louis, Mo.
KWSS-FM San Jose, Calif.
KZZP-FM Phoenix, Ariz.
WAPE-FM Jacksonville, Fla.

WAPI-FM Birmingham, Ala.
WARM-FM Atlanta, Ga.
WBCY-FM Charlotte, N.C.
WBJW-FM Orlando, Fla.
WBLL-FM Long Island, N.Y.
WBSB-FM Baltimore, Md.
WDCG-FM Durham, N.C.
WDTX-FM Detroit, Mich.
WEZB-FM New Orleans, La.
WGGZ-FM Baton Rouge, La.
WGTZ-FM Dayton, Ohio
WHOT-FM Youngstown, Ohio
WHQT-FM Miami, Fla.
WHYI-FM Miami, Fla.
WIOG-FM Saginaw, Mich.
WKCI-FM New Haven, Conn.
WKDD-FM Akron, Ohio
WKRQ-FM Cincinnati, Ohio
WKSS-FM Hartford, Conn.
WKTI-FM Milwaukee, Wis.
WMC-FM Memphis, Tenn.
WMEE-FM Fort Wayne, Ind.*
WMJQ-FM Buffalo, N.Y.
WNCI-FM Columbus, Ohio
WNVZ-FM Virginia Beach, Va.
WOKI-FM Knoxville, Tenn.
WPOW-FM Miami, Fla.
WPRO-FM Providence, R.I.
WPXY-FM Rochester, N.Y.
WQXI-FM Atlanta, Ga.
WROQ-FM Charlotte, N.C.
WSPK-FM Poughkeepsie, N.Y.
WTIC-FM Hartford, Conn.
WXGT-FM Columbus, Ohio
WXLK-FM Roanoke, Va.
WYDD-FM Pittsburgh, Pa.
WYHY-FM Nashville, Tenn.
WZGC-FM Atlanta, Ga.
WZPL-FM Indianapolis, Ind.

BRONZE

KAMZ-FM El Paso, Texas
KATD-FM San Jose, Calif.
KAYI-FM Tulsa, Okla.
KBFM-FM McAllen, Texas
KBOS-FM Fresno, Calif.
KBTS-FM Austin, Texas
KCPW-FM Kansas City, Mo.
KCPX-FM Salt Lake City, Utah.
KDON-FM Salinas/Monterey, Calif.
KEZB-FM El Paso, Texas
KEZY-FM Anaheim, Calif.
KFYR-FM Bismarck, N.D.
KHFI-FM Austin, Texas
KHOP-FM Modesto, Calif.
KIHK-FM Davenport, Iowa
KIKX-FM Colorado Springs, Colo.
KITY-FM San Antonio, Texas
KKFR-FM Phoenix, Ariz.
KKRD-FM Wichita, Kan.
KKXX-FM Bakersfield, Calif.
KKYK-FM Little Rock, Ark.
KLUC-FM Las Vegas, Nev.
KMAI-FM Honolulu, Hawaii.
KMGX-FM Fresno, Calif.
KNMQ-FM Santa Fe/Albuquerque, N.M.
KNOE-FM Monroe, La.
KOY-FM Phoenix, Ariz.

KQKQ-FM Omaha, Neb.
KQMQ-FM Honolulu, Hawaii
KRNQ-FM Des Moines, Iowa*
KROY-FM Sacramento, Calif.
KRQQ-FM Tucson, Ariz.
KSAQ-FM San Antonio, Texas
KSMB-FM Lafayette, La.*
KTUX-FM Shreveport, La.*
KWOD-FM Sacramento, Calif.
KWTO-FM Springfield, Mo.
KXPW-FM Honolulu, Hawaii
KXYQ-FM Salem/Portland, Ore.
KYNO-FM Fresno, Calif.
KZOU-FM Little Rock, Ark.
KZZU-FM Spokane, Wash.
WAAL-FM Binghamton, N.Y.
WABB-FM Mobile, Ala.
WAEB-FM Allentown, Pa.
WANS-FM Anderson/Greenville, S.C.
WAYS-FM Macon, Ga.*
WBAM-FM Montgomery, Ala.*
WBBQ-FM Augusta, Ga.
KCAQ-FM Oxnard, Calif.
WCCK-FM Erie, Pa.
WCGQ-FM Columbus, Ga.
WDJX-FM Knoxville, Tenn.
WCKN-FM Anderson/Greenville, S.C.
WDLX-FM Washington, N.C.
WFLY-FM Albany, N.Y.
WFMF-FM Baton Rouge, La.
WFMI-FM Lexington, Ky.*
WGFN-FM Albany/Schenectady, N.Y.
WGH-FM Norfolk, Va.
WGRD-FM Grand Rapids, Mich.
WHHY-FM Montgomery, Ala.
WCAT-FM Orlando, Fla.
WINK-FM Fort Meyers, Fla.
WIXX-FM Green Bay, Wis.
WJET-FM Erie, Pa.
WKEE-FM Huntington, W.Va.
WKLQ-FM Grand Rapids, Mich.
WKXX-FM Birmingham, Ala.
KMYZ-FM Tulsa, Okla.
WKQB-FM Charleston, S.C.
WKRZ-FM Wilkes-Barre, Pa.
WKSE-FM Buffalo, N.Y.
WKSF-FM Asheville, N.C.
WKSJ-FM Greensboro, N.C.
WKZL-FM Winston-Salem, N.C.
WKZW-FM Peoria, Ill.
WLAN-FM Lancaster, Pa.
WLAP-FM Lexington, Ky.*
WLRN-FM Louisville, Ky.
WLRW-FM Champaign, Ill.*
WNDU-FM South Bend, Ind.
WNNK-FM Harrisburg, Pa.
WNOK-FM Columbia, S.C.
WNTQ-FM Syracuse, N.Y.
WOMP-FM Wheeling, W.Va.
WPHR-FM Cleveland, Ohio
WPST-FM Trenton, N.J.
WPXR-FM Davenport, Iowa*
WQEN-FM Gadsden/Birmingham, Ala.
WQID-FM Biloxi, Miss.
WQQQ-FM Allentown, Pa.
WQSM-FM Fayetteville, N.C.
WQUT-FM Johnson City, Tenn.
WQXA-FM York, Pa.

WRNO-FM New Orleans, La.
WRQC-FM Cleveland, Ohio*
WRQN-FM Toledo, Ohio
WRVQ-FM Richmond, Va.
WSKZ-FM Chattanooga, Tenn.
WSTW-FM Wilmington, Del.
WTLQ-FM Scranton, Pa.
WTHT-FM Portland, Maine
WTYX-FM Jackson, Miss.
WVIC-FM Lansing, Mich.
WXIL-FM Parkersburg, W.Va.
WZAT-FM Savannah, Ga.
WZEE-FM Madison, Wis.
WZOK-FM Rockford, Ill.
WZYP-FM Huntsville, Ala.
WZZU-FM Raleigh, N.C.

SECONDARY

KBIU-FM Lake Charles, La.
KEYN-FM Wichita, Kan.
KFIV-FM Modesto, Calif.
KFMW-FM Waterloo, Iowa
KFMV-FM Provo/Salt Lake City, Utah
KFRX-FM Lincoln, Neb.
KHTY-FM Santa Barbara, Calif.
KHTZ-FM Reno, Nev.
KIOK-FM Tri-Cities, Wash.
KISR-FM Fort Smith, Ark.
KITE-FM Corpus Christi, Texas
KIVA-FM Albuquerque, N.M.
KIYS-FM Boise, Idaho
KKRQ-FM Iowa City, Iowa
KOKZ-FM Waterloo, Iowa
KQCR-FM Cedar Rapids, Iowa
KQKS-FM Denver, Colo.
KRGY-FM McAllen, Texas
KTRS-FM Casper, Wyo.
KWES-FM Odessa, Texas
KYRK-FM Las Vegas, Nev.
KYVA-FM Billings, Mont.
KZZB-FM Beaumont, Texas
WCIL-FM Carbondale, Ill.
WDAY-FM Fargo, N.D.
WERZ-FM Exeter, N.H.
WFBG-FM Altoona, Pa.
WFFX-FM Tuscaloosa, Ala.
WGLF-FM Tallahassee, Fla.
WIGY-FM Portland, Maine
WILK-FM Wilkes-Barre, Pa.
WJDQ-FM Meridian, Miss.
WJLK-FM Asbury Park, N.J.
WKFR-FM Battle Creek, Mich.
WKFX-FM Green Bay, Wis.
WKHI-FM Ocean City, Md.
WMMC-FM Columbia, S.C.
WNFI-FM Daytona Beach, Fla.
WNKS-FM Columbus, Ga.
WNYZ-FM Utica/Rome, N.Y.
WPFM-FM Panama City, Fla.
WRCK-FM Utica, N.Y.
WSSX-FM Charleston, S.C.
WTHZ-FM Tallahassee, Fla.
WVBS-FM Wilmington, N.C.
WVSR-FM Charleston, W.Va.
WXXX-FM Burlington, Vt.
WYKS-FM Gainesville, Fla.

PROMOTIONS

(Continued from page 16)

The Veterans Day campaigns of two stations have come to our attention. WYNY New York, a new country outlet, auctioned off country stars' donations to raise money for the National Vietnam Veteran's Coalition in Washington, D.C. The station raised \$26,000 for the organization and for the regional Vietnam Veterans Leadership Program.

Boston classic rocker WZLX devoted 17 hours on Nov. 11 to Operation Welcome Home. The station played songs from the Vietnam War era and had Vietnam veterans

as guest DJs. The guests related personal stories of their experiences and helped publicize the effort to win the return of all prisoners of war and have all U.S. soldiers still listed as missing in action accounted for. The station also opened the request lines only to Vietnam vets and offered them an opportunity to make contact with members of their old units over the air.

Heritage rocker WNEW-FM New York accepted a check for \$10,000 dollars from Bruce Springsteen to kick off its annual 24-hour

Hungerthon. The effort raises money for UNICEF and will also aid the World Hunger Year organization. This year, a nationally syndicated radio hookup joined the effort from Los Angeles for four hours. Graham Nash spearheaded the national effort and personally matched Springsteen's donation.

The national organizers had the support of Everything Yogurt Stores, which donated 10% of its gross earnings for Nov. 21, the day of the broadcast. The sum was then matched by Everything and by Colombo, the chain's supplier.

WLW Cincinnati teamed with a local branch of Charter Oak Savings to offer listeners a chance to make money for the Ruth Lyons Children's Christmas Fund. The savings bank donated \$3.50 to the fund for every customer transaction that used the bank's Jeanie Card. The same amount was donated to the fund for every listener who was not a bank customer but who applied for the card. Also during the 12-hour event, free stereos were given to every 17th customer.

PETER J. LUDWIG

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. Blue Bayou, Linda Ronstadt, ASYLUM
5. It's So Easy, Linda Ronstadt, ASYLUM
6. Heaven On The 7th Floor, Paul Nicholas, RSO
7. We're All Alone, Rita Coolidge, A&M
8. Back In Love Again, L.T.D., A&M
9. Baby, What A Big Surprise, Chicago, COLUMBIA
10. You Make Lovin' Fun, Fleetwood Mac, Warner Bros

POP SINGLES—20 Years Ago

1. Daydream Believer, Monkees, COLGEMS
2. The Rain, The Park & Other Things, Cowsills, MGM
3. Incense And Peppermints, Strawberry Alarm Clock, UNI
4. To Sir, With Love, Lulu, EPIC
5. I Say A Little Prayer, Dionne Warwick, SCEPTER
6. Please Love Me Forever, Bobby Vinton, EPIC
7. Soul Man, Sam & Dave, STAX
8. I Heard It Through The Grapevine, Gladys Knight & the Pips, SOUL
9. I Can See For Miles, Who, DECCA
10. An Open Letter To My Teenage Son, Victor Lundberg, LIBERTY

TOP ALBUMS—10 Years Ago

1. Simple Dreams, Linda Ronstadt, ASYLUM
2. Rumours, Fleetwood Mac, WARNER BROS
3. Live, Commodores, MOTOWN
4. Foot Loose & Fancy Free, Rod Stewart, WARNER BROS
5. Street Survivors, Lynyrd Skynyrd, MCA
6. All 'N' All, Earth, Wind & Fire, WARNER/CURB
7. You Light Up My Life, Debby Boone, WARNER/CURB
8. Aja, Steely Dan, ABC
9. Out Of The Blue, Electric Light Orchestra, JET
10. Moonflower, Santana, COLUMBIA

TOP ALBUMS—20 Years Ago

1. Pisces, Aquarius, Capricorn & Jones, Ltd., Monkees, COLGEMS
2. Diana Ross & the Supremes Greatest Hits, Diana Ross & the Supremes, MOTOWN
3. Strange Days, Doors, ELEKTRA
4. Sgt. Pepper's Lonely Hearts Club Band, Beatles, CAPITOL
5. The Doors, ELEKTRA
6. Vanilla Fudge, ATCO
7. The Bee Gee's First, Bee Gees, ATCO
8. Dr. Zhivago, Soundtrack, MGM
9. Four Tops Greatest Hits, Four Tops, MOTOWN
10. Jimi Hendrix Experience, Are You Experienced, REPRISE

COUNTRY SINGLES—10 Years Ago

1. Here You Come Again, Dolly Parton, RCA
2. I'm Knee Deep In Loving You, Dave & Sugar, RCA
3. Blue Bayou, Linda Ronstadt, ASYLUM
4. You Light Up My Life, Debby Boone, WARNER/CURB
5. Georgia Keeps Pulling On My Ring, Conway Twitty, MCA
6. Take This Job And Shove It, Johnny Paycheck, EPIC
7. Don't Let Me Touch You, Marty Robbins, COLUMBIA
8. The Wurlitzer Prize (I Don't Want To Get Over You/Lookin' For a Feeling), Waylon Jennings, RCA
9. Come A Little Bit Closer, Johnny Duncan (with Janie Frickie), COLUMBIA
10. Sweet Music Man, Kenny Rogers, UNITED ARTISTS

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 Inergy, GORDY
3. Back In Love Again, L.T.D., A&M
4. It's Ecstasy When You Lay Down Next To Me, Barry White, 20TH CENTURY
5. If You're Not Back In Love By Monday, Millie Jackson, SPRING
6. Native New Yorker, Odyssey, RCA
7. FFUN, Con Funk Shun, MERCURY
8. Somebody's Gotta Win, Somebody's Gotta Lose, Controllers, JUANA
9. Dusic, Brick, MALACO
10. If It Don't Fit, Don't Force It, Kellee Patterson, SHADYBROOK



Dean Dene. "Rock Over London" host Graham Dene teaches Genesis about the origins of the show's efforts to teach the Colonies more about English rock'n'roll during a backstage chat. The weekly Radio International show gives listeners a taste of what rock is doing in England. Shown, from left, are Dene and Genesis' Tony Banks, Mike Rutherford, and Phil Collins.



New Power Plant. KCPW "Power 95" Kansas City PD Dene Hallam poses with industry partygoers who are celebrating the opening of new studios for the Gannett hit outlet. Pictured, from left, are Power 95 assistant PD/MD Tracy Johnson, Glass Tiger's Alan Frew, Hallam, and EMI-Manhattan's Ron Geslin.

FEATURED PROGRAMMING

AT SOME POINT in 1987, Westwood One secured the broadcast rights to 300 hours of unreleased John Lennon tapes from Yoko Ono. Westwood is not saying how long it has had the tapes, but the company's production staff is currently putting the finishing touches on "The Lost Lennon Tapes," a yearlong series of weekly one-hour shows based on those tapes.

Lennon recorded the tapes both in the studio and at home. Unlike Pete Townshend's demo tapes for the Who, which eventually surfaced as his "Scoop" releases, the Lennon tapes are mostly fully produced recordings. Most of the tapes were made during the last years of Lennon's life, and much of those are from the "Double Fantasy" period. "The Lost Lennon Tapes" will bow in a three-hour special the week of Jan. 18 with Lennon's good friend Elliot Mintz as host. The series will be music intensive, with Mintz introducing each track.

IN OTHER WESTWOOD ONE news, Gary Landis has recently been upped to VP/director of programming for the network. Landis, WWI's PD since December 1985, assumed his expanded responsibilities immediately. He will continue to oversee the network's output of specials, regular series, and future product development.

On Nov. 21, the new Norman J. Pattiz Concert Hall in Los Angeles was christened with a gala opening concert by Hamilton High School's Academy Of Music. Westwood One Inc. chairman/ chief executive officer Norm Pattiz played a major role in helping Hamilton, his alma mater, with the renovation and refurbishment of its auditorium and concert hall. Pattiz Hall will be the centerpiece for the Hamilton Academy, which

is the first magnet school in the Los Angeles school district.

ABC RADIO NETWORK has filled the VP/entertainment programming position with ABC-owned-and-operated WPRO Providence, R.I., PD Tom Cuddy. Cuddy will relocate to New York and take command of the division Jan. 1. (Billboard, Oct. 17).

Cuddy has been at WPRO for seven years, the past five years as PD. He joined the station as assistant PD and was promoted to PD by then WPRO GM Aaron Daniels. Daniels is currently ABC Radio Network president, and Cuddy will once again report directly to him.

The appointment indicates a continued interest at ABC in special programming. Cuddy has programmed some album rock but is most experienced at top 40 and especially at AC. Cuddy says it is too early to comment on specific plans for the division or on new programming, but he adds that the division is definitely "planning on expanding as far as specialized programming is concerned." He says that due to the size of the AC format, it will probably be looked at first. Immediate plans call for production services to be handled by ABC's current suppliers and by ABC/Watermark, Los Angeles.

TELEPROGRAMS, Los Angeles, will introduce "Mega Mix 12" Dec. 5. The two-hour, weekly program will review the week's top 12 12-inch dance singles for the urban format. The show plays only extended dance remix versions of the songs and will feature either TelePrograms' own in-house remixes or affiliate stations' versions.

The show is offered both as a plainwrap in host-it-yourself form or fully produced with KACE Los Angeles' Steve Woods as host. TelePrograms president Jim Hampton says the show has been in development for the past year. The show was originally slated to re-

(Continued on page 24)



Hot As Ice. KRXY "Y-108" Denver MD Dom Testa watches Icehouse's current single, "Crazy," heat up as Mid-Central Chrysalis rep Geina Horton delivers it in a block of ice.



When Smokey Sings. WCBS-FM New York afternoon personality Bob Shannon, right, catches up with Motown star Smokey Robinson while he was in town for a concert.



Power Play Time. Atlantic senior VP Vince Faraci, left, and label star Laura Branigan use their charms to interest WXKS-FM "Kiss 108" Boston PD Sunny Joe White in the merits of her current single, "Power Of Love."

Media Ties Provides Profiles Of More Than 100 Outlets Chicago Gets Guide To Local Airwaves

CHICAGO A new company here called Media Ties has debuted what founders S.J. Peters and Gary Wilt call the area's only comprehensive radio guide.

The first issue of Chicagoland Radio Waves, which is to be published on a quarterly basis free of charge, contains 12 pages listing call letters, frequencies, format slogans and descriptions, and listener lines from more than 100 commercial, college, and public stations in metropolitan Chicago.

Also included are radio-related features, shortwave radio listings, and frequently dialed phone numbers. According to Wilt, the initial printing of 10,000 has almost been completely distributed, and the January issue, which will be expanded to 24 pages, will have a 40,000-50,000 print run.

While the first issue was distributed solely through direct mail, Wilt says all subsequent issues will be distributed in area retail outlets, which Media Ties is in the

process of securing. "We want to make sure that our distribution points are places where people come in every few months, as opposed to several times a week, since the publication is quarterly," he says. A number of local stations have requested copies to send to their listeners, he adds. There is no fee to distributors or consumers for Chicagoland Radio Waves—all profits are to come from ad space sold.

MOIRA McCORMICK

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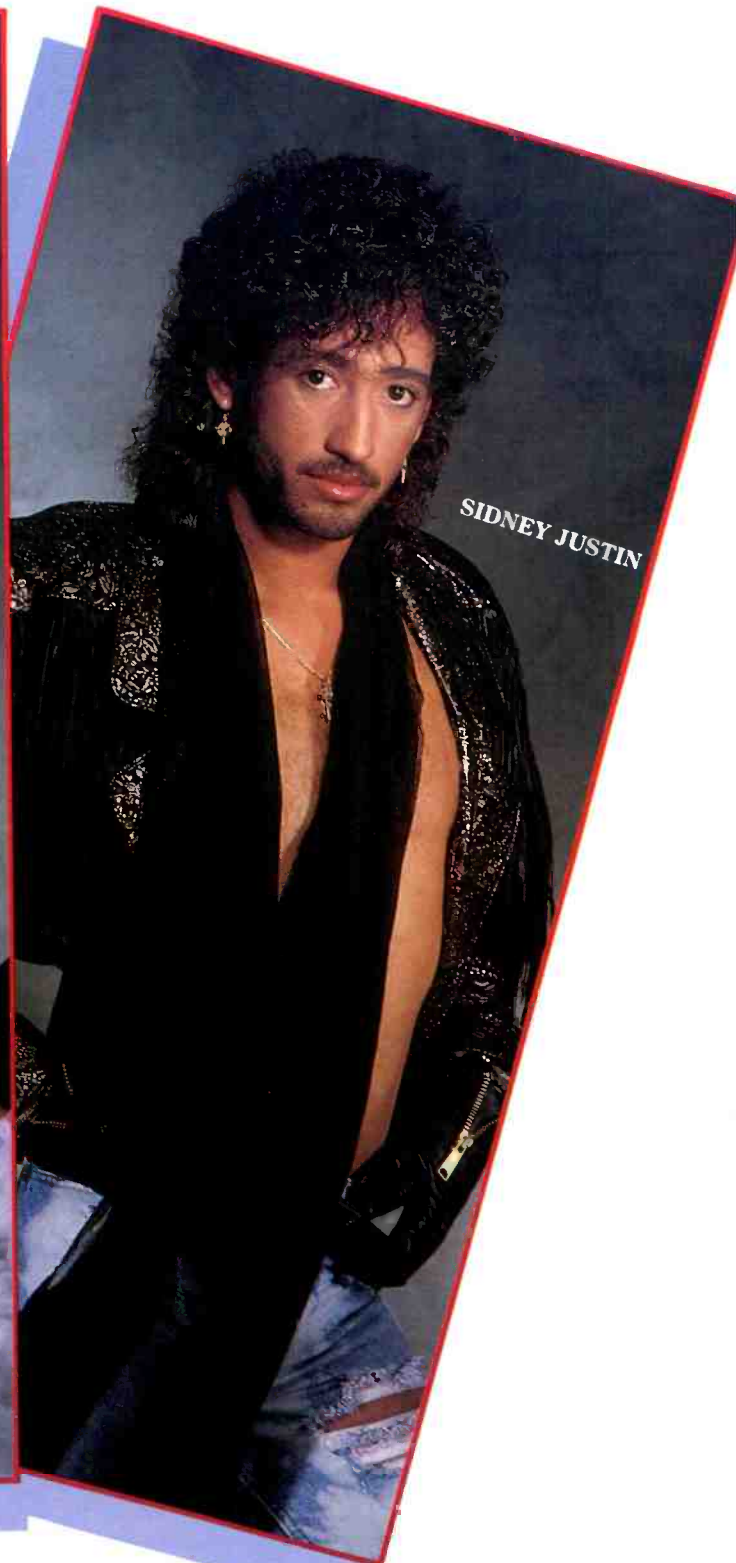
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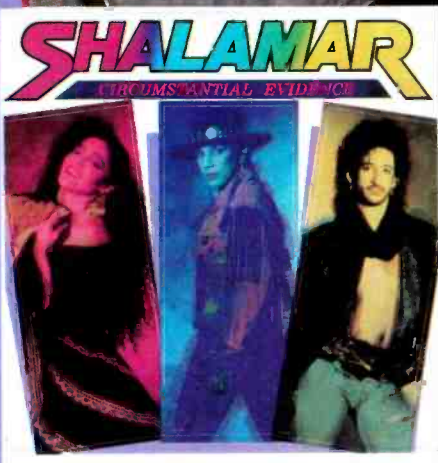
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POWERPLAYISTS

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

WHTZ 400 FM

New York O.M.: Steve Kingston

1	2	Bill Medley & Jennifer Warnes, ('I've Belinda Carlisle, Heaven Is A Place O
3	1	Tiffany, I Think We're Alone Now
4	4	Billy Idol, Momy Money
5	12	George Michael, Faith
6	8	Debbie Gibson, Shake Your Love
7	5	Swing Out Sister, Breakout
8	6	Michael Jackson, Bad
9	10	Jody Watley, Don't You Want Me
10	16	Whitney Houston, So Emotional
11	11	Fleetwood Mac, Little Lies
12	7	Bruce Springsteen, Brilliant Disguise
13	9	Madonna, Causing A Commotion
14	13	Whitesnake, Here I Go Again
15	18	Taylor Dayne, Tell It To My Heart
16	17	Prince, I Could Never Take The Place
17	14	Exposé, Seasons Change
18	19	Steve Winwood, Valerie
19	A	Tiffany, Could Have Been
20	A	Michael Jackson, The Way You Make Me

POWER 95

New York P.D.: Larry Berger

1	1	Tiffany, I Think We're Alone Now
2	2	Bill Medley & Jennifer Warnes, ('I've
3	4	Belinda Carlisle, Heaven Is A Place O
4	3	Billy Idol, Momy Money
5	7	Debbie Gibson, Shake Your Love
6	5	Swing Out Sister, Breakout
7	13	George Michael, Faith
8	9	Pet Shop Boys, It's A Sin
9	12	Fleetwood Mac, Little Lies
10	6	Madonna, Causing A Commotion
11	11	Jody Watley, Don't You Want Me
12	10	Bruce Springsteen, Brilliant Disguise
13	8	Michael Jackson, Bad
14	18	Whitney Houston, So Emotional
15	19	Pretty Poison, Catch Me (I'm Falling)
16	22	Taylor Dayne, Tell It To My Heart
17	24	Squeeze, Hourglass
18	15	Whitesnake, Here I Go Again
19	16	Exposé, Let Me Be The One
20	17	Lisa Lisa & Cult Jam, Lost In Emotion
21	21	LeVert, Casanova
22	A	George Harrison, Got My Mind Set On Y
23	A	Stevie B, Party Your Body
24	A	Cutting Crew, I've Been In Love Before
25	A	Whitesnake, Is This Love
26	A	Michael Bolton, That's What Love Is A
27	A	Michael Jackson, The Way You Make Me
28	A	Steve Winwood, Valerie
29	A	Tiffany, Could Have Been
30	A	The Cover Girls, Because Of You
31	A	Contours, Do You Love Me

WBBM-FM 89.6

Chicago P.D.: Buddy Scott

1	1	Tiffany, I Think We're Alone Now
2	2	Bill Medley & Jennifer Warnes, ('I've
3	3	Belinda Carlisle, Heaven Is A Place O
4	4	Jody Watley, Don't You Want Me
5	6	George Michael, Faith
6	7	Pretty Poison, Catch Me (I'm Falling)
7	10	Taylor Dayne, Tell It To My Heart
8	14	Whitney Houston, So Emotional
9	5	Michael Jackson, Bad
10	11	The Jets, I Do You
11	15	Debbie Gibson, Shake Your Love
12	16	Richard Marx, Should've Known Better
13	8	Prince, I Could Never Take The Place
14	13	Sting, We'll Be Together
15	17	Exposé, Seasons Change
16	21	Prince, I Could Never Take The Place
17	22	Swing Out Sister, Breakout
18	23	Tiffany, Could Have Been
19	24	Jellybean Featuring Steven Dante, The
20	25	Natalie Cole, I Live For Your Love
21	26	George Harrison, Got My Mind Set On Y
22	27	Michael Jackson, The Way You Make Me
23	28	Cutting Crew, I've Been In Love Before
24	29	Whitesnake, Is This Love
25	30	Michael Bolton, That's What Love Is A
26	31	Michael Jackson, The Way You Make Me
27	32	Marlon Jackson, Don't Go
28	33	Fleetwood Mac, Little Lies
29	34	Madonna, Spotlight
30	35	Exposé, Seasons Change
31	A	George Harrison, Got My Mind Set On Y
32	A	Elton John, Candle In The Wind

KIIS-FM 102.7

Los Angeles P.D.: Steve Rivers

1	5	Bill Medley & Jennifer Warnes, ('I've
2	4	Billy Idol, Momy Money
3	3	Belinda Carlisle, Heaven Is A Place O
4	1	Tiffany, I Think We're Alone Now
5	10	Jody Watley, Don't You Want Me
6	11	George Michael, Faith
7	9	Cutting Crew, I've Been In Love Before
8	2	Swing Out Sister, Breakout
9	13	Sting, We'll Be Together
10	6	Los Lobos, Come On, Let's Go
11	14	Whitesnake, Is This Love
12	7	U2, Where The Streets Have No Name
13	17	R.E.M., The One I Love
14	19	Richard Marx, Should've Known Better
15	16	Fleetwood Mac, Little Lies
16	21	Taylor Dayne, Tell It To My Heart
17	12	Madonna, Causing A Commotion
18	22	The Jets, I Do You
19	15	Pet Shop Boys, It's A Sin
20	24	Stevie Wonder, Skeletons
21	25	Debbie Gibson, Shake Your Love
22	18	Bill Medley & Jennifer Warnes, ('I've
23	28	Pretty Poison, Catch Me (I'm Falling)

GOLD

KISS 108 FM

Boston P.D.: Sunny Joe White

1	1	Bill Medley & Jennifer Warnes, ('I've
2	3	Pretty Poison, Catch Me (I'm Falling)
3	7	Richard Marx, Should've Known Better
4	4	Michael Bolton, That's What Love Is A
5	6	Jody Watley, Don't You Want Me
6	5	Laura Branigan, Power Of Love
7	11	Whitney Houston, So Emotional
8	9	Aerosmith, Dude (Looks Like A Lady)
9	10	R.E.M., The One I Love
10	15	George Michael, Faith
11	14	Belinda Carlisle, Heaven Is A Place O
12	19	Debbie Gibson, Shake Your Love
13	17	The Jets, I Do You
14	18	Stevie Wonder, Skeletons
15	16	Sting, We'll Be Together
16	21	George Harrison, Got My Mind Set On Y
17	27	Taylor Dayne, Tell It To My Heart
18	25	Cher, I Found Someone
19	24	Icehouse, Crazy
20	23	Steve Winwood, Valerie
21	22	Natalie Cole, I Live For Your Love
22	26	INXS, Need You Tonight
23	28	Terence Trent D'Arby, If You Let Me S
24	34	The Cover Girls, Because Of You
25	30	New Order, True Faith
26	29	The Kane Gang, MotorTown
27	31	The Cure, Just Like Heaven
28	EX	Heart, There's The Girl
29	EX	Jellybean Featuring Steven Dante, The
30	EX	John Cougar Mellencamp, Cherry Bomb
31	EX	Stevie B, Party Your Body
32	EX	Earth, Wind & Fire, System Of Surviva
33	EX	Shanice Wilson, (Baby Tell Me) Can Yo
34	EX	Yes, Love Will Find A Way
35	EX	Whitney Houston, So Emotional
36	EX	Roger, I Want To Be Your Man
37	EX	Bangles, Hazy Shade Of Winter
38	EX	Bananarama, I Can't Help It
39	EX	Exposé, Seasons Change
40	EX	Martha Davis, Don't Tell Me The Time
41	EX	Whitney Houston, So Emotional
42	EX	Deja, You And Me Tonight
43	EX	Bourgeois Tagg, I Don't Mind At All
44	EX	Jimmy Davis & Junction, Kick The Wall
45	EX	Michael Jackson, The Way You Make Me
46	EX	John Cougar Mellencamp, Cherry Bomb
47	EX	Eric Carmen, Hungry Eyes
48	EX	The Beach Boys & Little Richard, Happ
49	EX	Elton John, Candle In The Wind
50	EX	Prince, I Could Never Take The Place
51	EX	Michael Jackson, The Way You Make Me
52	EX	Richard Marx, Should've Known Better
53	EX	Marlon Jackson, Don't Go
54	EX	Mick Jagger, Throwaway

Power Hits B94 FM

Pittsburgh P.D.: Jim Richards

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

EAGLE-106

Philadelphia P.D.: Charlie Quinn

1	2	Bill Medley & Jennifer Warnes, ('I've
2	1	Billy Idol, Momy Money
3	5	Belinda Carlisle, Heaven Is A Place O
4	6	Pretty Poison, Catch Me (I'm Falling)
5	4	George Michael, Faith
6	7	Bruce Springsteen, Brilliant Disguise
7	4	Yes, Love Will Find A Way
8	10	Steve Winwood, Valerie
9	11	Sting, We'll Be Together
10	12	Whitesnake, Is This Love
11	13	Tiffany, I Think We're Alone Now
12	13	Richard Marx, Should've Known Better
13	14	Jody Watley, Don't You Want Me
14	17	George Harrison, Got My Mind Set On Y
15	19	Whitney Houston, So Emotional
16	18	Debbie Gibson, Shake Your Love
17	18	Poison, I Won't Forget You
18	20	Squeeze, Hourglass
19	26	John Cougar Mellencamp, Cherry Bomb
20	21	Cutting Crew, I've Been In Love Before
21	24	R.E.M., The One I Love
22	23	Heart, There's The Girl
23	25	Michael Bolton, That's What Love Is A
24	27	Aerosmith, Dude (Looks Like A Lady)
25	28	Aerosmith, Dude (Looks Like A Lady)
26	30	Taylor Dayne, Tell It To My Heart
27	EX	Prince, I Could Never Take The Place
28	EX	Elton John, Candle In The Wind
29	EX	INXS, Need You Tonight
30	EX	Tiffany, Could Have Been
31	EX	Paul Carrack, Don't Shed A Tear
32	EX	Eric Carmen, Hungry Eyes
33	EX	Bangles, Hazy Shade Of Winter

Q107

Washington P.D.: Chuck Morgan

1	3	Bill Medley & Jennifer Warnes, ('I've
2	2	Tiffany, I Think We're Alone Now
3	1	Billy Idol, Momy Money
4	4	Exposé, Let Me Be The One
5	8	Debbie Gibson, Shake Your Love
6	9	Richard Marx, Should've Known Better
7	5	Belinda Carlisle, Heaven Is A Place O
8	7	U2, Where The Streets Have No Name
9	11	Steve Winwood, Valerie
10	15	George Michael, Faith
11	13	Poison, I Won't Forget You
12	6	Fleetwood Mac, Little Lies
13	12	Swing Out Sister, Breakout
14	EX	Whitesnake, Is This Love
15	23	Jody Watley, Don't You Want Me
16	14	Heart, Who Will You Run To
17	21	Cutting Crew, I've Been In Love Before
18	EX	Pet Shop Boys, It's A Sin
19	20	The Jets, I Do You
20	21	Taylor Dayne, Tell It To My Heart
21	17	Bruce Springsteen, Brilliant Disguise
22	25	Michael Jackson, The Way You Make Me
23	30	George Harrison, Got My Mind Set On Y
24	26	Whitney Houston, So Emotional
25	27	Pretty Poison, Catch Me (I'm Falling)
26	29	Michael Bolton, That's What Love Is A
27	29	Sting, We'll Be Together
28	EX	Elton John, Candle In The Wind
29	EX	Bangles, Hazy Shade Of Winter
30	EX	Eric Carmen, Hungry Eyes
31	EX	Prince, I Could Never Take The Place
32	EX	Laura Branigan, Power Of Love
33	EX	Aerosmith, Dude (Looks Like A Lady)
34	EX	Natalie Cole, I Live For Your Love
35	EX	Deja, You And Me Tonight
36	EX	INXS, Need You Tonight
37	EX	Gloria Estefan & Miami Sound Machine,

Washington P.D.: Mark St. John

1	2	Billy Idol, Momy Money
2	1	Tiffany, I Think We're Alone Now
3	1	Bill Medley & Jennifer Warnes, ('I've
4	6	Belinda Carlisle, Heaven Is A Place O
5	5	Exposé, Let Me Be The One
6	10	Richard Marx, Should've Known Better
7	11	George Michael, Faith

Q103 TAMPA BAY

Tampa O.M.: Mason Dixon

1	1	Bill Medley & Jennifer Warnes, ('I've
2	9	Belinda Carlisle, Heaven Is A Place O
3	3	Cutting Crew, I've Been In Love Before
4	5	Steve Winwood, Valerie
5	2	Tiffany, I Think We're Alone Now
6	8	Bruce Springsteen, Brilliant Disguise
7	6	Whitesnake, Is This Love
8	10	George Michael, Faith
9	4	Fleetwood Mac, Little Lies
10	16	Elton John, Candle In The Wind
11	12	Debbie Gibson, Shake Your Love
12	18	Richard Marx, Should've Known Better
13	7	Anita Baker, No One In The World
14	13	Swing Out Sister, Breakout
15	19	Pretty Poison, Catch Me (I'm Falling)
16	11	R.E.M., The One I Love
17	20	Prince, I Could Never Take The Place
18	EX	Whitney Houston, So Emotional
19	EX	New Order, True Faith

Power Hits B94 FM

Pittsburgh P.D.: Jim Richards

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

EAGLE-106

Philadelphia P.D.: Charlie Quinn

1	2	Bill Medley & Jennifer Warnes, ('I've
2	1	Billy Idol, Momy Money
3	5	Belinda Carlisle, Heaven Is A Place O
4	6	Pretty Poison, Catch Me (I'm Falling)
5	4	George Michael, Faith
6	7	Bruce Springsteen, Brilliant Disguise
7	4	Yes, Love Will Find A Way
8	10	Steve Winwood, Valerie
9	11	Sting, We'll Be Together
10	12	Whitesnake, Is This Love
11	13	Tiffany, I Think We're Alone Now
12	13	Richard Marx, Should've Known Better
13	14	Jody Watley, Don't You Want Me
14	17	George Harrison, Got My Mind Set On Y
15	19	Whitney Houston, So Emotional
16	18	Debbie Gibson, Shake Your Love
17	18	Poison, I Won't Forget You
18	20	Squeeze, Hourglass
19	26	John Cougar Mellencamp, Cherry Bomb
20	21	Cutting Crew, I've Been In Love Before
21	24	R.E.M., The One I Love
22	23	Heart, There's The Girl
23	25	Michael Bolton, That's What Love Is A
24	27	Aerosmith, Dude (Looks Like A Lady)
25	28	Aerosmith, Dude (Looks Like A Lady)
26	30	Taylor Dayne, Tell It To My Heart
27	EX	Prince, I Could Never Take The Place
28	EX	Elton John, Candle In The Wind
29	EX	INXS, Need You Tonight
30	EX	Tiffany, Could Have Been
31	EX	Paul Carrack, Don't Shed A Tear
32	EX	Eric Carmen, Hungry Eyes
33	EX	Bangles, Hazy Shade Of Winter

Q107

Washington P.D.: Chuck Morgan

1	3	Bill Medley & Jennifer Warnes, ('I've
2	2	Tiffany, I Think We're Alone Now
3	1	Billy Idol, Momy Money
4	4	Exposé, Let Me Be The One
5	8	Debbie Gibson, Shake Your Love
6	9	Richard Marx, Should've Known Better
7	5	Belinda Carlisle, Heaven Is A Place O
8	7	U2, Where The Streets Have No Name
9	11	Steve Winwood, Valerie
10	15	George Michael, Faith
11	13	Poison, I Won't

KATT's Pat Welch Takes Care Of The Core

BY CHARLENE ORR

DON'T ASK PAT WELCH, PD of Oklahoma City's No. 1 station, KATT "the Katt," if he thinks album rock is dead. Coming off the highest ratings the station has ever had as well as the highest in the market's history, Welch is apt to laugh in your face and flash the station's 22.3, 12-plus Birch share.



"Generally, things just go along as usual," says a modest Welch of his station's popularity. "We just work very hard to make sure we're still serving our core audience—that 25-34 male audience. We take care of business."

A new threat has emerged to challenge Welch's market hold, though, and he's plenty concerned. A glut of ACs (Billboard, Aug. 15) has had Oklahoma City programmers waiting and watching for over two years and fearing the worst when, eventually, one of the stations was forced to change formats.

"One of the ACs changed formats about two months ago to classic rock. KIMY is now KRXO. We knew it was only a matter of time because there was a definite hole in the market. Since I consider classic a variation of album rock, it's our main focus right now,"

Welch says. "Although it's still a little early to tell—because they just started with their media campaign a few weeks ago—I'm sure they're going to get quite a bit of sampling. Still, in a medium-size market with 15 stations sharing the available advertising dollars, we don't have to worry about a superfragmentation of formats—there's still plenty of listeners to go around."

To combat KRXO's attack, the Katt has positioned itself as "the best of the new and the classics, too." Plus, in the normal course of a day, Welch says, air staffers reinforce the Katt's superiority in compact disk usage. Ninety percent of the station's music is on CD. Welch thinks that fact helps KATT remain a leader.

"We give our listeners a good mix; we're a full-bodied radio station. We've kept the same amount of new music; we feel that's a strength we have over a classic rock station. The new music has been the lifeblood to the format in keeping it fresh. And now with releases like Yes, Sting, and Bruce Springsteen, we couldn't ignore new music if we wanted to. But we also dig deep out of the library and play some tasty oldies. We do what we've always done, and that's what keeps us on top."

BEING VISIBLE promotionally doesn't hurt the Katt's numbers, either. Welch says no single season or book is the most important.



Pat Welch, program director of leading album rocker KATT Oklahoma City and Billboard's PD of the week.

"We try to stay active all year. Our audience is very active and I think they've come to expect the same from us," he says.

Katt regulars include an annual Octoberfest, manning the largest haunted house in the state for Halloween, summer beach parties, and an annual blood drive. "It's amazing to me why people would want to stand in a line for two or three hours—sometimes in the rain—to give a pint of blood for a T-shirt or album," Welch says. "They're special people. This year, we had over 1,000 listeners show up for the blood drive."

"Of course, we constantly run

on-air promotions like the 'If we don't play five in a row, you win \$1,000,'" Welch says. "If radio is a diversion, we take a lot of people's minds off their problems. I'd like to think that's why we're here."

WELCH GIVES ample credit to his team, including key player Scott Douglas, the Katt's assistant PD and MD. "Scott's philosophy is to think like a PD when choosing records. Record reps go to Scott to talk about getting new releases added, and he's great with that. I need someone I can give responsibility to, and Scott's the one."

Many of the people have been with the Katt as long as Welch has—four years. "I came on as an air personality four years ago and in a year was promoted to programming. I've been trying now to wean myself off the air. I've been, along with my production director, the morning show long enough, mainly because I don't have time to prepare and be as aggressive as a morning show needs to be. I need to get a better morning show," Welch says.

Denver-based Surrey Broadcasting, the company that owns KATT and four stations in Colorado, is the reason for staff stability, Welch thinks. "I know this sounds corny and I usually laugh when I read it myself, but the station is great because our parent company is. My GM, Tricia York, is a tremendous teacher, and I've gotten a

chance to learn from her. In turn, she's been able to give me more authority and depend on me more," Welch says. "There are a lot of good people who care about the station, and that in itself is success."

Welch began his career in radio at an album rocker in State College, Pa. He moved on to KICT Wichita, Kan., where he served as MD for three years. The Katt enticed him to join its staff in 1983 as morning-show host. A year later, he was promoted to PD and has kept the station at a peak for the last three years.

With a clear challenge in front of him, Welch is not concerned with the long run right now—only the immediate future. "I've had my opportunities to apply for a major market move, but I'm in no hurry—nor have I really thought about leaving the Katt. Plus, I love the format. It's the kind of music I grew up listening to. I've had the fortune of working in album rock through my whole radio career. My first job was album rock. So my major focus right now is this classic rock station—not to let them take our audience," says Welch. "My programming philosophy—being broad-based—has always given us a good sampling of not only the typical album rock male listener but the females, too. I want to concentrate on keeping that quality that attracts everyone."

KMEL 106.5 FM
San Francisco P.D.: Keith Naftaly

1	1	Salt-N-Pepa, Push It
2	2	Pretty Poison, Catch Me (I'm Falling)
3	3	Jody Watley, Don't You Want Me
4	4	New Order, True Faith
5	7	Taylor Dayne, Tell It To My Heart
6	11	Roger, I Want To Be Your Man
7	8	Belinda Carlisle, Heaven Is A Place O
8	9	Glenn Jones, We've Only Just Begun (T
9	10	Debbie Gibson, Shake Your Love
10	15	Men Without Hats, Pop Goes The World
11	13	Stevie B., Party Your Body
12	5	Michael Bolton, That's What Love Is A
13	19	George Michael, Faith
14	22	The Lover Girls, Because Of You
15	16	Shanice Wilson, (Baby Tell Me) Can Yo
16	18	The Jets, I Do You
17	12	Los Lobos, Come On, Let's Go
18	6	Billy Idol, Mony Mony
19	30	INXS, Need You Tonight
20	26	Deja You And Me Tonight
21	21	Siedah Garrett, Everchanging Times (T
22	29	Alexander O'Neal, Criticize
23	27	Laura Branigan, Power Of Love
24	28	Whitney Houston, So Emotional
25	25	Earth, Wind & Fire, System Of Surviva
26	EX	Expose, Seasons Change
27	EX	M/A/R/R/S, Pump Up The Volume
28	34	Whitesnake, Is This Love
29	32	Squeeze, Hourglass
30	35	Hubert Kah, Military Drums
31	31	Stevie Wonder, Skeletons
A32	—	Tony Terry, She's Fly
33	23	Sting, We'll Be Together
34	EX	Natalie Cole, I Live For Your Love
35	24	Bill Medley & Jennifer Warnes, (I've
A	—	Madonna, Spotlight
EX	EX	Lisa Lisa & Cult Jam Featuring Full Force,
EX	EX	Smokely Robinson, What's Too Much
EX	EX	Steve Winwood, Valerie
EX	EX	Gloria Estefan & Miami Sound Machine,
EX	EX	Prince, I Could Never Take The Place

SILVER 96TIC-FM
Hartford P.D.: Dave Shakes

1	1	Bill Medley & Jennifer Warnes, (I've
2	2	Pretty Poison, Catch Me (I'm Falling)
3	3	Jody Watley, Don't You Want Me
4	5	Whitesnake, Is This Love
5	6	Debbie Gibson, Shake Your Love
6	8	Belinda Carlisle, Heaven Is A Place O
7	10	George Harrison, Got My Mind Set On Y
8	4	Tiffany, I Think We're Alone Now
9	14	George Michael, Faith
10	16	Taylor Dayne, Tell It To My Heart
11	12	Sting, We'll Be Together
12	5	Noel, Silent Morning
13	15	Steve Winwood, Valerie
14	9	Richard Marx, Should've Known Better
15	17	Stevie Wonder, Skeletons

BJ-105
Winter Park P.D.: Brian White

1	6	Bill Medley & Jennifer Warnes, (I've
2	3	Belinda Carlisle, Heaven Is A Place O
3	4	Cutting Crew, I've Been In Love Befor
4	5	Richard Marx, Should've Known Better
5	7	George Michael, Faith
6	1	Billy Idol, Mony Mony
7	8	Debbie Gibson, Shake Your Love
8	10	Jody Watley, Don't You Want Me
9	2	Pretty Poison, Catch Me (I'm Falling)
10	13	Taylor Dayne, Tell It To My Heart
11	15	R.E.M., The One I Love
12	19	Whitesnake, Is This Love
13	16	Whitney Houston, So Emotional
14	18	The New Monkees, What I Want
15	12	Bruce Springsteen, Brilliant Disguise
16	9	Tiffany, I Think We're Alone Now
17	11	Fleetwood Mac, Little Lies
18	22	Sting, We'll Be Together
19	25	Steve Winwood, Valerie
20	14	Madonna, Causing A Commotion
21	21	Swing Out Sister, Breakout
22	23	Stevie Wonder, Skeletons
23	28	Def Leppard, Animal
24	30	George Harrison, Got My Mind Set On Y
25	31	Michael Bolton, That's What Love Is A
26	29	The Jets, I Do You
27	EX	Michael Jackson, The Way You Make Me
28	EX	Aerosmith, Dude (Looks Like A Lady)
29	34	Heart, There's The Girl
30	EX	INXS, Need You Tonight
31	32	Squeeze, Hourglass
32	EX	The Cure, Just Like Heaven
33	EX	New Order, True Faith
34	35	John Cougar Mellencamp, Cherry Bomb
35	EX	Shanice Wilson, (Baby Tell Me) Can Yo
A	—	Expose, Seasons Change
A	—	Prince, I Could Never Take The Place
A	—	M/A/R/R/S, Pump Up The Volume
A	—	Roger, I Want To Be Your Man
A	—	Salt-N-Pepa, Push It
EX	EX	Eric Carmen, Hungry Eyes
EX	EX	Michael Bolton, Got My Mind Set On Y
EX	EX	Natalie Cole, I Live For Your Love
EX	EX	Breakfast Club, Never Be The Same
EX	EX	Elton John, Candle In The Wind

BIO 4 MEANS MUSIC
Baltimore P.D.: Brian Thomas

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

F-100
Miami P.D.: Steve Perun

1	4	Bill Medley & Jennifer Warnes, (I've
2	3	Belinda Carlisle, Heaven Is A Place O
3	2	Tiffany, I Think We're Alone Now
4	5	Fleetwood Mac, Little Lies
5	7	Taylor Dayne, Tell It To My Heart
6	1	Billy Idol, Mony Mony
7	8	Jody Watley, Don't You Want Me
8	13	George Michael, Faith
9	10	Pretty Poison, Catch Me (I'm Falling)
10	11	Whitney Houston, So Emotional
11	9	Poison, I Won't Forget You
12	15	Debbie Gibson, Shake Your Love
13	14	Los Lobos, Come On, Let's Go

Z93
Atlanta P.D.: Bob Case

1	2	Bill Medley & Jennifer Warnes, (I've
2	3	Belinda Carlisle, Heaven Is A Place O
3	10	George Michael, Faith
4	4	R.E.M., The One I Love
5	5	Poison, I Won't Forget You
6	8	Richard Marx, Should've Known Better
7	7	Cutting Crew, I've Been In Love Befor
8	1	Tiffany, I Think We're Alone Now
9	11	Sting, We'll Be Together
10	17	Whitesnake, Is This Love
11	12	Squeeze, Hourglass
12	13	Pretty Poison, Catch Me (I'm Falling)
13	14	Debbie Gibson, Shake Your Love
14	18	Jody Watley, Don't You Want Me
15	6	Billy Idol, Mony Mony
16	21	George Harrison, Got My Mind Set On Y
17	22	Whitney Houston, So Emotional
18	20	The Jets, I Do You
19	23	Aerosmith, Dude (Looks Like A Lady)
20	24	Stevie Wonder, Skeletons
21	26	The Cure, Just Like Heaven
22	25	Taylor Dayne, Tell It To My Heart
23	27	Def Leppard, Animal
24	28	New Order, True Faith
25	29	Steve Winwood, Valerie
26	30	INXS, Need You Tonight
27	EX	Michael Jackson, The Way You Make Me
28	33	Paul Carrack, Don't Shed A Tear
29	31	Millions Like Us, Guaranteed For Life
30	32	Deja, You And Me Tonight
31	35	George, Lover's Lane
32	34	Shanice Wilson, (Baby Tell Me) Can Yo
33	36	Prince, I Could Never Take The Place
34	EX	Bangles, Hazy Shade Of Winter
35	EX	Heart, There's The Girl
36	EX	Men Without Hats, Pop Goes The World
37	EX	Bananarama, I Can't Help It
A	—	Rogers, Could Have Been
A	—	Tiffany, I Think We're Alone Now
A	—	Expose, Seasons Change

KDWB 101
St. Paul P.D.: David Anthony

1	1	Cutting Crew, I've Been In Love Befor
2	2	Expose, Let Me Be The One
3	3	Bill Medley & Jennifer Warnes, (I've
4	3	Tiffany, I Think We're Alone Now
5	5	Richard Marx, Should've Known Better
6	7	Belinda Carlisle, Heaven Is A Place O
7	15	George Michael, Faith
8	4	Fleetwood Mac, Little Lies
9	6	Michael Bolton, That's What Love Is A
10	9	Bruce Springsteen, Brilliant Disguise
11	19	Kenny G, (Vocal By Lenny Williams), D
12	10	The Other Ones, Holiday
13	25	Elton John, Candle In The Wind
14	13	R.E.M., The One I Love
15	11	Swing Out Sister, Breakout
16	22	The Jets, I Do You
17	17	Steve Winwood, Valerie
18	24	Pretty Poison, Catch Me (I'm Falling)
19	26	George Harrison, Got My Mind Set On Y
20	28	Phil Collins, We Said Hello Goodbye
21	12	U2, Where The Streets Have No Name
22	23	Poison, I Won't Forget You
23	27	Whitesnake, Is This Love
24	11	Laura Branigan, Power Of Love
25	18	Squeeze, Hourglass
26	32	Whitney Houston, So Emotional
27	16	Wa Wa Ne, Sugar Free
28	38	Heart, There's The Girl
29	30	Bourgeois, Tagg, I Don't Mind At All
30	35	New Order, True Faith
31	36	Alexander O'Neal, Criticize
32	34	Sting, We'll Be Together
33	37	Bangles, Hazy Shade Of Winter
34	EX	Men Without Hats, Pop Goes The World
35	EX	Prince, I Could Never Take The Place
A	—	Tony Terry, She's Fly
A	—	M/A/R/R/S, Pump Up The Volume
A	—	Millions Like Us, Guaranteed For Life
A	—	Europe, Cherokee
A	—	The Kane Gang, Motortown
A	—	Fleetwood Mac, Everywhere
A	—	Limited Warranty, Mr. No It All
EX	EX	Jimmy Davis & Junction, Kick The Wall
EX	EX	Icehouse, Crazy
EX	EX	Stryper, Honestly
EX	EX	Paul Carrack, Don't Shed A Tear
EX	EX	Roger, I Want To Be Your Man
EX	EX	Natalie Cole, I Live For Your Love
EX	EX	Taylor Dayne, Tell It To My Heart
EX	EX	Deja, You And Me Tonight

KZZP 104.7 FM
Phoenix P.D.: Guy Zapoleon

1	2	Bill Medley & Jennifer Warnes, (I've
2	9	George Michael, Faith
3	3	Belinda Carlisle, Heaven Is A Place O
4	5	Expose, Let Me Be The One
5	5	Prince, U Got The Look
6	1	Tiffany, I Think We're Alone Now
7	18	Pretty Poison, Catch Me (I'm Falling)
8	13	Fleetwood Mac, Little Lies
9	15	Salt-N-Pepa, Push It
10	10	Noel, Silent Morning
11	7	Tinere, They're Playing Our Song
12	12	Whitesnake, Here I Go Again
13	14	Jody Watley, Don't You Want Me
14	14	REO Speedwagon, In My Dreams
15	4	Billy Idol, Mony Mony
16	17	Def Leppard, Animal
17	21	Whitney Houston, Moment Of Truth
18	20	Michael Bolton, That's What Love Is A
19	22	Debbie Gibson, Shake Your Love
20	11	Swing Out Sister, Breakout
21	25	Whitesnake, Is This Love
22	26	Whitney Houston, So Emotional
23	23	Poison, I Won't Forget You
24	EX	Roger, I Want To Be Your Man
25	29	Taylor Dayne, Tell It To My Heart
26	30	Expose, Seasons Change
27	28	The Jets, I Do You
28	EX	George, Lover's Lane
29	EX	Aerosmith, Dude (Looks Like A Lady)
A30	—	Tiffany, Could Have Been
A	—	Michael Jackson, The Way You Make Me
A	—	M/A/R/R/S, Pump Up The Volume
A	—	Prince, I Could Never Take The Place
A	—	INXS, Need You Tonight
A	—	Glenn Jones, We've Only Just Begun (T
EX	EX	New Order, True Faith
EX	EX	Glenn Medeiros, Lonely Won't Leave Me
EX	EX	Atlantic Starr, One Lover At A Time
EX	EX	The Cover Girls, Because Of You
EX	EX	Men Without Hats, Pop Goes The World

FEATURED PROGRAMMING

(Continued from page 19)

place the company's weekly, one-hour "Street Beat."

However, a shortform version of "Street Beat" will survive as part of the "Mega Mix 12" package. Woods has been hosting "Street Beat" in his friendly manner for the past four years. The "Street Beat" features are also offered in two forms. Hampton says stations can get the spots either fully produced or simply as raw artist-interview material for their library. This latter version comes with a suggested script.

"Mega Mix" features include a weekly artist profile, a No. 1 hit from yesteryear, and a classic club track. Hampton says he plans to have most of the 12 tracks framed by 20-second drop-ins of interviews with the performers. Initially, the show will be delivered on tape, but Hampton says he plans to go to compact disk when the affiliate count makes it feasible. TelePrograms can be reached at 213-854-4475.

JAMES PAUL BROWN Entertainment duplicated the complicated satellite hookup of its "Hitline

U.S.A." for the call-in's Nov. 22 installment featuring Stevie Wonder. "Hitline" put Lionel Richie on the phones live from Australia for the debut show and has now done the same with Wonder.

PETER J. LUDWIG

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

Nov. 26-29, The CMA's Winners Circle, Mutual Broadcasting Special, three hours.

Nov. 26-29, Rock In The Yuletide, Westwood One Holiday Special, one hour.

Nov. 26-29, A Very Special Christmas, Westwood One Holiday Special, one hour.

Nov. 27, Heart, King Biscuit Flower Hour, DIR Broadcasting, one hour.

Nov. 27-28, Los Lobos, On The Radio, On The Radio Broadcasting, one hour.

Nov. 27-29, Kiss, Metalshop, MJI Broadcasting, one hour.

Nov. 27-29, Fleetwood Mac, Hot Rocks, United Stations, 90 minutes.

Nov. 27-29, Paul Revere & the Raiders/Carpenters, Cruisin' America With Cousin Brucie, CBS RadioRadio, three hours.

Nov. 27-29, Journey, Superstars Rock Concert Series, Westwood One, 90 minutes.

Nov. 27-29, Reba McEntire, Country Today, MJI Broadcasting, one hour.

Nov. 27-29, Yes, Rock Watch, United Stations, three hours.

Nov. 27-29, Atlantic Starr, Star Beat, MJI Broadcasting, one hour.

Nov. 28-29, Country Close-Up Thanksgiving Special, Country Close-Up, ProMedia, one hour.

Nov. 28-29, Whodini/Jets/Miles Jaye, Radio-Scope, Lee Bailey Communications, one hour.

Nov. 29, Kane Gang, Rock Over London, Radio International, one hour.

Nov. 29, Aerosmith/Mick Jagger, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Nov. 29, John Conley/special guest to be announced, Nashville Live, MCA Radio Network, 90 minutes.

Nov. 29, Johnny Cash, Countryline U.S.A., James Paul Brown Entertainment, one hour.

Nov. 30, Who, Part 2, Legends Of Rock, NBC Radio Entertainment, one hour.

Nov. 30, Def Leppard, Rockline, Global Satellite/ABC Radio Networks, 90 minutes.

Nov. 30-Dec. 6, Supertramp, In Concert BBC Classic, Westwood One, 90 minutes.

Nov. 30-Dec. 6, Rick Wakeman, Classic Cuts, MJI Broadcasting, one hour.

Nov. 30-Dec. 6, Steve Winwood, Part 2, Off The Record With Mary Turner, Westwood One, one hour.

Nov. 30-Dec. 6, Lynyrd Skynyrd, Rock Today, MJI Broadcasting, one hour.

Nov. 30-Dec. 6, Ricky Skaggs, Live From Gillie's, Mutual Broadcasting, one hour.

Nov. 30-Dec. 6, O'Jays, Miller Sound Express, Westwood One, one hour.

Nov. 30-Dec. 6, Dionne Warwick, Special Edition, Westwood One, one hour.

Nov. 30-Dec. 6, Marie Osmond, Country Music's Top 10, James Paul Brown Entertainment, one hour.

WASHINGTON ROUNDUP

BY BILL HOLLAND

INDECENCY DISCUSSION: The Federal Communications Commission will finally "clarify" its updated and roundly criticized tightened indecency standards during its open meeting Tuesday (24). The item had been on the October meeting schedule, but was bumped. Commission chairman Dennis Patrick is also getting heat from right-wing antiporn groups who want the commission to take a stronger stand. Broadcasters complain the new rules are vague.

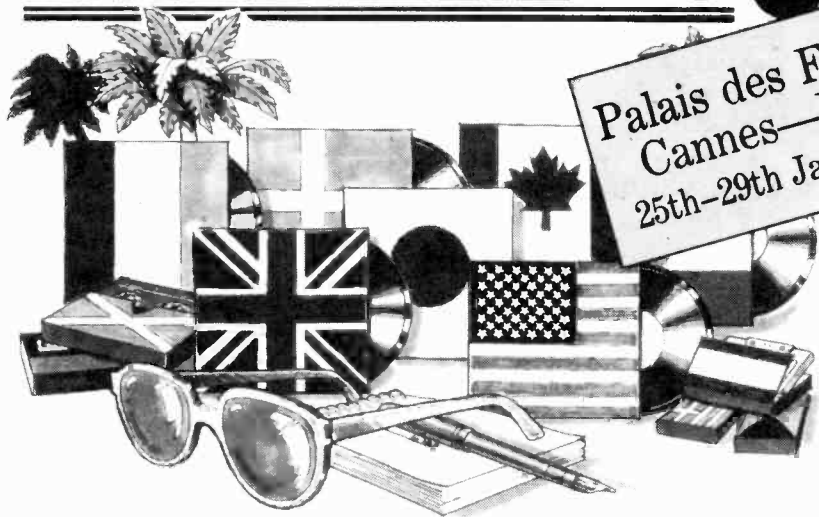
QUESTIONS OF LEGALITY . . . National Assn. of Broadcasters president Eddie Fritts recently sent a letter to National Public Radio president Doug Bennett asking that NPR not move forward on a suggestion—that public radio encourage listeners to support the pending proposal to tax private-sector broadcasters through a 2%-5% fee on station-sale license transfers—put forward by some members of the Senate Communications Subcommittee Nov. 12. The suggestion was originally voiced by asking Bennett to have stations lobby for the bill on the air; Ben-

nett replied that NPR would encourage listeners to support the measure by sending out direct-mail messages. Fritts warned Bennett that using public funds to lobby for the tax might be an example of missappropriation of funds. NPR endorses the fee proposal; commercial broadcasters oppose it. The NAB has offered an alternative plan—tax televisions, radios, and VCRs to help fund public broadcasting—and is on the Hill seeking supporters. Insiders say the NAB has effectively blocked the bill, which was put forward by Sen. Ernest Hollings, D-S.C.

ADOPT THE NSRC STANDARDS . . . The NAB, encouraged by the hundreds of AM stations that have adopted the National Radio Systems Committee standards for upgrading AM broadcast transmission (and receiver manufacturers' assurances for quality, higher-fidelity receivers), has petitioned the FCC to adopt the standards. The commission, remember, dropped the ball on adopting AM stereo standards a few years back, bringing progress to a screeching halt. Maybe the FCC will see the progress already made by the marketplace and give a nod.

