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Music
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VOLUME 99 NO. 41

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

October 10, 1987/\$3.95 (U.S.), \$5 (CAN.)

Sony's DAT Recorder Intro Raises Ire Of European MPs

BY PETER JONES

LONDON Leading members of the European Parliament are expressing deep concern over the decision by Sony to market DAT recorders in Europe later this year.

The officials are stressing the potential damage, as they view it, to the European music industry of widespread use of DAT equipment to copy recordings. One British EMP, James Moorhouse of the European Democrats, says that 400,000 jobs in the industry could be at risk. He is seeking a European Commission statement telling Japan that the launch of DAT in the European Economic Community would "not be tolerated before protection is afforded copyright owners."

The Liberal Party's Gijs de Vries, in a letter to EEC Commissioner Lord Cockfield, says that the launch of DAT would be another aspect of the "Japanese onslaught on the European consumer electronics market." He calls for the commission to

(Continued on page 100)

Dealers: Cut CD Prices On Hits NARMItes See Growth Stymied

This story was prepared by Chris Morris and Geoff Mayfield.

SAN FRANCISCO Members of the National Assn. of Recording Merchandisers Retail Advisory Committee contend that compact disk sales have "hit the wall" in the last six

months, and that the configuration's growth will be stifled by a combination of younger, price-sensitive CD consumers; the slowdown of hardware penetration; and high software prices.

These findings, presented at a joint meeting of the NARM Retail Adviso-

ry and Manufacturers Advisory Committees at the Hyatt Embarcadero here Sept. 30, sparked a sometimes rancorous confrontation on CD pricing between retailers and record company representatives.

Relying in part on findings in its recently concluded consumer survey (see story, page 3), the retail contingent held that only a drop in pricing on current hit CD titles would lure

(Continued on page 100)

ASCAP, Local TV Station Talks Stall

BY BILL HOLLAND

WASHINGTON Negotiations that had carried on for more than a year broke off last week between ASCAP and local television stations that are seeking an end to the current system of blanket licensing of

music.

The All-Industry TV Music License Committee, which represents 900 local TV stations nationwide, announced its "deep regret at the failure of ASCAP to agree to a reasonable negotiated solution on the terms and conditions" of licensing.

Talks had been going on for the past 13 months.

ASCAP senior officials were in London at the time of the announcement, but ASCAP president Morton Gould released this statement: "We regret that the local TV broadcast-

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CBS keeps door open to label sale ... see page 102

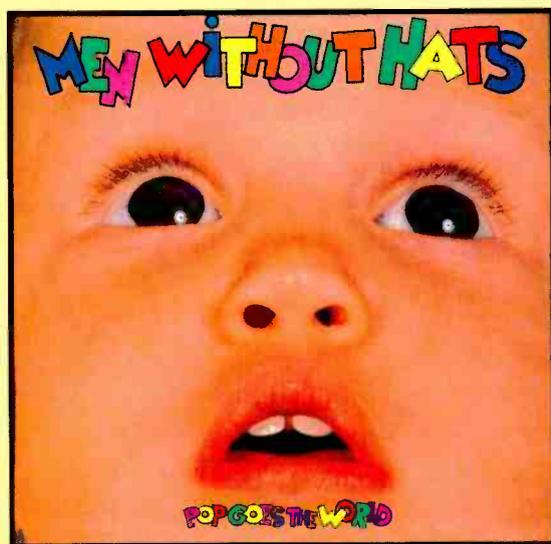
Sponsorship: Tours Are Just The Beginning

This story was prepared by Steve Gett and Charlene Orr.

DALLAS Sponsorship through music and entertainment marketing is a booming business. But corporations are quickly learning that they don't always get full value for their money by simply funding concert tours or connecting with high-priced talent.

That was one of the key music-related issues to emerge from the three-day Sponsorship In The Entertainment Industry seminar hosted by Amusement Business and Billboard magazines here at the Fairmont Hotel Sept. 27-29.

Many speakers at the seminar (Continued on page 101)



"Pop Goes The World" (832 730-1). The new album from Men Without Hats featuring the first single and title track "Pop Goes The World" (888 859-7). Produced by Zeus B. Held and Men Without Hats. On Mercury Compact Discs, Cassettes and Records.



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Virgin Opens CD Plant In U.K. Outlet

BY PETER JONES

LONDON The Virgin Group has opened what it claims is the world's first manufacturing plant inside a record-and-tape store. The operation, in the basement of the group's Oxford Street, London, megastore, is capable of producing 5,500 compact disks a day, for an annual capacity of about 1.5 million.

Disks made in the plant will sell at the store for just under 9 pounds sterling each (about \$14.65), some 3 pounds less than the standard U.K. price.

With no organized advance publicity or promotion, the unit was unveiled Sept. 29 by Virgin chief Rich-

(Continued on page 100)



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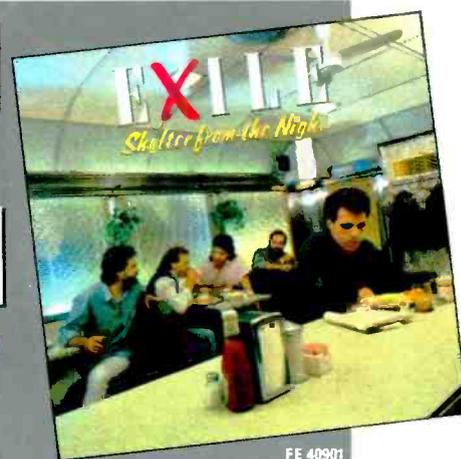
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VOLUME 99 NO. 41

OCTOBER 10, 1987

HOUSTON, MANILOW GO MULTIPLATINUM

September was a good month for Arista: Both Whitney Houston and Barry Manilow won multiplatinum awards from the Recording Industry Assn. of America. Billboard's Paul Grein reports. **Page 6**

Musicland Toasts Its Employees

What's the key to the continued growth of Musicland, the nation's largest record and video retailer? CEO Jack Eugster says it's the web's employees. Moira McCormick tells the story. **Page 32**

THE WORLD OF GOSPEL MUSIC

Contemporary Christian music has split into two separate markets. That polarization has divided labels, artists, and, ultimately, consumers. Gospel editor Bob Darden reports in this special section. **Follows page 58**

Best Bad Song Contest

If you have a special knack for writing terrible songs, RCA/Columbia Pictures and Ingram Video have the perfect contest for you. It's a promo for the home video release of "Ishtar," set for Nov. 24. Billboard home video editor Al Stewart tells the story. **Page 63**

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Survey Paints Consumer As 'Active' Buyer NARM Meet Tells Consumer Tales

This story was prepared by Chris Morris and Geoff Mayfield.

SAN FRANCISCO The National Assn. of Recording Merchandisers Retail Advisory Committee met here Sept. 28-Oct. 1, with a revamped agenda designed to bring music industry executives closer to the realities of the store environment.

The meeting focused on NARM's recently concluded consumer survey, which says the U.S. music consumer is an active, frequently impulsive buyer who craves convenience and doesn't like to spend a lot of time hunting for what he or she wants.

Results of the survey were reported by Arnie Bernstein, senior vice president of operations for the 554-store Musicland Group, during the retail task force's annual summit with NARM's Manufacturers Advisory Committee, which represents the industry's suppliers. The meeting was held here at the Hyatt Regency in Embarcadero Center.

The NARM study cited radio exposure, browsing, and price as the three most significant factors involved in making purchasing decisions.

Not surprisingly—considering the configuration's dominant share of overall sales—the cassette section was the first stop for 36.5% of those surveyed. LPs (20.6%) came next, followed by CDs (16.3%) and singles (8.5%). Purchases made by consumers on the day they were polled broke down similarly: cassettes, 40%; LPs, nearly 19%; CDs, almost 15%; and singles, 11.5%.

The poll, conducted between June 28 and July 11 at 421 outlets in 21 major retail chains, also found that consumers find selection more important than price when deciding where to shop. Participants in the poll said they leave a store without the item they came looking for a third of the

time.

The NARM survey was based on a questionnaire developed by the trade group, the market research departments of CBS and Capitol, and the Recording Industry Assn. of America. A total of 8,087 respondents—all of whom had purchased product on the day of the poll—took part in the study. The Attitude Measurement Corp. tabulated the results.

Originally, NARM and the RIAA were to share funding for the consumer report, but the Retail Advisory Committee later decided to go solo on the venture. The sample of participating stores did not include either

racked music departments or independent stores.

Nearly 52% of the subjects were mall shoppers, with the remainder divided nearly evenly between strip store and freestanding units. Locations were predominantly suburban (67.9%), with urban shops accounting for 21.8% and rural stores nearly 10%.

Among the respondents, 57% were male and 43% female. Almost 80% were between 13 and 34 years old. Eighty-two percent were white, with black customers making up the biggest minority (9%). The average *(Continued on page 100)*

NARM Promo To Bolster American Music Awards

SAN FRANCISCO Buoyed by the success of its annual Grammy Music merchandising campaigns, the National Assn. of Recording Merchandisers will stage a similar promotion tied in with the television broadcast of Dick Clark Productions' American Music Awards next January.

The NARM Manufacturers Advisory Committee approved the program during its Sept. 29 meeting here, where the trade group's annual Retailers Advisory Committee was also meeting (see separate story, page 3).

Mickey Granberg, executive vice president of NARM, says the timing of the American Music Awards telecast is an attractive prospect of the campaign, as it serves as a bridge between heavy fourth-quarter shopping and February, when

NARM stages its Grammy push and Valentines Day Gift Of Music promotion.

According to Granberg, the American Music Awards is television's highest-rated music awards program.

Like Get Into Grammys and the trade group's October link with the Country Music Awards promotion, the new tie-in will provide member retailers, rackjobbers, and one-stops with a full array of merchandising tools—including posters, bin cards, and shelf talkers—that will incorporate the American Music Awards logo. As is true of the Grammy and CMA programs, the American Music Awards display pieces will be free to NARM members, except for shipping costs.

—GEOFF MAYFIELD

U.S. Import Group Meets With U.K. Trade 'Encouraging' Dialog Clears Up Some Matters

LONDON The multinational body fighting moves in the U.S. to block imports of recorded material recently had an additional two days of talks in London to prepare the next phase of its campaign. The meetings, held Sept. 22-23, are said to have produced "encouraging" developments.

The Recordings International Trade Committee, headed by founder Ed Grossi, vice president of Jem Records, based in New Jersey, met on the first day with the Harry Fox Agency and the Mechanical Copyright Protection Society, the counterpart U.K. mechanicals collecting organization. On the second day, it held round-table talks among its own members at the London headquarters of Lasgo Exports Ltd., the Chrysalis subsidiary.

In an interview following the two-day meeting, Grossi indicated that the RITC talks with U.S. record company majors have been encouraging overall: The RITC has stressed that its members only import material into the U.S. that is not available on the catalog of any U.S. record company—what the RITC calls "consumer-unavail-

able product."

Round-table participants agreed that harm had been done by considering all material imported into the U.S. as being the same. RITC member company product is certainly not a matter of parallel imports, they decided, and also cannot be compared with low-quality

'Legitimate imports are being targeted for the same treatment as low-quality items'

material entering the U.S. from such areas as the Far East, Mexico, and the Caribbean.

"The distinction has to be made," said Jonathan Kilbridge of Caroline Exports, London. "We do not know why legitimate imports are being targeted for such treatment in the same manner as these other imports."

The RITC is now developing a system for clearing its members' product for entry into the U.S., but at the same time it is trying to avoid double payment of mechanical royalties—once in the country of manufacture and then again in the country of importation.

One solution under consideration is a stamp system that could be used on material imported into the U.K. and handled by the MCPS. But this could only cover sound recording copyrights and does not address musical composition rights. Grossi added that there is no way parallel imports could be covered by such a stamp system.

Grossi commented on the single-payment issue, "All are agreed on the philosophy of payment in the country of sale." He added that various sectors of the industry concerned are still holding talks on the subject.

And while the stamp system could be viewed as a "trial balloon," it seems to be the solution that RITC members are seeking. "The industry worldwide should agree to a mechanism that will permit the free flow of our consumer-unavailable product," said Grossi.

Merger Collapse Triggers Sellout

Danjay Forced To Liquidate After 17 Years

BY EARL PAIGE

LOS ANGELES Danjay Music & Video, the 17-year-old, privately held record store franchiser that serviced 83 Budget Tapes & Records stores out of Denver, is liquidating following the sudden collapse of a planned merger.

Being sold off is a 12,500-square-foot warehouse facility housing the headquarters and a one-stop—the latter filled with inventory that serviced Budget Tapes & Records

stores from Corpus Christi, Texas, to Anchorage, Alaska, seven of which are company-owned and being sold as well.

The abrupt liquidation came as a shock to many of the associates of Evan Lasky, Danjay president, a leading figure in the National Assn. of Recording Merchandisers.

The collapse became known on the eve of NARM's annual Retail Advisory/Manufacturer Advisory meeting in San Francisco Sept. 28-30, which Lasky strongly participat-

ed in. He chaired a similar gathering in 1983.

"There were more calls than when my father died," says Lasky, describing the industry reaction to the liquidation. The family firm was founded in 1970 by Phillip Lasky—who died four years ago—and was named after two brothers, Dan and Jay. Dan did not stay on with the firm, but Jay, 38, is executive vice president and a majority stockholder, along with Mrs. Jean Lasky and Evan, 46, who joined the firm 12 years ago.

Although the liquidation came as a jolt to many of Evan Lasky's more casual NARM acquaintances, a number of industry sources knowledgeable about Danjay say problems loomed as far back as 1983—when Danjay "took a \$1 million hit on the video games business," as Evan Lasky himself describes it. "That's a lot for a small, family firm. We never got back on solid ground."

Lasky says the firm's Seattle branch was shuttered in August. Only 11 people had recently been working at the Denver plant.

Danjay had been consolidating for months to prepare for a merger with Hydroseek Inc., a publicly held Colorado firm organized to market water rights that had been inactive for the past two years.

In those same two years, Danjay had annual revenues in excess of \$12 million. In an Aug. 18 statement announcing the impending merger, Danjay put its assets as of May 31, 1987, at \$4.6 million and said that total liability was \$3.7 million; shareholders' equity was said to be

declared bankruptcy in 1984, subsequent to the departure of the three top officers. The retail firm has been operating since then under a court-approved reorganization plan and is not named in the complaint.

George Atkinson, who left Video Station in 1983, has remained a visible figure in the home video industry, more recently as president of World Video, a manufacturer and distributor of prerecorded video cassettes. The suit states, however, that as of Sept. 1 of this year, he is unemployed.

The complaint alleges that the Atkinsons filed a false registration statement in connection with the sale of some of their stock in an initial public offering in 1982. The statements, according to the complaint, understated expenses having to do with the company's state tax

(Continued on page 100)

SEC Lawsuit Alleges Fraud By Ex-Video Station Execs

LOS ANGELES The Securities and Exchange Commission has filed a civil suit here alleging fraud against three former executives of video franchiser Video Station.

Named in the SEC suit are George Atkinson, founder and former president; Edward J. Atkinson, his brother; and Keith Bjelajac, chief financial officer.

The SEC wants the court to rule that the Atkinsons did, indeed, commit the alleged violations and is seeking injunctions against them. Additionally, the SEC wants Edward Atkinson to "disgorge the losses avoided directly or indirectly as a result of his sales of Video Station common stock" between Jan. 18 and March 18, 1983.

The Video Station was a pioneer video rental store franchiser formed in 1977. At one time, it boasted a web of 550 stores. Video Station de-

'Dirty Dancing' Excites RCA, Vestron Soundtrack, Film Are Surprise Smashes

BY DAVE DIMARTINO

LOS ANGELES Don't close the door on summer soundtrack smashes yet: "Dirty Dancing" is following "Beverly Hills Cop II" and "La Bamba" in a remarkably swift rise to the upper reaches of the Top Pop Albums chart.

In only its fourth week on the chart, the RCA soundtrack album is bulleted at No. 7; its first single, "(I've Had) The Time Of My Life" by Bill Medley & Jennifer Warnes, is No. 35 on this week's Hot 100 after only three weeks and is also the Power Pick/Airplay.

Was the success anticipated? Says Jimmy Jenner, music consultant for the Vestron Pictures film and executive producer of its soundtrack: "I think that Vestron did an amazing job in opening this film, and I also think RCA did a spectacular job in coming to the party. I mean, for a week or two, everybody was caught with their pants down."

Rick Dobbis, executive vice president at RCA, acknowledges that the company had high hopes for the album but had no way of knowing the project would be "this explosive." Expectations were high "because we felt the elements were right," he says. "But realistically, we didn't budget for

a million units in five weeks. That would have been foolish. Are we surprised as a company? We're delighted."

The film, which has grossed more than \$27 million in just five weeks, is scheduled to be released on videocassette Jan. 6. Vestron and RCA have already had extensive discussions about cross-promotions, says Dobbis, including a clip promoting the album at the tail end of the videocassette, several promotional events co-sponsored by both companies, and cross-tagged advertising.

'Are we surprised? We're delighted'

Because of the Jan. 6 video release date, adds Dobbis, Vestron "needs to make a splash before the video is in the stores. That works perfectly for us—it's Christmas."

An unusual aspect of the soundtrack album is its half-old/half-new talent lineup; classic tracks by the Ronettes, Maurice Williams & the Zodiacs, Bruce Channel, Mickey & Sylvia, and the Five Satins are interspersed with newly recorded performances by Eric Carmen, Merry Clayton, the Blow Monkeys, Zappacosta, and others.

Shipping next week is the album's second single, "Hungry Eyes" by Carmen. Being serviced simultaneously to AC and black radio, says Dobbis, will be Mickey & Sylvia's "Love Is Strange." "Should it be more than a track that gets more than some recognition—some play, any play—then we'll pursue it even further." After the Carmen single, a track by the film's star Patrick Swayze, "She's Like The Wind," will follow to top 40 and AC outlets.

"Our feeling there is, No. 1, it's a good record, and No. 2, if we are that far down the line, then I expect that we would logically be another million units into the album," says RCA's Dobbis. "The impact of Patrick Swayze as the star of the picture with a credible, excellent record could be really interesting."

Jenner ultimately attributes the film's and soundtrack's success to their dual audiences. "I believed that it would be as interesting to the Big Chill audience as it was going to be for the kids," says Jenner. "RCA, in its initial stages, saw it [aimed] a little bit toward the Big Chill, while Vestron saw it [aimed] a little toward the kids. And I believed that both of those audiences would be hit differently, but with the same impact."



Aretha And Company. Celebrating her first gospel release in more than 16 years, "One Lord, One Faith, One Baptism," Aretha Franklin is joined by Arista personnel and friends, including the Rev. Jesse Jackson, who appears on the album. Shown, from left, are Barbara Berger, associate director for business affairs; Traci Jordan, director of r&b artist development and publicity; Abbey Konowitch, vice president of video and artist development; Tony Anderson, vice president for r&b promotion; William Wilkerson; Franklin; Jackson and daughter Santita; and Cecilia Whitmore, district manager for r&b promotion.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Island Records in New York names **Andy Allen** vice president of national album promotion. He was national album director. **Janet Kleinbaum** is promoted to national director of publicity and video promotion for the label. She was national video promotions manager. Also, **Chris Naimoli** becomes manager of publicity and promotion. She joins from Celluloid Records, where she was regional marketing and publicity coordinator.

Mel Posner is appointed head of Geffen Records' international division, based in Los Angeles. He was vice chairman of Elektra/Asylum, a position he resigned from in 1984. **Peter Napoliello** is promoted to head of the label's CHR promotion department. He had been handling regional promo-



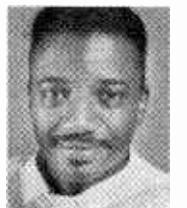
ALLEN



KLEINBAUM



POSNER



FOLKS

tion in the New York area. Additionally, **Mark Kates** joins Geffen to handle national alternative marketing and promotion. He was national album/video promotion director for Big Time Records.

Scott Folks is named director of a&r black music for EMI-Manhattan in New York. He was director of a&r for Elektra Records.

Raoul Roach joins Elektra Records in New York as national director of a&r, black music division. He was assistant manager of creative services for Quincy Jones Productions.

Robert Wieger is promoted to West Coast director of artist development and publicity at Arista Records in Los Angeles. He was manager of that area. **Larry Jenkins** becomes director of West Coast publicity for the label.



WIEGER



JENKINS



ALIBERTE



BARBER

He was with the Group Public Relations.

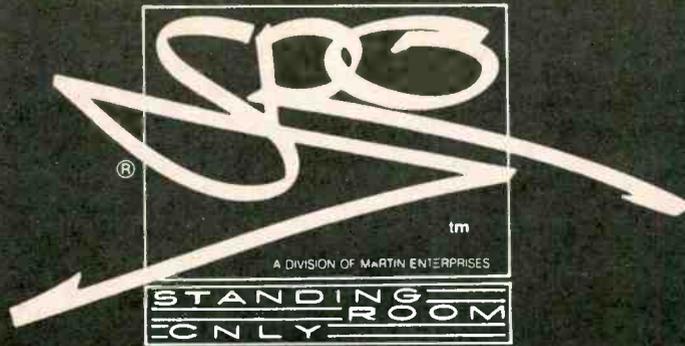
Capitol Records in Los Angeles appoints **Byron Hontas** West Coast director of media and artist relations. He was West Coast artist relations manager for Elektra.

Enigma Records in El Segundo, Calif., names **Pamela J. Newman** as director of national album promotion and **Ben Brooks** as director of national singles promotion. Newman was administrator of special programming for NBC Radio Entertainment network. Brooks was vice president and partner at the Dudley-Gorov Organization.

PolyGram Records in New York appoints **Kenneth M. Kaufman** senior vice president of corporate affairs and general counsel. He was senior vice president of legal affairs for the label. **Lisa S. Rothblum** is promoted to vice president of legal affairs. She was senior attorney. Rothblum is succeeded by **Michael S. Kushner**, who was with the law firm of Gold, Farrell & Marks.

Jonathan K. Blaufarb is named records counsel in the records section of the law department for CBS Inc. in New York. He was associated with an independent law firm. Also, **William Bagarazzi** is named director of procedures and controls for the CBS Records Operations (U.S.). He was assistant

(Continued on page 95)



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Scott -
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Phil Collins

Mike Rutherford

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BUT WHEN THE ALBUM WENT TO NUMBER 1 THEY SENT HIM
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Relentless

Cult

TEARS FOR FEARS

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and many thanks, from

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into Orbit
over & out

FRED BESTALL (Big Time)

Scott -
many thanks for giving us
the most direct information around!
Martin Kirkup & Steve Jensen
[on behalf of ECHO & THE BUNNYMEN, WIRE TRAIN, OMB]

THANKS FOR YOUR HELP IN GETTING
THIS WHOLE THING STARTED.

ROBERT CRAY

*CONGRATULATIONS ON YOUR FANTASTIC FIVE YEARS!
WE COULDN'T HAVE DONE WITHOUT YOU!

LARRY FITZGERALD
THE FITZGERALD HATHLEY CO.

CONGRATULATIONS FROM THE BRIGADE ON
YOUR FIFTH ANNIVERSARY. THANKS FOR
BEING ADVENTUROUS AND ALLOWING US TO
BE PART OF YOUR NEWEST VENTURE!

Shawn Steiner

GREAT SCOTT! THE PERFECT ESCORT
FOR A RED HOT WIDY!

THANKS AND CONGRATULATIONS

Chris de Burgh

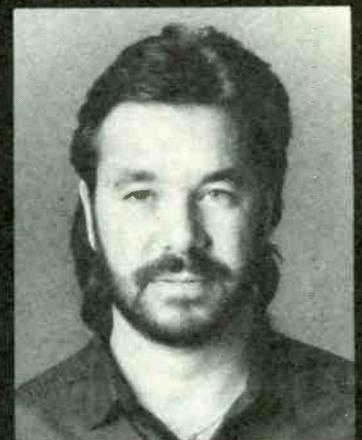
Two heads are always better than one,
thanks for all your help in the past!

MILES COPELAND

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Whitney, Barry Share Multiplatinum Platinum Bow For The Dead In Sept.

BY PAUL GREIN

LOS ANGELES Arista Records' current best-selling artist, Whitney Houston, and its top-seller from the '70s, Barry Manilow (who recently re-signed with the label), both received multiplatinum awards in September from the Recording Indus-

try Assn. of America.

Houston's second album, "Whitney," was certified for U.S. sales of 4 million copies on Sept. 30—just four months after its release. This matches the brisk sales pace of Bon Jovi's "Slippery When Wet," which sold 5 million copies in its first five months.

Five of Manilow's '70s albums were certified multiplatinum, including three consecutive releases from 1977-78—"Live," "Even Now," and "Greatest Hits"—that went triple platinum. Manilow also landed his 14th gold album with a "Twenty Classic Hits" compilation that Arista released after his 1985 departure for RCA.

Arista also mined platinum with the Grateful Dead, whose current release, "In The Dark," became the first platinum album of the band's 20-year career. The group also belatedly struck gold with its first two Arista releases: "Terrapin Station" (Continued on page 98)



A Quantum Leap. To mark an agreement making BMG Music International the exclusive worldwide licensee for all repertoire of Quantum Music, BMG and Quantum Media Inc. brass gather in New York. Shown are, from left, the vice president of international a&r and marketing for BMG Music International, Heinz Henn; QMI president and CEO Robert Pittman; president and CEO of BMG Music International Rudi Gassner; and president of QMI Music Les Garland.

WEA's Roadshow Takes Route '88 On European Tour

LONDON WEA International's 1987 Roadshow left Europe Sept. 18 after a series of four one-day conventions in Bournemouth, U.K.; Paris; Aachen, West Germany; and Rome. Each was attended by more than 100 affiliates, licensees, retailers, and distributors. Final legs of the four-continent trek took in Brazil, Japan, and Australia.

Traveling with the roadshow, dubbed Route '88, were Steven Shrimpton, senior vice president Europe, WEA Europe marketing director Jurgen Otterstein, and Jennifer Cohen, vice president of product development. Cheryl Mitchell, Atlantic vice president; David Bither, Elektra vice president; Phil Straight, Warner Brothers international director; and Danny Heaps of Geffen International represented Warner Communications U.S. labels. WEA International chairman Ramon Lopez was unable to attend, however.

The company has used the roadshow concept for almost a decade as a way of introducing priority product and developing marketing campaigns for its international operations. With delegates from neighboring countries also invited, the four European meets effectively covered all the continent's major markets.

Acts showcased included Echo & the Bunnymen and the Sisters of Merch from the U.K.; Paparazzi, Gouts De Luxe, and Herbert Leonard from France; Lois Lane and Fatal Flowers from the Netherlands; April May and Inga & Anita Humpe from West Germany; Via Verdi and Alan Sorrenti from Italy; and Anna and Agnetha Faltskog from Sweden.

A key issue of the roadshow meetings was the need to promote internationally successful U.S. and U.K. artists with equal efforts in both their own and in overseas markets.

Limits Placed On Program Name Usage Opry Suit Consent Decree

NASHVILLE A suit by Opryland USA over the use of the Grand Ole Opry trademark has resulted in a consent decree specifying limited uses of the name. Opryland had filed the suit in U.S. District Court here against Albert C. Gannaway Jr. of Reno, Nev., and several of his companies, alleging infringement of the Grand Ole Opry's federal and common law trademark rights in the licensing and promotion of concert videos made by former Grand Ole Opry cast members.

According to a press release issued by Opryland, the original material alluded to in the suit was shot in 1954 and 1956 by Flamingo Films of New York for a series of syndicated television shows.

The suit contended that advertisements for the videos of these

shows "prominently and improperly displayed the Grand Ole Opry name."

The consent decree, overseen by Judge Thomas A. Wiseman Jr., prohibits Gannaway from using Grand Ole Opry in the titling of programs, except as part of the subtitle "Grand Ole Opry Stars Of The Fifties," which may be one half the size of the title and not have any visual emphasis on the words Grand Ole Opry. It also requires disclaimers in programs, on packaging, and on promotional material that state, "This program is not associated with the Grand Ole Opry, WSM Inc., or Opryland USA Inc." And the decree makes Gannaway responsible for usage by any third parties with whom he might work.

New Faces At Discovery

NEW YORK Record and tape manufacturing veterans Dick Meixner and Cliff Tant have acquired a minority interest in Discovery Systems and will direct marketing activities aimed at major label clients for the Dublin, Ohio-based compact disk plant.

Until now, Discovery has concentrated on serving independent and emerging labels and the radio syndication market. The company will continue to serve these mar-

kets, says Jeffrey M. Wilkins, Discovery president. Wilkins says the company's indie clients will benefit from the music industry back-grounds of Meixner and Tant.

Meixner served with custom disk and tape duplicator Electro-Sound for 27 years. Tant has been in tape duplicating since 1972. They are both involved in BQC Inc., a cassette duplicating business in Council Bluffs, Iowa.

Whitesnake 45 Slithers Into No. 1 Spot; We 'Document' R.E.M.'s Breakthrough

WHITESNAKE'S "Here I Go Again" jumps to No. 1 on this week's Hot 100, becoming the second smash by a metal-based band to top the chart so far this year. Bon Jovi's "Livin' On A Prayer" logged four weeks at No. 1 in February.

But Whitesnake has so far been unable to follow Bon Jovi's lead and move up to No. 1 on the Top Pop Albums chart. The group's "Whitesnake" album has finished in the top five for 20 straight weeks but has never climbed higher than No. 2.

"Whitesnake" is one of only three albums so far this year to log 20 or more weeks in the top five. Bon Jovi's "Slippery When Wet" spent the first 26 weeks of this year (and the last 12 of 1986) in the winner's circle, and U2's "The Unforgettable Fire" also had 20 weeks.

"Here I Go Again" hits No. 1 in the U.S. nearly five years after a different version of the record cracked the top 40 in the U.K.

"Here I Go Again" was produced by Keith Olsen, who first topped the chart in 1981 with Rick Springfield's "Jessie's Girl."

Whitesnake isn't the only metal-based band with a single in this week's top three. Europe climbs to No. 3 with the rock ballad "Carrie."

FAST FACTS: R.E.M. cracks the top 20 on the Top Pop Albums chart for the first time as "Document" jumps four notches to No. 19. The group's 1986 album, "Lifes Rich Pageant," came close, peaking at No. 21. (The difference will seem greater when the new album cracks the top 10.) The Georgia-based band also has its first smash single with "The One I Love," which jumps 14 notches to No. 43.

