RIAA's Berman: Wall Street Tumble May Hit Main Street

BY EARL PAIGE

PALM SPRINGS, Calif. The Wall Street jitters haunted the nation's major rackjobbers gathering here during the final week of October.

Although they are part of an industry enjoying an encouraging 18% increase in units shipped, rack members of the National Assn. of Recording Merchandisers were warned that "shelved out" consumers may curb impulse purchasing this Christmas.

The warning came from Jason Berman, president of the Recording Industry Assn. of America, who delivered the keynote address at the opening session of NARM's second annual Wholesalers Conference Oct. 26-30 at the Palm Springs Pla-

Other opening-night highlights included a protracted debate on compact disk packaging, in which Floyd Gilinert, executive vice president of Shorewood Packaging, charged that problems with an experimental Shape Optamedia antifold CD pack.

Industry Headed For Best Year Ever?

Record Biz Booms In 1st Half

BY Irv Lichtman

NEW YORK The recording industry is on a roll, and, if consumers continue the buying spree in the crucial fourth quarter, 1987 could be the best year ever in unit sales and dollar volume. The industry is virtually assured that in 1987 its product will generate the greatest dollar volume in history.

These rosy projections stem from a first-half report from the Recording Industry Assn. of America, which says unit shipments of recordings were up 18% in the first six months of 1987, while dollar volume rose by 28.5% (see chart, page 87).

The first half gained in units shipped was largely fueled by a booming compact disk market, which showed unit increases of 181% and dollar-value increases of 113% over the year before.

Total units shipped for the first half stood at 330 million. The 12-month record was set in 1978, when the industry shipped 736.2 million units, net after returns.

With dollar value of units shipped at $2.5 billion in the first half of this year, the industry is poised to register $5 billion for the full year. That total would surpass the previous high of $4.65 billion, established in

Labels Try But Can't Halt Radio Leaks

BY KIM FREEMAN

NEW YORK The problem of major records being leaked is as old as the hills, and—despite some labels' efforts to staunch the flow—there appears to be no solution in sight.

This year alone, Warner Bros.

and Epic filed suits against radio stations that obtained singles by Prince and Michael Jackson early through seemingly surreptitious means.

And Arista Records tried—with reasonable success—to head off the problem by sending out the lead s

gle from Whitney Houston's second album a week before its scheduled release with a letter warning program-

ners not to give it early air-play. The letter stated that acceptance of the single constituted agreement with Arista's terms on

(Continued on page 85)

Morowitz: Video Dealer $3 Will Drop

This story was prepared by Earl Paige and Chris Morris.

LOS ANGELES Video Software Dealers Assn. president Arthur Morowitz has taken observers by surprise with dramatic predictions of a 12-15% dollar-volume decline for independent video stores and a 5%-8% dip for distributors over the next 12 months.

Morowitz spelled out the bad news at a panel discussion at the Los Angeles VSDA chapter meeting here Oct. 25.

While several members of the retail and distribution communities polled by Billboard dispute Morowitz's figures, most maintaining that any decline would not af

(Continued on page 85)

CBS, Sony Talks On Label Sale Get Serious

BY MARK MEHLER

NEW YORK The Wall Street collapse has apparently brought CBS Inc. and Sony Corp. much closer to an approximately $2 billion deal in which Sony would acquire CBS' label operations.

Both parties released statements Oct. 27 acknowledging that negotiations on the sale of the record group to the Japanese consumer hardware giant are continuing. At press time, both sides denied published reports that an agreement in principle had been signed.

Serious discussions on the sale began in September (Billboard, Sept. 26), but were tabled a few

(Continued on page 82)

Royal Court on

FOUR PLAY TOUR

11/2: Chicago, IL
11/3: St. Louis, MO
11/5: Dallas, TX
11/6: Houston, TX
11/7: Austin, TX
11/9: Boulder, CO
11/12: Portland, OR
11/13: Seattle, WA
11/15: San Francisco, CA
11/16: Santa Clara, CA
11/17: San Diego, CA
11/18: Hollywood, CA
THE NEW ALBUM

"MAGIC"

Featuring the First Hit Single and Video

"I DO YOU"
November Albums Have Sell Appeal
New Releases By Superstars Galore

BY JEAN ROSENBLUTH

NEW YORK Retailers are sure to bear bells jingle at the cash registers all month as the major labels release a slew of product designed to draw holiday buyers. Superstar sets issuing this week include Al Green, George Harrison, and Stevie Wonder, while greatest-hits or other special packages are coming from Michael Jackson, Madonna, the Pretenders, ZZ Top, and Steve Winwood.

Two of the most eagerly anticipated records will show up in stores within a day of each other. After several solo songs, Michael is set to release his first album without Wham! partner Andrew Ridgeley Monday (23, courtesy of Columbia. "Faith," will include the controversial single hit "I Want Your Sex," which originally appeared on the "Beverly Hills Cop 2" soundtrack. The next day, Warner Bros. will issue—on the ex-Vanilla Ice's imprint, Dark Horse Records—Harrison's "Cloud Nine," which features guests Eric Clapton, Elton John, and Ringo Starr.

Warner Bros.' slate of hot November releases goes on and on. Specially designed with Christmas in mind was "The ZZ Top Sixpack," a $49.98 list package containing three compact disks and a 16-page booklet; the six albums feature in the set, which company says will Tuesday (8), will be available on individual CDs as well (see story, page 24).

On Warner-distributed Sire are Madonna's "You Can Dance" and the Pretenders' "The Singles," two compilations. The Material Girl's disk, due out Nov. 17, features dance remixes of her biggest hits, including "Into The Groove," several weeks before available on an album. In addition, the record contains a previously unreleased track, "Spotlight." The Pretenders collection set to be released Nov. 10, marks the first appearance on a Pretenders album of Chrissie Hynde's duet with UB40, a remake of "Baby I Got You Have." It is a song by Barry, the songstress-turned-actress-turned-songstress, whose debut album since 1982, "Goes," comes out Tuesday (3) on Geffen. The record's leadoff single is "I Found Someone," co-written by Michael Bolton; Cher directed its video.

(Continued on page 93)
Black Product, Surprise Hits Especially Bad
Fill Problems Confound Retailers

BY GEOFF MAYFIELD

NEW YORK With the holiday selling season fast approaching, several major music labels have found themselves hedging their bets as they try to avoid product flooding and ensure proper merchandising schemes at the product level. These have been the problems, major-label distributors say, that overall, fill is still poor, says Steve Bennett, senior vice president of marketing for 129-store Durham, N.C.-based The Record.

The problems are not universal. Inadequate fill cannot be pinned to either a configuration or a culprit distributor. Indeed, several accounts, including North's Canton, Ohio-based 202-net Carneol Music; Long Island, N.Y.-based 73-Mom and Prestige World; Detroit's 22-store Harmony House; and Manhattan supermarket and one-stop company J&M Music World say they have not had problems with product replenishment.

"We've had no real problem," says Garrett. "We probably took better advantage of fourth-quarter programs this year than we have in the past, so we're buying more out in front."

But for other customers, fill problems range from annoying to costly.

'It hasn't reached a crisis state yet," says Ira Hopchick, president of the 15-store Twin Cities, Minn., web Great American Music. "But some of my [buyers] are saying to themselves that at this point in time, it may be as long as three weeks for something to get here."

We always see (fill problems) on fall releases," says Jason Blair, president of one-stop The People, based in Oakland, Calif. Blaine says replenishment is often problematical for fall releases.

Particularly frustrating, say buyers, is that some distributors have sent short or late shipments on items that were included in their fourth-quarter stocking programs. "When we have a sale in our stores, we don't bring the advertised product in after the sale is over," says one purchasing executive from a multistate chain.

He adds that shipment of goods included in WEAs buy-in plans sometimes took as long as two weeks to arrive. Others, including 20-store Miami-based Spec's Music, say the distributor stands among the worse offenders on catalog fill. (Continued on page 84)

Legal Limbo Leaves Doubts
On Quick 'Platoon' Release

BY JIM McCULLAUGH

LOS ANGELES The video release of "Platoon" remains in a legal mire as a result of a federal appeals court decision barring distribution of the title.

The ruling Oct. 23 by the 9th Circuit Court Of Appeals sends the dispute between HBO Video and Vestron Inc. back to U.S. District Court (Billboard, Oct. 31). News of the ruling prompted retailers and industry observers to express doubts that the cassette will be available in the near future.

The fate of a reported 350,000 copies of "Platoon" shipped by HBO Video and now sitting in distributor warehouses also hangs in the balance.

The appeals court's Oct. 9 injunction freezing distribution of both "Platoon" and "Hoosiers" remains in effect until Monday (2). The brief duration of the injunction is apparently designed to urge the district court to hear the matter as soon as possible.

The appeals court's latest ruling also says that any "further injunctions or temporary restraining orders will depend upon a determination by the district court."

Some distributors, including Ar- tistic Video, president of Metro Video Distributors Inc. and the Video Software Dealers Assn., (Continued on page 39)
ASCAP is owned by writers and publishers, and its Board of Directors consists entirely of writers and publishers. That’s the ASCAP Advantage.

Performances are surveyed in a system designed by independent experts and approved by a Federal judge. That’s the ASCAP Advantage.

Members have the right to know how the ASCAP system works. That’s the ASCAP Advantage.

All similar performances are similarly credited. There are no special deals, but there are no raw deals either. That’s the ASCAP Advantage.

Members all have the same right to resign annually, if they choose. And the works they leave at ASCAP will not be discriminated against. That’s the ASCAP Advantage.

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Pair Claims Idea Was Stolen

A&M Sued Over Charity Xmas LP

BY DAVE DIMITRANO

LOS ANGELES A&M Records’ “A Very Special Christmas” compilation is at the center of a $10 million lawsuit filed by two plaintiffs who claim the idea for the Special Olympics charity album was theirs. The suit, filed in Los Angeles Superior Court Oct. 28 by Orpheum Records president and general manager Michael Fenton, seeks damages from A&M Records’ Miles Copeland, president of A&M’s specialty business development at A&M; Special Olympics Records; album producer Jimmy and Victoria Irvine; and Specialty Records, coproducer of “A Very Special Christmas” with Sargent Shriver III. Allegations in the suit include breach of implied contract, breach of confidence, intentional interference with prospective business advantage, and conspiracy.

In sum, plaintiffs Mark Shapiro and Scott Soter claim that the idea for the album was originally theirs, that they had approached A&M with the concept, that A&M rejected the proposal, and that they were—eventually—left out in the cold, discredited and deeply in debt.

The object of contention is A&M’s Special Olympics Records’ “A Very Special Christmas,” released in mid-October, which features 15 tracks by such top artists as Bruce Springsteen, Madonna, U2, Bon Jovi, Whitney Houston, Bob Seger, and Sting. In January, A&M contradicts Lyons, (Continued on page 87)

Changes At Nimbus

BY IS HORIZOWITZ

NEW YORK Nimbus Records, the U.K.-based classical label distributed in the U.S. by A&M Records and a pioneer compact disk manufacturer, is being restructured on both financial and operational levels, even as it plans several interrelated expansion programs.

The company has bought back the interest held in Nimbus by its former financial partner, Midland Music, the equity division of the U.K.’s Midland Bank.

Nimbus has closed its first CD pressing plant, converting its resources to a research and development facility. Production commitments have been diverted to Nimbus’ other U.K. plant and its recently established factory in the U.S., says Nimbus plant manager, vice president of the U.S. operation.

On the domestic record side, former vice president and general manager Michael Fenton left the company as a result of “differences in management styles,” according to Adrian Findlay, vice president of the parent company.

Galloway, who runs the firm’s U.S. plant, has assumed direct control of the Nimbus U.S. company and a replacement for Fine is named. Farmer and Stuart Garman, secretary and financial director of the parent company, were both in New York recently and will remain at company offices here during part of the transitional period. (Continued on page 87)

P’Gram, Isgro Drop Suits Pretrial Proceedings Keyed Moves

NEW YORK PolyGram and Isgro jointly announced Oct. 28 that the long-running legal battle has been voluntarily dismissed as to PolyGram.

A similar agreement, Billboard has learned, was reached between PolyGram and BAMA, a smaller independent promotion firm based in Las Vegas. Isgro instituted his suit in federal court in Los Angeles in April 1986 in the aftermath of a series of NBC-TV news reports in February 1985 charging misconduct among independent promoters on behalf of their label clients. Following these allegations, Isgro and other independents were let go by many labels.

In recent months, however, Isgro has made out-of-court settlements with two defendants, Capitol Records and Motown Records. Isgro is believed to have received hundreds of thousands of dollars in agreeing to end his legal initiatives against those labels. The PolyGram/Isgro statement appears to rule out a suit by Isgro (Continued on page 92)

Dunhill Compact Classics Bought By Investment Corp.

BY CHRIS MORRIS

LOS ANGELES Dunhill Compact Classics, the Northridge, Calif.-based compact-disk-only label, has been acquired by Total Capital Corp. of Denver for an undisclosed amount.

The pickup by Total, a so-called “junk” investment fund, makes Dunhill a public company. Stock in the Dunhill name is currently being traded over the counter.

The Dunhill Compact shareholders who completed the pact with Total now constitute the new board of directors. Two of Dunhill’s new directors will steer the new entity: president and chief operating officer Marshall Binion, who co-founded Ode Records in 1976 with Low-Rider, and chairman Bobby Roberts, who formed the original Dunhill Records label with Adler in 1965.

Two major investors—vice chairman and chief executive officer David Semas, who came to Dunhill Compact Classics from the real estate development sector, and director Joe Hrudka, a prominent figure in the automotive accessories business—round out the board.

According to Binion, the acquisition and Dunhill’s new public status “give us a much broader base from which to deal with the financial community and international companies in general.”

The Dunhill/Total deal signals the company’s intentions to diversify. (Continued on page 92)

‘Tunnel Of Love’ Entrenched At No. 1; Tiffany’s ‘Alone Now’ At The Top

BRUCE SPRINGSTEEN “‘Tunnel Of Love’ leaps to No. 1 on this week’s Top Pop Albums chart, bumping Michael Jackson’s ‘Bad’ into the runner-up spot after five weeks on top. The ease with which ‘Tunnel’ overtook ‘Bad’ is surprising—in part because ‘Tunnel’ is considered relatively dated and is compared with the singles-minded Jackson album. The Boss was expected to reach the top, but only after several weeks of trying harder at No. 2. But Springsteen didn’t even touch down at No. 2, sailing from No. 16 to No. 3 to No. 1. And it’s not that Jackson was caught ‘between the singles.’ The ‘Bad’ title track was No. 1 just last week and this week dips to No. 5—still three runs ahead of Springsteen’s ‘Blissful Disguise.’

‘Tunnel Of Love’ is Springsteen’s fourth album to hit No. 1, following “The River,” “Born In The U.S.A.,” and “Love/1985-87.” Springsteen is the only artist in the past 10 years to amass four No. 1 albums. Runners-up, with three No. 1 albums in the past decade, are the Bee Gees, A.R. Rahman, Stones, Donna Summer, and Barbra Streisand.

Both of the other albums to debut at No. 1 in the past year topped Jackson’s six-week run at No. 1. Whitney Houston’s “Whitney” was No. 1 for 11 weeks this week, Springsteen’s “Live” held the top spot for seven weeks last winter.

Of course, it’s highly possible that ‘Bad’ will regain the top spot. Jackson’s 1983 blockbuster, ‘Thriller,’” regained the top spot three times. The compact disk format is working in Springsteen’s favor—and seems to be hurting Jackson. ‘Bad’ slips to No. 4 on the Top Pop CDs chart, trailing only Springsteen but also Pink Floyd and Janes.

Jackson may find some consolation in this item: By hitting No. 1 on the Hot Dance Club Play chart, ‘Bad’ becomes only the second single so far this year to top the pop, black, and dance charts. The only other 1987 hit to achieve this chart triple crown was Lisa & Cult Jam’s ‘Head To Toe.’

TIFFANY’S “I Think We’re Alone Now” jumps to No. 1 on the Hot 100, a few weeks after she turned 16. This makes Tiffany the youngest artist to top the chart. The previous record holder was just 14 when he did the trick in 1972 with ‘Ben.’

‘I Think We’re Alone Now’ is the fourth remake of an old hit to top the Hot 100 so far this year. It follows Club Nouveau’s ‘Lean On Me’ (July 12), Rod Stewart’s ‘You Keep Me Hangin’ On,’ and Los Lobos’ ‘La Bamba.’ The Tiffany smash is the second No. 1 for producer George Tobin, following Robert John’s 1979 hit, ‘Sad Eyes.’

Now for the important stuff. Tiffany is the fifth female artist to use just a first name to reach No. 1. She follows Lulu, Cher, Melanie, and Madonna—whose latest hit, “Causing A Commotion,” holds at No. 9 for the third straight week. This gives female artists who use just first names both of the top two hits. Hold the presses!

FAST FACTS: Fleetwood Mac’s “Little Lies” jumps to No. 4 on the Hot 100, becoming the second top five hit from the group’s ‘Tango in the Night’ album. (“Big Love” peaked at No. 5 in May.) This is Fleetwood Mac’s first album to generate two top five hits since ‘Rumours’ 10 years ago, which yielded ‘Dreams’ and ‘Don’t Stop.’

R.E.M.’s “Document” jumps to No. 10 on the Top Pop Albums chart, becoming the Georgia-based group’s first top 10 album. R.E.M. is the second act to land a top 10 album in I.R.S. Records’ history—following the Go-Go’s

The O’Jays’ ‘Lovin’ You’ jumps to No. 1 on the Hot Black Singles chart. It’s the veteran group’s first No. 1 black hit since “Use Ta Be My Girl” in 1978. ‘Lovin’ You’ hits No. 1 just 10 weeks after Levy’s “Casanova” topped the black chart. That trio features two sons—Sean and Gerald Levy—of O’Jays founder Eddie Levert. ‘Lovin’ You’ was written and produced by Kenny Gamble & Leon Huff, who oversaw most of the eight No. 1 black hits that the O’Jays tailed between 1972 and 1979.

And take a look at the legends in the top five on the Top Jazz Albums chart. Count Basie is No. 1 (in collaboration with Diane Schuur), Sarah Vaughan is No. 4, and the Duke Ellington Orchestra is No. 5. Not too shabby.

WE GET LETTERS: John Farkas of Cleveland notes that Billy Idol’s ‘White Wedding’ is the second live version of a remake to appear in the top 10 this year, following Bruce Springsteen’s ‘War’.

And to answer the real question, “Is there anything we won’t print in this column?” Robin Scott-Durkee of Altoona, WIs., notes that if Jade Jagger, the 16-year-old daughter of Mick & Bianca, married Ron East, the former defensive lineman for the Dallas Cowboys, she would become Jade East. Robin, you’ve been watching too many “Laugh-In” reruns.
HOLLY DUNN
WINNER
1987 CMA HORIZON AWARD

Thank You, CMA Radio & Retail For Making One Of Our Stars The Brightest On The Horizon

MTM Music Group

www.americanradiohistory.com
Write the song that makes the whole world sing.

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

Just lay down a track in your living room on a quality audio cassette and submit it with a copy of your lyrics, an official entry form with each entry and $15.00 per entry.

Enter in one of seven categories: Rock, Pop, Country, R&B, Gospel, Latin, or Jazz. Be judged by experts in each field.

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

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

*Capital Records will select one song from among the seven category winners and Grand Prize winner for recording and release.

**Official Details:**

TDK/Billboard Song Contest:

1. You have one entry. No additional entries or modifications of your entry will be accepted. All entries and copies of lyrics or any materials included in your entry become the property of the Contest Promoter and will not be returned. No responsibility is assumed by the Contest Promoter for lost, delayed, misdirected, incomplete or illegible entries or for any technical or mechanical error that may limit the proper submission of your entry.

2. Entries must be received no later than February 1, 1988. Entries received after such date will be void.

3. All entries must be accompanied by a completed entry form which must include: entry number, song title, name, address, city, state, zip, telephone number, and date. All electronic entries must be accompanied by a completed entry form. No facsimile copies of the entry form will be accepted.

4. Entries must be submitted in accordance with the rules and regulations of this Contest. The Contest is open to all U.S. residents except employees and their families of TDK/Billboard, Inc., their parents, subsidiaries, and affiliated companies.

5. Entries will be judged by a panel of music industry experts. The decisions of the panel are final and not subject to appeal. All entries will be judged on the basis of originality, content, and quality.

6. The contest is subject to all applicable laws and regulations. By entering the contest, you agree to be bound by these rules and regulations.

**Winners:**

Winners will be notified by mail. All entries must be received by February 1, 1988. Winners will be notified by mail. All entries must be received by February 1, 1988. Winners will be notified by mail. All entries must be received by February 1, 1988.

**Entry Fees:**

Entry fees are not required for contestants. However, contestants may request to have their entry included in a special catalog. The catalog will be available to the general public for a limited time. The entry fee is $10.00, payable to TDK/Billboard Inc.

**Prize:

A $100,000 Cash and a Publishing Contract (1 for each category)

21 2ND PRIZES: TASCAM Porta Two Ministudio (up to 1000 for each category)

7,000 3RD PRIZES: TDK SA-X 90 quality audio cassette

*Capital Records will select one song from among the seven category winners and Grand Prize winner for recording and release.

**Official Details:**

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

This is good news for the mail-order companies in Japan currently combining the best of the gold record and record companies for their future releases.

CBS Masterworks has just released, in its Great Performances Series, a compact disk version of Leonard Bernstein’s recording of Saint-Saens’ “Organ” symphony. The orchestra is the New York Philharmonic. Originally released in 1978 and recorded before Oct. 1978, the master source has no protection under Japanese law.

It’s a marvelous recording, one that I often listen to. And in the recording, the organ choral has a new presence that is both chilling and inspiring.

There are many recordings of this vintage that could be combined with the Saint-Saens to offer appealing marketing opportunities.

Here are some ideas:

**The Biggest And Best Of Bernstein**

**Saint-Saens’ Dream Collection**

**Great Symphonic Music For Organ**

What’s best is that in pricing these packages, the Tokyo-based marketers will not have to worry about making any payments to CBS. And CBS will have no obligation to Leonard Bernstein or the orchestra.

Those who made no contribution to either the artistry or the recording are free to sell up the profit, courtesy of the unfortunate state of current Japanese copyright law.

Now, it’s possible that I haven’t touched the hearts of all my readers. Not everyone can get all my letters.

Leases. One, Task Force Records, has recently distributed a Greatest Hits Series. I have on my desk CD copies of the greatest hits of Bob Dylan, Andy Williams, and the Beatles, the latter a two-volume set.

While Japanese copyright law leaves entire catalogs of superstar recordings exposed to legal piracy, the law is quite protective of the rights of songwriters and music publishers. The copyright in a musical composition has a privileged place in Japanese law and is protected for 50 years, while the sound recording of that same composition is considered less than a true copyright in the full sense of the term and is treated separately and un- 

and is treated separately and uniquely as a “mere” neighboring right.

A recording has at most 20 years of copyright protection and in many cases no copyright protection at all. Thus, though the Japanese music industry is superactive in trying to collect full mechanical royalties on the compositions embodied in unauthorized releases by many of the superstar performers of the ’60s, ’60s, and ’70s, neither these per- 

formers nor their record companies receive anything.

As weak as the protection under Japanese copyright law is for recordings in general, recordings made outside of Japan receive even less protection. In fact, until 1971, Japanese copyright law gave protection only to Japanese-originated recordings and gave no protection to foreign recordings.

Even after 1971, foreign recordings were still virtually unprotected, since unauthorized duplication of a foreign recording was permitted if the record used as the master was pressed outside of Japan. It was not until Oct. 14, 1978, when Japan ratified the Geneva Convention provisions on piracy, that the copyright protection available to Japanese-originated recordings was extended to in full foreign recordings. However, this extension of copyright protection pointed out that Japanese recordings made before Oct. 14, 1978. The laws of Japan that deny copyright protection to thousands of recordings by the world’s greatest performers and musicians have evolved as an expression of cultural attitudes and legislation.

That the guarantees of protection present in the U.S. and most European law are more extensive and encompassing is not the issue. What must be faced is that these laws are now increasingly dangerous because of the rapid advance of technology, Japanese marketers could roll out the entire history of rock’n’roll music in digital form. That there is now exists is bringing about the end— the absolute end— of international catalog sales for legitimate right holders.

The artist and record company have no rights in their own recordings, from which the marketers are drawing such vast numbers of the ’60s and ’70s.

I seek to encourage the international recorded music community, to join forces and to form a body which will prevent normal international practice and threats right holders and the Japanese companies that are li- 

ened these rights. This should be a cause without challenge. But resistance is already apparent.

I think it’s terrible for a company to take out an ad to thank everyone for helping an artist put on a successful tour, as the DeMaggio Under current law, Japanese marketers could roll out the entire history of rock’n’roll music in digital form. That there is now exists is bringing about the end— the absolute end— of international catalog sales for legitimate right holders.

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ened these rights. This should be a cause without challenge. But resistance is already apparent.
Free John Entwistle Show Is Lure
WXRK Asks Audience To Give Blood

BY KIM FREEMAN

NEW YORK — With the help of Who bassist John Entwistle, classic rocker WXRK "K-Rock" here has created a new twist on an old community service promotion: the blood drive.

In association with the Greater New York Area Blood and Kra-mer Guitars, the infinity station's second annual K-Rock 'N Roll Up Your Sleeve Blood Drive will be held Nov. 8, and listeners may just be camping out to give blood.

In addition to charitable intentions, listeners have the added incentive of receiving free tickets to a performance that night by Entwistle and his band, Rat Race Choir, at New York's Bottom Line. No tickets will be sold for the show. Instead, the first 400 people who register with the willingness to give blood will get tickets to the performance, which will be the act's first in New York.

K-Rock morning man Howard Stern announced the promotion Oct. 27. Station promotion director Sharon Rosenbush says that Bottom Line owner Alan Pepper reported that by the next day, he'd already received numerous calls from people wanting to reserve "spaces on the blood line." Recognizing the strong initial reaction, Rosenbush says she considered taking the event to a bigger venue so that more donors could be fed by the Entwistle tickets. The blood col-lection service, however, can only process a limited amount of blood in a 24-hour period. Next year, she says, K-Rock may consider setting up two or more blood-collection points.

Last year, K-Rock's drive turned up roughly 200 pints of blood, and 150 people were drawn to lift their sleeves by the likes of John Jett, Joey Ramone, the Washington Squares, and other rock luminaries. Rosen- bush says that this year, she hopes the event will bring in 400 pints of blood, which would set a record for collection by a radio station.

Two problems involved in such a promotion, Rosenbush notes, are the stringent standards applied to blood donors and the false fear that AIDS can be contracted by giving blood.

"They'll turn you away if you're pregnant, have had a cold and taken antibiotics, and 8 million other rea-sons," she says. Concerning the AIDS fear, she says the programming staff feels the fact that "you can't get it by giv-ing" has been a staple of K-Rock's on-air announcements for the promo- tion, as well as the education process, she says.

During last year's drive, K-Rock was a mainstream album rock sta-tion, and the artists brought in for the event reflected that. With the sta-tion's new emphasis on classic rock, a new breed of artist had to be found. Rosenbush says Kramer Guitars was instrumental in securing Entwistle's involvement. He brings up rumors that the Who may reunite for the band's 25th anniversary next year as cause for speculation that Entwistle may not be the only classic star on stage at the Bottom Line.

Entwistle and his band will be guests on Stern's Friday (6) morning show, and Jimmy Fink will broadcast live from the blood center Nov. 8.

WASHINGTON ROUNDUP

BY BILL HOLLAND

"A TAX, pure and simple" is how Eddie Fritts, president of the Na-tional Assn. of Broadcasters, described quickly marked-up legislation, sponsored by Sen. Ernest Hollings, D-S.C., chairman of the Senate Commerce Committee, that will not only codify the fairness doctrine but will create a broadcast license transfer fee. The fee would range between 2% and 5% of the "fair mar- ket value" of a station; broadcast ers transferring licenses within a three-year period and those found in violation of the fairness doctrine would get socked the worst. The fee, designed as a revenue-raising measure, would raise $44 million over two years for federal coffers. The proposal is now headed for the Senate Budget Committee, as are irate NAB lobbyists and grass roots reps. Says Fritts of the bill, "It is an attempt to impose by backdoor legis-lation what the [Federal Communic-a tions Commission] deregulated after full public notice."

EAST IS EAST and west is west and never the twain shall meet. The FCC, on Oct. 29, voted to retain the traditional "K" and "W" as the first letters of broadcast station call signs, saying it "recognized the val-ue" of the old-fashioned way of identifying stations — K for west of the Mississippi and W for east. It did allow, however, to streamline rules pertaining to changes in call signs for stations changing owner-ship. The commission agreed to al-low names of stations, call signs to be used by stations in different markets as long as a new owner gets permis-sion from the station already using the sign and the stations aren't co-owned.

NEW YORK — Enigma Records is letting Mojo Nixon do what he does best — act off the wall. In support of his album, the "Blood Shus!" album, the El Segundo, Calif.-based independent label recently released the promo single, "Al-Dor Road Show," which was to be the album's lead track. "But, according to Enigma's Pam New-man, the concept for the cross-coun-try promotion started early in the year, and made an impromptu appearance on KTYD Santa Barbara, Calif., and things went a little wild.

Station, likes WWMR Philadelphia; WDIZ Orlando, Fla.; WBCN Boston; WHJY Providence, R.I.; WKLS Atlanta; and WYNY Tampa, Fla., expressed interest in interview-ing Nixon after hearing "Elvis Is Everywhere," the first track on his newly released album. The song, which typi-fies Nixon's social-satire/musical comedy style, has been a top re-quest when played on personality-strung drive shows, says Newman. Next, the label plans to promote "I'm Gonna Dig Up How-lin' Wolf," another track from the album, which should be available at the current state of rock'n'roll.

"It's kind of an off-the-wall way to promote the album," the label notes, "but the stations on the Road Show are those who understand creative ra-diо, and we're looking for forward as a per-sonality."
EARTH, WIND & FIRE take their music to the streets of the world on their long-awaited new album, “TOUCH THE WORLD.”

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Featuring the first single, “SYSTEM OF SURVIVAL.”

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"BAD." No. 1 WITH EVERYONE. ON EPIC AND CBS RECORDS INTERNATIONAL.

* Also available on cassettes and Compact Discs.
NO STREAKING PLEASE
Top 40 WPIL “Power 95” New York is putting those new window signs to work on one of New York’s driving hazards. Along with “Baby On Board” and “No Radio,” Power 95 listeners can now post “Please, No Windshield Washing” as well, courtesy of the station.

Although the sign may be meaningless elsewhere, anyone who has ever driven around Manhattan will understand it instantly: Vehicles stopped at red lights are occasionally surrounded by free-lance windshield washers, who tend to clean first and ask permission later. The service generally costs $3 and workmen have been known to break the windows of a passenger car.

THE CMS CRASHED BOAT CO.
Top 40 KXBS “B-93” Austin, Texas, recently tantalized listeners into a Most Outrageous Thing contest by offering a new Circa Surf Ski Boat and trailer to the winner. The boat was first distributed to summer giveaway items on lakes in the area in the station’s Boat Patrol promotion.

Two listeners decided that they wanted the new boat badly enough to invite permission later. Washers, and New Yorkers can now “Windshield Washing” as tenants gesture to]

SNOW-WHITE WEDDING
Atlanta rocker WKLS recently put the wedding of two listeners on air. The station teamed with the touring “Walt Disney Snow White On Ice Show” to have the couple skate down the aisle.

WKLS morning men Nick Van Cleve and Jeff Jensen asked listening couples to send in entries explaining why they should receive the prize. The winners were then treated to a full wedding with all the trimmings—on ice, as the finale to the Disney show at Atlanta’s Omni Coliseum.

The wedding party included Snow White, of course. From Chuck Connors looked regal on the groom’s side, and the entire cast of Disney characters threw deicing pellets as the couple skated off to their honeymoon.

AUCTION ACTION
New York’s new country outlet, WNYN-FM, has decided to bang the gavel to raise money and a little confidence as well. The station is looking at its 50th anniversary Christmas Day. The Nor 11 Country 97 Auction will give listeners a chance to bid on trips and country-star mementos as it raises funds for Vietnam Veterans.

WNYN will air the promotion in conjunction with the station’s regular programming, taking bids for trips and personal items donated by a host of country stars. (George Strait’s cowboy hat is among the items on the block.)

In another promotion, one of the station’s recent Country Music Month Celebrations jotted a small New York restaurant beyond capacity. The spillover crowd took the party to the streets, and, once the live bands cranked up the volume, turned Gotham’s South Street Seaport area into a good old-fashioned barn dance.

If I Had A Hammer. KBT’s Austin, Texas, PD Lisa Tonacchi takes the first bash gavel to raise money and a little confidence

PETER J. LUDWIG

REGGAE MUSIC AT ITS BEST!
THE Ken Williams SHOW
A quality mix of traditional, crossover & trendy Dance Hall Style—Plus Calypso
A MUSICAL TRIP TO THE CARIBBEAN

FEATURED PROGRAMMING

“THE CHILDREN of the americans” benefit to be syndicated nationally on Nov. 21 has gone through a number of changes since we first mentioned it (Billboard, July 18). The latest development has the MCA Radio Network withdrawing as the live benefit’s syndicator. Organizer Graham Nash says the young MCA didn’t feel it was ready to do as great a job as it wanted to. He adds, “It’s to their credit that MCA bowed out, rather than do what they felt might possibly be a disservice to the children to be benefitted.”

The benefit was planned to raise money for UNICEF and World Hunger Year to immunize the children of the americans against disease.

The MCA withdrawal hasn’t jeopardized the project. The only change has been to trim the national broadcast to four hours, down from its original six.

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1501 BROADWAY, NEW YORK, N.Y. 10036

TOP HITS OF 1986

YesterHits©

Hits From Billboard 10 end 20 Years Ago This Week

POP SINGLES—10 Years Ago
2. Boogie Nights, Heatwave, EPC
3. Don’t It Make My Brown Eyes Blue, Peggy Lee, Liberty
4. It’s Ecstasy When You Lay Down, Next To Me, 20th Century
5. Baby, What A Big Surprise, Chicago, Columbia
6. How Deep Is Your Love, Bee Gees, RSO
7. Heaven On The 7th Floor, Paul Nicholas, EPC
8. We’re All Alone, Rita Coolidge, A&M
9. Blue Bayou, Linda Ronstadt, Asylum
10. HelplesslyDown Better, Carly Simon, Elektra

POP SINGLES—20 Years Ago
1. To Sir, With Love, Lulu, EPC
2. Soul Man, Sam & Dave, Stax
3. It Must Be Him, Vikki Carr, Liberty
4. Incense And Peppermints, Strawberry Alarm Clock, Liberty
5. Your Precious Love, Marvin Gaye, Tamla Motown
6. The Rain, The Park & Other Things, Cowcill, ABC
7. Use Me, Forever, Bobby Vinton, EPC
8. A Natural Woman, Aretha Franklin, Atlantic
9. Slow Way To Your Heart, Soul Survivors, EPC

TOP ALBUMS—10 Years Ago
1. Rumours, Fleetwood Mac, Warner Bros.
2. Simple Dreams, Linda Ronstadt, Asylum
3. Aja, Steely Dan, ABC
4. Foreigner, Atlantic
5. Duke In Concert, Elvis Presley, RCA
6. Chicago XI, Chicago, Columbia
7. Meet Survivors, Lynyrd Skynyrd, MCA
8. Songs For Someone You Love, Barry White, 20th Century
9. Point Of No Return, Kansas, EPC
10. In Full Bloom, Rose Royce, Westbound

TOP ALBUMS—20 Years Ago
1. Diane Ross & The Supremes Greatest Hits, Diana Ross & The Supremes, Motown
2. Sings For Someone You Love, Barry White, 20th Century
3. The Doors, EPC
4. Strange Days, EPC
5. Four Tops Greatest Hits, Four Tops, Motown
6. Ode To Billie Joe, Bobbie Gentry, EPC
7. Vanilla Fudge, EPC
8. Green Motley, Young Rascals, Atlantic
9. Aretha Arrives, Aretha Franklin, Atlantic
10. Dr. Zhivago, Soundtrack, HWP

COUNTRY SINGLES—10 Years Ago
1. The Wurziler Prize (I Don’t Want To Give You Lookin’ For Feeling), Waylon Jennings, EPC
2. Roses For Mama, C.W. McCall, Asylum
3. Blue Bayou, Linda Ronstadt, Asylum
4. Grace And Favor (The Promised Land), Merle Haggard, MCA
5. Here You Come Again, Dolly Parton, RCI
6. Move On Me, Charley Pride, EPC
7. One Of A Kind, Tammy Wynette, EPC
8. Shame On Me, Donna Fargo, RCA
9. I’m Knee Deep In Loving You, Dave & Sugar, ABC
10. Fool For All Love, Jacky Ward, Mercury

SOUL SINGLES—10 Years Ago
1. Serpentine Fire, Earth, Wind & Fire, EPC
2. Back In Love Again, L.T.D., EPC
3. Don’t Turn On (The Rain), Middle Of Turning Me On, High Fashion, S情侣
4. Duckie, BRICK, MALCO
5. It’s Ecstasy When You Lay Down Close, Me, But White, 20th Century
6. If You’re Not Back In Love By Monday, Mille Jackson, Stax
7. Ask Me No Questions At All, Radio, Motown
8. Goosebumps, The Temptations, EMG
9. Places No Time Given, Jacksons, EPC
10. Shake It Well, Dramatics, ABC
Kevin Kenney Takes Talents To KBEQ; New Challenges For Jay Stone At KZZP

Kevin Kenney will soon be the new PD at leading hit outlet KDWB in Kansas City, Mo. He replaces Steve Perun, who's now at WHYI "Y-100" Miami and will continue to consult Q-104. Kenney's background includes a mix of top 40 and AC. He's been program director at KDWB occasionally, KY, for the last seven months. Prior to that he took top 40 WDIX Louisville, formerly AC WKJJ, to big numbers.