Levert has proved a lot of skeptics wrong . . . see page 25

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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	4	SKELETONS	STEVIE WONDER	1
2	2	DON'T GO	MARLON JACKSON	8
3	6	SYSTEM OF SURVIVAL	EARTH, WIND & FIRE	2
4	3	ANGEL	ANGELA WINBUSH	5
5	7	(BABY TELL ME) CAN YOU DANCE	SHANICE WILSON	7
6	5	I WONDER WHO SHE'S SEEING NOW	THE TEMPTATIONS	3
7	1	YOU AND ME TONIGHT	DEJA	12
8	12	I WANT TO BE YOUR MAN	ROGER	4
9	13	CRITICIZE	ALEXANDER O'NEAL	6
10	9	LET'S START LOVE OVER	MILES JAYE	9
11	19	CATCH ME (I'M FALLING)	PRETTY POISON	15
12	11	CERTIFIED TRUE	THE BAR-KAYS	19
13	16	MY FOREVER LOVE	LEVERT	10
14	20	LUV'S PASSION AND YOU	CHAD	14
15	10	SO MANY TEARS	REGINA BELLE	28
16	22	IF YOU LET ME STAY	TERENCE TRENT D'ARBY	22
17	18	GAMES	SHALAMAR	11
18	21	SHO' YOU RIGHT	BARRY WHITE	17
19	8	LOVIN' YOU	THE O'JAYS	31
20	28	LOVE IS FOR SUCKERS (LIKE ME AND YOU)	FULL FORCE	18
21	29	I LIVE FOR YOUR LOVE	NATALIE COLE	13
22	25	I DO YOU	THE JETS	21
23	23	HARD DAY	GEORGE MICHAEL	25
24	34	SO EMOTIONAL	WHITNEY HOUSTON	20
25	38	TOUCH AND GO	FORCE M.D.'S	30
26	32	SHOW A LITTLE LOVE	MISSION	33
27	—	SHE'S FLY	TONY TERRY	16
28	39	I COULDN'T BELIEVE IT	DAVID RUFFIN & EDDIE KENDRICK	24
29	35	LOVER'S LANE	GEORGIO	26
30	14	BAD	MICHAEL JACKSON	52
31	—	IF YOU CAN DO IT: I CAN TOO!!	MELI'SA MORGAN	27
32	36	RESERVATIONS FOR TWO	DIONNE & KASHIF	29
33	37	WHAT'S TOO MUCH	SMOKEY ROBINSON	23
34	27	MY NIGHT FOR LOVE	GIORGE PETTUS	44
35	26	WE'VE ONLY JUST BEGUN	GLENN JONES	56
36	24	BE YOURSELF	WHODINI WITH MILLIE JACKSON	59
37	—	(I WANNA GET) CLOSE TO YOU	VANESSE THOMAS	32
38	15	HEART OF GOLD	BERT ROBINSON	60
39	17	MY LOVE IS DEEP	LACE	61
40	—	LOVE CHANGES	KASHIF AND MELI'SA MORGAN	34

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

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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)	2
MCA	9
WARNER BROS. (4)	9
Paisley Park (2)	2
Geffen (1)	1
Qwest (1)	1
Tommy Boy (1)	1
RCA (4)	4
Jive (4)	4
E.P.A.	7
Epic (5)	5
Tabu (2)	2
ARISTA (5)	5
Jive (1)	1
ATLANTIC (3)	3
21 (1)	1
Island (1)	1
CAPITOL	5
MOTOWN	5
SOLAR	4
A&M	3
EMI-MANHATTAN (2)	2
P.I.R. (1)	1
POLYGRAM	3
Mercury (2)	2
Wing (1)	1
VIRGIN	3
ELEKTRA (1)	1
Vintertainment (1)	1
PROFILE	2
2000 AD	1
4TH & B'WAY	1
CHRYSALIS	1
COLD CHILLIN'	1
EDGE	1
JAM PACKED	1
LMR	1
NEXT PLATEAU	1
P.I.R.	1
Gamble & Huff (1)	1
REPRISE	1
SELECT	1
SLEEPING BAG	1
SUTRA	1
Fever (1)	1
WARLOCK	1
Ligosa (1)	1

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
51 ALL IN THE NAME OF LOVE	(Irving, BMI/Ljessrika, BMI) CPP/ALM	
5 ANGEL	(Angel Notes, ASCAP/WB, ASCAP)	
35 BABY, BE MINE	(BMC, UK)	
84 BABY I'M FOR REAL	(Jobete, ASCAP)	
7 (BABY TELL ME) CAN YOU DANCE	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	
52 BAD	(Mijac, BMI/Warner-Tamerlane, BMI)	
59 BE YOURSELF	(Willesden, BMI/Zomba, ASCAP)	
62 BECAUSE OF YOU	(Amber/Disco Fever, ASCAP/Red Instructional, ASCAP)	
15 CATCH ME (I'M FALLING)	(Genetic, ASCAP)	
19 CERTIFIED TRUE	(Bar-Kays, BMI/Warner-Tamerlane, BMI/Arrival, BMI)	
100 COLD SPENDING MY MONEY	(Def Jam, ASCAP/Juiced Up, ASCAP/Def American, BMI/First Impulse, BMI)	
65 COME INTO MY LIFE	(Beach House, ASCAP/Tawanne Lamont, ASCAP)	
6 CRITICIZE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
77 DID I DREAM YOU	(Mlume, BMI/Number 9, ASCAP)	
8 DON'T GO	(Vabritmar, BMI)	
53 DON'T MAKE ME WAIT FOR LOVE	(Beliboy, BMI/Gratitude Sky, ASCAP) CPP	
67 DON'T YOU WANT ME	(Rightsong, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong, ASCAP)	
55 EVERCHANGING TIMES	(United Artists, ASCAP/April, ASCAP/Carole Bayer Sager, BMI/United Lion, BMI/Blackwood, BMI/New Hidden Valley, ASCAP) CPP/B-3	
11 GAMES	(Hip Trip, BMI/Hip Chic, BMI/Mister Johnson's Jams, BMI/Tammi, BMI/Peer-Southern, ASCAP) CPP	
81 GET LUCKY	(Virgin, ASCAP)	
48 GIRLFRIEND	(Kermy, BMI/Hip Trip, BMI) CPP	
25 HARD DAY	(Chappell, ASCAP/Morrison Leahy, ASCAP)	
60 HEART OF GOLD	(Black Lion, ASCAP/Captain Z, ASCAP/Billy Osborne, ASCAP)	(Hot Winter, ASCAP/Tosha, ASCAP/Barbosa, ASCAP/Hit & Hold, ASCAP)
71 LEFT ME LONELY	(Flake, ASCAP/Marley Marl, ASCAP)	
98 LET ME BE THE ONE	(Panchin, BMI)	
9 LET'S START LOVE OVER	(Blackwood, BMI/Huemar, BMI)	
54 HOW YA LIKE ME NOW	(Zomba, ASCAP/Willesden, BMI)	
73 LET'S TRY AGAIN	(Colgems-EMI, ASCAP)	
63 I AIN'T NO JOKE	(Robert Hill, BMI)	
79 I CAN'T LIVE WITH OR WITHOUT YOU	(Dat Richfield Kat, BMI/Warner-Tamerlane, BMI/Advansus, BMI/Songs Can Sing, ASCAP)	
24 I COULDN'T BELIEVE IT	(Tight Squeeze, BMI)	
21 I DO YOU	(Meow Baby, ASCAP/Rick Kelly, BMI)	
13 I LIVE FOR YOUR LOVE	(O'Lyric, BMI/Tuneworks, BMI/Vandorf, ASCAP/Reswick-Werfel, ASCAP/Beseme West, ASCAP/Melana, BMI/Careers, ASCAP/Arista, ASCAP) CPP	
32 (I WANNA GET) CLOSE TO YOU	(Bush Burnin', ASCAP/KMA, ASCAP/Screen Gems, ASCAP)	
49 I WANT HER	(Vintertainment, ASCAP/Keith Sweat, ASCAP/Donril, ASCAP/Zomba, ASCAP)	
4 I WANT TO BE YOUR MAN	(Troutman's, BMI/Saja, BMI)	
72 I WISH YOU BELONGED TO ME	(Downstairs, BMI/Piano, BMI)	
3 I WONDER WHO SHE'S SEEING NOW	(Geffen, ASCAP/Lucky-Break, ASCAP/Pardini, ASCAP)	
27 IF YOU CAN DO IT: I CAN TOO!!	(Bush Burnin', ASCAP)	
22 IF YOU LET ME STAY	(Virgin-Nymph, BMI/Young Terence, BMI) CPP	
95 I'LL RETURN	(Ackee, ASCAP)	
69 IN THE MOOD	(Hip Trip, BMI/Hip Chic, BMI)	
43 I'VE BEEN WATCHING YOU	(Mazarati, ASCAP)	
93 JUST BEGUN TO LOVE YOU	(Music Specialists, BMI/Price & Williams, BMI)	
99 JUST GETS BETTER WITH TIME	(Morning Crew, BMI/Irving, BMI) CPP/ALM	
78 LEAVE THE LIGHTS ON		
41 OVERNIGHT SUCCESS	(Milbren, ASCAP/Lauren Loo, ASCAP)	
70 PARTY YOUR BODY	(Saja, BMI/Mya-T, BMI)	
75 (THE PERFECT) 10	(Parisongs, ASCAP)	
68 THE REAL THING	(Jobete, ASCAP/House Of Fun, BMI) CPP	
29 RESERVATIONS FOR TWO	(Catdaddy, ASCAP/New East, ASCAP/Little Tanya, ASCAP/MCA, ASCAP)	
88 RESPECT YOURSELF	(Irving, BMI/Klondike, BMI)	
39 RICH MAN	(Petersong, ASCAP/Oliver Leiber, ASCAP)	
42 SECRET LADY	(Stephanie Mills' Starlight, ASCAP/Firebolt, ASCAP/MCA, ASCAP)	
23 WHAT'S TOO MUCH	(Taj Mahal, ASCAP/53rd State, ASCAP/Lonnie-K, ASCAP)	
94 YA COLD WANNA BE WITH ME	(ADRA, BMI/Kadoc/Forceful, BMI/Willesden, BMI)	
12 YOU AND ME TONIGHT	(Virgin-Nymph, BMI/Attractive, BMI/Stm, BMI) CPP	
80 YOU BRING OUT THE BEST IN ME	(Zomba, ASCAP/WB, ASCAP)	

SHEET MUSIC AGENTS

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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	PSY Peer Southern
CLM Cherry Lane	PSP Plymouth
CPI Cimino	WBM Warner Bros.

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FOR WEEK ENDING NOVEMBER 28, 1987

Billboard

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	10	MICHAEL JACKSON ▲ ³ EPIC QE 40600/E.P.A. (CD)	BAD
2	2	3	14	DANA DANE PROFILE PRO 1233 (8.98) (CD)	DANA DANE WITH FAME
3	4	2	15	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
4	5	6	24	THE O'JAYS P.I.R. ST 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
5	6	8	14	UTFO SELECT SEL 21619 (8.98) (CD)	LETHAL
6	3	4	15	LEVERT ● ATLANTIC 1-81773 (8.98) (CD)	THE BIG THROWDOWN
7	8	7	23	WHITNEY HOUSTON ▲ ⁴ ARISTA 8405 (8.98) (CD)	WHITNEY
8	10	10	6	WHODINI JIVE JL-8494/ARISTA (8.98) (CD)	OPEN SESAME
9	7	5	23	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
10	11	15	6	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (8.98) (CD)	SHARP
11	9	9	16	ERIC B. & RAKIM 4TH & B'WAY B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
12	12	11	20	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
13	13	16	6	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
14	15	14	36	SMOKEY ROBINSON ● MOTOWN 6626 ML (8.98) (CD)	ONE HEARTBEAT
15	17	18	36	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
16	18	21	8	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
17	16	13	24	L.L. COOL J ▲ DEF JAM FC 47093/COLUMBIA (CD)	BIGGER & DEFFER
18	19	17	86	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
19	21	26	5	HEAVY D. & THE BOYZ MCA 5986 (8.98) (CD)	LIVING LARGE ...
20	14	12	27	THE WHISPERS ● SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
21	20	22	64	KENNY G. ▲ ARISTA ALB-8427 (8.98) (CD)	DUOTONES
22	24	28	35	SALT-N-PEPA NEXT PLATEAU PL 1.007 (8.98)	HOT, COOL & VICIOUS
23	26	29	6	MARLON JACKSON CAPITOL CLT 46942 (8.98) (CD)	BABY TONIGHT
24	27	35	5	MILES JAYE ISLAND 90615 (8.98) (CD)	MILES
25	28	34	6	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (8.98) (CD)	CONTAGIOUS
26	22	19	32	LILLO THOMAS CAPITOL ST-12450 (8.98) (CD)	LILLO
27	23	20	25	THE FAT BOYS ● TIN PAN APPLE 831 948-1/POLYDOR (8.98) (CD)	CRUSHIN'
28	32	32	4	BARRY WHITE A&M SP 5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
29	34	37	18	SHALAMAR SOLAR ST 72556 (8.98)	CIRCUMSTANTIAL EVIDENCE
30	29	25	29	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
31	25	23	16	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
32	30	39	39	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
33	31	24	56	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
34	33	27	7	RAY PARKER JR. GEFEN GHS 24124/WARNER BROS. (8.98) (CD)	AFTER DARK
35	38	50	5	DEJA VIRGIN 90601-1 (8.98)	SERIOUS
36	NEW ▶		1	EARTH, WIND & FIRE COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
37	36	30	49	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
38	45	68	3	THE JETS MCA 42085 (8.98) (CD)	MAGIC

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	42	33	34	MARVIN SEASE LONDON 830 794-1/POLYGRAM	MARVIN SEASE
40	40	40	32	GEORGIO MOTOWN 6229 (8.98)	SEXAPPEAL
41	46	54	4	TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	INTRO. THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY
42	39	38	25	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
43	35	36	7	BERT ROBINSON CAPITOL CLX 46921 (8.98)	NO MORE COLD NIGHTS
44	48	42	24	REGINA BELLE COLUMBIA BFC 49537 (CD)	ALL BY MYSELF
45	57	—	2	CLARENCE CARTER ICHIBAN ICH 1016 (8.98)	HOOKED ON LOVE
46	41	45	4	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
47	37	31	31	PRINCE ▲ PAISLEY PARK 1-25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
48	44	43	13	COLONEL ABRAMS MCA 42029 (8.98) (CD)	YOU AND ME EQUALS US
49	65	—	2	ORAN "JUICE" JONES DEF JAM FC 4055/COLUMBIA	G.T.O. GANGSTERS TAKIN' OVER
50	50	46	58	LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD)	GIVE ME THE REASON
51	43	41	11	MADAME X ATLANTIC 81774 (8.98) (CD)	MADAME X
52	49	53	6	STEADY B JIVE 1000-1-J/RCA (8.98)	WHAT'S MY NAME
53	53	51	14	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
54	51	48	23	4 BY FOUR CAPITOL ST 12560 (8.98) (CD)	4 BY FOUR
55	NEW ▶		1	MIKI HOWARD ATLANTIC 81810-1 (8.98) (CD)	LOVE CONFESSIONS
56	54	47	9	SHERRICK WARNER BROS. 25576-1 (8.98) (CD)	SHERRICK
57	52	52	5	LACE WING 833 451-1 Y-1/POLYGRAM (8.98) (CD)	SHADES OF LACE
58	47	44	10	THE WINANS QWEST 125510/WARNER BROS. (8.98) (CD)	DECISIONS
59	56	49	15	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
60	58	55	21	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580-1 (9.98) (CD)	COLLABORATION
61	66	61	31	ATLANTIC STARR ● WARNER BROS. 1-25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
62	68	72	3	MISSION COLUMBIA BFC 40759	SEARCH
63	55	56	17	ICE-T SIRE 25602-1/WARNER BROS. (8.98) (CD)	RHYME PAYS
64	73	—	2	CHAD RCA 6610-1-R (8.98)	FAST MUSIC, LOVE & PROMISES
65	NEW ▶		1	KOOL MOE DEE JIVE 1079-1-J/RCA (8.98) (CD)	HOW YA LIKE ME NOW
66	59	59	4	SCHOOLLY D JIVE 1066-1-J/RCA (8.98)	SATURDAY NIGHT - THE ALBUM
67	NEW ▶		1	STING A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
68	60	57	24	THE ISLEY BROTHERS WARNER BROS. 25586-1 (8.98) (CD)	SMOOTH SAILIN'
69	62	66	35	SURFACE COLUMBIA 40374 (CD)	SURFACE
70	63	64	5	CHICO DEBARGE MOTOWN 6249 ML (8.98)	KISS SERIOUS
71	RE-ENTRY			THE DEELE SOLAR ST 72555 (8.98)	EYES OF A STRANGER
72	NEW ▶		1	FULL FORCE COLUMBIA FC 40894	GUESS WHO'S COMIN' TO THE CRIB?
73	75	75	5	BOOGIE DOWN PRODUCTIONS B BOY 4787 (8.98)	CRIMINAL MINDED
74	72	69	30	PUBLIC ENEMY DEF JAM BFC 49658/COLUMBIA	YO! BUM RUSH THE SHOW
75	69	65	17	BEBE & CECE WINANS CAPITOL ST 12573 (8.98)	BE BE & CE CE WINANS

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

Gospel LECTERN



by Bob Darden

This is the second half of an interview with Russ Taff. Singer/songwriter Taff's eponymous third album for Myrrh Records was recently released.

"RUSS TAFF" is one of the strongest releases in the history of contemporary Christian music. The album features strong production by Jack Joseph Puig and stellar contributions from executive producer Lynn Nichols and the multitalented Dave Perkins, but "Russ Taff" is most notable for Taff's towering, gut-wrenching voice and several memorable songs.

Recently, Taff took some time to talk about some of those songs:

"Shake" (written by Perkins, Nichols, and Taff)—To quote from the song: "All that can shake will shake/All that can quake will quake/To break the fact from the fake/All that can shake will shake."

"It's not about television evangelists," Taff says. "It's about the things going on inside me. I know my faith will stand. But right now I wonder, 'Just what is faith?' The song came out of a collaboration with Dave, Lenn, my wife Tori, and I in a hotel room while Dave was working on Steve Taylor's [just-released] album. We wrote the music there around Dave's great idea for a chorus. Tori and I worked on the verses."

"Bring Me Healing" (Russ Taff, Tori Taff, and James Hollihan)—"I want to run away/You've got to help me stay/You're the only one who can save me from myself/Bring me healing."

"Again, I wrote this for me," Taff says. "It's a heartfelt cry for me to really get honest with myself. It is so easy to be what you want to be, even in your relationship with God. But are you doing what is right? Are you even trying? Or is he truly doing with me what I should be doing? Is his resurrection truly working in my life, or am I becoming a 'professional Christian artist'?"

"I Still Believe" (Michael Been)—"And through the grief/Through the heartache/And through the tears/Through the waiting/And through the years/I still believe."

"I've been a longtime fan of Michael Been and the Call," Taff says. "Lynn played their album for me while we were sitting in a hotel. Tears came to my eyes. I don't care if anybody likes it but me; I don't care if it is a cover tune; I don't care if it has been done wonderfully well already—I had to do it. It's the way I feel right now. Through the soul-searching, through the disillusionment, through all of the hypocrisy, through all of the lies and confusion, I still believe in Jesus."

"Lowlands" (Charlie Peacock)—"Down in the lowlands/Won't you save me/Hear my cry/Won't you save me, save me."

"I was already familiar with Charlie's work as well," Taff says. "It's the same thing as before; it just sparked something that had been with Tori and I since

Russ Taff talks about songs from his new album

we'd been in South Africa with World Vision. It had truly opened our eyes, seeing the things that go on over there. I always wanted to do a song about it yet be able to tie it into my own heart somehow, to reflect my searching relationship with God."

"Walk Between The Lines" (Perkins)—"Walk between the lines/Through this life and times."

"I met Dave through Lynn, and now I'm a real fan of his," Taff says. "Dave—and James Hollihan's—guitar work is all over the LP. Dave sent me the song; it was something he'd written during his days living in [Greenwich] Village in New York. What a writer, what a musician! Everything he does is so real."

"James is my oldest friend; we've always been together," Taff says. "In my first band, Sounds Of Joy, I wanted him to play with us, and the other guys wanted another guitarist and bassist because they had all of the equipment we'd ever need. I wanted James because he was the best. We've played together ever since, through the Imperials, too."

FOR WEEK ENDING NOVEMBER 28, 1987

Billboard

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TOP SPIRITUAL ALBUMS™

THIS WEEK	4 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	21	REV. MILTON BRUNSON/THOMPSON COMMUNITY SINGERS REJOICE WR 8369/A&M	★★ NO. 1 ★★ IF I BE LIFTED 9 weeks at No. One
2	2	9	THE WINANS QWEST 25510/WARNER BROS.	DECISIONS
3	6	9	VICKIE WINANS LIGHT 7-115-72001-0	BE ENCOURAGED
4	3	25	FLORIDA MASS CHOIR MALACO 6001	LIVE IN MIAMI FLORIDA
5	4	33	AL GREEN A&M SP 5150	SOUL SURVIVOR
6	7	29	REV. CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY SAV 14780	FROM THE SHIP
7	5	29	NICHOLAS COMMAND CRN 1006	A LOVE LIKE THIS
8	12	25	NEW JERUSALEM BAPTIST CHURCH CHOIR SOUND OF GOSPEL SOG-2B160	SHOW ME THE WAY
9	14	45	NEW JERSEY MASS CHOIR LIGHT 7-115-711097/LEXICON	LOOK UP AND LIVE
10	9	33	THE RICHARD SMALLWOOD SINGERS REJOICE WR 8355/A&M	TEXTURES
11	10	69	THE WILLIAMS BROTHERS MALACO 4409	HAND AND HAND
12	8	21	BEBE & CECE WINANS SPARROW 12573/CAPITOL	BEBE & CECE WINANS
13	11	41	EDWIN HAWKINS/MUSIC & ARTS SEMINAR MASS CHOIR BIRTHRIGHT 70300/CAPITOL	GIVE US PEACE
14	16	29	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L AIR 10116	SEE WHAT THE LORD HAS DONE
15	27	5	GOSPEL MUSIC WORKSHOP OF AMERICA KING JAMES 8609	LIVE IN THE MIAMI CIVIC AUDITORIUM
16	13	25	MIGHTY CLOUDS OF JOY REJOICE WR8366/A&M	CATCHING ON
17	17	33	DONALD VAILS & THE SALVATION COOPERATION SOUND OF GOSPEL SOG-2D155	UNTIL THE RAPTURE
18	26	57	REV. B.W. SMITH JR. PASTOR PR 75000	WATCH THEM DOGS
19	15	69	MINISTER THOMAS A. WHITFIELD & COMPANY SOUND OF GOSPEL SOG-2D151	I'M ENCOURAGED
20	18	21	REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10120	I HEAR JESUS CALLING
21	21	45	THE JACKSON SOUTHERNAIRES MALACO MAL 4417	HEAR OUR PRAYERS O LORD
22	29	133	DOUGLAS MILLER LIGHT LS5876/LEXICON	UNSPEAKABLE JOY
23	24	9	PILGRIM JUBILEES MALACO 4419	GOSPEL ROOTS
24	20	121	NICHOLAS COMMAND CRN 1003	DEDICATED
25	25	13	CANTON SPIRITUALS J&B 0086	DETERMINED
26	31	5	TIMOTHY WRIGHT/CONCERT CHOIR LIVE GOSPEL PL 16038/AIR	JESUS WILL
27	28	49	VANESSA BELL ARMSTRONG MUSCLE SHOALS SOUND MMSG 8001/MALACO	FOLLOWING JESUS
28	22	81	REV. MILTON BRUNSON/THOMPSON COMMUNITY SINGERS REJOICE WR 8324/A&M	THERE IS HOPE
29	NEW	▶	JAMES MOORE SOUND OF GOSPEL SOG-2D159	SOMETHING OLD AND SOMETHING NEW
30	23	33	LYNETTE HAWKINS BIRTHRIGHT 70301/CAPITOL	BABY SIS
31	NEW	▶	YOLANDA ADAMS SOUND OF GOSPEL SOG-163	JUST AS I AM
32	39	13	BARRETT SISTERS I AM 7007/WORD	I'VE GOT A FEELING
33	30	25	REV. ANDRE WOODS & CHOSEN SOUND OF GOSPEL SOG-153	CHOSEN
34	RE-ENTRY		REV. F.C. BARNES & REV. JANICE BROWN ATLANTA INT'L AIR 10059	ROUGH SIDE OF THE MOUNTAIN
35	33	53	COMMISSIONED LIGHT 7-115-71148-8/LEXICON	GO TELL SOMEBODY
36	37	61	CANDI STATON BERACAH BRI-2001	SING A SONG
37	32	33	SHIRLEY CAESAR REJOICE WR 8365/A&M	SHIRLEY CAESAR HER VERY BEST
38	38	13	KEITH PRINGLE MUSCLE SHOALS SOUNDS GOSPEL MMSG 8002/MALACO	ALL TO YOU
39	36	9	JERRY PARRIES & THE CHRISTIAN FAMILY CHOIR SOUND OF GOSPEL SOG-2D158	RECORDED LIVE IN CLEVELAND OHIO
40	19	17	BAY AREA CHAPTER/MUSIC & ARTS SEMINAR BIRTHRIGHT 370310/CAPITOL	HOLD ON

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

Jazz BLUE NOTES



by Peter Keepnews

IN CZECHOSLOVAKIA, you can go to jail for being too much of a jazz enthusiast. In the U.S., several prominent musicians and authors are joining forces to express their disapproval of the situation.

It's been more than a year since five members of the Jazz Section, an organization formed in 1971 and primarily involved in promoting avant-garde jazz in Czechoslovakia, were arrested and charged with "illegal economic activities." Two of the five are still in prison, and the Jazz Section—which the authorities have been trying to shut down since 1984—is still officially illegal.

On Dec. 7, a number of jazz artists, including Billy Taylor and the duo of Dwiki Mitchell & Willie Ruff, will be performing at a concert in Washington, D.C., in support of the Jazz Section. The concert, at the Duke Ellington School of the Arts, will also include speeches by, among others, novelists Kurt Vonnegut Jr. (whose love of jazz is a matter of public record) and Joseph Skvorecky (who was born in Czechoslovakia and whose works include "The Bass Saxophone," one of the best fictional variations on a jazz theme ever written).

The concert is supported by Amnesty International, Helsinki Watch, PEN International, and the AFL-CIO. It will be broadcast live by the Voice Of America into, among other places, Czechoslovakia.

While in Washington, the concert participants plan to meet with members of Congress to discuss the Jazz Section's plight. They also hope to meet with Czecho-

slovak officials and ask them just why that country's government finds jazz and its adherents so threatening. We'll let you know if they get an answer.

MIXED MEDIA: In case you hadn't noticed it, we call your attention to the theme music being used this year for "The Cosby Show." It's the same old tune, but now it's being sung by Bobby McFerrin. It's all McFerrin—multitracked, with no instruments at all—and it swings like crazy. And dig the way Bill Cosby and his fellow cast members dance to it.

Meanwhile, on the theater front, California-based Frank Morgan has been doubling as an off-Broadway

American musicians plan to jam for jailed Czechs

actor during his current stay in New York. He's appearing in a play called "Prison-Made Tuxedos," written by George Trow—and, according to the playwright, "half about Frank, half about me." Morgan plays both a part and his alto saxophone in the play, a production of the Music Theater Group; it is scheduled to end its run at St. Clement's Church on Saturday (28).

Morgan's been exceptionally busy in New York: He's also doing a week at the Village Vanguard, through Nov. 29.

ALSO NOTED: After four consecutive years in New York, the JazzTimes Convention is going west. Next year's gathering of the jazz community is set for Oct. 5-8 at the Sheraton Universal Hotel in Los Angeles. . . . Jean-Luc Ponty recently concluded an extensive U.S. tour with a concert at Carnegie Hall. The violinist hit the road in support of his first Columbia album, "The Gift of Time."

HOT DANCE MUSIC™

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CLUB PLAY				Compiled from a national sample of dance club playlists.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	2	6	★★ NO. 1 ★★ SYSTEM OF SURVIVAL (REMIX) COLUMBIA 44 07475 2 weeks at No. One	◆ EARTH, WIND & FIRE
2	3	6	8	LOVER'S LANE (REMIX) MOTOWN 4592MG	◆ GEORGIO
3	4	9	6	THE NIGHT YOU MURDERED LOVE MERCURY 888 864-1/POLYGRAM	◆ ABC
4	11	15	8	PUMP UP THE VOLUME 4TH & B'WAY 452	◆ M.A.R.R.S.
5	5	7	7	HARD DAY (REMIX) COLUMBIA 44 07466	GEORGE MICHAEL
6	7	11	7	SHAKE YOUR LOVE (REMIX) ATLANTIC 0-86651	◆ DEBBIE GIBSON
7	6	12	7	ANIMAL MAGIC (REMIX) CAPITOL V-15334	◆ BELOUIS SOME
8	9	14	6	NEVER BE THE SAME MCA 23797	THE BREAKFAST CLUB
9	12	21	5	AFTERGLOW (REMIX) CAPITOL V-15349	TINA TURNER
10	2	1	7	BAD (REMIX) EPIC 49 07462/E.P.A.	◆ MICHAEL JACKSON
11	20	40	3	SO EMOTIONAL (REMIX) ARISTA ADI-9641	◆ WHITNEY HOUSTON
12	13	27	5	JOIN IN THE CHANT (REMIX) GEFEN 0-20786/WARNER BROS.	NITZER EBB
13	14	25	5	NEVER LET ME DOWN AGAIN/PLEASURE LITTLE TREASURE SIRE 0-20783/WARNER BROS.	◆ DEPECHE MODE
14	38	—	2	I'M BEGGIN' YOU (REMIX) A&M SP-12254	◆ SUPERTRAMP
15	26	34	4	LET'S GO SLEEPING BAG SLX-29	NOCERA
16	16	23	7	BECAUSE OF YOU FEVER SF 819/SUTRA	THE COVER GIRLS
17	25	29	5	NO NO LOVE PROFILE PRO-7166	RHONDA PARRIS
18	15	26	6	TURN IT UP SIRE 0-20671/WARNER BROS.	◆ MICHAEL DAVIDSON
19	18	24	6	TRAMP/PUSH IT NEXT PLATEAU NP 50063	◆ SALT-N-PEPA
20	10	8	9	MILITARY DRUMS CURB 7172/MCA	◆ HUBERT KAH
21	33	39	3	MOVE CRIMINAL CR12-015	JOHN ROCCA
22	27	32	4	I CAN'T LET GO DICE TGR 1017	CELI BEE
23	8	4	13	MY LOVE IS GUARANTEED (REMIX) NEXT PLATEAU NP 50067	SYBIL
24	36	45	3	I CAN'T HELP IT (REMIX)/MR.SLEAZE LONDON 886 212-1/POLYGRAM	◆ BANANARAMA
25	31	37	4	CRITICIZE (REMIX) TABU 429 07469/E.P.A.	◆ ALEXANDER O'NEAL
26	30	36	4	IF YOU SHOULD NEED A FRIEND QUARK 006	BLAZE
27	35	41	4	SKELETONS MOTOWN 4593MG	◆ STEVIE WONDER
28	17	19	8	DEVOTION ATLANTIC 0-86652	TEN CITY
29	29	33	4	POP GOES THE WORLD MERCURY 888 859-1/POLYGRAM	◆ MEN WITHOUT HATS
30	43	46	3	BREAKFAST IN BED (REMIX) MCA 23796	◆ BRENDA K. STARR
31	34	35	8	SATURN GIRL/LOVE IT BIG TIME 6068-1-BD	SOCIETY
32	42	—	2	NEED YOU TONIGHT ATLANTIC 0-86645	◆ INXS
33	23	18	10	HERE TO GO/DON'T ARGUE EMI-MANHATTAN V-50607	◆ CABARET VOLTAIRE
34	41	42	3	WE'LL BE TOGETHER (REMIX) A&M SP-12251	◆ STING
35	22	22	8	DISORDERLY CONDUCT/ARABIAN KNIGHTS TIN PAN APPLE 885-981-1/POLYGRAM	LATIN RASCALS
36	NEW ▶	1	1	NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD	RICK ASTLEY
37	45	—	2	THE GUN JCI & ASSOCIATED LABELS JCO-9003	D.A.F.
38	32	31	6	EASIER SAID THAN DONE (REMIX) ATCO 0-96746/ATLANTIC	VANILLA MIX
39	28	16	9	(BABY TELL ME) CAN YOU DANCE A&M SP-12235	◆ SHANICE WILSON
40	47	—	2	LOVE CHILD (REMIX) CAPITOL V-15348	JAMIE DEAN
41	NEW ▶	1	1	ANDY (REMIX) VIRGIN 0-96734/ATLANTIC	◆ LES RITA MITSOUKO
42	19	5	11	TELL IT TO MY HEART ARISTA ADI-9611	◆ TAYLOR DAYNE
43	NEW ▶	1	1	HOT HOT HOT RCA 6737-1-RD	BUSTER POINDEXTER & HIS BANSHEES OF BLUE
44	21	3	9	CAUSING A COMMOTION (REMIX) SIRE 0-20762/WARNER BROS.	◆ MADONNA
45	40	28	7	JUST LIKE HEAVEN (REMIX) ELEKTRA 0-66793	◆ THE CURE
46	49	—	2	THE MOTION OF LOVE GEFEN 0-20744/WARNER BROS.	◆ GENE LOVES JEZEBEL
47	50	—	2	DON'T TAKE YOUR LOVE AWAY NEW YORK GROOVE NYG 1001	LYDIA LOVE
48	48	50	4	MISUNDERSTOOD COLUMBIA 44 06936	MICO WAVE
49	39	17	11	THE REAL THING (REMIX) CHRYSALIS 4V9 43171	◆ JELLYBEAN FEATURING STEVEN DANTE
50	NEW ▶	1	1	LOVE OVERBOARD MCA 23803	GLADYS KNIGHT & THE PIPS

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

1. PRIVATE PARTY WALLY JUMP JUNIOR & THE CRIMINAL ELEMENT CRIMINAL
2. WELCOME TO THE CLUB (LP CUTS) VARIOUS ARTISTS JUMP STREET
3. E.S.P. CHENA COLUMBIA
4. SEATTLE/THE BODY PUBLIC IMAGE LTD VIRGIN
5. WHAT HAVE I DONE TO DESERVE THIS? PET SHOP BOYS EMI-MANHATTAN
6. FEMALES (GET ON UP) THE COOKIE CREW TVT
7. RAIN IN THE SUMMERTIME (REMIX) THE ALARM I.R.S.
8. HOW YA LIKE ME NOW KOOL MOE DEE JIVE
9. THE WAY YOU MAKE ME FEEL (REMIX) MICHAEL JACKSON EPIC

12-INCH SINGLES SALES				Compiled from a national sample of retail store sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	6	★★ NO. 1 ★★ BAD (REMIX) EPIC 49 07462/E.P.A. 5 weeks at No. One	◆ MICHAEL JACKSON
2	4	5	7	SHAKE YOUR LOVE (REMIX) ATLANTIC 0-86651	◆ DEBBIE GIBSON
3	3	4	12	DON'T YOU WANT ME (REMIX) MCA 23785	◆ JODY WATLEY
4	6	6	9	TELL IT TO MY HEART ARISTA ADI-9611	TAYLOR DAYNE
5	2	2	11	THE REAL THING (REMIX) CHRYSALIS 4V9 43171	◆ JELLYBEAN FEATURING STEVEN DANTE
6	8	10	8	LOVER'S LANE (REMIX) MOTOWN 4592MG	◆ GEORGIO
7	10	16	4	SYSTEM OF SURVIVAL (REMIX) COLUMBIA 44 07475	◆ EARTH, WIND & FIRE
8	7	7	10	I THINK WE'RE ALONE NOW (REMIX) MCA 23793	◆ TIFFANY
9	11	11	9	DEVOTION ATLANTIC 0-86652	TEN CITY
10	15	37	3	SKELETONS MOTOWN 4593MG	◆ STEVIE WONDER
11	12	15	6	HARD DAY (REMIX) COLUMBIA 44-07466	GEORGE MICHAEL
12	9	9	11	MY LOVE IS GUARANTEED (REMIX) NEXT PLATEAU NP 50067	SYBIL
13	5	3	9	CAUSING A COMMOTION (REMIX) SIRE 0-20762/WARNER BROS.	◆ MADONNA
14	23	38	3	LET'S GO SLEEPING BAG SLX-29	NOCERA
15	25	25	7	PUMP UP THE VOLUME 4TH & B'WAY 452	◆ M.A.R.R.S.
16	22	23	5	SUGAR FREE EPIC 49 06864/E.P.A.	◆ WA WA NEE
17	13	17	8	NOTHING'S GONNA STOP ME NOW JIVE 1071-1-JD/RCA	◆ SAMANTHA FOX
18	32	—	2	CRITICIZE (REMIX) TABU 429 07469/E.P.A.	◆ ALEXANDER O'NEAL
19	19	20	5	I DON'T CARE FOR YOU PIZAZZ PPI 3004	GENUINE PARTS
20	37	—	2	SO EMOTIONAL (REMIX) ARISTA ADI-9641	◆ WHITNEY HOUSTON
21	20	22	5	BECAUSE OF YOU FEVER SF 819/SUTRA	THE COVER GIRLS
22	26	31	4	EASIER SAID THAN DONE (REMIX) ATCO 0-96746/ATLANTIC	VANILLA MIX
23	14	13	10	BREAKOUT (REMIX) MERCURY 888 188-1/POLYGRAM	◆ SWING OUT SISTER
24	18	18	17	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC	◆ PRETTY POISON
25	24	26	7	DISORDERLY CONDUCT/ARABIAN KNIGHTS TIN PAN APPLE 885-981-1/POLYGRAM	LATIN RASCALS
26	29	39	4	IF YOU LET ME STAY COLUMBIA 44 07450	◆ TERENCE TRENT D'ARBY
27	17	14	9	LET ME BE THE ONE (REMIX) ARISTA ADI-9618	◆ EXPOSE
28	27	27	7	JUST LIKE HEAVEN (REMIX) ELEKTRA 0-66793	◆ THE CURE
29	31	32	4	NEVER LET ME DOWN AGAIN/PLEASURE LITTLE TREASURE SIRE 0-20783/WARNER BROS.	◆ DEPECHE MODE
30	NEW ▶	1	1	I WANT HER VINTERTAINMENT 80-66788/ELEKTRA	KEITH SWEAT
31	35	—	2	NEED YOU TONIGHT ATLANTIC 0-86645	◆ INXS
32	21	12	14	POUR IT ON (REMIX) ELEKTRA 0-66795	MASON
33	30	30	6	ROADBLOCK A&M SP-12250	◆ STOCK, AITKEN, WATERMAN
34	49	—	2	POP GOES THE WORLD MERCURY 888 859-1/POLYGRAM	◆ MEN WITHOUT HATS
35	33	33	5	BE YOURSELF JIVE JDI-9628/ARISTA	◆ WHODINI
36	44	—	2	THE NIGHT YOU MURDERED LOVE MERCURY 888 864-1/POLYGRAM	◆ ABC
37	48	—	2	NEVER BE THE SAME MCA 23797	THE BREAKFAST CLUB
38	41	49	3	I WANT TO BE YOUR MAN REPRISE 0-20771/WARNER BROS.	ROGER
39	50	46	3	I DO YOU MCA 23798	◆ THE JETS
40	43	—	2	MILITARY DRUMS CURB 7172/MCA	◆ HUBERT KAH
41	NEW ▶	1	1	FAITH COLUMBIA 44 07478	◆ GEORGE MICHAEL
42	47	41	3	DON'T TAKE YOUR LOVE AWAY NEW YORK GROOVE NYG 1001	LYDIA LOVE
43	38	44	8	THE OPERA HOUSE MINIMAL MIN-1/CRIMINAL	◆ JACK E. MAKOSSA
44	45	47	4	YOU AND ME TONIGHT VIRGIN 0-96755/ATLANTIC	◆ DEJA
45	42	—	2	BREAKFAST IN BED (REMIX) MCA 23796	◆ BRENDA K. STARR
46	NEW ▶	1	1	AFTERGLOW (REMIX) CAPITOL V-15349	TINA TURNER
47	NEW ▶	1	1	NEVER GONNA GIVE YOU UP (REMIX) RCA 6784-1-RD	RICK ASTLEY
48	34	35	5	DOWNTOWN/I'M IN LOVE (REMIX) CAPITOL V-15331	LILLO THOMAS
49	28	21	15	PARTY YOUR BODY LMR 4000	STEVIE B
50	NEW ▶	1	1	I CAN'T HELP IT (REMIX)/MR. SLEAZE LONDON 886 121-1/POLYGRAM	◆ BANANARAMA

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

1. LOVE OVERBOARD GLADYS KNIGHT & THE PIPS MCA
2. HEAVEN IS A PLACE ON EARTH (REMIX) BELINDA CARLISLE MCA

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

You Can Dance To Madonna's Latest Album

FOR INSPIRATION: Finally out is the **Madonna** album of remixes titled "You Can Dance" (Sire), which was originally slated for release months ago. The seven-song compilation serves as a sort of club retrospective. Segued for continuous play, side one opens with the appealing new selection "Spotlight" and leads into a spacious **Jellybean** reinterpretation of "Holiday," a punchy **Bruce Forest & Frank Heller** version of "Everybody," and the original 12-inch mix of "Physical Attraction." Side two offers the busy **Steve Thompson & Michael Barbiero** mix of "Over And Over" and concludes with **Shep Pettibone's** thorough treatment of "Into The Groove" and "Where's The Party." This package is a must for all jocks; also note that the cassette and CD versions include special dub mixes.

NEW: "The Way You Make Me Feel" (Epic) is the latest offering from **Michael Jackson**; the loping r&b/pop groove has been extended without losing the feel of the original, and the a cappella has a strength all its own... **Chic's** "Jack Le Freak" (Atlantic) is the PWL studio treatment of that act's classic "Le Freak"; with postproduction courtesy of **Phil Harding** and **Ian Curnow**, the now semihouse track can arguably double as a **Mel & Kim** medley because of the generous samples taken from their previous hits... **Boy George** should find deserved club support with the **John Robie- and Paul Fox-**produced "Live My Life" (Virgin); taken from the "Hiding Out" soundtrack, this soulful midtempo number features a vocal delivery that

shows George still in fine form... "Hot To The Touch" (Epic) from **Claudja Barry** borrows a little bit of everything in its spirited club remix by **Jurgen Korduletsch**; flip contains a Latin-flavored **Latin Rascals** version... **Brenda K. Starr's** "Breakfast In Bed" (MCA) is now available in both English and Spanish versions... Of particular interest is the megamix of "Point Of No Return," "Come Go With Me," and "Exposed To Love" by **Exposé** as the flip to the trio's current ballad, "Seasons Change" (Arista)... As we had hoped, **P.I.L.'s** "Seattle" (Virgin) has been extended for 12-inch release and for the most part keeps to the basic form of the album version; it is coupled with a remix of our favorite cut, "Body," which now sports a generous intro and break... Also from the Virgin label is "Don't Get Mad... Get Even" from techno thrashers **Age Of Chance**; in its postproduction by Bruce Forest, the track takes on a polished house-style rhythm in six mixes that will surprise most.

STANDING IN LINE: The self-taught Bronx, N.Y.-based female sibling assemblage **E.S.G.**, with such hits as "Moody" and "You're No Good" on the now-defunct 99 Records label, has been touring extensively and is putting the finishing touches on an album project. Last year's EP, "Bam Bam Jam," was put out independently by the girls and scored quite well underground and at the alternative level. Interested in inking a label deal for the current project, the pleasingly raw and funky act is looking for one that supports and encourages its



by Bill Coleman

creative freedom. Determined to broaden its audience and receive long-overdue radio exposure, the group promises the forthcoming album will have something for all without forsaking the sound that E.S.G. has become known for. As well as a new single (possibly featuring collaborative efforts with **Robert Clivilles** and **David Cole**), look for the band's cameo early next year in "Vampire Kiss," the upcoming **Nicholas Cage** and **Jennifer Beals** horror film.

COMING CORRECT: One of the hottest raps out, produced by **Audio Two** ("Top Billing"), is ace female rhymers **MC Lyte's** "I Cram To Understand U (Sam)" (First Priority, 718-816-7909); accompanied by **DJ K-Rock**, Lyte's keen and piercing delivery keeps this heavily rhythmic track rocking hard. Coupled with the equally notable "Take It Lyte," which incorporates an old **Eddie Kendricks** riff as its base. Lyte is currently contributing her talents to the remix of "(I Want Your) Hands On Me" by **Sinead O'Connor**... Not to be missed are the latest from the Profile label: first, **Asher D** featuring **Daddy Freddy** takes the best of both worlds with "Ragamuffin Hip Hop," an engaging blend of a tough hip-hop track with a U.K. reggae rapper; and

"Christmas Rap," a quality album collection of holiday rap tracks. Recommended: "Let The Jingle Bells Rock" by **Sweet Tee**; "Dana Dane Is Coming To Town" by **Dana Dane**; "Christmas In The City" by **King Sun-D Moet**, and "Chillin' With Santa" by **Derek B.**

F.Y.I.: The **Kane Gang's** latest album, "Miracle" (Capitol), features a superior reading of the classic **Denris Edwards/Siedah Garrett** duet "Don't Look Any Further"... Treat yourself to the delicious r&b-influenced pop album called "Love" (Sire) from **Aztec Camera**, especially the cuts "Deep & Wide & Tall," "Working In A Goldmine," and "Everybody Is A Number One."

BIG NIGHT MUSIC: New York City will be the home ground for a series of benefits called the Hope

Concerts For The Homeless. The event will consist of five separate engagements, which will occur bi-monthly beginning Nov. 20. Each of the dance, hip-hop, and rock performances could use your support. Proceeds will go to several organizations that are actively combating the homeless problem. All performers, organizers, and services are donating their time and effort to the project. Scheduled artists include **TKA**, **Tina B.**, and **Lydia "Lee" Love**. For more information, contact 212-362-3496.

Please note that we would appreciate being placed on all publicity-department mailing lists, and always feel free to send any information on upcoming dance-oriented releases, artists in the studio, events, etc. to Bill Coleman, Billboard, 39th Floor, 1515 Broadway, New York, N.Y. 10036.

'Top Billing' Is Surprise Street Success Audio II Song Emphasizes Lyrics, Spare Rap Beat

BY DAVE PEASLEE

NEW YORK One of this season's most unusual retail street successes is New York teenage rap group **Audio II's** "Top Billing." Recorded by MCs **Kirk Robinson** (Milk) and **Nat Robinson Jr.** (Gizmo) and released by the brothers' father, **Nat Robinson Sr.**, on his Brooklyn, N.Y.-based 1st Priority label, the record has already sold more than 35,000 units,

primarily in the New York/Philadelphia/Cleveland markets.

"Top Billing" was originally recorded on 4-track by the group with **Stetsasonic** producer **Daddy O** and released as the B side to its **James Brown** break-beat entry, "Make It Funky." However, public response at the street level, in clubs, from mobile DJs, and from urban stations has since built a base of support for the record that has sur-

prised most rap-industry figures.

To **MC Gizmo**, the key to the song's spontaneous popularity is the truth of its lyrics. He points out that the track's strong beat is what initially commands attention. But also feels that the song's depictions of the difficulties an MC encounters earning respect and the problems of neighborhood peer pressure are what have won the group its loyal street following.

WNYK New York DJs **Special K** and **Teddy Ted**, whose late-night rap-music program helped break the disk and whose recent 24-track remix of the record added an additional drum pattern and a scratched-and-sampled **Isley Brothers** fragment, say the tune's success is a result of its simplicity. According to **Ted**, "The sparseness of this record is its success. By retaining a basic street feel, the record emphasizes its strong, simple marching beat."

Gizmo agrees, explaining that "Top Billing" is an attempt to "bring rap back to where it started from." Both producer **Daddy O** and **Gizmo** feel that rap music has drifted far from its roots by frequently using elaborate 48-track mixes and production. **Gizmo** says it needs to get back to the basics of beat and rhyme. By keeping the track simple, he adds, the listener can appreciate the quality of the lyrics.

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Dokken Poised For 'Attack'

BY LINDA MOLESKI

NEW YORK A solid year on the road as the opening act for a number of leading heavy rock groups helped Dokken break a good deal of ground with its third Elektra album, "Under Lock And Key," released in 1985. Now, the Los Angeles-based quartet is looking to sustain its momentum and garner major success in its own right with a new album, the aptly titled "Back For The Attack."

"More than anything, that year on the road is what helped us," says bassist Jeff Pilson. "We toured with Judas Priest, Loverboy, and Twisted Sister [in the U.S.] and did two months in Europe with Accept. We also headlined with Great White for a while. So we got incredible worldwide exposure from that whole trip."

Also helping to boost Dokken's public exposure was the soundtrack for the movie "Nightmare On Elm Street III," to which the group contributed the hit theme song, "Dream Warriors." That tune is featured on the band's new album, which boasts some 64 minutes of music. "Back For The Attack" was produced by long-

time Dokken collaborator Neil Kernon.

Dokken has been carefully laying the groundwork for a major breakthrough over a four-year period, according to Cliff Burnstein of the Q-Prime management organization, whose roster also boasts Def Leppard, Queensryche, Tesla, and Metallica.

"Everything is on a continuum with Dokken," says Burnstein. "All the work done up to this point has been crucial. Now the momentum should carry the group over. You try to do the right thing that will push them over. That basically boils down to putting out the best record, getting on a good tour, and doing lots of publicity. We're doing what everyone else does—we just try to do it better."

Some liken Dokken's slow-building career pattern to that of Bon Jovi's. "Everybody would like to break right away, and we didn't intentionally want to take as long as we're taking," says Pilson. "What happened with Bon Jovi was the group went out and opened up for a lot of people and built a strong fan base, which is

what we've also done. Record after record, we've been out there touring. With time—and the fact that we've persevered—we've been able to build a big fan base."

Elektra's initial shipment for "Back For The Attack" topped the 500,000 mark. "We got reorders the first week it hit the streets," says Kenny Hamlin, the label's vice president of sales. "We had reorders on cassettes of over 55,000, and the compact disk is just in the stores."

Elektra is taking advantage of the extensive end-of-the-year seasonal campaigns in its retail push behind the new Dokken album, according to Hamlin. "This time of the year we're front-loaded into every major customer's advertising plans," he says. "The retailers and racks know how to get them into the stores this time of year, so I want to be part of that. In January, depending on the sales level we're at, we may do something off the wall. But right now we're tied into the mainstream, up-front advertising."

On the radio front, Hamlin says Elektra has launched a fullscale, (Continued on page 34)



ONE TO ONE

James Phelan talks about the ups and downs of managing record producers

Since he started managing producers in 1982, New York-based James Phelan has built a client roster that includes Mack, Terry Manning, Pete Anderson, Anton Fier, Michael Frondelli, John Jansen, Herb Pederson, Eddie Schwartz & Dave Tyson, and—for North America—Daniel Lanois and Owen Davies. In this week's 'One To One' interview, Phelan discusses his work with Billboard talent editor Steve Gett.

Q: How did you get into managing producers?

A: I'd been working at Capitol Records, doing a&r, and the idea of handling producers seemed like a good way to go because it was a whole segment of the industry that was out there without representation. Basically, producers were spending all their time in the studio and couldn't always find time to take care of business. I felt there should be someone who was finding work for them and taking care of business while they were busy making music.

Q: How did you go about developing a roster?

A: I started with just a few producers, and as I felt I was able to handle more I kept acquiring more clients. But I've always been trying to find a balance between doing the best possible job for my clients and not biting off more than I can chew. Around the time I started representing Terry Manning and Daniel Lanois, things really took off.

Q: In building up the roster, what difficulties did you have to overcome?

A: Initially, it was down to breaking ground in establishing a new area of doing business, and I had to develop a reputation in terms of attracting the quality of client that I now have. It was also getting record companies to the point where they knew they could rely on me to provide intelligent, solid representation for producers—where they could come to me and hopefully get suggestions as to which producers may be helpful to a given project. Now I'm getting a lot of calls from record companies, looking for my recommendation as to what producer I may have, as opposed to them just wanting a specific producer.

Q: In a nutshell, what service do you provide for producers?

A: There's quite a bit involved. First and foremost is making sure they have all of their business taken care of, that they have the best possible contract with the artist or the label, that they're getting a good advance and a good royalty, that the support system is there in terms of the stu-

dio, that they're in a facility that's going to meet their needs, and that all the details through the course of the project are being looked after. Not to forget, of course, initially making the connection. So it's a total service that includes career guidance and taking care of business.

Q: How important is career guidance?

A: I think it's essential for a producer. You really have to work with the right projects. If you get astray somehow, it can be really detrimental. Also, it's very important to be open to new music and to new projects and not become stagnant and locked into one type of record. A producer has to keep his options open and constantly be looking for new things as well as the tried and true.

Q: How much input do you have in terms of what projects your clients take on?

A: I attempt to steer projects in the direction of my clients, but the decision should always be theirs in terms of what they feel most suited to and

what projects they like working on. They're the people going into the studio to make the records, not me. So I only help them get to that point. I never make the ultimate decisions.

Q: When a producer is on a hot streak, what do you consider to be the value of having a manager?

A: I think it's very important for the business to be taken care of more so at that point than at any other time. You want to be certain that all the terms of your deal are absolutely right because that's when you're really going to be doing the important projects with possibly the biggest returns.

Q: Do you tend to start working with producers when they're just emerging?

A: Well, obviously, it's a lot easier to get new producers. There are very few top-quality producers who are at the point where they're looking for an association. The majority of my clients are people I've started out with and helped develop into the successes that they've become. Daniel Lanois is a good example. Terry Manning was just beginning his production career, and Michael Frondelli was the same story. Pete Anderson had just finished one Dwight Yoakam record, and now he's gone on to produce three or four very successful country projects. Anton Fier is a new client, who's just in the early stages of his career. He's produced four albums this year and is now in the studio with Face To Face for PolyGram.

'I only help; I never make the final decisions'

ARTIST DEVELOPMENTS

ALIEN FRIENDS

"There's positive dialog, and everybody's talking. That's a miracle—and you can quote me on that." That's what manager Bud Prager has to say about Foreigner, whose latest Atlantic album, "Inside Information," is due in stores the first week of December.

"If we'd been talking six months ago, it would have been a different story," says Prager. "But now it's a very positive environment. This is much more a Foreigner album. The band is definitely back on target."

It's no secret that earlier this year there had been a good deal of tension in the Foreigner camp, particularly between band leader Mick Jones and vocalist Lou Gramm. But once matters were resolved, the group devoted the summer to recording "Inside Information."

First single from the new album is the up-tempo "Say You Will." On the last album, 1984's "Agent Provocateur," the band led with a ballad, "I Wanna Know What Love Is," which, according to Prager, was probably "an unavoidable mistake."

"It was such an overwhelming single, and so powerful it just had to come first," says Prager. "Those kind of records don't come along very often. This time, you'd have had to break everybody's bones to lead with a ballad. Personally, I feel that Foreigner is a rock'n'roll band and that rock'n'roll bands should not release ballads as first singles."

Foreigner will be shooting a video for "Say You Will," but plans for a concert tour have not been finalized. Meanwhile Prager, Jones, and bassist Rick Wills are set to embark on a brief promotional trip



Still Red. Mick Hucknall leads Simply Red through the first of two recent sellout concerts at New York's Beacon Theatre. (Photo: Chuck Pulin)

to Europe. Look for an in-depth Billboard interview with Jones in the next few weeks.

TORNADO WARNING

The Rainmakers, who have just released their second Mercury album, "Tornado," have been getting publicity from some unusual sources. Horrormeister Stephen King's latest novel, "The Tommyknockers," begins with a quote from a Rainmakers song, and earlier in the year the group was the focus of articles in two political magazines.

"Stephen King and the Rainmakers have a special relationship," says PolyGram product manager Steve Kleinberg. "He loves the band, and they played at a party of his in Bangor, Maine." Kleinberg says the label is looking at ways to cross-promote "The Tommyknockers" and "Tornado."

"We are checking into whether

there is going to be a movie of it and if there's a part in it for [Rainmakers lead singer] Bob Walkenhorst, and we're going to try to get the two of them together for press shots and publicity appearances. We'll probably end up servicing the book to people in the industry who are fans—it all hinges on Stephen King's availability."

Walkenhorst has an explanation for the political coverage the group has received. "The first album was known for its let's-raise-hell-and-make-some-right-wing-statements anger, but I think the lyrics have more compassion this time."

Kleinberg hasn't abandoned conventional promotion channels in working "Tornado." "We've put a compact disk promo of 'Snake-dance' together—usually reserved for major acts—which we're sending out to album rock stations; we don't want to jump the gun, though, by trying to get this track on top 40. We'll wait until the next one, probably 'Small Circles,' for that." A video profile on the Rainmakers being sent out to the press by PolyGram includes a special acoustic version of "Small Circles."

The Rainmakers have just begun "the tour without end," which may include some dates opening up for INXS.

IN BRIEF

Starship's Mickey Thomas is the guest vocalist on "Only The Fool Survives," the latest single from Donna Summer's Geffen album, "All System's Go" . . . U2's new single—the fourth cut to be lifted from "The Joshua Tree"—is "In God's Country" . . . Exposé is looking to score its fourth consecutive top 10 hit with "Seasons Change," the latest single from its Arista debut album, "Exposure" . . . Fleetwood Mac follows its

(Continued on next page)

ARTIST DEVELOPMENTS

(Continued from preceding page)

"Little Lies" hit with "Everywhere," another song from the Warner Bros. album "Tango In The Night" . . . MCA is working "Long Time Gone" as the leadoff track from **Triumph's** new album, "Surveillance" . . . "Can't Stay Away From You" is the latest single from "Let It Loose," **Gloria Estefan & Miami Sound Machine's** Epic album . . . Warner Bros. is servicing a promo CD of the **Bee Gees'** next single, the title track from their new Warner Bros. album, "E.S.P."

NEW HORIZONS

SST Records, the Lawndale, Calif.-based indie record label, is showing remarkable diversity in its roster of recent signings. The batch includes **Brian Ritchie** of the **Violent Femmes**, **Opal**, British cult band **These Immortal Souls** (featuring members of the **Birthday Party** and **Swell Maps**), and avant-guitarists **Fred Frith** (once of **Henry Cow**) and **Henry Kaiser**.

Furthermore, the label is releasing a two-LP set called "No Age," which features "instrumental music" by several of those artists, including **Elliott Sharp**, **Glenn Phillips**, and **Lee Ranaldo** of **Sonic Youth**.

"I think we're doing a lot more instrumental stuff," says **Greg Ginn**, co-founder of the label and performer on many of its classic recordings. "I think a lot of that, too, is more that those artists became more interested in us and started to think of us as a label that would be doing different things."

Though SST is thought of by many as one of the pioneering

"hardcore" labels—they certainly have released much music not so neatly classifiable—Ginn says no grand aesthetic change is underfoot. "We didn't make any kind of conscious direction change," he says. "Henry Kaiser came along, and it was through him that we met Glenn Phillips, for example. It kind of happens that way. And Sonic Youth, say, was very influenced by Elliott Sharp."

Adds Ginn, "I think it's a really logical development, from our perspective."

SPONSORSHIP STARS

An all-star batch of GRP artists—including **Dave Grusin**, **Lee Ritenour**, **Tom Scott**, **Dianne Schuur**, and the **Chick Corea Elektric Band**—performed throughout Japan Sept. 29-Oct. 9 in a unique concert tour sponsored by Mitsubishi's new A&D line of high-end audio products. The end result: an upcoming two-disk LP and CD set to be released here early next year and an hourlong commercial video of the tour itself.

Label co-founder **Larry Rosen** says Mitsubishi got the idea for the tour after their great success with **Madonna's** recent Japanese tour, in which she endorsed Mitsubishi VCRs. Because of this "their market share went up dramatically," he says.

When Mitsubishi bought Akai, the company merged the company with their own Diatone and introduced A&D. "So for the launch of the new audio line," says Rosen, "they asked, 'Who has the best image that we can connect with for a high-end, upper-demographic buyer and relate it to high-quality audio

products?' They picked GRP."

Without the Mitsubishi sponsorship, says Rosen, "a package of that many artists just based on the sales of tickets would not be economically feasible. But when you put in an advertiser who's looking to take his advertising dollars and put them behind this kind of a concept—as opposed to taking full-page ads in magazines—they feel they're getting a bigger bang for their buck. And it gives you a bigger pool of money to deal with, so it becomes feasible to create a one-time, special event."

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



From Down Under. Australian band Wa Wa Nee—featuring vocalist Paul Grey—recently made its debut live appearance in New York at the Bottom Line. (Photo: Chuck Pulin)

On The Scene Offers Satellite TV Tours Firm Updates The Interview

BY DAVE DIMARTINO

LOS ANGELES Electronic publicity is making it easier for artists to "meet the press" in one sitting and simultaneously reach millions of people at the same time.

On The Scene Productions, a company specializing in satellite press conferences, television tours, and electronic press kits, recently brought Chuck Berry to 27 different outlets in less than five hours, "and he walked away a very happy man," says Sally Jewett, president of the Los Angeles-based firm.

Established in 1983 by Jewett and Stacie Hunt, executive vice president, OTSP has worked with a varied clientele that includes such musicians as David Bowie, Billy Joel, Luther Vandross, Julio Iglesias, and Berry as well as authors, film stars, and politicians.

Musicians generally utilize two aspects of OTSP's services: satellite TV tours and electronic press kits. For TV tours such as the one involving Berry, OTSP brings the interview subject to a studio in one city and allows the subject to participate via satellite in one-on-one, block-interval conversations with TV interviewers in various cities. The electronic press kit, produced for TV or radio, includes several taped interview segments and performance spots. OTSP places such kits on stations in areas relevant to the subject. Satellite tours are offered to stations on an exclusive basis; electronic press kits are not.

Why go the electronic route? "In Berry's case," says Hunt, "he had 'Hail! Hail! Rock 'N' Roll' coming

out on Universal Pictures, and he also had his autobiography coming out [through] Crown. He just didn't feel in the mood to travel all over the country. He wanted to go to a couple of cities, like St. Louis, his hometown, and New York and Los Angeles, but that was about it. As for the rest of it, he just wanted to get the word out right away."

Thus, says Hunt, Crown and Universal decided that OTSP's live satellite tour would be the ideal way for Berry to talk directly to reporters across the country and plug both film and book.

Similarly, Bowie was the subject of a recent OTSP electronic press kit, one deliberately used as a "preview" intended to boost concert ticket sales.

"He wanted to have this in each city preceding his arrival for the concert," says Jewett. "If artists don't have this means available to them, they come into a city and then maybe the news comes and shoots soundcheck—and then, as the concert's going on, it's on the 11 o'clock news. But that doesn't do Bowie any good, because he's out of there by then."

Both Jewett and Hunt see no conflict between their company and other public relations firms. "I would say a good 50% of our business comes through PR agencies," says Jewett. "And we work very hard to be seen as an extension. We very definitely do not do any other forms of publicity in this company. We are one aspect—one tool—that a PR company can use. And we're not right for everybody."

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Tull Rides Crest Of Popularity

BY DONALD E. WILCOCK

TROY, N.Y. Ian Anderson used to get so depressed after a bad night on stage with Jethro Tull that he'd feel almost suicidal. "It was one of the worst feelings in the world to do a bad show," says the 19-year rock veteran. "I'd just want to go back to the hotel and cry. It was just terrible."

That was three years ago. On Jethro Tull's current North American tour Anderson is far more relaxed. Following a lengthy hiatus, the band recently hit the road in support of its new Chrysalis album, "Crest Of A Knave," which is faring a good deal better than its predecessor, "Under Wraps."

Prior to recording the new album, Anderson had spent much of his time developing his salmon farms, a profitable business that has given him the freedom to treat music as relaxing and fun, not as a necessary means of earning a living.

"When you're out there making a lot of money and it becomes a big business, you forget some of those basic needs for playing music in the first place," says Anderson. "A couple of years off have been quite useful to me for getting a perspective about music and being able to come back to it with what I think are more essential motivations, and not a business orientation where it's your sole livelihood."

Not that Anderson doesn't consider the business angles. "I decided to con Chrysalis into some prerelease involvement and to involve the album rock radio stations in something that felt good to be doing," Anderson says he arranged to have more than 800 listeners of 12 major album rock radio stations in the U.S. review the new album and offer critical comments.

"I took a chance their answers would be very strongly complimentary," he says. "Because then I could thrust that under the nose of

our record company and say, 'Look, you guys, if you get behind this one, you have a chance to do well.'"

Anderson says about 80% of the listeners polled found "Crest Of A Knave" to be "significantly more enjoyable than the last few Jethro Tull albums," while 78% found the style of music a direction they'd like the band to continue to follow.

Jethro Tull was the catalyst that brought Chris Wright and Terry Ellis together 20 years ago to form Chrysalis Records in the first place. Ellis managed the young Tull at the time, and Wright was a booking agent. Two years ago, Wright bought out Ellis to become sole owner of the company. It was just the latest of many changes that Anderson has seen at the company in 20 years.

"There have been at least three times more Chrysalis Records presidents than there have been bass players for Jethro Tull—and you can quote me on that," says Anderson. "There have been quite a lot of disruptions at Chrysalis. Only Huey Lewis & the News have managed to sustain their career through the Chrysalis ups and downs. But happily to say, Chrysalis now is in very good shape."

So is Jethro Tull. "Crest Of A Knave" returns to the "third-generation blues" roots of earlier group efforts. Written and produced by Anderson, the new album is a showcase not only for Anderson but longtime Tull guitarist Martin Barre. According to Anderson, "The songs were constructed to allow the guitar playing to come through and to create the best possible framework to let Martin do his best."

After kicking off its North American tour at the RPI Field House in Troy, N.Y., on Nov. 10, Tull will be playing some 30 shows here through mid-December. The two-hour show mixes old standards like "Aqualung" and "Thick As A

Brick" with new songs like "Steel Monkey" and "Farm On The Freeway."

Staging is very simple, with a black backdrop that displays the album's crest and no major props—this from a band that was known for its dramatic staging in the '70s.

"The problem with Jethro Tull is that back when we were known as a production-oriented or theatrical rock group, you could have a telephone ring on stage, put a couple of seats on stage, have someone come on dressed as a rabbit, and that was really theatrical," says Anderson. "In the '80s, to achieve the same kind of performance as far as the audience is concerned, you've got to spend at least \$1 million on staging alone. There is no point with us trying to compete with Pink Floyd."



Dude, Looks Like A Trio. Following Aerosmith's Nov. 13 sellout concert at New Jersey's Meadowlands Arena, lead singer Steven Tyler, right, takes time out with Cher and Jon Bon Jovi. (Photo: Todd Kaplan)

Sting Launches Tour, Wows 'Em In N.Y.; Busy Billy Idol Awaits His Bundle Of Joy

READY TO GO: Sting launched his second solo tour with two dates (Nov. 15-16) at New York's Ritz club. The Beat was on hand for the first show and enjoyed a terrific set—definitely one of the best concerts of the year—that featured most of the songs from his smash A&M album "Nothing Like The Sun." Standouts included "Be Still My Beating Heart," "We'll Be Together," "Englishman In New York," and "Little Wing."

In addition to the new material, Sting delved into the past and played a couple of songs from "The Dream Of The Blue Turtles"—"Fortress Around Your Heart" and "Consider Me Gone." He also delivered a selection of revamped Police tunes like "Bring On The Night," "When The World Is Running Down," "Spirits In The Material World," and "Don't Stand So Close To Me."

Accompanying Sting at the Ritz was his latest touring band, a high-energy unit that comprises Tracy Wormworth (bass), Steve Coleman (saxophone), Kenny Kirkland and Delmar Brown (keyboards), Jeff Campbell (guitar), Mino Cinelu (percussion), and Smitty Smith (drums). Branford Marsalis made a brief appearance at the second Ritz show, but previous outside commitments are preventing him from joining the Sting tour on a permanent basis.

The day after the second Ritz date, The Beat connected with Sting at a Manhattan studio, where he was recording Latin vocal versions of several "Nothing Like The Sun" tunes, to be featured on an EP for the South American market. Look for an in-depth Sting interview in next week's Billboard.

RACING AHEAD: When Billy Idol completed a tour to promote his "Whiplash Smile" album a couple of months ago, it looked like things would be quieting down for the rebel yeller for a while. Demand from the fans precipitated the U.S. release of "Vital Idol"—an album of remixes that had been available on import for some time—but basically Idol planned to lay low as he started writing songs for his next studio album.

However, now that he's scored a No. 1 hit with the live version of "Mony Mony," young Billy's back in the fast lane—in more ways than one. While continuing to write a few new tunes, Idol is gearing up for the rerelease of the single "Hot In The City," for which he filmed a brand new videoclip Nov. 18 in the streets of New York.

Additionally, the same week that "Mony Mony" hit the top spot, Idol got the word that his girlfriend, Perri Lister, is expecting their first baby in May. The delighted rocker immediately went out and celebrated by buying a Harley Davidson motorbike, which he named Rude Dude.

SHORT TAKES I: Daryl Hall & John Oates's first album for Arista should hit the stores in February... Foreigner held a listening party for its new Atlantic album, "Inside Information," Nov. 18 at New York's Right Track studios... Tears For Fears' long-awaited follow-up to 1985's "Songs From The Big Chair" should be out in the spring, according to manager Paul King... U2 fans may be interested to learn that a new book, "Unforgettable Fire: The Story Of U2" by Eamon

Dunphy, has just been published by Viking in the U.K.... Congrats to Starship vocalist Mickey Thomas and his wife, Sara, on the Nov. 4 birth of a baby girl, Taylor Noel... Stiff Little Fingers is re-forming for a nostalgia tour of the U.K. and Ireland. The tour begins Dec. 14 in

Newcastle, U.K.

SCREEN SWITCH: Now that Sting has returned to the road, he won't be able to appear in Martin Scorsese's next movie, "The Passion," originally titled "The Last Temptation Of Christ." Sting's role as Pontius Pilate has now gone to David Bowie. Filming starts in December in Morocco, and the timing is just perfect for Bowie since he winds up his marathon Glass Spider tour Saturday (28) in New Zealand.

SHORT TAKES II: Be sure to check out Virgin's soundtrack for the Bernardo Bertolucci movie "The Last Emperor." The album, featuring some fine music from Ryuichi Sakamoto and David Byrne, is due out Dec. 1... Following the success of its dance hit "Catch Me (I'm Falling)," Philadelphia-based act Pretty Poison is set to begin recording its debut Virgin album. Kae Williams Jr. is producing... Says Peter Gabriel, on the rerelease of his song "Biko" (see Inside Track, page 94): "Sir Richard Attenborough has made a very moving film about Stephen Biko and his relationship with Donald Woods, 'Cry Freedom.' This record is being rereleased to help the film make his name better known and to draw attention to what is still going on in the name of apartheid"... Among the famous faces who showed up at Tower Of Power's Nov. 12-15 stint at Manhattan's Bottom Line were Steve Stevens, Sheena Easton, Ray Davies, Mick Taylor, Buster Poindexter, Keith Hernandez, and Paul Shaffer... Paul Simon is playing a benefit concert at New York's Madison Square Garden Dec 13. All proceeds from the show, organized in association with the New York Hospital/Cornell Medical Center, will go toward buying a medical mobile unit to aid homeless youngsters in New York.

DOKKEN POISED FOR 'ATTACK'

(Continued from page 32)

across-the-board promotional attack. The label recently issued its first-ever promotional CD single, for "Burning Like A Flame"—the leadoff track from the Dokken album—to top 40 and album rock radio.

"This time it really looks like top 40 radio will be with us," says Hamlin.

"Right now we're attacking with both barrels. Album rock radio is already on the record, so we're trying to build that base. And now we're working top 40."

Touring, however, will continue to be the major factor in Dokken's development. The group is currently on the road opening North American dates for Aerosmith, with shows booked through February. After that the group hopes to graduate to headliner status.

"That will give us enough time to see what the demand is," says Burnstein. "It's obvious that it's hard to sell tickets as a headliner, so we better be big before we take the step. Dokken is a platinum act now, but that's not big enough. We'll wait and see what kind of momentum this record has."

Says Pilson, "The Aerosmith tour is going really well. We're playing a lot of sellout dates, and the response has been great. We came up with an album we're really happy with. Now we have to get out and play kick-ass shows every night."