Michael Jackson's "Bad" leaps eight notches to No. 8 on the Hot 100, becoming the superstar's 14th consecutive top 10 single. The tally includes 13 hits from Jackson's last three studio albums plus "Say Say Say," a 1983 duet with Paul McCartney. We should note that Madonna is one week away from her 14th consecutive top 10 hit: "Causing A Commotion" jumps three notches this week to No. 11.

(We still get letters suggesting that Jackson's streak of consecutive top 10 hits broke in 1984 when "Farewell My Summer Love" peaked at No. 38. C'mon! It was an old track released by a former label just because he was hot at the time. It wouldn't be fair to count it against him.)

Prince's "U Got The Look" jumps to No. 5 on this week's Hot 100, six months after "Sign 'O' The Times" peaked at No. 3. This makes "Sign 'O' The Times" Prince's first album since his 1984 blockbuster, "Purple Rain," to yield two or more top five hits. It's odd that the success of "U Got The Look"

hasn't done more to help revive Prince's album, which spent just four weeks in the top 10 in the spring. This week, it moves up one notch to No. 42.

Stephanie Mills lands her third No. 1 black hit in less than 18 months, as "(You're Puttin') A Rush On Me" jumps to No. 1. Mills topped the chart in 1986 with "I Have Learned To Respect The Power Of Love" and again in July with "I Feel Good All Over." Amazingly, before last year, she had never topped the black chart.

Remakes of two old Tommy James & the Shondells hits crash into the top 20 this week. Tiffany's "I Think We're Alone Now" jumps six notches to No. 15, and Billy Idol's "Mony Mony" surges seven spots to No. 17. George Tobin, who produced the Tiffany smash, first cracked the top 15 in late

1968 with Derek's "Cinnamon."

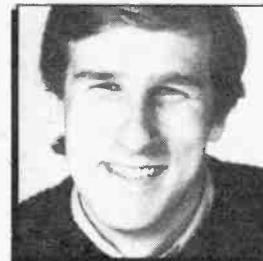
Nashville-based songwriter Todd Cerney this week lands his second top 40 pop hit in four months. What makes this so unusual is the range of the projects. The first was Restless Heart's country/AC crossover hit "I'll Still Be Loving You," which reached No. 33 in June; the second is Loverboy's hard-rocking "Notorious," which climbs to No. 39 this week.

"Michael Brecker" logs its 17th week at No. 1 on the Top Jazz Albums chart. That's the longest any title has stayed No. 1 since the jazz chart was divided into traditional and contemporary charts in February.

A correction on last week's column: Rush is aiming for its seventh consecutive top 10 album, not its sixth. We forgot about the group's last album, "Power Windows." They always say short-term memory is the first to go.

WE GET LETTERS: Dan Kraft of Boston notes that two current or recent top 10 hits have titles that contain British rather than American spellings: Bananarama's "I Heard A Rumour" and Grateful Dead's "Touch Of Grey." Kraft's point: "Although I know of album titles like Fleetwood Mac's 'Rumours' and Culture Club's 'Colour By Numbers,' I can't recall if a top 10 single has ever used the British spelling."

Michael Ritz of Rochester, N.Y., notes that Fleetwood Mac has been dogging Bryan Adams all year long. Or is it the other way around? The two acts have each released three singles from their current albums, and each time their singles have entered the top 40 in pairs. It all began on April 11 with "Big Love" and "Heat Of The Night," continued on July 4 with "Seven Wonders" and "Hearts On Fire," and resumed on Sept. 12 with "Little Lies" and "Victim Of Love." Wait—this could have something to do with fate. Like, wow, man.



by Paul Grein

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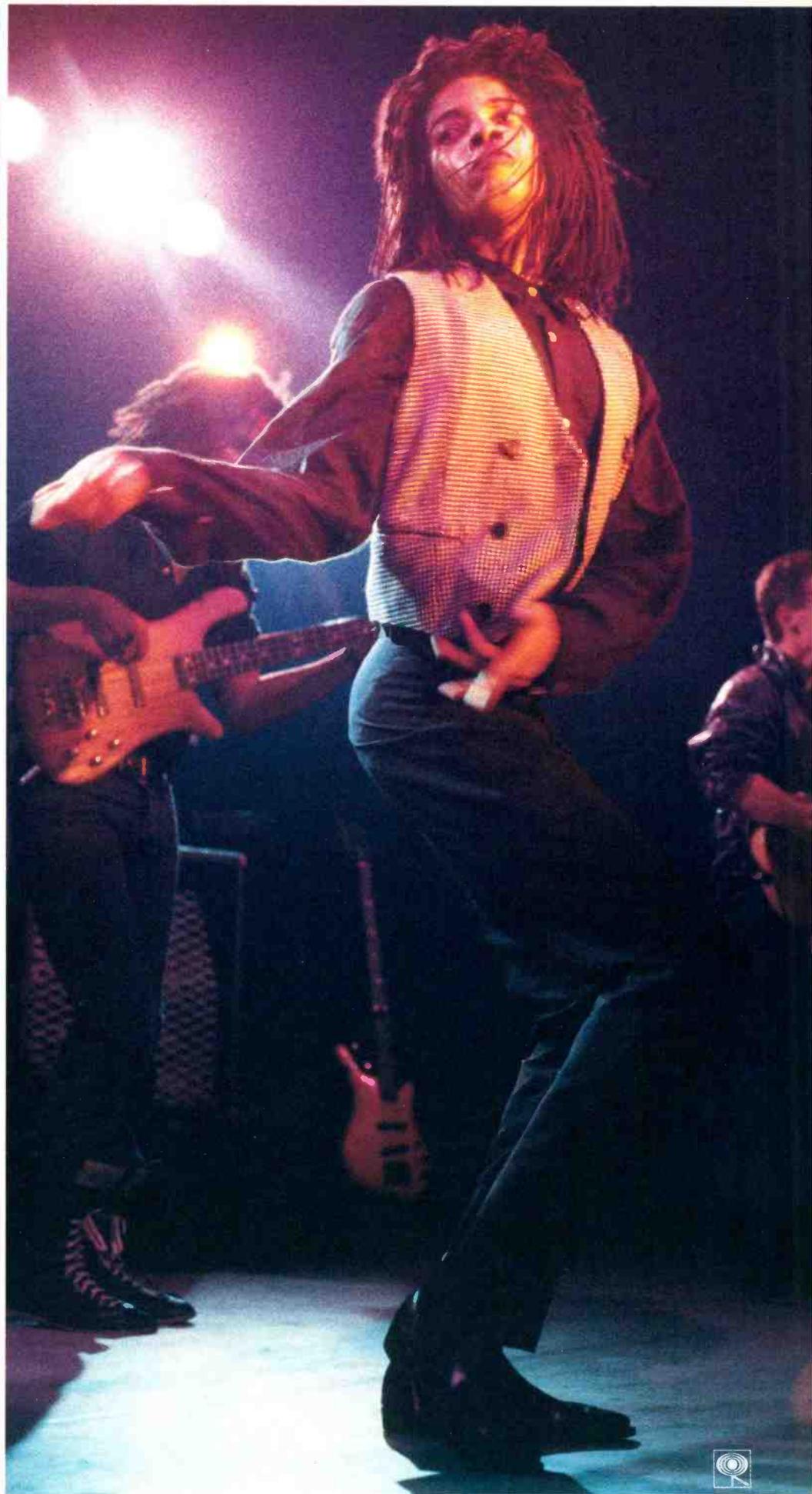


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COMMENTARY**The Dead Kennedys Case****DON'T TAKE CENSORSHIP LYING DOWN**

Editor's note: The writer was the central figure in a recent Los Angeles obscenity case. All charges against him were eventually dropped.

BY JELLO BIAFRA

First, a big warm thank you to all of you who supported us in this case by helping the No More Censorship Defense Fund. We couldn't have done it without you. Our label, Alternative Tentacles, Mordam Records, and Alberti Manufacturing have all managed to stay afloat without so much as a missed royalty payment to artists.

We are elated that this round has gone to the defense, but the fight against censorship goes on.

A well-organized blitz is still on against our right to express ourselves. The Federal Communications Commission, the Immigration and Naturalization Service, the Ed Meesekeeters, the religious right and their Stepford children—the Parents Music Resource Center—continue to play the role of cultural vigilante, and the music industry still allows itself to be caught in the middle.

Meanwhile, I now find myself with no band. The obscenity charges in Los Angeles effectively derailed and disrupted my life for a year and a half.

Why were the Dead Kennedys singled out? Our political views had made us a police target in Los Angeles for some time. Because we functioned as our own independent record label, we did not have access to the most widely known, high-powered legal help money could buy. Assistant City Attorney Michael Guarino told the press he chose us from his file of potential rock prosecutions because it was "a cost-effective way of sending a message."

As it turned out, we had a damned good legal team that was willing to lower its fees in order to help on this case. My lawyer, Phil Schnayerson, did it strictly for expenses—just because he wanted to be involved in a First Amendment issue and felt this one was important. And again, we thank them.

We knew from the very beginning that we'd be fighting for the entire music industry, which put me in the uncomfortable position of having to defend content and lyrics by people I don't necessarily agree with. But then again, they have a right to do what they do, just as we have a right to counter them.

Even as the case grew more widely known, there was very little mainstream industry support, except for Frank Zappa, Stevie Van Zandt, Dan-

one song on "Licensed To Ill" and pull another from the album entirely. And Portrait Records made Bill Nelson change the cover art and title of his latest album on the grounds that the version available in other countries would be "too offensive to the religious right."

The Ice-T 12-inch on Sire/Warner Bros. has a star-shaped "Explicit Lyrics Parental Advisory" sticker on its cover. The serial number below it reads "PMRC-1." Change 1 to "won,"

touring will likely be out of the question, thanks to the Immigration and Naturalization Service. This leaves the labels with the choice of either toning down an artist's work or dropping him altogether. Any time artists have to so much as think twice about what they say in their songs out of fear of legal or career consequences, that's censorship in its ugliest form: muzzling of the mind.

I would hope our dismissal will help slam the door on future cheap-shot prosecutions like this. The prosecutor in our case told our lawyer after the verdict that he plans to bust other musicians in the very near future, regardless. But I hope that our trial has made it a little more politically unpopular to bend the law like this for one's own personal gain.

Please keep in mind that the people who file these charges are our own elected officials and can always be voted out in the future.

The more feisty the music industry becomes, individually and collectively, the less likely the PMRCs and Ed Meeses of the world are to even think of using us as a convenient stepping stone to further censorship of the news media and books, which is what they really want.

More industry officials and artists should speak out instead of just confiding their feelings to people like me and Frank Zappa over the phone. People need to know where the real majority stands. The ones who don't like rock'n'roll are far outnumbered by those of us who do.

Why not let the buyers and fans know that we stand behind them? A continued lack of backbone plays right into the hands of those who say making love on record or in the movies is more dangerous than cops who kill suspects on TV shows. Any compromise to cultural vigilantes just encourages them to go further. This will ultimately hurt even the major labels right where it stings the most—in the pocketbook.

So why do we continue to allow ourselves to be used as stepping stones by people who are out to censor our freedom to read and our freedom to gather information? The time to fight for our right to know is now.



'We knew from the beginning that we'd be fighting for the entire music industry'

Jello Biafra is the former lead vocalist of the Dead Kennedys.

and you have even Warner Bros.—

considered the most progressive of major labels—backing down to the demands of a few wealthy people in Washington, D.C. This is where the industry is slitting its own throat.

Consider this: Many chain record stores are located in chain shopping malls. According to Rock And Roll Confidential, some owners of these shopping malls have threatened to evict record stores that continue to carry records even after they have been tagged with warning stickers. What about those record chains that are only located in these chain shopping malls? They now have a choice of purging their shelves of Ice-T, Prince, Dead Kennedys, and others or going out of business.

Now what is the industry to do when it can't get its new artists into these stores—especially in Middle America, where the only store in some smaller towns may be one of these chain outlets?

Radio? Forget it. Once the Federal Communication Commission's crack-down becomes more entrenched,

The Beastie Boys had to rewrite

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Radio? Forget it. Once the Federal Communication Commission's crack-down becomes more entrenched,

**SUN CITY AND APARTHEID**

Your recent article with the outrageous headline "Sun City: Boycott Has Failed," datelined Johannesburg (Billboard, Sept. 19), is disgraceful in several respects. The casual reader may not realize that the piece was totally unverified Sun City propaganda based on an interview with a single management publicist.

No one from the South African Musician's Alliance was quoted; no one from the United Democratic Front cultural desk; no one from the international apartheid movement. The fact that Sun City is a part of the brutal "homelands policy" is not explained. Instead, we

are told that Sun City is now accepting local bands.

Actually, the international boycott has been so successful that Sun City has been forced to turn to South African talent, after ignoring it for years. By all means report on what collaborators with apartheid do and say, but please put it in perspective.

Little Steven

Artists United Against Apartheid

New York

COUNTRY CROSSOVER

As a record producer whose work crosses the line between country and pop all the time, I was interested in the article on Steve Earle by Andrew Roblin (Billboard, Sept. 12).

I must point out, however, that Bruce Hinton is mistaken when he suggests that "there's never been

a Nashville-based act that has succeeded on country and album radio at the same time."

In 1979 I produced the album "Million Mile Reflections" by the Charlie Daniels Band, which sold over 2 million copies. The first single, "The Devil Went Down To Georgia," sold a million and went No. 1 on the country chart and No. 3 on the Hot 100. The album was in saturation airplay at album rock and country stations. And, of course, the Charlie Daniels Band is based in Nashville.

I have great respect for Earle and I wish him well in his crossover career. And Hinton is a friend. But the fact remains that Daniels was the first and greatest Nashville crossover artist.

John Boylan

Great Eastern Music Co.

Los Angeles

THAT'S ELLIOT

Re: "Rap Talk: Here Today, Gone Tomorrow" (Commentary, Sept. 5), Elliot Horne is a def, crush homeboy for sure. He's really on the tip of the posse that knows the real rap. He ain't bitin' nobody—WORD.

Elliot is a one-of-a-kind down dude, just like you said, who ain't into dissin', just chillin'. No sir, you can't A.B. him to nobody.

Amy Duncan

New York

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

NAB Panelists Differ Over 'Acid-Tongued' DJs Shock-Jocks: Pros And Cons

BY TERRY WOOD

ANAHEIM, Calif. The art of subtle humor has virtually disappeared from radio, and the medium is suffering because of it, according to Dick Purtan, venerable morning man at WCZY Detroit.

"I think the whole 'shock-jock' thing got started in Detroit on WARX with Steve Dahl, but I think Dahl was smoother, more of a class act than what we're hearing today," said Purtan, speaking at the Tradition Vs. Hot Jocks panel during the recent National Assn. of Broadcasters convention here.

"What has become popular today is a cheap way to get a thrill, a lowest-common-denominator kind of thing. Jocks are coming down to the basest levels of their audiences. It's a last resort. But hey, it works; it's the U.S.A., the First Amendment and all that," Purtan added with a shrug. "Why not?"

Purtan, 48, made references to WXRK New York morning man Howard Stern and the host of acid-tongued imitators his confrontational shock-jock style has spawned across the country. Stern was not on the panel.

Carolyn Fox of WHJY Providence, R.I., did attend, though she insisted her style of verbal sparring and repeated double-entendres is not in the same league as Stern's incendiary salvos.

"My vocabulary is very casual," Fox said. "I have no intention of lifting my audience from whatever level they're at. We [she and partner Rudy Cheeks—get it?] get down and dirty and talk like people talk to their friends. We'll call up the mayor and ask who he's sleeping with. We have a dating game on Fridays, and that's the most shocking—let's say hottest—segment of the whole week. We have the tasteless joke of the day. We are more real than anything else on the dial."

Still, shows like Fox's tend to disturb broadcast veterans like Purtan, whose most shocking comment on the air came in the late '60s, when he phoned a Detroit policeman and made a mock offer to pay him off. The real shock came when the cop accepted the offer and arranged to meet with Purtan for the payoff.

"I try to make fun of everything," said Purtan, who has even lampooned his own newscaster with lines like "If it's news to Detroit, it's news to Carolyn Burkhardt."

"But I'll tell you what's really missing in radio: There's no more

'We'll call up the mayor and ask who he's sleeping with'

subtlety in humor," he said. "Listeners don't get the chance to say, 'Oh yeah, that's clever; that's incisive.' This kind of dirty humor hits you over the head. It's slam-dunk humor."

Gary Owens of KFI Los Angeles

said knowing your market's tastes and values is crucial. "You have to use common sense," Owens said after the panel. "I don't know Stern personally, but I've heard him while in New York, and it's unusual to hear something said that I'd never say."

"I'm not a prude. Toilet humor has been used for as long as I've been on radio. But I think you have to show a little responsibility. You have to be careful if you know kids are listening to you," Owens said. "Kids might think it's OK to be a garbage mouth at age 8 or 9 if they hear such language used often enough. That could really set them back when they go looking for a job."

Fox said she does not view dirty jokes as indecent. "Blasphemy is shocking," she said. "I won't do anything that's cruel. I won't attack religions or the handicapped, homosexuals or minorities. When I started, I thought I had to be insensitive as well as wild, but not anymore."

WASHINGTON ROUNDUP

BY BILL HOLLAND

CONGRESS HAS A LONG memory, part one: Remember last year when many in Congress were incensed that the Mark Fowler-led Federal Communications Commission wanted to repeal its policies on minority and women's preferences in station license renewal proceedings? Well, the Senate Appropriations Committee didn't forget either. The committee recently approved the FCC annual budget—\$104.9 million—but with the proviso that it cannot repeal the preferences or the station distress sale and minority tax certificate policies.

CONGRESS HAS A LONG memory, part two: The National Assn. of Broadcasters has launched a strong grass-roots lobbying action to gain support from Sen. John Stennis, D-Miss., chairman of the Appropriations Committee, to block attempts to attach a fairness doctrine rider to Senate spending bills that President Reagan won't be able to veto. Many congressional supporters of the fairness doctrine, however, are warning broadcasters that they will have a rough time gaining favorable legislation because of the NAB move, which echoes the FCC's decision that the doctrine is unconstitutional. Reagan vetoed such a bill in June, adding to the fairness doctrine arm-wrestling match.

FILIBUSTERING Republicans have been successful in getting the Senate to drop campaign reform legislation. That's the bad news. The good news, however, is that broadcasters will no longer have to worry about an item in the

legislation that would have required a 30% discount in time sold to candidates.

ALIX FELKER, 38, staff aide to Dennis Patrick, chairman of the Federal Communications Commission, has been appointed head of the commission's mass media bureau, replacing Jim McKinney. McKinney is widely regarded as being the best man to have held the job in a long while, but observers point to Felker's 15 years at the FCC and his expertise in spectrum management and new technologies.

TAKING THEIR TIME... That's the latest word on Florida's state lawmakers, who may decide to repeal the state's controversial ad tax. Recently, Florida Gov. Bob Martinez, bowing to pressure, changed his mind and called for a repeal of the 5% tax on advertising, which will cost broadcasters millions annually in lost ad revenues. The Legislature could repeal the tax, call for a March referendum, or decide to retain the tax as part of the larger-services tax bill.

NAB BRIEFS: Ten radio stations were selected by judges as representative of the best in community radio in NAB's first Crystal Awards For Excellence In Local Achievement. Eight of the 10 are AM stations, and the remaining stations are AM/FM combos. More and more, AM stations have become the source for community news and involvement across the country. Only two awards went to stations in major markets. The winners, picked from 50 finalists, are the following: KNOM Nome, Alaska; KPAL Little Rock, Ark.; WMAL Washington, D.C.; WQBA-AM/FM Miami; WFMD Frederick, Md.; KWOS/KJMO Jefferson City, Mo.; KMOX, St. Louis; KHAS Hastings, Neb.; KGFV Kearney, Neb.; and WVMT Burlington/Colchester, Vt.

OUTA' THE BOX

Programmers reveal why they have jumped on certain new releases.

TOP 40

Given his pretty even mix of male and female 18-plus listeners, **WBJW** "BJ-105" Orlando, Fla., PD **Brian White** has a typically broad mix of music to rave about this week. Topping that list are two dance tracks. Pretty Poison's "Catch Me (I'm Falling)" (Virgin) is performing well with young adults, says White, as is Debbie Gibson's "Shake Your Love" (Atlantic). The latter single is in the same intense vein as Gibson's "Only In My Dreams," which rewarded BJ-105 well for its early support. Doing well after a two-week test is R.E.M.'s "The One I Love" (I.R.S.). "This is more a mass-appeal record than it is rock'n'roll," says White, adding that the track is especially strong with males. And 4x4's "Come Over" (Capitol) looks like a strong newcomer. "We've had it on our last couple of new-music-challenge segments, and it's won like crazy," the PD says. Finally, the Bill Medley & Jennifer Warnes duet, "(I've Had) The Time Of My Life" (RCA), is a needed addition to the adult-ballad department at BJ-105.

BLACK/URBAN

WBLB New York PD **B.K. Kirkland** is featured as this week's PD of the week (see page 19), so here we're featuring Kirkland's music picks. Two hot new adds are Mason's "Pour It On" (Elektra) and Ten City's "Devotion" (Atlantic), a budding 12-inch seller and big club track for WBLB. After almost six weeks of WBLB play as an import, "Roadblock" (A&M) by Stock, Aitken, Waterman is really starting to come alive. "First, a lot of people thought it was James Brown," Kirkland says. "But curiosity has now gone beyond that and people are starting to buy the record." Naturally, Michael Jackson is "all over the place," says the PD. Besides "Bad," Kirkland says, "Liberian Girl" and "Man In The Mirror" (Epic) are drawing the biggest requests. Finally, Kirkland raves about Regina Belle's "So Many Tears" (Columbia). "She's such a big female draw, which is unusual because female performers typically draw the most interest from male listeners," he says. "It's refreshing to see that beyond Anita Baker, Aretha Franklin, and Gladys Knight, there's a crop of new female singers relating to the female audience."

KIM FREEMAN

newsline...

METROPOLITAN BROADCASTING promotes three: WNEW-AM-FM vice president/general manager Mike Kakoyiannis, a 15-year company veteran, is elevated to executive VP for the chain; WNEW-FM station manager Rosemary Arters is upped to VP/GM of WNEW-AM-FM; and Scott Savage is named station manager for the AM. Savage had been general station manager for WNEW-AM.

JAMES MADDOX is appointed executive VP/chief operating officer of All-Pro Broadcasting. He arrives from the VP/GM post at KJLH Los Angeles. In his new post at the Willie Davis-owned All-Pro, Maddox will oversee current group properties KACE Los Angeles, KYOK Houston, and WAWA/WLUM Milwaukee as well as expected growth moves for the group.

GREG ANDERSON is appointed executive VP of Multimedia Radio, where he will supervise operation of the group's outlets in Milwaukee; Greenville, S.C.; Macon, Ga.; and Shreveport, La. He is a seven-year Multimedia veteran and was most recently the group's VP/radio operations.

TAK COMMUNICATIONS is planning to buy WJQY Miami for \$34 million. The seller is Tremont Group Ltd. TAK also owns WUSL Philadelphia and several television stations.

ACTIVE INDUSTRY RESEARCH opens a Nashville office and appoints Gene Hughes VP/GM there. Hughes has held various independent and label promotion posts and is a board member of the Country Radio Seminar and the Nashville Entertainment Assn. Active Industry Research is headquartered in Maryland.

ALYCE WELSH is appointed VP/finance and administration for Hoker Broadcasting, based in Dallas. Welsh had been director of financial planning for Belo Broadcasting. Hoker owns KCFX-FM Kansas City, Mo.; WLTT-FM Cincinnati; and WRXJ/WCRJ Jacksonville, Fla., and is expected to add new properties soon.

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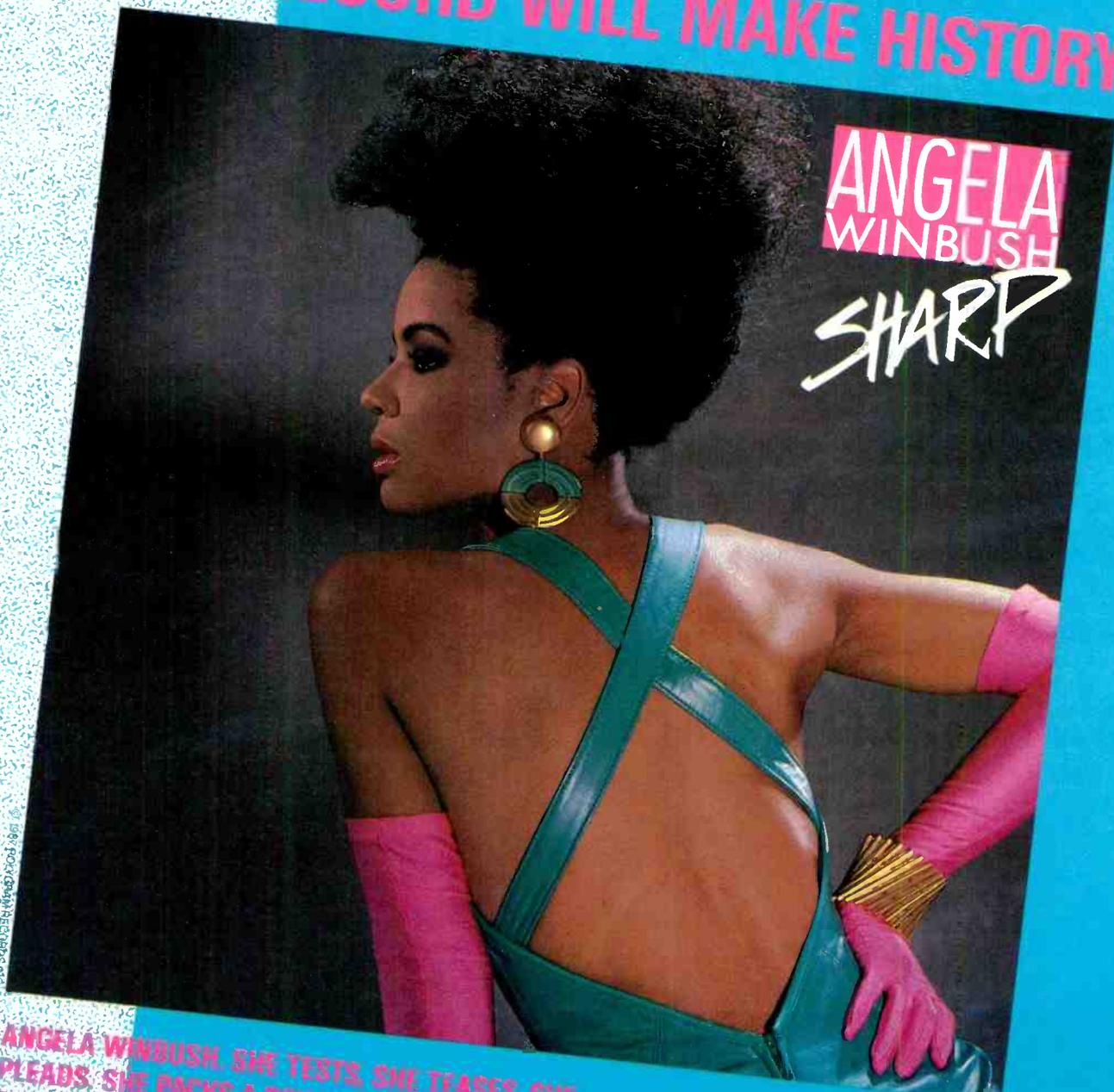
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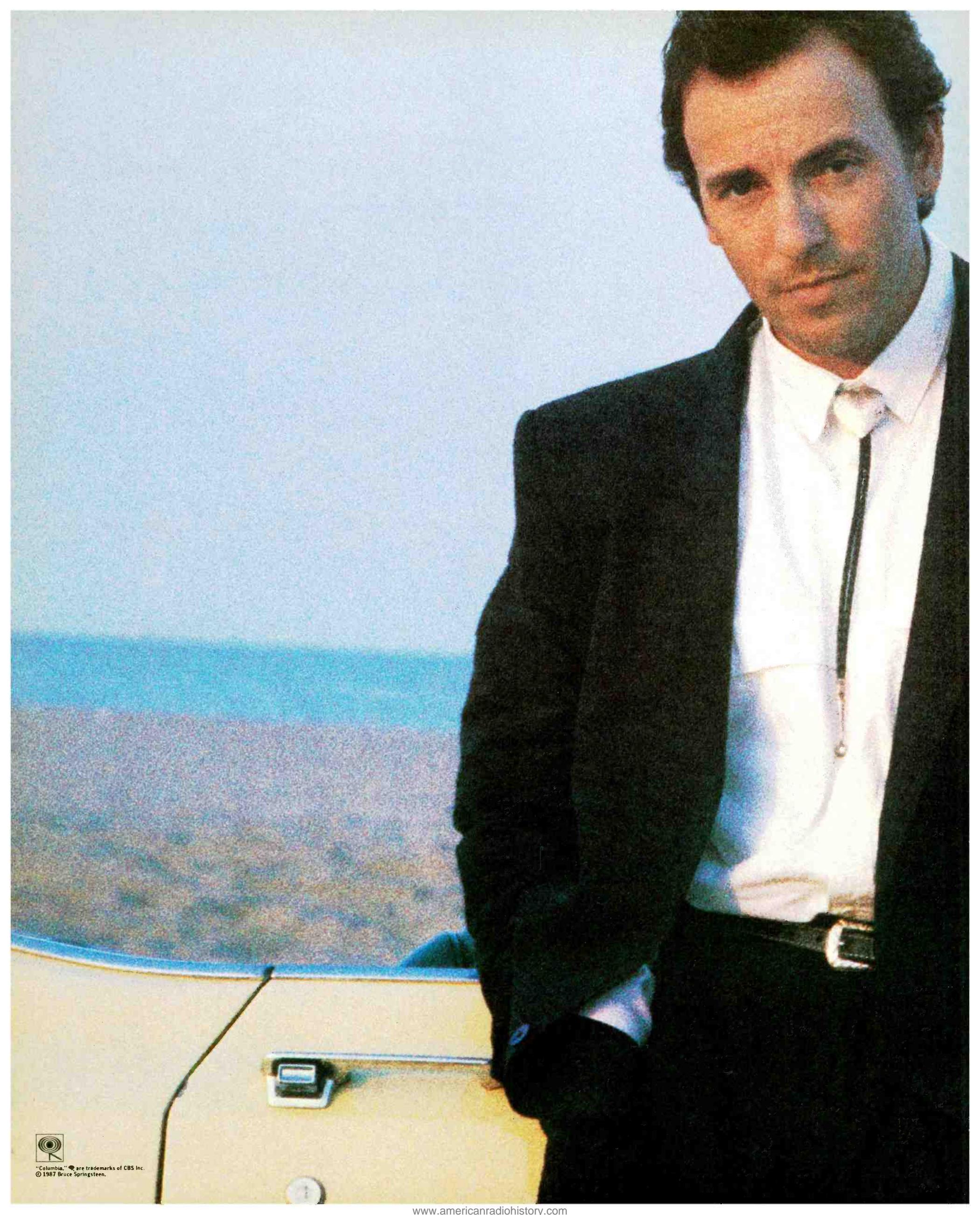


