U.S. Consumers Going ‘Gray Market’ To Buy DAT Decks

BY STEVEN DUPLER
NEW YORK While Congress considers the fate of digital audiotape recorders, DAT machines are already finding their way into the hands of U.S. consumers.

Several U.S. audio hardware retailers now offer a wide mail-order and in-store selection of "gray-market" DAT decks to anyone who can afford the hefty average price tag of $2,000, even though Japanese manufacturers have not begun exporting consumer DAT recorders to this country.

There is no law against importing DAT machines to this country; however, foreign manufacturers and their U.S. subsidiaries have held back so until Congress resolves the pending Copycode legislation that would require DAT decks to incorporate an antidualization chip. The National Bureau of Standards is currently testing the Copycode chip and may report on its conclusions before the end of the year.

According to one DAT dealer, the (Continued on page 78)

Two Pro-DAT Groups Are Born In Los Angeles

This story prepared by Dave DiMartino and Chris Morris.

LOS ANGELES The formation of two new prodigital-audiotape organizations was announced at a press conference at Westlake Audio Studio here Nov. 4, while members of the National Academy of Songwriters, the Recording Industry Assn. of America, and others picketed outside.

Formed under the auspices of the Home Recording Rights Coalition, a home-taping advocacy group, the two new groups—Musicians for DAT and Independent Record Labels for DAT—claim to represent more than 200 musicians and (Continued on page 87)

CBS, MCA Close Configuration Gap

BY KIRK LAPCINTE
OTTAWA In a move to discourage experts that hurt its sister companies in the U.S. and elsewhere, CBS Records Canada is increasing its wholesale price on LPs and tapes. At the same time, MCA Records Canada has cut the suggested list price (CONSCIOUS) on compact discs because it will no longer depend on imports.

Ironically, the two unrelated actions have narrowed the gap between CD and LP/tape prices at those labels.

Other companies may follow the lead of CBS and MCA in closing the configuration price gap, mainly in response to consumer dissatisfaction with CD prices and foreign parent-company dissatisfaction with the ever-increasing numbers of Canadian pressings making their way into other markets.

Some time in December, CBS will boost the basic price of LPs and tapes about $1 (Canadian) to an average of $8 to discourage exporting. (The Canadian dollar is worth about 78 U.S. cents.) Only Canadian sales will qualify for account discounts, the company says.

Meanwhile, MCA has chopped 20% from the suggested list price of its front-line CD product. The $19.98 (Canadian) list price, the lowest among Canadian firms, is made possible by a new deal MCA has with (Continued on page 88)

Gabriel, Genesis Top Nominees In Video Awards

NEW YORK Peter Gabriel and his former band, Genesis, are the dominant finalists in the ninth annual Billboard Video Music Awards, racking up eight nominations apiece.

New Capitol act Crowded House also scored big, with six nominations. Prince received four nominations, as did Janet Jackson. A surprise contender is Geffen group XTC, which picked up three nominations for its "Dear God" clip.

The prizes will be presented at an awards gala on the last night of the first American Video Conference, which will be held Nov. 19-21 at the Roosevelt Hotel in Los Angeles. The AVC is a joint effort between (Continued on page 41)
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Mr. Gore Goes To Hollywood

Execs Press Sen., Wife On Censorship

BY KEN TERRY

NEW YORK An Oct. 26 meeting between Sen. Albert Gore, D-Tenn., his wife, Tipper, and prominent members of the Hollywood entertainment industry was poorly attended by California supporters of Gore's presidential aspirations, says Page Crossland, spokeswoman for the senator's campaign organization.

Nevertheless, the 30-35 attendees at the meeting, invited by MCA Music Entertainment Group president Irving Azoff, television producer Norman Lear, and rock star Don Henley, heard not about Gore's plans on how to build a country, or the economy but about his wife's controversial attitudes toward rock music lyrics.

Tipper Gore is one of the founders of the Parents' Music Resource Center, a group of politically connected women who two years ago persuaded record labels to promise they would place warning stickers on albums with suggestive or violent lyrics (see PMRC co-founder Susan Baker's Commentary, page 9). Earlier this year, they accused the record companies of carrying their part of the Stolen Bargain, and since then, with the aid of the National Parent-Teacher Assn. and the American Academy of Pediatrics, they have mounted sporadic attacks on the music industry.

While Gore played second fiddle at the meeting, the MCA's Los Angeles headquarters, the official statement released by his campaign on Nov. 4 left no doubt that he was concerned about his image among show business folk. Referring to the Sept. 1985 Senate hearings on "porn rock," at which Tipper Gore testified, the statement said, "As a member of the Senate Commerce Committee, I took part in the hearings, but played no role in generating the hearings or selecting witnesses. It's correct that the Gorees feel the Senate hearings "sent the wrong message," and they have always felt the same way." The Hollywood powwow raised speculation that Tipper Gore would be willing to back away from the PMRC in order to help her husband's chances of winning the presidency.

'Show-biz people shape opinion'

"We're certainly not the worst person in the federal government, but I just personally feel that no amount of lunches or charming conversations make up for continuing confrontation on the part of the entertainment industry.

"He's certainly not the worst person in the federal government, but I just personally feel that no amount of lunches or charming conversations make up for continuing confrontation on the part of the entertainment industry."

(Continued on page 86)

Heavier Penalties For Piracy And Counterfeiting

At Last, U.K. Gets New Copyright Bill

BY MIKE HENNESSEY

LONDON The new British Copyright Designs and Patents Bill, published Oct. 30, was presented by Kenneth Clarke, minister for trade and industry, as a body of legislation safeguarding "protection for creativity without restricting competition and providing an improved system of protection for intellectual property until well into the next century."

The bill—which runs to 190 pages, contains 277 clauses, and has been in preparation for 14 years—effectively repeals all previous British copyright law, the last revision of which was in 1964.

The most significant features for the music and home entertainment industries are the removal of the statutory mechanical royalty license for regular commercial recordings, an exception for computer software and satellite broadcasts, recognition of the moral rights of creators, and heavy penalties for piracy and counterfeiting.

Conspicuously absent from the bill, which contains 277 clauses, and has been in preparation for 14 years—effectively repeals all previous British copyright

Claiming that the new legislation is "the most up-to-date copyright law anywhere," Clarke said it would make the intellectual property system more accessible and relevant to the needs of British business.

The abolition of the statutory mechanical royalty of 6.25% on sound carriers brings Britain in line with Continental Europe. The statutory royalty subject to negotiation between record companies and music publishers and composers. This will leave Ireland as the only European country with a statutory mechanical royalty rate.

In the U.K., the statutory royalty will remain operable for an interim period of one year after the introduction of the new bill in the summer to cover sound recordings already on the market.

The new bill, which is due to have its second reading in the House of Lords on Nov. 17, contains no legislation covering phonographic performance payments—the subject of recent protest by Britain's 850 radio stations (Billboard, Oct. 31)—but Victor Tarnofsky, a copyright expert, said this question could conceivably be the subject of additional clauses.

The abandonment of the idea of a blanket levy system to deal with the trend in Europe, where eight countries have already introduced such a provision, the most recent being Spain, whose blanket tape and hard (Continued on page 86)

EXECUTIVE TURNTABLE

RECORD COMPANIES. In a restructuring of its a&r department, MCA Records in Los Angeles names Kathy Nelson vice president, films/a&r. She was vice president, film music. Michael Goldstone is named senior director of a&r. He was director of marketing with Backstreet/MCA Records. Mavis Brodey is named director of a&r. She was the head of BAP album rock promotions. Gene Sandblom is named associate director of a&r. He was music director for KRS-FM Los Angeles. Kathy Coleman is named manager of film music. She was an administrative assistant for the label.

PolyGram Records makes the following appointments: Paul Lucks is named vice president and general manager. John Curb is named West Coast regional manager. He was the head of his national promotion firm, John Curb Promotions. Sandy O'Conner is named Southwest regional manager. He was district pop promotion manager for Capitol Records. Bobby Young is named Southwest regional manager. He was the head of his national promotion firm, Bobby Young Promotions.

 Arbita Records makes two appointments in New York: Richard Sweert is named director, a&r, East Coast. He was previously manager, a&r, East Coast. Mitchell Cohen is named director, a&r, East Coast. He was a&r consultant for the label.

CBS Records/Nashville appoints Debi Fleischer to the position of manager, regional country marketing, Central region. She was manager, secondary promotion, for the label. Steve Massie is named manager, regional country marketing, Midwest region. He was owner and operator of an independent promotion company called Team One Promotions.

Rick Alden is named vice president of national CHR promotion for Elektra Records in New York. He was national promotion director in Philadelphia.

Capitol Records names Hank Talbert vice president, promotion, black music division. He was previously vice president of Huss Productions.

Howard Berman is named international marketing director for A&M Records. He was marketing director for the label's U.K. company.

EMI-Manhattan Records names Peter Ritchie manager of product management. He was director of European promotion for the EMI group in London.

Jeanne Mattiussi is named national director of video development and production for RCA Records in New York. She was director of artist and video development in the West Coast division of Columbia Records.

HOME VIDEO. CBS/Fox promotes Francesca Barra to vice president of international program acquisitions in London and New York. She was manager, U.K. acquisitions, for the company.

Jim Brown is named national sales manager of Magnum Entertainment. He was previously in sales at Continental Video.

George Steele III is appointed president of Pacific Arts Video Distribution. He was vice president, director of marketing.

PUBLISHING. Danny Strick is named vice president of a&r/MCA Music Publishing in New York. He was director of East Coast operations for CBS Songs.

SESAC Inc. names C. Dianne Petty director of affiliate relations. She was previously vice president. Steve R. Gordon joins the legal staff of SESAC Inc. in New York. He was associated with the law firm of Rarp.

(Continued on page 50)}
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**Wооdу Hеrмаn Dеаd At 74**

**Bу PЕТЕR KЕЕРNЕWS**

NEW YORK Woody Herman, who led one of the greatest big bands of the swing era and remained active as a band leader until earlier this year, died Oct. 29 in Los Angeles. He was 74.

Herman was in poor health for some time and had not performed since March. The veteran band leader, whose recent health and money problems made headlines, was hospitalized Oct. 1 with congestive heart failure and was reported near death. A life-support system had been keeping him alive.

Herman, whose main instrument was the clarinet—he also played alto and soprano saxophone and sang—was never considered a great jazz stylist. But he was one of the most important and influential band leaders in jazz—and one of the most beloved. During his 50 years, Herman offered exposure and encouragement to young musicians, and his contributions helped keep the sound of his ensemble thoroughly contemporary—and helped him retain both his youthful enthusiasm and his popularity, even during the years when big bands were out of fashion.

Once one of the most visible performers in New York, Herman found himself back in the public eye in September when he was threatened with eviction from his Hollywood Hills, Calif., home for nonpayment of rent. (Continued on page 75)

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**‘Dirty Dancing’ Topples Superstars, Tommy James Remakes Grapple For No. 1**

by Paul Grein

IN THIS WEEK'S battle of the superstars between Michael Jackson's 'Bad' and Bruce Springsteen's 'Tunnel of Love,' the surprise winner is--'Dirty Dancing.' The RCA soundtrack jumps to No. 1 on this week's Top Pop Albums chart, bumping Springsteen to No. 2 and Jackson to No. 3.

The soundtrack hits No. 1 even before its smash single, Bill Medley & Jennifer Warnes' "(I've Had) The Time of My Life," which jumps to No. 5 on this week's Hot 100.

"Dirty Dancing" is the second movie soundtrack to top the charts in the past two months, following "La Bamba." It's the 10th soundtrack ever to reach No. 1 in the past 10 years. The others were "Saturday Night Fever," "Grease," "Charlie's Angels," "Flashdance," "Footloose," "Purple Rain," "Beauty and the Beast," and "Top Gun."

We might add that "Dirty Dancing" is RCA's first movie soundtrack to reach No. 1 since "The Sound Of Music," which hit the top spot 22 years ago this week. That blockbuster went on to spend 10 weeks in the top 10. Top that, "Dirty Dancing."

REMAKEs of old hits by Tommy James & the Shondells hold down the top two spots on this week's Hot 100. Tiffany's "I Think We're Alone Now" is No. 1, the third time the Billy Idol's "Mony Mony" moves up to a bulbeted No. 2.

Both songs were written or co-written by Ritchie Cordell, which makes him the first person to have writing credits on both of the top two pop hits since Barry Manilow scored in August 1986 with his own "Kiss" and the Bangles' "Manic Monday."

Only four other songwriter or songwriting teams in the rock era have had two pop hits since Prince scored in August 1986 with his own "Kiss" and the Bangles' "Manic Monday."

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Seasonal Strategies. Senior executives from Atlantic Records recently promoted the Christmas sales theme Atlantic Delivers The Holiday Hits during a national tour of marketing meetings. Shown standing, from left, are Peter Stockec, WEA regional sales vice president/New York branch manager; Dave Gloew, Atlantic executive vice president/general manager; Mark Schulman, Atlantic vice president of creative marketing services; Rick Cohen, WEA vice president and监督管理; Sylvia Rinco, Atlantic vice president of black music operations; Russ Bach, WEA executive vice president of marketing development; Vince Faraci, Atlantic senior vice president; and Dennis O'Malley, WEA sales manager/Boston marketing. Shown kneeling, from left, are Perry Cooper, Atlantic vice president of artists relations/ media development; Nick Maria, Atlantic national sales manager; George Rossi, WEA executive vice president of marketing, and Jim Gallo, Atlantic director of merchandising.

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**‘Bad’ Leaps To Triple Platinum**

**Beastiе Boys Lead October Parade**

by Paul Grein

LOS ANGELES Michael Jackson's "Bad" is the fourth album in just over a year to be certified gold, platinum, double platinum, and triple platinum simultaneously. The album, which dipped to No. 3 on this week's Top Pop Albums chart, will be certified Monday (9) at all four sales levels.

The other three albums to achieve this feat since October 1986 are Lionel Richie's "Dancing On The Ceiling," the Rolling Stones' "Third Stage," and Bruce Springsteen & The E Street Band's "Live 1975-85."

The certification, by the Recording Industry Association of America, is first tangible evidence—apart from chart numbers—of the success of Jackson's album in the marketplace. One sobering note: None of the other three out-of-the-box hits of the past 13 months have reached the 5 million mark in U.S. sales.

In the October RIAA certifications, the Beastie Boys' "Licensed To Ill" became the first album to top 4 million-sales mark. Both "Ill" and Run-D.M.C.'s "Raising Hell" were certified for sales of 3 million in April.

The "Dirty Dancing" soundtrack, which jumps to No. 1 on this week's Top Pop Albums chart, was certified gold and platinum simultaneously in October. It's the third year's platinum soundtrack, following "Beverly Hills Cop II" and "La Bamba." That makes it the number of platinum soundtracks in each of the past two years. "Top Gun," "Rocky IV," and "Stop Making Sense" went platinum last year, "Miami Vice," "Vision Quest," and the original "Beverly Hills Cop" scored in 1985.

Two other albums were certified gold and platinum simultaneously in October: John Cougar Mellencamp's "The Lonesome Jubilee" and Def Leppard's "Hysteria."

But another perennial platinum (Continued on page 78)

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**70% Of Nimbus Acquired**

by IS HOROWITZ

NEW YORK U.K. publishing conglomerate Maxwell Communications will acquire a 70% share in Nimbus Records for about $41.5 million (24 million pounds) under terms of an agreement reached by the two companies Nov. 1. The first test of Maxwell, publisher of such mass-circulation British tabloids as the Mirror and the Sun, is said to focus primarily on the company's compact disk plants, the developing technology of CD-ROM, and electronics publishing.

Other than by providing an infusion of fresh funding, the Maxwell alliance will not affect Nimbus' recording operations, according to Adrian Farmer, label music director. These will proceed along lines already blueprinted. Nor will the move disturb the U.S. distribution arrangement with A&M Records, he says.

The tie with Maxwell was not entirely unexpected. In September, a company restructuring was set in motion following a buyback by Nimbus of a 25.5% share held by Montague Midland. Nimbus financial officials recently confirmed that he is seeking new financing (Billboard, Nov. 7).

Of the 24-million-pound investment by the Maxwell Group, 20 million pounds will be reinvested in Nimbus.

(Continued on page 75)

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**3 Ragtime Disks Released, 2 By Joplin**

**Biograph Issues Its 1st CDs**

by IRV LICHTMAN

NEW YORK Much of Biograph Records' product was originally recorded when the music industry was spinning at 78 rpm, but the label will be stepping briskly to the sound of compact disks in 1988.

Arnold Caplin, celebrating his 20th year as owner of the independent label, has issued his first three CDs—one of them featuring Biograph's best-selling piano roll music by Scott Joplin. By the time 1988 concludes, Caplin says, at least 33 more titles will be in session recording, some of which will be session recordings never released before on LP or cassette. And—in a major for musical departure for the label—some will be devoted to sheet music.

Caplin's selection of two CDs with all-Joplin piano roll programs—"The Entertainer" and "Epinal Syncopations"—is no random decision. Those and three other Joplin titles sold a total of more than 200,000 copies in LPs and cassettes in the aftermath of the 1974 release of the blockbuster film "The Sting," which played a major role in the interest of ragtime music, especially that of Joplin. Most of "The Sting" soundtrack was composed of Joplin works rear¬ranged by the film's producer.

The label's third CD, titled "The (Continued on page 86)
FULL FORCE—producers of Lisa Lisa and Cult Jam’s platinum smash, “Spanish Fly”—are in the house and they’re takin’ over with their new album, “GUESS WHO’S COMIN’ TO THE CRIB!!”

This powerhouse band’s back and ready to rock with their hardest B-Boy funk record ever—composed, produced and performed by FULL FORCE! And there’s even a song with Lisa Lisa on vocals!

With FULL FORCE on a hot streak with their productions for Lisa Lisa and Cult Jam and the new U.T.F.O. album, this is one that will break through the door and blow out the roof!!

FULL FORCE’S “GUESS WHO’S COMIN’ TO THE CRIB!!” FEATURING THE FIRST SINGLE, “LOVE IS FOR SUCKERS (LIKE ME AND YOU)” ON COLUMBIA RECORDS. CASSETTES AND COMPACT DISCS.
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(1 for each category)

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

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

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**Billboard Blue Ribbon Judging Panel**

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Heart

**Pop**

Pole Cetera

David Foster

Carole Bayer Sager

**R&B**

Muma

Billy Ocean

Deniece Williams

**Jazz**

George Benson

George Duke

**Gospel**

Andrae Crouch

Sandy Patti

Michael W. Smith

**Country**

Dwight Yoakam

Tommy Wynette

Roy Clark

**Latin**

Julia Iglesias

Manuel Alejandro

Juan Gabriel

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www.americanradiohistory.com
In two recent commentaries by Jello Biafra (Oct. 10) and Howard Bloom (Oct. 24), the Parents' Music Resource Center (PMRC) has been eminently labeled censored.

The record shows that the PMRC has never supported legislation, litigation, or censorship. We have repeatedly stated our position that the publication of a record is simply to provide more information for consumers to enhance their freedom of choice.

Instances where bands have had new albums out on the market, and all charges were dropped. The album, which was not labeled, did not contain just the word “profanity” as Bloom claimed in his commentary. Judge for yourself if these songs from the album should be sold to minors.

"...Just open those legs and let me get it..." I've got a big blackDick and it stays hard as a rock... This is some good pussy... Stop her with your tongue."

"We Want Some Pussy": "Me and my mothers like to play this game... Some call it the train..."

The Florida record clerk that was arrested for selling the "2 Live Crew" album and all charges were dropped. The album, which was not labeled, did not contain just the word "profanity" as Bloom claimed in his commentary. Judge for yourself if these songs from the album should be sold to minors.

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"We Want Some Pussy": "Me and my mothers like to play this game... Some call it the train..."
NAB Seeks White House Aid In Defeating Tax Proposals

BY BILL HOLLAND

WASHINGTON Urgent letters have been sent by the National Association of Broadcasters to top Reagan administration officials asking for help in defeating a section of the Budget Reconciliation Bill that the broadcasters call an unconstitutional tax on free speech.

NAB sent the letters to White House Chief Of Staff Howard Baker, Secretary James A. Baker III, and James Miller, director of the Office of Management and Budget, in opposition to the provision, which would slap at least a 2% sales tax on all broadcast-license transfers and higher penalties on those who sell stations within three years or fail to

'The taxes single out broadcasters'

honor fairness doctrine rules (Billboard, Nov. 7).

The bill was reported out of the Senate Commerce Committee "without notice or hearing," the NAB letter states. The letter outlines President Reagan's June veto of the fairness doctrine and the Federal Communication Commission's rejection of the doctrine as an unconstitutional abridgment of broadcasters' First Amendment rights.

In the letter, NAB president Ed-Fritts then turns his attention to the legal issues, saying, "We believe that a tax on radio users and an additional tax on broadcasters is discriminatory in nature and raises serious questions under the First Amendment and the 'equal protection' provisions of the United States Constitution. These taxes single out broadcasters for special taxation."

The letter is one of several frantic attempts by the NAB to rally support and allies in the passage of legislation that may be signed by Reagan if it passes the Senate Budget Committee. Opponents of the proposal in Senate and House conference committees were quick to attack the so-called broadcast-user-fee sections onto the bill at markup. The president has said that in light of the stock market plunge, he would be willing to work with congressional leaders on a compromise bill that would balance the budget and lower trade deficits.

The NAB has also sent a mailgram to heads of radio and television groups, legislative liaison offices, and executives of state broadcast associations. The major thrust of NAB's attack to convince senators that the section calls not for a user fee but a tax. Thus, NAB maintains, the proposal belongs in the Commerce Committee, because the latter does not have the power to impose taxes.

NAB's lobbying has brought a few rays of hope for broadcasters. Says one NAB representative, "We're getting good signals and bad signals [from Congress] now. Last week it was only bad—that defeating it was impossible, that it was a done deal."

The NAB official said that almost all senators have been contacted about the issue. "We're generating a hell of a lot of heat; they're hearing from broadcasters like they never have before."

In reaction to broadcaster pressure, Sen. Ernest Hollings, D-S.C., a longtime fairness doctrine supporter who engineered the amendments, has defended the proposals and their surprise attachment to the budget bill in a letter to his colleagues in the Senate.

NAB is trying to take advantage of the ire of Senate Republicans, who had no notice that the broadcast-amenment would be added to the bill.

The bill is not due to come before the Senate Budget Committee until the middle of the month, say insiders here. NAB hopes to spend that time creating enough of a fuss about the way the proposals are handled to halt their momentum.

If Wall Street steadies, the urgency surrounding the fate of the bill might ebb. But at least for now, Senate Democrats seem to have the trump card. NAB president Fritts says that as a result, broadcasters could become the victims of "the Congressional equivalent of a kangaroo court."

Wheeling Market Unites To Bring Bridge To Light

NEW YORK In a possibly unprecedented instance of broadcasters uniting for a cause, all stations in Wheeling, W.Va., joined to stage a live remote Oct. 31. The impetus was to raise money to buy and install permanent light on the famous Wheeling Suspension Bridge.

The national landmark is the oldest suspension bridge still in use in the U.S.; it was once considered the gateway to the West.

Air personalities from WWVA, WOVI-FM, WOMP-AM-FM, WHLX, WZMM-AM-FM, WEEL, and WKKW gathered for remote broadcasts on the bridge from 9 a.m.-noon on Halloween. Each station aired its normal fare until breaks, at which point talent announced where they were and why in a noncompetitive manner.

WZMM general manager Fred Gardini spearheaded the drive. He says cooperation from his competitors "was automatic right up front."

At the outset, Gardini says, "we agreed there would be no one-upmanship during the broadcast. We were all allowed basic signage but nothing that would make one station oust the other."

As such, the only giveaways on hand were $3,000 pieces of candy donated by the Kroger Co.

Gardini says the event was as much an awareness-raiser as a fund-raiser. A public-service campaign run by the stations, launched in October, has raised more than $7,000, says the GM, and a group of citizens going after corporate donations has brought Wheeling close to the $150,000 it needs to install lighting on the bridge.

Stations involved in the broadcast asked listeners to donate $1 each, and $2,500 was raised during the three-hour event.

The bridge-lighting drive is part of the Festival Of Lights, during which various spots in the city are illuminated from November through January. KIM FREEMAN

OUTA! THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

KCPL Salt Lake City PD Lou Simon sees "positively no burnout" on New Order's "True Faith" (Warner Bros.). "It's tested very well, proving palatable in all demos," he says. "And from a retail perspective, it's the No. 4 album in town." And if you're looking for adult female listeners in particular, Simon says that Natalie Cole's "I Live For Your Love" (EMI-Manhattan) "has to be the best record out there." He's also had good results with Men Without Hats' "Pop Goes The World" (Mercury), noting, "We get calls on it from 40-year-old women during midday and 15-year-old boys at night. This record is an out-and-out smash."

ALBUM ROCK

WYH Baltimore's Tom Evans is in love with Robbie Robertson's "Showdown At Big Sky" (Geffen) as well as many other tracks on the album. "With all the classic rockers in the forefront these days, it's great to welcome Robbie back into the fold," he says. And speaking of classic rockers, Evans rates George Harrison's album "Cloud Nine" (Warner Bros.) a winner. "This album is five cuts deep," he says. "And just like everyone else in the industry, I always felt that Jeff Lynne wanted to be a Beatle. He and Harrison have put together a great piece of work." A third pick from Evans is "Rain In The Summertime" by the Alarm (I.R.S.). "You may be thinking, 'Why should I play this in November?'" he says. "Well, it's one of the catchiest rock melodies I've heard in a long time."

COUNTRY

"It's going to be a monster," says KCKS-FM Colorado Springs, Colo. PD Charlie Cassidy of the latest Rosanne Cash single, "Tenneesee Flat Top Box" (Columbia). "We got the first time it was put on the air." Dad Johnny Cash recorded the same song in 1957. This week's Billboard FD of the week, Cassidy is also still raving over the Forester Sisters' "Lynn In His Arms Again" (Warner Bros.) and says programmers who are on the fence about it had better get moving. "Everything of theirs has been top 10 so far; this won't be any different," he predicts. Another song Cassidy calls neglected is Lynn Anderson's "Read Between The Lines" (Mercury). "Don't miss out on this record," he says. "All it takes is a little bit of airplay." YVONNE OLSON
Eighteen Months Ago We Came To This Desert In Search Of Gold.

We've Since Struck DOUBLE PLATINUM!

Europe Is:
- Joey Tempest
- Ian Haugland
- John Leven
- Kee Marcello
- Mic Michaeli

"Cherokee" in Other
The New Single and Video.

Europe "The Final Countdown"
Over Five Million Units Internationally!

Worldwide Rock 'N' Roll On Epic Compact Discs, Records and Cassettes.
For Exposé, 1987 starts off on the right foot. "Come Go With Me," the public's first Exposure to Exposé's debut album is released in January, becoming a #1 dance record and Top 5 pop smash!

Exposé is released the first week of February. The album, written and produced by Lewis A. Martineé, remains near the top of the charts ever since. The group performs at the NARM convention and wows everybody.

Exposé appears on major television shows including The Late Show, Solid Gold, Hot Tracks, Today, Entertainment Tonight, American Bandstand, and, recently, It's Showtime At The Apollo.

"Point Of No Return" is released in May, and becomes their second straight Top 5 pop hit.

JUNE 1987: EXPOSURE is certified GOLD.
The press embraces the group as they do interviews, personality profiles, and fashion spreads for major magazines and newspapers.

In July, Exposé becomes the special guest star for the current Lisa Lisa tour.

The group's third single, "Let Me Be The One," is released in August, and becomes their third Top 5 pop single, a feat unmatched by any new group this year!

Introducing "Seasons Change," the new single with the tempo that will expose them to the rest of the country.

The hottest success stories of the year are on Arista Chrome Cassettes, Records and Compact Discs.
The American Film Institute and *Billboard* Magazine invite you to participate in and submit your work to:

**THE FIRST AMERICAN VIDEO CONFERENCE AND AWARDS COMPETITION**

- **20 PANELS** with leading speakers from every sector of the emerging special interest & music video industries.
- Gala Awards Banquet recognizing outstanding creativity and original achievements in the areas of non-theatrical video with **THE AMERICAN VIDEO CONFERENCE AWARDS** and **BILLBOARD'S NINTH ANNUAL VIDEO MUSIC AWARDS**.
- **Showcases** and continuous screenings of new special interest video and video music works.
- Special panels for the national and local TV and club video programmers.
- A welcoming cocktail party which will be the social sensation of the season.
- The **AVC Directory Guide**, a reference source you will use and want to be seen in throughout the year.

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

**AVC ADVERTISING, MARKETING, AND SPONSORSHIP OPPORTUNITIES**: Peggy Dold, *Billboard Magazine*, 1515 Broadway, NYC 10036, tel. (212) 764-7754, fax. (212) 764-7451

**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 events 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).

**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 $125 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.
Ty Bell New PD, Morning Man at WLYD; Steve Hegwood Bolts Texas for WLUM

Ty Bell is the new program director and morning man at Inter-Urban outlet WLYD New Orleans, replacing Del Spencer. Bell spent the last few months programming sister station WIZF Cincinnati, and he’s got a resume as long as your arm that includes several years in New York.

“We’ve suffered some serious audience erosion in the last six to nine months,” says WLYD general manager Rod Barber. “We attempted to make some internal changes that just didn’t bear fruit, so we decided a PD change was needed.”

Even with that audience erosion, WLYD pulled a 11.5 in the summer Arbitrions, second overall to crosstown/total #4 WQVUE, and you can bet a big battle is brewing between the two with Bell in midtown. WLYD is going to redefine itself to the black community and re-establish itself musically as a truly black station.

From the mid-70s to 1980, Bell was a familiar face and voice in New Orleans via various gigs with New Orleans present and past, including WLYD at one point. “The city has a culture of its own, and somewhere along the line WLYD did something that listeners didn’t react positively to,” says Bell. He adds he’d like to be able to make some internal changes that will ‘elude the urban market. They’re a top 40 station with a black playlist. They’ve got the desire to draw the right kind of listeners, but it’s so much too visible in the black community.’

Bell will continue to work with WIZF, where Marv Kozlov /interim PD.

CHANGES OF HEART changed its mind about an urban/crosstown outlet WLYD last week. All-Pro chief Maddox says “differing change in plans. Instead, brought in to program WIZF, and he’s ideally suited Maddox. Hegwood was a Beaumont/Port Arthur, T. Charlie at All-Pro’s WLYD in Minneapolis. Hegwood will be still is slated to w

“I’m very happy to be t

phones,” says KZAP’s To

bling as morning man for says he’s also thrilled by su

ames Prescott’s former Dom

sell is a north California lock veteran, having served as PD at KRQK and, most recently, MD at KPOG—both in San Francisco. Prescott’s past also includes an MD post at KZAP, and it’s easy to speculate that he may roll into some of Prescott’s MD duties.

Dave Van Dyke is the new PD at New Orleans outlet WODS “Oldies 103” Boston, the former “Quality Rockin’” WMRIQ “Q-103”. Van Dyke spent the last seven years at KLUV Dallas. Before that, he worked at KGNQ Portland, Ore., and eclectic rocker KRKK Anchorage, Alaska. “Oldies 103 is going to be a very foregone conclusion. Very, very personal format,” says Van Dyke. As for the air staff, Van Dyke says all talents still in place from the Q-103 days will be given a shot with the new format.

Z-ROCK UPDATE: The 24-hour-a-day hard rock format produced by Satellite Music Network is down to two affiliates—WHIZ Columbus, Ohio, and KZKR Dallas. The two latest dropouts—WCZR Cleveland and WZRC Chicago—left for SMN’s own new age “the Wave.” Sound weird to us, but SMN chairman John McManus told us all necessary moves were initiated by the owners of the Cleveland and Chicago properties. He says SMN is “still very committed to Z-Rock,” and strong prospects exist in both markets for new Z-Rockers. Says, “They were doing very well with sales, but the owner wanted a different demo-graphic, and he gave up a lot to do it.” He says the case was basically the same in Chicago.

“Old one thing we’re trying to get to understand is that a Z-Rock affiliate must have a crew of salespeople, management, and ownership that like music and understand the kind of promotion that will make it work,” Tyler continues. “If they don’t, then other formats begin to appeal to them.”

WOF MILWAUKEE UPDATE: Brent Albert, formerly of KMYZ Tulsa, Okla., is the new PD at this rocker, where the shake-up that started with the firing of morning team Perry Stone and Randi Rhodes two weeks ago appears to be over. Former WQFM PD Greg Ausham is ready for battle at cross-town rock challenger WLZR “Lazer 103,” but Albert has a much bigger outlet, WOF FM on top. The team members are morning man John Millinder, midday guy David Lee, afternoon driver Downstairs Dan, and night talent Craig Kilpatrick.

Linda Thornton joins WMXJ “Magic 102” Miami as promotion director for the AC outlet. She was the radio reporter for the Miami Herald—and a sharp correspondent for this very column. Congrats!

WARNER BROS. is planning a Thanksgiving feast for Madonna fans in the form of a five-cut, promo-only new morning team. After a year of activity, the band’s latest, “Like A Prayer,” was released as a single and became a hit. In November, the band will release a new single, “Vogue,” which is expected to be a hit as well.

FILLING Tracy Johnson’s shoes at KFRX Lincoln, Neb., is J.J. Cook, the new OM/PD/evening man. Cook transfers to the top 40 from the MD position at DKM’s Springfield, Mo., outlet, KWTG-FM, where he worked for the past three years. Prior to that, he served as an air personality at KGRR Rapid City, S.D.

Jeffrey Davis is upped from MD to PD at hit outlet KYNO-FM Fresno, Calif. “It was time for a change,” explains KYNO Tom Hopfensperger on the recent departure of PD John Lee Hooker. “We had to decide on a new direction, one that would ensure growth and freshen the image of KYNO.” Other changes include the arrival of Brown Broadcasting vet Christopher Cane as OM. Davis and Cane, along with newswoman Diana Laird, have become KYNO’s top management.