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BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2 LOS LOBOS BODEANS	B.C. Place Stadium Vancouver, B.C. Canada	Nov. 12	\$1,017,690 \$25/\$24.50	54,254 sellout	Perryscope Concert Prods. Donald K. Donald Prods. Concert Prods. International
PINK FLOYD	Pontiac Silverdome Pontiac, Mich.	Nov. 10	\$923,840 \$20	46,192 sellout	Belkin Prods.
PINK FLOYD	Hoosier Dome Indianapolis, Ind.	Nov. 12	\$835,640 \$20	41,782 sellout	Belkin Prods.
PINK FLOYD	The Omni Atlanta, Ga.	Nov. 3-5	\$822,823 \$20	41,429 sellout	Concert Promotions/Southern Promotions
JULIE ANDREWS BYRON ALLEN	Fox Theatre St. Louis, Mo.	Nov. 3-8	\$472,505 \$35/\$30/\$27/\$18	18,189 27,990	Fox Concerts
WHITNEY HOUSTON JONATHAN BUTLER	Meadowlands Arena East Rutherford, N.J.	Nov. 10	\$335,818 \$20/\$17.50	17,257 sellout	Monarch Entertainment Bureau John Scher Presents
FRANK SINATRA TOM DREESEN	Hartford Civic Center Hartford, Conn.	Nov. 13	\$323,082 \$25/\$20	13,187 15,000	Frank J. Russo
SQUEEZE SILENCERS	Arena, Madison Square Garden Center New York, N.Y.	Nov. 13	\$298,000 \$20/\$18.50	15,781 sellout	Ron Delsner Enterprises
AEROSMITH DOKKEN	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Nov. 8	\$263,587 \$17.50/\$16.50	15,122 16,822	Monarch Entertainment Bureau John Scher Presents Larry Vaughn Presents
AEROSMITH DOKKEN	Spectrum Philadelphia, Pa.	Nov. 10	\$261,876 \$15.50	17,504 sellout	Electric Factory Concerts
JOHN COUGAR MELLENCAMP	Civic Arena Pittsburgh, Pa.	Nov. 12	\$259,385 \$17.50	14,822 sellout	DiCesare-Engler Prods.
BOSTON FARRENHEIT	Riverfront Coliseum Cincinnati, Ohio	Oct. 29	\$234,243 \$17	14,779 sellout	Belkin Prods.
JOHN COUGAR MELLENCAMP	Riverfront Coliseum Cincinnati, Ohio	Nov. 10	\$233,804 \$16.50	14,130 sellout	Belkin Prods.
FLEETWOOD MAC CRUZADOS	Reunion Arena Dallas, Texas	Nov. 15	\$223,720 \$17.50	13,884 sellout	Beaver Prods.
AEROSMITH DOKKEN	Civic Arena Pittsburgh, Pa.	Nov. 5	\$223,210 \$16.75	13,326 14,000	DiCesare-Engler Prods.
LISA LISA & CULT JAM EXPOSE	Radio City Music Hall New York, N.Y.	Oct. 28-29	\$223,188 \$20/\$18.50	11,748 sellout	Radio City Music Hall Prods.
JOHN COUGAR MELLENCAMP	Copps Coliseum Hamilton, Ont. Canada	Nov. 13	\$213,071 \$23.50/\$21.50	12,192 sellout	Concert Prods. International
GEORGE STRAIT KATHY MATTEA	Arena, San Antonio Convention Facilities San Antonio, Texas	Nov. 8	\$206,250 \$16.50	12,310 sellout	Varnell Enterprises
MOTLEY CRUE GUNS N' ROSES	Greensboro Coliseum Complex Greensboro, N.C.	Nov. 15	\$200,822 \$16.50	12,581 15,781	C&C Entertainment
WHITNEY HOUSTON JONATHAN BUTLER	Arena, Omaha Civic Auditorium Omaha, Neb.	Nov. 3	\$197,118 \$18.50	10,859 sellout	Contemporary Prods.
ALABAMA CHARLIE DANIELS BAND RESTLESS HEART MICHAEL JOHNSON	Riverfront Coliseum Cincinnati, Ohio	Nov. 13	\$194,950 \$17.50	12,140 13,000	Keith Fowler Promotions
ANITA BAKER RHONDA HANSOME	Masonic Temple Detroit, Mich.	Nov. 12-13	\$189,825 \$25/\$22.50	8,119 sellout	Turning Point Prods.
FLEETWOOD MAC CRUZADOS	The Omni Atlanta, Ga.	Nov. 9	\$187,635 \$17.50	10,722 17,023	Concert Promotions/Southern Promotions
ANITA BAKER RHONDA HANSOME	Syria Mosque Pittsburgh, Pa.	Nov. 14-15	\$162,000 \$22.50	7,200 sellout	DiCesare-Engler Prods.
GEORGE STRAIT KATHY MATTEA	Arena, Myriad Convention Center Oklahoma City, Okla.	Nov. 6	\$155,656 \$15.25	10,510 12,000	Varnell Enterprises
DEF LEPPARD TESLA	Hirsch Memorial Coliseum Shreveport, La.	Nov. 14	\$155,000 \$16	10,000 sellout	Beaver Prods.
FLEETWOOD MAC CRUZADOS	Riverfront Coliseum Cincinnati, Ohio	Oct. 16	\$153,070 \$16.50	9,877 13,000	Belkin Prods.
AEROSMITH DOKKEN	Richmond Coliseum Richmond, Va.	Nov. 14	\$150,330 \$15.50/\$14.50	10,407 12,500	Cellar Door Prods.
LYNYRD SKYNYRD ROSSINGTON BAND	Mississippi Coast Coliseum Biloxi, Miss.	Oct. 30	\$147,175 \$17.50	8,410 15,000	Concert Promotions/Southern Promotions
TINA TURNER LEVEL 42	Sun Dome Univ. of South Florida Tampa, Fla.	Nov. 14	\$146,510 \$17.50	8,860 9,000	Fantasma Prods.
CONWAY TWITTY, RANDY TRAVIS, LORETTA LYNN	Arena, Oakland/Alameda County Coliseum Oakland, Calif.	Oct. 25	\$146,021 \$18.50	7,893 12,887	Jayson Promotions
CONWAY TWITTY, RANDY TRAVIS, LORETTA LYNN	Anaheim Convention Center Anaheim, Calif.	Oct. 24	\$145,651 \$18.50	8,448 sellout	Jayson Promotions
WHITESNAKE GREAT WHITE	Coliseum, Dane County Expo Center Madison, Wis.	Nov. 14	\$142,367 \$14	10,039 10,100	Stardate Prods.
JUDDS RANDY TRAVIS PATTY LOVELESS	Mabee Center Oral Roberts Univ. Tulsa, Okla.	Nov. 13	\$140,090 \$15	9,406 9,500	Pro Tours North American Tours
JOHNNY & THE LEISURE SUITS	Arie Crown Theatre Chicago, Ill.	Oct. 30-31	\$137,230 \$16.50	8,600 sellout	Brandmeier Prods.
FLEETWOOD MAC CRUZADOS	Lakefront Arena Univ. of New Orleans New Orleans, La.	Nov. 10	\$137,183 \$17.50	8,445 sellout	Beaver Prods.
JOSE JOSE	Radio City Music Hall New York, N.Y.	Nov. 6	\$136,875 \$25/\$20	5,874 sellout	Radio City Music Hall Prods.
ENGELBERT HUMPERDINCK	Radio City Music Hall New York, N.Y.	Nov. 7	\$136,555 \$25/\$20	5,874 sellout	Radio City Music Hall Prods.

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TALENT

N.Y. Gala To Honor Chapin; Jackson Cuts Aussie Tour

BY LINDA MOLESKI

GOLDEN PERFORMER: Harry Chapin will be honored at New York's Carnegie Hall on Dec. 7 during a star-studded event in which the late singer/songwriter will posthumously receive a Congressional Gold Medal. Among the artists scheduled to perform at the multimedia bash are Bruce Springsteen, Pat Benatar, Kenny Rogers, Judy Collins, and Pete Seeger.

The tribute, which is being held on the 45th anniversary of Chapin's birth, will be hosted by Jane Pauley and Jeff Bridges. The Congressional Gold Medal is the highest honor awarded to civilians and is being presented posthumously to Chapin for his efforts to combat world hunger. Tickets for the event reportedly sold out within an hour.



BAD DATES: Following a mega-successful Japanese tour, Michael Jackson reportedly has had to cancel three of his eight Australian dates due to poor ticket sales. To help generate business, Jackson will be making more promotional appearances while in the land Down Under, according to sources. It should be noted, however, that ticket sales were up on the whole since Jackson's last outing to Australia. Still no word on when he'll hit the U.S.

SHORT TAKES: On The Road was on hand for Aerosmith's recent sellout performance at New Jersey's Meadowlands Arena, where Steven Tyler and co. treated fans to a run of old classics as well as new material from their hit Gefen album "Permanent Vacation." There to check out the scene was Jon Bon Jovi, who joined the group on stage for a rendition of the Beatles' "I'm Down." Other acts that played to packed houses in the New York area recently include

Sting and Squeeze... Official word from David Lee Roth's office is that Matt Bissonette will be replacing the recently departed Billy Sheehan as bassist for Roth's band. Matt is the brother of group drummer Greg Bissonette. Contrary to this column's recent reports, it is a single, "Just Like Paradise," that will be issued on New Year's Eve; the album "Skyscraper" is due out Jan. 26... On The Road hears that Stevie Nicks is having a bit of throat trouble as Fleetwood Mac's Big Cage tour advances across Texas. Suffering from bronchitis, the vocalist's illness forced the group to cancel a recent Austin date. No confirmation yet as to whether the Austin date will be rescheduled... Following a series of U.S. dates with Great White and TNT, Twisted Sister has put off plans for a European tour. Rumor is that front man Dee Snider is heading back into the studio to take a stab

at a solo project... One act that is going overseas, however, is the Cro-Mags, which is scheduled to open up a number of U.K. shows for rock veterans Black Sabbath... Frehley's Comet, headed by former Kiss guitarist Ace Frehley, has departed the Alice Cooper tour some two months prematurely, citing "other commitments" as the reason, according to a spokesman for the band. Sources say, however, that the road trek just wasn't working out economically for the group. One of the problems is Cooper's massive stage production, which is apparently too big to fit into smaller halls. As a result, some dates are being booked in venues much larger than the tour can draw. Faster Pussycat will remain on the bill... Following a number of dates as opening act on David Bowie's Glass Spider tour, A&M artist Glen Burtnick hits the road again on Nov. 20 as special guest for the Hooters. Shows are booked through Dec. 20.

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TNN To Air New Awards Show

Viewers To Elect Winners In 8 Groups

BY EDWARD MORRIS

NASHVILLE The Nashville Network here is introducing a new annual awards show to debut as part of its fifth anniversary celebration. The first "TNN Viewers' Choice Awards" will be presented to winners April 26 in televised ceremonies hosted by Ralph Emery at the Grand Ole Opry House.

TNN's entry into the proliferating award-giving business will justify for recognition with such established events as the Academy Of Country Music awards show in March, the Music City News awards program in June, and the Country Music Assn. awards show in October.

TNN honors will be conferred in

eight categories: favorite male vocalist, favorite female vocalist, favorite group, favorite entertainer, favorite album, favorite song, favorite video, and favorite newcomer.

The 'TNN Viewers' Choice Awards' will air April 26

Nominations in these categories will be made by a panel of 100 representatives of music, television, radio, and journalism.

There will be six nominees in each division, and viewers will vote for their choices by phoning a 900 number. CMA and ACM winners

are determined by a membership poll, and the Music City News ones through subscriber votes.

Names of the members of the nominating committee will be kept secret, according to a spokesman for TNN, who says the Network is installing as many safeguards as it can to ensure the integrity of the awards process. He conceded, though, that little can be done to guard against repeat voters.

It will cost viewers 50 cents to cast each vote. Touche Ross will tally the phone votes. Any TNN profits from the 900 calls will be donated to the W.O. Smith Nashville Community Music School, an institution that provides low-cost music instruction to poor children

(Continued on page 40)



O'Kanes Today. NBC-TV's "Today" host Bryant Gumble, left, welcomes the O'Kanes—Jamie O'Hara, center, and Kieran Kane—to the morning program, where they performed their single "Daddies Need To Grow Up Too."

Fund Will Add 24 Names To The Vietnam Memorial Wall

Judds, Alabama Play In Veterans Benefit

This column is dedicated to anyone ever touched by the Vietnam War, and to my friend Bob Galyon of Key West, Fla., who emerged scathed but a survivor.

AT ONE TIME in America, the mission was to wound the nation's heels—those mixed-up macho villains fighting in Vietnam. Kill 'em with comments if the Cong didn't get them first.

Now it's time to heal the nation's wounds. Kill 'em with kindness—even if they are already dead and gone.

I hated the Vietnam War from the day it never started to the night it never ended. It was a baseless battle that could not be won and spewed the blood of too many good humans. Men and women of all colors—black, white, and shades in between—lost their souls or sanity, sight or insight, lives or loved ones, in this winless war.

So Marlboro Country Music, America's top corporate-sponsored country-music tour, recently displayed the class and conscience to honor the Vietnam veterans on the fifth anniversary of the Vietnam Veterans Memorial in Washington, D.C. A benefit performance at Constitution Hall featured Bob Hope and veterans of the Marlboro Country Music Tour, Alabama and the Judds. The rollicking concert that drew a packed house to Constitution Hall (including some 30 members of Congress) benefitted the Vietnam Veterans Memorial Fund with proceeds devoted to inscribing the names of 24 additional victims of Vietnam onto the wall. Their families were invited to the ceremony as guests of Marlboro.

The concert was electric. The Judds have never been better. When Wynonna Judd tried to express her feelings about the importance of this performance, emotion overcame her. Naomi clasped her daughter's shoulder in support, and the message was delivered without words. This was a special show, a special night. Both the Judds and Alabama were called back for encores.

The next day, the memorial wall ceremonies braved the elements as the veterans had braved the jungles. The wall. A black monolith that seems to run forever, groaning with the names of 58,132 dead men and women. Alabama sang "The Star Spangled Banner," then the Judds followed with a stirring version of "America The Beautiful," ending with an "amen."

Snow and ice-crusted hair and beards as the site began to look like an Arctic outpost. Frank Resnik,

president of Philip Morris U.S.A., told the crowd, "Last night's country music concert gave all of us an opportunity to remember and pay tribute to all the veterans who fought so courageously during the Vietnam War. Each name, each line, on this memorial represents unrealized hopes and dreams of a life once rich with promise."

Ted Koppel of ABC's "Nightline" took the podium to plead, "Make sure your children understand what a terrible

thing war can be—not so that we can endlessly relive the pain of the past, but to help them avoid it where possible in the future."

Bob Hope, in his 80s and battling a windchill gauged at minus 10 degrees, offered a touching speech: "We pray that this monument will become a symbol of the insanity and futility of war. Today we add these 24 names, not to a wall of war, but, hopefully, to a monument of peace—to them and to those they left behind. . . . Let's just hope the price they paid is a lesson for the future."

This has become America's wailing wall, and it's one hell of an emotional experience. Snow and ice slid down the wall past the names to the frozen ground where loved ones had left flags, flowers, and a large part of their hearts. Grizzled vets, some still wearing their combat uniforms and bearing scars that none of us can see, searched for names of their buddies, then knelt in prayer while touching the inscription with a passion and tenderness that cannot be described. One sobbed silently as he felt a name above a handwritten note that said, "Thanks for saving my life, pal."

If all that snow falling were frozen tears, no wonder this ceremony was held in a blizzard. One letter, from mother to son, stood above some snow-fringed flowers and said it all:

"My dear son Dan, a part of me died with you. The hurt and loneliness gets so bad. After talking to your lieutenant, he said you volunteered to help rescue the wounded. I wanted to tell you the soldier you fell across lived and went home to his family. I know that made them very happy. Thank God for a son like you always thinking about other people. I'm so thankful that God let me have you and keep you to love 19 years. The day you left, you told me not to worry—if you didn't make it back, you'd meet me in Heaven. You know that has given me strength a lot of times. Until I meet you I will always love and miss you. The memories I have are precious. Love always, Mom."



by Gerry Wood

Bluegrass Awards, Contest Set For Jan. In Nashville

NASHVILLE The Society For The Preservation Of Bluegrass Music Of America will hold its 14th annual bluegrass music awards ceremonies Jan. 22-24 at the Nashville Marriott Hotel. The event will also include a contest among bluegrass bands.

Acts scheduled to perform during the meet include the Country Gentlemen, the Lewis Family, the Randall Hylton Show, the Goins Brothers, the Tennessee Gentlemen, the Sally Mountain Show, Del McCoury & the Dixie Pals, the Bluegrass Brigade, Mac Wiseman, the Taylor Family, the Foster Family String Band, and the Appalachian Express.

Promoted by SPBGMA chief Chuck Stearman, the event drew

about 5,000 ticket buyers in 1986. This year, tickets are \$30 each for all three days, \$10 each for just Friday and Sunday, and \$15 each for just Saturday. Tickets are half-price for children younger than 12.

Bands competing in the bluegrass concert must pay a \$20-per-member entry fee. Cash prizes ranging from \$200 to \$5,000 will be paid to the top 12 bands. Last year's winner was the Appalachian Express. Stearman predicts that at least 50 bands will take part in the contest. The first round of competition begins at 6 p.m. Friday, Jan. 22. Prizes will be awarded on the evening of Jan. 24.

In a separate contest judged by

(Continued on page 37)

FOR WEEK ENDING NOVEMBER 28, 1987

Billboard

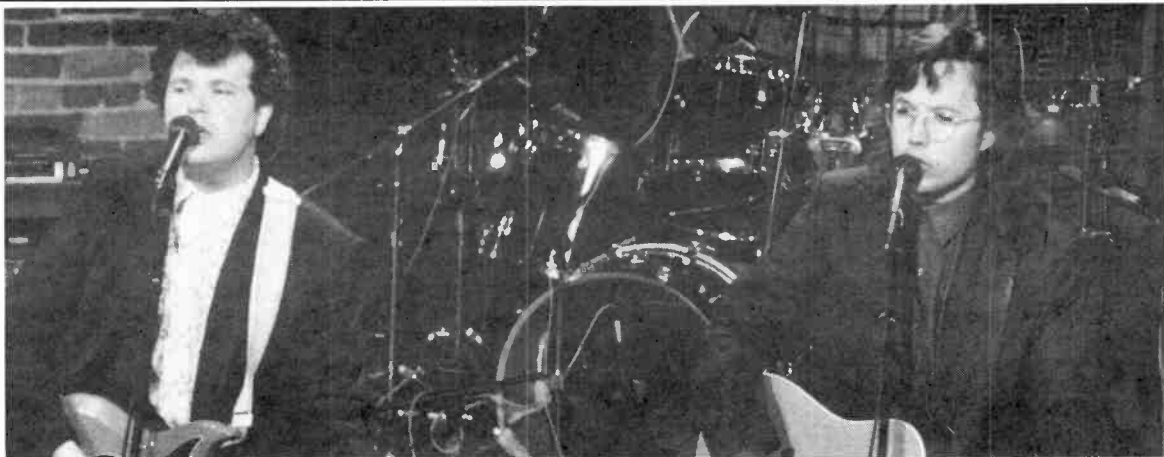
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HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 27 REPORTERS	SILVER ADDS 57 REPORTERS	BRONZE/ SECONDARY ADDS 64 REPORTERS	TOTAL ADDS 148 REPORTERS	TOTAL ON
I WON'T TAKE LESS. . . TANYA TUCKER CAPITOL	2	15	25	42	77
TWINKLE LUCKY STAR MERLE HAGGARD EPIC	6	12	17	35	87
LIVING LIKE. . . JOHN CONLEE COLUMBIA	1	11	20	32	33
OH WHAT A LOVE NITTY GRITTY DIRT BAND W.B.	3	11	15	29	93
I'M GONNA MISS YOU, GIRL M. M. MURPHEY WARNER BROS.	1	4	22	27	50
TELL ME TRUE JUICE NEWTON RCA	2	6	18	26	71
PLEASE PLEASE BABY DWIGHT YOAKAM REPRISE	5	9	11	25	102
COME ON JOE JO-EL SONNIER RCA	1	7	14	22	34
THIS OLD HOUSE S-K-B MTM	0	9	13	22	22
SURE THING FOSTER AND LLOYD RCA	4	11	6	21	107

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.



New Country Faces. Foster & Lloyd (Radney Foster & Bill Lloyd) perform their debut single, "Crazy Over You," before a live audience during a taping of the Nashville Network's "New Country."

BLUEGRASS AWARDS

(Continued from page 36)

fans, SPBGMA will present awards to winners in 34 categories of bluegrass and old-time string music. These honors will be awarded on the evening of Jan. 23. Each ticket holder will be given one ballot to cast.

Other scheduled activities include a gospel sing and a concert- and festival-promoters' meeting and breakfast, both on the morning of Jan. 24.

Also, Stearman's group has scheduled its second annual Nashville Open Fiddlers Convention And Championships for Feb. 26-28. It will be held in conjunction with the Nashville Vintage Instrument Show.

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FOR WEEK ENDING NOVEMBER 28, 1987

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
				★★ NO. 1 ★★	
①	2	1	27	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD) 21 weeks at No. One	ALWAYS & FOREVER
2	1	2	6	ALABAMA ● RCA 6495-1 (8.98) (CD)	JUST US
3	3	3	9	GEORGE STRAIT ● MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
4	4	5	9	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
5	5	4	18	HANK WILLIAMS, JR. ● WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
⑥	8	11	38	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
⑦	7	7	40	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
⑧	9	14	17	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
9	6	6	29	DWIGHT YOAKAM ● REPRIS 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
⑩	13	13	51	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
11	10	8	29	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
12	11	10	42	GEORGE STRAIT ▲ MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
13	12	9	19	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
14	14	15	36	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
15	16	12	15	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
⑬	18	17	15	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
17	15	16	75	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
⑮	19	18	10	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (CD) (8.98) (CD)	SOMEWHERE IN THE NIGHT
19	17	19	18	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
20	21	22	7	THE OAK RIDGE BOYS MCA 42036 (8.98) (CD)	HEARTBEAT
21	20	21	6	EXILE EPIC 40901	SHELTER FROM THE NIGHT
22	23	25	7	JOHN SCHNEIDER MCA 42033 (8.98) (CD)	GREATEST HITS
23	24	23	92	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
⑳	28	34	6	GARY MORRIS WARNER BROS. 1-25581 (8.98)	HITS
25	25	29	7	STEVE WARINER MCA 42032 (8.98) (CD)	GREATEST HITS
26	26	26	7	GEORGE JONES EPIC 40776 (CD)	SUPER HITS
27	22	20	15	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
28	31	32	8	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM (CD)	HARD TIMES ON EASY STREET
⑳	41	52	4	BILLY JOE ROYAL ATLANTIC AMERICA 90658-1/ATLANTIC (8.98)	THE ROYAL TREATMENT
⑳	34	33	23	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
31	30	28	42	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
⑳	37	37	67	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
33	27	30	6	BAILLIE AND THE BOYS RCA 6272-1 (8.98) (CD)	BAILLIE & THE BOYS
34	32	31	23	HOLLY DUNN MTM 71063/CAPITOL (8.98) (CD)	CORNERSTONE
35	33	27	106	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
36	29	24	13	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
⑳	55	—	2	WAYLON JENNINGS MCA 42038 (8.98) (CD)	A MAN CALLED HOSS
38	38	43	5	FOSTER AND LLOYD RCA 6372-1 (8.98) (CD)	FOSTER & LLOYD

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
				ARTIST	TITLE
				LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	
39	35	38	25	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
40	39	35	7	MERLE HAGGARD & WILLIE NELSON EPIC 40293 (CD)	SEASHORES OF OLD MEXICO
41	42	41	53	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
42	40	39	13	KENNY ROGERS RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
⑬	NEW ▶		1	KATHY MATTEA MERCURY 832 793-1/POLYGRAM (CD)	UNTASTED HONEY
44	36	36	85	DWIGHT YOAKAM ● REPRIS 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
⑬	49	44	15	BARBARA MANDRELL EMI-AMERICA 46956/CAPITOL (8.98) (CD)	SURE FEELS GOOD
46	43	40	30	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
47	44	42	12	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
48	47	47	36	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE
⑬	NEW ▶		1	DAN SEALS CAPITOL 48308 (8.98) (CD)	THE BEST
50	48	45	27	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
51	54	51	7	T.G. SHEPPARD COLUMBIA 40796 (CD)	ONE FOR THE MONEY
52	52	53	159	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
53	53	49	18	VINCE GILL RCA 5923-1 (8.98)	THE WAY BACK HOME
54	45	54	24	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
55	50	55	140	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
⑬	NEW ▶		1	THE BELLAMY BROTHERS MCA/CURB 42039/MCA (8.98) (CD)	CRAZY FROM THE HEART
57	59	60	13	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
58	56	62	58	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
59	46	46	158	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
60	51	67	35	ASLEEP AT THE WHEEL EPIC 40681 (CD)	ASLEEP AT THE WHEEL
61	57	50	27	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
62	60	56	6	S-K-B MTM 71064/CAPITOL (8.98)	NO EASY HORSES
63	68	69	4	JOHN COUGAR MELLENCAMP MERCURY 832 465 1/POLYGRAM (CD)	THE LONESOME JUBILEE
64	64	48	38	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
65	63	63	54	GEORGE JONES EPIC 40413 (CD)	WINE COLORED ROSES
66	58	61	17	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE
67	65	65	91	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
68	61	57	54	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
69	62	58	19	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
70	72	70	7	DAVE ALVIN EPIC 40921 (CD)	ROMEO'S ESCAPE
71	66	66	48	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
72	67	73	21	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
73	75	71	102	RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
74	73	64	49	DOLLY PARTON RCA 4422	GREATEST HITS
75	70	68	9	CRYSTAL GAYLE WARNER BROS. 25622-1 (8.98) (CD)	THE BEST OF CRYSTAL GAYLE

○ 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	LYNDA T.BROWN (B.LABOUNTY, P.MCLAUGHLIN)	STEVE WARINER MCA 53160
★ ★ NO. 1 ★ ★ 1 week at No. One					
2	3	5	15	SOMEBODY LIED S.BUCKINGHAM (J.CHAMBERS, L.JENKINS)	RICKY VAN SHELTON COLUMBIA 38-07311
3	5	7	11	THE LAST ONE TO KNOW J.BOWEN, R.MCENTIRE (M.BERG, J.MARIASH)	REBA MCENTIRE MCA 53159
4	4	6	14	ONLY WHEN I LOVE T.WEST (H.DUNN, C.WATERS, T.SHAPIRO)	HOLLY DUNN MTM 72091/CAPITOL
5	6	8	13	ONE FOR THE MONEY R.HALL (B.MOORE, M.WILLIAMS)	T.G. SHEPPARD COLUMBIA 38-07312
6	7	9	12	SHE COULDN'T LOVE ME ANYMORE B.LOGAN (MADDOX, HENDERSON, MCGUIRE)	T. GRAHAM BROWN CAPITOL 44061
7	8	11	12	DO YA' H.SHEDD (K.T.OSLIN)	K.T. OSLIN RCA 5239-7
8	10	13	10	THOSE MEMORIES OF YOU ◆ G.MASSENBERG (A.O'BRYAN)	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28248
9	12	15	10	SOMEWHERE TONIGHT P.WORLEY (H.HOWARD, R.CROWELL)	HIGHWAY 101 WARNER BROS. 7-28223
10	11	12	15	BONNIE JEAN (LITTLE SISTER) R.ALBRIGHT, M.RONSON, D.L. JONES (D.L. JONES)	DAVID LYNN JONES MERCURY 888 733-7/POLYGRAM
11	13	16	12	ROUGH AND ROWDY DAYS J.BOWEN, W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53158
12	15	18	8	I PREFER THE MOONLIGHT B.BANNISTER (G.CHAPMAN, M.WRIGHT)	KENNY ROGERS RCA 5258-7
13	14	17	12	GOTTA GET AWAY S.BUCKINGHAM (J.GILL)	SWEETHEARTS OF THE RODEO COLUMBIA 38-07314
14	18	22	8	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.
15	19	21	8	I CAN'T GET CLOSE ENOUGH E.SCHEINER (S.LEMAIRE, J.PENNINGTON)	EXILE EPIC 34-07597
16	1	2	14	I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER) K.LEHNING (T.SEALS, M.D.BARNES)	RANDY TRAVIS WARNER BROS. 7-28246
17	22	24	7	ONE FRIEND K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44077
18	21	23	11	LET'S DO SOMETHING R.LANDIS (V.GILL, R.NIELSEN)	VINCE GILL RCA 5257-7
19	23	27	6	WHERE DO THE NIGHTS GO R.MILSAP, R.GALBRAITH, K.LEHNING (M.REID, R.M.BOURKE)	RONNIE MILSAP RCA 5259-7
20	24	26	9	GIVE BACK MY HEART T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53157/MCA
21	25	28	9	STILL WITHIN THE SOUND OF MY VOICE J.BOWEN, G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53172
22	26	29	7	GOIN' GONE A.REYNOLDS (PALGER, B.DALE, F.KOLLER)	KATHY MATTEA MERCURY 888 874-7/POLYGRAM
23	27	30	8	TIME IN J.BOWEN (R.MURRAH, R.ALVES, J.D.HICKS)	THE OAK RIDGE BOYS MCA 53175
24	28	32	7	CRYING SHAME B.MAHER (M.JOHNSON, D.SCHLITZ, B.MAHER)	MICHAEL JOHNSON RCA 5279-7
25	9	10	14	IF THERE'S ANY JUSTICE J.BOWEN, L.GREENWOOD (M.NOBLE, C.M.SPRIGGS, T.COLTON)	LEE GREENWOOD MCA 53156
26	33	42	5	WHEELS T.DUBOIS, S.HENDRICKS, RESTLESS HEART (D.LOGGINS)	RESTLESS HEART RCA 5280-7
27	31	35	7	JUST LOVIN' YOU K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07611
28	30	37	6	ONLY LOVE CAN SAVE ME NOW J.E.NORMAN (B.JONES, C.WATERS, T.SHAPIRO)	CRYSTAL GAYLE WARNER BROS. 7-28209
29	35	39	7	I'LL PIN A NOTE ON YOUR PILLOW N.LARKIN (C.BERZAS, D.GOODMAN, N.LARKIN)	BILLY JOE ROYAL ATLANTIC AMERICA 7-99404/ATLANTIC
30	36	40	7	I'M TIRED R.SKAGGS (M.TILLIS, A.R.PEDDY, R.PRICE)	RICKY SKAGGS EPIC 34-07416
31	17	1	15	MAYBE YOUR BABY'S GOT THE BLUES B.MAHER (T.SEALS, G.LYLE)	THE JUDDS RCA/CURB 5255-7/RCA
32	16	3	16	CRAZY FROM THE HEART E.GORDY, JR. (D.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53154/MCA
33	39	43	6	I WOULDN'T BE A MAN D.WILLIAMS, G.FUNDIS (R.M.BOURKE, M.REID)	DON WILLIAMS CAPITOL 44066
34	34	36	10	TELL IT TO YOUR TEDDY BEAR W.ALDRIE (W.ALDRIE, G.BAKER, S.LONGACRE)	THE SHOOTERS EPIC 34-07367
35	40	45	5	LYN' IN HIS ARMS AGAIN J.L.WALLACE, T.SKINNER (T.SKINNER, J.L.WALLACE)	THE FORESTER SISTERS WARNER BROS. 7-28208
36	41	47	5	ONE STEP FORWARD P.WORLEY (C.HILLMAN, B.WILDES)	THE DESERT ROSE BAND MCA/CURB 53201/MCA
37	43	52	3	TENNESSEE FLAT TOP BOX R.CROWELL (J.CASH)	ROSANNE CASH COLUMBIA 38-07624
38	20	20	14	SUSANNAH J.CRUTCHFIELD (B.RICE, M.S.RICE)	TOM WOPAT CAPITOL 43034
39	42	46	7	SWEET LITTLE '66 T.BROWN, E.GORDY, JR., R.BENNETT (S.EARLE)	STEVE EARLE MCA 53182
40	47	55	4	SURE THING B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD)	FOSTER AND LLOYD RCA 5281-7
41	46	53	4	DO YOU BELIEVE ME NOW B.MONTGOMERY (V.GOSDIN, M.D.BARNES)	VERN GOSDIN COLUMBIA 38-07627
42	29	31	10	GOOD GOD, I HAD IT GOOD M.WRIGHT (M.WRIGHT, R.NIELSEN)	PAKE MCENTIRE RCA 5256-7
43	48	62	3	PLEASE PLEASE BABY P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28174/WARNER BROS.
44	45	50	5	I WANT A LOVE LIKE THAT T.WEST (T.SCHUYLER, J.JAN)	JUDY RODMAN MTM 72092/CAPITOL
★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★					
45	56	—	2	TWINKLE, TWINKLE LUCKY STAR K.SUESOV, M.HAGGARD (M.HAGGARD)	MERLE HAGGARD EPIC 34-07631
46	53	66	3	OH WHAT A LOVE M.MORGAN, P.WORLEY (J.JIBOTSON)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28173
47	37	19	19	LOVE ME LIKE YOU USED TO J.CRUTCHFIELD (P.DAVIS, B.EMMONS)	TANYA TUCKER CAPITOL 44036
48	50	56	5	MAPLE STREET MEM'RIES J.KENNEDY (D.REID)	THE STATLER BROTHERS MERCURY 888 920-7/POLYGRAM
49	32	14	15	AM I BLUE J.BOWEN, G.STRAIT (D.CHAMBERLAIN)	GEORGE STRAIT MCA 53165
50	65	—	2	I WON'T TAKE LESS THAN YOUR LOVE J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER WITH P. DAVIS & P. OVERSTREET CAPITOL 44100

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	55	58	5	YOU SAVED ME E.GORDY, JR., T.BROWN (C.WRIGHT)	PATTY LOVELESS MCA 53179
52	57	71	3	THAT'S MY JOB J.BOWEN (G.BURR)	CONWAY TWITTY MCA 53200
53	58	77	3	TELL ME TRUE R.LANDIS (B.MAHER, P.KENNERLEY)	JUICE NEWTON RCA 5283-7
54	54	60	6	JUST ENOUGH LOVE R.PENNINGTON (M.BERG, J.MARIASH)	RAY PRICE STEP ONE 378
55	61	83	3	SOME OLD SIDE ROAD B.MEVIS (R.FERRIS)	KEITH WHITLEY RCA 5326-7
56	38	38	11	READ BETWEEN THE LINES G.SCRUGGS (D.SCHLITZ, M.BONAGURA, K.BAILLIE)	LYNN ANDERSON MERCURY 888 839-7/POLYGRAM
57	62	70	5	IT'S SUCH A HEARTACHE M.LLOYD (E.STEVENS, H.KANTER)	RIDE THE RIVER ADVANTAGE/COMPLEAT 182/POLYGRAM
58	49	33	18	RIGHT FROM THE START N.LARKIN, E.T.CONLEY (B.HERZIG, R.WATKINS)	EARL THOMAS CONLEY RCA 5226-7
59	77	—	2	I'M GONNA MISS YOU, GIRL S.GIBSON, J.E.NORMAN (J.WINCHESTER)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-28168
60	51	34	18	YOU HAVEN'T HEARD THE LAST OF ME J.KENNEDY (T.R.SNOW, E.KAZ)	MOE BANDY MCA/CURB 53132/MCA
61	70	84	3	YOU CAN'T BLAME THE TRAIN D.BURGESS (T.SHARP)	DON MCLEAN CAPITOL 44098
62	44	25	15	TAR TOP H.SHEDD, ALABAMA (R.OWEN)	ALABAMA RCA 5222-7
63	76	85	3	WE'RE STAYING TOGETHER R.BAKER (T.SCHUYLER)	REX ALLEN JR. TNP 75010/CAPITOL
64	80	—	2	NOW YOU'RE TALKIN' J.KENNEDY (R.SCAIFE, P.THOMAS)	MEL MCDANIEL CAPITOL 44106
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
65	NEW	—	1	LIVING LIKE THERE'S NO TOMORROW B.LOGAN (J.MCBRIDE, R.MURRAH)	JOHN CONLEE COLUMBIA 38-07643
66	NEW	—	1	COME ON JOE R.BENNETT, B.HALVERSON (T.ROME)	JO-EL SONNIER RCA 5282-7
67	78	89	3	LOVIN' THE BLUE P.MCMACKEN (VAL & BIRDIE)	LYNNE TYNDALL EVERGREEN 1060
68	60	49	19	SHINE, SHINE, SHINE D.GANT, E.RAVEN (B.MCGUIRE, K.BELL)	EDDY RAVEN RCA 5221-7
69	67	73	5	IF YOU'RE GONNA TELL ME LIES B.BARTON (D.ATKIN, L.WHINNERY)	ROSEMARY SHARP CANYON CREEK 87-0908
70	66	54	21	I WANT TO KNOW YOU BEFORE WE MAKE LOVE J.BOWEN, C.TWITTY, D.HENRY (C.PARTON, B.HOBBS)	CONWAY TWITTY MCA 53134
71	83	—	2	ROLL THE DICE M.DANIEL, D.KNIGHT (P.NELSON, L.BOONE)	SHURFIRE AIR/COMPLEAT 180/POLYGRAM
72	52	41	18	YOUR LOVE S.BUCKINGHAM (T.ROCCO, B.FOSTER)	TAMMY WYNETTE EPIC 34-07226
73	73	82	4	RISE AND SHINE J.STROUD (P.OVERSTREET, T.SCHUYLER)	RONNIE DOVE DIAMOND 379
74	82	—	2	TENDER TIME H.SHEDD, M.WRIGHT (R.ROGERS)	LOUISE MANDRELL RCA 5208-7
75	NEW	—	1	THIS OLD HOUSE J.STROUD (T.SCHUYLER, C.BICKHARDT)	S-K-B MTM 72100/CAPITOL
76	NEW	—	1	I'LL FALL IN LOVE AGAIN N.PUTNAM (A.ROBERTS, T.CERNEY)	BUTCH BAKER MERCURY 888 926-7/POLYGRAM
77	84	—	2	OUR LOVE IS LIKE THE SOUTH H.SAROYAN (B.BORCHERS, D.GOODMAN, A.J.MASTERS)	A.J.MASTERS BERMUDA DUNES 117
78	59	64	4	IF IT WAS ANYONE BUT YOU J.BOWEN, J.SCHNEIDER (L.SILVER, D.SCHLITZ)	JOHN SCHNEIDER MCA 53199
79	79	76	23	YOU AGAIN B.BECKETT, J.STROUD (D.SCHLITZ, P.OVERSTREET)	THE FORESTER SISTERS WARNER BROS. 7-28368
80	NEW	—	1	THIS OLD HOUSE P.SULLIVAN (D.MORGAN, F.J.MYERS, D.PFRIMMER)	RAZORBACK IN CONCERT/COMPLEAT 184/POLYGRAM
81	NEW	—	1	DON'T STAY IF YOU DON'T LOVE ME J.JACKSON (E.PLEASANT)	PATSY SLEDD SHOWTIME 1007
82	86	—	2	TAKE IT REAL EASY L.BUTLER (L.BUTLER, D.DILLON)	DOBIE GRAY CAPITOL 44087
83	NEW	—	1	WALK ON BOY E.WINFREY (C.F.WEATHERS)	OGDEN HARLESS DOOR KNOB 87-287
84	75	48	16	NO EASY HORSES J.STROUD (T.SCHUYLER, J.F.KNOBLOCH, D.SCHLITZ)	S-K-B MTM 72090/CAPITOL
85	72	59	21	FISHIN' IN THE DARK J.LEO (W.WALDMAN, J.PHOTOGLIO)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28311
86	81	78	24	I'LL BE YOUR BABY TONIGHT T.WEST (B.DYLAN)	JUDY RODMAN MTM 72089/CAPITOL
87	85	81	20	MAMA'S ROCKIN' CHAIR B.LOGAN (T.MENZIES, J.MACRAE)	JOHN CONLEE COLUMBIA 38-07203
88	68	44	9	UNCONDITIONAL LOVE G.FUNDIS (COOK, NICHOLSON)	NEW GRASS REVIVAL CAPITOL 44078
89	88	87	14	WOULD THESE ARMS BE IN YOUR WAY B.MEVIS (H.COCHRAN, V.GOSDIN, R.LANE)	KEITH WHITLEY RCA 5237-7
90	71	63	7	BOOGIE BACK TO TEXAS R.BENSON (R.BENSON)	ASLEEP AT THE WHEEL EPIC 34-07610
91	74	51	8	DON'T SAY NO TONIGHT D.MITCHELL (R.BARRY, L.REYZEK, D.MITCHELL)	MASON DIXON PREMIER ONE 115
92	69	75	5	IF LOVE EVER MADE A FOOL R.BAILEY (C.D. BOYD)	RAZZY BAILEY SOA 001
93	89	86	19	LITTLE WAYS P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28310/WARNER BROS.
94	92	91	27	THE HAND THAT ROCKS THE CRADLE J.BOWEN, G.CAMPBELL (T.HARRIS)	GLEN CAMPBELL MCA 53108
95	94	80	21	LOVE REUNITED P.WORLEY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53142/MCA
96	90	88	16	EVERYBODY NEEDS A HERO B.SHERILL (T.SEALS, M.D.BARNES)	GENE WATSON EPIC 34-07308
97	96	79	23	THE WAY WE MAKE A BROKEN HEART R.CROWELL (J.HIATT)	ROSANNE CASH COLUMBIA 38-07200
98	98	90	26	I'LL NEVER BE IN LOVE AGAIN D.WILLIAMS, G.FUNDIS (B.CORBIN)	DON WILLIAMS CAPITOL 44019
99	64	67	6	I'VE GOT WAYS OF MAKING YOU TALK J.BRADLEY (T.BRASFIELD, S.TAYLOR)	VICKI BIRD 16TH AVENUE 70405/CAPITOL
100	99	99	9	TWO OF A KIND (WORKIN' ON A FULL HOUSE) E.GORDY, JR., B.STONE (D.ROBBINS, B.BOYD, W.HAYNES)	DENNIS ROBBINS MCA 53143

○ 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

FOSTER & LLOYD are on a roll with the follow-up to their top five debut, "Crazy Over You." "Sure Thing" (RCA) is charted at No. 40 and is getting enthusiastic projections from programmers. "There's more to it than their first release; it's more mainstream," says MD **Scott Johnson**, WLKX Charlotte, N.C. "It's our hottest new record," says MD **Ken Curtis**, KYKX Longview, Texas. "In fact, I can't find anything wrong with their whole new album." Of all the songs on the duo's self-titled album, Curtis is most high on "Don't Go Out With Him." At WSDS Dover, Del., "Token Of Love" is the pick; listeners of KWKH Shreveport, La., are partial to "Hard To Say No."

"**TIME IN**" is sparking strong response in Atlanta for the **Oak Ridge Boys** (MCA), says MD **Johnny Gray** of WKHX. PD **Ray Randall**, KRMD Shreveport, adds, "The more you listen to it, the more it grabs you; it's a great love song and will be big, big, big." It's charted at No. 23.

"**WE'RE GETTING A MASSIVE** number of calls on the new **Dwight Yoakam** single," says PD **Dave Nicholson**, KIIM Tucson, Ariz. "And we've only been on it a few days." "Please, Please, Baby" (Reprise), charted at No. 42, is pleasing folks in Columbus, Ga., too. "We just added it, and it's already hot. The people here really like him," says MD **Bill Kelly**, WPNX.

"**IT'S OUR TOP PHONE RECORD**," says PD **Joe Jackson**, WXCL Peoria, Ill., of "Just Lovin' You" by the **O'Kanes** (Columbia). "It looks like a monster here." MD **Bob Sterling**, WZZK Birmingham, Ala., adds, "This is the best record to come out in a long time." The O'Kanes are charted at No. 27.

SINCE ITS HOT SHOT DEBUT six weeks ago, **Ronnie Milsap's** "Where Do The Nights Go" (RCA) held down the Power Pick/Airplay slot for three consecutive weeks, tying a record set by **Steve Wariner's** "Lynda" (MCA) only a few weeks prior. "It's super strong here," says PD **Coyote Calhoun**, WAMZ Louisville, Ky. "Milsap makes our phones ring," adds PD **Randy Hooker**, WSDS Dover. The song is charted at No. 19.

Hooker also cites good moves for **Judy Rodman's** "I Want A Love Like That" (MTM), charted at No. 43. Ditto for Rodman at KWKH Shreveport, says MD **Leslie Welch**. "It's really catching on here."

FOR WEEK ENDING NOVEMBER 28, 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	3	ONLY WHEN I LOVE	HOLLY DUNN	4
2	1	SOMEBODY LIED	RICKY VAN SHELTON	2
3	4	LYNDA	STEVE WARINER	1
4	5	THE LAST ONE TO KNOW	REBA MCENTIRE	3
5	7	ONE FOR THE MONEY	T.G. SHEPPARD	5
6	8	SHE COULDN'T LOVE ME ANYMORE	T. GRAHAM BROWN	6
7	11	DO YA'	K.T. OSLIN	7
8	2	I WON'T NEED YOU ANYMORE	RANDY TRAVIS	16
9	15	I'LL PIN A NOTE ON YOUR PILLOW	BILLY JOE ROYAL	29
10	16	SOMEWHERE TONIGHT	HIGHWAY 101	9
11	13	GOTTA GET AWAY	SWEETHEARTS OF THE RODEO	13
12	19	HEAVEN CAN'T BE FOUND	HANK WILLIAMS, JR.	14
13	18	I CAN'T GET CLOSE ENOUGH	EXILE	15
14	20	THOSE MEMORIES OF YOU	D. PARTON, L. RONSTADT, E. HARRIS	8
15	17	BONNIE JEAN (LITTLE SISTER)	DAVID LYNN JONES	10
16	6	MAYBE YOUR BABY'S GOT THE BLUES	THE JUDDS	31
17	22	ONE FRIEND	DAN SEALS	17
18	14	LOVE ME LIKE YOU USE TO	TANYA TUCKER	47
19	9	CRAZY FROM THE HEART	THE BELLAMY BROTHERS	32
20	25	I PREFER THE MOONLIGHT	KENNY ROGERS	12
21	24	ROUGH AND ROWDY DAYS	WAYLON JENNINGS	11
22	21	IF THERE'S ANY JUSTICE	LEE GREENWOOD	25
23	10	AM I BLUE	GEORGE STRAIT	49
24	28	JUST LOVIN' YOU	THE O'KANES	27
25	12	TAR TOP	ALABAMA	62
26	—	I'M TIRED	RICKY SKAGGS	30
27	—	LET'S DO SOMETHING	VINCE GILL	18
28	23	YOUR LOVE	TAMMY WYNETTE	72
29	—	WHERE DO THE NIGHTS GO	RONNIE MILSAP	19
30	—	GIVE BACK MY HEART	LYLE LOVETT	20

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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
MCA (14)	19
MCA/Curb (5)	
CAPITOL (11)	18
MTM (5)	
16th Avenue (1)	
TNP (1)	
RCA (16)	17
RCA/Curb (1)	
WARNER BROS. (9)	12
Reprise (2)	
Warner/Curb (1)	
COLUMBIA	9
POLYGRAM	8
Mercury (5)	
Advantage/Compleat (1)	
Air/Compleat (1)	
In Concert/Compleat (1)	
EPIC	7
ATLANTIC	1
Atlantic America (1)	
BERMUDA DUNES	1
CANYON CREEK	1
DIAMOND	1
DOOR KNOB	1
EVERGREEN	1
PREMIER ONE	1
SOA	1
SHOWTIME	1
STEP ONE	1

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

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

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.

More Multiple-Station Remotes On Tap Radio Buoyed By Success Of 'Live From Nashville'

BY GERRY WOOD

NASHVILLE Plans are under way for more multiple-station remote broadcasts by country radio outlets after the success of "Live From Nashville." In that venture, eight stations from various U.S. cities broadcast live from one central location—Nashville's Union Station Hotel.

"We'll be doing this again next year," says John McGhan, head of Los Angeles-based McGhan Radio Productions. "The response has been so gratifying that we'll be doing it during [the Country Music Association's] Country Music Week in Nashville and from the Hollywood Roosevelt Hotel during the Academy of Country Music Week in Los Angeles, March 21-26."

"Live From Nashville," which aired over five days, featured four hours daily of live interviews with more than 70 country acts. Among the acts participating were Michael Martin Murphey, Judy Rodman, Michael Johnson, Dan Seals, Ed Bruce, Ray Stevens, Charley Pride, Asleep At The Wheel, Lyle Lovett, Eddy Raven, and the Nitty Gritty Dirt Band.

"We're really pleased by the way the record companies, managers, and publicists worked with us to make this a success," says Bill

Robinson, associate producer.

By locating eight station booths in one large room at the hotel, the production "created the power of a network but maintained the personal one-to-one contact as each jock talked directly to the stars," says McGhan.

Pegged to the afternoon drive shift, "Live From Nashville" allowed the artists to visit with eight

stations during one sweep through the room while granting the broadcasters exclusive interview opportunities for their markets. Stations participating were WUBE Cincinnati; WQIK Jacksonville, Fla.; WKSJ Mobile, Ala.; WBOS Boston; WDAF Kansas City, Mo.; WIL St. Louis; WQYK, Tampa, Fla.; and KKCS Colorado Springs, Colo.

'TNN VIEWERS' CHOICE AWARDS' SHOW

(Continued from page 36)

in the city.

After the nominees are announced, viewers will be allowed to vote in one category each week, beginning the week of Feb. 8. The first category up for vote will be favorite male vocalist.

Voting will be promoted via spots on TNN as well as through ads in consumer and trade papers. In addition, viewers who vote will be eligible to win an assortment of prizes. Cable TV operators will be given packages to help them promote the awards show. And there will be travel packages for viewers and junkets for advertisers and cable operators who want to attend the ceremonies.

The show will have several sponsors, the TNN spokesman says.

Nominees will be announced in January. TNN will make no special effort to sell commercial "lobbying" time to record companies who have nominees, according to the spokesman, who adds that he anticipates no danger of the labels affecting the outcome of the voting. He says that judging from previous TNN promotions, several hundred thousand votes could be cast, thus dwarfing any effect of bloc voting.

The 90-minute awards show will be produced by Jim Owens, who also produces TNN's "Crook And Chase" and "This Week In Country Music" series.

The Nashville Network is available in more than 36 million cable TV homes.



Tee Time. Members of Alabama prepare to tee off with Academy of Country Music executives during the fifth annual ACM Celebrity Golf Classic at the DeBell golf course in Burbank, Calif. Proceeds from the recent tournament went to the T.J. Martell Foundation for cancer and leukemia research and its West Coast division, the Neil Bogart Memorial Laboratory. Show, from left, are Gene Weed, ACM president; Jeff Cook and Mark Herndon of Alabama; Bill Boyd, ACM executive director; and Teddy Gentry and Randy Owen of Alabama.

7 Previously Unreleased Cuts Included CMF Offers Bob Wills Album

NASHVILLE The Country Music Foundation has released a 20-song Bob Wills album that includes seven previously unreleased cuts. "Bob Wills: Fiddle" draws on material recorded between 1935 and 1942 and represents such diverse styles as old-time fiddling, blues, and jazz.

Among the newly surfaced cuts are "Waltz In D," "Crippled Turkey," and "Tulsa Breakdown." The album also features new treatments of "That Brownskin Gal," "I Don't Lov'a Nobody," "Bob Wills Special," and "Bob Wills Stomp."

CMF audio engineer Alan Stoker handled the restoration mastering

for the project, and Bob Pinson acted as principal researcher.

Other selections on the album include "Carolina In The Morning," "Prosperity Special," "Oklahoma Rag," "Lonestar Rag," "Smith's Reel," "Spanish Two Step," "Maiden's Prayer," "San Antonio Rose," "Don't Let The Deal Go Down," "Bluin' The Blues," "Twinkle, Twinkle Little Star," and "Liberty."

The album is offered by mail order only from the foundation, located at 4 Music Square E., Nashville, Tenn. 37203. The cost is \$9.98 plus \$2 for postage and handling in the U.S. or \$4 for foreign delivery.

CMTV Readies Interview Show

NASHVILLE Country Music Television has announced plans to introduce an hourlong special titled "Heart To Heart" in January. The program will offer interviews with country artists conducted by Stan Hitchcock.

Currently, CMTV airs interviews with country music performers along with their video clips. According to CMT officials, the special was prompted by tremendous viewer response to the interviews.

January's program will feature several country acts, including Sawyer Brown, Billy Joe Royal, and Tom Wopat. Scheduled to air Thursday, Jan. 8, at 9 p.m. EST, the show will provide viewers with information on what the country stars are currently involved in and what their upcoming plans are.

Additional air times for the special are Friday, Jan. 9, at 3 a.m. and 3 p.m. EST.

Plans to offer specials of this sort on a monthly basis will depend on viewer mail response, according to Rene Ray, director of affiliate relations at CMTV.

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Boston Dealers Await Opening Of Tower Store

BY DAVID WYKOFF

BOSTON With the long-delayed opening of Tower Records' 39,000-square-foot megastore in Boston's Back Bay area scheduled for Dec. 5, established dealers are anxiously awaiting the new outlet's impact on the music-retailing community.

In the long run, most dealers expect competition from Tower to improve their own revenues by spurring better business practices in their own stores and by generating more consumer excitement in this market about music.

"In general, people seem to be optimistic," says Louisa Hufstader, Boston-area salesperson for Rounder, a Cambridge, Mass.-based independent distributor. "Though there's the usual anxiety about the unknown, most dealers think that the competition will be good for everyone's business. They've looked to other markets and know that people can survive and prosper following Tower's arrival."

"We're looking forward to Tower," says Bill Gerstein, general manager of the 11-store Good Vibrations chain. "I think that they'll bring a lot of advertising dollars into the market, and we all benefit from that."

"We invite the kind of competition that Tower brings," says Jeff Cohen, assistant record buyer for Cambridge One-Stop, the in-house distribution arm of the 69-store

Strawberries Records and Tapes chain. "Competition is good for business because it creates consumer excitement about buying prerecorded music. Moreover, the Boston market is big enough for all of us."

'In general, people seem optimistic'

Strawberries, which has approximately 35 stores in the greater Boston area, appears to be one of the few chains that has actively geared up for Tower's arrival. "Over the past two years, we've worked very hard on increasing both our depth of selection and customer service. We probably carry a couple of thousand more titles per store than we did a couple of years ago, especially in our four Boston and Cambridge stores," says Cohen.

He notes, however, that this "beefing up" of selection was not entirely spurred by Tower's long-promised opening. "Increasing our selection is something that's been a chainwide priority for us, and it's fortuitous that this effort coincides with the arrival of a store whose identity is built around selection," Cohen says.

Most retailers here expect to be hit hardest in the short term, when their regular customers are drawn to Tower by the media attention that will accompany the new store's

opening.

"The only time that I see we'll hurt significantly is in the first month or so that Tower's open, when people from all over the Boston area come to check out what they're like," says Mike Dreese, co-owner of the four-store alternative rock and merchandise-oriented Newbury Comics web. "The more this period cuts into the Christmas-sale surge, the more significant the losses will be."

Says Good Vibrations' Gerstein, "Once the initial excitement and curiosity dies out, I think that convenience and the competitiveness of the other chains will lure customers back. Back Bay, where Tower is located, is not an easy place to drive to or park at, and I think that will work to the benefit of those of us established out in the suburbs."

Gerstein adds that suburban consumers accustomed to top-quality customer service may be disappointed by Tower, whose megastores are often criticized for offering less-personalized service.

There are already seven music stores within a 10-minute walk of Tower's Back Bay location, and most anticipate that Tower will help turn the area, already one of Boston's premier upscale shopping draws, into a center for prerecorded-music sales.

"Cambridge's Harvard Square has long been recognized as the area to go to find whatever you

want in music. With Tower, I think that Back Bay will become the same way and, in turn, help everybody's business to some extent," says Dreese, whose 1,700-square-foot Newbury Street outlet is less than a block from Tower.

Don Rose, co-owner of Boston

Compact Disk, has two CD-only outlets in the area, one at Harvard Square and the other a few blocks from Tower in Back Bay. He says wishes he were even closer to Tower. "If we could, we'd like to be on the same block," he says. "I think

(Continued on page 44)

Sound Warehouse Opens New Orleans Superstore

BY JEFF HANNUSCH

NEW ORLEANS Sound Warehouse, which operates four stores here, opened this area's largest entertainment superstore Oct. 27. Designated as Store No. 703, the new location supersedes a smaller, original store located just five blocks away.

The 14,000-square-foot store is located on busy Veterans Memorial Boulevard in Metairie, New Orleans' largest suburb, and is anchored by two enormous shopping malls, Clearview and Lakeside. The single-story location features an expanded cassette room, compact disk racks, albums, accessories, and a video department.

Hours for the new Sound Warehouse are 10 a.m.-10 p.m. Monday through Thursday, 10 a.m.-midnight Friday and Saturday, and noon-10 p.m. Sunday. "The busiest time for us is in the evening," says store manager Bruce Cameron. "Since we're located out in the suburbs, most people just naturally do their shopping in the evening after work or on weekends. We've done an advertising blitz and been running a storewide sale to make people aware of our new location."

"We simply ran out of room," says Sound Warehouse's regional manager, Ray Genovese. "The old store was doing great, but it was getting too cramped. We've nearly quadrupled our floor space here. Now we can offer movie rentals, which we weren't able to do before, and we've also added separate cassette and CD rooms. Of course we've been able to substantially increase our inventory, so now we have room to carry a lot of titles we just didn't have room for in the past."

According to Genovese, the new location gives Sound Warehouse an increased visibility in the local market. "We've wanted to open a superstore in New Orleans for more than a year, but we had to find the right location. We've had our eye on moving to this spot for some time, because it's located on the street with the highest volume of traffic in the entire Southeast. It was just a matter of arranging a workable lease."

"Our old location was tucked into a strip of other shops and wasn't as accessible. You had to really be looking in order to find us. Now that's not a problem—we're located right on the street. We've only been

(Continued on page 44)

Rocky Mountain Expands Flagship Store 13-Year-Old Web Flourishes In Boulder, Colo.

BY PETER M. JONES

BOULDER, Colo. Since the inception of the Rocky Mountain Records retail chain in 1974, its management has asserted that the web has minimal competition here in its home city.

Now that the company has expanded the size of its original Boulder store by 50%, Dick Mesec, Rocky Mountain's co-owner and general manager, says the firm has fortified its already strong position.

"Currently, there's no other store [in Boulder] that carries records and compact disks of any size or any importance," Mesec says. "Our stores vie with each other." Rocky Mountain has three stores in Boulder, home of its corporate headquarters.

Additionally, the company has one outlet in downtown Denver's 16th Street pedestrian mall, 40 miles south of Boulder. Rocky Mountain has one store in Denver's suburban Littleton and still another in Fort Collins, Colo., 60 miles north of Denver.

Boulder has few new record retailers, but it does have an all-CD outlet and a new Laserland franchise. There are also several major mall stores and a respectable number of used-record stores. Mesec says those retailers offer little competition.

According to Mesec, Rocky Mountain's prices are lower than those at the malls and at laser specialty stores. Of the used-record

stores, popular with the town's college students, Mesec says, "[They are] not very relevant to the industry. I don't see them as competition."

Since the Budget Tapes & Records and Independent Records retail chains both left Boulder several years ago, stories of an impending invasion by the 104-store Sound Warehouse chain have kept Rocky Mountain on its toes. Dallas-based Sound Warehouse has seven stores in metropolitan Denver, but none yet in Boulder. If one believes Mesec's assertions about the lack of "significance" of Boulder's other music retailers, it can be considered ironic that more chains have not moved to the city.

Boulder's year-round nonstudent population is 80,000. It is a town well known for its affluence, high rent, liberal politics of both white collar and grass-roots varieties, and an impressive concert schedule for a city its size. Given Boulder's demographics, one might expect more national chains, but Mesec disagrees. "If you see our stores," he says, "you wouldn't think it's such an open market."

Mesec believes Rocky Mountain's inventory and community dedication have kept Sound Warehouse and other competitors away. "We have three of the best record stores in the country within a mile of each other," he says. According to Mesec, his company has not taken advantage of its "exclusivity" by

raising its prices. "We want to keep [the customers] happy," he says. "We're a part of this community."

For that reason, Rocky Mountain has decided to fully expand its original store, says Mesec. "We've made completely new our very first store. It's like recommitting to the city you're growing up in."

The first store, originally 4,000 square feet, is now 6,000. The other outlets range in size from 3,000 to 6,500 square feet. The downtown Denver store is the smallest, but, says Mesec, "It's doing the same numbers as our larger stores."

Rocky Mountain has long-term plans to expand all its outlets. "[The renovation] is bringing customers in," says Mesec. "It's not just a face job; it's a complete renovation of the building." The expansion has allowed the firm to more adequately organize its inventory, which is 50% CDs, 20% records, 29% tapes, and 10% accessories.

The large CD selection has caused Rocky Mountain to create a separate annex at one of the company's Boulder shopping center outlets. "That has been successful at convincing people of our commitment to CDs," Mesec says.

Rocky Mountain has no immediate plans to take its business out of Colorado, and Mesec says the company plans to keep its corporate offices in Boulder. "There's a lot of interest in franchising with us," says Mesec, "but we're not mobilized to do that."

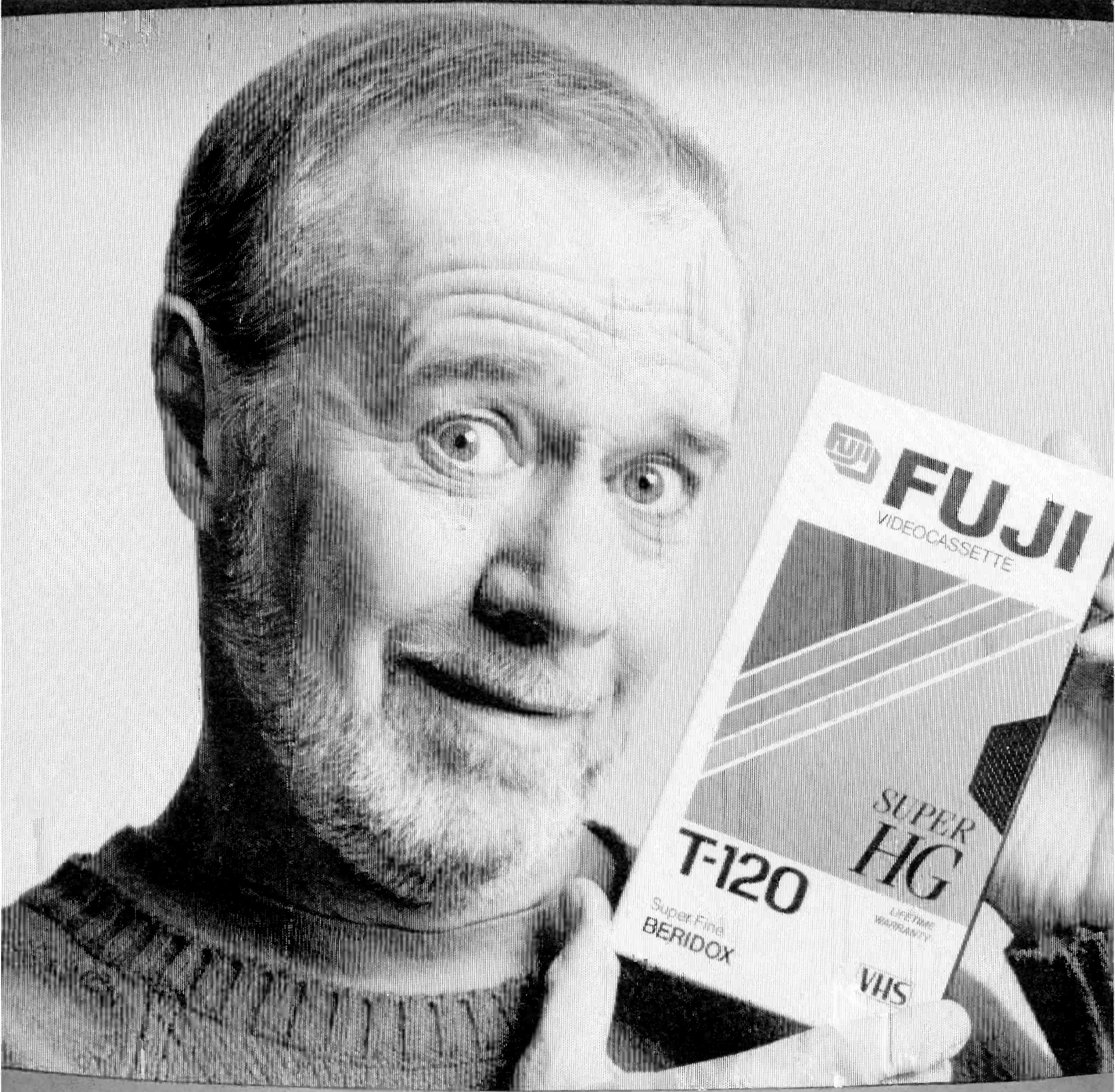


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RETAILING

Indie

GRASS ROUTE



by Linda Moleski

NARM INDIE distributors and manufacturers have chosen their representatives for the Independent Action Committee, which was formed during NARM's recent wholesalers conference in Palm Springs, Calif. The committee was organized in an attempt to form a network for solving problems between the two groups. The IAC plans to meet at least two times a year, with the first formal meeting scheduled to take place in January during the NARM operations conference in Durham, N.C. Conference calls and intracommittee discussions will also take place on a regular basis.

Manufacturers serving on the IAC are Fantasy's Phil Jones (chairman), Edge Records' Al Bell, Welk Record Group's Kent Crawford, Mango/Antilles' Cathy Jacobson, and Next Plateau's Eddie O'Loughlin. Distributors are M.S. Distributing's Tony Dale-sandro (chairman), California Record Distributors' George Hocutt, Great Bay's Joyce Lynn, Landmark's Pat Monaco, and Gemini's Mike Walker.

The group has been broken down into three IAC subcommittees, with the following distributors and manufacturers co-chairing each: marketing, Schwartz Bros.' Jerry Jacobs and Next Plateau's Jenniene Lelercq; sales, Action Music's Clay Pasternack and LMR's Mel Fuhrman; and promotion, M.S.' John Sal-stone and TSR's Tom Hayden. For a complete list of the committees, contact NARM's Pam Cohen at 609-596-2221.

TEXAN FARE: We hear there's lots of new music coming out of the Lone Star State. Fort Worth, Texas, native and classical new age pianist/composer **Danny Wright** released his second album, "Time Windows," on the local Nichols-Wright label to a crowd of some 50 music industry and press people during a recent listening party. The album, a homegrown project recorded at Dallas Sound Labs, includes four tunes featuring the hi-tech Synclavier digital music system. "Time Windows" is being distributed and sold at area Has-tings outlets.

Meanwhile, Dallas-based act **Nu Coup** released its first cassette, "Power Of Secrets," to a packed house

Distributors, labels choose up sides for committee

at area club Sparx. The band, likened to a Texas Duran Duran, has reportedly captured a number of fans from all around the state. The cassette was released on the **Nu Coup** label which is currently negotiating for distribution. For more information, contact the L Group at 214-954-1780.

SEEDS & SPROUTS: **Justin Records**, the newly formed distributor based in Atlanta, has picked up **Sutra/Fever/Dice Records** for distribution in the Southeast. The line was handled by M.S. Atlanta prior to its recent takeover by **Landmark**. Additionally, Sutra has moved to larger headquarters in Manhattan. The new address and phone number for the label are Fourth Floor, 1 Madison Ave., New York, N.Y. 10010; 212-779-1844. . . **Roadracer** has released a limited-edition skateboard-shaped picture disk of **Gang Green's** "We'll Give It To You," the first single from the group's upcoming album, "You Got It."

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BOSTON AWAITS TOWER

(Continued from page 41)

that Tower will be the best thing that could happen to music retailing in Back Bay. As long as you're confident in the quality of your store, you shouldn't think any differently."

Pat McGrath, co-owner of Looney Tunes, one of three used-product dealers in the area, plans to follow Tower's lead and remain open until later in the evening.

Dreese speculates that Tower's full-catalog inventory may hurt Boston-area dealers who have relied on a single niche. "There are many

stores in Boston that have a single niche to themselves," he says. "Tower's like a new store in each of these different niches—dance music, classical, jazz, import, and American independent rock—and they'll probably damage the business of these niche merchants who can't respond to the competition."