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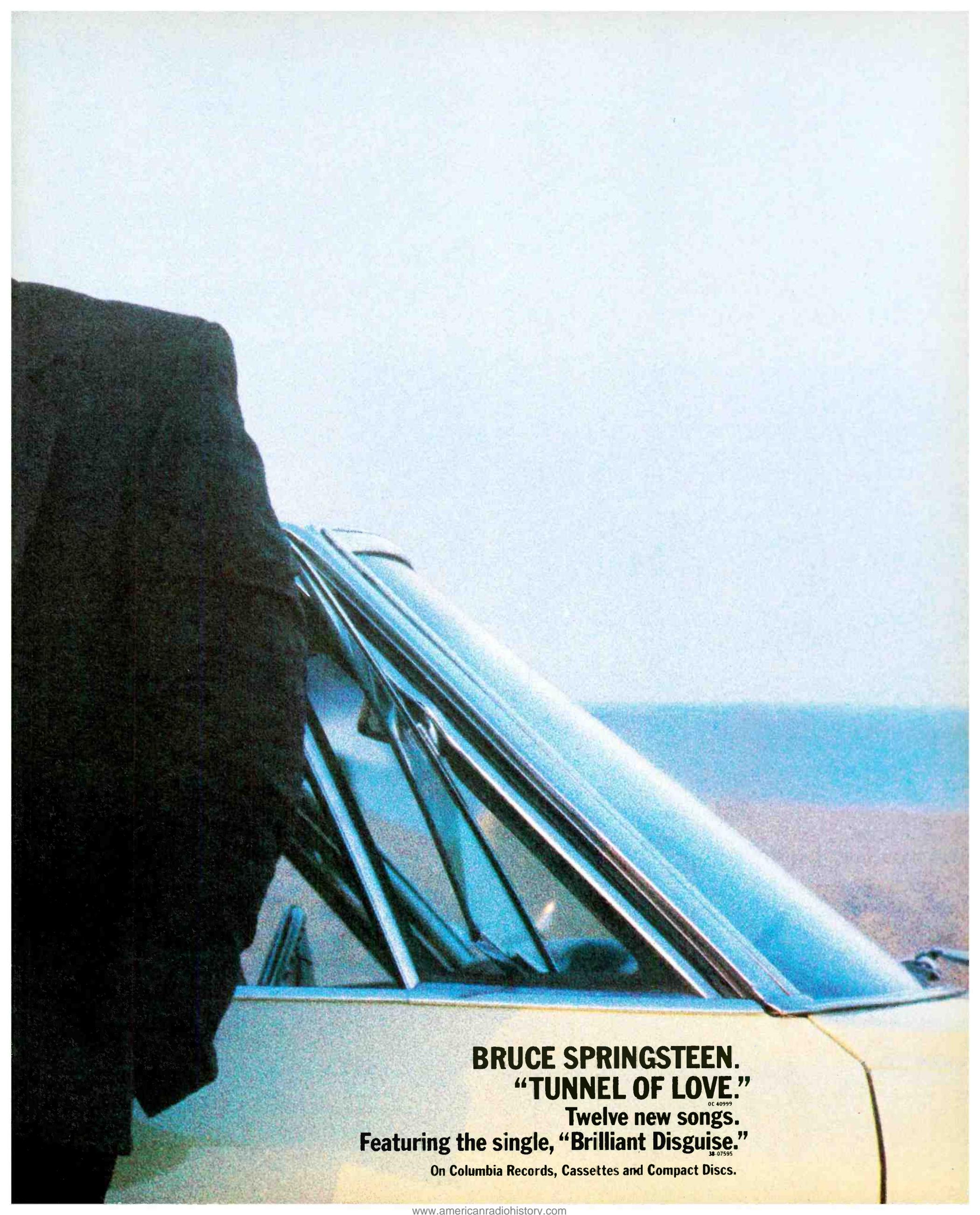
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THE BLUE JAYS AREN'T THE ONLY THING

HIT IN CANADA

Haywire

- Nominated for this year's Juno Award — "Most Promising Group"
- Canada's Hottest new group
- The new album '**Don't Just Stand There**' already gold after only six weeks
- Representing Canada at this year's World Popular Song Festival in Tokyo



The Nylons

- Nominated for this year's new Juno Award — "Entertainer of the Year"
- Over 1,000,000 albums sold worldwide, including '**Happy Together**' — gold in Canada, over 300,000 in the U.S.
- '**Happy Together**' video now in heavy rotation on VH1

Jennifer Warnes

- '**Famous Blue Raincoat**' is platinum plus in Canada!
- Licensed from Cypress Records, the album is headed for double platinum, and has been on the Canadian charts for 42 weeks



Lee Aaron

- Nominated for this year's "Female Vocalist Of The Year" Juno Award
- The new single '**Dream With Me**', co-written with Dan Hill, from the almost-gold album, '**Lee Aaron**'

Leroy Sibbles

- Already Top Male Singer and Performer, Top Songwriter and Top Album at the Canadian Reggae Music Awards, the album '**Meanwhile**' is nominated for the "Best Reggae/Calypso Recording" Juno Award



Christopher Ward

- Nominated for the "Most Promising Male Vocalist" Juno Award
- Canada's favourite MuchMusic VJ is on the radio with his new single, '**What Kind Of Love**'

Motorhead

- The album is called '**Rock 'N' Roll**' and that's what it is, from the most consistent hard rock band around today
- Licensed from GWR



King Diamond

- European metal star, formerly of Mercyful Fate, with a video featured on MuchMusic and MTV
- Licensed from Roadrunner Records

John Kay & Steppenwolf

- AOR radio's "comeback album of the year," '**Rock 'N' Roll Rebels**', licensed from Qwil Records



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Perun Leaves 'Show Me' State For Miami; Tyson Has Big Job Ahead At EZ's WHQT

MIAMI MOVES: Steve Perun will be leaving KBEQ Kansas City, Mo., to program the legendary WHYI "Y-100" Miami for Metroplex. Perun has been with KBEQ for 2½ years and will continue as a consultant for the outlet. But he says his decision was far from easy. "The whole staff here could easily work in bigger markets," says Perun. "We rebuilt this station, and I think we had something to do with putting Missouri back on the map." Perun says the recent sale of KBEQ from Capitol to Noble had no bearing on his decision. "Y-100 is just too great an opportunity," he says.

Y-100 was Miami's long-time top 40 leader before being bumped by EZ's WHQT "Hot 105." The No. 1 spot now belongs to Beasley-Reed's WPOW "Power 96," helmed by Bill Tanner, who programmed Y-100 in its heyday and got Hot 105 off the ground. As for Y-100's future course, Perun says it will come down to "getting back to good top 40, which will work anywhere. Overall, it just needs a sense of direction and focus. Metroplex is a great company, and MD Frank Amadeo is one of the best." Naturally, Perun will help KBEQ find a new PD, and he'll continue consulting KWNZ Reno, Nev., and WKEE Huntington, W.Va.

Perun officially arrives Oct. 12 and will most likely be keeping a close eye on another Miami newcomer—Jeff Tyson, the new PD at EZ's Hot 105. Tyson had been PD at EZ's soon-to-be-sold AC outlet KFYE Fresno, Calif., and has his work cut out for him at Hot 105, which is in that dreaded third seat in Miami's three-way top 40 race. "We actually hired Jeff to work at WBMW 'B-106' Washington [D.C.]," says EZ VP/programming Dan Vallie. "When we sold B-106, we wanted to keep him in the company, and Fresno was open at the time. He's a top 40 guy all the way, and we've been transitioning Hot 105 back towards a straight-ahead top 40 for the last three months or so."

"It's like a volleyball game," quips Power 96's Tanner, who reports that Bo Griffin has been lured away from Hot 105 to assume the 10 p.m.-2 a.m. shift at Power 96. Her predecessor, Eric Ward, will be reassigned to a yet-unannounced Beasley-Reed development. "We've now got true personalities in every daypart," says Tanner. "It's all part of our belief that personality radio is alive and well and belongs to those who encourage and nurture it."

Also in Miami, Skip Herman and Jim McBean are back on the air at all-CD rocker WGTR. That's one year after they resigned their morning posts at Miami's heritage rocker WSHE. Since then, the duo has been on and off WGTR while involved in a legal battle concerning their noncompete with WSHE. Their return to WGTR now looks like a keeper.

WAVE LENGTHS: As predicted, Gannett took KSDO-FM "KS-103" San Diego from hits to "the Wave" last week under the calls KSWV. And hit outlet KTKS "Kiss" Dallas became known as KOAI "Oasis" Sept. 30. Yeah, that Oasis handle threw us, too. Although Gannett group PD Jay Cook was not reachable at press time, we believe that Dallas and Seattle are not actually taking the direct Wave feed from Satellite Music Network. San Diego is. The Dallas and Seattle—KNUA—new age/jazz/AC programs appear to be local productions, and it seems that Gannett formed a deal with SMN to prevent others in the market from catching the Wave. The San Diego and Dallas developments put a slew of top 40 talent on the street. It was also speculated that Gannett would be making a major announcement concerning WUSA Tampa, Fla., currently an AC station that ranked No. 6 in overall, 12-plus numbers this spring.

VOX JOX



by Kim Freeman

RUSS MORLEY is no longer the PD at up-tempo AC outlet KIOI "K-101" San Francisco. New GM John Hayes was not available for comment. As you'll recall, K-101 is in the process of being sold from Price to Fairfield Communications, the new group headed by Frank Osborn. . . Lee Sherwood is promoted to PD at country outlet KUSA St. Louis. He's been morning man there for a long time, and he fills the shoes of Bill Coffey, who was upped to KUSA VP/GM recently.

Rich Stevens lands a long-sought gig at WHTZ "Z-100" New York doing weekend work. He was last heard at WTHZ Tallahassee, Fla., where he was also MD. . . KIIS Los Angeles' Hollywood Hamilton ropes a pilot agreement for a new television show called "Flip."

KITS "Live 105" San Francisco MD/personality Steve Masters signs on as host of "Cool Five At Five," a new show for the California Music Channel (KTSF-TV). The show will feature the modern rock Masters and Live 105 are famous for, and you can read more about it by glancing at the new Eye column (page 56). . . Also making upcoming TV appearances are WHTZ New York's Scott Shannon, KKBQ Houston's John Lander, KPWR Los Angeles Power 106's Jay Thomas, and KKDA Dallas/WGCI-FM Chicago's Tom Joyner, all scheduled to appear on Geraldo Rivera's new TV talk show.

KURT KELLY crops up at Transtar to program its new baby, Niche 29, the soft rockin' satellite fare that debuts on KMPC-FM (formerly KUTE) Los Angeles Monday (5). Kelly left his assistant PD gig at KLOS Los Angeles last week, and Transtar exec Gary Taylor says other affiliates are close to signing up. At KMPC-FM, Paraquat Kelly and Cynthia Foxx will host the morning show locally, under the direction of PD Sam Bellamy. As for the rest of the lineup on the Niche 29 bird, Rich Brian is doing middays, Kelly the afternoons, and Mike Webbs the overnights.

BUZZARD FLIGHTS: Something's changing at the ever-consistent WMMS Cleveland. Longtime morning zoo cohort Ruby Cheeks moved to solo the 6-10 p.m. shift Sept. 30. Promoted on air as "Ruby's been promoted to prime time," the move is designed to create some great cross-promotion opportunities and is being backed by a massive public relations campaign, says WMMS PD Brian Phillips. Former evening talent Dia will move into WMMS' special music projects division, where she'll cover the rock beat and host special features.

Former WZYQ "Z-104" Frederick, Md., PD/morning man Kemosabi Joe can be reached at 214-790-5364. He was last heard doing afternoons at KHYI "Y-95" Dallas before being shook out. PD Mark Driscoll parted company with Y-95 and its owner, Hefelt & Ginsburg Broadcasting, in the same shakeout. Company executive Scott Ginsburg confirms that legendary programmer Buzz Bennett is still with Y-95 and H&G, and that the perennial rumor about H&G taking Spanish outlet KLVE/KTNQ Los Angeles is still as untrue as it was when it started.

HAPPY THIRD anniversary to WCKX "Miracle Power 106.3" London, Ohio, which is celebrating with its third annual community awards presentation on Oct. 15. Gary, Ind., Mayor Gordon Hatcher will speak, and Teen Dream will perform at the ceremonies. . . If your audience is into this football strike, you might want to get your hands on a copy of Felix Pappalardi's "The Day That Football Died," set to the tune of Don McLean's "American Pie." It was recorded during the 1982 football strike and can be had by ringing Ken Franklin, Radioactive Talent Inc., 212-315-1919.

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ALBUM ROCK TRACKS CHART, P. 98

Hot Country Singles Panel Expands

NASHVILLE Effective this issue, the panel of stations reporting to Billboard's Hot Country Singles chart has been revised and expanded.

The complete panel now consists of 150 stations, up from 146. The changes were made after a careful evaluation by country chart manager Marie Ratliff of the recently released spring 1987 Arbitron ratings and analysis of station playlists. New stations are indicated by asterisk.

GOLD

- (250,000 plus weekly cume)
- KIKK-FM Houston, Texas
- KILT-FM Houston, Texas
- KNEW-AM San Francisco, Calif.
- KNIX-FM Phoenix, Ariz.
- KPLX-FM Dallas/Fort Worth, Texas
- KUSA-AM St. Louis, Mo.
- KXXY-AM-FM Oklahoma City, Okla.
- KZLA-FM Los Angeles, Calif.

- WAMZ-FM Louisville, Ky.
- WDAF-AM Kansas City, Mo.
- WESC-AM-FM Greenville, S.C.
- WFMS-FM Indianapolis, Ind.
- WGAR-FM Cleveland, Ohio
- WIL-FM St. Louis, Mo.
- WIVK-FM Knoxville, Tenn.
- WKHX-FM Atlanta, Ga.
- WLVK-FM Charlotte, N.C.
- WPOC-FM Baltimore, Md.*
- WSM-FM Nashville, Tenn.
- WSOC-FM Charlotte, N.C.
- WTQR-FM Winston-Salem, N.C.
- WUSN-FM Chicago, Ill.
- WWKA-FM Orlando, Fla.
- WWWV-FM Detroit, Mich.
- WXTU-FM Philadelphia, Pa.
- WYAY-FM Atlanta, Ga.*
- WZZK-AM-FM Birmingham, Ala.

SILVER

- (100,000 - 249,999 weekly cume)
- KAJA-FM San Antonio, Texas
- KASE-FM Austin, Texas
- KEBC-FM Oklahoma City, Okla.

- KFDI-AM-FM Wichita, Kan.
- KFKF-FM Kansas City, Mo.*
- KHEY-AM-FM El Paso, Texas
- KKAT-FM Salt Lake City, Utah
- KKYX-FM San Antonio, Texas
- KLZ-AM Denver, Colo.
- KMPS-AM-FM Seattle, Wash.
- KRAK-AM Sacramento, Calif.
- KRMD-AM-FM Shreveport, La.
- KRPM-FM Tacoma/Seattle, Wash.
- KRST-FM Albuquerque, N.M.
- KRYS-AM-FM Corpus Christi, Texas
- KSON-FM San Diego, Calif.
- KSOP-AM-FM Salt Lake City, Utah
- KSSN-FM Little Rock, Ark.
- KTTS-FM Springfield, Mo.
- KUPL-AM-FM Portland, Ore.
- KVOO-AM Tulsa, Okla.
- KWJJ-AM-FM Portland, Ore.
- KWKH-AM-FM Shreveport, La.
- KYGO-FM Denver, Colo.
- WAXX-FM Eau Claire, Wis.
- WBOS-FM Boston, Mass.
- WCAO-AM Baltimore, Md.
- WCMS-FM Norfolk, Va.
- WCOS-FM Columbia, S.C.
- WDDD-FM Chattanooga, Tenn.
- WDSY-FM Pittsburgh, Penn.
- WGKX-FM Memphis, Tenn.
- WGNA-FM Albany, N.Y.
- WITL-FM Lansing, Mich.
- WKQC-FM Saginaw, Mich.
- WKJN-FM Baton Rouge, La.
- WKSJ-FM Mobile, Ala.
- WKY-AM Oklahoma City, Okla.*
- WLWI-FM Montgomery, Ala.
- WMC-AM Memphis, Tenn.
- WMIL-FM Milwaukee, Wis.
- WMSI-FM Jackson, Miss.
- WOKQ-FM Dover, N.H.
- WONE-AM Dayton, Ohio
- WOW-AM-FM Omaha, Neb.
- WPOR-FM Portland, Maine.
- WQBE-FM Charleston, W.Va.
- WQIK-FM Jacksonville, Fla.
- WQYK-FM St. Petersburg, Fla.
- WRKZ-FM Hershey, Pa.
- WRNS-FM Kinston, N.C.
- WUBE-FM Cincinnati, Ohio
- WUSY-FM Chattanooga, Tenn.
- WWNC-AM Asheville, N.C.
- WXBQ-FM Bristol, Va.
- WYNK-AM-FM Baton Rouge, La.
- WYRK-FM Buffalo, N.Y.

BRONZE

- (50,000 - 99,999 weekly cume)
- KDRK-FM Spokane, Wash.*
- KEAN-AM-FM Abilene, Texas
- KFGO-AM Fargo, N.D.
- KFMS-AM-FM Las Vegas, Nev.
- KFRE-AM Fresno, Calif.
- KGHL-AM Billings, Mont.
- KHAK-AM-FM Cedar Rapids, Iowa
- KIIM-FM Tucson, Ariz.
- KIKF-FM Orange, Calif.
- KIZN-FM Boise, Idaho
- KKAJ-FM Ardmore, Okla.
- KKCS-FM Colorado Springs, Colo.
- KKIX-FM Fayetteville, Ariz.
- KLLL-FM Lubbock, Texas
- KLUR-FM Wichita Falls, Texas
- KMIX-FM Modesto, Calif.
- KRRV-FM Alexandria, La.
- KSO-AM Des Moines, Iowa
- KTOM-AM-FM Salinas, Calif.
- KTPK-FM Topeka, Kan.
- KUZZ-AM Bakersfield, Calif.
- KWMT-AM Fort Dodge, Iowa
- KYKX-FM Longview, Texas
- WCRJ-AM-FM Jacksonville, Fla.
- WDEN-FM Macon, Ga.
- WDSO-FM Dover, Del.
- WEZL-FM Charleston, S.C.
- WGEE-AM Green Bay, Wis.
- WGUS-FM Augusta, Ga.
- WHIM-AM Providence, R.I.
- WIRK-FM West Palm Beach, Fla.

(Continued on page 20)

FOR WEEK ENDING OCTOBER 10, 1987

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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	6	7	6	LITTLE LIES WARNER BROS. 7-28291	FLEETWOOD MAC 1 week at No. One
2	3	6	9	WHEN SMOKEY SINGS MERCURY 888 604-7/POLYGRAM	ABC
3	2	5	12	LOVELY IN LOVE FULL MOON/EPIC 34-07275/E.P.A.	DAN FOGELBERG
4	1	1	11	DIDN'T WE ALMOST HAVE IT ALL ARISTA 1-9616	WHITNEY HOUSTON
5	10	13	6	DON'T MAKE ME WAIT FOR LOVE ARISTA 1-9625	KENNY G.
6	4	2	12	DOING IT ALL FOR MY BABY CHRYSALIS 43143	HUEY LEWIS & THE NEWS
7	7	4	12	ONE HEARTBEAT MOTOWN 1897	SMOKEY ROBINSON
8	5	3	10	I JUST CAN'T STOP LOVING YOU EPIC 34-07253/E.P.A.	MICHAEL JACKSON
9	8	10	8	THE STUFF THAT DREAMS ARE MADE OF ARISTA 1-9619	CARLY SIMON
10	13	14	6	I'VE BEEN IN LOVE BEFORE VIRGIN 7-99425	CUTTING CREW
11	9	9	12	NO ONE IN THE WORLD ELEKTRA 7-69456	ANITA BAKER
12	16	22	5	BREAKOUT MERCURY 888 016-7/POLYGRAM	SWING OUT SISTER
13	11	12	8	WHY DOES IT HAVE TO BE RCA 5132	RESTLESS HEART
14	18	21	9	IN MY DREAMS EPIC 34-07255/E.P.A.	REO SPEEDWAGON
15	15	19	7	TOUCH OF GREY ARISTA 1-9606	GRATEFUL DEAD
16	12	8	15	LOVE POWER ARISTA 1-9567	DIONNE WARWICK & JEFFREY OSBORNE
17	22	26	4	SINCE I FELL FOR YOU MCA 53187	AL JARREAU
18	27	—	2	BRILLIANT DISGUISE COLUMBIA 38-07595	BRUCE SPRINGSTEEN
19	24	27	4	YOU ARE THE GIRL ELEKTRA 7-69446	THE CARS
20	14	11	11	LA BAMBA SLASH 7-28336/WARNER BROS.	LOS LOBOS
				★ ★ ★ POWER PICK ★ ★ ★	
21	34	—	2	CANDLE IN THE WIND MCA 53196	ELTON JOHN
22	26	30	4	THAT'S WHAT LOVE IS ALL ABOUT COLUMBIA 38-7322	MICHAEL BOLTON
23	21	20	25	CAN'T WE TRY COLUMBIA 38-07050	DAN HILL (DUET WITH VONDA SHEPARD)
24	25	25	5	I.O.U. ME CAPITOL 44009	BE BE & CE CE WINANS
25	17	16	8	HAPPY TOGETHER OPEN AIR 0024/A&M	THE NYLONS
26	23	18	18	BACK IN THE HIGHLIFE AGAIN ISLAND 7-28472/WARNER BROS.	STEVE WINWOOD
27	19	15	16	MARY'S PRAYER VIRGIN 7-99465	DANNY WILSON
28	35	—	2	SOMETHING IN YOUR EYES A&M 2940	RICHARD CARPENTER
29	29	23	20	ALONE CAPITOL 44002	HEART
30	20	17	13	WHO'S THAT GIRL SIRE 7-28341/WARNER BROS.	MADONNA
31	28	28	5	MAYBE SOMEDAY ... ELEKTRA 7-69448	SIMPLY RED
32	31	31	6	ONLY IN MY DREAMS ATLANTIC 7-89322	DEBBIE GIBSON
33	33	37	4	BETCHA SAY THAT EPIC 34-07371/E.P.A.	G.ESTEFAN/MIAMI SOUND MACHINE
34	30	24	12	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR ISLAND 7-99430/ATLANTIC	U2
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
35	NEW ▶	1	1	RESERVATIONS FOR TWO ARISTA 1-9638	DIONNE & KASHIF
36	32	34	4	I HEARD A RUMOUR LONDON 886 165-7/POLYGRAM	BANANARAMA
37	39	47	3	LOST IN EMOTION COLUMBIA 38-07267	LISA LISA & CULT JAM
38	41	43	3	LOVE IS A HOUSE TOMMY BOY 7-28300/WARNER BROS.	FORCE M.D.'S
39	RE-ENTRY			THE TIME OF MY LIFE RCA 5224	BILL MEDLEY & JENNIFER WARNES
40	NEW ▶	1	1	SPECIAL WAY MERCURY 888 867-7/POLYGRAM	KOOL & THE GANG
41	50	—	2	BAD EPIC 34-07418/E.P.A.	MICHAEL JACKSON
42	43	—	2	I DON'T THINK THAT MAN SHOULD ... Geffen 7-28417	RAY PARKER JR.
43	38	45	4	DINNER WITH GERSHWIN Geffen 7-28418	DONNA SUMMER
44	NEW ▶	1	1	GUARANTEED FOR LIFE VIRGIN 7-99412	MILLIONS LIKE US
45	44	39	28	SONGBIRD ARISTA 1-9588	KENNY G.
46	36	29	16	LUKA A&M 2937	SUZANNE VEGA
47	42	35	22	I WANNA DANCE WITH SOMEBODY ARISTA 1-9598	WHITNEY HOUSTON
48	NEW ▶	1	1	CARRIE EPIC 34-07282/E.P.A.	EUROPE
49	45	33	17	SOMETHING SO STRONG CAPITOL 5695	CROWDED HOUSE
50	NEW ▶	1	1	CAUSING A COMMOTION SIRE 7-28224/WARNER BROS.	MADONNA

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

FOR WEEK ENDING OCTOBER 10, 1987

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HOT CROSSOVER 30™

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

TKA

SCARS OF LOVE

The debut album by
New York's hottest dance group
has got people talking:

"'Scars Of Love'
is a first-rate pop record."

Brian Chin
B.I.Iboard

"They deserve success more
than anyone I know.
I think they're great!"

LISA LISA

"Adding a TKA record has been like
putting money in the bank."

Steve Ellis
WQHT/New York (HOT 103)

AVAILABLE ON TOMMY BOY ALBUM, CASSETTE & COMPACT DISC (TB 1011).

EXECUTIVE PRODUCER/MANAGEMENT: JOEY CAVALIERE

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POWERPLAYS™

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

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

PLATINUM

POWER 95
WPLJ-FM RADIO

New York P.D.: Larry Berger

- Whitney Houston, Didn't We Almost Have
- Los Lobos, La Bamba
- Whitesnake, Here I Go Again
- Lisa Lisa & Cutt Jam, Lost In Emotion
- Bananarama, I Heard A Rumour
- Michael Jackson, Bad
- Dan Hill (Duet With Vonda Shepard), C
- LeVert, Casanova
- Michael Jackson With Siedah Garrett, Europe, Carrie
- ABC, When Smokey Sings
- Madonna, Causing A Commotion
- Billy Idol, Money Money
- Smokey Robinson, One Heartbeat
- Noel, Silent Morning
- Madonna, Who's That Girl
- Tiffany, I Think We're Alone Now
- TPau, Heart And Soul
- The Whispers, Rock Steady
- Exposé, Let Me Be The One
- Bruce Springsteen, Brilliant Disguise
- Natalie Cole, Jump Start
- Jellybean featuring Elisa Fiorillo, W
- Prince, U Got The Look
- Huey Lewis & The News, Doing It All F
- Richard Marx, Don't Mean Nothing
- Bill Medley & Jennifer Warnes, (I've
- Debbie Gibson, Shake Your Love

Z100
WHTZ FM

New York O.M.: Steve Kingston

- Whitney Houston, Didn't We Almost Have
- Los Lobos, La Bamba
- Whitesnake, Here I Go Again
- Lisa Lisa & Cutt Jam, Lost In Emotion
- Michael Jackson, Bad
- Bananarama, I Heard A Rumour
- LeVert, Casanova
- Dan Hill (Duet With Vonda Shepard), C
- Madonna, Causing A Commotion
- Europe, Carrie
- ABC, When Smokey Sings
- Fat Boys & The Beach Boys, Wipeout
- Smokey Robinson, One Heartbeat
- Bruce Springsteen, Brilliant Disguise
- Michael Jackson With Siedah Garrett, Europe, Carrie
- Tiffany, I Think We're Alone Now
- Exposé, Let Me Be The One
- LL Cool J, I Need Love
- Billy Idol, Money Money
- Noel, Silent Morning
- Madonna, Who's That Girl
- TPau, Heart And Soul
- Bill Medley & Jennifer Warnes, (I've
- Huey Lewis & The News, Doing It All F
- Jellybean featuring Elisa Fiorillo, W
- George Michael, I Want Your Sex (From
- The Whispers, Rock Steady
- Belinda Carlisle, Heaven Is A Place O

KIIS FM 102.7
AM 1580

Los Angeles P.D.: Steve Rivers

- Whitney Houston, Didn't We Almost Have
- Lisa Lisa & Cutt Jam, Lost In Emotion
- Prince, U Got The Look
- Bananarama, I Heard A Rumour
- Madonna, Causing A Commotion
- Michael Jackson, Bad
- ABC, When Smokey Sings
- Natalie Cole, Jump Start
- Whitesnake, Here I Go Again
- Michael Jackson With Siedah Garrett, Europe, Carrie
- Exposé, Let Me Be The One
- Smokey Robinson, One Heartbeat
- Huey Lewis & The News, Doing It All F
- TPau, Heart And Soul
- Fleetwood Mac, Little Lies
- Debbie Gibson, Only In My Dreams
- LeVert, Casanova
- Grateful Dead, Touch Of Grey
- Swing Out Sister, Breakout
- Madonna, Who's That Girl
- The Cars, You Are The Girl
- Los Lobos, Come On, Let's Go
- Belinda Carlisle, Heaven Is A Place O
- Cutting Crew, I've Been In Love Before
- Bruce Springsteen, Brilliant Disguise
- Billy Idol, Money Money
- Sting, We'll Be Together
- Bill Medley & Jennifer Warnes, (I've
- R.E.M., The One I Love
- Mick Jagger, Let's Work
- Mr. Mister, Something Real (Inside Me
- Go West, Don't Look Down - The Sequel

Z94

Boston P.D.: Harry Nelson

- John Cougar Mellencamp, Paper In Fire
- Heart, Who Will You Run To
- Prince, U Got The Look
- Europe, Carrie
- Lisa Lisa & Cutt Jam, Lost In Emotion
- Natalie Cole, Jump Start
- Bananarama, I Heard A Rumour
- Whitesnake, Here I Go Again
- Smokey Robinson, One Heartbeat
- Michael Jackson With Siedah Garrett, Europe, Carrie
- Madonna, Causing A Commotion
- LeVert, Casanova
- Donna Summer, Dinner With Gershwin
- Michael Jackson, Bad
- Fleetwood Mac, Little Lies
- David Bowie, Never Let Me Down
- The Cars, You Are The Girl
- Newcity Rockers, Rev It Up