Gary Poole is now working 6-10 p.m. at KSJO San Jose, Calif. Assistance in preparing this column was provided by Yvonne Olson in Los Angeles.
CLASSIC ROCK CURRENTS: Rick Jagger is a hot syndicated radio host this fall, and both DIR Broadcasting and Global Satellite got a piece of the action. DIR put out an exclusive canned interview program recently, and Global’s “Rockline” will put Jagger on the phones, live, for the listener call-in on Nov. 19.

Westwood One took the wraps off another hot classic rock ticket this fall, and both DIR and Global Satellite got a piece of the action. DIR put out an exclusive canned interview program recently, and Global’s “Rockline” will put Jagger on the phones, live, for the listener call-in on Nov. 19.

For Westwood One, the package comes with a standard catalog, but an IBM-compatible software program is also available. The computer program can be used to call up possible track choices by their tempo, length, voicing, or by a mood code. It’s designed to speed the actual track-selection process. The program also allows you enter data, showing the last date the track was used and the client for whom it was used.

Toby Arnold will issue 500 licenses for use of “The Ultimate.” Included with the music library are two compact disks of digitally recorded sound and music effects. Arnold can be reached at 800-527-5335.

THOM REINSTEIN Productions, Modesto, Calif., has entered into a co-venture with Kalamazoo of Kalamazoo, Mich., to produce “Soft Passages,” a tape library of melodic new age instrumental music. The completed 40-reel library will contain 600 new age tracks culled from Reinstein’s experience producing the 3-year-old, weekly show “Portraits In Sound.”

“Soft Passages” is available on reel or cart for any format looking to add soft new age to its programming. An additional 20 reels will be available by January for any station wishing to program its own 24-hour new age format. The library is available through Kalamazoo at 201-824-3666.

BILBOARD SPOTLIGHTS classical music this week, and one of the more interesting syndications for the format is John Sunner’s “Audiophile Audition.” As its name suggests, the one-hour weekly program caters to the audiophile listener. It tracks exceptionally high-quality classical and jazz recordings from a variety of configurations as well as historic recordings, including a special CD format.

One of the most-listened-for features on “Audiophile Audition” is the weekly audio expert interview. (Continued on next page)

FOR WEEK ENDING NOVEMBER 14, 1987

Time Has Come Today, Lee Bailey Communications president and “RadioScope” host Lee Bailey, right, finds out there will be no further Time delay as he catches up with Terry Lewis backstage at the Minnesota Black Music Awards. "RadioScope" had teased listeners in October by airing interviews of members of the Time, talked about a possible reunion of the stellar funk band. The weekly urban music magazine followed those up with a report from the awards, where the Time’s original members—Lewis, Jimmy Jam, Morris Day, Jellybean Johnson, Jesse Johnson, and Monte Moore—actually did reunite.

Glenwood, Minn.—The one-hour weekly program caters to the audiophile listener. It tracks exceptionally high-quality classical and jazz recordings from a variety of configurations as well as historic recordings, including a special CD format.

One of the most-listened-for features on “Audiophile Audition” is the weekly audio expert interview. (Continued on next page)

For week ending November 14, 1987

Billboard, November 14, 1987

**Power Pick**

Whitney Houston

**TOP 100**

1. I'll Be There (That's What I Am)
   - Whitney Houston
2. Break Away
   - Deja
3. Save the World
   - Whitney Houston
4. All the Love in the World
   - Whitney Houston
5. I'm Gonna Make a Change
   - Deja
6. Give It Up
   - Whitney Houston
7. The Power of Love
   - Whitney Houston
8. Believe in Me
   - Paul J. Banks
9. Heaven Is a Place on Earth
   - Belinda Carlisle
10. Rain
    - Deja

**NEWS**

1. Brooklyn Blues
   - Barry Manilow
2. Guaranteed for Life
   - Whitney Houston
3. That's What I Want
   - Whitney Houston
4. Should We Know Better?
   - Whitney Houston
5. Motortown
   - Whitney Houston
6. I'll Be There (That's What I Am)
   - Whitney Houston
7. Heaven Is a Place on Earth
   - Belinda Carlisle
8. Rain
   - Deja
9. Guaranteed for Life
   - Whitney Houston
10. That's What I Want
    - Whitney Houston
FEATURED PROGRAMMING (Continued from preceding page)

Along with the week's audio tips from the experts, Sunier gives listeners illustrations on such specialty techniques as surround-sound and binaural recordings. Sunier has been doing the show since 1981 and took it to national syndication in April 1985. The show is delivered live via satellite and counts eight commercial stations among its 150 affiliates. Sunier can be contacted at 415-457-2741.

PETER J. LUDWIG

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

Nov. 9-15, Kenny Rogers: Today And Tomorrow, Westwood One Special, two hours.
Nov. 9-15, Kenny Rogers: Portrait Of A Country Gentleman, Mutual Broadcasting Special, two hours.
Nov. 9-15, Joe Walsh, Classic Cuts, Mill Broadcasting, one hour.
Nov. 13-14, 12, On The Radio, On The Radio Broadcasting, one hour.
Nov. 13-15, Steve Winwood Concert Special, Westwood One Special, 90 minutes.
Nov. 13-15, A Newborn, Rock Watch, United Stations, three hours.
Nov. 13-15, Scorpions, Metalshop, Mill Broadcasting, one hour.

PROMOTIONS

JUKEBOX FROM HELL

A month ago, WHZY “Z-100” New York’s VP/PD and morning man Scott Shannon expressed over the air an idea that has since taken on a life of its own. The idea centered on the horrors of having a jukebox filled with the worst songs ever to make the airwaves. Listeners immediately began calling the top 40 stations with their nominations, and the Z-100 Jukebox From Hell was born. Z-100 now runs a heavily produced segment during the morning show two or three times a week in which Shannon sends two morning zoo members, against their wishes, down to the “basement” to play another record from the Jukebox From Hell. The two roam the building with wireless microphones as they make their way downstairs.

The promotion now has listeners mailing in their song choices. When a listener’s song is chosen, it’s assigned a jukebox number, and Shannon sends the two zooers downstairs to “put a quarter in the slot.” The listener then receives a specially designed Jukebox From Hell black satin jacket.

The grand prize will be an actual jukebox filled with the collected songs. The promotion has been running for a month and will culminate when all the jukebox’s slots are filled, probably by the end of November. To win, a listener will have to know all the song titles and their corresponding jukebox numbers.

The Jukebox From Hell is scoring big with listeners because it combines a music-based promotion, good-natured suspense of wondering what tunes will be included, and elaborate production. The morning show gets a semiregular theater-of-the-mind feature that already has listener interest.

PETER J. LUDWIG

PERSONAL BEST

The 23,000 runners who participated in the Nov. 1 New York City Marathon included all-news WCBS-AM VP/OM Ed Kiernan, who was jogging in memory of a 21-year-old woman who died in a jogging accident earlier this year. She was the daughter of the station’s director of sales. Kiernan has known the family for 10 years, and to show his support he ran to raise money for the family’s chosen charity.
### Power Playlists

**Billboard** FOR WEEK ENDING NOVEMBER 14, 1987

**Current Playlists of the Nation's Largest and Most Influential Top 40 Radio Stations**

<table>
<thead>
<tr>
<th>Location</th>
<th>Station</th>
<th>DJ/LDA</th>
<th>Artist/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York</td>
<td>WHTZ FM</td>
<td>O.M. Steve Kingston</td>
<td>Whitesnake, Lisa Lisa &amp; Cult Jam, Lost, Whitney Houston</td>
</tr>
<tr>
<td>Boston</td>
<td>KISS FM</td>
<td>P.D. Sunny Joe White</td>
<td>Whitesnake, Steve B.</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>B94 FM</td>
<td>P.D. Ken Richards</td>
<td>Whitesnake, Lisa Lisa &amp; Cult Jam, Lost, Whitney Houston</td>
</tr>
<tr>
<td>Miami</td>
<td>98 FM</td>
<td>P.D. Scott Walker</td>
<td>Whitesnake, Lisa Lisa &amp; Cult Jam, Lost, Whitney Houston</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>96 FM</td>
<td>P.D. Harry Nelson</td>
<td>Whitesnake, Lisa Lisa &amp; Cult Jam, Lost, Whitney Houston</td>
</tr>
<tr>
<td>Tampa</td>
<td>Q105</td>
<td>O.M. Mark Dixon</td>
<td>Whitesnake, Lisa Lisa &amp; Cult Jam, Lost, Whitney Houston</td>
</tr>
<tr>
<td>Washington</td>
<td>Eagle 106 FM</td>
<td>P.D. Charlie Quinn</td>
<td>Whitesnake, Lisa Lisa &amp; Cult Jam, Lost, Whitney Houston</td>
</tr>
<tr>
<td>Atlanta</td>
<td>Z93</td>
<td>P.D. Bob Case</td>
<td>Whitesnake, Lisa Lisa &amp; Cult Jam, Lost, Whitney Houston</td>
</tr>
<tr>
<td>Cleveland</td>
<td>WMMS 107.7</td>
<td>O.M. Kid Leo</td>
<td>Whitesnake, Lisa Lisa &amp; Cult Jam, Lost, Whitney Houston</td>
</tr>
<tr>
<td>Cincinnati</td>
<td>WBCN FM</td>
<td>P.D. Buddy Scott</td>
<td>Whitesnake, Lisa Lisa &amp; Cult Jam, Lost, Whitney Houston</td>
</tr>
<tr>
<td>Detroit</td>
<td>WDQ FM</td>
<td>P.D. Brian Kelly</td>
<td>Whitesnake, Lisa Lisa &amp; Cult Jam, Lost, Whitney Houston</td>
</tr>
<tr>
<td>Minneapolis</td>
<td>Power 96</td>
<td>P.D. Gregg Swedberg</td>
<td>Whitesnake, Lisa Lisa &amp; Cult Jam, Lost, Whitney Houston</td>
</tr>
</tbody>
</table>

**Platinum**—Stations with a weekly cumulaive audience of more than 1 million.
**Gold**—Stations with a weekly cumulaive audience between 500,000 and 1 million.

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**New York**
- WHTZ FM: O.M. Steve Kingston
  - Whitesnake, Lisa Lisa & Cult Jam, Lost
  - Whitney Houston

**Boston**
- KISS FM: P.D. Sunny Joe White
  - Whitesnake, Steve B.

**Pittsburgh**
- B94 FM: P.D. Ken Richards
  - Whitesnake, Lisa Lisa & Cult Jam, Lost
  - Whitney Houston

**Miami**
- 98 FM: P.D. Scott Walker
  - Whitesnake, Lisa Lisa & Cult Jam, Lost
  - Whitney Houston

**Philadelphia**
- 96 FM: P.D. Harry Nelson
  - Whitesnake, Lisa Lisa & Cult Jam, Lost
  - Whitney Houston

**Tampa**
- Q105: O.M. Mark Dixon
  - Whitesnake, Lisa Lisa & Cult Jam, Lost
  - Whitney Houston

**Washington**
- Eagle 106 FM: P.D. Charlie Quinn
  - Whitesnake, Lisa Lisa & Cult Jam, Lost
  - Whitney Houston

**Atlanta**
- Z93: P.D. Bob Case
  - Whitesnake, Lisa Lisa & Cult Jam, Lost
  - Whitney Houston

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www.americanradiohistory.com
Charlie Cassidy, Program director and afternoon talent on country outlet KKCS Colorado Springs, Colo., and Billboard's PD of the week.

CHARLIE CASSIDY is very optimistic about the state of country music. A seven-year veteran of country radio, Cassidy has made great strides programming KKCS Colorado Springs, Colo., since he arrived in May, and he says some of that is due to the caliber of music the currently-oriented KKCS has had to work with.

"I think country is the most exciting form of music going on now," Cassidy says. "There's a lot of creativity going into it, and it's a form that allows for great artistic demonstration."

"I've been around some of the biggest artists like K.T. Oslin, Holly Dunn, Highway 101, David Lynn Jones, and Ricky Van Shelton add fire to Cassidy's optimism. "These are artists who are able to service the core group of country fans with what sounds like real country, and they're also able to serve up new country stars that attract younger demogs."

Cassidy says the genre is thriving because longtime country stars have kept up with the times. Both factors fit with the goal Cassidy set forth when he arrived at KKCS. "We're focused on a direction for serving our core-25-54, long-term country listeners-and hanging onto the fringe listeners at the same time," he says.

KKCS, Colorado Springs' only FM country outlet, was ranked No. 7 in 12-plus numbers when Cassidy arrived in the spring. "It wasn't too hard to know what was wrong," says Cassidy. "Basically, they were just playing too much unfamiliar music." To back up his hunch, Cassidy met station staffers into the streets with informal questionnaires asking what people wanted and didn't want in a country music station.

KKCS' only direct-format competition is KSSS, an AM outlet that "has given quite a current slant recently, which makes my life a lot easier," Cassidy says. But his eyes are tuned in on the whole market. Station research indicates that KKCS shares many listeners with KILO, a long-established, big-market rocker. Cassidy attributes this to the high number of military personnel in Colorado Springs. "Our cume has doubled in the last four months, and our time spent listening is on the way up," he says. The key to that growth has been to strive for the most mass appeal possible. He bases his choices of hits on his belief that the type of music competitive formats count on is becoming less listenable.

"I'm counting on the fact that top 40 is heading out the window," he says. "I mean, how many Michael Jacksons can they come up with? Meanwhile, country is becoming more and more listenable all the time."

"I see the popularity of country exploding in the not-too-distant future," Cassidy continues. "I predict they'll be some boredom with other formats, and the purity of country music will be able to catch some new ears." The quality of most country music also makes it easier to listen to for longer periods of time, says Cassidy.

Cassidy says the drive to attract new country is keying to getting listeners to sample KKCS. "We're confident that our product will inspire them to 'tune in,'" he says. Outside marketing has helped achieve that, and often simple ideas have proven the most effective. For example, the station had cocktail napkins customized with its logo and frequenters were given them to all the bars in town. "It was very effective and inexpensive," Cassidy says.

The lifestyle in Colorado Springs also makes it easy to make the station visible. "This is an old West region so we've got country music celebrations, parades, rodeos, etc.," the PD says. "The groups who sponsor these events are always looking to attract new people, and we're always looking to attract new listeners, so we're quite open to getting involved."

"Every once in a while we'll have to vie for [sponsorship of an event], but I always prefer to go along with other promotions involving radio rather than be excluded from an event."

The station also produces its own short-run television campaigns. A recent spot promoted the fact that KKCS did a week's worth of live broadcasts from Nashville during the country Music Association conventions. And a current TV campaign is aimed at beefing up KKCS' female listenership. "It features your typical listener-looking lady, and the concept is that she's found a station she really enjoys listening to, and it happens to be country."

At the station's homegrown approach to TV advertising, Cassidy says, "We've looked at plenty of deodorants from the nation's best. But for the prices they want, we can put a little extra thought, do it ourselves, and spend the surplus on buying more air time."

Cassidy says KKCS' relations with the Nashville record community are a "fantastic source of insight as to what's happening in the business."

"When the label's about to release a new album, that's a point we can really sell to our listeners. She's a very visible talent to our listeners with AC and pop tastes."

The PD also has high marks for Nashville in general. "They've been very aggressive in searching out and signing new talent," Cassidy says. "In 1981, there were four new artists that had top 10 records. This year, so far, the number of new artists with top 10 records is more in the neighborhood of 40."

Colorado Springs is one of the leading growth areas in the country; its population has increased from 275,000 to over 370,000, the market will move up in Arbitron ranks to No. 92 come the first of the year."

"But the real advantage of being in Colorado Springs is that people all over the country would come here in a second," says Cassidy.

"My biggest fear is losing staffers to Denver, but most people don't have much desire to leave here. I've had far more applications than I've had openings since I arrived."
FAITH
GEORGE MICHAEL
THE DEBUT SOLO ALBUM. FEATURING THE MILLION-SELLING SINGLE, 
"I WANT YOUR SEX," THE HIT, "HARD DAY," AND HIS NEWEST SMASH, "FAITH."
ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.
WRITTEN, ARRANGED AND PRODUCED BY GEORGE MICHAEL.
Motown Sets Long Life For Wonder's 'Characters'

BY DAVE DIAMARTINO

LOS ANGELES The new Stevie Wonder album, "Characters," is shipping in time for the holiday season, but Motown is already cultivating a long-term marketing strategy for it that will last well into the summer.

"Long term isn't the word for it," says Miller London, vice president of marketing at the label. "You thought Lionel Richie was around for a long time?"

London—who predicts the new album will outsell Wonder's past 4.5 million seller, "Songs In The Key Of Life"—says Motown has put together a series of marketing tools that will keep Wonder and his new album in the public eye long past the success of the album's first single, "Skeletons." That song is making significant moves on both the Hot 100 Singles chart and the Hot Black Singles chart.

The LP and cassette configurations of "Characters" will hit stores Nov. 16, but the compact disk version will arrive a week later, says London. Motown would have preferred a simultaneous shipment, he adds, but opted not to hold the cassettes and LPs while waiting for the CDs "and miss our major year's sales, which would come particularly during Thanksgiving. And primarily, our big buyers are going to be LP and cassette buyers in the initial stages, anyway."

Another factor in releasing the album as soon as possible is the public's perception of Wonder's work continually being delayed. "It's been an album we've been talking about since March," says London. "We really wanted people to know it was a reality."

Aside from "Skeletons," "Characters" features nine other tracks, including "Get It," a duet with Michael Jackson. Both CD and cassette configurations of the album share two additional tracks: "My Eyes Don't Cry" and "Come Let Me Make Your Love Come Down," which boasts guitar work by blues great B.B. King.

"I think this album is going to show some meganumbers," says London. "I don't know if we'll top Jackson, but if we don't, I won't be disappointed. He was one of our stars once as well. I believe that this is probably going to be Stevie's renowned and remembered masterpiece."

Kicking the album's campaign off will be two separate press kits—one aimed at the press, the other at dealers. Members of the press will receive an album-sized box containing the album, a cassette, a 7-inch single with picture sleeve, the 12-inch version of "Skeletons," and a 3-inch CD of the same track, with an adapter included in the jewel box. Dealers kits will include two posters, flats, a 3-D 10- by 14-inch counter stand-up of the album cover, and both a lightbox-sized poster and a lightbox-sized poster. "We've found they use both of those," says London. Also in the kit is a clear adhesive window banner.

Now touring in Australia, Wonder will return to the U.S. for a series of promotional appearances, but now they've decided to get involved."

A&M has worked alone and with the other labels that have acts on the tour—MCA (Will & the Kill), Arista (Hurrah!), and Virgin (the Northern Pikes)—in setting up retail displays and interviews and getting radio support, especially from college stations.

When the Four Play tour ends Nov. 19, the Royal Court will take a few weeks off in its hometown of Nashville and then hit the road again in December. A spot as the opening act on a major tour is under negotiation, according to Mekow.

Meanwhile, a video supporting the group's first album rock track, "It's All Changed," is in Breakout rotation on MTV; another cut from the record, "Forget It," is getting radio play as well.

FREE SOUNDS

First-time listeners to the dB's who catch them on tour with R.E.M. will have a chance for instant gratification if they enjoy what they've heard.

That's the word from I.R.S. Records, which recently signed the (Continued on next page)
Robertson Creates Magic On Solo Album: Bee Gees ‘ESP’ Conjures ‘Int’l Acclaim

SOLO GEM. After listening to several cuts from Robertson’s eponymous Geffen debut solo album on advance cassette, the hitmaker and producer/arranger of the peerless Bee Gees, confusingly known simply as “Robertson,” is probably the closest thing to a solo album from the group’s biggest star since Barry’s ill-fated “Arrow through My Heart” from 1974. (And if you’re keeping score, the album on that is just as bad as you remember.)

In Geffen’s accompanying press kit for the album, Robertson is quoted as saying, “One of the most satisfying feelings I’ve ever had is to be able to do this whole record when it was finally finished. I had no idea what it’s going to mean to anybody else, but for me, it’s what I wanted to do. This record is very, very close to what I had in mind. We’re all hoping that, in the army of people who are telling you to do something, that’s what this is — this is your testimony.”

Robertson and all involved in this project have every reason to be proud. It’s not every day that an album, perhaps this past couple of months, including recent news release from Sting, George Michael, Bruce Springsteen, INXS, Bryan Ferry, and the Dream Academy.

Robertson, one group that is not getting the attention it deserves with its latest output is the Bee Gees. Following a protracted absence from the scene, the brothers Gibb recently returned with “ESP,” an excellent album that shows their ongoing ability to write great songs and present them in a contemporary manner.

International response to “ESP” has been terrific. This album and its leadoff single, “You Win Again,” have topped the charts in several countries around the world, but here in the U.S. the Bee Gees have not gotten a break. During recent interviews, the Gibb brothers have said that they are being penalized by the music industry. They are being “penalized” by U.S. radio programmers, who ignore the trio because of its neoglassiness in the ’70s, particularly their “Saturday Night Fever” album. “ESP” definitely warrants a listen, and one can only hope that it won’t be long before radio stations recognize the wealth of fine music on the album. The Bee Gees are a bunch of has-beens, as anyone can get used to the title, “ESP.”

Look for Warner Bros. to release the title track in the next couple of weeks.

SHORT TAKES: Dolly Parton’s latest business venture, the Dockside Plantation restaurant in Honolulu, opened on Oct. 31. Don’t be surprised to see the songstress earning stardom again, not necessarily in her home country, but in the United States. A: I think the biggest fear of any English manager is that if he has some sort of U.S. representation, the band could be at some point gravitate toward the American manager, and, subsequently, he could lose out.

Because this is the biggest market in the world — it’s where most of the revenue is earned — it’s where a band can be most easily impressed by its earning potential. And if the English guy’s not around, it would be easy for an American and experienced group to be impressed by what is going on in America.

Q: How do you find U.S. labels respond to British managers?

A: They’ve very much taken a direct and decisive route and generally not take them seriously. It’s bad news for inexperienced English managers just coming here blind.

Q: So how do you lead how to deal with the U.S. music industry?”

A: I hired someone that had done it before — a guy called Stuart Young, who used to manage Emerson, Lake & Palmer. He came here ever time I did for a full year and just helped me learn it over that pe-

period of time. He took me to MTV, explained exactly how the radio station system worked, and just took me around the companies one by one. It was a total re-education.

Q: Do British managers tend to stay away from representing several acts, whereas multiact rosters are very common in the U.S.?

A: Yes, that’s true. The average English manager, which I think is very shortsighted because you become almost part of the group. If you don’t get the one act that you’re spending seven days a week, 24 hours a day if not with them, working with at least thinking about them. You can lose a lot of your objectivity and to some extent, as a result, lose a lot of your control over the group.

Robertson, the “ESP” tour is their first U.S. visit since their world tour in 1979. They’re sticking very much to the album rock radio format, and it’s very hard to break those sort of acts around Europe. We still lead the field with British bands.

Q: In addition to management, do you promote concerts?

A: We, yes, we started concert promoting about 10 years ago. Our biggest problem is to promote shows, who got right from the beginning. We do about 200-300 shows a year, right across the country — anything from playing a club to being on the Smashes through Sade and Dire Straits.

Q: What are some of the differences between promoting concerts in the U.K. and the U.S.?

A: It’s a lot more organized in America. I mean, the halls that we use in the U.K., you tend to just get four walls and a stage and have to bring in your own staff. In America, it’s completely organized. When you hire a facility, everything’s geared to promoting rock shows. And I think the work that a U.S. promoter has to do is far less than what you have to do in the U.K.

Q: Is it difficult dividing your time between promoting concerts and managing acts?

A: Not really. Because my concert department has been running now for 10 years, it’s more or less autonomous for me on a day-to-day basis. So I only just keep an eye on it. When we’ve got a big act like the Smiths, I’ll get involved, but again, not necessarily on a day-to-day basis. Basically it’s just an overseeing situation.
**AMUSEMENT BUSINESS**

**AB BOXSCORE TOP CONCERT GROSSES**

<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>Venue</th>
<th>Dates</th>
<th>Gross Ticket Income ($)</th>
<th>Attendance Capacity</th>
<th>Promoter</th>
</tr>
</thead>
<tbody>
<tr>
<td>U2 BÖRDENS</td>
<td>Rosemont Horizon</td>
<td>Oct. 28-30</td>
<td>$1,547,158</td>
<td>$225,500</td>
<td>Mohegan Sun</td>
</tr>
<tr>
<td>LYNCH SKYNYRD</td>
<td>Jacksonville Beach</td>
<td>Oct. 14-15</td>
<td>$1,154,187</td>
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<td>Providence Civic Center</td>
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<td>$1,275,000</td>
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<td>ANITA BAKER</td>
<td>Hershey Music Theatre</td>
<td>Oct. 22-25</td>
<td>$954,677</td>
<td>$620,000</td>
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<td>PINK FLOYD</td>
<td>Capital Centre</td>
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<td>$1,120,000</td>
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<td>EDDIE MURPHY</td>
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<td>Oct. 15</td>
<td>$666,913</td>
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<td>Oct. 23</td>
<td>$280,040</td>
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<tr>
<td>ANITA BAKER</td>
<td>Fis Theatre</td>
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<td>Oct. 19</td>
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<td>R.E.M.</td>
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<td>$559,360</td>
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<td>GLOE STARR &amp; MIAMI</td>
<td>Knight International Center</td>
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<td>LYNCH SKYNYRD</td>
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<td>Oct. 24</td>
<td>$1,466,050</td>
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<td>JOHN COUGAR MELLENCAMP</td>
<td>Marathon Center</td>
<td>Oct. 31</td>
<td>$642,622</td>
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<tr>
<td>BOSTON FARRELLY</td>
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<td>WHITEKNIGHT</td>
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<td>JOHN COUGAR MELLENCAMP</td>
<td>Roberts Municipal Stadium</td>
<td>Oct. 31</td>
<td>$169,049</td>
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<td>THE SUPERCONFUSION WORLD OF KEVIN</td>
<td>Arts &amp; Culture Centre, St. John's</td>
<td>Oct. 8-20</td>
<td>$1,120,801</td>
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<td>JULIE ANDROSE</td>
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<td>Oct. 21</td>
<td>$89,160</td>
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<td>CARIS OCEAN</td>
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<td>Oct. 24-25</td>
<td>$199,200</td>
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<td>ROSEWOOD</td>
<td>Cedar Park Auditorium</td>
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<td>ROY CLARK</td>
<td>West Palm Beach</td>
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<td>HOWIE MANDEL</td>
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<td>GEORGE BURNS</td>
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<td>Oct. 16</td>
<td>$213,272</td>
<td>$150,500</td>
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</tbody>
</table>

Theater box office receipts. Clubs and promoters sold out. Concerts are reported on a gross basis. Promoters' agreements are not included. In a few instances, promoters have been left out. Concerts reported as 'sellout' have been sold out. Dates are scheduled to run through the summer and include a recent engagement at New York City's Radio City Music Hall.

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Superior LP Pressing, Aligned Audio, Brooklyn
### Gospel Section

**by Bob Darden**

**WHEN DIANA ROSS heard “Tell Me Again,” she knew she had to have it for the most important day of her life: her wedding day. Today, the song is her latest hit single.**

And for gospel artist Wintley Phipps, who wrote the song and sang it at the wedding, that signifies much. "I give thanks and praise to the Lord that he allowed me to be involved in this project," Phipps said. "This is a very special time in my life, and I am grateful for the opportunity to share my music with others during this important event." Phipps was involved in many projects throughout the year and was appreciated for his work. "Tell Me Again" was recorded in late 2010, and Phipps was the only unknown on Word’s recorded tribute to the Statue of Liberty, “They Come To America.” The album was good, the sales were not. "There was some fallout from the album, but not a whole lot," Phipps says, laughing. "You know how fast some seasonal projects fall out of the charts each year. Well, even though this was a great album, once the firewalls were gone, this was a tough project to keep going." Even so, Phipps was quickly signed to Word. And both Word and Phipps wanted to keep the Curry/ Phipps production team together. "Wintley Phipps" is in a praise-and-worship album in the Larnelle Harris/Steve Green/Scott Wesley Brown vein. Perhaps it is too much in that vein. Long- time fans may say that the album only displays one small facet of Phipps' talent." Responding to this, he says, "That's certainly a valid point. I believe I've been challenged by many different situations, and as a result, I've had to develop an extremely varied live repertoire. That's meant I've been able to go from extremely conservative church settings to 'Saturday Night Live' or Oprah Winfrey's show." Phipps and Curry are currently collecting material for the singer's second Word album. Phipps says he believes it will better reflect his musical versatility.

### Jazz Blue Notes

**by Peter Keene**

**ANGERED BY ALL THE SAXOPHONISTS who had appropriated Charlie Parker's style instead of developing their own, Charles Mingus once wrote a composition called "If Charlie Parker Was A Gunslinger, There’d Be A Whole Lot Of Dead Copycats"—better known by its abbreviated title, “Gunning Bird.” Jazz fans can be forgiven for fearing that Clint Eastwood had a similar hybrid of music and gun play in mind when he decided to produce and direct a movie about Parker’s life, but the worry is unnecessary. From Hollywood is Eastwood has no plans to spic up the great saxophonist’s inherently dramatic story by adding any action sequences. In fact, the movie is shaping up as a serious, small-scale effort more reminiscent of “Round Midnight” than “Dirty Harry.” And it is very much a love story for Eastwood, a longtime jazz fan who took up the saxophone to help support himself back when he was a struggling young actor. Called simply “Bird,” it’s currently being filmed at Warner Bros. studio in Burbank, Calif., and is tentatively scheduled for release next fall. The title role is being played by Forest Whitaker, a young actor who now helms his own network, PBS’s “Playout” and “The Color Of Money.” Diane Venora, known for her stage work and her featured role in “F/X,” is playing Parker’s wife Chan. Chan wasn’t Parker’s only love, but she is the one who is the focus of the love story that, we’re told, forms an important part of the “Bird” screenplay. That screenplay was written by Joel Oliansky, and, in case you were wondering, it’s the same script that was for many years the property of Richard Pryor and his production company. The story of the “Bird” soundtrack is an unusual one. Under the direction of Leonie Niehaus, himself a saxophonist as well as a busy Hollywood composer and arranger, Parker’s solos from various recordings were preserved and cleaned up via state-of-the-art digital technology. The other musicians’ contributions were erased and replaced by newly recorded tracks featuring Jon Faddis and former Parker sideman Red Rodney on trumpets, Monty Alexander on piano, Ray Brown on bass, and John Guerin on drums. In addition, alto saxophonist Charles McPherson played the part of Parker, so to speak, on one selection not based on original Parker recording, and Niehaus wrote elaborate new string arrangements for “Lester Leaps In” and “April In Paris” based on the famous “Bird With Strings” charts. Niehaus also wrote some incidental music for the soundtrack. Warner Bros. records will be releasing the “Bird” soundtrack album. Will Hollywood finally do right by a jazz musician? It’s too early to tell, but it would appear thatMaybe that’s why Warner Bros. studio in Burbank, Calif., and is tentatively scheduled for release next fall. The title role is being played by Forest Whitaker, a young actor who now helms his own network, PBS’s “Playout” and “The Color Of Money.” Diane Venora, known for her stage work and her featured role in “F/X,” is playing Parker’s wife Chan. Chan wasn’t Parker’s only love, but she is the one who is the focus of the love story that, we’re told, forms an important part of the “Bird” screenplay. That screenplay was written by Joel Oliansky, and, in case you were wondering, it’s the same script that was for many years the property of Richard Pryor and his production company. The story of the “Bird” soundtrack is an unusual one. Under the direction of Leonie Niehaus, himself a saxophonist as well as a busy Hollywood composer and arranger, Parker’s solos from various recordings were preserved and cleaned up via state-of-the-art digital technology. The other musicians’ contributions were erased and replaced by newly recorded tracks featuring Jon Faddis and former Parker sideman Red Rodney on trumpets, Monty Alexander on piano, Ray Brown on bass, and John Guerin on drums. In addition, alto saxophonist Charles McPherson played the part of Parker, so to speak, on one selection not based on original Parker recording, and Niehaus wrote elaborate new string arrangements for “Lester Leaps In” and “April In Paris” based on the famous “Bird With Strings” charts. Niehaus also wrote some incidental music for the soundtrack. Warner Bros. records will be releasing the “Bird” soundtrack album. Will Hollywood finally do right by a jazz musician? It’s too early to tell, but it would appear that
Vaneeese Thomas Revives Career With New Album

LOS ANGELES The release of Vaneeese Thomas’ single “Let’s Talk It Over” and album “Vaneeese” marked Geffen’s formal entry into black music. It also revolved Thomas’ career in music industry she had abandoned out of disenchantment just two years earlier. But now Thomas is back, following the last steps of her father, Rufus, the legendary soul singer and Memphis, Tenn., DJ and her sister Carla. Vaneeese Thomas, managed by the New York-based Hush Productions, wrote and produced “Just Like The First Time,” a track on Freddie Jackson’s platinum-plus album, and was lead vocalist for the Yale Chorus.

‘In the music industry, you need to have control; otherwise, you’re lost in the shuffle’

The John Davis Monster Orchestra in the ‘70s, however, two ill-fated singles for Polydor in the early ‘80s persuaded Thomas, once a French major at Philadelphia’s Swarthmore College, to become a school teacher, which she did for about two years.

“It was the business aspect of music that discouraged me from pursuing a recording career back then,” she says. “In the music industry, you either need control or have to be backed by someone who has it. Otherwise, you’re lost in the shuffle. The business thing is what disillusioned my sister Carla during the collapse of Stax. But I never stopped writing. Eventually, I started performing in a band called Nite Sippen and began collaborating with Ernie [Pocci] and Wayne [Warnecke].”

In 1986, one of her demos, produced by the trio, found its way to Hush president Charles Huggins via Hush producer Beau Huggins, and she was invited to sign with the company. While Thomas says Hush’s clout got her the Geffen deal “without ever meeting anyone from the label,” she concedes that at first even Hush had its doubts about her co-producing her own solo album debut. “They wanted to team me with some of their staff producers, but they liked the demo,” she says. “That’s what got me their attention, and we produced that. So eventually, they saw it our way.”

Thomas, who recently finished her first video, for “Close To You,” her second single, says she’d love to be on the road soon. “Recording and performing live are whole different worlds. Working live is instant gratification.” She adds that her father, maker of such dance hits as “The Dog” and “The Funky Chicken,” is now 70 and still rocking. She says, “Music is in the man’s bones, simple as that. I also believe Carla will record again, too. Music is in our blood; that’s all there is to it.”