Many observers are also curious about where Tower will find 120 employees to staff the new unit, considering Massachusetts' unemployment rate, which is lowest in the country. Greg Wallis, the store's

general manager, has already hired 40 staffers, including those brought in from other Tower locations, and anticipates hiring another 80 to 100. Good Vibration Gerstein summarizes the view of most local dealers when he says, "I've not yet seen any of our employees get hired away, but I won't be surprised if it happens. We're having all kinds of troubles finding sales help now, as are many other local music dealers, and I think that Tower's going to have to attract sales help from other dealers to be able to run its store."

SOUND WAREHOUSE

(Continued from page 41)

open a week but we've already seen a sharp increase in business. We've kept all our old customers and added a few more. Eventually we hope to double the business we were doing at the old location."

According to John Quinn, Sound Warehouse's Dallas-based director of retail operations, the new store is the natural product of the chain's commitment to New Orleans.

"We realized about three years ago we weren't taking full advantage of the New Orleans market," says Quinn. "Since then we've tried to remodel and expand all of our stores. We added an uptown New Orleans outlet in 1985 and a Baton Rouge [La.] store last year. Even though the local economy hasn't been sharp since the late '70s, people in New Orleans enjoy music much more than people in other areas of the country."

TOKYO CBS/Sony reports good results from a novel form of mail order which it tested for the first time during the fall. The promotion involved providing 17 major record stores in Tokyo, Osaka, Nagoya, and elsewhere with a total of 400,000 full-color circulars advertising the Classics For Children set, available on 10 cassettes or compact disks, and the five-cassette or CD 100 Songs Of The Heart set.

The circulars contained the names and addresses of the stores involved, which were asked to have them distributed as inserts in morning newspapers. Consumers responding to the advertisements were asked to place telephone orders with their local stores. The stores then ordered the sets from CBS/Sony and delivered them to the purchaser's home. Payment

was made on delivery.

The campaign was targeted at mothers ages 30-35 who have young children and do not normally visit record stores. The Classics For Children set, devoted to the works of major Western composers, included a 64-page explanatory booklet titled "Music & Children," while the 100 Songs Of The Heart set came with an eight-song sing-along tape or CD.

Fuminori Karasawa of CBS/Sony's sales-promotion department says the circulars were printed in color on art paper both to attract newspaper readers' attention and to give a high-quality image to the products advertised. Response has been encouraging, he says, and the company expects to sell 4,000-5,000 tapes and/or CDs as a result of the campaign.

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POP/ROCK

AIR SUPPLY The Christmas Album

♣ LP Arista AL-8528/NA
CA AC-8528/NA

FIELDS OF THE NEPHILIM Dawnrazor

♣ LP Beggars Banquet/RCA 6599-1-H/NA
CA 6599-4-H/NA

IMAGINATION Closer

♣ LP RCA 6762-1-R/NA
CA 6762-4-R/NA

KOOL MOE DEE How Do Ya Like Me Now

♣ LP Jive/RCA 1070-1-J/NA
CA 1070-4-J/NA

BARRY MANILOW Swing Street

LP Arista AL-8527/NA
CA AC-8527/NA

PAUL McCARTNEY All The Best

♣ LP Capitol CLT-48287/NA
CA C4T-48287/NA

RUFFIN & KENDRICK Ruffin & Kendrick

♣ LP RCA 6765-1-R/NA
CA 6765-4-R/NA

PIERCE TURNER It's A Long Way Across

♣ LP Beggars Banquet/RCA 6698-1-H/NA
CA 6698-4-H/NA

VARIOUS ARTISTS The Island Story

LP Island 90684/NA
CA 90684/NA

VIEW FROM THE HILL In Time

♣ LP Capitol CLT-46703/NA
CA C4T-46703/NA

JAZZ

JAZZ WARRIORS Out Of Many, One People

♣ LP Antilles/New Directions/Island 90681/NA
CA 90681/NA

MIKE LAWRENCE Nightwind

LP Optimism OP 3104/\$8.98
CA OPC 3104/\$8.98

MAX GROOVE Center Of Gravity

LP Optimism OP 3108/\$8.98
CA OPC 3108/\$8.98

JIM PEPPER Comin' And Goin'

♣ LP Antilles/New Directions/Island 90680/NA
CA 90680/NA

UNCLE FESTIVE Say Uncle

LP Optimism OP 3107/\$8.98
CA OPC 3107/\$8.98

SOUNDTRACKS

MILES DAVIS/MARCUS MILLER Music From Siesta

♣ LP Warner Bros. 1-25655/\$9.98
CA 4-25655/\$9.98

ENNIO MORRICONE The Collection—Film Music Volume I

♣ LP Virgin 1-90674/\$9.98
CA 4-90674/\$9.98

ORIGINAL MOVIE SOUNDTRACK Empire Of The Sun

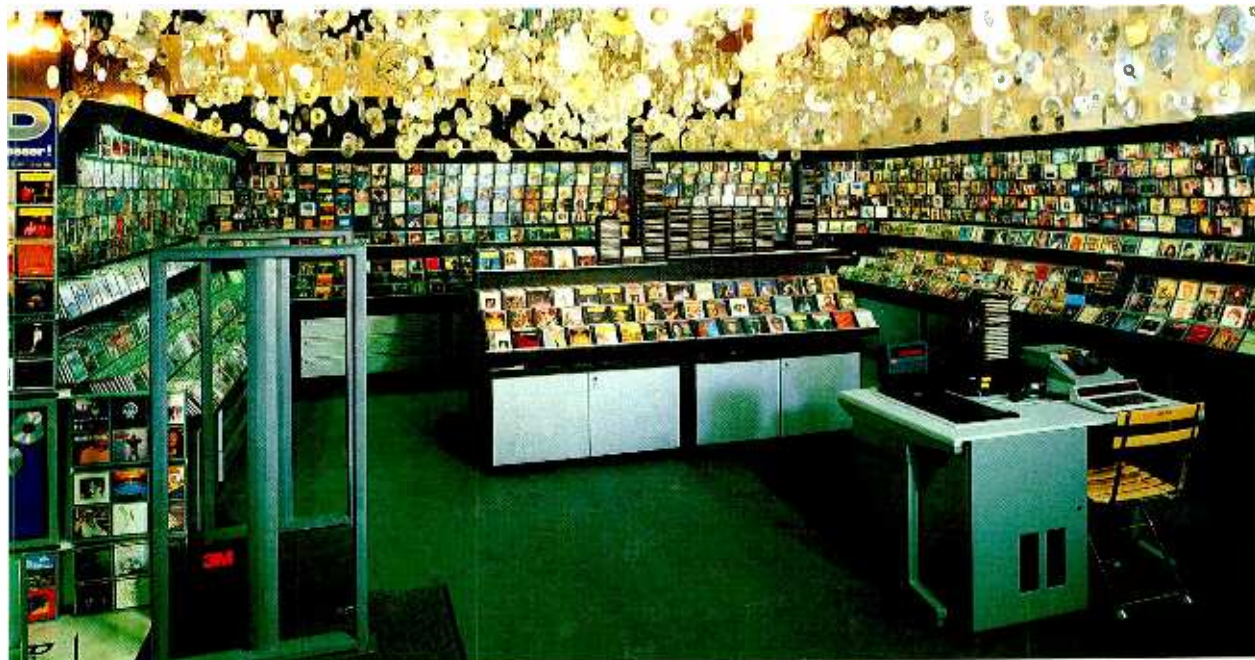
♣ LP Warner Bros. 1-25668/\$9.98
CA 4-925668/\$9.98

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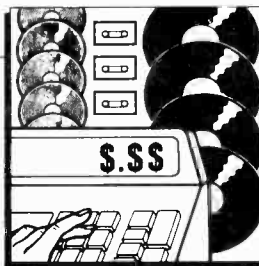
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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	1	2	10	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
2	3	4	5	STING ...NOTHING LIKE THE SUN	A&M CD 6402
3	2	1	4	THE BEATLES ABBEY ROAD	CAPITOL CCT 46446
4	4	3	6	BRUCE SPRINGSTEEN TUNNEL OF LOVE	COLUMBIA CK 40999
5	15	—	2	GEORGE HARRISON CLOUD NINE	DARK HORSE 2-25643/WARNER BROS.
6	8	11	10	SOUNDTRACK DIRTY DANCING	RCA 6402-2-R
7	5	6	11	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
8	6	8	11	R.E.M. DOCUMENT	I.R.S. IRSD 42059/MCA
9	24	—	2	GEORGE MICHAEL FAITH	COLUMBIA CK 40867
10	18	—	2	INXS KICK	ATLANTIC 2-81796
11	9	5	7	YES BIG GENERATOR	ATCO 2-90522/ATLANTIC
12	NEW▶	1	1	STEVE WINWOOD CHRONICLES	ISLAND 2-25660/WARNER BROS.
13	10	9	12	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
14	11	10	36	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
15	7	7	4	THE BEATLES LET IT BE	CAPITOL CCT 46447
16	12	13	33	WHITESNAKE WHITESNAKE	GEFFEN 2-24099
17	22	17	15	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
18	19	15	13	THE BEATLES WHITE ALBUM	CAPITOL OCB 46443
19	13	18	6	JETHRO TULL CREST OF A KNAVE	CHRYSALIS VK 41590
20	29	29	3	ROBBIE ROBERTSON ROBBIE ROBERTSON	GEFFEN 2 24160
21	14	14	24	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
22	21	19	32	FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS. 2-25471
23	23	30	3	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	SPECIAL OLYMPICS CD 3911/A&M
24	26	24	11	AEROSMITH PERMANENT VACATION	GEFFEN 24162-2
25	20	20	4	BILLY JOEL KOHUEPT (LIVE IN LENINGRAD)	COLUMBIA CK 40996
26	16	16	7	BILLY IDOL VITAL IDOL	CHRYSALIS VK 41620
27	17	12	10	RUSH HOLD YOUR FIRE	MERCURY 832 464 2/POLYGRAM
28	NEW▶	1	1	BRYAN FERRY BETE NOIRE	REPRISE 2-25598
29	25	23	28	KENNY G. DUOTONES	ARISTA ARCD 8427
30	28	—	2	BOB SEGER LIVE BULLET	CAPITOL CCT 46085

RETAILING

RETAIL TRACK



by Earl Paige

BEAR HUNTING: Should we call him Barrie "Bear" Bergman? Our point is, bear market, bull market, or something in between, Bergman, president and chairman of the 135-store Record Bar, is out shopping for chains—with cash.

Well, at least Bergman is letting it be known that because of the equity stake that private investment firm General Atlantic took in Record Bar this past spring (Billboard, May 9), the Durham, N.C.-based chain now has some investment leverage.

Historically regarded as primarily a mall chain, Record Bar is shopping for freestanding webs, too. "We have 15 freestanding stores—our two newest in Asheville, N.C., and Clearwater, Fla., are freestanding," says Bergman. He also claims the company is not locked into geographical limitations. Record Bar now has stores in 21 states, from Texas eastward, but is heavily clustered in the Southeast.

Bergman does not exclude the possibility of trying another expansion venture in the West—though other markets seem more attractive. Record Bar made a big move on the West Coast in early 1985, purchasing Licorice Pizza, but had to bail out with the sale of 34 Pizza units, along with 26 Record Bar stores, to Musicland for \$13 million in April 1986.

CHANGING OF THE GUARD: Jim Bonk, executive vice president and chief executive officer of Camelot Music, has found that serving double duty for the National Assn. of Recording Merchandisers—he's a newly elected board member and serves on the Retailers Advisory Committee—is a bigger grind than he can handle, especially since the Advisory Committee has become a more work-oriented group. Thus, Joe Bressi, one of Camelot's senior vice presidents, is going to replace Bonk on the retail panel.

AT THE SHOPPING CENTER: Retail chains are being invited to participate in Kids Know, a weeklong program of drug and alcohol awareness among young people, April 22-30. The event is being sponsored by the International Council of Shopping Centers. For more information, call 212-421-8181.

MUSIC, MUSIC, MUSIC: The National Assn. of Music Merchants looks to expand its convention by going into the enlarged Georgia World Congress Center in Atlanta June 24-26.

AT THE FOOD MARKET: Rackjobbers eyeing the burgeoning interest in video and audio by grocery chains see webs of all sizes becoming involved. At the Food Marketing Institute show May 8-11 at Chicago's McCormick Place, a poll showed 33% of all attendees operating three to 10 stores and another 26% with one or two outlets. Other levels: 11-100 stores (29%), 101-500 (11%), more than 500 stores (1%).

NARM + NAIRD + ONE-STOPS: One of the happiest delegates in Palm Springs, Calif., was Jerry Richman, operations director of Richman Bros. Records Inc. in suburban Philadelphia and patriarch of the National Assn. of Independent Record Distributors & Manufacturers. Richman sees a whole new vitality in one-stops, despite many problems. "We're inviting one-stops to NAIRD," he says of the 1988 convention at the Monteleone in New Orleans May 11-15.

Other delegates who were in Palm Springs, including Geoffrey Workman, director of sales and promotions at Music West Records, also see NARM and NAIRD co-existing peacefully and complementing each other. And Workman says he fully understands Richman's enthusiasm. "He realizes that one-stops help break so many artists," Workman says. "Indies are starting to see this and service one-stops with a ton of demos. But many often fail to understand the total one-stop function. There is also a perception that the one-stop is blinded by the flash and numbers of the majors—but one-stop people love the excitement of being in at the beginning of an act or album."

NAIRD, on the other hand, stresses education "and is more informal," he says. "It's a mix of totally start-up labels and veteran companies that have been in NAIRD for years—the veterans teaching the newcomers."

Many labels that do business with NAIRD members are still too small to have benefited from attending the recent NARM meet. "Ours was one of the only labels in Palm Springs from beginning to end because we are enjoying the volume that allows us to talk to the racks," says Workman.

MOM AND POP GO COMPUTER: Increasingly, independent record stores are computerizing all or part of their operations, according to Sam Ginsberg, manager at City 1-Stop. Thus the Los Angeles outfit held its first seminar for retailers Nov. 12, with 20 delegates representing 10 retail firms attending. Tom Cooper, technical support director, and Fred Siegenthaler, project manager, are conducting a survey for City's new telecommunications department. "The one topic that created the most discussion was the desire to fully computerize," says Cooper of the first session.

Although one-stop computerization usually revolves around the pioneering efforts of Bruce Ogilvie, president of Abbey Road Distributors, Ginsberg points out other subdistributors are moving ahead, too. "We are moving more carefully, trying to determine what our accounts want and what makes sense for them."

Cooper arrives at City from software programming firm Distribution Resources and was involved in writing the City wholesale program. The one-stop is using the Hewlett Packard 3000 (affiliated retail chain Music Plus uses a micro version). A pre-seminar poll ranked five topics accounts were most interested in: computer-to-computer communication, point-of-sale for all audio-related product, purchase or rental of a computer system from City, total computerization, and video rental. Cooper says of the first 10 retail firms that attended his sessions, "About half are renting videos."

(Continued on page 65)

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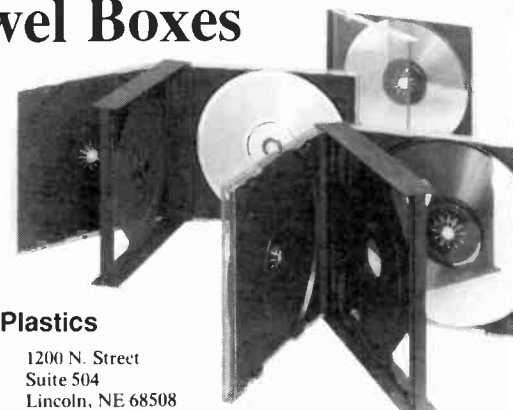


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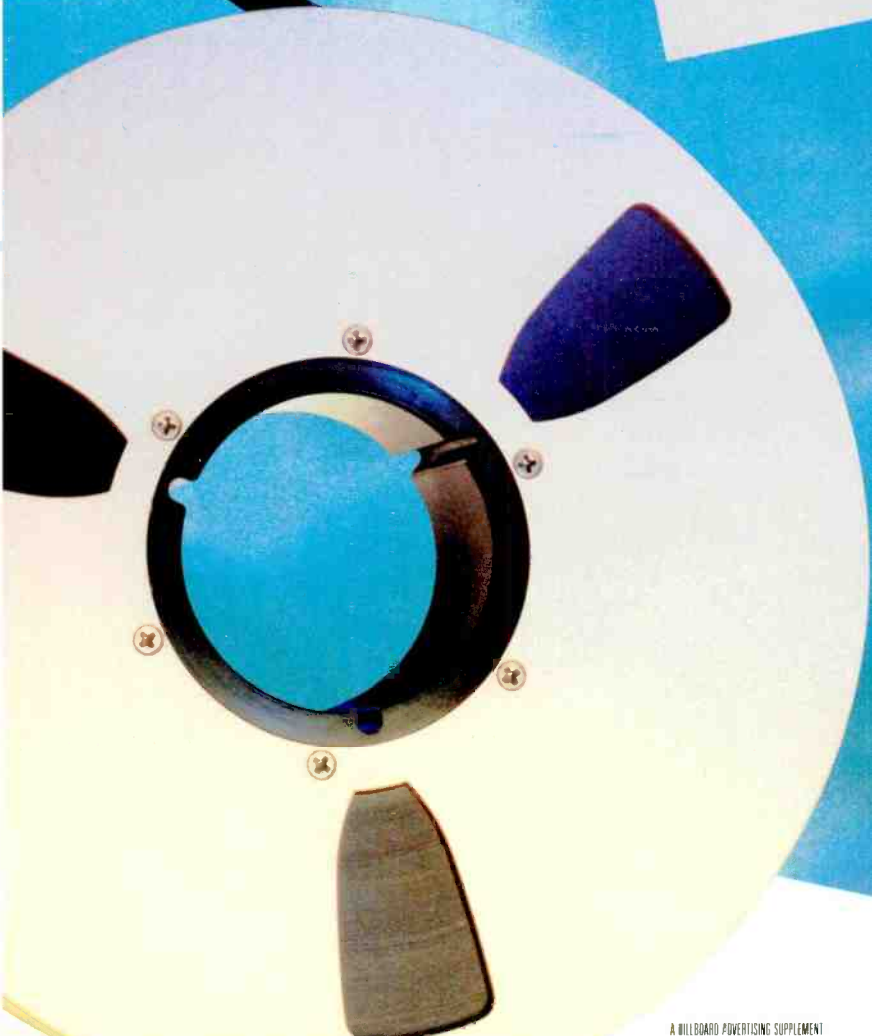
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SUNSET SOUND—THE FIRST 25 YEARS

BY BEN BROOKS

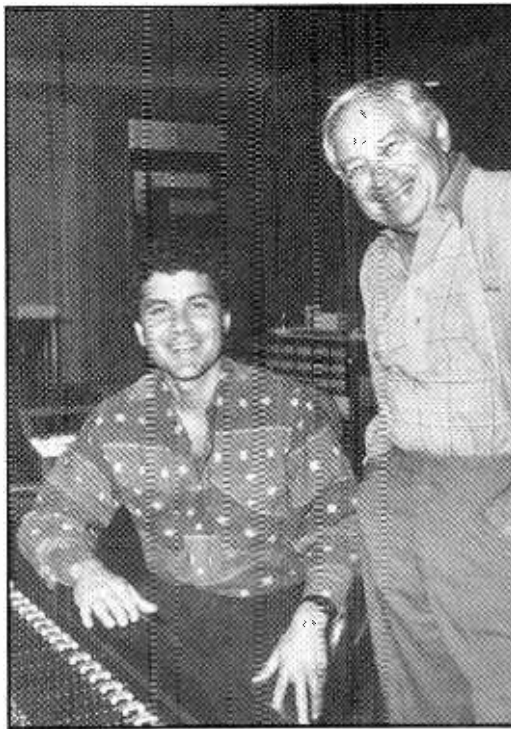
It's no secret. In the last two decades the music business has blossomed from a tiny, boutique industry to a \$4 billion-a-year entertainment machine. During this time the parameters of rock'n'roll excellence were defined by musical forces such as the Rolling Stones, Bob Dylan, Led Zeppelin, Rod Stewart, the Doors, Frank Zappa, Elton John, Jackson Browne, the Doobie Brothers, Buffalo Springfield, Prince, and many more. These history-making musicians—along with Ringo Starr, John Lennon, and George Harrison—have all laid down tracks at Sunset Sound, the legendary Los Angeles-based recording mecca which is, to this day, rock'n'roll's premiere studio.

Sunset Sound is not only an unparalleled pantheon in the rock'n'roll recording world, it is the standard by which other recording studios measure their success. Serving the recording community for over 25 years, the state-of-the-art facility—which remains to this day a family business—is a definitive example of what it takes to survive year after year in the volatile recording studio marketplace. It is at once an historical monument and at the cutting edge of contemporary record making.

"The reason that Sunset Sound has survived through the years is because engineers, producers, and artists would come in and more or less adopt us," confirms Tutti Camarata, the 74-year-old patriarch and founder of Sunset Sound. An active musician/arranger to this day (the interview for this special took place in Camarata's bungalow/studio where keyboards and recording equipment abound), Camarata left Julliard in the '40s to work with big band orchestras like Jimmy Dorsey, Benny Goodman, and Duke Ellington. Before he came west and built Sunset, he served as musical director for American Decca Records and co-founded London Records.

Tutti and his son, Paul Camarata, 34, have been successful with their studio because they've always made every effort to provide their clients with a creative environment, custom equipment—designed and maintained by reliable personnel to the specifications of clients—and absolute privacy. "It's always been our philosophy to never infringe upon or bother the artist," says Paul Camarata, an astute businessman who literally grew up in the studio and in 1981 was responsible for the purchase of companion studio, The Sound Factory. "We instructed our employees from the very beginning to respect our clients privacy at all costs. It's something our clients have always been able to depend on."

Camarata bought the property at the corner of Sunset and Cherokee in 1958 with the intent to build a reliable recording studio which would accommodate his full-time production and arranging activities for Disney. "I was recording the music for films like 'Snow White & The Seven Dwarfs' and 'Bambi' and it was difficult getting the work done at studios like Radio Recorders, United, and Capitol," explains Tutti. "After I got the property—which had



STEPHEN AND RICKEE, CHURCH BELLS, LEE RITENOUR, DALE BOZZIO.

BOB DYLAN



been an advertising agency and photography studio—I built a little studio which is basically our Studio 1 and Roy [Disney] started us off with desks, sofas and furniture."

By 1962 Sunset Sound had incorporated and was churning out music from the Mousekateers, Annette Funicello and Hayley Mills, and recording soundtracks for "Son Of Flubber," "The Wonderful World Of Color," and "Jungle Book." When Walt Disney died and work from Disney slowed, independent projects like Sam Cooke, Sonny & Cher, and Leslie Gore led to the arrival of Herb Alpert. For four years Alpert exclusively used the one-room studio for artists like the Sandpipers, Brasil '66, and Sergio Mendes. During the Alpert tenure, Studio 2 was built. And it was around that time when in off the street walked a 16-year-old, inexperienced engineer named Bruce Botnick.

"Bruce's enthusiasm and connections launched Sunset into a whole new era," remembers Tutti. "Almost over night he and Paul Rothchild had most of Elektra's artists recording here. We had Love, Buffalo Springfield, Joni Mitchell and of course the Doors in here for several albums each." Los Angeles' rock'n'roll culture in the late '60s was defined by these acts and Sunset was at the hub of it all. As recording technology accelerated and

TUTTI CAMARATA WITH SON PAUL

Sunset evolved from 4-track to 16-track, so did the studios reputation and the client roster. Acts like Richie Havens, the Monkees, Lovin' Spoonful, Captain Beefheart, and Three Dog Night were regular clients.

It was in Sunset Sound's Studio 1 where a crazed Jim Morrison unleashed a fire extinguisher on the console and band instruments one early morning. Acts like the Turtles and Buffalo Springfield actually wrote classic songs like "Mr. Soul" and "Happy Together" in Studio 1. "I remember Jimmy Messina was our staff engineer at the time," recalls Paul. "He happened to be scheduled to work with the Buffalo Springfield. When they finished the record, he joined the band!"

By the summer of 1968, word about Sunset Sound had spread across the Atlantic, and the Rolling Stones booked the studio to record "Beggars Banquet." Other acts like the Animals, Joe Cocker, Delaney & Bonnie, the Mothers Of Invention, and Fats Domino followed. "We were funky enough," says Tutti. "We didn't look like we would scare anybody off. You came through the back door at Sunset. It just seemed that the needs which I had had as a producer and musician were not unlike the needs of the producers who wanted to come and work here. We seemed like home."

Indeed, Sunset was home for the Rolling Stones and Led Zeppelin in 1971 when the legendary English bands recorded "Exile On Main Street" and the latter's untitled fourth album, respectively. "My impression of Mick Jagger was greatly changed when he reported to work in a very business-like fashion every day at 10 o'clock," remembers Tutti. "He was very different than I expected!"

From the beginning Sunset was a very different and unique studio. They designed their own consoles, modified equipment, and drew

1968. LOUIS ARMSTRONG & TUTTI IN STUDIO 2 RECORDING "WHEN YOU WISH UPON A STAR" FOR DISNEY SONGS.

LOS LOBOS

1967.
"TUTTI'S
TROM-
BONES"
ALBUM
BEING
RECORD-
ED IN
STUDIO 1
WITH
ENGI-
NEER
BRUCE
BOTNICK



TUTTI
CAMARATA,
ANNETTE
FUNICELLO,
THE
SHERMAN
BROS., AND
THE BEACH
BOYS
RECORDING
"MONKEY'S
UNCLE"
FOR
DISNEY.



VAN
HALEN
IN
STUDIO 2
CONTROL
ROOM.



DAVID
FOSTER,
KENNY
ROGERS,
OLIVIA
NEWTON-
JOHN,
JEFFREY
OS-
BORNE,
DOLLY
PARTON,
AND
RICHARD
MARXS
IN
STUDIO
3.



expertise from pros like engineer/tech Alan Emig, Bruce Botnick, Jimmy Messina, Bill Robinson (studio manager from 1968 through 1980), Donn Landee, Al Schmidt and many others. The Camaratas played a big role in launching these talents. "If it weren't for the very talented engineers and producers and tremendous employees we've had through the years," says Paul, "Sunset Sound would not be what it is."

In fact, if it weren't for the Sunset philosophy and reputation, the studio might never have recovered from a debilitating fire which damaged portions of Studio 1 and its famed natural echo chamber in 1975. What Tutti calls "the most traumatic experience of my life" occurred when an outside dumpster caught fire and spread to the studio roof. Down for an agonizing six months, Sunset Sound recovered and the fire catastrophe seemed to usher in a whole new era of prosperity and fame.

While artists like Neil Young, Johnny Cash, Boz Scaggs, Jackson Browne, and Ringo Starr, with help from George, John, and Harry Nilsson, had worked at Sunset in the months preceding the fire, Earth Wind & Fire, Van Halen, the Doobie Brothers, Kris Kristofferson, Little Feat, Elton John, and the Who eagerly

BRYAN ADAMS RETURNED EXCITEDLY TO THE CONTROL ROOM YEARS AGO WHILE WORKING ON HIS FIRST ALBUM AFTER MEETING ALREADY FAMOUS EDDIE VAN HALEN AT THE PINBALL MACHINES. HIS BEAMING 'REALLY NICE GUY ...' SUMMARIZES THE ATTITUDE THAT PERVADES THE COMPLEX INSIDE THE GATE. WHERE SOME FACILITIES SEEM TO FEED THE SECRETIVE AND FRENETIC SIDE OF SHOW BUSINESS, AT SUNSET THE STARS ARE RELAXED AND NEWCOMERS COMFORTABLE. EVERYBODY MAKES MUSIC. IN THE DAYS BEFORE SAMPLEDOM, IT WAS NOT UNUSUAL TO CLEAR SEVERAL STUDIOS TO RAISE A HANDCLAPPING SESSION, RESULTING IN SOME RATHER FORMIDABLE ENSEMBLES (I MISS THAT!!)

WHEN YOUR DATE BOOK READS 'SUNSET, NOON TO OPEN,' YOUR FAMILY KNOWS YOUR HAIR WILL BE THE SAME COLOR TOMORROW, YOUR DOG KNOWS HE WON'T BE KICKED AND YOU KNOW THAT, BARRING ACTS OF GOD OR HIS/HER SUPERIOR IN A&R, YOU MIGHT HAVE ANOTHER HIT. THAT'S LOTS TO BE THANKFUL FOR.

BOB SCHAPER

I HEARD A RECORD THAT TUTTI RECORDED, AND THOUGHT IT WAS SHEER MAGIC. IT WAS BACHS' TOCCATA AND FUGUE IN D MINOR. I WAS ASKING THE CHIEF ENGINEER AT SUNSET SOUND ABOUT THE MAN WHO HAD DONE THIS RECORD, AND TUTTI AND I WERE INTRODUCED. WE HAVE BEEN FRIENDS EVER SINCE.

ALLEN BYERS, AUDIO RENTS

booked the facility in its wake. "But that wasn't until people realized that the whole complex hadn't burned down," says Paul. "It took a long time to get back on our feet."

Throughout the early '80s when the industry slump, rate wars, home recording, and a glut of new recording facilities in L.A. signaled the demise of many local studios, the Camaratas prospered. They purchased The Sound Factory and maintained the traditional high standards of Sunset. "We initially thought The Sound Factory would serve as a less expensive overdubbing studio," explains Paul. "It did just that, but it has come along as a full service recording facility on its own." Artists like the Bangles, Nu Shooz, Tom Waits, Jackson Browne, and recently the Del Fuegos have made their records at The Sound Factory.

"The popularity of the rooms at Sunset has changed so much through the years," continues Paul. "They've really come full circle. When we first started there was only Studio 1. Then when we opened Studio 2, it began to gain momentum and became the most popular. It has a smaller control room and a much higher ceiling. In the '70s, Ringo Starr, Lowell George, Led Zeppelin, Van Halen and the Doobie Brothers all used 2. Then when we built Studio 3, it was yet another style room and that kind of took over and snowballed itself. Studio 3 has become our most popular tracking room, where Prince has done all his records. But now Studio 1 is coming back as a tracking room as well."

As the late '80s signal the era of multi-machine lock-up and digital recording, Sunset Sound is again on the cutting edge. The Camaratas have recently ordered a brand new Amek digitally assignable console with GML automation, to be installed by February in Studio 2. "It's finally a board we've found on the market that we truly believe in," explains Paul. In the next three years father and son plan to expand the studio facility by building a sound stage which will have a capacity of 55 to 60 musicians with a control room spacious enough to handle MIDI synch synthesizer functions.

"The thinking here is that the wheel will turn around again and that the orchestral musician will be in demand again in the future," explains the visionary Tutti. "I'm thinking that the electronic phase will then be a preliminary adjunct to doing larger things with more people playing live, along with the electronic instruments. The studio will also include video."

In recent months Sunset Sound has played host to Prince, Bob Dylan, Los Lobos, and Yes. And artists like Neil Young and Crosby, Stills, & Nash have come back to renew a relationship of excellence with one of the world's finest recording facilities. "People still come here because we have the Sunset Sound," concludes Paul Camarata. "We just continue to give engineers, producers, and artists what they want on their terms. It seems so simple, yet we're obviously providing something they can't get anywhere else. That's a tremendous compliment."

ROY ALFRED
ERIC BENTON
GEORGE BINDER
TCHAD BLAS

NIKKO BORK
JEFF BOTNIK
BRUCE BOSWORTH
RICHARD BOSVER
MIKE CARRELLI
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TUTTI'S TURN TO TRUMPET

BY CRAIG HUBLER

One of the most modest and self-effacing people to ever grace the recording industry, Sunset Sound founder Salvador "Tutti" Camarata has usually shied away from interviews. Though having enjoyed an illustrious career spanning nearly 50 years and encompassing the many facets of this industry, Tutti has never been one to publicly reveal information about his background, his business ventures, nor his opinions and feelings concerning our industry's past, present and future. Until now.

Trapped in his personal studio/office bungalow situated behind Sunset Sound, artist-

SUNSET SOUND AND BRUCE BOTNICK, THEIR PRIMARY ENGINEER IN THE '60S, SET THE TECHNICAL STAGE AND CREATED A MOOD WHICH MADE POSSIBLE SOME OF THE BEST RECORDS I PRODUCED, CERTAINLY SOME OF MY FAVORITES—AMONG WHICH ARE GOLD AND PLATINUM ALBUMS BY THE DOORS, JANIS JOPLIN, AND BONNIE RAITT. TUTTI CAMARATA'S UNDERSTANDING OF MUSIC AND MUSICIANS CREATED A STUDIO RECORDING ENVIRONMENT WHICH I HAVE YET TO SEE EQUALED.

PAUL A. ROTHCHILD

ASIDE FROM HAVING SOME OF THE BEST SOUNDING ROOMS IN TOWN, WHERE ELSE CAN YOU PLAY BASKETBALL WHEN YOU'RE SUPPOSED TO BE DOING OVERDUBS??

DANNY ELFMAN

SUNSET SOUND FACTORY IS A PART OF THE JACK MACK SOUND. THE STUDIO IS ONE OF THE FEW THAT HAS CONTINUED TO BE SUPPORTIVE OF US. WE HAVE WORKED MANY GREAT SESSIONS AT THE STUDIO, IN PARTICULAR OUR WORK WITH MITCHELL FROOM AND CROWDED HOUSE.

JACK MACK & HEART ATTACK

IN HINDSIGHT I SEE THAT EVERY SUCCESSFUL RECORD I EVER PRODUCED WAS DONE AT SUNSET SOUND. I NEVER GOT A SPECIAL RATE, I NEVER GOT A FAVOR, I JUST GOT CONFIDENCE IN PROVIDING MY ACT WITH THE BEST. THE STUDIO HAS SOUL.

JOHN CARTER

composer-arranger Tutti Camarata submitted himself to interrogation by GM Craig Hubler, who extracted the following candid recollections and observations from the Julliard maestro and co-founder of London Records.

"Tutti?": "It started for me as the nickname 'Toots,' and then from that Jimmy Dorsey ended up with 'Tutti,' a musical expression for when the entire orchestra is playing together. This I embraced more than any other version of it because I was no longer playing trumpet, which is where the original name came from. So the thing has stuck to me, but it's almost the same as Mantovanni—you never knew

what his first name really was!"

The Worth of 50 Years Past: "I think anything that added to the quality of life was worth it. Some of the things I did as far back as with the dance bands that I still hear being played and emulated, and the later things I did with the National Philharmonic in London, I felt like it was a contribution to what music can do as a form of entertainment and relaxation.

"Having had a varied career, I was able to do a lot of things but did not specialize in any one area. Take conducting. I think that I found out in later years that this was something I really

I CAN REMEMBER WORKING AT SUNSET SOUND WITH LESLIE GORE SINGING AND JACK NITZSCHE ARRANGING. I ALSO REMEMBER LAYING DOWN THE DRUMS TO MICHAEL JACKSON'S 'BEAT IT,' WITH JEFF PORCARO PLAYING AND HUMBERTO GATICA ENGINEERING. IT'S REALLY NICE TO KNOW THAT SOMEONE AS OLD AS ME, TUTTI CAMARATA, IS STILL GOING FULL FORCE WITH THE PROJECT HE STARTED SOME TIME AGO. SUNSET SOUND, I WISH YOU 100 MORE YEARS IN THIS BUSINESS!!

QUINCY JONES



enjoyed doing and at which I was proficient.

"I have really narrowed my career down to the recording business, all through my career really, except for the early beginning which was with the dance band that toured the country. But even there it was headed for the recording studio. It is still very exciting that we are able to provide a service to people who are creative, and that I am still working in a creative area with the environment of today's technology. Yes, I would say the last 50 years have been well worth it."

The Founding Father: Tutti attended Julliard on a scholarship from Max Schlossberg as a trumpet teacher but, upon graduation, decided to become an orchestra player instead. During his tenure with the Jimmy Dorsey Band, he was promoted to the position of arranger. After leaving the big band circuit, Tutti assumed the position of musical director for Decca Records in New York and soon accepted an assignment to do a film for Arthur Rank in England.

"In the course of working on the film, I had a letter of recommendation from Jack Kapp, American Decca, to the head of British Decca, Sir Edward Lewis. I went there on an off-day to see him, and he told me later that anybody with the name of Salvador 'Tutti' Camarata he had to see. We became good friends. We went to the second floor of a Brixton Road factory where there were all these audio components strewn on the floor. He put the needle down on the phonograph there, and I heard the greatest sound I've ever heard in my life. I'll never forget it. It was 'Holst's Planets,' and it was the beginning of his Full Frequency Range Reproduction [ffrr] recordings. At that point I told him I'd like to be part of this. Sir Edward was interested in getting a market for his classical recordings, of which he had a wonderful catalog. American Decca thought that classics were 'Home On The Range' at that time. That's when we decided to start London Records. I headed the company here in America while he ran London Decca and the Decca Navigator, which was a radar invention that they used on D-Day.

"Sometime later, I had given up my post as a London Records executive but remained on the label as an artist for specific projects. I came back to America, and within a few weeks was contacted by the Walt Disney Company to discuss with them the idea of their going into the record business. Publisher Charles Hansen told them that I was available. I came out here on 24-hours notice, signed a

TUTTI
CAMARATA

PRINCE



1961. ANNETTE FUNICELLO WITH TUTTI IN STUDIO 1.

WHAT DO I THINK ABOUT TUTTI CAMARATA? I THINK HE IS A BRILLIANT AND BLESSED MAN. I HAVE DONE 24 ALBUMS, AND HAD MANY SONGS IN THE TOP 10 DUE TO HIS PATIENCE, GUIDANCE AND LOVE. I NEVER WOULD HAVE SUNG A SINGLE WORD IF NOT FOR TUTTI—I WAS SHY AND LACKED CONFIDENCE ABOUT SINGING—TUTTI MADE IT POSSIBLE FOR ME TO RELAX. HE TOOK GOOD CARE OF ME. HE BROUGHT ME TEA WITH HONEY, AND STAYED RIGHT BY MY SIDE SO I DIDN'T FEEL NERVOUS AROUND OTHER MUSICIANS. MY VOICE SOUNDED THIN, SO AFTER HEARING A TRACK PLAYED BACK TUTTI SAID, 'WHY DON'T YOU SING ALONG WITH THE FIRST VOICE,' AND WHEN WE PLAYED IT BACK, IT SOUNDED LIKE IT HAD AN ECHO CHAMBER ON IT. WHAT WE HAD DONE WAS DOUBLE MY VOICE, AND IT BECAME KNOWN AS THE 'ANNETTE VOICE.' IT WAS NOT AS COMMON TO DO THEN LIKE IT IS NOW. WHENEVER MY CONFIDENCE WAS LACKING, TUTTI PULLED ME THROUGH. WE HAD A RITUAL, WHERE AFTER THE SESSIONS WE WOULD GO EAT DINNER AT MARTONI'S RESTAURANT. WE HAD FORMED A VERY SPECIAL BOND.

TUTTI AND HIS FAMILY ARE A PART OF OUR FAMILY. WE SMILE WHEN WE THINK OF HIM BECAUSE HE BRINGS US GREAT JOY. CONGRATULATIONS ON YOUR SUCCESS!!

ANNETTE
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THANKS TO SUNSET SOUND, I AM GETTING OUT OF SHOW BUSINESS AND JOINING THE LAKERS' BASKETBALL TEAM!

ELVIS COSTELLO

three-year contract, and started the label as well as produced records for them. I remained there for 14 years and did around 300 children's albums, including 'Mary Poppins' and 'Babes In Toyland' among others.

"Near the end, I went to Roy Disney and suggested that we were doing enough work to warrant our own studio. He and the board said they'd rather be my customer than an owner. So I found this building at 6650 Sunset Boulevard and I started. Roy Disney was extremely helpful. He gave us furniture and things to help us along. He encouraged us a great deal. We were more or less a pay-as-you-go type of development. That would be the vast difference between starting now and at that time. Today you must have at least a million or two million dollars just to get started, and what kind of studio would you start? I think that Sunset's philosophy at the moment is a good one, and that is to basically remain a recording studio.

"When things went bad for the record business a few years ago, and the record companies started to kick up their heels and not want to pay for equipment in the studios, Allen Byers came to me with the idea for Audio Rents. As he was driving over here to see me, he says that he heard this orchestra playing Bach. When it finished, he heard the name 'Camarata' as the conductor/arranger. He thought that anybody that could write that kind of arrangement he should go in and talk to. If you didn't know Allen, you'd think he was a nut. But, in fact, he is a very brilliant man."

The Artist: "Most of my career, more than 35 years, was spent in Europe, and having had a contract with London Records, I recorded at their home base. I have worked with London musicians more often, and I feel like I know them quite well.

"My compositions were not hit songs. They are pieces for small and large orchestras, more in the classical vein. There was more opportunity to perform them in Europe than in the States.

"Several years ago, I acquired the copyrights to Erik Satie's music so I could arrange them for chamber orchestras. I ended up doing three albums of Satie. I was attracted to his work because he was a non-conformist in his life. I have tried to be a non-conformist in a musical sense as, for example, having orchestrated Puccini's operas [no singing]. I would like to go back and record the Satie albums in digital for CD release.

"Many things I have done are a result of God using me as a channel. Secular music emerged throughout my career. One of the things I am most grateful for is having written this solo for Conrad Gazzo called the 'Trumpeter's Prayer.' Secular music has no boundaries and appeals to all denominations. Having been a professional arranger, I can bring this knowledge and apply it to religious music using the resources of a studio such as Sunset, what with full orchestration instead of single instruments. I think it has had an effect."

Tutti on R-DAT: "What anyone does on their own home tape machine is their own business. To try and stop it is futile. This is one of the things that just goes along with the record business. We have had bootleg records



I HAVE WORKED AT SUNSET SOUND SINCE '65. THERE'S DEFINITELY A MAGICAL QUALITY TO STUDIOS 1 & 2, AND THEIR NATURAL ECHO CHAMBER. I FOUND ITS MAINTENANCE AND STATE-OF-THE-ART EQUIPMENT ALWAYS AT THE PEAK OF EXCELLENCE.

TOMMY LI PUMA

THE DOORS RECORDING 'HORSE LATITUDES' IN STUDIO 1, & THE SOUND EFFECTS WE CREATED ON THE SPOT, ORGANICALLY WITHOUT BENEFIT OF MODERN ELECTRONICS. JIM'S VOCAL CONVINCED ALL PRESENT OF HIS CONTACT WITH OTHER WORLDS.

BILL SIDONS

IT HAS BEEN MY GOOD FORTUNE TO WORK WITH TUTTI AND THE SUNSET SOUND STAFF FOR MORE THAN 12 YEARS. THEY ARE DEDICATED PROFESSIONALS WHO WELL DESERVE SPECIAL RECOGNITION ON THE STUDIO'S 25TH BIRTHDAY.

GEORGE AUGSBERGER

for years, but I do not believe in pirating records. The quality of R-DAT is really more important than the fact that it can be used for copying."

Tutti on SPARS: "I am not sure we were right in not getting into it. But after SPARS [Society of Professional Audio Recording Studios] had formed, it became an organization that certain members used for their own personal enhancement. Politically, I don't think it's effective to have an organization that does not advocate certain technical standards for this industry, such as digital formats. I don't think that SPARS is structured strong enough to be such an entity. There will always be a tendency by some members to not conform to the structure, this being an extremely competitive business."

Tutti on Airplay: "I think the method for getting airplay is all wrong. It has become a business of very high-priced PR men who use methods that circumvent financial influence-peddling regulations. I think in some forms, payola has never really stopped; it has become very subtle and sophisticated. For a new artist to get some airplay now, they have to have plenty of resources, money and people, behind them. I think airplay should be given to recordings based on their artistic content and evident talent. There are many things you might want to compose and release, and when you're finished with them and have recorded them, you have to worry about distribution, and it takes all the fun out of it!"

Future of the Record Biz: "The recording industry will survive for many more decades to come. It is certainly not reaching any saturation point in the area of producing music. There will always be some new fellow who will write something completely different and the wheel will go around and around. Maybe they will discover large orchestras again. Electronic music has its place, but the feel is something that has to be done by the human element, the human player.

"Recording studios will perform the same function in the future as they do now. However, the medium of reproduction may change. I think there will be a system where you telephone a central place and ask them to electronically pipe the record to your stereo system at home. Going out and buying a CD or a tape may become a thing of the past."

Tutti's Legacy: "I would like to be remembered for the music I have turned out as a composer and arranger. And I would like to be remembered for Sunset Sound. As a musician, it was one of my necessities, and I feel that now all musicians know that the studio is just as important as the notes they write down."

BRUCE BOTNICK—THE START OF A NEW ERA

An integral part of the musical history-making that took place at Sunset Sound in the late 1960s was sound engineer Bruce Botnick,

CAIT & ELVIS COSTELLO WITH T BONE BURNETT.

1974. RINGO STARR, RICHARD PERRY, JOHN LENNON, & VINNIE PONCIA IN STUDIO 2 FOR RINGO'S SOLO LP "GOOD NIGHT VIENNA."

who participated in the recording of numerous now-legendary rock albums there (by the Doors, Love, Buffalo Springfield and many others) and was responsible for many of the technical breakthroughs achieved at the studio.

"Between '66 and '68 it was like a train out of control," recalls Botnick. "Everybody who was anybody was recording at Sunset Sound. I think we were the hottest studio in the world at that time.

"I would come in at 8 a.m. and work on commercials, in the afternoon we'd work on Disney records, and then at night I'd do rock until 4 a.m.

"It was nothing for me to sleep on the couch there. I didn't want to leave. I was having the time of my life and getting paid for it."

Botnick started working for Sunset at age 16, an electronics prodigy who had graduated from high school early and had already been an apprentice engineer at Liberty Records.

"I was looking for work and I walked right into Sunset Sound and asked Tutti for a job. We had a long talk, about the big bands and other things, and he hired me." Camarata was immediately intrigued by Botnick's youth and eagerness, and would soon be impressed by the young man's technical wizardry as well.

"I started doing children's albums for Tutti and slowly began to build up my clientele. I was the youngest studio engineer in town.

"It was a great place to record, with a wonderful natural sound. The artist would record, then hear what he'd done played back and be so impressed he'd go back in and do it even better," recalls Botnick.

"The studio—what is Studio 1 now—was also very comfortable and homey, and felt like a private studio in the back of your house."

It was also on the cutting edge of recording technology at the time, far ahead of its competitors in Los Angeles. "Tutti was never afraid to spend money on what the studio needed. He would say, 'Whatever you feel you need to make it work, get it.' In particular, he didn't want any down-time, so we put a lot of time and money into maintenance to prevent that.

"I learned a lot from that—Tutti was very influential and very much a father-figure to me."

The music industry soon caught wind of the many advantages of recording at Sunset Sound, and Walt Disney [Sunset's biggest client in the early years] was quickly joined by a number of new and very different clients.

"In 1966, we recorded the first Love album there, which was Elektra's first rock LP. And then they brought in the Doors," says Botnick.

"We were the right place at the right time. The whole thing was exploding. All of the sudden everyone was coming in, and I remember Tutti was pleased we were doing so well."

Many of pop and rock's greatest acts passed through: between '66 and '68 alone Sunset Sound recorded albums by the Doors, the Ventures, Buffalo Springfield, the Turtles, the Righteous Brothers, the Monkees, Richie Havens, the Butterfield Blues Band, the Lovin' Spoonful, Genesis, Three Dog Night, the Rolling Stones, Marianne Faithful, Herb Alpert, Sergio Mendes & Brasil '66, Frank Zappa, Captain Beefheart, Eric Burdon & the Animals and Deep Purple, among others.

In '66, Camarata and Botnick hired Jim Messina as an apprentice engineer. "He worked on the Buffalo Springfield album and wound up joining them," recalls Botnick. "He wasn't an engineer very long."

Just as rock was evolving rapidly as an art form during this period, so too was audio technology changing and Botnick and Camarata were at the forefront of many of the period's innovations.

"I think our biggest innovation was to create isolation booths for vocals and for strings. That was Tutti's idea and we were the first to do it. Before that people would just put up baffles and pray.

"It completely changed how studios worked. Suddenly there was a mad dash toward building vocal and string booths. It had ramifications all over the world.

"We also did things in the echo chamber, with delays, that had never been done before. We were responsible for many innovations.

"We were also the first studio in Los Angeles to have an 8-track machine. It was built by 3M, and we rented one from Wally Heider and ended up renting it for an entire year. We did the second Brasil '66 LP and the second Doors album on it. Then Tutti went out and bought two of his own from Ampex."

At Sunset, necessity was the mother of invention: new musical ideas demanded innovations in audio technology.

"Music was running the show, and we were there to document it. And from that we were able to achieve technical breakthroughs. Tutti gave me a very long rope and the tools that I needed, and he let me go as far as I could go."

"It was an incredible place to work as an engineer because of the remarkable variety of situations you'd find yourself in. Not every engineer gets to record commercials, Disney, and the Doors—in the same day. It was a wonderful education, and what I'd learn technically in one area, I'd use in another.

"There was also an amazing parade of people who passed through. Friends of Tutti's like Frank Sinatra, Louie Prima, Burl Ives, Ray Bolger, and Mantovanni would stop by to visit. And when groups like Buffalo Springfield recorded, there would be lots of other musicians hanging out, helping out creatively. There were no secrets, no concept of 'don't let them hear what we're doing.' It was a club.

"In the history of the U.S., it was a special time, and what was happening in our studio

SUNSET SOUND IS ONE OF THE FIRST STUDIOS I EVER TUNED PIANOS IN. I HAVE ALWAYS THOUGHT THAT THE SUNSET STUDIOS ARE RUN FIRST CLASS. I LOVE TUTTI, AND HAVE ENJOYED WORKING WITH HIM AND PAUL FOR 13 YEARS. THEY ARE ALWAYS SO CONSIDERATE AND EFFICIENT.

KEITH ALBRIGHT

I'M ONE OF THOSE MUSICIANS WHO HAS HIS OWN STUDIO AT HOME. SUNSET SOUND IS ALWAYS A STEP AHEAD. THE OPERATION IS SO COMFORTABLE THERE. THEY ARE SO ESTABLISHED, AHEAD OF THE GAME. THEY KEEP UP WITH THE RIGHT STATE-OF-THE-ART EQUIPMENT. THEY PROVIDE QUALITY. THINGS I CANNOT DO AT HOME, LIKE CUT TRACKS OR MIX, I DO AT SUNSET SOUND. THEY ARE FLEXIBLE ABOUT WORKING WITH YOU EVEN THOUGH YOU HAVE YOUR OWN STUDIO. THAT'S RARE.

LEE RITENOUR

I LOVED SUNSET SOUND!! THE BACK ROOM THERE HAD THE GREATEST DRUM SOUND. IT'S THE ONLY STUDIO WHERE I CUT A LIVE GUITAR SOLO ON A BASIC TRACK. IT'S ON 'OLD FOLKS BOOGIE.'

THANK YOU SUNSET SOUND. HAPPY 25TH!! TIME LOVES A HERO ... PAUL BARRE'RE & LITTLE FEAT

LITTLE FEAT

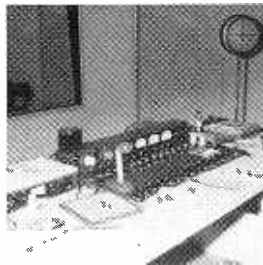


THE DEL FUEGOS WITH JAMES BURTON AT SUNSET SOUND FACTORY.

GREAT GUYS!! WILD ROOMS, TERRIFIC EQUIPMENT, EVERY DAY IS LIKE CHRISTMAS.

DAN ZANES (THE DEL FUEGOS)

1966. ORIGINAL 4-TRACK TUBE CONSOLE IN STUDIO 1.



1970. STUDIO 1—THE FIRST SOLID STATE DISCRETE CONSOLE AT SUNSET.



1987. STUDIO 1—THE NEWEST CUSTOM CONSOLE, TOTALLY DISCRETE WITH CENTRALLY CONTROL-LABLE LOGIC. 56X-16X48 WITH NECAM II.



1987. STUDIO 2—DISCRETE CUSTOM CONSOLE, 32X12X24, WITH NECAM I.

THE LEGENDARY DOORS SESSIONS. PAUL ROTHCHILD. JOHN HAENY. IT WAS THE STUDIO OF CHOICE FOR A GENERATION OF BANDS AND ENGINEERS. I MADE MY SECOND AND FOURTH ALBUMS AT SUNSET SOUND. I MIXED WARREN ZEVON'S FIRST ALBUM AND HAVE DONE A NUMBER OF PROJECTS SINCE THEN. EVEN THOUGH I WORK IN MY OWN STUDIO, I ALWAYS WIND UP DOING SOME PART OF A PROJECT AT SUNSET SOUND. I'VE HEARD IN THE DAYS BEFORE DIGITAL ECHO PEOPLE CAME FROM EVERYWHERE, EVEN ENGLAND, TO USE SUNSET SOUND'S ECHO CHAMBER. IT IS ALSO GREAT THAT THEY ACQUIRED THE SOUND FACTORY, ANOTHER GREAT L.A. STUDIO, BECAUSE THEY KEPT IT INTACT.

1987—STUDIO 3 AT SUNSET. DISCRETE CUSTOM CONSOLE, 32X8X24.



1987—SUNSET SOUND FACTORY STUDIO A. OUR NEW CUSTOM A.P.I. CONSOLE, 36X16X33.



reflected that. The '60s were very special, a catharsis and a major shift in music. Historically, some very important records were cut at Sunset Sound. We were just having fun and making music that would later prove to be very significant.

"Today it's still an incredibly creative place. One of the attractions is to be able to go record in a room where a legendary album was made, and Sunset is a studio where innumerable classic records were recorded, not only in the '60s, but in the '70s and '80s as well.

"It's a special place—people feel that it really has 'the muse' in it because of all the history that's been made there."

DONN LANDEE— THE SILENCE IS BROKEN

One of my earliest recollections of Sunset Sound is applying over and over again for a job. I went there every week during the summer of '66 looking for work, but I just couldn't get hired. Even now, I don't think Tutti knows about that. It became clear that the only way I was going to get into Sunset Sound was by

JACKSON BROWNE

booking the rooms myself. So I eventually landed a job as staff engineer for Warner Bros. and ended up doing projects consistently for seven years at Sunset with artists like the Doobie Brothers, Little Feat, Van Halen, James Taylor, Carly Simon, and Neil Diamond, among others. I spent so much time there I began to feel like part of the family. It was really fantastic.

The first time Ted (Templeman) and I worked at Sunset was in 1972 when we did two tracks for the first Montrose album. Shortly after that, we came back in and did some work with the Doobie Brothers, followed by Little Feat. We were still basically working at Warner Bros., but we liked the unusual sound of Sunset's Studio I. It was like nothing I'd ever heard before. It has a really strong vibe, if you believe in that sort of thing. We would always have fights in that room. Every band we've ever brought into Studio I would be at each others' throats after four or five hours, but somehow we would always get great takes. We'd use that room when we wanted a really live sound like on Montrose's "Rock Candy" or Little Feat's "Cold Cold Cold" from their "Sailin' Shoes" album.

In the earlier days we would cut tracks at Sunset but still go back to Warner Bros. to mix. The first album we did entirely at Sunset was "Takin' It To The Streets" by the Doobie Brothers, and I think that was in '75, and I think it was in '79 that we won Album of the Year with "Minute By Minute." Getting the Doobie Brothers launched was one of the highlights of my career. There's nothing quite like getting a band from nothing to a household word. That was the case with the Doobies as well as Van Halen. One of my biggest frustrations, though, was never getting Little Feat to that level.

Some of my fondest memories are of Bill Robinson, who was Sunset's studio manager at the time. He had been chief engineer at Capitol in the late '40s and was basically in charge of building the Capitol Tower. He started working for Tutti I believe in 1967 or '68 and, aside from Tutti, he was the heart and soul of Sunset Sound. Bill was a real pioneer, having worked with people like Bing Crosby and Les Paul. He was in at the very foundation of multi-track recording. In fact, he used to have basically a museum of old tape machines in the building where Studio 3 is now. Every morning, Bill would come in with a cup of coffee and we'd talk for about half an hour. We were paying full studio rate for a chit-chat with Bill Sunset was more family to me than any place I've ever worked.

Howard Weiss was chief of maintenance back then, and when it was time for Studio 2 to be expanded, Bill basically turned it over to Howard and me. We would meet before and after the sessions, and we lived and breathed the equipment for about a year. That was around 1977. The console was still 16-track, and we had been doing 24-track work there for about five years, so it was time to start doing it right. I helped design the monitor section of the Studio 2 console, which is still in use.

We recorded every Van Halen album right up through "Diver Down" at Sunset. I engineered their demo at Sunset as well, and we recorded 28 songs in five hours. The only reason we ever had to stop was to change reels on the tape machine. I have a copy of that tape and it still sounds great. They're an amazingly talented band and they always came in prepared.

We must've cut at least a dozen albums at Sunset over a seven-year period. It's the best studio I've ever worked in! There's an attitude and feeling about the place that's very healthy. It reminds me more of an old movie studio than a recording studio. I loved to keep the doors open in Studio 2 when it was raining. They open up into an open-air courtyard—I don't know of any other studio where you can do that.

I SPENT MORE THAN A DECADE MAKING RECORDS AT SUNSET, I PRODUCED ABOUT 20 ALBUMS THERE. IT WAS THE PLACE WHERE I GREW UP IN THE MUSIC BUSINESS, AND I'M GRATEFUL FOR THE SUPPORT I GOT FROM TUTTI AND THE STAFF. WHEN I WORK AT SUNSET I ALWAYS FEEL LIKE PART OF THE FAMILY. A TRIBUTE TO SUNSET SOUND WOULD NOT BE COMPLETE WITHOUT MENTIONING JIM ISAACSON. HE WILL ALWAYS BE REMEMBERED.

MICHAEL JAMES JACKSON

JIM MESSINA— LOOKING BACK

I got my start at Sunset Sound through a friend named Mike Dorro who was working in the technical department. He was planning on leaving and recommended me for the job. I believe it was around 1966. Sunset was the happening place to be.

When I first started, Bruce Botnick was the chief engineer and Studio 1 was the main room. It was a magical room. It had a meat locker for an echo chamber and a square room with hard walls, none of which was really kosher at the time. Bruce knew the room really well and had learned how to manipulate it and use it in his best interest.

I was hired because Tutti had just opened up a new room, Studio 2, and he needed another engineer. It was difficult at first because Bruce was such a great engineer and clients wanted to work with him in Studio 1, so I had to make extra efforts to make my new room work. I remember the first time I really loved working at Sunset was when a guy named David Crosby came in and booked time. I had no idea who he was. He was working with a woman by the name of Joni Mitchell, and I record-

ed her first demo. It was really an exciting session because it was just her and an acoustic guitar. Her songs were just fabulous. It was the first time I really began to enjoy the new music that was being created during that period.

From there, David introduced me to Neil

TUTTI CAMARATA HAS BEEN A VERY IMPORTANT AND SPECIAL PART OF OUR CAREERS. HE IS A GREAT RECORDING MAESTRO—A FABULOUS CREATIVE TALENT. HE TOOK OUR RAW MATERIAL AND FORMED IT INTO GREAT SOUNDING HITS, FROM WINNIE THE POOH AND CHITTY, CHITTY, BANG BANG, TO TALL PAUL. WE CANNOT SAY ENOUGH WONDERFUL THINGS ABOUT THIS MAN. WE OWE HIM A TREMENDOUS DEBT OF GRATITUDE. OUR WARMEST CONGRATULATIONS!!

**RICHARD &
ROBERT SHERMAN**



SUNSET STAFF: FROM LEFT, BACK—JIMMY PREZIOSI, MIKE KLOSTER, STEPHEN SHELTON, GEORGE BINDER, JOAN MAUCERI, ROY ALFRED, JEFF MUSEL. FRONT—SCOTT WOODMAN, DAVID GLOVER, CRAIG HUBLER.

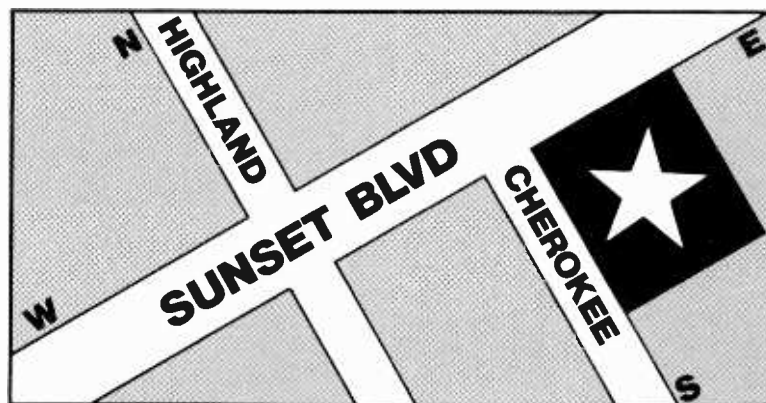


GEN. MGR. CRAIG HUBLER & TRAFFIC MANAGER RIKKI ZEE.



S.S. STAFF: FRONT—PHILIP MACCONNELL, JEFF BORK, TCHAD BLAKE. BACK—JEFFREY LANDGRAFF, BRIAN SOUCY, DAVID KNIGHT, CATHARINA MASTERS.

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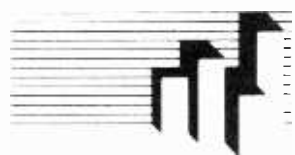
"Hey Paul — We're working on a "direct-to-cranial" interface—
it uses the good 'ole 2520 and should be ready around 2010!"

*A Silver Salute to
Sunset Sound
on Your 25th Anniversary
from
Studer Revox America.*

STUDER REVOX

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Young, who was at that time a member of Buffalo Springfield. It was very exciting, which was the kind of feeling Sunset Sound attracted. People liked working there because of the intimacy. It was small, and unencumbered by the forced attitude prevalent in other studios.

Tutti foresaw a need to have a place where the technology was happening. He was always looking and watching to see what new equipment was coming out, and at the same time very cautious not to change too quickly. He made his choices very conservatively, and the important thing was quality. When the times would change Tutti was on top of it.

One of the things that made Sunset Sound special was that it was one of the first non-union houses, which made it possible for the artists to contribute more in terms of what they wanted to hear. They were allowed to touch the board, provided they didn't mistreat things, and at any other studio you'd get verbal abuse for crossing that line. Sunset started a trend in independent studios and created a real freedom to do your music; subsequently, other studios began to follow.

SUNSET SOUND IS SYNONYMOUS WITH EXCELLENCE IN PRODUCT AND PROFESSIONALISM. I TAKE GREAT PRIDE IN MY ASSOCIATION WITH SUNSET. BILL ROBINSON HELPED ME GAIN VALUABLE INSIGHT INTO THIS INDUSTRY AND WAS LIKE A FATHER TO ME. MY BEST WISHES TO PAUL AND TUTTI AND SUNSET ON THEIR 25TH ANIVERSARY.

HOWARD WEISS

I SPENT OVER A DECADE AT SUNSET SOUND. IT WAS NOT ONLY MY HOME AWAY FROM HOME, BUT IN SOME CASES SUNSET WAS MY HOME. THE STUDIO HELPED ME GET TWO NO. 1 SINGLES, A NO. 1 COUNTRY ALBUM, AND A WALL FULL OF GOLD AND PLATINUM ALBUMS. SUNSET IS NOT ONLY A GREAT RECORDING STUDIO WITH A WONDERFUL FAMILY, BUT A WAY OF LIFE.

DAVID ANDERLE

SUNSET SOUND IS WHERE I ACHIEVED MY INITIAL SUCCESS. ONE OF MY FAVORITE MEMORIES IS OF THE THREE ROOMS AND THE COURTYARD. YOU COULD STAND IN THE COURTYARD AND HEAR WHAT WAS BEING RECORDED IN ALL THREE STUDIOS BY THE GREATS OF THE MUSIC INDUSTRY. I REMEMBER FEELING A WHOLE GAMUT OF EMOTIONS FROM INSPIRATION TO JEALOUSY. IT WAS VERY INSPIRING AND I HAVE NEVER EXPERIENCED THAT SINCE.

DAVID FOSTER

I was lucky to have worked with Tutti on some of his Disney dates. He helped me understand mic'ing techniques for horns and strings. He wasn't the type of guy who would get in your way. If something needed changing, he'd make a suggestion and let you come to your own conclusion. I would've given anything to have had more time working with Tutti because it would've expanded my engineering talents so much more. He was always generous to me in really important ways. Tutti appreciated my love for music and that I was a musician, and he's always been very supportive of my musical development. It was that kind of support that encouraged me to come in and work 12 to 14 hours a day and not complain about it.

Even today when I work at Sunset Sound, I always feel I have the support I need to get the job done. I feel at home there. I feel like part of the family.

THERE HAVE BEEN FEW TIMES IN THE 14 YEARS SINCE I STARTED WORKING AT SUNSET SOUND, THAT RECORDING, OR MIXING THERE WASN'T EITHER THE FIRST, SECOND OR THIRD CHOICE FOR A PROJECT. BILL ROBINSON, TUTTI CAMARATA AND SUNSET SOUND ESTABLISHED CRITERIA MORE OFTEN FOR ME THAN ANY OTHER RECORDING GROUP THAT COMES TO MIND. SUNSET SOUND SET STANDARDS FOR QUALITY IN SOUND, EQUIPMENT MAINTENANCE, TECHNICAL ACCURACY, SECOND ENGINEERS, AND IN STUDIO POLICIES.

GEORGE MASSENBERG

WHEN I FIRST MOVED TO LOS ANGELES IN MARCH OF 1967 SUNSET SOUND WAS ALREADY ON ITS WAY TO ESTABLISHING A LEGENDARY REPUTATION. ITS UNIQUE FACILITIES AND FRIENDLY AMBIENCE MADE IT ONE OF THE FINEST AND MOST EXCITING STUDIO FACILITIES I HAVE EVER WORKED IN. MY EXPERIENCES WILL NEVER BE FORGOTTEN.

RICHARD PERRY

WHEN I THINK OF SUNSET SOUND—MY FIRST JOB IN L.A.; BILL ROBINSON—I'M THE LAST GUY HE HIRED; TUTTI AND PAUL—BEING PART OF THE FAMILY; GREAT ROOMS, THE CLEANEST CONSOLES, REFERENCE MONITORS; UNBELIEVABLE MAINTENANCE; CRAIG AND JOSE ARRIVING AS I'M LEAVING IN THE MORNING; EASY PARKING; THE HISTORY, THE STORIES; BASKETBALL IN THE COURT; REAL GRAPEVINES; GOING BACK—THEY ALWAYS LET ME.

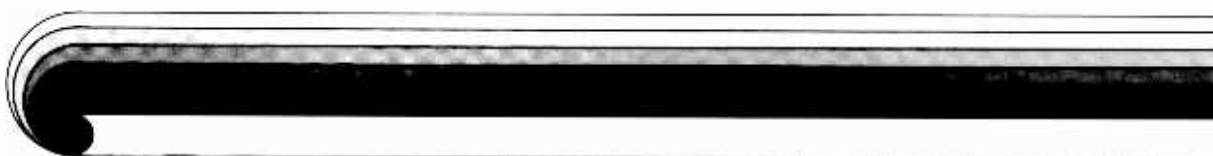
BILL JACKSON

Here's to at least 25 more great years!

From all of us at **WESTLAKE**, thanks for the opportunity to publicly congratulate you on this the celebration of your silver-anniversary of unparalleled contribution to the art and science of music appreciation.

Within the world-wide community of recording studios, **SUNSET SOUND** has indeed *earned* an undeniably envious reputation for the quality of the product which has emanated from your studios; obviously the result of your dedication to acquiring state-of-the-art equipment as well as insistence on the highest level of technical maintenance.

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Congratulations to Sunset Sound!

*Many of our productions benefit from your fine work.
Many more years of success to you!*

Noi ti amiamo, Tutti!

from



Epoch Universal Publications, Phoenix, Arizona
Ray Bruno, President

Best Wishes

to

SUNSET SOUND

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*Congratulations Tutti and Paul
To 25 more years*

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SUNSET SOUND

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"We salute Sunset Sound and The Sound Factory for their leadership in sound engineering over the past 25 years. We congratulate you for being amongst the first major recording studios to make such a complete commitment to Monster Cable wire technology with the rewiring of both studios.