- Bruce Springsteen, Brilliant Disguise
- Bee Gees, You Win Again
- Billy Idol, Money Money
- U2, Where The Streets Have No Name
- Exposé, Let Me Be The One
- Bryan Adams, Victim Of Love
- Mr. Mister, Something Real (Inside Me
- Go West, Don't Look Down - The Sequel
- Cutting Crew, I've Been In Love Before
- Kenny G., Don't Make Me Wait For Love
- Pet Shop Boys, It's A Sin
- Great White, Rock Me
- The Other Ones, Holiday
- Belinda Carlisle, Heaven Is A Place O
- Loverboy, Notorious
- Mick Jagger, Let's Work
- Bill Medley & Jennifer Warnes, (I've
- Richard Marx, Should've Known Better
- Aerosmith, Dude (Looks Like A Lady)
- Sting, We'll Be Together
- Anita Baker, No One In The World
- Prince, U Got The Look
- LeVert, Casanova
- Michael Jackson With Siedah Garrett, Europe, Carrie
- ABC, When Smokey Sings
- Madonna, Causing A Commotion
- Billy Idol, Money Money
- Smokey Robinson, One Heartbeat
- Noel, Silent Morning
- Madonna, Who's That Girl
- Tiffany, I Think We're Alone Now
- TPau, Heart And Soul
- The Whispers, Rock Steady
- Exposé, Let Me Be The One
- Bruce Springsteen, Brilliant Disguise
- Natalie Cole, Jump Start
- Jellybean featuring Elisa Fiorillo, W
- Prince, U Got The Look
- Huey Lewis & The News, Doing It All F
- Richard Marx, Don't Mean Nothing
- Bill Medley & Jennifer Warnes, (I've
- Debbie Gibson, Shake Your Love

K108
108 FM

Boston P.D.: Sunny Joe White

- Bananarama, I Heard A Rumour
- Lisa Lisa & Cutt Jam, Lost In Emotion
- Prince, U Got The Look
- Natalie Cole, Jump Start
- Heart, Who Will You Run To
- Exposé, Let Me Be The One
- Madonna, Causing A Commotion
- Anita Baker, No One In The World
- Donna Summer, Dinner With Gershwin
- Michael Jackson, Bad
- Europe, Carrie
- Michael Bolton, That's What Love Is A
- LeVert, Casanova
- John Cougar Mellencamp, Paper In Fire
- Phyllis Hyman, Old Friend
- Noel, Silent Morning
- Stephanie Mills, (You're Puttin') A R
- Fleetwood Mac, Little Lies
- Cutting Crew, I've Been In Love Before
- Swing Out Sister, Breakout
- Squeeze, Hourglass
- Pet Shop Boys, It's A Sin
- U2, Where The Streets Have No Name
- Kenny G., Don't Make Me Wait For Love
- Wendy And Lisa, Waterfall
- Bruce Springsteen, Brilliant Disguise
- Mr. Mister, Something Real (Inside Me
- R.E.M., The One I Love
- Gloria Estefan & Miami Sound Machine, Exposé, Let Me Be The One
- Bill Medley & Jennifer Warnes, (I've
- Go West, Don't Look Down - The Sequel
- Pretty Poison, Catch Me (I'm Falling)
- Billy Idol, Money Money
- Taja Seville, Love Is Contagious
- Mick Jagger, Let's Work
- Ice House, Crazy
- Laura Branigan, Power Of Love
- Kool & The Gang, Special Way
- The Kane Gang, Motown
- Sting, We'll Be Together
- Wa Wee, Sugar Free
- Yes, Love Will Find A Way
- Loverboy, Notorious
- John Waite, Don't Lose Any Sleep
- Echo & The Bunnymen, Lips Like Sugar
- Nancy Martinez, Crazy Love
- REO Speedwagon, In My Dreams
- Hooters, Satellite
- Heart, Who Will You Run To
- The Other Ones, Holiday
- Aerosmith, Dude (Looks Like A Lady)
- Richard Marx, Should've Known Better
- Starship, Beat Patrol
- Jody Watley, Don't You Want Me
- Tiffany, I Think We're Alone Now

98!
WCAU-FM

Philadelphia P.D.: Scott Walker

- Whitesnake, Here I Go Again
- Lisa Lisa & Cutt Jam, Lost In Emotion
- Prince, U Got The Look
- John Cougar Mellencamp, Paper In Fire
- Exposé, Let Me Be The One
- Madonna, Causing A Commotion
- Heart, Who Will You Run To
- Bananarama, I Heard A Rumour
- Michael Jackson, Bad
- REO Speedwagon, In My Dreams
- Whitney Houston, Didn't We Almost Have
- Europe, Carrie
- ABC, When Smokey Sings
- Natalie Cole, Jump Start
- Noel, Silent Morning
- Swing Out Sister, Breakout
- LeVert, Casanova
- Billy Idol, Money Money
- U2, Where The Streets Have No Name
- Fleetwood Mac, Little Lies
- Michael Bolton, That's What Love Is A
- The Cars, You Are The Girl
- Kenny G., Don't Make Me Wait For Love
- Bruce Springsteen, Brilliant Disguise
- Gloria Estefan & Miami Sound Machine, Pet Shop Boys, It's A Sin
- Pet Shop Boys, It's A Sin
- Glen Burtnick, Follow You
- Loverboy, Notorious
- Bill Medley & Jennifer Warnes, (I've
- Mick Jagger, Let's Work
- Bee Gees, You Win Again
- Pretty Poison, Catch Me (I'm Falling)
- Debbie Gibson, Shake Your Love
- Hooters, Satellite
- Bruce Springsteen, Brilliant Disguise
- Exposé, Let Me Be The One
- Kool & The Gang, Special Way
- Yes, Love Will Find A Way
- Richard Marx, Should've Known Better
- Gloria Estefan & Miami Sound Machine, Debbie Gibson, Shake Your Love
- Mick Jagger, Let's Work
- Bill Medley & Jennifer Warnes, (I've
- Cutting Crew, I've Been In Love Before
- Pretty Poison, Catch Me (I'm Falling)
- Belinda Carlisle, Heaven Is A Place O
- Wa Wee, Sugar Free
- Jody Watley, Don't You Want Me
- Yes, Love Will Find A Way
- Elton John, Candle In The Wind
- Prince, U Got The Look
- Squeeze, Hourglass
- Sting, We'll Be Together

96TIC
FM

Hartford P.D.: Dave Shakes

- Whitesnake, Here I Go Again
- LeVert, Casanova
- Whitney Houston, Didn't We Almost Have
- Billy Idol, Money Money
- Madonna, Causing A Commotion
- Europe, Carrie
- Grateful Dead, Touch Of Grey
- Exposé, Let Me Be The One
- Michael Jackson, Bad
- Alexander O'Neal, Fake
- Lisa Lisa & Cutt Jam, Lost In Emotion
- Dan Hill (Duet With Vonda Shepard), C
- Smokey Robinson, One Heartbeat
- Heart, Who Will You Run To
- John Cougar Mellencamp, Paper In Fire
- Kenny G., Don't Make Me Wait For Love
- Fleetwood Mac, Little Lies
- Swing Out Sister, Breakout
- Herb Alpert, Making Love In The Rain
- Tiffany, I Think We're Alone Now
- Natalie Cole, Jump Start
- Noel, Silent Morning
- Los Lobos, Come On, Let's Go
- Bruce Springsteen, Brilliant Disguise
- Richard Marx, Should've Known Better
- Gloria Estefan & Miami Sound Machine, Debbie Gibson, Shake Your Love
- Mick Jagger, Let's Work
- Bill Medley & Jennifer Warnes, (I've
- Cutting Crew, I've Been In Love Before
- Pretty Poison, Catch Me (I'm Falling)
- Belinda Carlisle, Heaven Is A Place O
- Wa Wee, Sugar Free
- Jody Watley, Don't You Want Me
- Yes, Love Will Find A Way
- Elton John, Candle In The Wind
- Prince, U Got The Look
- Squeeze, Hourglass
- Sting, We'll Be Together

6107

Washington P.D.: Chuck Morgan

- Whitesnake, Here I Go Again
- Europe, Carrie
- Anita Baker, No One In The World
- Lisa Lisa & Cutt Jam, Lost In Emotion
- LeVert, Casanova
- Dan Hill (Duet With Vonda Shepard), C
- Madonna, Causing A Commotion
- Richard Marx, Don't Mean Nothing
- Bruce Springsteen, Brilliant Disguise
- Huey Lewis & The News, Doing It All F

- Natalie Cole, Jump Start
- The Whispers, Rock Steady
- Exposé, Let Me Be The One
- Michael Jackson, Bad
- U2, Where The Streets Have No Name
- Grateful Dead, Touch Of Grey
- Fleetwood Mac, Little Lies
- Exposé, Let Me Be The One
- Tiffany, I Think We're Alone Now
- The Cars, You Are The Girl
- John Cougar Mellencamp, Paper In Fire
- Alexander O'Neal, Fake
- Kenny G., Don't Make Me Wait For Love
- Billy Idol, Money Money
- Los Lobos, Come On, Let's Go
- Prince, U Got The Look
- Swing Out Sister, Breakout
- Curiosity Killed The Cat, Misfit
- Debbie Gibson, Shake Your Love
- Bill Medley & Jennifer Warnes, (I've
- Richard Marx, Should've Known Better
- Sting, We'll Be Together
- Anita Baker, No One In The World
- Prince, U Got The Look
- LeVert, Casanova
- Michael Jackson With Siedah Garrett, Europe, Carrie
- ABC, When Smokey Sings
- Madonna, Causing A Commotion
- Billy Idol, Money Money
- Smokey Robinson, One Heartbeat
- Noel, Silent Morning
- Madonna, Who's That Girl
- Tiffany, I Think We're Alone Now
- TPau, Heart And Soul
- The Whispers, Rock Steady
- Exposé, Let Me Be The One
- Bruce Springsteen, Brilliant Disguise
- Natalie Cole, Jump Start
- Jellybean featuring Elisa Fiorillo, W
- Prince, U Got The Look
- Huey Lewis & The News, Doing It All F
- Richard Marx, Don't Mean Nothing
- Bill Medley & Jennifer Warnes, (I've
- Debbie Gibson, Shake Your Love

EAGLE-106
WJLX

Philadelphia P.D.: Charlie Quinn

- Whitesnake, Here I Go Again
- John Cougar Mellencamp, Paper In Fire
- Prince, U Got The Look
- Lisa Lisa & Cutt Jam, Lost In Emotion
- Madonna, Causing A Commotion
- Heart, Who Will You Run To
- Billy Idol, Money Money
- Bananarama, I Heard A Rumour
- Michael Jackson, Bad
- Fleetwood Mac, Little Lies
- LeVert, Casanova
- Swing Out Sister, Breakout
- Bon Jovi, Edge Of A Broken Heart
- Natalie Cole, Jump Start
- The Cars, You Are The Girl
- Whitney Houston, Didn't We Almost Have
- Europe, Carrie
- U2, Where The Streets Have No Name
- Michael Jackson With Siedah Garrett, Europe, Carrie
- ABC, When Smokey Sings
- Bruce Springsteen, Brilliant Disguise
- Pet Shop Boys, It's A Sin
- Exposé, Let Me Be The One
- Tiffany, I Think We're Alone Now
- Kenny G., Don't Make Me Wait For Love
- Glen Burtnick, Follow You
- Hooters, Satellite
- Grateful Dead, Touch Of Grey
- Bill Medley & Jennifer Warnes, (I've
- Lisa Lisa & Cutt Jam, Lost In Emotion
- Whitesnake, Here I Go Again
- Bananarama, I Heard A Rumour
- The Other Ones, Holiday
- LeVert, Casanova
- Tiffany, I Think We're Alone Now
- Natalie Cole, Jump Start
- Richard Marx, Should've Known Better
- Sting, We'll Be Together
- Belinda Carlisle, Heaven Is A Place O
- Richard Marx, Should've Known Better
- Steve Winwood, Valerie
- Jody Watley, Don't You Want Me
- Yes, Love Will Find A Way

98!
WCAU-FM

Philadelphia P.D.: Scott Walker

- Whitesnake, Here I Go Again
- Lisa Lisa & Cutt Jam, Lost In Emotion
- Prince, U Got The Look
- John Cougar Mellencamp, Paper In Fire
- Exposé, Let Me Be The One
- Madonna, Causing A Commotion
- Heart, Who Will You Run To
- Bananarama, I Heard A Rumour
- Michael Jackson, Bad
- REO Speedwagon, In My Dreams
- Whitney Houston, Didn't We Almost Have
- Europe, Carrie
- ABC, When Smokey Sings
- Natalie Cole, Jump Start
- Noel, Silent Morning
- Swing Out Sister, Breakout
- LeVert, Casanova
- Billy Idol, Money Money
- U2, Where The Streets Have No Name
- Fleetwood Mac, Little Lies
- Michael Bolton, That's What Love Is A
- The Cars, You Are The Girl
- Kenny G., Don't Make Me Wait For Love
- Bruce Springsteen, Brilliant Disguise
- Gloria Estefan & Miami Sound Machine, Pet Shop Boys, It's A Sin
- Pet Shop Boys, It's A Sin
- Glen Burtnick, Follow You
- Loverboy, Notorious
- Bill Medley & Jennifer Warnes, (I've
- Mick Jagger, Let's Work
- Bee Gees, You Win Again
- Pretty Poison, Catch Me (I'm Falling)
- Debbie Gibson, Shake Your Love
- Hooters, Satellite
- Bruce Springsteen, Brilliant Disguise
- Exposé, Let Me Be The One
- Kool & The Gang, Special Way
- Yes, Love Will Find A Way
- Richard Marx, Should've Known Better
- Gloria Estefan & Miami Sound Machine, Debbie Gibson, Shake Your Love
- Mick Jagger, Let's Work
- Bill Medley & Jennifer Warnes, (I've
- Cutting Crew, I've Been In Love Before
- Pretty Poison, Catch Me (I'm Falling)
- Belinda Carlisle, Heaven Is A Place O
- Wa Wee, Sugar Free
- Jody Watley, Don't You Want Me
- Yes, Love Will Find A Way
- Elton John, Candle In The Wind
- Prince, U Got The Look
- Squeeze, Hourglass
- Sting, We'll Be Together

Power 94
WJLX

Pittsburgh P.D.: Jim Richards

- Europe, Carrie
- Whitesnake, Here I Go Again
- Heart, Who Will You Run To
- Lisa Lisa & Cutt Jam, Lost In Emotion
- Madonna, Causing A Commotion
- Dan Hill (Duet With Vonda Shepard), C
- Fleetwood Mac, Little Lies
- John Cougar Mellencamp, Paper In Fire
- LeVert, Casanova
- Smokey Robinson, One Heartbeat
- Exposé, Let Me Be The One
- Prince, U Got The Look
- Michael Jackson, Bad
- Smokey Robinson, One Heartbeat
- Bananarama, I Heard A Rumour
- Exposé, Let Me Be The One
- Bill Medley & Jennifer Warnes, (I've
- Grateful Dead, Touch Of Grey
- The Cars, You Are The Girl
- Bryan Adams, Victim Of Love
- Michael Jackson With Siedah Garrett, Europe, Carrie
- Bruce Springsteen, Brilliant Disguise
- Huey Lewis & The News, Doing It All F

- Los Lobos, La Bamba
- Richard Marx, Should've Known Better
- Debbie Gibson, Only In My Dreams
- Tiffany, I Think We're Alone Now
- Belinda Carlisle, Heaven Is A Place O
- Steve Winwood, Valerie
- Sting, We'll Be Together

WAVA
POWER 106.5

Washington P.D.: Mark St. John

- Whitesnake, Here I Go Again
- Bananarama, I Heard A Rumour
- Whitney Houston, Didn't We Almost Have
- Dan Hill (Duet With Vonda Shepard), C
- Lisa Lisa & Cutt Jam, Lost In Emotion
- Europe, Carrie
- LeVert, Casanova
- Richard Marx, Don't Mean Nothing
- Prince, U Got The Look
- Madonna, Causing A Commotion
- Huey Lewis & The News, Doing It All F
- Los Lobos, La Bamba
- Curiosity Killed The Cat, Misfit
- Michael Jackson, Bad
- ABC, When Smokey Sings
- Swing Out Sister, Breakout
- Bill Medley & Jennifer Warnes, (I've
- Bon Jovi, Edge Of A Broken Heart
- Fleetwood Mac, Little Lies
- Los Lobos, Come On, Let's Go
- U2, Where The Streets Have No Name
- The Whispers, Rock Steady
- Tiffany, I Think We're Alone Now
- Noel, Silent Morning
- Kenny G., Don't Make Me Wait For Love
- Billy Idol, Money Money
- Michael Jackson, Bad
- Fleetwood Mac, Little Lies
- LeVert, Casanova
- TPau, Heart And Soul
- Michael Jackson With Siedah Garrett, Europe, Carrie
- Richard Marx, Should've Known Better
- Debbie Gibson, Shake Your Love
- Bruce Springsteen, Brilliant Disguise
- Alexander O'Neal, Fake

Z93
ATLANTA'S HIT RADIO

Atlanta P.D.: Bob Case

- Europe, Carrie
- Prince, U Got The Look
- Lisa Lisa & Cutt Jam, Lost In Emotion
- Whitesnake, Here I Go Again
- Bananarama, I Heard A Rumour
- The Other Ones, Holiday
- LeVert, Casanova
- Tiffany, I Think We're Alone Now
- Natalie Cole, Jump Start
- John Cougar Mellencamp, Paper In Fire
- Exposé, Let Me Be The One
- Michael Jackson, Bad
- Swing Out Sister, Breakout
- Madonna, Causing A Commotion
- Heart, Who Will You Run To
- Fleetwood Mac, Little Lies
- Cutting Crew, I've Been In Love Before
- Bryan Adams, Victim Of Love
- Kenny G., Don't Make Me Wait For Love
- REO Speedwagon, In My Dreams
- The Cars, You Are The Girl
- Taja Seville, Love Is Contagious
- U2, Where The Streets Have No Name
- Wa Wee, Sugar Free
- Belinda Carlisle, Heaven Is A Place O
- Richard Marx, Should've Known Better
- Michael Jackson, Bad
- Los Lobos, Come On, Let's Go
- Timothy B. Schmit, Boys Night Out
- Pretty Poison, Catch Me (I'm Falling)
- Bruce Springsteen, Brilliant Disguise
- Mick Jagger, Let's Work
- Belinda Carlisle, Heaven Is A Place O
- Bananarama, I Heard A Rumour
- Richard Marx, Should've Known Better
- Michael Jackson, Bad
- REO Speedwagon, In My Dreams
- Whitney Houston, Didn't We Almost Have
- Europe, Carrie
- ABC, When Smokey Sings
- Natalie Cole, Jump Start
- Noel, Silent Morning
- Swing Out Sister, Breakout
- LeVert, Casanova
- Billy Idol, Money Money
- U2, Where The Streets Have No Name
- Fleetwood Mac, Little Lies
- Michael Bolton, That's What Love Is A
- The Cars, You Are The Girl
- Kenny G., Don't Make Me Wait For Love
- Bruce Springsteen, Brilliant Disguise
- Gloria Estefan & Miami Sound Machine, Pet Shop Boys, It's A Sin
- Pet Shop Boys, It's A Sin
- Glen Burtnick, Follow You
- Loverboy, Notorious
- Bill Medley & Jennifer Warnes, (I've
- Mick Jagger, Let's Work
- Bee Gees, You Win Again
- Pretty Poison, Catch Me (I'm Falling)
- Debbie Gibson, Shake Your Love
- Hooters, Satellite
- Bruce Springsteen, Brilliant Disguise
- Exposé, Let Me Be The One
- Kool & The Gang, Special Way
- Yes, Love Will Find A Way
- Richard Marx, Should've Known Better
- Gloria Estefan & Miami Sound Machine, Debbie Gibson, Shake Your Love
- Mick Jagger, Let's Work
- Bill Medley & Jennifer Warnes, (I've
- Cutting Crew, I've Been In Love Before
- Pretty Poison, Catch Me (I'm Falling)
- Belinda Carlisle, Heaven Is A Place O
- Wa Wee, Sugar Free
- Jody Watley, Don't You Want Me
- Yes, Love Will Find A Way
- Elton John, Candle In The Wind
- Prince, U Got The Look
- Squeeze, Hourglass
- Sting, We'll Be Together

Q103
TAMPA BAY

Tampa O.M.: Mason Dixon

- Whitesnake, Here I Go Again
- Whitney Houston, Didn't We Almost Have
- Smokey Robinson, One Heartbeat
- Debbie Gibson, Only In My Dreams
- Europe, Carrie
- Heart, Who Will You Run To
- Lisa Lisa & Cutt Jam, Lost In Emotion
- Michael Jackson, Bad
- The Whispers, Rock Steady
- Billy Idol, Money Money
- Fleetwood Mac, Little Lies
- Los Lobos, La Bamba
- Madonna, Causing A Commotion
- The Monkees, Heart And Soul
- Bananarama, I Heard A Rumour
- LeVert, Casanova
- Michael Jackson With Siedah Garrett, Europe, Carrie
- John Cougar Mellencamp, Paper In Fire
- Fat Boys & The Beach Boys, Wipeout
- Exposé, Let Me Be The One
- The Cars, You Are The Girl
- REO Speedwagon, In My Dreams
- Bruce Springsteen, Brilliant Disguise
- Kenny G., Don't Make Me Wait For Love
- U2, Where The Streets Have No Name
- Tiffany, I Think We're Alone Now
- Anita Baker, No One In The World
- Swing Out Sister, Breakout
- Cutting Crew, I've Been In Love Before
- Bill Medley & Jennifer Warnes, (I've
- Yes, Love Will Find A Way
- Belinda Carlisle, Heaven Is A Place O
- Richard Marx, Should've Known Better
- Bryan Adams, Victim Of Love
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- Kenny G., Don't Make Me Wait For Love
- U2, Where The Streets Have No Name
- Tiffany

At WBLS, Kirkland Looks For New Black Talent

BY KIM FREEMAN

WBLS program director B.K. Kirkland has a slow but sure approach to programming that's in a class by itself in the frenzied New York City market.

At the helm of the market's heritage urban contemporary outlet, Kirkland's patient approach paid off in the spring '87 Arbitron ratings, when WBLS regained leadership from WRKS for the first time in Kirkland's three-year tenure at the Inner City Broadcasting outlet.

"When I came here as PD, there was an obvious weakness in serving the mature black adults," Kirkland says. "We were able to put the 'Quiet Storm' on within 90 days, and it was a time slot we immediately gained control of. It was nice to have one wedge to put in right away, and it gave me time to start working on regular programming, staff changes, etc."

"First, we wanted to get the station away from the real dance mentality that was here with (former WBLS PD and legendary urban programmer) Frankie Crocker. We also wanted to get away from the top 40/European mentality that was coming into the market at the time."

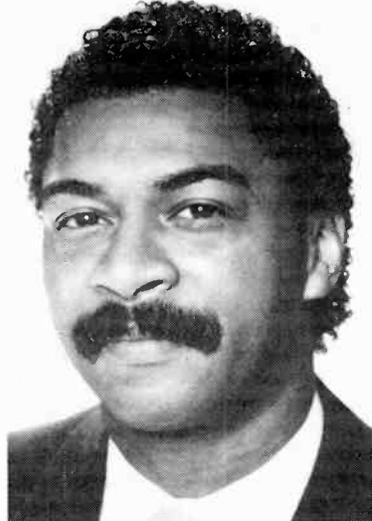
"Part of that was getting away from playing the superstar black

artists, because top 40 was playing so many groups we'd started that we began to sound like a top 40 clone." The key, then and now, Kirkland says, is in discovering and developing new black artists.

While some urban PDs bristle at the amount of core artists plucked from their stations by neighboring top 40s, Kirkland calls the crossover process natural and healthy. "If you're an honest programmer, you know that you can't break everything—and that the pressure of trying to do so would break you. Every station has got to feed off another in some way."

The fact that so many black artists are staples on top 40 playlists could actually be a big boon to urban radio, Kirkland asserts. "As black stations continue to develop new artists, and top 40 continues to play the superstar line of black artists, there's got to be a thirst that will develop among listeners who want to know more about this kind of music. It means that the 'black sound' is becoming the mass appeal sound, and at the very least that a listener who tunes into WBLS will be comfortable there."

WBLS' COMEBACK against direct format competitor WRKS "Kiss" has been slow, but sure. "There were a lot of people—including myself—that would have loved to see me return the station in one book, or one year, but that just wasn't realistic," says Kirkland. "I'm lucky that Inner City's man-



B.K. Kirkland, Program Director for WBLS New York, group PD for Inner City Broadcasting, and Billboard's PD Of The Week.

agement agreed with my long-range plan.

"To me, there's two types of radio stations. [One is] the station that spends a lot of money on promotion, less on programming. They are the flashes in the pan that will do well for a year or so. At WBLS, we've been in the market for 15-16 years, and probably seven or eight of those as the No. 1 station. We're going to be around long after some of our competitors have changed formats. So, it made the most sense for us to

re-build our base book to book."

WBLS' broadbase is reflected in its music mix. While several urban stations have pulled way back on rap music for fear of offending adults, WBLS plays healthy doses of it during the day and offers "Mr. Magic's Rap Attack" on Friday and Saturday nights, when teens are controlling the dial.

"During the day, our emphasis is on 18-49," says Kirkland. "Rap is 12 or 13 years old in this market, so the kid who was 12 when it started is now 25, and they can easily tolerate it if it comes down to a toleration level."

As for the Quiet Storm, many—including Kirkland—consider it the predecessor to today's "the Wave" format. "The Wave is really the Quiet Storm for white audiences."

Kirkland's expertise with the jazzy, mellow Quiet Storm programming comes from his days as PD at Inner City's KBLX Berkeley/San Francisco, the first station in the country to air the format fulltime.

BUCKS PLAY A BIG ROLE in the Gotham radio battle, and WBLS is succeeding on a relatively limited promotional budget. Kirkland admits he was "very worried" when Emmis came into the market with WQHT last August. "We knew they'd come in with lots of money, and we're already up against the success Z-100 (WHTZ) and others have had with big money contests," he says.

"Anytime anyone comes in and

plays 50% of what you're playing, they are definitely a serious threat," says the PD. "You just have to resolve whether you're going to look over your shoulder or bat-tle down the hatches and make sure everything you're doing is in line."

"If you took the large advertising budgets away from some of our competitors, I think WBLS could be No. 1, because we sell solely what's on our air," Kirkland says. WBLS' parent, Inner City, also owns Queens Cable, the Apollo Theater, and other interests. "We're the vast moneymaker for the network, and that cuts down on promotion."

KIRKLAND IS NOT A MAN to be messed with when it comes to treatment from record labels. Equal treatment to all is what WBLS' dealings with labels are based on, and what Kirkland expects in return.

The PD's philosophy has been well illustrated during the last year, which has seen a rash of leaks on major releases. "We will pull all material from any label that doesn't treat us the same way they treat everybody else," says Kirkland. "And I advise smaller market stations to do the same."

"Yes, you're up against the insecurity that you're going to hurt your audience. And it's true, but we don't feel we've been hurt by not playing a record for a couple of hours or a day. If you can bite the bullet, you'll find that record companies are ready to deal with you straight up after that."