"It's an enviable position I'm moving into," Kenney says. "If I can maintain and build upon the great things Perun and his crew have done, that will be the ultimate."

Jay Stone is the new operations manager at Nationwide's KZZP-AM-FM Phoenix, Ariz., where he and MD/assistant PD DJ Driscoll will report to PD Guy Zapoleon. Zapoleon, of course, is also the group's West Coast regional programmer, and KZZP, of course, faces revamped top 40 challenges in adult-oriented hit outlets KKFR and KOY-FM. Stone will also be handling KZZP's afternoon shift, replacing Mike Elliott. The latter can now be heard honking in the mornings at KZZP sister-station KRQK Tucson, Ariz.

Stone leaves the PDship at newcomer top 40 KXPW "Power 92" Honolulu (formerly KULA FM), where he'd been PD for about six months. He caused a big stir there shortly after his arrival by cherry picking a half-dozen talents from KMAI "194" Honolulu, which he'd programmed before taking on the Power 92 challenge. One of those plucked, Dean Stevens, has now been named acting PD at Power 92.

Dan Webber gets upped to PD and morning man for urban/crossover outlet WLUM Milwaukee. He had been the AP/associate PD's afternoon man for two years and says he's looking forward to big things for the already successful outlet. As he moves to mornings, he reunites himself with Arnie Wheeler, with whom he used to work days. Meanwhile, WLUM continues to be a launching pad for talent aspiring to top 10 markets. Former WLUM morning man Dr. Lawrence Gregory Jones will soon be heard on new hit outlet WJMK Chicago. Also new at the Dorton Broadcasting (formerly Sky Broadcasting) station is Shirley Clark, who assumes midday duties after having been news anchor on cross-town urban leader WGGC-FM.

Scott Summers joins top 40 WMMC Columbia, S.C., as midday man. He's fresh from WKQZ Myrtle Beach, S.C., and replaces Chaz Saunders, who moved cross-town to AC WTCP Orangeburg/Columbia.

Gerry Cagle is NOT VP/operations manager at WCAT "Y-106" Orlando, Fla., anymore. According to WCAT PD Mark McKay, Cagle left to pursue GM opportunities, and his departure does not suggest any format adjustments for the hit outlet. WCAT used to be WHLY, and some observers are suspicious that WCAT kept the "Y-106" ID. "We'll be phasing in the 'Cat' in coming months," says McKay. "Now, we've got a rather healthy coming that knows us as Y-106, which we didn't want to throw away. Eventually, people will recognize the Cat as our mascot in the same way that they recognize the 'Ape' at [WJEK] Jacksonville, Fla."

Normally, we don't write about nonmusic radio, but we must veer from policy here to tell you that Billboard sources have told us that WCAT's top 40 radio editor, Ronnie Boren, will assume 8 p.m.-midnight talk duties at KDAO Denver starting Nov. 9. She will be going by the name Ronnie James on air. She continues supplying her radio information weekly and monthly newsletters and can be reached at 303-883-6700.

Dyana Williams makes a big move from her air shift at WDAS Philadelphia to the PD post at new Al-
rock a national syndication outlet. It was also the first nationally syndicated program to be delivered without a compact disc. According to Kardashian, MCA was very pleased with the Carroll production. Classic rock, however, continues to hold onto a large portion of the rock airwaves, and with classic rock acts once again releasing strong new product, the audience for "Rock Trends" was not materializing as fast as MCA hoped.

"Up Close" began as an occasional "MCA Big Weekend" early in 1987. The program has been used to spotlight established artists embarking on major tours or releasing new albums. With its name acts, clearances have been more accessible. Production has been by Neer Perfect Productions. MCA will enter 1989 with a catalog offering "Up Close" and MCA's recent AC and country additions: the primarily instrumental "A Touch Of Jazz" and "Nashville Live!" a live phone-in show for the country format. MCA also has the 90-second "Breakfast with O.J.", a morning shortform featuring sports news and commentary from O.J. Simpson.

Also, word arrived at press time that Lance Robbins is no longer with MCA. As you'll recall, Robbins and Bill Barnett formed Barnett Robbins Enterprises, which MCA bought lock, stock, and barrel to get itself off the ground. Robbins and Barnett had been retained as executive vice presidents.

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

PERIODIC PROGAMMING (Continued from page 1)

PETER J. LUDWIG

Aerocoppe D'Etat Selene Carpenter, left, claims victory as "American Top 40" host Casey Kasem, center, hands her the keys to her new Pontiac Lehman Aerocoppe. Don't worry; you're not seeing double. The other winner, right, is Selene's identical twin sister, Sheila. The two matching cars were the grand prizes in The Levi's 501 National Rock Test promotion on "American Top 40." The ABC Radio Network, syndicator of the show, was surprised when Selene Carpenter told the network she'd be giving the matching car to her identical twin. She later added that not one in the family had ever owned a car before. Also presenting the cars were Pontiac's John Sykes, second left, and Levi's Tom Krakker.

Billboard

FOR WEEK ENDING NOVEMBER 7, 1987

HOT ADULT CONTEMPORARY

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Boyd Keeps His Ears Open And V-103 At No. 1

BY KIM FREEMAN

"MY ONLY PET PEEVE is this concept that some researchers, programmers, and consultants have of wanting to be the best 'black' or urban station in Atlanta," says Ray Boyd, PD of WVEE, "V-103." "It's a little sad, really," says Boyd, "that Atlanta has to fight for a place in the top 10 in the Arbitron ratings." Boyd has been the PD of V-103 for the past five years, and he's helmed the station to number one in the Arbitron ratings for the past four years.

Boyd's main goal is to keep the station's listeners happy, and he's done this by focusing on the station's core audience: black, urban listeners between the ages of 18 and 34. "We're not trying to be the biggest station in Atlanta," Boyd says, "we're just trying to be the best station for our audience." Boyd's success has earned him a reputation as one of the top PDs in the country.

In addition to programming, Boyd is also involved in community service, and he's worked with a number of local charities, including the Atlanta AIDS Foundation and the Atlanta Arts Alliance.

Boyd's approach to programming is based on the idea that music is the key to connecting with listeners, and he's used this approach to great effect. He's worked with a number of local and national artists, including Jay-Z, Usher, and Alicia Keys.

Boyd's success has earned him a reputation as one of the top PDs in the country, and his approach to programming has been emulated by other stations across the country.

In conclusion, Ray Boyd is a successful PD who has used his approach to programming to connect with his audience, and he's continued to be a leader in the industry.
NEIL DIAMOND.

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FEATURING THE NEW HIT, "I DREAMED A DREAM."
ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.
Adams North Of Apple. The staff at rocker WAQY Springfield, Mass., celebrates with Bryan Adams after his recent performance in town. Looking hip, from left, are WAQY overnighter Chris "Kato" Marion; newsmen John O'Brien, Adams, WAQY assistant PD/afternoon driver Joe Marino; and part-timers Frank Emerson and Dan Wells.

Fans From And For All Over. Arista Records and Kashif draw an impressive lineup of programmers to a "down home" at Kashif's house to preview his new album, "Love Me All Over." From left are WAMO Pittsburgh PD Chuck Woodson, Arista's Doug Daniel; Impact's Sylvia Davis; WZAK Cleveland MD Jeffrey Charles; WRKS New York PD Tony Gray; the R&B Report's Graham Armstrong; WHUR Washington, D.C., MD Mike Archy; WTLG Indianapolis PD Jay Johnson; WANN Tallahassee, Fla. PD Joe Bullard; WILD Boston PD Elroy R.C. Smith; Jack The Rapper's Jack Gibson; WVEE Atlanta PD Ray Boyd; and WJZY Washington, D.C., MD Chris Barry. Seated, from left, are Kashif and Arista VP/r &b promotion Tony Anderson.

Stars On The Block. WBLM Portland, Maine, OM Jose Diaz poses with a few of the people who made the station's Rock'n'Roll Auction a big money-maker for the Muscular Dystrophy Assn. Shown, from left, are WBLM personality Tim Wright; Diaz; Eddie Money; WBLM fan Brian Reny; and promoter Larry Vaughn.

Sweet CBS Sensations. Columbia label mates Sweethearts Of The Rodeo and Ricky Van Shelton enjoy an Atlanta luncheon held to celebrate their mutual successes. Shown, from left, are Cap Cities/ASC Group 2 president Norm Schnitt, CBS marketing manager Tim Pitchett, Sweetheart Janie Gill, Shelton, Sweetheart Kristine Arnold, and WKhK-AM FM Atlanta MD Johnny Gray.

Duckin' For Coverage. Air personality Larry "the Duck" Dunn of progressive rocker WLIR Hempstead, N.Y., enjoys the spotlight as the owners of a Long Island club present him with their own custom-made Billboard Radio Award, which Dunn won for medium market, album rock, personality of the year. Shown at the Malibu club in Lido Beach, N.Y., are, from left, owners Tony and Charlie Greco and Dunn.

Riches To Riches. The phrase "lucky winner" rises above cliche status here as KFMB-FM "B-100" San Diego listener Rosalinda Mendoza—who recently lost her job—becomes a $10,000 winner in B-100's Instant Cash bumper-sticker campaign. The celebrants, from left, are Scott Kenyon of the station's Rich Bros. morning team; Mendoza; and Rich Bros. Bobby Rich, Pat Gaffey, and Frank Anthony.
**Norby Walters Is Now GTI**

FBI's lan Copeland discusses the agency's past, present, & future

**ONE TO ONE**

**ARTIST DEVELOPMENTS**

**HOT RAPPING**

New albums from Jive/RCA rap artists SchooDy D and Steady B are generating sales way beyond initial label expectations, says Daryl Booth, RCA VP of promotion. According to Booth, SchooDy's "Saturday Night" has sold more than 70,000 units in less than a month, while close to 100,000 units of Steady B's second album, "What's My Name," have gone out of the stores since its Sept. 22 release.

The strong retail breakthrough of SchooDy's album is particularly noteworthy since the hardcore Philadelphian raper's "solo-barred" lyrical style surprised RCA to place a warning sticker on the sleeve. While some major retailers have been wary about stocking "Saturday Night," a sales base has developed that "is so strong that we're expanding beyond smaller urban outlets and into the white market," says Booth.

Booth says he and other label execs are also anticipating strong sales for upcoming releases for other Jive/RCA raper groups—Kool & DJ and Planet and the Sinners.—as well as for upcoming releases from Steady B and other artists.

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**MEMPHIS ROCKER**

Breaking out of Memphis, Tenn., may be difficult for some local rock acts, but it is something Jimmy Davis and his band, Junction, have succeeded in happening. The group's debut album, "Kick The Wall," on the MCA-distributed QMI label, is No. 147 on the Top Pop Albums chart.
Jagger Rocks With Beck At Vid Shoot, Timbuk 3 Wants Peace For Christmas

JUST ANOTHER NIGHT: Still no word on when Mick Jagger will embark on his first solo tour, but a number of fans got a sneak preview of what might be expected when he finally does hit the road during an Oct. 28 video shoot for his latest single, “Throwaway,” at the Country Club in Los Angeles.

Filming started at about 6 p.m., with Jagger accompanied on stage by a band that featured Jeff Beck on guitar, the late Terry Bozio on drums, Phil Ashley on keyboards, and three female backing vocalists.

In addition to performing “Throwaway” for the video, Jagger and crew treated those in attendance to a rocking set that included songs from two solo albums, “She’s The Boss” and the new “Primitive Cool”; several Rolling Stones tunes; and renditions of classics like Elvis Presley’s “Mystery Train,” Jimi Hendrix’s “Foxey Lady,” and Chuck Berry’s “Carol.”


LEVELING OUT: Drummer Phil Gould has left Level 42 because of “guitars & marketing” reasons. An replacement has been announced by Neil Conti, formerly of Prefab Sprout. Conti also played with David Bowie at the 1985 Live Aid extravaganza.

Additionally, Gould’s brother, Boon, has quit the touring lineup, but he will continue to write songs with band leader Mark King. Conti will make his live debut in the U.S. with the group at the Riviera in Chicago on November as the opening act for Tina Turner. The group’s 1988 itinerary calls for live shows in Israel, Mexico, Venezuela, Japan, Australia, and New Zealand.

SHORT TAKES: Dave Robinson has resigned as managing director of the British indie label Stiff, which he co-founded with Jeffrey Smith in 1976. Robinson has it that Robinson’s departure was fuelled by a series of clashes with Jill Sinclair, head of ZTT, which bought Stiff last year. When Stiff began operating in the sum- mer of this year, it included deals with labels including the Damned and Elvis Costello as well as the label’s own efforts to call in Nick Lowe and Ian Dury. . . . Reed has inked a deal with Sire, which is set for a twomonth residency, Nov. 15-16, at the Ritz in New York.

By DAVE DAMARTINO

LOS ANGELES: The ZZ Top Sixpack hit five cheering consumers the Texas band’s unique brew at a very special price.

Containing three Warner Bros. compact discs bearing six ZZ albums—a total of 60 songs—the special package lists at $49.98 and seems tailor-made for Christmas stocking stuffing.

Furthermore, the six albums involved—“ZZ Top’s First Album,” “Rio Grande Mud,” “Tres Hombres,” “Fandango,” “Tejas,” and “El Loco”—will simultaneously be released as normal-priced single CDs.

Originally released on London Records (except for “El Loco,” which was pressed on Warner’s), the albums went to Warner Bros. in 1981 and until now were unavailable in CD format. They join four other ZZ albums already available on CD—“A Fender Bender,” “Eliminator,” “Dust," and “The Best Of ZZ Top.”

“Throwaway” was a hit, and “Time” to make sure that every detail of this package was the way we wanted it,” says George Gertt, vice president of album and video promotion at Warner Bros. (the idea, as well as the entire packaging concept, had been in the works for at least a year). He says, “It’s just taken that long for both parties to get the right kind of blend, the right combination, without making this too much of a marketing piece, and to keep it in the spirit of the band.”

“The spirit of the band” is assured by the fact that Bill Ham, ZZ’s producer and manager; Bill Ludwig, the band’s mastering engineer; and the group itself were all involved in the digital remastering and remixing processes at Memphis’ Ardent Studios.

Marketing plans for the Sixpack include a 6-foot-tall, freestanding browser bin, which includes a “ZZ on CD” header card, a poster, heavy print advertising, and a special 15¼ inch promotional CD, “A Taste Of The ZZ Top Sixpack.”

The Sixpack, which simultaneously was issued worldwide, which Phil Strat, director of international marketing at Warner Bros., calls “a normal sort of one of those massive worldwide success of ‘Eliminator.’”

“In Germany, they were known a bit before that,” says Strait, “but in general, worldwide, I think ‘Eliminator’ really blew them wide open.

So it’s a way of drawing the attention to these albums of the people that bought ‘Eliminator’ who perhaps are not aware of them.

“I really think the Sixpack is for the Christmas market,” adds Strait. “That’s what we’re aiming at, and I think that’s the way it’s going to sell as well. After Christmas, I think the single CDs will roll on nicely. It just makes a bit of a splash to go with this pack as opposed to simply saying that they’re individually released.”

Gerrit stresses that the Sixpack is “not an attempt to capitalize on the success of the band as a marketing project.” In fact, he says, the company is issuing the six albums on Warner Bros. for those fans who might not otherwise be able to afford the Sixpack.

“Once you’ve eaten your heart, a lot of time was put into this,” says Gertt. “It certainly wasn’t a case of ‘we’re going to get rich doing this.’ Whatever the point, that’s what it is, and that’s going to be there for a long time. For people, you’re going to be buying this Sixpack.”

Jagger Rocks With Beck At Vid Shoot, Timbuk 3 Wants Peace For Christmas

JACKSON: Mick Jagger performs his latest Columbia single, “Throwaway,” while filming the video at the Country Club in Los Angeles. Also pictured are Jeff Beck, left, and bassist Doug Wimbish. For more information, see The Beat on this page. (Photo: Vinnie Zuffante/Star File)

ZZ’s Sixpack Ready For Christmas

By DAVE DAMARTINO

LOS ANGELES: The ZZ Top Sixpack hit five cheering consumers the Texas band’s unique brew at a very special price.

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- The transformation of the broadcasting media
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AD CLOSING: NOVEMBER 17
L.A.'s Guns 'N Roses: A Live-Wire Hard Rock Band

BY LINDA MOLESKI

S T R A I G H T S H O O T I N G: With the onslaught of new hard rock talent coming out of the West Coast, some say it's becoming increasingly difficult to distinguish one band from another. One L.A.-based outfit that stands out above the rest, however, is the live-wire Guns 'N Roses, which has definitely restored this columnist's faith in rock 'n' roll.

During a recentrebelling gig at Manhattan's Ritz club to promote its Geffen debut album, "Appetite For Destruction," Guns 'N Roses performed with an astounding level of intensity and excitement that has long been absent from today's hard rock scene. No flash here—just plenty of raw, straight-from-the-gut substance, which will undoubtedly keep this band around for some time to come. You have been warned.

Opening for Guns 'N Roses at the Ritz were E-Z-O and Backbone. The latter group recently signed to Rush Productions, which handles Run-D.M.C. and the Beastie Boys, among others. Don't be surprised if Battalion starts generating major label interest in the coming weeks.

N E X T B I G T H I N G? Highly regarded newcomer Terence Trent D'Arby created a major buzz in the U.S. during a two-week promotional tour in support of his auspicious Columbia debut album, "The Hardline According To Terence Trent D'Arby." In addition to a date at Manhattan's Ritz club, D'Arby's itinerary included stops in Boston, Toronto, Washington, D.C.; Chicago; Los Angeles; and San Francisco. "These dates were set up to showcase him in some of the major markets," says Rob Prinz of the William Morris Agency. "Hopefully, he'll come back for a full two-month tour in the spring."

D R I V E T I M E: On The Road was invited to party with the Cars at Dallas' Hard Rock Cafe when the group celebrated the launch of its Door To Door tour—word is that Ric Ocasek and the boys are hefty investors in the popular eatery. For their show at the Dallas Reunion Arena, the Cars brought along a friend—a huge peddle-powered robot with moving head and arms, which shot colored spotlights at the audience.

S H O R T T A K E S: Word has it that Megadeth and Helloween will join Dio on the U.S. leg of its tour, making this the latest in a series of hard rock triple bills to hit the states. Feedback from various managers and agents indicates that multiact packages are definitely coming back with a vengeance. "They've become necessary because it's so competitive out there," says A&M Management's Toby Mamis. "You want to provide the most possible entertainment value for the kids' dollars." According to FIII's Ian Copeland, "Triple bills are coming back, and aside from the headaches involved, I encourage it. It's a good thing. It could be what's needed to get kids out of their arm chairs." (For more on Copeland, see this week's "One To One" interview, page 29) ... Jerry Garcia's Oct. 15-31 solo stint at the Lunt-Fontanne Theatre in New York was a complete sellout. Some 20,398 tickets were sold for a total of $611,940 ... Pink Floyd grossed a staggering $1,637,350 from three sellouts at New York's Madison Square Garden (Oct. 5-7) and two sellouts at the Civic Center, Providence, R.I. (Oct. 16-17) ... Wendy O. Williams & The Plasmatics have been added to the Billard Alexander Agency. A national trek was scheduled to commence on Oct. 9, with dates booked through November.

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### Billboard Top Black Albums

**FOR WEEK ENDING NOVEMBER 7, 1987**

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<tr>
<td><strong>GERALD ALBRIGHT</strong></td>
<td><strong>JUST BETWEEN US</strong></td>
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- **Billboard.**
- **FOR WEEK ENDING NOVEMBER 7, 1987**
- **TOP BLACK ALBUMS™**
- **Compiled from a national sample of retail store and one-stop sales reports.**

**ARTIST**

1. **MICHAEL JACKSON**
2. **ALEXANDER O'NEAL**
3. **STEVIE MILLERS**
4. **LEONARD COHEN**
5. **UTFO**
6. **DANA DAVIES**
7. **JOHN DENVER**
8. **WHITNEY HOUSTON**
9. **BO BRYAN**
10. **ERIC B & RAKIM**
11. **NATALIE COLE**
12. **L-ee COOL J & FAYE JIMMY C.**
13. **THE WHISPERS**
14. **LILLY COLE**
15. **ANTHONY BAKER**
16. **WHODINI**
17. **SMOKEY ROBINSON**
18. **THE FAT BOYS**
19. **THE TEMPTATIONS**
20. **ANITA BAKER**
21. **LITO THOMAS**
22. **JODY WATLEY**
23. **ANGELA WINBURN**
24. **WHODINI**
25. **GREGG JONES**
26. **FORCE M.D.S.**
27. **BARRY MANILOW**
28. **PRINCE & THE PACERS**
29. **HEAVY D & THE BOYZ**
30. **EXPOSE & ARTIST**
31. **MARLON JACKSON**
32. **MADAME X**
33. **NAJEE & THE NEPTUNES**
34. **JONATHAN BUTLER**
35. **COLONEL ABRAMS**
36. **BERT ROBINSON**
37. **THE BAR-KAYS**
38. **GEORGIOS MOTOWN**

**TITLE**

1. **BAD**
2. **Hearsay**
3. **If I Were Your Woman**
4. **The Big Throwdown**
5. **Lethal**
6. **Dana Dan with Fame**
7. **Whitney**
8. **Let Me Touch You**
9. **All I Can Do**
10. **Bigger & Deffer**
11. **Just Gets Better with Time**
12. **Open Sesame**
13. **One Heartbeat**
14. **Crushin'**
15. **Together Again**
16. **Rapture**
17. **Lillo**
18. **Jody Watley**
19. **Sharp**
20. **DuoTones**
21. **Touch & Go**
22. **Hot, Cool & Vicious**
23. **Living Large**
24. **Sign O' The Times**
25. **Just Like The First Time**
26. **Babyface**
27. **Exposé**
28. **Baby Talk**
29. **Madame X**
30. **Najee's Theme**
31. **Jonathan Butler**
32. **You and Me**
33. **No More Cold Nights**
34. **Contagious**
35. **Sex Appeal**

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Minnesota Salutes Its Best In Black Music

Herb's Turn. A&M Records co-founder Herb Alpert was among the celebrity presenters at the MBMA bash. Other presenters included Sue Ann Carwell, Brown Mark, and Sir Casey Terry.

Good As Gold. Alexander O'Neal, left, receives a gold "Hearsay" album from his manager, Craig Rice. O'Neal also performed during the gala evening.

Super Sub. Sheila E. stands in for local superstar Prince, who was inducted into the MBMA Hall Of Fame along with Andre Cymone.


Terry Jams. The ubiquitous Terry Lewis performs on bass during the Time reunion. Lewis and his partner, Jimmy Jam, were honored as MBMA artists of the year.

VIP Treatment. Cherrelle takes time out to meet the press. Other celebrities on hand for the awards included Sugar Ray Leonard and host Jerome Benton.
### Hot Dance Music Club Play

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<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>ARTIST</th>
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<tr>
<td>1</td>
<td>BAD (REMIX)</td>
<td>MICHAEL JACKSON</td>
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<td>2</td>
<td>CAUSING A COMMOTION (REMIX)</td>
<td>MADONNA</td>
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<td>3</td>
<td>IT'S A SUN IMMUNIZATION 'T 79/06</td>
<td>TAYLOR DAYNE</td>
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<td>I'M YOUR GUARANTEED NEXT PLATEAU/MP 50067</td>
<td>SYBIL</td>
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<tr>
<td>5</td>
<td>THE REAL TRUE (REMIX)</td>
<td>NEW ORDER</td>
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<td>6</td>
<td>JELLYBEAN FEATURING STEVEN DANCE</td>
<td>SHANE WILSON</td>
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<td>7</td>
<td>LUVIN THE REAL TRUE (REMIX)</td>
<td>THE COVER GIRLS</td>
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<td>NEVER BE THE SAME</td>
<td>MICK JAGGER</td>
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<td>THE SPIRIT FAST CLUB</td>
<td>BABY TUNES</td>
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<td>YOU AND ME TONIGHT</td>
<td>DEJA</td>
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<td>WHEN YOU GIVE RCA 0540-1</td>
<td>RICK &amp; LISA</td>
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<td>14</td>
<td>DON'T WANT YOU REMIX)</td>
<td>JOY WATLEY</td>
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<td>15</td>
<td>TURN IT UP (REMIX)</td>
<td>THE COVER GIRLS</td>
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<td>16</td>
<td>JUST LIKE HEAVEN (REMIX)</td>
<td>THE CURE</td>
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<td>I THINK WE'RE ALONE NOW</td>
<td>CELLI BEE</td>
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<td>I CAN'T GO OUT DORI 1071</td>
<td>VANILLA ICE</td>
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<td>EASIER SAID THAN DONE</td>
<td>SAMANTHA FOX</td>
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<td>21</td>
<td>NEVER BEEN TO SF 05499</td>
<td>MIICK JAGGER</td>
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<td>POP GOES THE WORLD</td>
<td>MICK JAGGER</td>
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<td>NOTHING'S GONNA STOP ME NOW</td>
<td>JODEY WATLEY</td>
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### 12-Inch Singles Sales

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<td>I'M YOUR GUARANTEED NEXT PLATEAU/MP 50067</td>
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<td>NEVER BE THE SAME</td>
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RHYME AND REASON: CBS has finally unleashed the first batch of its 12-inch Mixed Dance Classic Series records (Billboard, Sept. 30). For those who remembered and others who missed the singles the first time around, these releases will surely be welcome. The Jones Girls’ “Can’t Help Myself” and Anna Mae’s “Love Somebody Else” b/w McFadden & Whitehead’s “ Ain’t No Stopping Us Now” and Dan Hartman’s “Instant Replay” b/w “Easy to Re- light My Fire” are unquestionably timeless. Also included in the initial slate of five tracks are Sharpes’ “Going Down,” Gary’s Gang’s “MFSB, Herbie Hancock, Teena Marie, the Jacksons, S.O.S. Band, Barbra Streisand, and Heatwave. These dance treasures are just highlights; much more can’t-live without vinyl has been promised for future release.

NEW: The hot production/songwriting sibling team of Reggie & Vincent Calloway (“Casanova”) works wonders on a new release from Gladys Knight & the Pips. “Love Overboard” (MCA) features “Love Is Out There” and “Heart & Soul” from Wilson Pickett. Enthusiastic Colonel Abrams slows the pace a bit on “ Nameless” (MCA), which features his usual charismatic style and performance. Timer’s Don’t Move, on Wonder’s “Skeletons” (Motown) retains the retrospective r&b feel of his older material in its extended mix. Wilson Pickett’s “Comment on Your Life” (Almost) from Wilson Pickett has been remixed with additional production by Bruce Forest and should bounce up the charts once again in its newly recorded technopop version. Finally out domestically and without George, the group members form “A Night to Remember” (Atlantic) and “See Me Dance”) as well.

DON’IT PROPERLY: Imports of considerable merit this week include I.A. M. X.’s “Don’t Stop” (Breakout/A&M), an absolutely fierce reissue of a classic MFSB track that incorporates edits of old faves in three mixes; note the “Over Dubbin’” version. “Bad On The Mike” (Love Jag) features along the lines of Michael Jackson’s “Bad” instrumental track. It works, surprisingly, thanks to Simon Harris. “Isn’t Big Enough,” a churning instrumental with a catchy hook that may remind some of War’s “Galaxi” by George, even London grooves!

MOVE THE CROWD: Before long you should find yourself playing “People Get On Up” (Polygram) to your favorite. Wonder’s “Skeletoon” (Motown) retains the retrospective r&b feel of his older material. “Love Is Out There” (Almost) is a new release from Wilson Pickett. Enthusiastic Colonel Abrams slows the pace a bit on “ Nameless” (MCA), which features his usual charismatic style and performance. Timer’s Don’t Move, on Wonder’s “Skeletons” (Motown) retains the retrospective r&b feel of his older material in its extended mix. Wilson Pickett’s “Comment on Your Life” (Almost) from Wilson Pickett has been remixed with additional production by Bruce Forest and should bounce up the charts once again in its newly recorded technopop version. Finally out domestically and without George, the group members form “A Night to Remember” (Atlantic) and “See Me Dance”) as well.

by Bill Coleman

CBS Offers 12-Inch Series Featuring Classic Cuts

T.K.A. Seeks Broader Audience Appeal

New York Band Is Major Latin Hip-Hop Force

BY DAVE PEASLEE

NEW YORK: There are those who believe that the difference between a musical tag and a musical style lies in the potential longevity of its participating acts. One such group of believers is the New York Latin group, T.K.A., together with such groups as the Miami Sound Machine, Lisa Lisa, and Exposé, it has helped define the developing musical style known as Latin hip-hop.

Consisting of members Anthony “Tony” Ortiz, Louis “Kaye1” Sharpe, and Ralph “Ralph” a band that got its name from the members’ initials—the group, together with manager/producer Joey Gardner, has managed to build up a consistent audience base over the course of three pop-charting dance singles and has released its debut album, “Scars Of Love,” on the Tommy Boy label.

To the group, a large part of its success is a result of the seriousness with which it views itself and its music. “Our goal,” says Ortiz, “is with each record we release to build on our existing audience base.” Contrasting the band with many acts currently in the field, Sharpe points out that one of the factors hurting the growth of the “hot” music styles has been the inability of many acts to move beyond the “one-hit-wonder syndrome.”

Another positive aspect of the band’s popularity is its role-model status for young people. When we began the group, one of our incentives was the realization that there weren’t any groups representing the young Latin male,” Ortiz explains. Sharpe, who co-wrote several of the group’s songs, adds that one of the aims of the group in its music is to “realistically convey teenage feelings about life, giving teens the strength to deal with their problems without feeling too vulnerable” when listening to the music. “This is a concept, and our music is written to reinforce that concept,” he adds.

When we think about what has helped define the Latin hip-hop style, in part, that’s not to say that Latin hip-hop is purely a musical style. It was the idea that the music could beget a musical style which, in turn, could beget a musical genre. The group that began it all, in the early-1980s, was Ozomatli. Ozomatli was a group of Spanish-speaking artists who had been influenced by the Mexican and Latin American music that they had grown up with.

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**TOP JAZZ ALBUMS**

| **TOP CONTEMPORARY JAZZ ALBUMS** |

| **TOP JAZZ BLUE NOTES** |

**Jazz by Peter Keepness**

**IS JAZZ ADEQUATELY REPRESENTED on radio, on television, and in the print media? If it isn’t, what steps can be taken to raise the music’s profile?**

The provocation of the theme for the sixth JazzTimes Convention, held Oct. 14-17 at New York’s Roosevelt Hotel. And if the convention can be said to have had a subtheme, it was this: Jazz is made by flesh-and-blood human beings, many of whom have stories to tell that are as captivating as their music. That might sound obvious, but it’s worth remembering, because the human-ness of the jazz experience may be a key to greater media acceptance.

Radio was the explicit focus of two of the convention’s panels, both of which were upbeat in tone. “Jazz Radio Today: Syndications & Shows,” moderated by pianist/singer/songwriter/radio personality Ben Sidran, was essentially a forum for the recounting of several success stories—notably those of the Music Of Your Life format and NBC Radio’s syndicated “Jazz Show With David Sanborn.” MOYL’s Al Ham admitted that his programming philosophy has more to do with nostalgia than with jazz, but credited the presence of jazz in the mix with a good deal of the format’s success. Andy Denenmaker, producer of the Sanborn series, attributed its widespread acceptance largely to careful targeting of its audience—which is not necessarily a jazz audience, although “The Jazz Show,” originally intended primarily for album rock stations, is now on many jazz outlets.

The most interesting thing about the other radio panel was its bizarre title: “Promoting Your Jazz Station A Reality.” (“No, we don’t know what it means either.”) The panel itself wasn’t particularly informative, although it was encouraging to hear what a good job certain programmers—notably Rick Petrone of WJAZ Stamford, Conn.—are doing of selling jazz to both advertisers and the public.

The sessions devoted to jazz on television and in advertising were almost as noteworthy for the panelists who didn’t show up (including Steve Allen at the former and arranger Elliot Lawrence at the latter) as for what was said; the consensus of both was that things are getting a little better, but that jazz remains a very low priority at the networks, on cable, and at the ad agencies—and still is not getting the respect it deserves on public television. We missed the panel on jazz in print, but we understand Leonard Feather of the Los Angeles Times provided a high point when he castigated the New York jazz press, as he has done on other occasions, for ignoring the L.A. scene.

The human side of jazz was showcased at the opening day’s “I Paid My Dues” panel, a convention staple, at which Illinois Jacquet and Chubby Jackson detailed fund-raising andouching reminiscences of the big band era, and at “Joe Williams On Jazz”—really more of a monolog than a panel discussion, although jazz remains part of and a part of the great singer’s memory. Williams, this year’s guest of honor, also performed at the closing night party (there were label-sponsored parties, with live music, every night of the convention) and presided over a memorable jam on “All Blues” during which a whole bunch of singers, including Betty Carter, ascended the bandstand to join him.

**The media was the message at the JazzTimes confab**

says both Adams and Medema continue to perform regularly for Bread For The World as well. Medema recently returned from tours of Australia, England, and Holland.

Brier Patch is at 627 Waller, San Francisco 94117. The phone number is 415-621-3419. To order, call Spring Arbor at 313-481-0900.

**Milk & Honey Records** is a small gospel label that has produced several well-known Christian artists. The label recently signed Ken Marvin & Brian Gentry, who wrote a couple of tunes on Dan Peek’s “Crossover” album and recently released “Safe Harbour” for Milk & Honey. The label is at 326 Abbey

**The lowdown on a random sampling of indie labels**

Lane, Franklin, Tenn. 37064.

The always interesting Exile label continues to release quality product. Two recent offerings are “Dare To Be The One” by Fourth Watch and “Back In Love” by Jon Meher, the original Love Song and Cal-

Chapel drummer. Exile can be reached care of P.O. Box 26001, Santa Ana, Calif. 92719-6001; the phone number is 800-654-2977.

The Calvary Music Group of Nashville also has several fine religious artists, including singer/song-

writer David Baroni. Calvary recently completed an album of Darrell Yarbrough titled “Pressing Toward The Prize.” For more information, call Calvary at 615-244-8800.

Comstock Records of Shawnee, Kan., has several pop and country-pop artists, including Megan Walker. Comstock can be reached at 931-631-8000.

The legendary bluegrass/country label Sugar Hill has released several gospel-related projects over the years. The latest, from Doyle Lawson & Quicksilver, is “Heaven’s Joy Awaits,” a stirring collection of a cappella favorites. It’s so good, in fact, that the giant Word Record & Tape Club featured it last month. Sugar Hill can be reached at 919-489-4349.
CMA Award Propels MTM Records Artist To New Heights

Holly Dunn Is Bright New Star On Horizon

The Horizon Award is hers... and so is the horizon. Holly Dunn simply walked off with the most highly coveted plum out there at the recent Country Music Association Awards: the Horizon Award. When Dunn beat such strong competition as the O'Kanes, Restless Heart, Sweethearts Of The Rodeo, and T. Graham Brown, she knew she had accomplished something very special and meaningful. This was the strongest competition in the history of the Horizon Award, which is given for "exceptional career development."

But Dunn actually started up from being a Music Row gal Friday to one of today's leading ladies in the whirl of country music. The MTM Records artist says, "At this point, [women are] so lucky because we have limitless potential. The only thing that limits us now is our own limits—the ones we put on ourselves."

She is quick to pay tribute to the women who paved her way: Patsy Cline, Tammy Wynette, Loretta Lynn, Kitty Wells, Emmylou Harris, and Dolly Parton. "They've come [to Nashville] and have broken down a lot of barriers, forged new trails of independence, and become great businesswomen, too," she says.