We salute Tutti and Paul Camarata and their engineering staffs for their commitment to producing better sound for their customers. We are pleased to see that their commitment to rewiring is of such a magnitude that they have taken the time to wire through walls, fabricate their own custom Monster Cable microphone and interconnect snakes, and completely interface consoles, recorders, and electronics exclusively with Monster Cable. Financial and time commitments of this magnitude are not easy to make, and demonstrate to their customers their desire to produce the best sounding recordings possible for the greater enjoyment of all music lovers.

Thank you Sunset Sound and The Sound Factory. We hope that Monster Cable will play a significant part in your producing another 25 years of super sounding hit recordings."

Noel Lee—Head Monster

DONN LANDEE FIRST BROUGHT ME TO SUNSET SOUND. I ESPECIALLY LOVED WORKING IN STUDIOS 1 & 2. WE WORKED WITH BANDS SUCH AS MONTROSE, LITTLE FEAT, VAN HALEN, AND THE DOOBIE BROTHERS. I STILL REMEMBER VAN HALEN DRIVING TO THE STUDIO IN THE EARLY DAYS WITH THEIR CAR DOORS TIED ON, BECAUSE THEY WERE SO BROKE, AND NOW THEY ARE MILLIONAIRES!

I ALSO REMEMBER LOWELL GEORGE, LINDA RONSTADT, CARLY SIMON, AND JACKSON BROWNE ALL DOING BACKGROUND VOCALS—WHAT A TREMENDOUS COMBINATION. I SPENT MANY YEARS AT SUNSET SOUND. IT WAS MY PLEASURE TO WORK AT SUCH A FIRST CLASS STUDIO, AND ESPECIALLY TO WORK WITH DONN LANDEE.

TED TEMPLEMAN



GENERAL MANAGER PHIL MACCONNELL & TRAFFIC
MANAGER CATHARINA MASTERS, SUNSET SOUND FACTORY.

DEAR TUTTI—OVER THE YEARS, I'VE ENJOYED WORKING AT SUNSET SOUND FOR A VARIETY OF REASONS: COMFORT, GREAT SUPPORT, MAINTENANCE, AND A CUE SYSTEM THAT MAKES RECORDING ACTUALLY FUN. BUT THE ULTIMATE CRITERIA ARE THE RESULTS, AND WE'VE HAD INCREDIBLE RESULTS WITH THE SOUNDS THAT HAVE COME OUT OF YOUR FACILITY. CONGRATULATIONS ON KEEPING UP WITH THE STATE-OF-THE-ART. DON'T LET UP!!

DAVE GRUSIN

MANY CHANGES HAVE OCCURRED IN THE SUNSET SOUND FAMILY OVER THE YEARS, BUT ONE CONSTANT IS SUNSET'S DEDICATION TO PROVIDING THE FINEST EQUIPMENT AND ENVIRONMENT FOR THEIR CLIENTS. MY BEST WISHES GO OUT TO EVERYONE WHO HAS EVER BEEN OR WILL BE A PART OF THE SUNSET SOUND FAMILY.

WARREN SALYER

TUTTI CAMARATA WAS THE FIRST PERSON TO EVER BELIEVE IN ME AND TRY TO HELP ME AS AN ARTIST LONG AGO. HIS ARTISTIC VISION WAS AN INSPIRATION AND HIS STUDIO CONTINUES TO BE A SAFE HARBOR AND A CREATIVE PLACE TO WORK. WHEN I FIRST MET HIM I WAS LOOKING FOR A RECORDING CONTRACT AND HE WAS BEGINNING WORK ON 'VELVET GENTLEMAN,' HIS ERIK SATIE MASTERPIECE. IT WOULD BE A COUPLE OF YEARS LATER THAT I WOULD HOOK UP WITH AN EX-SUNSET SOUND EMPLOYEE (JIMMY MESSINA) AND WE WOULD FORM LOGGINS & MESSINA. THROUGHOUT THE YEARS, SUNSET SOUND HAS COME BACK TO HAUNT ME OR VICE VERSA, ALWAYS IN THE BEST OF POSSIBLE WAYS.

KENNY LOGGINS

CREDITS: Executive Editor, Catharina Masters; Art Concept & Design, Jeff Price; Cover Photography & Studio Photos, Lendon Flanagan; Thanks to Gene Smith, Julius, and a special thank you to Collette Kreins.

*Congratulations
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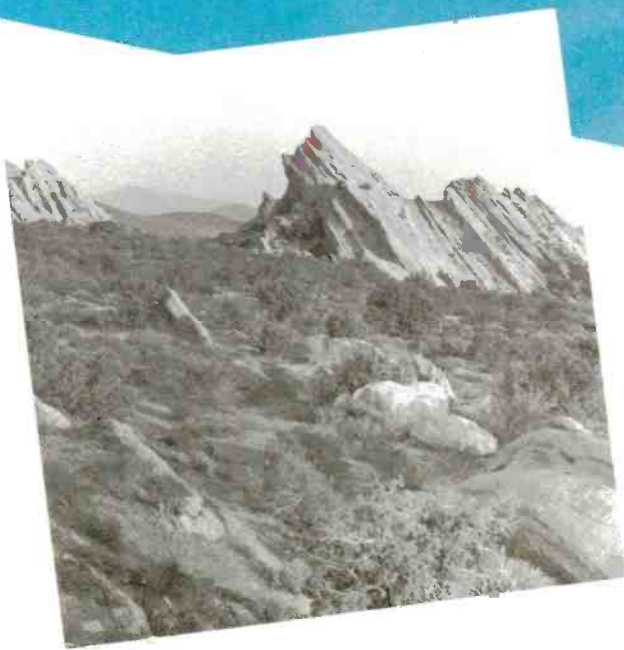
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WHO HAVE BECOME SUCH

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Power Station Installs PDASH Studio Offers Breakthrough Device

BY STEVEN DUPLER

NEW YORK Power Station here is the first North American recording studio to install a breakthrough "black box" that allows multitrack communication between DASH and PD, the two dominant—and until now incompatible—digital-recording formats.

The new \$15,000 digital interface, called PDASH, is designed and built in the U.K. by Hilton Sound, a London-based pro audio rental company.

The device works by reading the digital output generated by both the professional digital, or PD, and digital audio stationary head, or DASH, format recorders and then "master resolving" both machines' data to

its own internal time clock. The Power Station PDASH system also features a digital patchbay.

Thus, the PDASH interface allows previously incompatible information to be transferred from Sony digital machines to Otari and Mitsubishi decks, allowing engineers to begin a project in one format and conclude it in another.

During the past few years, as it became clear that no single multitrack digital format would be adopted by the audio industry, problems have arisen because of the incompatibility between the formats used by Sony, Mitsubishi, and Otari decks.

Says Ed Evans, Power Station's head of engineering, "It's always been a problem that tapes made on the various digital recorders are not compatible the way tapes made on analog machines are.

"The last thing a studio wants to do is turn away business because the expensive digital multitrack they own happens to be a different format than the tape the client brings in. By booking in here and using our PDASH facility, clients are free to choose any digital studio—whatever format it runs—and not worry about incompatibility."

According to Andy Hilton, founder of Hilton Sound, studio economics was one of the chief motiva-

tions for designing the PDASH interface. In Hilton's view, it is an "unnecessary expense" to begin a recording project on a 32- or 48-track digital setup.

With the PDASH, Hilton says, producers can begin a project with the more economical 24-track DASH digital setup and then transfer the data to 32-track PD as additional tracks are needed. The transfer is entirely in the digital domain, with "no loss in signal quality," Hilton says.

"Before we invested in PDASH," Evans notes, "format transfers could only be made via the master recorder's analog outputs."

A limited form of communication between DASH and PD recorders has already been possible for some time; Mitsubishi markets an AES/EBU interface that allows PD digital data to be transferred to DASH-format machines. Unlike Mitsubishi's interface—which has multitrack capability—Sony's version of the AES/EBU converter can only accommodate two-channel audio.

"Also," says Evans, "the AES format is a stereo, two-channel format. So you wind up tying up two channels at a time together during the conversion, and it's kind of like, never the twain shall meet."

DASH and PD are not the only
(Continued on next page)



Sting Speaks. U.K. superstar Sting was on hand at New York's Palladium during the Audio Engineering Society convention last month to help New England Digital celebrate its 10th anniversary. Using three fully configured Synclavier digital audio systems and one stand-alone Direct-to-Disc digital multitrack recorder, Sting performed in front of 4,000 people and spoke at a press conference before the show. Shown seated on the dais, from left, are Brad Naples, president of NED; Sydney Alonso, co-inventor of the Synclavier; Frank Sullivan, NED's vice president of marketing and sales; and Mark Terry, NED director of marketing.

AUDIO TRACK

NEW YORK

AT UNIQUE RECORDING, Tony Moran and Albert Cabrera (aka the Latin Rascals) remixed "Dazz," originally a hit by Brick.

At Metropolis, engineer Rob Paustian worked on producer Arthur Baker's latest project—an album by MCA artist Jet Vegas. Leslie Fradkin worked on the digital programming and sampling on the Synclavier. Laura Fried assisted.

LOS ANGELES

PRODUCER RAYMOND JONES mixed "We've Already Said Good-Bye," a song from Spike Lee's new movie, "School Daze." The song is performed by Pieces Of A Dream, featuring Portia Griffin on lead vocals. Also, Chuck Gentry, former guitarist and musical director of Shalamar, began production on a debut solo album for Belair/A&M. The tracks feature Vince Ebo as vocalist. Tom Root ran the board.

NASHVILLE

AT BENNETT HOUSE, PolyGram's Lynn Anderson worked on a new tune with producers Michael Spriggs and Clyde Brooks. Gene Eichelberger ran the board.

OTHER CITIES

STEVIE WONDER AND B.B. King were at Different Fur Recording, San Francisco, to lay guitar tracks on Wonder's new album. Gary Olazabal engineered and Mark Slagle assisted.

Ralph Tresvant of the New Edition was in Newbury Sound, Boston, to record a solo album for MCA. Paul Arnold worked the controls. Also, Big House recorded basic tracks with engineer Jeff Stanton.

At Criteria in Miami, Tom Dowd was producing Virgin Records artists the Colin James Band. Simon Pressey engineered, assisted by Charles Dye. And, Miami Sound Machine recorded a jingle for Knight-Ridder newspapers. Emilio Estefan, Joe Galdo, and Larry

Dermer produced. Eric Schilling, assisted by Carlos Nieto, engineered the spots.

Virgin's Cutting Crew recorded several live dates with Platinum Recorders' 48-track mobile facility, based in Altamonte Springs, Fla., for a new single. Gary Platt engineered.

At Quantum Sound, Jersey City, N.J., Total Science worked on tracks for "In The Groove" for the Groveline label. Robert Clivilles produced and George Mitchell engineered. Mark Pawlowski and Mark Gaydos assisted. And, Mayhem Productions brought Gary Salzman in to produce "What You Want" by artist Michael Lynch. Pawlowski was behind the board. Also, Reggie Lucas (Madonna, Stephanie Mills) produced a CBS album by the Weather Girls. Titles include "Burn Me Up," "Something For Nothing," and "Opposite Directions." Doc Dougherty ran the board on tracking and mixing. Abdu Malahi assisted.

Roy Orbison popped into Blue Jay Studio, Carlisle, Mass., to record his classic tune "Cryin'" as a duet with Canadian singer k.d. lang. The Virgin Records track is featured in the movie "Hiding Out." Pete Anderson produced and Dusty Wake-man engineered. Also, producer John Jansen was in with mixer Bill Sheniman to work on an album for Polydor artist Jeff Ross. Sheniman also mixed a live album for NRBQ. And, producer Walter Turbitt mixed an EMI-Manhattan album for the British group Empire with engineer Ed Goodreau.

At Normandy Sound, Warren, R.I., Dan Serafini was producing material with the band Metropolis for Manhattan Records. Phil Greene, Bob Winsor, and Tom Soares shared engineering duties. Ralph Petrarca provided assistance. Also, New Edition recorded and mixed its anticrack song, "Don't Be Pushed." Bobby Jones and Serafini produced. Soares engineered and received assistance from Mike Skeffington.

Matt Spleen Live cut a live-to-digital 2-track recording at Goodnight Dallas, Dallas, with engineer Ruben Ayala. The band performed in Goodnight's live recording room, called

Sanctuary, and was wired into Goodnight's main control room. Also, ETZ, a local new age group featuring Larry Cole, Steve Mark, and Tim Orsburn, dubbed its album from digital and edited. Ayala was at the controls.

Tony Tony took advantage of the reopened Starlight in Richmond, Calif., working on tracks with producers Tommy McElroy and Deniz Foster (of Club Nouveau). Also, Eddie Ventrix and Dave Ruffin were in with producer Dave Agent to work on product for King Jay Records.

At North Lake Sound, White Plains, N.Y., Charlie Karp & the Name Droppers completed a debut album for Grudge Records. Karp produced and Ed Solan engineered. Ed Sprigg was production consultant and Thomas Kijek acted as executive producer.

Bob Sallese and Joe Ism were at Tiki to remix "Nightmare At Noon" b/w "Meat In My New Car" by Ism. Fred Guarino controlled the knobs on the project, which was released Oct. 31 on Raw Power Records.

The Japanese band Look put down basic tracks for its new album at Cove City Sound Studios, Glen Cove, N.Y. Alan Brewer produced, Kevin Kelly ran the board, and Tom Yezzi assisted. Also, Caledonia completed mixes on a project. Clay Hutchinson and Yezzi were at the controls. Ric Wake began production on tracks for the upcoming Taylor Dayne album on Arista. Rich Tancredi programmed keyboards, Bob Cadway engineered, and Yezzi assisted.

Also at Cove City Sound, Cargo Cult was in tracking with producer Nenad Bach. Hutchinson and Yezzi ran the board.

Long View Farm, North Brookfield, Mass., saw a visit from the New City Rockers, who record for Critique. Bob Rivers, Joe Cocker, and Cliff Goodwin shared the production seat. Also, Grim Reaper (British heavy metalists) cut tracks for its album, "Rock You To Hell," on the RCA label. Max Norman ran the board. Norman also worked on a Lizzy Borden project released on Metal Blade/Enigma Records.

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Clearmountain Wins TEC Award For Top Engineer

NEW YORK Bob Clearmountain was named top recording engineer for the third straight year at the 1987 TEC Awards, held during the Audio Engineering Society convention here in October. Other third-time winners were the Berklee College of Music in Boston and the Power Station recording facility in New York.

Founded by Mix magazine three years ago, the awards honor top creative and technical achievements in the pro audio and pro sound industries.

Comedian Ray Hanna hosted the awards ceremony at the Manhattan Center; industry notables on hand included guitarist Les Paul, producer/artist Lenny Kaye, and

producer/guitarist Jeff Baxter.

As in past years, proceeds from the event were donated to the House Ear Institute, a private, nonprofit center for research into disorders of the ear; the Berklee College of Music; and the AES Educational Foundation.

The complete list of winners is as follows:

- **Acoustic/Studio Design**—Chips Davis LEDE Designs Inc.
- **Recording Studio**—Power Station.
- **Sound Reinforcement Co.**—Clair Brothers.
- **Recording School/Program**—Berklee College of Music.
- **Mastering Facility**—Masterdisk Inc.
- **Remote Recording Facility**—LeMobile, North Hollywood.
- **Record Company**—Island Records.
- **Tape/Disk Manufacturing**—Teldec, DMM CD mastering system.
- **Signal Processing**—Yamaha International Corp., SPX-90 digital multieffects processor.
- **Recording Devices/Storage**—New England Digital, digital direct-to-disk system.
- **Automation/Control Systems**—Solid State Logic, advanced Total Recall with Autoscan.
- **Ancillary Equipment**—Monster Cable, Prolink Series One tube microphone cable.
- **Musical Technology**—Yamaha International Corp., DX7-IIIFD digital synth.
- **Transducer Technology**—AKG, C-414-ULS microphone.
- **Console Technology**—Rupert Neve, V Series console.
- **Computer Hardware/Software**—Intelligent Music, M Software.

• **Recording Engineer**—Bob Clearmountain.

• **Sound Reinforcement Engineer**—Craig Schertz.

• **Record Producer**—Russ Titelman/Steve Winwood.

• **Film/Video/Broadcast Production**—David Hewitt, Remote Recording Services.

• **Film/Video/Postproduction Engineer**—Steve Maslow, Warner Bros. Hollywood Studios.

The winners were selected by Mix magazine readers, who voted on a ballot form included in an issue of the magazine.

SOUND INVESTMENT

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

DIGITAL FUR: San Francisco's Different Fur Recording has added a Sony digital audiotape recorder to its digital arsenal. The facility already owns a 24-track Sony PCM-3324 (with Apogee filters installed) and an F1 digital processor. As for digital outboard gear, the studio has added a Lexicon 480L and a second Yamaha SPX-90.

IT'S EASY BEING GREENE: New York's Greene Street Recording took advantage of the October Audio Engineering Society meet to host a bash celebrating the end of its yearlong renovation and upgrading program for Studio B. More than 400 guests showed up at Soho Kitchen, located across the street from the studio, and then visited the studio to see the first George Massenburg-equipped Amek APC-1000 console in the U.S. (Sunset Sound in Los Angeles will receive its Amek in February.) Studio B's other equipment includes Studer A800 and A820 recorders, Quedest monitors, a

Publison Infernal Machine with 30 seconds of sampling time, a Lexicon 480L effects processor, and a full range of other outboard gear.

Guests at the party included Oran "Juice" Jones, Public Enemy, Joe and Arif Mardin, Elvis Costello, G.E. Smith, Dan Hartman, and T-Bone Wolk.

SOUND SWAP: E-mu Systems and Sam Ash Music sponsored a "sample swap meet and product preview" at the Jazz Center of New York Nov. 18. In the spotlight was E-mu's new Emulator III digital sound production system, demonstrated by product-specialist Gerry Bassermann. E-mu's new entry in the all-in-one digital workstation arena, the E-III combines a

musical keyboard, a digital sound workstation, and a postproduction effects processor in one unit.

In keeping with a 5-year-old tradition, attendees were invited to bring and swap sound samples of Emulator floppy disks.

TAPE ON ICE: Tascam, Montebello, Calif., has been chosen as the official sound equipment for the qualifying championships for the 1988 U.S. Olympic figure-skating team. The competitions are being held in nine regions across the U.S., and finalists will compete in Denver in January. Winners of the Denver meet will represent the U.S. in the February 1988 Winter Olympics. Edited by STEVEN DUPLER



Tascam professional recording gear has been chosen as the official equipment of the qualifying championships for the 1988 U.S. Olympic figure-skating team. Gene Thielman, music coordinator of the U.S. Figure Skating Assn., operates Tascam's rink-side setup, which includes Tascam M 308B mixers, 122MK II cassette decks, and S-1010 M monitors.

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POWER STATION 1ST U.S. STUDIO TO INSTALL PDASH

(Continued from preceding page)

digital formats Hilton's company has addressed. The firm is currently working on an interface that would not only allow simple transfers between Sony professional digital audiotape recorders and other two-track digital hardware, but would also enable sampling rates to be converted as necessary.

In addition, Hilton says, with more digital mixing consoles certain to hit the market in the next few years—most designed to work with a certain digital format—Hilton plans to build appropriate inter-

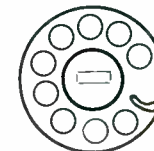
faces "as they are required."

Evans says Power Station plans to offer PD/DASH conversion both to its clients and as an outside service. "I don't know how well the box is going to sell to studios because it is pretty expensive," he says.

"However, there are a lot of producers out there who would like to be able to convert from one format to the other who would be likely to use the service if it were available to them without having to buy the box themselves."

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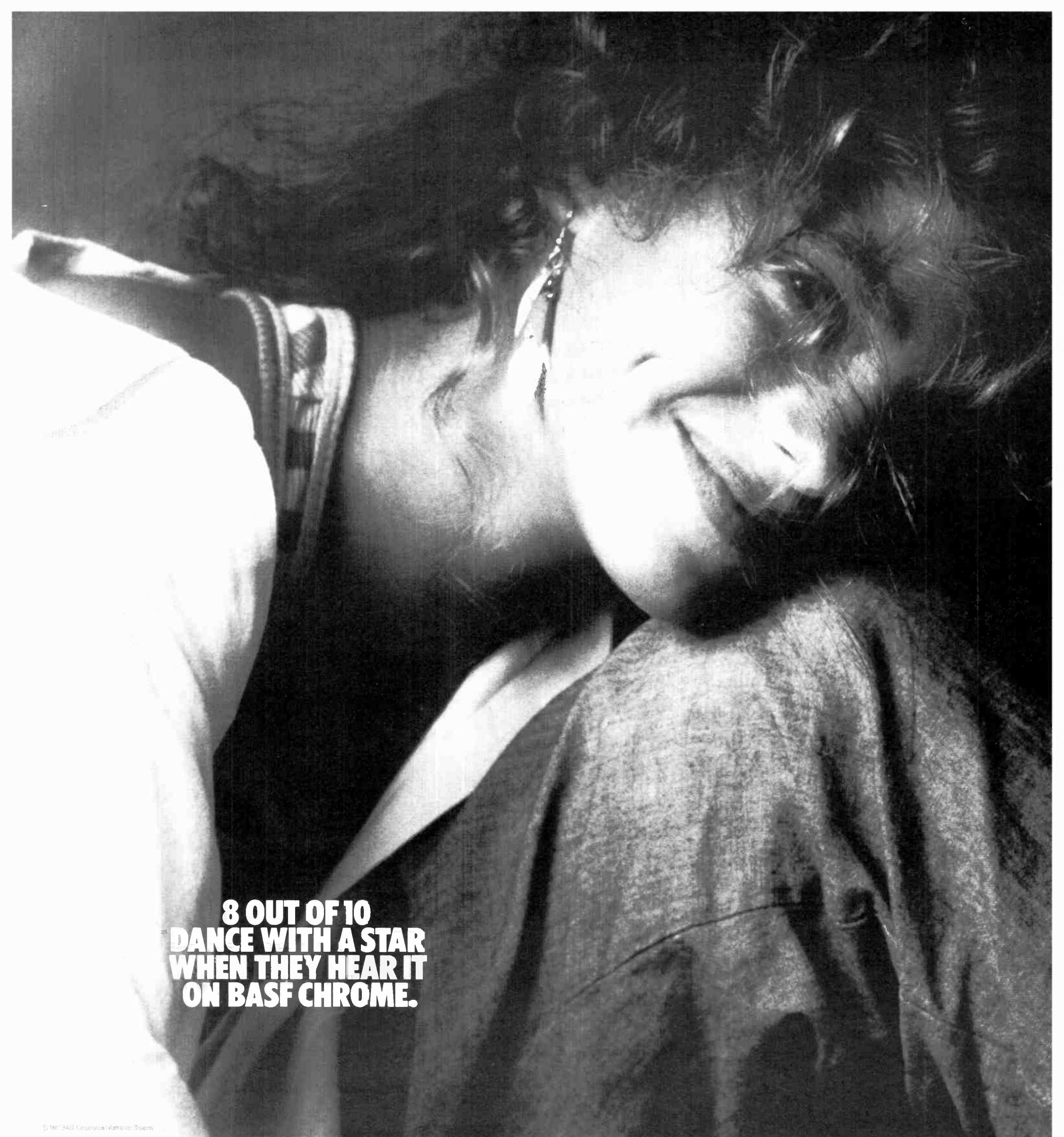
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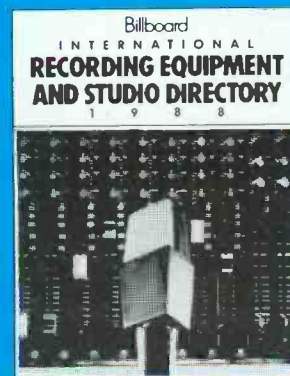
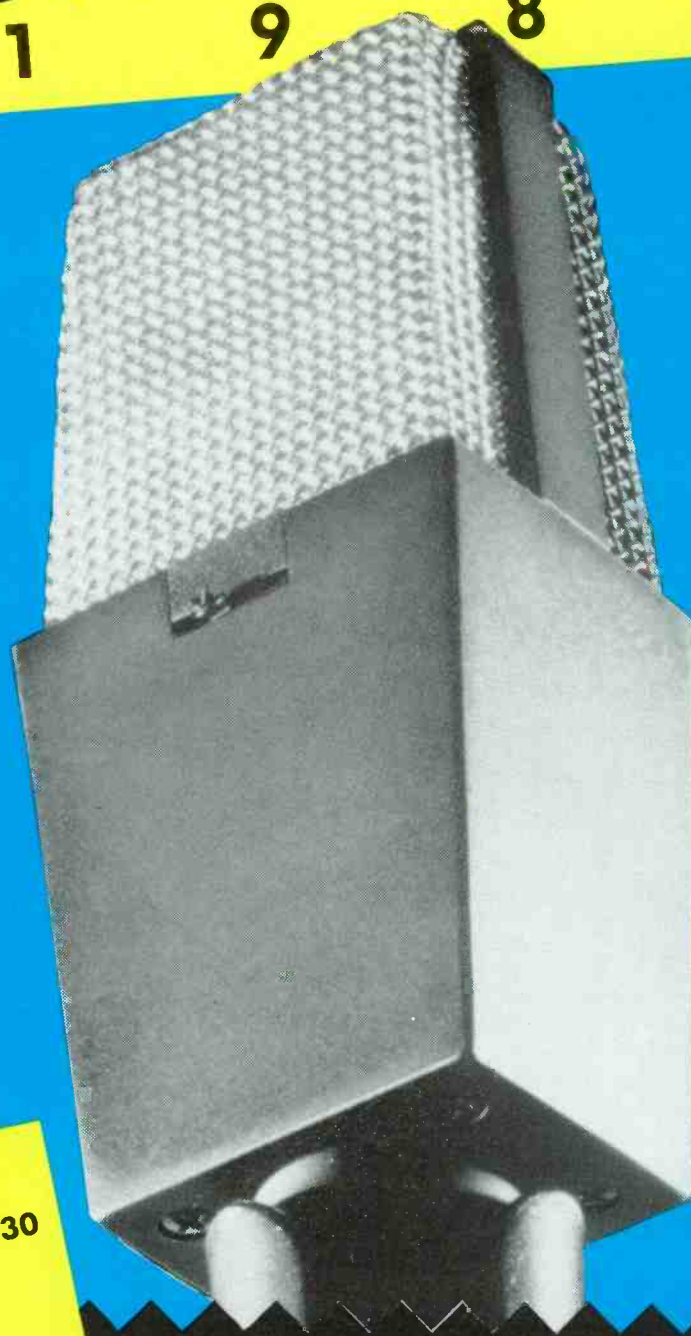
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Fla. Jazz Show Mixes Clips, Live Performances

BY JIM BESSMAN

NEW YORK Although video jock Mike Pachelli oversees a daily top 40 clips show on local outlet V-32 in Tampa, Fla., the former professional guitarist's first love remains jazz.

This is the main reason he hosts a new weekly jazz hour on the channel, which not only allows him to display his own instrumental chops, but also provides a regular outlet for the relatively few jazz videos produced by labels.

The new show, "Jazz Is," airs on Sunday nights at 10. It consists mostly of live-to-tape jazz performances by Pachelli's jazz trio—himself, drummer Marc Clermont,

and bassist Phillip Booth—as well as four or five jazz videoclips.

Pachelli says response to the show has been surprisingly good, particularly from young viewers.

'I have to beg labels for videos'

"I get calls from kids who say, 'My God, I didn't know this music existed,'" he says. "These are teenagers who are thanking us for opening new doors for them."

Debbie Brakke, program director for the Lakeland-based 24-hour channel serving central Florida, says the station is being

"swamped" by phone calls and letters from "Jazz Is" fans.

"This area is definitely hungry for jazz," she says. The purpose of the program, Brakke adds, is to "perpetuate the species of an American art form in danger if being watered down by record-company dictates."

Brakke says "Jazz Is" is also proving to be commercially viable for V-32, due to the program's upscale viewing audience. The highly targeted nature of the show provides an advertising niche to accounts that would normally steer clear of a rock-music channel.

Advertisers on the show include Tampa's Moroccan Theater Jazz Hall in Busch Gardens and Flamin-

go's jazz club in Winter Haven, which advertised a recent concert appearance by Gato Barbieri. Brakke says that labels have been helping out by supplying album,

I get calls from kids who say, 'My God, I didn't know this music existed'

CD, and concert-ticket giveaways.

Pachelli brings considerable personal experience to "Jazz Is," having performed with the likes of organist Jack McDuff and Les and Larry Elgart. He is also the author of a jazz-guitar instruction book.

"Be-bop is my main love," he says, noting that the performance portion of the show centers on the music of Charlie Parker, Sonny Rollins, Miles Davis, and "cool arrangements from the cats I've met and played with."

Each show is based on a theme dealing with a specific aspect of jazz. "It's not as sterile as a clinic, but it is educational," he adds.

In fact, Pachelli is more excited about the live-performance poten-

tial of the program—he hopes to bring alto saxophonist Nat Adderley on as his first guest musician—than about the videoclips.

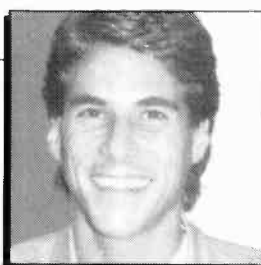
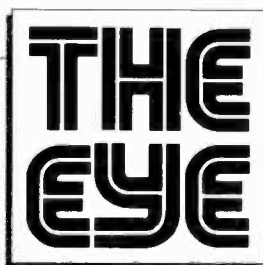
"Few of the jazz videos that are being produced are true to the heritage of jazz," he says. Instead, he says, most of these clips fall into the "contemporary and commercial jazz fusion" genres typified by Chick Corea and Gary Burton's "Finale," Pat Metheny's "Last Train Home," and Spyro Gyra's "Mu Sungo."

"None of these are straight-ahead swing or be-bop at all," he says, singling out Duke Ellington's "Perdido" as one of the few "true" jazz clips he has received.

According to Brakke, it is not just good jazz clips that are hard to find but rather *any* jazz clips.

"I have to beg record companies for jazz videos," she says. Still, she notes that Passport Records has indicated that it intends to release more jazz videos as part of its recent distribution pact with PolyGram (Billboard, Sept. 26).

Predicts Brakke: "Once labels get some sort of reinforcement from [video] outlets that jazz is viable, more jazz clips will be produced, because it will hit on the bottom line—selling records."



by Steven Dupler

NEW NAME, NEW FACE: "Good Rockin' Tonight," the Cleveland biweekly public-access cable music show, is branching out and changing its name. "We're going to expand the show to one hour and call it 'Alternate Beat,'" says programming director John Latimer. "It says more about what we do."

The half-hour show is just wrapping its second season, having produced 24 programs featuring the music of such artists as the **Hoodoo Gurus**, **Thelonic Monster**, the **Psychedelic Furs**, **OMD**, **Thompson Twins**, and **Hurrah!**

The current format includes a regular VJ host as well as concert-calendar and music-news segments. The show is currently commercial free and, consequently, nonprofit. Latimer says he and his two co-producers are looking to change that with the advent of the longer "Alternate Beat."

"We'd like to get sponsors for the show," he says. "As it is now, I'm losing money every time we go on. I don't know why we've continued doing it, except that I love the music, and I love to expose people to new bands."

Label support for "Good Rockin' Tonight" has been strong, Latimer says. He airs clips from many indies and every major except CBS.

"They have that payment policy, and it's rather high," Latimer says of CBS. "We told them that we were nonprofit, and they said, 'So why are you doing it?' I said, 'I don't know—I am losing money, but I enjoy it.'"

"Good Rockin' Tonight" is seen on all but one of northeast Ohio's cable systems as well as **Manhattan Cable** in New York.

INDIE SHOWCASE: It's no secret that young filmmakers and video artists generally have a hard time getting their work seen by the public. However, one avenue has been open to them for the past three years: "Video Spectrum," operated by the **Channel L Working Group Inc.**, is a New York-based cable municipal access program that is funded by the New York State Council on the Arts. Via "Video Spectrum," independent film makers and video makers can have their works seen by more than 300,000 cable viewers. The show premiered Nov. 4 and is run on both Manhattan and Paragon Cable TV, Wednesdays at 9 p.m. and Sundays at 7:30 p.m. Contact Channel L at 212-964-9260 for details.

NAME THAT DEFENDANT: Hit Video USA, the Houston-based, 24-hour-a-day cable music channel currently embroiled in a \$250 million antitrust law-

suit against **MTV Networks**, says the situation is heating up.

According to programming director **Mike Opelka**, the U.S. District Court in southern Texas is expected to rule this week on a motion by MTV attorneys to name record labels and cable operators as co-defendants in the suit, rather than correspondents, as they are currently named. Hit Video is trying to stop the action. Says Opelka: "It obviously wouldn't create a whole lot of good will on the part of the labels toward us to have them named as co-defendants in this case. I don't think it would make it too easy for us to do promotions with them, for example."

HOT GUESTS: Columbia recording artists **Surface** recently co-hosted the **New Hot Tracks**, the nationally syndicated urban video outlet. The show's regular host is actor **Gene Anthony Ray**. Also appearing on the segment were Atlantic artists the **Aleems** and **Miles Jaye**. The Hot Tracks rotation last week included clips by **Michael Jackson**, **Lever**, **Swing Out Sister**, **Full Force**, **Jonathan Butler**, **Surface**, and **Donna Allen**.

IT'S NO SECRET that **Viacom** went pretty deep in the hole when it purchased **MTV Networks**. But the communications giant should soon be due for a sizable windfall when it concludes a national syndication deal for "Double Dare," a popular kid's game show on Viacom's **Nickelodeon** network. The eight-figure agreement—Nickelodeon's first syndication deal—should be concluded by press time, with "Double Dare" entering syndication in February.

The program will continue to run on Nickelodeon, but new segments will be developed for broadcast. Co-producing and co-distributing partners in the deal are Viacom, Nickelodeon, and the **Fox Network** stations. The shows will air on Fox and will be syndicated to independents around the country.

Also on the Nickelodeon front, the channel's "Nick Rocks" videoclip show, programmed entirely by its teenage audience's request letters, is continuing to draw strong record label support. On Friday (27), the program airs a "Nick Rocks Video House Party" with "Weird Al" Yankovic. The event is the culmination of a national promotion in support of the Scotti Bros. artist's upcoming album, which is planned for spring release. The party takes place in Rawhide, Ariz., a town outside Phoenix that houses a Western movie set.

GO WEST: **Robin Sloane**, Elektra Record's irreplaceable vice president of video, is making the move from New York to Los Angeles. Word from the label has it that since most production companies are based on the West Coast, it makes more sense to locate Sloane where the action is.

NEW VIDEOCLIPS

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

GERALD ALBRIGHT

So Amazing
Just Between Us/Atlantic
Julie Pantelich/Soffer-Pantelich Films
Simeon Soffer

BANGLES

Hazy Shade Of Winter
Less Than Zero Original Motion Picture Soundtrack/Columbia
Tamara Wells/One Heart Productions
Jim Shea

CHUCK BERRY

Sweet Little Sixteen
Hall! Hall! Rock 'N' Roll Soundtrack/MCA
Stephanie Bennett
Taylor Hackford

CHUCK BERRY/ROBERT CRAY

Brown Eyed Handsome Man
Hall! Hall! Rock 'N' Roll Soundtrack/MCA
Stephanie Bennett
Taylor Hackford

MICHAEL BOLTON

That's What Love Is All About
Hunger/Columbia
N. Lee Lacy
Michael Oblowitz

BREAKFAST CLUB

Never Be The Same
Breakfast Club/MCA
Toby Courlander
Greg Masuak

CHER

I Found Someone
Cher/Geffen
Patrick Palmer/PGS Productions
Cher

ALICE COOPER

Freedom
Raise Your Fist And Yell/MCA
Shep Gordon
Shep Gordon

EARTH WIND & FIRE
System Of Survival

Touch The World/Columbia
Patti Greaney/Gasp Productions
Bob Giraldi

GEORGE HARRISON

Got My Mind Set On You
Cloud Nine/Dark Horse/Warner Bros.
4D Productions
Gary Weiss/The Pier Group

MIKI HOWARD

Baby Be Mine
Love Confessions/Atlantic
David Naylor/DNA Inc.
Oley Sassone

JOHN JARVIS

Wide Open Spaces
Something Constructive/MCA Master Series
John Wilcox, Angelo Bernarducci
John Wilcox

GEORGE MICHAEL

Faith
Faith/Columbia
Vivid Productions
George Michael, Andy Morahan

THE MONKEES

Every Step Of The Way
Pool II/Rhino
Peter Hutchinson/Fisher & Preachman
Neil Brown

PEBBLES

Girfriend
Pebbles/MCA
Francie Moore
Ian Fletcher

BILLY JOE ROYAL

I'll Pin A Note On Your Pillow
The Royal Treatment/Atlantic/America
Kitty Moon/Scene Three Inc.
Mark Ball

DAVID SANBORN

The Dream
A Change Of Heart/Warner Bros.
Kevin Townsend/AWGO
Maurice Phillips

ST. PAUL

Rich Man
St. Paul/MCA
Tim Clawson
Danny Kleinman

BRENDA K. STARR

Breakfast In Bed (Remix)
Brenda K. Starr/MCA
Jon Small
Drew Carolan

VIDEO TRACK

NEW YORK

EXPOSÉ'S VIDEO for "Seasons Change" was filmed at a Long Island, N.Y., beach house by director **Peter Israelson**. Playing off the song's title, the clip chronicles the change from summer to fall. **Jon Small** produced for **Picture Vision**. **Steven Saporta** served as executive producer. The video supports the latest single from the trio's Arista album "Exposure."

Columbia recording act **Surface** teamed up with **Gene Anthony Ray** to co-host the latest edition of "The New Hot Tracks," a new, syndicated, half-hour, weekly music video program. It was lensed on location at New York nightclub Club 1018; the **Aleems** and **Miles Jaye** were featured as guests.

LOS ANGELES

FORMER SUPERTRAMP vocalist **Roger Hodgson** recently wrapped a video for "London," a track from his new A&M album, "Hai, Hai, Hai." It's a conceptual piece in which Hodgson drives through the streets of Los Angeles reminiscing about his days in London. London sequences were shot by U.K. cinematographer **Dougie Milsome** of "Full Metal Jacket" fame. **Tony Vanden Ende** directed. It was produced by **Colleen McLean** in Los Angeles and **Roger Hunt** in London for **Vivid Productions**.

Vivid was also behind the scenes for "I Don't Want To Be A Hero," the debut clip from new U.K. Virgin act **Johnny Hates Jazz**, and "Can't Give Me Love" from **Pepsi & Shirlie**. Both performance pieces were directed by **Andy Morahan**. "I Don't Want To Be A Hero" was produced by **Luc Roeg**. "Can't Give Me Love," a cut off Pepsi & Shirlie's Polydor album, "All Right Now," was produced by **Sidney Lanier**.

Naked Eye Productions completed postproduction work on **Huey Lewis & the News'** new video for "Doin' It All For My Baby" at **Editel/LA**. The clip, which is said

to be based on the Frankenstein story, is about eight minutes in length. It was shot at Hollywood's Renmar Studios by director **Jeff Stein**, best known for his videos for the **Cars**, **Heart**, and **Tom Petty**. **Mike Riffle** produced.

Brazilian singers/songwriters **Michael Sullivan & Paulo Masadas** recently completed an 18-minute video package to support their debut album for **BMG-Ariola Brazil**. It was shot in Hollywood during a three-day period. **David Leathers** produced for **Eye Square Inc.**

OTHER CITIES

JOHN JOBSON directed **Icehouse's** video for "Crazy," the first single off the Aussie outfit's new **Chrysalis** album, "Man Of Colours." Jobson's production credits include clips for **Hall & Oates** and the **Hooters**. Icehouse's piece revolves around dreamlike sequences that were lensed at **Yester Grange**, a historic landmark outside of Sydney, Australia. It's said to be a takeoff on **Clint Eastwood's** classic thriller, "Play Misty For Me."

Los Angeles-based **Renge Films** traveled to Milan, Italy, to shoot a clip for "Lovers' Lane," the single from Motown artist **Georgio's** latest album. **Bill Parker** directed; **Karolyn Ali** produced. Cinematographer **Renato Alfarano** headed a local production crew that shot scenes at a variety of exotic locations, including a Renaissance palace on Lake Garda outside Milan. The 16mm film was processed in Milan and flown to **Unitel L.A.**, where it was transferred to 1-inch video and on-line edited. **Bill Parker** off-lined the clip at Renge's West Hollywood facilities.

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.

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

Bee Gees, ESP
Eurythmics, Beethoven (I Love To Listen To)
Bryan Ferry, The Right Stuff
Grateful Dead, Throwing Stones
Loverboy, Love Will Rise Again
10,000 Maniacs, Don't Talk
Buster Poindexter, Hot, Hot, Hot
Prince, I Could Never Take The Place Of Your Man
Public Image Limited, Seattle
Silencers, I See Red

SNEAK PREVIEW

Bananarama, I Can't Help It
Europe, Cherokee
Sammy Hagar, Hands And Knees
Whitney Houston, So Emotional
Billy Joel, Back In The U.S.S.R.
John Cougar Mellencamp, Cherry Bomb
George Michael, Faith
Robbie Robertson, Showdown At Big Sky

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
INXS, Need You Tonight
Michael Jackson, The Way You Make Me Feel
Def Leppard, Animal
George Harrison, Got My Mind Set On You
Richard Marx, Should've Known Better
Pink Floyd, Learning To Fly
R.E.M., The One I Love
Bruce Springsteen, Brilliant Disguise
Squeeze, Hourglass
Sting, We'll Be Together
Whitesnake, Is This Love
Steve Winwood, Valerie
Yes, Love Will Find A Way

ACTIVE

BoDeans, It's Only Love
Bourgeois Tagg, I Don't Mind At All
Paul Carrack, Don't Shed A Tear
Terence Trent D'Arby, If You Let Me Stay
Peter Gabriel, Biko
Hooters, Satellite
Icehouse, Crazy
Mick Jagger, Throwaway
New Order, True Faith
Timothy B. Schmit, Boys Night Out

BUZZ BIN

The Cure, Just Like Heaven
Depeche Mode, Never Let Me Down
Love & Rockets, No New Tale To Tell
The Smiths, Girlfriend In A Coma

MEDIUM

The Alarm, Rain In The Summertime
Cher, I Found Someone
Gene Loves Jezebel, Motion Of Love
Debbie Gibson, Shake Your Love
Guadalcanal Diary, Litany (Life Goes On)
Jethro Tull, Steel Monkey
Elton John, Candle In The Wind
Men Without Hats, Pop Goes The World
Radiators, Like Dreamers Do
Supertramp, I'm Begging You
Tiffany, I Think We're Alone Now
Stevie Wonder, Skeletons

BREAKOUTS

Big Trouble, Crazy World
Breakfast Club, Never Be The Same
Julie Brown, Trapped In The Body Of A White Girl
Joe Cocker, Unchain My Heart
Martha Davis, Don't Tell Me The Time
Dream Academy, Indian Summer
Great White, Save Your Love
Hurrah!, If Love Could Kill
It's Immaterial, Driving Away From Home
Kane Gang, Motortown
MSG, Gimme Your Love
Mr. Mister, One Border
The Outfield, No Surrender
Platinum Blond, Contact
Pretty Poison, Catch Me (I'm Falling)
Rainmakers, Snakedance
Saga, Only Time Will Tell
Stryper, Honestly
The Truth, It's Hidden
White Lion, Wait



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ADDS

George Michael, Faith
Carly Simon, All I Want Is You
Barry Manilow, Brooklyn Blues

NOUVEAUX

Millions Like Us, Guaranteed For Life

POWER

Michael Bolton, That's What Love Is All About
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

HEAVY

Bourgeois Tagg, I Don't Mind At All
Eric Carmen, Hungry Eyes
Natalie Cole, I Live For Your Love
Debbie Gibson, Shake Your Love
Elton John, Candle In The Wind
Jody Watley, Don't You Want Me
Stevie Wonder, Skeletons

MEDIUM

Martha Davis, Don't Tell Me The Time
Gloria Estefan/Miami Sound Machine, Can't Stay
Family, Screams Of Passion
Siedah Garrett, Everchanging Times
The Jets, I Do You
Kane Gang, Motortown
Smokey Robinson, One Heartbeat
Swing Out Sister, Breakout
Swing Out Sister, Twilight World
Maria Vidal, Do Me Right
Dionne Warwick & Kashif, Reservations For Two



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ADDS

Prince, I Could Never Take The Place Of Your Man
Well Red, Get Lucky
Herb Alpert, Our Song
Melissa Morgan, If He Can Do It
Pebbles, Girlfriend
Force M.D.'s, Touch & Go
Stetsasonic, A.F.R.I.C.A.

HEAVY

Stevie Wonder, Skeletons
Alexander O'Neal, Criticize
Marlon Jackson, Don't Go
The Temptations, I Wonder Who She's Seeing
Shanice Wilson, (Baby Tell Me) Can You Dance
Regina Bell, So Many Tears
LeVert, My Forever Love
Shalamar, Games
Michael Jackson, The Way You Make Me Feel

MEDIUM

Miles Jaye, Let's Start Love Over
Roger Troutman, I Want To Be Your Man
Barry White, Sho' You Right
Terence Trent D'Arby, If You Let Me Stay
Deja, You And Me Tonight
Lace, My Love Is Deep
Audrey Wheeler, Irresistible
Natalie Cole, I Live For Your Love
Full Force, Love Is For Suckers
Chad, Love's Passion And You
Vaneeese Thomas, I Want To Get Close To You
St. Paul, Rich Man



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CURRENT

Foster & Lloyd, Crazy Over You
Moe Bandy, Till I'm Too Old To Die Young
John Denver, Let Us Begin
Bobby Lee Springfield, Chain Gang
Amy Grant, Wise Up
I.J. Ganem, Crying
Topel & Ware, Children Of America
George Strait, The Cair
The O'Kanes, Oh Darlin'
Sweethearts Of The Rodeo, Midnight Girl/Sunset
Town
Hank Williams Jr., My Name Is Bocephus
Reba McEntire, The Last One To Know
Rosemary Sharpe, If You're Gonna Tell Me Lies
Rosie Flores, Cryin' Over You
Charlie Daniels, Bottom Line
David Lynn Jones, Bonnie Jean (Little Sister)
Restless Heart, Why Does It Have To Be
Rosanne Cash, Tennessee Flat Top Box
Alabama, Tar Top
The Oak Ridge Boys, Take Pride In America



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ADDS

Paul Carrack, Don't Shed A Tear
George Michael, Faith
Yes, Love Will Find A Way
Billy Joel, Back In The U.S.S.R.

HEAVY

Sting, We'll Be Together
Squeeze, Hourglass
Cruzados, Small Town Love
Debbie Gibson, Shake Your Love
Poison, I Won't Forget You
Billy Idol, Mony Mony
Bruce Springsteen, Brilliant Disguise
Richard Marx, Should've Known Better
Whitesnake, Is This Love
R.E.M., The One I Love

Belinda Carlisle, Heaven Is A Place On Earth
Tiffany, I Think We're Alone Now
Jody Watley, Don't You Want Me
Stevie Wonder, Skeletons
Swing Out Sister, Breakout
Medley/Warnes, (I've Had) The Time Of My Life
Cutting Crew, I've Been In Love Before
Pretty Poison, Catch Me (I'm Falling)
Fleetwood Mac, Little Lies



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CURRENT

Stryper, Honestly
Poison, I Won't Forget You
Stryper, Calling On You
Poison, I Want Action
Stryper, Free
Def Leppard, Animal
Debbie Gibson, Shake Your Love
George Michael, Faith
Debbie Gibson, Only In My Dreams
Tiffany, I Think We're Alone Now
Steve Winwood, Valerie
INXS, Need You Tonight
Belouis Some, Animal Magic
Belouis Some, Beggar's Banquet
David Bowie, Never Let Me Down
10,000 Maniacs, Peace Train
R.E.M., The One I Love
REO Speedwagon, In My Dreams
The Alarm, Rain In The Summertime
The Cars, You Are The Girl



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ADDS

St. Paul, Rich Man
Breakfast Club, Never Be The Same
The Housemartins, Caravan Of Love
Expose, Seasons Change
Family, Screams Of Passion
Bryan Ferry, The Right Stuff

HEAVY

Kane Gang, Motortown
Taylor Dane, Tell It To My Heart
Paul Carrack, Don't Shed A Tear
Bourgeois Tagg, I Don't Mind At All
Cruzados, Small Town Love
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
Elton John, Candle In The Wind
Michael Bolton, That's What Love Is All About

POWER

George Harrison, Got My Mind Set On You
Michael Jackson, The Way You Make Me Feel
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)
Debbie Gibson, Shake Your Love
Squeeze, Hourglass
Stevie Wonder, Skeletons
Bruce Springsteen, Brilliant Disguise
Icehouse, Crazy



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CURRENT

Full Force, Love Is For Suckers
Shalamar, Games
Angel Winbush, Angel
Pebbles, Girlfriend
St. Paul, Rich Man
Natalie Cole, I Live For Your Love

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Get The Picture? Lou Diamond Phillips, the actor who plays Ritchie Valens in the movie "La Bamba," poses next to a promotional poster for the film during a recent RCA/Columbia Pictures Home Video press conference. Joining Phillips to announce the release of the movie on videocassette are, left, Dick Pinson, RCA/Columbia's vice president of sales, and Gary Khammar, the company's senior vice president. Priced at \$89.95, the video is scheduled for release Jan. 28. (Photo: Sunny Bak)

Classical Niche-Marketing Techniques Examined Big Labels Learn From Artful Indies

BY MOIRA McCORMICK

CHICAGO Independent home-video manufacturers who specialize in classical and performing-arts titles have been successfully utilizing a variety of niche-marketing techniques, as well as their extensive knowledge of their product, to reach target audiences. Now, some major studios who feature classical video in their catalogs say they plan to apply similar strategies to boost sales.

The most prominent independent classical manufacturers, Video Arts International (VAI), Kultur Video, and Home Vision, have a big advantage over the majors: their ability to throw all their resources into marketing the classical niche. Also, says VAI's president Ernie Gilbert, "We have a lot less initial advance to pay to acquire programs. When you pay \$10,000-\$25,000 for a title, you don't have to have a runaway hit to recoup your investment."

"The people who run the indies have knowledge and sensitivity about their product," Gilbert says. That product, he observes, is valuable for its timelessness. "It's a parallel situation with classical recordings, which have an infinite shelf life, unlike many hit-movie titles. 'Aida' and 'Swan Lake' will be desirable ad infinitum."

As proof, Gilbert points to VAI's 45-title catalog. "We've never dropped a title in the five years we've been in business," he says. "We have opera, dance, jazz, musical parody, and we're getting involved in children's classical as

well."

Prices range from \$29.95-\$89.95. "Despite the naysayers [who maintain that \$89.95 is not a sell-through price point], our top-selling video is 'Der Rosenkavalier' at \$89.95," says Gilbert, referring to the Herbert Von Karajan-conducted opera featuring Elisabeth Schwarzkopf.

'If it's aired, kiss sales good-bye'

"We've been doubling our volume every year," says Gilbert. "Since September 1985 we've had the advantage of RCA's distribution, which puts our product in music stores. We also sell to major chains and mom-and-pop video stores through the video distributors."

Gilbert feels some of the majors may not have done so well with classical product partly because they release titles previously aired on public television. "We look for a window of at least two years before acquiring product that's going to be broadcast on PBS," he says. "Once it's been aired, you might as well kiss home video sales good-bye." VAI's recent two-cassette release of the "Claudio Arrau Signature Performance Series," consisting of "The 80th Birthday Recital" and "The Emperor" (\$49.95 each), features performances never seen on television.

VAI's typical customers, says Gilbert, are "affluent, educated and know what they want. They aren't swayed by counterselling—if they

want a certain opera with Luciano Pavarotti, you won't be able to sell them a different version."

Kultur Video president Dennis Hedlund finds that his company's customers may be exceptionally knowledgeable—or they may not be. "Sometimes, they want to buy certain titles to preserve as historical artifacts," he says. "And we've found that 18%-20% of our customers buy our product as gifts."

Kultur, started in 1980, is one of the first independent companies to specialize in performing-arts videos. The company's current catalog features 75 titles, with 20 slated to be released next year.

"We just picked up what we expect to be our biggest title yet, 'Baryshnikov By Tharp,' featuring the American Ballet Theatre," says Hedlund. Released Oct. 20, the title features Mikhail Baryshnikov in some of choreographer Twyla Tharp's more famous dance numbers, including "Sinatra Suite," "Push Comes To Shove," and "The Little Ballet."

Kultur, which Hedlund predicts will gross \$2.6 million this year, sells half of its product through mail order and half through video distributors. Its success, he says, is based on "survival." "If business is going slow, you can't pick up the phone on Friday and sell someone 50 copies of 'Swan Lake.' It's a one-sie-twowise business; you have to put in 16-hour days and come up with different marketing concepts."

In Kultur's case, that has included doing mailings to Alvin Ailey's
(Continued on next page)

MGM/UA Releases Vid Catalog To Dealers, Public

LOS ANGELES Sixty-seven titles from MGM/UA Home Video's extensive library—from "Gone With The Wind" to "Poltergeist"—will be included in a new "catalog on video," slated for a limited release in December and a nationwide rollout in January.

Priced at \$9.95 and hosted by Roddy McDowall, "MGM's Greatest Moments, A Video Sampler" was first shown at the summer Video Software Dealers Assn. convention. While at the time the company had not announced plans to release the cassette commercially, an apparent ground swell of interest in the 51-minute program prompted the move.

"The sampler brings the library of MGM's great musicals, dramas, comedies, action/adventure, and children's films to life," says Herb Fischer, senior vice president, sales and marketing. "It will remind viewers of the popular 'That's Entertainment' series, with clips from their favorite movies and narration by MGM's own Roddy McDowall."

The company points out that retailers who stock the tape can make use of it in a variety of ways. For example, some dealers may offer it as a premium rental with the purchase or rental of certain other titles, while others are likely to sell it to consumers or use it as an in-store trailer.

MGM/UA is also hoping that the tape will spark interest in the titles featured and, toward that end, plans to enclose a special order form listing each of the 67 titles. Also, seven titles included on the sampler have been repriced for the sell-through market.

The titles, reduced from \$79.98 to \$24.98, are "Cat On A Hot Tin Roof," "The Dirty Dozen," "A Night At The Opera," "Fame," "My Favorite Year," "Victor/Victoria," and "The Year Of Living

Dangerously."

"All of these titles will be of interest to the video collector, and that's exactly for whom the sampler is designed," says David Bishop, vice president of sales.

Point-of-purchase material will include a counter tray to hold four videocassettes as well as sampler order forms. The p-o-p material will also have three different headers for the display: "Sell-Thru," "Free Rental," and "Now Renting."

Other recent announcements from MGM/UA:

- For the first time since its release of "Gone With The Wind," MGM/UA will offer a video for the list price of \$89.95. The Mel Brooks offbeat spoof "Spaceballs: The Movie" will be released under the title "Spaceballs: The Video" at the higher price point on Feb. 9 (prebook cutoff is Jan. 21). In an effort to promote the release, a "Spaceballs" Winnebago and characters in costumes from the film will visit retail outlets.

- The four remaining "Thin Man" titles will be released Jan. 26 (prebook cutoff is Jan. 7) at a list price of \$24.95 each. The added titles, "Another Thin Man," "Shadow Of The Thin Man," "The Thin Man Goes Home," and "Song Of The Thin Man," join the previously released "The Thin Man" and "After The Thin Man." The films were adapted from Dashiell Hammett's best-selling detective novel and star Myrna Loy and William Powell as Nick and Nora Charles.

- A professional wrestling tape titled "Bash '87 War Games: The Match Beyond" is scheduled for release Jan. 19 (prebook cutoff is Dec. 29). Priced at \$39.95, the 120-minute tape features a "steel cage" match with Ric Flair, Dusty Rhodes, Lex Luger, and Big Bubba Rodgers slugging it out.

AL STEWART

FOR WEEK ENDING NOVEMBER 28, 1987

Billboard

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TOP VIDEODISKS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
Compiled from a national sample of retail store sales reports.								
★ ★ NO. 1 ★ ★								
1	2	5	BLUE VELVET	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R	34.95
2	1	11	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
3	4	5	THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG	39.98
4	9	3	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	49.98
5	3	5	AMADEUS	HBO Video 5099	F. Murray Abraham Tom Hulce	1985	PG	44.95
6	NEW ▶		HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11711	Clint Eastwood	1986	R	34.98
7	6	5	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R	34.95
8	RE-ENTRY		BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 30822	Kim Basinger Bruce Willis	1987	PG-13	29.95
9	5	3	F/X	HBO Video 3769	Bryan Brown Brian Dennehy	1986	R	44.95
10	8	3	BULLITT	Warner Bros. Inc. Warner Home Video 6002	Steve McQueen	1968	NR	29.98

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

CLASSIC INDIES

(Continued from preceding page)

appreciation society when the company released an Ailey tape, and sending out mailers to American Ballet Theatre supporters for the Baryshnikov title (Misha himself is assisting in promotion for the title, which involves a giveaway trip to New York to see ABT and meet him). When Kultur put out a title featuring opera singer Montserrat Caballe, Hedlund himself donned a tux and stood in front of Carnegie Hall at a Caballe performance handing out fliers.

Direct marketing can be most effective, but Hedlund also stresses that video stores should be made more aware of the viability of classical product. "Retailers think they'll survive on 'Platoon' and 'Rockies IV-VI,'" he says, "but they have to realize people can get [those titles] anywhere. They need to diversify into other areas."

At present, record stores tend to sell more classical videos than video stores, mainly because the classical customer is more readily accessed in the record store where he regularly shops. At Home Vision, president Gale Livengood says the company has had success in pinpointing the record stores willing to give exposure to their product. "We have a group of marketing people who will call a classical FM station in a certain market to find out who the best record retailers in the area are, for instance," says Livengood.

Video retailers are targeted as well, especially "those who want to be different, who want to serve the upscale market in their area. If you can bring that clientele into your stores for your performing-arts titles, they'll begin acquiring other titles as well."

Home Vision was started in August 1986 and offers some 200 classical titles licensed from London's national Video Corp. The company also distributes programs by the Canadian Broadcasting Corp. Most titles are priced at \$39.95.

"We released 47 ballets and operas this year," says Livengood, "along with 20 or so other titles." Home Vision sells in four major areas: direct mail, nontheatrical markets (schools, universities, libraries), book clubs, and direct to retail outlets. "We don't go through wholesalers, because these aren't mass-market products," says Livengood.

Some major manufacturers are beginning to adopt similar techniques to market their own classical product. At Sony Video Software, Steve Brecker, product manager for music video, says, "Classical customers are not video-store goers—you have to advertise where they read. We plan to do that—we'll be marketing all of our specialty categories more aggressively."

At Paramount Home Video, whose Bel Canto line of classical product features mostly Metropolitan Opera titles, Eric Doctorow, vice president of sales and marketing, says, "Niche marketing, by definition, requires a focused commitment to a specialty product. Smaller companies, in order to make their programs successful, go through a different process than studios do with a typical motion picture, which

(Continued on page 59)

Aliens, move over...
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the Creepozoids.



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 Director of Photography THOMAS CALLAWAY Edited by MIRIAM L. PREISSEL Written by BURFORD HAUSER and DAVID DeCOTEAU
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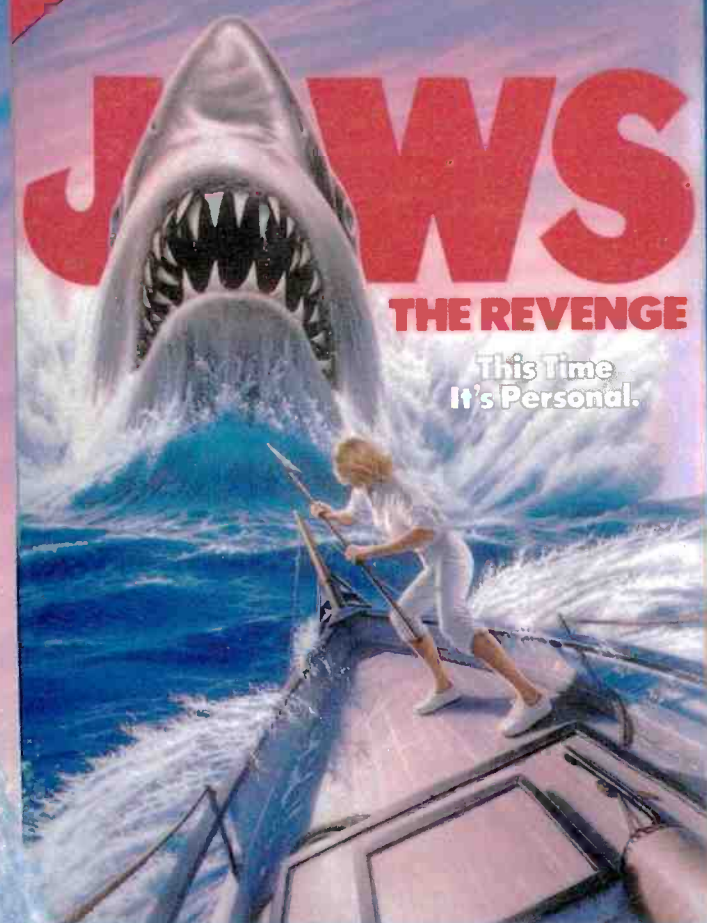
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Hot And Sonny. Sonny Rollins waits on his tenor sax in the new video "Saxophone Colossus." Directed by Robert Mugge, the 103-minute tape features concert footage of the legendary jazz artist. Included is a performance by Rollins and a Japanese symphony orchestra of "Concerto For Tenor Saxophone And Orchestra." Priced at \$29.95, the video is currently available from Sony Video Software.

After Sluggish Start, VCRs Are A Hit In Canada

OTTAWA Forty-five percent of all Canadian households have videocassette recorders, an increase of 30% in the last year, according to the latest figures from Statistics Canada, the federal agency that compiles information on the economy.

The agency says that in May 1987, the most recent month for which fig-

VCR penetration rose 30% in a year

ures are available, 45% of Canada's households had VCRs, up from 35.1% in May 1986. In 1983, only 6.4% of Canada's households had VCRs.

Among Canadian provinces, Alberta leads the way with a penetration rate of 48.2%. Prince Edward Island, the country's smallest province, has the lowest rate—32.6%. Ontario, the largest province, is slightly above average at 46%, and Quebec—the second largest province—has a 43.6% rate.

VCRs were introduced much more slowly in Canada than in the U.S. Hardware prices and software availability were major obstacles until about two years ago, when competition drove VCR prices down and several tape-rental-and-sales stores sprung up. Even so, the software business remains disorganized, lacking a lobby strong enough to fend off tax increases and other measures that hurt the industry.

Statistics Canada figures also show these VCR penetration rates: 45.2% in Newfoundland, 45.4% in Nova Scotia, 42.7% in New Brunswick, 46.9% in Manitoba, 39.9% in Saskatchewan, and 44.1% in British Columbia.

KIRK LaPOINTE

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TOP VIDEOCASSETTES SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★ NO. 1 ★★								
1	1	6	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G	29.95
2	2	6	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG	29.95
3	3	11	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
4	4	14	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13	29.95
5	6	52	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
6	7	45	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
7	5	58	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
8	12	3	YELLOW SUBMARINE	Apple Films and United Artists MGM/UA Home Video M301170	The Beatles	1968	NR	29.95
9	8	56	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
10	10	36	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
11	13	108	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
12	14	3	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	89.95
13	9	106	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
14	31	29	APOCALYPSE NOW	Paramount Pictures Paramount Home Video 2306	Marlon Brando Martin Sheen	1979	R	29.95
15	11	8	PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
16	15	24	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
17	19	76	MARY POPPINS ●◆	Walt Disney Home Video 23	Julie Andrews Dick Van Dyke	1964	G	29.95
18	22	121	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
19	27	54	SCARFACE ▲	Universal City Studios MCA Home Video 80047	Al Pacino	1983	R	24.95
20	16	23	DISNEY SING-ALONG SONGS: HEIGH HO!	Walt Disney Home Video 531	Animated	1987	NR	14.95
21	21	6	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Jane Fonda	1987	NR	39.95
22	20	12	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
23	24	2	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R	89.95
24	17	164	STAR TREK II-THE WRATH OF KHAN ▲◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	19.95
25	30	117	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
26	28	83	STAR TREK: THE MOTION PICTURE ▲◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1980	G	19.95
27	26	7	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Kathy Smith	1987	NR	29.95
28	18	75	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
29	RE-ENTRY		INDIANA JONES AND THE TEMPLE OF DOOM	Paramount Pictures Paramount Home Video 1643	Harrison Ford Kate Capshaw	1984	PG	19.95
30	25	34	RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	29.98
31	NEW ▶		AEROSMITH'S VIDEO SCRAPBOOK	CBS Video Music Enterprises CBS-Fox Music Video 5229	Aerosmith	1987	NR	19.98
32	35	102	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
33	23	44	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	29.95
34	39	99	BEVERLY HILLS COP	Paramount Pictures Paramount Home Video 1134	Eddie Murphy	1985	R	19.95
35	29	32	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95
36	NEW ▶		BON JOVI-SLIPPERY WHEN WET	Polygram Records Inc. Polygram Video 440-041521-3	Bon Jovi	1987	NR	19.98
37	33	9	GENTLEMEN PREFER BLONDES	CBS-Fox Video 1019	Marilyn Monroe Jane Russell	1953	NR	19.98
38	32	7	9 1/2 WEEKS	MGM/UA Home Video 800973	Mickey Rourke Kim Basinger	1986	R	24.95
39	34	24	HERE'S DONALD!	Walt Disney Home Video 527	Animated	1987	NR	14.95
40	37	3	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	Animated	1987	NR	14.95

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HOME VIDEO

CLASSIC INDIES

(Continued from page 57)

has a relatively short window."

The 14 Bel Canto titles were recently reduced from \$39.95 to \$29.95 or from \$79.95 to \$59.95 in a promotional strategy "not unlike what we've done theatrically," says Doctorow. The classical market has developed to where we could get broader penetration of record and video stores at that price point."

As for niche marketing, Doctorow feels major companies have the resources to do it themselves, "but can they and will they? I think so, but probably not as passionately

as smaller companies. Paramount Home Video wants it both ways—to be an important supplier of nontheatrical niche-marketed product as well as motion pictures. Smaller companies are probably more adept at that, but we've tried hard, and we'll continue to be a player.

"I'd like to see more video and record stores support this product," concludes Doctorow. "The market is relatively small and specialized, but it does exist, and it can be profitable."

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VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"The Blades Of Summer, Labatt Canada Cup 1987," Studio Home Entertainment International, 60 minutes, \$29.95.

This tape features spectacular highlights of an international hockey tournament held last summer that brought together the top hockey teams from six countries. The action is intense from the opening faceoff through the climactic three-game final, which pitted Team Canada against the mighty Soviets.

Hockey enthusiasts will marvel at the incredible feats performed by Wayne Gretzky and his line mate Mario Lemieux. But the tape relies too much on the action itself—there's no narration other than the play-by-play broadcast of the games, and interviews with players are sorely lacking. Also, the tape goes too far in glorifying Team Canada; the team's scoring plays and bone-rattling checks are shown over and over, some from a multitude of angles. Despite these minor flaws, hockey fans will surely delight in seeing this fast-paced, well-produced display of the sport and its finest players from around the globe.

DOUG REDLER

"Jane Fonda's Workout With Weights," Lorimar Home Video, 90 minutes, \$39.95.