29	34	Swing Out Sister, Breakout
30	35	John Waite, Don't Lose Any Sleep
31	36	Taja Sevelle, Love Is Contagious
32	37	Squeeze, Hourglass
33	38	Kenny G, Don't Make Me Wait For Love
34	39	Starship, Beat Patrol
35	40	John Cougar Mellencamp, Paper In Fire
36	41	David Bowie, Never Let Me Down
37	42	Timothy B. Schmit, Boys Night Out
38	43	Beinda Carlisle, Heaven Is A Place O
39	44	Posion, I Won't Forget You
40	45	R.E.M., The One I Love
A	—	Gino Vanelli, In The Name Of Money
A	—	Michael Bolton, That's What Love Is A
A	—	Richard Marx, Should've Known Better
A	—	Sting, We'll Be Together
EX	EX	Julie Brown, Trapped In The Body
EX	EX	Billy Idol, Money Money

POWER 104
KRBE-FM

Houston P.D.: Paul Christy

1	1	Tiffany, I Think We're Alone Now
2	2	Europe, Carrie
3	3	Lisa Lisa & Cult Jam, Lost In Emotion
4	4	Madonna, Causing A Commotion
5	5	Prince, U Got The Look
6	6	Whitesnake, Here I Go Again
7	7	Bananarama, I Heard A Rumour
8	8	Expose, Let Me Be The One
9	9	Newcity Rockers, Rev It Up
10	10	Michael Jackson, Bad
11	11	Heart, Who Will You Run To
12	12	Bryan Adams, Victim Of Love
13	13	The Other Ones, Holiday
14	14	Smokey Robinson, One Heartbeat
15	15	The Cars, You Are The Girl
16	16	Swing Out Sister, Breakout
17	17	Mr. Mister, Something Real (Inside Me)
18	18	Billy Idol, Money Money
19	19	LeVert, Casanova
20	20	Echo & The Bunnymen, Lips Like Sugar
21	21	John Cougar Mellencamp, Paper In Fire
22	22	Natalie Cole, Jump Start
23	23	ABC, When Smokey Sings
24	24	Go West, Don't Look Down - The Sequel
25	25	Pet Shop Boys, It's A Sin
26	26	U2, Where The Streets Have No Name
27	27	Noel, Silent Morning
28	28	Mick Jagger, Let's Work
29	29	Donna Summer, Dinner With Gershwin
30	30	Posion, I Won't Forget You
31	31	U2, Where The Streets Have No Name
32	32	Noel, Silent Morning
33	33	Timothy B. Schmit, Boys Night Out
34	34	Debbie Gibson, Shake Your Love
35	35	Taja Sevelle, Love Is Contagious
36	36	Bill Medley & Jennifer Warnes, (I've Squeeze, Hourglass)
37	37	REO Speedwagon, In My Dreams
38	38	Kenny G, Don't Make Me Wait For Love
39	39	R.E.M., The One I Love
40	40	Richard Marx, Should've Known Better
EX	EX	Aerosmith, Dude (Looks Like A Lady)
EX	EX	Big Trouble, Crazy World
EX	EX	Gloria Estefan & Miami Sound Machine, Simon F. American Dream
EX	EX	The Cure, Just Like Heaven
EX	EX	Pretty Poison, Catch Me (I'm Falling)
EX	EX	Wendy And Lisa, Waterfall
EX	EX	John Waite, Don't Lose Any Sleep
EX	EX	Anita Baker, No One In The World
EX	EX	Hooters, Satellite

Houston P.D.: Ron Parker

1	2	Europe, Carrie
2	3	Tiffany, I Think We're Alone Now
3	4	Whitesnake, Here I Go Again
4	5	Madonna, Causing A Commotion
5	6	Lisa Lisa & Cult Jam, Lost In Emotion
6	7	Bananarama, I Heard A Rumour
7	8	Prince, U Got The Look
8	9	Michael Jackson, Bad
9	10	ABC, When Smokey Sings
10	11	Expose, Let Me Be The One
11	12	Billy Idol, Money Money
12	13	Posion, I Won't Forget You
13	14	Swing Out Sister, Breakout
14	15	LeVert, Casanova
15	16	Dan Hill (Duet With Vonda Shepard), C
16	17	Natalie Cole, Jump Start
17	18	U2, Where The Streets Have No Name
18	19	Smokey Robinson, One Heartbeat
19	20	Europe, Carrie
20	21	Whitney Houston, Didn't We Almost Have
21	22	Los Lobos, Come On, Let's Go
22	23	Michael Jackson With Siedah Garrett, The Cars, You Are The Girl
23	24	REO Speedwagon, Brilliant Disguise
24	25	Grateful Dead, Touch Of Grey
25	26	Pet Shop Boys, It's A Sin
26	27	R.E.M., The One I Love
27	28	Noel, Silent Morning
28	29	The Other Ones, Holiday
29	30	REO Speedwagon, In My Dreams
30	31	Bruce Springsteen, Brilliant Disguise
31	32	Mr. Mister, Something Real (Inside Me)
32	33	Mick Jagger, Let's Work
33	34	U2, Where The Streets Have No Name
34	35	Echo & The Bunnymen, Lips Like Sugar
35	36	Kenny G, Don't Make Me Wait For Love
36	37	Beinda Carlisle, Heaven Is A Place O
37	38	A — Yes, Love Will Find A Way
38	39	A — Bill Medley & Jennifer Warnes, (I've
39	40	A — Gloria Estefan & Miami Sound Machine, Aerosmith, Dude (Looks Like A Lady)
EX	EX	Pretty Poison, Catch Me (I'm Falling)
EX	EX	A — Def Leppard, Animal
EX	EX	Richard Marx, Should've Known Better
EX	EX	Debbie Gibson, Shake Your Love
EX	EX	The Cure, Just Like Heaven
EX	EX	Cutting Crew, I've Been In Love Before
EX	EX	Wa Wa Nee, Sugar Free
EX	EX	Starship, Beat Patrol
EX	EX	Tiffany, I Think We're Alone Now
EX	EX	Fleetwood Mac, Little Lies
EX	EX	Squeeze, Hourglass
EX	EX	REO Speedwagon, In My Dreams
EX	EX	Loverboy, Notorious

93Q
WISN-TV

Dallas P.D.: John Roberts

1	1	Whitesnake, Here I Go Again
2	2	U2, Where The Streets Have No Name
3	3	Whitesnake, Is This Love
4	4	Tiffany, I Think We're Alone Now
5	5	Bon Jovi, Edge Of A Broken Heart
6	6	REO Speedwagon, In My Dreams
7	7	John Waite, These Times Are Hard For
8	8	Posion, I Won't Forget You
9	9	Bryan Adams, Victim Of Love
10	10	Richard Marx, Don't Mean Nothing
11	11	Hooters, Johnny B
12	12	The Cars, You Are The Girl
13	13	Sammy Hagar, Give To Live
14	14	Richard Marx, Should've Known Better
15	15	Heart, Who Will You Run To
16	16	Great White, Rock Me
17	17	Fleetwood Mac, Little Lies
18	18	Twisted Sister, Hot Love
19	19	EX Beinda Carlisle, Heaven Is A Place O
20	20	R.E.M., The One I Love
21	21	Dan Hill (Duet With Vonda Shepard), C
22	22	Autograph, She Never Looked That Good
23	23	Cutting Crew, I've Been In Love Before
24	24	Genesis, Anything She Does
25	25	Europe, Carrie
26	26	The Outfield, Since You've Been Gone
27	27	John Cougar Mellencamp, Paper In Fire
28	28	Grateful Dead, Touch Of Grey
29	29	Eddie Money, We Should Be Sleeping
30	30	Lou Gramm, Lost In The Shadows
31	31	Lisa Lisa & Cult Jam, Lost In Emotion
32	32	Loverboy, Notorious
33	33	Timothy B. Schmit, Boys Night Out
34	34	EX Glen Burtnick, Follow You
35	35	EX John Waite, Don't Lose Any Sleep
36	36	EX Night Ranger, Hearts Away
37	37	EX George Michael, I Want Your Sex (From
38	38	EX Def Leppard, Animal
39	39	EX Bruce Springsteen, Brilliant Disguise
40	40	EX Yes, Love Will Find A Way
A	—	A — Heart, There's The Girl
A	—	A — Bill Medley & Jennifer Warnes, (I've
A	—	A — Jimmy Davis And The Junction, Kick Th
A	—	A — Pink Floyd, Learning To Fly
EX	EX	EX Motley Crue, Wild Side

all hit 97.1 KEGL
The Eagle

Dallas P.D.: John Roberts

1	1	Whitesnake, Here I Go Again
2	2	U2, Where The Streets Have No Name
3	3	Whitesnake, Is This Love
4	4	Tiffany, I Think We're Alone Now
5	5	Bon Jovi, Edge Of A Broken Heart
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93Q
WISN-TV

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EX	EX	Wendy And Lisa, Waterfall
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EX	EX	Anita Baker, No One In The World
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EX	EX	Wendy And Lisa, Waterfall
EX	EX	John Waite, Don't Lose Any Sleep
EX	EX	Anita Baker, No One In The World
EX	EX	Hooters, Satellite

FEATURED PROGRAMMING

TALK-TALK: Although Featured Programming usually focuses on music programming, some of the big names in talk radio have been shuffling around the dial recently—so here's an update... WNEW-AM New York VP/GM Mike Kakoyiannis has told us that Steve Allen will temporarily be doing his daily 2-5 p.m. EST show from the NBC Radio Entertainment studios when it takes to the bird on Oct. 12. "The Steve Allen Show" remains the property of WNEW parent Metropolitan Broadcasting and will be distributed nationally by Westwood One via satellite on the recently acquired NBC Radio Network.

The arrangement makes use of the NBC studio's state-of-the-art satellite capabilities, while WNEW upgrades its own facilities, a project scheduled for completion in 1988. The bicoastal Allen will work out of the Westwood One studios when in Los Angeles, while the show's co-host, Mark Simone, stays in New York.

As for the move by Sally Jessy Raphael to the ABC Radio Network, ABC Talk Radio VP/director Maurice Tunick says simply, "It was a long and complex negotiation." Tunick was at NBC in 1981 and was directly involved in creating the original format for Raphael on NBC's Talknet.

ABC will be building a new network around Raphael and the new "Tom Snyder Show" to allow the network more flexibility in affiliation. ABC is betting that many stations that carried Raphael before are anxious to continue.

The two shows will be broadcast back-to-back on both coasts, with Raphael going from 7-10 p.m. EST and Snyder following from 10 p.m.-



O Say Can You See. United Stations celebrates two American pastimes as the network catches up with Lee Greenwood just after he sings the national anthem at a New York Mets baseball game. Here, United Stations VP/programming Ed Salamon and US' "Country Datebook" host Del DeMontreux discuss "who's on first" with the country star. From left are DeMontreux, Greenwood, and Salamon.

1 a.m. The order will be reversed for the West Coast by refeeding Raphael. The earlier hours are said to have been a factor in Raphael's decision. She has to be up for her television show each morning. The Snyder show bowed Oct. 5, but Raphael won't bow on ABC until Jan. 11. Before that, she's taking a vacation, and ABC wants the time to arrange clearances.

Meanwhile, Westwood One has put NBC Talknet personality Neal Meyers into Raphael's 10 p.m.-1 a.m. slot. The Meyers program follows Talknet big gun Bruce Williams.

DICK DeBARTOLO has been writing for Mad magazine for 25 years, and his writing has been featured in every issue for the past 22. What does this have to do with radio? Well, it seems that an audio version of DeBartolo's magazine column, "Mad Minutes," recently started its fourth year as a comedy service to radio stations—free, not bartered. The cassettes are produced primarily for sale to the magazine's readers but are made available to any station requesting them.

There are nine new "Mad Minutes" on each cassette, backed by nine "Mad Minutes" oldies. For some mad reason, the collection of one-minute phony commercials and other assorted craziness comes out every six-and-a-half weeks. (That's how often the magazine comes out, too.) DeBartolo is aided by Sara Fowler, an editorial assistant and writer at Mad who lends her voice and writing talents to the production. Interested stations can send DeBartolo a postcard at 485 Madison Ave. New York, N.Y. 10022.

SUPERSPOTS, Chicago, has tapped into the sonic quality and

cueing ease of the compact disk for its latest production library, which is currently making the rounds. "Laser Fresh" is a hot sax'n'synth collection of 60-, 45-, 30-, and 15-second instrumental production music beds on a single CD. The 80-cut library for hot AC, urban, or album rock stations is priced according to market size and carries no royalty, residual, or needle drop fees. Superspots plans to offer "fresh" CDs quarterly, giving incumbent customers the right of first refusal. Superspots can be contacted at 312-645-9433. PETER J. LUDWIG

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

Oct. 9-10, Lisa Lisa & Cult Jam, On The Radio, On The Radio Broadcasting, one hour.

Oct. 9-11, Ray Parker Jr., Hot Rocks, United Stations, 90 minutes.

Oct. 9-11, Lisa Lisa & Cult Jam, Star Beat, MJI Broadcasting, one hour.

Oct. 9-11, Paul Anka/Dion, Cruisin' America With Cousin' Brucie, CBS RadioRadio, three hours.

Oct. 9-11, Aerosmith/Bryan Adams, Rock Chronicles, Westwood One, one hour.

Oct. 9-11, Prince/Los Lobos, Plain Rap Countdown, Premier Radio Network, two hours.

Oct. 9-11, Motown Dance Hits, Motor City Beat, United Stations, three hours.

Oct. 9-11, Michael Martin Murphey, Country Today, MJI Broadcasting, one hour.

Oct. 9-11, Michael Schenker, Metalshop, MJI Broadcasting, one hour.

Oct. 10-11, Country Music Awards Special, Country Close-Up, ProMedia, one hour.

Oct. 10-11, Bobby Rydell/Chubby Checker, The Rock Files, Creative Radio Network, one hour.

Oct. 10-11, Suzanne Vega, King Biscuit Flower Hour, DIR Broadcasting, 60 minutes.

Oct. 11, 21st Annual Country Music Assn. Awards, Mutual Broadcasting special simulcast with CBS-TV, three hours.

Oct. 11, Spyro Gyra, The Jazz Show with David Sanborn, NBC Radio Entertainment, two hours.

Oct. 11, Hank Williams Jr., Nashville Live, MCA Radio Network, 90 minutes.

Oct. 11, Sting/Lynyrd Skynyrd, Powercuts, Global Satellite/ABC Radio Networks, two hours.

Oct. 12, Rolling Stone's 20th Anniversary Salute, Westwood One live special, four hours.

Oct. 12, Allman Brothers, Legends Of Rock, NBC Radio Entertainment, one hour.

Oct. 12, Mr. Mister, Line One, Westwood One, one hour.

HOT COUNTRY SINGLES PANEL UP TO 150 STATIONS

(Continued from page 16)

WMNI-AM Columbus, Ohio
WNWN-FM Coldwater, Mich.
WOKK-FM Meridian, Miss.
WOWW-FM Pensacola, Fla.
WPAP-FM Panama City, Fla.
WPCM-FM Burlington, N.C.
WPCV-FM Lakeland, Fla.
WSLC-AM Roanoke, Va.
WTHI-FM Terre Haute, Ind.
WTSO-AM Madison, Wis.
WTVY-FM Dothan, Ala.
WVVA-AM Wheeling, W.Va.
WXCL-AM Peoria, Ill.

SECONDARY
(20,000 - 49,999 weekly cume)
KALF-FM Red Bluff, Calif.*
KCJB-AM Minot, N.D.

KIXZ-AM Amarillo, Texas
KJNE-FM Waco, Texas
KNOE-AM Monroe, La.
KOLO-AM Reno, Nev.
KRKT-AM-FM Albany, Ore.
KVOC-AM Casper, Wyo.
KXEL-AM Waterloo, Iowa
KXKX-FM Dubuque, Iowa
KYKN-AM Salem, Ore.
WDZQ-FM Decatur, Ill.
WIXY-AM Springfield, Mass.
WKAK-FM Albany, Ga.
WKKQ-AM Hibbing, Minn.
WKTY-AM LaCrosse, Wis.
WPNX-AM Columbus, Ga.
WSLR-AM Akron, Ohio
WYGC-FM Gainesville, Fla.
WYNE-AM Appleton, Wis.

PROMOTIONS

HOT SCHOOL BUNCH

The last of eight WGRD Grand Rapids, Mich., listeners has just graduated from the Pete Bunch School of Broadcasting, an idea that began when the top 40 station approached Procter & Gamble Co. about sponsoring a Friday night "listener's radio show." P&G liked the idea, tagged its Pringles brand chips to the eight-week promotion, and agreed to sponsor a \$2,000 scholarship to the Columbia School of Broadcasting.

The contest/promotion first solicited letters from would-be air talents. WGRD evening man Pete Bunch brought each of the selected students in on a Thursday night to watch him work. The next evening, the student jock returned for his or her half-hour "shift."

The student jocks took on all the evening shift responsibilities: They spun the disks, took calls, and read the tags, news, and weather.

WGRD promotion director Kim Krause says that not only did most of the students do great jobs, but "the phones went crazy during their shifts." Each segment was taped and listened to again by staffers to select the grand-prize winner.

PETER J. LUDWIG

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. You Light Up My Life, Debby Boone, WARNER/CURB
2. Nobody Does It Better, Carly Simon, ELEKTRA
3. That's Rock 'N' Roll, Shaun Cassidy, WARNER/CURB
4. Keep It Comin' Love, K.C. & the Sunshine Band, TK
5. Boogie Nights, Heatwave, EPIC
6. Cold As Ice, Foreigner, ATLANTIC
7. Brick House, Commodores, MOTOWN
8. I Feel Love, Donna Summer, CASABLANCA
9. Star Wars Title Theme, Mecco, MILLENNIUM
10. Swayin' To The Music (Slow Dancin'), Johnny Rivers, BIG TREE

POP SINGLES—20 Years Ago

1. The Letter, Box Tops, MALO
2. Never My Love, Association, WARNER BROS.
3. To Sir, With Love, Lulu, EPIC
4. Little Ole Man (Uptight—Everything's Alright), Bill Cosby, WARNER BROS.
5. Ode To Billie Joe, Bobbie Gentry, CAPITOL
6. (Your Love Keeps Lifting Me) Higher And Higher, Jackie Wilson, BRUNSWICK
7. Come Back When You Grow Up, Bobby Vee & the Strangers, LIBERTY
8. How Can I Be Sure, Young Rascals, ATLANTIC
9. Gimme Little Sign, Brenton Wood, DOUBLE SHOT
10. Soul Man, Sam & Dave, STAX

TOP ALBUMS—10 Years Ago

1. Rumours, Fleetwood Mac, WARNER BROS.
2. Simple Dreams, Linda Ronstadt, ASYLUM
3. Aja, Steely Dan, ABC
4. Foreigner, ATLANTIC
5. Shaun Cassidy, WARNER/CURB
6. Anytime... Anywhere, Rita Coolidge A&M
7. Love You Live, Rolling Stones, ROLLING STONE
8. Moody Blue, Elvis Presley, RCA
9. I Robot, Alan Parsons Project ARISTA
10. Livin' On The Fault Line, Doobie Brothers, WARNER BROS.

TOP ALBUMS—20 Years Ago

1. Ode To Billie Joe, Bobbie Gentry, CAPITOL
2. Sgt. Pepper's Lonely Hearts Club Band, Beatles, CAPITOL
3. Diana Ross & the Supremes Greatest Hits, Diana Ross & the Supremes, MOTOWN
4. The Doors, ELEKTRA
5. Aretha Arrives Aretha Franklin, ATLANTIC
6. Byrds Greatest Hits, Byrds, COLUMBIA
7. Headquarters, Monkees, COLGEMS
8. Groovin', Young Rascals, ATLANTIC
9. Vanilla Fudge, ATCO
10. Are You Experienced, Jimi Hendrix Experience, REPRISE

COUNTRY SINGLES—10 Years Ago

1. Heaven's Just A Sin Away, Kendalls, OVATION
2. East Bound And Down/(I'm Just A) Redneck In A Rock And Roll Bar, Jerry Reed, RCA
3. I'm Just A Country Boy, Don Williams, ABC/DOT
4. I Got The Hoss, Mel Tillis, MCA
5. Once In A Lifetime Thing, John Wesley Ryles, ABC/DOT
6. More To Me, Charley Pride, RCA
7. Love Is Just A Game, Larry Gatlin, MONUMENT
8. We Can't Go On Living Like This, Eddie Rabbitt, ELEKTRA
9. Let Me Down Easy, Cristy Lane, LS
10. Roses For Mama, C.W. McCall, POLYDOR

SOUL SINGLES—10 Years Ago

1. It's Ecstasy When You Lay Down Next To Me, Barry White, 20th CENTURY
2. Dusic, Brick, MALACO
3. Do Ya Wanna Get Funky With Me, Peter Brown, DRIVE
4. Do You Dance Pt. 1, Rose Royce, WHITEFIELD
5. Back In Love Again, L.T.D., A&M
6. Brick House, Commodores, MOTOWN
7. Shake It Well, Dramatics, ABC
8. Star Wars Theme/Canting Band, Mecco, MILLENNIUM
9. Boogie Nights, Heatwave, EPIC
10. If You're Not Back In Love By Monday, Millie Jackson, SPRING

Fleetwood Mac Looks Ahead

BY STEVE GETT

NEW YORK For most bands, live concerts provide an excellent opportunity to generate sales of new product. However, Fleetwood Mac is not taking advantage of an extensive trek through North American concert halls to promote its latest Warner Bros. album, "Tango In The Night."

On its Shake The Cage tour, scheduled to run from Oct. 1 through Dec. 18, the veteran group is only performing three songs from the "Tango" album. "It's just a little bit too close," says vocalist/keyboardist Christine McVie. "The album was really Lindsey Buckingham's baby, so it doesn't seem right or necessary to go out and do 'Big Love' or something like that."

All of this may be a little confusing to those unaware of the latest development in the Mac camp, which has endured almost as many behind-the-scenes dramas as the Ewing clan. In a nutshell, the decision not to focus on "Tango" material during the tour stems from vocalist/guitarist Buckingham's recent departure from the group.

It's no secret that Buckingham, now pursuing a solo career, was very much the driving force behind the latest Mac album, which he produced at his own home studio. As the band geared up to hit the road,

though, he decided he didn't want to play live concerts, according to McVie.

"I think Lindsey had basically just had it up to his neck with touring," she says. "At first, he agreed to tour, but then he started having second thoughts. When it came down to the wire, he said, 'I just can't do it.' So we felt we had to replace him because the rest of us wanted to carry on as a band. There's no point in rolling over and dying. We're confident in our own ability, and we're all replaceable."

With Buckingham gone, two guitarists—Rick Vito and Billy Burnette—have been added to the touring lineup. Both players have known the other Mac members for years, and, according to McVie, "They fit in perfectly. Billy's mainly playing rhythm, which is refreshing and really fills out the sound. When we talked with Lindsey about touring and augmenting the band, he was planning on having more people—maybe four guitarists and six percussionists."

Says Burnette, "I feel real good about the two-guitar situation. On most of the records there are two or three guitar parts, sometimes even more. So this brings the band's live sound closer to what it is on record. The group sounds great—it's five years since these guys have been out, and they still love to play mu-

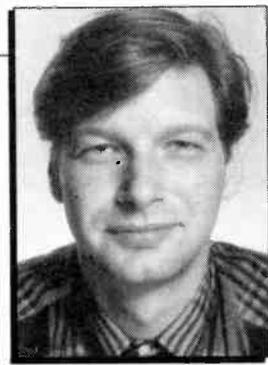
sic—so I'm very excited."

Burnette says he has not spoken to Buckingham since joining the band. "I guess it's a little uncomfortable, and we haven't talked because it's been a bit awkward," says Burnette. "It's just one of those things. But Lindsey's a good friend, and I'm sure things will be fine in the end."

"The dust hasn't really settled yet," says McVie, who has always "gotten along very well" with Buckingham. "But there are no axes to grind," she adds. Asked to comment further on specific reasons for the split, rumored to run deeper than Buckingham's decision not to tour, she says, "To be honest, it's personal and private."

If there were no problems between McVie and Buckingham, where was the rub? "Well, take three guesses and you'll probably be right," she says.

Upon completion of the North American shows, plans call for Fleetwood Mac to perform in Europe, Australia, and New Zealand. "We really want to reestablish ourselves as a worldwide act," says McVie. She adds that the band hopes to start work on a new studio album next fall. "We can't be touring too long on the strength of the past."



ONE TO ONE

Bob Pfeifer of Epic discusses career switch to a&r post

Bob Pfeifer was the leader of the critically acclaimed band Human Switchboard—and a Passport Records solo artist—before joining Epic in late June as West Coast manager of a&r. In this week's "One To One" interview, Pfeifer explains the motivation behind his career change to Billboard's Los Angeles bureau chief, Dave DiMartino.

Q: Why did the job seem appealing?

A: Because it allowed me to stay in the thing I love—which is music—and to grow with it. I'm spending more time doing what I've always done—listening to tapes, seeing bands, being in studios, producing demos, writing songs. I'm just doing more of it. I don't want to be 40 years old and traveling in a van to Cleveland playing a gig.

Q: Why do you think Epic wanted you?

A: I don't know. Because they like my taste, I guess. That,

I guess, and the fact I came with good recommendations, and because Don Grierson and I got along. I think that Epic wants to be a different kind of label. Don has clearly made a great a&r department by incorporating people who have different fortes, and I guess I'm in one of those slots. It's a department that's based on people who are different but compatible—as opposed to departments with everyone having a similar taste.

Q: Do you think your musical tastes might be a tad too esoteric for a label like Epic?

A: No. Not at all. There are things that have been hits, like "Sexual Healing" by Marvin Gaye, or by the Tom Tom Club or Prince or ZZ Top or Metallica or Def Leppard or Michael Jackson—all those things are things I personally liked. And if I found anything like those things, it would be the greatest thing in the world to think that you could make a great record—a record you're proud of, a record you want to listen to 10 years from now—and make it No. 1. That's the way music used to be.

Q: Would Bob Pfeifer the a&r man want to sign Bob Pfeifer the artist, were they not the same person?

A: I don't know that Epic Records would be ready for me.

Q: How about Human Switchboard?

A: The Human Switchboard was a great band—and I think that at a certain time, it could have had hits. I never saw us play, and I

never objectively listened to our tapes, but I do think that at a certain time, we were a good signing.

Q: What effect will the new job have on your performing career?

A: Well, it's kind of difficult to tour. I've been involved in producing some things already. Personally, I think I'll always write music. My status as a recording artist is really in the air, because it's up to Passport to pick up an option on me. They have another month or so to do it. It's a matter of dealing with how I do that in conjunction with this job. Epic is my priority, and my work here is my priority—and I love my work. I'm in music all the time. On the other hand, I'd love to make records. It's a matter of being able to juggle those things. There are

other a&r positions I wouldn't have taken. At this point in time, this is a great situation.

Q: Have you set up any immediate priorities in terms of

signings?

A: I have no priorities, and I've never heard any rules set down yet in this department or anything else. My view is that if I don't see anything or hear anything for a year, then it's in my interest and the company's interest [not] to sign [anyone]. If I found 10 things, I would bring 10 things in—but I don't know how many would get signed. My view is just there's 1% of great music in all genres—and if I stumble on it one way or the other, then I'm going to present it. If I don't stumble on it, then I'm not. I don't want to waste time on something I hate. I love music. That's the point.

Q: Had you known then what you know now about the business, do you think you could've gotten Human Switchboard signed to a major label?

A: A lot of the problems with the Switchboard—we did have several major development deals—were just circumstances: people getting fired or labels breaking ties with their parent label. We had deals, essentially. I think we did things properly in a lot of ways. The way I take things, I don't need a big lawyer to come to me, or managers. But if I hear a song, that's all it is. To me it's still the music. Everything comes down to the music—and that's what's important. You could have the best image, the most money, and everything, and if it's not in the groove, forget it. It's for the love of music. Music never lets you down.

ARTIST DEVELOPMENTS

BANANARAMA'S BACK

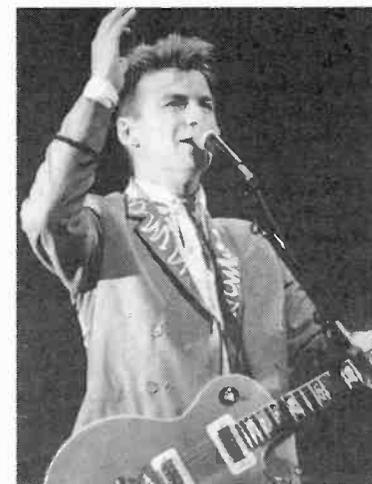
Following the gold success of its 1986 London/PolyGram album, "True Confessions," which featured the No. 1 single "Venus," the all-girl U.K. trio Bananarama is back with its latest album, "Wow!" The new release, bulleted at No. 48 in its third week on the Top Pop Albums chart, includes the group's latest hit single, "I Heard A Rumor," also featured on the soundtrack album for the movie "Disorderlies."

Recording sessions for "Wow!" went "very quickly," according to band member Siobhan Fahey. But, she adds, getting the project under way was delayed as the group waited on line to work with the hot British production team of Stock, Aitken, & Waterman.

"They were involved in a bunch of different projects, and it was months before they were free," says Fahey. "But once we got started, we wrote and recorded about 14 tracks in three weeks, which really captured the spontaneity."

Fahey says Bananarama's relationship with the producers, which started with the "Venus" single, is "excellent because we get on very well, we have a similar sense of humor, and they're really into what we do. They like our lyrics, and, even though they do the backing tracks, they listen to our ideas for melodies and instrumentation."

Bananarama—whose lineup



Crowded Theater. Neil Finn of Crowded House thanks fans for their support during the band's recent show at Manhattan's Beacon Theater. The group is touring to promote its self-titled debut Capitol album. (Photo: Chuck Pulin)

also includes Keren Woodward and Sarah Dallin—has yet to perform live concerts and will not be touring to promote "Wow!" since Fahey, who was recently wed to the Eurythmics' Dave Stewart, is expecting a baby.

"I don't really know when we'll get to do shows," says Fahey. "During the first few years of our existence, we couldn't get it together. We were living in an apartment in London and didn't even trust anyone to manage us. When we eventually did start rehearsing, it was hard to know how to approach it best. We tried

the normal rock thing, and then did a more stagey-type revue, which was beginning to sound great. But then Keren got pregnant last year, and now it's my turn."

In the absence of concerts, Bananarama places a good deal of importance on videos. "The ones we do tend to be very tongue-in-cheek humorwise, but I think they get our personalities across pretty well," says Fahey.

DROOG DAYS

Longtime garage-rockers the Droogs have done something very ungaragelike: They've released a CD. "I never thought I'd see the day," says bassist Dave Provost, who certainly enjoys the irony. And "Kingdom Day," the band's first effort for PVC Records after a long string of albums on its own independent label, just may be the Droogs' breakthrough album in the U.S.

Overseas, it's a different story, says Provost. He says a loyal European following has probably been a major factor in keeping the band together after—believe it or not—15 full years.

"The English press has liked us for quite a while," says Provost. "We went over to Europe last year, and that basically was the best thing that ever happened to the group as far as playing large rooms. We're used to playing small rooms over here." Provost—who was playing with the Textones and the Dream Syndicate while band founders Ric Al-

(Continued on next page)

ARTIST DEVELOPMENTS

(Continued from preceding page)

bin and Roger Clay were busy Drooging—also credits fans at college radio stations for moral support. "I know they're still considered the farm leagues to a lot of people, but it's just nice to get that kind of feedback."

An extended U.S. tour to promote "Kingdom Day" will finally take the Droogs to middle American towns they've never played in before, adds Provost. "We're like a bunch of 19-year-olds that are getting their first chance at being stars or something," he says. "I think we're really the Peter Pan-syndrome band of all time."



New York Spirit. Joe Walsh returned to New York City for a recent engagement at the Beacon Theatre, where he performed material from his latest Full Moon/Warner Bros. release, "Got Any Gum?" The show featured guest appearances by Paul Schaffer and the Fabulous Thunderbirds' Jimmy Vaughan. (Photo: Chuck Pulin)

OZZY UPDATE

Drummer **Bill Ward** rose to fame with **Black Sabbath** in the early '70s, pounding the beat behind lead singer **Ozzy Osbourne**—but when Osbourne departed the metal outfit, few expected the pair ever to play together again.

In Los Angeles, however, Osbourne has recently been laying down vocals on two tracks for Ward's first solo album. "Much to my surprise," says Osbourne, "it's very, very good. I'm very pleased with it."

No label deal has been signed, says Osbourne, but he saw the opportunity to once again play with an old friend and didn't want to turn it down. "We've known each other for most of our lives, and he just asked me to come down and sing," says Osbourne.

Is it just like old times? "It's better than old times. The stuff's a lot better, it's more up to date, it's new music. It seems like a long time since I played with Black Sabbath—it's been several years now."

Osbourne's most recent album, "Tribute," was recorded with late guitarist Randy Rhoads and swiftly went gold. It's No. 197 on the Top Pop Albums chart after 23 weeks. Osbourne is writing new material, he says, and will act in a film slated to start shooting in January. "I'm just doing things I enjoy doing instead of every year doing an album and a tour, an album and a tour."

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

Texas Amphitheater Approved

BY CHARLENE ORR

DALLAS Houston-based PACE Entertainment Group Inc. has won approval for a zoning application to build a 20,000-seat amphitheater in the city of Carrollton, Texas, a community just north of Dallas. The venue will be a part of the Huffines Ranch development, a 1,315-acre multipurpose project located on a fork of the Trinity River.

The outdoor complex will accommodate 7,000 people in reserved, covered seating, and 13,000 on the grounds. It will serve as the permanent summer home of the Dallas Symphony Orchestra and the well-attended StarFest summer concert series, which has attracted such acts as John Denver, Chuck Mangione, the Monkees, and Texas natives like Stevie Ray Vaughan and the Fabulous Thunderbirds.

The venue is scheduled to be completed in early summer 1988, and PACE is looking at a \$10 million or \$12 million price tag. The company expects to produce everything from summer stock to concerts.

"The new, natural setting, state-of-the-art design, and inclusion of the already successful and well-known StarFest series set the stage for this amphitheater to become one of the most successful in the country," says PACE vice president Rodney Eckerman. "The atmosphere created by the expansive landscaped plazas and tree-lined slopes of the Trinity River is an exciting natural environment."

PACE president Louis Messina, who has always maintained a strong presence in the Dallas/Fort Worth market, says the theater will offer "the opportunity to expand beyond being the standard regional promoter."