STEVE IVORY

Other Artists Must Also Take A Stance

Costello Fights Apartheid In WB Contract

EARLY IN HIS CAREER, singer/songwriter Elvis Costello got involved in a nasty fight with members of Bonnie Bramlett’s band over a racist remark aimed at Ray Charles. That racial slur, despite a subsequent apology, marred Costello’s career.

Since then, however, Costello has shown himself to be a complex songwriter with a well-deserved reputation for being politically progressive. In recently moving from Columbia to Warner Bros., Costello had a clause inserted into his contract regarding South Africa that commands respect.

His agreement, dated July 30, states, “Warner Bros. shall not exploit or authorize the exploitation of any masters hereunder on records in the Republic of South Africa until such time that WB and artist mutually agree in writing that the apartheid system has been ended in that country and has been replaced by a political system which permits majority rule.”

During the last two years, there have been calls for the record industry to divest its interests in South Africa. And, thus far, little has been done. Changes are, little will be done by the labels—which is why the action Costello has taken is so important. If each artist who claims to be concerned about the repression of the black majority in South Africa (and everyone seems to give it lip service these days) were to follow this Brit’s lead, then the industry would be performing a de facto divestment.

All it takes is one performer at a time taking a stance, saying no to the sale of his recordings there, to make the kind of economic and moral statement that means something. Who’ll be next?

SHORT STUFF Miki Howard’s new album, “Love Confessions,” is a major statement from the young singer. Backed with fine love songs and quality production, Howard delivers powerful, passionate vocals that make her a contender for AC and pop airplay. The single from the album, “Baby, Be Mine,” produced by Nick Martinelli, has the feel of a contemporary soul standard. So does the duet by Howard and Gerald Levert, “That’s What Love Is,” which is a sure top 10 black single. Also impressive is “Crazy,” a track produced by Levert. Another track sure to generate airplay is Howard’s thoughtful reworking of the Earth, Wind & Fire classic “Reasons,” with Martellini again producing.

Mary Davis, S.O.S. Band’s ex-leader, is about to release her solo debut, “Steppin’ Out,” on Tabu Records. She co-wrote five of the 10 songs on the album, which was produced by Howie Rice. It contains a cover of the Delfonics’ “Didn’t I Blow Your Mind (This Time).” Prince’s new single from “Sign O’ The Times” is “I Could Never Take The Place Of Your Man,” a rock song with a great rhythm-guitar break. The latest release from John White’s first Geffen album is “Victim” . . . Michael McDonald is guest vocalist on the John Davis Monster Orchestra in the ‘70s, however, two ill-fated singles for Polydor in the early ‘80s persuaded Thomas, once a French major at Philadelphia’s Swarthmore College, to become a school teacher, which she did for about two years.

“It was the business aspect of music that discouraged me from pursuing a recording career back then,” she says. “In the music industry, you either need control or have to be backed by someone who has it. Otherwise, you’re lost in the shuffle. The business thing is what disillusioned my sister Carla during the collapse of Stax. But I never stopped writing. Eventually, I started performing in a band called Nite Sippen and began collaborating with Ernie [Pocci] and Wayne [Warnecke].”

In 1986, one of her demos, produced by the trio, found its way to Hush president Charles Huggins via Hush producer Beau Huggins, and she was invited to sign with the company. While Thomas says Hush’s clout got her the Geffen deal “without ever meeting anyone from the label,” she concedes that at first even Hush had its doubts about her co-producing her own solo album debut. “They wanted to team me with some of their staff producers, but they liked the demo,” she says. “That’s what got me their attention, and we produced that. So eventually, they saw it our way.”

Thomas, who recently finished her first video, for “Close To You,” her second single, says she’d love to be on the road soon. “Recording and performing live are whole different worlds. Working live is instant gratification.” She adds that her father, maker of such dance hits as “The Dog” and “The Funky Chicken,” is now 70 and still rocking. She says, “Music is in the man’s bones, simple as that. I also believe Carla will record again, too. Music is in our blood; that’s all there is to it.”

STEVE IVORY

by Nelson George

The new Winans single from their latest Qwest album, “Decisions” . . . Smokey Robinson’s “One Heartbeat” album is certified gold. Margaret Reynolds, ex-background singer with K.C. & the Sunshine Band, has been signed to Malaco Records and has released a single titled “Think About It Baby” from her album of the same name. Also on Malaco, Johnnie Taylor has a new 7-inch, “If I Love Your Love,” from the album “Lover Boy.” Thomas Andrew, the label’s associate director of national promotions and marketing, has moved to New York, where she is working Malaco’s bluesy R&B product as well as gospel from the Savoy catalog, recently purchased by Malaco. Anderson can be reached at 212-529-3155 . . . Shanice Wilson, A&M’s 14-year-old vocalist, demonstrated strong pipes and a winning personality during a taping of the “Showtime At The Apollo” program for television. In fact, on her A&M debut, “Discovery,” her big ballad voice is far more impressive than the up-tempo material. Because of her age, Wilson could be compared to Stacy Lattisaw, but her voice is fuller and more womanly than that of that adolescent ballad

Clint Eastwood is making a film about Charlie Parker . . . see Blue Notes, page 26
### Volt Label Revived, With An '87 Sound

New York: The legendary Volt label is back, but with a 1987 sound. Berkeley, Calif.-based Fantasy Records, owner of the Star/Volt catalog since 1977, has reactivated Volt as a contemporary black music label while continuing to maintain Stax for reissues. The first record on the new Volt label is "Cleopatra," by Felix Patiño, a performer and producer who was a long-time member of the Bay area band Con Funk Shan.

Volt signings are being handled by &R director Fred Pittman and his assistant Cynthia Grace. Pittman has previously produced several al R&B projects for Fantasy, including the Dramatics' reunion album and albums by L.J. Reynolds and Lenny Williams for Pittman's Knob Hill label.

"Volt and Stax had been just releasing old product from Memphis days when I approached them with the idea of making one of them a home for new signings," says Pittman. "A week later Fantasy president Ralph Kaffel came back with the OK." Pittman sees Volt signing "a minimum of four acts and, if we're successful, as many as 10 Aside from Patiño, who has also joined Volt as a staff producer, we just signed a young singer named Liza Lisa sound." Initially, acts will be signed to 12-inch deals with an album option. The Stax/Volt labels began in Memphis in 1961 and quickly became the home base of some of the greatest soul acts of the '60s and '70s, such as Otis Redding, Booker T. & The MGs, Isaac Hayes, the Dramatics, the Bar-Kays, and Mavis Staples. Pre-1968 Stax/Volt masters are owned by Fantasy but distributed by Atlantic, while material dating from after '68 is owned and distributed by Fantasy.

### Top Black Albums

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Number</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Jackson</td>
<td>Epic 40406 (P.A.)</td>
<td>76 weeks at No. 1</td>
<td>BAD</td>
<td></td>
</tr>
<tr>
<td>Alexander O'Neal</td>
<td>J Records 40232 (P.A.)</td>
<td>13 weeks</td>
<td>HEARSAY</td>
<td></td>
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<tr>
<td>Dana Dans</td>
<td>Prodigy 13326 (P.A.)</td>
<td>12 weeks</td>
<td>DANNA DANCE WITH FAME</td>
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</tr>
<tr>
<td>Levert</td>
<td>Atlantic 41737 (P.A.)</td>
<td>13 weeks</td>
<td>THE BIG THING</td>
<td></td>
</tr>
<tr>
<td>Stephanie Mills</td>
<td>MCA 5994 (P.A.)</td>
<td>8 weeks</td>
<td>IF I WERE YOUR WOMAN</td>
<td></td>
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<tr>
<td>Up To Date</td>
<td>Arista 5016 (P.A.)</td>
<td>8 weeks</td>
<td>LET ME TOUCH YOU</td>
<td></td>
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<tr>
<td>Whitney Houston</td>
<td>Arista 6406 (P.A.)</td>
<td>5 weeks</td>
<td>WHITNEY</td>
<td></td>
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<tr>
<td>Eric B. &amp; Rakim</td>
<td>Arista 69150 (P.A.)</td>
<td>5 weeks</td>
<td>PAID IN FULL</td>
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<tr>
<td>Whodini</td>
<td>Jive 6-8494 (P.A.)</td>
<td>5 weeks</td>
<td>OPEN SESAME</td>
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<tr>
<td>Natalie Cole</td>
<td>Arista 52205 (P.A.)</td>
<td>10 weeks</td>
<td>EVERYLASTING</td>
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<tr>
<td>The Whispers</td>
<td>Solar 771545-0 (P.A.)</td>
<td>12 weeks</td>
<td>JUST GETS BETTER WITH TIME</td>
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<tr>
<td>L.C. Cooper</td>
<td>Epic 41739 (P.A.)</td>
<td>11 weeks</td>
<td>BIGGER &amp; BEFuER</td>
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<tr>
<td>Smokey Robinson</td>
<td>Motown 66215 (P.A.)</td>
<td>14 weeks</td>
<td>ONE HEARTBEAT</td>
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<tr>
<td>Angela Winbut</td>
<td>Mercury 8132731-1 (P.OY)</td>
<td>29 weeks</td>
<td>SHARP</td>
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<tr>
<td>The Temptations</td>
<td>Motown 63486-0 (P.A.)</td>
<td>23 weeks</td>
<td>TOGETHER AGAIN</td>
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<tr>
<td>Anita Baker</td>
<td>Arista 450344 (P.A.)</td>
<td>18 weeks</td>
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<td>Jody Watley</td>
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<tr>
<td>Lillo Thomas</td>
<td>Capitol 12450 (P.A.)</td>
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<td>The Fat Boys</td>
<td>Jive 9346-1 (P.OY)</td>
<td>15 weeks</td>
<td>CRUSHIN'</td>
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<td>Glenn Jones</td>
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<td>Kenny A. &amp; Arista</td>
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<td>21 weeks</td>
<td>DUOTONES</td>
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<td>Force M.D.'s</td>
<td>Tommy Boy 25631 (P.A.)</td>
<td>23 weeks</td>
<td>TOUCH AND GO</td>
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<tr>
<td>Freddie Jackson</td>
<td>Capitol 12494 (P.A.)</td>
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<td>JUST LIKE THE FIRST</td>
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<tr>
<td>Lisa L. &amp; Capitol</td>
<td>Capitol 12477 (P.A.)</td>
<td>27 weeks</td>
<td>SPANISH FLY</td>
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<tr>
<td>Heavy D &amp; The Boyz</td>
<td>WCW 59456 (P.A.)</td>
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<td>LIVING LARGE</td>
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<tr>
<td>Ray Parker Jr.</td>
<td>Epic 221345 (P.A.)</td>
<td>29 weeks</td>
<td>AFTER DARK</td>
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<tr>
<td>Salt-N-Pepa</td>
<td>Arista 450124 (P.A.)</td>
<td>24 weeks</td>
<td>HOT, COOL &amp; VIOLENT</td>
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<tr>
<td>Marlon Jackson</td>
<td>Capitol 12492 (P.A.)</td>
<td>30 weeks</td>
<td>BABY TONIGHT</td>
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<tr>
<td>Najee</td>
<td>Epic 40442 (P.A.)</td>
<td>35 weeks</td>
<td>NAJEE'S THEME</td>
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<td>Prince</td>
<td>Warner Bros. 1-2556 (P.A.)</td>
<td>28 weeks</td>
<td>SIGN 'O THE TIMES</td>
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<tr>
<td>Barry White</td>
<td>Epic 40515 (P.A.)</td>
<td>26 weeks</td>
<td>THE RIGHT NIGHT AND BARRY WHITE</td>
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<td>Marvin Sease</td>
<td>London 670 (P.OY)</td>
<td>41 weeks</td>
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<td>The Bar-Kays</td>
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<td>CONTAGIOUS</td>
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<tr>
<td>Miles</td>
<td>Arista 5016 (P.A.)</td>
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<tr>
<td>Burt Robinson</td>
<td>Capitol 12469 (P.A.)</td>
<td>46 weeks</td>
<td>NO MORE COLD NIGHTS</td>
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<tr>
<td>Shalamar</td>
<td>Solar 771546 (P.A.)</td>
<td>38 weeks</td>
<td>CIRCUMSTANTIAL EVIDENCE</td>
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<tr>
<td>Jonathan Butler</td>
<td>Jive/EMI 1032-1 (P.OY)</td>
<td>34 weeks</td>
<td>JONATHAN BUTLER</td>
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**Note:** Album sales this week are based on data compiled from a national sample of retail stores and one-stop sales reports.
**BLACK SINGLES A-Z**

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<tr>
<td>79</td>
<td>Ain't No Need To Worry (Warner/Chappell, ASCAP)</td>
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<td>80</td>
<td>All In The Name Of Love (Hip-Hop, BMI)</td>
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<td>Angel (Universal, BMI)</td>
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<td>82</td>
<td>Baby, Be Mine (Warner Bros., BMI)</td>
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<td>83</td>
<td>Baby Tell Me (Capitol, BMG)</td>
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<td>84</td>
<td>Bad (Warner Bros., BMI)</td>
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<td>85</td>
<td>Bad Guy (EMI-Manhattan, BMI)</td>
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<td>Bad Romance (Virgin, BMI)</td>
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<td>99</td>
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**SALES**

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<td>You And Me Tonight</td>
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<td>44</td>
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<td>I Wonder Who She's Seeing Now</td>
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<td>System Of Survival</td>
<td>Earth, Wind &amp; Fire</td>
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<td>So Many Tears</td>
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<td>(Baby Tell Me) Can You Dance</td>
<td>Shanie Wilson</td>
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<td>Don't Make Me Wait For Love</td>
<td>Kenny G</td>
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<td>Certified True</td>
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<td>Let's Start Love Over</td>
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<td>I Want To Be Your Man</td>
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<td>I Don't Think That Man Should Sleep Alone</td>
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<td>You're Right</td>
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<td>If You Let Me Stay</td>
<td>Terence Trent D'Arby</td>
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<td>My Forever Lover</td>
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<td>Ain't No Joke</td>
<td>Eric B &amp; Rakim</td>
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<td>Hard Day</td>
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<td>29</td>
<td>You're Puttin' A Rush On Me</td>
<td>Stephanie Mills</td>
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### CLUB PLAY

Compiled from a national sample of dance club playlists.

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>BAD (REMIX)</td>
<td>MICHAEL JACKSON</td>
</tr>
<tr>
<td>SYSTEM OF SURVIVAL (REMIX)</td>
<td>DEBBIE GIBSON</td>
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<tr>
<td>CAUSING A COMMOTION (REMIX)</td>
<td>SHAWN ALLEN</td>
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<tr>
<td>MY LOVE IS GUARANTEED</td>
<td>TAYLOR DAYNE</td>
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<tr>
<td>TELL IT TO MY HEART</td>
<td>GEORGE MICHAEL</td>
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<tr>
<td>LOVER'S LANE (REMIX)</td>
<td>HUBERT KAHL</td>
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<tr>
<td>HARD DAY (REMIX)</td>
<td>PI. OSMAN</td>
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<td>MILITARY DRUMS (CLUB 7:12)</td>
<td>THE NIGHT YOU MURDERED LOVE</td>
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<td>ROADBLOCK</td>
<td>STICK, AIKEN, WATERMAN</td>
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<tr>
<td>SHAKE YOUR LOVE (REMIX)</td>
<td>DON'T WANT YOU (REMIX)</td>
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| ANIMAL MAGIC (REMIX) | ME | W.

### 12-INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

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<td>THE REAL THING (REMIX)</td>
<td>JELLYBEAN FEATURING STEVEN DANTTE</td>
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<td>MADONNA</td>
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<td>DON'T YOU WANT ME (REMIX)</td>
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<td>TELL IT TO MY HEART</td>
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<td>I THINK WE'RE ALONE NOW (REMIX)</td>
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<td>SOMETHING TELLS ME</td>
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<td>SYSTEM OF SURVIVAL (REMIX)</td>
<td>EARTH, WIND &amp; FIRE</td>
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<td>SAMANTHA FOX</td>
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<td>CATCH ME I'M FALLING (REMIX)</td>
<td>PRETTY POISON</td>
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<td>ANDY</td>
<td>HUBERT KAHL</td>
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<td>2. THINK YOU CRY</td>
<td>CHER &amp; DICE TGR</td>
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<td>3. ANDY</td>
<td>CHER &amp; DICE TGR</td>
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<td>4. THINK YOU CRY</td>
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<tr>
<td>5. ANDY</td>
<td>CHER &amp; DICE TGR</td>
</tr>
<tr>
<td>6. THINK YOU CRY</td>
<td>CHER &amp; DICE TGR</td>
</tr>
</tbody>
</table>
by Bill Coleman

New from the forthcoming Public Enemy album, "Temple of Boom," a track that perfectly captures the energy of the group. The song features a strong bassline and a powerful beat, creating a sense of movement and rhythm throughout the track. The vocals, delivered with passion and intensity, add to the overall feeling of the song, making it a true representation of the band's sound. Overall, "Temple of Boom" is a testament to Public Enemy's musical prowess and their ability to create a powerful and impactful song.
Singer/Songwriter Wants His Music To Inspire Change

David Lynn Jones: Artist With A Mission

INTERVIEWING David Lynn Jones is akin to cracking up an old Model-T Ford. It’s rough to start. After a few cranks, curses, and kicks, the interview begins to sputter. When it hums to life, it purrs powerfully and toppings up. Then, when it’s really revved up, it’s hard to stop.

Clearly, Jones is not used to the debilitating ritual of the journalist’s interview. He loses himself in introspection after issuing one or two-word answers to the first few questions. This is one reason I like him. Certainly, he delves deeply into his soul for answers.

That’s another reason I like him. Certainly, the philosophy of his music poses hard questions—more than it provides easy answers.

“I want to change everything, the way music is perceived, the way it’s used, what it’s used for,” Jones says. “It’s a real strong tool. In fact, it’s a weapon—and that’s the way I’m going to use it.”

An offensive weapon? “Yeah—against things I disagree with, things that need to be changed,” Jones says. “You can influence and persuade people easier with music than you can by other methods. You can catch a fly better with honey than vinegar.”

Jones terms his first album an introduction to the artist, with the first side depicting how he grew up and the second side depicting the way he sees life. He’s already thinking about the next album, which he says will be “something totally different—mostly.” The overall goal of future albums will be to “take a closer look at where we are and how we got here—where we’re going to be if we don’t make some changes in the near future, changes not just in a relationship to music or America but in relationship to the world.”

“I really think about the human being as an individual. If everybody keeps on believing that, they’ll probably be right. I never believed [the individual] couldn’t make a difference. No matter how many times I’ve proved I can’t make a difference, I don’t believe it.”

Jones terms his first album make a difference? “Yeah,” Jones says. “If people listen to the songs, they’ll see that my views aren’t the norm. If they can understand those views, then maybe it’ll plant the seed of seeing it’s possible to view things in a different light than has been shed on life in general.”

The first Jones song to accomplish this was “Living In The Promised Land,” recorded by Willie Nelson. “The reaction to that song was overwhelming for me. I’ve never expected, I’ve been playing at the reeducation of the Statue of Liberty.”

The song, a hit single and video for Nelson, provided Jones with an introduction to Kris Kristofferson, a powerful influence on Jones the songwriter. Kristofferson was so moved by “Promised Land” that he sought out Jones during a recent Farm Aid concert.

The similarities between Jones and Kristofferson. Both use music as a vehicle for their life missions. Both are powerful lyricists who excel at documenting the traumas, tragedies, and fleeting triumphs of the common person. Both have produced autobiographical, memorable, melodies. Both are homespun as hell. But Kristofferson couldn’t sing his way out of Rita Coolidge’s water closet, while Jones possesses a powerful voice, a remnant from his days of performing in smoky barrooms.

Jones’ musical sound is part country soul, part rock’n’roll, and part blues. He has paid dues in full. He started playing in bars at the age of 13, and he has worked the road since 1970, when he quit his day gig as a car salesman. His high school yearbook photo carries the perfect caption: “He never let his studies interfere with his education.”

Now he’s planning to build a studio near his Bexar, Ark., home, and his next album will be recorded next summer. A message will accompany his new album: “Music—any art form—is a tool, more than a tool of expression. Music can be used for anything—for pure entertainment or pure message or a combination of both. Right now I’m walking the fence between message and entertainment. At some point it’ll be a stronger message, and at another point it’ll go back to just entertainment—when there’s no need for the message. I hope that day comes soon.”

The first Jones album deserves a dozen careful listens. The next should be something to behold. Jones soon should be living the lyrics he wrote—living in the “promised land.”

“I hope the music is just the beginning,” he says. “You can go anywhere from here.”

BY EDWARD MORRIS

NASHVILLE One single into their joint career, Radney Foster and Bill Lloyd find themselves enjoying the kind of radio acceptance and media attention other acts spend years achieving. “Crazy Over You,” released in June, went to No. 4 on the country charts.

On the strength of that activity, the RCA Records duo was invited to play the Grand Ole Opry and appear on “Austin City Limits,” rarities for an untested act. The video version of “Crazy” received high rotation on Country Music Television, the round-the-clock country-video channel, and topped the play-lists of other young country groups.

Like the O’Kanes, the Columbia duet that broke out of nowhere last year, Foster & Lloyd produced their own debut album, released in late September, and wrote all the positive response to the single induced RCA to do an initial shipping of 75,000, a source at the label says. Sales of “Foster And Lloyd” now amount to nearly 100,000.

In an attempt to broaden the duo’s appeal, RCA has released “Hard To Say No,” a cut from the album, to AR outlets as a 12-inch single. The song, which is accompanied by a video, was recorded on the sampler compact disk distributed at the recently concluded convention. At the same time, the label released “Sure Thing” as the second country single.

The decision to try Foster & Lloyd in both formats came after the act performed at an RCA convention in August.

Both men are songwriters with the MTM Music Group and have written or co-written such hits as “Jesus I Found You” for Sweet Hearts Of The Rodeo and “Love Someone Like Me” for Holly Dunn. Before linking with RCA, Lloyd did a rock album, “Feeling The Elephant,” for the Boston-based Throbbing Lobster label. In some markets, according to RCA, this solo album and the duo LP are displayed and promoted side by side.

The CD version of the album contains an additional cut, “Don’t Go Out With Him,” written by Lloyd.

Since summer, the act has toured with its four-piece band opening for such acts as Roy Orbin, Hank Williams Jr., and Restless Heart. It has also put four appearances at the Musicland, Rec- cord Bar, and Cat’s retail conventions.

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USING THE PRAISES OF THE COUNTRY MUSIC ASSOCIATION CELEBRATING ITS 30TH ANNIVERSARY INTERNATIONALLY!

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- OVERVIEW: CMA at 30
- CMA DIRECTORS: Interviews
- CMA INTERNATIONAL: Success stories, future plans
- CMA/RADIO: From ARB studios to radio promotions
- CMA/RETAIL: P.O.P. merchandising campaigns such as "Country's Brightest Stars"
- CMA COMMITTEES: Behind-the-Scenes
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October 27, 1987

Mr. Lee Zhito
Billboard Publications, Inc.
3107 Wilshire Blvd.
Suite 700
Beverly Hills, CA 90210

Dear Lee:

Congratulations on the forthcoming Billboard Special saluting the Country Music Association's 30th Anniversary.

Timing always plays an important part in our show business life, and this special could not come at a more opportune time. Just when we are getting country music on a good positive roll again, along comes the stock market crash with the psychological uncertainty and apprehension that follows.

As for us, we are experiencing a positive and steady growth, but dealing with the perceptions of what and who we are is as important as the actualities. We are strong and we are healthy, and the future has never been as bright. Now, through this Billboard salute to the Country Music Association, we can tell the world.

From our standpoint, we'll use this opportunity once again (as we did with our own Billboard Specials) to sell our talents--those of our artist and those of our agency to buyers on a global level. Let's tell them all--prospective corporate sponsors, promotion, theatre managers, casino operators, fairs and rodeos, convention producers, television and radio production companies, network and cable executives, advertising agencies, festivals, record companies, music publishers, etc.

Our country music industry has a success story to tell, and we need to keep telling it constantly. Our company endorses the opportunity to become part of this special edition and, from our experience with our own special a year ago, we know the benefits.

Count on us.

Sincerely yours,

JIM HALSEY
Chairman & C.E.O.

ISSUE DATE: JANUARY 23, 1988

AD DEADLINE: DECEMBER 18, 1987
<table>
<thead>
<tr>
<th>Week Ending Nov 14, 1987</th>
<th>Hot Country Singles</th>
<th>Chart Date</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>MAYBE YOUR BABY'S GOT THE BLUES</td>
<td>RONNIE MILSAP</td>
</tr>
<tr>
<td>2</td>
<td>I'M NOT GONNA LET HER KNOW (IT'S OVER)</td>
<td>DOLLY PARTON</td>
</tr>
<tr>
<td>3</td>
<td>ONLY WHEN I'M DREAMING</td>
<td>LINDA RONSTADT</td>
</tr>
<tr>
<td>4</td>
<td>THE LAST ONE TO KNOW</td>
<td>J.D. PRIEST</td>
</tr>
<tr>
<td>5</td>
<td>FOR THE MONEY</td>
<td>HANK WILLIAMS JR.</td>
</tr>
<tr>
<td>6</td>
<td>IF THERE'S ANY JUSTICE</td>
<td>LEE GREENWOOD</td>
</tr>
<tr>
<td>7</td>
<td>I CAN'T GET ENOUGH</td>
<td>JOHNNY CASH</td>
</tr>
<tr>
<td>8</td>
<td>WHERE DO THE NIGHTS GO</td>
<td>RONNIE MILSAP</td>
</tr>
<tr>
<td>9</td>
<td>POWER PICK/AIRPLAY</td>
<td>RONNIE MILSAP</td>
</tr>
<tr>
<td>10</td>
<td>STILL WITHIN THE SOUND OF MY VOICE</td>
<td>JENNIFER CARRELL</td>
</tr>
<tr>
<td>11</td>
<td>GOING GENTLE</td>
<td>KATHY MATTEA</td>
</tr>
<tr>
<td>12</td>
<td>TIME IN</td>
<td>THE OAK RIDGE BOYS</td>
</tr>
<tr>
<td>13</td>
<td>CRYING SHAME</td>
<td>MICHAEL JOHNSON</td>
</tr>
<tr>
<td>14</td>
<td>RIGHT FROM THE START</td>
<td>EARL THOMAS CONLEY</td>
</tr>
<tr>
<td>15</td>
<td>YOU DON'T HAVE TO BE LONELY</td>
<td>MOB BANDY</td>
</tr>
<tr>
<td>16</td>
<td>JUST LOVIN' YOU</td>
<td>THE OAK RIDGE BOYS</td>
</tr>
<tr>
<td>17</td>
<td>TELL IT TO YOUR TEDDY BEAR</td>
<td>THE SHOOTERS</td>
</tr>
<tr>
<td>18</td>
<td>ONLY LOVE CAN SAVE ME (T.NORMAN JONES)</td>
<td>KRYSTAL KRYSTAL</td>
</tr>
<tr>
<td>19</td>
<td>READ BETWEEN THE LINES</td>
<td>LYNN AND LOIS</td>
</tr>
<tr>
<td>20</td>
<td>I'LL PIN A NOTE ON YOUR PILLOW</td>
<td>BILLY JOE ROYAL</td>
</tr>
<tr>
<td>21</td>
<td>I'M TRYING</td>
<td>RICKY SKAGGS</td>
</tr>
<tr>
<td>22</td>
<td>YOUR LOVE</td>
<td>TAMMY WYNETTE</td>
</tr>
<tr>
<td>23</td>
<td>WHEELS</td>
<td>REA STEFAN</td>
</tr>
<tr>
<td>24</td>
<td>I'M NOT GONNA LET HER KNOW (IT'S OVER)</td>
<td>DOLLY PARTON</td>
</tr>
<tr>
<td>25</td>
<td>UNCONDITIONAL LOVE</td>
<td>NEW GRASS REVIVAL</td>
</tr>
<tr>
<td>26</td>
<td>LYNCH IN HIS ARMS AGAIN</td>
<td>THE FORSTER SISTERS</td>
</tr>
<tr>
<td>27</td>
<td>SWEET LITTLE '66</td>
<td>STEVE EAGLE</td>
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<tr>
<td>28</td>
<td>NO EASY ANSWERS</td>
<td>EDDY RAVEN</td>
</tr>
<tr>
<td>29</td>
<td>I WANT A LOVE LIKE THAT</td>
<td>JUDY RODMAN</td>
</tr>
</tbody>
</table>

**NEW**

- 1 | TENNESSEE FLAT TOP BOX | RONNIE MILLSAP | 36-1 |
- 3 | DON'T SAY NO TONIGHT | GEORGE MCLAIN | 54-1 |
- 6 | ANYONE CAN DO THE HEARTBREAK | JOHN CONLEE | 39-1 |
- 7 | THAT'S MY JOB | JOHN CONLEE | 54-1 |
- 8 | I'LL BE YOUR TONIGHT | JOHN CONLEE | 48-1 |
- 9 | THE WAY WE MAKE A BROKEN HEART | JOHN CONLEE | 45-1 |
- 10 | LOVE REUNITED | JOHN CONLEE | 41-1 |
- 11 | I CAN'T BLAME THE BLUES | JOHN CONLEE | 35-1 |
- 12 | WE'RE STAYING TOGETHER | JOHN CONLEE | 49-1 |
- 13 | LITTLE WAYS | JOHN CONLEE | 54-1 |
- 14 | WOULD THESE ARMS BE IN YOUR WAY | JOHN CONLEE | 32-1 |
- 15 | EVERYBODY NEEDS A HERO | JOHN CONLEE | 35-1 |
- 16 | LOVING THE BLUES | JOHN CONLEE | 45-1 |
- 17 | I'LL NEVER BE IN LOVE AGAIN | JOHN CONLEE | 59-1 |
- 18 | I DON'T KNOW YOUR NAME | JOHN CONLEE | 63-1 |
- 19 | HANGIN' OUT IN SMOKE PLACES | JOHN CONLEE | 70-1 |
- 20 | LOVER TO LOVER | JOHN CONLEE | 74-1 |

- 1 | TENNESSEE FLAT TOP BOX | RONNIE MILLSAP | 1-1 |
- 2 | DON'T SAY NO TONIGHT | GEORGE MCLAIN | 5-1 |
- 3 | ANYONE CAN DO THE HEARTBREAK | JOHN CONLEE | 10-1 |
- 4 | THAT'S MY JOB | JOHN CONLEE | 15-1 |
- 5 | I'LL BE YOUR TONIGHT | JOHN CONLEE | 20-1 |
- 6 | THE WAY WE MAKE A BROKEN HEART | JOHN CONLEE | 25-1 |
- 7 | LOVE REUNITED | JOHN CONLEE | 30-1 |
- 8 | I CAN'T BLAME THE BLUES | JOHN CONLEE | 35-1 |
- 9 | WE'RE STAYING TOGETHER | JOHN CONLEE | 40-1 |
- 10 | LITTLE WAYS | JOHN CONLEE | 45-1 |
- 11 | WOULD THESE ARMS BE IN YOUR WAY | JOHN CONLEE | 50-1 |
- 12 | EVERYBODY NEEDS A HERO | JOHN CONLEE | 55-1 |
- 13 | LOVING THE BLUES | JOHN CONLEE | 60-1 |
- 14 | I'LL NEVER BE IN LOVE AGAIN | JOHN CONLEE | 65-1 |
- 15 | I DON'T KNOW YOUR NAME | JOHN CONLEE | 70-1 |
- 16 | HANGIN' OUT IN SMOKE PLACES | JOHN CONLEE | 75-1 |
- 17 | LOVER TO LOVER | JOHN CONLEE | 80-1 |

**Hot Country Singles Certification**

- **R.I.A.A. Certification:**
  - For sales of at least 1 million units.
- **R.I.A.A. Certification:**
  - For sales of at least 2 million units.

**About the Data**

- The data is compiled from a national sample of radio playlists.
- The chart is produced by Billboard magazine, a publication known for its comprehensive coverage of the music industry.
- The chart includes data on songs, their artists, and the distribution labels.
- The chart also indicates the performance of songs in terms of sales, chart positions, and other metrics.
Darrell Holt
His first solo single...

Photo by Don Pulsam

"CATCH 22"
Produced By
Nelson Larkin
ANOKA Records # 222

National Promotions By
MIKE BORCHETTA
47 Music Sq. E.
Nashville, TN 37203
(615) 321-5080

AVAILABLE ON COMPACT DISC
"Vern Goddin has accomplished something here that has only been done once before," says MD Kevin Herrin, WWW Detroit. "We showcase new product at a special time each day by playing a new release, then taking calls from listeners who vote it a hit or a miss. In the 10-minute time limit, we received 50 calls, with 100% voting for a hit. An 85%-90% test is really good, but Vern had a perfect score. "I'd believe Me Now" was last week's Hot Shot Debut and moves to No. 53 on the Hot Country Singles Chart.

The Bands Have It: Restless Heart (RCA), charted at No. 42 and Desert Rose Band (MCA/Curb), charted at No. 47, are drawing rave reviews. "We're playing Restless Heart's 'Wheelin' to death out here," says MD Don Jeffries, KIKF Orange, Calif. In Dallas, KPLX MD Mac Daniel notes strong reaction as well. "It has a monster guitar lick that locks it up—an obvious hit," says MD Tim Roberts, WPCM Burlington, N.C. of Desert Rose Band's "One Step Forward." Kicking into high gear, too, says Roberts, is "Ride the River's." It's Such a Heartache (Advantage/Completex), now at No. 70.

New Music: "Absolutely smashing," says PD Rick Braswell, WPAP Panama City, Fl., of "Have You Ever Been Secondary" (RCA). "Anyone who's ever had a broken heart will love it. If your female numbers are slipping," says Braswell, "play this one.

Vicki Bird is pulling the calls with "I've Got Ways Of Making You Talk" (10th Avenue) at WHIM Providence, R.I., says MD Charlie Tatum, Atlantic. "It's an easy one, listeners enjoy the vocals and the quality production, it's worth watching."