But Dunn also pays credit to some in her life: "Charlie Monk gave me my first job in the music business, and I'll always be grateful to him for taking me under his wing." Additionally, Chris Waters, Dunn's brother, was a writer for Monk at April-Blackwood and was instrumental in her moving from Texas to Nashville after she graduated from Abilene Christian University in 1979. "Ten months after I moved here," she recalls, "Charlie gave me a job as a staff songwriter/ receptionist/coffee maker/caretaker/laundry picker-upper." The whopping salary of $150 a week was "like a fortune" to Dunn. "I thought I was really in high cotton," she says.

Success didn't come quickly. "I sat around at CBS Songs for four years without a major cut, and I was half a step behind some real top-hang- ing times back then. Chris was doing great—he had platinum records, and I thought, 'What's the matter with me?'" Then Louise Mandrell cut a song Dunn co-wrote with Waters and Tom Shapiro, "I'm Not Through Loving You Yet." Following this, it was one cut after another. "True Blue" was recorded by Sylvia, "An Old Friend" by Terri Gibbs, "That Old Devil Moon" by Marie Osmond, and "Daddy's Hands" by the Whites. She also credits Jimmy Gilmer and Judy Harris, who pitched her songs.

Dunn was hot, and she eventually signed with MTM as an artist. Produced by the talented Tommy West, whose production credits include the legendary Jim Croce, Dunn quickly scorched the charts with her tender voice, which has been honed to perfection through hundreds of Nashville publishing sessions. All of the elements merged most dramatically—and successfully—in her version of "Daddy's Hands." The song brought Grammy nominations for best country vocal performance and best country song and won her an award from the Nashville Songwriters Association International. The Academy of Country Music named her top new female vocalist earlier this year, and now the Horizon Award propels her to the vanguard of the youthful country music talent movement that has the entertainment world buzzing.

The immensity of the Horizon Award didn't hit her until after the acceptance and televised presentation. "It was so stunnning that I was numb. I cried all the way home in the car," she says.

The album she is currently promoting, "Diamond Life Tear-Jerk," was written for her father, a minister, as a Father's Day gift and had no intention of releasing it or recording it commercially. But she needed some credits for her catalog and turned it in. The Whites recorded it for an album, and when Dunn discovered they didn't plan to release it as a single, "I jumped on it, and we put it out." What was her father's reaction when he first heard the heartfelt ballad dedicated to him? "He was very touched. He's not a man who lets his emotions hang out too much—he's a preacher, and he has to be pretty strong. Mom told me later that he cried, and that made me feel good that I had reached him," she says.

Her singing credits also include "A Face In The Crowd," a No. 4 duet with her friend Michael Martin Murphy. And she's now preparing for her next MTM album to be recorded in February.

"I count my blessings because it's like I'm leading a charmed life. I happened [at Whitesville] at a great time in history for country music. I got in on the ground floor of a great new record label, and I have total support and absolutely total freedom to do, create as I am," she says.

Dunn looks ahead to even greater success. "The old days of the cigar-chomping music executive saying, 'Stand here, sing this, wear this' are pretty much over. It's a good time to be here doing what I do."

Many more great songs lie beyond Dunn's horizon.
TO THE MEMBERS OF THE CMA

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Country Music Week Winners

NASHVILLE The song of Nashville was the song of success during the recent Country Music Week festivities. The week started with the induction of Roy Orbison and Sonny Throckmorton into the Nashville Songwriters Assn. International Hall of Fame and ended with an abundance of award presentations from the Country Music Assn., ASCAP, BMI, and SESAC. Here are highlights of the most important week in Nashville's music calendar.

Attendees at the ASCAP ceremonies included, from left, Butch Baker, ASCAP's Connie Bradley, Eddy Raven, Emmylou Harris, and T. Graham Brown.

Randy Travis scores the hat trick by capturing the CMA's male vocalist, album, and single honors.

SESAC execs Dianne Petty, left, and Vincent Candilora, right, congratulate songwriter of the year Ted Harris at SESAC's awards gala.

K.T. Oslin displays the gold album presented to her during the SESAC awards for her contributions to the Judds LP "Heartland." Her "80's Ladies" won SESAC writing and TV awards. Shown, from left, are Oslin's producer, Harold Shedd, RCA's Joe Galante, Oslin, and SESAC execs Dianne Petty and Vincent Candilora.

Onstage fireworks explode as ASCAP's songwriter of the year, Dave Loggins, raises his arms in victory. Presenting the award are Southern Executive director Connie Bradley, left, and managing director Gloria Messinger.

Paul Overstreet receives BMI's songwriter-of-the-year honors. Shown, from left, are BMI president and CEO Frances Preston, Overstreet, his wife, Julie, and BMI VP Roger Sovine.

CMA female vocalist winner Reba McEntire belts out a ballad during the CBS-TV awards telecast.

Ricky Skaggs, left, and his wife, Sharon White, discuss their Country Music Assn. vocal duo award with Mutual's Lee Arnold. (Photo: Beth Gwinn)

BMI vice president Joe Moscheo, right, congratulates singer/songwriter Marshall Chapman for her award-winning song, "Betty's Bein' Bad."

Rosanne Cash receives BMI's Robert J. Burton Award for "Hold On," the most-performed song of the year, during the BMI Country Awards Dinner. Shown, from left, are Bo Goldsen, Atlantic Music Corp.; BMI president and CEO Frances Preston, Cash, and BMI vice president Roger Sovine.
Holly Dunn cherishes her Country Music Association Horizon Award for "exceptional career development."

Southern Executive director Connie Bradley, right, presents ASCAP’s publisher-of-the-year award to Jerry Crutchfield, senior VP of MCA Music.

COUNTRY MUSIC WEEK WAS A GREAT WEEK FOR WELK THANKS TO THE GREAT WRITERS AND ARTISTS WITH WHOM WE’RE ASSOCIATED

ASCAP Award Winners

DAVID ANTHONY
You're Something Special To Me

TOM CAMPBELL
Think About Love
(With Richard (Spady) Brannan)

STEVE GIBB
She Believes In Me

BOB McDILL
Everything That Glitters (Is Not Gold)
(With Dan Seals)

BOB McDILL, HUNTER MOORE
It's Time For Love

REBA MCENTIRE
Only In My Mind

DON PFRIMMER, DAVID WILLS
You're The Last Thing I Needed Tonight

TOMMY ROCCO
Strong Heart
(With Charlie Black and Austin Roberts)

JIM RUSHING
Cajun Moon

REBA MCENTIRE
CMA's Top Female Vocalist
(Fourth Consecutive Year)

RICKY SKAGGS
CMA's Vocal Duo of the Year
(with SHARON WHITE)

RICKY VAN SHELTON
Billboard Magazine's Top New Male Artist

BMI Award Winners

CARL CHAMBERS
Love's Gonna Get You

DEAN DILLON
Nobody In His Right Mind
Would’ve Left Her

PETER ROWAN
You Make Me Feel Like A Man

TERRY SKINNER,
J.L. WALLACE
Mama's Never Seen Those Eyes

TERRY SKINNER,
KEN BELL, J.L. WALLACE
Touch Me When We're Dancing

SESAC Award Winner

JERRY GILLESPIE
Old Pictures
(With K.T. Oslin)

CONGRATULATIONS
"I'm Tired" was a hit 30 years ago for Webb Pierce; now it has been revived by Ricky Skaggs (Epic) and is moving strongly up the charts again (No. 45 in four weeks). "It's just sensational, every bit as good as the 1957 original," says PD Ken Johnson of WYRK Buffalo, N.Y. PD Chris Taylor, KIXX Amarillo, Texas, agrees, adding, "It's the best thing Skaggs has done."

ALBUM INTEREST: MD Bobby Yarbrough of WSM Nashville is knocked out by the new Billy Joe Royal album, "The Royal Treatment" (Atlantic America). "It's full of them, they're all great songs," he says. Yarbrough picks for future singles: "It's Who's In Your Heart" and "I Am A Child." MD Bill Coteau of WIXY Springfield, Mass., picks "Let It Rain" as a winner. The album, fueled by heavy initial response to the first single, "I'll Pin A Note On Your Pillow" (No. 44), debuts on the Top Country Album chart at No. 52. Alabama fans are picking cuts from the group's new "Just Us" album (RCA). The cut "55" is the hot number at KXEL Waterloo, Iowa. "It caught on right off the bat," says MD Bill James, "but maybe it should be a little shorter for a single." "Face To Face" is the listeners' choice at WXTU Philadelphia. The pick at KHAK Cedar Rapids, Iowa, and KRRV Austin, Texas, is "If I Could Just See You Now." "We Fell In Love Anywhere" from Kenny Rogers' "I Prefer The Moonlight" album (RCA) is getting attention at KRRK Albany, Ore. "It should be his next single," says MD David Allen.

The pick is coming out behind the curtain and taking chances on their new 'Shelfer From The Night' package [Epic], and it's great," says MD Mac Daniel, KPLX Dallas. He's particularly excited about the hot Bruce Hornsby/Benny Tuapin song "Fly On The Wall," calling Exile's performance "super."
BY GEOFF MAYFIELD

MELBOURNE, Fla. Store expansion and public funds provide obvious growth opportunities for Miami-based Spec's Music, but management also looks to improve performance within existing stores to solidify the chain's position in the increasingly competitive markets.

At the Spec's 1986 convention, the agenda focused on security issues. Having seen improvements in the control of shrinkage over the past year (Billboard, Oct. 24), the music and video web has turned its attention to a related issue: customer service. The topic served as the centerpiece for this year's meet, held here Oct. 6-9.

Comments throughout the meet from Martin W. Spector, founder and chairman, and Ann S. Lieff, president and chief executive officer, stressed that store managers must encourage their salespeople to be mindful of attentive customer service. In his opening comments, Spector pointed out to managers the importance of providing a "convivial atmosphere" for shoppers, because "they can get the same record anywhere."

But the web's effort to enhance customer service is not merely a war of words. Even before the convention began, the 35-store chain had already retained two shopping services to evaluate its stores. Some of the results from those investigations and the issue of "secret shopping" led to spirited discussions during one of the meet's business sessions.

Mitch Kanner and Allyson Kann, principal officers of New Jersey-based Kanner Security Shopping Service, reviewed procedures that their firm followed in its investigation of Spec's stores. For its central Florida stores, Spec's employed the firm of private investigator Robert S. Mower.

According to director Allyson Kanner, the Kanner group hired 17 investigators for the project—ranging in age from 20-50. Shoppers represent a cross section of ethnic groups and gender. The intent is that Kanner's investigators appear to be "normal" customers.

"Our objective is to make observations," said Allyson Kanner. "We don't make judgment calls."

Among the practices that investigators observe and report: security procedures around the cash register, whether a receipt is included when purchases are bagged, whether security tags are properly deactivated, how product exchanges are handled, and the appearance and attitude of salespeople who exhibit such behaviors as willingness to follow through on a customer's request and whether employees smoke or chew gum when they work the floor.

Overall, Kanner's grade card showed pluses and minuses for Spec's. Among the weaknesses handled by Allyson Kanner, shoppers were not always waited on immediately, special orders or replacement suggestions were not always offered if a requested product was not in stock, and customers were not always escorted to the part of the store where the item they asked for was merchandised.

But the Kanner service commendably led the chain for several positives, in

(Continued on page 55)

CONVENTION CAPSULES

CHAIRMAN OF THE BOARD: The name Spec's Music evolved from the nickname of founder and chairman Martin Spector, who, at age 92, remains much involved in the chain's day-to-day business. He is the publicly traded company's ambassador to Wall Street, he oversees the investment portfolio for the company's 401-K plan, and he hands pick new store sites. In fact, during the only free afternoon of Spec's Oct. 6-9 convention, Spector took vice president Jeff Clifford and regional supervisor Larry Duerer on the road to check out possible locations.

RECOGNITION: In its November issue, Forbes magazine included Spec's Music in its list of the top 200 small companies in the U.S. Chain president Ann Lieff has the distinction of being the only female chief executive officer on that list.

THE OAK RIDGE BOYS made a walk-through appearance during the Spec's meet. The MCA act saluted Spec's for his company's impending 20th anniversary.

TOP GUNS: Several managers received awards on the convention's closing day. Spec's manager-of-the-year award is determined by a ballot of senior management. This year, a tie resulted in two winners: Randy Hough, stationed at Dudeland in the Miami area, and Kathy Brightman Mott, at Lakeland, another south Florida store. Hough represented Spec's during the recent National Assn. of Recording Merchandisers Retail Advisory Committee meeting (Billboard, Oct. 17). Mott's store also earned the administrative award, which designates the store that best follows office procedures, or, as Spec's put it, "the store that gives [director of accounting services] Sally Allen the least severe headaches."

SALUTES: The chain's Dudeland Mall store in Miami won the top store service award, for increasing sales.

(Continued on page 55)

Spec's Keys On Improving Customer Service

by Earl Paige

NARMS WHOLESALERS HUDDLE: The National Assn. of Recording Merchandisers Wholesalers Conference, held Oct. 26-30 in Palm Springs, Calif., saw numerous issues and topics surface, including the rack community's interest in the cassette single.

That rackjobbers are examining cassette singles is seen as significant because no racked accounts were involved in the recent sales test conducted by Arista and the Recording Industry Assn. of America. Jim Cawley, vice president of sales at Arista, says including racked accounts in the test "would have been too confusing." At the recent annual Retail Advisory Committee in San Francisco, Cawley cited results from the trade group's poll of more than 8,000 consumers at some 1,000 member stores and early results from a questionnaire distributed by Arista to consumers who had purchased cassette singles during the summer as evidence that the fledgling configuration could succeed as an everyday product (Billboard, Oct. 17). Moreover, it is no secret that racks have been lukewarm toward vinyl singles for a long time.

Among those reporting enthusiasm for singles on cassette is Mario DeFilippo, vice president of purchasing at Handelman Co. and chairman of the NARM event."The single has critical importance to the entire industry," says DeFilippo, mentioning its role in initial exposure for new acts and "relative to the sales of LPs and compact discs!"

Retaillin

by Earl Paige

NAP'S VIDEOLAND: Executives and staffs of NAP's Records stores, meeting at their annual convention here Oct. 13-16, were told that the 20-store chain had its most profitable year ever in fiscal 1987.

Bruce Carlock, president of Music City Record Distributors, which serves NAP's Chain, told his audience that the stores figured in, volume was up by 25% over the previous year.

About half the stores are in or near Nashville, but the chain also has seven other Tennessee outlets—five in Knoxville and two in Chattanooga—and two locations in Evansville, Ind.

Carlock says his company's aim is to open two to three stores a year, "either to plug the gaps in the markets we're in or to locate in some satellite cities of those markets."

He adds, "We're also looking for other major markets."

The show's approximately 30 Music City/Cat's registrants at the convention followed an agenda that included discussions on personnel policy, store layout, computerization, store operations, and promotions.

All the major labels conducted new product presentations, according to John Thomas, Music City's advertising director. Entertainment at the meet was provided by Victor Gill and Foster & Lloyd of RCA and Dave Alvin of Epix.

EDWARD MORRIS

Cat's Savors Banner '87

NASHVILLE. Executives and staffs of Cat's Records stores, meeting at their annual convention here Oct. 13-16, were told that the 20-store chain had its most profitable year ever in fiscal 1987.

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EDWARD MORRIS

Indications are that racks—while viewing the vinyl single skeptically—agree that the tape version spurs sales in various ways. Even with the inherent rack skepticism, vinyl singles show up in radio's configuration share-studies—as seen elsewhere in this column.

WORLD OF TRANS WORLD: The eagerly watched Trans World Music Corp. chain has changed the name of its downtown Chicago Peach's stores to Music World, the newest logo for the 258-store, Albany, N.Y.-based network. The most common Trans World banners are Record Town and Tape World. Suburban locations in the Windy City and its Cincinnati-area outlet across from Northgate Mall are still doing business as Peach's.

FLORIDA HEAT WAVE: Speaking of Peach's, the low-key, publicly owned Peach's Entertainment Corp. subsidiary web Peach's Records & Tapes is one of the main players in northern Florida, where competition is hot and heavy. Also involved in the Orlando market are Trans World's Coca-Cola, Sound Warehouse units; and low-price chains Record & Tape Outlet, based in Columbus, Ohio. In Orlando alone, four independent stores also contend, says David Jacowitz, executive vice president of Peach's Entertainment, based in Hialeah Gardens in suburban Miami.

FAMILY COUNSELING: NARM and the Video Software Dealers Assn. have postponed the seminar on family-owned businesses that was scheduled for Wednesday (4) in Chicago (Billboard, Oct. 17). The trade groups will announce a new date and location later.

COLUMBUS DAY: The 320-store Camelot Music web begins its invasion of Columbus, Ohio, with a party Nov. 17. Word has it that two of the four freestanding super

(Continued on page 59)
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Music West has become its record business, out of it... Our motto ship with Christmas." and promotion. Our project, adding unknown West's impact on the Monkees. We know who... We know any... deal,... don't want...。“You Give Love A Bad Name,” which says label chief Gerald Cosloy, "we had to reinvent the warning sticker for. To give you an indication of... to the Men¬ tor looks like the Monkees. Allin is scheduled to per¬ form in the New York area Wednesday (4)... "We hear that Midwest wholesaler Navarre may soon be opening up a West Coast branch. Reports could not be con¬ firmed at press time... Passport Records has started up a midline series, with selected $8.98-list LPs and cassettes being marked down to $6.98 and $15.98-list CDs being marked down to $11.98. The program includes Passport’s Audition, PVC, and Passport Jazz pages... For those who question the state of indepen¬ dents, it’s well worth noting that the "little guys" are experiencing their best run of hit product in years. At press time, indie held impressive nine impressive singles on the Top Pop Albums chart, with Profile’s “Dana Dane With Fame” by Dana Dane leading the way. Other titles include Eric B. & Bakim’s “Paid In Full” (Jth & Broadway); U.FO’s “Lethal” (Select); the Brandos’ “Honor Among Thieves” (Relativity); Salt-N-Pepa’s “Hot, Cool And Vicious” (Next Plateau); “The Big Easy” soundtrack (Atlantic); 2 Live Crew’s self-titled release (Luke Skywalker); Motorhead’s “Rock ’N’Roll” (GWR/Profile); and Richie Havens’ “Simple Things” (RBI). Way to go!

Music West’s impact is felt east, north, and south, too.

West has become its record business, out of it... Our motto ship with Christmas." and promotion. Our project, adding unknown West's impact on the Monkees. We know who... We know any... deal,... don't want...。“You Give Love A Bad Name,” which says label chief Gerald Cosloy, "we had to reinvent the warning sticker for. To give you an indication of... to the Mentor looks like the Monkees. Allin is scheduled to perform in the New York area Wednesday (4)... "We hear that Midwest wholesaler Navarre may soon be opening up a West Coast branch. Reports could not be confirmed at press time... Passport Records has started up a midline series, with selected $8.98-list LPs and cassettes being marked down to $6.98 and $15.98-list CDs being marked down to $11.98. The program includes Passport’s Audition, PVC, and Passport Jazz pages... For those who question the state of independents, it’s well worth noting that the "little guys" are experiencing their best run of hit product in years. At press time, indie held impressive nine impressive singles on the Top Pop Albums chart, with Profile’s “Dana Dane With Fame” by Dana Dane leading the way. Other titles include Eric B. & Bakim’s “Paid In Full” (Jth & Broadway); U.FO’s “Lethal” (Select); the Brandos’ “Honor Among Thieves” (Relativity); Salt-N-Pepa’s “Hot, Cool And Vicious” (Next Plateau); “The Big Easy” soundtrack (Atlantic); 2 Live Crew’s self-titled release (Luke Skywalker); Motorhead’s “Rock ’N’Roll” (GWR/Profile); and Richie Havens’ “Simple Things” (RBI). Way to go!

Music West’s impact is felt east, north, and south, too.
NARM Forms 2nd Committee To Battle Theft

BY GEOFF MAYFIELD

NEW YORK  Growing concern over theft in record stores has prompted the National Assn. of Recording Merchandisers to form a loss-prevention committee.

The decision to establish an ongoing committee to examine security-related issues emerged during an exploratory meeting—attended by executives from member companies and theft-prevention experts—held by NARM in September at the Westin O'Hare Hotel in Chicago.

According to Pam Cohen, NARM executive director, the new task force will not supplant the organization's 2-year-old Security-Device Committee, which is exploring the possibility of establishing a universal security tag for music and video retailers. Suppliers would place this tag on packaging at the point of manufacture.

"The Security-Device Committee is a one-dimensional group," says Cohen. "Once testing [of security tags] is completed and recommendations are made, its task will be done."

Lou Kwiker, president and chief executive officer of Wherehouse Entertainment, a 300-store, Los Angeles-based chain, chairs the Security-Device Committee, which includes representatives from the Video Software Dealers Assn.

As for the Loss-Prevention Committee, Cohen says, "These are loss-prevention professionals; it's not a one-term agenda. Clearly, everybody recognizes that compact disk theft has become increasingly costly to our members. I don't think anyone looks at a security device or an improved Cl* package as the single answer to CD theft."

"The loss-prevention forum was established as a priority by NARM's Board Of Directors at its summer meeting in Chicago. Craig Kelly, associate vice president of loss prevention for Wherehouse, was elected chairman of the committee at the September meeting."

Other NARM members in attendance were Glen Christy, assistant director of retail operations for Sound Warehouse; Bob Cope, vice president of the rack division for Western Merchandisers; Larry Mundorf, senior vice president for Camelot Enterprises; Jim Powers, executive vice president of sales for the Handieman Co.; Keith Wauke, managing director of loss prevention for the Musicland Group; Ken Gell, director of investigations for the Recording Industry Assn. of America; Phil Wayne, director of loss prevention for K mart; and NARM's Cohen.

The Loss-Prevention Committee's roster has not yet been cemented, but several members who attended the first meeting are expected to be appointed.

NARM hopes to poll its membership to determine annual dollar losses caused by theft on a regional basis. Such data would make it easier to enlist the aid of law-enforcement agencies. The task force also hopes to establish a standard theft-report form similar to those used to report pirate product.

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- Scream, The Compilation
- LP Joffus OCR 2477/58/98
- CA SRC 2477/58/98
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- ED CMP CD 31/NA
- JAZZ
- CY COLEMAN
- Copper Home
- LP ORG SL 5205/58/98
- CA SRC 5205/58/98
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- Time Flies
- LP Reprise 0015/58/98
- DJANGO REINHARDT
- Djangologie USA Volumes 1-7
- LP ORG OR 8420/2749/59
- CA SRC 8420/2749/59
- CASSIC
- THE DURUTTI COLUMN
- All At The Bottom Line New York
- CA HRE 152/58/98
- SISTER BREEZE
- Rhythm Raving
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- ALBUM RELEASES
- The following configuration abbreviations are used: LP - album; EP - extended play; CA - cassette; NA - price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. a - simultaneous release on CD.

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CA PO731/ET/NA
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LP Warner Bros. 1 25639/58/98
CA 4 25639/58/98
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Cloud Nine
LP Dark Horse/Warner Bros. 1 25643/58/98
CA 4 25643/58/98
NICK MUNDY
Your Kinda Guy
LP Warner Bros. 1 25635/58/98
CA 4 25635/58/98
REPERCUSION UNIT
In Need Again
LP CMP 31/ET/NA
ED CMP CD 31/NA
U.S. MODS
From The Free World
LP Rounder MAF 001/05/NA
CA 00100/NA
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Scream, The Compilation
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LP Reprise 0015/58/98
DJANGO REINHARDT
Djangologie USA Volumes 1-7
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CA SRC 8420/2749/59
CASSIC
THE DURUTTI COLUMN
All At The Bottom Line New York
CA HRE 152/58/98
SISTER BREEZE
Rhythm Raving
CA HRE 153/58/98
Western Merchandisers Confab In Texas, Oct. 7-10

A Sweet Pair. Columbia's Sweethearts Of The Rodeo delivered a set of modern honky tonk on the second evening of the Western Merchandisers convention in Amarillo, Texas.

At The Rockhouse. Western executives congratulated Roy Orbison after the rock pioneer's warmly received set on the closing night of Western's sales seminar. From left are John Marmaduke, Western president; founder Sam Marmaduke, Orbison; recall vice president Walter McNeer; and Jim Swindell, vice president of sales for Virgin Records, Orbison's label.

Driving For Laughs. Hamistor Joe Bob Briggs (a.k.a. John Bloom), drive-in movie critic for the Dallas Observer, autographed books after an uproarious speech at a Western sales seminar luncheon.

Pumping For Earle. MCA recording artist Steve Earle turned Amarillo into a guitar town with a hard-rocking set on the first night of the Western convention.

Breaking Every Rule. Who says booth duty isn't fun? Capitol Records was among more than 50 vendors who held down the floor at Western's exhibit area at the Amarillo Civic Center. Caring for Capitol, from left, are Dallas customer service rep Dave Saunders; a reasonable facsimile of Tina Turner, Denver salesman Dave Womack; and Dallas customer service rep Mark Beyerle.
Brazilian music, known for its compelling rhythms, sophisticated harmonies and beautiful melodies, seems poised to make an international commercial breakthrough as large or larger than the bossa nova phenomenon of the early 1960s.

This new Brazilian wave has taken form because of the extraordinary richness of Brazilian music in the 1980s and because of increased airplay on jazz, quiet storm and new age radio in the U.S., widespread creative interchange between American and Brazilian musicians, the support of industry heavyweights such as Quincy Jones and a significant increase in Brazilian product release by U.S., European and Japanese labels in 1986 and '87.

A major commercial breakout may be sparked in the next few months by the releases of an all-Brazilian music LP by Manhattan Transfer and albums (each with several songs in English, an international release and numerous famous guest musicians) by Brazilian superstars Djavan, Ivan Lins and Milton Nascimento.

Singer-songwriter Nascimento should draw especially heavy media attention: his new CBS album features a duet with Paul Simon and two tunes produced by Quincy Jones.

And, Nascimento also sings a duet with the Manhattan Transfer on their new Atlantic album and with Sarah Vaughan on her '87 "Brazilian Romance" CBS disk.

The Transfer and Vaughan albums, Mark Murphy's "Night Mood" LP (released earlier this year on Fantasy) and Herbie Mann's "Jasil Brazz" disk for Moss Music Group make for four albums of Brazilian music released by American artists this year.

Al DiMeola's new "Tirami Su" album also has several Brazilian-inspired tracks. That disk and the works of (Continued on page B-28)
ROBERTO CARLOS

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Brazillian music is very rich, as American music is very rich. I think right now Brazil has the great reserve of music in the world, the greatest potential. What we need is for our artists to have the will to work outside Brazil, and for the record companies to believe in the music. But I think that it is starting to happen and that Brazil will affirm itself in the international music market because of the force, power and richness of its music.”

Gal Costa

With the increase in Brazilian product being released by labels in the U.S. such as PolyGram, None-such, Island, and CBS—and the impending worldwide releases of LPs by Milton Nascimento, Djavan and Ivan Lins—American and international audiences are being exposed, often for the first time, to the great originality, diversity and appeal of contemporary Brazilian music.

It is a music with roots in Africa and Europe that has evolved an impressive variety of styles and rhythms: samba, forró, frevo, afroxe, baião, maracatu, lambada, choro and many more. And in the last few decades jazz, rock, reggae and other styles from outside have had an influence in the creation by Brazilian composers of bossa nova, deboche and other new forms, and have helped give a cosmopolitan, trans-cultural edge to MPB (Brazilian popular music).

The following is a capsule look at many of Brazil’s leading musicians, with an emphasis on those with a high potential for international success.

Milton Nascimento, Djavan and Ivan Lins are discussed elsewhere in this issue.

JOBIM/CAYMMI: Antonio Carlos Jobim, the master of the bossa nova style, is the composer of songs such as “Wave,” “The Girl From Ipanema” and “Aguas De Março,” which—with their timeless melodies and sophisticated harmonies—are among the most-performed songs in the world. Verve has just released Jobim’s latest LP, “Passarim,” in the U.S.

Dorival Caymmi, another of Brazil’s all-time great composers and his tunes—rich with the rhythms and flavors of Bahia—have been covered by everyone from Carmen Miranda to Paul Winter. And it runs in the family: his son Dori Caymmi is also one of Brazil’s top songwriters, his other son Danilo Caymmi is a talented flutist who tours with Jobim and daughter Nana Caymmi is one of Brazil’s top female vocalists.

In ’86, EMI-Odeon released “Caymmi’s Grandes Amigos,” an LP that joined all four, and this fall Nonesuch bows “Dori Caymmi,” an album produced by Sergio Mendes that showcases the beautiful melodies and harmonies (inspired by the music of Bahia, Minas Gerais and Debussy) of Dori, whose songs also appear on Sarah Vaughan’s “Brazilian Romance” disk. Quiet storm, new age and jazz programmers should all take notice.

MPB (MUSICA POPULAR BRASILEIRA): MPB is a catch-all marketing category that includes most everybody in Brazilian popular music except for samba, regional and rock musicians. Some of MPB’s top artists are also those who may have the highest chance of succeeding in the international music market, as they have typically fused a variety of different idioms (including foreign musical influences) into their distinct, sophisticated styles.

Gal Costa is always at the top of the Brazilian pop charts, with a beautiful, highly-emotive voice that interprets everything from rock to baião and frevo (two northeastern styles) to Carnival marches. Her last two RCA LPs were released in Japan, Argentina, Venezuela, Spain, and Israel, and the dive from Bahia has drawn SRO crowds at the Montreux Jazz Festival and in Carnegie Hall; Costa is currently contemplating LPs in English and Spanish.

Simone, a superstar chanteuse on the CBS label, has a sensuous, mellifluous voice and has scored No. 1 albums in Argentina and gold in Portugal, and has performed sell-out dates in Europe and Japan. Her voice, stage presence and choice of material all point to increased worldwide success. “I want to do an album outside Brazil, and I am planning on living in the U.S. for several months to perfect my English,” vows Simone.

Caetano Veloso and Gilberto Gil were two of the leaders of the Tropicalismo movement (which updated native Brazilian styles with rock influences and socially- and politically-conscious lyrics) in the late ’60s and had a huge impact on Brazilian music. Veloso’s mellow yet always boldly experimental work is showcased on the critically-acclaimed Nonesuch ‘86 LP “Caetano Veloso” and on PolyGram U.S.’s upcoming release of the live acoustic LP “Totalmente Demais.”

Gilberto Gil’s extroverted, upbeat music includes axofé (an Afro-Brazilian rhythm from Bahia), samba, rock, funk and reggae (played individually or in interesting fusions) and U.S. acclaim would surely greet any Gil English-language effort. Gil records for WEA Brazil.

Maria Bethania—Veloso’s sister—is one of Brazil’s greatest female vocalists and she was the first woman (with “Alba”) in Brazil to top one million units sold for an album. Her deep, rich, remarkable voice can be heard on RCA Brazil’s “Dezembro” (her latest).

João Bosco’s wholly original music is a tasty, spicy stew with ingredients from Bahia, Minas Gerais, Rio, the Caribbean and Africa. He’s extroverted, fastly rhythmically, rhythmic music defies categorization but has so far proven irresistible to SRO audiences in Brazil, Japan and Europe. “My next objective is to arrive in the U.S., record in English and work a lot there,” says Bosco, whose latest CBS LP “Ai Ai Al De Mir” was produced by Ronnie Foster (with David Sanborn and Harvey Mason as guest artists) and released outside Brazil by

QUINCY JONES on the Magic of Brazilian Music—‘THE DIVINE MARRIAGE OF LYRICISM AND RHYTHM’

By GEORGE W. GOODMAN

Quincy Jones, the legendary producer and one of the top figures in the American music business, has been a loyal fan of Brazilian music for more than 30 years. It is, he says, “music that absolutely love” and “the only music outside of this country that turns my head.”

Since the mid-80s, Jones has intensified his efforts to support and promote his favorite Brazilian musicians, and his publishing company Quest Music Group is actively involved in numerous projects with Brazilians Milton Nascimento, Ivan Lins and Djavan, with whom he has co-publishing deals in the U.S. In addition, Jones has produced two cuts on the new CBS LP (due this fall) by Nascimento, an album that features several American superstars and may break the great Brazilian singer-songwriter internationally.

BB: What is your latest Brazilian venture?
QUINCY JONES: I’ve just produced a collaborative effort between Paul Simon and Milton Nascimento.

(Continued on page B-14)
BRAZILIAN MUSIC INDUSTRY: Challenging the Cross-Currents of a Volatile World Market

For the Brazilian music industry, the last two years have been the best of times and the worst of times. In 1986, record sales soared to unprecedented heights, as Brazil reached seventh place among world music markets with a $67.5 million units sold. But this year units sold will drop by an estimated 20%, as already seriously low profit margins decline even further.

1987 will nonetheless have many bright spots: the inauguration of Brazil's first CD software plant; the introduction of the Premio Villa Lobos (the Brazilian Grammy); and, the continued success of pagode samba, the new Brazilian rock groups and the record-breaking triumverate of Roberto Carlos, RPM and Xuxa—each of whom topped two million disks sold in '86.

Although 1987 is hardly a return to normalcy, last year was in many ways atypical for the Brazilian recording industry. When President Sarney, in an attempt to quell Brazil's triple-digit inflation, froze wages and prices with the Cruzado Plan in February '86, the nation went on a consumer buying binge, and record and tape unit sales increased an astounding 75% over '85. Manufacturing plants were unable to keep up with demand, which exceeded supply by more than 30%.

It was only a partial recovery for the industry from its early '80s slump, however, as LP prices were frozen so low that margins were thin and the wholesale dollar-value of record sales in fact reached only $170 million, much lower than the $230 million reached in '79, the industry's previous high point for unit sales.

At the same time, Brazil's trade surplus was eroding, its foreign reserves dwindling and economic shortages developing. In November '86, the government began thawing prices and inflation quickly surged out of control. By early '87, inflation was mushrooming at an annual rate of more than 1,000% according to many economic analysts.

Then, in June '87, a new, 90-day price-freeze program (the Dresier or New Cruzado Plan) was introduced; but this time prices and wages were frozen in such a ratio that consumer buying power was significantly reduced.

Record sales declined almost at once (the drop in the last seven months of this year should produce the overall 20% slump) and margins reduced further, as disk prices were frozen before manufacturers could institute a June inflationary adjustment.

"The music business has entered a difficult period again, but there are still positive elements such as the introduction of CDs locally, which have been a savior of the music industry worldwide," says Tim Rooney, managing director of PolyGram.

The CD-player population in Brazil is at least 100,000 (from units sold by Gradiente, Philips, Sharp and Toshiba), though many analysts think perhaps another 100,000 players have been brought into the country as well by returning travellers.

Microservice, based in Sao Paulo, is shipping the first Brazilian-made CDs this fall and commercial director Isaac Hemsi estimates an annual production rate of 12 million CDs by mid-88. Polyform of Mt. Vernon, N.Y., is providing mastering assistance and North American distribution; Brazilian wholesale CD (Continued on page B-26)

Artists, Producers, Programmers, DJs, Retailers IN QUOTES: PERSPECTIVES ON BRAZILIAN MUSIC

"When I first started listening to people like Djavan, Milton, Ivan Lins and Caetano Veloso it just knocked me out. It was nice to discover something new and exciting, to get those kinds of feelings I had as a teenager when I first heard jazz or rhythm and blues. I find Brazilian music very rich, sophisticated, and full of interesting chord changes. It's gotten to the point where most of the music I listen to at home is Brazilian music, and that goes for a lot of my friends, too."

TIM HAUSER, Manhattan Transfer

"I think Brazilian music is spreading more. This whole yuppy generation has started listening to radio stations like The Wave in Los Angeles, which is playing a lot of different types of music. There's definitely a bigger market for Brazilian music now in the big cities. I just wish some of the black urban stations would play it. If they play Anita Baker, why not Milton Nascimento?"

SERGIO MENDES

"There's absolutely an upsurge of interest in Brazilian music. It's building more and more all the time."

JERRY RAPPAPORT, international buyer, Tower Records, 8th & Broadway, Manhattan

"There's a whole generation of people in their 20s and 30s who don't want to listen to heavy metal when they come home at night. They want something melodic and rhythm and sophisticated. Brazilian music fits all those requirements."

LOUISE VELASQUEZ, director of creative services, Qwest Music Group

"Brazilian music has been part of my life ever since I first went to Brazil in 1962 with my band. People like João Gilberto, Dori and Dorival Caymmi and many others had a huge influence on me and helped me develop my own music."

PAUL WINTER

"The melodic sense that Brazilian musicians have is really refreshing. In a lot of ways, their melodies are more sophisticated than ours. They seem to be freer, not to be hampered by the same pop restrictions where you have to fit your music into a certain format. Each of the top Brazilian musicians like Ivan Lins, Djavan and Milton have very individual styles and sound very different from each other. It has implications internationally—their music is very good and will make itself known around the world."