Meanwhile, PACE's enthusiasm has been somewhat dampened by a

controversy the contract approval has sparked between city of Dallas officials and the Dallas symphony. The Dallas City Council, worried about the loss of revenue produced by the symphony and StarFest in the past, made a last-ditch effort to persuade the symphony to build the amphitheater in the ailing South Dallas Fair Park area. The facility, city officials argue, would be a giant step forward in the revitalization of the neglected section.

Symphony administrative manager Fred Hoster says his organization "has done everything in its power to stay in Dallas, but we're in a position where we need a summer home badly." Hoster says the symphony and PACE spent five years and \$1.5 million trying to find a site in Dallas.

The symphony has signed a 20-year contract with PACE and the amphitheater.

Pet Shop Boys Content Not To Tour; Motley Crue, Whitesnake Dynamite Dallas

NO TOUR: Pet Shop Boys—the British duo of Neil Tennant and Chris Lowe—will not be hitting the road in support of their latest EMI-Manhattan album, "Actually." The band was originally scheduled to play its first-ever live concerts last fall, following the top 10 success of its debut album, "Please," but decided that the venture would be far too expensive. "We were all set to go ahead with the tour," says Tennant. "The idea was to have a big theatrical production and to work closely with a couple of guys from the English National Opera company. But after we went over all the figures, we realized that we stood to lose an unbelievable amount of money—I think it was something like \$500,000. To be quite honest, I'm glad we didn't go out because if we had then we'd only just be starting the new album."

"The whole idea of a Pet Shop Boys tour had started to become a bit of a joke," adds Lowe. "So now we're simply telling people that we have no plans to play concerts at the moment. In fact, I'd say the earliest we'll be going out will be after we finish the next album."

Sales of the "Please" album, fueled by the No. 1 hit single "West End Girls," took the group by surprise, according to Tennant. "We were particularly taken aback by how well it did in the U.S.," he says. "We definitely weren't anticipating a top 10 record. Of course, people started asking us that old question: 'Were you under a lot of pressure to come back with a strong follow-up?' The answer is that we weren't, really. We have a huge back catalog of songs. We wrote a bunch of new ones, worked with some different producers, and the whole thing came together very easily."

One of the new album's highlights is the song "What Have I Done To Deserve This," which boasts a guest vocal appearance from veteran singer **Dusty Springfield**. "That was originally going to be on the first album," says Tennant. "But when we first approached Dusty about doing it a couple of years ago, she wasn't interested. She probably didn't know who we were at the time. After the last album happened, she agreed to do it. So last Christmas, we flew to Los Angeles, where she lives, and cut it out there."

Springfield recently connected with Pet Shop Boys in England to appear in a video for the song,

which was recently released in the U.K. as a single. Other standout cuts on "Actually" include the highly contagious dance track "Rent" and "Kings Cross." While the new album may require a number of spins in order to be fully appreciated, it's certainly an excellent successor to "Please."

Upcoming plans for the group include working on a British television special, which will feature material from both albums. "Apart from that, we'll basically spend the rest of the year traveling and doing promotion," says Lowe. "Hopefully, we'll be back in the studio at the beginning of the new year. Then, there's a good chance of a tour."

METAL CREW: Motley Crue and Whitesnake made plenty of noise during their Sept. 25-26 visit to Dallas for two sell-

out concerts at the city's Reunion Arena. After the first night's show, the Crue partied hard and fast at the local Hard Rock Cafe. Meanwhile, Whitesnake attended an in-store reception at a Sound Warehouse outlet that lasted until 4 a.m. in the morning. "It was ridiculous," says lead singer **David Coverdale**. "We just couldn't get out of the place." Coverdale says his band will embark on a three-week run of headline dates in November, to be followed by a European tour featuring **Michael Schenker's MSG** as opening act.

The Beat ran into a number of celebs backstage at the second Dallas show, including **Ratt** vocalist **Stephen Percy** and a couple of **Cinderella** members. Plans call for Cinderella to start recording the follow-up to its double-platinum **PolyGram** debut album, "Night Songs," in November, with **Andy Johns** producing once again. As for Ratt, Percy says the rocking rodents are laying low for a while and will not be active until next summer. Also spotted in the Crue's dressing room were **Heather Locklear** (Mrs. Tommy Lee) and **Vanity, Nikki Sixx's** main squeeze.

Incidentally, Sixx and Lee were truly appalled to see the Beat opting for a soft drink, rather than the hard stuff, after the concert. "Dude! What is that?" said Sixx, with Lee adding, "We only keep that stuff for the women." OK guys, guess it's wimp-out time, but naturally we won't say anything about certain musicians' penchants for teddy bears and toys.



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BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PINK FLOYD	Exhibition Stadium, Exhibition Place Toronto, Ont. Canada	Sept. 21-23	\$2,825,860 \$25.25	146,599 150,000 sellout	Concert Prods. International
U2 LITTLE STEVEN & THE DISCIPLES OF SOUL THE POGUES	Sullivan Stadium Foxboro, Mass.	Sept. 22	\$1,051,137 \$19	55,378 sellout	Don Law Co. Frank J. Russo
U2 LITTLE STEVEN & THE DISCIPLES OF SOUL	Giants Stadium East Rutherford, N.J.	Sept. 14	\$1,040,820 \$19	54,780 54,780 sellout	Monarch Entertainment Bureau John Scher Presents
GRATEFUL DEAD	The Spectrum Philadelphia, Pa.	Sept. 22-24	\$929,933 \$17.50/\$15.50	53,858 sellout	Electric Factory Concerts Monarch Entertainment Bureau
U2 LITTLE STEVEN & THE DISCIPLES OF SOUL MASON RUFFNER	Boston Garden Boston, Mass.	Sept. 17-18	\$589,342 \$19	31,018 sellout	Don Law Co.
DAVID BOWIE	The Marcus Amphitheatre Milwaukee, Wis.	Sept. 10-11	\$481,885 \$25/\$22	24,531 40,000	Stardate Prods.
DIONNE WARWICK BURT BACHARACH	Radio City Music Hall New York, N.Y.	Sept. 24-26	\$448,595 \$30/\$25/\$20	16,503 17,622 sellout	Radio City Music Hall Prods.
DAVID BOWIE	The Omni Atlanta, Ga.	Sept. 21-22	\$385,440 \$20	20,574 24,000 sellout	PACE Concerts Concert Promotions/Southern Promotions
BOSTON FARRENHEIT	Dean Smith Center Univ. of North Carolina Chapel Hill, N.C.	Sept. 19	\$341,968 \$17.50	19,762 sellout	PACE Concerts Cellar Door Prods.
LYNYRD SKYNYRD THE ROSSINGTON BAND	Shoreline Amphitheatre Mountain View, Calif.	Sept. 26	\$321,011 \$17.50/\$15.50	19,691 sellout	Bill Graham Presents
WHITNEY HOUSTON JONATHAN BUTLER	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Sept. 26	\$281,453 \$75/\$25/\$19.50/\$15.50	14,555 sellout	Avalon Attractions
WHITNEY HOUSTON JONATHAN BUTLER	Shoreline Amphitheatre Mountain View, Calif.	Sept. 27	\$280,089 \$18.50/\$16.50	16,113 sellout	Bill Graham Presents
BOSTON FARRENHEIT	The Omni Atlanta, Ga.	Sept. 17	\$275,835 \$17.50	17,032 sellout	PACE Concerts
BOSTON FARRENHEIT	Market Square Arena Indianapolis, Ind.	Sept. 26	\$261,243 \$17.50	14,931 sellout	Sunshine Promotions
FRANKIE VALLI & THE FOUR SEASONS FOUR TOPS	Radio City Music Hall New York, N.Y.	Sept. 18-19	\$202,875 \$25/\$22.50	9,252 11,748	Radio City Music Hall Prods.
LYNYRD SKYNYRD THE ROSSINGTON BAND	Cal Expo Amphitheatre Sacramento, Calif.	Sept. 25	\$201,300 \$16.50	12,200 sellout	Bill Graham Presents
WHITNEY HOUSTON JONATHAN BUTLER	Tingley Coliseum, New Mexico State Fairgrounds Albuquerque, N.M.	Sept. 23	\$189,583 \$20/\$18/\$15	10,626 sellout	in-house
JAMES TAYLOR	Jones Beach Theatre Wantagh, N.Y.	Sept. 15	\$185,000 \$18.50	10,000 sellout	Ron Delsner Enterprises
BOSTON FARRENHEIT	Lexington Center, Rupp Arena Lexington, Ky.	Sept. 27	\$182,595 \$17.50	10,434 11,170	Sunshine Promotions
ROGER WATERS	Oakland-Alameda County Coliseum Oakland, Calif.	Sept. 26	\$157,990 \$17.50	9,028 11,000	Bill Graham Presents
HEART TOM KIMMEL	Activity Center Arizona State Univ. Tempe, Ariz.	Sept. 9	\$145,200 \$16	9,075 14,000	Fey Concert Co.
ANITA BAKER RHONDA HANSOME	Aladdin Theatre Las Vegas, Nev.	Sept. 19	\$142,156 \$23.50/\$18.50	7,000 sellout	in-house
LYNYRD SKYNYRD THE ROSSINGTON BAND	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Sept. 27	\$141,988 \$17.50/\$14	8,138 15,000	Avalon Attractions Bill Graham Presents
HEART TOM KIMMEL	Mississippi Coast Coliseum & Convention Center Biloxi, Miss.	Sept. 16	\$138,849 \$15.50	9,715 10,200	PACE Concerts
DEF JAM '87: L.L. COOL J WHODINI	Baltimore Arena Baltimore, Md.	Sept. 19	\$123,046 \$14	9,233 13,975	Stageright Prods.
LYNYRD SKYNYRD THE ROSSINGTON BAND	Concord Pavilion Concord, Calif.	Sept. 23	\$110,892 \$17.50/\$16.50	6,542 8,126	in-house
LYNYRD SKYNYRD THE ROSSINGTON BAND	Lawlor Events Center Univ. of Nevada-Reno Reno, Nev.	Sept. 24	\$100,799 \$16.50	6,109 8,000	Bill Graham Presents
GEORGE BENSON KENNY G	Irvine Meadows Amphitheatre Laguna Hills, Calif.	Sept. 24	\$95,724 \$18.50/\$17.50	5,382 10,418	Avalon Attractions
TINA TURNER WANG CHUNG	Castle Farms Music Theatre Charlevoix, Mich.	Sept. 6	\$94,573 \$17.50/\$13.50	5,619 15,000	in-house
DAN FOGELBERG WENDY WALDMAN	Fox Theatre St. Louis, Mo.	Sept. 24	\$90,398 \$21/\$19	4,665 sellout	Fox Concerts
HOOTERS ROCK & HYDE	The Ritz New York, N.Y.	Sept. 24-25	\$81,000 \$14.50/\$13.50	3,000 sellout	Monarch Entertainment Bureau John Scher Presents
THE WHISPERS STEPHANIE MILLS	Fox Theatre St. Louis, Mo.	Sept. 25	\$78,963 \$18.50/\$16.50	4,665 sellout	Fox Concerts
REBA MCENTIRE	Concord Pavilion Concord, Calif.	Sept. 27	\$69,996 \$16.50/\$14.50	4,424 8,112	in-house
JAMES TAYLOR	Stabler Arena Lehigh Univ. Bethlehem, Pa.	Sept. 27	\$58,000 \$15	3,803 6,500	Makoul Prods.
JUAN GABRIEL	El Paso Civic Center El Paso, Texas	Sept. 18	\$51,781 \$21.25/\$18.60/\$15.95	2,752 5,250	Coors
WARREN ZEVON X	Orpheum Theatre Boston, Mass.	Sept. 19	\$49,243 \$18.50	2,678 sellout	Don Law Co.
ACE FREHLEY'S COMET/Y & T WHITE LION	Beacon Theatre New York, N.Y.	Sept. 12	\$47,342 \$18.50	2,711 sellout	Monarch Entertainment Bureau John Scher Presents
WARREN ZEVON X	Beacon Theatre New York, N.Y.	Sept. 25	\$45,806 \$18.50	2,711 sellout	Monarch Entertainment Bureau John Scher Presents

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TALENT

New Acts To Tour Together; Reprieve For N.Y.'s Beacon

BY LINDA MOLESKI

ROCK'N'ROLL FAMILY: Hurrah!, the Kill, the Royal Court Of China, and the Northern Pikes are the acts that have been confirmed for the Fourplay Tour, which kicks off Oct. 16 in Stoors, Conn.

As reported in this column recently, Fourplay is an unusual package that will take the up-and-coming groups through 25 club and college dates across the country. Coors Beer and Westwood One are sponsoring the events.

The concept for the tour was spearheaded by the Creative Artists Agency, which is booking the event. According to a spokesman for CAA, it was reasoned that by pooling resources, new and developing talent could have a shot at a national tour.

Cooperation among the labels involved—Arista, MCA, A&M, and Virgin—has been phenomenal, says CAA's Rob Light. Each label will be sharing in the promotion and marketing of the tour.

Admission to the event will be free; tickets will be distributed at concert venues and record stores as well as through local radio stations and other select outlets. Free T-shirts bearing the Fourplay logo will go out to the first 250 concertgoers at each date.

The bands will rotate the order of their appearance each night so that no group acts as the tour headliner; each set will be 35 minutes long. Tour costs, which are being picked up by the labels and the sponsors, will be kept to a minimum.

Additionally, Westwood One, presenter of the tour, is producing a Fourplay radio special, which will go out to stations in each market. MTV has also committed itself to coverage of the event. The tour is scheduled to wrap on Nov. 18 in Los Angeles.

BEACON BACK?: New York-area promoters may get keep using the Beacon Theatre as a concert hall after all, thanks to an injunction is-

sued recently by State Supreme Court Justice Jacqueline Silberman prohibiting extensive renovation work inside the midsize venue.

Although plans called for the theater to be converted into a disco, Silberman ruled that the proposed changes are a "gross interference with existing space."

The theater, which is owned by the Beacon Broadway Co. and Oliver Coquelin—whose company, Babylon Enterprises, leases the venue—was given landmark status by the Landmarks Preservation Commission seven years ago. Earlier this year, the Save The Beacon Committee filed suit in an attempt to halt Coquelin's plans.

The lack of midsize venues in the New York area has been of growing concern to the touring community in recent years. In the spring,



area heavyweight Ron Delsener started promoting a series of Beacon shows, which kicked off with a

Kinks date. Since then, both he and fellow promoter John Scher, among others, have held a number of successful concerts there. Among the most recent were shows with Warren Zevon and X, Europe, Duran Duran, and Kansas.

BOOTLEG BONANZA: Home taping may be a problem plaguing most recording artists, but it's a practice that is welcome at Grateful Dead shows. To help accommodate fans on its current North American tour, the group has, as usual, designated a special taping section where—for a fee—concertgoers can set up their own equipment to record the event.

SHORT TAKES: Suzanne Vega travels to Europe in November for a series of dates to end her world tour. Upon completion of their U.S. shows Oct. 17, L.L. Cool J, Public Enemy, and Whodini will take their highly successful Def Jam '87 tour overseas to the U.K. and Scandinavia. Dates include Nov. 1 and 2 at London's Hammer-smith Odeon.

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Developing Imagination. RCA's Imagination has been working on a new album in studios throughout the U.S. Group members, from left, Errol Kennedy, Lee John, and Ashley Ingram pose here with producer Preston Glass, wearing a cap, in Glass' San Francisco studio.

New Regal Theatre Opens Its Doors Venue Revives Spirit Of Its Predecessor

BY MOIRA McCORMICK

CHICAGO With the August debut of the New Regal Theatre on Chicago's South Side, the city has rekindled the spirit of another club that was once the premier showplace for black musical and comedy acts.

The old Regal, an ornate venue located at 47th Street and Martin Luther King Drive, was built in 1928 and torn down in 1973. In its near-50-year history, the Regal hosted the likes of Cab Calloway, Bessie Smith, Josephine Baker, Billie Holiday, Ella Fitzgerald, Count Basie, Duke Ellington, Nat King Cole, Aretha Franklin, the Jackson Five, Sammy Davis Jr., the Supremes, James Brown, Moms Mabley, and Smokey Robinson.

The New Regal opened at the site of the former movie and

vaudeville house the Avalon Theatre, at 79th Street and Stony Island Avenue. Owners Bettiann and Edward Gardner, co-founders of the Soft Sheen hair products company, have also purchased nearby buildings at a total cost of \$4.5 million and plan to develop a black entertainment museum, a restaurant, rehearsal space, and a parking facility adjacent to the New Regal.

Grand-opening celebrations for the New Regal included a locally televised concert on Aug. 19, featuring Gladys Knight, Flip Wilson, Ramsey Lewis, Deniece Williams, and local Chicago performers. Ray Charles, Stephanie Mills, and the Whispers have since performed at the club; upcoming concerts will feature Bobby McFerrin, B.B. King, and local blues artists.

Production Deal Covers Three Acts King Jay, RCA Ink Pact

NEW YORK Jay King's King Jay Records of Sacramento, Calif., has signed a production deal with RCA Records for three acts. King is a producer and member of the Warner Bros./Tommy Boy act Club Nouveau, whose "Life, Love & Pain" album is platinum.

The relationship between King Jay and RCA began this summer with the release of Theresa's "Last Time," which went top 15 on Billboard's Hot Black Singles chart. The male-female duo's debut album was recently released.

Under the new agreement, King Jay will provide RCA with product from two additional acts, New Choice and LaRue. New Choice's debut album was just released along with a single, "Cold Stupid," while LaRue has just issued the single "Can't Let It Go."

At the signing, King said, "I've never felt more positive about working with a company than I do right now. Bob Buziak [RCA president] has been instrumental in seeing our deal through, and everyone at RCA has made me feel like a part of the family. I really feel like this is just

the beginning of a long and prosperous business association."

King enjoyed his first success as producer of Timex Social Club's million-selling hit, "Rumours." That record went to No. 1, as did the King co-produced Club Nouveau remake of Bill Withers' "Lean On Me."

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WEA Female Exec Achieves VP Status Barber Gets Long-Deserved Promotion

IT USED TO BE a running joke between WEA's Ornetta Barber and myself that she would one day be a vice president. She would chuckle at my comment, but it wasn't completely in jest. Her intelligence, personality, and fine reputation made her a woman to watch. But because she is a woman, the possibility of her reaching the level of vice president in marketing, merchandising, and promotion in the chauvinistic music industry was rare. Moreover, instances of black women reaching positions of authority are few and far between.

Yet, happily, Barber is now vice president of black music marketing for WEA. She is responsible for coordinating the efforts of Atlantic, Elektra, and Warner Bros. in pushing the likes of Prince, Levert, and Anita Baker. Says WEA president Henry Droz, "[Barber] has not only carried out our mission, she has earned the admiration and respect of our labels, customers, her co-workers, the media, and many individuals in the public-service sector."

Her promotion is based on merit. Barber has done the same job in the director position for more than a year, and she has distinguished herself in the eyes of Burbank, Calif.'s bottom-line boys. In addition, Barber has found time to continue the public-service activities she has been involved with throughout her nine-year tenure at WEA. Says Droz, "Barber is a multifaceted woman with a social conscience. She has been actively involved as a motivational speaker in civic and community affairs, as a 'stay-in-school' lecturer in elementary schools, and as a career-planning adviser to college students."

Barber, like Atlantic vice president Sylvia Rhone, is an alumna of Elektra Records. She worked her way up through the WEA ranks and is now earning major dividends for the corporation. Without question, more women like Barber and Rhone, once given the chance, are going to keep the brothers on their toes.

SHORT STUFF: Jack Gibson recently donated

\$5,000 to Atlanta's Butler Street YMCA for its youth development fund. The publisher of the Jack The Rapper newsletter has his Family Affair gathering in Atlanta yearly. He helped inaugurate the nation's first black-owned radio station, WERD, there in 1947. . . . Lionel Jobb and Preston Glass handled production on most of the tracks for Lacey's debut album on Wing/PolyGram Records. Starpoint's Ernesto Phillips produced two songs. The female trio is managed by Vonny Hilton-Sweeney . . . The new single from First Circle is "Can't Find A Love." The band scored earlier this year on EMI America with the instant dance classic "Workin' Up A Sweat" . . . The influential production team of Mark Liggett and Chris Barbosa had been quiet of late, but the two have re-emerged with their own indie label, Ligosa Records, and a single, "Leave The Lights On," by Monet with Nolan Thomas. Fans of East Coast dance music will recall Thomas' hit 12-inch "Yo, Little Brother" . . . Audrey Wheeler, long one of the best (if not the best) background singers in New York, is finally getting her own well-deserved shot at a solo career. Working with the Jobb-Glass team, she makes her debut with the single "Irresistible" from the album "Let It Be Me" on Capitol. Unlike many background singers who sometimes sound indistinct as leads, Wheeler has a fiery, passionate quality. The lady also has loads of stage presence, as anyone who has seen her with Freddie Jackson or Jeff Lorber can attest to. She was the lead voice on Lorber's "Step By Step" . . . Brit-soul man Junior, away from the U.S. scene for a while, has a new single, "Yes," coming out in November on PolyGram. The song is aimed at dance clubs. Asian soul singer Gerry Woo, whose version of "Hey There Lonely Girl" was a West Coast hit on an indie label, will also be returning to the scene . . . The video for Barry White's "Sho' You Right" single on A&M was directed by Paula Walker, a black woman who has been crossing musical lines with her stylized productions.

The Rhythm and the Blues



by Nelson George

FOR WEEK ENDING OCTOBER 10, 1987

Billboard

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HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 17 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 54 REPORTERS	TOTAL ADDS 97 REPORTERS	TOTAL ON
MY FOREVER LOVE LEVERT ATLANTIC	3	5	25	33	38
I LIVE FOR YOUR LOVE NATALIE COLE EMI-MANHATTAN	3	4	13	20	53
I WANT TO BE YOUR MAN ROGER REPRISE	4	4	11	19	43
I COULDN'T BELIEVE IT EDDIE KENDRICKS RCA	3	3	13	19	20
CRITICIZE ALEXANDER O'NEAL TABU	2	5	10	17	66
OVERNIGHT SUCCESS ANITA POINTER RCA	0	7	9	16	34
HARD DAY GEORGE MICHAEL COLUMBIA	1	3	12	16	23
LUV'S PASSION AND YOU CHAD RCA	3	7	5	15	69
RESERVATIONS FOR TWO DIONNE & KASHIF ARISTA	0	4	10	14	24
I WANNA GET CLOSE TO YOU VANESE THOMAS GEFEN	1	5	8	14	23

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

MCA Nashville Revamps

NASHVILLE MCA Records' Nashville division has organized a marketing group for its country product. It will be headed by Walt Wilson in Los Angeles and staffed by Mark Maynard, director of sales, and Pam Russell, marketing coordinator, in Nashville. The group will report directly to Bruce Hinton, MCA/Nashville's executive vice president and general manager.

As director of marketing, Wilson is in charge of gathering and implementing marketing ideas. He oversees the label's ambitious Swing

Into Profits fall marketing campaign (Billboard, Aug. 8).

Maynard's responsibilities include working for maximum placement and prominence of records at retail, monitoring album chart action and retail reports, and handling institutional advertising for the label.

Russell will be the marketing group's liaison with the label's other departments in Nashville and will also coordinate in-store appearances for the artists.

CMA To Present Annual Awards Group Will Also Elect Board Members

NASHVILLE The Country Music Assn. will present its annual awards and elect new members to its board of directors at its annual membership meeting Oct. 13. Scheduled to take place in the Center Ballroom of the Stouffer Nashville Hotel, the meeting will begin at 1 p.m., when the polls open, and will be called to order for remaining business at 2 p.m.

The CMA will present awards in a number of categories, including broadcast personality of the year and media achievement. The orga-

nization's Founding President's and Special President's awards also will be presented, as will plaques honoring producers and directors of CMA's 1987 award-winning album, single, and music video.

The CMA will also use the occasion to present broadcast awards to the year's top station, general manager, program director, and music director in three markets.

Board nominees, by membership category, are:

phew, Murfreezsongs.

International—Brian Ferriman, Savannah Music Group, Toronto.

Publication—Elma Greer, the Gavin Report; Lon Helton, Radio & Records; David Ross, Music Row; and John Sturdivant, Music City News.

Publisher—David Conrad, Almo-Irving; Charlie Feldman, Screen Gems; Donny Hilley, Tree International; and Tim Wippenman, Warner Bros.

Radio—Larry Daniels, KNIX Phoenix, Ariz.; Mike Jorgensen, WMIL Milwaukee; and Ron Rogers, KVET/KASE Austin, Texas.

Record company—Alan Bernard, MTM Music Group; Paul Cooper, Atlantic; Jim Ed Norman, Warner Bros.; and Steve Popovich, Mercury/Smash.

Record Merchandiser—Barrie Bergman, Record Bar; Steve Maraduke, Western Merchandisers; and Jim Sinclair, Lieberman Enterprises.

Talent buyer/promoter—Sonny Anderson, Disneyland/Walt Disney World; Keith Fowler, Fowler Productions; Bill Luther, Von Braun Civic Center; and C.K. Spurlock, North American Tours.

Television/video—Paul Corbin, The Nashville Network; Jimmy Guercio, Country Music Television; Kitty Moon, Scene Three; and Dick Thrall, Multimedia Entertainment.

Directors at large—Jay Berman, Recording Industry Assn. of America; Jerry Bradley, 16th Avenue Records; Al Greenfield, Greenfield Group; Bruce Hinton, MCA Records; Merlin Littlefield, ASCAP; Roger Sovine, BMI; and Harold Shedd, Magna Sound.

Nominations in all categories can also be made from the floor.

Black Performer Authored Many Chart Hits O.B. McClinton's Musical Genius Lives On

HE WAS BLACK AND WAS BORN in the '40s in Mississippi. The odds were against him from the start.

There's no telling how many talents—in the arts as well as in other industries—have been held back by this combination of factors. One of the few who conquered it, **Obie Burnett McClinton**, just died of cancer at the age of 45 in Nashville.

Yes, **Loretta Lynn** rose above the poverty of the Kentucky mountains. But she is white. And, yes, **Alabama** conquered the two-bit clubs. But the band members are white.

McClinton was black, and he never skirted the obvious fact. He loved country music from his early years—not the only one but one of the lonely ones.

When he was a kid, he enjoyed listening to the Grand Ole Opry on the radio, and, as a result, his parents actually had him committed to a Mississippi mental institution. If it hadn't been for a compassionate doctor, McClinton would have received shock treatment, and—considering the mental hospital/wacky ward mentality of that era—he probably would have never left that hospital as a sane man.

The doctor discovered that McClinton wasn't crazy. In fact, he was downright intelligent. But he sure was out of sync with his family's mode of music. That doctor returned McClinton to the outside world.

McClinton finished high school, college, and Air Force service and entered the music business in Memphis as a songwriter and DJ. He wrote hits for **Clarence Carter**, **Otis Redding**, and other singers. The hot Memphis label Stax inked McClinton to its Enterprise Records division aimed at the country market. It didn't take long to crash the country charts. His best chart song was "Don't Let The Green Grass Fool You," which hit No. 37 but deserved to go much higher.

At this point, many singers wanting to hit No. 1 would be blaming their labels, producers, the predominantly white country music infrastructure, or whatever else they could point to for their lack of success. McClinton didn't blame anyone and tried harder the next time. He continued to score with chart records, but it was nothing to write Mississippi about.

An editorial diversion here: When I worked for ASCAP, he would come whipping through our office like a tornado. "Where's Ed Shea?" he would ask. (McClinton so loved Shea, then the Nashville head of ASCAP, that he named one of his sons after him.) McClinton would hug and kiss every woman in view—and they would all love it. And anyone who lingered more than a moment or two would be treated to the latest song he had just thought up: "Listen to this: 'You're extra good to me because you've got a special way to please . . .'" This man could win your New York heart in a Dallas second.

After McClinton treated you to his latest lyrics, he

would be gone and wouldn't be seen again until another inspiration hit him or the tug of love that drew him to those in the music industry lured him back to make the rounds at the offices.

Trying to climb to the top of the country music charts, McClinton took a lot of trails. The Chocolate Cowboy approach following the 'Urban Cowboy' craze was one of them. None of them really worked, and this hurt McClinton. But he never quit.

During one of these rebound attempts, McClinton did not feel in the best of health. Doctors diagnosed it—and the reading wasn't pretty: cancer. Terminal. That was a word that he couldn't tolerate.

Last fall, a large group of McClinton cohorts, including country music megastars, gathered together at the Stockyards here for a benefit performance. I have many memories of

the occasion—the most dramatic night I've ever experienced—but I'll never forget **Tom T. Hall** asking McClinton to join him as he sang "I Love." McClinton came on stage to the cheers of the audience, and Hall held his hand as he sang the song of brotherhood. Yes, **Reba McEntire** was here, and **Exile**, and **Waylon Jennings**, and **Ricky Skaggs** . . . but the sight of the white and black hands clasping in love and understanding is a mental photograph that will never, ever, disappear from my mind.

And then here comes this good-looking black man in a white suit, strolling on stage and looking out at all of those moist eyes in the audience. He said, "I know what you're thinking—how can anybody who is dying look this good?"

McClinton ad-libbed a recitation that we should cherish always. Then he concluded with the words "I don't want y'all to worry about my condition because I've had a beautiful life. I've raised two wonderful, loving boys, and I've traveled all over the world."

He scanned the audience: "I wish my mother was here to see me stand up here and feel this."

McClinton's family would be pleased with him. With the spotlight focused on him, McClinton smiled wide one more time and proclaimed, "I want y'all to know that I'm really not worried. God will take care of me."

He had a motto: "Leave 'em laughing." This man was a country music genius, a country music comedian. And as much as he wanted to leave us with laughter, hopefully, he'll forgive us if we remember his departure with sorrow until we meet again. His smile, personality, and love will be missed by those who either knew him personally or through his music.

Forgive us, O.B. McClinton, if you don't leave us laughing, but leave us crying:

For a good man gone too soon.

For the music that was—and could have been. Because we love you . . . and always will.

Nashville
Scene



by Gerry Wood

CMA has a full slate of events planned for its Oct. 13 annual membership meet in Nashville

Advertising agency—Dick Gary, the Gary Group; Jack McQueen, Foote, Cone & Belding; Jack Walz, BDA-BBD&O; and Janice Wendell, Eric Ericson & Associates

Artist/musician—Brenda Lee, Louise Mandrell, and Hank Williams Jr.

Artist manager/agent—Jeffrey Beals, William Morris; Terry Cline, the Jim Halsey Co.; Tony Conway, Buddy Lee Attractions; and Jim Morey, Gallin Morey Associates.