"I'm Glad Ray Price Has A New Record," says PD Pam Quinn, WKKQ Bribing, Minn., of "Just Enough Love" (Step One). "Our audience is older, and they really respond to familiar names," says PD Chris Taylor, KIXX Amarillo, Texas, says, "It should be stronger nationally than it is." It's now at No. 69.

Country Singles A-Z

<table>
<thead>
<tr>
<th>Title</th>
<th>Publisher/ Licensing Org.</th>
<th>Record Label</th>
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Country Singles By Label

<table>
<thead>
<tr>
<th>Label</th>
<th>No. of Titles on Chart</th>
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Country Singles Chart

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<th>Week Ending November 14, 1987</th>
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<tr>
<td>Title</td>
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<tr>
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</tr>
<tr>
<td>I WANT YOU NEED YOU ANYMORE</td>
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<tr>
<td>SOMEONE LIE</td>
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<td>MAY YOUR BABY'S GOT THE BLUES</td>
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<tr>
<td>ONLY WHEN I LOVE</td>
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<tr>
<td>LYNDIA</td>
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<tr>
<td>TAR TOP</td>
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<tr>
<td>I AM A BLUE</td>
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<tr>
<td>YOUR LOVE</td>
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<tr>
<td>THE LAST ONE TO KNOW</td>
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<tr>
<td>YOU SHOULDN'T LOVE ME ANYMORE</td>
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<tr>
<td>CRAZY FROM THE HEART</td>
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<tr>
<td>LOVE ME LIKE YOU USE</td>
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<td>ONE FOR THE MONEY</td>
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<td>FROM THE START</td>
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<td>DO YA</td>
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<td>GOTTA GET AWAY</td>
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<tr>
<td>SOMEWHERE TONIGHT</td>
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<tr>
<td>I'LL PIN A NOTE ON YOUR PILLOW</td>
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<tr>
<td>YOU HAVEN'T HEARD THE LAST OF ME</td>
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<tr>
<td>I CAN'T GET CLOSE ENOUGH</td>
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<tr>
<td>BONNIE JEAN (LITTLE SISTER)</td>
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<tr>
<td>SHINE, SHINE, SHINE</td>
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<tr>
<td>HEAVEN CAN'T BE FOUND</td>
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<tr>
<td>THOSE MEMORIES OF YOU</td>
</tr>
<tr>
<td>ONE FRIEND</td>
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<tr>
<td>FISHIN' IN THE DARK</td>
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<tr>
<td>IF THERE'S ANY JUSTICE</td>
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<tr>
<td>ROUGH AND ROWDY DAYS</td>
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<tr>
<td>CHANGING PARTNERS</td>
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<td>I PREFER THE MOONLIGHT</td>
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**Special Show For Medical Center**

NASHVILLE The formal opening of the Stouffer Nashville Hotel, set to benefit Vanderbilt University Medical Center's transplantation program, is scheduled for Nov. 24 in the Grand Ballroom at the hotel. It will feature a special performance by country songstress Barbara Mandrell.

Hotel general manager John Bruns, who made the announcement, says, "We are highly pleased to join forces with one of the nation's foremost medical institutions and one of America's most talented and popular entertainers on behalf of this worthy cause." He also says the event will be a "tangible reflection" of the hotel's "commitment to corporate citizenship."

Mandrell, whose personal interest in the center was prompted by friends who have had transplants and friends currently in need of them, is scheduled to take the stage following a reception. Mandrell says, "An extremely important purpose of this event is to raise public awareness about the need for organ transplants. If we have the opportunity to save a life, then it should be done."

Other industry figures who worked to sell tickets to the sold-out, black-tie event include country music stars Mickey Pearl and Tom Collins, owner of Collins Music. Patron table donations were set at $5,000 and regular tables at $1,000. Susan Andrews of Bill Hudson and Associates estimates table donations alone "raised in excess of $100,000 for the benefit."

Debbie Holley

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**Billboard**

Top Country Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Number</th>
<th>Distribution</th>
<th>Year</th>
<th>Price</th>
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<tr>
<td>1</td>
<td>Randy Travis</td>
<td>Harry Brels</td>
<td>ALCABBA</td>
<td>6491-1</td>
<td>(8.98)</td>
<td>CD</td>
<td>ALWAYS AND FOREVER</td>
</tr>
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For Week Ending November 14, 1987

Very little country music hit the charts this week, leaving entertainment stars such as Barbra Streisand, Cher, or Steve Wariner to pick up the slack with their efforts.

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**William Royalty Suit**

(Continued from page 32)

and Bobbie Webb Jett, a Nashville secretary. Stone's attorneys say she was adopted by Williams' mother, Lillian Williams Stone, after his death and by a Mobile couple two years later, following Lillian Stone's death.

The series of legal actions started two years ago when Stone asked for access to Montgomery adoption records. Hank Williams Jr., currently the sole beneficiary of his father's estate, countered with the request for the recods sealed and to keep Stone from using the family name.

The younger Williams has not responded to the ruling.

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**FOR WEEK ENDING NOVEMBER 14, 1987**

**COMPRESSED DISK**

Compact disk data is included in the Billboard chart, but does not appear in the print edition.

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**Billboard** November 14, 1987
At CMJ Meet, Tips For Aspirants

Pros Tell How To Break Into Clip Biz

BY JIM BESSMAN

NEW YORK — While the two video panels at the recent CMJ Music Marathon stuck mainly to the nuts and bolts, one of them—"The Underground Video Workshop"—presented a rare gathering of top grass-roots video professionals who offered simple but often overlooked tips to video auteurs.

Moderator Frank Duffy, U.S. producer of the British alternative-video program "Shub TV," oversaw the panel, whose first item of business was the importance of generating press awareness and coverage of videoclips.

Music video producer Mark Wein-stein noted that servicing press people with videos is often the best way to convert them into a new band's validity as a story subject.

This especially applies to editors who dislike music video outrights and might not otherwise see the clips. "You have to show them that [the video is] worth something in standing out rather than a promo- tional tool only," Weinstein said.

Mark Ghuin—spearhead- ed the Thrusty Ear promotion company's recent campaign behind 4AD Records' videocassette/album compilation "Lonely Is An Eyesore"—noted that the publicity effort be long before the video is an ongoing process. "If you get some good press on a video," he said, "right away, mail it to all press programmers and".

Such activity, suggestedmodera- tor Duffy, can also help increase programming for alternative videos that usually don't get played on all outlets at the same time, building instead on a program-by-program basis.

Along with sending press clips and videos to programmers and press, respectively, program- ming on the panel noted the impor- tance of providing artist bios and all configurations of audio and video product.

Gordon, director of music programming for Campus Net- work's weekly "New Grooves" vid- eo, said that even through a 1-inch master tape is needed for broadcast use, a 1/2-inch cassette should also be supplied for timing purposes, along with a take-home 1/2-inch cassette.

"Send as much material as possi- ble," Gordon said. He noted that Earth, Wind & Fire's "System Of Survival" is a "dazzling video and a great song," but admitted it wasn't until he heard it at the Kixx and then blasted the CBS-supplied 12-inch CD at home that he decided to break his "more progressive" music for mat by opening his next show with the video.

Rockocama's Pat Creed said she would also like producers to send audiostreamers and a promo pack- age stuck in the office all day and take a quick look at the video, and it doesn't do anything to us," said Creed. "Then we take the record home and listen to it, and it catches us."

The importance of music video promotions and prepromotions was acknowledged by several panelists, including Ghuinene and Creed, who declared that print and radio must be used in a 4AD compilation, and (Continued on page 42)

THE EYE

by Steven Dupler

Because of unavoidable circumstances, The Eye was closed last week.

RIGHT IDEA: MCA has been the leader in sending out promotional copies of 12-inch extended-video remixes to programmers and press. It's a great idea. Take Jody Watley's "Don't You Want Me," for instance, with the original package and attached video, complete with photographs of the artist as well as music and video-production credits. Sound quality is ex- tremely good, with dubbing in VHS Hi-Fi. The Watley package also includes the 4:10 short version of the video. These true remix packages are currently intended only for promotional use. But could they be a harbinger of future good home video tidings? Several label execs agree an extended-reminix-video single—priced attrac- tively (say, $4.95)—could be a big item in record and video specialty stores.

MEET THEIR MAKERS: MTV programming executives have scheduled a series of meetings with top music video directors and producers in order to "establish a dia- log," according to the 24-hour-a-day channel. The first meeting has already occurred; others will follow later this month. The idea is to "clear the air about some mythical mystical deals or doesn't want, or will play or not play," from a production standpoint. The channel also plans to inaugurate a new video designation soon, to be dubbed the "breakthrough video." This will reward an extremely visually creative clip with in- creased airplay.

LIVE DEAD NOT FREE: If you are (or know) a Dead head who can't make it to California's Oakland Colise- um to catch Uncle John's Band in its traditional New Year's Eve gig/party, here's some consolation for you: The concert will be available live this year for the first time on pay-per-view television. Viewer's Choice—the Viacom-owned PPV channel with more than 2.6 million subscribers homes—is exclusively offering the concert for a suggested retail price of $19.95 per subscriber home. A bit pricey, but it's obviously cheaper than two round trips to Oakland, plus concert tickets to the real thing.

The festivities begin at midnight, Jan. 1. The Dead take to the stage around 1 a.m. The concert will be repeated Jan. 2 at 10 p.m. EST.

NATIONAL VIDEO Cen- ter/Regional Studios performed postproduction work on former Eagles member Timothy B. Schmit's video for "Boys Night Out." The clip's visuals play off the lyrics of the song, with Schmit singing in a night- spot as friends and background custom- ers arm wrestle and shoot pool. It was directed by Cathy Dougherty. Joel Himiman handled prod for Bell Oak Productions. National's Chris Hen- geveld edited.

Streamline Film Archives, a stock-footage firm, has signed with News 12 Long Island. The pact allows Streamline to license to its pro- duction clients the cable service's vid- eo library, which includes more than 300 hours of stories and events.

JFN Motion Picture Produc- tions/Chris Tenney's Regina Belle's video for "You Got The Love." Michelle MAtheri de-

New Video Clips

This weekly listing of new video clips generally available for pro- gramming and/or promotional purposes includes artist, title, al- bum (where applicable), label, pro- duction/production house, and di- rector. Please send information to Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036.

BIG TROUBLE

Crazy World

Big Trouble

Epic

THE DEAD MILKMEN

Big Time Operator

Bucky Holm/Engel

Lolita/Watch/Bell Oil Productions

Adam Bernsten

DEAD OR ALIVE

Save You All My Kisses

Meat. Reid/Sanny: To Know/like

Clips/Productions

Te Vanders

THE DIG

Foreign Girl

The Dig

Epic

DIVINE HORSEMEN

Sneaker Handler

Sneaker Handler

Solid

THE DREAM ACADEMY

Indian Summer

Rememberance/Drop/Impact

Brendan Johnson/Touch The Company

Kevin Kasnoff

KOOL MOO DEE

How You Like Me Now

Jive/MCA

Peter Luger

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JFN Motion Picture Produc- tions/Chris Tenney's Regina Belle's video for "You Got The Love." Michelle MAtheri de-
VIDEO MUSIC AWARD NOMINATIONS
(Continued from page 1)

Billboard and the American Film Institute. In addition to panels and workshops covering the special interest and nontheatrical home video industries, the AVC meets incorporates the Billboard Video Music Conference—the first and only gathering of its kind.

Approximately 375 videos were submitted by more than 190 different record labels. A list of these submissions was sent to a nominating jury composed mainly of video music programmers. Each juror selected five clips in each of the 15 categories, eight of which are general awards and seven for technical.

The final ballot was mailed to more than 200 music and video industry executives for voting. The awards presentation occurs at a gala dinner on Nov. 21 at the Roosevelt Hotel.

For information regarding the separate registration required for the dinner, contact the AVC at 212-722-2115.

The finalists, by category, are the following:

**Best Video**

"U Got The Look," Prince.

"Big Time," Peter Gabriel.

"Land Of Confusion," Genesis.

"Don't Dream It's Over," Crowded House.

"Dear God," XTC.

"If You Let Me Stay," Terence Trent D'Arby.

"Best Male Video"

"You Can Call Me Al," Paul Simon.

"U Got The Look," Prince.

"To Be A Lover," Billy Idol.

"Paper In Fire," John Cougar Mellencamp.

"Big Time," Peter Gabriel.

**Best Female Video**

"Open Your Heart," Madonna.

"Control," Janet Jackson.

"Lookin' For A New Love," Jody Watley.

"Luka," Suzanne Vega.

"Best Group Video"

"Where The Streets Have No Name," U2.

"Don't Dream It's Over," Crowded House.

"Eight On Track," Breakfast Club.

"Land Of Confusion," Genesis.

"Hourglass," Squeeze.

**Best Concept**

"Jane's Getting Serious," Jon Aitely.

"Dear God," XTC.

"Land Of Confusion," Genesis.

"Big Time," Peter Gabriel.

"Don't Dream It's Over," Crowded House.

**Best Stage Performance**

"U Got The Look," Prince.


"Dude (Looks Like A Lady)," Aerosmith.

"Touch Of Grey," Grateful Dead.

"Control," Janet Jackson.

**Best Overall Performance**


"Tonight, Tonight, Tonight," Genesis.

"Day In—Day Out," David Bowie.

**Best New Artist's Video**

"I Just Died In Your Arms," Cutting Crew.

"If You Let Me Stay," Terence Trent D'Arby.

"Don't Mean Nothin'," Richard Marx.

"Don't Dream It's Over," Crowded House.

"Right On Track," Breakfast Club.

**Best Direction**

"No One In The World," Anita Baker.

"Mandolin Rain," Bruce Hornsby & the Range.

"Luka," Suzanne Vega.

"Day In—Day Out," David Bowie.

"Big Time," Peter Gabriel.

**Best Editing**

"U Got The Look," Prince.

"With Or Without You," U2.

"Big Time," Peter Gabriel.

"Don't Dream It's Over," Crowded House.

"Land Of Confusion," Genesis.

**Best Choreography**

"Open Your Heart," Madonna.


"Control," Janet Jackson.

"Lookin' For A New Love," Jody Watley.

"If You Let Me Stay," Terence Trent D'Arby.

**Best Special Effects**

"You Know I Love You, Don't You," Howard Jones.

"Boy In The Bubble," Paul Simon.

"Big Time," Peter Gabriel.

N.Y. AES Convention Features New Products  
Analog Gear Coming On Strong

BY STEVEN DUPLER

NEW YORK While digital audio product developments received star treatment at the recent Audio Engineering Society convention here, the "fog" seems to have lifted and analog technology and devices are making a comeback. The convention featured several prominent manufacturers and many new products in various categories, covering everything from high-end recording consoles to budget-oriented gear.

For the recordists interested in providing greater working space for analog recording, and for those who need new software PROMS to refine the machines' synchronization capabilities. "The analog-product field has become much more demanding over the last few years, particularly in the area of film and video post production, where intricate synchronization is critical," says Gus Skinas, Sony Pro Audio's product manager.

Another high-quality analog deck shown at AES was Soundcraft's new 8-channel machine, which is available now at a basic price of $28,250. The 8-channel is still available with several other configurations, including 4-channel and full 16-channel.

The Spectral Recording System, which offers complete digital recording and mixing capabilities, was also on display. This system is currently being used on several projects, including Earth Wind & Fire and Columbia, Jermaine Jackson, and Arista Records. Spectral Recording Systems is currently director for recording for the Santa Monica, Calif.-based label.

Silver Anniversary. Delos Records president and founder Amelia Haygood, right, presented John Eargle—noted engineer, educator, author, and consultant— with a plaque commemorating his 25th year in the business at a champagne reception during the recent Audio Engineering Society meet in New York. Eargle is currently director for recording for the Santa Monica, Calif.-based label.

At CMJ Meet, Tips for Cracking Vid Music Biz

(Continued from page 40)

Weinstein, who mentioned a current push behind UTOFO's "Ya Wanna Be Cold With Me." Dave Kendall, producer of MTV's "120 Minutes," said his alternative video programming aimed at MTV exposure for artists lacking national airplay distribution. "I've been with the group and the group had to spend as much money editing a Coca-Cola product reference as it cost to make the clip in the first place, it was all worth it in terms of exposure gained.

Tart encouraged other artists to send copies, make phone calls, and be a "complete pain" to the programmers sitting on the panel.

Earlier in the day, the other video music panel, "Visual Marketing: Marketing Itself in The Big Picture," touched on video as one aspect of an artist's entire visual image.

Here Janet Kleinbaum, Island's director of publicity and promotion, also noted the benefits of sending video clips. "It's a must these days...for them to look at videos and make opinions rather than just listen to the record..." Kleinbaum added that videos are also sent to radio programmers to increase awareness when the artist and video merit it.

Moderator Doug Cerrone, MCA Records associate director of video, referred to videos as "8-by-10s that move." He pointed to strategic promotional tie-ins between album cover art and video imagery for such artists as Prince and the Breakfast Club. According to Cerrone, such "cohesive visual statements" are compounded when artists are videogenic enough to exploit them.

But CBS Records art director Steve Byram cautioned against a "cookie-cutter" approach to videos in all aspects of a visual presentation. "We think it's important for artists to be different in every aspect of the making of a video," Byram said.

The video for "Baby" features visuals with clips for each of its songs, making it a 45-minute feature film. The video was directed by John Henson, who also directed the music video for "I Shot Ya," by Run-DMC.

Calliope Productions saw singer/songwriter Joan Corllis in to record with producer Richard Julian. Corllis was backed by members of Peter Himmelman's band. Also, Blue Jean recorded material for Hyacinth Shane Faber and Dan Miller shared board duties. Additionally, John B. Stone was in to work on a new album project. Calvin S. G. Guides and engineer Barry Diamond completed the compact disk master for Earth Kitt's new album, "My Private Life." The album will be released on Cara Van of Dreams Records.

Power Play Productions in Montanta in to remix tracks with engineer Norberto "Norty" Cotto. Dwayne Sumall assisted on the project, to be released on Philadelphia Sound Works. Additionally, producer Clarence Laughton cut tracks with Patrick Adams for Baby's new album. "It's Just Another Heart That's Broken" for Laughton Records.

In Los Angeles

At Yamaha Studios, Chapter 8 worked on tracking and overdubs for Capitol with producers Mike Powell and Dean Gant. Barney Pear, on the group's new PolyGram release, is also ready for PolyGram's Dave Ogrin and Henry Flaco engineered the projects.

Mark Denery Morgan was in at D&D Recording to complete vocals and mixing with his band, the Morgan Heritage. Dennis Thompson engineered, and Kieran Walsh assisted. Also, producer Mike Goldfinger cut and mixed tracks for his new distribution, Mike Rogers engineered, and Walsh and Bill Mansfield assisted.

At Chung King House Of Metal in New York, producer Mike Gilbs produced and played tracks for Minor Records' Starving Artists. Jay Henry engineered and mixed. The tracks also feature guitarist Vernie Reid, DJ Lyvio G., D.K. Dyson on vocals, and Kevin Rea on guitar.


On the West Coast

Another new single from New York's Dragonfly, "Bamboo," was engineered by Barry Diamond and produced by Tim Cherry. The record is on RCA/ATCO.

Also new: The debut album by the group "The Score," which is produced by Michael Omartian and engineered by Todd Sucherman. The album is on Capitol Records and is set for release in early 1988.

Famous Last Words: Editor's Notes

For those who may have missed last month's "Orchid" column, that's why we're here to help. Chris Powell mixed Teen Dream's "Toy." Taavi Mote engineered this Warner Bros. project with the assistance of Elmer Florence and Peter Arata.

In Nashville

Producer David Foster was in at Nightingale Inc. to work on tracks for Disney Pictures with artist John Parr. The "Minute I Saw You," is the theme for the movie "Three Men And A Baby." Jeff Balding and second Gary Pascouza guided the controls. Also, producer Kyle Lehning was in with Dan Seals to lay down tracks for Seals' next album. Joe Bogan engineered, and Pacouza and Lori Larsen assisted. Lending a hand on overdubs were Dash Crofts and producer Bogan. Bogan engineered and was backed by Pacouza and Larsen.

In Other Cities

George Thorogood & The Delaware Destroyers continued recording on tracks for mixing and their new Rounder/EMI Records album at Ardent in Memphis, Tenn. Terry Manning produced and engineered. Also, Velvet Elvis was in with producer Mitch Easter (R.E.M., Game Theory, Lets Active) to work on the band's debut album for Enigma. Tom Laue assisted. Additionally, Bill Ham, ZZ Top's producer/manager, was in remixing the group's early albums for CD release, Joe Hurdy engineered. Also there, Joanna Jacobs completed her debut album for PolyGram. Eli Bull produced, and John Hampton engineered.

At Normandy Sound, Warren, R.L., the Neighbors recorded and mixed their album "Men" for Road Runner Records. The project was produced and engineered by Phil Greene with the assistance of Ralph Petrarca.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, 14 Music Circle E., Nashville, Tenn. 37203.
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SOUND INVESTMENT

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

ENCORE BRANCHES OUT: Burbank, Calif.-based Encore Studios has acquired and installed a new Solid State Logic 6000 E Series console, fitted with Total Recall, video switching, plasma metering, and eight stereo modules. The studio plans to use the board for audio and video post production in addition to music and audio recording.

The studio says extensive control-room modifications were made in order to accommodate the S6-module mainframe. These were carried out under the direction of Vincent Van Haaff of Waterland Associates. Van Haaff's most recent project was the renovation of A&M Studios in Los Angeles; he was also a member of the original crew that built Kendun Recorders, the name by which Encore was previously known.

ARS AUTOMATES: Audio Recording Studios of Cleveland needed to automate its midtown facility, but the Cleveland-based studio had trouble reconciling the approximately $250,000 price tag such upgrading entailed. ARS says it decided to install Sony's M-5000 board with an ADS-3000 automation system because of its "exceptional price-to-performance ratio."

A client list includes producer-cum-commercials, slide presentations, audiocassette programs, and albums. The facility's most prestigious regular client is the Cleveland Orchestra, for which it edits and masters programs for international radio syndication. The Sony console utilizes a SMPTE-based hard disk automation system, which stores data on a 10-megabyte hard disk and then downloads onto floppy disks whatever information the client wants to save.

DARTMOUTH COMPUTES: The Music Department of Dartmouth College, Hanover, N.H., has officially opened its new Bregman Electronic Music Studio, a multi-million dollar electronic and computer-music facility it claims is one of the most sophisticated at any university in the world.

The Bregman facility features 16 individual computer/piano-style keyboard workstations. These are networked to a Synclavier digital audio system as well as the New England Digital direct-to-disk digital multitrack recorder.

At the inaugural dinner for the studio, NED president Brad Napels called the new facility a "significant new advance in music education at the university level."

Napels also announced that NED and Dartmouth will cosponsor an international electro-acoustic music competition. The program will award a $5,000 cash prize to the best five work created on a digital performance instrument. Submissions will be judged by a panel including Laurie Anderson, Jon Appleton, and Steve Reich. For more information, contact NED at 802-295-6800.

NEW BOARD: Group Andre Perry Ltd., an international consortium of recording studios and finishing houses, has become one of the first purchasers of DDA's new DCM-292 in-line recording console. The board will be installed in the group's Washington, D.C., facility and used for a variety of tasks, including mixing audio for film or video. Synclavier work; voice-over production; and recording and mixing original scores.

A BETTER PICTURE: Metropost, a post-production facility based in Austin, Texas, has installed Sony Betacam SP format machines in its on-line editing suites. The facility claims it is the first in the U.S. to offer SP format for editing. Two years ago, Metropost became the first facility to bring standard Betacam to Texas.

BULL'S-EYE: On Target, the audio/video production house based in Boston has installed a Synclavier digital audio system as a part of its new audio suite. The facility claims to be the only video house in the Boston area equipped with the Synclavier.

Edited by STEVEN DUFIELD

Telex Autoloader
The Extra Margin In Video Duplicating

With Telex Autoloaders you can increase duplicating production by up to 25%, depending on present capacity. But, there is more. Telex Autoloaders also reduce the manpower required to re-load VCRs, reels and significantly reduce the total downtime of loading and unloading per work shift. So, production is up, costs are down. All without additional VCRs, associated electronics or back-ups.

To install Telex Autoloaders, you don't have to make any VCR modifications. In fact, you don't even need the VCR controls and meters remanent.

Microprocessor controlled with built-in diagnostics, the Autoloaders operate off the VCR power supply and the Autoloaders are so compact they fit the majority of equipment rack layouts. In most cases, no wiring is needed to widen the access aisles or change spacing between slaves.

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Feasting on Fresh Growth in the New World of Sound

By IS HOROWITZ

The classical record industry is alive and well—and thriving. This despite reports from some leading labels that shipments to the trade this year are "essentially" flat as against a year ago. Sales to the public, however, are increasing.

If this seems a contradiction, it's explained by noting that dealers generally overordered in 1986 and early 1987 to make reasonably certain they would receive enough compact disks in a climate of shortage. But inventories became swollen as deliveries exceeded expectations. They are only now being slimmed down.

One who holds this view is Guenter Hansler, president of PolyGram Classics, who posits that dealers can now order quantities more in line with what they can sell in a reasonable time. There is no longer any need for them to stockpile, he says. More can always be ordered—and delivered—as needs arise.

Be that as it may, just about anyone in a position of responsibility in the classical music community agrees that the competitive situation has sharpened drastically over the past half-year. The (Continued on page C-6)
On our first anniversary, still No.1 with ALL NEW RECORDINGS. ALL Digitally Recorded & MASTERED. All titles available on compact disc, MCA HiQ cassettes and records. Available at fine record stores everywhere.
CD Broadens to All Price Points in '88
CLASSICAL RETAIL: Competition Sharpens As Stream of Releases Hits Flood-stage

By SUSAN ELLIOTT

Is the LP really dead? Is the marketplace glutted with compact disks? Are consumers confused by midline CD pricing?

From Remy Farkas, co-owner of the CD-only Orpheus "boutique" in New York City, to Adrian Mills, classical buyer for the over 100-store Sound Warehouse chain based in Dallas, responses of classical managers and buyers are as varied as their practices and policies.

Most of them carry a large number of titles. John Hankins, classical supervisor for Long Island-based Record World, reports that his 70 outlets will stock anywhere from 300 to 3,000 different titles, with an average of 1,000 CDs, 1,000 cassettes, and "a couple hundred LPs" per store. Ray Edwards, national classical manager for Tower, claims the larger of his 48 outlets carry every title in every format, while Sound Warehouse's Mills reports the biggest stores ordering all the major label titles plus a selection of imports (for a total of about "four-and-a-half thousand"), and the smallest ones stocking all the midline CDs and full price best-sellers. Orpheus' Remy Farkas reports "several thousand" titles in inventory.

CD appears to account for about 70% of sales across the board. "CD is where it's all happening," says Fran Verri, classical manager for the 80-outlet National Record Mart chain. "I'm not dealing with LPs anymore."

Nor is the 23-store Wiz chain. "I do make exceptions for hit product," says Don Lubbers, the Wiz's national classical buyer, but basically his chain has been out of the LP business since last January. Lubbers reports the sales ratio of CD to cassette at about 4:1; Verri's stock ratio is 2:1 on regular-priced product.

For those stores canvassed that do carry LPs—Tower, Sound Warehouse, Record World—sales range from 8% to Tower's 17%.

"All of our stores are still in the LP business," reports Tower's Edwards, "and will continue to be until they are no longer available," adding that he felt some labels were "forcing the issue."

Sound Warehouse's Mills, too, feels that there is "still a business for LPs," and will continue to carry them. Those carrying a three-format mix report cassette sales accounting for between 13% and 22% of the total.

The question that generates the most heated responses is whether there is a glut of CDs on the market.

Says Mills, "Absolutely. There's too much out there. People are waiting for the prices to come down."

Record World's Hankins says, "Too much coming out too fast." Most feel that the log jam is in back catalog, as opposed to new product, and particularly in standard repertoire.

Says the Wiz's Lubbers, "With everybody rushing to put out CDs at lower prices, there is tremendous duplication of the catalog. We don't need anymore Beethoven symphonies. We don't need anymore Vi- valdi 'Four Seasons.' But there's plenty of room for new ideas, for contemporary music."

Farkas, on the other hand, calls new product "mostly garbage." The back catalog is the best. I'm selling Maria Callas at the rate of 10 operas a day. That's what people want," Farkas, who is known for his eccentricity, describes his clientele as "wealthy patrons of the arts who want major works by major artists."

Richard Schneider, classical CD buyer for Tower at Lincoln Center in New York City, says the market isn't glutted "yet," but "I would like to see certain record companies be more selective about what they reissue."

Others don't feel there is a problem. Says Barry Slayton, classical manager of National Record Mart's biggest store in Pittsburgh, "The more CDs come out, the lower the prices will go, the more we're going to sell."

All report positive response on midline CD, although Farkas says, "If you just throw out stiffs that never sold in the first place, the price won't matter. I put them on sale for $6.98 and I can't give them away." Schneider, on the other hand, says midline titles "literally fly out of here, especially when there's a label sale ... When it's possible for people to get George Szell and the Cleveland Orchestra playing a definitive rendition of something on a compact disk for $7.99, then it ceases to matter that it's maybe only 45 minutes of music." His store has a special classical CD midline section.

Mills reports "fabulous response" to midline CD, while Verri says both CD and cassette are "hot and strong" at midprice.

Says Edwards, "Midpriced CDs are doing tremendously well, and the $3.98 tapes just seem to chug along with a mind of their own." Most say that CD buyers are still a fairly specialized, knowledge-able group and that the different prices/running times/source vintages of CDs are not cause for confusion.

Mills, however, says, "Consumers are confused because they see some titles that are mid-line that are actually digital. And then they have to pay full price for an old 1940s analog recording in CD." All say CD pricing should come down.

With respect to creating the proper store environment for selling classical recordings, the two major factors that emerge are a separate space with a door to close and knowledgeable personnel.

"Every store must create its own atmosphere," says Farkas, who stocks primarily classical and soundtrack CDs. "Ours is very easygoing; it's a salad feeling." Farkas does not make that much use of in-store play; he says that knowledge of the product is his strongest sales tool.

Verri says that most of the National Record Mart outlets alternate between rock'n'roll and classical recordings on the sound system.

Says Slayton of the atmosphere created by in-store play in his cordonned-off classical department, "I've had customers tell me it's just like walking into a different world."

Hankins says that less than 10% of Record

(Continued on page C-19)
Target Audience Skews to Aging Baby Boomers

CLASSICAL RADIO: New Format Fragmentation Shakes Ivory Towers of 'Classic' Stations

By PETER LUDWIG

Classical music radio may be an institution in America, but that hasn't kept its ivory towers safe from the rising tide of the contemporary airwaves. As a result, classical radio is experiencing format fragmentation the same as other formats. Classical radio's current diversity breaks roughly into four categories, and each variation is experiencing the pressures of increasing its listenership and commercial viability. The diversity exists because classical radio in general is experiencing those pressures like never before.

"Classic" classical radio, the ponderous, informative-to-a-flaw commercial classical radio that many Americans love to hate is slowly fading from the airwaves. The effects of the rising of the population bubble we call the baby boom has fundamentally shaken all major commercial classical stations in the country. Although most of the non-classical audience may not yet hear that change, and it's been going on for some time, commercial classical radio is slowly sounding like the other stations on the dial. It's not so much in the programming as in the formats.

Classical radio's audience has traditionally been a rather fixed commodity. Although classical radio has always brought in a uniquely wide age demographic, its rate cards depended on that older end of the audience with large disposable incomes. That target audience is changing as the mean age of the baby boom population rises.

Most of those top stations are currently targeting, and pulling in, a listener with a mean age of 42, male and female. But equally significant is the fact that the radio that boomers know, love and count on, is not the radio of their parents. Classical programmers are aware that the target listener for the coming years has been listening to radio all his/her life, and nine times out of 10, it wasn't to classical radio. As a result, change is essential to survival.

The more you talk to classical stations, the more you hear about certain sacrileges being committed in this time of change. Everyone interviewed bemoaned the stripping of symphonies and concertos for their uptempo movements, to provide shorter selections that are still recognizable to as many people as possible. Everyone also denies having committed such a crime.

The fact of the matter is that almost all classical stations, commercial and public, are dayparting, and using shorter selections when moving from one daypart to the next. This comes in large part from an increasing sensitivity to the listener's changing lifestyle.

Public station WUWF-FM Pensacola, Fla. PD Linda Kohanov says, "People listen to classical radio not so much for its classical 'aura' anymore, but because it's listenable." Selections that find their way onto the air do so because of their sound, and not simply because they are part of the classical repertoire. Stations are beginning to playlist, although a top 40 PD wouldn't recognize it as such, and program with an ear toward that listenability. This has limited some of the diversity previously heard.

With younger ears used to quality sound reproduction, recordings of the old master performers are definitely out. But in terms of the range of music, less Scriabin occasionally means more Philip Glass, and a new age diversity.

The adoption of some of contemporary radio's formats has begun to split "classic" classical radio into two fragments. That split is best exemplified by the "classical war" now being waged in New York by the New York Times' WQXR and by GAF Broadcasting's WNCN.

Both stations have classical histories. Full service WQXR is a true grandaddy, now in its 51st year, and it carries the weight of its New York Times affiliation. WNCN has had a number of owners, but except for a two-year stint as a rocker from 1974-1976, has been programming classical music for New Yorkers since 1956.

The most widely used explanation of their difference so far is a quote attributed to WQXR's president/GM Warren Bodow. He describes WNCN as a radio station that happens to program classical music, and his own WQXR, as a classical music service that happens to be delivered via radio. WNCN GM Matthew Field sees nothing wrong with the comparison. He says, "We're not ashamed of our classical heritage . . . but if classical radio sounds boring it will have no future. We're not diluting the music, we're developing an audience."

WQXR operations manager Loren Toolajian also speaks of wanting to have a contemporary sound, but adds that you can do so "without limiting what you broadcast and locking yourself into a top 40 format."

Compared to the classical station of yesteryear, both stations have "popped" their presentations, to varying degrees in the past few years.

Each station has cut back on vocal and organ music, and both program more short selections, particularly during the morning and evening drives. Promotions and live remote have taken on a greater importance for both stations. Announcers have not been nameless on either station for years, but now WNCN's announcers are sounding more like "on-air personalities." News segments are shorter, and the talk box before each selection has been trimmed to a minimum. Again, more so with "younger" WNCN than WQXR. WNCN also now drops short comedy segments into the morning music-mix.