DAVE GRUSIN

"We play many Brazilians, such as Flora and Aito, Azymuth, Kenia, Tania Maria, Djavan, Milton, many others. And we also play Paul Young, Stire-sand, Isley Brothers, Roxy Music, Lionel Richie, Janet Jackson and Fleetwood Mac. It fits in very well with our format, which is more or less an AC sound at present. Most Brazilian music is full of joy, hope, sorrow, fun—which is what we're about. Very soulful."

TONY KILBERT, program director, KBLX Berkeley

(Continued on page B-22)
We also want to thank all of the artists who have helped us share this wonderful music with the world:

PATTI AUSTIN
GEORGE BENSON
PAULINHO DA COSTA
GEORGE DUKE
ELLA FITZGERALD
DAVE GRUSIN
KENIA
MANHATTAN TRANSFER
CARMEN McRAE

SERGIO MENDES
FLORA PURIM & AIRTO
LEE RITENOUR
DIANE SCHUUR
PAUL SIMON
STEVE SLAGLE
DAVE VALENTIN
SARAH VAUGHAN

... AND MANY MORE

QUINCY JONES and the Qwest Music Staff
LIVE IN BRAZIL—AO VIVO EM BRASIL!

When James Taylor performed for more than 355,000 fans the night of Jan. 12, 1985 during the Rock in Rio music festival, he was astonished not only at the immensity of the crowd but also at the fact that thousands in the mostly-Brazilian audience knew every word of his lyrics, in English.

Such an enthusiasm for song has endeared Brazil to any number of visiting musicians from other countries, and has helped promote such as Roberto Medina, Oscar Ornstein, Dueto, WTR, Manoel Poladian, and Chico Recarey stage a remarkably wide variety of concerts in Brazil featuring both domestic and foreign acts, as well as a number of spectacular, large-scale musical events in the '80s.

One of the most influential undertakings in recent years has been the Free Jazz Festival, staged by two of the newest promoters on the Brazilian music scene—Monique and Sylvia Gardenberg, two sisters from Rio who are 28 and 27, respectively, and who run Dueto.

The Gardenberg sisters bowed their jazz festival two years ago, after securing sponsorship from Souza-Cruz, a subsidiary of British-American Tobaccos which makes “Free” cigarettes, and Pan Am.

The two-week event debuted in August, 1985, with performances taking place in both Rio and São Paulo. Brazilians such as Moacir Santos, Heraldo do Monte, Egberto Gismonti, Uakti, Marcio Montarroyos, Paulo Moura, and Sivuca shared the stage with foreign jazz stars such as Pat Metheny, Toots Thielemans, Bobby McFerrin, Sonny Rollins, Ernie Watts, Joe Pass, and McCoy Tyner.

“It was a big success and because of it jazz record sales increased in Brazil and interest picked up greatly in the Brazilian instrumentalists,” says Monique. “Companies like EMI and WEA Brazil began to release more American jazz artists and Brazilian instrumental musicians.”

The 1987 Free Jazz Festival, which took place from September 2-13 repeated the Gardenbergs’ tradition of offering large free concerts for the benefit of those who can’t get in the regular shows or afford the $15 ticket price per night. There were also workshops for musicians featuring most of the visiting jazz stars. Concerts took place at the Teatro do Hotel Nacional de Rio and the Palácio das Convenções do Anhembi of São Paulo. Oficina de Luz handled the lighting and R&R the sound. The TV Manchete network aired segments of the festival on five consecutive nights, for one hour each night.

The '87 lineup expanded the festival’s variety of music by bringing minimalist Philip Glass and Nigerian ju-ju pop star King Sunny Ade to Brazil. Other acts included: Sarah Vaughan, Spyro Gyra, Art Blakley, Gil Evans, Lee Ritenour, Jim Hall and Chick Corea, along with Brazilians Hermeto Pascoal, Cama de Gato, Rafael Rabelo, Marcos Ariel, Antonio Adolfo, Laurindo de Almeida and Leo Gandelman.

Another musical festival which had a huge impact on the Brazilian music scene was Rock in Rio, which took place Jan. 11-20, 1985, at a specially constructed concert site in Barra da Tijuca on the outskirts of Rio. Drawing more than 1.4 million fans over the course of 10 days to see 14 international and 14 Brazilian musical acts, Rock in Rio was the biggest multi-day rock concert to date in the world, a fact that went sadly under-reported in the North American press that year.

Produced by Arptian Publicidade of Rio and

(Continued on page B-18)

BRAZILIAN INSTRUMENTAL MUSIC:
Ready for the New Age

Instrumental music is truly the universal language of the world. And Brazil, which possesses an abundance of talented instrumentalists who play any number and combination of idioms, is readying for a major push into the international markets of new age music, contemporary jazz and other sectors.

Independent labels such as Som da Gente, Kuarup, Visom, Carmona and El Dorado have been most responsible for recording and promoting instrumental works in the ’70s and ’80s, and are now actively expanding licensing deals in Europe, North America and Japan. WEA Brazil has also recently begun to release a series of instrumental albums.

Som da Gente, based in São Paulo, has been a leader in the Brazilian instrumental field, with its excellent roster, audiophile recordings, fine packaging and adept marketing.

Founded in 1981 by husband-and-wife songwriters Walter Santos and Tereza Souza, Som da Gente currently has a catalog of 33 albums and releases six LPs annually. Albums are usually recorded at Noso Estudio, a 32-track digital recording studio owned by the couple. After six years of operation, the small label has established its own independent distribution network in Brazil that reaches 682 retail outlets (disks are pressed by PolyGram Brazil). Sixty percent of Som da Gente’s output is sold outside Brazil, primarily to France, Scandinavia, the U.S. and Canada.

The label’s most prestigious and current top-selling artist is Hermeto, a brilliant and eclectic multi-instrumentalist who plays keyboards, sax, accordion, bottles, teapots and whatever else strikes his fancy. Pascoal, who has recorded with Miles Davis, Airtio Moreira and many other jazz luminaries, fuses the music of Northeast Brazil with jazz and sounds of all types into his own singular, magical, fascinating style.

Other instrumentalists in Som da Gente’s catalog include Heraldo do Monte (a brilliant guitarist who has been influenced by choro, samba and tango as well as Tal Farlow and Barney Kessel); The Fingered Strings Orchestra of Pernambuco (an orchestra of diverse stringed instruments that melodiously explores the music of the Northeast); Cama de Gato (an all-star, jazz-oriented group featuring Pascoal, Artur Maia, Mauro Senise and Rique Pantoja); Almir Sater (a modern playing of Mato Grosso regional music); and Helio Delmiro (one of Brazil’s greatest guitarists, who blends jazz, samba and choro).

Kuarup, based in Rio and owned by Mario de Aratanha and Janine Howard, is another small label devoted to audiophile recordings of top-quality instrumental music, especially that with a very pure Brazilian flavor. Began in 1977, Kuarup has 20 albums in its catalog and 30% of its business is through mail order.

The current growing interest of Japan in Brazilian

(Continued on page B-24)
AND WE’VE ONLY JUST BEGUN...
BRAZILIANS GO AMERICAN... Brazilian Legends Launch Major International Albums

In late '87 and early '88, three legendary Brazilian singer-songwriters—Milton Nascimento, Djavan and Ivan Lins—will launch their first internationally-released albums, with each LP containing several songs in English and featuring numerous American superstar musicians as guests.

The songs of all three are also featured on the new all-Brazilian music LP by Manhattan Transfer.

**Milton Nascimento**, who is probably the most universally-revered Brazilian musician after Antonio Carlos Jobim—is well-known by American jazz fans for his guest appearance on Wayne Shorter's 1975 Columbia LP "Native Dancer" and for his own Polydor LP "Encontros E Despedidas" ("Meetings And Farewells"), which reached the No. 7 spot on the Billboard chart in '86.

Nascimento possesses a strong, sensuous, lyrical voice and is the creator of a wholly original musical landscape, one that fuses strong melodies and rich harmonies with textures, rhythms and echoes of Africa, Portugal and South America.

"He is a genius and—I think—the best singer in the world," says Brazilian singer and pop star Simone. "Everything he does is brilliant, and if I could have anyone's voice in the world, I would have his."

Now signed to CBS, Nascimento will release his 21st album this fall and it will include a duet with Paul Simon on "Vendedor De Sonhos" ("Seller Of Dreams") and the participation of Quincy Jones (who has produced that song as well as "Morro Velho"). Herbie Hancock, Wayne Shorter and Robertinho Silva, among others.

Famed Brazilian producer Mazzola produced the rest of the LP, which will be released by CBS in the U.S., Brazil and Europe simultaneously.

Nascimento also appears in a duet ("Love And Passion") with Sarah Vaughan on her recently-released "Brazilian Romance" LP (which consists of songs by Milton and Dori Caymmi) and duets with the Manhattan Transfer in "Viola Violar" on their new all-Brazilian music LP for Atlantic.

The songs of Ivan Lins have been recorded by George Benson, Ella Fitzgerald, Diane Schuur, Herbie Mann, Patti Austin, Quincy Jones, Manhattan Transfer and Mark Murphy (the latter's '87 LP "Night Mood" consists entirely of Ivan Lins compositions). Many Lins tunes such as "Love Dance" and "The Island" are quickly becoming oft-recorded standards.

Lins also appeared as a singer and keyboard-player on Dave Grusin and Lee Ritenour's hot-selling '86 GRP jazz album "Harlequin," as well as "GRP Live In Session."

Lins has a very accessible sound for American ears, as his music incorporates funk, rock and jazz, as well as Brazilian styles from Rio and the Northeast. His international release in early '88 will include a number of surprise American guest stars.

CBS singer-songwriter Djavan also melds American influences to various Afro-Brazilian styles and has created an upbeat, catchy, sophisticated sound—mixing beautiful ballads with tasty, richly-percussive, highly-danceable numbers. In 1985, when KUTE Los Angeles first played tunes from his LPs "Luz" and "Lilás" over the air, their lines were flooded with calls from interested listeners, including Anita Baker, who was captivated by Djavan's bright, clear, highly expressive voice.

Djavan's new LP due in October on CBS is produced by Ronnie Foster (who produced "Lilás" for Djavan and "Al Al De Min" for João Bosco) and features George Duke, Nathan East, Greg Phillinganes, Larry Williams, Harvey Mason, Paulinho da Costa and some surprise guests as featured artists. Four tracks will be in English.

Djavan also appears on the new Manhattan Transfer LP (singing "Capim" with the quartet's backing), an album which includes five of his compositions. He also appears on Lee Ritenour's new GRP album, "Portrait."

Several other Brazilian acts are also planning to launch their first English-language LPs in the near-future. RPM, Gal Costa, Rita Lee, Simone, João Bosco, Baby Consuelo, Pepeu Gomes and Tania Alves all have international projects planned for '88 or early '89.

Tania Maria, Kenia, Sergio Mendes, Astrud Gilberto and Flora Purim & Airo are among the Brazilian acts who have already released disks in English.

... AMERICANS GO BRAZILIAN... While North American Stars Launch Brazilian Projects

The four Brazilian music albums released by Sarah Vaughan, Manhattan Transfer, Mark Murphy and Herbie Mann in 1987 comprise an excellent introduction to some of Brazil's top contemporary singer-songwriters and should have a significant impact on international market acceptance of Brazilian music.

Sarah Vaughan's "Brazilian Romance" (CBS Masterworks) includes five songs by Dori Caymmi, three by Milton Nascimento and one by Sergio Mendes. Tracy Mann and Alan and Marilyn Bergman are among those who contribute English lyrics. Nascimento duets with Vaughan on "Love And Passion" and other guest stars include George Duke, Alphonso Johnson, Carlos Vega, Paulinho da Costa, Hubert Laws, Tom Scott and Marcio Montarroyos. Caymmi arranges the songs and Sergio Mendes produces.

Manhattan Transfer's new all-Brazilian music album on Atlantic includes five songs by Djavan, two by Ivan Lins, one by Nascimento and one by Gilberto Gil. Brock Walsh, Tracy Mann and Doug Feiger (of Knack fame) contribute English lyrics. Djavan sings "Capim" with the Transfer backing him, and the group duets with Nascimento on "Viola Violar." Guest stars include the Brazilian instrumental group Uakti, Brazilians Wagner Tiso, Djalma Correa and Toninho Horta, and Americans Stan Getz, David Sanborn, Jeff Lorber and Larry Williams. Tim Hauser produces (with Brazilian Mazzola co-producing on "Viola Violar").

Mark Murphy's "Night Mood" (Fantasy) is an LP of all-Ivan Lins material. English lyrics are contributed by Larry Dunlop and Patti Austin, among others. Murphy is backed on the album by the Brazilian jazz trio Aymuth, Frank Morgan on alto sax and Brazilian Claudio Roditi on flugelhorn and trumpet. Jose Roberto Bertrami of Aymuth arranges and Richard Bock and Lupe DeLeon produce.

Herbie Mann's "Jasil Brazz" (RBI/Moss Music Group) features Mann's new Jasil Brazz group and includes four songs by Ivan Lins and Brazilian lyricist Vitor Martins, and two songs by Djavan. Claudio Roditi plays trumpet in the band.
The Manhattan Transfer present
Brazil

Produced by Tim Hauser

Vocals arranged by:
Janis Siegel,
Cheryl Bentyne,
Alan Paul

Music arranged by:
Jeff Lorber,
Wagner Tiso,
Larry Williams

Featuring the songs of:
Djavan,
Ivan Lins,
Gilberto Gil,
Milton Nascimento

Guest artists include:
Stan Getz,
Djavan,
David Sanborn,
Milton Nascimento,
Lakti

Scheduled for early November release

Agency representation:
Fred Lawrence & Associates

Atlantic Recording Corp. Warner Communications Co.

www.americanradiohistory.com
BRAZILIAN TALENT
(Continued from page B-3)

CBS France and Epic Sony (Japan).

Roberto Carlos annually sells an astounding two million records with each new release for CBS and has been Brazil's top-selling artist for many years, as well as a huge success throughout the rest of Latin America (and in the Hispanic U.S. market). In the '60s he was one of Brazil's first national rock stars, but now he primarily records poignant, romantic ballads. An English-language album could greatly expand his already-large European and North American sales.

Chico Buarque (RCA) now only records new albums every few years, but is a legendary singer-songwriter who is arguably Brazil's greatest lyricist (and this in a country where poetic and insightful lyric-writing is the norm, not the exception, in popular music).

Joyce, another of Brazil's top female vocalists, recently cut "Os Anos 60 de Tom Jobim" (CBS), an excellent retrospective that is a must for any jazz or bossa nova fan.

Rita Lee created a new kind of rock in the late '70s with partner and co-composer Roberto de Carvalho. Fusing native rhythms, catchy melodies and a Brazilian sensibility with rock 'n' roll, the pair (now on EMI-Odeon) created what their European fans call "Carnaval rock" and became one of MPB's biggest all-time acts. Also popular in Japan, the duo will tour the U.S. in '88. "And we are thinking of doing an all-English LP," says Lee, who speaks perfect English and whose father in fact was born in Alabama.

Another top MPB star is Fábio de Belém (Som Livre), whose smooth, seductive vocals have already been a big hit on quiet storm stations such as KUTE Los Angeles and whose wide-ranging repertoire encompasses everything from Ivan Lins to "Nobody Does It Better" to infectious lambada (a rhythm from the North of Brazil).

Other important MPB acts include: João Gilberto (the legendary bossa nova singer/guitarist who just released "Live At Montreux" for WEA Brazil); Astrud Gilberto (who sang the original "Girl From Ipanema") and whose latest LP "Astrud Gilberto And The James Last Orchestra" is out on Verve); the inimitable and always chart-topping vocalist Ney Matogrosso (CBS), the gifted composer/arranger Wagner Tiso ("Giselle" is out now on Verve in the U.S.); singer Maria (PolyGram), a big commercial success with her husky, bluesy voice and glamorous stage presence; the great northeastern songwriter João do Vale; guitarist Ricardo Silveira (making his U.S. debut in '88 on Verve); famed guitarist Baden Powell, and, the brilliant singers/songwriters Edu Lobo, Toninho Horta, Toquinho, Lo Borges, and Beto Guedes.

XUXA: Brazil's No. 1 recording artist in mid-'87 was Xuxa (Som Livre), who hosts a daily children's show on TV Globo and who sings on albums targeted at young audiences. Xuxa's enormous appeal to the "baixinhos" (little ones) has spawned a massive merchandising campaign (videos, dolls, clothes, school notebooks) and helped her sell more than two million disks last year and possibly as many or more this year.

OBINA AND THE PARALAMAS: Two of Brazil's hottest prospects for international success are Obina Shok and the Paralamas do Sucesso. Obina (RCA) is a cosmopolitan group with members from Gabon, Senegal, Surinam and Brazil. They have succeeded in creating an upbeat, seamless and highly commercial blend of music from Africa, Brazil and the Caribbean. Their innovative debut LP featured cuts such as "Vida," a funk/macumba track with juju guitar and "Brazilian Style," a reggae-samba with English lyrics. Hot international potential.

The Paralamas do Sucesso are—like Obina Shok—creating fascinating new musical fusions. In the case of the Paralamas, their music has a harder, ska and rock base that is colored with distinctive Brazilian embellishments. Already a big success in South America, Europe and at SOB's in New York, the band is aiming at breakout U.S. success and may record in English soon. The latter will be easy: lead singer Herbert Vianna already speaks perfect English (as evidenced by "There's A Party" on their EMI-Odeon hit Paralamas LP "Selvagem").

NEW MUSIC FROM BAHIA: The state of Bahia (and especially its capital Salvador, also referred to as Bahia) is always a center of musical and cultural innovation. Luiz Caldas (PolyGram) recently invented a rhythm called deboche and introduced it in a song called "Fricote" that took the Northeast by storm (fricote is now a synonym for the deboche rhythm). Caldas and acts like Chiclete Com Banana, Banda Mel and Geronimo (all with Continental) are creating a new, distinctively "Bahiano" style out of afóxé, frevo, samba de roda and ijexá (Afro-Brazilian rhythms) and reggae, merengue and funk. It is a sound unlike any other, with an identity separate from the other new fusions of Obina Shok and the Paralamas.

MUSIC FROM OTHER NORTHEASTERN STATES: European interest has been steadily growing in styles such as forró and baiao from states in Northeast Brazil other than Bahia because of concerts put on by Aiceu Valença, Elba Ramalho and Fagner at the Montreux Jazz Festival and other places. The greatest traditional interpreter of these earthy, folkly, rhythmically-rich idioms is Luiz Gonzaga, whose albums invariably go platinum for RCA. More modern renditions of forró and baiao come from musicians such as the aforementioned Aiceu Valença (RCA), Fagner (RCA) and Elba Ramalho (PolyGram) as well as Belchior (PolyGram). Teca Calazans (El Dorado) and Geraldo Azevedo (Echo/RCA), several of whom mix funk, rock and even disco with their musical roots from northeastern states such as Ceará, Paraíba and Pernambuco. Of the above, Azevedo (a brilliant and versatile singer/guitarist/songwriter), Valença (with his intriguing, rock-
edged forró) and Ramalho (with his fiery voice and dynamic, high-energy stage shows) all have strong international market potential.

**BRAZILIAN TALENT**

(Continued from page B-11)

**BRAZILIAN TALENT**

(Continued from page B-11)

SAMBAM/PAGODE: Aliche, Martinho da Vila and Beth Carvalho (RCA) and Agepe (PolyGram) are among the biggest stars in samba, a category that annually accounts for 15%-20% of all Brazilian record sales and includes the variant called pagode (which has simpler orchestration and less glitter than most commercial samba and earthy lyrics speaking of everyday problems of the Brazilian poor). Bezerra da Silva (RCA), Neginho da Beija-Flor (CBS) and Grupo Fundo de Quintal, Almir Quineto, Zecca Pagodinho and Jovela Perola Negra (all with RGE) are all multi-platinum pagode stars.

**NEW BRAZILIAN ROCK:** In just five years, Brazil has gone from having almost no commercially-successful domestic rock groups to having a flood of talented young bands who have taken the teenage market (especially of the upper and middle classes) and the airwaves by storm. The platinum success of the light-hearted rock group Blitz in 1982 helped secure record company support for domestic rock groups, and their success was soon followed by hot-breaking acts such as Ritchie, Lulu Santos and Kid Abelha in '83 and '84. The Rock in Rio musical festival in January '85 helped build the momentum, a wave of new national rock talent hit the market and '86 saw a multitude of Brazilian rockers hit gold and platinum and RPM sell over two million disks.

Blitz is now defunct (its leader Evandro now has a successful solo career with PolyGram), but domestic rock groups are expanding commercially and evolving artistically at a still-rapid rate. Top national rock acts include: Legião Urbana, Zero, Plebe Rude and Vini-cius Cantuária (EMI-Odeon); Lobão and Lulu Santos (PolyGram); Caçula, Cai, Inicial, Rocinho and Evandro (PolyGram); Titãs, Ultraje a Igor, Ira, Barão Vermelho and Kid Abelha (WEA); and RPM (CBS).

RPM is the most successful rock act today in Brazil, with more than two million copies sold in '86 of “RPM (Banda Vivo).” The band will record an English-language LP (lead singer Paulo Ricardo speaks perfect English) in March '88. “We’ve gone as far as we can in this market, and now we want to expand to other countries. And outside Brazil we would like to be known first off as a good rock band, not as a group from Brazil.”

Another good bet for an English-language LP is Ritchie, a talented Brazilian rock star who is in fact English but has lived in Brazil for the last 15 years. Itamar Assumpção, a rocker of another kind, is a highly-theatrical singer-songwriter from São Paulo who combines languid, free-form rock/funk/reggae grooves with highly imaginative, often surrealistic lyrics in a curious and compelling style that defies categorization. He has cut several LPs with independent labels.

**ALREADY IN THE U.S. MARKET:** A number of talented Brazilian musicians have already achieved success (or at least footholds) in the U.S. music scene, many by residing in the U.S. and/or cutting English-language LPs: Sergio Mendes (A&M), the famed composer/bandleader who first came to American pop prominence with his group Brasil '66 and who recently produced Sarah Vaughan’s “Brazilian Romance.” Brazil '88 will bow early next year; Flora Pucirim & Airo (Crossover/Concord Jazz), the talented duo who broke into the U.S. jazz market in a big way in the ‘70s with her singing (with Return To Forever) and his percussion (with that group, Miles Davis and Weather Report); vocalist Tania Maria (Manchester), who is perennially high on the U.S. jazz charts and has helped set the stage for the current international Brazilian boom; the smoky-voiced Kenia (MCA/Zebra), whose successful “Initial Thrill” LP is full of tasteful covers of everyone from James Taylor and Smokey Robinson to Brazilians Dijvan and Ricardo Bomba; the versatile and talented singer/keyboardsist Eliane Elias, whose new Blue Note LP “Illusions” is loaded with American jazz superstar guests (the CD is on Denon); the texturally and rhythmically inventive jazz/samba/funk trio Azymuth, who have scored a string of jazz hits for Fantasy and are heavily played on both jazz and new age radio stations; trumpeter/pianist/vocalist Carlos Da Silva Pinto and Roberto Bastos Pinheiro (the three are featured on Al Di Meola’s new “Tiramisu”); the brilliant guitarist/composer/arranger Oscar Castro-Neves, who released “Oscar” for Living Music in ‘86; the legendary percussionist Nana Vasconcelos, who has recorded with Pat Metheny, the Talking Heads and with his own group Con-dona (Nana’s latest solo LP, “Bush Dance,” is out on Island); the great composer/accordianist Sivuca who has scored several LPs out on Sonet in France and has guested on many U.S. LPs; and, the top studio percussionist in America: Paulinho da Costa (Pablo Records).

**ALSO ARRIVING FROM THE SOUTHERN HEMISPHERE:** Important to watch: Egberto Gismonti, Hermeto Pascoal, Paulo Moura, Heraldo do Monte, Turbio Santos, Andre Geraissati, Helio Delmiro, Rafael Rabello, Leo Gandelman, Uakti and Cama de Gato (see instrumental music); trumpeter Marcio Montarroyos (whose Black Sun “Sam-ba Solstice” CD is distributed by Celestial Harmo-
Brazilian music is today crossing new frontiers. At Polygram do Brasil we have some of the best Brazilian artists available for export. Famous artists from the past, the present and the future.
BB: How else were you involved?
QJ: I produced "Morro Velho," the first song of Milton's I heard at the home of Cannonball Adderley. It's close to my heart. Then I met Milton in Brazil at the [International] Song Festival of 1967. More recently he asked me to supervise the production. Jorge Callandrelli, who's Argentinian, arranged it.
BB: What is the magic in Brazilian music, what's the appeal for you?
QJ: So many things. The divine marriage of lyricism and rhythm. The Portuguese language is the ultimate language for singing because of its sensuality. I could listen to Portuguese all night long and I don't even speak it. I've been a fan since 1956 when I first went down to Brazil with Dizzy Gillespie. We were at the Hotel Gloria, in Rio, listening to a samba rhythm section one afternoon and Dizzy was playing jazz. It was pure jazz and pure samba and the music went together like magic. I've heard stories that João and Astrud Gilberto were in the front row. They were teenagers then. And right after that Lalo Schifrin sent Dizzy a thing called "Desafinado," written by Antonio Carlos Jobim. It sounds exactly like Dizzy Gillespie to me. Boo doo be boo doo be doo doo ... That's Dizzy. I believe Dizzy had a great influence on those musicians.
BB: Aside from the words, what musical features set Brazilian music apart?
QJ: There is an innate, incredibly sophisticated sense of rhythm and lyricism. It's probably a combination of African polymorphs and the combination of African and European melodic sensibilities. The lyricism in both is so powerful, so earthy. It's universal.
BB: There is something identifiabley Brazilian in every Jobim song, for instance, can you put your finger on it?
QJ: I think I know what you're talking about, the minor seventh chord with a flat fifth in it. It's so distinctive. It's bittersweet. A little pain in it. It's a sweet sadness. You hear it in the classical, too. [Heitor] Villa Lobos, for instance. I met him. Benny Golson and I had lunch at his house on our first visit.
I hear it in the work of Milton, Ivan Lins and Djalv and, and I go all the way back to Dorival Caymmi. I love Caymmi. He did a song called "Jangada," about boats. That was probably the first Brazilian song I heard after "Bahia." We were with Caymmi, drinking cachaca and they said this was his song. It was a record and he signed it and I brought it home. I totally filled me up, touched every part of my soul. It wasn't until later when they all came up to Carnegie Hall with the midnight concert that names of the artists began to stick with me. There was Sergio Mendes, Jobim and Joao and Astrud Gilberto. I will never forget the feeling. You could tell it was happening. We did an album with Dizzy and I did my own, "Big Band Bossa Nova." I was totally seduced by this music and have been ever since.
BB: Does it have as much commercial potential as artistic value?
QJ: I don't know. All I know is that it's music that I absolutely love.
BB: Some in the industry say the shortage of Brazilian songs with English lyrics is a drawback. Are you concerned with marketability?
QJ: No, this is love. But we've had success with two songs of Ivan Lins on George Benson's "Give Me The Night" album, and "The Island" with Patti Austin. I had a Brazilian song on my album "The Dude," with Toots Thielemans. It won a Grammy for best instrumental performance. Sarah Vaughan and Manhattan Transfer have done recordings of Brazilian music. I do music I like to hear, that's my only concern. More Brazilian singers and writers are studying English, Djavan and Milton, for instance. When their music is translated in English it can become even greater. Paul Williams did the lyric on "Love Dance." It has lots of imagery, but it's totally different from the Portuguese.
BB: Do you often change lyrics?
QJ: No, but they know I love the music and they are usually eager to reach the widest possible audience. Ivan has been writing with [Vitor] Martins for a long time. A lot of the songs are about political situations, very close to Brazilian soil. So a literal translation is difficult even though they are poetic and so meaningful. We do our best to remain respectful. In songs this complex, a spirit has to come into it, lyrically.
BB: How do you compare the styles of Lins, Nascimento and Djavan, musicians you have helped bring before U.S. audiences?
QJ: I think of Milton as the classic sound and Djavan as more the synthesis of American and Brazilian influences. Lins is impressionistic. He has a very distinctive personality, very sensitive, very rich harmonically and very simple melodically. Almost diatonic in some cases. Diatonic melody and chromatic harmony. Djavan is uptown, hip. Each is so
Milton Nascimento

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LIVE IN BRAZIL
(Continued from page B-6)

masterminded by Artpian president Roberto Medi-
na. Rock in Rio featured such international talent as James Taylor, Rod Stewart, Queen, Yes, Al Jarreau, George Benson, the B-52s, Whitesnake, Iron Maid-
en and Nina Hagen, as well as domestic stars such as Gilberto Gil, Ivan Lins, Elba Ramalho, Alceu Va-
lença, Ney Matogrosso, Rita Lee, Blitz and the Para-
lamas do Sucesso. Oscar Ornstein (now promot-
ing on his own) handled much of the international negotiating; GLS Productions of Los Angeles helped with the production tasks; the Brahma beverage company and other sponsors helped underwrite costs; and, TV Globo taped the proceedings for South American television transmission.

“Rock in Rio was of major importance in estab-
lishing rock in Brazil, mainly in regard to the domes-
tic rock scene,” says Beto Boaventura, managing
director of EMI-Odeon. “It really helped a lot of
groups, such as the Paralamas, turn the corner on 
record sales and radio airplay.”

Medina was no stranger to large undertakings: in 1980 Artpian brought Frank Sinatra to Brazil to 
sing before more than 140,000 spectators in Rio’s 
Maracanã soccer stadium. Whether Medina can pull 
off another Rock in Rio in ’88 will depend largely on 
whether he can surmount political and economic difficulties that prevented a repeat of the festival in 
either ’86 or ’87.

WTR International—which has Brazilian offices 
in São Paulo—thinks that tours by foreign acts are 
esential if they want to expand their record sales in 
the major market that is Brazil. “Brazil cannot be 
ignored and the wise will learn how to cultivate it,” 
says Phil Rodriguez, a WTR partner.

“It is a very diverse market,” he adds. “There are 
tastes for European music, rock, jazz, African mu-
ic, reggae, funk, even Japanese music. São Paulo 
has the largest Japanese colony outside Japan.”

WTR has responded to that variety of demand by 
bringing acts such as the Ramones, Siouxsie & the 
Banshees, the Glenn Miller Orchestra, Kid Creole & 
the Coconuts, Public Image Ltd., and B.B. King to 
Brazil.

WTR has also promoted concerts by domestic acts such as Milton Nascimento, Simone, Lobão, 
Paralamas do Sucesso, Legião Urbana and Maria 
Bethania. One WTR project for ’88 is taking Brazi-
lian star Fabio Jr. out of the country to North and 
Central America.

The ’88 Brazilian concert scene will also thrive 
because of the efforts of Manoel Poladian, a veteran 
promoter based in São Paulo who has been stag-
ing shows since 1969.

Among the hundreds of acts promoted in Brazil 
by Poladian are: the Cure, James Taylor, Miles Da-
vis, Dizzy Gillespie, Richard Clayderman, B.A.D., 
Tony Bennett and many others, and Brazilian artists 
like Milton Nascimento, RPM, Gal Costa, Roberto 
Carlos, Ney Matogrosso, Titãs, Sandra Sá and Maria

Bethania.

The potentially biggest concert event of next year 
could be a show or shows by Tina Turner, who may 
be brought to Brazil by impresario Oscar Orns-
stein.

Chico Recarey, known as the “king of the night” 
in Rio, is the owner of the plush La Scala and some 
37 other clubs and restaurants in Brazil.

In the last three decades, the colorful Recarey 
has promoted Brazilian shows by such stars as 
Charles Aznavour, Gilberto Gil, Fafá de Belém, Ivan 
Lins, the Caymmi family, Gal Costa, Jose Feliciano, 
Trini Lopez, Simone, Elba Ramalho, Tom Jobim, 
Chubby Checker and countless others.

Another important concert venue in Brazil is the 
Golden Room in the Copacabana Palace Hotel 
in Rio. One of the many events recently staged there 
was the “Projeto Lu Do Solo,” a series of solo con-
certs by major Brazilian stars. Two of the ’87 LPs 
that resulted from the series were “Gilberto Gil Em 
Concerto” (WEA) and Caetano Veloso’s “Total-
mente Demais” (now out on Verve in the U.S.).

Sponsorship—by companies such as Pan Am, 
Souza-Cruz, Pepsi-Cola, Coca-Cola, Varig, Ford, 
Volkswagen, Wella and Brahma—is often an in-

genue and vital part of both underwriting large undertakings 
such as the Free Jazz Festival and Rock in Rio and in 
supporting smaller showcases for artistically im-
portant musicians. Last June and July, Projeto 
Brahma Extra sponsored a series of mid-day con-
certs in Rio at the small, plush theater Casa da Cul-
tura Candido Mendes. Sueli Costa, Billy Blanco, Ba-
den Powell and Galo Pretto were among the featured 
artists in the series, financed by Brahma with the 

promotional support of GLOBO FM in Rio.

QUINCY JONES
(Continued from page B-14)

special.
BB: Who are the best American interpreters of Bra-
zilian music?
QJ: Most jazz musicians. Almost all. You put Herbie 
Hancock in there, George Duke, Dave Grusin, Bob 
James, Ray Brown. No problem. It’s very natural 
and they walk through it, man. They somehow 
are cousins, jazz and samba. Since I went down in 
1956, I’ve wanted to try more and more ways to get 
it exposed. We are talking about going down in No-
vember and maybe talking Barbra Streisand into 
going along. It’s a different music but it retains its 
power and it’s the only music outside of this coun-
try that turns my head. All the time I’m asking my 
self where is that beauty coming from. It’s got ev-

derything I like.
A rotating cast of sidemen on the disc includes Eddie Gomez and Stanley Clarke on bass; Al Foster, Steve Gadd and Lenny White on drums; and two cuts with Toots Thielemans on harmonica.

Although she grew up with Brazilian music, Eliane was profoundly influenced by jazz. "My parents had lots of great American jazz records, so I was exposed to it at an early age. By the time I was 12, I had an extensive repertoire of jazz standards."

These influences are evident in the heartfelt acoustic sound of "Illusions." Eliane told us, "You know, I love to play solo as well as in piano trios, especially when it is with these great musicians."

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PERSPECTIVES
(Continued from page B-4)

“If there were more Brazilian music available, we’d play more.”
BOB CLARKE, music director, KTIM San Rafael

“In 1979 I worked for Discount Records in Austin and I sold over 5,000 units of imported Brazilian product from one store. I’d see jazz fans browsing and suggest they check it out. And I’d play it in the store and people would get very interested. Now I have a Brazilian music radio show for two hours on Fridays and the response here is very strong to it. That’s what it takes—once people hear Brazilian music they usually love it.”
MIKE QUINN, DJ, KUT Austin

“I think that Brazilian music would be the most important music in the world today if English was our native language. Language is a problem in regard to international acceptance. But I think many of our artists are planning to record in English and that in two years people around the world will discover Brazilian music in a big way. In fact, right now they’re listening to it in a sense. People like Sade are very influenced by Brazilian styles.”
MAZZOLA, Brazilian record producer

“I love the Brazilian rhythms, which derive from African rhythms, and their harmonies, which have some American jazz influences. And when you put those great chord changes over those rhythms, it’s just devastating.”
LEE RITENOUR

“We have about 120 Brazilian titles in our catalog—we’ve been importing and selling Brazilian music for about five years. Interest is growing quickly in it and I think ’88 will be a superb year.”
CHARLES JARZABEK, owner of Musicrama

“People like Henry Mancini, Burt Bacharach, George Benson, Herbie Hancock, Quincy Jones and many others are all wild about Brazilian music. It has had a huge influence on American jazz and pop rhythmically and in many other ways. And it can get much, much bigger here.”
MAYUTO CORREA, Brazilian percussionist, composer and playwright who lives in Los Angeles

“There is such an untapped keg of incredible diversity within Brazil. There is so much happening. It all could be very popular in the U.S.”
LARRY GOLD, owner of SOB’s (Sounds Of Brazil) in New York City

“Brazilian music is and always has been very me- logical, which helps in its acceptance, even if it’s sung in Portuguese. There’s a definite resurgence now, an increase in listener acceptance.”
JEFF GEHRINGER, program director KKGQ Los Angeles

“During our Quiet Storm show at night we’ll play Aymuth, Claudio Roditi, Kenia, Djavan, Tania Maria, as much Brazilian music as we can if it fits our format.”
B.K. KIRKLAND, program director, WBLS New York

“I love Brazilian music—it has a breadth of emotion that is lacking in the typical pop music of America today.”
FRANK CODY, program director KTWV Los Angeles

“There’s no problem if they sing in Portuguese; it’s a beautiful language. Much Brazilian music is sensual, flowing, melodic and fits right into our pocket. When Djavan plays, for example, we get a very consistent, positive response. The Wave is very open to Brazilian music.”
CHRIS BRODIE, music director, KTWV Los Angeles
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BRAZILIAN INSTRUMENTAL MUSIC
(Continued from page B-6)

music was demonstrated recently when Katsunori Tanaka, a Japanese businessman, arranged with Kuarup to finance a three-LP "Grandes Sambistas" (great samba-players) series; the half of the limited pressing sent to Japan sold out immediately.