The leading lady of home-video exercise comes through again. This workout regimen should have widespread appeal for those looking to enhance their muscle tone as well as their cardiovascular system. Most of these exercises can be performed with just a pair of dumbbells, so viewers won't have to spend megabucks for a complete weight set. The regimen begins with stretch warm-ups, followed by a two-phase program of weight training—one more difficult than the other. It may take weeks for novice viewers to work up the stamina to advance to the second program, so the tape is a good long-term investment. "No pain, no gain" the motto goes, and the pain here is listening to Fonda hoot and holler for viewers to "push it" and "fatigue those forearms." But there's plenty to gain, judging by the physiques of Fonda and co-host Dan Isaacson. Once again, bouncy music, bright atmosphere, and informative narration contribute to a superlative Fonda workout tape.

ED BURKE

"The Not-So Great Moments In Sports," HBO Video, 54 minutes, \$14.95.

Given the impulse-buy price tag and the climbing popularity of host Tim McCarver, this smorgasbord of sports oddities promises wide appeal. As the title suggests, the tape chronicles offbeat moments from a wide variety of sports. Included are weird plays, like the Univ. of California's celebrated last-second touchdown scramble



Submarine Launching. David Bishop, vice president of sales for MGM/UA Home Video, left, dons an appropriate jacket to celebrate the release of "The Beatles Yellow Submarine" on videocassette. Also on hand for the premiere video screening of the tape is Damion, an afternoon jock on KLSZ-FM Los Angeles. The animated Beatles adventure is currently available from MGM/UA for a list price of \$29.95.

against Stanford Univ.'s team and marching band; temper tantrums by tennis player John McEnroe and former Ohio State Univ. football coach Woody Hayes; famous examples of athletes who bended the rules to win, like Rosie Ruiz's phony finish in the Boston Marathon; and portraits in futility, like a 1925 girls' high-school-basketball game that had to be settled by a coin toss after seven overtime periods.

Unlike most sports videos, this

one has a chance of appealing to nonfans. The script teases that there will be sequels, and there's room for more—including incidents that are depicted during the opening credits but never elaborated on.

GEOFF MAYFIELD

"Funny Side Up," Scotch Sports Collection, 45 minutes, \$19.95.

Baseball's battiest bloopers are immortalized in this laugh-a-minute comedy of errors. Footage

ranges from the days of Babe Ruth, when uniforms alone could inspire laughs, to modern times, when players like the New York Mets' Roger McDowell have learned to pitch jokes as well as baseballs. Every clip is a hit. Comic highlights include McDowell's demonstration of how to give a hotfoot and President Reagan's telephone call to baseball great Pete Rose (involving a hilariously incompetent telephone operator). The funniest moments are the mid-game interruptions caused by swarms of locusts, fog, and sprinkler systems gone amok. Also delightful are the bad throws, misplayed hops, and temper tantrums. Former New York Met/Philadelphia Phillie pitcher Tug McGraw hosts, with relief from the bullpen by funny man Bob Uecker, a former big-league catcher. The narration is by veteran baseball announcer Mel "How About That, Folks" Allen. This video will hit a home run with baseball fans. E.B.

"David Peel: Rock'N'Roll Outlaw," UltraVision Productions, 60 minutes, \$29.95.

Anyone who remembers David Peel from his underground hit in the '70s, "The Pope Smokes Dope," and his short-lived gigs with John Lennon and Yoko Ono might initially be interested in "Rock'N'Roll Outlaw." Unfortunately, Peel has *absolutely* nothing to offer except manic, senseless rantings about freedom and Lennon. It seems clear the freedoms he seeks are the freedom to be incompetent and the freedom to drop out.

CHRIS VOLLOR

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TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
HEALTH AND FITNESS™						
★ ★ NO. 1 ★ ★						
1	3	47	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 070	A fun and effective alternative to traditional dance aerobics.	39.95
2	1	47	CALLANETICS ♦	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney presents deep muscle exercise techniques.	24.95
3	2	47	JANE FONDA'S NEW WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 069	Beginner and advanced routines designed to strengthen and tone.	39.95
4	4	47	KATHY SMITH'S BODY BASICS	JCI Video Inc. JCI Video 8111	Fitness video gets down to basics and is designed for the beginner.	29.95
5	5	47	KATHY SMITH'S ULTIMATE VIDEO WORKOUT	JCI Video Inc. JCI Video 8100	Strenuous program designed for intermediate and advanced exercisers.	29.95
6	10	5	JANE FONDA'S WORKOUT WITH WEIGHTS	Lorimar/LightYear Ent. Lorimar Home Video 076	Exercise techniques are performed employing the use of basic weights.	39.95
7	7	33	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Extensive weekly exercise and yoga program designed by Raquel Welch.	29.95
8	11	47	RICHARD SIMMONS AND THE SILVER FOXES	Lorimar Home Video 158	Fitness program for people over 50 includes warm-ups and aerobics.	24.95
9	9	47	DONNA MILLS: THE EYES HAVE IT	Donna Mills Inc. MCA Home Video 80384	Donna Mills shares her make-up, beauty and skin-care secrets.	19.95
10	8	47	JANE FONDA'S EASY GOING WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 058	Calisthenics and aerobics for any age at a slow and easy pace.	39.95
11	6	9	KATHY SMITH'S WINNING WORKOUT	Fox Hills Video FH1012	Combines aerobic exercise with free weight training in a 12 week program.	29.95
12	16	47	RAQUEL, TOTAL BEAUTY AND FITNESS	Total Video, Inc. HBO Video 2651	Raquel Welch combines exercise and yoga with tips on staying youthful.	19.95
13	14	41	JANE FONDA'S P. B. & R. WORKOUT	Lorimar/LightYear Ent. Lorimar Home Video 046	Designed for pregnant women who want to keep in shape.	39.95
14	15	47	20 MINUTE WORKOUT	Vestron Video 1033	Bess Motta's three workouts include aerobics, stretching and more.	29.95
15	12	47	THE JANE FONDA'S WORKOUT CHALLENGE	Lorimar/LightYear Ent. Lorimar Home Video 051	Strenuous exercise program designed for experienced exercisers.	39.95
16	RE-ENTRY		KATHY SMITH'S TONEUP	JCI Video Inc. JCI Video 8112	Comprehensive workout for all fitness levels designed to shape and tone.	29.95
17	13	29	JAZZERCISE	MCA Home Video 55089	Judi Sheppard Missett's original exercise program with a jazz dance emphasis.	39.95
18	NEW ▶		DOLPH LUNDGREN: MAXIMUM POTENTIAL	IVE	Video comprised of body sculpturing, boxing, running, jumping, & yoga.	29.95
19	18	3	THE COVER GIRL VIDEO GUIDE TO BASIC MAKE-UP	Lorimar Home Video 463	Christie Brinkley demonstrates make-up application & techniques.	19.95
20	17	23	JAZZERCISE: BEST YET!	Parade Video 202	Judi Sheppard Missett's newest video features all-new aerobic dance routines.	29.95
BUSINESS AND EDUCATION™						
★ ★ NO. 1 ★ ★						
1	7	43	PERSUASIVE SPEAKING	Polaris Communication	Successful public speaking through use of body language & eye contact.	19.95
2	1	13	AMERICAN HISTORY: THE CIVIL WAR	Increase Video IV015	Famous events from the Civil War are recounted and analyzed.	29.95
3	5	47	STRONG KIDS, SAFE KIDS	Paramount Pictures Paramount Home Video 85037	Henry Winkler educates parents and children about child abuse.	24.95
4	4	45	CONSUMER REPORTS: HOUSES AND CONDOS	Lorimar Home Video 079	How to evaluate, purchase, and finance a home.	19.95
5	6	45	CONSUMER REPORTS: CARS	Lorimar Home Video 074	Information on shopping for and selecting a new or used car.	19.85
6	15	11	SOMETIMES IT'S O.K. TO TELL SECRETS	Kidstuff	Children learn to make judgements and to protect themselves.	24.95
7	2	41	THE VIDEO SAT REVIEW	Random House Home Video	Improve test-taking skills for those important college-entry SAT tests.	69.95
8	11	45	CAREER STRATEGIES 1	Polaris Communication	Developing managerial skills and mental exercises are taught by top executives.	19.95
9	RE-ENTRY		CAREER STRATEGIES 2	Esquire Video ESQ0210	Learn when and how to move to get the most out of a new position.	29.95
10	13	5	PLANETS OF THE SUN	Concord Video	Leonard Nimoy is your guide on this journey through our solar system.	15.95
11	8	43	SAY IT BY SIGNING	Crown Publishing Corp. Crown Video	Basics of sign language with emphasis on useful words & phrases.	29.95
12	RE-ENTRY		BEAT THE SAT-MATH & VERBAL	Spinnaker Software Corp. SV-VH-V1	A two-volume study program for high school students.	19.95
13	3	13	TEENAGE ALCOHOL AND DRUG ABUSE	Increase Video IV005	Video helps parents deal with their teenage children's dependency on drugs.	29.95
14	12	3	THE INCREDIBLE HUMAN MACHINE	National Geographic Video Vestron Video 1040	Program takes you on a microscopic journey through the human body.	29.95
15	14	3	WORKING MOMS: SURVIVAL, SUCCESS, SATISFACTION	Amerivision	Guide helps the working mom balance her life, reduce stress & gain control.	29.95

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Next week: Recreational Sports; Hobbies And Crafts.

HOME VIDEO

newsline...

"THE CONFESSIONS OF BERNHARD GOETZ," the recently released video featuring the subway gunman's uncensored confession to police, may trigger legal action if it is not pulled from the market. A representative of MPI Home Video says Goetz's lawyer, Barry Slotnick, has demanded that the company yank the 80-minute tape from dealers' shelves. MPI says it has no intention of recalling the video and will continue advertising it with 1,000 posters placed in—where else?—New York subway stations. MPI is also marketing the video on a massive electronic message board in New York's Times Square. The \$39.95 tape includes excerpts from a marathon session of questioning by police as well as comments from jurors, opponents, and supporters. A press release from MPI quips, "Goetz will not be doing any in-store signings" to promote the video. The MPI spokesperson calls Slotnick's threat "pretty ridiculous." Slotnick could not be reached for comment.

ROBERT BORK did not rent porn videos, but he did rent Alfred Hitchcock films. While the public disclosure of Bork's video rental transactions did not contribute to the Senate's decision to reject Bork's nomination to the Supreme Court, some lawmakers believe the video store that released the information to a Washington, D.C., newspaper violated the judge's right to privacy. Rep. Al McCandless, R-Calif., has introduced a Video Privacy Protection Act that would allow a customer to sue a video store for up to \$10,000 if it releases information about his rental history. Ironically, Bork—whose loss of privacy led to the introduction of the bill—was denied a Supreme Court seat partly because many senators felt he was insensitive to an individual's right to privacy.

THE CONTROVERSIAL FRANK SINATRA film "The Manchurian Candidate" is being theatrically rereleased after 15 years in the MGM/UA vault. While the company has yet to set a video release date, executives at MGM/UA Home Video anticipate strong sales for the title when it hits video stores. "We are confident that film buffs will add this title to their libraries," says Bud O'Shea, executive vice president and chief operating officer.

AL STEWART

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5TH ANNIVERSARY

ISSUE DATE
FEBRUARY 27

AD DEADLINE
FEBRUARY 2

FOR AD DETAILS, CONTACT:
NEW YORK: RON WILLMAN — DIRECTOR SALES/VIDEO: (212) 764-7350

Flagship Direct-Mail Catalog Touts Tapes & Kodak Items

BY CHRIS MORRIS

LOS ANGELES Flagship Entertainment, the Massachusetts-based marketing group servicing independent video retailers in New England, is gearing up for the holiday season with a direct-mail campaign and new overnight developing services from Kodak.

During the first weeks in December, 500,000 copies of Flagship's Holiday Gift-Giving Guide will be sent to consumers drawn from lists supplied by Flagship's mail house.

The 16-page, full-color mailer, approximately the size of TV Guide, will push major Christmas sell-through programs from a half dozen studios—RCA/Columbia, Disney, Touchstone, Paramount, CBS/Fox, and Warner Bros. Such rental items as "Ishtar," "Lethal Weapon," and "The Hanoi Hilton" will also be advertised.

Discount coupons redeemable at Flagship's 102 member stores will be included in the catalog. The coupons offer such deals as a free rental for one paid rental; a 25% discount on the purchase of a tape with one paid purchase; opportunities to buy a \$50 gift certificate for \$39.95 and a \$25 certificate for \$19.95; and 10% off on film-to-tape transfers.

On Thanksgiving weekend, Flagship will begin its association with

Kodak. Member stores will carry Kodak blank tape and the company's new line of prerecorded cassettes as well as offer overnight photo developing.

Kodak is also represented in Flagship's catalog. Coupons offer two sets of photo prints for the price of one and a Kodak T-120 blank tape for \$1.99 with two paid rentals. That coupon also offers a \$1 cash rebate on the tape, making the effective cost of the cassette 99 cents.

According to Flagship vice president Charles McCauley, the holiday programs are part of a one-year test program called Operation SAIL, SAIL being an acronym for sales, advertising, inventory, and leadership. Other marketing campaigns with major suppliers are planned as part of SAIL, McCauley says.

"We're not going to lose 12% of our business to the mass merchants or chains," McCauley says. "We're declaring war. We intend to keep our market domination."

McCauley notes that the catalog promotion is tied to "the [product] price points and credit terms generally only acquired by mass merchandisers."

He adds that the direct-mail catalog costs his indie members "no more than the cost of a quarter-page ad in their local newspaper."

Chain To Open 2 Canadian Stores West Coast Heads North

BY GEOFF MAYFIELD

NEW YORK West Coast Video, the Philadelphia-based store franchiser that has already tried to broaden its territory with expansion in the U.K., plans to cross the Canadian border with a pair of outlets set to open Dec. 1.

The locations—one in White Rock, British Columbia, the other in

'I believe we can thrive in Canada'

Cauldfield Village, Vancouver—will be operated by Canadian franchisee Leigh Simpson.

According to Richard Abt, the chain's executive vice president, the move into Canada does not signal a dramatic expansion drive for that country.

"We have no current plans to make a big push in Canada," he says. "Our resources to sell franchises are not unlimited."

Abt adds that the Canadian operation will differ from the chain's U.K. plan, where Ken Taylor, managing director of West Coast Video U.K., acts as master franchiser for the web's U.S. headquarters.

Instead, while Simpson is expected to sell some Canadian franchises, he will not have sole West Coast rights to that country. Abt says the company's Philadelphia-based sales team will also sell store deals there but points out that Simpson holds

"certain rights of first refusal."

According to Abt, proximity is a prime reason that West Coast decided against establishing a master franchiser for its north-of-the-border expansion. "Some parts of Canada are closer to us than Chicago is," he says, referring to one of the chain's newer markets.

The move to Canada does entail some logistical hazards. "The biggest problem is film buying, because of the strange Canadian customs laws," says Abt. "There are significant duties."

Despite those considerations, Abt says he thinks West Coast can thrive in Canada. "If there's people, there's going to be video. I'm confident if we can do it in Chicago and Philadelphia and Boston that we can do it in Toronto," he says.

Canadian West Coast stores, like their U.S. counterparts, will range in size from 1,500 to 4,000 square feet, depending on market population, with most expected to be a minimum of 2,000 square feet. Compact disk sales, now being tested in some U.S. stores, might also be an option for Canadian franchisees.

Although West Coast announced its U.K. expansion plan in May, no outlets have been opened there yet, and Abt says it appears that the first two Canadian stores will be up and running before any U.K. outlets open.

Taylor had originally projected an Oct. 1 debut of West Coast U.K. "None are open yet," says Abt. (Continued on next page)

FOR WEEK ENDING NOVEMBER 28, 1987

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★★ NO. 1 ★★			
1	1	2	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R
2	3	6	STAR TREK IV-THE VOYAGE HOME	Paramount Pictures Paramount Home Video 1797	William Shatner Leonard Nimoy	1986	PG
3	2	7	ANGEL HEART	IVE 60460	Mickey Rourke Lisa Bonet	1987	NR
4	11	2	TIN MEN	Touchstone Films Touchstone Home Video 571	Danny DeVito Richard Dreyfuss	1987	R
5	4	5	LADY AND THE TRAMP	Walt Disney Home Video 582	Animated	1955	G
6	6	8	BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
7	5	8	MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG
8	7	7	RAISING ARIZONA	CBS-Fox Video 5191	Nicholas Cage Holly Hunter	1987	PG-13
9	8	8	BURGLAR	Warner Bros. Inc. Warner Home Video 11705	Whoopi Goldberg Bob Goldthwait	1987	R
10	22	2	RIVER'S EDGE	Hemdale Film Corp. Nelson Home Entertainment 7690	Dennis Hopper Crispin Glover	1987	R
11	9	2	PROJECT X	CBS-Fox Video 1592	Matthew Broderick	1987	PG
12	10	9	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
13	12	10	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G
14	13	14	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG-13
15	20	3	CREEPSHOW 2	New World Entertainment New World Video A87003	Lois Chiles George Kennedy	1987	R
16	17	5	THE HANOI HILTON	Cannon Films Inc. Warner Home Video 37068	Michael Moriarty	1987	R
17	14	10	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
18	16	8	SOME KIND OF WONDERFUL	Paramount Pictures Paramount Home Video 31979	Eric Stoltz Mary Stuart Masterson	1987	PG-13
19	19	2	MALONE	Orion Pictures Orion Home Video 8706	Burt Reynolds Lauren Hutton	1987	R
20	21	15	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
21	18	7	POLICE ACADEMY 4: CITIZENS ON PATROL	Warner Bros. Inc. Warner Home Video 20025	Steve Guttenberg Bubba Smith	1987	PG
22	15	14	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
23	23	4	STREET SMART	Cannon Films Inc. Media Home Entertainment M930	Christopher Reeve	1987	R
24	26	6	EVIL DEAD 2: DEAD BY DAWN	Rosebud Releasing Corp. Vestron Video 5212	Bruce Campbell Sarah Berry	1987	NR
25	25	7	ERNEST GOES TO CAMP	Touchstone Films Touchstone Home Video 593	Jim Varney	1987	PG
26	24	6	DEATH BEFORE DISHONOR	New World Entertainment New World Video A86260	Fred Dryer	1986	R
27	27	18	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13
28	34	3	GOTHIC	Vestron Video 5215	Julian Sand	1987	R
29	29	10	LIGHT OF DAY	Taft/Barish Entertainment Vestron Video 5200	Michael J. Fox Joan Jett	1987	PG-13
30	32	2	MAKING MR. RIGHT	HBO Video 0016	John Malkovich	1987	PG
31	30	12	THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG
32	31	14	A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS	Media Home Entertainment M900	Robert Englund	1987	R
33	28	8	HEAT	New Century Entertainment Paramount Home Video 12584	Burt Reynolds	1987	R
34	33	12	OVER THE TOP	Cannon Films Inc. Warner Home Video 11713	Sylvester Stallone	1987	PG
35	38	4	84 CHARING CROSS ROAD	RCA/Columbia Pictures Home Video 6-20815	Anne Bancroft Anthony Hopkins	1986	PG
36	37	11	DEAD OF WINTER	CBS-Fox Video 5147	Mary Steenburgen Roddy McDowell	1987	R
37	35	14	CRITICAL CONDITION	Paramount Pictures Paramount Home Video 1879	Richard Pryor	1986	R
38	36	11	THE STEPFATHER	Nelson Home Entertainment 7567	Terry O'Quinn Jill Schoelen	1987	R
39	40	18	THE GOLDEN CHILD	Paramount Pictures Paramount Home Video 1930	Eddie Murphy	1986	PG-13
40	39	14	THE THREE AMIGOS	Orion Pictures HBO Video 0007	Steve Martin Chevy Chase	1986	PG

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

VIDEO RELEASES

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

BACK TO THE BEACH
 Frankie Avalon, Annette Funicello, Bob Denver
 ♣♥ Paramount/\$89.95

THE CHRISTMAS THAT ALMOST WASN'T
 Children
 ♣♥ HBO/\$39.95

FIRE AND ICE
 John Eaves, Suzy Chaffee
 ♣♥ Nelson/\$79.95

FREESTYLING FANATICS
 Instructional
 ♣♥ Twin Tower/\$14.95

GAME OF DEATH II
 Bruce Lee
 ♣♥ Cinema Group/\$59.98

H-BOMB
 Chris Mitchum, Olivia Hussey
 ♣♥ Cinema Group/\$59.98

LA BAMBA PARTY
 Trini Lopez, José Feliciano, El Chicano
 ♣♥ Genesis/\$24.95

THE McGUFFIN
 Charles Dance
 ♣♥ Sony/\$79.95

ON THE LINE
 David Carradine, Jeff Delger
 ♣♥ Nelson/\$79.95

OUT
 Peter Coyote, Danny Glover
 ♣♥ Cinema Group/\$79.98

PSYCHO SKATE
 Instructional
 ♣♥ Twin Tower/\$14.95

S.A.T. TV REVIEW
 Instructional
 ♣♥ College Preparatory Service/\$59.95

STAGECOACH
 Kris Kristofferson, Willie Nelson, Johnny Cash, Waylon Jennings
 ♣♥ Vidmark/\$79.95

SUMMER HEAT
 Lori Singer, Anthony Edwards
 ♣♥ Paramount/\$79.95

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

WEST COAST VID

(Continued from preceding page)

"[Taylor] says he'll have one open by the end of the year, but right now I have my doubts." Abt adds that the British delay is not a hindrance to West Coast's core business because the company has relatively little corporate liability tied to Taylor's U.K. division. "It's really his ball game over there," says Abt.

In the meantime, West Coast has climbed beyond the 100 store mark in its U.S. franchise sales. The web now totals 161 locations in 15 states—of those, 106 stores are franchised, and the rest are company-owned.

Abt has slightly downgraded his projection for a year-end store count. In May, he expected West Coast to number 200 stores by the end of 1987. Leases are signed through December for another 26 franchised locations plus six more corporate stores, which would bring West Coast's sum to 193 outlets.

TRANS WORLD ENTERTAINMENT Presents A JIM McCULLOUGH PRODUCTION OF

WANTED MURDERERS



ATTENTION RETAILERS!

On top of all the excitement you'll get with Trans World Entertainment's big new releases, we're offering you a special hideaway dufflebag with every video cassette purchased! Each sturdy bag is made of durable, tear-resistant nylon, and features a handy carrying case that becomes a zippered pocket when the bag is unfolded. This handy dufflebag is just one more reason to pack up your order today!



PREBOOK DATE: DEC. 7
 ON SALE DATE: DEC. 21

Starring **ERIC BROWN, VIRGINIA LORIGANS, JOHN FERITTA**
 Music By **ROBERT SPRAYBERRY** Produced By **JIM McCULLOUGH SR.**
 Written and Directed By **JIM McCULLOUGH JR.**

0614 \$79.95
 COLOR/ 90 MINUTES



Blockbuster Eyes Higher Profile In Atlanta Franchise Is Counting On Direct-Mail Campaign

BY RUSSELL SHAW

ATLANTA Rather than the usual heavy diet of print and broadcast ads and hardware-dealer tie-ins, the Blockbuster Videos franchise is relying on a saturation direct-mail campaign to significantly increase its retail presence in the Atlanta market.

Blockbuster, a Dallas-based chain, now has six freestanding stores here. Five more locations are expected to roll out within the next few months, and a total of 20 are due by 1988. The franchisee for this area is Blockbuster Midwest LP of Chicago. The limited partnership owns 35 of Blockbuster's 100 stores, including outlets in Milwaukee, Detroit, and Chicago.

The latest Atlanta rollouts included October debuts of 10,000-title stores in the city's eclectic midtown neighborhood and an upper-middle-class area of suburban DeKalb County. For each opening, more than 45,000 direct-mail pieces went to nearby mailboxes.

"We find that mass mailing to areas around new stores is a very effective strategy," says Scott Beck, Blockbuster Midwest managing partner. "In some of these areas, [the percentage of] VCR penetration is in the 60s. If we won't market aggressively, someone else will."

The mailers come in a folded, 12-by-16-inch, six-sided sheet. The cover reads, "Inside are free tickets to our premiere showing." Inside are three free-rental coupons, each of which can be redeemed with a paid rental. The piece also features a sweepstakes entry for 52 free rentals a year and a videocassette recorder.

The midtown Atlanta Blockbuster

store's closest competition is a Turtle's in a nearby mall. Beck views general music retailer Turtle's, with 44 Atlanta locations, as the most serious competition in the area.

"Atlanta is a fairly fragmented market," Beck says. "In our expansion, there's no one player we're coming up against all the time. It's more like one has three stores, another has four."

At the same time, though, he is not intimidated by Turtle's aggressive presence in the market. "We think there is a place for video-specialty stores here," Beck says, "but anyone who does video as a sideline is not going to satisfy consumer demand the way you will if you do it as a full-time profession."

Similarly, diversification is not on the menu for Blockbuster. "If we did something like compact disk titles, it would be the same thing as Turtle's starting to rent videocassettes. It's easy to become fragmented. When you do that and no longer stand for something in the market, that's dangerous."

Blockbuster is seemingly skeptical of sideline activities more directly related to video rentals. "We have some video books, but we're being real careful not to get too diverted. We don't even have popcorn," Beck adds, however, that Blockbuster is experimenting with home delivery in some Midwest locations and, upon assessment of its efficacy, will try the concept here.

What Blockbuster hopes to stand for in the Atlanta market, however, is thoroughness and availability of inventory. Each of the chain's stores here has 8,000-12,000 titles. Outlets are open 10 a.m. to midnight seven days a week. The direct-mail

piece stresses this fact, naming more than 30 title categories. "I think if you look at our educational, instructional, foreign films; humanities; sports and recreation; and classics, it would be tough to match us," Beck says.

In Atlanta, Blockbuster is planning an outreach program to schools and community-service groups to actively market their more educationally oriented titles on either a rental or sales basis. A program is currently under development and will be announced within 180 days.

Unlike some of its competitors, however, Blockbuster has not been especially energetic with sell-through. Beck says his stores run an average of only 10%-15% sell-through. "Sell-through," he says, "is only going to become very potent if the general price of videos come down below \$20. If those prices were brought down, they would be easier to sell." Yet Beck isn't taking a wait-and-see attitude; he's planning internal sales-training programs to increase sell-through activity.

Postmen with hernias take note: More direct mail should hit the streets when the next new Blockbuster stores open in the affluent North Springs and Collier Hills suburban districts; in the upper-middle-class surroundings of Marietta; in the vicinity of the suburban Northlake mall area; and in the middle-class, racially mixed suburb of College Park near Atlanta's airport.

"Some of these areas have potential for 80% VCR penetration, and we'll be right there for them," Beck says.

VIDEO PLUS

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard P.O. Box 24970, Nashville, Tenn. 37202.

VIDEO VENDOR: New from Vertx Marketing (619-263-8881) are the Series 700 videocassette dispensing systems. The machines in this series can be activated by a credit or bank card with the use of a personal identification number. Vertx is pushing the devices for use in such high-traffic spaces as hotel and motel lobbies, employee cafeterias, company recreation rooms, and public areas of large office buildings and residential complexes. They are also being touted as "express lanes" for conventional video-rental outlets.

Built on a modular design, the Series 700 has a master-control module that can drive up to four additional "slave" units. Systems can consist of 56, 120, 184, 248, or 312 dispensing compartments. Vertx's Vidicheck ID system en-



Dirty Work. This large stand-up display, left, will be included in the vast array of point-of-purchase material designed to promote the Vestron Video release of "Dirty Dancing," due in stores Jan. 6. The \$1.5 million campaign finds Vestron teaming up with RCA Records, the label that marketed the movie's chart-topping soundtrack.

The Latest In Postcards

BY EDWARD MORRIS

NASHVILLE Video Postcards here is building a catalog of scenic videos for the top tourist cities and regions in the U.S. and using local

postcard and novelty companies as distributors.

So far, the firm has produced videocards for the Smoky Mountains, Nashville, Las Vegas, and Los Angeles. Others are in preparation for New Orleans; Colorado; Washington, D.C.; San Francisco; Toronto; and Vancouver, British Columbia.

Ron Demmans, director of operations for Video Postcards, says the next move will be into the international market, probably with the production of a video on Sweden.

The videos, many of which are shot by local television station crews, cost an average of \$25,000-\$50,000 each to produce, Demmans says. The running time is about 45 minutes each. To enable buyers who have camcorders to personalize the videocards, Demmans adds, 10 to 15 minutes of blank tape is left at the end of each video. The suggested retail price is \$19.95 per unit.

Demmans says he avoids working with regular video distributors because he doesn't want his product reduced to just another catalog item. Thus, the company works through traditional postcard and novelty outlets, including the Las Vegas Novelty Co., Southern Postcards of Nashville, D&M Marketing of Denver, and FEM Sales of Los Angeles.

Each video contains coupons through which the purchaser may directly order additional tapes or tapes of other locations.

The videos are available in VHS only.



Selling Sell-Through. Ron Castell, left, vice president of advertising for the Springfield, Va.-based Erol's, pledges his chain's support for CBS/Fox Video's "merchantwise" sell-through campaign. Representing the vendor at Erol's recent convention are, from left, merchandising coordinator Rhonda Shoup, dressed as a video-trailer box; Laura Terranova, director of merchandising; and Don Rosenberg, director of sales for CBS/Fox subsidiary Key Video

Chicago Chain Showcases Tapes By Mentally Handicapped

BY MOIRA McCORMICK

CHICAGO "We're always pushing at the idea of what home video can mean," says Brad Burnside, president of three-unit chain Video Adventure, based in Chicago's North Shore suburbs. To that end, and also to benefit a cause, Video Adventure staged Nov. 6-8 Little City Video Weekend, a showcase of video productions by members of a residential community for the mentally retarded and developmentally disabled.

"When I got in the business," says Burnside, "home video meant X-rated movies. The world has changed since then, but the regular customer still doesn't know that home video is more than mainstream movie titles—that it's fine arts, experimentation, etc. But that will come. Little City Video Weekend is a unique idea—it will open eyes."

Little City is the name of the residential community for the mentally retarded and developmentally disabled, located in suburban Palatine. It's Video-Induced Training And Learning program, also

known as VITAL, yielded the video productions showcased by Video Adventure. "VITAL teaches marketable skills in a hi-tech field

'Home video is more than just mainstream movie titles; it's also fine arts and experimentation'

not normally open to them," says Burnside. It was developed by producer Alan Dachman, who, while filming a documentary at Little City, noticed that the residents began taking more interest in their appearance and modifying their behavior when the cameras started rolling, in hopes of appearing in the show.

Each Video Adventure store screened a collection of productions by VITAL trainees as well as

features and news stories about the project that had appeared on television. Included in the residents' work is "The Rudy Dinosaur Show," created by Bob Smith (who also wrote and performed his own musical score). Smith's project was awarded a grant from Chicago's Center for New Television. Throughout the weekend, each store donated 50 cents to Little City for every tape rented.

Video Adventure customers received fliers advertising the event, and each store displayed signs and counter cards explaining the VI-

TAL program. Plus, says Burnside, the 90-minute Little City tape has been made available for free rental, joining other public-service titles Video Adventure offers free. These include "Strong Kids Safe Kids," a tape on child abuse.

In October 1986, Video Adventure showcased Chicago video artists in conjunction with the Center for New Television, a presentation titled Tales From Chicago. Several months earlier, the retailer had launched an open-house promotion with Chicago classical station WFMT-FM to highlight fine-arts

videos. The promotion featured live music from members of the Orchestra of Illinois. Upcoming events for the Windy City web include the chain's seventh annual Rent-A-Turkey Jubilee Of Really Mediocre Movies, scheduled to take place this Sunday to Wednesday (22-25). Burnside says the event will feature an "orgy of awful" films, including "Plan 9 From Outer Space," with a special guest appearance by author/movie critic Michael Medved, co-host of the Public Broadcasting System TV show "Sneak Previews."

FOR WEEK ENDING NOVEMBER 28, 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	6	LADY AND THE TRAMP	Walt Disney Home Video 582	1955	29.95
2	2	10	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	1986	29.95
3	3	57	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
4	6	25	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
5	7	113	DUMBO ▲◆	Walt Disney Home Video 24	1941	29.95
6	8	25	DISNEY'S SING ALONG SONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
7	4	25	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
8	11	4	MICKEY & MINNIE	Walt Disney Home Video 576	1987	14.95
9	9	76	ALICE IN WONDERLAND ▲◆	Walt Disney Home Video 36	1951	29.95
10	12	108	ROBIN HOOD ◆	Walt Disney Home Video 228	1973	29.95
11	5	113	PINOCCHIO ◆	Walt Disney Home Video 239	1940	29.95
12	13	85	THE SWORD IN THE STONE ◆	Walt Disney Home Video 229	1963	29.95
13	10	3	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES	Walt Disney Home Video 581	1987	14.95
14	16	76	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
15	15	24	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
16	23	55	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
17	17	25	WINNIE THE POOH AND A DAY FOR EEEYORE	Walt Disney Home Video 65	1983	14.95
18	18	75	WINNIE THE POOH AND THE HONEY TREE ◆	Walt Disney Home Video 49	1965	14.95
19	20	2	DONALD & DAISY	Walt Disney Home Video 578	1987	14.95
20	14	76	WINNIE THE POOH AND THE BLUSTERY DAY ◆	Walt Disney Home Video 63	1968	14.95
21	21	2	BARBIE AND THE ROCKERS: OUT OF THIS WORLD	Hi-Tops Video 00623	1987	14.95
22	24	2	CAPTAIN POWER: SHATTERED PAST	Hi-Tops Video 00633	1987	14.95
23	25	36	THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	14.95
24	19	25	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
25	22	3	CHIP 'N' DALE	Walt Disney Home Video 579	1987	14.95

◆ Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ 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.

RETAIL TRACK

(Continued from page 47)

NEW HARDWARE PLAYER: San Francisco-based Home Express just opened its sixth outlet, in Sacramento. The year-old chain has two units in Southern California (Huntington Beach and Buena Park) and is gaining national recognition from hardware and blank-tape suppliers. The large, 45,000- to 60,000-square-foot stores combine every type of home entertainment hardware with other home accessories and housewares.

DRIVE RIGHT IN: You can do that at Tampa Compact Disc in Clearwater, Fla. The sixth outlet of parent Atlanta Compact Disc, the Florida store was originally an instant-print photo store with a drive-through window. "I'd rather have people come in and check out our selection," says Kevin Boyer, Florida operations manager, "but if someone wants one certain item or an exchange, this is another convenience."

Boyer is challenging other CD-only webs, such as Boston Compact Disc, CD Warehouse, and others, in boasting that Atlanta Compact Disc is the largest such chain these days, with six outlets. The new store stocks 10,000 pieces, comprising 7,500 titles in 1,700 square feet.

FREE POSTER, FREE records, free mug, and beer at a reduced price are all elements of a crossmerchandising promotion being perfected by Disc Jockey with local bistros in its markets to help plug developing acts. The Owensboro, Ky.-based chain promises a free 45 and poster of the featured artist to the first 200 or 300 who make the tavern scene, says buyer Harold Guilfoil. "They can trade the singles in for \$2 off any album or cassette by that artist at our stores," he says.

The scheme targets emerging artists who are in the area, either warming up major groups' concerts or playing the smaller club circuit. Various other offers are possible, including having the featured act's name engraved on the mug, and the participating saloon will sell beer refills for 50 cents or some other reduced price. "We usually get a lot of play on the jukebox, too," says Guilfoil, who is about to hold the third such promotion in Knoxville.

INDEPENDENTS' DAY: Many of the 38 indie labels and 32 distributors who attended the weeklong NARM Wholesalers Conference Oct. 26-30 in Palm Springs report an upswing in business. No better example need be cited than the out-of-the-box success of 3C/Laurie and Bob Schwartz—who founded the label in 1958, survived evolution and revolution, and is now back full force in pop music, shopping for distribution.

The rerelease of "Nobody But Me" by the Human Beinz for 3C is seen as just more proof that the regional genesis that used to be the core of the business has never really died, says Lee Norris, vice president of one-stop Vinyl Vendors Too in Detroit.

THE LAST CONVENTION: Lost amid all the recent convention frenzy was the first Peaches Music & Video gathering. "Highlights included bowling for beer, telling jokes, and listening to Beastie Boys tapes for three hours straight. Absolutely no meetings, sessions, presentations, or seminars were held," says Neil Heiman, president of the Seattle-based, two-store chain.

To contact Retail Track, call marketing editor Earl Paige at 213-273-7040.

WALL-TO-WALL



FRED WILLIAMSON • BO SVENSON

DELTA FORCE COMMANDO

REALTA CINEMAT PRESENTS

AN ALFRED NIKOLAJ PRODUCTION A FRANK VALENTI FILM DELTA FORCE COMMANDO

STARRING BRETT CLARK FRED WILLIAMSON MARK GREGORY AND BO SVENSON

ORIGINAL MUSIC BY ELIO POLIZZI SCREENPLAY BY DAVID PARKER JR.

STORY BY DAVID PARKER JR. AND FRANK VALENTI DIRECTED BY FRANK VALENTI

ACTION MOVIE!

DELTA FORCE COMMANDO

NEW 1987 FEATURE FILM RELEASE!

“DELTA FORCE COMMANDO”, a brand new action-adventure film starring Fred Williamson and Bo Svenson, will be released on videocassette on December 16.

The movie “DELTA FORCE COMMANDO” has already attracted widespread attention, including articles in such newspapers as the *Wall Street Journal*. “DELTA FORCE COMMANDO” covers the story of two U.S. fighter pilots and their fight against terrorism in the deadly Nicaraguan jungle.

Climax of the movie centers around the U.S. Army crack Delta force squad being sent in to rescue the Air Force pilots after they crash land. The mission of the Delta Force Commandos—to defuse an on-board Atom Bomb before time runs out.

“DELTA FORCE COMMANDO” was produced and released in 1987. Directed by Frank Valenti.

CASH IN ON THIS BRAND NEW ACTION ADVENTURE MOVIE!

Order Date: November 30, 1987

To be included on the P.O.P. mailing list call 1-800-221-7700.



THE VISTA ORGANIZATION HOME VIDEO CORP

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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
★ ★ NO. 1 ★ ★					
1	2	5	4	JOSE LUIS RODRIGUEZ MERCURY	Y TU TAMBIEN LLORARAS <small>1 week at No. One</small>
2	1	1	14	JULIO IGLESIAS CBS	QUE NO SE ROMPA LA NOCHE
3	3	2	9	BEATRIZ ADRIANA PROFONO	LA LUNA SERA LA LUNA
4	7	9	5	ROBERTO CARLOS CBS	NEGRA
5	6	4	22	LUIS MIGUEL WEA LATINA	AHORA TE PUEDES MARCHAR
6	10	18	5	JOSE FELICIANO EMI	PONTE A CANTAR
7	4	3	16	LOS LOBOS WARNER BROS.	LA BAMBA
8	14	8	18	NELSON NED EMI	ME PASE DE LA CUENTA
9	5	6	8	WILKINS WEA LATINA	MARGARITA
10	12	14	6	JOSE LUIS PERALES CBS	AMADA MIA
11	13	13	10	FANDANGO EMI	AUTOS, MODA Y ROCK AND ROLL
12	19	29	4	LOS YONICS CBS	PETALO Y ESPINAS
13	8	7	8	DANNY RIVERA DNA	AMAR O MORIR
14	9	10	16	MJARES EMI	NO SE MURIO EL AMOR
15	16	12	12	PANDORA EMI	MI HOMBRE
16	15	17	40	LOS BUKIS LASER	TU CARCEL
17	11	11	13	AL BANO Y ROMINA POWER WEA LATINA	SIEMPRE SIEMPRE
★ ★ ★ POWER PICK ★ ★ ★					
18	35	—	2	ANA GABRIEL CBS	AY AMOR
19	25	20	17	EMMANUEL RCA	NO TE QUITES LA ROPA
20	21	21	7	PALOMA SAN BASILIO EMI	LUNA DE MIEL
21	23	23	7	ELIO ROCA PROFONO	UNA ROSA Y UNA ESPINA
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
22	NEW ▶	—	1	JOSE JOSE ARIOLA	SOY ASI
23	20	27	16	JULIO IGLESIAS CBS	TODO EL AMOR QUE TE HACE FALTA
24	38	49	3	YOLANDITA MONGE CBS	LABERINTO
25	18	16	7	TOMMY OLIVENCIA TH	NO TIRES LA PRIMERA PIEDRA
26	17	15	15	CHAYANNE CBS	FIESTA EN AMERICA
27	NEW ▶	—	1	KARINA RODVEN	SE COMO DUELE
28	39	44	3	ROCIO DURCAL ARIOLA	INFIDELIDAD
29	42	31	5	YURI EMI	VIVIR SIN TI
30	22	19	20	FRANCO DE VITA SONOTONE	SOLO IMPORTAS TU
31	24	30	8	FRANCO PEERLESS	MURIENDO AQUI
32	27	32	5	LOS HERMANOS MIER ARIOLA	LA COLORETEADA
33	26	22	8	SANDY REYES MUSIC CITY	MI NOVIA, MI AMANTE, MI MUJER
34	36	—	2	VICENTE FERNANDEZ CBS	QUE NO TE EXTRANE
35	37	36	7	ORQUESTA INMENSIDAD FANIA	TE PARECES TANTO A MI
36	44	47	3	FLANS MELODY	CORRE CORRE
37	45	—	2	LOLITA EMI	TE ESTOY HABLANDO EN SERIO
38	NEW ▶	—	1	ALVARO TORRES PROFONO	HAZME OLVIDARLA
39	30	39	13	YOLANDITA MONGE CBS	CONTIGO
40	NEW ▶	—	1	EDDIE SANTIAGO TH	LLUVIA
41	NEW ▶	—	1	JOSE JAVIER SOLIS MELODY	ME ESTOY VOLVIENDO LOCO
42	29	35	24	LOS BUKIS LASER	ME VOLVI A ACORDAR DE TI
43	33	38	18	SONIA RIVAS CBS	DE PECHO A PECHO
44	NEW ▶	—	1	CONJUNTO QUISQUEYA KAREN	LAMENTO DE SOLTERO
45	NEW ▶	—	1	THE NEW YORK BAND KAREN	EL PECADO
46	48	25	25	DANIELA ROMO EMI	VENENO PARA DOS
47	46	—	17	JOSE JOSE RCA	SIN SABER
48	NEW ▶	—	1	ROCIO BANQUELLS/LUIS MIGUEL WEA LATINA	NO ME PUEDO ECAPAR
49	40	42	42	BRAULIO CBS	NOCHE DE BODA
50	49	33	4	LUNNA A&M	FUGITIVO AMANTE

○ Products with the greatest airplay gains this week.

LA RADIO LATINA



by Carlos Agudelo

THE XII RESEÑA MUNDIAL DE ACAPULCO (Acapulco's World Review festival) in Mexico ended Nov. 17 after 10 days of what was supposed to be a representative showcase of current film, television, video, radio, and music productions. Despite the many problems faced by those who coordinated and organized the event, most participants feel that the review—organized in just six months—was a successful revival of a festival that had been dormant for 19 years.

In the music and video segments, the problems were more than evident, but so was the festival's potential. Most of the music events staged during the review had a definite local flavor. The segments were well produced, but the major flaw was that few groups from outside of Mexico participated. Most of the acts are well known inside of Mexico, but few have international appeal (Emmanuel and José José are two exceptions). And there were few new musical experiences. You can't help thinking the festival would have had more international appeal if genres other than pop ballad, folk, classical, and semiclassical had been represented. Salsa, merengue, Tex-Mex, Latin jazz, and even crossover rock by such groups as Los Lobos and Tierra were conspicuously absent.

In the video segment, more than 320 titles were shown, 110 of them Spanish-language videos. However, the Spanish tapes lacked variety, and quite a few of the best productions from both within and without Mexico were missing. The good news is that the number of Spanish-language videos selected shows that

there are more than enough productions to feed conventional or cable music programming in this language anywhere. According to such festival participants as producers Edmond Williams and Francisco Outon Arenaza and organizer Javier D. Doreste, it is the lack of media space for Spanish-language videos that is preventing the industry from growing. At present, Televisa allocates just one hour a day for video music programming. Also, recording companies are unwilling to finance many productions, especially costly ones. In Mexico, the average cost of a music video is \$9,000.

As for the acts themselves, the proliferation of groups of young singers (Flans, Fresas, Fandango) performing fast and generally meaningless numbers

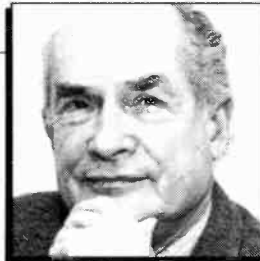
The Acapulco fest: plenty of problems, plenty of promise

shows how much audiences have changed. The trend seems to be toward a type of music similar to U.S. pop in style and arrangements—although judging from their performances at the festival, the groups still have a long way to go. What seems certain, though, is an upcoming invasion of rock by Spanish-language groups, mostly from Spain and Argentina. The festival provided a few glimpses of this, including a performance by La Union, a promising group from Spain.

SPANISH INTERNATIONAL MARKETING Inc. has created a new segment for its two-hour syndicated radio show, "Billboard's Latin Hits Countdown." The new segment, "Hit Picks Of The Future," will allow new Latin recording artists and established artists crossing over the opportunity for national exposure on the countdown's network.

The weekly program, which signed on in January, now airs in 36 Hispanic markets across the U.S., including Puerto Rico.

Classical KEEPING SCORE



by Is Horowitz

CCROSSING OVER: Quite correctly, the New York Times reports that the Billboard classical Top Crossover Albums chart was launched to recognize "... what has become a distinct genre of classical artists performing popular material or collaborating with popular artists." The lead article by critic John Rockwell in the paper's Nov. 15 Arts & Leisure section focused largely on the burgeoning trend of opera stars taking featured roles in Broadway musical revivals, but it also took notice of crossover activity by such instrumentalists as violinist Itzhak Perlman and flutist James Galway.

While other consumer publications have subjected the classical crossover trend to some scrutiny, often to blast the alleged miscasting of operatic voices in show music, none has devoted as much space to the phenomenon as the Times. It points to the release of "West Side Story" by Deutsche Grammophon as the key to the most recent surge.

Ironically, that towering bestseller came from a label that had often stressed that it was not at all interested in crossover and had no intention of creating product with that goal specifically in mind. Other record companies have not all been loath to show an active interest in these potential moneymakers, even if in some cases (CBS is a prime example) they choose to fudge the issue by creating a separate label for them.

But DG, it should be noted, is the label which has also succeeded in converting standard repertoire into some of the most successful crossover ever. The recent Vladimir Horowitz albums have enjoyed sales far above what might be expected from any so-called classical record, yet they are pristine in classical parentage. Once a classical album exceeds a certain number of sales, the argument that it has *crossed over* into

the pop (read "mainstream") territory gains in credibility. Often, highly publicized ancillary events help propel such albums into a wider sales orbit.

Putting aside those recordings of unambiguous classical legitimacy, the fact remains that crossovers can provide classical labels with revenues far in excess of normal expectations. So, by and large, the trend accelerates.

One indication is the increasing pressure classical

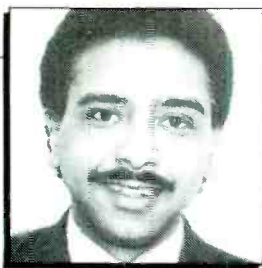
Crossover catches the attention of the mainstream

labels are putting on the National Academy of Recording Arts & Sciences to add a crossover slot in the classical Grammy categories. Greater returns may be the prime motivation for crossover, but there is a creative element at work as well, and some crossover recordings stand head and shoulders above others, artistically and technically. The better ones have as much right to recognition as the best chamber music recording, the argument holds.

PASSING NOTES: Mobile Fidelity's a&r exec Harvey Gilman and engineer Krieg Wunderlich are in Moscow reviewing another batch of vintage Melodiya recordings for transfer to digital and eventual release on CD in this country. This alliance has already resulted in the release of 16 MF releases here, with an additional 30 planned for next year. Among the Melodiya product being reviewed currently are titles by such artists as David Oistrakh and Sviatoslav Richter.

The range of albums already released and those coming is broad indeed, with many standard works in addition to pieces by Russian composers less frequently encountered on disk. Thus, MF may well be the first label to have all the Glazounov symphonies on CD. Two have already been released. Six more are due in the summer of 1988, says MF's Cheryl Werier.

Latin Notas



This week's column is written by Carlos Agudelo.

THE CROSSOVER EXPERIMENT continues with bold strokes. **Sting** has just finished recording songs in Spanish for a new extended-play album to be released Feb. 2 by A&M. Included in the album is the song "Fragilidad," a tune that became a top 10 hit in Brazil in its Portuguese version. In his last outing in Brazil, Sting packed the house at the Maracana stadium, which holds more than 100,000 people.

Another release targeted to Hispanics is the new **Linda Ronstadt** Elektra album of *corridos*, songs of the Mexican revolution, also in Spanish. The album is made up of tunes that Ronstadt's father sang to her when she was growing up. Ronstadt also appeared in a documentary about *corridos* that aired recently on the Public

Broadcasting System, directed by La Bamba's **Luis Valdez**. Even **Buster Poindexter** is getting into the act. His most recent album, "Hot, Hot, Hot," includes a Spanish-club mix—with Spanish lyrics. Also crossing over is **Suzanne Vega**, whose Spanish version of "Luka" is being played on Latin stations across the country, and **Brenda K. Starr**, whose single "Desayuno De Amor" was just released by MCA Records.

ALL THIS crossover action—by artists and labels alike—has resulted in some executive changes at the labels. PolyGram has named **Norberto de la Rosa** national manager of its newly started Latin venture. The label's only Latin artist, **José Luis Rodríguez**, has reached the No. 1 spot on the Hot Latin 50 chart with "Y Tu También Lloraras." De la Rosa will be replaced as CBS sales and promotion representative in New York by **Diana Alvarez**, previously assistant to Miami-based **Angel Carrasco**, CBS' a&r director for the East Coast.

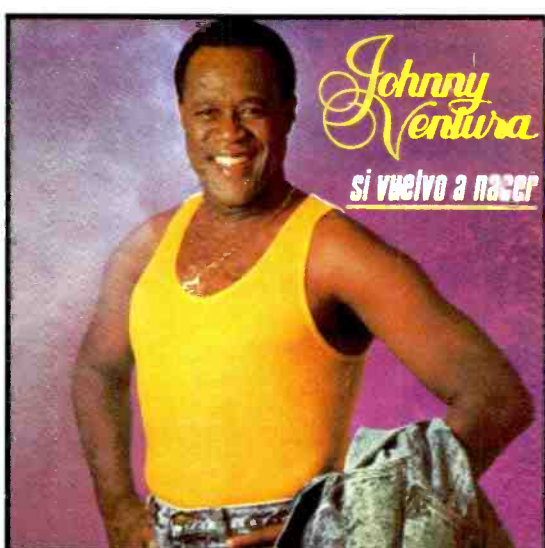
TELEMUNDO INC., a Spanish television network, is adding two affiliates—KUBD Channel 59 in Denver and W13BF Channel 13 in Hartford, Conn. Also, the network has named **Giora Breil** director of promotions.



Great Love. José Feliciano was joined recently by Mexican singing group Pandora during a presentation of songs from his new album, "Tu Inmenso Amor," at a party celebrating the first anniversary of EMI's Latin Division held in Puerto Rico.



HISTORIA MUSICAL DE FRANKIE RUIZ (TH-2491/Stereo)
This new LP is a gathering of all the hits of Frankie Ruiz from the beginning of his famous career with Orquesta La Solucion and following with Tommy Olivencia—and now with his own Orquesta.



JOHNNY VENTURA 'SI VUELVO A NACER' - DISCS CBS INTERNATIONAL. El Rey (The King) del Merengue at his best. Includes such hits as "La Cirugia," "El Olor de la Lluvia" and many others.

FOR WEEK ENDING NOVEMBER 28, 1987

Billboard®

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TOP LATIN ALBUMS™

			Compiled from a national sample of retail store and one-stop sales reports.	
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	27	JULIO IGLESIAS UN HOMBRE SOLO CBS 50337
	2	2	55	BRAULIO LO BELLO Y LO PROHIBIDO CBS 10452
	3	5	5	JOSE LUIS RODRIGUEZ SENOR CORAZON MERCURY 832-763-4
	4	3	11	DANNY RIVERA AMAR O MORIR DNA 336
	5	10	5	JOSE FELICIANO TU INMENSO AMOR EMI 6672
	6	8	9	WILKINS PARAISO PERDIDO WARNER BROS. 54945/WEA
	7	—	1	JOSE JOSE SOY ASI ARIOLA 6786
	8	4	57	JOSE JOSE SIEMPRE CONTIGO ARIOLA 5732
	9	9	31	FRANCO DE VITA FANTASIA SONOTONE 1405
	10	7	11	LOS BUKIS ME VOLVI A ACORDAR DE TI LASER 3025
	11	15	5	JUAN GABRIEL 14 EXITOS ORIGINALES ARIOLA 7289
	12	18	3	LUIS MIGUEL LUIS MIGUEL 87 WEA LATINA 54719/WARNER BROS.
	13	12	7	BEATRIZ ADRIANA LA LUNA SERA LA LUNA MELODY 8210
	14	14	29	YOLANDITA MONGE LABERINTO DE AMOR CBS 10382
	15	13	49	EMMANUEL SOLO RCA 5919
	16	11	9	ROBERTO CARLOS ROBERTO CARLOS 87 CBS 12333
	17	6	69	JUAN GABRIEL PENSAMIENTOS ARIOLA 6078
	18	21	9	JOSE LUIS PERALES SUENOS DE LIBERTAD CBS 69301
	19	20	31	AMANDA MIGUEL AMANDA MIGUEL TELEDISCOS 102
	20	—	25	LUNNA LUNNA A&M 37022
	21	17	51	DYANGO CADA DIA ME ACUERDO MAS DE TI EMI 5735
	22	16	55	EDNITA NAZARIO TU SIN MI MELODY 094
	23	22	3	AL BANO Y ROMINA POWER SIEMPRE SIEMPRE WEA LATINA 42060/WARNER BROS.
	24	24	69	ISABEL PANTOJA MARINERO DE LUCES RCA 7432
	25	19	3	JOSE NOGUERAS SER BORICUA ES UN HONOR ME 030
TROPICAL/SALSA	1	4	15	EL GRAN COMBO 25 ANIVERSARIO 1962-1987 COMBO 2050
	2	3	59	EDDIE SANTIAGO ATREVIDO Y DIFERENTE TH 2424
	3	2	23	TOMMY OLIVENCIA 30 ANIVERSARIO TH 2464
	4	1	35	FRANKY RUIZ VOY PA' ENCIMA TH 2453
	5	5	13	PEDRO CONGA NO TE QUITES LA ROPA SONOTONE 1119
	6	8	9	CELIA CRUZ/WILLIE COLON THE WINNERS VAYA 109
	7	7	9	JOHNNY VENTURA SI VUELVO A NACER CBS 999
	8	6	13	ORQUESTA INMENSIDAD ALEGRANDO AL MUNDO FANIA 646
	9	13	91	FRANKY RUIZ SOLISTA PERO NO SOLO TH 2368
	10	10	41	SONORA PONCENA BACK TO WORK INCA 1083
	11	16	3	RAY DE LA PAZ ESTOY COMO NUNCA BC 8801
	12	17	3	EDDIE PALMIERI LA VERDAD FANIA 24
	13	14	5	ORQUESTA LA SOLUCION BUENA PESCA TH-ROOVEN 2486
	14	15	51	ANDY MONTANEZ MEJOR ACOMPAÑADO QUE NUNCA TH 3434
	15	19	61	BONNY CEPEDA Y SU ORQUESTA DANCE IT!/ BAILALO RCA 7541
	16	9	11	GILBERTO SANTAROSA KEEPING KOOL COMBO 2051
	17	12	25	CHEO FELICIANO SABOR Y SENTIMIENTO COCHE 356
	18	18	13	LOS HERMANOS ROSARIO ACABANDO KAREN 107
	19	11	7	HECTOR LAVOE STRIKES AGAIN FANIA 647
	20	21	3	VARIOS ARTISTAS MERENGUEANDO RCA 6558
	21	22	19	ROBERTO DEL CASTILLO JUSTO A TIEMPO CBS 10489
	22	20	33	WILFRIDO VARGAS LA MUSICA SONOTONE 1406
	23	—	1	LUIS RAMIREZ LUIS RAMIREZ Y SU SUPERBANDA FAISAN 508
	24	—	1	BLAS DURAN EL CONSEJO DE LAS MUJERES GUITARRA 1005
	25	23	75	ROBERTO TORRES ELEGANTEMENTE CRIOLLO SAR 1043
REGIONAL MEXICAN	1	1	49	LOS BUKIS ME VOLVI A ACORDAR DE TI LASER 3025
	2	3	3	LOS YONICS PETALOS Y ESPINAS LASER 3041
	3	3	19	LOS CAMINANTES GRACIAS MARTIN LUNA 1147
	4	4	9	FITO OLIVARES LA GALLINA GIL 20001
	5	8	7	RENACIMIENTO 74 LA GUERA GRINGA RAMEX 1192
	6	10	7	LA MAFIA LIVE CBS 84339
	7	7	15	VICENTE FERNANDEZ MOTIVOS DEL ALMA CBS 20821
	8	6	49	LOS TIGRES DEL NORTE GRACIAS AMERICA PROFONO 90499
	9	17	61	ANTONIO AGUILAR LA TAMBORA MUSART 2021
	10	22	7	ROCIO BANQUELLS ENTREGA TOTAL WARNER BROS. 6608/WEA
	11	11	29	RAMON AYALA HASTA QUE TE PERDI FREDDIE 1385
	12	9	3	LOS HERMANOS MIER LA COLORETEADA ARIOLA 5368
	13	5	11	LOS LOBOS LA BAMBA WARNER BROS. 25605-4
	14	14	9	GRUPO PEGASO DEL POLLO ESTEBAN LA DUDA DMY 058
	15	20	49	LITTLE JOE TIMELESS CBS 10458
	16	16	9	GRUPO MAZZ BEYOND CBS 10495
	17	24	5	LOS BRIOS NUEVAS VERSIONES PROFONO 90524
	18	12	7	GRUPO EL TIEMPO CON SENTIMIENTO ROMANTICO LUNA 1142
	19	15	23	LOS SAGITARIOS DE NUEVO LOS SAGITARIOS LUNA 1141
	20	—	1	INDUSTRIA DEL AMOR MARCHATE RAMEX 1190
	21	—	43	VICENTE FERNANDEZ HOY PLATIQUE CON MI GALLO CBS 163
	22	—	1	LOS SOCIOS DEL RITMO LOS SOCIOS CON LOS SOCIOS ARIOLA 6650
	23	18	19	ANTONIO AGUILAR CON BANDA MUSART 2021
	24	—	57	LOS BONDADOSOS 17 SUPEREXITOS PROFONO 90465
	25	—	1	JOSE JAVIER SOLIS NO ME OLVIDARAS PROFONO 90544

(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.

Australia



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This will, indeed, be an issue not to be missed! An issue fit for a 200th Birthday.

ISSUE DATE: JANUARY 30, 1988 AD DEADLINE: DECEMBER 30, 1987

Design: Tom Godici

200th
ANNIVERSARY

A SALUTE TO AUSTRALIA



BICENTENNIAL (1788-1988)

IFPI Head Reports Progress In Battle Vs. Piracy

BY MIKE HENNESSEY

LONDON Significant progress in the battle against record piracy in the Far East was reported by Nesuhi Ertegun, president of IFPI, during a meeting of the global label trade group here Nov. 11.

"Never, in all the time I have been involved in the fight against piracy, has the news from that region been so encouraging," Ertegun said.

He was in London just nine days after attending an IFPI Asian Pacific regional meeting in Kuala Lumpur, Malaysia, where news of new copyright legislation in Thailand and strict enforcement of existing laws in Singapore were reported.

Ertegun met with the Thai minister of education in Bangkok where,

he said, a good, strong copyright bill, giving protection to international and national copyrights, has been drafted and should become law early in 1988.

"And in Singapore, one of the world's major piracy black spots, exports of illicit sound carriers have dropped from well over 100 million units a year to 15 million, and the decline continues," Ertegun said.

"The result of this has been that sales for the legitimate industry, embracing multinational companies and independent local labels, have been boosted enormously. 1987 should prove to be a highly profitable year for our members in Singapore."

Ertegun added that Malaysia now has a strong copyright law, and enforcement is due to begin Dec. 1.

Ertegun said there is encourag-

ing news, too, from Indonesia, the world's major source of pirated product. On the day following the IFPI Asian Pacific meeting, officials of the federation, including Ertegun and director general Ian Thomas, received a 21-man delegation from the Indonesian music industry.

"There were representatives of the legitimate companies, who are affiliated with IFPI, and also of pirate operators," Ertegun said. "And they were inquiring as to ways in which they could legitimize their activities."

Ertegun reported that copyright legislation is on the way in Indonesia and that there would be bilateral agreements between Indonesia and the U.S. and Indonesia and the U.K.

"As soon as these agreements go into effect," said Ertegun, "the In-

donesian government will enforce antipiracy measures." Ertegun added that the developments in Indonesia followed pressure from the U.S. government. "There are positive indications that the pirate operations in Indonesia would like to become legitimate," said Ertegun.

Terence Phung of CBS Singapore, chairman of the Asian Pacific regional group of IFPI, and Nick Garnett, the federation's legal adviser in the region, are involved in a series of meetings with the Indonesian record industry to help plot the steps towards legitimizing the country's record business.

"I think the pirates see that their days are numbered," Ertegun said, "and I anticipate big changes in this territory before the end of 1988."

"This is good news for the legitimate industry because Indonesia is a country of 160 million people, and the sales potential is tremendous. The legitimate industry is winning the fight, and all the years of effort are finally paying off. Indonesia can be a high source of revenue for the record industry, both national and international."

Ertegun also said copyright-law enforcement in his native Turkey is now much stricter than before, and there has been a "tremendous decrease" in record piracy. "The news from Saudi Arabia looks positive, too, and we are keeping in close contact with the government there," he

said. Ertegun said he had only one item of disturbing news to report—that Dubai, located in the Middle East, seems to be developing as a source of pirate material. The duty-free shop in the country's airport was well stocked with high-quality pirated cassettes that seemed to be locally manufactured, he said.

Commenting on the U.K.'s new copyright bill (Billboard, Nov. 14 and 21), Ertegun said the absence of provisions pertaining to home taping and record rental was "extraordinarily disappointing and a terrible blow to the industry."

"What is particularly ironic is that home taping in the U.K. is actually against the law, and yet for this illegal activity there is no provision for compensation to copyright owners. I regard this as unfair, unjust and, frankly, ridiculous."

Attending the IFPI board meeting for the first time were David Fine, president of PolyGram, who succeeds Jan Timmer, and Michael Dornemann, co-chairman of BMG, who succeeds Eliot Goldman.

Stan Gortikov, who recently retired as president of the Recording Industry Assn. of America, made his farewell appearance and introduced his successor, Jay Berman.

Private Radio Takes Stance In W. Germany Says Gov't, Public Broadcasters Hinder Growth

BY WOLFGANG SPAHR

MUNICH The progress of private radio in West Germany has been slowed by opposition from politicians and public broadcasters, according to Jurgen Doetz, president of the Kabel und Satellit Federal Assn.

Speaking at the association's annual meeting here, Doetz said that while in some areas—including Bavaria, Schleswig-Holstein, Berlin, and Hamburg—private radio has benefited from an enlightened media policy, in others every effort has been made to put obstacles in its path.

Doetz paid tribute to the enterprise of the private stations, which

he said are fighting for their place in the German broadcast landscape and have shown a remarkable willingness to take risks. He said that they are not trying to destroy the public broadcasting system, but merely want to operate alongside it in conditions of fair competition.

However, in some federal states, these stations have been unable to make headway. In North Rhine-Westphalia, the SPD government wants to preserve the dominance of Westdeutsche Rundfunk. In Baden-Wuerttemberg, where more liberal media policies were once advocated, the committees set up to encourage private radio had in fact done the opposite. The Bremen and Saar governments had abandoned their origi-

nal policy on new media, and in Hesse, too, the outlook does not seem promising, according to Doetz.

Edmund Stoiber, Bavaria's minister of state and one of the acknowledged pioneers of private radio in Germany, noted that public broadcasters could not hope to match the decentralized coverage of the new stations. He said that BR, Bavaria's own public station, for instance, is not in a position to build 60 local studios in the region.

Stoiber, a strong advocate of private television as well as private radio, ventured to forecast that in many larger German cities it will be possible to establish as many as three private TV frequencies. But he expressed concern over the European dimension of the new media, saying that while West Germany has clear rules for private management of radio and TV, this is not the case elsewhere in Europe.

The German government is already seeking a European solution to the problem through the European Council, though the European Economic Community Commission's demand that broadcasters devote 60% of their output to programming originated in EEC countries is not acceptable, Stoiber said.

Stoiber also expressed concern over possible EEC moves to introduce a compulsory copyright license and over proposed restrictions on advertising that might force German private radios to halve their advertising airtime. Earlier, Paul Kossler, the association's radio representative, had emphasized that round-the-clock broadcasting, not 18 hours a day as currently provided, is essential to the financial viability of the private radio sector.

The meeting also addressed the state of negotiations with German collection society GEMA. Doetz noted that after long and difficult discussions, GEMA had made significant concessions. It had been agreed, for instance, that tariff percentages would be calculated from actual net advertising revenues and not, as GEMA had proposed, from an estimated profit figure.

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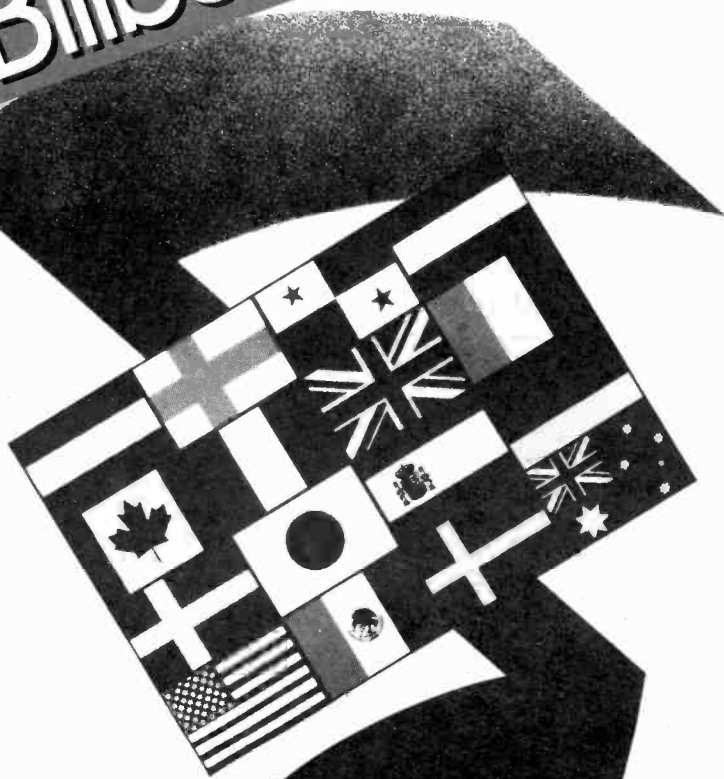
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8mm Units Increased By 20% Sony Ups Camcorder Output

TOKYO Sony here is boosting production of 8mm camcorders by 20%, to 120,000 units monthly, in a bid to take a larger slice of the video camcorder market in competition with the rival VHS-based format.

The additional output will reportedly be allocated to the domestic market. Sony currently produces five 8mm camcorder models, but the bulk of the increase is expected to be in the CCDV-50 and CCDV-90 machines, which sell here for \$1,415 and \$1,750, respectively.

Japanese hardware manufacturers are concentrating increasingly on the market for high-value lines, including camcorders, in response to difficulties in conventional video-cassette recorder business. Production and exports have been falling steadily in the last year, hard hit by competition from low-priced South Korean VCRs and the impact of soaring yen-to-dollar rates.

In September, VCR production totaled 2.53 million units, down nearly 10% from the equivalent period in 1986. Shipments were down 7% to 2.94 million, and exports were down 18.6% to 2.39 million. Of the machines exported, 1.3 million went to the U.S., 24% less than in the same month last year; 387,000 to European Economic Community countries (down 13.5%); and 704,000 to the rest of the world (down 9.8%).