Broadcast personality—Coyote Calhoun, WAMZ Louisville, Ky.; Dandelion, WRKZ Hershey, Pa.; and Dana Webb, KYKX Longview, Texas.

Composer—Mike Reid, Lodge Hall Music; Thom Schuyler, the Writers Group; and Ralph Mur-

FOR WEEK ENDING OCTOBER 10, 1987

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HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

	GOLD ADDS 27 REPORTERS	SILVER ADDS 58 REPORTERS	BRONZE/ SECONDARY ADDS 65 REPORTERS	TOTAL ADDS 150 REPORTERS	TOTAL ON
I PREFER THE MOONLIGHT KENNY ROGERS RCA	5	24	29	58	59
HEAVEN CAN'T BE FOUND HANK WILLIAMS, JR. WARNER/CURB	8	16	29	53	57
I CAN'T GET CLOSE ENOUGH EXILE EPIC	5	13	27	45	54
GIVE BACK MY HEART LYLE LOVETT MCA/CURB	4	8	20	32	77
TIME IN THE OAK RIDGE BOYS MCA	2	8	19	29	31
THOSE MEMORIES OF YOU PARTON, RONSTADT, HARRIS WB	7	11	6	24	119
SOMEWHERE TONIGHT HIGHWAY 101 WARNER BROS.	2	9	12	23	98
FINISHING TOUCHES GARY MORRIS WARNER BROS.	0	8	9	17	17
STILL WITHIN THE SOUND . . . GLEN CAMPBELL MCA	1	10	4	15	51
LET'S DO SOMETHING VINCE GILL RCA	1	8	5	14	101

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

MASON WILLIAMS & MANNHEIM STEAMROLLER



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CLASSICAL GAS

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ALL THE THINGS WE ARE

n o n e s u c h i s

NEW MUSIC

JAZZ

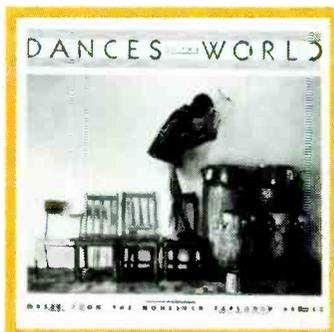
ETHNIC MUSIC

ALTERNATIVE MUSIC

CLASSICAL MUSIC

DANCES OF THE WORLD

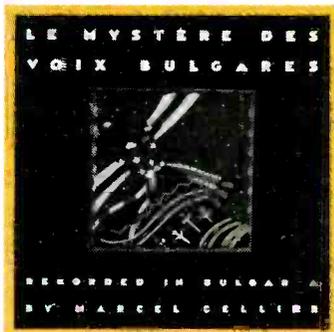
In the last ten years we have witnessed an explosion of interest in ethnic music and dance. Drawn from the vast resources of the Explorer Series catalog, *Dances of the World* shows the street and vernacular dances of Bali, Ghana, Peru and a dozen other countries: the source point for a wide variety of popular, jazz and new music being made today. Available October 20.



(79167)

LE MYSTERE DES VOIX BULGARES

"The Mystery of Bulgarian Voices" Since its European release, *Le Mystère* has become a cult record of major proportions, with word-of-mouth so strong that it made the UK pop charts. Here at last in the U.S. is the record for people who think they've heard everything: a capella music for women's voices of a strange and arresting beauty that is nothing short of exhilarating. Available October 20.



(79165)

IDJAH HADIDJAH: TONGGERET

Every music and musical culture has a figure who, by being the best, defines that music. Michael Jackson, James Brown and Frank Sinatra have nothing to do with Idjah Hadidjah—other than their musical artistry. She sings in a modern Indonesian style called Jaipong: music that is heard in hot and steamy dance halls, tea stalls, and cab stands from Bandung to Borneo; a music that is associated with women of the night, dance hall girls in slit skirts, and warm beer. It might not be Madonna, and it certainly is not The Twist—instead, here is a new form of popular music to be added to the worlds of Juju, Soca, Tango, Hip-Hop and House. Available in November.



(Nonesuch/ICON 79173)



on elektra/nonesuch explorer series compact discs, albums and chrome cassettes.

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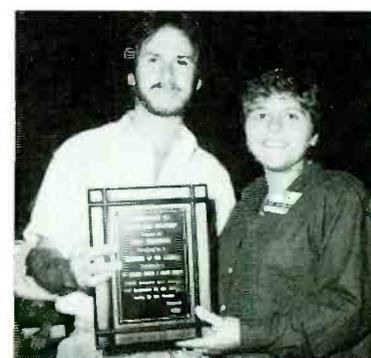
Record World Meet: Panels, Awards, And Guest Stars



Top Brass. Pete Jones, president of RCA/A&M/Arista Distribution, is flanked by Elroy/Record World president Roy Imber, right, and Mike Collins, the chain's vice president of stores.



No Ordinary Joe. Joe Hofmann, right, manager of Record World's Square Circle store in Brooklyn Heights, N.Y., removes his sunglasses just long enough to pick up the chain's manager of the year award from Mike Collins, VP of stores.



Top Gun. Ron Tadesco who runs Record World's store in the Americana Shopping Center in Manhasset, N.Y., receives his manager of the region award from supervisor Sue Cangelosi.



Live From Lancaster, PA. On the convention's first night Record World chief Roy Imber, center, welcomes Relativity recording artists the Erardos: from left, Larry Mason, David Kincaid, Ed Rupprecht, and Ernie Mendillo.



Business As Usual. An executive panel—from left, Bruce Imber, vice president of planning and operations; Mitch Imber, vice president of merchandising; and Mike Collins, vice president of retail stores—conducts one of the meet's many business sessions.



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Billboard Hot Black Singles SALES & AIRPLAY™

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

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	4	(YOU'RE PUTTIN') A RUSH ON ME	STEPHANIE MILLS	1
2	1	LOST IN EMOTION	LISA LISA & CULT JAM	6
3	3	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	2
4	8	JUST THAT TYPE OF GIRL	MADAME X	4
5	9	WE'VE ONLY JUST BEGUN	GLENN JONES	3
6	6	NO ONE IN THE WORLD	ANITA BAKER	14
7	2	I NEED LOVE	L.L. COOL J	16
8	17	BAD	MICHAEL JACKSON	5
9	11	CINDERFELLA DANA DANE	DANA DANE	13
10	12	LATELY	SURFACE	8
11	16	JUST CALL	SHERRICK	9
12	20	COME OVER	4 BY FOUR	10
13	18	DON'T YOU WANT ME	JODY WATLEY	7
14	22	LOVIN' YOU	THE O'JAYS	11
15	7	CASANOVA	LEVERT	25
16	15	U GOT THE LOOK	PRINCE	21
17	24	I DON'T THINK THAT MAN SHOULD SLEEP ALONE	RAY PARKER JR.	12
18	19	JUST GETS BETTER WITH TIME	THE WHISPERS	17
19	23	AIN'T NO NEED TO WORRY	THE WINANS FEATURING ANITA BAKER	15
20	13	LOVE IS A HOUSE	FORCE M.D.'S	28
21	10	WIPEOUT	FAT BOYS & THE BEACH BOYS	35
22	25	I CONFESS	DENIECE WILLIAMS	24
23	5	HOW SOON WE FORGET	COLONEL ABRAMS	32
24	32	DINNER WITH GERSHWIN	DONNA SUMMER	18
25	36	HEART OF GOLD	BERT ROBINSON	19
26	14	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	44
27	35	ANGEL	ANGELA WINBUSH	22
28	37	DOWNTOWN	LILLO THOMAS	20
29	—	SLEEPING ALONE	THE CONTROLLERS	31
30	21	(CAN'T) GET YOU OUT OF MY SYSTEM	JOHN WHITE	50
31	29	YA COLD WANNA BE WITH ME	UTFO	52
32	27	TRAMP	SALT-N-PEPA	57
33	28	ONE HEARTBEAT	SMOKEY ROBINSON	67
34	38	THE MORE WE LOVE	STARPOINT	34
35	—	CERTIFIED TRUE	THE BAR-KAYS	29
36	—	I WONDER WHO SHE'S SEEING NOW	THE TEMPTATIONS	30
37	—	DO YOU HAVE TO GO	GARRY GLENN	37
38	34	JUMP START	NATALIE COLE	75
39	—	YOU AND ME TONIGHT	DEJA	23
40	—	MY LOVE IS DEEP	LACE	26

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	(YOU'RE PUTTIN') A RUSH ON ME	STEPHANIE MILLS	1
2	4	WE'VE ONLY JUST BEGUN	GLENN JONES	3
3	3	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	2
4	5	JUST THAT TYPE OF GIRL	MADAME X	4
5	8	BAD	MICHAEL JACKSON	5
6	7	DON'T YOU WANT ME	JODY WATLEY	7
7	9	I DON'T THINK THAT MAN SHOULD SLEEP ALONE	RAY PARKER JR.	12
8	6	JUST CALL	SHERRICK	9
9	12	LOVIN' YOU	THE O'JAYS	11
10	10	COME OVER	4 BY FOUR	10
11	13	LATELY	SURFACE	8
12	15	DINNER WITH GERSHWIN	DONNA SUMMER	18
13	14	AIN'T NO NEED TO WORRY	THE WINANS FEATURING ANITA BAKER	15
14	17	HEART OF GOLD	BERT ROBINSON	19
15	20	YOU AND ME TONIGHT	DEJA	23
16	2	LOST IN EMOTION	LISA LISA & CULT JAM	6
17	19	DOWNTOWN	LILLO THOMAS	20
18	26	ANGEL	ANGELA WINBUSH	22
19	21	JUST GETS BETTER WITH TIME	THE WHISPERS	17
20	18	CINDERFELLA DANA DANE	DANA DANE	13
21	23	MY LOVE IS DEEP	LACE	26
22	27	DON'T GO	MARLON JACKSON	27
23	28	CERTIFIED TRUE	THE BAR-KAYS	29
24	29	I WONDER WHO SHE'S SEEING NOW	THE TEMPTATIONS	30
25	32	(BABY TELL ME) CAN YOU DANCE	SHANICE WILSON	33
26	31	HOLDING ON	JONATHAN BUTLER	36
27	24	I CONFESS	DENIECE WILLIAMS	24
28	30	SLEEPING ALONE	THE CONTROLLERS	31
29	34	STONE LOVE	STEVE ARRINGTON	38
30	11	NO ONE IN THE WORLD	ANITA BAKER	14
31	36	SO MANY TEARS	REGINA BELLE	40
32	37	WHENEVER YOU'RE READY	FIVE STAR	43
33	25	THE MORE WE LOVE	STARPOINT	34
34	38	LET ME BE THE ONE	EXPOSE	39
35	35	DO YOU HAVE TO GO	GARRY GLENN	37
36	—	GAMES	SHALAMAR	45
37	—	LET'S START LOVE OVER	MILES JAYE	46
38	—	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	42
39	—	CRITICIZE	ALEXANDER O'NEAL	47
40	—	BE YOURSELF	WHODINI WITH MILLIE JACKSON	41

BLACK SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
COLUMBIA (8)	10
Def Jam (2)	2
E.P.A.	9
Epic (6)	6
Tabu (2)	2
Portrait (1)	1
RCA (6)	8
Jive (2)	2
ARISTA (6)	7
Jive (1)	1
ATLANTIC (5)	7
21 Records (1)	1
Island (1)	1
MCA	7
WARNER BROS. (4)	7
Paisley Park (1)	1
Qwest (1)	1
Tommy Boy (1)	1
MOTOWN	5
A&M	4
CAPITOL	4
EMI-MANHATTAN (3)	4
P.I.R. (1)	1
POLYGRAM	4
Mercury (2)	2
Tin Pan Apple (1)	1
Wing (1)	1
SOLAR	4
ELEKTRA	3
GEFFEN	3
4TH & B'WAY	2
NEXT PLATEAU	2
VIRGIN	2
CHRYSALIS	1
FRESH/SLEEPING BAG	1
JAM PACKED	1
PARADISE	1
POW WOW	1
PROFILE	1
REPRISE	1
SELECT	1

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

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

SHEET MUSIC AGENTS

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

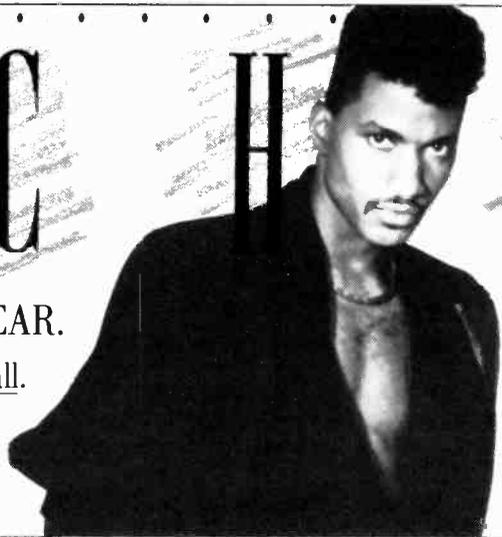
ABP	April Blackwood	CPP	Columbia Pictures
ALM	Almo	HAN	Hansen
B-M	Belwin Mills	HL	Hal Leonard
B-3	Big Three	IMM	Ivan Mogull
BP	Bradley	MCA	MCA
CHA	Chappell	PSY	Peer Southern
CLM	Cherry Lane	PLY	Plymouth
CPI	Cimino	WBM	Warner Bros.

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"I'LL STILL RESPECT YOU IN THE MORNING."

"YOU'LL ALWAYS HAVE A JOB HERE."

C H A D



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- Chad's future is a future of great promise. Promise!!!

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Producer: Chad & Howard King for Vista Productions Executive Producer: Beau Huggins

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FOR WEEK ENDING OCTOBER 10, 1987

Billboard

TOP BLACK ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★★ NO. 1 ★★					
1	1	3	3	MICHAEL JACKSON EPIC QE 40600/E.P.A. (CD)	BAD
2	2	2	16	STEPHANIE MILLS MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
3	3	1	17	L.L. COOL J ▲ DEF JAM FC 47093/COLUMBIA (CD)	BIGGER & DEFFER
4	8	7	8	ALEXANDER O'NEAL TABU FZ 40320/E.P.A. (CD)	HEARSAY
5	5	4	8	LEVERT ATLANTIC 7-89217 (8.98) (CD)	THE BIG THROWDOWN
6	4	5	16	WHITNEY HOUSTON ▲ ³ ARISTA 8405 (8.98) (CD)	WHITNEY
7	6	6	20	THE WHISPERS ● SOLAR ST 72554 (8.98) (CD)	JUST GETS BETTER WITH TIME
8	7	8	18	THE FAT BOYS ● TIN PAN APPLE 831 948-1/POLYDOR (8.98) (CD)	CRUSHIN'
9	9	15	7	DANA DANE PROFILE PRO 1233 (8.98)	DANA DANE WITH FAME
10	10	14	7	UTFO SELECT SEL 21 619 (8.98) (CD)	LETHAL
11	11	11	13	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
12	13	13	9	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
13	12	9	29	SMOKEY ROBINSON MOTOWN 6626 ML (8.98) (CD)	ONE HEARTBEAT
14	15	17	9	ERIC B. & RAKIM 4TH & B'WAY B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
15	14	10	28	SALT-N-PEPA NEXT PLATEAU PL 1007 (8.98)	HOT, COOL & VICIOUS
16	18	16	57	KENNY G. ▲ ARISTA ALB-8427 (8.98) (CD)	DUOTONES
17	17	18	22	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
18	16	12	49	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
19	19	23	79	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
20	21	19	27	MARVIN SEASE LONDON 830 794-1/POLYGRAM	MARVIN SEASE
21	22	27	17	THE O'JAYS P.I.R. ST 53036/EMI-MANHATTAN (8.98) (CD)	LET ME TOUCH YOU
22	24	28	29	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
23	20	22	25	LILLO THOMAS CAPITOL ST-12450 (8.98) (CD)	LILLO
24	27	24	24	PRINCE ▲ PAISLEY PARK 1-25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
25	25	35	6	COLONEL ABRAMS MCA 42029 (8.98) (CD)	YOU AND ME EQUALS US
26	23	20	17	THE ISLEY BROTHERS WARNER BROS. 25586-1 (8.98) (CD)	SMOOTH SAILIN'
27	29	29	51	LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD)	GIVE ME THE REASON
28	28	30	10	ICE-T SIRE 25602-1/WARNER BROS. (8.98)	RHYME PAYS
29	31	26	17	REGINA BELLE COLUMBIA BFC 49537 (CD)	ALL BY MYSELF
30	26	21	18	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
31	33	40	16	4 BY FOUR CAPITOL ST 12560 (8.98) (CD)	4 BY FOUR
32	30	25	42	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
33	45	66	3	THE WINANS QWEST 125510/WARNER BROS. (8.98) (CD)	DECISIONS
34	41	38	10	DAVY D DEF JAM BFC 40657/COLUMBIA	DAVY'S RIDE
35	34	39	14	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580-1 (9.98) (CD)	COLLABORATION
36	32	37	7	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
37	42	45	28	SURFACE COLUMBIA 40374 (CD)	SURFACE
38	38	46	32	EXPOSE ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	40	34	25	GEORGIO MOTOWN 6229 (8.98)	SEXAPPEAL
40	35	33	8	GROVER WASHINGTON, JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
41	46	59	4	MADAME X ATLANTIC 81774 (8.98) (CD)	MADAME X
42	43	36	21	BABYFACE SOLAR ST-72552 (8.98)	LOVERS
43	39	41	24	ATLANTIC STARR ● WARNER BROS. 1-25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
44	37	31	85	JANET JACKSON ▲ ⁴ A&M SP-5106 (9.98) (CD)	CONTROL
45	36	32	28	HERB ALPERT ● A&M SP-5125 (8.98) (CD)	KEEP YOUR EYE ON ME
46	51	63	51	LOOSE ENDS MCA 5745 (8.98) (CD)	THE ZAGORA
47	50	42	31	THE SYSTEM ATLANTIC 81691 (8.98) (CD)	DON'T DISTURB THIS GROOVE
48	44	43	11	SHALAMAR SOLAR ST 72556 (8.98)	CIRCUMSTANTIAL EVIDENCE
49	60	68	10	VANESE THOMAS GEFEN GHS 24141 (8.98)	VANESE
50	47	48	11	MC SHAN COLD CHILLIN CCLP 500/PRISM (8.98)	DOWN BY LAW
51	62	67	20	MC SHY-D LUKE SKYY WALKER XR-1004 (8.98)	GOT TO BE TOUGH
52	52	60	23	PUBLIC ENEMY DEF JAM BFC 49658/COLUMBIA	YO! BUM RUSH THE SHOW
53	56	44	24	LAKESIDE SOLAR ST-72553 (8.98) (CD)	POWER
54	72	—	2	SHERRICK WARNER BROS. 25576-1 (8.98) (CD)	SHERRICK
55	55	55	6	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
56	48	51	57	PHYLLIS HYMAN P.I.R. ST 53029/EMI-MANHATTAN (9.98) (CD)	LIVING ALL ALONE
57	61	54	10	SLAVE ICHIBAN ICH 1009 (8.98)	MAKE BELIEVE
58	59	52	45	KLYMAXX CONSTELLATION 5832/MCA (8.98) (CD)	KLYMAXX
59	49	49	5	BOBBY JIMMY & THE CRITTERS MACOLA MRC 0989 (8.98)	BACK AND PROUD
60	67	—	2	VARIOUS ARTISTS FRESH LPRE-3/SLEEPING BAG (8.98)	THE RAP PACK
61	53	56	10	BE BE & CE CE WINANS CAPITOL ST 12573 (8.98)	BE BE & CE CE WINANS
62	57	58	5	GENERAL KANE MOTOWN 6238ML (8.98)	WIDE OPEN
63	NEW ▶	1	MEMBERS ONLY MUSE MR 5332 (8.98) (CD)	MEMBERS ONLY	
64	54	50	19	ISLEY/JASPER/ISLEY CBS ASSOCIATED FZ 40409/E.P.A. (CD)	DIFFERENT DRUMMER
65	NEW ▶	1	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES	
66	68	—	2	THERESA RCA 6488-1-R (8.98)	BROKEN PUZZLE
67	70	70	31	DAVID SANBORN WARNER BROS. 1-25479 (9.98) (CD)	A CHANGE OF HEART
68	58	47	43	CLUB NOUVEAU ▲ WARNER BROS. 25531-1 (8.98) (CD)	LIFE, LOVE & PAIN
69	75	—	2	SOUNDTRACK POLYDOR 833 274-1/POLYGRAM (CD)	DISORDERLIES
70	65	69	59	MELBA MOORE CAPITOL ST 12471 (8.98) (CD)	A LOT OF LOVE
71	63	62	14	TAWATHA EPIC BFE 40355/E.P.A. (CD)	WELCOME TO MY DREAM
72	RE-ENTRY	2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW IS WHAT WE ARE		
73	NEW ▶	1	STEVE ARRINGTON EMI-MANHATTAN MLT 46903 (8.98) (CD)	JAM PACKED	
74	69	65	45	TIMEX SOCIAL CLUB DANYA F 9645/FANTASY (8.98)	VICIOUS RUMORS... THE ALBUM
75	66	57	62	SHIRLEY MURDOCK ● ELEKTRA 9 60443-1 (8.98) (CD)	SHIRLEY MURDOCK!

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

Jazz BLUE NOTES



by Peter Keepnews

THE BATTLE TO REVISE New York City's archaic cabaret licensing law continues, with jazz musicians in the forefront of the fight.

Last year, New York's City Council got rid of the regulation that limited the kinds of instruments allowed in establishments without cabaret licenses (reed, brass, and percussion instruments had previously been forbidden). But the Council voted to keep the stipulation that such establishments can employ no more than three musicians at a time.

Now Councilman Stanley E. Michels has proposed an amendment to the cabaret law that would eliminate that restriction. At a Sept. 22 press conference held on the steps of City Hall to announce the proposed legislation, he was joined by such luminaries as Tony Bennett, Lionel Hampton, and George Shearing. That night, a stellar contingent of musicians expressed their support for the amendment at a Village Gate concert. Included on the bill was a group that wouldn't be allowed to perform in an unlicensed club under the current law—a string quartet.

"We're losing our jazz musicians because of this silly law," Michels said at the press conference. "For jazz, you need at least four—the Modern Jazz Quartet, for example." We wish Michels all the success in the world, and we hate to quibble, but anyone who has ever enjoyed the music of a really swinging piano trio, to cite just one example, may disagree with the second

part of that statement.

IT WILL BE TRAGIC if Jaco Pastorius ends up being remembered less for the remarkable music he made during his brief lifetime than for the somewhat sordid circumstances of his death. More important by far than the fact that Pastorius died at the age of 35 after being severely beaten, allegedly by the manager of an after-hours club from which he had been barred because of obstreperous behavior, is the fact that he was a brilliant and charismatic performer who brought a new level of musicianship to the electric bass and virtually forced people to take the much-maligned jazz-rock genre seriously.

New York's musicians fight for four and more

Pastorius was a man with more than his share of personal problems. But jazz musicians hardly have a monopoly on self-destructive behavior, and what set Pastorius apart from other people was his talent, not the ways in which he may have squandered it.

He was not just another good musician. He was one of the few musicians who have changed the way an instrument is played. He was also, for all his self-indulgent theatrics and occasional sonic overkill, one of the few bona fide artists of fusion.

With Weather Report, with Pat Metheny, with Joni Mitchell (whose Charles Mingus tribute album, featuring Pastorius, gave new meaning to the concept of fusion), and on his own, Pastorius established a style of bass playing that influenced a generation. There are countless bassists who play in a style derived at least in part from his, but there's no one who sounds like him. That's the mark of an original.

Gospel LECTERN



by Bob Darden

This is the second installment of a two-part interview with legendary Christian rockers Petra. The band's latest release, "This Means War," is tied to a year-long "hotline" for Petra's Prayer Warriors—young people who are committed to pray for Petra's ministries and other Christ-centered organizations.

"WE'RE WORKING ON new ways for our Prayer Warriors to communicate with each other," says Petra founder/guitarist/songwriter Bob Hartman, "including video testimonies swapped from one youth group across the country to another. We want them to see that there are people just like them in every state. We set up the program and the 615-327-1510 number the first week of August and began the first of a series of 50 weekly devotionals—all of them different. From there, it may spring into other things as well."

Not that the members of Petra are just now jumping on the spiritual bandwagon. The group was one of the first to institute a counseling program after a performance. Following the call to commitment at each regular concert, people who make professions of faith are immediately met by volunteer counselors.

"We believe that evangelism is more than just giving the gospel to somebody," Hartman says. "After they've accepted and received Christ, it is our job to see that they get to the place where they can actually be 'discipled.' We want somebody to call the new believers the next day or the next week to see that they are channeled into an atmosphere where they can grow."

"Simply preaching and leaving someone alone to fend for him or herself is not true evangelism, so we have counselors in every situation where we can. Obviously, there are some situations where we can't, like at Alabama's June Jam or when we've opened for the Beach Boys. We look at those concerts as seed-sowing opportunities. While we really can't run the full gamut of what we'd like to, we look at it as a valid minis-

try, nonetheless."

The focal point behind the new Petra attack is the recently released "This Means War" album for Star Song. Hartman says it is a blend of "Back To The Street" and "Beat The System."

"I think we combined the energy of 'Back To The Street' and the polish of 'Beat The System' this time," Hartman says. "For one thing, I think 'This Means War' has a stronger performance by our vocalist, John Schlitt (formerly with Head East). Before he joined Petra, John hadn't done a record in seven years, and his voice was still getting back into shape. I

Petra seeks to link Prayer Warriors

thought he did a fantastic job, considering the limitations given. But after a year of nonstop touring, he really KILLED us in the studio, and it really shows on the LP."

Despite more than a decade of musical ministry and literally thousands of professions of faith following its concerts, Petra continues to come under scrutiny by fundamentalist Protestants, condemning either the group's beat or hair styles. And while Petra concerts aren't picketed like many Stryper concerts these days, Hartman says there are still people who don't believe this is a valid ministry.

"Actually, I think things are even polarizing a little bit more these days," he says wearily. "The people that want to believe what we do is wrong are still vocal. But those who KNOW it is not wrong are coming out more as well. Those people who realize how this ministry has been used in the name of God are really coming out in defense of it."

"Sure there are problems; there are lots of problems in this industry. And we do need to check ourselves out periodically. That's why something like the Christian Artists Seminar in Estes Park, Colo., is so good. It gives you time to reflect on where you are, where you're going, and where you've been. We do those kinds of things constantly in Petra."