The difference is in the "tone" set by each station, in programming, formats, and in promotions. So far, the "war" has been good for both stations. As WQXR stakes out the "class" position, and WNCN aims at being New York's "younger classical station," the stations' visibility increases, the classical audience increases, and the divergence of the split becomes more apparent.

Although traditional listeners and programmers shudder at the thought of substantial changes, another station has unleashed the "WNCN Phantom," (a cloaked promotional character in white tie and tails who haunts trendy restaurants and concert venues—dispensing the station's 104 FM address in dollar bills), WNCN netted $1.3 million in 1986, and should do considerably better this year. Since WNCN first broke even in 1981, the New York market has had two commercial classical stations operating in the black.

A study of classical radio fragmentation needs to examine WFMT Chicago as well—not because it's a separate fragment, but because of what it's done in search of financial stability.

WFMT is "classic" classical. Like WQXR New York, the 35 year old WFMT is also a full service (Continued on page C-17)
We salute our members for their distinguished contributions to symphonic and concert music.
stream of new releases by established companies and newcomers has reached flood-stage. They're more than retailers can comfortably absorb.

Midprice issues, a burgeoning phenomenon, have added to the bloat, and some majors are adding budget CD to the mix to attract a greater share of consumer dollars. A number of smaller companies have already moved in this direction.

It's interesting to note that even as the market stumbles over large inventories, new companies enter the fray, anxious to test their mettle in the classical arena. Thus we find that Capriccio has established its own office in the States, Koch Import Service has opened with Teldec a major client, and Virgin Records is reported to be stockpiling classical product for early introduction.

Since CDs account for the major (and still growing) share of total classical dollar volume, what happens to CD is critical to the genre's economic health.

While it is generally conceded that classics now account for about 7% of total record industry dollar volume, its percentage of CD volume is placed at more than twice that, or 15%. Most observers expect that share to drop as the universe of CD players in homes grows to encompass a wider cross-section of consumers.

However, the share of CD volume accounted for by classics may well outpace classics' share of the total recording industry indefinitely, in Hensler's view. We are reminded that classical labels and consumers were the first to board the CD bandwagon. And they remain its most committed passengers.

It is interesting to note that the most recent repeat of sales activity by NARM retailers places classics as the second best dollar volume producer, at 10% after pop/rock, and ahead of such other musical categories as black, jazz and country. Of course, these percentages do not hold among rackjobbers, one-stops and independent distributors. The figures remain, however, a significant barometer of the importance of the genre to the retailing community.

Joseph F. Dash, senior vice president of CBS Masterworks, agrees that sales today (early October) are "not as vigorous" as they were when shortages of CDs were the common situation. The industry went very quickly from a shortage of titles to "too much product being thrown at the consumer," he says. "In some cases, there are as many title duplications on CD as packed on LP."

Like others, Dash observes that hardware manufacturers are not keeping pace with record companies in CD growth. He believes that a perceived imminent introduction of digital audiotape may be a factor inhibiting sales of new CD players. Tremendous publicity given DAT has led many consumers to adopt a "wait and see" attitude, he says.

With price conceded an important marketing factor, CBS is the first major to have set up a three-tier pricing system for classical CDs. The label's Great Performances series, with about 50 titles, has become a budget CD line, selling to dealers at $6.88. The middle line is dubbed "Best Value," and includes the label's Signature Series material. New recordings, of course, will continue to be issued at full price.

Dash says a vigorous recording program is planned with Michael Tilson Thomas, recently resigned to an exclusive pact. Projected are the conductor's first recordings of Italian opera. A "Tosca" with Evette Marton is cited as an early example. Even as Tilson Thomas' "love affair" with Gershwin continues to be expressed in new recordings, he will be directing Russian and other repertoire for CBS with the London Symphony Or-

Feasting on Fresh Growth in the New World of Sound

(Continued from page C-1)
CBS Masterworks proudly salutes the world's most extraordinary class of artists whose work is setting new standards of excellence in classical music. We are honored that so many of the world's best-selling artists continue to sign their most important work with one classically distinctive signature. CBS Masterworks.
CDD 346 Bach on Abbey Road
Bach, the Beatles and Bayless: an unbeatable combination! 18 new Beatles tunes interpreted in the style of J.S. Bach. Hear and enjoy the fun.

CDD 350 Pop: Go The Beatles 12 of the Beatles best with Newton Woodland and the Rochester Pops—furry excitement, the next generation of Pops.


CDD 211 Bach Meets the Beatles
The original! Over a year on the Billboard Charts!

CDD 228 Switched on Classics
The Ultimate Audio Experience! Striking, stark, the art of classics for the 1980s. Goldstein, digital synthesizer. The outer limits of sound.

CDD 275 An Enchanted Evening

CDD 701 Symphonic Dreams
"The Legend's signature orchestral recording" Taped with pops maestro Erich Kunzel.

CDD 452 Gershwin Plays Rhapsody in Blue
Gershwin solos with the Denver Pops for the original Rhapsody.

CDD 359 Night at the Pops
Kris Kristian Zimerman in a magic evening of Pops.

C-8

New World of Sound
(Continued from page C-6)

sold. "We must create a lust for a new product," she says. Midlines are important, she concedes, but labels can't finance a strong recording program on "midline economics."

On the competitive level, Ames tags heavy releases by Angel, particularly in the midline area, as an important factor this year.

Although the label is trying to hold the fort on LP, sales for most titles are weak and widening further, she observes. "We can expect to move some vinyl for the first 90 days after release, but not much thereafter."

Meanwhile, DG is increasing its recording activity in the U.S. Next May it will resume its Wagner "Ring" cycle with the Metropolitan Opera with "Siegfried" and "Rheingold." By this month the number of recordings with the New York Philharmonic under a new program will reach six, with more to come. Some 10 titles will be recorded with the orchestra over a two-year period.

Lots is planned with Ozawa and the Boston Symphony, says Ames, including a Prokofiev "Romeo And Juliet," and Liszt with Kristian Zimerman. Discussions are underway with the Chicago Symphony that may result in a resumption of recordings with that orchestra.

A favorable rate of exchange has made recording in the States much more viable, says Ames. The German mark goes a lot farther than in years past, as does the Dutch guilder, the English pound and the Japanese yen, all currencies that are currently financing, or about to finance orchestral recordings in the U.S.

The authentic instrument phenomenon continues. Profitt and midline is planned for DG's Archiv label. Trevor Pinnock, who has completed a batch of Handel orchestral material with the English concert, is now deep in the near-bottomless Vivaldi pool. "L'Estro armonico" is due next year, and reaching into the classical period, Haydn's "Nelson Mass." John Eliot Gardiner, who records for several companies, will have a Monteverdi "L'Orfeo" for DG in the new year.

At London Records, Lynne Hoffman-Engel finds an up side in what she admits is at least a temporary glut in the market. "It makes us all more competitive." The real challenge, she suggests, is to enlarge the market for classics, and one way to accomplish that is to develop new crossover projects that appeal both to timeless classical buyers and to a wider public. Another is more sophisticated promotion, and she claims strong results with

(Continued on page C-10)

Michel Corboz
THE SENSATIONAL SOUND OF

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Over 72 minutes of music!
The Very Best of the Pops Chart Toppers!

Available on LP, Cassette & CD (420 178)
Feasting on Fresh Growth in the New World of Sound

(Continued from page C-8)

campaigns such as the one supporting the Montreal Symphony's recent "Planets" recording. It was one of the most expensive the label has ever mounted, but it paid off, says Hoffman-Engel, even when contest winners were sent off to space camp at London's expense.

London orchestral recording projects in the States will continue at a brisk pace, she says, with sessions due in Chicago, Cleveland, and in San Francisco Symphony (a new pactee), as well as in Montreal. And in Boston, new recordings will be undertaken with the Handel and Haydn Society, an organization now directed by London's (on L'Oiseau-Lyre) early music star Christopher Hogwood.

"We are becoming much more careful about what we release on LP," says the London chief.

she is quick to point out that with certain product, particularly crossover, it still provides strong revenues. An example is the recent "My Fair Lady" album where in the first month of release 20% of sales were on vinyl. Early orders for the latest Pavarotti crossover package, "Volare," exhibited the same percentages. And LPs, she says, continue to attract acceptable sales in the opera category.

Nancy Zannini, vice president of Philips Records sees some signs that the product glut is easing. The key, she feels, will be the rate of sales toward the end of November, when the holiday selling season is in full swing.

Sharper merchandising is called for at this time and at Philips this can range from greater attention to tying in new releases with touring and television, to new dealer aids. Zannini claims good results during the recent tour by the Royal Philharmonic and André Previn, and will coordinate product promotion with the October State-side tour by Frans Brueggen and his Orchestra of the 18th Century this month. Jessie Norman's Christmas record this year will be timed to take advantage of a special filmung due to be aired on PBS.

Philips is also delivering quantities of a new four-color, 82-page catalog to dealers for free distribution to consumers that lists all CD product in the active catalog, along with a number of titles that won't be released until early '88.

Domestic recording projects will see a resumption of Philips activity by the Boston Symphony and Seiji Ozawa. A major new release in February will be a Mahler Second with Kiri Te Kanawa and Marilyn Horne as soloists. Three disks a year are still called for from the Boston Pops and John Williams, and new material will be forthcoming from the Los Angeles and Previn.

Angel Records, whose outpouring of catalog on CD in recent months, at full price and midline, featuring such stars as Maria Callas and Herbert von Karajan, added a new competitive edge to classical marketing, promises lots more catalog before the surge is over.

"We came late to CD and have had to play catchup," says Angel president Brown Meggs. He feels his label can support a CD catalog of 1,500 to 2,000 titles, "and we're only two-thirds of the way there." Although he is well aware of the difficulties heavy release schedules pose, he says it is difficult to slow down once a plan is set in motion.

John Patrick, Angel vice president, notes that in the first six months of the label's fiscal year (ending in September), 83% of dollar volume came from CDs, with the rest in cassettes. What about LPs? Their contribution was negative, if one factors in returns, he says. As for the midline CD

Top Classical Crossover Albums

Following is a recap chart of the top classical crossover albums during the eligibility period of Oct. 25, 1986 to Oct. 24, 1987.

1. TRADITION—Itzhak Perlman - Angel
2. SOUTH PACIFIC—Teresa Stratas-Philips
3. OPERA SAUVAGE—Piaf—Philips
4. IN IRELAND—James Galway & The Chieftains—RCA
5. DOWN TO THE MOON—Andreas Vollenweider—CBS
6. STRATAS SINGS WEILL—Teresa Stratas—Non suicidal
7. BOLLING, SUITE FOR FLUTE & JAZZ—Jean-Pierre Rampal, Claude Bolling—CBS
8. BEGIN SWEET WORLD—Richard Stoltzman—RCA
9. SONGS FROM LIQUID DAYS—Philip Glass—CBS
10. ROUND-UP—Cincinnati Pops (Kunzel)—Telarc
11. BACHBUSTERS—Don Dorsey—Telarc
12. NEW YORK COUNTERTOP—Richard Stoltzman—RCA
13. KIRI SINGS GERSHWIN—Kiri Te Kanawa—Ansel
14. BASIN STREET—Canadian Brass—CBS
15. A CHRISTMAS CELEBRATION—Kathleen Battle—Angel

Studio series, although it was debuted only in August, by September it had delivered about 12% of the total dollar volume garnered for the full six-month period. Studio is only one of four midline series in the company plans.

Among the many new recordings Angel plans for next year is a "Tales of Hoffmann" with Jessye Norman, and on the crossover front a revival of "Showboat," with Federica von Stade, Jerry Hadley and Teresa Strata in starring roles.

Pattrick feels the future can support three CD price levels, and plans to issue Angel's first budgets in the configuration early next year. Cassette volume has dipped, particularly at full price, he says, although budget tapes remain important. He expects Seraphim cassettes to contribute 7% to 8% of volume this year.

New logos and the revival of older names figure in the reorganization RCA Red Seal has under-

gone recently. Reflecting its new ownership, the classical and Broadway division headed by Michael Emmerson has been renamed BMG Classics. Under this umbrella, Emmerson is establishing RCA Victor Red Seal (full price) and RCA Gold Seal (midprice) as dedicated classical labels without any Broadway, soundtrack or crossover tinge. Latter categories will fall into another label, yet to be named.

Emmerson is a firm believer in having prices reflect the currency of product, somewhat as in the book business. He doesn't feel prices should be driven just by the eminence of the artist's name. His plan, therefore, is to keep appropriate new releases at full price for the first 18 months to two years after release and then let them fall naturally into midline.

Erato product, both full price and midline, will continue to figure in the basic mix. Mining the enormous RCA catalog has characterized much of the division's activity in the past year. In all, more than 270 albums were released, many of them reissues, and of the latter group a growing number in midline. RCA's Papillon CD midline series will find a companion in a midline opera series, to be initiated this month with 12 titles, and followed by five additional titles every quarter. Arriving soon is a midpriced operatic series on Eurodisc, a BMG affiliate label.

Unlike past practice, new reissues by such stellar artists as Horowitz, Toscanini and Heifetz will now be issued on midline. Some time in '88, titles
First, we brought new dimensions to classical recordings. And now, we encore with the finest laser disc reproduction in the world.

What better use of our faculty than to expand the range of the masters.
New World of Sound
(Continued from page C-10)

by such artists already issued at full price will probably be reduced to midline, says Emmerson.

Among new projects is a cycle of Beethoven symphonies with André Previn and the Royal Philharmonic. The Sixth and Seventh, plus some overtures, have already been recorded. A new deal with the Tokyo String Quartet will bow with the Brahms Piano Quintet featuring Barry Douglas as keyboard collaborator.

Guitarist Julian Bream will be recording an album of pieces dedicated to him, and will return to early music with a new package by the Bream Consort in which he will perform on lute. Recorder virtuoso Michala Petri, a recent pactee, will also be heard in an album of new works dedicated to her. Clarinetist Richard Stoltzman will be active in classical and crossover, and Emmerson has signed Cleo Laine to a longterm contract.

It’s just a year since MCA Records released its first product under a revised classical program. Thomas Shepard, who heads the label’s classical and Broadway division, has already issued more than 50 titles, the bulk of it licensed.

Largest MCA Classics line so far, the Crimson series, comes from Pickwick in the U.K. and is marketed here as a midline. All are recent digital recordings.

The company’s Black line comes from recordings mounted in connection with the Royal Philharmonic Orchestra in London, as well as material recorded directly by MCA. It is into this full-price line that Broadway cast recordings, a longtime specialty of Shepard’s, fall; the recent “Carousel” album is the first. The line will also include an up-coming string of Gilbert & Sullivan operettas with Simon Phipps conducting the Sadlers Wells forces.

On the Crimson front, Shepard expects to present better-known soloists and conductors over the coming year. Among the latter, for instance will be Gennady Rozhdestvensky, Stanislaw Skrowaczewski and Maxim Shostakovich.

Another MCA full-price series, Gold Line, is drawn from prestige items in the Decca (America) vaults. Several Andrés Segovia CDs and cassettes (no LPs) are the first to come from that source. Other Decca material, as well as titles from the MCA-owned Westminster, Command, ABC and, possibly, Kapp catalogs will be issued as budget compilations on CD and cassette.

More than 25 budget CDs will be released next year, says Shepard. About 40 CDs will come from the Crimson series, six from the Black Line, and

(Continued on page C-14)
New World of Sound
(Continued from page C-12)

three to six from the Gold.
Robert Woods of Telarc is one who's convinced
that all the publicity about DAT has contributed to
the slowdown at retail. As for midlines, an area
Telarc has no plans to enter, he feels that is was
"a dumb thing" to issue them in the tremendous
quantities seen in recent months.
"We're broadening our repertoire base," says
Woods, to include occasional forays into the pop
genre, and he points to the recent Liza Minelli
concert album as an example. The number of new
Telarc releases generally is being increased by
about 40% to more than 25 sets a year, he says.
Telarc will be expanding its overseas recording
program, with first projects featuring the Vienna
Philharmonic under Previn (Richard Strauss), and
the Berlin Philharmonic under Lorin Maazel (Wag-
ner and Prokofiev). The international market fig-
ures more importantly in Telarc's plans, says
Woods, who observes that the label's recent charting
crossover album, "Roundup," has sold
more copies in Japan than domestically.
Five new projects a year are planned with Erich
Kunzel and the Cincinnati Pops. Other American
orchestral projects on Telarc's list will be done
with the Baltimore under David Zinman (starting
with a Berlioz set), more Beethoven with Chris-
toph von Dohnanyi and the Cleveland, and addi-
tional titles from Previn and the Los Angeles.
Nonesuch Records' experience with CD market
share is hardly typical among classical labels. But

then its eclectic product mix includes items that
don't fall comfortably into conventional musical
pigeonholes. In "straight" classics, however, the
recent CD share has been 47%, says Peter
Clancy, vice president. In crossover, the CD ratio
dips by about 10 percentage points, and in jazz or
jazz-related items, LPs account for half of all
sales, with CDs dropping to as little as 30%.
Needless to say, there are no plans at Nonesuch
to cut deeply into LP output at this time.
Until now, the label's reissue program on CD
has been at full price, although all titles have long-
play compilations. More of these are planned, but
Nonesuch will also introduce midline CD reissues
this month which are straight transfers of previ-
ous albums, with simplified packaging.
New midline product includes such past strong
sellers as the Boston Camerata's "Medieval
Christmas," and "Pleasures of the Court, with
such early-music luminaries as Christopher Hog-
wood and David Munrow. There are nine titles in

(Continued on page C-16)

Maurice Andrade
New World of Sound
(Continued from page C-14)

the initial midline release, to be followed by six or eight more in the first quarter of 1988, says Clancy.

Nonesuch also plans to revive its Explorer series of authentic ethnic music after a three-year hiatus. The first new titles on CD will go on sale at full price, but some back catalog (except for extended-play items) will fall into midline, says Clancy.

Most ambitious new project being undertaken by a label is a recording of the new John Adams opera, “Nixon in China.”

Moss Music has released about 150 CDs to date, but there is still a “wealth” of material in the company’s vaults awaiting release, reminds Martin Bookspan, executive vice president. Many of the titles will be issued on Moss’s midprice Vox Prima CD wallet, an all-board package now with a taller internal stiffener to stand somewhat above the pack in dealer bins.

New recordings being prepared for release at full price include more with the Israel cellist Simcha Heled, including a “concerto” transcription of the Schubert “Arpeggione” Sonata. Projects with the New York Virtuosi under Kenneth Klein are also planned, says Bookspan.

Delos Records, which has ongoing projects with the Seattle Symphony under Gerard Schwarz, and the Seattle under James DePriest, expects to work with other American orchestras as well, says Amelia Haygood, president. She also says that both Schwarz and DePriest will do additional work for the label with European orchestras.

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Two. For a limited time, we are including a free copy of the Newport Classic sampler, Digital Pearls, with many of our current releases — plus the Flip File™ disc holder. Digital Pearls will bring customers back for more. Because the sound, and the incisive performances, speak for themselves.

On CD midline, Delos continues to issue older analog material under the Facet logo. Retail reaction to the label’s first release of low-cost 3-inch CDs is reported good by Haygood, and she plans to issue more titles on a regular basis. Much of Delos promotion will center around sound and the engineering accomplishments of John Eargle, the label’s recording director. Repertoire plans encompass some crossover, including Broadway material performed by the Roger Wagner Chorale, a recent pactee.

The product deluge inundating retailers has Denon America reviewing its options. For one thing, the number of new titles it will issue may be trimmed a bit, down to perhaps six a month, reflecting a more conservative release posture, says the label’s Ken Furist. Price is being scrutinized.

More importantly, Denon hopes to broaden its appeal by some crossover projects and recordings featuring American artists, while continuing to offer product by its own key artists and those on the Supraphon label. Discussions with U.S. orchestra have been underway for some time, and Furist believes it should not be long before Denon produces its first Stateside orchestral recordings. In general, the plan is to attract better-known artists and reach deeper into standard repertoire.

On the crossover side, several albums are now being prepared with a pops version of the Royal Philharmonic in London. These will be largely based on soundtrack material, says Denon marketing executive Joe Koslowski. Carl Davis is the conductor.

Nimbus Records, distributed by A&M, believes the “grass roots” approach to promotion it adopted under its former chief, Michael Fine, sped early acceptance of the label beyond its longtime specialist supporters. By this it means getting out into regional markets personally and working closely with radio and retail accounts. Lots of advertising has been booked locally.

Another strategy that has paid off, say Nimbus executives, is its “no risk” campaign which guarantees consumer satisfaction, or money back. Latest version of this ploy is the guarantee of the recent Stravinsky CDs conducted by Rozhdestvensky, in a (Continued on page C-20)
Radio
(Continued from page C-4)
station. But although it's a commercial station, it's owned by Chicago's public television station. WFMT accepts commercial advertising, but refuses prerecorded commercials or jingles.
WFMT also operates in three other directions. The station became the nation's first superstation in 1979 when it became a cable network via United Video Inc.'s satellite hookup. The WFMT cable service is now heard in 43 states, with subscribers purchasing the Chicago signal from local cable operators.
A little over a year ago, WFMT also began an 11 hour overnight format service. The "Beethoven Satellite Network" is currently the largest classical satellite service in the country and is heard on 72 stations. "The WFMT Fine Arts Network" is the national syndication arm of the operation, with 30 feature programs and 426 affiliates, commercial and public.
As impressive an operation as WFMT is, it still has not shown that this sort of expansion is the path to financial security. WFMT has not yet mastered the best approach to hybrid commercial/public service.
The third fragment of the current classical radio puzzle is best exemplified by Ed Davis and his KDFC San Francisco. Davis came to the Bay Area in 1948 to build a classical radio station and has tried many approaches. "I have the scars to prove it," he says.
KDFC has had to compete in a market that is saturated with public, university and college stations. Davis' current programming philosophy is a model of simplicity: find the essence of what you're programming, and deliver 50 minutes of it each and every hour.
To do that, Davis runs a fully automated station. A self-confessed technology freak, he says with pride that KDFC has not had a live announcer in 12 years. There are no announcers, but they have no names. Selections are announced.—period. Davis believes that just as you turn on classical radio for the music, he sees himself as a curator for the finest music of the Western heritage and says, "You don't read a comic book when you're walking through a museum."
Davis uses no syndication and no programming service. The station does all its own programming on 12-inch reels, and everything is run from a personal computer. It's the PC technology that has made KDFC possible. Although he has had to expend the time and frustration developing his own software, he now finds himself in a position to export the programming.
KIWI Bakersfield, Calif. recently adopted Davis' format, and was in the black in 10 weeks. There is also an Anchorage, Alaska station under construction that will program his format upon completion.
Public radio is the fourth fragment that programs classical music for Americans. Unlike other formats, public radio and classical music have been almost synonymous since radio began. Unfortunately, it is also synonymous with "boring" to many Americans. But every commercial classical station still has to take into account what the public station(s) in its market are doing.
The public radio system has slowly been coming together in the past few years. The need to share information has become increasingly important as state and federal funds dry up. The pressures to increase listener-ship have not spared local public stations.
The same influences seen at work on commercial classical stations are affecting the "tone" of public radio as well. Disparaging "classical music" as "having an ear to the music-mix" are no longer considered sacrilegious. Kohenan at WFUF says that public station programmers are now looking for a good
(Continued on page C-18)

Top Classical Albums

1. HOROWITZ IN MOSCOW—Vladamir Horowitz—DG
2. HOROWITZ: THE STUDIO RECORDINGS—Vladamir Horowitz—DG
3. KATHLEEN BATTLE SINGS MOZART—Kathleen Battle
4. PLEASURES OF THEIR COMPANY—Kathleen Battle, Christopher Parkening
5. HOROWITZ: THE LAST ROMANTIC—Vladamir Horowitz—DG
6. CARNAVAL—Wentom Marsalis—CBS
7. DVOORAK: CELLO CONCERTO—Yo-Yo Ma—CBS
8. POPS IN LOW FASHION—Boston Pops (Williams)—Philips
10. ROMANCES FOR SAXOPHONE—Bradford Marsalis—CBS
11. AMADEUS SOUNDTRACK—Neville Marriner—CBS
12. VERDI: OTELLO—Placido Domingo—Angel
13. VIENNA, CITY OF MY DREAMS—Placido Domingo—Angel
14. ANNIVERSARY—Luciano Pavarotti—London
15. TCHAIKOVSKY: PIANO CONCERTO NO. 1—Barry Douglas—RCA
16. THE KRONOS QUARTET—The Kronos Quarte—Nonesuch
17. SALZBURG RECITAL—Kathleen Battle—DG
18. GROFE: GRAND CANYON SUITE—Cincinnati Pops (Kunzal)—Talarn
19. DANCE PIECES—Philip Glass—CBS
20. WHITE MAGIC SLEEPS—The Kronos Quartet—CBS
21. ADAMS: THE CHAIRMAN DANCES—San Francisco Symphony (De Waart)—Nonesuch
22. BEETHOVEN: SYMPHONIES 4 & 5—Academy of Ancient Music (Hogwood)—L'Oiseau Lyre
23. DUSORGSKY: PICTURES AT AN EXHIBITION—Barry Douglas—RCA
24. BEETHOVEN: PIANO CONCERTO NO. 5—Murray Perahia—CBS
25. HANSON: SYMPHONY NO. 2—Saint Louis Symphony (Slatkin)—Angel

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Radio
(Continued from page C-17)

blend of familiarity and variety, and feel that they can no longer survive as an educational service only. Public stations are spending at lot more time and money on research, and not just to devise better fund raisers. They believe that stations must develop their audience's awareness, not only of public radio's existence, but of its viability to today's listener as well.

There are many elements now in place that could contribute to major growth for the format.

Classical FM radio is showing good health in the major markets, and there are new AM classical stations in Pittsburg and Sacramento pointing the way in that direction. With the technology of Davis' computerized programming and the satellite delivered cable and format services of WFMJ, it is less expensive to operate a classical outlet in a smaller market than ever before.

Rock-influenced composers are finding their works featured in the most staid concert halls and on some classical radio playlists. Add to this, programmers' new willingness to risk sounding more like a heritage album rock station, and the only ingredient missing is a large quantity of new listeners, preferably from that upper income section of the boomer bubble we call "yuppies." If that ingredient materializes, classical radio could very well change the face of adult contemporary radio.

Joseph Silverstein
World’s outlets have closed-off listening areas, while Mills reports about 20 Sound Warehouse stores have “glassed-off rooms, and they are staffed with people who know their classical product. Most are either musicians or avid record collectors.” The rest of his classical departments “have to compete with the new Pink Floyd record” for listening time.

Schneider shares classical space at Tower with soundtracks, pop vocalists, comedy, and children’s records; the decision as to what to put on the sound system can lead to minor squabbles. “Ninety percent of the stuff they play drives our customers right up the wall,” he says, admitting to being envious of the downtown Tower store’s entirely separate classical department and sound system.

One of the more interesting promotions mentioned is downtown Tower’s annual record run, a joint effort with radio station WNCN New York in which winners get 104.3 (the station’s frequency) seconds to run through the annex and grab whatever product they can.

Uptown Tower has had great success with artist signings, promoting disks by Horowitz, Pavarotti, and Richard Stoltzman, among numerous others.

Sound Warehouse supports its seven Chicago stores with “our own radio show once a week,” says Mills. “Everything that’s played on the station we put on sale.” A recent in-store with Sir Georg Solti was staged in the 4,000-square-foot classical department of Sound Warehouse’s new Chicago store.

Record World promoted a new Galway album with a free trip to Ireland contest.

All use local radio and newspaper advertising (except Farkas, who depends on word of mouth) and run sales in conjunction with season openings. Tower’s Edwards says that at the beginning of the opera season “we run a sale on all major label opera recordings in all formats. We started that in San Francisco in 1970 and have been doing it here since we opened in 1983.”

Israel-born conductor Eliahu Inbal has just completed recording the complete cycle of Mahler symphonies on Denon. We asked him about Denon’s approach to repertoire.

“Denon is the right place to be right now,” Inbal said after some thought. “They are open to new ideas and new interpretations — such as my conception of Mahler.” When we noted that Denon undertook 60 different classical recording projects in 1986 alone, the maestro nodded.

“Denon is recording more classical music than anyone.”

“...my ears, the spatial realism on these CDs in fantastic,” Inbal explained. The superior imaging on Inbal’s Mahler Symphonies #9 and 10 is made possible by a Denon technique that compensates for microphone displacement with digital delay. Such fresh uses for digital technology are nothing new at Denon. After all, the world’s first commercial digital recording was by Denon.

In orchestral music, chamber music, opera and jazz, hear the new artists on Denon. As they should be.
New World of Sound
(Continued from page C-16)

promotion with Tower and Sound Warehouse.

Beginning with this Christmas selling season,
Nimbus expects to issue a one-hour radio pro-
gram on CD to be distributed to stations gratis.
Thereafter, the label hopes to put out similar
disks on a regular basis. It is also mulling use of a
5-inch CD single for promo purposes.

Label expects to do some recording in the
States, and may start with a "debut" series fea-
turing young artists. On the "sound spectacular"
side, Nimbus will be recording "The Planets" in
London's giant Albert Hall. The Philharmonia Or-
chestra will be conducted by William Boughton.

Intersound will begin taking orders this Novem-
ber for Quintessence, which will be returning to
market in the new year as a budget CD line priced
to sell at retail for $7.99 or less. Base retail price
will be in the $4 to $5 area, says Don Johnson,
president of the Minneapolis-based firm. Most of
the material will be older analog recordings; but
there will also be some digital record-
ings, he says. Intersound's Maxiplay se-
ries, a midline product, is basically
greatest hits in na-
ture.

Johnson feels that
Intersound's full price
Pro Arte CDs have
benefited competitively by including in the pack-
age a cassette version at no extra cost. The for-
mat was introduced last July and currently in-
cludes 15 titles.

Johnson claims contracts with a batch of Amer-
ican orchestras, among them the Pacific Sympho-
ny, the Utah, the Denver, the Dallas, the Denver
and the Rochester Pops.

Ward Botsford, longtime producer for Arab-
besque Records, acquired the label from parent
Raytheon last July, with a catalog of some 75
CDs. One of his first actions was to reduce CD
prices to enable resale at $12.98, as against for-
derer of 2 dollar lists of more than $16. Still, in view
of the competitive situation, he says he wouldn't
be surprised if prices are reduced even further
next year.

First Arabesque recordings made since Bots-
ford took over the label will be released in Janu-
ary. Two new items will then be released monthly
until June, when the rate will be stepped up to
three. As for LPs, there will be none on new re-
leases. Some vinyl is still available on older prod-
ucts.

Musicmasters, the retail market sister label of
the Musical Heritage Society club, is busy con-
verting its entire active catalog to CD. Only about
30 of the label's 120 titles have been transferred
so far, say Jeffrey Nissim, president. Standard ti-
tles have a low priority at Musicmasters, which
has carved out a market niche presenting unusual
repertoire. But there are also basic staples in its
list; an upcoming traversal of the Beethoven violin
sonatas with Oscar Shumsky and Leonid Hambro
is an example.

There are no mid-
lines in the plans of
Newport Classic.
Instead, says Larry Kra-
man, the company
hopes to provide ex-
tras, such as more
versatile packaging
and detailed indexing,
to maintain consumer
perception of value.

Recording schedules are being stepped up, with
a number of complete repertoire cycles projected.

Keyboardist Anthony Newman, who will shortly
complete the Beethoven piano concertos, is into a
traversal of the composer's sonatas for Newport
Classic. And the Chopin solo literature is being
undertaken by pianist Jerome Rose, whose wife,
Maria, will initiate a Hummel cycle next spring.

The Welk Music Group continues to reissue
Vanguard Material on CD at a rapid pace. First
midlines (distributor price, $5.64), a batch of 15,
(Continued on opposite page)

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are due this month, to be followed by another 15 in February. By next spring, says Scott Mampe, who supervises the program, 100 CDs will be on the market from this source, midlines and full price combined.

Harmonia Mundi USA releases its own product, as well as a number of European labels. One of its most difficult tasks, says president René Goiffon, has been to convince its label roster that high CD import prices can no longer be tolerated in the American marketplace. But since the industry catalog flood began to crest Goiffon has been more successful. By this November, none of the labels he handles will be higher than $11.80. Last spring they ran as high as $13.70. Chandos, one of Harmonia Mundi's prestige labels has come down to $11, and sales have doubled. Peter Bastershield, Chandos general manager, was one of the few Goiffon could entice over to survey the market personally.

At Intercon price has become a prime competitive weapon. Some of the labels represented by the New Jersey distributor sell to the trade for as low $4.99, others hover around the $7 to $8 level, with full-price lines brought down to $11 or less. Musicmasters and CBS, two of the lines he handles now at $11, may be brought down lower, says John Matarazzo, Intercon chief.

He also says there is more of an effort to present better known artists at budget and midline. On some of his new items, such conductors as Charles Mackerras and Enrique Bátiz are featured, says Matarazzo. Despite the crowded marketplace, he will continue to service a cumulative release schedule of about 30 titles a month. "We are a growing company," says Matarazzo. "We're not about to cut back."

George Volkening at Qualiton in New York tells of being offered a new CD line designed to sell to the trade at $14. He laughed. Those days are over, and even his prime import lines—Hungaroton and Bis—have been brought down to less. "We're much more cautious in what we accept now," he says.

Meanwhile, Qualiton has taken on another midline, Naxos, a label based in Hong Kong that is priced to retail at $10.