Kuarup artists include guitarist Turbio Santos, northeasterners Xangai and Elomar (who perform such traditional styles as desafio), pianists João Carlos Assis Brasil and Arthur Moreira Lima and Paulo Moura.

Paulo Moura, at 54 years of age, has become a supreme master of the saxophone and the possessor of a remarkable purity of tone. On his new digital Kuarup LP "Gafiera Etc. & Tal," he takes the listeners on a journey through everything from American contemporary and dixieland jazz to Brazilian styles such as choro and gafiera samba. His natural fusion of forms from two continents is reminiscent—in its deftness and lyricism—of the great Wayne Shorter/Milton Nascimento LP "Native Dancer."

"Gafiera" was recorded at Master Studios in Rio and mixed by Carlos de Andrade, who with his partners Luis Felipe and Sergio Limaneto owns that digital-equipped facility and the two-year-old, Rio-based label Visom. Like the owners of Som da Gente and Kuarup, de Andrade is a music connoisseur who is motivated largely by a love of music. "I just think that the artists we work with, like Rafael Rabello, are making the really innovative Brazilian music today," he says.

Visom has several albums that should appeal to U.S. jazz, new age and classical music fans, including albums by three of Brazil’s finest guitarists—Sebastião Tapajos, Ulisses Rocha and Rafael Rabello.

New age music fans will probably also respond enthusiastically to Brazilian artists such as Egberto Gismonti (a master pianist/composer who explores many styles and whose ECM LP "Solo" is a beautiful, lyrical, introspective work) and artists on Gismonti’s Carmo label such as Nando Carneiro (whose "Mantra Brasil" is full of dreamy, imaginative music).

A band with new age, jazz and classical appeal is Uakti, whose ’87 PolyGram U.S. debut features their remarkable invented instruments (such as the "trilobite") and their hypnotic, eclectic, idiosyncratic music that derives from Brazil, Bali, the Andes, India and other zones.

Among WEA’s instrumental releases are "Solo" by talented young guitarist André Gerassmati (ex-member of D’Alma), who has invented new guitar tunings and playing techniques) and "Rique Pantoja & Chet Baker" (which pairs the young Brazilian keyboardist Rique Pantoja with veteran American jazz trumpeter Baker; Pantoja will also be featured on a new LP to be released in the U.S. by Sound Wave Records, based in Los Angeles).

Other top Brazilian instrumentalists include: the group Pau Brasil (Continental), which expertly roams from jazz to xote, maxixe and cantilena; harmonica player Mauricio Einhorn; keyboardist Antonio Adofio; pianist Luizinho Eça; reedman Nivaldo Ornelas; percussionist Robertinho da Silva; the quartet Gato Preto that specializes in the choro; Carlos Carvalho Mariano (CBS), a keyboardist/songwriter who plays jazz and funk, Brazilian-style; Leo Gandelman (CBS), the brilliant and also eclectic young saxophonist; and Renato Borgheitti (RCA), a famed accordionist from the South.

Besides the above artists—most of whom could be easily marketed through the channels of jazz and new age music—there is also an everpresent wealth of fine regional instrumentalists, who specialize in forró, baiao, frevo, sertaneja and other types of music.
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Already a hot shot on the playlists of the largest radio stations throughout the country are Se Vê por Ai (with Dizzy Gillespie) and Maluquinha.

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BRAZILIAN MUSIC INDUSTRY
(Continued from page B-4)

prices are expected to bow between $17-$19 (front-line vinyl LP wholesale prices are between $2.50-$3).

In the Brazilian music industry, domestic product continues to outsell international product, with a higher than 70% share of total sales. In ‘87, estimates are that Brazil will rank 7th to 8th among world markets for units sold and 10th to 12th in terms of dollar-value generated. The three current Brazilian market leaders are BMG-Ariola (RCA), CBS and SIGLA (Som Livre and RGE), each of which has an estimated 20%-22% market share. Next come PolyGram (some 15%), WEA, BMI-ODEON, Continental, Copacabana and CID (the latter three and SIGLA are Brazilian-owned firms).

“...a Melissa Brazilian market different is its volatility,” says Tim Rooney of PolyGram. “It is never boring.”

PolyGram has recently bolstered its market share with a number of hit albums. Successes of the last two years for the label include: Dire Straits, “Brothers In Arms” (600,000 units, according to the label) and Luiz Caldas, “Flores Ciganas” (400,000), as well as platinum disks (over 250,000) by the Cure, Elba Ramalho, Capital Inicial, Caetano Veloso and Marina.

Continental, a 45-year-old Brazilian label that launches some 12 disks a month, markets almost exclusively domestic product. Forty percent of Continental’s sales come from sertaneja music (a folk/ country music from Brazil’s interior), including acts such as Milonário & José Rico, whose LPs usually sell a million copies per year, according to Continental artist director Wilson Souzo. Other strong Continental artists include Luiz Melodia, Banda Medal, Chiclete Com Banana, Geronimo, Roberta Miranda, Tim Maia, and Alípio Martins.

The pagode samba market has largely been dominated by SIGLA subsidiary RGE, which records pagode artists Grupo Fundo de Quintal (which sold more than 500,000 units of their ‘87 LP, according to RGE); Almir Guineto (800,000); Zeca Pagodinho (700,000) and Jovelinha Perola Negra (350,000).

RGE’s sister company Som Livre is the home of Xuxa, who has a children’s TV show on the TV Globo network and whose “Xou Da Xuxa” sold more than 2.2 million units in ‘86, according to Som Livre. Her “Xegundo Xou Da Xuxa,” launched in June, is expected to top that figure. “She is the biggest seller in Latin America today,” says João Araujo, managing director of SIGLA, which controls Som Livre.

Other than Xuxa and Fabá de Belém (who has sold more than 500,000 units of her last LP “Atrevido”), Som Livre now has no national cast and concentrates solely on compilation albums; film soundtracks (such as “Chico Rei,” which has music by Milton Nascimento and Wagner Tiso) and novela soundtracks (which feature product licensed from the other multinationals). Novela LPs are a profitable undertaking; five topped 750,000 units each sold in ‘86 and ‘87, according to Som Livre.

Som Livre is also branching into the U.S. market in ‘88, in conjunction with Hispanic TV network Tele mundo. Jorge Ben will kick off the Brazilian product to be released there by Som Livre. CBS has two of Brazil’s three top current stars: Roberto Carlos and RPM, who each topped two million units sold with their ‘86 releases, according to the label. Simone reached 700,000 for CBS with “Amor E Paixão” and Julio Iglesias and Michael Jackson are both past 500,000 with “Un Hombre Solo” and “Bad.”

Within the last year, CBS added superstars Milton Nascimento, João Bosco, Ney Matogrosso and Cesar Camargo Mariano to its lineup. “I’m very optimistic about what we can achieve in late ‘87 and in ‘88 with our new roster and about the great potential for sales that Brazilian music has abroad,” says CBS managing director Hans Beugger.

BMG-Ariola (RCA) has had a strong last two years. (Continued on page B-30)

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DOM SALVADOR
Pianist, composer, arranger. Jazz pianist at New York's prestigious River Cafe for ten years, Dom Salvador is one of Brazil's leading musicians. In the United States, he has played and recorded with Harry Belafonte, Herbie Mann, Ron Carter, Eddie Gomez, Cecil McBee, Richard Davis, Robin Kenyatta, Lloyd McNeill, and Paul Horn. He has played and arranged for such top singers as Ellis Regina, Edith Cardosa, Astrud Gilberto ("The Girl from Ipanema"), and Pixinguinha among others. He has recorded nine albums with a second album soon to be released on an American label. Dom Salvador is presently forming a new band, "Abolition," to bring Brazilian music and culture to the USA.

DOM SALVADOR (516-883-8678)

BRAZILIAN WAVE
(Continued from page B-1)
Sad, Pat Metheny, Michael Franks, Lee Ritenour and other artists who show the obvious influence of Brazilian music could also open the window wider for Brazilian musicians entering the international market.

The Elektra-Nonesuch release this month of a much-anticipated record by singer-songwriter Dori Caymmi (produced by Sergio Mendes) may also help build the Brazilian wave; and, momentum should continue in '88 with expected English-language albums by Brazil's top rock group RPM, singer-songwriter João Bosco, rockers Baby Consuelo and Pepeu Gomes and superstar singers Gal Costa, Rita Lee and Simão.

Label support in the U.S. of Brazilian music has surged dramatically in the last 12 months. CBS signed Nascimento this year and is giving both him and Djavan a major international marketing push.

And, PolyGram has launched disks by Wagner Tiso, Uakti, Antonio Carlos Jobim, Astrud Gilberto, Leila Pinheiro, Toninho Horta, Ricardo Silveira, Caetano Veloso and several other Brazilian acts in 1987 on its Verve imprint in the American market.

The labels MCA/Zebra (Kenia), Manhattan (Tania Maria), Fantasy (Azymuth), ECM (Egberto Gismonti), Living Music (Oscar Castro-Neves), Island/ Antilles-New Directions (Nana Vasconcelos, Helcio Milito), Blue Note and Denon (Eliane Elias), Concord Jazz/Crossover (Flora Purim & Airto) and A&M (Sergio Mendes) are among the other labels currently marketing Brazilian product in the U.S.

And Brazilian label Som Livre, in conjunction with Hispanic TV network Telemundo, is entering the U.S. market in '88 and will launch product from Brazil (with a new disk by Jorge Ben leading the way) and other Latin American countries.

A key to American record company acceptance of Brazilian music has been its steady expansion in the last three years from jazz radio—where it has had consistent play over the last 20 years—to quiet storm, new age and even a few AC formats. The proof of its power is that it has often done this the hard way, with songs sung in Portuguese.

KBLX Berkeley, KTWV Los Angeles, KTIM San Rafael, Calif. and WBLS New York (on its late-night quiet storm show) are among the many non-jazz, commercial outlets currently playing Djavan, Gal Costa, Azymuth, Tania Maria, Kenia, Oscar Castro-Neves and other Brazilian acts.

Often the Brazilian songs are fitted in alongside AC hits by artists such as Lionel Richie, Simply Red, Anita Baker, and Kenny G.

Heavy response in '85 to Djavan and Gal Costa on KUTE Los Angeles (which had a quiet storm format until recently) triggered large sales of their imported albums in the Hollywood Tower Records outlet that year and helped convince several major U.S. labels to release Brazilian product domestically in '86 and '87.

The emergence of the new age/light jazz format on U.S. radio has created another niche for Brazilian sounds. KTWV Los Angeles ("The Wave") plays both vocalists and instrumentalists from Brazil. Says KTWV PD Frank Cody, "Not only do we play Brazilian music, but much of what we play in the light jazz area is Brazilian-influenced, especially by Jobim."

Brazilian music is also heavily played on public radio, on shows such as the nationally-syndicated "The Brazilian Hour," hosted by Sergio Mielniczenko.

Most programmers and record company executives feel that Brazilians must record in English to achieve U.S. pop breakthroughs on radio and at retail. "I think Brazilians can have success at a certain market level singing in Portuguese, but to succeed as pop acts on an immense scale they will have to have songs in English," says Louise Velasquez, director of creative services for Qwest Music Group, Quincy Jones' publishing company.

Velasquez is currently working closely on numerous projects with Nascimento, Djavan and Ivan Lins, with whom it has co-publishing deals. "We are taking the cream of American lyricists and having them write English lyrics for many of these songs," says Velasquez.

Brazilian music has also received a promotional push from the large numbers of American pop and jazz musicians who have collaborated with Brazilian artists in the 1980s.

Stevie Wonder, Peter Gabriel, James Taylor, George Benson, Kenny Loggins, Herbie Hancock, Pat Metheny, Dave Grusin, and Wayne Shorter are among the many who have recently had Brazilians guest on their LPs or who have guested on Brazilian productions.

Brazilian songs are also being recorded by many Americans; one example is Ivan Lins, whose tunes have been covered by Benson, Grusin, Diane...
Schuur and many others.

And in the area of session work, countless are the hit U.S. pop and jazz LPs of the last 20 years that have swung with the rhythmic magic of Brazilian percussionists such as Paulinho da Costa, Airto Moreira, Nana Vasconcelos, Mayuto Correa and Laudir de Oliveira.

"Brazilian music has always had a major effect on popular music in the U.S.," says Larry Gold, owner of SOB's (Sounds Of Brazil), a New York city club that has seen the U.S. debut of many influential Brazilian musicians. "If it's not in the forefront, then it's been part of the pop scene here for quite a while on different levels."

"But now—as more and more product becomes available with domestic releases for people like Djavan, Milton, Caetano, and Gal—it's coming to the forefront with a growing audience. It's the kind of music that as soon as people hear it once, they usually become wild about it."

Brazilian music's following seems certain to expand further in late '87 and early '88 as major labels such as PolyGram and CBS (U.S.), CBS France and Epic Sony (Japan) increase Brazilian product release.

Awareness of Brazilian sounds is also growing as Musicrama (now with over 120 Brazilian titles), IBR, Revival Entertainment and other importers expand the distribution of the latest Brazilian sounds. A number of adventurous chains (such as Tower Records) have also helped build momentum by stocking a wide selection of Brazilian product.

The multi-platinum popularity of Paul Simon's "Graceland" LP in '86 may also help increase consumer acceptance of Brazilian music—both because of Simon's appearance on the new Nascimento album and because consumers who enjoyed the rich melodies, infectious rhythms and exotic textures of "Graceland" may appreciate similar qualities in much contemporary Brazilian music.
BRAZILIAN MUSIC INDUSTRY
(Continued from page B-26)

Acts Amado Batista and Trem de Alegria each topped one million disks sold in ‘86; Bezerra da Silva, “Carnaval ’87,” Gal Costa and Roup Nova each passed 500,000 units with LPs in ’86 or ’87; and, Maria Bethania, Joanna, Martinho da Vila, Alcione, Nagler and Lulu Santos all garnered platinum in the last two years, according to BMG.

EMI-Odeon and WEA have been the leaders of a burgeoning national rock movement, which has taken Brazil by storm in the last three years. The youth market is now largely dominated by domestic rock acts, which have displaced both international rock bands and more traditional types of Brazilian music in the marketplace and airwaves. “The turning point was the first six months of ’85,” recalls WEA managing director Andre Midan. “Ultrag a Rigor broke, Rock in Rio helped break other acts in a big way and life has never been the same since for the music business. I think that this new generation of Brazilian youth needed a new language, something to identify with.” And WEA has gone with the movement: a number of gold and platinum rock acts (such as Titãs, Ultrag a Rigor, Ira and Kid Abelha) now occupy its roster along with traditional stars such as Gilberto Gil.

EMI-Odeon is also building the wave: it has a number of young rock bands, led by Legião Urbana (620,000 units sold of “Dois,” according to EMI) and rock/ska/fusion band Paralamas do Sucesso (600,000 of “Selvagem?”). Zero, Plebe Rude, Beto Guedes and Rita Lee & Roberto Carvalho have also scored gold for the label.

Other important labels in Brazil include Copacabana (5% market share), CID, 3M, Som da Gente, El Dorado, Kuarup and Carmo. All the country’s record companies are waiting to see if Brazil’s economic troubles decrease or increase.

An enormous foreign debt (over $110 billion now), the threat of hyper-inflation and the dilemma of widespread poverty are three of the many problems facing Brazil as it makes a turbulent transition from military rule to a democratic government.

Where will the music market go in ’88?

“It’s still too soon to say what will happen, as there are so many variables involved. It does look like we have a difficult time ahead of us, but no one can really give you an answer—not even if you go to Brasilia and speak directly to the president,” says EMI-Odeon managing director Beto Boaventura.

BRAZILIAN TALENT
(Continued from page B-12)

Among the most notable Brazilian artists are vocalist Leila Pinheiro (Verve in the U.S.); percussionist/composer Helcio Milito (Island); Tete Espindola (whose “82 Som da Gente” LP “Pássaros Na Garganta” sounded like Kate Bush meets Ornette Coleman in the rain forest, but whose “86 PolyGram, Mazzola-produced album “Gaíola” is both commercial and adventurous); the Bahiano king of Carnaval Moraes Moreira (CBS); tropical rockers Baby Consuelo and Pepeu Gomes (now working on an English-language U.S. LP); the talented young keyboardist/composer Ricardo Bomba; influential rock/fusion act 14 Bis (EMI); pianist Manfredo Fest (whose new “Braziliana” CD is out on DMP in the U.S.); New York-based jazz pianist/arranger Dom Salvador, who has just formed a new band, Aboli- tion; Marcos Camargo (3M Brazil), the composer/keyboardist who plays in a romantic/rock style; José Neto (Water Lily Acoustics), the gifted guitarist who released “Mountains And The Sea” in the U.S. in ’87; and, Sandra 5a, a dynamic RCA Brazil singer who specializes in Brazilian-style funk (her infectious “Joga Fora N Lixo” (“Throw It Into The Trash”) has all the musical elements to be a U.S. hit single).
Brazilian Studios

These days, Brazilian musicians don’t have to travel to Los Angeles or New York if they want to cut an album in a state-of-the-art recording studio. Many Brazilian studios are now digitally-equipped and run between 24 and 48 tracks.

"An advantage of recording here in Brazil," says Roberto Marinho of Estúdio Chorus (Chorus Studio), "is that we can budget a recording session for about 40% of what it costs in the States."

Rio de Janeiro has the famed Estúdios Transamérica, as well as the hi-tech facilities at Estúdios Som Livre, PolyGram, and RCA. Manhattan Transfer recorded part of their new all-Brazilian album at the Som Livre (SIGLA) facility, while Peter Gabriel cut tracks for "Mercy Street" (on his acclaimed "So" album) at the PolyGram studios.

Also in Rio are the new Estúdio Chorus (run by Marinho, who is also vice president of Radio Globo) and the soon-to-be-completed Estúdio Verde (owned by musician Ricardo Bomba). Both are located in the Rio neighborhood of Cosme Velho.

Estúdio Master (Master Studios), which made the first digital recordings in Brazil (according to co-owner Carlos de Andrade) is in the Rio neighborhood of Laranjeiras.

São Paulo also has a large number of excellent recording facilities, including Estúdios Transamérica (a sister facility of the one in Rio), Estúdio Midi and Nosso Estúdio (the latter is tied to the Som da Gente label).

CREDITS: Editorial Coordinator, Chris McGowan; All editorial by Chris McGowan, Billboard contributor and freelance writer based in Los Angeles, except "Quincy Jones Interview" by George W. Goodman, Los Angeles freelance writer; Musical consultant, Ricardo Pessanha; Photo assistance, Robin Gibson, Chris McGowan; Cover & design, Stephen Stewart; Brazilian coordinators, Lucia Roque, Lala Guimarães, Sergio Zobaran, Angola Rodriguez; Spotlight produced for Billboard by Marv Fisher.
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RESERVE YOUR SPACE TODAY!
CBS/Fox Display Contest Results In 10-Store Tie


Eight CBS/Fox merchandisers also won prizes in the campaign. Winners were selected from a field of some 1,200 dealers, says Laura Terranova, director of merchandising for CBS/Fox.

The entries were judged on the basis of how original and creative their displays of the "Black Widow" tape were.

Each merchandiser was provided with an array of point-of-purchase materials designed for the title and was responsible for building 30 displays. The deadline for submissions was July 30, with a stipulation that retailers keep the displays intact through November 15.

Each winning dealer earned a cash prize of $500; merchandisers scored $100 each for a winning display.

Two of the vendor's merchandisers, Penny Clatt and Kay Cowan, built a pair of winners each. Clatt's prizes were for displays built for two Video Library stores, one in Creve Coeur, Mo., managed by Debbie Kuecker and the other in St. Charles, Mo., managed by Donna McLain. Cowan's winning displays were for a pair of Salt Lake City stores: Billboard Video, managed by Ron Smith, and American Family Video, managed by Gary Allen.

Other winners were Video + 2, Pasadena, Calif., managed by William Lin and merchandised by Karen Granados; Reel Video, Louisville, Ky., managed by David Reedy and merchandised by Cheri Ratliff; SRO Video, Lynwood, Wash., managed by Mike Lancerust and merchandised by Rene Schuler; Star Time Video, Phoenix, Ariz., managed by Mike Talierco and merchandised by Kathy Shook; Movies Unlimited in Cherry Hill, N.J., managed by John Tortagia and merchandised by Penny Smallkind; and Video Crossroads in Claremont.

(Continued on next page)

FOR WEEK ENDING NOVEMBER 7, 1987

BILBOARD  NOVEMBER 7, 1987
**Stars To Go Puts Emphasis On Promotions**

*BY EARL PAIGE*

**LOS ANGELES** Stars To Go, the rack firm based here that serves some 5,500 convenience stores in 40 states, believes recent expensive cutting moves will allow the company to focus on merchandising for the first time.

As a result, the rental system supplier has become more promotionally minded, as reflected by a new emphasis on consumer-oriented campaigns, a free monthly magazine, and increased attention to such details as signage and presentation of product.

"We have always been growth-driven, never market-driven," says Stars chairman Fred Atchity Jr., who outlines new developments that include the video rack operation's first national promotions.

Stars is running a two-month national plan that offers a free movie for one weekday rental and an additional free title for every two videos rented on weekends.

"We intend to have a major promotion each month in 1988," Atchity says.

A new free monthly magazine, titled Stars To Go, is also set to bow next month, with a weekly run of 350,000; the run will increase every quarter thereafter in an attempt to ultimately reach Stars' entire claimed membership of 2.1 million.

Stars continues to sharpen its merchandise presentation. In the summer, all Stars outlets converted to a rental display card system. Previously, Stars' video centers displayed empty boxes, with the result that discouraging empty spaces were found in racks as customers took the boxes to the counter for rental. Now a permanent, empty display box remains, with customers using what Atchity calls "rent-me" cards.

Atchity says rental prices will edge upward and are now "very close to an average of $1.99." He hopes that new hit releases can soon be rented at $2.49-$2.99.

Such increases will ameliorate the steadily increasing costs of A titles, which Atchity terms "Hollywood's front-end fixed royalty."

Says Atchity, "Home video is grossly suboptimized." He adds that "88% of the customers do not (Continued on page 55)

**CBS/FOX CONTEST**

(Continued from preceding page)

Calif., managed by Sharon Brown and merchandised by Dianlyn Towsley.

"Due to the outstanding quality of all the displays involved, there is no second place," Terranova wrote in a memo announcing the promotion's results. "All 10 will win $500, and each merchant will win $100 for [his or her] efforts."

This is not the label's first display contest. CBS/FOX launched a similar push for its James Bond titles and releases in its Spotlight and Five Star VI lines in June (Billboard, July 11).

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**The Mother Goose Video Treasury**

″I LOVE YOU, MOTHER GOOSE." — Jacquelyn Colson, 6 years old

**CBS/FOX CONTEST**

(Continued from preceding page)

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Esco Products Head Says Statues Of Pop Icons ‘Add Pizzazz’ Dealers Stock Up On Celebrity Figurines

BY JIM BESSMAN

NEW YORK Esco Products says its 18-inch figurines of pop culture icons make a high-profit addition to video stores’ accessory inventory.

The Brooklyn, N.Y.-based manufacturer has been peddling its sculpted caricatures of film and television stars, comedians, and other notables—including Jackie Gleason, John Wayne, Jack Benny, and Muhammad Ali—primarily to luggage, tobacco, and collectible gift boutiques during the last 18 years. But since he began attending Video Software Dealers Assn. conventions four years ago, Esco president Allen Malamet has seen his sales to video stores increase at least 25% annually.

“Our video store business is growing because those dealers want other merchandise to sell at 100% markup, which is what they can do with our statues,” says Malamet. His figures, which cost dealers $19.75 each in shipments of 19 pieces, are retailed at approximately $45. “If the product also lends itself well to video stores in that it adds pizzazz as store decoration,” he says.

He says that Esco’s “affordable collectibles” also fit in with movie classics stocked at video stores: “We find that people will come in for a W.C. Fields movie, for instance, and if they’re collectors, they’ll buy the statue,” he says. Malamet adds that multiple sales are often generated when the customer is, for example, a Three Stooges fan “and buys a Curly, comes back for a Moe, and then buys a Larry as a gift.”

According to Malamet, an especially big seller among Esco’s 37 figures is Gleason, due to the enormous popularity of “The Honeymooners.” At King Karol’s midtown Manhattan location, video section operator Mike Dunn says that “The Honeymooners” collection is strong, as are the Beatles, Ali, Laurel & Hardy, and John Wayne. Dunn reports Esco product has done “extremely well” in the 18 months he has had it.

Among the best-selling figures offered by Esco Products are two 18-inch high characters from “The Honeymooners”: Jackie Gleason as Ralph Kramden, left, and Art Carney as Ed Norton, right. The Brooklyn-based supplier says none of its products have been warmly received by video dealers, in part because the novelty items provide generous margins.

There’s a vast untapped nostalgia market”

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National TV

Push For Ski Shop Tape

NASHVILLE For the second straight year, Cascade Mountain Music is using national television promotions to sell its “World Of White” ski music video album. The product is sold through direct mail and is now stocked in more than 250 ski shops in the U.S. and Canada. And a spokesman for Cascade says the company is negotiating with two major record/video retail chains to carry the product.

The “World Of White” Ski Rendezvous For Two campaign began Oct. 24 and will run through Dec. 12 on the Nashville Network. The promotional details will air on the cable network’s “Country Clips” program on Saturdays.

The second promotion—on trip airline tickets for two to South Lake Tahoe, California, a vacation at Harrh’s Five Diamond Hotel in Tahoe, Nev., for five days and nights; five days of skiing at Heavenly Valley in South Lake Tahoe, Calif.; White Stag ski outfits; Nordecka boots; K-2 skis, poles, and accessories; marker bindings from Competitive Edge; and “World Of White” video albums and soundtrack cassettes. Each consolation prize winner will be given the skis products, video, and soundtrack tape.

The “World Of White” video album combines mood-evoking winter and ski footage with original music by the group Wickline. It has a running time of 25 minutes and retails for $19.95. The audiocassette of the album is $5.95. Last year, Cascade sold 1,200 tapes through its promotions.

Additional information on the video and promotions is available at 1-800-538-5476 or 1-213-538-5476.

Edward Morris

Japanese VCR Output Drops

Exports Continue Downturn, Too

TOKYO Japanese production of videocassette recorders during August dropped to 2,060,000, the second-lowest monthly total this year, a drop of 42.2% from August 1986. The lowest monthly figure for the year (1.71 million) was in January, and the highest was the March figure of 2.51 million units.

The August 1987 figure marked a drop of 17.3% from the number of VCRs produced in July. And exports of VCRs dropped to 1.94 million in August, down 18.9% from the 2.31 million produced for the same month in 1986.

VCR stockpiles at the end of August here came to 1.53 million units, down 2.8% from the end of the same month last year. The August figure brought VCR production in Japan during the first eight months of the year to 17.78 million, down 15.5% from the 21.03 million for January to August 1986.

Exports during the same period dropped to 1.02 million units, down 28.3% from the 1.43 million of the same period last year. The August export figure marked a drop of 19.1% from the 1.24 million shipped in August 1986.

The August figure for the manufacture of color television sets here brought the total for the first eight months of the year to 9.04 million (up 5.1% from the same period in 1986), with exports of 2.02 million (down 19.1%).

CUSFSTOmER SERVICE STRESSSED AT SPEC’S MEET

(CONTINUED FROM PAGE 42)

stores the chain plans for that area will be ready to open by that date.

OVER THE RAINBOW: The 28-unit, San Francisco-based Rainbow Records web, which John Torell operated in a low-key manner until his retirement, is “coming alive,” according to founder Jason Gilman. Gilman returned to the privately held firm in February. On an informal basis, the board and executive team includes Larry Tessler, brought in from Dayton Hudson subsidiary Rainbow, where he was vice president of stores. Together is executive president and general merchandise manager for Rainbow. Also new: H.S. Cielanski, director of advertising; Dianne Davis, director of special events; Eric Sahlin, construction coordinator; and a third store director, Lee Torell. Gilman left Rainbow five years ago to open Embarcadero Records & Tapes with partner and owner Carol Lee Miskel and still retains part ownership of that company. Jerry Pimental manages the prerecorded music store. Gilman sold off his Video Playhouse specialty video chain.

To reach Retail Track, contact marketing editor Earl Paige at (213) 273-7040.

VSDA adopts MPAA movie rating plan.

... SEE PAGE 57
When they want it. Where they want it. How they want it.

It's finally here. The home video they've been waiting for. Now! Bon Jovi! "Slippery When Wet — The Videos." From the band that rocked the world.

For the first time ever, Bon Jovi brings their rock 'n' roll magic to their living room, with song after song of powerhouse rock.

THE VIDEOS

With three #1 videos: "You Give Love A Bad Name," "Livin' On A Prayer," and "Wanted (Dead Or Alive)." And with songs never seen before — "Wild In The Streets," and "Never Say Goodbye." And the rare live version of "Livin' On A Prayer"!

And there's more! Exclusive interviews with the band in a rare behind-the-scenes look at Bon Jovi!


© 1987 PolyGram Records, Inc.
"TWO THUMBS UP!... uncommonly subtle, thoughtful espionage thriller..."

—Siskel & Ebert & "THE MOVIES"

“Caine is superb; there's a John Gielgud scene that should win him another Oscar!”

—Judith Crist, WOR-TV

THE WHISTLE BLOWER

A GEFF REEVE PRODUCTION: MICHAEL CAIN, JAMES FOX, NICHOLAS HAVERS, FELICITY DEAN, JOHN GIELGUD

THE WHISTLE BLOWER DIRECTED BY GEFF REEVE
PHOTOGRAPH BY FRED TAMCE
MUSIC COMPILED AND CONDUCTED BY JOHN SCOTT
BASED ON THE NOVEL BY J.C. HALE PRODUCED BY GEFF REEVE DIRECTED BY SIMON LANGTON
HEMDEAL RELAMING CORPORATION

WAREHOUSE SHIP DATE: November 18, 1987

To get your company's new video releases listed, send the following information—title, performer, 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.
**CONVENTION CAPSULES**

(Continued from page 42)

per customer by 20%. Hough and former manager Dolly Legge (recently promoted to director of human resources) management accepted the change in business over the previous year, and the store's-the-year award, for greatest improvement in all areas, went to the Palm Beach Gardens store in Palm Beach. The two store tributes were for former manager Brooke Ashman (since transferred to Palm Beach Mall) and the current manager, Nancy Neigh.

PROFITS PLUS: The chain's Hollywood Mall store in Hollywood, Fla., was named the chain's most-profitable store, based on its contribution to the company's profits. Honored were former manager Kathy Sousa (now stationed at Gallery in Fort Lauderdale) and current manager Mike Phillips. The web's flagship store in Coral Gables emerged as the most-profitable video store. Charlie Bibb is general manager; David Kahn is video manager. The best new store, selected for showing the most-improved profitability among stores that were open between 12 and 24 months, went to Winter Haven, managed by Todd Hammond.

CREATIVITY COUNTS: Spec's management selected stores from each of its three market clusters to receive creative merchandising awards, based on creative displays and effective video merchandising: For south Florida, Galleria won the award, accepted by former manager Sandy Colital; (since promoted to regional supervisor) and Sousa; for the Tampa area, Brandon won the award, accepted by Linda Neil; for the Orlando area, Winter Park won the award, accepted by former manager Terry Cope (since elevated to area merchant) and current manager Chris Lesisko.

**STAR'S TO GO EMphasizes PROMOtIONS**

(Continued from page 51)

find what they want on the shelf. We're seeing 400,000 sales on a movie going down to 250,000, and this will continue until the studios understand that distribution channels are sophisticated enough to allow for trial and concept sales pay-per-rentation, which we pioneered when we first set up our computers. We could offer titles 10 days earlier and guarantee eight turns a night.

Atchity applauds National Video and its founder and president John Berger, for championing "PPT" and says of him, "It's a shame he hasn't had the installed base to get PPT off the ground."

In response to doubts aired by Berger and others on convenience store prospects, Atchity says that the company's success stems from a concept that says convenience stores are frequently visited, destination-oriented, and "offer what amounts to a 2,000-square-foot concession with movies, snacks, money machines, and everything else."

Critics claim the concept is validated by Circle K's recent agreement to share some signage with Stars at 1,200 outlets and door signage at another 1,300 stores. "This [signaging share] is something that's never been seen in home video or the convenience store industry," Atchity says.

Since Stars' inception three years ago, Atchity says, the company's attention has been focused on lining up new accounts and then going back to the original store and adding displays and other merchandising techniques. Growth has not reached a plateau at Stars, according to Atchity, although such an impression could be drawn from the firm's recent announcement that 1,000 installations are being shunted as a cost-cutting move (Billboard, Oct. 10).

The company claims 5,500 is a reasonable estimate of its installed base in that 250-300 accounts are added monthly, with closings of unprofitable video centers running at about the same pace.

**VSDA AND NARM**

**postpone Chicago seminar on family-owned businesses**

...see Retail Track, page 42
EXPLORE THE WORLD OF

BAKER & TAYLOR VIDEO

Baker & Taylor Video is celebrating our national open house Thursday, November 12, 1987 from 10:30am to 5:30pm at each of our 13 locations.

Join us for great savings, prizes, a catered buffet, and special attractions!
Come explore the world of Baker & Taylor Video.
For more information, please contact the branch nearest you.

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340 C, Woodloch Blvd
Charlotte, NC 28206
704/560-3566
1-800/245-1172

CHICAGO, ILLINOIS
700 N Austin Ave, Niles, IL 60648
515/667-0820
1-800/245-1172

DENVER, COLORADO
1447 W. Washington Ave
Denver. CO 80225
1-800/351-1013
1-800/351-6694

GEORGIA
5801-5 Goshen Springs Rd.
Norcross, GA 30071
604/867-9100
1-800/268-4336

ORLANDO, FLORIDA
7307 President Dr
Orlando, FL 32809
305/899-0555
1-800/245-1172

PHOENIX, ARIZONA
5108 W. Thomas Rd., Suite #1202
Phoenix, AZ 85017
602/289-1607
1-800/743-9450
1-800/398-6408

PITTSBURGH, PENNSYLVANIA
Campbell's Run Business Center
301 Business Center Dr. Bldg.1
Pittsburgh, PA 15205
412/787-6990
1-800/245-1172

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Portland, OR 97218
503/249-8397
1-800/547-4570
1-800/452-1082

NEW JERSEY
750 N. Austin Ave, Niles, IL 60648
515/667-0820
1-800/245-1172

OMAHA, NEBRASKA
13630 Industrial Rd.
Omaha, NE 68137
402/330-2938
1-800/245-1172

LOS ANGELES, CALIFORNIA
8501 Tefftair Ave
Sun Valley, CA 91352
818/768-2900
1-800/621-5290
1-800/621-5291

MIAMI, FLORIDA
1523 S. W. 13th Ave
Miami, FL 33169
305/634-3404
1-800/417-0118
1-800/334-0193

Www.americanradiohistory.com
To The Max. Dolph Lundgren, star of "Rocky IV" and a new fitness video titled "Maximum Potential," is flanked by Armand Julian, left, producer of the workout tape, and Jose E. Menendez, chairman and CEO of International Video Entertainment. A former karate champion in Sweden, Lundgren stresses martial arts in the 60-minute video. The video is available from IVF for a list price of $29.95.

**Sponsor Plus, VCA Team Up Cos. To Specialize In Minimovies**

NEW YORK Sponsor Plus, a recently formed producer of sponsored video and film programs, has enlisted the services of VCA Teletonics to produce, duplicate, and package its line of entertainment videocassettes.

In operation since July, Sponsor Plus specializes in so-called mini-movies, 30 to 90 minutes long, that are targeted at the home video market and distributed as premiums as well.

Many of the programs, which feature television and movie personalities, will debut as syndicated TV specials before being released on videocassette. According to the company, each product "will combine two powerful elements: high-quality entertainment backed by a complete promotional package."

Sponsor Plus says it will work closely with its sponsors throughout the project. "We walk our clients through every phase of video production and marketing promotion, from conceptualization to the duplication and distribution of the final video product," says John Ondov, president of the company.

Ondov calls VCA Teletonics "one of the nation's top production and duplicating facilities." He says Sponsor Plus can guarantee that their clients will receive the highest-quality finished product.