Production for the first nine months of 1987 totaled 20.32 million units, down 14.8% from the same period in 1986. Exports totaled 16.67 million, down 21.7%. However, domestic shipments for September were up 27.9% to 509,000, the 17th month in a row that the total has been more than 10% better than the equivalent month a year before. Domestic shipments for the first nine months of 1987 were up 30.7% to 4.19 million.

Develop Plan To Compete With Chains French Indie Retailers Unite

BY PHILIPPE CROCQ

PARIS France's specialty record stores, whose ranks have been decimated in recent years, have mounted a last-ditch bid for survival by setting up their own trade organization, the Syndicat des Disquaires Francais.

Badly hit by the slump in French record and tape sales, the retailers have suffered a 95% fall in numbers over the last decade, down from more than 8,600 in 1977 to only 350.

Their problems are similar to those experienced by independent dealers in the U.K., West Germany, and other European markets, all of which have lost market share to major chains, department stores, and non-traditional outlets.

Large French stores and chains, including FNAC, the country's most powerful record and tape seller, enjoy bulk-order discounts and preferential returns deals, notably on

chart product. Many have used music as a loss leader to stimulate store traffic and sales of other goods, while the independent stores have found their margins squeezed and their prices undercut.

Now the SDF hopes to fight back with an ambitious and wide-ranging program designed to regenerate the independent retail sector. Its plans were developed at an October meeting that was also attended by representatives of French record industry group SNEP.

SDF president James Moreau says the group's objectives include the establishment of a voluntary support fund to assist modernization of stores and the opening of an SDF office able to negotiate overseas product purchases. The group hopes that this strategy will make available some of the back catalog that, although still in demand, has been largely eliminated by French record companies.

Japan's Vinyl Output Dips

TOKYO Japanese production of vinyl disks totaled 55.65 million units in the nine months to September 1987, 30% below the equivalent figure last year.

Compact disk production was 47% up over the same period, with pro-

duction of 42.96 million units. Vinyl output was worth \$385.6 million (32% down); CD output was worth \$676.4 million (46% up).

Combined vinyl and CD production, therefore, totaled 98.61 million units (9% down), worth \$1,062 million (3% up). Prerecorded tape production was 50.25 million units (6% up), worth \$506.4 million (also 6% up), giving an overall figure for Japanese record and tape manufacture of 148.86 million units (5% down), worth \$1,568 million (4% up).

Industry figures for September 1987 alone conform to the longer-term pattern, with vinyl record production at 5.33 million units, 36% down on the September 1986 total. Prerecorded tape output was at 6.28 million units, up 8%. However, CD production was at 4.84 million units, only 6% up on the 1986 figure.

SHIG FUJITA

FOR THE RECORD

A story in the Sept. 19 issue implied that two South African acts, Ladysmith Black Mambazo and Ray Phiri, would be willing to play in Sun City, which is boycotted by anti-apartheid groups. According to Night After Night Ltd., management company for Ladysmith Black Mambazo, the group members "never have and never will play Sun City."

Austria IFPI Head Quits In Dispute Over Imports Policy

BY MANFRED SCHREIBER

VIENNA Stephan von Friedberg, president of the Austrian branch of IFPI since 1985, resigned unexpectedly during a meeting of the group's general assembly here. His announcement comes at the height of a debate about the national industry group's policy on imports.

The dispute, which had been

'The only solution to the problem is for me to resign'

brewing for several months, is centered on a campaign carried out against the Austrian music industry by the Chamber of Workers and Employees, a trade union that vociferously argues that the prices of disks, prerecorded tapes, and CDs are some 30% higher here than in neighboring West Germany.

Von Friedberg insists that record-company production prices are just 10%-13% higher in Austria than in Germany.

The Chamber of Workers and Employees argues that the reason for higher prices lay in a judgment by the Supreme Court. The Supreme Court earlier ruled against parallel imports in a decision made to protect the distribution rights of copyright owners. This led the

union to propose amendments to the copyright law.

Talks with the Austrian Chamber of Commerce led to the suggestion that if parallel imports were to be allowed, royalties should be paid at a rate equivalent to 83 cents for an album, 25 cents for a single, and \$3.75 for a music video.

This suggestion, put by von Friedberg to the IFPI General Assembly, was rejected causing his sudden resignation. "I have found during the last session that I do not have the confidence of the majority of IFPI members," Friedberg said. "A president can fulfill his role only if he is trusted by those who voted for him. The only solution to the problem is for me to resign."

Von Friedberg has been a member of the Austrian IFPI group's board since 1968. He initiated the formation of both music-industry collecting societies, LSG (for audio rights) and VBT (for video rights).

When elected president in 1985, von Friedberg said, "For the past 15 years, and during the terms in office of four previous presidents, I have been general secretary of the group. Through that long period I have defined IFPI aims and they've been accepted by the membership."

Von Friedberg will remain a member of the IFPI board here and stay on as vice president. An election to fill the president's post is planned for Thur. (26).

EMI Sets Up W. African Base In The Ivory Coast

BY PHILIPPE CROCQ

PARIS EMI has opened a subsidiary company on the Ivory Coast headed by Frederic Giaccardo, formerly export and promotion director at EMI Pathe France. The move is seen as part of EMI's policy of international expansion, particularly into Third World markets.

Says Giaccardo, "The African market is expanding rapidly, and this new operation will allow us to consolidate and strengthen our position in a region which is still largely undeveloped."

EMI has made it plain that it will not enter Third World markets without some evidence of government moves to strengthen copyright law and control piracy. The Ivory Coast, with 10 million inhabitants, is potentially a significant market, but pirated cassettes currently account for 90% of prerecorded music sales.

Recently IFPI's Peter Crockford and Patrice Fichet from the French record industry organization SNEP were invited to the country to witness the final stages in the drafting of new

copyright legislation based largely on France's 1985 law. The text is expected to be approved by ministers and the National Assembly this month and will then be ratified by the Rome Convention.

EMI's Ivory Coast operation is based in the Koumassi district of the capital, Abidjan. Cassette duplication facilities are planned, and sales and distribution will cover not only the Ivory Coast itself but also other West African countries, including Togo, Mali, Guinea, and Senegal.

Says Giaccardo, "EMI has been a pioneer in this part of the world, and if artists like Salif Keita and Alpha Blondy are now stars—and Alpha Blondy's last album, 'Revolution,' went gold in France one month after release—it is because EMI signed and developed them on an international level at a time when virtually nobody in France knew anything about the African music scene. That farsighted policy is now bearing fruit and will help us to establish ourselves in West Africa."

Fresh Approaches Urged For Radio, Record Biz Pollster: Radio PDs Lack Foresight

BY KIRK LaPOINTE

TORONTO Canadian radio programmers are thinking too much about the recent past and not enough about the future in the way they're tailoring their stations, according to the federal government's top pollster.

Allan Gregg, the Conservative government's top surveyor of public opinion who dabbles in the music industry as a publisher and investor, told a recent gathering of executives that Canadian society will need an enormous influx of immigrants to grow at a normal pace.

Who is programming for this coming society? "The answer, by and large, is no one," said Gregg, speaking at the annual conference of *The Record*, the Canadian music industry publication. And while it may seem that the generally aging society provides a golden opportunity for programmers, Gregg says not much is known about the aging process and what music tastes such a society would have.

Gregg, publisher of *Music Express* magazine and the underwriter of *New Regime*, signed to BMG Music Canada Inc., said the music business places an enormous emphasis on research and seems to be part of an "unbridled gallop" to capture a segment of the so-called yuppie market.

But baby boomers are more complex than meets the eye, he said. They still adhere to such traditional goals as purchasing a house and consuming material goods but use different means to achieve their ends. They place high priority on ethics, principles, and honesty—not as an end but as a means to an end,

Gregg said.

Clearly, he said, there are no megatrends in the music business. As a result, "instead of looking for the next Bon Jovi, you might [be better off] looking for not the new Bon Jovi," he told about 750 programmers and record executives.

Gregg, well-received at the convention, is a principal adviser to the Tories in power. With his longish hair and diamond earring, he is anything but a traditional Conservative. But his company, Decima Research Ltd., is the most powerful polling firm in the country. Gregg's

understanding of demographics, unfurled before an industry that prides itself on its connection to the general public, compelled even the most jaded industryite.

He told the audience to be mindful of the breakdown in male-female roles and to redefine the gender division in programming and production. He said artists no longer appeal strictly to one sex or the other.

And he questioned the emphasis some place on production values in music, saying that much stands to be gained by those who take a refreshing approach.

Wary Of Takeover, Southam Fortifies Its Stake In Selkirk

OTTAWA Southam Inc. has increased its stake in Selkirk Communications Ltd. to 50.5% of the nonvoting shares in an attempt to stave off future takeover bids.

Admitting that the recent departure of the company's president has created "a certain amount of instability in the operations of Selkirk at this time," Southam says its acquisition of shares "will add stability so that Selkirk's management can deal effectively with the many issues its various operations face in the broadcasting industry."

Only weeks ago, Rogers Communications Inc. attempted to purchase Southam's 42.5% stake and whatever else it could among Selkirk's shares at \$35 each. But it retracted its bid when Southam, by far the largest shareholder in Selkirk, balked at the bid. Southam

also owns 20% of the voting shares.

Selkirk owns a number of radio and television stations in Canada and is viewed as an asset-rich but cash-poor operation that offers great opportunity for a firm looking to consolidate national network holdings in radio. Rogers, with its many radio and television holdings and its preeminent position in Canadian cable, was viewed as an ideal suitor.

The Southam purchase includes 1 million nonvoting shares at \$26.50 a share and some 30,300 Selkirk warrants at \$9.75 a warrant. The transaction is subject to approval by the Ontario Securities Commission. Southam owns a sizable newspaper chain and considerable publishing and communications holdings.

MAPLE BRIEFS

THE CANADIAN RECORDING Industry Assn. and the Canadian Independent Record Production Assn. are asking the House of Commons Committee on Culture to strengthen some government rules that regulate music played on radio. The CRIA says the requirement that at least 30% of the music played by a radio station must be Canadian is interpreted by programmers as a maximum, not a minimum, while the CIRPA says the 30% level should apply to both AM and FM (the current FM quota ranges from 7% to 30%, depending on the format). The CRIA also criticizes limitations on the number of times a station can play a particular song per week, saying they inhibit Canadian artists. The group also complains that the oldies format makes it hard for new acts to win radio exposure. The CIRPA says differences between AM and FM are purely technical and that equally tough regulations should apply to both.

HEAVY LOSSES continue to be absorbed at the two publicly traded compact disk manufacturing outlets in Canada. Praxis Technol-

ogies posted a \$1.2 million loss in the three months ended Sept. 30, while Cinram's losses approached \$1 million for the same three-month stretch. Both firms report increased demand, however, as Christmas approaches.

INITIAL RETAIL REACTION to MCA Canada's 20% cut in CD suggested list prices has been positive, but so far no companies have followed the MCA move.

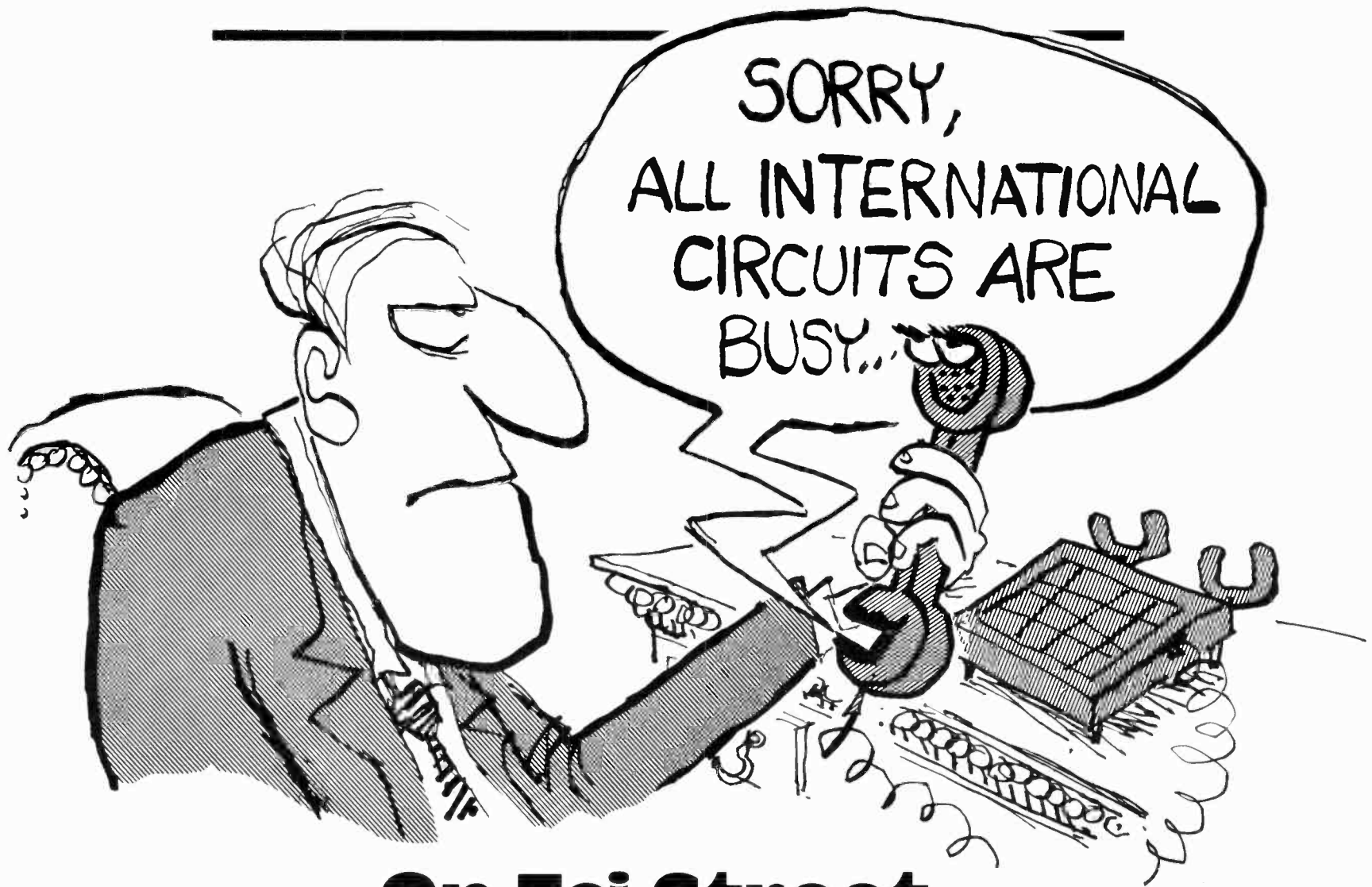
JOHN FRASER has been appointed senior vice president of marketing for Nelson Videovend Ltd., which holds the international rights to make and market *The Amazing Video Machine*. To date, more than 50 of the credit-card-activated videocassette vending machines have been put into service.

ISLAND RECORDS CANADA Ltd. has its first domestic signing in recent history: Andrew Cash, former front man for the Toronto-based *L'Etranger*. Signed to a worldwide deal with Island, Cash is currently working with producer John Switzer at Phase One studios in Toronto on an album due for spring release.

BOB RAMAGLIA, manager of Corey Hart, has resigned his position without an explanation. No replacement has been announced. Also expected to change managers shortly is Luba, Canada's Juno-winning female vocalist for the past three years.

TELESAT CANADA, the country's domestic satellite operator, now offers a 15-kilohertz, digital-quality stereo-transmission service called RadioNet 2. The service will also use the Single Channel Per Carrier technology to allow independent transmission from anywhere in Canada, thus allowing programming or information to be sent via satellite from more than one location or on a time-shared basis, a key for major users.

STEVE CHASE and Kari Skogland have joined Champagen Pictures as directors. Chase's recent work includes "Contact" by Platinum Blonde and "Happy Together" by the Nylons. Skogland's work includes the hot "Dance Desire" video by Haywire and "Promises" by Frozen Ghost."



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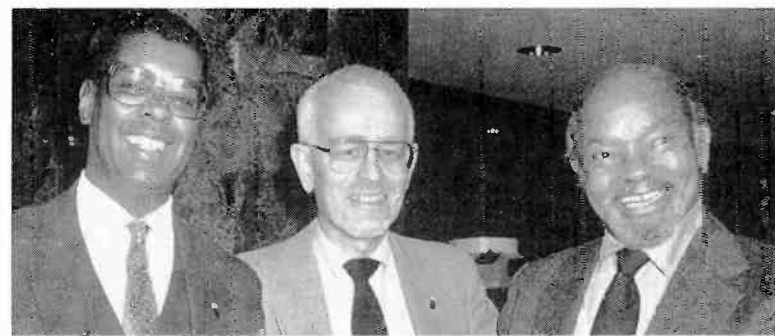
Sound Trax. Film director Joel Schumacher, center, is presented with Recording Industry Assn. of America gold awards for the soundtracks to two of his two films, "St. Elmo's Fire" and "The Lost Boys." Also shown are Atlantic executive vice president/general manager Dave Glew, left, and Atlantic president Doug Morris.



In The Flesh. Capitol recording group Flesh For Lulu recently held a listening party for its new album, "Long Live The New Flesh," at Scream, a floating nightclub in Los Angeles. Shown, back row from left, are Tarquin Gotch of Hughes Entertainment and band members Rocco and Kevin Mills. Also, front row from left, are band members James Mitchell and Nick Marsh, Capitol Records president Dave Berman, and Capitol a&r exec Tim Devine.



Jet Set. MCA group the Jets are presented with platinum awards for their self-titled debut album. Shown kneeling, from left, are Jets members Haini, Eddie, Elizabeth, and Leroy Wolfgramm. Standing, from left, are MCA Records president Myron Roth; band member Moana Wolfgramm; MCA executive vice president Richard Palmese; band member Kathi Wolfgramm; MCA vice president Ernie Singleton; Jets manager Don Powell; Rudy Wolfgramm; and MCA vice president Steve Meyer.



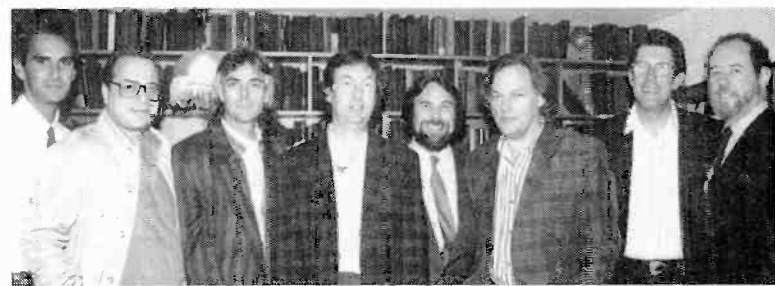
Yes Indeed. Famed composer/arranger Sy Oliver, right, was recently honored at the a&r producers luncheon, given by the New York chapter of NARAS, the recording academy. Also shown, from left, are BMI's Brian McLaughlin and Burt Korall.



Petite Flower. Elektra recording artist Judy Tenuta is greeted by Elektra executives after her recent performance at Radio City Music Hall. Shown, front row from left, are manager of national alternative radio Mark Cohen; a&r representative Kevin Patrick; and a&r representative Michael Alago. In the back row are Tenuta, center, a&r representative Bob Kaminsky, left, and Howard Thompson, vice president a&r East Coast.



High Marx. EMI-Manhattan and artist Richard Marx celebrate his first gold album, "Richard Marx." Pictured, from left, are national promotion director Rich Tamburro; John Hey, national director of AOR promotion, college radio and alternative marketing; vice president of sales Ira Derfler; Sal Licata, CEO; Ken Baumstein, vice president of marketing; Geoff Bywater, vice president of artist development and video; Marx; Gerry Griffith, senior vice president of a&r; Bobby Columby, a&r consultant; Rusty Garner, national director of dance video; Ross Schwartz, Marx's attorney; and Bruce Garfield, vice president of pop a&r.



Learning To Smile. Columbia Records recently celebrated Pink Floyd's sold-out concerts at New York's Madison Square Garden. Shown, from left, are vice president of East Coast marketing Jack Rovner; senior vice president of a&r Mickey Eichner; Floyd members Richard Wright and Nick Mason; CBS Records division president Al Teller; band member David Gilmour; Steve O'Rourke, EMP Productions; and Bob Sherwood, senior vice president of marketing.

Analyst Recommends Cut In CD Prices

BY KEITH BENJAMIN

This is the first in a series of guest columns that will appear on the financial page approximately once a month. This week's columnist is Keith Benjamin, an entertainment industry analyst at Silberberg, Rosenthal & Co. in New York. Benjamin, who was recently named a partner in the brokerage firm, has been tracking music/video retail and rackjobbing stocks for two years. His comments should not be construed as an offer to sell or a solicitation to buy any securities.



leases could considerably improve the outlook for next year's CD sales.

With or without that price reduction, however, increased CD demand should continue to outpace that of other prerecorded music. Accordingly, the environment for record companies and music retailers appears more favorable than for consumer product manufacturers and retailers in general, even if an economic recession comes to pass.

While record company gross profit margins are at about 50% on CDs, retailers are under pressure because increasing CD sales are generating lower levels of profitability than cassettes or LPs. Retail margins on cassettes have been running at nearly 40%, compared with just above 30% for CDs. For example, a hit CD with a wholesale price of \$10 that sells at retail for \$14.50—leaving the retailer with a 31% margin—carries a cost to the record label of about \$5, including about \$1.50 for the disk itself. The remaining costs include royalties, packaging, mastering, and overhead. Unit costs should continue declining as volumes increase relative to fixed manufacturing and overhead costs.

High CD gross margins have fueled record earnings growth at the major labels. Until now, these mar-

gins could be rationalized as a function of the scarcity of CD production capacity. As the supply appears to be rapidly exceeding existing sales levels, record companies may at last be forced to bolster demand to utilize the new production capacity coming on line.

Current 1987 CD supply estimates hover near 100 million units, with demand about level with supply (43 million units sold in the first half). If demand is viewed as deriving from CD player sales, however, there is cause for concern. At the beginning of this year, there were about 4 million players in U.S. homes, for a low 5% penetration. The Recording Industry Assn. of America estimates sales of 80 million CDs through Jan. 1—an average of 20 per player.

The bad news is that the Electronic Industries Assn. just reduced its estimate of 1987 player sales from more than 4 million to under 3 million units. That represents a mere 10% increase over the 2.6 million units sold in 1986. We estimate that each new buyer this year will collect 16 CDs, and the 4 million previous player owners will acquire another 13 disks, for a total of 100 units this year (up from 53 million last year). That will bring the total U.S. library to 180 million units. If the EIA figure holds true, the installed base of players at Christmas will be 7 million, for a library of 25 CDs per player.

A reasonable 1988 forecast calls for these player owners to buy about 10 more CDs each, for a total of 70 million units. Assuming high list prices, CD player sales could remain flat at 3 million next year. We estimate these new owners will buy 15 disks each, or another 45 million, bringing total 1988 CD sales to 115 million units, up 15% from this year. While that growth looks good compared to the economy as a whole, it doesn't come close to matching a potential supply of 200 million units.

It simply makes long-term economic sense for record companies to reduce prices to attract more new CD player buyers now. Short-term gross profits on CDs could fall, but the impact should be offset by growth in demand.

We estimate that with a hypothetical average CD sale price of \$11, each existing player owner in 1988 would buy 15 disks, or 105 million total units. Player sales would then reach 4 million units, generating about 18 CD purchases per player, or another 70 million disks. These 175 million CDs, at a sale price of \$11, would account for \$1.93 billion in retail sales. We further estimate that at a hypothetical average sale price of \$14, sales of 115 million CD units would generate only \$1.61 billion in revenues next year.

Using an average wholesale cost of \$7.50, the retailer's gross margin would be 32%, or \$613 million, 18% more than it would be at a \$9.50 wholesale price. Given higher volumes, record companies' costs could fall to \$4 a disk, leaving them a healthy 47% margin, or \$613 million. At an average CD cost of \$4.75, based on 115 million units sold, the label's profit would be only \$546 million.

Moreover, greater unit sales would allow retailers and labels to leverage fixed sales and general and administrative costs. Net earnings growth would then exceed growth in sales and gross profits.

Some final points: Even prior to the stock market turmoil, there was uncertainty regarding continued high levels of consumer spending for big-ticket items like \$100-\$300 CD players. Those purchases could easily be postponed. The digital audiotape threat is yet another reason for labels to accelerate the penetration rate of CDs.

Record company moves to introduce midline and budget titles with list prices of \$10-\$12 and wholesale tags of \$7-\$8 partly address these issues, but many consumers still perceive CDs as expensive. The rack-jobber, who targets the middle- and low-income customers, would feel the brunt of a slowdown over the next 12 months.

The short-term view: Maximize profits in 1987, regardless of whether it leads to postponed player sales and lower CD demand next year. A longer-term view makes more sense.

Vestron Reports Loss Of \$9.8 Mil For 3rd Quarter

NEW YORK Vestron Inc. has reported a loss of \$9.8 million, or 26 cents per share, for the third quarter ended Sept. 30. This compares with net earnings of \$1 million, or 3 cents a share, in the previous year's quarter.

The company attributes the loss to its inability to release "Platoon" and "Hoosiers" on home video as well as expenses related to litigation with Home Box Office and Hemdale. Vestron chairman Austin Furst says high domestic acquisition costs for previously purchased video titles and a decline in the number of domestic releases also contributed to the quarter loss.

Revenues in the 1987 quarter, meanwhile, rose from \$38.2 million for the prior-year period to \$52.3 million, an increase of 37%.

For the nine months, the net loss was \$18.3 million, or 49 cents a share, compared with a profit of \$12.4 million, or 33 cents a share, for the 1986 period.

Nine-month revenues were up 2.9% over last year, rising from \$138.5 million to \$142.5 million.

The company says it believes it has sufficient capital resources to meet all its foreseeable operations. The company has approximately \$143 million in working capital and \$79 million in cash and marketable securities, a Vestron spokesman says.

Infinity Enjoys Banner Quarter

NEW YORK Infinity Broadcasting Corp. has reported that earnings from broadcasting in the third quarter rose 222% over last year's three-month period. Broadcasting earnings were \$10.5 million in the 1987 quarter, compared with \$3.3 million in last year's corresponding quarter.

Net revenues in the three months ended Sept. 27, 1987, were \$22.2 million, up from \$11.8 million last year.

Net earnings in the quarter were \$1.1 million, or 12 cents a share, compared with \$333,000, or 4 cents a share, last year.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 11/9	Close 11/16	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	501.3	165 3/4	170 1/2	+4 3/4
Cannon Group	252.7	3 1/4	4	+ 3/4
Capital Cities Communications	234.4	320	312	-8
Coca-Cola	3555.1	38 1/2	38 3/4	- 1/4
Walt Disney	2754.0	51 1/4	54 1/4	+2 1/4
Eastman Kodak	7328.3	49 1/4	50	+ 1/4
Gulf & Western	751.7	68 1/2	68 1/2
Handleman	158.2	19 1/4	18 3/4	- 1/4
MCA Inc.	963.4	40 1/4	38 1/4	- 1/4
MGM/UA	136.9	7	6 1/2	- 1/2
Musiland	60.4	20 1/4	19 3/4	- 1/4
Orion Pictures Corp.	278.0	8 1/4	9	+ 1/4
Primerica	1245.8	27 1/4	26 3/4	- 1/4
Sony Corp.	679.8	28 1/4	34 1/4	+5 3/4
TDK	42.4	58	62 1/4	+4 1/4
Vestron Inc.	121.4	4 1/4	3 3/4	- 1/4
Warner Communications Inc.	1875.3	24 1/4	25 1/4	+ 1/4
Westinghouse	1930.0	46 1/4	45 1/4	- 1 1/4

Company	Sale/ 1000's	Open 11/9	Close 11/16	Change
AMERICAN STOCK EXCHANGE				
Commtron	68.5	2 1/4	2 1/2	+ 1/4
Electrosound Group Inc.	29.5	5 1/4	6 1/4	+ 1/4
Lorimar/Teletel	1541.9	8 1/4	9 3/4	+1 1/2
New World Pictures	118.3	4 1/4	4	- 1/4
Price Communications	134.2	9	9 3/4	+ 3/4
Prism Entertainment	16.3	3 1/4	3 1/4	- 1/2
Turner Broadcasting System				
Unitel Video				
Wherehouse Entertainment	83.6	9 3/4	9 1/4	- 1/2

Company	Nov. 16 Open	Close	Change
OVER THE COUNTER			
Crazy Eddie	2 1/4	2 1/4	- 1/4
Dick Clark Productions	4 1/2	4 3/4	+ 1/4
Infinity Broadcasting	18 1/2	19	+ 1/2
Josephson Inc.	10 1/4	10 1/2	+ 1/4
LIN Broadcasting	38 1/2	38 1/2	+ 1/4
Lieberman Enterprises	12 1/2	13	+ 1/2
Malrite Communications Group	6 1/4	6 1/4
Recoton Corp.	3 1/4	3 1/4
Reeves Communications	6 1/4	6 1/2	+ 1/4
Satellite Music Network, Inc.	2 1/4	3	+ 1/2
Scripps Howard Broadcasting	78	79	+ 1
Shorewood Packaging	9 1/2	10 1/4	+ 1/4
Sound Warehouse	10 1/4	10 3/4	+ 3/4
Specs Music	5 1/4	5 1/4
Stars To Go Video	2 1/4	2 1/4
Trans World Music	16	15 1/2	- 1/2
Tri-Star Pictures	11 1/4	11 1/4	+ 1/4
Wall To Wall Sound And Video	4	4
Westwood One	17 1/4	16 1/4	- 1 1/4

Company	Open 11/9	Close 11/16	Change
LONDON STOCK EXCHANGE (In Pence)			
Chrysalis	145	160	+15
Pickwick	153	150	-3
Really Useful Group	385	410	+25
Thorn EMI	446	507	+61
Virgin	110	117	+7

Virgin Posts Pretax Profits Group's 1st Results As Public Co.

NEW YORK The Virgin Group has reported its first preliminary results as a public company.

For the year ended July 31, 1987, the company reported total pretax profits of 31.1 million pounds and pretax profits from continuing businesses (before exceptional items) of 27.7 million pounds. Total pretax profits for the previous 12-month period were 15.5 million pounds, and pretax profits from continuing businesses were 19.1 million pounds.

Turnover for the year ended July 31 was 299.7 million pounds, up from 234.4 million pounds in the

year-ago 12-month period.

Richard Branson, chairman of Virgin Group, says the company's record company, music-publishing, and recording-studio operations posted pretax profits of 20.3 million pounds, on turnover of 143.3 million pounds, or slightly less than half of total turnover. In the previous 12 months, Virgin's music operations had a 20.3 million pound pretax profit on turnover of 118.4 million pounds.

Virgin's communications group, which includes services to the television and video industries, posted a 6.4 million pound pretax profit.

THE BILLBOARD BOOK OF NUMBER ONE HITS

BY FRED BRONSON
The inside story of every Number One single from "Rock Around the Clock" to "We Are the World."
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POP

PICKS

BARRY MANILOW
Swing Street
PRODUCERS: Barry Manilow, Eddie Arkin
Arista AL-8527

Side one—labeled “8 p.m.”—swings, and side two—“midnight”—clings in this jazzy return by Manilow to the Arista fold after a single-album stint at RCA. As on another labor of love, “2:00 A.M. Paradise Cafe,” Manilow is joined by an impressive array of guests—here Diane Schuur, Stan Getz, Gerry Mulligan, Phyllis Hyman, and Kid Creole & the Coconuts, who help out on a mixture of originals and standards. Better new tunes would have increased the commercial appeal.

TRIUMPH
Surveillance
PRODUCERS: Thom Trumbo, Triumph
MCA-42083

The usual puerile pretensions notwithstanding, superstar Canadians have crafted a hard-rockin', tuneful set, highlighted by “Long Time Gone” and “Rock You Down.” This won't be the album that finally breaks the band here in a big way, however.

ANTHRAX
I'm The Man
PRODUCERS: Anthrax, Paul Hammingson
Megaforce/Island 90685

B side to U.K. import single created a big enough buzz here to warrant this EP from one of America's leading thrash bands. Project contains three versions of metal-meets-rap title cut, which continues to be a favorite at college radio. Also boasts a remake of Black Sabbath's classic “Sabbath Bloody Sabbath” as well as two live tracks.

MAMA'S BOYS
Growing Up The Hard Way
PRODUCER: Philip Begley
Jive/RCA 1059-J

On its fifth album, Irish quartet takes a welcome turn toward the Loverboy end of the mainstream. “Waiting For A Miracle” and “Bedroom Eyes” exhibit a way with a melody, while cover of Stevie Wonder's “Higher Ground” shows off group's gung-ho guitar work.

RECOMMENDED

FIELDS OF THE NEPHILIM
Dawnrazor
PRODUCER: Bill “Harmonica” Buchanan
Beggars Banquet/RCA 6599-H

Distinctive spaghetti-western rock from U.K. group whose stated aim is to create music with the aura of Clint Eastwood's film personae. Dense, morose tracks are by turn good, bad, and ugly but always compelling; finding a cohesive target audience for this debuting act may prove to be a herculean task. Best: “Preacher Man,” “Blue Water.”

AIR SUPPLY
The Christmas Album
PRODUCER: Michael Lloyd
Arista AL-8528

Ouch! The traditional holiday tracks here are impregnated with such saccharine sweetness it hurts. Much better are the Air Supply originals, “The Eyes Of A Child” and “Love Is All.” Though not strictly Christmas fare, the two cuts capture the spirit of the day with an appropriately reverent touch.

CRY BEFORE DAWN
Crimes of Conscience
PRODUCER: Paul Staveley O'Duffy
Epic BFE 40989

Happily, new Irish foursome doesn't clone the familiar U2 sound, preferring instead to assert its own understated brand of often politically

acute rock. Group's fairly subtle approach isn't targeted to any given audience, which means sales will hinge on radio acceptance. Worth a spin by alert jocks.

VARIOUS ARTISTS
Louisiana Scrapbook
PRODUCERS: Various
Rykodisc RCD 20058

Soul-spiced CD-only collection of Creole-state sides taken from Rounder releases comes on the heels of the similarly flavored “Big Easy” soundtrack; no such tie-in here to push sales, but *bon temps* tracks by Beausoleil, Buckwheat Zydeco, Irma Thomas, and the Dirty Dozen Brass Band, among others, should entice a steady stream of customers.

BOB RIVERS COMEDY CORP
Twisted Christmas
PRODUCERS: Bob Rivers, Dennis Amero, Brian Silva
Critique/Atlantic 90671

Modestly amusing look at Christmas is occasionally tasteless without any redemptive humor—as in “Foreigners”—but more often raises a smile; “O Come All Ye Grateful Dead-Heads” could even draw chortles from the album rock crowd.

ORIGINAL MOTION PICTURE SOUNDTRACK
Fatal Attraction
PRODUCER: Maurice Jarre
GNP Crescendo GNPS 8011

The Michael Douglas/Glenn Close psychodrama has topped the box-office charts for close to two months now. Unfortunately, that adds little luster to this conventional soundtrack album, on which Oscar-winning composer Jarre (“Lawrence Of Arabia,” “Dr. Zhivago”) vamps on some fairly tepid electronic scare themes.

STEVE KILBEY
Unearthed
PRODUCER: Steve Kilbey
Enigma ST-73297

Bassist, lead vocalist, and main songwriter for Australian band the Church, Kilbey has assembled an intimate “bedroom” album on which he plays almost all instruments. Beautifully melodic pop with a tinge of melancholy throughout, set is topnotch despite its informality.

THE NILS
PRODUCER: Chris Spedding
Rock Hotel/Profile PRO-1245

Canadian quartet's first full-length record, which comes after nearly a decade of making the club rounds, proves well worth the wait. Spedding has fine-tuned group's propulsive guitar sound so as not to obscure tunes' wonderful melodicism; “When The Love Puts On A Bad Face,” “Wicked Politicians,” and “River Of Sadness” should pop onto college playlists.

PAUL DI'ANNO'S BATTLEZONE
Children Of Madness
PRODUCER: Ian Richardson
Shatter/Profile PAL-1234

Strongest selling point here is Di'Anno's stint as front man for Iron Maiden, but this album can certainly stand on its own. Accessible leadoff track, “I Don't Wanna Know,” has helped album break onto album rock playlists. Contact: 212-645-5630.

THE SUN RHYTHM SECTION
Old Time Rock 'N Roll
PRODUCER: Stan Kessler
Flying Fish FF445

Title is a slight misnomer: Johnny Burnette Trio guitarist Paul Burlison is a non-Sun ringer. But that's quibbling—Sonny Burgess, D.J. Fontana, Marcus Van Story, and other Memphis alumni take a loose yet highly entertaining saunter down rockabilly's Memory Lane here. Set of 16 rough rockers will please roots aficionados.

SPOTLIGHT



MADONNA
You Can Dance
PRODUCERS: Various
Sire 25535

Madonna caps a big year with a bonus her fans should embrace: a seven-track package of extended dance remixes, regrooved by mixmasters Stephen Bray, Jellybean, and Nile Rodgers, among others. Cuts include such hot items as “Holiday,” “Into The Groove,” and the previously unreleased “Spotlight.” The lady can't miss with this one—monster holiday sales are a given.

NEW AND NOTEWORTHY

FRANKIE VALLI & THE FOUR SEASONS
25th Anniversary Collection
PRODUCERS: Various
Rhino RNRP 72998

Boffo four-record collection, compiled from the original masters, covers almost all the bases of Valli's career (only the real rarities aren't here; they're being saved for a companion package, to be released next year). Complete with full-color booklet sporting exhaustive liners, package shapes up as a primo holiday gift item for young and old alike.

FLESH FOR LULU
Long Live The New Flesh
PRODUCERS: Mike Hedges, Stephen Hague
Capitol CLT-48217

English band, now expanded to a quintet, first attracted attention with stateside touring and a track (“I Go Crazy”) on the soundtrack to the John Hughes production “Some Kind Of Wonderful.” First U.S. longplayer has this sharp outfit showing off a sure pop sense and some echoes of the glam era. First single, “Postcards From Paradise,” has punch, but novel “Siamese Twist,” with its echoes of T. Rex, sounds like the real killer.

BLACK

PICKS

CLARENCE CARTER
Hooked On Love
PRODUCER: Clarence Carter
Ichiban ICH 1016

High debut on the Top Black Albums chart for this outstanding effort shows that no matter what the current musical sign o' the times is, there's always a place for knock-'em-dead trad-soul. Carter's remake of his '60s hit “Slip Away” is best, but all of side one shines as well.

RUFFIN & KENDRICKS
PRODUCERS: R. McNeir, Jim Bonnell, Rick Iantosa
RCA 6765-R

This heavyweight rematch of two ex-Temptations is already delivering a knockout with the top-10-bound “I Couldn't Believe It.” “One Last Kiss”

and “One More For The Lonely Hearts Club” should keep up the pressure. Touches of Minneapolis, Marley, and Motown update this dynamic duo's slick return to form.

RECOMMENDED

IMAGINATION
Closer
PRODUCERS: Nick Martinelli, others
RCA 6762-R

Lee John's sinuous vocals lead the return of this U.K. trio: its danceable brand of Euro-soul should capture audience imagination on “The Last Time,” “I Know What Love Is,” and “Hot Nights.”

KEITH SWEAT
Make It Last Forever
PRODUCERS: Keith Sweat, Teddy Riley
Elektra 60763

Fresh-voiced r&b singer combines grit with polish and strong rhythms with dance appeal to crack the charts with “I Want Her.” No pretensions here—just a straight-ahead attempt to sing hard, with finely crafted vocal style.

PRINCESS & STARBREEZE
PRODUCER: Fenderella
MCA-42095

Six-member band gets a helping hand on debut from Klymaxx's Fenderella, who brings out the best in the Atlanta-based group. Band shines on such numbers as a brassy remake of the Prince-ly tune “It's Gonna Be Lonely” and the hypnotic funk track “Baby It's Over.”

COUNTRY

RECOMMENDED

RONNIE ROGERS
Tough Times Don't Last
PRODUCER: Tommy West
MTM ST-71065

Rogers has a chameleon vocal delivery that can conjure up voices as disparate as Ed Bruce and Alabama's Randy Owen, both of whom he has written hits for. Elements here of blues, country, western swing, and genteel rock'n'roll. Best cuts: “Double Datin',” “Fall In Tennessee,” “Eyes Of The Young.”

RIDERS IN THE SKY
The Cowboy Way
PRODUCER: Emory Gordy Jr.
MCA 42040

This album shows what might have happened had the Sons Of The Pioneers had to earn a living playing fraternity parties. It is a first-rate amalgam of sweet, sage-scented Western classics, each done to scholarly perfection, and wild, irreverent off-the-bunkhouse-wall wit. These boys are obviously marching to a couple of different drummers.

JAZZ

PICKS

WORLD SAXOPHONE QUARTET
Dances And Ballads
PRODUCER: Robert Hurwitz
Nonesuch 79164

Master players Julius Hemphill, Oliver Lake, David Murray, and Hamiet Bluiett harmonize brilliantly on an all-sax recital of original compositions, ranging from frenetic free excursions to sonorous ballads. Current album, like last year's highly lauded program of Duke Ellington material, reveals the WSQ as a unit in the forefront of contemporary jazz.

WILTON FELDER
Love Is A Rush
PRODUCERS: Joe Sample, Wilton Felder

MCA 42096
With leader's familiar sax and partner Samples contributing keyboards and several compositions, this sounds so much like a Crusaders album you'll wonder why it was done in Felder's name. A sure-fire candidate for jazz and Wave stations.

RECOMMENDED

MARC JOHNSON'S BASS DESIRES
Second Sight
PRODUCER: Manfred Eicher
ECM 833 038

Quartet featuring bassist Johnson with Bill Frisell, John Scofield, and Peter Erskine received rave reviews, strong sales for previous outing. New effort looks set to capitalize on that success—group interplay seems even tighter here, despite intricacy of the compositions. Excellent.

JOAQUIN LIEVANO
One Mind
PRODUCERS: Steven Kindler, Joaquin Lievano
Global Pacific/CBS 40726

Colombian guitarist who cut his teeth with Jean-Luc Ponty is closer to fusion than new age on debut album, which is reportedly getting a lot of support from CBS. Includes cameos by Kindler, Steve Smith, and Rodney Franklin.

CLASSICAL

RECOMMENDED

SAINT-SAËNS: INTRODUCTION ET RONDO CAPRICcioso; HAVANAISE/CHAUSSE; POËME/RAVEL; TZIGANE/SARASATE; CARMEN FANTASY
Itzhak Perlman, New York Philharmonic, Mehta
Deutsche Grammophon 423 063

A fluent technique, liquid tone, and idiomatic phrasing are apparent on five standards of the French violin literature at their most persuasive (the Sarasate qualifies by derivation). Will embrace a wide audience.

HANDEL: MESSIAH
Battle, Quivar, Aler, Ramey, Toronto Symphony, Andrew Davis
Angel CDC-7 49027

No attempt at period practice here. This version picks its way through a later tradition that makes full use of orchestral resources and large chorus when appropriate. It all works wonderfully well and is enlivened further by a superb and promotable quartet of soloists.

BEETHOVEN: SYMPHONIES NOS. 5 & 7
Concertgebouw Orchestra, Haitink
Philips 420 540

Yet another Beethoven cycle is launched here, one that promises to find a secure and lofty slot in the hierarchy. Direction and performance are superior, outclassing Haitink's earlier traversal with another orchestra. On LP, disk offers a cleanly etched side that exceeds 38 minutes.

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.



Tiffany

Her first single:

#1

Her first album:

MCA-5793

GOLD

Now,
Her second single:

Could've Been

MCA-53231

Produced by George E. Tobin
Management: Brad Schmidt / George E. Tobin

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

THE BILLBOARD HOT 100 radio panel has been revised and expanded, effective with this week's chart. The panel is updated four times a year, after each Arbitron ratings period, to reflect changes in the radio marketplace: New stations are added, some stations are dropped, and stations' weights are adjusted. The entire new panel is printed on page 18 with an explanation of the weighting process. There are now 237 radio reporters to the Hot 100 chart. The playlists of the 28 reporting stations with the largest weekly cumulative audience according to Arbitron are printed each week in the Power Playlists section (see page 22). This feature has also been updated to reflect the new ratings information.

IT IS UNUSUAL FOR both indicators of a record's popularity—sales and airplay—to agree, but this week the top three on the sales and airplay charts are identical. The undisputed No. 1 is "(I've Had) The Time Of My Life" by **Bill Medley & Jennifer Warnes** (RCA). **Belinda Carlisle's** "Heaven Is A Place On Earth" (MCA) is close enough in points to be a serious challenger for No. 1 next week, while the enormous point gains of "Faith" by **George Michael** (Columbia)—the most of any record on the chart—make it a strong contender for the top in two weeks.

FOUR RECORDS ARE HURT this week by being in tightly competitive areas of the chart. "Don't Shed A Tear" by **Paul Carrack** (Chrysalis) moves up only three places to No. 58 despite 22 radio adds. "Honestly" by **Stryper** only moves 63-60 despite 17 adds. Both songs look strong: Carrack's record moves 30-17 at Y-108 Denver, while Stryper's record is already No. 1 at two radio reporters. Meanwhile, "The One I Love" by **R.E.M.** (I.R.S.) holds at No. 12 with a bullet despite strong point gains, and "I Won't Forget You" by **Poison** (Enigma) actually moves down the chart from 13 to 15 despite continued point gains on the sales side.

QUICK CUTS: Artists doing particularly well with their first Hot 100 singles include rappers **Salt-n-Pepa**, with great jumps for "Push It" (Next Plateau) at KZZP Phoenix (15-9), KROY Sacramento, Calif. (25-15), and I-94 Honolulu (27-8); and British band **New Order**, with "True Faith" (Qwest) moving 26-19 at B-97 New Orleans, 2-1 at KITS San Francisco, 16-13 at KCPX Salt Lake City, and 26-19 at KWSS San Jose, Calif. KWSS PD **Mike Preston** says it's the No. 3-selling 12-inch single in the market and consistently top 10 in requests . . . The nine new entries on the chart, led by **Exposé's** "Seasons Change" (Arista), include two artists new to the Hot 100: **Tony Terry** enters at No. 92 with the top 20 black single "She's Fly" (Epic), and a new grouping of British artists called **M/A/R/R/S** enters at No. 96 with the international hit "Pump Up The Volume" (4th & B'way).

FOR WEEK ENDING NOVEMBER 28, 1987

Billboard

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 20 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 159 REPORTERS	TOTAL ADDS 237 REPORTERS	TOTAL ON
SEASONS CHANGE					
EXPOSE ARISTA	7	21	67	95	101
EVERYWHERE					
FLEETWOOD MAC WARNER BROS.	2	15	44	61	63
HAZY SHADE OF WINTER					
BANGLES DEF JAM	7	11	38	56	139
I COULD NEVER TAKE...					
PRINCE PAISLEY PARK	1	12	40	53	137
HUNGRY EYES					
ERIC CARMEN RCA	3	8	23	34	106
I WANT TO BE YOUR MAN					
ROGER REPRISÉ	3	10	19	32	76
THE WAY YOU MAKE ME FEEL					
MICHAEL JACKSON EPIC	1	8	20	29	201
I LIVE FOR YOUR LOVE					
NATALIE COLE EMI-MANHATTAN	1	7	18	26	112
MOTORTOWN					
THE KANE GANG CAPITOL	1	5	20	26	110
CANDLE IN THE WIND					
ELTON JOHN MCA	4	5	15	24	183

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	1
2	3	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	2
3	1	MONY MONY	BILLY IDOL	3
4	7	SHOULD'VE KNOWN BETTER	RICHARD MARX	4
5	5	BRILLIANT DISGUISE	BRUCE SPRINGSTEEN	6
6	8	THE ONE I LOVE	R.E.M.	12
7	15	FAITH	GEORGE MICHAEL	5
8	4	BREAKOUT	SWING OUT SISTER	13
9	11	WE'LL BE TOGETHER	STING	8
10	14	SHAKE YOUR LOVE	DEBBIE GIBSON	10
11	12	I'VE BEEN IN LOVE BEFORE	CUTTING CREW	9
12	13	I WON'T FORGET YOU	POISON	15
13	6	I THINK WE'RE ALONE NOW	TIFFANY	7
14	18	DON'T YOU WANT ME	JODY WATLEY	14
15	17	SKELETONS	STEVIE WONDER	21
16	19	IS THIS LOVE	WHITESNAKE	11
17	20	SO EMOTIONAL	WHITNEY HOUSTON	16
18	16	HOURLASS	SQUEEZE	18
19	23	CATCH ME (I'M FALLING)	PRETTY POISON	17
20	26	GOT MY MIND SET ON YOU	GEORGE HARRISON	19
21	25	DUDE (LOOKS LIKE A LADY)	AEROSMITH	22
22	9	LITTLE LIES	FLEETWOOD MAC	23
23	29	I DO YOU	THE JETS	24
24	10	IT'S A SIN	PET SHOP BOYS	28
25	32	VALERIE	STEVE WINWOOD	20
26	33	TELL IT TO MY HEART	TAYLOR DAYNE	26
27	38	CHERRY BOMB	JOHN COUGAR MELLENCAMP	27
28	34	ANIMAL	DEF LEPPARD	31
29	40	THAT'S WHAT LOVE IS ALL ABOUT	MICHAEL BOLTON	25
30	27	LOVE WILL FIND A WAY	YES	30
31	21	CAUSING A COMMOTION	MADONNA	32
32	—	NEED YOU TONIGHT	INXS	29
33	24	BAD	MICHAEL JACKSON	37
34	22	WHERE THE STREETS HAVE NO NAME	U2	39
35	—	POWER OF LOVE	LAURA BRANIGAN	40
36	39	CASANOVA	LEVERT	46
37	37	U GOT THE LOOK	PRINCE	48
38	—	CANDLE IN THE WIND	ELTON JOHN	33
39	28	LET ME BE THE ONE	EXPOSE	38
40	—	THERE'S THE GIRL	HEART	34

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	1
2	3	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	2
3	2	MONY MONY	BILLY IDOL	3
4	9	FAITH	GEORGE MICHAEL	5
5	6	SHOULD'VE KNOWN BETTER	RICHARD MARX	4
6	4	I THINK WE'RE ALONE NOW	TIFFANY	7
7	11	IS THIS LOVE	WHITESNAKE	11
8	8	I'VE BEEN IN LOVE BEFORE	CUTTING CREW	9
9	13	SHAKE YOUR LOVE	DEBBIE GIBSON	10
10	5	BRILLIANT DISGUISE	BRUCE SPRINGSTEEN	6
11	14	WE'LL BE TOGETHER	STING	8
12	15	DON'T YOU WANT ME	JODY WATLEY	14
13	16	SO EMOTIONAL	WHITNEY HOUSTON	16
14	18	VALERIE	STEVE WINWOOD	20
15	12	I WON'T FORGET YOU	POISON	15
16	17	CATCH ME (I'M FALLING)	PRETTY POISON	17
17	7	BREAKOUT	SWING OUT SISTER	13
18	21	THE ONE I LOVE	R.E.M.	12
19	19	HOURLASS	SQUEEZE	18
20	25	GOT MY MIND SET ON YOU	GEORGE HARRISON	19
21	24	THAT'S WHAT LOVE IS ALL ABOUT	MICHAEL BOLTON	25
22	10	LITTLE LIES	FLEETWOOD MAC	23
23	29	TELL IT TO MY HEART	TAYLOR DAYNE	26
24	28	DUDE (LOOKS LIKE A LADY)	AEROSMITH	22
25	27	I DO YOU	THE JETS	24
26	30	CHERRY BOMB	JOHN COUGAR MELLENCAMP	27
27	35	NEED YOU TONIGHT	INXS	29
28	37	CANDLE IN THE WIND	ELTON JOHN	33
29	40	THE WAY YOU MAKE ME FEEL	MICHAEL JACKSON	35
30	31	LOVE WILL FIND A WAY	YES	30
31	20	CAUSING A COMMOTION	MADONNA	32
32	34	SKELETONS	STEVIE WONDER	21
33	39	THERE'S THE GIRL	HEART	34
34	38	ANIMAL	DEF LEPPARD	31
35	22	COME ON, LET'S GO	LOS LOBOS	36
36	23	IT'S A SIN	PET SHOP BOYS	28
37	—	CRAZY	ICEHOUSE	41
38	33	LET ME BE THE ONE	EXPOSE	38
39	—	HAZY SHADE OF WINTER	BANGLES	44
40	—	I COULD NEVER TAKE THE PLACE OF YOUR MAN	PRINCE	45

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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 (9)	10
Def Jam (1)	
E.P.A.	10
Epic (9)	
Tabu (1)	
MCA (7)	9
I.R.S. (1)	
QMI (1)	
WARNER BROS. (2)	9
Paisley Park (2)	
Dark Horse (1)	
Island (1)	
Qwest (1)	
Sire (1)	
Slash (1)	
ATLANTIC (4)	7
Island (2)	
Atco (1)	
POLYGRAM	7
Mercury (6)	
London (1)	
ARISTA	6
CAPITOL (4)	5
Enigma (1)	
ELEKTRA	5
GEFFEN	5
CHRYSALIS	4
RCA (2)	4
Grun (1)	
Jive (1)	
VIRGIN	4
A&M	3
EMI-MANHATTAN	3
4TH & B'WAY	2
MOTOWN	2
AMHERST	1
ENIGMA	1
NEXT PLATEAU	1
REPRISE	1
SUTRA	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
93 ALL I NEED	(Motley Crue, BMI/Sikki Nixx, BMI/Krell, BMI) WBM	
31 ANIMAL	(Bludgeon Riffola, ASCAP/Zomba, ASCAP) HL	
54 (BABY TELL ME) CAN YOU DANCE	(Wiz Kid, BMI/Irving, BMI) CPP/ALM	
37 BAD	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	
99 BEAT PATROL	(Warcops, ASCAP/Intersong-USA, ASCAP) CHA/HL	
94 BECAUSE OF YOU	(Amber Pass, ASCAP/Disco Fever, ASCAP/Red Instructional, ASCAP)	
50 BOYS NIGHT OUT	(Jeddrah, ASCAP/Blue Sky Rider, BMI/Willin' David, BMI/Edge Of Flake, BMI) CPP	
13 BREAKOUT	(Virgin-Nymph, BMI) CPP	
6 BRILLIANT DISGUISE	(Bruce Springsteen, ASCAP) CPP	
33 CANDLE IN THE WIND	(Dick James, BMI/PolyGram Songs, BMI) HL	
79 CAN'T STAY AWAY FROM YOU	(Foreign Imported, BMI) CPP	
90 CARRIE	(Screen Gems-EMI, BMI) WBM	
46 CASANOVA	(Calloco, BMI/Hip Trip, BMI) CPP	
17 CATCH ME (I'M FALLING)	(Genetic, ASCAP)	
32 CAUSING A COMMOTION	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	
91 CHEROKEE	(Screen Gems-EMI, BMI) WBM	
27 CHERRY BOMB	(Riva, ASCAP) WBM	
36 COME ON, LET'S GO	(Picture Our Music, BMI/Warner-Tamerlane, BMI/Screen Gems-EMI, BMI)	
86 COULD'VE BEEN	(George Tobin, BMI)	
41 CRAZY	(Rondor Music/Almo, ASCAP/SBK Songs/April, ASCAP) CPP/ALM/HL	
100 CRAZY WORLD	(GMP, ASCAP)	
74 CRITICIZE	(Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	
55 DON'T MAKE ME WAIT FOR LOVE	(Bellboy, BMI/Gratitude Sky, ASCAP)	
58 DON'T SHED A TEAR	(High Frontier, ASCAP/Blackwood, BMI/Little Life, ASCAP/Wood Monkey, ASCAP) HL	
83 DON'T TELL ME THE TIME	(Clean Sheets, BMI)	
14 DON'T YOU WANT ME	(Rightsong, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong-USA, ASCAP) CHA/HL	
22 DUDE (LOOKS LIKE A LADY)	(Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL	
89 EAGLES FLY	(WB, ASCAP/The Nine, ASCAP) WBM	
65 EVERYWHERE	(Fleetwood Mac, BMI) WBM	
5 FAITH	(Chappell, ASCAP/Morrison Leahy, ASCAP) CHA/HL	
19 GOT MY MIND SET ON YOU	(Carbert, BMI) HL	
69 GUARANTEED FOR LIFE	(Virgin-Nymph, BMI)	
44 HAZY SHADE OF WINTER	(Paul Simon, BMI)	
2 HEAVEN IS A PLACE ON EARTH	(Future Furniture, ASCAP/Shipwreck, BMI/Screen Gems-EMI, BMI)	
63 HERE I GO AGAIN	(Seabreeze, ASCAP/C.C., ASCAP/WB, ASCAP) WBM	
60 HONESTLY	(Sweet Family, BMI) CPP	
18 HOURLASS	(Virgin, ASCAP) CPP	
51 HUNGRY EYES	(Knockout, ASCAP/Jemava, ASCAP/R.U. Cyrius, ASCAP)	
66 I CAN'T HELP IT	(In A Bunch, PRS/WB, ASCAP/Terrace, ASCAP) CPP	
45 I COULD NEVER TAKE THE PLACE OF YOUR MAN	(Controversy, ASCAP) WBM	
24 I DO YOU	(Meow Baby, ASCAP/Rick Kelly, BMI)	
42 I DON'T MIND AT ALL	(April, ASCAP/Lena May, ASCAP/Ackee, ASCAP/Bourgeois Zee, ASCAP) HL/WBM	
75 I FOUND SOMEONE	(April, ASCAP/Is Hot, ASCAP/But For, ASCAP) HL	
52 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	
7 I THINK WE'RE ALONE NOW	(ABZ, BMI)	
53 I WANT TO BE YOUR MAN	(Troutman's, BMI/Saja, BMI) HL	
15 I WON'T FORGET YOU	(Sweet Cyanide, BMI/Willesden, BMI) HL	
71 IF YOU LET ME STAY	(Virgin-Nymph, BMI/Young Terence, BMI) CPP	
61 IN MY DREAMS	(Fate, ASCAP/Denise Barry, ASCAP) WBM	
11 IS THIS LOVE	(Whitesnake Overseas, ASCAP/WB, ASCAP) WBM	
28 IT'S A SIN	(Virgin, ASCAP) CPP	
9 I'VE BEEN IN LOVE BEFORE	(Virgin-Nymph, BMI) CPP	
1 (I'VE HAD) THE TIME OF MY LIFE	(Knockout, ASCAP/Jemava, BMI/Donald Jay, ASCAP/R.U. Cyrius, ASCAP) CPP	
49 JUST LIKE HEAVEN	(Bleu Disque, ASCAP/A.P.B., PRS)	
67 KICK THE WALL	(Uncle Oscar's, ASCAP/Songs Unreel, ASCAP)	
97 LEARNING TO FLY	(Pink Floyd, BMI)	
38 LET ME BE THE ONE	(Screen Gems-EMI, BMI) WBM	
23 LITTLE LIES	(Fleetwood Mac, BMI) WBM	
72 LOST IN EMOTION	(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
30 LOVE WILL FIND A WAY	(Affirmative, BMI) WBM	
3 MONY MONY	(ABZ, BMI) WBM	
47 MOTORTOWN	(SBK Songs/Blackwood, BMI) HL	
29 NEED YOU TONIGHT	(MCA, ASCAP) MCA/HL	
81 NO ONE IN THE WORLD	(ATV, BMI/Welbeck, ASCAP) HL	
12 THE ONE I LOVE	(Night Garden, BMI/Unichappell, BMI) CHA/HL	
98 PAPER IN FIRE	(Riva, ASCAP) WBM	
56 POP GOES THE WORLD	(PolyGram Songs, BMI)	
40 POWER OF LOVE	(Leibraphone Musikverlag, ASCAP/April, ASCAP) HL	
96 PUMP UP THE VOLUME	(Warner-Tamerlane, BMI) WBM	
64 PUSH IT	(Next Plateau, ASCAP/Turnout Bros, ASCAP)	
84 THE REAL THING	(Jobete, ASCAP/House Of Fun, BMI) CPP	
73 RESERVATIONS FOR TWO	(MCA, ASCAP/Little Tanya, ASCAP/Catdaddy, ASCAP/New East, ASCAP) WBM/MCA/HL	
57 SEASONS CHANGE	(Panchin, BMI)	
10 SHAKE YOUR LOVE	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP) HL	
92 SHE'S FLY	(Shaman Drum, BMI/King Henry I, ASCAP/Screen Gems-EMI, BMI) WBM	
4 SHOULD'VE KNOWN BETTER	(Chi-Boy, ASCAP) CLM	
59 SILENT MORNING	(Noel Pagan, ASCAP)	
21 SKELETONS	(Jobete, ASCAP/Black Bull, ASCAP) CPP	
16 SO EMOTIONAL	(Billy Steinberg, ASCAP/Denise Barry, ASCAP)	
88 SOMEONE TO LOVE ME FOR ME	(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
77 SPECIAL WAY	(Delightful, BMI/Double F, ASCAP)	
87 STRAP ME IN	(Lido, ASCAP) WBM	
62 SUGAR FREE	(MCA, ASCAP) MCA/HL	
82 SWEET RACHEL	(Halwill, ASCAP/Lewin, ASCAP)	
68 SYSTEM OF SURVIVAL	(Sputnik Adventure, ASCAP/Maurice White, ASCAP) HL	
26 TELL IT TO MY HEART	(Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP) CHA/HL	
25 THAT'S WHAT LOVE IS ALL ABOUT	(Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL	
34 THERE'S THE GIRL	(Makiki, ASCAP/Knighty-Knight, ASCAP/Know, ASCAP/Arista, ASCAP) CPP/WBM	
85 THROWAWAY	(Promogub B.V., PRS) CPP	
43 TRUE FAITH	(Bemusic/WB, ASCAP/Cut, ASCAP/MCA, ASCAP) WBM/MCA/HL	
48 U GOT THE LOOK	(Controversy, ASCAP) WBM	
20 VALERIE	(F.S.Limited, PRS/Blue Sky Rider, BMI/Willin' David, BMI)	
35 THE WAY YOU MAKE ME FEEL	(Mijac, BMI/Warner-Tamerlane, BMI)	
8 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)	
39 WHERE THE STREETS HAVE NO NAME	(Chappell, ASCAP/U2, ASCAP) CHA/HL	
78 WHO WILL YOU RUN TO	(Realsongs, ASCAP) WBM	
76 YOU ANO ME TONIGHT	(Virgin-Nymph, BMI/Attractive, BMI) CPP	
95 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.

NEW COMPANIES

L.A.P.R., a public relations firm, formed by Linda Stewart. Company offers tour press, biographies, press kits, and print and electronic media. 7083 Hollywood Blvd., Hollywood, Calif. 90028; 213-969-0241.

Escort Records, a subsidiary of Maverick Records. First release is the pop single "Borders" by Suburban Sprawl. P.O. Box 11361, Washington, D.C. 20008; 202-462-6172.

Doctor A.'s Music, a music publishing company, formed by Chris Price, Dan Price, and Maria Armoudian. 2107 Berry Ave., Weatherford, Okla. 73096; 405-772-6535.

Pretty Boi Records, a division of Top Secret Management, formed by D.R. Smith, William J. Gandy, and Marc Marcus. First signings include the Assignment and the Rude. First release is "Jammin' To The Beat." P.O. Box 6921, Pittsburgh, Pa. 15212; 412-323-8211.

Den Act's Productions Inc., formed by James, Jacki, Brenda, and Jeff Smith. Company specializes in concert promotions and artist management. 2601 Midlothian Turnpike, Richmond, Va. 23224; 804-230-6526.

Steve Zuckerman Entertainment, an artist consultant firm, formed by Steve Zuckerman. 173 Park Road, Monmouth Beach, N.J. 07750; 201-222-6842.

Musique Nonstop Communications Ltd., formed by Ben Kosman and Don Elliott. Company will function as an information network for French record labels and artists seeking to break the U.S. market and for U.S. labels and artists seeking to maximize exposure in the French and Benelux markets. Activities include label representation, licensing, import promotion, artist development, public re-

lations, and market consulting. 11 S. Clinton Ave., Hastings-on-Hudson, N.Y. 10706; 202-387-4990.

Grenadilla Records, a label formed by Eugene Marquis. First release is "Eclectic Clarinets-Eugene Marquis." P.O. Box 19864, Cincinnati, Ohio 45219; 513-721-8127.

T/S Records, formed by Wilmer J. Turner III, Sandra L. Johnson, and Theodore W. Shephard. First release is the 7-inch "Hurt" from the album "Soaking Wet." 1547 W. Jefferson Blvd., Los Angeles, Calif. 90018; 213-779-2379.

AFM Records, formed by Jim Huie, J. Russ Lunn, and Lanay DePalma. Company features pop, rock, and folk-rock music. First release is "Jump To Confusion," a full-length album/cassette from The Rumbles. P.O. Box 18449, Rochester, N.Y. 14618; 716-248-9391.

Entertainment & Sports Marketing International (ESMI), formed by Richard W. Hogan and Jonathan Olken. Company offers events management and sponsorship consulting, personal management, and video and software development. 625 Madison Ave., New York, N.Y. 10022; 212-421-7180.

Michelle Marx, Inc., Media Relations & Campaigns, formed by Michelle Marx. Company provides public relations in the entertainment field. Third floor, 9044 Melrose Ave., Los Angeles, Calif. 90069; 213-271-9975.

David Rambaldi & Co., a public relations agency specializing in country music entertainment, formed by David N. Rambaldi. Suite 209, 15723 Vanowen St., Van Nuys, Calif. 91406; 818-892-8877.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.



To B Or Not To B. Atlantic artists Company B relax at the Apollo Theatre after the taping of "It's Showtime At The Apollo." Shown, from left, are Laurie L, Company B; Bob Gordon, manager; Lezlee Livrano, Company B; Mark Segall, ICM representative; and band member Sheena Berkley.

EXECUTIVE TURNTABLE

(Continued from page 4)

DISTRIBUTION/RETAILING. Gene Rumsey is appointed New York district manager for C.E.M.A. He was director of video marketing and licensing and Midwestern video regional manager for the company.

Video Trend, a wholesale distributor of prerecorded videocassettes based in Livonia, Mich., promotes Betsy Masinick Politi to national advertising and sales promotion manager. She was assistant advertising manager.

Rod William Boudreault is named Canadian national sales manager for Lebo, a supplier of audio/video/CD storage units, based in Bloomfield, N.J.

Rego Irish Records & Tapes in Garden City, N.Y., appoints Connie Murphy radio/promotions director. She joins with an extensive background in the radio promotions field.

Nick Mrvos becomes product manager for Compact Disc Warehouse in Huntington Beach, Calif. He was regional promotion and merchandising manager for Licorice Pizza/Musicland.

PUBLISHING. Howard Levitt is appointed editorial director for BMI in New York. He joins with an extensive background in publishing, including senior editor and production manager for Billboard magazine.

PRO AUDIO/VIDEO. BASF Corp. Information Systems in Bedford, Mass., names Tom Neidhart director of marketing for the company's line of professional and consumer audio/video products. He was with the Pillsbury Co. Also, Peter R. Steriti becomes national sales manager, diskettes, for BASF's audio/video department. He was with Nashua Corp.

VideoWorks, a production/postproduction company in New York, promotes Tamsen Martin to VP/senior editor. She joined the company in 1980.

RELATED FIELDS. Barry Grieff is appointed vice president of the Evergreen Entertainment Group, based in New York. He was president and chief executive officer of IntraVision Inc.

Spotlite Marketing in New York names Dian Griesel executive director of marketing. She was with Willard Alexander.

LIFELINES

BIRTHS

Boy, Michael William, to Bill and Lisi Szymczyk, Oct. 27 in Miami. He is an independent producer, and she is general manager for Pandora Productions Ltd. Inc.

Girl, Taylor Noel Thomas, to Mickey and Sara Thomas, Nov. 4 in Marin County, Calif. He is lead singer in Starship.