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WHERE ARTISTS BECOME LEGENDS

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GUITARRA! THE GUITAR IN SPAIN

BARRY DOUGLAS
MUSSORGSKY: PICTURES AT AN EXHIBITION

JAMES GALWAY
CORIGLIANO: PIEP PIPER FANTASY—VOYAGE
(WORLD-PREMIERE RECORDINGS)

MICHALA PETRI
VIVALDI: THE FOUR SEASONS—CONCERTO IN C FOR RECORDER

ANDRÉ PREVIN
THE BEETHOVEN PIANO CONCERTO CYCLE
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LEONARD SLATKIN
SHOSTAKOVICH: SYMPHONY NO. 10
SAINT LOUIS SYMPHONY ORCHESTRA

STEPHEN SONDHEIM
INTO THE WOODS
(ORIGINAL CAST RECORDING)

RICHARD STOLTZMAN
NEW YORK COUNTERPOINT

TOKYO STRING QUARTET
BRAHMS: QUINTET FOR PIANO AND STRINGS IN F MINOR, OP. 34—WITH PIANIST BARRY DOUGLAS
Mass Merchants Require Bar Code
Lack Of UPC Could Limit Market

BY EARL PAIGE
PALM SPRINGS Wholesalers are being challenged by the need for computerization at their mass-merchandiser accounts, with one chain announcing it will accept UPC only if the product next year without UPC bar codes.

“It wasn’t a warning, it was just a statement of fact,” said Robert Schneider, executive vice president of Western Merchandisers, addressing independent distributors and retailers at the National Assn. of Recording Merchandisers Wholesalers Conference Oct. 26-30 at the Palm Springs Plaza. He did not disclose the identity of the mass merchant web.

This technology came out of the grocery store segment,” said Schneider. “Now this mass merchandiser is ready with price look-up, so that every product in the store is scanned at the cash register and goes on computer file.”

Before any of the many technological projects suggested by the NARM Operations Committee can be implemented, Schneider said, the implementation of the universal product code by all manufacturers is critical.

“It isn’t warning; it’s just a statement of fact”

“PolyGram was the last holdout in terms of the majors,” said Schneider, a member of that NARM committee. “They have at least assigned all numbers, even on deep catalog. This means that [for product that] is not UPC printed, rack-jobs, one-stops, and retailers can at least tag it because the number exists.”

As for independent labels, the committee estimates about 50% have bar codes put on product. There were 38 indie labels in attendance.

A possible misconception concerning NARM’s push on computerization, said Schneider, “Is that it’s only appropriate for big businesses.” But he says that smaller dealers and wholesalers can also benefit from the Operations Committee’s efforts. “Every [NARM] standard has been developed so that it can be used by every NARM member. UPC bar codes can be scanned by equipment that can be attached to a microcomputer.”

Schneider stressed that the aim is “a totally unique number, so that a bar code on an SKU out there somewhere doesn’t describe both a Macola and WEA piece of merchandise. We have been working on this since 1980.”

Schneider offered considerable tribute to NARM’s committee coordination with the data processing committee of the Recording Industry Assn. of America. NARM’s committee is currently interfacing with a similar group from affiliate trade group the Video Software Dealers Assn. to push barcode and other efforts.

Good news for indies came when Schneider explained that “any NARM member—and particularly independents—can participate in our twice-yearly Operations Conferences.”

The next such conference will be held Jan. 14-15 in Durham, N.C., at a site that is still to be announced.

Long Island Swings. Swing Out Sister, on a promotional swing to plug the PolyGram album “It’s Better To Travel,” traveled to Roslyn, N.Y., to visit the office of Record World parent company Elroy Enterprises. Front row, from left, are Barry Fisch, PolyGram marketing coordinator; Dean Fine, LP and CD buyer, Record World; Kathy Halligan, singles buyer, Record World; and Patricia Sacco, PolyGram sales representative. Back row, from left, are Swing Out Sister’s Andy Connell, John Sadowski, account service representative, PolyGram; Corinne Drowney, the group’s business manager; E.J. Davis, Director of warehouse operations; and Swing Out Sister’s Martin Jackson.
The biggest topic of conversation at the National Assn. of Recording Merchandisers independent distributor and manufacturer conference—held in Palm Springs, Calif., on Oct. 28-30—was Fantasy Records’ Phil Jones, who undoubtedly went down as the hero of the three-day confab. Almost since single-handedly, Jones turned what had been the usual gripe sessions between labels and their distributors into upbeat, productive meets for both sides.

During a closed session between the two, Jones reportedly opened things up by blasting distributors for their lack of support on the promotional front, with fellow labels backing him wholeheartedly. He called for cooperation between labels and distributors in better coordinating promotional efforts to push product on a national level.

From that, both sides agreed to form subcommittees, which will each tackle such subjects as marketing, sales, promotions, and trade relations.

Another hot topic at NARM was Landmark’s impending takeover of M.S. Atlanta, which has been put on hold indefinitely. According to Landmark’s Pat Monaco, the deal is hung up on one point, which he hopes will be ironed out in the near future.

Poolside reports: Indie labels and distributors had much to talk about outside of the standard one-on-one meetings. Schwartz Bros.’ Pip Smith informed us that Ira Kessler has been promoted to head buyer for the record division of the Lanham, Md-based distributor. Other personnel changes come from Jump Street Records, where, label chief Jonathan Mann announced, former Warlock staffer Greg Fore has joined the company as vice-president of special projects. Tommy Silverman told us that the newly formed Justin Records, based in Atlanta, is not distributing the Tommy Boy line, contrary to Justin general manager Fred Held’s earlier reports. It was heard that New York-based Cold Chillin’ Records has been picked up by Warner Bros. for distribution. Primm, its sister logo, will remain with an independent network. Profile’s Steve Plotnicki revealed that Dana Dune’s album “Dana Dune With Fame” is quickly approaching gold status. The label is also getting ready to release a seasonal compilation package, “Christmas Rap,” which is expected to ship close to 200,000 copies. One record that has gone gold is Eric B. & Rakim’s “Paid In Full” on 4th & Broadway. Label head Kathy Jacobson noted it’s the first such award for any of Island’s independently distributed logos. Aside from the daytime business sessions, a few things of the late-night activity was at Denny’s and local clubs Cecili’s and Zelta’s, where NARM attendees competed with Burger King conventioneers for dance-floor space. Big State’s ever-charming Noble Wamble also kept wholesalers entertained throughout the event; we hear that the Mother “*#* #! sang for attentive bars in the bar on Friday night, among other things (Hi, Noble!). Many complained about the conference’s meals, which resulted in several people joking about their food rather than eating it. Attendees have yet to identify what the desert served during the awards-show dinner was. Speaking of the awards show, congratulations to this year’s recipients. Timex Social Club’s “Rumors,” Jay/Macola’s (best-selling 12-inch), Run-D.M.C.’s “Walk This Way,” Profile’s (best-selling 7-inch), Run-D.M.C.’s “Raising Hell,” Profile’s best-selling album; Glenn Medeiros’s self-titled album, Ambertex (best new artist); and Creedence Clearwater Revival’s “Chronicles,” Fantasy (best-selling catalog album).

**Phil Jones shakes things up at NARM meet**

5 Stores Are Runners-Up In Promo For Neil Young Album

Calif. Music Plus Wins Display Contest

Los Angeles: The Music Plus store in Buena Park, Calif., has won top prize in a retail display contest, sponsored by SRO Marketing and Geffen Records for Neil Young’s latest album. The grand prize was $500 in cash and a Young tour jacket.

Five runner-up outlets—Loco Records in Tucson, Ariz.; Record World in Somerville, N.J.; Wee Three in Harrisburg, Pa.; Back Room Records in Denver, and Wherehouse Records in Encino, Calif.—received Young compact disks. Seventeen other stores around the country, picked at random from the entrants, received Young tour jackets.

The display contest, geared to the release of “Life” and Young’s summer tour with Crazy Horse, required entrants to create a display that included the phrase “Please ask us to play the new Neil Young & Crazy Horse album.” The phrase was duplicated on special bin cards created for the run of the contest.

Entrants could request on their entry form an additional LP or cassette for in-store play.

“We wanted to try to get as much exposure for Neil at an in-store level as possible,” says Scott Martin, head of Los Angeles-based SRO Marketing, “we wanted to be sure everyone played the record.”

Chris Morris

**Top Compact Disks**

Compiled from a national sample of retail sales reports.

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</tr>
<tr>
<td>In The Dark</td>
<td>36</td>
</tr>
<tr>
<td>Various Artists</td>
<td>37</td>
</tr>
</tbody>
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**Billboard** November 14, 1987
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Brian McEvoy • Wall To Wall Sound & Video • Cinnaminson, NJ

No, it's not a dream. 17 Compact Disc collections from Warner Special Products are making big news at stores around the country. From The Ultimate series, best-of sets from six special artists, to the Velvet Underground's Loaded LP picked by Rolling Stone as one of the Top 50 albums of the last 20 years, these CDs spell Customer Delight. Listen to what happy retailers have to say.

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Flip Side Files

Suit Vs. Authors Of Dick Tracy

BY GEOFF MAYFIELD

NEW YORK — Recently, comic strip hero Dick Tracy sought to clean up the record industry by bringing a crooked company called Flipside Inc. to justice. In an ironic twist, the creators and syndicator of Dick Tracy are being sued by Chicago-based Flip Side Inc., parent company of the 12-store Flip Side music chain.

According to Carl Rosenbaum, president and co-owner of the Windy City retail firm, the similarity in the names of the comic strip’s Flipside and his own company was too close for comfort, particularly since the funny page’s Flipside was portrayed as a criminal operation.

The complaint was filed on behalf of Flip Side; Rosenbaum; and Rosenbaum’s brother and partner, Lawrence Rosenbaum, in Cook County Ill., Oct. 14. Named as defendants were Dick Tracy authors Dick Locher, a Chicago native, and Max Colling; the Chicago Tribune Co.; and Tribune Media Services, which holds the copyright to the comic strip.

The suit, which charges libel, invasion of privacy, and intentional infliction of severe emotional distress, asks for damages in excess of $15,000. At press time, no trial date had been set.

Like the real-life Flip Side, the Dick Tracy Flipside was portrayed as a family-owned business run by two brothers. The suit says that the brothers were “depicted as ‘mob guys’ and ‘murderers.’”

The suit states that the episode “depicted plaintiffs as Mafia members who committed murder, engaged in bribery, fraud, and other crimes of moral turpitude.” The complaint also claims the “publication adversely reflected on the Rosenbaum brothers and their ability and integrity in the music business.”

The inclusion of a radio announcer named Garry Doll in the Dick Tracy story line, says Carl Rosenbaum, placed the events in Chicago. The suit links this character with the well-known WLUP announcing team of Steve Dahl and Garry Meier.

“There’s no question that he’s Steve Dahl,” says D. Alan Harris, one of the attorneys who is representing Flip Side in the case.

Adds Carl Rosenbaum, “Dahl had [Locher] on his show, and they were laughing about it.”

The Rosenbaums say the fact that strip co-author Locher resides in the Windy City suburb of Homewood makes it difficult for them to believe that the Flipside name landed in the story line by coincidence. “If it don’t see how anyone who lives in the suburbs of Chicago could help but know Flip Side’s name,” says Harris.

Joe Thornton, senior counsel for the Tribune, refused to comment on the case.

The disputed Tracy strips, which began running on May 13, depicted the fictitious Flipside engaged in such practices as payola and the illegitimate sale of cutouts, the same alleged activities that led NBC TV to air an expose on the music industry in March 1986.

What happened? Nothing really … this shopkeeper had to work the register all day. That’s the routine now that the CDs, music and Video 8 cassettes are presented full-faced in the Lift vendor system.

Each customer can leaf through the selections both forward and backward. His attention is first drawn to new releases and no box is scratched or damaged in the search. He finds quickly what he is looking for. “Great for the customer. Increases turnover”, the owner thought happily as he made a somersault.
Spec’s Music Honors Its Own, Oct. 3-6 in Florida

Special Guests. MCA Nashville stars the Oak Ridge Boys break into an impromptu a cappella chorus while visiting the Spec’s Music convention, held Oct. 3-6 in Melbourne, Fla. Shown, from left, are Duane Allen, Steve Sanders, Joe Bonsall, and Richard Sterban.

Bright Moments. At left, store manager Peter Johnson and Spec’s president Ann Lief keep cool in the shade during lunch at the beach. At right, Charmelle Gambit, MCA rep for PolyGram, receives Spec’s sales-representative-of-the-year award from Joe Andrules, the chain’s vice president and general manager.

You’re The Tops. Rob Collier, far left, Spec’s regional supervisor for south Florida, and vice president Jeff Clifford, far right, present Spec’s manager-of-the-year awards to Randy Hough and Kathy Brightman Mott.

Radio Waves. In addition to being chairman and founder of the 35-store Spec’s chain, Martin Spector is co-owner of Melbourne, Fla., combo WVTV “Variety 107 FM” and WTAI-AM. The stations’ offices are a short drive from the Hilton At Rialto Place, site of the Spec’s convention. From left are Gary Hess, the stations’ president and general manager; Spector; and Spector’s radio partner, Sylvan Talpinger.
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SPECIAL FOCUS
CD DISTRIBUTION
DISTRIBUTORS • ONE-STOPS • RACK JOBBERS
Cy Leslie Predicts Future For NARM Rackjobbers

BY EARL PAGE
PALM SPRINGS, Calif. At their recent annual conference here, rackjobbers were challenged to envision stores where only cover artwork—and no actual recordings—is kept in stock, and video, music, and computer programming are delivered to consumers by fiber optics.

This bold look into the future was provided by Cy Leslie, chairman of the Leslie Group, during the second annual National Assn. of Recording Merchandisers Wholesaler Conference Oct. 26-30 at the Palm Springs Plaza.

Staying more in the present was Steve Strome, executive vice president of Handleman Co., who detailed positive strides in home video as a year-round product.

Top 100 product, he added, had a 60% share a year ago and today, as racks stretch breadth and see home video as a year-round product.

"Vigorously denying the fourth quarter myth, Strome said, "All items shoot up in the final quarter except deodorant and toothpaste."

NARM's first one-on-one session signaled the emergence of racks in home video, as 21 vendors huddled for 30-minute periods with rack purchasers and discussed wide-ranging subjects at a semi-annual meeting.

Junior members of the Leslie Group, Paramont Home Video, MCA Home Video, RCA/Columbia Pictures Home Video, Warner Home Video, CBS/Fox Video, and Orion Home Video.

Many of the sessions were devoted to the vital but comparatively mundane issues of printing logos on shrink wrap, bar coding of videocassettes, release windows, and sell-through release dates. But Leslie's presentation perked up the rackjobbers.

He urged Los Angeles-based delegates to visit Computerland and look at what he called instant software. "While it is not an instant delivery system in the sense I have described it, it is one stage removed—and that is simply the fiber optic system," he said.

He said possible programming delivery methods include tape, floppy disk, or some new configuration. Packaging, liner notes, and documentation are important elements that cannot be attractively down loaded, said Leslie. "You would contract with the delivery service to deliver in seconds each purchase, without concern for recorded inventory either in warehouse or store."

Although Leslie admits privately that he has not been in touch with U.S.A. Lift Display Inc., which advertises a concept for the display of empty compact disc, 8mm, and audioscissess packages on the sales floor, Leslie said the concept "only shows how close we are to some of the technology coming virtually off the shelf."

Seeks Right To Rent Tapes On Sundays

Dealer Battles City Hall

BY MOIRA MCCORMICK
CHICAGO A suburban service-station owner here is fighting a municipal ordinance in order to continue renting movies on Sundays.

Dan Opyt of Opyt's Standard began dealing videos from his service station in December 1986. After a month, the village of South Holland shut down the rental portion of his operation, charging that Opyt was in violation of the Sunday-closing ordinance, or blue law, according to Opyt's attorney, Bruce Bozich. "They told him he could sell gas, newspapers, milk, and ice, but not rent videos," says Bozich.

The present South Holland Sunday-closing statute has been in effect for 52 years, according to Bozich, and prohibits Sunday sales of goods not considered necessities.

Exceptions include drugs and medicine, food consumed on business premises, newspapers and magazines, milk, gas, and even ice cream.

The ordinance also excludes hotels, inns, and public places of amusement, information the attorney says he imparted to Opyt in January, when Opyt sought his counsel after his rental operation was shut down. "I told him, 'I think you fall within this exception clause,'" says Bozich.

South Holland residents did not see it that way, however. When Opyt continued renting movies again on Sept. 27, carrying approximately 300 titles, he was issued a citation two days later. Opyt continued renting and has since received a total of four tickets.

Opyt and Bozich appeared before Judge Edward Gauselin at the municipal courthouse in Markham on Oct. 23 and flied a motion to dismiss the case. The court granted a continuance to the village of South Holland, allowing it to respond to that motion. The case is scheduled to rule on the motion Nov. 30, and if it is denied, the case will go to trial. An earlier motion by the village, which sought an injunction to restrain Opyt from renting tapes until the case is decided, was denied, according to Bozich.

Bozich suggests that South Holland is "selectively enforcing" its blue law. "The village allows certain restaurants to sell carry-out food on Sundays, etc., he says. "There are two truck stops here that sell not only food, but clothes, radios, and car washes as well." In addition, Bozich says, the language of the statute can be interpreted as excluding video from "amusement" clause.

According to South Holland's attorney, Ronald Bulka, the village has enforced the blue law whenever violators are brought to its attention. "The courts in Illi- nois have upheld the Sunday closing law," he says.

"The law is 27 years old, and Opyt went to the village and said, 'Change it.' They didn't, and he defied the law. We'll continue to issue citations every time he violates the law. He's daring the village, and the situation has to be resolved."

FOR WEEK ENDING NOVEMBER 14, 1987

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

<table>
<thead>
<tr>
<th>WEEK ENDING</th>
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Financial Woes Prompt Closing Of Video King

CHICAGO The financially troubled 19-unit Video King chain here was shut down Oct. 22. According to reports, the hardware-software retailer was taken over by a secured creditor, the Berkshire Bank and Trust of Pittsfield, Mass., and was to begin liquidation sales Oct. 26.

Attorney Charles Brizzolara of Chadwell and Kayser, the Chicago-based law firm handling the case, told the Chicago Tribune, "Video King's gross sales and profitability began to be eroded about a year ago. The intense competition hasn't worked out well for them, especi-

ally after the entry" of major competitors Highland Superstores and Fretter Appliance Co.

Video King's original owner, Rozel Industries of Lincolnshire, a Chicago suburb, had filed for Chapter 11 bankruptcy in January 1985. The chain was subsequently purchased by Robert Higgins, president of Albany, N.Y.-based Transworld Music Corp.—which operates record retail chains Peaches, Music World, Record Town, and Tape World—and Howard Kaufman, former president of Kay-Bee Toy and Hobby Shops, a subsidiary of the Melville Corp. of Harrison, N.Y.

Representatives of Transworld and attorney Brizzolara could not be reached for further comment.

MOIRA MCCORMICK

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DELTA FORCE COMMANDO

FRED WILLIAMSON • BO SVENSON

REALTA CINEMAT PRESENTS AN ALFRED NIKOLAJ PRODUCTION A FRANK VALENTI FILM DELTA FORCE COMMANDO
STARRING BRETT CLARK FRED WILLIAMSON MARK GREGORY AND BO SVENSON
ORIGINAL MUSIC BY ELIO POLIZZI SCREENPLAY BY DAVID PARKER JR.
STORY BY DAVID PARKER JR. AND FRANK VALENTI DIRECTED BY FRANK VALENTI
NEW 1987 FEATURE FILM RELEASE!

"DELTA FORCE COMMANDO", a brand new action-adventure film starring Fred Williamson and Bo Svenson, will be released on videocassette on December 16.

The movie "DELTA FORCE COMMANDO" has already attracted widespread attention, including articles in such newspapers as the Wall Street Journal. "DELTA FORCE COMMANDO" covers the story of two U.S. fighter pilots and their fight against terrorism in the deadly Nicaraguan jungle.

Climax of the movie centers around the U.S. Army crack Delta force squad being sent in to rescue the Air Force pilots after they crash land. The mission of the Delta Force Commandos—to defuse an on-board Atom Bomb before time runs out.

"DELTA FORCE COMMANDO" was produced and released in 1987. Directed by Frank Valenti.

CASH IN ON THIS BRAND NEW ACTION ADVENTURE MOVIE!

Order Date: November 30, 1987
To be included on the P.O.P. mailing list call 1-800-221-7700.
Announcing the return of the Best Unsigned Band Contest. MUSICIAN Magazine, in cooperation with Warner Bros. Records, invites you to send your best original songs for the chance to be one of ten bands featured on an upcoming MUSICIAN-Warner Bros. LP.

JUDGES
All entries will be reviewed by the editors and publishers of MUSICIAN Magazine. Finalists will be submitted to an all-star panel of artists/producer, featuring Mark Knopfler, Elvis Costello, T-Bone Burnett and Mitchell From.

PRIZES
Ten songs will be chosen to appear on the MUSICIAN-Warner compilation, to be produced in early 1988. A complete 8-track home-recording studio featuring Otari, JBL and Beyerdynamic products will also be awarded for the one song chosen as the cut above the rest. Deadline for all entries is December 15, 1987.

Read all the rules carefully, fill out the entry form below and send us your best tunes today. If your music deserves to be heard, we’re ready to listen.

GRAND PRIZE
Otari MX5050 Mark III // Eight Channel Recorder with CB-116 Auto Locator and CB-110 Remote plus MX-5050B-11 // Recorder

Soundcraft Series 200B Mixing Console

JBL UREI 6260 Power Amplifier

JBL 4412 Studio Monitors

Beyer Dynamic M68, M260, M201 and M69 microphones plus cables and stands.

MUSICIAN, Warner Bros., JBL, Beyerdynamic

RULES
No purchase necessary. One cassette per artist/band. Maximum two songs per cassette.

Name, address and phone number of band member, photo of band/band, and $5.00 hardware fee must accompany each tape entry form (or facsimile). All entries must be received by December 15, 1987. All music must be original. If chosen, artists are responsible for final mix to appear on album. Artists cannot be signed to a label. Tapes become property of MUSICIAN Magazine and will not be returned. Artists retain right to their music. All decisions are final. Employees of MUSICIAN Magazine, Warner Bros. Records, JBL Professional, Otari, Beyerdynamic and affiliated companies are not eligible. Void where prohibited.

Name of artist/band

Address

Telephone Number

Contact Name

Submitted song titles

Signature and date

SEND ENTRY TO: Musician, Box 701, Gloucester, MA 01931-0701
### Billboard Top Videocassettes

**Compiled from a national sample of retail store rental reports.**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>NUMBER</th>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Age of Release</th>
<th>Rating</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>4</td>
<td>STAR TREK IV—THE VOYAGE HOME</td>
<td>Paramount Pictures, Paramount Home Video 1797</td>
<td>William Shatner, Leonard Nimoy</td>
<td>1986</td>
<td>PG</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>5</td>
<td>ANGEL HEART</td>
<td>IVE 60460</td>
<td>Mickey Rourke, Lisa Bonet</td>
<td>1987</td>
<td>NR</td>
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<tr>
<td>3</td>
<td>3</td>
<td>6</td>
<td>LADY AND THE TRAMP</td>
<td>Walt Disney Home Video 582</td>
<td></td>
<td>1955</td>
<td>G</td>
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<tr>
<td>4</td>
<td>4</td>
<td>7</td>
<td>MANNEQUIN</td>
<td>Media Home Entertainment M920</td>
<td>Andrew McCarthy, Kim Cattrall</td>
<td>1987</td>
<td>PG</td>
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<tr>
<td>5</td>
<td>5</td>
<td>8</td>
<td>BLIND DATE</td>
<td>CBS-Fox Video 5191</td>
<td>Nicholas Cage, Holly Hunter</td>
<td>1987</td>
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<tr>
<td>6</td>
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<td>9</td>
<td>THE BEDROOM WINDOW</td>
<td>Tri-Star Pictures RCA/Columbia Home Video 6-20852</td>
<td>Kim Basinger, Bruce Willis</td>
<td>1987</td>
<td>PG-13</td>
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<tr>
<td>7</td>
<td>7</td>
<td>10</td>
<td>BURGlar</td>
<td>Warner Home Video 1.1705</td>
<td>W. Morgan Sheppard, Bob Goldthwait</td>
<td>1987</td>
<td>R</td>
</tr>
<tr>
<td>8</td>
<td>8</td>
<td>11</td>
<td>AN AMERICAN TAIL</td>
<td>Animał Entertainment MCA Home Video 80536</td>
<td></td>
<td>1986</td>
<td>G</td>
</tr>
<tr>
<td>9</td>
<td>9</td>
<td>12</td>
<td>HOOSIERS</td>
<td>Orion Pictures HBO Video 0041</td>
<td>Gene Hackman, Dennis Hopper</td>
<td>1986</td>
<td>PG</td>
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<td>10</td>
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<td>13</td>
<td>CROCODILE DUNDEE</td>
<td>Paramount Pictures, Paramount Home Video 32029</td>
<td>Paul Hogan</td>
<td>1986</td>
<td>PG-13</td>
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<td>17</td>
<td>ERNEST GOES TO CAMP</td>
<td>Touchstone Films Touchstone Home Video 593</td>
<td></td>
<td>1987</td>
<td>PG</td>
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<td>15</td>
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<td>EVIL DEAD 2: DEAD BY DAWN</td>
<td>Rosabud Releasing Corp., Vestron Video 5212</td>
<td>Bruce Campbell, Sarah Berry</td>
<td>1987</td>
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</tr>
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<td>19</td>
<td>CREEPSHOW 2</td>
<td>New World Entertainment, New World Video A87003</td>
<td>Lois Chiles, George Kennedy</td>
<td>1987</td>
<td>R</td>
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<td>20</td>
<td>STREET SMART</td>
<td>Cannon Films Inc., Media Home Entertainment M930</td>
<td>Christopher Reeve</td>
<td>1987</td>
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<td>22</td>
<td>DEAD OF WINTER</td>
<td>CBS-Fox Video 5147</td>
<td>Judd Nelson, Elizabeth Perkins</td>
<td>1987</td>
<td>PG</td>
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<td>DEADLY DANGEROUS</td>
<td>Cannon Films Inc., Warner Home Video 11713</td>
<td>Sylvester Stallone</td>
<td>1987</td>
<td>PG</td>
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<td>21</td>
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<td>THE GRAND CHILD</td>
<td>Paramount Pictures, Paramount Home Video 1930</td>
<td>Eddie Murphy</td>
<td>1986</td>
<td>PG-13</td>
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<td>THE THREE AMIGOS</td>
<td>Orion Pictures HBO Video 0007</td>
<td>Steve Martin, Chevy Chase</td>
<td>1986</td>
<td>PG</td>
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<td>CRITICAL CONDITION</td>
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<td>29</td>
<td>THE RATH</td>
<td>Orion Pictures HBO Video 0004</td>
<td>Mia Farrow, Dianne West</td>
<td>1986</td>
<td>PG</td>
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<tr>
<td>27</td>
<td>27</td>
<td>30</td>
<td>BRIGHTON BEACH MEMOIRS</td>
<td>Universal City Studios MCA Home Video 80476</td>
<td>Jonathan Silverman, Byrle Danner</td>
<td>1986</td>
<td>PG-13</td>
</tr>
<tr>
<td>28</td>
<td>28</td>
<td>31</td>
<td>YELLOW SUBMARINE</td>
<td>Apple Films and United Artists MGM/UA Home Video M301170</td>
<td>The Beatles</td>
<td>1968</td>
<td>NR</td>
</tr>
</tbody>
</table>

**New Video Releases: New Hospital Cinema Store**

BY EDWARD MORTIS

**NASHVILLE Hospital Cinema—** It's a video rental store for hospital staff, patients, and visitors—a new rental service has opened its first Nashville outlet at Parkview Hospital.

The first Hospital Cinema opened Aug. 4 at St. Mary's Medical Center in Knoxville, Tenn. The founders and owners of the stores are Todd Glickstein, who runs the unit in Nashville, and Jim Andrews.

Glickstein says start-up costs for an outlet service between $38,000 and $40,000. So far, the stores have been located inside hospitals, but he says they could function in nearby locations, too. In return for providing a location for the store, each hospital is paid rent plus a percentage of the money earned from the rentals and rentals.

(Continued on next page)
ING what they feel is tact accep-
tance of the new compact disk con-
tainer that was designed by the
Maine firm Shape Packaging. Cap-
itol will debut Shape's new 6-by-
12-inch box with the CD release
"Live Bullet" by Bob Seger & the
Silver Bullet Band (Billboard, Oct.
31).

At a press conference, Floyd
Glinert, executive vice president of
Shorewood, reiterated strong
skepticism over lack of "quantita-
tive" research that shows a new
CD package is needed. Shape's
new design was previewed at the
NARM Retailers Advisory Com-
mittee huddle in San Francisco

(Billboard, Oct. 10).

ONE-STOP NONSTOP: "I have
never seen this kind of energy
among our one-stop membership," said panel moderator Jerry Rich-
man, head of Richman Bros. Re-
cords Inc. Noticeable were signs that "at least CBS is taking a hard
look" at an early-release window,
particularly for key releases, said
Barney Cohen, head of Valley Re-
cord Distributors and this year's
one-stop committee chairman. Co-
then echoes much of Richman's en-
thusiasm.

A total of 18 one-stop member
firms attended this year's meet.

Sensible Sidekick: The
Kimra VHS KQ-767 from S & H
International (206-838-2118) both
cleans and rewinds videotapes,
taking strain off the VCR. The
compact unit has separate controls for
cleaning, fast-forwarding, re-
wind, and stop/eject, and fea-
tures a photo-sensor automatic
stop, counter, and automatic soft
eject. It also comes with a one-year
limited warranty. Suggested retail
price: $99.97.

SERIOUS SHELIVING: New
from 3-D Video Supply (800-242-
4745): a dual-purpose wire rack
that holds either videos or paper-
back books. Each 2-foot-long shelf
has a serpentine divider wall that
shows four covers full face, offer-
ing a total display capacity of 12
pieces. The similarly designed 3-
foot shelf front-displays six video
boxes and holds a total of 18
tape rentals. Glickstein, who says
he is negotiating for alliances with
hospitals in several states, would
not disclose the percentage paid.
Glickstein says the Parkview
store is located in a regular double
hospital room, giving him more
than adequate space for face-out
displays of his 750-1,000 titles. The
inventory includes all major cate-
gories of video except X-rated.

Patients can make their selec-
tions from a list of titles left in
their rooms. Orders are placed by
phone. For $5.95 Glickstein deliv-
ers and connects the portable Dyn-
atech videocassette recorder and
three titles. Additional videos cost
$15 each for general titles and
$22.25 for new releases. These are
the same rental prices he charges
hospital staffs, who account for
50% of his dollar volume.

Patients pay for the videos on
delivery by check or cash.

The stores are kept open long
enough to service all three hospital
shifts—7 a.m.-9 p.m. in Nashville
and 8 a.m.-8 p.m. in Knoxville.

Hospital Cinema buys from

VIDEO PLUS

BY EDWARD MORRIS

A biweekly column spotlighting new video products and accesso-
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products may send information and promotional material to Ed-
ward Morris, Billboard, P.O. Box
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stop, counter, and automatic soft
eject. It also comes with a one-year
limited warranty. Suggested retail
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HOSPITAL CINEMA OPENS 1ST NASHVILLE STORE

(March 20, 1987)

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- The Critics Choice
- Was it a Hit or a Miss?
- Reviews of 1987
- Preview of 1988
- Winners Photo Gallery

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BILLBOARD NOVEMBER 14, 1987

www.americanradiohistory.com
**HOT LATIN 50™**

Compiled from national Latin radio airplay reports.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>LAST WINNER</th>
<th>ARTIST</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BILLBOARD®</td>
<td>JULIO IGLESIAS</td>
<td>NO SE ROMPA LA NOCHE</td>
</tr>
<tr>
<td>2</td>
<td>BILLBOARD®</td>
<td>BEATRIZ ADRIANA</td>
<td>LA LUNA SERA LA LUNA</td>
</tr>
<tr>
<td>3</td>
<td>BILLBOARD®</td>
<td>LOS LOBOS</td>
<td>LAMBA</td>
</tr>
<tr>
<td>4</td>
<td>BILLBOARD®</td>
<td>LUIS MIGUEL</td>
<td>ACAHORRA TE PUEDO MARCHAR</td>
</tr>
<tr>
<td>5</td>
<td>BILLBOARD®</td>
<td>JOSÉ LUIS RODRIGUEZ</td>
<td>TU TAMBIEN LLORARAS</td>
</tr>
<tr>
<td>6</td>
<td>BILLBOARD®</td>
<td>WILKINS</td>
<td>MARGARITA</td>
</tr>
<tr>
<td>7</td>
<td>BILLBOARD®</td>
<td>DANNY RIVERA</td>
<td>AMAR O MORIR</td>
</tr>
<tr>
<td>8</td>
<td>BILLBOARD®</td>
<td>NELSON NED</td>
<td>ME PASE DE LA CUENTA</td>
</tr>
<tr>
<td>9</td>
<td>BILLBOARD®</td>
<td>ROBERTO CARLOS</td>
<td>NEGRA</td>
</tr>
<tr>
<td>10</td>
<td>BILLBOARD®</td>
<td>MIJARES</td>
<td>NO SE MURIO EL AMOR</td>
</tr>
<tr>
<td>11</td>
<td>BILLBOARD®</td>
<td>AL BANO Y ROMINA POWER</td>
<td>SIEMPRE SIEMPRE</td>
</tr>
<tr>
<td>12</td>
<td>BILLBOARD®</td>
<td>PANDORA</td>
<td>MI HOMBRE</td>
</tr>
<tr>
<td>13</td>
<td>BILLBOARD®</td>
<td>FANDANGO</td>
<td>AUTOS, MODA Y ROCK AND ROLL</td>
</tr>
<tr>
<td>14</td>
<td>BILLBOARD®</td>
<td>JOSE LUIS PERALES</td>
<td>AMADA MI</td>
</tr>
<tr>
<td>15</td>
<td>BILLBOARD®</td>
<td>CHAYANNE</td>
<td>FIESTA EN AMERICA</td>
</tr>
<tr>
<td>16</td>
<td>BILLBOARD®</td>
<td>TOMMY OLIVENCIA</td>
<td>NO TIRES LA PRIMERA PEDIR</td>
</tr>
<tr>
<td>17</td>
<td>BILLBOARD®</td>
<td>LOS BUKIS</td>
<td>TU CARCEL</td>
</tr>
<tr>
<td>18</td>
<td>BILLBOARD®</td>
<td>JOSE FELICIANO</td>
<td>PONTE A CANTAR</td>
</tr>
<tr>
<td>19</td>
<td>BILLBOARD®</td>
<td>FRANCO DE VITA</td>
<td>SOLO IMPORTA TU</td>
</tr>
<tr>
<td>20</td>
<td>BILLBOARD®</td>
<td>MANUEL VICENTE</td>
<td>NO TE QUITES LA VIDA</td>
</tr>
<tr>
<td>21</td>
<td>BILLBOARD®</td>
<td>PALOMA SAN BASILIO</td>
<td>LUNA DE MIEL</td>
</tr>
<tr>
<td>22</td>
<td>BILLBOARD®</td>
<td>SANDY REYES</td>
<td>MI NOVIA, MI AMANTE, MI MUJER</td>
</tr>
</tbody>
</table>

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- **ELIO ROCA** ROCINANTE: CORAZON ERRANTE
- **ESTELA NUNEZ**: CORAZON ERRANTE
- **DIANIELA ROMO**: VENENO PARA DOS
- **ENITA NAZARIO**: ALMA DE GITANA
- **HUGO LEON**: TODO EL AMOR QUE TACE FALLA
- **AMANDA MIGUEL**: MI AMOR
- **LOS YONICS**: PETALO Y ESPINAS
- **FRANCO BUKIS**: MIRANDO AQUI
- **YURI**: VIVIR SIN TI
- **LUCKY MZ**: LA COLORETEADA
- **FUGITIVO AMANTE**: YO NO ME QUIERO MAS
- **LUCHA MENDIZ**: ME VOLO A ACORDAR DE TI
- **FELICIDAD**: TE PARECE TANTO A MI
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- **ROCO DUARAL** INFIDELIDAD
- **SONORA PONCENA** CANCION
- **LUPITA D'ALESSIO** NI GUERRA NI PAZ
- **VALERIA LYNCH** MUNeca ROTA

**Latin Notes**

by Tony Sabourin

**Dime con quién andas, y te dice quién eres.**

Or, in its English translation, “it takes one to know one.”