**learning Football NFL Way: Offense, Vestron Video, 60 minutes, $29.95**

This NFL production, aimed at junior high school and high school players, provides basic strategies for offense with personal tips from the game’s superstars. The Giants’ Phil Simms explains the intricacies of quarterbacking; his teammate, receiver Phi McConkey, covers many subjects, including the use of proper equipment and the art of special-teams play. Todd Christensen of the Los Angeles Raiders, perhaps the premier tight end in football, goes beyond the basics and is especially impressive in his ability to communicate his skills through the spoken word. Running back Eric Dickerson of the Los Angeles Rams offers insights into this glamorous position. Russ Grimm of the Washington Redskins takes us into “the pits” to demonstrate the skills of the all-important but often overlooked offensive lineman. This tape won’t do much for armchair quarterbacks, but it is check-full of tips for youngsters who want to learn how to play the game.

GREGORY ORNSTIEN


Hey! Everybody knows John Madden is football’s most popular television analyst! He knows the game and—boom!—has a knack for delivering colorful, action-packed descriptions. Pos!

But wait a minute! The former L.A. Raiders coach is much more (Continued on next page)

**Heavy Duty. Nick Bowdoot, lead guitarist for the heavy metal band Grim Reaper, signs an agreement to appear in the video "How To Break Into Heavy Metal (Without Getting Screwed)." Scheduled for release before the end of January 1988 for under $20, the video is being produced by Integrated Video Marketing, a New York-based firm that says it is “devoted to creating tightly targeted video product for audiences with a fanatic dedication to a subject.” From left are Bob Chiappardi, Bowdoot’s manager; Tony Szademan, co-owner and vice president of publishing and editorial for IVM; Bowdoot; and Lenny Kallock and Alex Rosenberg, co-owners of Integrated Video Marketing.**

**Touchstone To Release Antidrug Announcement**

NEW YORK An antidrug public service announcement, the first of its kind ever included on a home video release, will appear on Touchstone Home Video’s "Outrageous Fortune." In a 75-second segment at the start of the video, actress Bette Midler warns against the dangers of crack, a highly addictive derivatve of cocaine. "This thrill can kill you. Don’t even try it," says Midler who co-stars in the movie with Shelley Long.

The antidrug message is one in a series of similar trailers developed by the Motion Picture Association of America for both theatrical and home video use. Film studios that belong to MPAA are being asked to include one of the messages on their film releases, especially those that are oriented toward young people. Similar messages featuring such celebrities as Pee-Wee Herman, Clint Eastwood, Roy Scheider, and Rosanna Arquette have also been produced by MPAA.

Touchstone Home Video, a division of Walt Disney Pictures, is the first home video supplier to include a MPAA public service message on a home video release. "We’re proud to be a leader in this industrywide campaign against drug abuse," says Bill Mechanic, Walt Disney’s senior vice president for video. "Since our business has such a great social influence throughout this country, especially among the young, we feel a strong responsibility to participate in this effort and we encourage others in our business to do the same.

Mechanic adds that, in light of the severity of the U.S. drug problem, MPAA’s antidrug effort is “one of the most important initiatives ever taken.”

Touchstone’s video release of "Outrageous Fortune" is scheduled for Nov. 17.

**Voluntary Self-Regulation Urged For Retailers VSDA Endorses MPAA Ratings**

BY AL STEWART

NEW YORK The Video Software Dealers Assn. says it will urge members to conform to the same movie rating system that has been used voluntarily by theater owners for some time.

Describing Hollywood’s rating system as “a responsible and trustworthy entertainment guide,” the VSDA board of directors during a meeting Oct. 13 and 14 passed a resolution encouraging VSDA members “to consider observing these ratings as they may be available.” The latter part of the resolution is an apparent reference to the numerous video releases that were never submitted to the Motion Picture Assn. of America for rating.

“Communication tells you that as a retailer, it behooves you to have to be a responsible member of your community,” says Jack Messer, who represents the VSDA board and owner of The Video Store, a 17-store chain based in Cincinnati. "I don’t think it is difficult to use some basic criteria in determining what to rent to minors. When [parents] join [a video store’s] club, they can tell the retailer what they want their kid to rent—or not rent.

The most visible outcome of the VSDA resolution is likely to involve R-rated movies. Essentially, VSDA is encouraging video stores to refrain from renting or selling R-rated films to children under 17 unless they are accompanied by an adult.

The move by VSDA comes less than two months after MPAA president Jack Valenti cautioned video dealers that lawmakers in many states are taking a hard look at the material offered in video stores. “State legislatures are looking over our shoulder,” he said. He also said that parents are concerned about the access their children have to sexually explicit material.

Valenti’s remarks came during a keynote speech at the VSDA’s annual convention in August. “Parents are growing uneasy about young people seeing movies on cassette whose general creative content is really not known,” he said. Should not the VSDA consider seriously embracing and enforcing the movie industry’s voluntary movie ratings at video retail stores? Parents would surely be more comfortable about what kinds of films their children are renting and buying.

Voluntary self-regulation, Valenti said, “is years ahead of rules written by legislators who don’t know your business.”

The VSDA says the resolution is in response to a mandate from video retailers. A survey of 800 retail members produced “a strong consensus for official VSDA endorsement of the MPAA system,” the VSDA says.

**VIDEO REVIEWS**

This column offers a critical look at recent nontheatrical video releases, popular among video reviewers in this column should send VHS cassettes to Al Stieglitz, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"It’s Howdy Doody Time—A 40-Year Celebration," Fried Home Video, 163 minutes, $24.95.

Attention: Howdy Doody buffs. This collection of highlights from the show’s 1953 series is loaded with the network’s time-honored characters among the frecklies, time has not been kind to Howdy Doody. The puppet who ruled children’s television in its early days offers a retrospective that lacks the timbre expected from a 50s icon. Celebrities like Dick Clark, Milton Berle, and Gumby and Pokie show up to wish the wooden boy a happy 40th and wax nostalgic on Howdy’s influence on their lives. Pee-Wee Herman provides what seems to be the only heartfelt testimony. And Clarabelle, the Daisy the Cow’s kids, which also closed the final episode of the original show, saves another couple of minutes.

But one can’t help wondering who the target audience of this tape is. Adults undoubtedly will find the wooden performances disconcerting. Children, weaned on "Star Wars" and the Muppets, will be bored. Granted, the folks in Fort Worth who turned out to see Howdy Doody are too old to enjoy this tape, but adults will find the Howdy Doody time is over. At 105 minutes, this tape is about 70 too long.

COLLEEN TROY

"Learning Football NFL Way: Offense," Vestron Video, 60 minutes, $29.95.

This NFL production, aimed at junior high school and high school players, provides basic strategies for offense with personal tips from the game’s superstars. The Giants’ Phil Simms explains the intricacies of quarterbacking; his teammate, receiver Phi McConkey, covers many subjects, including the use of proper equipment and the art of special-teams play. Todd Christensen of the Los Angeles Raiders, perhaps the premier tight end in football, goes beyond the basics and is especially impressive in his ability to communicate his skills through the spoken word. Running back Eric Dickerson of the Los Angeles Rams offers insights into this glamorous position. Russ Grimm of the Washington Redskins takes us into “the pits” to demonstrate the skills of the all-important but often overlooked offensive lineman. This tape won’t do much for armchair quarterbacks, but it is check-full of tips for youngsters who want to learn how to play the game.
Camcorder, Prerecorded Software Delayed Cuts
Super-VHS Mired In Setbacks

A biweekly column focusing on products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

Super-VHS may have to wait until next year to revolutionize home video. The high-resolution video recording technology has been delayed by setbacks that may delay its full-scale launch until next year.

While home decks and blank tape are available, consumers have yet to see either camcorders or prerecorded software in the Super-VHS format. No doubt, the stumbling blocks will make the $1,200 price tag for home decks even less palatable for consumers.

Manufacturers had hoped to ship full-size and compact Super-VHS camcorders to the U.S. as early as August. But that was before they realized that NEC was having production-yield problems with charge-coupled-device image sensors, a critical link to better picture quality. Reports from Japan said the specs of finished camcorders turned out well below the 420 lines of resolution promised for the machines. While some makers knew of the problem as early as the summer and adjusted schedules accordingly, others remained optimistic and only recently had to announce delays of their S-VHS camcorders.

JVC added 30 days to the delivery schedule for its compact S-VHS camcorder, and a full-size unit originally expected here in November has been put off until the spring. Steve Inaasack, general manager for consumer video, acknowledges, "There won't be enough for Christmas."

RCA, which last year vowed to have two S-VHS camcorders on the U.S. market by August, quietly pushed the date to late November. The delay has nothing to do with image sensors, says a spokesman, since RCA use complementary metal-oxide semiconductors instead of CCD chips.

The CCD delay will affect plans of Panasonic, Quasar, North American Philips, Sharp, and Toshiba. That's a problem, since JVC is banking on the S-VHS camcorder to spur interest in the technology across the board.

That leads to the second major setback. There's still no prerecorded software. In discussions about S-VHS shortly before the introduction, JVC said it was trying to hammer out deals with several major prerecorded software firms that were extremely interested in releasing S-VHS titles. Yet, nearly a year after the technology was introduced, no major firm has announced plans to release even a single title on S-VHS. JVC continues to indicate deals are forthcoming, but software concerns remain noncommittal.

On an optimistic note, Allied Film and Video, a duplicator, says it has signed a contract with JVC to begin producing prerecorded cassettes in S-VHS. A spokesman says that while the company deals mostly with professional and industrial film makers, "We've had inquiries from home video companies, and eventually S-VHS will become a consumer market vehicle as well."

All this lends a hard reality to those with big short-term hopes. Blank-tape maker SMC, which in June predicted S-VHS would account for 5% of fourth-quarter video cassette recorder sales and 20% of the worldwide figure next year, pushed back its estimate to 1989. Still, it says it remains excited about S-VHS' long-term prospects, but blames excess VCR inventories and the slower-than-expected roll-out of S-VHS home decks.

Meanwhile, consumers who bought into S-VHS when the market was anticipated in July will have to contend with a major loss of top-notch recordings of off-air broadcasts.

Happy Trails, Feeve Mousekewitz, star of "An American Tail," serves as grand marshal of the Moorpark Country Days Parade in Los Angeles. City officials asked that the mole character participate in the parade, which celebrates the roots of local residents. "An American Tail," available on videocassette from MCA Home Video for $29.95, centers on a classic American immigrant story.

VIDEO REVIEWS

(Continued from preceding page)

subdued here than he is on network TV. Still, this guide to the game's finer points reveals some of Madden's rambunctious charm when he describes his favorite positions, like offensive lineman and linebacker. It would have more impact if he could appeal to the secondary audience, who were $10 less, but—hey!—with the holidays around the corner and Madden's marquee value, this tape has potential as a gift. Now, can anyone tell me what, exactly, "Donk!?" means?

GEORGE MAYFIELD

"Chernobyl: The Taste Of Wormwood," Films for the Humanities, 30 minutes, $29.95.

The title and introduction make the point of this video clear—Chernobyl is like the poison star from end-of-the-world projections in St. John the Divine's "The Revelations."

No argument there. The full effects, pinpointed by Soviet delays in reporting or even acknowledging the disaster, won't be known for a long time. This documentary, made by a non-government production crew and very British announcers, reveals little that hasn't been reported elsewhere. But it's a capable summary of the event, with solid scientific substantiation.

"Dinosaur!" Golden Book Video, 30 minutes, $19.95.

Prehistoric creatures and MTV don't have much in common, yet this video resorts to drum-beating the Mesozoic and otherbring kids tricks to interest children in the history of dinosaurs. The wonderful Claymation special effects used to make this mediocre beginning is far more educational and entertaining; it brings the creatures to life on an elementary school blackboard. Feel sorry for the children squawking hilariously in the background, Will Vinton's amazing animation! And the kid drawings into colorful clay (Continued on page 6)
COMEDY IS NO JOKE WHEN IT COMES TO INCREASED MARKET SHARE. COMEDY IS IN!

ISSUE DATE: DECEMBER 26

IN THIS ISSUE:

- Stand-up comics and comedy films on audio and video cassettes — and records
- Radio Syndication of laugh-a-minute shows
- Broadway’s way with comics
- Comedy Clubs everywhere
- Talent managers behind-the-scenes
- Retailers alert to Comedy: profit potential

WIDEST DISTRIBUTION OF ANY ISSUE!

- Worldwide readership: over 200,000
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ISSUE AD CLOSING: DECEMBER 11
SPOTLIGHT AD CLOSING: DECEMBER 1

SELL COMEDY! TAKE ADVANTAGE OF THIS WELL-READ ISSUE WITH YOUR AD MESSAGE!
## Top Videocassettes Sales

<table>
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<tr>
<th>No.</th>
<th>Title</th>
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<td>1986</td>
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<td>Paramount Pictures Paramount Home Video 1629</td>
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<td>Mary Poppins</td>
<td>Walt Disney Home Video 23</td>
<td>Julie Andrews, Dick Van Dyke</td>
<td>1964</td>
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<td>Lynne Austin</td>
<td>1987</td>
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<td>Return of the Jedi</td>
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<td>Mark Hamill, Harrison Ford</td>
<td>1983</td>
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<td>Julie Andrews, Christopher Plummer</td>
<td>1960</td>
<td>G</td>
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<td>Marilyn Monroe, Jane Russell</td>
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<td>Walt Disney Home Video 527</td>
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<td>Back to the Future</td>
<td>Amblin Entertainment MCA Home Video 80196</td>
<td>Michael J. Fox, Christopher Lloyd</td>
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<td>Cannon Films Inc., Warner Home Video 37068</td>
<td>Michael Moriarty</td>
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<td>Jane Fonda</td>
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<td>29.0</td>
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<td>Paramount Pictures Paramount Home Video 1801</td>
<td>William Shatner, Leonard Nimoy</td>
<td>1989</td>
<td>NR</td>
<td>$2.95</td>
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<td>Beverly Hills Cop</td>
<td>Paramount Pictures Paramount Home Video 1134</td>
<td>Eddie Murphy</td>
<td>1984</td>
<td>G</td>
<td>$2.95</td>
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<td>Death Before Dishonor</td>
<td>New World Entertainment New World Video A86260</td>
<td>Fred Dryer</td>
<td>1986</td>
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<td>32.0</td>
<td>Assignment - Earth</td>
<td>Paramount Pictures Paramount Home Video 1800</td>
<td>William Shatner, Leonard Nimoy</td>
<td>1968</td>
<td>NR</td>
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<td>33.0</td>
<td>Apocalypse Now</td>
<td>Paramount Pictures Paramount Home Video 2306</td>
<td>Martin Sheen, Marlon Brando</td>
<td>1979</td>
<td>NR</td>
<td>$2.95</td>
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<td>The Doors: Live At The Hollywood Bowl</td>
<td>The Doors Video Company MCA Home Video 80592</td>
<td>The Doors</td>
<td>1967</td>
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<td>Bill Cosby</td>
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<td>Seven Year Itch</td>
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<td>A Week with Raquel</td>
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<td>Raquel Welch</td>
<td>1987</td>
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<td>40.0</td>
<td>Some Like It Hot</td>
<td>CBS/Fox Video 5577</td>
<td>Marilyn Monroe, Jack Lemmon</td>
<td>1959</td>
<td>NR</td>
<td>$2.95</td>
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**Note:** The above table represents a selection of videocassettes based on availability and popularity at the time of publication. The list includes a variety of genres, from animated films to action movies, reflecting the diverse market of home video during the late 1980s. The suggested list prices reflect the cost of rental at the time of publication, which varied based on the economic climate and rental policies of the video stores at the time.
The making of 'The Touch of Grey' Video and More. 6 West Home Video, 30 minutes, $12.98.

The grateful Dead's multitude of Deadheads may follow the band wherever it leads, but the band's recent popularity with wider audiences is largely a result of the 'A Touch of Grey' videoclip. Not only is the song itself a refreshing, tuneful tribute to a long-lived group, but the band-as-skeletons video concept is the ideal complement to the Dead's ossified iconology.

However, if a half-hour documentary on the making of a 4/5-minute rock video seems like overkill, it is. Directed by drummer Bill Kreutzmann's son Justin, the tape squanders much footage on pointless interviews with the Dead, especially papa Bill. Necessity aside, far too little attention is paid to the real stars of the show—the puppeteers who created and animated the 'skeleton crew' that eerily assumed the band members' identities.

DREW WHEELER
MIAMI  Tampa radio station WRBQ has taken MTV's initial concept for a television show and changed the qualities and flipped it. Last spring, the rock station moved into TV equipment and began televising its morning "Q Zoo" radio show.

The resulting cable-radio hybrid is called "Q Zoo Tube" and reaches about 150,000 homes on the Gulf Stream and Jones Intercable cable systems.

A lot of people have this image of a radio guy as somebody who lays back on a couch smoking a cigarette, and then gets up every once in a while to change a record and say something into the microphone," says Cleveland Wheeler, WRBQ morning man and "Q Zoo Tube" host.

"It actually takes a staff of 15 to do the 'Q Zoo,' and we wanted people to see everything it takes to put on the show, as well as use videos for the songs," he says.

The man who puts the visuals to the radio is Chris Clark, a senior producer for Jones Intercable. His tools for the job include a staff of seven, as many as five cameras, and racks of file footage and VCRs.

Clark was working as an independent contractor, doing special projects for Jones, when the cable system and WRBQ began kicking around ideas for a marriage of the two often antagonistic media.

"We just wanted to find a way to keep subscribers interested" while the responsibility of developing the proper mechanism to visually interpret the successful "Zoo" phenomenon.

"The original motivation for Jones was to simply minimize churn and increase subscriber retention," says Clark. "In this market, people tend to pick up cable one month, then drop it the next. We weren't really looking to create another rev olution in cable, just a way to keep our subscribers interested. This seemed like a good way."

WRBQ's motivation, on the other hand, was to extend listener involvement in its morning show. Says Wheeler: "Hopefully, after they watch it, they'll get in their cars and head to work to listen to the show, still thinking about what they would be seeing if they were watching."

New Clip Service For Bars, Restaurants

Co. Says Music Encourages Patrons To Stay

This story was prepared by Pamela Buddy and Moira McCormick in Chicago.

CHICAGO A new videoclip service for bars and restaurants says that its specially designed program encourages patrons to stay longer and consume more food and liquor.

"The Touch", Communications of Jacksonville, Fla., says its music video programming is based on research that claims a "controlled supply of specific beats per minute" has a direct effect on how much food and drink people consume and how long they stayed at the location, where the music is being played.

Mike Turner, a representative of the firm, says Star Touch was founded by a group of nightclub owners and managers who pooled their experiences at their own clubs to develop food- and beverage-oriented programming.

"We call it 'tempo formatting,'" says Turner. "We wanted to make sure the beats per minute and frequency fit the appropriate hour of the evening.

For the early evening crowd, the service offers music with fewer than 90 beats per minute. For the later crowd, the number of beats increases up to midrange frequencies — those from eight to 15 kilohertz — are avoided because they cause "ear fatigue," Star Touch says.

Turner says album rock consultant Lee Abrams is helping Star Touch program the service, which is currently broadcasting a contemporary top 40 format, including such artists as Heart, Suzanne Vega, and Lionel Richie. Before the end of the year, says Turner, a contemporary country format will be made available, followed by contemporary rock. Oddly, avant-garde, and new age clip formats are being researched.

In addition, Turner says, Star Touch programmers are considering the possibility of inserting sports clips and comedy shorts between the videoclips. Already in the works are commercial spots, produced in-house, which will air once every 100 minutes.

"We want the spots to fit our tempo formatting, so we don't lose our flow," Turner says.

The Star Touch service operates on the KU band, a high-frequency satellite transmission that allows for the use of dishes smaller than normal at the reception site. Cost of installation is $1,000, with a monthly charge of $500 for the service itself and the satellite lease.

Star Touch tested its programming during the summer at four Florida nightspots — J. Whispers, Kahoots, Pappas', and Oxford's — and two Chicago clubs, P.S. Chicago and Shi-Nanigans. Turner says 20 clubs have subscribed, including clubs in Boston; Atlanta; Detroit; Baltimore; and Kansas City, Mo.
BETZY BOMBBER OF Betzy Bombberg Productions produced and directed Tom Waits video for "Temptation." The second single from his latest album, "Franks Wild Years." The clip features special pyrotechnic effects, with Waits named a neo-folk menace dressed in Mexican costume.

Erte Meza and Marc Isaacson of Meza Movies has named new producers of "The New Hot Tracks," the weekly, syndicated music video television program hosted by "Fame" star Gene Anthony Ray and actress Carila Brothers. Meza is best known for his work with artists Freddie Jackson, Kool & The Gang, Najee, Isley/Isley, and Force M.B.'s Isaacson has produced feature films and TV commercials and was most recently head of production for PGA Tour Productions.

NEW YORK

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LOS ANGELES

VIRGIN ACT Pretty Poison has released a video for "(Watch Me) I'm Falling," the leadoff single from the upcoming motion picture soundtrack "Hiding Out." The film, due early this month, was directed by Bob Giraldi and stars Jon Cryer of "Pretty In Pink" fame. The soundtrack also includes tracks by Boy O'Brien, "All That Jazz," and Boy George, among others.

GLO Productions, a London-based production firm, recently celebrated the formation of its U.S. branch. Since its inception six months ago, the stateside arm has produced videos for David Bowie, the Cure, Wendy & Lisa, and the Cars as well as commercials for Tuborg beer. GLO is interested in expanding its roster; up-and-coming directors are asked to call 213-398-3441.

OTHER CITIES

MTV EUROPE is looking for rap acts for "V!," a new half-hour music video program that airs every Friday at 9:30 p.m. Central European Time. The show is written and hosted by Sophie Bramly and features appearances by guest stars. Interested parties are asked to contact Brandy at MTV Europe, 13 Hawley Crescent, London, England, NW1 8NP; 01-485-6292.

U.K. director Terry Bulley has teamed with producer Richard Melman to form Picture House Productions, a London-based production company that will focus on music videos and commercials. The outfit is currently wrapping a series of clips for Jive recording artist Jonathan Butler. The clips were shot on location in southern Spain. Among Bulley's production ventures are videos for Billy Ocean, Samantha Fox, and Ruby Turner. Picture House is at 23 Ramilies Place, London, England, W1B 1DG; 01-487-9292.

Chicago-based rock group Thirteen Teenage debuts with a video for "She's Just A Girl." It was lensed locally at DKP Studios and was directed by Rob Wilson, Bonnie Hansen, and members of the band. Rob Wilson edited.

Production companies and post-production facilities are welcome to submit information on current projects. Please send material to Linda Moleki, Video Track, Billboard, 1515 Broadway, New York, NY 10036.
HBO Urges Cable-Readiness For HDTV Innovation

BY JIM BESSMAN

NEW YORK HBO is calling for cable television to take an industry-wide "proactive stance" regarding high-definition television.

The company's stated goal is to ensure that the cable industry is not left behind when home delivery of the ultrahigh-definition TV format eventually begins.

Cable has not always been on top of new technology, says Paul Heimbach, HBO's vice president of engineering, noting that cable-ready television sets and VCRs have hurt the cable industry. One area in particular where cable has lagged behind broadcast TV has been in the development of stereo television. Heimbach wants to make sure that the cable industry is in a strong position to take advantage of technological advances as they develop.

HDTV offers 1,125-line image resolution vs. the 525 lines yielded by NTSC. Current high-definition TV sets are sold as an American standard. Japanese HDTV consumer equipment should be available by 1990, with HDTV VCRs and TVs hitting the U.S. a year or so later.

Heimbach authored a 19-page paper for the HDTV summit, giving viewers unprecedented selection of programs.

To date, only about 10,000 receivers have been installed in British homes and have been as high as $7,500, and almost all dishes have been more than 1 meter in diameter. As a result, official planning permission is required for their installation.

Some observers are skeptical about Dish's plans and about satellite TV's potential in general. Public awareness of the new technology is almost nonexistent, and "the consumer, the viewer, the distributor and the broadcaster all have to be educated," Heimbach says.

"We're trying to raise awareness of the opportunities that are out there," he says. "What the consumer, the viewer, the distributor and the broadcaster all have to be educated.

Dixons To Push Satellite TV Reception Dishes In U.K.

LONDON U.K. direct-broadcast satellite television may be in for a boost in popularity, as powerful electrical goods retailer Dixons has pledged to sell 500,000 satellite television reception dishes to homes in 1988-89.

The DVS industry has been plagued by low public awareness and high hardware prices. The Dixons move could help ease these problems.

The chain has set a target price of $495—less than half the current cost—for a package that includes a dish and a black box decoder.

Ranging from 23-35 inches in diameter, Dixons' receivers are designed to pick up signals from the medium-power, 16-channel Astra satellite that is scheduled for launch in September 1988. Dixons is itself a member of a U.K. consortium that will operate two channels.

The dishes also should be able to receive transmissions on the existing ERS-1 and Intelsat-5 satellites, giving viewers unprecedented selection of programs.

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

GOING MOBILE: Pittsburgh is the new home of Unitec Video's recently expanded mobile unit. Unitec's new headquarters is staffed by five complete tele-production units specializing in large-scale sports and entertainment shows. These include "Live From Lincoln Center," "Ladies of the Met," "The Masters Golf Tournament," and "U.S. Open Tennis." Meanwhile, Unitec is maintaining three other Unitec units dedicated to working on Hollywood sound stages. Shows Unitec is involved with include "Rear Window," "Bustin' Loose," and "Family Man." PRO VIDEO: Video Expo, which runs Dec. 7-11 in Orlando, Fla., offers a comprehensive program of more than 40 seminars and exhibits covering professional video techniques and equipment. Manufacturers set to display include Sony Corp., Agfa-Gevaert, Canon, Ampex, Adkins-Smith, Polaron, Fujinon, Chyron, and others. Seminars include audio production courses for video editors and producers, creative direction techniques, computer graphics and post-production, the art of lighting, the power of desktop video, and advanced camera techniques.

NEW ADDITION: Harry Hirsh, founder and former president of New York-based studios Media Sound and Soundmixers, has been named director of marketing of Teltechmeters, the Weston, Pa.-based compact disk manufacturer. Hirsch's is a familiar face in the New York production community. He designed and coordinated the construction of 17-24-track studios that have produced records that have earned him seven Gold and Platinum copies. He also served as dean of the recording arts school of the Center for the Media Arts in New York. He is a past chairman of the New York chapter of the National Academy of Recording Arts & Sciences. Edited by STEVEN DUFLEK

Kool & the Gang visited Quad Recording to record the single "Peace Maker." Ronald Bell, IBM, and Kool & the Gang produced. Dave "Q" O'Grain engineered, assisted by Henry Falcón. Kool & the Gang was at the studios. Ogrin and Falco ran the board. And, Jefferson Starship mixed tracks and worked out post-production with producer Peter Wolf. The RCA project was engineered by Ogrin and Falco.

Columbia Records' Huoppa dropped by Atlantic Recording Studios in New York to work on its second album with producer Phil Goldstein. Ron St. Germain guided the sessions.

Jhon Fair of Munich Madness Productions was in at Unique according to work on Dhar Braxton's Sleeping Bag Records single titled "Tiluvus." Meat Loaf's "Tom Edmonds" was on the board.

At Chung King House of Metal, the Boogie Boys completed mixes for their Capitol album "Rome" and "Knight." Ted Currier produced the project, and Bob Brockman ran the board. Also, Rick Rubin worked on the audiophile production "Less Than Zero" with Def Jam acts L.L. Cool J and Public Enemy. Steve Ett steered the controls of the Flangers on this project. Steef bees, 23 Skidoo from London put down tracks for a new single, "The Beat"/b/w "Wise Guy." The tracks will appear on "The Beat Generator" by Sam Sever. Jay Hen ran the board.

Keith Sweat popped in at LNS recording to complete tracks for his new album, "Make It Last Forever." The first single off the Vintertainment/Elektra product is "I Want Her." Jeff Nebium and Dan Sheehan ran the board. Sheehan edited. Also, Andre Harrel worked on tracks with the Uptown Girls. Their 12-inch single "It's Over" was produced by Albee Sure. Sheehan and Bob Huott were behind the board. And, Columbia artists the Manhattanites remix tracks from two albums of oldies to be used for television tracks. The albums include such hits as "Kiss & Say Goodbye." Neither One Of Us," "Shining Star," "The Way We Were," and "You Send Me." Sheehan was at the board.

At Callipso Studios, Phutre featuring former Cameo members Damon Mendez, Arnette Lefert, and Steven Moore—worked on an album project with engineer Chris Irwin. Also, Stetsonic cut tracks for its second album on Tommy Boy Records. Bob Coulter was at the console. And, Chanelle recorded a dance single, "Is It Good Enough," for Profile Records. Dave Shaw and Paul Simpson produced.

(Continued on next page)
Producer Paul Fox was in at Summa Music Group studios cutting the Boy George single "Live My Life." The tune is for the Virgin Records/Entertainment One soundtrack to "Hiding Out." Fran Holde co-produced with Chris Sutton. And, the U.K. group Scarlett & Black completed production a debut album.

Reggie and Vincent Callaway worked late into the night to produce tracks for Gladys Knight & the Pips. The Callaways most recently mixed Levert's "Casanova" and Natalie Cole's "Jumpstart." They also worked with Louil Silus Jr. on Knight's "Love Overboard" single for MCA. Taati Moto engineered with the assistance of Emir Flores and Peter Arata. Also, Barry White produced his own tune, "Sho You Right!" for MJM Records. Paul McKenna engineered, and John Hedges assisted. And, Los Lobos mixed "One Time One Night." Steve Mackay produced this Slash project. Bob Schaper ran the board, assisted by Hedges.

Rudy "In The P.M." Taylor worked on the remix of the D'LaVance single "Big Time." for American Records/Silas. Taylor worked out six different mixes of the tune.

Victor Flores remixed Jody Watley's 12-inch version of "Some Kind Of Lover," the most recent release from her debut album. Eddie Delana worked with Flores on the project.


Other Cities

At CHESHIRE SOUND, Atlanta, Liking The Idea put down tracks for its impending album, Elvis Singleton produced, with Lewis Turner Padgett at the console. Barry Jeff assisted. Also, Chicago guitarist Chris Burns' Elektra project was mixed with Thom Kidd engineering. And, work continued on the Sawyers & Rawls project, with Kidd and Padgett engineering. Sawyers & Rawls and Ed Howard produced.

At Planet Dallas in Dallas, Shallow Reign recorded and mixed new material with producer Patrick Keel. Also, Reverend Horton Heat worked on its new album. Producer Keel worked with local rappers Cold Krush Rockers and Talking Horse Productions' Ed Delpush. The Delpush album tracks were projected for release this month.

At Third Story in Philadelphia, Jim Christopher and Dan McKey of the Nova Express mixed their latest single, "Nightclubbing" b/w "Tales Of Brave Ulysses." The 12-inch, Immediate Records single, produced by Christopher and McKey, is due for release around Thanksgiving.

Also at Third Story, the Nick Everitt Group completed work on its songs "Love Is Like A Dream" and "One Way Ticket." John Wicks produced the sessions, and Lew Wernick and Scott Herzog ran the board. Also, heavy metal band Decoltron completed its current LP, "...And Then Some..." featuring the first of 13 songs. Wernick produced the album, which is scheduled for a winter release on the fledgling M.N. Records label. The Colton Blues Band worked on bass overdubs on a single for Herzog produced and engineered. La Movida was in Detroit at Diversion Studio with producer Jake Salazar producing. Tony Peraino was behind the board.

Also at Diversion, Salvador Torres worked on a new release single for Victor Peraino was behind the board. Also, producers Michael J. Powell and Sir Dean Gant put down vocal tracks at Sound Suite, Detroit, with Cindy Mizelle for CBS Records. And, producer R.J. Rice completed mixes at the SSL on the Barkays' new single, "Certified," for Mercury Records. Tony Ray ran the controls.

Rockin Bones cut tracks at Musiplex in Atlanta, with Tim Neilson of Divinix N Cryin producing. George Pappas was at the console. And Mike Grizzi was in the studio for "Star Search" auditions.

Lew Turner Padgett engineered the sessions.

At Sound Recorders, Omaha, Nebraska, producers Carol Davis and Ric Swanson completed a 70-minute project titled "Sounds That Move Air," being recorded at Summertime classical from eight American composers. The project will be available on compact disc and cassette tape.

Patrick Gleeson produced/recorded/mixed the soundtrack for the Kansas City, Mo., assembly of some older tunes for an anthology album to be released on CBS. Gains engineered, with Hirota assistance.

George Thorogood & The Destroyers popped in at Ardent Studios, Memphis, Tenn., to cut tracks and mix their album for Rounder/EMI. Terry Manning produced and engineered the project. Also, Manning mixed tunes for blues-rock guitarist Jimmy Barnes. Bill Carter cut tracks and mixed his debut CBS Associated album. Chuck Leavell produced. Clive Taylor worked the knobs, and Tom Laune assisted. Stevie Ray Vaughan, Jimmy Vaughan (T-Birds), and Steven Bruton (Kris Kristofferson) made guest guitar appearances; Kenny Aronoff (John Cougar Mellencamp) put down drums, and the Duncan Sisters added backing vocals.

many say that without massive spending for advertising, it is unlikely that penetration can grow as fast as Dixons hopes, even if it is able to deliver at the promised low prices.

With reception technology advancing rapidly, dish rental is seen as a preferable option for most consumers and a natural route for viewers in a country in which television rental is commonplace. The company DER currently leases about 1,000 1.2-meter dishes at a cost of about $100 monthly.

U.K. OBS BIZ GETS GOOD NEWS FROM DIXONS

(Continued from preceding page)

However, Dixons' attempt to open up the marketplace will be reinforced in 1989, when the British Satellite Broadcasting consortium is scheduled to launch three new national channels offering news, light entertainment, movies, and children's programming. BS,B aims to sell reception dishes 1 foot in diameter for only $300. A $100 million marketing campaign is scheduled to launch by the 1989 launch, and BS,B says up to 4 million dishes could be in use by 1990.

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HE'S THE PERSON most responsible for the current international explosion in the Latin market. As he's back in the contest and facing all the typical problems of the new kid on the block. Contrary to speculations, PolyGram president Dick Asher is not on the least concerned. He candidly admits that PolyGram's eyes are wide open to the piracy and parallel-import problems faced by the record industry in the U.S. and Puerto Rico, but the label's head of international affairs believes that the power of the dollar will, yet, Asher quickly reassures that "we don't have to react. We learn and fix as we go along."

Asher stresses his own perception of the Latin market, which has unswitely made him the 'hombre' to watch in recent months. It's a burden he says that he's not ready to take on. "It's not my intention to upset any executive in the business," Asher says. "If you watch what I'm doing, you'll see it's not very complicated. You've got to know good quality artists and support your artists intelligently."

Asher shares the credit for PolyGram's expansion into the Latin market with PolyGram Mexico president Guillermo Sanz, John Lear, who oversees PolyGram's Latin American operations and was formerly based in Argentina but now resides in London, and Art Donio, the label's head of international affairs. "They were also main forces in the decision to ink Tommy Luiz Rodriguez ("El Puma")." Says Asher, "I also had the advantage of knowing [Rodriguez] for several years and seeing his talent." Rodriguez's "Señor Corazón" is distributed through PolyGram's domestic web.

The strategy behind this album's national distribution and the album's simultaneous release in the U.S. and Latin America as well as the label's commitment to push artists already signed by labels in Spanish-speaking countries have made observers feel that PolyGram is beginning to show the symptoms of the unattended market. Moreover, considering the Mexican numerical domination, the consistently high sales achieved in Puerto Rico, live performance support given by Cuban segments, and the burgeoning number of other Latin groups, Asher feels the music itself will indicate where the label's energies will be focused. And yet he's quite to hedge the bet, there's plenty of a market for crossover products," says Asher.

Asher stresses PolyGram's satisfaction with Sonora Gráficas as its South American licensee but also points out that Sonora Poncena, which distributes the label's sales analysis territories because of the current power of the dollar. Yet, Asher believes the Latin market can use some stimulation and that a good staff is an indispensable element in a la-

Day the party/program has been produced for the last nine years by WKEQ-FM "KQ 105" San Juan, Puerto Rico. This year's show was directed by the station's program director, Hector Marcano Pedrito Biaggi has taken over music programming at WUNR-AM "Radio Mundo Hispano" Boston. Biaggi, who also produces "Super Vidas," a Latin video and interview program in New York, says the station will have a 50-50 mix of contemporary pop ballads and tropical salsa-merengue music... Biaggi's WUNR and WOIN-AM "111" Orlando, Fla., have joined the list of stations that report to Billboard's Hot Latin 50 chart. WOIN, which, according to program director Tito Galarza, is the only Latin station broadcasting in central Florida, is celebrating its second anniversary. Galarza says the station plays 80% contemporary pop ballads and 20% salsa-merengue music... Rejoining the Hot Latin 50 panel is WLAQ-FM "Sistema 102" San Juan, programmed by Sandra Charlotte... Tomaz "Tommy" Piz is the new music director at WSUA-AM "Radio Sueve" Miami, replacing Susy Rabie. Piz says the music programming of the station will be up-to-date and contemporary... Hugo Sanchez of station in KXYZ-AM Houston, Texas, who has already signed one local artist, will be working in New York helping WJIT get over the void left by the sudden departure of Silvio Iglesias. Both stations belong to Infinity Broadcasting.