Boy, Cory Lash, to Robbie Woliver and Marilyn Lash, Nov. 7 in New York. They are co-directors of the New York Music Awards and co-owners of the nightclub Folk City.

MARRIAGES

John Fisher to Sandy Stahl, Sept. 26 in Chicago. He is morning air personality at WCKG-FM. She is promotion director at WLUP-AM/FM.

Wayne Pasternack to Corinne La-Pook, Oct. 24 in New York. She is director of project development for Screen Link Inc., an artist management and marketing company.

W. Richard Parkinson to Aileen Krikoryan, Nov. 14 in New York. She is publicity manager at WNEW-AM/FM.

DEATHS

Herbert Pratt Moore, 79, of natural causes, Oct. 26 in Mississauga, Ontario. He was father of Gil Moore, drummer/vocalist for Triumph. Moore is survived by his wife, Martha, a son, and three sisters. In lieu of flowers, his family has requested that donations be made to the Canadian Cancer Society, Erindale Unit, 3173 Erindale Station Road, Mississauga, Ontario, Canada L5C 9Z9.

Send information to Lifelines, 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. 24, International Radio And Television Society Newsmaker Luncheon And Goods And Services Celebrity Auction, Waldorf-Astoria, New York. 212-867-6650.

Nov. 24, Music Publishers' Forum—"Changing Roles: The Producer, The Publisher & The Songwriter," Marriot Marquis Hotel, New York. 212-370-5330.

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.

JANUARY

Jan. 26-29, Ninth Annual Box Office Management International Conference And Exhibition: "Tickets And The Law," Caesar's Palace, Las Vegas. 212-570-2166.

PORN RACKETEERING CASE

(Continued from page 1)

from the four tapes and six magazines deemed to be obscene. Prosecutors from the newly created National Obscenity Unit and the U.S. attorney's office in Alexandria argued that everything sold and rented in the defendants' stores was similar to the items at the trial and, further, that since the defendants had no other income, their entire assets should be forfeited.

The jury sided with the prosecution but decided that the defendants need not forfeit their \$2 million house and a \$35,000 automobile.

FOR THE RECORD

The label listed with the Nov. 21 album review of "Year Zero" by the group of the same name was incorrect. The record is a Chrysalis release.

In a pretrial hearing, Ellis found that the racketeering forfeiture provision is not an unconstitutional threat to the First Amendment, but he left open further argument on the extent of forfeiture, saying that assets "must be construed to reach the ill-gotten gains of racketeering activity."

Two of the defendants, Dennis E. and Barbara A. Pryba of Lorton, Va., operated three adult bookstores called Educational Books and the nine video shops known as Video Rental Centers. The third defendant, Jennifer Williams of Woodbridge, Va., was employed as a bookkeeper by Educational Books of Upper Marlboro.

The Prybas were found guilty of three racketeering counts and seven counts of interstate transportation of obscene materials. Williams was found guilty of two racketeering counts and seven counts of interstate transportation of obscene

materials. The Prybas face up to 95 years in jail, and Williams faces up to 75 years.

Court officials pointed out that the government was able to use the racketeering provision because the couple has a history of obscenity convictions under state law. Educational Books, according to a report in the Washington Post, had been found guilty 15 times in Virginia and owed more than \$260,000 in fines from those convictions.

The site for the test racketeering case does not appear to have been randomly selected. Henry Hudson, the U.S. attorney in Alexandria, headed the Meese Commission on Pornography, which recommended last year that prosecutors begin bringing cases under racketeering statutes.

While some court officials said that others in the Virginia video shop community would not be prosecuted because they don't have a

history of obscenity convictions, Charles Ruttenberg, Video Software Dealers Assn. counsel in Washington, warned that "all prosecutors would have to do would be to find three tapes at the shop, find they are obscene, and that would be enough to trigger the racketeering statute."

Ruttenberg said the conviction would have a "chilling effect" and that while "maybe prosecutors may not go after someone who they find isn't as grave an offender, it would be a matter of prosecutorial discretion rather than that they are prevented legally from doing so."

Attorneys for the Prybas and Williams could not be reached, but several court officials said that their attorneys plan to appeal the case.

ARISTA'S THREE-TRACK CASSETTE SINGLE

(Continued from page 1)

released album, an interview segment, a live version of an artist's prior hit, or some other alternative. In no cases, says Don Jenner, senior vice president of marketing and promotion, will a cassette single contain three songs lifted from a current album.

While the 1987 cassette-single

'It's a tool that presents golden opportunities'

launch attracted broad support from labels marketed by three of the industry's six major distributors, Arista's three-song bid appears to be a game of solitaire. Competing labels, including others that are distributed by RCA/A&M/Arista, express little interest in modifying the cassette single.

Meanwhile, several retailers say the cassette single might be too new a product to accommodate innovations and worry that the new product line might create consumer confusion (see story, this page).

Cawley says the move to an extra track is in part based on consumer demand, including feedback received from rackjobbers and one-stops at the recent National Assn. of Recording Merchandisers Wholesalers Conference. But, he admits economic considerations are also a determining factor.

CBS and PolyGram have repeatedly pointed to unfavorable economics as the reason they have not released any cassette equivalents of 7-inch singles to date. Raw costs for cassette singles are about 43 cents, compared with 23 cents for vinyl 7-inches. Huge returns in the overall singles market, reported to be as high as 80% for some accounts, are another consideration cited by cassette-single detractors.

Although the third selection will entail an additional mechanical royalty, Cawley says the economics of

Dealers Debate 3-Song Tape Launch

NEW YORK Though it appears the cassette single has been well received by music retailers, several dealers wonder if the first quarter of 1988 might be too early for Arista's three-song tape launch.

"We're still at a stage where we're trying to educate the consumer about the difference between a cassette single and a maxicassette single," says Gary Arnold, vice president of merchandising for 275-store Trans World Music Corp., based in Albany, N.Y.

Adds Arnold, "It might be premature to introduce a third format now." Dick Odette, managing director of software purchasing for the 598-store Musicland Group, and Brian Poehner, director of purchasing for Atlanta-based, 90-store Turtle's Records & Tapes, agree.

Harold Guilfoil, buyer for the 50-store Disc Jockey chain and Owensboro, Ky.-based one-stop Wax

Works, likes the three-song concept, but thinks that two-song tapes could go up in price without an extra track.

"We feel like they can go \$1 without another song. Customers are always surprised that they cost the same as 45s. They expect [the cassette single] to cost more," says Guilfoil.

Data in a summer survey of cassette-single customers conducted by Arista seems to back Guilfoil's contention. Jim Cawley, Arista vice president of sales, told the September meeting of the National Assn. of Recording Merchandisers Retail Advisory Committee that 9.7% of the poll's respondents paid \$2 or more when they bought cassette singles, while 37.7% paid \$1.99. The product's list price is \$1.98.

Guilfoil says the "extra song is a nice way to handle" a price adjustment, and he adds that the "perceived value of the cassette single

is that of a cassette."

But other dealers don't share Guilfoil's enthusiasm for three-song cassette singles.

"I definitely feel the \$1.99 is a fabulous price point for a cassette single," says Trans World's Arnold. "If I were a manufacturer and I had a third song that I wanted to expose, I would be tempted to put three songs out there at \$1.99."

Mitch Perliss, director of purchasing for the 50-store Los Angeles chain Music Plus, says "I don't know how many people want to listen to [an interview] and if you get into a third cut, you're starting to talk about, 'What's the difference between the cassette single and a maxicassette single?'"

Turtle's Poehner adds, "There's a difference between \$2 and \$3. When you get up to \$3, you can spend \$3 more for Michael Jackson's album and get all 12 of his songs." **GEOFF MAYFIELD**

a three-song cassette at the higher price work better than those of two-song cassettes at current prices. "Even at a 30% return rate, there's still a small profit [for the manufacturer], so it's less of a red-ink situation," says Cawley.

Arista is not ready to divulge a wholesale price, but the label is considering a point that would offer retailers and wholesalers a better margin than that of two-song singles.

Cawley adds that Arista investigated moving to a higher price for the product line, but decided that "going to, let's say \$2.29 or \$2.49, wouldn't finally address the economic issues, and, also, just to go up in price like that with the same product [as a vinyl single] wasn't attractive to us. That's where the idea

came up to put an extra track on it.

"A lot of people at various accounts basically said, 'Look, why don't you go with a \$2.98 and put three songs on it.' That didn't come from just one corner," Cawley adds.

Jenner says the extra track is "a great marketing tool for us; it presents us with golden opportunities." As an example, he says an upcoming Barry Manilow cassette single will contain a song from his previous Arista title "to turn people on to the 'Paradise Cafe' album, which is similar in aesthetics and style to the [new] 'Swing Street' album." Similarly, he says, the label is eager to include a track from one of Kenny G's earlier, lesser-known albums on a forthcoming cassette single.

Arista's new packages will be specially marked with a phrase like

"cassette single plus" or some similar language to set it apart from the standard two-track fare. It will also have the suggested list price printed on the box to avoid confusion on the part of retailers and consumers.

Cawley says he is not concerned that the \$2.98 line will detract from sales of the \$4.98 maxicassette single, which carries 12-inch mixes, because that product category has not shown the movement of regular cassette singles.

Further, Arista expresses confidence that the new series will not compete with album sales. "As long as you don't put three songs from the same album on it, I don't see why it would be a deterrent," says Lauren Korman Moran, Arista national sales director. Other labels, however, are not so certain.

Leading Commissioner Accused Of Favoring FM Station French Broadcast Panel Suffers Setback

BY PHILIPPE CROCCQ

PARIS CNCL, the French commission responsible for implementing radical changes in the structure and ownership of national broadcasting here, has suffered its first major setback. Michel Droit, one of its leading members, has been accused of showing favoritism to the FM radio station Radio Courtoisie.

Set up last fall as an independent intermediary between France's government and the media industry, CNCL has come under increasing attack over a series of controversial decisions affecting the management and ownership of both television and radio networks. The commission was recently denounced publicly by French President Francois Mitterrand, who accused it of being overly dependent on the right-wing government.

The reattribution of frequencies for FM radio in the Paris region has surfaced as another controversial issue, with the French press accusing CNCL members Droit and Yves

Rocca of having received favors from certain stations. Aimed at improving reception conditions, the reallocation reduced the number of Paris FM stations from 80 to 45.

Larsen FM, one of those stations ousted by the reallocation, subsequently made charges against Radio Courtoisie, one of the stations successful in obtaining a frequency, and an enquiry has been set up into allegations of CNCL irregularities. One commission adviser, Pascal Vallery Radot, has been suspended on suspicion of receiving gifts.

CNCL's effectiveness, which depends on it being seen as evenhanded, is now in doubt, and the current scandal may prove fatal to its intended role as an impartial arbitrator. With its reputation looking increasingly ragged, the commission may be facing wholesale restructuring after next spring's presidential elections, whatever their outcome.

The CNCL currently faces another difficult decision over calls for a seventh music-based television channel in France. Last year the all-

music TV6 was dropped and replaced by Metropole 6, or M6, a decision some CNCL members now concede was an error. M6 content is required to be 40% music and the channel has pledged to co-produce 100 music videos annually, but its present output is only 30% music and the French music industry has deplored the loss of what it sees as the vital "window" provided by TV6 for the promotion of local talent and recordings.

Fast-growing commercial radio network NRJ, independent music producers, and major labels including PolyGram and CBS have set up the TMF music channel project and are pressing hard for a CNCL go-ahead. Even Culture Minister Francois Leotard says, "Many of us think a music channel is desirable, partly for the benefit of younger audiences and partly for the artists. The new MTV Europe station would constitute a real danger to the French music industry if it remained in a monopoly position."

"You would have to think about how it would impact on album sales," says David Steffen, A&M senior vice president of sales. "Then, you're not too far from the '50s and the days of the EP."

As for the concept, Steffen says, "I have given zero serious thought to a three-song single."

Rick Dobbis, executive vice president of RCA, also voices skepticism. "I think people buy singles to buy one song, so I'm not certain what you gain by selling an A side with two B sides," he says. "It's a concept worth looking at, but I'm not sure if it makes much sense to back into a price increase."

MCA is running profit-and-loss studies on a \$2.98, three-song cassette, according to Lou Mann, vice president of marketing. In the meantime, he has reservations.

"The \$2.98 is a bastard price for the industry," says Mann. "You don't have that price point in record stores now."

"In the past six months, we've done a good job of creating awareness of the cassette single, but I don't know if it's fully ensconced in the consumer's mind yet," Mann adds. "If this looks like it's going to work and retail accepts the price, then we'd probably be willing to try it. But, I'm not in a position to do that now."

Reaction to the three-song concept from distributors who have opposed cassette singles is mixed. "We'll take a look at it," is the statement issued by Paul Smith, senior vice president and general manager of sales for CBS. But Harry Anger, senior vice president of marketing for PolyGram, remains unswayed.

"We have not gone into the cassette single, and this is certainly not going to change our minds," says Anger. "I don't see how adding a track and raising the price will change things." He adds that profit-and-loss considerations, returns, and obsolescence "must be factored" in any cassette-single formula.



At Home. Representatives of Almo/Irving Publishing met recently with the company's international affiliates. The weeklong gathering kicked off with a cocktail party at the home of A&M Records/Almo/Irving co-chairman Herb Alpert. From left are Lance Freed, president of Almo/Irving and Rondor Music International; writers George Merrill and Shannon Rubicam; and Tommy Richter, managing director of Rondor Music Germany, who presented Rubicam and Merrill with an award for a No. 1 German record they wrote, Whitney Houston's "I Wanna Dance With Somebody (Who Loves Me)."

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	1	11	SOUNDTRACK ▲ RCA 6408-1-R (9.98) (CD) 3 weeks at No. One	DIRTY DANCING
2	3	3	10	MICHAEL JACKSON ▲ ³ EPIC 40600/E.P.A. (CD)	BAD
3	2	2	6	BRUCE SPRINGSTEEN COLUMBIA OC 40999 (CD)	TUNNEL OF LOVE
4	4	4	33	WHITESNAKE ▲ ³ GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
5	5	5	10	PINK FLOYD ▲ COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
6	6	6	15	DEF LEPPARD ▲ ² MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
7	7	7	11	JOHN COUGAR MELLENCAMP ▲ MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
8	8	8	23	WHITNEY HOUSTON ▲ ⁴ ARISTA AL 8405 (9.98) (CD)	WHITNEY
9	9	14	5	STING A&M SP 6402 (10.98) (CD)	... NOTHING LIKE THE SUN
10	10	9	35	U2 ▲ ³ ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
11	11	13	11	AEROSMITH ● GEFEN GHS 24162 (9.98) (CD)	PERMANENT VACATION
12	12	10	8	BILLY IDOL CHRYSLIS OV 41620 (CD)	VITAL IDOL
13	13	11	31	FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
14	14	12	10	R.E.M. ● I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
15	41	—	2	GEORGE MICHAEL COLUMBIA OC 40867 (CD)	FAITH
16	20	28	10	TIFFANY MCA 5793 (8.98) (CD)	TIFFANY
17	15	15	7	YES ATCO 90522/ATLANTIC (9.98) (CD)	BIG GENERATOR
18	18	24	6	BELINDA CARLISLE MCA 42080 (8.98) (CD)	HEAVEN ON EARTH
19	16	16	25	HEART ▲ ² CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
20	28	70	3	INXS ATLANTIC 81796 (9.98) (CD)	KICK
21	17	17	65	KENNY G. ▲ ² ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
22	19	23	24	RICHARD MARX ● EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
23	77	—	2	GEORGE HARRISON DARK HORSE 25643/WARNER BROS. (9.98) (CD)	CLOUD NINE
24	21	19	8	KISS MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
25	22	18	19	SOUNDTRACK ▲ SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
26	26	26	41	EXPOSE ▲ ARISTA AL 8441 (8.98) (CD)	EXPOSURE
27	23	20	10	RUSH ● MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
28	24	21	85	ANITA BAKER ▲ ³ ELEKTRA 60444 (8.98) (CD)	RAPTURE
29	25	27	9	PET SHOP BOYS EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
30	30	34	7	WHODINI JIVE JL 8494/ARISTA (8.98) (CD)	OPEN SESAME
31	31	31	70	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
32	29	25	20	GREAT WHITE ● CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
33	27	22	24	L.L. COOL J ▲ ² DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
34	33	32	25	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
35	35	36	6	DEPECHE MODE SIRE 25614/WARNER BROS. (8.98) (CD)	MUSIC FOR THE MASSES
36	32	29	30	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
37	37	42	9	SQUEEZE A&M SP 5161 (8.98) (CD)	BABYLON AND ON
38	34	33	25	MOTLEY CRUE ▲ ² ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
39	39	45	4	BILLY JOEL COLUMBIA CX2 40996 (CD)	KOHUEPT (LIVE IN LENINGRAD)
40	40	52	37	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
41	43	43	8	JETHRO TULL CHRYSLIS OV 41590 (CD)	CREST OF A KNAVE
42	42	46	14	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
43	134	—	2	STEVE WINWOOD ISLAND 25660/WARNER BROS. (9.98) (CD)	CHRONICLES
44	36	30	57	EUROPE ▲ ² EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
45	45	53	13	DEBBIE GIBSON ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE
46	68	—	2	EARTH, WIND & FIRE COLUMBIA FC 40596 (CD)	TOUCH THE WORLD
47	57	76	3	VARIOUS ARTISTS SPECIAL OLYMPICS SP 3911/A&M (9.98) (CD)	A VERY SPECIAL CHRISTMAS
48	38	35	19	GRATEFUL DEAD ▲ ARISTA AL 8452 (9.98) (CD)	IN THE DARK
49	47	37	13	LEVERT ● ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
50	44	44	13	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
51	46	41	64	BON JOVI ▲ ³ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
52	63	181	3	ROBBIE ROBERTSON GEFEN GHS 24160 (9.98) (CD)	ROBBIE ROBERTSON
53	53	48	27	RANDY TRAVIS ▲ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
54	48	39	12	THE CARS ● ELEKTRA 60747 (9.98) (CD)	DOOR TO DOOR

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	49	50	15	ALEXANDER O'NEAL ● TABU FZ 40320/E.P.A. (CD)	HEARSAY
56	52	47	32	CARLY SIMON ● ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
57	54	51	12	DANA DANE PROFILE 1233 (8.98) (CD)	DANA DANE WITH FAME
58	59	60	14	GUNS & ROSES GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
59	56	55	7	ALABAMA RCA 6495-1-R (8.98) (CD)	JUST US
60	50	38	16	SOUNDTRACK-MADONNA ▲ SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
61	55	49	36	SMOKEY ROBINSON ● MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
62	64	72	4	THE JETS MCA 42085 (8.98) (CD)	MAGIC
63	51	40	12	METALLICA ● ELEKTRA 60757 (5.98) (CD) THE \$5.98 EP-GARAGE DAYS RE-REVISITED	
64	61	56	33	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
65	71	80	6	TERENCE TRENT D'ARBY INTRODUCING HARDLINE ACCORDING TO TERENCE TRENT D'ARBY COLUMBIA BFC 40964 (CD)	
66	58	58	9	MICK JAGGER COLUMBIA OC 40919 (CD)	PRIMITIVE COOL
67	60	57	8	THE SMITHS SIRE 25649/WARNER BROS. (8.98) (CD)	STRANGEWAYS, HERE WE COME
68	66	59	10	BANANARAMA LONDON 828 061-1/POLYGRAM (CD)	WOW
69	65	65	24	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
70	76	79	8	THE O'JAYS EMI-MANHATTAN 53036 (8.98) (CD)	LET ME TOUCH YOU
71	74	63	17	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
72	70	61	12	LOVERBOY ● COLUMBIA OC 40893 (CD)	WILDSIDE
73	75	101	19	ELTON JOHN MCA 2-8022 (10.98) (CD) LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH.	
74	62	54	8	LYNYRD SKYNYRD MCA 42084 (8.98) (CD)	LEGEND
75	72	66	12	ERIC B. & RAKIM 4TH & 6TH WAY 4005/ (8.98) (CD)	PAID IN FULL
76	124	—	2	NEIL DIAMOND COLUMBIA CZX40990 (CD)	HOT AUGUST NIGHT II
77	78	81	4	THE ALARM I.R.S. 42085/MCA (8.98) (CD)	EYE OF THE HURRICANE
78	67	67	9	UTFO SELECT 21619 (8.98) (CD)	LETHAL
79	80	68	10	GEORGE STRAIT MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
80	169	—	2	BRYAN FERRY REPRISE 25598 (8.98) (CD)	BETE NOIRE
81	79	64	18	HANK WILLIAMS, JR. ● WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
82	83	89	5	LOVE & ROCKETS BIG TIME 6058-1-B/RCA (8.98) (CD)	EARTH - SUN - MOON
83	85	78	24	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
84	84	103	9	ELTON JOHN GEFEN GHS 24153 (9.98) (CD)	GREATEST HITS, VOL. III 1979-1987
85	82	73	6	ALICE COOPER MCA 42091 (8.98) (CD)	RAISE YOUR FIST AND YELL
86	86	87	8	BODEANS SLASH 25629/REPRISE (8.98) (CD)	OUTSIDE LOOKING IN
87	81	62	18	SOUNDTRACK ● ATLANTIC 81767 (9.98) (CD)	LOST BOYS
88	73	75	17	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
89	118	121	15	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL AND VICIOUS
90	90	92	15	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
91	122	129	6	BOURGEOIS TAGG ISLAND 90638/ATLANTIC (8.98) (CD)	YO YO
92	92	113	4	ANGELA WINBUSH MERCURY 832 733-1/POLYGRAM (CD)	SHARP
93	89	74	40	REO SPEEDWAGON ● EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT
94	98	100	8	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
95	95	97	6	MSG CAPITOL CLT 46985 (8.98) (CD)	PERFECT TIMING
96	96	91	15	ABC MERCURY 832 391 1/POLYGRAM (CD)	ALPHABET CITY
97	100	108	37	CUTTING CREW ● VIRGIN 90573 (8.98) (CD)	BROADCAST
98	99	94	16	HIROSHIMA EPIC FE 40670/E.P.A. (CD)	GO
99	69	69	119	THE BEATLES CAPITOL SJ 383 (9.98) (CD)	ABBAY ROAD
100	NEW	▶	1	TRIUMPH MCA 42083 (8.98) (CD)	SURVEILLANCE
101	101	112	5	SUPERTRAMP A&M SP 5181 (8.98) (CD)	FREE AS A BIRD
102	108	104	7	ICEHOUSE CHRYSLIS OV 41592 (CD)	MAN OF COLOURS
103	127	138	54	STRYPER ● ENIGMA PJAS 73237 (9.98) (CD)	TO HELL WITH THE DEVIL
104	104	95	34	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 25491 (9.98) (CD)	TRIO
105	121	154	3	JOE COCKER CAPITOL CLT 48285 (8.98) (CD)	UNCHAIN MY HEART
106	88	71	23	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
107	125	133	10	WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE
108	91	83	27	THE WHISPERS ● SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
109	132	136	3	HEAVY D. & THE BOYZ MCA 5986 (8.98) (CD)	LIVING LARGE

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.

A.F.R.I.C.A. STETSASONIC

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THE REVEREND JESSE JACKSON**

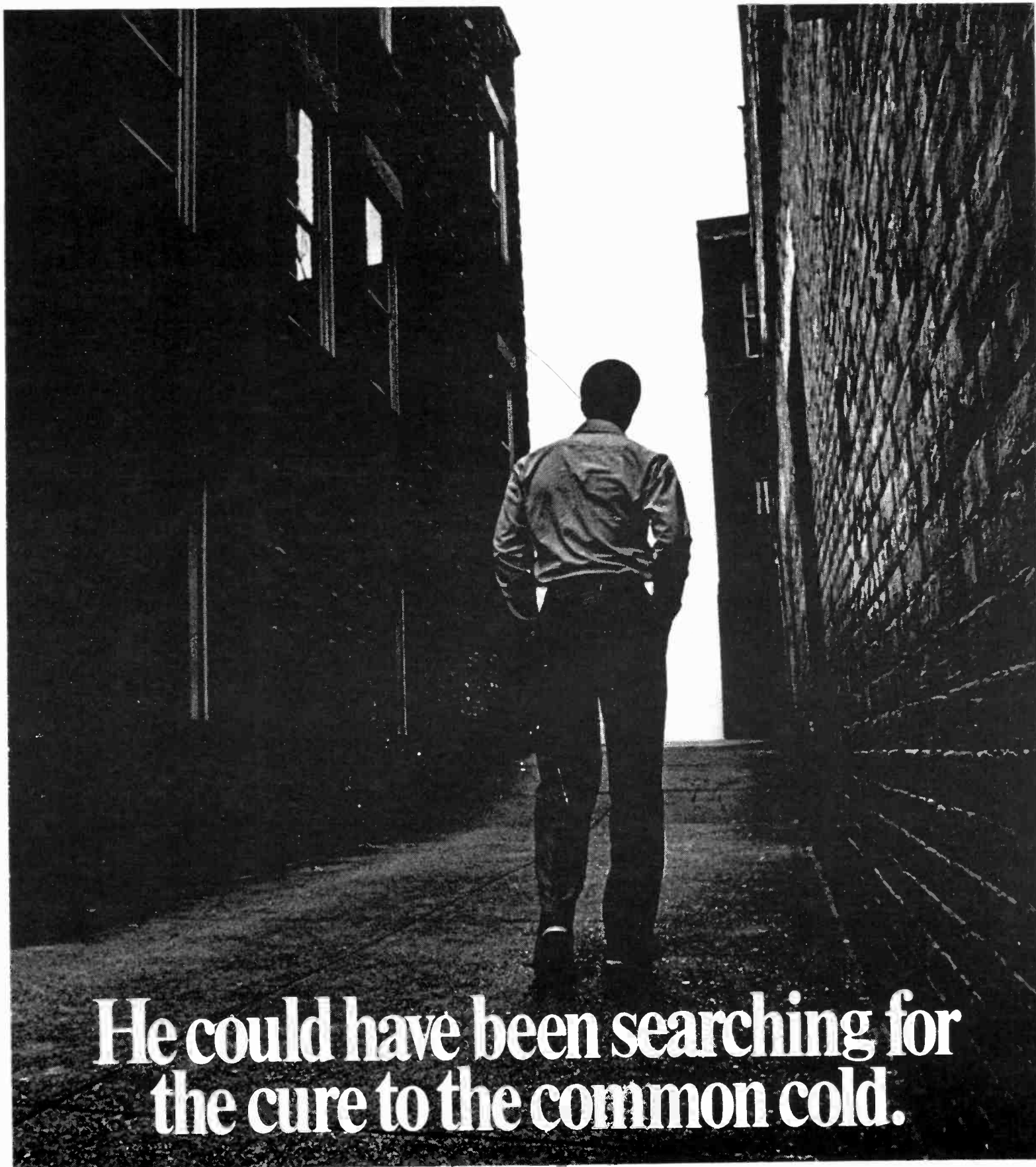
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Which is why the United Negro College Fund exists. By keeping

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



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	125	4	THE BAR-KAYS MERCURY 830 305-1/POLYGRAM (CD)	CONTAGIOUS
111	111	105	15	CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CD)	KEEP YOUR DISTANCE
112	112	117	6	THE TEMPTATIONS MOTOWN 6246 ML (8.98) (CD)	TOGETHER AGAIN
113	93	93	16	ICE-T SIRE 25602/WARNER BROS. (8.98) (CD)	RHYME PAYS
114	87	82	72	STEVE WINWOOD ▲ ² ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
115	102	110	21	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
116	115	102	8	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
117	103	85	10	MR. MISTER RCA 6276-1-R (9.98) (CD)	GO ON...
118	97	86	64	PAUL SIMON ▲ ² WARNER BROS. 25447 (9.98) (CD)	GRACELAND
119	110	116	8	VAN MORRISON MERCURY 832 585-1/POLYGRAM (CD)	POETIC CHAMPIONS COMPOSE
120	128	111	53	BEASTIE BOYS ▲ ⁴ DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
121	114	98	11	WENDY AND LISA COLUMBIA BFC 40862 (CD)	WENDY AND LISA
122	136	140	5	JIMMY DAVIS & JUNCTION QMI 42015/MCA (8.98) (CD)	KICK THE WALL
123	109	90	17	HOOTERS ● COLUMBIA OC 40659 (CD)	ONE WAY HOME
124	105	119	18	GRIM REAPER RCA 6250-1-R (8.98)	ROCK YOU TO HELL
125	129	156	8	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
126	123	99	19	STARSHIP ● GRUNT 6413-1-G/RCA (9.98) (CD)	NO PROTECTION
127	113	77	8	W.A.S.P. CAPITOL CLT 48053 (8.98) (CD)	LIVE IN THE RAW
128	135	162	3	MARTHA DAVIS CAPITOL CLT 48058 (8.98) (CD)	POLICY
129	146	172	3	MEN WITHOUT HATS MERCURY 832 730-1/POLYGRAM (CD)	POP GOES THE WORLD
130	117	109	27	JONATHAN BUTLER JIVE 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
131	142	132	140	WHITNEY HOUSTON ▲ ⁸ ARISTA AL8-8212 (8.98) (CD)	WHITNEY HOUSTON
132	143	186	3	GENE LOVES JEZEBEL GEFEN GHS 24171 (8.98) (CD)	THE HOUSE OF DOLLS
133	120	120	72	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
134	133	114	10	ARMORED SAINT CHRYSALIS BFV 41601 (CD)	RAISING FEAR
135	144	135	70	WHITESNAKE ▲ GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
136	161	192	14	LAURA BRANIGAN ATLANTIC 81747 (8.98) (CD)	TOUCH
137	140	126	91	JANET JACKSON ▲ ⁴ A&M SP-3905 (9.98) (CD)	CONTROL
138	126	96	7	BEE GEES WARNER BROS. 25541 (9.98) (CD)	E.S.P.
139	145	152	4	WA WA NEE EPIC BFE 40858/E.P.A. (CD)	WA WA NEE
140	107	107	6	SOUNDTRACK ANTILLES AN 7087 (8.98) (CD)	THE BIG EASY
141	106	106	9	TIMOTHY B. SCHMIT MCA 42049 (8.98) (CD)	TIMOTHY B.
142	153	188	32	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
143	131	123	18	CRUZADOS ARISTA AL 8439 (8.98) (CD)	AFTER DARK
144	119	84	29	SUZANNE VEGA ● A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
145	141	146	72	MADONNA ▲ ⁵ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
146	168	—	2	PAUL CARRACK CHRYSALIS BFV 41578 (CD)	ONE GOOD REASON
147	138	130	14	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
148	159	131	43	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
149	94	88	58	THE BEATLES CAPITOL SW 11922 (8.98) (CD)	LET IT BE
150	150	168	6	MOTORHEAD GWR PAL 1240 (8.98) (CD)	ROCK 'N' ROLL
151	147	155	7	VARIOUS ARTISTS EPIC FE 40839/E.P.A.	PILEDRIVER -- THE WRESTLING ALBUM II
152	185	—	2	THE KANE GANG CAPITOL CLX48176 (6.98) (CD)	MIRACLE
153	173	180	4	M.O.D. MEGAFORCE CAROL 1344/CAROLINE (8.98) (CD)	U.S.A. FOR M.O.D.
154	130	118	21	SAMMY HAGAR ● GEFEN GHS 24144 (9.98) (CD)	I NEVER SAID GOODBYE
155	139	139	9	THE FAT BOYS SUTRA SUS 1018 (8.98) (CD)	BEST PART OF THE FAT BOYS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	170	176	3	LIZA MINNELLI TELARC 15502 (15.98) (CD)	LIVE AT CARNEGIE HALL
157	164	128	6	SAMANTHA FOX JIVE 1061-1-J/RCA (8.98) (CD)	SAMANTHA FOX
158	160	153	40	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
159	155	144	16	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
160	149	141	10	TOM WAITS ISLAND 90572/ATLANTIC (8.98)	FRANKS WILD YEARS
161	NEW	▶	1	KOOL MOE DEE JIVE 10507 J/RCA (8.98)	HOW YA LIKE ME NOW
162	162	196	3	L.A. DREAM TEAM MCA 42042 (8.98) (CD)	BAD TO THE BONE
163	NEW	▶	1	THE RAINMAKERS MERCURY 832 795-1/POLYGRAM (CD)	TORNADO
164	154	122	10	THE BRANDOS RELATIVITY 8192/IMPORTANT (8.98) (CD)	HONOR AMONG THIEVES
165	183	—	2	JOE SATRIANI RELATIVITY 8193/IMPORTANT (8.98) (CD)	SURFING WITH THE ALIEN
166	NEW	▶	1	EXODUS COMBAT 8169 (8.98) (CD)	PLEASURES OF THE FLESH
167	158	151	10	DAVE ALVIN EPIC BFE 40921/E.P.A. (CD)	ROMEO'S ESCAPE
168	165	165	5	STEADY B JIVE 1060-1-J/RCA (8.98)	WHAT'S MY NAME
169	152	124	25	SOUNDTRACK ▲ MCA 6207 (9.98) (CD)	BEVERLY HILLS COP II
170	186	175	704	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
171	176	194	6	PUBLIC IMAGE LTD VIRGIN 90642/ (8.98)	HAPPY?
172	178	197	3	BUCKWHEAT ZYDECO ISLAND 90622/ATLANTIC (8.98) (CD)	ON A NIGHT LIKE THIS
173	156	127	15	38 SPECIAL A&M 3910 (9.98) (CD)	BEST OF 38 SPECIAL--"FLASHBACK"
174	180	170	78	SOUNDTRACK ▲ ⁴ COLUMBIA SC 40323 (CD)	TOP GUN
175	167	150	75	GENESIS ▲ ³ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
176	196	—	2	THE RED HOT CHILI PEPPERS EMI-MANHATTAN ELT48036 (8.98)	UPLIFT MOFO PARTY PLAN
177	151	169	21	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE
178	175	158	14	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
179	137	115	8	RAY PARKER JR. GEFEN GHS 24124 (8.98) (CD)	AFTER DARK
180	172	143	10	YELLO MERCURY 832 675-1/POLYGRAM (CD)	ONE SECOND
181	181	184	3	THE DREAM ACADEMY REPRISE 25625/ (8.98) (CD)	REMEMBRANCE DAYS
182	NEW	▶	1	SHANICE WILSON A&M SP 5128 (8.98) (CD)	DISCOVERY
183	NEW	▶	1	ROGER REPRISE 25496 (8.98) (CD)	UNLIMITED
184	NEW	▶	1	RY COODER WARNER BROS. 25639 (8.98) (CD)	GET RHYTHM
185	148	148	15	PAT METHENY GROUP GEFEN GHS 24145 (8.98) (CD)	STILL LIFE (TALKING)
186	166	159	6	GLEN BURTNICK A&M SP 5166 (8.98) (CD)	HEROES & ZEROS
187	188	134	10	THE WINANS WARNER BROS. 25510 (8.98) (CD)	DECISIONS
188	187	161	11	10,000 MANIACS ELEKTRA 60738/ (8.98) (CD)	IN MY TRIBE
189	192	177	8	SAVATAGE ATLANTIC 81775 (8.98)	HALL OF THE MOUNTAIN KING
190	177	160	7	THE ART OF NOISE CHRYSALIS OV 41570 (CD)	IN NO SENSE? NONSENSE?
191	NEW	▶	1	MARLON JACKSON CAPITOL CLT 46942 (8.98) (CD)	BABY TONIGHT
192	193	—	2	BARRY WHITE A&M SP5154 (8.98) (CD)	THE RIGHT NIGHT AND BARRY WHITE
193	163	163	5	ROGER HODGSON A&M SP 5112 (8.98) (CD)	HAI HAI
194	NEW	▶	1	THE DB'S I.R.S. 42055 (8.98) (CD)	THE SOUND OF MUSIC
195	179	174	44	TESLA ● GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
196	198	191	22	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
197	191	190	34	LEVEL 42 POLYDOR 831 593 1/POLYGRAM (CD)	RUNNING IN THE FAMILY
198	157	137	33	BRYAN ADAMS ▲ A&M 3907 (9.98) (CD)	INTO THE FIRE
199	197	199	34	ANTHRAX ISLAND 90584/ATLANTIC (8.98) (CD)	AMONG THE LIVING
200	171	142	32	THE CULT SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

10,000 Maniacs 188	Jonathan Butler 130	Gloria Estefan & Miami Sound Machine 83	Roger Hodgson 193	Love & Rockets 82	Dolly Parton, Linda Ronstadt, Emmylou Harris 104	Dirty Dancing 1	Suzanne Vega 144
2 Live Crew 177	Belinda Carlisle 18	Europe 44	Hooters 123	Loverboy 72	Pat Shop Boys 29	La Bamba 25	W.A.S.P. 127
38 Special 173	Paul Carrack 146	Exodus 166	Whitney Houston 8, 131	Lynyrd Skynyrd 74	Pink Floyd 170, 5	Lost Boys 87	Wa Wa Nee 139
ABC 96	The Cars 54	Expose 26	INXS 20	M.O.D. 153	Poison 31	Tom Gun 174	Tom Waits 160
Bryan Adams 198	Joe Cocker 105	Faster Pussycat 147	Ice-T 113	MSG 95	Prince 64	Soundtrack-Madonna 60	Dionne Warwick 90
Aerosmith 11	Natalie Cole 71	The Fat Boys 155, 34	Icehouse 102	Madonna 145	Public Image Ltd 171	Bruce Springsteen 3	Grover Washington, Jr. 178
Alabama 59	Ry Cooder 184	Bryan Ferry 80	Billy Idol 12	Richard Marx 22	R.E.M. 14	Squeeze 37	Jody Watley 40
The Alarm 77	Alice Cooper 85	Fleetwood Mac 13	Janet Jackson 137	Reba McEntire 196, 116	REO Speedwagon 93	Steady B 168	Wendy And Lisa 121
Dave Alvin 167	Crowded House 148	Force M.D.'s 159	Michael Jackson 2	John Cougar Mellencamp 7	Robbie Robertson 52	Sting 9	The Whispers 108
Anthrax 199	Cruados 143	Samantha Fox 157	Marlon Jackson 191	Men Without Hats 129	The Rainmakers 163	George Strait 79	White Lion 107
Armored Saint 134	The Cult 200	Kenny G. 21	Mick Jagger 66	Metallica 63	Eric B. & Rakim 75	Stryper 103	Whitesnake 135, 4
The Art Of Noise 190	The Cure 69	Gene Loves Jezebel 132	Jethro Tull 41	Pat Metheny Group 185	The Red Hot Chili Peppers 176	Supertramp 101	Whodini 30
Anita Baker 28	Curiosity Killed The Cat 111	Genesis 175	The Jets 62	George Michael 15	Smokey Robinson 61	Swing Out Sister 42	Hank Williams, Jr. 81
Bananarama 68	Cutting Crew 97	Georgia 142	The J. J. Sells 39	Stephanie Mills 106	Rush 27	Tesla 195	Shanice Wilson 182
The Bar-Kays 110	Terence Trent D'Arby 65	Debbie Gibson 45	Elton John 84, 73	Liza Minnelli 156	Salt-N-Pepa 89	Tiffany 16	The Winans 187
Beastie Boys 120	Dana Dane 57	Grateful Dead 48	Glenn Jones 94	Van Morrison 119	Joe Satriani 165	Triumph 100	Angela Winbush 92
The Beatles 99, 149	Jimmy Davis & Junction 122	Great White 32	The Kane Gang 152	Motley Crue 38	Savatage 189	U2 10	Steve Winwood 114, 43
Bee Gees 138	Martha Davis 128	Grim Reaper 124	Kiss 24	Motorhead 150	Timothy B. Schmit 141	UTFO 78	Yes 17
George Benson/Earl Klugh 115	The dB's 194	Guns & Roses 58	Kool Moe Dee 161	Mr. Mister 117	Carly Simon 56	VARIOUS ARTISTS	Buckwheat Zydeco 172
Bodeans 86	Def Leppard 6	Sammy Hagar 154	L.A. Dream Team 162	Najee 158	Paul Simon 118	Piledriver -- The Wrestling Album II 151	
Michael Bolton 125	Depeche Mode 35	George Harrison 23	L.L. Cool J 33	New Order 50	The Smiths 67	A Very Special Christmas 47	
Bon Jovi 51	Neil Diamond 76	Heart 19	Level 42 197	The O'Jays 70	SOUNDTRACKS		
Bourgeois Tagg 91	The Dream Academy 181	Heavy D. & The Boyz 109	LeVert 49	Alexander O'Neal 55	Beverly Hills Cop II 169		
The Brandos 164	Earth, Wind & Fire 46	Hiroshima 98	Lisa Lisa & Cult Jam 36	Ray Parker Jr. 179	The Big Easy 140		
Laura Branigan 136	Echo And The Bunnymen 88						
Glen Burnick 186							

CBS SELLS LABEL TO SONY FOR \$2 BILLION

(Continued from page 1)

how long the executives are willing to stay at the label. Some \$20 million is said to be going to the CBS Records chief alone. A CBS spokesman declined to comment on the reports.

All assets of the CBS Records Group are included in the sale, which involves manufacturing operations in 14 countries, 36 wholly owned subsidiaries, six joint ventures, and 17 licensees. The Columbia House mail-order operation is also part of the deal. CBS Records employs about 10,000 people worldwide.

Queried about the widespread rumor that Sony will move CBS Records headquarters from its famed "Black Rock" digs in New York to the West Coast, the label spokesman said, "It's not true. We're staying in this building." A Sony representative said he knew of no plans to move CBS' head office.

Commenting on the sale, CBS Inc. president Laurence A. Tisch said, "After long discussion and very careful review, our board concluded that this is a very attractive offer in terms of value to the shareholders, while it also provides an important source of capital and allows us to focus all of our energies and resources on our core business of broadcasting."

CBS chairman and founder William S. Paley, who had earlier opposed the sale, remarked, "The offer we are acting on is clearly in the best interests of the corporation and its shareholders."

CBS has had two principal links with Sony up to the present. The two companies are equal partners in CBS/Sony Records in Japan, and they also were joined in Digital Audio Disc Corp., which built the first U.S. CD plant, until Sony bought CBS' share two years ago.

Last November, CBS rejected a

\$1.25 billion offer from Sony for its records unit, saying the label was one of its core businesses. Since then, under the guidance of Tisch, who controls 25% of CBS' stock, the firm has sold off all of its holdings except for the broadcasting division and its share of CBS/Fox Home Video.

The latest round of talks with Sony began in September, when the company made an unspecified offer for CBS Records. The CBS board revealed it was considering the bid, later reported to be \$2 billion, but failed to act on it during three meetings in the next month. After the board's Oct. 14 meeting, Sony withdrew its offer.

The CBS board was divided over the question of whether to sell the records unit, partly because the company would have owed as much as \$600 million in taxes on a \$2 billion sale. Therefore, the board considered the alternative of

spinning off all or part of CBS Records as a public company to raise capital for the parent corporation.

That option became much less viable after the Oct. 19 stock market crash, when public offerings were being pulled right and left. On Oct. 27, CBS and Sony announced they were resuming "serious discussions" about the sale of CBS Records.

The terms of the final deal have not been revealed, but it's conceivable that retained earnings in the CBS/Sony joint venture may have reduced the actual price by a considerable amount, according to one knowledgeable source.

In any case, with CBS Records profits expected to hit \$200 million this year, Sony is paying only 10 times cash flow for the company, considered a moderate multiple for an entertainment property. Last year, the label's operating profit reached \$162.1 million, while revenue rose 21% to \$1.49 billion.

According to Sony, no immediate changes are foreseen at CBS Records. Masa Namiki, general manager of corporate communications for Sony in Tokyo, was quoted as saying that the company

won't try to persuade CBS management to drop its opposition to unrestricted use of digital audiotape.

Bhaskar Menon, chairman of EMI Music Worldwide, noted that Sony is unlikely to interfere with the current management of CBS Records.

"Sony does not manage record companies outside Japan, so they'd be unfamiliar with how labels outside Japan are run," he remarked. "They must bank on the reservoir of management expertise and ability that CBS Records would bring them."

In Japan, CBS/Sony is the largest record company, with sales of about \$600 million annually. When Sony helms CBS Records, Menon said, "I hope they bring an increased level of support for legislation that would improve the position of foreign recordings in that country [Japan]."

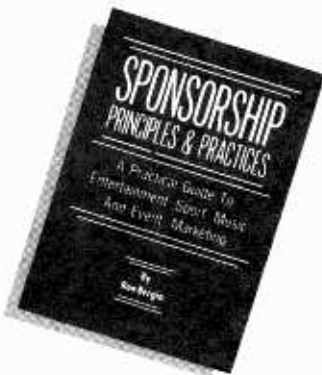
Robert Heiblim, senior vice president of Denon America, predicted that when Sony takes over CBS Records, "not much will change for a long time, and most of the changes will be subtle."

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SMASH SUMMER MOVIES HIT STORES IN JANUARY

(Continued from page 3)

"Dragnet," which generated \$55 million during its box-office run, will not be adversely affected by the other major titles, he did say, "I expect [the unit volume] would have increased if not for the competition."

Vans Stevenson, director of public relations for the 134-store Erol's chain in Springfield, Va., says his company embraces the A title explosion in January, partly because of what happened in January 1987. "'Cobra' was all we had, and we were dry until February, when 'Back To School' and 'Karate Kid II' came out. We had to survive on stuff like 'Jo Jo Dancer.' We were still renting, but we didn't have the big hook."

"We are elated that these titles are coming out in January," Stevenson says. "January is the peak rental season, and we are buying very aggressively. We are not changing our pattern at all. In some stores, we may have 70 of one [A] title."

"January is always a terrific month for video rentals," agrees Rob Blattner, president of RCA/Columbia Pictures Home Video. "Every Christmas they sell a couple of million VCRs, so January becomes the perfect time to take advantage of all these new VCR owners."

"When you make your release plans you have no idea what the

competition is doing. If we had put off the release of 'La Bamba' until February, we may have gone from the frying pan to the fire," says Blattner, referring to the January release that earned \$54 million theatrically.

Dave Ballstadt, owner of the Minnesota-based, 10-store Adventures In Video, discounts the potential of an open-to-buy crunch. "We will buy whatever we feel we can make money with," he says. "We're not going to pass on [A titles] just because we think there's too many of them. We look at what we can get a return on."

However, Ballstadt adds, "I know a lot of [dealers] have restricted dollars to buy with, and that could be a factor with them."

Michael Winer, president of the 10-store Video Super Shop chain, based in Northridge, Calif., also welcomes the bevy of blockbusters.

"I don't anticipate a problem with it come January," Winer says. "The more titles the better. We're going to be busy with sales in December. January and February are usually the best months of the year. I'd rather have the A titles then. They tell people that video is a happening thing."

Assistance in preparing this story was provided by Chris Morris

WHOLESALE EYES DENVER AUDIO MARKET

(Continued from page 3)

According to Tuckman, "Our target is video stores and record outlets. Some record stores are buying direct already, but we want to fill in the gaps wherever possible. We're also concentrating on trying to get more and more video stores into CDs."

Baker & Taylor plans to go after Budget Tapes & Records outlets and convenience stores as well. To

help spread the word, the company launched a campaign a few months ago via a weekly audiomailer that goes out to some 18,000 accounts, says Tuckman.

Other wholesalers reportedly pursuing the one-stop business left behind by Danjay are Amarillo, Texas-based Western Merchandisers and the Denver branch of Dallas-based Big State Distributing.

5-INCH CD SINGLES PREFERRED IN U.K.

(Continued from page 1)

a way they won't with cassette singles. Our promotion for the Sting CD single has all been in-store."

A&M's release coincided with the readmission of CD singles to U.K. charts Nov. 1. Six months ago, the British Phonographic Industry made the configuration ineligible amid fears that too many freebie CD singles were devaluing the format.

Says Godfrey Rust, chart manager of Gallup: "It took a year after the first CD singles releases for the market to get going, but by spring this year they were becoming quite popular and labels were using them as a marketing device, doing limited runs of 1,000-5,000 and either giving them away or selling them very cheap, often at the same price as vinyl singles. They were loss leaders, and because of the novelty value they were fairly successful and had

quite an influence on the charts. But it was an expensive exercise; it devalued the format, and it forced all the record companies to join in, which some were unwilling or unable to do. So eventually the BPI decided to remove them from the charts for a trial period."

The readmission of CD singles follows a BPI ruling that their dealer price as published in label price lists must be at least \$4.29, but Gallup believes this may prove unenforceable. Says Rust, "We can police free T-shirts and anything between the retailer and the customer, but we can't and shouldn't police the relationship between the record company and the retailer. Labels can still give away half or all of their stock if they choose."

One possible solution, a minimum retail price, is believed to have been rejected by the BPI because of pos-

sible criticism over price fixing. However, fears that difficulties in policing dealer prices would quickly lead to a renewed flood of freebie CD singles have yet to be validated, in part because the singles' novelty as a marketing device appears to have worn off. BPI general manager Peter Scaping is hopeful that present controls will prove adequate, saying, "If the qualifying dealer price is clearly being abused we would have to think again, but all other formats have minimum dealer-price qualifications, and there have been no problems with them."

There are signs that CD singles may now be on the way to becoming established as a genuine format in the U.K. market. Sales, while modest, already outstrip those from cassette singles, which have always been very unpopular with retailers. Says Rust, "We could well see CD singles settle in like 12-inch singles. With four tracks and 20 minutes of music, they are very much a maxi-single or mini-EP, but while 12-inch vinyl singles have a hold on the specialist disco/dance market, CD singles have the potential to cross over and start taking sales away from 7-inch vinyl product."

Price cuts may be necessary be-

fore volume grows. The BPI requirement implies retail prices of about \$7, while vinyl 12-inch product sells at up to \$5.25, and some new budget CD album lines themselves retail at no more than \$7.

The choice between 3-inch and 5-inch configurations seems likely to be made in favor of the standard disk. The U.K. industry may dabble with 3-inch singles, but in the long run it expects 5-inch to prevail for reasons similar to those advanced by U.S. executives. The final decision may be made in the boardrooms of Sony and Philips; Sony is enthusiastic about the 3-inch format, while Philips is not.

PDO, the world's biggest CD manufacturer, recently opted to make 5-inch CD singles rather than the 3-inch version, which it said did not fall within existing CD standards and could not be made at short notice. Executive vice president Hans Gout adds, "The most important disadvantage is that most CD players seem able to play the 3-inch single only with an adapter ring. We do not consider that very user friendly, and an adapter ring costs money. It's also against the principle of backward compatibility, which is very important to us."

Japan Hosts Int'l Contest Pseudo Echo Wins Top Prize

TOKYO Australian quartet Pseudo Echo took the grand prize at the 18th World Popular Song Festival, held Oct. 31 in the 10,000-seat Nippon Budokan Hall here.

The band won a cash prize of \$10,000 for its performance of the aptly named "Take On The World." The grand prize for Japanese artist went to Chika Takeuchi, who sang "No, No, No," while the Netherlands' Nadieh took the most-outstanding-singer award with "Haifa Blue."

Six golden awards worth \$3,000 each were doled out to Fra Lippo Lippi (Norway), Mijares (Mexico), Erasure (U.K.), Samantha Gilles (Belgium), Gianna Nannini (Italy), and Haywire (Canada).

Indonesian artist Yopie Latul received the special Kawakami Award presented by Yamaha Music Foundation chairman Genichi Kawakami as well as the award for the act deemed most popular with the festival audience.

Other international finalists were Lady Lily (West Germany), Viki & Flirt (Hungary), and

Nathale Archangel (U.S.). A total of 12 countries were represented, with four Japanese finalists. This year, overseas entrants were limited to acts with current recording contracts, and virtually all the songs performed are scheduled for Japanese release in the near future.

Staged as part of the Centennial Anniversary Concert Series commemorating 100 years of the Yamaha Corp., the festival was followed Nov. 1 by the first International Band Explosion event, also held in the Nippon Budokan venue.

Featuring 12 Japanese and 10 overseas bands from the same number of countries, the contest was dominated by U.S. act Ventilators, which took the best-international-band award, worth \$7,500, plus \$10,000 of instruments. The group also took the best vocals award.

Canada, the U.K., Australia, West Germany, Italy, Mexico, and Hong Kong were among countries represented. The finalists were selected from 5,500 entrants in national preliminaries.

ISLAND SUIT CHARGES COPYRIGHT INFRINGEMENT

(Continued from page 3)

of the Chiffons' "He's So Fine" in writing "My Sweet Lord."

Ed O'Loughlin, president of Next Plateau, says the case reminds him of two other songs, the Doobie Brothers' "What A Fool Believes" and Robbie Dupree's "Steal Away," which he says are as similar in arrangement as "Pump Up The Volume" and the "Red Ink Mix" of "My Love Is Guaranteed" and yet did not inspire any legal action.

Further, O'Loughlin charges that "I Know You Got Soul," the Eric B. & Rakim record from which the words "pump up the volume" were allegedly sampled, itself contains parts of a James Brown recording, "You Got Soul," to which rights were not obtained. Ortnier says only that "PolyGram [which owns the Brown copyright] made the claim, and an agreement was worked out. It was resolved amicably." PolyGram could not be reached for comment at press time.

Island is seeking to have the dis-

puted mix of "My Love Is Guaranteed," recently a top five dance hit, withdrawn from the market, charging that it has "cut into sales of 'Pump Up The Volume.'" A judge has issued a temporary restraining order preventing Next Plateau from "publishing, releasing, manufacturing, distributing, promoting, marketing, and/or selling sound recordings embodying 'My Love Is Guaranteed—Red Ink Mix Part 1'" until a preliminary hearing on the matter is held Monday (23).

O'Loughlin says Next Plateau is preparing a new remix of "My Love Is Guaranteed"; however, Ortnier is not satisfied. "They say that on the remix they've erased the words 'pump up the volume,' but the judge made it clear that even if that's so the new remix must be restrained if it contains the same mix, just without the words," he says. "That shows that this case is not just about sampling."

GLEN'S AIDS BENEFIT GAINS INDUSTRY SUPPORT

(Continued from page 4)

Music; and Sausalito, Calif.-based The Record Shop. Other music and video concerns that previously agreed to underwrite the program include Tower Records, West Coast Video, NARM, VSDA, Airways Video, and Music West Records.

Glen credits Mickey Granberg, executive vice president of NARM and VSDA, for much of the support he has received from home entertainment industries. "She strikes me as a real warrior," he says.

The Western Assn. of Visual Merchandising and the National Assn. for Display Industries are coordinating sponsors for the program. The program's date coincides with NADI's annual trade

exhibit, which will be held Dec. 5-8 in New York.

Glen is asking sponsoring companies to pledge a donation of 50 cents per employee. For more information, call 212-683-4023.

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VESTRON CONSOLIDATES INT'L OPERATIONS

(Continued from page 4)

network of offices overseas while retaining the position of senior vice president of Vestron Video International.

VIG acquisitions, finance, and administration will be handled by senior vice president Gary Barber, who formerly served as senior vice president and chief financial officer

of IFD. Barber will be based in Los Angeles.

VIG has also named Lauge Nielsen vice president for finance and operations. Nielsen was formerly vice president of finance for Locus Video Group and will continue to work from Locus Video Group headquarters in Utrecht, Netherlands.

U.K. RECORD COS. SEEK RENTAL SAFEGUARD

(Continued from page 4)

He added: "Whatever the BBC or ITV put on [television], you can put it on tape at home and steal it without paying a penny." And Lord Lloyd of Hampstead said the absence of a home tape levy was "flagrant injustice on a massive scale."

Lord Morton of Shuna said: "It's

not right to leave things as they are, where the owner of a copyright in a sound recording doesn't have the same protection and return as the owner of copyright in a printed work and where the private taping of records and tapes is apparently to remain illegal but unenforceable."

Concert Seeks To Aid S. African Youths Sponsor Woes Stall Benefit

BY DAVE DIMARTINO

LOS ANGELES Significant problems in obtaining corporate sponsorship have caused the third postponement of the Bishop Desmond Tutu Free The Children Peace Concert, a benefit scheduled here to aid South African university students both in their own country and at the Univ. of California at Los Angeles.

First scheduled for the July 4th weekend, then for Labor Day weekend, and then for Nov. 14, the concert is now scheduled for late March 1988, according to concert organizers.

There have been conflicting stories about the role Pepsi-Cola has played in the concert plans.

Two principal concert organizers claim Pepsi expressed interest in partially sponsoring the event but eventually declined to participate. One claims the company declined solely due to "a time factor," while the other says the deal was never consummated "because of the political situation right now in South Africa."

A spokesman for the beverage company confirms that it was approached to sponsor the event. He says the company simply declined to participate, and he offers no comment about the company's motivation.

Kendall Minter, counsel to Modjadjji Productions—the group that came up with the idea for the concert—and acting attorney for the Bishop Tutu scholarship fund, states that Pepsi was not originally approached as a corporate sponsor due to its presence on an anti-apartheid group's blacklist of companies still doing business in South Africa.

Ken Ross, press spokesman for Pepsi, says the company sold its bottling business in South Africa "almost two years ago and currently has no assets, employees, or soft-drink operations in that country."

Sting Setup Nabs Imposters Of '60s Act Stand-In Standells Arrested

NEW YORK It was dirty pool, not "Dirty Water," that a group of Standells impersonators were playing when they were arrested on stage at the Big Mamou club in Austin, Texas, Nov. 12.

Two local residents, Jimmy Lee Deen and Robert James Devine Jr., were charged with theft by pretext after they signed a contract with the club's owner, Steve Chaney, in which Deen purported to be Dick Dodd, an original member of the '60s garage band. The group scored several hits in 1966 on the Tower label; "Dirty Water" peaked at No. 11 in April and has since become a cult classic.

"We understand that this was the first of what were to be many appearances by the group in Texas," says Sgt. Howard Williams of the Austin Police Department. "But we suspect that this deal goes deeper than that. The real Dick Dodd, who lives in California, has not been receiving royalties for some time, and we know for sure that a D. Dodd in San Antonio is."

Deen told a patron of the Big Mamou that he "drives down to San Antonio every week to pick up his royalty check," says Williams. He

Pepsi is sold there, but we sold it to local people."

Pat Walsh, talent agent at Risky Business Talent Agency, the local producer of the UCLA show, says Pepsi was one of several companies initially deemed an "unacceptable" corporate sponsor by Bishop Tutu's office due to product-licensing agreements in South Africa. "Then we had a few meetings with the bishop and said, 'Listen, if these corporations are interested in donating as much as \$100,000 to the African bursary fund, it's like cutting off our nose to spite our face. If we're worried that they have been taking money out of South Africa all these years, now they're willing to put money back in.'

"Pepsi-Cola was very, very interested in helping us," says Walsh, "and in fact is still interested in helping us. But at that time, approximately four or five weeks' notice was nowhere near enough time to go through the entire corporate structure to get Pepsi to commit themselves to \$10,000, \$100,000, or any amount of money."

One committed corporate sponsor of the event is rival beverage firm Coca-Cola, which, according to Minter, made a "modest donation." Adds Walsh, "I believe Bishop Tutu has a very good friend directly on the Coca-Cola board."

Minter, who says the Pepsi deal was not completed due to the South African "political situation," adds that he has some uncertainty about the company's precise rationale. "Quite honestly, I'm not positive on the final stance of Pepsi at the last moment—and if there was pressure brought on them, who the pressure was brought by."

Performers who were initially committed to participate in the event include Crosby, Stills & Nash, Al Jarreau, the Force M.D.'s, the Fat Boys, Mtume, and Roy Ayers.

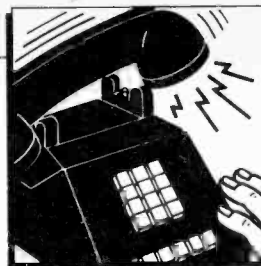
theorizes that Devine, apparently the mastermind of the scheme, sent a letter to ASCAP and BMI stating that he was moving to San Antonio, to which he forged Dodd's name. Williams says he is investigating the matter with the cooperation of the performing rights agencies. "It's a very simple type of scam," he says. "But those happen all the time."

The phony Standells were uncovered when a local music writer, Dan Forte, recognized Deen as an imposter when he happened to be in the studio while Deen was being interviewed by KLBX Austin. Forte alerted Chaney, who in turn called the police.

"I was just going to fire them," says Chaney. "But the police wanted me to string them along. I bought them beers, introduced them to the undercover guy. We had them do one song so that we could arrest them for carrying out a fraudulent contract." After the impersonators were carted off, the real Dodd performed an hourlong set of Standells tunes with a local band of musicians, the White Slave Boys.

JEAN ROSENBLUTH

INSIDE TRACK



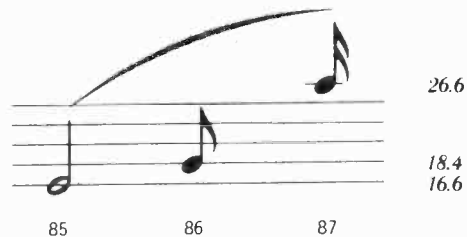
Edited by Irv Lichtman

DOING THE JOB: RCA Records parent Bertelsmann Music Group apparently likes the way things are going at the label—a good example is a No. 1 album with the "Dirty Dancing" soundtrack—because it has extended the employment contracts of key execs **Bob Buziak** (president) and **Rick Dobbis** (executive vice president). Original three-year pacts for both, who joined the company a year ago, are history as the new contracts have them signed through 1991.

SIGHTS AND SOUNDS: Although compact disk video won't have a \$1 million booth at the Winter CES in Las Vegas, **John Messerschmitt**, acting director of the **CD Video Office**, says the new configuration will have a presence at the show. **Magnavox** and **Yamaha** should be introducing combination players—capable of playing CDs, CDVs, or laserdiscs—on the market by the end of this month, and **Pioneer**, which already has such a player, will have two more models to exhibit by the January trade show. In all, Messerschmitt estimates, eight or nine brands of hardware will be on the CES floor. He adds that 40 or 50 tapes are being replicated for the 5-inch CDV format, many of which will be used to demonstrate the players, and he expects CDV titles from eight or nine major record labels to be on the retail market by the end of the first quarter.

INDIE PROMOTER: At press time, **Joe Isgro** and **RCA/Arista** were close to an out-of-court settlement of Isgro's legal suit against the two **BMG** labels in the aftermath of widespread charges of payola made by **NBC News** early in 1986. The settlement would be the fourth for Isgro, following agreements with **Capitol**, **Motown**, and **PolyGram**.

JUST THE RIGHT NOTES: The attractive 1987 annual report from **Spec's**, the 35-unit music/video retail chain, contains appropriate graphic representation of its financial status, including the three-year growth pattern in sales (see accompanying illustration). Also, adorning a



fold-out back page is a photo of **Whitney Houston**, whose album and singles hits, no doubt, have generated a good chunk of **Spec's** strong upward sales curve.

BACK UP NORTH: After a five-year absence in Canada, **Lebo**, maker of audio/CD storage cases and accessory items, plans to open a manufacturing facility in Toronto during the first quarter of 1988. Already established there is a sales and marketing operation, which is making product available immediately.

TIMELY REPRIS: The new **Richard Attenborough** film about South Africa, "Cry Freedom," provided the impetus for **Geffen Records'** upcoming single release of **Peter Gabriel's** "Biko," which first appeared on his 1980 self-titled album. Although the song is not included on the "Cry Freedom" soundtrack, scenes from that film form the basis for the current videoclip of "Biko," whose lyrics are about martyred activist Stephen Biko, the movie's protagonist. **Universal Pictures** funded production of the video, and **Burt Berman**, Universal's vice president of music, notes that Gabriel's interest in conveying the movie's subject matter to his fans coincided with the studio's desire to promote the film with a videoclip. According to **Geffen** president **Ed Rosenblatt**, all proceeds from sales of the single will go to the **International Defense & Aid Fund For South Africa** and the **Africa Fund**.

POISONOUS OFFER: **Geffen Records** publicist **Bryn Bridenthal** has rejected a proposed settlement by **Capitol/Enigma** group **Poison** in **Bridenthal's** \$1.1 million suit against the band (**Billboard**, Nov. 21). The group had offered to pay legal fees and make a contribution to a charity agreed upon mutually. **Bridenthal**, who claims she was physically assaulted by band members **Bobby Dall** and **Bret Michaels** at a **Motley Crue** postconcert party Oct. 6, calls the proposed settlement "totally unacceptable." **Bridenthal** also says she has filed a criminal complaint against the **Poison** members.

CDs FOR MOPPETS: **Peter Pan Records** has marketed its first two compact disks, which dealers can offer for \$10 or less. Housed in 6- by 12-inch packages and jewel boxes are the digitally remastered "Sing-A-Long," containing 60 children's favorites, and **Oscar Brand's** "I Sing, You Sing, We All Sing." Cassette versions remain in the catalog.

JUST FRIENDS: **WJAZ** **Stanford, Conn.**, recently offered listeners a chance to win free CDs and, best of all, a chauffeured limo trip for two to New York's 20/20 for dinner and a performance there by **GRP Records'** **Diane Schuur**. The musical question was, Who helped launch the career of the jazz singer? The winner, drawn from entries who replied "Stan Getz," was **Ernie Byrd** of Port Washington, N.Y. Byrd happens to be a close friend of **GRP** co-owner **Larry Rosen**. **Rosen** insists it was all just a remarkable coincidence.

LAST BUT NOT LEAST: **Track** is informed of another industryite who ran the New York marathon Nov. 1 (**Billboard**, Nov. 14). He's **Chris Weston**, financial analyst for **Capitol Records**, who clocked in at 2 hours, 47 minutes. He finished 410th out of 22,000 participants, placing him in the top 2% of the entrants.

IMPORTANT MOVES: **Important Records**, a New York-based independent distributor, has moved to new headquarters. The company can now be reached at 187-07 Henderson Ave., Hollis, N.Y. 11423; 718-740-5700. Meanwhile, **Important** is red hot on the Top Pop Albums chart with three releases from its in-house labels: the **Brandos'** "Honor Among Thieves" and **Joe Satriani's** "Surfing With The Alien" on **Relativity** and **Exodus'** "Pleasures Of The Flesh" on **Combat**.

FOR THE RECORD (INDUSTRY): California state records show that during the mid-'70s, U.S. Supreme Court nominee **Anthony M. Kennedy** was a legislative advocate in Sacramento for **Capitol Records** and the now defunct music-cassette manufacturer **GRT Corp.** Before **Kennedy** got out of the lobbying business in 1975 to join the U.S. Circuit Court of Appeals, he successfully lobbied for a bill exempting the industry from having to pay taxes on master tapes and recordings.

SAVE THE RHINO: On Nov. 16, **Rhino Records** owners **Richard Foos** and **Harold Bronson** presented a check for \$5,000 to **Rhino Rescue U.S.A.** As part of its Save The LP campaign, the label had agreed to donate 10 cents for every record it sold between July 6 and 31 to the preservation effort. In honor of its 10th anniversary, **Rhino** will sponsor the **Los Angeles Zoo's** black rhino next year.

BEFORE-DINNER STINT: **Orion Home Video** took a trade trip last week to Palm Springs, Calif., with a stopover in Beverly Hills for a dinner and press conference. But when dinner was served at the posh **Four Seasons Hotel**, guests lifted their plate covers only to find rubber chickens. So what's new about that? These were real, honest-to-goodness rubber chickens (complete with feathers). More to the point, they were company president **Len White's** way of showing that he has a sense of humor. After all, the event was held to announce the acquisition of comedy programming from **Orange Entertainment**, including a spoof titled "Father Guido Sarducci's Ninja Summercamp." After laughter subsided from the rubber chicken stunt, guests chowed down on file mignon.

LOVE CONNECTION: It appears that bachelors at Nashville-based distributor **Ingram Video** won't need a matchmaker as long as the **Video Software Dealers Assn.** holds conventions. At the '86 meet, former **Ingram** VP of marketing and advertising **Brian Woods** met his eventual bride, **Lorimar's** **Playboy** centerfold **Sherry Arnett**. Next to march down the aisle are **Ingram** president **John Taylor** and **Laura Terranova**, director of merchandising and special accounts of **CBS/Fox**, who met at this year's **VSDA** and will tie the knot Wednesday (25).



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