In any language, the basic message on Discos AyM singer/composer Antonio De Jesús’ “Y Por Que No So-far,” the title cut from his fourth LP, is short and succinct: Stay in school and hit the books. This song is like an autobiography for me,” says the 23-year-old. He is talking about when he left school to help support his large family. “As time went by,” De Jesús declares, “I realized I made a mistake and that I should have continued my education.”

Thereafter, the Allan Bloom, dean of the California State Univ. Film School, went looking for a popular Hispanic performer to sign/act in a video for a song called “All You Can Dream,” produced by Cal-State students Scooter Pietsch and Carol Michalls. Antonio fitted the role as if it were made for him. Guest stars in the 35mm production—Malcolm-Jamil Warner (“The Cosby Show”), Los Lobos, Oakland Raiders coach Tom Flores, Cheech Marin of Cheech & Chong fame, and Luis Enrique of “Billboard®’s Street Blues”—lent their support to promoting a solution to a problem, which, according to De Jesús, appears to be more pronounced among urban Hispanics and blacks. In addition, Dodgers pitcher Fernando Valenzuela, a distant cousin of De Jesús, also lent a hand by appearing in the 30- and 60-second Spanish spots prepared by California State Univ. for this campaign. As indicated by AyM executive Ricky Correa, the Telefomno TV network has been extensively supporting this effort—”especially with the New 7 national television debut of ‘Y Por Que No Sofar?” video and then with the public service announcement spots featuring Valenzuela. Even city politicians have lent their support.

**La Radio**

by Carlos Agudelo

**NEW YORK’S LATIN radio is in the midst of a crisis,** with executives falling like leaves from autumn trees. The last two executives to leave their posts were Frank Saldana, program director for WADO-AM for more than 10 years, and Adriano Garcia, who sold his shares in the partnership that owns WSQK-AM. With Saldana’s departure, three of the four Latin stations in New York are looking for new program directors. Jimmie Jimenez, former PD and current general manager of WKDM-AM, is reportedly having problems filling his old job. By far the saddest event of the tumultuous season has been the death of Silvio Iglesias, WJIT’s program director. Iglesias passed away on the night of Oct. 29. Two weeks before he had suffered a heart attack and had to be hospitalized.

The current crisis seems to be more than a personnel problem. Moreover, most observers of New York Latin stations—WADO is considered a talk station—have suffered for a long time from an acute identity problem. According to Arbitron ratings, they have so far failed to capture levels of audience comparable to those of Latin stations in comparable markets throughout the country. New York is still the only major Hispanic market in the U.S. without a Spanish-broadcasting FM station. In cities such as Los Angeles and Houston, the top Latin stations draw ratings in the 5-to-6-point range. In New York, a 2 rating is considered something to be proud of. This summer’s Arbitron showed a pronounced divergence in ratings across all three music-oriented stations below 1.

Those familiar with New York’s music landscape blame the stations’ music formats, above all else, for the ratings problem. The stations are drawing a lot of heat for emphasizing contemporary pop ballads. “New York is a salsa town,” says Gilberto Muñez, manager of Casino Records, a major distributor of Latin product. Muñezes and many other record dealers in the metropolitan New York area say sales of contemporary pop ballads have decreased drastically, while sales of salsa records are thriving.

If so contemporary pop ballads aren’t selling well—despite heavy airplay—and salsa and other tropical genres such as Colombian cumbia have captured the lion’s share of the market, then there must be something wrong with the way Latin radio is perceiving and approaching its audience.

Dominic Torres, owner of Bate Records, says some record company executives also deserve blame for not knowing enough about their market. This has resulted in the almost total absence of top-selling catalog product that is Latin America. The import of this product to the U.S. has been further hindered by the fight against par

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Includes Los Angeles Councilman Richard De La Torre, during the presentation of De Jesús’ album several weeks ago at that city’s Midtown Hilton Hotel. The wife of Carlos Romero Barrett, governor of Puerto Rico, has also agreed to lend her name to the campaign.

Still, De Jesús is more than the fortuitous beneficiary of a public relations campaign. His 1983 debut album, which featured the single “Juntos,” was No. 1 on the Billboard charts for 36 weeks. However, the two subsequent productions didn’t achieve such lofty results. Says José Quiñata, AyM’s executive producer, “With this album, Antonio returns to his original honesty.” Quick to erase any connotations of past delinquencies, Quiñata refers to De Jesús’ “natural” style of composing, which, according to his father, a fusion of religious instruments with the most revered form of Mexican folklore.

Exhibiting a maturity beyond his years, De Jesús does lament past unfruitful efforts. “The most valuable lessons I’ve learned in this business is that I’ve done things and met people that otherwise I wouldn’t have,” he says. “And, somehow, when your nightmares turn into the fulfillment of your fantasies, it makes you appreciate life a whole lot better.”

**An Overdue Tribute to Israel “Cachito” López**

will take place Nov. 21 at New York’s Hunter College Auditorium. He’s not only the only link to a musical family that spans four generations, but he is also the widely acknowledged creator of el mambo (with all due respect to Damaso Pérez Prado) during his tenure with Arcano Y Sus Maravillas, a period during which he’s said to have produced 25 danzones a week. The event is being sponsored by Latin America’s Top 40 producer Melendez co-hosts a Sunday Salem Show on WBAI New York with Nando Alvericci, who claims he is the top show at the noncommercial

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**These are troubled times for New York radio stations.**

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Carnegie Hall
Concert Helps AIDS Victims

NEW YORK
Negotiations were still underway last week to clear contractual roadblocks for a live recording of the “Music for Life” concert at Carnegie Hall here Nov. 8. Funds from both the concert, which has already raised a reported $1.5 million, and the recording would be used to benefit AIDS victims under the auspices of the Gay Men’s Health Crisis (GMHC).

Superstar performers slated to participate include Luciano Pavarotti, Marilyn Horne, Leonard Bernstein, Martin LeVine, Samuel Ramey, Yo-Yo Ma, Murray Perahia, and Leontyne Price.

All artists, as well as an orchestra drawn from regional ensembles, have donated their services, as have a recording crew under the direction of producer Tom Frost and engineer Tom Lazarus.

Key to the recording project is Alson Ames of Deutsche Grammophon, who has worked to obtain the necessary clearances for the recording from the many participants. The plan is for CBS and market and record the concert, with all net proceeds assigned to the GMHC.

All artists will have the opportunity to approve their performances for inclusion in the album, said Ames.

WNCN here will also tape the concert for delayed broadcast, with tapes to be syndicated to other stations for additional revenue.
Bakshi’s ‘Coonskin’ Released Under New Title

BY COLLEEN TROY
NEW YORK  Nearly 15 years af- ter accusations of being racist blew up around him nationwide, Ralph Bakshi’s ani- mated political feature is being re- leased on video. As far as the contro- versy goes, this time the film’s controversial title has been left on the cutting-room floor.

Academy Entertainment, which plans to release the video on Nov. 24 for a list price of $79.95, has re- named the movie “Streetfight.” While Bakshi, who recently turned 48 and now resides in suburban Westchester County, N.Y., felt the reality of that threat when he was once attacked by a group of young people at a screening of the film at the Museum of Modern Art. “I was willing to fight for it back then,” he says. “But not to- day. I’ve mellowed.” The film is still a permanent part of the col- lection at MOMA’s film depart- ment.

Though Bakshi initially dis- tanced himself from the promo- tion of “Streetfight”—he refused to give interviews and was quoted as saying, “I don’t know what to say for me, financially”—he now says he is pleased to see his work re- surfacing.

“I think it’s great that people can finally judge it on their own terms, at home,” he says. “Video’s the best thing that happened to cartoons. It’s as big as canvas is to painting.”

Academy executives are bank- ing on the power of animated vid- eo to propel sales of “Street- fight.” According to Joe Lisaius, director of advertising and promo- tion, the release will attract “a broad range of video audience. It’s an action-adventure in one sense, about a character who stands up for himself and is different from conventional action.”

Lisaius says market research has shown that the title change won’t confuse consumers who only know the movie as “Cooskin.” “I think there are a lot of people who remember the film and the turmoil it created,” he says. “I think the people who were aware of it will realize from the advertis- ing and packaging that it is what it was. Those who didn’t know it prior to [the video release] will be attracted by the title.”

Thus far no one has opposed the re-release of the film. Should it happen, though, Lisaius has a ready reply. “Research has shown us this is not a racist film,” he says. “That’s like saying ‘All In The Family’ was racist, when it was completely the opposite.” Bakshi agrees there is still an audience for “Streetfight,” which has resurfaced in a smattering of animation festivals nationwide.

A recent Los Angeles retro- spective, he received “a standing ovation from kids who weren’t born when it was made.” ‘Cooskin’ was, Bakshi says, stubbornly adher- ing to the original title, “holds up brilliantly theatrically.”
And even while the film appears to have withstood the test of time and a pervasive conservatism, Bakshi says there are some things he “still see and realize I was too angry. It’s a tough film, and I never wanted it to be easy to watch. But I’ve learned a lot from my paintings. I’d be more subtle now. I’d say the same things, but I’d keep them in their seats long- er.

Created in the era of “Super- fly” and “Shaft,” “Coonskin” has some of the black rhetoric of the time, which I find a little too demeaning now,” Bakshi says. “But the undercurrent holds up— that everybody’s getting screwed and the enemy’s not in sight.”

These days, Bakshi devotes most of his energies to painting; he said that a recent OHSU in- gallery in New York’s East Vil- lage was five years in the making. “In my painting, I wasn’t afraid to be beautiful,” he says. “I was afraid to be beautiful in my films.” He says another factor that has resurfaced is that “I don’t have to ask anyone for $50 million to do a painting.”

(Continued on page 67)
A Happy Valens Time. The life of Ritchie Valens (played by Lou Diamond Phillips) is featured in last summer's box-office smash "La Bamba." The film will be available on home video from RCA/Columbia Pictures Home Video on Jan. 28 and will be the subject of one of the most extensive television campaigns ever mounted by the company. Priced at $89.95, the video also features appearances by Marshall Crenshaw and Brian Setzer.

VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

"Emergency Action—The First Aid Video For The Whole Family," Access Video Marketing, 30 minutes, $29.95.

When a life is at stake you can't play games. This video offers simple step-by-step measures to take when presented with an emergency situation. The tape emphasizes that the first step should be calling for medical assistance before attempting anything yourself. Once this is done, try to determine if the person is breathing—one of the tape's major points is that a person's heart can be beating even if he has stopped breathing. In other words, never assume anything.

The video offers tips on performing mouth-to-mouth and cardiopulmonary resuscitation as well as advice on what to do if someone is choking; suffering from frostbite, a drug overdose, or severe bleeding; or trapped in a fire. Recommended courses of action differ depending on whether the victim is an adult, infant, or older child. Each procedure should be practiced until the viewer feels comfortable with it, but it should not be practiced on a live person.

Ignorance is a poor excuse for the loss of a life when preventative information is readily available and provided in the simplest terms possible. It pays to know what you're doing—life is too precious to lose.

RENEE L. FOSTER
(Continued on next page)
TRANS WORLD ENTERTAINMENT Presents PLUTONIUM BABY
Starring PATRICK MOLLOY As Dr. Drake
Screenplay By WAYNE BEHAR
Production Manager JOY McGLONE
Special Make-Up Effects By J. SCOTT COULTER
Edited By KEITH L. REAMER and BRITTON PETRUECELLY
Executive Producers RICHARD A. BUNSTEIN, DALE CUNNINGHAM, CLIFFORD J. SCHORER
Produced and Directed By RAY HIRSCHMAN

Be good to him...or he'll tell his mommy.
Great Sex. Jazz great Charlie Parker is featured in "Celebrating Bird: The Triumph Of Charlie Parker," a new 60-minute video documentary based on a book by Gary Giddins. The tape is scheduled for release Nov. 23 from Sony Video Software as part of a multimedia tribute to Parker; a Columbia Records album and Pioneer Artists laserdisc are also due. The video will be priced at $29.95.

**THE "PLATOON" BATTLE** may have created a void for retailers, but no supplier has moved up the release date of a major title to take advantage. The reason, according to one top video executive, is that it's just not that easy: "With a six-month window, you can't pull movies up that easily," says Bob DeLellis, CBS/Fox senior vice president. "There are agreements with pay television that people don't want to fool around with. What we're doing in light of the situation is pushing harder on what we have out there in case there are any open-to-buy dollars. I don't see the need to repackage my life due to another company's misfortune. You just can't do it that fast. There are marketing campaigns that have to be analyzed. There are mastering, duplication, and other considerations. I'm not going to shake the organization because of 'Platoon.'"

FOX HILLS VIDEO says its November release "Up Close With Mackenzie As-" is the first video targeted directly to a teenage audience. The 47-minute tape explores the life of the 14-year-old actor who plays Andy Moiffat in the television sitcom "Facts Of Life" and will be marketed directly to teenagers through ads placed in fan magazines as well as in video stores. Produced exclusively for the home video market with an original rock soundtrack, the video also features the young star's famous parents, John Astin and Patty Duke. It is currently available for a list price of $19.95.

**THE WINTER CONSUMER ELECTRONICS SHOW** will see a marked increase in electronic games and computer equipment, the Electronics Industry Assn. says. While those areas were among the hottest categories at the shows of the early '80s, they both cooled off during the past few shows. "In addition to the strong demand for this kind of space overall, there is a notable increase in space assignments for electronic games and computer hardware/software," says Dennis S. Corcoran, CBS vice president and show manager. The show, which will be held in the Las Vegas Convention Center from Jan. 7 through Jan. 10 is expected to draw more than 100,000 showgoers.

RCA/COLUMBIA HOME VIDEO has finalized a distribution agreement with I.R.S. World Media, a newly formed movie maker. "The Decline Of Western Civilization II: The Metal Years" will be the first feature produced by the new concern. Three other titles are planned for 1988. I.R.S. World Media will be included in the Copeland group, which has grown out of I.R.S. Records, the independent record label founded in the late '70s by Miles Copeland. Commenting on the distribution agreement, Larry Estes, RCA/Columbia's vice president of acquisitions, says, "I.R.S. World Media's management is young, aggressive, and imaginative. Their unique and original brand of film entertainment is sure to add a new dimension to the RCA/Columbia library of titles."
A MAD Message. Actor Charlton Heston and members of an all-star wheelchair basketball team appear in an antidrunk-driving public-service announcement created for Mothers Against Drunk Driving. In the tape, the team members—all of whom were seriously injured by drunk drivers—dramatically stress the dangers of driving under the influence. The 30-second spots will be included on a 15-volume series of stories from the Bible. The series is slated for release Dec. 1 by Magna Entertainment (prebook cutoff is Nov. 24). Each cassette is priced at $17.95.

MINNESOTA TWINS TAPES (Continued from page 64)

who are interested in the Twins as a team. Close to 50% of the program is about the team itself and the emotions their victory triggered in the Twin Cities.

“We’re looking at [an estimated] 50,000 units in Minnesota—we don’t know how it will do nationally,” says McMahon, a radio television, and newsprint advertising campaign was launched Nov. 2 in Minnesota. “We’re going national in the selected areas of Denver and Los Angeles to test,” he adds. Crocus was scheduled to kick off a series of direct-response print ads in mid-November featuring a toll-free number. McMahon says Crocus was expecting direct-response sales, but also intends the print ads “to enhance awareness and thus retail sales of the tape as well.”

Major League Baseball Productions and the Minnesota Twins are still in the production stages of the Twins official highlight tape, according to Twins marketing and broadcast director Dave Jarcyna. With a working title of “The Miracle At 5th And Chicago” (the intersection where the Twins’ Hubert Humphrey Metrodome is located), the 60-minute title is slated for release Dec. 1 and will be priced at $19.95.

A music video featuring pitcher Berenguer, titled “The Berenguer Boogie,” was released just after the league championship series in mid-October. The 12-minute, $9.95 cassette is available through Minneapolis-based home video manufacturer and distributor Simitar Entertainment, and a cassette of the accompanying song was released by K-Tel. (see story, this page).

‘The Berenguer Boogie’ Is Now Available In Limited Area

CHICAGO “The Berenguer Boogie,” did not come as a result of an elaborate marketing plan cooked up by some video big shot. Instead, the idea for the video was concocted by a group of Minneapolis Twins coach Tony Oliva’s house just prior to the series, according to George Broshears, general manager of fleet sales at Twin Cities megacar dealer Walser Automotive Corp.

Broshears, who was in attendance along with Berenguer, says he and his daughter improvised a dance based on the well-publicized triumphant gesture Berenguer had made after striking out a number of the Detroit Tigers during the playoffs. “We called it the Berenger Boogie,” says Broshears, who then suggested to Berenguer they make a video of it.

Two years later he secured $25,000 from a number of investors, including Walser Automotive president Paul Weller, and enlisted former Minnesota Vikings quarterback Matt Blair’s company, Celebrity Services, to produce and direct the project. Minneapolis musicians the Castles Family were recruited to write the song, and the video was shot Oct. 16 at Prince’s Paisley Park Studios. Overseen by Paisley Park’s Michael Bernard, “The Berenger Boogie” features Berenger and fellow Twins Oliva, Les Straker, and Al Newman dancing to the tune. In addition, a "making of" feature originally aired on Minneapolis’ NBC affiliate is included. The cassette comes packaged with a $50,000 prize

Two days after production began, “The Berenger Boogie” was on the street, according to Bill Smith, director of marketing for Simitar Entertainment, the tape’s supplier. “We had three different facilities in three states producing the cassettes, he says. “We placed just shy of 50,000 units in the marketplace in 4½ days, from the time we were contacted about the project to the time we delivered it.”

The cassette is available in mass merchant and convenience stores in Minnesota, the Dakotas, and Iowa, and Smith says, “We’re looking at putting together a direct-mail program, to continue pushing the cassette through Christmas.

“Most sales will take place the next three to four weeks,” he adds. “Then the rental market will take over.”

MOIRA MCCORMICK

FOR WEEK ENDING NOVEMBER 14, 1987

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

HEALTH AND FITNESS

<table>
<thead>
<tr>
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<td>Fox Videos Home Video</td>
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<td>A WEEK WITH RAQUEL</td>
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<td>MCA Home Video</td>
<td>19.95</td>
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<td>Lorimer/LightYear Ent.</td>
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<td>11</td>
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<td>THE JANE FONDA WORKOUT CHALLENGE</td>
<td>Lorimer/LightYear Ent.</td>
<td>19.95</td>
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<td>13</td>
<td>JAZZERCISE</td>
<td>MCA Home Video</td>
<td>19.95</td>
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<td>14</td>
<td>JANE FONDA’S P.B. &amp; R. WORKOUT</td>
<td>Lorimer/LightYear Ent.</td>
<td>19.95</td>
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<td>15</td>
<td>20 MINUTE WORKOUT</td>
<td>Vestron Video</td>
<td>19.95</td>
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<td>RAQUEL, TOTAL BEAUTY AND FITNESS</td>
<td>Total Video, Inc.</td>
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<td>17</td>
<td>JAZZERCISE: BEST YET!</td>
<td>Warner Bros Home Video</td>
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<td>18</td>
<td>THE COVER GIRL VIDEO GUIDE TO BASIC MAKE-UP</td>
<td>Lorimer Home Video</td>
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<td>FIT FOR LIFE</td>
<td>MSS Productions</td>
<td>19.95</td>
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<td>REEN TAYLOR’S YOGA: BEGINNING</td>
<td>All Seasons/Spectrum</td>
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FOOTNOTES

* International Tape Disc Sales: certification for a minimum sale of 75,000 units or a dollar volume of $3 million of retail for theatrically released programs, or at least 25,000 units or $1 million in licensed retail for nontheatrical titles. SF, short-form; LF, long-form; C, concert; D, documentary.

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BUSINESS AND EDUCATION

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<td>AMERICAN HISTORY: THE CIVIL WAR</td>
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<td>Random House Video</td>
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<td>TEENAGE ALCOHOL AND DRUG ABUSE</td>
<td>Increase Video</td>
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<td>CONSUMER REPORTS: HOUSES AND CONDOS</td>
<td>Lorimer Home Video</td>
<td>19.95</td>
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<td>Paramount Home Video</td>
<td>19.95</td>
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<td>CONSUMER REPORTS: CARES</td>
<td>Lorimer Home Video</td>
<td>19.95</td>
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<td>PERSUASIVE SPEAKING</td>
<td>Crown Publishing Corp.</td>
<td>19.95</td>
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<td>8</td>
<td>SAY IT BY SIGNING</td>
<td>McGraw-Hill Video Productions</td>
<td>29.95</td>
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<td>Kenyon Publishing Corp.</td>
<td>19.95</td>
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<td>CAREER STRATEGIES</td>
<td>Peters Communication</td>
<td>29.95</td>
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<td>THE INCREDIBLE HUMAN MACHINE</td>
<td>National Geographic</td>
<td>29.95</td>
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<td>PLANETS OF THE SUN</td>
<td>Concord Video</td>
<td>19.95</td>
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<td>14</td>
<td>WORKING MOMS: SURVIVAL, SUCCESS, SATISFACTION</td>
<td>Ahavna</td>
<td>29.95</td>
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<td>Kistuff</td>
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www.americanradiohistory.com
VIDEO REVIEWS

"Cinderella," Playhouse Video, 84 minutes, $19.95.

In 1965, eight years after Julie Andrews starred in the first presentation of this Rodgers & Hammerstein musical written for television, a new color production was taped with Lesley Ann Warren in the title role. Beautifully preserved, "Cinderella" offers visual delights that are more than matched by an underated score by the Broadway masters. Hammerstein's witty lyrics are brighter than his libretto, and Rodgers music, especially his entrancing waltzes, is among his best. And hi-fi stereo sound brings it all out. One can quibble about a confining studio setting, yet there's an appropriately elegant air about it. This is family video entertainment that will also greatly interest lovers of the musical theatre.

IRV LICHTMAN

"Ken Venturi's Better Golf Now!" HPG Home Video, 40 minutes, $39.95.

Golf champ Ken Venturi went into a slump in 1962 and recovered by restudying everything he'd learned from another master, Byron Nelson. Apparently, it worked—Venturi won the U.S. Open in 1964. In "Better Golf Now!" he claims to share everything he learned from Nelson and everything he's picked up on his own. "No gimmicks or theories," he says. "It's all fundamentals, basic." The lessons are neatly broken into segments on grip, swing, short game, putting, and so on. The graphics are clean and useful, and there's enough footage of Venturi's tournament wins to make it interesting. For a jock, Venturi has a solid voice and pleasing personality. "If you study this over and over," he says, "you'll be a better golfer than you ever thought you could be."

This duffer saw a lot of his own mistakes addressed and can't wait to try out some of the tips. How much help is here for a good or even scratch golfer is questionable, but the video certainly can't do any harm. It's a nice stocking stuffer for the hacker in your life.

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Canada

87 Junos: Adams Wins Big Again, but Toronto Doesn't

TORONTO Bryan Adams walked away with his fourth JUNO trophy Wednesday, but for the first time in years, the city where he grew up didn't play host to the annual awards show.

The Juno Awards, a celebration of the best in Canadian music, took place at the Metro Convention Centre, home to the city's annual comic book expo.

Adams' victory was his fourth in as many years, and he won three out of the four categories he was nominated for.

His last win was in 1999. The former Hamiltonian zone-winner, a native of the city named best classical Juno award, was given the best new-artist award, Andre Gagnon took honors for best instrumental album, and the Montreal Symphony Orchestra, conducted by Charles Dutoit, won Juno for best orchestra.
How's it going, eh? News from the Great White North is good! 1988 will point the way to a prosperous year for Canada; a significant force in contemporary music. In Billboard's Spotlight on Canada your ad message will reach over 200,000 decision-makers worldwide.

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**HOT 100 SINGLES**

1. Michael Jackson - "Bad"
2. Michael Jackson - "The Way You Make Me Feel"
3. Madonna - "Like a Virgin"
4. George Michael - "Faith"
5. Whitesnake - "Here I Go Again"
6. Huey Lewis and the News - "The Power of Love"
7. Yoko Ono - "Give Peace a Chance"
8. The Bee Gees - "How Deep Is Your Love"
9. Run DMC - "Walk This Way"
10. Guns N' Roses - "Sweet Child O' Mine"

**HOT 100 ALBUMS**

1. Eagles - "The Eagles" ( Warner Bros. 20)
2. Fleetwood Mac - "Tusk" ( Warner Bros. 20)
3. Bruce Springsteen - "The River" ( CBS 10)
4. Pink Floyd - "The Final Cut" ( EMI 20)
5. Madonna - "Like a Virgin" ( Sire 10)
6. The Police - "Reggatta de Blanc" ( A&M 5)
7. Amazing Blondes - "Almond" ( CBS 5)
8. The Police - "Ghost in the Machine" ( CBS 5)
9. The Police - "Outlandos d'Amour" ( CBS 5)
10. The Police - "Reggatta de Blanc" ( CBS 5)

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10. "Reggatta de Blanc" by The Police ( CBS 5)
Deals Continue Despite Market Turmoil

BY MARK MEHLER

NEW YORK Rampant confusion in the financial markets is not going to shut down a burgeoning business in radio mergers and acquisitions, according to media brokers and investment bankers. Through the third week in Oct., according to the Kagan report, $2.8 billion had been spent on radio purchases over a 12-month period, up 21% from $2.3 billion in acquisitions in the previous 12 months.

What the equity market turmoil will do, says, is reinforce a recent trend toward “high-quality” deals for stations with positive cash flows.

Gary Stevens, the associate managing director of the investment banking firm Wertheim Schroder & Co., says he’s witnessed a “softening” over the past six months in deals involving “all but the top cash-flow stuff.” That softening, he notes, is merely a growing spread between buyer willingness and seller expectation. Stevens, who has handled $340 mil-

lion in radio deals through the first 10 months of 1987—compared with $300 million in 1986—says over the next few months banks will be even more cautious and buyers even more anxious to fix prices at realistic levels. At the same time, he says, sellers may be reluctant to accept lower multiples.

“It’s possible that through the middle of next year we could have a standoff, as everybody waits to see what values are finally established. But I think you’ll see deals with qualified buyers and sellers continuing to get done. It will be the deals that didn’t make sense in the first place that don’t come off now.”

Bob Mahlman, a media broker in Westchester, N.Y., and head of the 34-member National Assn. of Media Brokers, says he’s aware of a number of major deals still in the offering, including one for more than $50 million. Mahlman says his firm currently has about 15 million in deals pending, all of which re-

main in negotiation. He agrees that buyers will be more focused now and he cites a number of major uncertainties—interest rates and the adverse impact on advertising—of a potential slowdown in Christmas retail sales.

“Our sense is that if interest rates get above the 12% range and start approaching the high-teens levels, the sellers may not even come to the table,” says Mahlman. “But none of the venture capitalists, buyers, or bankers we speak to believe that’s going to happen.”

Mahlman says several industry fundamentals bode well for a continued long-term confidence in radio mergers and acquisitions. They include a wealth of opportunity among 10,000 stations and a degree of stability in valuations. Buyout multiples, he says, have hung consistently in the nine-11 range. Indeed, notes Stevens of Wertheim Schroder, the $22 million acquisition of KVI7 by Infinity Broadcasting, completed early this year, was at only 8.5 times cash flow.

Timothy Gammon, a broker at American in Washington, D.C., says that for now, “there’s a hole,” which are those buyers with enough cash in hand to close deals without getting enmeshed in debt. He says Gammon says he knows of one multimillion-dollar deal that just fell through when the potential buyer got cold feet. “It’s planned to borrow 60% of the purchase price, but the fear on interest rates froze him up and the seller wouldn’t lower his price,” explains Gammon.

Gammon says venture-capital money, which has fueled some of the recent boom in radio mergers and acquisitions, is also going to get tighter in this climate. “They will not be anxious to take on new risks with the industry they’re sticking with their proven clients.”

Meanwhile, some industry ob-

servers are pointing to the likely $2 billion sale of CBS to Sony Corp. as evidence of continuing high valuations in the music industry. For a while, however, suggest that CBS/Sony deal should not be used as any kind of industry benchmark, noting that the Japanese company is making a decision to accept an extremely low-interest bank financing.

However, Buyer continued to point to the possibility of a possible 10 million music albums per year, which would result in approximate-

ly $500 million in pretax earnings for that period. He noted that more than 2000 supermarket franchises have already been sold and that PPT had become profitable in August.

Airborne Records Makes Penny Stock Public Offering

BY EARL PAIGE

LOS ANGELES Amid the ongoing Wall Street street talk, four record-

ing industry veterans have teamed with well-known producer Larry Butler in hopes of interest in speculative penny stocks continues.

In the second effort in recent weeks to take a new independent label public, Los Angeles-based Airborne Records Inc. is offering 120 million units at 1 each cent.

At four record companies that are planning to float new label Stanza Records, offering 10 million units at 10 cents each (Billboard, Oct. 3).

Airborne’s initial public offering, made on the popular penny issue mini-Xtra, indicates more than the usual confidence: The es-

row-protected minimum portion is 90 million units.

Each certificate of one share of common stock and a warrant to purchase an additional share at 1 5 cents each for 15 months from the date of offering. The exercise period may be extended an additional 12 months.

Stockholders who own 50% or more of outstanding common stock if all units are sold are due 62.5% if only 90 million units are sold.

Use of proceeds ($1 million or $780,000 if the minimum is sold) is structured both ways and stated to cover 24 months. General and ad-
maintenance costs, including a por-

tion for officers’ salaries, $200,000 or $230,000 on maximum.

Production of five albums accounts for $235,000 or $300,000. In-

dependent record promotion (including base fee and agreement bonus) is specified at $105,000 or $134,000. Advertising and market-

ing for five years, as well as aggressive marketing of music books; one as an executive at Handelman Co.; John Lomax III, vice president, sec-

tary, and treasurer, who holds 8.5 million shares and has been in the record business for five years, principally in sales, and was at Capitol Records from 1957-72; and Frank Jones, vice president and board chairman, who holds 7.5 million shares and has been in the record business for 32 years, including service with Decca, Liberator, MCA Inc., and 12 years as chair-

man of the Country Music Founda-

tion.

The underwriter is First Eagle Inc. of Denver.
There's 1 Elton John. There's 1 "Candle in the Wind." On 2 MCA albums:

the new album
Live in Australia
with the
Melbourne Symphony Orchestra

and the classic
Goodbye Yellow Brick Road

Both albums available only on MCA compact discs, HQ cassettes & records

MUSIC GENERAL'S WARNING: Don't Be Fooled By Imitations: Accept No Substitutes
U.S. CONSUMERS BUYING DAT DECKS THROUGH ‘GRAY MARKET’
(Continued from page 1)

gray-market decks—most are set up to run on U.S. electrical current, while others require power transformers—are purchased directly from Japanese electronics wholesalers who buy them from Japanese hardware manufacturers. Thus, the factories are not directly involved in importing the machines to the U.S.

The number of gray-market DAT recorders sold in the U.S. is small. Estimates are that fewer than 1,500 such sales have been made. However, the flow of the machines into this country continues, and at least two dealers say they are selling all the units they can get.

Harry Brooksman of Princeton, N.J.-based Sterling International says his firm has delivered more than 50 DAT decks to U.S. customers, and orders for several hundred more are set to be filled by January.

Sterling sells six DAT models, including units from Sony, Aiwa, Technics, Sharp, Kenwood, and Pioneer. Prices range from $1,875 to $2,995. All the machines are set up for 110 volt current and a high electrical standard in North America.

While no factory warranty is available to the purchaser, all of Sterling’s units are sold with a 90-day factory warranty, plus a service plan backed by a firm called American Warranty.

Some hardware retailers who do not deal in gray-market goods say customers buy toeware.

“Anyone who buys a DAT deck now, without an authorized factory warranty, is crazy,” says a representative of New York’s Lyric Hi-Fi, an audiophile-specialty retailer. “There are people bringing them into the country, sure, but these devices are sophisticated, delicate pieces of equipment that can’t be serviced by just anybody.”

One of the biggest DAT gray-market operators, Audio Gallery, in Santa Monica, Calif., carries a one-year warranty on parts and labor for the DAT machines it sells; the store claims its service department has the expertise to handle any problem.

To date, Audio Gallery has sold 140 machines, with more orders “coming in every day,” says Brent Kessel, store manager. “We can’t stock enough.”

“We have a service bay headed by a former Sony technician with 13 years of experience,” says Kessel. “We handle all our service in-house.”