Dick Asher charts new course for PolyGram

LONG BEFORE HIS LATEST achievements in the U.S. Latin market, José Feliciano was recognized as a pop star of transcontinental dimensions. Born blind 42 years ago, Feliciano first gave signs of superstar potential with his extraordinary performance in the San Remo Music Festival many years ago. Since then, he has nominated for 10 Grammy awards and won four, the last being in February of this year. Felici- 
ono has come to recognize one of the best things in Puerto Rico has given to the world. For this and other reasons, EMI, the first company to sign Feliciano to record in three-genres—Spanish, English, and classical—and had good reason to feature the singer/guitarist first album for the company, "Tu Imagen." The event, held Oct. 22 at the San Juan Hotel in Puerto Rico, will be remembered for quite a while, mainly because of Feliciano's passionate performance of his latest songs. Feliciano put everything he had looked for fewer older songs with his ex-
ceptually clear voice, he delivered a compelling message in each of his ballads. The session was backed on one song, "No Hay Mal Que Por Bien No Venga," by Pandera, the Mexican female trio, which also per-
formed a set later on. The show was carried live in New York by WPIX Channel 11, a local, independent station. The concert was produced by Angelo Mecidy.

The total of 29 new Christmas LPs were on hand for the "Anticipito Navideno," a 12-hour celebration of new product being released in Puerto Rico for the holli-

day season. The party/program has been produced for the last nine years by WKEQ-FM "KQ 105" San Juan, Puerto Rico. This year's show was directed by the station's program director, Hector Marcano Pedrito Biaggi has taken over music programming at WUNR-AM "Radio Mundo Hispano" Boston. Biaggi, who also produces "Super Vidas," a Latin video and interview program in New York, says the station will have a 50-50 mix of contemporary pop ballads and tropical salsa-merengue music... Biaggi's WUNR and WOIN-AM "111" Orlando, Fla., have joined the list of stations that report to Billboard's Hot Latin 50 chart. WOIN, which, according to program director Tito Galarza, is the only Latin station broadcasting in central Florida, is celebrating its second anniversary. Galarza says the station plays 80% contemporary pop ballads and 20% salsa-merengue music... Rejoining the Hot Latin 50 panel is WLAQ-FM "Sistema 102" San Juan, programmed by Sandra Charlotte... Tomaz "Tommy" Piz is the new music director at WSUA-AM "Radio Sueve" Miami, replacing Susy Rabie. Piz says the music programming of the station will be up-to-date and contemporary... Hugo Sanchez of station in KXYZ-AM Houston, Texas, who has already signed one local artist, will be working in New York helping WJIT get over the void left by the sudden departure of Silvio Iglesias. Both stations belong to Infinity Broadcasting.

Puerto Rico's José Feliciano has a new album out on EMI

Juan, programmed by Sandra Charlotte... Tomaz "Tommy" Piz is the new music director at WSUA-AM "Radio Sueve" Miami, replacing Susy Rabie. Piz says the music programming of the station will be up-to-date and contemporary... Hugo Sanchez of station in KXYZ-AM Houston, Texas, who has already signed one local artist, will be working in New York helping WJIT get over the void left by the sudden departure of Silvio Iglesias. Both stations belong to Infinity Broadcasting.
Classical KEEPING SCORE

by Is Horowitz

HERE'S LITTLE MORE FRUSTRATING to many in the musical community than to hear an interesting new orchestra composition in a well-prepared first performance and then never have the opportunity to hear it again. Conductors are often attracted by the attention a well-publicized first performance receives, but find little profit in diverting rehearsal time a year or two later for a repeat of the work—especially in the face of a probable lukewarm reception from conservative subscribers.

AT&T's "American Encore" program, launched last year, was designed to remove the financial impediment to repeating worthwhile 20th century scores by U.S. composers. That program, happily, is being repeated this year because of two $100,000 grants—one each to the Philadelphia Orchestra and the Los Angeles Philharmonic. Under the program, each orchestra is required to select at least six works that it will perform as part of its regular subscription series.

Among the composers whose work will benefit from this season's AT&T grants are Lou Harrison, Donnie Argent, Charles Ives, Leon Kirchner, Samuel Barber, John Harbison, Miklos Rosza, George Crumb, and Aaron Copland.

At the National Endowment for the Arts, acting director of music programs Antoinette Handy suggests the additional performances the AT&T initiative stimulates "may lead to an NEA recording grant for the orchestras."

THE DEATH OF CELLIST Jacqueline du Pré from multiple sclerosis Oct. 19 at age 42, though long expected, was nevertheless a shocking reminder that she would probably have been in her prime today as an artist had she not contracted the disease. Her illness forced her retirement in 1971.

A news photo in The New York Times Oct. 22 showing Daniel Barenboim (her husband) and Pinchas Zukerman bearing her coffin to a grave in London was particularly poignant. Many remember the outstanding recordings those three made of the Beethoven piano trios for Angel/EMI, later reissued by Moss Music.

PASSING NOTES: A recent review of a new Decca compact disk, "Bravura," by the Oregon Symphony conducted by James DePreist cited "surprisingly fluent and enthusiastic playing from an orchestra new to recordings" (Billboard, Oct. 17). This comment, however, was hardly informative, since the line of type identifying the orchestra and the conductor was dropped somewhere along the publishing line. Sorry about that.

Bernard Haitink, already into a Mahler cycle for Philips with the Berlin Philharmonic, has lots of Bruckner in store with the Vienna Philharmonic. Scheduled during 1988 are recordings of Bruckner's Third and Fifth symphonies and the "Te Deum."

Inflation has hit the Peoples Symphony Concerts hard. When the recital series started in 1980, tickets cost 5 cents each. Today, on subscription, they have soared to almost $2. Let one think modest change buys entry to an event of equally modest talent, one need only scan this year's artist roster. Among those scheduled to perform are the Beaux Arts Trio, the Juilliard Quartet, Eugene Istomin, the Guarneri Quartet, the Waverly Consort, pianist Micyrzew Horowski, and violinist Cho-Li Lin.

"Civilized Radio" is the way WFMTChicago bills itself in its outdoor billboard campaign, which is supplemented by newspaper ads. The project was created and produced by sales promotion chief Jon Kavanaugh.

Hitting A High Note. PolyGram Classics execs celebrate the release of Luciano Pavarotti's newest album, "Volare," during a reception on stage at Carnegie Hall. Shown, from left, are Guenter Hensler, president of the division; Pavarotti; Lynne Hoffman-Engel, head of London Records, and David Weynir, marketing chief.
U.K. Video Industry To Monitor Ads
Forms Group To Curb Gov't Intervention

London The U.K. video industry is to regulate its own advertising standards, and in an effort to upgrade its image and head off further government controls. A Video Advertising Review Committee (VARC), head by British Videogram Assn, director general Norman Abbott. It includes representatives of the video industry's trade publications, whose pullout advertisements are widely used by dealers in for-sale displays.

Also represented at each committee meeting will be three video distributors drawn from a pool of volunteer companies.

Standards that were set at the republication sessions concern to those laid down by the Obscene Publications Act and British Code of Advertising Practice, but may one day be more stringent. VARC will meet weekly to scrutinize advertising for video titles. Advertisements not submitted for scrutiny will not be published, while those that are may be accepted, accepted subject to specified alterations, or rejected outright.

Although the self-regulatory system will not directly affect consumer advertising practices, BVA says it is bid to improve the U.K. public's perception of video product and reduce the possibility of potential customers being misled from tape rental or purchase.

Says Abbott: "The problems that arise stem mainly from the treatment a small minority of advertisers give to depictions of violence, sex, drug-taking, etc. The difficulty may even have been exacerated by the 1984 Video Recordings Act, which, in removing the extreme forms of such depictions, may have increased the temptation to advertisers to convey the incorrect impression that their content is suitable for children."

Industry fears that tighter government controls might be on the way were heightened in October when Home Secretary Douglas Young announced plans to create a new Standards Council to monitor broadcast and video recording content. According to Abbott: "The Home Office told us in advance that his statement could be a lot more significant for video than the bald words suggest."

Nick Robertshaw

Japan Copyright Council Recommends Stronger Legislation
Tokyo May Toughen Up On Pirate Displays

The Copyright Council has also recommended that piracy protection should be extended from the present 20 years to 30 years, stressing that piracy is rife in many advanced countries is in fact 50 years.

Says Toshiho Ozawa, president of the Japan Phonograph Record Association: "If these two suggested revisions become law, it will be a great step forward in rebuliding our copyright system. We look on the proposed 30-year copyright protection as just a start. Eventually we'll seek the full 50 years."

By Wolfgang Spahr

Hamburg, West Germany Teldec is opening a new studio in Heuswege as part of a program of new facilities in response to the proliferation of new stations and programs. According to Teldec promotion chief Biggi Hamer, operations will start in mid 1983, and the studio will be designed to cater for the needs of top quality music in a down to earth but sophisticated studio.

International

published, 57, 125; 35, 125.

Australia — Glenn Baker P.O. Box 241, Backham Hill, 2135 New South Wales.

Austria — MANFRED SCHREIBER, 1180 Wien, Austria, 0222 48-2882.

Belgium — MARC MAES, Kapelsestraat 41, B-2040 Antwerpen. 03-568082.

Czechoslovakia — Karel CAPKO, 33, Humenske Ave., N, Ottawa, Ontario K1P 7L6. 413-238-4142.

Czechoslovakia — Peter BIELHRAVEN, Bratislava 15, 1000 Praga. 3.

Denmark — KNUD ROSTED, 27, Tanjersgade, DK-5080 Stokkerne. 02-20-27-6.

Germany — ULRICH KOOP, 3300 Duisburg. 02-12-86-11.

France — MICHAEL ZWERIN, 11, rue Jean May, 75001 Paris. 3-43 6727.

—— PHILIPPE CROCE, 4 bis rue Minh, 75001 Paris. 01-43-62-809.


Holland — WILLEM HOOCH, Biljmarkt 12, H孱senveld. 035-4333.

—— JAN HANNE, 21 F7/1, Oostzaansestraat 71, Den Haag, Rotterdam. 070 28718. 070 28718.


—— INDIA — JERRY SOUTULO, c/o M. P. Pinto, 113 Lah Jardins Road, Mumbai, Bombay 400 106.

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—— ISRAEL — BENNY GUYCHY, P.O. Box 7250, 428 Jerusalem.

—— ITALY — ANTONIO CASTELLI, Via Vigenza 7, 20022 Milan 02-545 319.

—— MAURICE EUGENIO, 43, T8 Stilina, Kifissia-Athens.

—— Portugal — CESAR RODRIGUEZ, 18 Anrosa, Praca de Gouvea, Coimbra.

—— ROMANIA — NICOLAE ZAMAN, Calea Victoriei 19, 1000 Bucharest, Romania.

—— GUATEMALA — CESAR RODRIGUEZ, 18 Anrosa, Praca de Gouvea, Coimbra.

—— HISPA-VESTASI, 13, 15-16-17 Jamaica-Chong, Shibuya-ku, Tokyo (50-094661).

—— MALAYSIA — CHRISTINE LEO, No. 1, Jalan 7/8, 4060, Bukit Bintang.

—— PHILIPPINES — CES RODRIGUZ, 56 16 Araneta Center, Quezon City.

—— ROMANIA — NICOLAE ZAMAN, Calea Victoriei 19, 1000 Bucharest, Romania.

—— SPAIN — OCTAVIO ORTEGUI, Str. de la Riba de la Almudina 5-8, Sector 2, Bucuresti D.P. 03-16.50.80.

—— South Africa — JOHN MILLER, 359 Buckingham Court, Lod9y St, Johurburg, Johannesburg.

—— SWEDEN — MAGNUS JANSSON, Markaregatan D, 13335 Stockholm.

—— Switzerland — PHILIPPE HAUSER, Haustrasse 8, CH 4000 Zuerich D. 022 3951909.


—— West Germany — WOLFGANG SPAHR, Postfach 1150, Kittingerstrasse 18, 7900 Bad Segeberg. 045541-8142.

—— Yugoslavia — MIHA VOLICK, Draga 6, 1631, Novi Beograd, Preljina 13-12.
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**Dutch Plant Churning Out CDs**

AMSTERDAM, Netherlands Holland's first compact disk plant, set up by the Dutch independent company Dureco, is now in business. It represents a $3 million total investment and is an extension of the firm's vinyl production base, which opened 15 years ago.

Three CD machines, from West German company Krans (Krauss), were installed in January, and initial tests were carried out a month later.

Full manufacturing on a test basis started in August, with an output of 70,000 units. Production settled at 180,000 units for both September and October, and Dureco is hoping for a total of 600,000-plus units by year's end. Dureco provided most of the investment money, the balance coming from merchant banks here and a 10% subsidy from the Dutch government.

Hans Tonino, Dureco managing director, says the plant will mainly feed Dutch demand, including custom work for other industries, though about 10% of the product will be exported to other European territories.

Holland is, pro rata, among the leading European countries in terms of CD sales. It's estimated that a total of 6.5 million CDs will be here this year, along with 450,000 CD players, doubling the 1986 returns.

Says Tonino, "Retail prices of players have really been cut back, along with the software price structure. There's little difference here in the price of a CD player and an ordinary record player. That's a tremendous stimulus to the market."

He says European CD factories moved into overcapacity in recent months, but the problem will be neutralized before the end of the year through price reductions.

Dureco is planning an entry into the CD video field as soon as the "market is ready" and is already having talks with other Dutch companies about likely developments in CD interactive and CD ROM.

Though the production of LPs has declined dramatically in various European territories, Tonino sees no threat to the future of Dureco's vinyl disk operation. "In fact, we've shown increased production in recent months because we've taken over work from some of the European plants which have been closed down." One of these is KMI Holland's plant in the southern Dutch city of Uden.

In 1986, Dureco's plant manufactured a total 2.5 million LPs and 2 million singles. The company also has its own recording studios, set up in 1972. It also has its own publishing house, covering the entire Benelux market.

Most of Dureco's repertoire is on its own label, but it also owns High Fashion (dance/disco) and Te Deum (religious choral music) and handles Benelux representation of Dutch labels Megadisc and Keytone. The 33-year-old Dutch firm also represents a number of international companies, including GRP, Moss Music (classical), Varese Sara- hande (soundtracks), and West German labels ECM (jazz) and SPV (hard rock). The company's main clients include Peter Cetera, Carry Tefsen, Manke Nelis, Mathi de Santing, and Chris Hinze.

**Bad** Gets Good Marks In Singapore

BY CHRISTIE LEO

SINGAPORE There has been a four-year wait for new product, but Michael Jackson mania here has by no means diminished in the meantime. Amid much media hype and reviews ranging from favorable to ecstatic, Jackson's "Bad" is set to overhaul his previous blockbuster, "Thriller," in this territory.

Since the Aug. 31 release, "Bad" has been the second week topped the 25,000 cassette sales mark, with compact discs and black vinyl LPs logging 2,500 sales each.

CBS Records sales chief Peter Lau says response has been "fantastic" and will set new sales records for Singapore.

He says: "At the time 'Thriller' was released, Singapore had a serious piracy problem. There were reportedly 100 different pirate versions of the album on sale, and it badly affected our turnover."

This time around the situation has changed dramatically. According to Lau, local radio stations and record stores have been given maximum airplay.

But the unprecedented response here is also due in part to a poster campaign initiated by Pepsi-Cola as part of a hefty promotional push.

The soft-drinks firm also sponsored the program "Michael Jackson: The Magic Returns." The show was screened on TV3, Malaysia's commercial television station.

**Dutch CD Biz Booming**

AMSTERDAM, Netherlands Growing compact disk volumes pushed Dutch record industry Grosses to $151.5 million in the first six months of 1987, according to figures released by the trade group NVPI. Full-year earnings are almost sure to top $300 million, a best-ever performance for the music business here.

Annual sales values have been increasing since 1984, when they stood at $242.5 million. The 1986 total was $270 million, and last year's was $285 million. Over the same period, Grosses have risen from $125.5 million in 1984 to $74 million last year and $82 million for the first half of 1987.

In the latter period, CD sales represented more than 40% of overall industry earnings. NVPI notes that as CD hardware prices have declined, teenagers have become a significant factor in the CD market, accounting for 7% of sales compared with only 3% last year and 1.4% in 1986. The 16-25 age group accounts for an additional 59%.

This year, NVPI predicts CD volumes will exceed the total of 5.3 million units sold since the format's introduction in 1983. Third industry may prove overly cautious, however, since first-half sales alone were 3 million units, up 150% over the same period in 1986.

The industry's growing dependence on CD sales is highlighted by the steady decline in LP Grosses, down from $156.5 million in 1985 to $132.5 million last year and $54.5 million in the first half of 1987. Unit sales from January to June this year were 5.8 million, down from 6.5 million in the equivalent period of 1986.

Cassette sales rose from 2.2 million in the first half of 1986 to 2.4 million for the first half of this year, but singles volumes fell heavily from 5.8 million to 4.4 million.

International pop product dominates the Dutch music market, accounting for 62% of overall earnings against 14% for national pop and 12.5% for classical product. Some 42% of international pop and 68% of classical album sales are made now on CD. - WILLIAM HOOS

**8th Outlet For W. German Music Web**

COLOGNE, West Germany Retail chain World Of Music, regarded as West Germany's largest specialist music dealer, opened a new store here Oct. 27, its biggest to date. The company already operates two stores in Munich, two in Kiel, one in Nuremberg, one in Berlin, and a franchise-based store in Mannheim, all with 500 square meters and 1,300 square meters.

WOM grossed some $29 million in 1986, an increase of 41% over its 1985 earnings. The company projects a 1987 gross of $35 million. At the beginning of this year, department store chain Hertie became a 50% shareholder in WOM, and both WOM Berlin, opened in the summer of 1986, and the new Wom Cologne are in Hertie stores.

Next year, WOM aims to use its Cologne outlet as the prototype for new stores in Hamburg and Frankfurt. The fast-growing chain says it presents music in a unique fashion, with skilled staff, a broad stock range, and prime locations as additional keys to success.
just think it's business as usual," Reynolds says. The deal would see tariffs between the two countries eliminated by 1999, including the 14.5% tariff on recordings imported from the U.S. to Canada. Some worry that such a move will lead some foreign-owned firms to shift manufacturing to the U.S. and reduce the size of Canadian operations, serving the market from U.S. points.

Ross Reynolds, who runs MCA Records Canada Ltd., and Dieter Radecki, second in command at PolyGram Inc. Canada, say that free trade won't prompt a scaling down of Canadian record operations. "I must admit I wonder what all the fuss is about," says Reynolds, who has also operated at the senior level of the country's biggest record company, WEA Music Of Canada Ltd., and has run one of Canada's biggest independent success stories, GRT of Canada Ltd. "I'm just now particularly concerned about the future." Radecki, marketing vice president of PolyGram, says several questions remain about the trade deal reached Oct. 3 between the world's two largest trading partners. But there is little doubt that PolyGram will maintain its strong presence in Canada, he says.

Reynolds and Radecki believe that the Canadian industry will continue to need local manufacturing and substantial offices to respond to the peculiarities of the Canadian market. "I think it's business as usual," Reynolds says.

The Boys' by Matt Minglewood was top country song, says the association, which bases the awards on income earned by the tunes.

DON'T FORGET ME (When I'm Gone) by Glass Tiger was the top Canadian rock song of 1986, says the Canadian Music Publishers Assn. "Close My Eyes" by Paul & Elizabeth Janz was the top adult contemporary song, and "Me And The Boys" by Matt Minglewood was top country song, says the association, which bases the awards on income earned by the tunes.

FEDERAL PERMISSION has been given to the Cogeco communications chain in Quebec to take over GMP-PM Quebec City, the provincial capital's hard rock outlet.

SODRAC, the Quebec-based performing rights organization, recently told a House of Commons committee on copyright that the group realizes that home taping can't be stopped. Instead, said director Zenaide Lussier, a levy on tape should be imposed to compensate creators.

TERRY WILLIAMS, the former program director at CHUM-AM Toronto and other stations within the CHUM group, has been appointed program director at CKEY-AM, a gold station in need of a face lift. Dave Lyman has been brought aboard as the station's new general manager.

In a recent speech to the Atlantic Assn. of Broadcasters, Andre Bureaud, chairman of the federal broadcast regulator, said that FM radio in the East could be in the black overall by year's end. That "seriously questions the viability of such a move," he said.

The greatest fears are emerging in the compact disk business. The elimination of a tariff on CDs coming into Canada from the U.S. may further add to some problems already being experienced by Canadian CD players which find themselves with an excess of capacity and a lack of a market.
## Bits of the Week

### CANADA

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The American Film Institute and *Billboard* Magazine invite you to participate in and submit your work to:

**THE FIRST AMERICAN VIDEO CONFERENCE AND AWARDS COMPETITION**

- **20 PANELS** with leading speakers from every sector of the emerging special interest & music video industries.
- **Gala Awards Banquet** recognizing outstanding creativity and original achievements in the areas of non-theatrical video with THE AMERICAN VIDEO CONFERENCE AWARDS and BILLBOARD'S NINTH ANNUAL VIDEO MUSIC AWARDS.
- **Showcases** and continuous screenings of new special interest video and music video works.
- **Special panels** for the national and local TV and club video programmers.
- **A welcoming cocktail party** which will be the social sensation of the season.
- **The AVC Directory Guide**, a reference source you will use and want to be seen in throughout the year.

**PRESS CONTACT:** Raleigh Pinskey, The Raleigh Group, Ltd., P.O. Box 691600, Los Angeles, CA 90069, tel. (213) 273-4221, fax. (213) 273-2395.

**AVC ADVERTISING, MARKETING, AND SPONSORSHIP OPPORTUNITIES:** Peggy Dold, Billboard Magazine, 1515 Broadway, NYC 10036, tel. (212) 764-7754, fax. (212) 764-7451

**BILLBOARD SPECIAL ISSUE CONTACT:** Gene Smith, Associate Publisher, Billboard Magazine, 1515 Broadway, New York, N.Y.10036 tel. (212) 764-7514

**GENERAL INFORMATION:** Una Johnston or Mark Josephson, American Video Conference, 1747 First Avenue, second floor, New York, NY 10128, tel. (212) 722-2115, fax. (212) 289-3708.

**COCKTAIL PARTY** to kick off the First American Video Conference will be held on the campus of the American Film Institute on Thursday, November 19 at 7:00 pm.

**AVC DIRECTORY GUIDE:** This deluxe conference guide will include listings of every AVC registrant and will be a valuable reference guide throughout the year to professionals in the video music and non-theatrical video world. Contact Peggy Dold at 212-764-7754 for further information or to reserve advertising space.

**HOLLYWOOD ROOSEVELT HOTEL:** Rooms are available to AVC registrants for only $75 a night. To get the special rate, call 213-466-7000 and identify yourself as an AVC registrant. The hotel is located at 7000 Hollywood Blvd, Hollywood, CA 90028.

**NOTE THE FOLLOWING DEADLINES:**
- **OCTOBER 16**
  - AVC Directory Guide advertising reservations deadline.
- **NOVEMBER 6**
  - Pre-registration rate of $325 ends and pre-registration closes. (Registrations received after this date will be returned).
- **NOVEMBER 19**
  - $375 Walkup registration begins at 12:00 pm at the Hollywood Roosevelt Hotel.

**KEYNOTE SPEAKER:** Keynote address by Michael Nesmith, head of Pacific Arts Video Records, a multi-faceted company which not only makes films but distributes a diverse catalog of films and special interest home videos.

**PANELS:** The American Video Conference will feature 20 special interest and video music panels on issues most pertinent to the video professional. The event will be an exciting educational and business opportunity for anyone who’s in (or wants to be in) special interest video or video music.

**GALA AWARDS BANQUET** will honor winners in 27 different categories of special interest video and 15 categories of video music. Open to non-registrants as well, tickets for the gala are $95 and limited in availability (use form on other page).
OTTAWA The Labatt Brewing Co., already a big player in the Canadian music business with its concert company, has reached a deal with the Kessler Music Corp., that will see its reach extend into recording, publishing, and communications.

Labatt and Kessler have formed SuperCorp Entertainment, whose holdings include Labatt’s Blue Live Entertainment concert circuit; a new label to be called Change Records; the Sounds Interchange Studio in Toronto; a talent, management, and publishing company; and Kessler’s commercial production business.

Although reports could not be confirmed, it is believed that Labatt’s has also acquired a share of the country’s largest concert circuit, Concert Productions International of Toronto.

The brewery’s chief competitor, Molson’s, already enjoys a sponsorship affiliation with CPI, so it is unclear how a Labatt-CPI deal would be struck. CPI has said that its long-term relationship with Molson remains intact.

“SuperCorp will become the premier entertainment and communications service in North America,” says Sid Oland, president of Labatt.

Sydney Kessler, president of Kessler Music Corp., will become president of SuperCorp, which will be a wholly-owned subsidiary of Labatt. Kessler is Canada’s largest commercial and creative music-production company.

Reports of a major move by Labatt have been circulating for weeks, but it was viewed as a surprise to most of the formation of SuperCorp. It was expected that Labatt was aiming to swallow the CPI operations.

Over the next few weeks, Oland and Kessler say, announcements will be made on new ventures for the company. Terms of the partnership weren’t announced, but the multi-million-dollar deal is “enormous,” Kessler says.

KIRK LAPOINTE

OTTAWA The largest takeover bid in Canadian broadcasting history has been turned down by the company that controls the biggest share of the targeted firm, Selkirk Communications Ltd.

Southam Inc., after deliberating for one week on a proposal by Rogers Communications Inc. to take over Selkirk and its chain of radio, television, and cable outlets, opted not to relinquish control of its 42% of nonvoting and 20% of voting shares. Without its consent, a takeover will be difficult to achieve, for it appears that Southam now is willing to get into a bidding war with Rogers to command control of Selkirk.

“Southam’s principal activities are in the communications and information industry,” says Southam president John Fisher. “Through our longstanding and historic relationship with Selkirk, we have an important window on the television, radio, and cable portions of that industry. We have no intention of closing that window.”

Southam’s mainstay is its newspaper holdings and magazine business in Canada, but it also has investments in printing, book retailing, and trade and business information services, including a wire service.

Rogers, the country’s largest cable company, was offering $35 a share for Southam’s holdings, a bid worth $417 million. A takeover by Rogers, which has extensive radio and television holdings, would have required the permission of the federal broadcast regulator, the Canadian Radio-television and Telecommunications Commission.

THE MUCHMUSIC NETWORK has renewed for three years its affiliation with Rogers Cable systems Inc., the largest cable operator in Canada. The move ensures that MuchMusic will continue to be available to 1.5 million cable homes in Toronto and Vancouver.

Maple Brie features short items on the Canadian music industry. Information should be submitted to Kirk LaPolette, 83 Hamilton Ave., Ottawa, Ontario, Canada K1Y 1B3.

Bernard Bragg has won critical acclaim as an actor. He has never heard applause.

Bernard Bragg is a co-founder of The National Theatre of the Deaf. He has performed on television and Broadway and was an artist-in-residence at the Moscow Theatre of Mimicry and Gesture. He has studied under Marcel Marceau and taught workshops at Harvard University.

Believe in them. Break the barriers.
PRESIDENT’S COMMITTEE ON EMPLOYMENT OF THE HANDICAPPED, WASHINGTON, D.C. 20210
PRODUCED BY THE SCHOOL OF VISUAL ARTS PRESS, LTD.
Leslie: Sticking To Fundamentals

BY MARK MEHLER

The cataclysmic events of Oct. 19-26 haven’t diminished Cy Leslie’s enthusiasm for the entertainment industry. After 70 years in the business, the former chairman and founder of Puckowick Records (1953-77), president of CBS Video Enterprises and founder/chairman of the MGM-UA Home Entertainment Group has in recent years been devoting his full attention to investments, mergers, and acquisitions in his capacity as chairman of the Leslie Group.

While many large investors head for the hills and others put their faith in esoteric portfolio holdings, Cy Leslie is a traditionalist, still prowling opportunities in fundamentally-sound, undervalued companies. In this interview, Leslie describes equity market developments and how they relate to his own philosophy of investing.

Q: Should the market meltdown be a prelude to a major recession, what impact do you foresee on the entertainment industry?

A: When all this abates, we’re still not going to know if this is the calm before the storm or the calm after the storm until we determine the direction of the storm itself. I think this is a time to hold on. If we move into a long recession, the major impact will be on those growth industries like cable television and certain segments of the computer industry, which have been driven not by basic bottom-line profit-and-loss multiples but by the ultimate potential of their assets—their film catalogs or cable outlets.

A downturn is going to make people twice as cautious about those kinds of riskier investments. On the other hand, I believe recorded music and home video are going to perform well. After a rare period of concentration in more stable industries with earnings histories. When people are confined indoors, they put their limited disposable dollars in these products. Maybe a consumer will buy only two compact disks instead of his full quota, but I don’t see a significant fall-off.

Q: Nevertheless, financial analysts believe the very definition of a quality investment changed on Black Monday (Oct. 19). Do you agree?

A: Blocks by their nature go up and down. An investor has always had to live with that fact. I’m still out there looking for interesting investment situations, where there is significant earnings potential based on a catalog or release schedule. Mostly, I look for opportunities to buy into the better-performing companies. I think there are three categories of companies. I see an advantage as a professional investor of having been involved on a daily basis over the last few years, in knowing how to do business, in knowing the business, and in knowing what the potential is in each instance. I believe that companies are stable, have excellent management teams and solid account bases.

Q: In home video and music publishing, you have two examples where we’ve witnessed heavy long-term consolidation. Will the turmoil in the primary markets dampen this trend?

A: I think it will, to an extent. Multiples will be way down, and smaller companies are going to try to merge into a big one, if they can. All companies are not going to be inclined to do highly leveraged deals or acquire other related businesses, and that will be the key to obtaining a reasonable-priced stock. There will be selective deals. The little entrepreneur who needs $2 million and can’t raise it, may try to get into some pricing, but overall, everybody is going to be more cautious about spending money or borrowing for some time. For the long term, in markets like video retailing, the outlook is still for the big to get bigger.

Q: It seems a sad day. Just when the home entertainment industry was carving a visible niche in the entertainment community, all this has to happen.

A: Again, for the long term, the trend will still be on getting the recognized value of music and video out from hiding. In 1983, we spun 15% of the home entertainment business off as MGM stock; the MGM stock was selling at $4; we spun off at $12 and raised about $60 million. The parent company got great value. I’m a big believer in getting this industry out before the public, and I think you’ll see more of these opportunities when stability returns to the market.

Q: What are the current activities of the Leslie Group?

A: A few weeks ago, we took an 8% interest in Kings Road Entertainment, a film company. I’m not mad about the film business, but it’s a diversification. We’re also making a venture-capital-type investment in Hands-On, an on-line computer software delivery company. Leslie Group owns about 300,000 shares of Shorewood Packaging, and we have a small investment in Coleco Industries. Leslie is also involved in the holding of two or three companies. Shorewood has done a great job in diversifying into industries outside music. All these investments are based on our belief that the companies are stable, have excellent management teams and solid account bases.

Q: Do all these changes make you wish you were back in an operations job, running a company and making decisions so much about daily stock fluctuations?

A: Basically, I love everything I do. I’m still involved in the running of music publishing, in the music industry, in investments. Of course, I miss operations, but I’ve only been out of it for a few months, and I might get back into it in the near future.

HMV Group Buys Music Studios

LONDON HMV Group, the record retailing division of Thorn EMI Home Electronics, has acquired the music division of_wallets LTD, a consortium of six record retailing stores in the Auckland, New Zealand area, for a reported $2.4 million price tag.

Leslie Group: 'We’re considerably strengthening our New Zealand base by this purchase. By adding Music Studios to our existing chain of 22 shops, we underline our position as market leaders with more than 25% of the New Zealand market.'

HMV Group is represented in the U.K., New Zealand, Denmark, and Canada.

Blockbuster Logs Profits

NEW YORK Blockbuster Entertainment Corp. has reported record third-quarter earnings and revenue. For the three months ended Sept. 30, the video retailer said net income was $1.38 million, or 32 cents a share, compared with a loss of $854,000, or a 35-cents-per-share loss, in last year’s third quarter.

Revenue for the three months was $12.1 million, compared with $2.03 million. For the nine months ended Sept. 30, net income was $2.81 million, or 78 cents a share, compared with a nine-month loss of $2.58 million, or a $0.01 a share loss.

Revenue for the nine months of 1987 was $28.39 million, up from $27.8 million in the comparable period of 1986.
Talented singer-songwriter, ex of the Sussman-Lawrence Band, releases a second set of starry-eyed, foot-stomping melodies, mainstream; as the album builds, the singer/songwriter, is as always, enthused about the material.

In its best year of recognition of George's 10th anniversary of George's death, Maury McRae, Larry Kant, and Jack Gilford head the buoyant cast, with conductor Michael Tippett. This is a bizarre, timeless collection of songs together with scholarly concern.

BOBBIE ROBERTSON


The magnetic sony-cajun-backpack-club feel of "Baby, Baby" is bolstered by the single Hot Shot Debut honors in its first week on the chart; Howard's emotive vocals propel "Crazy," "You Changed," and "That's What Love Is," a duet with label mate Gerald Levert, as well. Outstanding.

OUTLOUD

PRODUCERS: Mike Rodgers, Philippe Sasse, Faye Collier. Warner Bros. 25632

Hot triumvirate of Rodgers, Sasse, and Collins, a diverse group of songs with the same kind of spring in its step that vintage Chic boasted, albeit with a heavier beat. Lots of bounce per ounce on this debut, which will get a nice sendoff from lead single, "It's Love This Time."

VARIOUS ARTISTS

NOTES ON THE BIG BAND

PRODUCERS: Various. MCA 42805

As a teen, Starr scored in '85 with dance hit "Pickin' Up The Pieces," her debut for the more recent interest." What You See Is What You Get" and the new single, "Love In Bed," which is among the hits all included here is in English; Spanish take is also available.

DOC POWER

Locals Who Are It's AI's Power. Tony Endell Mercury 832-725

As a teen, her debut for the more recent interest. "What You See Is What You Get," and the new single, "Love In Bed," which is among the hits all included here is in English; Spanish take is also available.

The co-creator of "Switched On Bach" and still in the cutting edge of sophisticated synthesis and studio tricks provides an absorbing lesson on the evolution of the craft. Lucid talk illustrated by excerpts from her many albums maintains a high level of interest.
Congratulations Michael, from Pepsi.

The BAD news is very good. Michael Jackson's new single, BAD, has joined his album in the #1 position on the charts. Of course this comes as no surprise to us—we've been his #1 fan for years.

PEPSI. THE CHOICE OF A NEW GENERATION.

PEPSI, PEPSI-COLA AND "THE CHOICE OF A NEW GENERATION" ARE REGISTERED TRADEMARKS OF PEPSICO, INC.
the release date.

This summer, music industry eyes were focused on Epic's suit against CBS over over-play of a Michael Jackson single in hopes that a label victory might put fear in the hearts of other record companies. Three of the suit's four counts were dismissed because they dealt with copyright infringement, which is beyond the jurisdiction of the New Jersey Supreme Court. Epic is not pursuing the suit.

Although the Warner Bros. vs. KISS Los Angeles suit never went to court, the legal action apparently allowed the label to uncover the source of the Prince leak.

Despite this series of label moves, promotion executives differ on whether things are worse than in years past.

Epic VP/promotion Dan DeNigris would not comment on the suit but says the leak situation has definitely gotten worse. “What I see is a lot of PDs spending major amounts of time and energy trying to find record leaks. Even early any way they can,” he says.

MCA senior VP/promotion Steve McQuillen says that problem only appears worse because it gets so much press. Eleven years ago when I was with Capitol, we had this problem with every Paul McCartney record ever released, but it never drew any attention.

One thing certain is that the situation has several ironies: Although label executives say they’d love to see a solution, most admit they’d prefer that solution to be a complete stoppage of record leaks.

Further, labels and artists are the ones most hurt by these leaks. Some stations feel slighted when to the punch and retaliate against labels and artists—regardless of the source of the leak—by boycotting songs or failing to report airplay. But the leaks also heighten the desire to try and find record leaks, thus benefiting labels and artists.

“I like to have this problem on all of my records,” says A&M VP/promotion Rick Stone—only half joking.

“The thing that’s interested me most in this area was Arista’s handling of Whitney’s album. That was exemplary,” says Stone. “We’ve had problems with Bryan Adams and Sting, but nothing like the bloodbath you hear about.” Sting is easily in that echelon of chill-out artists whose leaks abound, but Stone says that recent leaks of that sort have been relatively smooth release of his “Nothing Like The Sun” album.