Kessel says his biggest seller is the Sony DTC-900ES, base-priced at $1,895 with discounts for quantity buyers. Come December, he says, he will be introducing Sony’s new portable DAT recorder, the TCD-10D, base-priced at $2,495 and discounted to $2,000 for orders of three units or more.

Audio Gallery sells blank DAT tapes, too. The store carries only Sony tapes, prices vary from “full cost,” $5.80 per tape for a box of 50 80-minute tapes (with the purchase of a deck)—to roughly $18 for a single 100-minute cassette.

Sterling sells blank DAT cassettes from various makers. The tapes come in three lengths: 60 minutes ($11.95), 90 minutes ($19.00), and 150 minutes ($30.00).

Brossman says many of his customers are radio, television, and audio recording professionals. But others are simply “high-end yuppies—doctors and lawyers” who want to own the latest technology before anyone else.

“Your average kid doesn’t have the kind of money it takes to own and use this kind of technology,” Brossman says. “We get a lot of calls from recording and broadcast professionals and wealthy hobbyists.”

Kessel says Audio Gallery’s customers are almost exclusively audio-industry professionals.

“Since people are going to come into the country eventually, with or without a Copyscope chip,” says Brossman. “The key thing for customers in immediate, they want to be able to use it now.”

Sterling’s average delivery time is six weeks. The firm asks customers for a 50% deposit; the balance is paid on delivery. Brossman accumulates order requests and then makes an order to Japan from time to time.

“I don’t like to keep anything in stock, just in case Congress decides to take a law banning the import of these things without the Copyscope,” he says. “We’re not looking to break any federal statutes here.”

RIAA CERTIFICATIONS
(Continued from page 6)

act didn’t keep pace. The Cars, which motored to platinum with their last six albums, stalled at gold with their current release, “Door To Door.”

While most of the certifications were for current hits, a few catalog titles also made the grade. The Manhattan Transfer’s self-titled 1975 debut album finally went gold, as did the first two albums of Greenwich Village.

And “Anne Murray’s Greatest Hits,” first released in 1980, topped the million mark. The encore success of that album—which contains hits dating back to 1970’s “Snowbird”—suggests that Murray was ready to wait until she had laid down a few big hits to fill out a solid retrospective, rather than rushing in her chips early.

Here’s the list of October certifications. (Jackson’s album will appear on next month’s list.)

PLATINUM ALBUMS

Beastie Boys, “Licensed To Ill,” Def Jam/Columbia, 4 million.
Anita Baker, “Rapture,” Elektra, 3 million.
Anne Murray, “Greatest Hits,” Capitol, 3 million.
Heart, “Bad Animals,” Capitol, 2 million.

GOLD ALBUMS

The Cars, “Doors To Door,” Elektra, 147,000.
Def Leppard, “Hysteria,” Mercury, 116,000.
“Dirty Dancing” soundtrack, RCA.

FCC Assists Daytimers

WASHINGTON The Federal Communications Commission has amended its rules to permit day-
time-only AM stations to begin presurrenances at 6 a.m. lo-
cal time operating at a minimum of 10 watts—power and more if they don’t cause undue interference.

The amendment is a turning point for the commission, which for the past year has been trying to de-
cide exactly how much power to give stations with a minimum of 10 watts of power—power and more if they don’t cause undue interference.

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### HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SUITES/MUSIC

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<thead>
<tr>
<th>TITLE (Publisher - Licensing Org.)</th>
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### HOT 100 SINGLES BY LABEL

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<td>Virgin (1)</td>
<td>Warner Bros (1)</td>
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<td>Polygram (8)</td>
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<td>Warner Bros (10)</td>
<td>A&amp;M (5)</td>
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<td>Chrysalis (4)</td>
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<td>Elektra (4)</td>
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<td>GEFFEN (4)</td>
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<td>Virgin (3)</td>
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<td>MOTOWN (3)</td>
<td>Reprise (2)</td>
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<td>Virgin (1)</td>
<td>4TH &amp; E’WAY (1)</td>
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<td>AMERICA (1)</td>
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POP

BRYAN FERRY
Bête Noire
PRODUCERS: Patrick Leonard, Bryan Ferry, C. Tyler
Reprise 25998

Former Roxy Music maestro’s much-awaited follow-up to “Boys And Girls” harbinger well for new association with Reprise. Like past Ferry solo efforts, this displays the singer/writer’s usual suavenss; tunes hinge on his familiar theme of l’amour moderne on the rocks. Tracks are suitably solid, although, “Kiss & Tell” and “Seven Deadly Sins” stand out.

NEIL DIAMOND
Hot August Night II
PRODUCERS: Richard Perry
Columbia C2E 45990

Diamond’s third live-at-the-Greek album is a two-record affair spanning his career, from “Cherry Berry” to “Headed For The Future.” First single from the album is not really on it. New studio version of “I Dreamed A Dream,” ... “Les Misérables” complements album’s live take.

STEVE WINWOOD
Chronics
PRODUCERS: Steve Winwood, others
Island/Warner Bros. 25660

Somewhat misleadingly named, record chronicles only the latest chapter in Winwood’s career—his four-album rock solo stint. No Spencer Davis Group, no Traffic, no Blind Faith. Still, success of recent “Back In The High Life” album and chart action on “Valerie” single should draw attention. Indeed, many acts have been ignored. Hopefully, Simon’s splash will open doors for this well-crafted domestic effort by singer/drummer Musgrave, a 20-year vet from South Africa.

STEVEN COLEMAN
The Leather Nun
PRODUCERS: Bill Buchanan, The Leather Nun, Aron Johans, Steve Smith
ECM 833 048

A doff of the hat to Steve Coleman, the Leather Nun, Aron Johans, and Steve Smith for fresh, engaging, and appealing jazz album. While the horns are prominent, the rhythm section is still very present, allowing the group to explore new sounds. The title track, “The Leather Nun,” is a standout, showcasing the ensemble’s versatility and creativity.

R&B

TONY BENNETT
Bennett/Berlin
PRODUCERS: Tony Bennett, Columbia FC 46029

The singer’s voice gives a sterling read from the Irving Berlin songbook, and the standards shine amid the giants. Bennett’s cover versions of songs such as “As Time Goes By,” “White Christmas,” and “Cheek To Cheek” are all equally captivating. Bennett’s smooth vocals and passionate delivery make this a must-listen album for jazz enthusiasts.

CLASSICAL

NEW YEAR’S CONCERT FROM VIENNA
Kathleen Battle, Vienna Philharmonic, Karl Bohm
Deutsche Grammophon 449 147 2

With Kathleen Battle as soloist, this year’s New Year’s Concert from Vienna is a festive and enjoyable experience. The Vienna Philharmonic, conducted by Karl Bohm, delivers a splendid performance of the traditional Viennese classics, including the overture from “The Magic Flute” and the “Blue Danube.” Kathleen Battle’s vocals are a highlight, adding grace and elegance to the concert.

JAZZ

DAVE HOLAND QUINTET
The Razor’s Edge
PRODUCERS: Manfred Eicher
ECM 833 044

Holand’s various bands have always had a balanced approach between tradition and innovation, with performances that are both entertaining and thought-provoking. His quintet, featuring Holand on vibraphone, makes for a unique and engaging listening experience.

ALBUM REVIEWS

BILBOARD NOVEMBER 14, 1987

www.americanradiohistory.com
Minneapolis-based singer/songwriter/guitarist delivers a slice of quick contemporary pop with a hint of ’60s influence in the vocals.

**NEW AND NOTEWORTHY**

**ROY ORBISON & K.D. LANG**

*CRYING (4:20)*

**Writers:** Dan Penn, Sam Ash

**Producers:** Dan Penn, Roy Orbison

**Labels:** Special Forces, MCA

**Genre:** Country

**Catalog:** MCA 43502

This classic tune is not only a testament to the power of songwriting, but also a reminder of the enduring nature of love.

**TOM JONES**

*A Daughter’s Question (3:59)*

**Writers:** Jerry Leiber, Mike Stoller

**Recording:** At the Record Plant, Hollywood/Warner Bros.

**Genre:** Country

**Catalog:** Warner Bros. 2519

Another warm and inviting song, reflecting the depth of tenderness and care that define a father’s love.

**JOHN WESLEY RYLES**

*Louisiana Rain (3:25)*

**Writers:** Barry Beckett, A. J. Payton

**Recording:** At the Record Plant, Hollywood/Warner Bros.

**Genre:** Country

**Catalog:** MCA 5327-7

An infectious and soulful tune that captures the essence of a memorable day in Louisiana.

**BLACK**

**STEPHANIE MILLS**

*Secret Lady (4:28)*

**Writers:** John Gustin, Brian Feeny

**Recording:** Atlantic Studios

**Genre:** Country

**Catalog:** MCA 6382

An emotionally charged ballad that speaks to the beauty of female empowerment.

**STANLEY JAGGER**

*Come to Me (4:01)*

**Writers:** Stanley Jagger, A. J. Payton

**Recording:** At the Record Plant, Hollywood/Warner Bros.

**Genre:** Country

**Catalog:** MCA 5327-7

A classic example of the power of music to connect with listeners.

**MIKE JAGGER**

*I’ll Do (4:24)*

**Writers:** Mike Jagger, A. J. Payton

**Recording:** At the Record Plant, Hollywood/Warner Bros.

**Genre:** Country

**Catalog:** MCA 5327-7

An uplifting and inspiring song that celebrates the power of love and unity.

**Cliff Rich**

*My Pretty One (3:55)*

**Writers:** John Tamey, A. J. Payton

**Recording:** At the Record Plant, Hollywood/Warner Bros.

**Genre:** Country

**Catalog:** MCA 5327-7

A tender ode to the beauty of love and the pursuit of happiness.

**Cliff Richard**

*Devil With a Heart (2:53)*

**Writers:** Brian Feeny, Stanley Jagger

**Recording:** At the Record Plant, Hollywood/Warner Bros.

**Genre:** Country

**Catalog:** MCA 5327-7

A powerful and heartfelt tribute to the complexity of the human experience.

**PHILIPPINE**

*Tell Me True (4:25)*

**Writers:** Denny Doherty, Brian Feeny

**Recording:** At the Record Plant, Hollywood/Warner Bros.

**Genre:** Country

**Catalog:** MCA 5327-7

A captivating and soulful ballad that conveys the depth of a soulmate's connection.

**Cliff Richard**

*You Can’t Have It All (4:03)*

**Writers:** John Tamey, A. J. Payton

**Recording:** At the Record Plant, Hollywood/Warner Bros.

**Genre:** Country

**Catalog:** MCA 5327-7

A timeless and timeless melody that captures the essence of love and its complexities.

**Cliff Richard**

*There’s a Little Girl (3:45)*

**Writers:** Denny Doherty, Brian Feeny

**Recording:** At the Record Plant, Hollywood/Warner Bros.

**Genre:** Country

**Catalog:** MCA 5327-7

A poignant and moving ballad that resonates with the human condition.
## Top Pop Albums

### Billboard for Week Ending November 14, 1987

*Compiled from a national sample of retail store, one-stop, and rack sales reports.*

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<th>ARTIST</th>
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### New Entries

- **Inxs** | **Atlantic 81756 (9.98)** | **KICK**
- **Suzanne Vega** | **A&M 5136 (9.98)** | **SOLITUDE STANDING**
- **MC 5065** | **Loud Records** | **OUTSIDE LOOKING IN**
- **The Alarm** | **MCA 40893 (9.98)** | **EYE OF THE HURRICANE**
- **Steve Winwood** | **Geffen GHS 21619 (8.98)** | **BACK IN THE LIFETIME**
- **The Whispers** | **MCA 40893 (9.98)** | **JUST A GOOD TIME**
- **Suzanne Vega** | **A&M 5136 (9.98)** | **SOLITUDE STANDING**
- **Mr. Mister** | **MCA 4274 (8.98)** | **GO ON...**
- **Graceland** | **MCA 4274 (8.98)** | **GRACELAND**
- **Bodeans** | **Columbia CLT 40893 (9.98)** | **OUTSIDE LOOKING IN**
- **The Beagles** | **Columbia CLT 40893 (9.98)** | **LET IT BE**
- **Love & Rockets** | **MCA 40893 (9.98)** | **THE BIG EASY**
- **Hooters** | **Columbia AJC 60399 (CD)** | **ONE WAY HOME**
- **ABC** | **MCA 40893 (9.98)** | **ALPHABET CITY**
- **Dionne Warwick** | **A&M 5136 (9.98)** | **RESERVATIONS FOR TWO**
- **Ice-T** | **MCA 40893 (9.98)** | **RHYME TIME**
- **Hiroshima** | **Capitol SP 8494 (9.98)** | **GO**
- **Dolly Parton, Linda Ronstadt, Emmylou Harris** | **Warner Bros. 25416 (9.98)** | **TWO TRIBES**
- **Gee Zees** | **Warner Bros. 25416 (9.98)** | **E.S.P.**
- **MSG** | **Columbia CLT 40893 (9.98)** | **PERFECT TIMING**
- **Wendy and Lisa** | **Columbia BFC 40893 (9.98)** | **WENDY AND LISA**
- **Starship** | **Curtis LTT 40893 (9.98)** | **NO PROTECTION**
- **Glenn Jones** | **Columbia CLT 40893 (9.98)** | **GLENN JONES**
- **Elton John** | **MCA 24991 (9.98)** | **LIVE IN AUSTRALIA WITH THE MELBourn SYMPHONY ORCHESTRA**
- **Reba McEntire** | **MCA 42000 (9.98)** | **THE LAST ONE TO KNOW**
- **Elton John** | **MCA 24991 (9.98)** | **GREATEST HITS, VOL. III 1979-1987**
- **Icehouse** | **Columbia CLT 40893 (9.98)** | **MAN OF COLOURS**
- **Curiosity Killed The Cat** | **MCA 42000 (9.98)** | **KEEP YOUR DISTANCE**
- **Talking Heads** | **MCA 42000 (9.98)** | **BROADCAST**
- **Jonathan Butler** | **Sire 40444 (9.98)** | **JONATHAN BUTLER**

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home taping or the growth of record rentals. However, it leaves on the books a law against private copying that is unenforceable.

In one of the toughest statements ever issued by the British Phonographic Industry, Industry director general John Deacon condemns the government for neglecting to deal with home taping.

"If the public were able to copy newspapers and books with the ease that they copy records and tapes, there would be an immediate outcry from proprietors and publishers, which it is difficult to imagine the government would ignore."

The record industry, however, is evidently seen as a public benefactor, a kind of cultural soup kitchen in which everyone may eat irrespective of their needs. It is an incredible situation.

"Like it or not, the home-taping problem will not go away; indeed, with the advent of DAT it could become far worse."

IFPI, the international label group, is equally scathing. Describing the government's response to home taping as "a hasty and unprincipl- ed approach," associate director general Gillian Davises accuses nether Clarke, the minister for trade and industry, of "a total dis-regard for the interests of copyright owners, who, moreover, were not ac-corded the courtesy of a meeting with the minister to discuss the is-sue."

U.K. COPYRIGHT BILL (Continued from page 3)

ware royalty forms part of an en-lightened and forward-looking copy-right law.

Here are some of the areas covered by new measures proposed in the bill:

- Piracy: The making, importing, or distributing of illegal copies of any copyright material is punishable by an unlimited fine and/or up to two years imprisonment. Trading or dealing in infringing copies can lead to a fine of £3,400 and up to six months imprisonment.

- Bootlegging: Performers and the record or film companies with whom they have exclusive contracts have civil remedies against bootleg- gers, and severe penalties are provid-ed.

- Moral rights: Authors, com-posers, and film directors will have the right to prevent any unjustified modifi-caction of their works.

- Counterfeiting: The fraudulent use of a trademark will become a criminal offense with penalties of up to 10 years imprisonment.

- Duration of protection: The dura-tion of protection for literary, dra-matic, musical, and artistic works remains at 50 years after the death of the author. Copyrights for photograph- ies, computer-generated broadcasts, and cable programs end in 50 years after the date of making. For sound recordings or films such right remains in effect for 50 years after the date of release.

- Exemptions: The bill provides a right to record, use, and broadcast copyright obli-gations, including the right of schools to record broadcasts for educational purposes.

- Voluntary: The Performing Right Tribunal now becomes the Copyright Tribunal, and its jurisdiction extends to all areas of collectively adminis-tered copyright licensing.

GORES CAMPAIGN IN HOLLYWOOD (Continued from page 3)

"People could ask questions about what she stands for, and it provided a forum for us to present our views to her about whether what she's do-ing is counterproductive. I think it was equally educational for her, and it had a significant effect on how she deals with us."

Industry sources tipper Gores as a potential final candidate for the campaign campaign, and across the whole spectrum of enter-tainment as well as in books that are available to everyone."

In the wake of reports about the parents' not buying most of the records that offend her, that heavy metal doesn't appeal to 7- or 8-year-old kids, that warning stickers on albums might encourage teenagers to buy them, and that X-rated material isn't censored but is sold anyway, her about whether what she's do-ing, she's not going to change."

Gores' grub in Hollywood, Crusland downplays the importance of the meeting. Nevertheless, she admits, "Because these are show-business people and help shape public opinion, they are a very visible segment of the population."

Assistant in preparing this story was provided by Steve Gutt in New York.

BIOGRAPH RELEASES ITS 1ST CDs (Continued from page 6)

Greatest Ragtime of the Century,
features piano roll music by the likes of Joplin, Eubie Blake, Fats Waller, Jelly Roll Morton, and others from the 1890s to the 1920s. The piano roll sessions are drawn from actual piano rolls, the CDs will be recorded in pure (DDD) digital sound.

Caplin's CD project for 1988 will draw mostly from his catalog of hun-dreds of releases. Among them are performances by Eubie Blake, Duke Ellington's Cotton Club Band, Ethel Waters, Gary Davis, Blind Willie McTell & Memphis Minnie, the Clar- ence Williams Orchestra, Hank Jones, Earl Hines, and Duke Caplin, who operates out of Ca-naan, N.Y., has a catalog of 240 al-bums, with separate numbered or let-tered collections, including such musical styles as ragtime, old radio shows, soundtracks from early films, jazz, blues and folk, and traditional and contemporary bluegrass.

Biogra-photograph also has a C series that con-sists of Columbia recordings Caplin releases under a contract with the label. In addition to the CD project and catalog product, Caplin says, he is close to a deal that will result in Bio-grapheaching its first solo on con temporary music, in association with a major label.

New PolyGram Policies on Prices, Returns (Continued from page 4)

As for PolyGram's pricing adjust-ments, most retailers were not sur-prised. Still, some accounts are grip- ping.

"My guess is that they're not sneaking it through," says Stan Goman, senior vice president of 45-store, Sacra- mento, Calif.-based Tower Records. "The worst thing is, it's taking them two weeks or more to get their orders to the stores. I hope they take that mon-ey and put it into distribution."

Says Harold Okinow, president of Lieberman Enterprises, "All these in-creases and adjustments in policies are coming at a time when the record companies are having one of their most successful years. It would be one thing if their business was down, they're all reporting fantastic earnings."

"Nobody wants price rises," Okinow adds. "They're very difficult to pass on. And they can't be ab-sorbed."

Assistant in preparing this story was provided by Earl Poise in Los Angeles.
TORONTO — Producer Bruce Fairbairn won Billboard's International Achievement Award for his work with Bon Jovi and Loverboy, and Virgin Records Canada president Doug Chappell was voted record company executive of the year by the music business at the fifth annual Music Industry Awards. The awards were sponsored by the Record, the Canadian music trade publication.

At the close of its weekend gathering Nov. 1, Loverboy and Bryan Adams handler Bruce Allen was voted manager of the year; RCA Music of Canada Ltd. was deemed top major label; Virgin won as top indie label; and Attic Records was voted top Canadian record company by industryites.

Sam's was named the top retail chain, Handleman the top racker, and Vineyard the leader. The Agency the top promoter/agent. Lisa Ziniew of Alert Records was voted top Canadian promoter; Carol Wright of Island was named the top indie promoter; and A&M's reps took top awards for being top major label promoters.

CHUM-FM Toronto was voted top station of the year, while Bob Macrom was named program director of the year. Gary Slaght (now running Standard Radio) at rival "Q107" Toronto were named top music directors. Greg Simpson of "FM96" London, Ontario, was named top music director, and John Derringer of Q107 Montreal was named top program director.

Contemporary hit radio awards went to Towns of CFRP Toronto and Don Stevens of "AM106" Calgary, Alberta, who tied for best air talent. Karen Cooper of AM106 was named top program director of the year; Sandy Sanderson of CFRP was named top program director; and AM106 took station-of-the-year honors.

In adult contemporary, "C100" Halifax, Nova Scotia, was voted top station; FM101.5 Montreal was named top PD; FM96's Henry Van Den Hoogan was named top MD; and John Donale of CKFM Toronto took the award for top air talent.

The Record, BIN Link Up

TORONTO — The Record, the Canadian music industry publication, will be on line with the Billboard Information Network under an arrangement announced Nov. 1 at The Record's fifth annual music conference.

The move will allow Canadians greater access to detailed information about broadcast playlists, charts, and rotations in Canada and the U.S., says David Farrell, publisher of the Record, and Tom Noonan, Billboard vice president of chart research.

The service will be available through the Record in Canada and will greatly expand the scope of information available to subscribers. Farrell says.

Registration to the announcement was favorable, with many radio and record label executives expressing interest in service.

CBS, MCA Shake Up Canadian Record Prices

(Canadian from page 1)

Cinram Ltd. to press CDs at Cin-ram's new Toronto plant.

Until now, MCA had been relying on European and Japanese pressings, which are subject to import duties. Only about 5% of CDs under the MCA web will now be imported, the company says. MCA distributes Chrystalis, Modern Island, L.R.S., and Duke Street in Canada.

The CBS move makes its product the most expensive in Canada. CBS would not indicate whether changes in CD pricing will be included in the new rate structure.

CBS has been monitoring exports for years, but it warned accounts in August that volume discounts would be removed if any product left the country after Sept. 1. The price increases will be accompanied by the end of returns and advertising allowances for any product exported; only Canadian sales will count toward those allowances.

Volatility in the Canadian dollar makes it payable to accounts four times a year, but accounts must prove that product was sold in Canada. CBS executives say the new policy is self-imposed, but they concede that there could have been edicts from abroad to get something done. Reports indicate that some 50,000 Canadian copies of Michael Jackson's "Bad" have surfaced in Europe.

CBS recently held back one week on the release here of Bruce Springsteen's "Tunnel Of Love," although the company has not acknowledged that the export issue was related to the delay.

CAPITOL-EMI Records of Canada Ltd. received the award for being the label with the best ad effort, and MuchMusic's Steeven Anthony (ruined for being a make-up jump to radio) was voted top personality. Other awards went to SBK Songs, top publisher, and CKCU-FM Ottawa, top campus station.

Country radio awards were given to CHAM Hamilton, Ontario, top station; Tom Tompkins of CKAY Calgary, top PD; CDMK CFM Toronto, top MD; and Cliff Dumas, CHAM, top air talent.

The marketing-sales awards for labels were given to JC Freeman for Antrim; and Michael Rbrt for indie; Lindsay Gillespie of Attic in the Canadian category; and A&M/CCA, which tied in the major-label category.

Marquee Records and Jim Freeman of Edmonton, Alberta, took awards as the top independent store and manager.

Small-market radio awards went to CKPT Peterborough, Ontario, top station; Eric Samuel of "HTZ-FM" St. Catharines, Ontario, top PD; and Brian Zwicker, "K97" Kamloops, British Columbia, top PD.

KIRK LAVONTE

PRO-DAT GROUPS BORN IN LOS ANGELES

(Continued from page 1)

icians, composers, producers, engineers, and record labels in favor of DAT.

One day prior to the press conference, in a move presumably less than coincidental, the RIAA issued statements by 47 major label artists decrying home taping in general and DAT's potential for increasing the problem.

Signifying yet another bout in the war of words over DAT, both events further delineated the battle lines drawn between the sides. In short, independent labels and their artists generally seem to favor the format, while major labels and their artists oppose it.

Membership lists of both new pro-DAT coalitions distributed at the press conference indicate a unit of "artists and labels." Among those conspicuous in their absence were Stevie Wonder, Joe Jackson, and Frank Zappa.rpm48 on who each had practiced the DAT format in the past. The best-known member of Musicians for DAT appears to be synthist/composer Wendy Carlos; similarly, of the 24 members of the Independent Record Labels for DAT, Ar- hoolie, Stash, and a few others stood out on a list including such labels as Arf Ar, Boner, and Gav-veloche.

On the other hand, artists speaking out against DAT in the RIAA release include Genesis, Quincy Jones, Roberta Flack, Don Henley, REO Speedwagon, Barbara Man- drell, KISS, Rush, Carl Simon, the Oak Ridge Boys, and classical ar- tists Herbert von Karajan, Leonard Bernstein, and Claudio Arrau.

Questioned about the absence of big names in the new coalition during the press conference, musician Bob Everhart, president of the Na- tionwide Musicians Assoc., said, "The superstars for the record major labels, who are the backbone of the RIAA, which works to prevent the entire industry record industry.

When asked if musicians were reluctant to speak up in favor of the format for fear of the ramifications from their labels, Everhart said, "Possibly. Isn't that a logical conclusion?"


Anti-DAT handouts penned by the NAS were given to press conference attendees as they entered. One broadside stated, "We find it offensive that the foreign electronics industry and the HRRC are members of the music community to voice their DAT propa- ganda."

Kevin Odegard, executive direc- tor of NAS, said that the picketers were a group of songwriters and local musicians that wanted "to make a statement." "If another event [like this transpires, we'll be there," said Odegard. "Our careers are at stake because to represent the entire record industry.

Inside the press conference, hardware trade spokesman Gary Shapiro, vice president of the Con- sumer Electronics Group of the Electronic Industries Assn., a con- tributor to the HRRC, said that members of both new coalitions "truly represent the backbone of the music industry, and I think they provide visible evidence of the erosion of support within the music industry for anti-DAT legis- lation."

Shapiro, implying that the issue was less one of DAT and much more that of home recording, said, "Piracy is wrong, it's immoral, and it's illegal, and I'll bet everyone in the room agrees with that. Home taping is perfectly legal, and it is very beneficial to the recording in- dustry. And that distinction is lost on a lot of people. The RIAA tries to say home taping is the same as piracy, and I think that's totally false."

Engineer Dennis Kambury, owner of DMK Sound Design, a Sunnyvale, Calif.-based recording studio, expressed impatience with the legislative "quagmire" over DAT.

"There's also the issue of future technologies in audio," Kambury said. "This legislation against the new, the record- ing the next product and the next product. There are things covered in the bill before Congress now that nobody talks about. This bill would legislate against musical in- struments that can record sound digitally. Even your Casio watch that can record your voice can be considered illegal under this legis- lation."
Had Been Sole Sponsor For 20 Years
Kraft Drops CMA Awards

By GERRY WOOD

NASHVILLE The Country Music Assn. is in the market for a new sponsor for its annual awards show, as Kraft Foods has ended its relationship with the CMA’s prime showcase.

Changes in management and advanced competition are Kraft’s reason for forsaking the field of entertainment specials after 54 years of recording and advertising, including the last 20 years as the CMA Awards’ sole sponsor.

Disappointment but not surprise was the immediate reaction of executives after Kraft notified the organization of its decision Oct. 2. “Single-sponsor shows like the CMA Awards are very rare nowadays,” said Ed Benson, CMA associate executive director. “Kraft has gone to spot-buying—and that’s not unusual.”

Kraft became involved with entertainment programming in 1933 with Paul Whiteman and his orchestra’s radio presentation, and continued with the famed “Kraft Music Hall” variety shows. Telecast annually from Nashville, the “CMA Awards Show” was the last of Kraft’s TV specials. The CMA/Kraft contract stipulates one additional awards show, but both parties have agreed that another sponsor or sponsors will be found for the 1986 show.

Noting that the CMA/Kraft relationship is almost unprecedented in television, University of Washington’s Wally Meador, CMA executive director, applauds the firm’s contributions to the show. “We are going to close the gap, but we will always cherish the warm relationships that have been so evident in the two decades we’ve been together.”

The CMA’s television committee, chaired by Irving Waugh, will be responsible for seeking new sponsorship or partnerships to continue the show. “Kraft’s contributions over the years have been on a level that we will always cherish,” Waugh said. “They have helped us get to this point. We will not let the show go blank.”

In addition to the new sponsorship, the CMA plans to increase the show’s audience. “We will continue to make the show a special award that is honored in the music industry,” Waugh added.

Buffalo Bails Out Venue

BUFFALO, N.Y. A $100,000 emergency loan given by the City Council Oct. 7 will allow the Troubadour Cafe, this city’s only jazz/entertainment club, to reopen by Dec. 1 despite financial losses that recently caused its closing.

According to Alan Dewart, executive vice president and operations director of the nightspot, a booking policy change will emphasize more jazz acts, which were the club’s focus when it opened in 1981. Outside promoters will handle rock, country, and pop acts.

“We will try to strengthen our foothold in jazz, which we moved away from last fall,” Dewart said. “We’re confident that the current audit (initiated by the city) will show that the club is in good management style and financial records acceptable.”

The 400-person-capacity club reportedly had been losing about $250 per night despite having 50,000-100,000 people annually to its Main Street address in the reborn theater district.

A nonprofit Jazz Institute was formed Jan. 1 by the club in an effort to secure funding from Erie County government agencies dealing with cultural groups and ensure more jazz bookings.

The city’s major promoters who are being asked to book nonjazz acts into the club include Festival Concerts Inc., Harvey, Corky & Tea Productions, and Pate & Associates.

Dewart asked that interested parties call John Dolk, the club’s bookings manager, or Betty Comden at 242-4596.

MTV Ups New-Art Airplay

Channel Creates ‘Buzz Bin’ Slot

NEW YORK As part of what MTV says is “the biggest effort to date to expose new and developing acts,” the 24-hour-a-day music channel has added a new rotation category called “Buzz Bin” that’s a significant step in the line-up.

Clips in the new category, dubbed “Buzz Bin Loser,” receive three to four plays per day.

“We’re looking at bands with an active following—a strong base of support,” says Martin Haslam, president of programming for MTV.

That base may emanate from touring, word of mouth, or alternative and college radio play, but it generally culminates in giving the band a strong street buzz and an &commas;&quot;emergence level,” Kaiser says. The sales level may vary from 75,000-500,000 units, he adds.

Bands that have already appeared in the Buzz Bin slot are the Cure, the Alarm, the Bradens, Men Without Hats, New Order, Gene Loves Jezebel, Howard Jones, the Mode, and Guadalcanal Diary.

“We’ve expanded the amount of space we can devote to new music by an average of three new acts each week,” says Haslam.

SPACE LAUNCH: Tennis shoes or roller skates are suggested for those who visit the Minneapolis home office of The Musicland Group after the chain completes expansion of what is already the largest warehouse complex among music retailers. Ground was broken Oct. 7 at 8800 Cribbs Blvd. The store will add 217,000 square feet to the unit’s warehouse and double its storage capacity. The entire building, including office space, will be increased by 25%, to a whopping 513,000 square feet.

CONCRETE RULING: I.R.S. records act Concrete Blonde’s attempt to have its contract with the label voided via a Chapter 7 bankruptcy filing (Billboard, Oct. 17) has apparently hit a snag. In a federal bankruptcy court hearing in Los Angeles on Oct. 21, Judge Geraldine Mund ruled that the group’s recording contract is not among the assets being rejected in the filing because the contracts are not the property of the bankrupt estates.

The ruling essentially means that the band’s recording arrangement with I.R.S. remains in effect, but the band’s options on grounds of “bad faith” will be heard at a later date.

VIDEO VIGILANCE: Richard Bloesser, head of the Motion Picture Assn. of America Film and Video Security Office, told attendees at the Los Angeles chapter meeting of the Video Software Dealers Assn. that “browsing” the shop is an alert to video piracy that will never ever be over. Complaints made by VSDA members to the MPAA’s anti-piracy investigative branch now make up about a quarter of all complaints; the group’s overall number was only 11%. At 31% of the total, private citizens still account for the largest number of complaints, Bloesser told his audience at the Oct. 22 meeting. He also added that 75% of the estimated $200 million in pirated video publications per year prove valid; many are “nothing more than harassment of one individual by another.”

THE CHALLENGE: Larry Sonin, who operates wholesaler Pricerite Entertainment Corp., which is based in Freeport, N.Y., denies anyone on his level of the business to show him a larger catalog of children’s records, tapes, compact discs, and videos than the one he puts out. The catalog lists 800 titles released by 100 manufacturers and is soon to be augmented by a supplement that will include feature films, TV shows, game records and Tape Distributors of America, to handle this end of his business.

C HANGE: Longtime George Brown’s son, George Louis Brown Jr., 25, died suddenly Oct. 26 at his home in Cresskill, N.J. Mother is singer/ songwriter Wanda Merrell.

HELLO, FRISCO: HELLO: Irwin and Lee Pincus, who operate Gil Music Corp., formed by their dad, the late, legendary George Pincus, 54 years ago, have aggressively acquired independent soundtrax under the tag of music man Paul Jaulus. Irwin Pincus runs the setup in Los Angeles, and Lee Pincus runs one in New York. There’s also a London office, where Lee picked up a number of Beatles copyrights before Beatlemania broke.

A PRIMARY: The recently organized B’na I’vrith Entertainment Unit in Los Angeles, encompassing all show business areas, meets for the first time on Nov. 17 at 4:30 p.m. at Cesar Charlie’s at 8540 Sunset Blvd. Unit president is Jeff Grabhart; VP is Shol Freedman... Speaking of firsts, as Track previously reported, the music and home entertainment division of the United Jewish Appeal has dropped its annual format of a dinner/dance honoring an industryite for a new fund-raising approach: A March 5 performance of “The Phantom Of The Opera” will be followed by a supper at a new restaurant in the area for women who contribute at least $125 (five tickets and five supper tickets). The event’s co-chairmen are Elliot Goldman and Ellis Kern.

JACK WAYMAN, senior vice president of the Electronics Industries Assn. of America, is retiring after 25 years at the post. Wayman, who founded the summer and winter Consumer Electronics Shows, will continue his association with an advisory capacity. His resignation takes effect Jan. 1.
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