“All our promotion people were in the right place at the right time. We had the right amount of respect from radio. We had discipline—and luck,” says Stone. “The only alternative is to keep the record in a safe-deposit box until release date, and that’s not too plausible. We feel that the leak problem is due to the length of the pipeline from press release to radio service.

As Arista’s Lewis explains, it is an infinite number of potential sources for leaks.

“It’s a two-way street here,” says Chrysalis VP/promotion Daniel Glass. “We’re trying to protect people, it’s a cheap way of gaining leverage with a programmer—but they are also shoring up their image by heightening the level of respect between our local staff and the programmers they deal with.”

Chrysalis issues another Lewis album next year, Glass says. “We’re going to be telling our plan to radio two or three weeks ahead of release and asking them then if they have any problems with that.”

What bothers Glass and many of his colleagues is the “incessant” motivation behind many early-play situations.

“It’s never for the listeners’ benefit,” says DeNigris. “Some stations are doing it now out of self-preservation because they think their competitors will have the record. Others are doing it strictly for the mental-warfare element against their competition.

Whatever the listeners don’t know who played it 10 minutes before whom,” DeNigris continues.

Summarizing the statements of sources around town in tight competitive situations, KBQQ “SQ” Houston PD John Lander says a solution to the problem won’t come from the radio side.

The chance to play a major record early is “too big a temptation; it’s the forbidden fruit,” Lander says. “You can’t dangle that in front of people with our mentality. We live on that aggressive edge. We’re always trying to get ourselves every advantage, which is hard when we all have the same music to play.

“We see this in the near future that’s going to relieve this problem,” Lander concludes.

If there is a ray of hope, MCA’s Meyer thinks it may shone from recently attempted efforts to sites of finding stations. “Possibly, some day programmers will become so ugly that a label might be injured to the point where they could substantiate it in court. And, it could come to the attention of the record companies, eventually,” says Meyer.

Owners and general managers don’t want to see any more litigation than they have to.

**FILL PROBLEMS**

(Continued from page 4)

Some accounts say the August flood in Chicago, which shut down a WEA warehouse, contributed to the firm’s shipping problems.

According to Syntax alone. Buyers log complaints about virtually every distributor.

On the West Coast, Mitch Perlass, director of purchasing for Show Industries (which operates City-1-Stop and 50 Music Plus stores), says PolyGram is “probably the worst.” As for Courtyard Records, says an industry executive, he adds that “files were bad from everybody.

In South, Record Bar’s Bennett says RCA/A&M/Arista has been particularly spotty, a problem he and other accounts attribute to reduced work at the firm’s manufacturing plant in Indianapolis. An executive at one of that distributor’s labels concedes the plant situation has caused some “major gaps.”

“One was trouble with [Sting’s new album] throughout the entire Southeast,” says Bennett. Joe Andrews, vice president and general manager of Spec’s, agrees.

Some buyers have voiced the chorus of complaints. One executive, who requests anonymity, says his one-stop has had problems with PolyGram and RCA for not wanting to give away everything, WEA on [LPs].

**VIRGIN MOVIE MUSIC**

(Continued from page 4)

Joe Strummer-penned soundtrack to “Walker.” In January, Morricone’s score for “Rampage” will be issued. Also due soon is a Nina Rota soundtrack to Fellini’s latest film production.

“If you look at the roster and see what’s coming out,” says Ayeroff, “from Nina Rota to Morricone to Ryuichi Sakamoto to Steve Reich to Joe Strummer—if you look at that, you’ll say, ‘That’s a real interesting, eclectic brew.’ That’s what we’re after.”

Other problems cited by buyers:

- LP shipments have been particularly slow, especially on hits that catch the market by surprise.
- “All LPs are gone!”
- “MCA is decent, but the time frame changes all the time,” says Show’s Perlass. “Sometimes it takes 15 days; other times it takes four days.”
- “We’re seeing a real problem for Show’s one-stop division.”
- “The buyer at one Midwest account says he has had problems with loose orders from CBS.

Great American Music’s Heilicher thinks many of the fulfillment problems can be attributed to distribution companies cutting their staff and operations in recent years. “When you’ve got thousands of retailers ordering and the manufacturer has to help them with their teardown, when the problem points, you’re going to have some backlog, especially this time of year,” he says.

Assistant in preparing this story was provided by Earl Paige in Palm Springs, Calif.

**HOT 100 SINGLES SPOTLIGHT**

A weekly look behind the Hot 100 with Michael Ellis.

**ONLY 13 RECORDS HAVE WON the combined Power Pick/Sales & Airplay since the award was introduced. Tiffany’s “I Think We’re Alone Now” (MCA) was the most recent winner in the Oct. 3 issue. With the song’s move to No. 1 this week, the perfect track record for combined picks is maintained: Every one of the picks has gone on to reach the No. 1 spot on the chart. Tiffany wins by a comfortable margin: Madonna’s “Causing A Commotion” (Sire) gains in sales points but loses in radio points, so the song stays at No. 2 without a bullet. Billy Idol’s “Mony Mony” (Chrysalis) bullets at No. 3, setting up a battle of Tommy James covers for No. 1 next week.

**T HE AIRPLAY POWER PICKS also have an impressive record of success. An updated analysis shows that 59% of the 70 winners have reached the top 10, 86% have reached the top five, and 57% of them have reached the No. 1. This week’s winner is Whitney Houston’s “So Emotional” (Arista), the third single from her album “Whitney.” The single jumps nine places to No. 38, with another 43 adds and moves of 35-20 at WYDD Pittsburgh; 25-13 at “K-97” New Orleans and 13-10 at KZOU Little Rock, Ark. The Power Pick/Sales goes to “Hourglass” by Squeeze (A&M); 87% of the 90 sales pick winners to date have reached the top 10.

**ELTON JOHN’S “Candle In The Wind”(MCA) is the Hot Shot Debut and enters two positions higher than Heart’s “There’s The Girl” (Capitol), although the latter is on more stations (see Hot 100 Singles Action chart, below). Since neither record has sales points yet, John’s higher debut stems from a slightly higher radio point total. Radio points are earned from the number of stations playing a record, the weight of those stations (larger stations have heavier weights), and bonus points earned from moving up station playlists.

**T HREE ARTISTS HIT THE HOT 100 for the first time this week. New label QMI gets its first Hot 100 entry, “Kick The Wall” by Jimmy Dar & Junction from Memphis, Tenn., which debuts at No. 79; Los Angeles rock band Stryper has its first Hot 100 single, “Honestly” (Enigma); and Van Ville and the Running Men, whose “(Baby Tell Me) Can You Dance” (A&M) bows at No. 81.

One other record label/new artist deserves mention: Michael Bolton is coming up with a winner with his second Hot 100 single, “That’s What Love Is All About” (Columbia). Bulleted at No. 40 nationally, it is already top five at nine reporting stations. The song moved 4-3 at “K-102” in his hometown, New Jersey. And Stef Rybak says this spot is top in requests, heavily but not exclusively female. Rybak calls the record “a classic ballad, a great emotional performance.”

**FOR WEEK ENDING NOVEMBER 7, 1987**


1-Frucht Gmbh Musikverlag, a music publishing company, formed by Thomas M. Kann and Claudia Grun. Cretzschmarstrasse 13, West Germany, D-6800; 49-69-7072827 or 49-69-779850. U.S. address: 347 Jamaica Lane, Palm Beach, Fl. 33480; 305-844-9888.

Third Image Advertising, an independent design and visual consulting firm, formed by Ioanoss to create such visual products as graphics and videos for the entertainment and corporate fields. 1190 Chapel St., New Haven, Conn. 06513; 203-557-0132.

Saddle Tramp Productions, formed by Theodore Godoll and John Tracy. Company offers multimedia services for public relations and photographic presentation materials. Other services are on-site media coordination and screenplay and musical evaluation. Suite A, 838 Springer Ave., Fort Worth, Texas 76114; 817-624-2300.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

Luncheon With Liza. Liza Minnelli, center, celebrates her new Telarc album with a press luncheon at New York's 21 Club. Also pictured are Robert Woods, left, co-producer and Telarc president, and Jack Henner, recording engineer and Telarc chairman.

EXECUTIVE TURNTABLE

(Continued from page 4)

tising and promotion for The Movie Machine of Group 1 Entertainment. Lesli Rotenberg is named publicity manager. She was senior publicist and computer software at Simon & Schuster.

HBO Video has made these appointments: Michele Zeitz is named director of sales and marketing communications. She was director of marketing communications with Matthew Bender & Co. Bob Kashur is appointed senior manager of creative services. He was creative services manager at Matthew Bender & Co.

Laura Sayegh is appointed manager of trade shows, meetings, and sales in executive development. She was sales meetings, exhibits, and promotions manager at Matthew Bender & Co.

Sam Pirnazar joins Viacom Mark Entertainment as vice president of marketing and sales. He was an executive management consultant to the company.

PUBLISHING. Robert D. Fead is named president and chief operating officer of the Famous Music Publishing Co., a unit of Gulf & Western’s Paramount Pictures Corp. Fead is president of Pacific Aire Video.

Phil Self joins Wrensong Publishing Corp. as general manager. He was previously with Tom Collins Music.

RELATED FIELDS. MTV Networks makes the following appointments: Lee Masters is named executive vice president and general manager, MTV Music Television. He was supervising producer, special programming.

Tracy Meyers of Marshall Cohen is appointed senior vice president, corporate affairs and communications, MTV Networks. He was senior vice president, research and corporate services. Joe Shults is named director, special programming.

Jonathan Bender is named editor, national business development, MTV Networks Group. He was senior associate, media consulting, with Alexander & Associates.

The City Music Hall Productions makes these appointments: Joe Plotkin is named director of outside promotions. He was associate producer at Monarch Entertainment Bureau Inc./John Scher Presents. Dawn Harris is appointed coordinator of outside promotions. She was in the music division of the William Morris Agency.

Jay Marciano is named vice president of MCA Concerts. He was director of entertainment for the Universal Amphitheatre.

Glen Event Draws 50-Plus-Sponsors

AIDS Benefit Rescheduled

NEW YORK Peter Glen’s AIDS research benefit, 90 Minutes For Life, has been rescheduled for 9 p.m. on Dec. 6 at Carnegie Hall. The retail consultant’s charity event had originally been slated for Dec. 8, but a scheduling conflict prompted the new date.

The benefit—which will feature a multimedia presentation by Glen—coincides with the annual exhibit held here by the National Assn. for Display Industries, Dec. 5-8, and the Western Assn. of Visual Merchandising, Dec. 9-17—co-sponsoring organizations. Glen’s drive has attracted additional sponsors from home entertainment entities, including the Video Software Dealers Assn., which, along with the National Assn. of Recording Merchandisers, is 90 Minutes’ co-sponsoring organization.

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FOR THE RECORD

In the Oct. 31 issue, Mary Kel- lerer was misidentified in an Exec- utive Turntable listing. She is senior staff editor of Reader’s Digest’s Recorded Music/Home Entertainment division.

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send Information to Calendar, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

CALENDAR

NOVEMBER

Nov. 2, The June Awards, O’Keefe Centre, Toronto, Canada. 416-593-2500.


Nov. 6-7, Administrative Conference Of The United States section "Broadcast Deregulation: The Results from Four Years of deregulation," University Club, Washington, D.C. 202-724-7020.

Nov. 6-7, Nightclub & Bar Expo International, Los Angeles, Calif. 213-659-5599.


Nov. 7, American Music Week: Song By Song By Sandeine Seminar, Singers Forum Founders, New York, Hilltop Lane, 212-814-1143.


Nov. 19-21, American Video Conference & Awards (with The Ninth Annual Billboard Video Music Conference & Awards), Hollywood Rose- well Hotel, Los Angeles, 212-722-2111.


DECEMBER

Dec. 5-6, MIDExpo, New York Hilton, New York, 212-239-5774.

Dec. 7-11, Video Expo Orlando, Hanna Vista Palace Hotel, Lake Buena Vista, Fla. 800-248- 5476.

A&M CHRISTMAS ALBUM

(Continued from page 6)

he and partner Sotobe entered into a licensing arrangement with the International Special Olympics Committee Inc., whereby the pair would write both an official theme song and march for this year's International Special Olympic Games held at South Bend, Ind., July 31-Aug. 8. Both a 12-inch EP and a "souvenir compilation album" featuring the theme song were planned, with profits from both to go to ISOCC.

The pair eventually approached A&M, says Lyons, with a declaration of intent to propose a supercompilation package to benefit the Special Olympics. "The suit alleges that A&M's offer was conditional on Lyons and Sotobe, initially about the possibility of label co-founder Herb Alpert, currently a record producer in Europe, and finally about a complete album package. Olin, claims the suit, was then presented with the pair's product proposal and a detailed marketing plan for the entire album. In November 1986, they allegedly met with Alpert to discuss the project and shortly thereafter, they mailed him a tape to submit a deal memo, overview letter, and "wish list" of artists they wanted for the album.

Simultaneously, says the suit, Shriver—son of Sargent and Eunice Shriver, head of Special Olympics International in Washington—entered into discussions with Vicky Iovine about a supercompilation for the Special Olympics. Vicky Iovine, a Special Olympics associate in California, is A&M's recording producer of the A&M album and wife of its executive producer, Jimmy Iovine.

In a detailed chronology, the suit claims that Lyons met with Sotobe in September, and later, Lyons and Sotobe met with Shriver in November. A&M eventually discreetly at A&M by Sargent Shriver, who allegedly phoned A&M's Alpert and called to "clarify" the understanding and "suggest changes.

As a result, says Lyons, a separate suit for slander was filed against Shriver, his son, and the Special Olympics by Lyons and Sotobe in U.S. District Court here July 7.

Furthermore, the pair claims, the proposed Special Olympics compilation was a "special allocations"—"A Time For Heroes," performed by Meat Loaf and Meat Loaf's close friend, Bob Seger. At 8:00 on the morning of March 17, Lyons claims he phoned A&M and asked to talk about the original proposal. According to the suit, Sotobe and Sargent Shriver are co-owners of A&M, which at the time of the event, was given short shrift and was instead replaced by a theme composed by Marinus Young, the son of A&M's founder, Jerry Wexler. The suit claims that the Special Olympics is a not-for-profit organization and that A&M is the largest for-profit organization in the United States.

Shriver denies recent rumors that the company had been sold. He says, however, that the company is in the process of expanding its operations and improving its profitability. He adds that the company is currently in the process of launching a new CD pressing plant at corporate headquarters in Wyastone Leys, Monmouth, U.K., Oct. 23. The facility, the first of its kind in Europe, began operating in mid-1986.

The company's second plant, in Cwmbran, Wales, and its third, in Charlottetown, Va., was opened in early 1987, and is able to produce a total of 4 million CDs a month, according to Galloway. However, the company plans to increase production to 6 million a month by the end of the year.

Garman denies the company was sold

changes at Nimbus

(Continued from page 6)

The Nimbus developments have no effect on its relationship with A&M, says executives of both companies. "Nimbus closed its original sales and marketing for A&M, says he is pleased with the "way Nimbus has been taken off," he says, "and what an impact the company has had on the business."

Garman says the lawsuit has been filed in the U.S. District Court for the Northern District of California and that it seeks to have the court declare A&M's contract with Nimbus to be invalid. The court has ordered A&M to produce a complete copy of the Nimbus software and to provide Garman with a written statement of its position in the dispute.

The U.S. Patent Office has granted Nimbus a patent on its software, but a legal battle over the patent is expected to delay the sale of Nimbus' software.

The Nimbus catalog currently includes about 100 CDs. The company usually adds titles to its list every six months. No LPs or cassettes are issued by the company.

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### Top Pop Albums

<table>
<thead>
<tr>
<th>Week Ending 11/7/87</th>
<th>Artist</th>
<th>Title</th>
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<td><strong>No. 1</strong>&lt;sup&gt;TM&lt;/sup&gt; <strong>1</strong></td>
<td>BRUCE SPRINGSTEEN</td>
<td>&quot;Tunnel of Love&quot;</td>
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**Artist & Label:**
- Billboard®
- Compact disk available.

**Note:** The Billboard Hot 100 chart is a weekly chart that ranks the top 100 songs in the United States, based on sales and airplay data. The chart is published by Billboard magazine and is a widely recognized measure of the popularity of music in the United States. The chart is compiled and published by Billboard, a division of Meridith Corporation. The chart is based on a combination of sales, airplay, and streaming data. It is one of the most widely followed music charts in the world and is a key indicator of the popularity of songs in the United States.
1877

On 8 November 1887 the disk record industry was born with the patents issued to

EMILE BERLINER
(born Hannover 20 May 1851, died Washington 3 Aug. 1929)

inventor of the
MICROPHONE ★ DISK RECORD & PLAYER ★ METHOD OF MASS-PRODUCTION FROM A SINGLE MASTER RECORDING

creator of
★ the word GRAMOPHONE, used for disk players throughout the world except in France & the Americas
★ the world’s most famous trade-mark, “His Master’s Voice”

co-founder of
★ VICTOR RECORDS (RCA) ★ DEUTSCHE GRAMMOPHON (Polygram) ★ GRAMOPHONE CO. (EMI)

MILESTONES IN THE HISTORY OF AUDIO ENGINEERING

1870 The Hammonia brings 19-year old Emile Berliner to New York. He later takes courses in electricity at The Cooper Union.

1877 On April 14 Mr. Berliner files his caveat in the patent office for the battery-powered loose-contact microphone. Penniless, he prepares his own application, later to be deemed unrivaled for its accuracy and completeness. The Bell System acquires the Berliner microphone which then is used in all the world’s telephones for the next 100 years.

1879 Then powerful Western Union Telegraph Co. acknowledges their Edison microphone patent (virtually a copy of Mr. Berliner’s) is worthless and agrees never to enter the telephone business, paving the way for the AT&T to become the world’s largest corporation.

1887 Emile Berliner invents the disk record and the method of mass-producing unlimited copies from a single master recording. He coins the word gramophone for disk players and introduces the word schallplatte (sound plate, or disk record) into the German language.

1898 Mr. Berliner with brothers Joseph and Manfred founds the now-giant Deutsche Grammophon Gesellschaft in a Hannover factory already in use by the brothers in making Europe’s telephones. That same year his emissary establishes Britain’s Gramophone Company Ltd. For many years England’s records are pressed in Hannover.

1900 Emile Berliner registers painter Francis Barraud’s design of his dog, Nipper, listening to “His Master’s Voice” on a Berliner gramophone. It soon becomes the world’s most famous trade-mark.

The theme of Europe’s giant 1987 Internationale Funkausstellung is 100 YEARS OF DISK RECORDS. Germany salutes Emile Berliner with a postage stamp and special cancellation. Network broadcasts and celebrations in Hannover and Berlin “honor the prophet in his own homeland.”

1913 Twenty-five years after the disk’s birth The (Benjamin) Franklin Institute, Philadelphia, awards his highest honor, the Elliott Cresson Gold Medal, to Emile Berliner.

1901 To commemorate Mr. Berliner’s court victory over the Columbia Graphophone Company, Eldridge Johnson names his newly-formed business, founded jointly with Emile Berliner, the Victor Talking Machine Company, soon to become the world’s largest.

1902 The world’s greatest singer, Enrico Caruso, seals the doom of Edison’s cylinder recordings by declaring that from that time on he will make only disk records. All other name artists soon follow. Disks become the foremost home-entertainment medium.

1987 The MAKER OF THE MICROPHONE AWARD is presented annually in memory of Emile Berliner to recognize “an outstanding contribution to the world of sound.” Any person or organization making any significant contribution to audio is eligible. The trophy will be presented only 25 times. To date, winners are:

ROLAND GELATT
GODFRED LIEBERSON
DR. HARRY F. OLSON
AT&T CO.
AUDIO Magazine.

KTB Radio
Recording Academy
Natl. Library of Canada
Garrard Engineering Ltd.
Dr. Ray Dolby

GEORG NEUMANN
EDGAR VILCHUR
NIPPON VICTOR CO.
PROF. CYRIL M. HARRIS
DR. PETER C. GOLDMARK

MINCOM DIV., 3M CO.
AVEN FISCHER
CHARLES CROS
FRANCIS BARRAUD
TELED GMBH

MAKER OF THE MICROPHONE AWARD ★ POST OFFICE BOX 921 ★ BEVERLY HILLS, CALIFORNIA 90213 ★ U.S.A.
BILLBOARD’S YEAR-END DOUBLE ISSUE

RECAPS 1987


ISSUE DATE: DECEMBER 26

HIGHLIGHTS IN THIS ISSUE:
- Top Stories of 1987
- Stars Pick the Hits
- The Critics’ Choice
- Was it a Hit or a Miss?
- Reviews of 1987
- Preview of 1988
- Winners Photo Gallery

PLUS: SPOTLIGHT ON COMEDY:
Records . . . Audio & Video Cassettes

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- Sydney

REMEMBER: THIS MUCH IN-DEMAND ISSUE IS READ BY EVERYONE IN THE BUSINESS!
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
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<td>110</td>
<td>Timothy B. Schmit</td>
<td>MCA 42019 (12.98)</td>
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<td>Love &amp; Rockets</td>
<td>Big Time 6061-1 (8.98)</td>
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<td>Elton John</td>
<td>Green G6 2143 (15.98)</td>
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<td>Crowded House</td>
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<td>Supertramp</td>
<td>A&amp;M SP 1518 (9.98)</td>
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<td>The Brandos</td>
<td>Relativity 87022 (15.98)</td>
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<td>The Alarm</td>
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<td>Motown 25510 (8.98)</td>
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<td>138</td>
<td>Pat Metheny Group</td>
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**Notes:**
- The Billboard Top Pop Albums chart is a weekly snapshot of the most popular records in the United States as of November 7, 1987.
- Artists and their releases are listed with the label and price as indicated.
- The chart includes a variety of genres from pop to rock, showcasing the diversity of music at the time.
NEW YORK—Music and video industry stocks were still being knocked around in the wake of the Oct. 19 market collapse, as several companies moved to shore up their share prices and guard against takeovers by buying back stock.

Analysts note that the threat of a hostile takeover is much greater in a raging bear market, as unreasonably low valuations can encourage opportunism.

Handelman Co., the largest rack-jobber of recorded music, which expects stock/share earnings in its second quarter ended Oct. 31, has announced plans to repurchase up to 500,000 of its 14 million shares at $10.75 per share. Handel- man, whose stock was trading as high as $34.37 in the 1987 bull mar-
ket, closed at $16.87 Oct. 28.

MCA Inc., whose stock closed at $35 Oct. 28, down 1.25 since Oct. 19, announced it will buy back 10 million of its 76 million outstanding shares. MCA, often rumored to be a takeover target, will buy the shares on the open market or through pri-
ivate transactions.

Also, Infinity Broadcasting an-
nounced its plan to acquire up to $5 million worth of its $200 million share secondary offering due to market conditions (see story, page 3). MTV Entertainment had previ-
ously shut down its initial public offer-
ing (Billboard, Oct. 31).

At the close of trading Oct. 28, most major music/video industry stocks were either level or down significantly from their Black Monday lows. A notable exception was Sony/NTV stock, which closed at $16.50 above its Oct. 19 closing price. Sources say CBS is close to an agreement to sell its records business to Sony Corp. (see story, page 1). Industry issues not faring so well

From Oct. 19-28 included MGM/UA, which closed Oct. 28 at $7, down $1.87 from its Oct. 19 closing price; Republic, whose stock fell $2.50 in that nine-day period to $9.50.

Still, the day after CBS chief executive Laurence Tisch and chairman William Paley were reportedly in favor of a takeover of the company, which had avoided the $600 million capital gains tax bite that would result from a sale to Sony. The recent tur-
mol in the stock market, however, has made that option much less pal-
able to CBS. CBS recently sent a letter to Sony asking that talks be re-

Although Sony’s previous offer had technically expired Oct. 14, sources note that the matter was never officially off the table. The fact that the $2 billion figure still applies, despite a 29% drop in CBS stock over the past several weeks, testifies to Sony’s strong desire to get into the home software business, analysts say. CBS, which traded as high as $226.25 in the past 12 months, closed Oct. 28 at $163.

“Tisch is a very smart compa-
yny, is still prepared to pay in the neighborhood of $2 billion, that has to be taken as a good offer,” says a financial analyst who believes Sony’s bullishness could be encouraged by other potential mu-

Sony spokesmen in the U.S. say the $2 billion figure represents the upper end of a negoti-
ating range. He adds that Sony’s continuing interest reflects “our long-term strategic plan to grow and expand in the music and video market.” The acquisition of a major American label fits well into that strategy.

As for CBS, its renewed interest in the Sony offer is in keeping with Tisch’s philosophy. “Tisch is a con-

B.NONE TALKS HEAT UP (Continued from page 1)

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CBS officers, meanwhile, denied any connection between the plan to turn CBS Records’ domestic opera-
tions into a wholly owned subsidi-
ary and the Sony talks (Billboard, Oct. 31). Officials say the move was planned well before the Sony bid.

There are some tax ad-
vantages in breaking out the domes-
tic subsidiary, sources say.

DUNHILL COMPACT CLASSICS (Continued from page 6)

Blonstein says, “Our immediate goal is to be able to purchase catalog, both domestic and international. We would then slowly move into film and publishing, and I emphasize ‘slowly.’”

Dunhill will continue to enlarge its current catalog of CD-unique collect-
ions, which now number 27 releases on the Dunhill Compact Classics label and another 10 discs under the Gar-
denesque label, of which 24 have been prepared for the ABC/PARAMOUNT and Imp-
ulse labels.

In two weeks, the label will also market a limited-edition 8-inch single of Charles “America The Beautiful.”

POLYGRAM, ISGRO DROP SUITS (Continued from page 6)

ular settlement. PolyGram would not comment further on the matter, and Isgro could not be reached for comment.

According to the statement by Is-
gro and PolyGram, disclosures made during pretrial proceedings played a major role in the settlement and dismis-
sion of the case. The plaintiffs, however, have been in contact with PolyGram and in PolyGram’s decision to drop its counterclaims against Isgro.

The statement notes that the pro-
cedings disclosed that “PolyGram did not consent to an investigation of independent record promotion by the RIAA and that PolyGram was not represented during any portion of a RIAA meeting in which PolyGram, Isgro...and Quirkorses Promotions Inc. have been voluntarily dismis-

PolyGram’s counterclaims, filed last January, accused Isgro of fraudulently inducing PolyGram to pay him fees for independent prom-
motion services it did not receive.

Frontier Booking International’s Ian Copeland talks with Billboard...see page 23
November Hot Album Releases

Seventeen albums are slated for release in November by artists who hit gold or platinum with their last studio album. An asterisk indicates simultaneous CD release.

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<td>Nov. 10</td>
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Earth, Wind & Fire returns in full force (more on that Columbia group later) on the same day with "Touch The World." The group line up includes Philip Bailey and Maurice White, who produced or co-produced six of the tracks. The leadoff track, "System Of Survival," is currently one of the hottest singles at black radio.

Sheena Easton's Force. The group played a large role in propelling Lisa Lisa & Cult Jam to superstardom, and Columbia is on intent on gaining the same ground with Force, via the release of "Sheena in the Force of it." Hence, a big push is on for "Guess Who's Comin' To The Wedding," due to the store nearest you Monday (2).

The label has set two big country releases for November, Parton's "Randy Half Money," and Kenny Loggins' "Cajun Humor." Parton's record, due in stores Nov. 23, is her first since her successful collaboration with Ronnie Milsap 1986. It includes "Try," and her ABC-TV show, "Dolly," went on the air. Frickie's album, coming Nov. 16, was produced by some of the biggest names in Nashville, Billy Sherrill and Jim Ed Norman among them.

PolyGram's country product includes the Kenyon's "Hymne." The Monday (2) release features Kenyon's version of label mates Boone's "Never Say Goodbye," a popular hit to drive traffic from the group's eight-timelapse "Platinum Skies Slayer." Gerry Woo, a black act on the album, also has a version of the song on his upcoming album, "Listen To My Heart Beat." That record, which originally had a Nov. 16 release date, has now been held back until the new year.

What has the potential to become one of the biggest hit movie/soundtrack combinations ever in Columbia's "Less Than Zero." The film, based on the best-selling novel by Bret Easton Ellis, stars Brad Packer Andrew McCarthy; the Columbia album features the Bangles, Poison, Aerosmith, Oran "Juice" Jones, L.L. Cool J, and Roy Orbinson and has a Nov. 16 street date.

Among the month's other soundtracks are MCA's "Hail Hail Rock N' Roll" and Virgin's "Walker." The music for the latter, coming Nov. 23 on Virgin's new "Virgin Movie Music label, was primarily composed by the Clash's Joe Strum. The regular ten are, however, the Keith Richards-orchestrated tune to Chuck Berry, featuring special guest Robert Cray, Eddie Clanton, Julian Lennon, and Ronstadt; it's due Monday (2).

Ronstadt's own "Canciones De Mi Padre," on Asylum, arrives Nov. 15. The all-Spanish album of Mexican ballads was produced by her long-time mentor, Peter Asher, with Rubin Fuentes.

Also from the Elektra distribution network comes Dokken's "Back For The Attack," aptly named considering the power group's platinum success with its last album, "Under Lock And Key." The Elektra record comes out Friday (6).

The "Inside Information" on another hard rock outfit is that that's the title of Foreigner's new Atlantic album, which has a Nov. 16 release date. The record was, for the first time, produced by the group's Mick Jones; in addition, the album puts to rest any speculation that Jon Gramm has left the band. Following his success "Ready Or Not" solo set, Gramm rejoined Foreigner.

Man With a Mission has returned to the fold. The longtime Arista artist left the label in 1985 to make one record for RCA; now he's back on Arista with "Swing Street," which was a Nov. 17 release date.

Leading this year's wave of black product is Wonder's new album, "Characters," reportedly the first installment of a two-record series. The Motown groom will be a duet with Jackson called "Get It." Jackson is tied to two other holiday release dates, playing a concert at a Motown greatest-hits package of his early material. The former will be released Nov. 16; the latter arrives Nov. 30.

Another black artist whose November release is likely to cross over is Ben E. King. "Save The Last One For Me," due Nov. 11 from EM-Manhattan, contains redone versions of some of his hits as well as all-new material. The record's producers include Mick Jones, John Paul Jones, and Lamont Dozier.

Coming Nov. 16 is Gladys Knight & The Pips' "My True Friends," an ABC release. The group is known for songs produced or co-produced by Frank Wilson and Lamont Dozier, and since this is their first for ABC, it comes as no surprise that it's a duet with Jackson called "Get It." Jackson is tied to two other holiday release dates, playing a concert at a Motown greatest-hits package of his early material. The former will be released Nov. 16; the latter arrives Nov. 30.

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NEW YORK A graphic video-ette scathing focuses on the allegedly anti-social themes found in rock music is being marketed to video dealers by the newly formed Music Resource Center. The 30-minute video, "Rising To The Challenge," was co-produced by Lynn Noffz, the ex-wife of cartoonist Vince Coyne, the Ohio-based nonprofit group that tracks explicit lyrics in rock. Priced at $24.98, the video originated from a slide show that had been presented to several parents by the PMRC. It was produced and narrated by Bob DeLoss, director and founder of the PMRC.

The packaging of the video, featuring a concert picture of Motley Crue singer Vince Neilsen, cautions the contents of this video may be very shocking. Indeed, through the use of still photos, song lyrics, and comments made by popular kids in fan magazines, the video powerfully chronicles behavior that, according to the video, tells young people "drug abuse is OK, sex is a wild one, and violence is an acceptable form of behavior."

"It highlights the excesses and education parents care about to what their children are being exposed to," says Jennifer Norwood, executive director of PMRC. "We're not saying what's right or wrong; we just think parents and consumers should have enough information to make their own value judgment."

Norwood says profits from the video will be used to help finance the activities of PMRC. The video documents work by a variety of leading rock acts, including John Prine, the Talking Heads, Twisted Sister, Prince, W.A.S.P., and the Rolling Stones. It does allow, however, that there are some rock artists who "offer positive thoughtful ideas in their music." Among those mentioned are: Bob Dylan, Bruce Springsteen, Stevie Wonder, and Dire Straits.

Although most of the material mentioned in the video is quite dated, "it still is still relevant," says DeLoss. "The point is there are a lot of parents and a lot of people who have lost sight of the music and entertainment world. It's important to help children make the right decisions. We don't advocate anything illegal. What we would encourage is a process of education."

The video is brought by Spade Art Distributors, a Belleville, Mich., wholesaler specializing in Christian books and video. The company was approached by Chuck Muroy, says the tape—which features four-letter words, frontal nudity, and bondage photos—is likely to "shock some people."

Still, he says the tape "gives people a real sense of what kids are seeing."

The British Government was set to unveil its new copyright bill Oct. 30 with no provision—despite prior government support—for a blanket-tape levy. Also, a clause in the current act making it illegal to reerald commercial records and tapes without permission of the copyright owner is not rescinded. Although deemed unenforceable, the clause keeps the U.K. in line with provisions of the Berne Convention.

FOLLOWING THE LEADER: The flip side of Brad Hunt's promotion to senior VP of promotion at Elektra Records is that longtime promo honcho Dave Uriso is no longer with the logo. Following Mike Bone's departure to the presidential seat at CBS/Urso, Uriso left his West Coast VP of promotion post in Los Angeles in July to be senior VP on the East Coast.

AND NOW THE VIDEO: CBS/Fox expects to have a one-hour "1982 World Video Series" in stores Nov. 13. The $19.95 project, in association with ABC Sports and Major League Baseball, is a 28-minute film which contains exclusive footage not shown on TV! Past The Twins won it in seven games.

TRIBUTE: In kind and humorous word and, best of all, affecting music, John Hammond, the record producer and discoverer of legendary talent who died in July, was paid tribute at Saint Peter's Church in Manhattan Oct. 24. Pete Seeger sang—as did the invited guests—"We Shall Overcome"; Stevie Ray Vaughan played a bluesy guitar solo; and pianist Adam Mackowicz played his own. Chicago blues-composer and gospel singer Marion Williams praised Hammond by praising the Lord with feeling and stamina. Perhaps most touching of all was Bruce Springsteen's rendition of Bob Dylan's "My Back Pages" at the first ever "Forever Young." The tribute was put together by Hammond's longtime assistant, Mike Harris.

FURY WAS ABSENT at a "Raising On Rock And Roll—The Sound And The Fury" symposium Oct. 27 at the National Press Club in Washington, D.C., hosted by the Parents Music Resource Center. While keynotes U.S. Surgeon General C. Everett Koop didn't mention music in his talk, conference opener Dr. Richard Narkewicz, president-elect of the 50,000-member American Academy of Pediatrics, and that overall he voices the music industry, although he supports PMRC's crusade to reduce the "potentially harmful effects" of explicit music and videos.

A LABEL OF ITS OWN: International Book & Record Distributors has a new line to handle its own just-founded record label, which has been labeled, Inc. Chairman Ron Copeland is chairman of the board.

I.R.S. Adds Film, TV Arm

LOS ANGELES I.R.S. Inc., the group of companies chaired by I.R.S. Records founder Miles Copeland, has launched an independent film/television production company. The new company, I.R.S. World Media, recently concluded a four-picture theatrical distribution deal with New Line Cinema as well as a separate domestic video home distribution agreement with RCA/Columbia Tristar Home Video. Production of its first feature-length release, "The Decline of Western Civilization: The Metal Years," directed by Penelope Spheeris, is under way in Los Angeles. The film is expected to be released in March 1988. In addition to film and TV production, I.R.S. World Media will be involved in home video, music video, and cable, including the monthly I.R.S. MTV series "The Cutting Edge Happy Hour."

Heading the company will be president Paul Collemban and president Daniel Raskov. I.R.S. Inc. chairman Copeland is chairman of the board.

It's the latest in a series of moves by the former real estate magnate to diversify I.R.S., which has released two RIAA-certified gold albums. It is the first step in Copeland's plan to launch a new company that specializes in ancillary markets for I.R.S. Records, recently set up as director of late-night television and specials production. With a move to New York, Copeland worked as an assistant to Peter Guber and Jon Peters at PolyGram and latterly as a story editor for director Richard Donner. I.R.S. World Media has headquarters in West Hollywood, with branch offices in New York, London, Paris, and Universal City, Calif.

Valerie Bihrar

I.R.S. Adds Film, TV Arm
MCA Records is very proud to announce the label debut of Gladys Knight & the Pips. All details of their new album, "All Our Love," are available. The album features their first single, "Love Overboard," and is produced by Reggie Calloway & Vincent Calloway. Executive producers are Gladys Knight & Bubba Knight. The album is available on MCA Compact Discs, Cassettes & Records.
THE NEW ALBUM FROM BRYAN FERRY

FEATURING THE SONG "THE RIGHT STUFF"

PRODUCED BY PATRICK LEONARD, CHESTER KAMEN & BRYAN FERRY.

ON REPRISE RECORDS. Cassettes and Compact Discs.

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