FOR WEEK ENDING OCTOBER 10, 1987

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	21	★ ★ NO. 1 ★ ★ MICHAEL BRECKER MCA/IMPULSE 5980/MCA (CD)	17 weeks at No. One MICHAEL BRECKER
2	9	3	WYNTON MARSALIS COLUMBIA FC 40461 (CD)	STANDARD TIME
3	3	15	THE DUKE ELLINGTON ORCHESTRA GRP 1038 (CD)	DIGITAL DUKE
4	2	33	DEXTER GORDON BLUE NOTE BT-85135/EMI-MANHATTAN (CD)	THE OTHER SIDE OF ROUND MIDNIGHT
5	NEW ▶		DIANE SCHUUR - COUNT BASIE GRP 1039 (CD)	DIANE SCHUUR - COUNT BASIE
6	5	17	PATRICK WILLIAMS' NEW YORK BAND SOUNDWINGS SW 2103 (CD)	10TH AVENUE
7	NEW ▶		SARAH VAUGHAN CBS MASTERWORKS FM 42519 (CD)	BRAZILIAN ROMANCE
8	4	9	CHARLIE HADEN VERVE 831 673/POLYGRAM (CD)	QUARTET WEST
9	10	7	OUT OF THE BLUE BLUE NOTE BT 85141 (CD)	LIVE AT MT. FUJI
10	6	11	JANIS SIEGEL ATLANTIC 81748 (CD)	AT HOME
11	14	13	NANCY WILSON COLUMBIA FC 40787 (CD)	FORBIDDEN LOVER
12	12	17	JACK DEJOHNETTE'S SPECIAL EDITION MCA/IMPULSE 5992/MCA (CD)	IRRISISTIBLE FORCES
13	8	23	TONY WILLIAMS BLUE NOTE 85138/EMI-MANHATTAN (CD)	CIVILIZATION
14	15	21	EDDIE DANIELS GRP 1034 (CD)	TO BIRD WITH LOVE
15	7	19	CLAUDE BOLLING & JEAN-PIERRE RAMPAL CBS MASTERWORKS FM 42018	BOLLING: SUITE FOR FLUTE & JAZZ PIANO TRIO NO. 2

TOP CONTEMPORARY JAZZ ALBUMS™

1	2	11	★ ★ NO. 1 ★ ★ LARRY CARLTON MCA 42003 (CD)	1 week at No. One DISCOVERY
2	1	13	GEORGE BENSON/EARL KLUGH WARNER BROS 25580 (CD)	COLLABORATION
3	3	9	PAT METHENY GROUP GEFEN GHS 24145 (CD)	STILL LIFE (TALKING)
4	6	5	SPYRO GYRA MCA 42046 (CD)	STORIES WITHOUT WORDS
5	8	7	HIROSHIMA EPIC FE 40679/E.P.A. (CD)	GO
6	4	7	GROVER WASHINGTON JR. COLUMBIA FC 40510	STRAWBERRY MOON
7	7	19	YELLOWJACKETS MCA 5994 (CD)	FOUR CORNERS
8	5	33	KENNY G. ▲ ARISTA ALB 8427 (CD)	DUOTONES
9	10	11	MICHAEL FRANKS WARNER BROS. 25570-1 (CD)	THE CAMERA NEVER LIES
10	9	33	NAJEE EMI-MANHATTAN ST-17241 (CD)	NAJEE'S THEME
11	12	13	ANDY NARELL WINDHAM HILL 0107 (CD)	THE HAMMER
12	11	17	THE CHICK COREA ELEKTRIC BAND GRP 1036 (CD)	LIGHT YEARS
13	18	3	FREDDIE HUBBARD BLUE NOTE BT 85139/EMI-MANHATTAN (CD)	LIFE FLIGHT
14	24	11	KENNY PORE TBA 226/PALO ALTO (CD)	AT THIS MOMENT
15	16	33	DAVID SANBORN WARNER BROS. 1-25479 (CD)	A CHANGE OF HEART
16	17	7	JOE TAYLOR PROJAZZ COJ 635 (CD)	MYSTERY WALK
17	23	9	TIM HEINTZ TBA 228/PALO ALTO (CD)	QUIET TIME
18	15	17	JONATHAN BUTLER JIVE 1032-1/J/RCA (CD)	JONATHAN BUTLER
19	NEW ▶		KAZUMI WATANABE GRAMAVISION 18-8706/POLYGRAM (CD)	THE SPICE OF LIFE
20	14	21	DAVID BENOIT GRP 1035 (CD)	FREEDOM AT MIDNIGHT
21	19	9	LESLIE DRAYTON & FUN ESOTERIC 1005/OPTIMISM (CD)	INNUENDOS
22	NEW ▶		BIRDS OF A FEATHER DSP/OPTIMISM DSP 7002 (CD)	BIRDS OF A FEATHER
23	13	33	BOBBY MCFERRIN BLUE NOTE BT-85110/EMI-MANHATTAN (CD)	SPONTANEOUS INVENTIONS
24	NEW ▶		KEIKO MATSUI PASSPORT JAZZ PJ 88024/JEM (CD)	A DROP OF WATER
25	NEW ▶		SCOTT COSSU WINDHAM HILL WH 1063/A&M (CD)	SHE DESCRIBES INFINITY

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

HOT DANCE 50™

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CLUB PLAY					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	5	8	5	★★ NO. 1 ★★ DON'T YOU WANT ME (REMIX) MCA 23785 1 week at No. One	◆ JODY WATLEY
2	4	6	7	LET ME BE THE ONE (REMIX) ARISTA ADI-9618	◆ EXPOSE
3	3	5	7	TRUE FAITH (REMIX) QWEST 0-20733/WARNER BROS.	◆ NEW ORDER
4	7	13	4	THE REAL THING (REMIX) CHRYSLIS 4V9 43171	◆ JELLYBEAN FEATURING STEVEN DANTE
5	1	2	9	VICTIM OF LOVE (REMIX) SIRE 0-20740/WARNER BROS.	◆ ERASURE
6	10	14	6	IT'S A SIN EMI-MANHATTAN V-19256	◆ PET SHOP BOYS
7	6	7	10	FULL CIRCLE (REMIX) ATLANTIC 0-86674	COMPANY B
8	9	10	7	LOST IN EMOTION (REMIX) COLUMBIA 44 06872	◆ LISA LISA & CULT JAM
9	24	—	2	CAUSING A COMMOTION (REMIX) SIRE 0-20762/WARNER BROS.	MADONNA
10	12	15	7	ALWAYS DOESN'T MEAN FOREVER CAPITOL V-15328	HAZELL DEAN
11	17	20	5	SOMETHING TELLS ME ATLANTIC 0-86670	TIGER MOON
12	16	18	6	MY LOVE IS GUARANTEED NEXT PLATEAU NP 50067	SYBIL
13	18	22	4	TELL IT TO MY HEART ARISTA ADI-9611	TAYLOR DAYNE
14	23	34	3	JUST THAT TYPE OF GIRL ATLANTIC 0-86672	◆ MADAME X
15	2	1	12	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC	◆ PRETTY POISON
16	20	25	4	DINNER WITH GERSHWIN (REMIX) GEFEN 0-20635/WARNER BROS.	◆ DONNA SUMMER
17	25	37	3	THE OPERA HOUSE MINIMAL MIN-2/CRIMINAL	JACK E MAKOSSA
18	21	31	4	WHEN YOU GONNA RCA 6548-1-RD	RICK AND LISA
19	22	26	5	POUR IT ON (REMIX) ELEKTRA 0-66795	MASON
20	11	11	8	PUT THE NEEDLE TO THE RECORD CRIMINAL CR12-014	CRIMINAL ELEMENT ORCHESTRA
21	27	36	4	NEVER LET ME DOWN (REMIX) EMI-MANHATTAN V-19255	◆ DAVID BOWIE
22	NEW	1	1	BAD (LP CUTS) EPIC OE 40600	MICHAEL JACKSON
23	34	—	2	MILITARY DRUMS CURB 7172/MCA	HUBERT KAH
24	8	3	11	I HEARD A RUMOUR LONDON 886 188-1/POLYGRAM	◆ BANANARAMA
25	28	32	6	SCARS OF LOVE TOMMY BOY TB 902	TKA
26	13	12	11	BREAKOUT (REMIX) MERCURY 888 836-1/POLYGRAM	◆ SWING OUT SISTER
27	39	—	2	ROADBLOCK A&M SP-12250	STOCK, AITKEN, WATERMAN
28	33	41	3	HERE TO GO/DON'T ARGUE EMI-MANHATTAN V-56067	◆ CABARET VOLTAIRE
29	26	29	6	YOU'RE NO GOOD FOR ME NEXT PLATEAU NP50066	KELLY CHARLES
30	42	—	2	(BABY TELL ME) CAN YOU DANCE A&M SP-12235	SHANICE WILSON
31	19	17	9	FUNKY NASSAU VIRGIN 0-96776/ATLANTIC	◆ BLACK BRITAIN
32	14	4	12	HOW SOON WE FORGET (REMIX) MCA 23763	◆ COLONEL ABRAMS
33	38	50	3	IS IT GOOD ENOUGH PROFILE PRO-7157	CHANELLE
34	NEW	1	1	LOVER'S LANE (REMIX) MOTOWN 4592MG	GEORGIO
35	37	44	3	IF YOU FEEL IT RCA 6556-1-RD	DENISE LOPEZ
36	30	35	5	SECRET AFFAIR (REMIX) EPIC 49 06837	◆ CLAUDJA BARRY
37	31	28	8	(YOU'RE PUTTIN') A RUSH ON ME (REMIX) MCA 23774	◆ STEPHANIE MILLS
38	40	—	2	YOU AND ME TONIGHT VIRGIN 0-96755/ATLANTIC	DEJA
39	15	9	7	STRIP THIS HEART A&M SP-12241	JOHN ADAMS
40	43	—	2	CALL ME UP COLUMBIA 44 06840	PROCESS & THE DOO RAGS
41	48	—	2	I SAID IT AND I MEANT IT ATLANTIC 0-86686	CAROLYN PORTER
42	49	—	2	I THINK WE'RE ALONE NOW (REMIX) MCA 23793	TIFFANY
43	NEW	1	1	SECRET RENDEZ-VOUS (REMIX) POLYDOR 885 967-1/POLYGRAM	CINDY VALENTINE
44	NEW	1	1	DISORDERLY CONDUCT/ARABIAN KNIGHTS TIN PAN APPLE 885-981-1/POLYGRAM	LATIN RASCALS
45	NEW	1	1	HEART OVER MIND (REMIX) EPIC 49-06948	JENNIFER RUSH
46	46	46	3	YOUR UGLY VIRGIN 0-96759/ATLANTIC	◆ VELORE & DOUBLE-O
47	NEW	1	1	DEVOTION ATLANTIC 0-86652	TEN CITY
48	NEW	1	1	PUMP UP THE VOLUME IMPORT (4AD,UK) IMPORT	M.A.R.R.S.
49	NEW	1	1	LET'S WORK (REMIX) COLUMBIA 44 06926	◆ MICK JAGGER
50	35	30	8	JUMP START (REMIX) EMI-MANHATTAN V-56053	◆ NATALIE COLE
BREAKOUTS	Titles with future chart potential, based on club play this week.				<ol style="list-style-type: none"> EASIER SAID THAN DONE (REMIX) VANILLA MIX ATCO HARD DAY (REMIX) GEORGE MICHAEL COLUMBIA NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE SHAKE YOUR LOVE (REMIX) DEBBIE GIBSON ATLANTIC TRAMP/PUSH IT SALT-N-PEPA NEXT PLATEAU ANIMAL MAGIC (REMIX) BELOUIS SOME CAPITOL

12-INCH SINGLES SALES					
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	4	11	★★ NO. 1 ★★ FULL CIRCLE (REMIX) ATLANTIC 0-86674 1 week at No. One	COMPANY B
2	4	6	10	CATCH ME I'M FALLING (REMIX) VIRGIN 0-96752/ATLANTIC	◆ PRETTY POISON
3	5	5	12	BE MINE TONIGHT ATLANTIC 0-86675	PROMISE CIRCLE
4	6	10	7	LOST IN EMOTION (REMIX) COLUMBIA 44-06872	◆ LISA LISA & CULT JAM
5	9	15	7	POUR IT ON (REMIX) ELEKTRA 0-66795	MASON
6	1	2	11	CASANOVA ATLANTIC 0-86673	◆ LEVERT
7	12	14	8	PARTY YOUR BODY LMR 4000	STEVIE B
8	7	9	10	I HEARD A RUMOUR LONDON 886 188-1/POLYGRAM	◆ BANANARAMA
9	3	1	15	DREAMIN' (REMIX) EPIC 49-06830	WILL TO POWER
10	27	—	2	CAUSING A COMMOTION (REMIX) SIRE 0-20762/WARNER BROS.	MADONNA
11	14	23	5	DON'T YOU WANT ME (REMIX) MCA 23785	◆ JODY WATLEY
12	25	29	4	THE REAL THING (REMIX) CHRYSLIS 4V9 43171	◆ JELLYBEAN FEATURING STEVEN DANTE
13	13	16	8	SECRET AFFAIR (REMIX) EPIC 49 06837	◆ CLAUDJA BARRY
14	11	13	8	CRAZY LOVE ATLANTIC 0-86779	NANCY MARTINEZ
15	17	22	6	TRUE FAITH (REMIX) QWEST 0-20733	◆ NEW ORDER
16	8	7	16	SILENT MORNING (REMIX) 4TH & B'WAY BWAY-439/ISLAND	◆ NOEL
17	22	24	6	JUST THAT TYPE OF GIRL ATLANTIC 0-86672	◆ MADAME X
18	24	27	4	SOMETHING TELLS ME ATLANTIC 0-86670	TIGER MOON
19	26	42	3	BREAKOUT (REMIX) MERCURY 888 188-1/POLYGRAM	◆ SWING OUT SISTER
20	15	19	8	(YOU'RE PUTTIN') A RUSH ON ME MCA 23774	◆ STEPHANIE MILLS
21	39	48	3	DINNER WITH GERSHWIN (REMIX) GEFEN 0-20635/WARNER BROS.	◆ DONNA SUMMER
22	28	38	4	MY LOVE IS GUARANTEED NEXT PLATEAU NP 50067	SYBIL
23	20	18	8	U GOT THE LOOK/HOUSEQUAKE PAISLEY PARK 0-20727/WARNER BROS.	◆ PRINCE
24	21	26	5	IT'S A SIN EMI-MANHATTAN V-19256	◆ PET SHOP BOYS
25	30	32	3	ALWAYS DOESN'T MEAN FOREVER CAPITOL V-15328	HAZELL DEAN
26	34	46	3	I THINK WE'RE ALONE NOW (REMIX) MCA 23793	TIFFANY
27	18	11	16	STRANGELOVE (REMIX) SIRE 0-20696/WARNER BROS.	◆ DEPECHE MODE
28	43	41	4	MUSIC OUT OF BOUNDS ATLANTIC 0-86669	STACEY Q
29	19	8	12	WHEN SMOKEY SINGS/CHICAGO MERCURY 888 726-1/POLYGRAM	◆ ABC
30	31	40	3	SCARS OF LOVE TOMMY BOY TB 902	TKA
31	44	—	2	YOU'RE NO GOOD FOR ME NEXT PLATEAU NP 50066	KELLY CHARLES
32	16	12	12	HOW SOON WE FORGET (REMIX) MCA 23763	◆ COLONEL ABRAMS
33	48	—	2	DANCE WITH ME SKYYLINE 5000/LUKE SKYY WALKER	GIRL TALK
34	50	—	2	DEVOTION ATLANTIC 0-86652	TEN CITY
35	36	43	6	WHY YOU WANNA GO VINYLMANIA VMR 011	FASCINATION
36	38	—	2	TELL IT TO MY HEART ARISTA ADI-9611	TAYLOR DAYNE
37	23	17	7	MIND OVER MATTER (REMIX) A&M SP-12246	◆ E.G. DAILY
38	35	35	12	DO IT PROPERLY GROOVELINE GRL 5001	2 PUERTO RICANS A BLACKMAN & A DOMINICAN
39	10	3	10	WHO'S THAT GIRL (REMIX) SIRE 0-20692/WARNER BROS.	◆ MADONNA
40	47	49	3	TRAMP/PUSH IT NEXT PLATEAU NP 50063	SALT-N-PEPA
41	33	30	9	JUMP START (REMIX) EMI-MANHATTAN V-56053	◆ NATALIE COLE
42	40	21	14	WHO FOUND WHO CHRYSLIS 4V9 43089	◆ JELLYBEAN FEATURING ELISA FIORILLO
43	NEW	1	1	STRIP THIS HEART A&M SP-12241	JOHN ADAMS
44	NEW	1	1	THE OPERA HOUSE MINIMAL MIN-1/CRIMINAL	JACK E MAKOSSA
45	NEW	1	1	LOVER'S LANE (REMIX) MOTOWN 4592MG	GEORGIO
46	45	37	16	FAKE TABU 429-06788	◆ ALEXANDER O'NEAL
47	NEW	1	1	NOTHING'S GONNA STOP ME NOW JIVE 1071-1-JD/RCA	SAMANTHA FOX
48	NEW	1	1	HEART OVER MIND (REMIX) EPIC 49-06948	JENNIFER RUSH
49	41	33	8	WIPEOUT TIN PAN APPLE 885-960-1/POLYGRAM	◆ THE FAT BOYS
50	RE-ENTRY			MISFIT (REMIX) MERCURY 888 752-1/POLYGRAM	◆ CURIOSITY KILLED THE CAT
BREAKOUTS	Titles with future chart potential, based on sales reported this week.				<ol style="list-style-type: none"> LET'S WORK (REMIX) MICK JAGGER COLUMBIA SHAKE YOUR LOVE (REMIX) DEBBIE GIBSON ATLANTIC DISORDERLY CONDUCT/ARABIAN KNIGHTS LATIN RASCALS TIN PAN APPLE HERE TO GO/DON'T ARGUE CABARET VOLTAIRE EMI-MANHATTAN

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

Club DJs Should Look Beyond Singles For Hits

This week's column is written by Dave Peaslee.

OURS IS A SINGLES-ORIENTED medium. Dance music was primarily responsible for the creation and development of the extended 12-inch single, but now it is held prisoner by those singles. Unfortunately, many club programmers never search beyond the week's latest dance single for their programming needs. Satisfied with the ease of the 12-inch format and its symbiotic relationship with the dance market, they fail to discover potential hits from LPs and the increasingly neglected 7-inch configuration.

Despite this neglect by many DJs, the dance music community in general has traditionally been made up of independent arbiters of musical taste who advance the cause of good music by seeking out and discovering the best material in all formats.

AMONG THOSE ALBUMS programmers should be searching out is the self-titled debut from former Prince & the New Power Generation band members Wendy & Lisa (CBS). Showing that band's eclectic rock influences, this album boasts references to such varied acts as Fleetwood Mac; the Manhattan Transfer; early Jefferson Airplane; and, on "Blues Away," Joni Mitchell. Most danceable, in addition to the MTV-airing "Waterfall," are the jazz-funk "Hollywood Express" and especially "Light," with its familiar

"Kiss" beat. But for sheer songwriting, the most commendable track is the sensitive "About You"—which is dedicated to Prince—with its haunting choral refrain.

Other albums worthy of discovery include the latest from Art Of Noise, which demonstrates its dexterity with the CD release of "In No Sense? Nonsense!" (Chrysalis). Outstanding are the familiar "Dragnet," the mechanical pounding of "A Day At The Races," the up-tempo spy-thriller sounds of "Roller 1," and most especially the '70s Euro-disco bass line and mock-tribal beat of "E.F.L."—dance breaks galore... The outstanding Force M.D.'s album "Touch And Go" (Tommy Boy) contains the overlooked dance track "Would You Love Me," highlighted by the familiar "Misunderstanding/Egomaniac" rhythm track from producer Hubert Eaves... In the major label debut of Terri Gonzalez, the "One Night Love Affair" composer returns producer Nile Rodgers to his Chic roots with such selections as the "Le Freak"-style single "Is There Rocking In This House" as well as the equally worthy "In A Big Way" and the signature rhythm guitar strumming of "When All The Kids Start Dancing" (Atlantic)... Jennifer Holliday's "Get Close To My Love" (Geffen) includes, in addition to the gutsy, gospel-tinged vocals of the Preston & Allen Glass single "Heart On the Line," the pop/dance Michael McDonald/David Pack-produced



"He Ain't Special" as well as the up-tempo "New At It" from Ashford & Simpson. In addition, for fans of big band, Holliday appears on the title cut of the movie soundtrack "In The Mood" (MCA).

IN RAP ALBUMS, previously platinum Whodini has a successful single with "Be Yourself," on which Millie Jackson cameos, from the album "Open Sesame" (Jive/Arista), but the use of the underground disco break beat on "To The Break Of Dawn" should make that cut of extreme interest to mainstream clubs. Heavy D & the Boyz's "Living Large" (MCA) is highlighted by the O'Jays break beats of "Money Earning Mount Vernon," the single "Chunky But Funky," a Marley Marl remix of "Mr. Big Stuff," and—a possible crossover play—the heartfelt slow rap of "Don't You Know," set to an instrumental arrangement of the Kids At Work ballad "Singing Hey Yea" by producers Teddy Riley and DJ Eddie F... U.T.F.O. follows its "Roxanne" success with "Lethal" (Select), an album that takes its inspiration from a variety of sources. Producers Full Force attempt a musical smorgasbord of styles,

from the heavy metal Anthrax pairing of the title track to the beat-box "Let's Get It On" rap and the Prince beat of "Diss."

In singles, one of rap's best wordsmiths breaks on "How D'Ya Like Me Now" (Jive/RCA), Kool Moe Dee's challenging display of rhyme set to the James Brown horn blasts and "New Generation" beats of producers Teddy Riley/La Vaba—the first release from what is reported to be an uncommonly varied album. Epee MD's extremely down-tempo "You're A Customer" (Fresh) is receiving strong response as much for its unusually paced rhyme as for its familiar Steve Miller grooves, while Frosty's "I Need LLove Now" (Tommy Boy) is a clever female cover rap dedicated to the latest teen dream and his own hit.

IN MORE MAINSTREAM dance product, Chico DeBarge toughens his sound with "I've Been Watching You" (Motown), written and produced by ex-Revolution member BrownMark, who adds familiar Revolution flourishes... DJ requests are heavy for Vanilla Mix's "Easier Said Than Done" (Atco/Atlantic), with its tuneful female lead, catchy riffs, and choral hooks presented in five mixes by David Cole and Robert Clivilles. Model/singer Nick Kamen is showcased with a Stewart Levine production, Arthur Baker mix, and Brenda

Russell tune on "Nobody Else" (Sire)... Retail response has been good to Shanice Wilson's "Baby Tell Me Can You Dance" (A&M), whose Bryan Loren production positions her as a junior Janet Jackson... Hubert Kah combines a popping rhythm track and Bee Gees-style choral falsettos on "Military Drums" (Curb/MCA), while the flip, "Explain The Word In A Word," pleasantly recalls the '60s British invasion.

MORE SPECIALIZED BITS include the engagingly spright, smoothly sung "Give Me Your Love" from Sisley Ferre (Megatone); NuFusion's urgent, old-style leads and Salsoul strings on "Looking For The Right Love" (ThomJay, 718-341-2251); veteran salseros Clouds Of Miami and the merengue/calypto fusion of "Cuba Libre" (Thomas Fund, 305-558-0284); the simple, repeated Chicago bass line and emulated effects of Tony Shayne's half-rapped "So Wild In The House" (Neptune); and the equally minimal David Pic Conley production of Double Exposure vocalist Jimmy Williams' "Do You Really Want To Wait" (Soulstreet, 212-460-8677)... And for something really unusual, the Foetus All Nude Revue presents its first record in two years, "Bedrock" (Relativity), with truly odd sadomasochistic variations on a rock/blues theme.

Program Features Live Performance, Fashion Segments New MTV Show Spotlights Dance Acts

BY DAVE PEASLEE

NEW YORK Thanks to the growing popularity of dance music, MTV has found success with its new "Club MTV" feature. The program is set to resume taping for a new season in early November.

Filmed at New York's Palladium, the show is arranged, in the words of one of its producers, as "an updated 'American Bandstand.'" Utilizing the club's own in-house video system, the program features dance-artist videos interspersed with a live performance by a guest artist and three groups of dancers drawn from a cross-section of New York clubs.

With almost six weeks of shows

taped, the program has already featured performances by such artists as Nile Rodgers (for its premiere), Col. Abrams, Jellybean

'It's a classic format revitalized to enter the '90s'

with Elisa, the System, LeVert, the Cover Girls, New Order, and Debbie Gibson. Upcoming programs will spotlight Alisha and Jody Watley as well as feature the first broadcast performance of Noel and a '60s dance party special. In addition to the performers,

the program has also featured fashion segments, presenting the work of such designers as Betsey Johnson, Tommy Hilfiger, and Rachel London. Singer Debbie Harry has modeled the work of designer Steven Sprouse, while a future fashion segment will present Run-D.M.C. showing off its new Adidas sportswear line.

While the dance orientation and format may be considered a change from the usual MTV image, the show's producers point out that the program's emphasis on spotlighting new music and entertainers is consistent with other specialty MTV programming. They cite such standard MTV features as "The Week In Rock," "120 Minutes," and especially "The Cutting Edge" as programs that also successfully cater to a specialized audience.

To MTV vice president of news and special programs Doug Herzog, the goals of "Club MTV" are "to make a video-age dance party program, to revitalize a classic format, and to bring it into the '90s." Program producer Renee Garcia further explains that through "Club MTV," the station also "hopes to highlight some of the acts that normally don't receive regular MTV airplay." The show's high concentration of clips from black acts and its presentation of such British synth-pop groups as Swing Out Sister and the Pet Shop Boys are unusual for the channel.



Buddy System. Paul McCartney, second right, joins in for an impromptu jam session during a recent Buddy Holly Song Contest at London's Dolphin Brasserie, where he joined in performing a number of classic songs, including "What'd I Say" and "Mean Woman Blues." With McCartney are, from left, Mick Green of Johnny Kidd & the Pirates; Alvin Stardust; and U.K. DJ Tony Prince.

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Musicland Success Built On Strong Employee Base

BY MOIRA McCORMICK

ALEXANDRIA, Minn. The key to the continued growth of the Musicland Group, the nation's largest record and video retailer, is a stable core of employees, according to chairman and CEO Jack Eugster.

The Minneapolis-based chain recently added 21 Musicland stores to its fold (Billboard, Sept. 26), bringing its total number of units to 578, operating under the names Musicland, Sam Goody's, and Discount Records. The acquisition was announced at Musicland's 1987 management conference, held here Sept. 13-18 at Radisson's Arrowwood Lodge.

According to Eugster, as many as two-thirds of the 240 managers and home office personnel attending the conference have been with Musicland since 1980, when Eugster himself took over. "When I joined seven years ago, the company was losing \$10 million a year," he said. "I could have effected a quick turnaround by closing stores and firing employees, but I said no—it could be turned around without destroying anything."

This year, Musicland expects to net 80-90 new stores, including 29 acquisitions, 55-60 new store openings, and whatever closures occur, said Eugster. That is a 20% increase over 1986, which saw a total of 68 new stores bow.

According to Eugster, Musicland's ever-increasing expansion has brought less pressure to bear on the organization than might be expected. "We're heavily computerized," he said. "We've spent a lot of time, money, and man hours developing control systems and merchandise management systems. The addition of new stores flows easily from these systems."

Musicland does not set a limit on number of store openings, said Eugster, stressing that the company is "interested in doing different kinds of things. We've got Musicland record and tape mall stores as well as freestanding Sam Goody audio/video combos. We've opened stores in some interesting places in just the last month—in entertainment-oriented malls like Harbor Place in Baltimore and Hamilton Mall near Atlantic City [N.J.]. We'll probably be opening our fourth store in Anchorage, Alaska, which is part of an eight-store acquisition from Marathon Music."

Musicland is also optimistic about its recently launched sale-only video chain Paramount Pictures, which exists as one store in the Minneapolis suburb of Roseville, with one more Twin Cities location and two Philadelphia stores due by the holiday season. Six units are expected to be operating by year's end.

"We were in the video-for-sale business early on," Eugster pointed

out. "Paramount's 25-for-25 promotion [25 titles for \$24.95] began in November 1984, and we put it in 100 stores right off the bat." Musicland took to the promotion so quickly, in fact, that it placed an order before the effective date of the discounted dealers' price. "We bought the titles at full price and sold them for \$24.95," said Eugster. "We needed to know how big an order to place, so we did it that way. Even though we lost money, the promotion did very well."

Video sales account for 6% of chain volume, he said, with rentals contributing approximately 1%-2%.

Meeting the increased demands of the video-buying public was one of the topics addressed during the Musicland management conference's breakout meetings, held Sept. 14-15. Managers attended four hourlong meetings each afternoon, each session dealing with a particular topic that field personnel had indicated via prior written survey they were most interested in.

Breakout topics included the buying of "soft goods" (records, cassettes, compact disks, videos), real-estate site selection, inventory reconciliation, and business ethics. Other sessions focused on innovations in Musicland's computer system, employee recruiting and training techniques, and accessory buying.

Updates in the company's computerized retail inventory management system fueled one breakout meeting, with RIM director Eduardo Egusquiza pointing out the system's improvements since being rewritten in COBOL, a computer language. Previously, RIM operated via the less efficient user language SAS.

With the RIM system, which has been in place in all stores since 1985, point-of-sale cash registers keep track of individual pieces sold, and this information is compiled for swift and accurate inventory replenishment. Before RIM's computer language was changed, each store was able to modify its product mix a maximum of twice a year, because the system was only able to run a "profile" (inventory spread) on all stores at once, rather than individually. According to Egusquiza, the COBOL language makes it possible to profile individual stores, which means greater ease in modifying inventory, particularly if a store moves to a smaller space.

At the employee training breakout session, director of personnel administration Nancy Brasket and director of communication and training Jay Landauer presented their new basic training video and attendant workbook. The video provides newly hired salespeople with information on the stores themselves, rules and ethics, and loss prevention. "The video enhances the manager's role, rather than replacing it," said Landauer, who added that the new program will be supplemented by divisional training material, as has always been the practice.

The electronics/accessories breakout meeting covered the extensive steps Musicland has taken in its accessories department, in-

cluding the vast array of movie- and music-related gifts that come under the heading "contemporary products." Musicland stores as well as the Paramount Pictures chain deal heavily in T-shirts, coffee cups, key chains, stuffed toys, decorator objects, and other such items. A number of holiday accessories were also spotlighted, including Christmas ornaments with music themes, ranging in price from \$1.99-\$4.99. "These have 80% markups—get 'em out there," exhorted accessories buyer Chris Johansen. One new accessory being heavily pushed is a wooden videocassette crate adorned with the MGM logo and featuring the plush Leo the Lion toy inside, which Musicland is selling for \$7.99 with any movie purchase.

A session on business ethics dealt primarily with the topics of preventing internal theft and recognizing and dealing with sexual harassment. "As managers," said Keith Wanke, managing director of loss prevention, "you have a responsibility to prevent dishonesty by elimi-

inating the opportunity for employee theft." Attorney Corrie Lapinsky detailed different forms of sexual harassment and stressed that in harassment lawsuits, the "supervisor is deemed to be an agent of the employer, and so the company is liable" if the supervisor is charged with sexual harassment.

To illustrate Lapinsky's presentation, there was a dramatization of a sexual harassment scenario, in which a female employee accuses a male manager of sexual harassment and the manager feels his actions are misinterpreted. Lapinsky said, "There's a simple way to determine whether your behavior could be construed as sexual harassment. Imagine if your dealings with an employee were captured on videotape, which was then played for everyone you know, and you didn't get to editorialize. If you think what was being shown would make you or them uncomfortable, then it's inappropriate conduct."

CONVENTION CAPSULES

AT THE SEPT. 16 chief executive officer champagne dinner and recognition night, hosted by WEA, one district manager from each of Musicland's six regions was honored with a recognition award. They were **Henry Perez** (West Coast and Southwest), **Gary Guarin** (West Coast and Western states), **Gene Calhoun** (Upper

The Musicland Group

Midwest), **Vicky Harris** (Midwest), **Ken Onstad** (New England), and **Ron Hall** (Southeast). All received engraved Seiko art deco clocks.

FOLLOWING THE Sept. 15 morning presentation by Paramount Home Video, Paramount's executive director of sales, **Jack Kanne**, fielded audience questions, managing to deflect a potentially explosive query on Paramount's stance regarding

pay-per-view. "Paramount wants to be involved in every aspect of entertainment," he stated, before characterizing PPV as "a very small universe. There are 10 million addressable households in the country, and only 1% of them subscribe."

"If there is a strong pay-per-view market in a certain neighborhood, it may [adversely] affect [video store business]," he continued. "But it may also increase awareness, and thus sales and rental, on a particular title." Kanne said video retailers "will dictate whether PPV is an industry" through their quality of service. He said they may be helping PPV's course by not providing enough title depth.

IN ADDITION to the nightly performances by **Steve Earle** & the **Dukes**, the **Fabulous Thunderbirds**, **Restless Heart**, **Foster & Lloyd**, **k.d. lang**, **Highway 101**, and **Rock & Hyde**, the conference also featured unscheduled appearances by a number of celebs. On Sept. 13, the opening night, **Belinda Carlisle**

(Continued on page 66)

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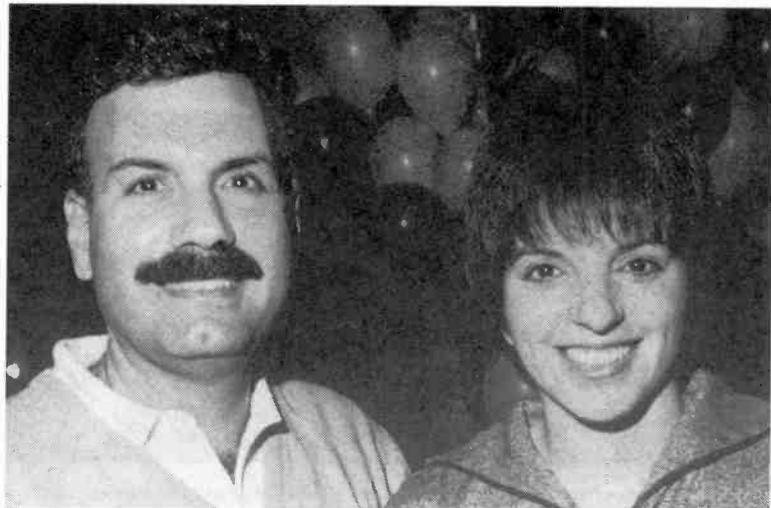
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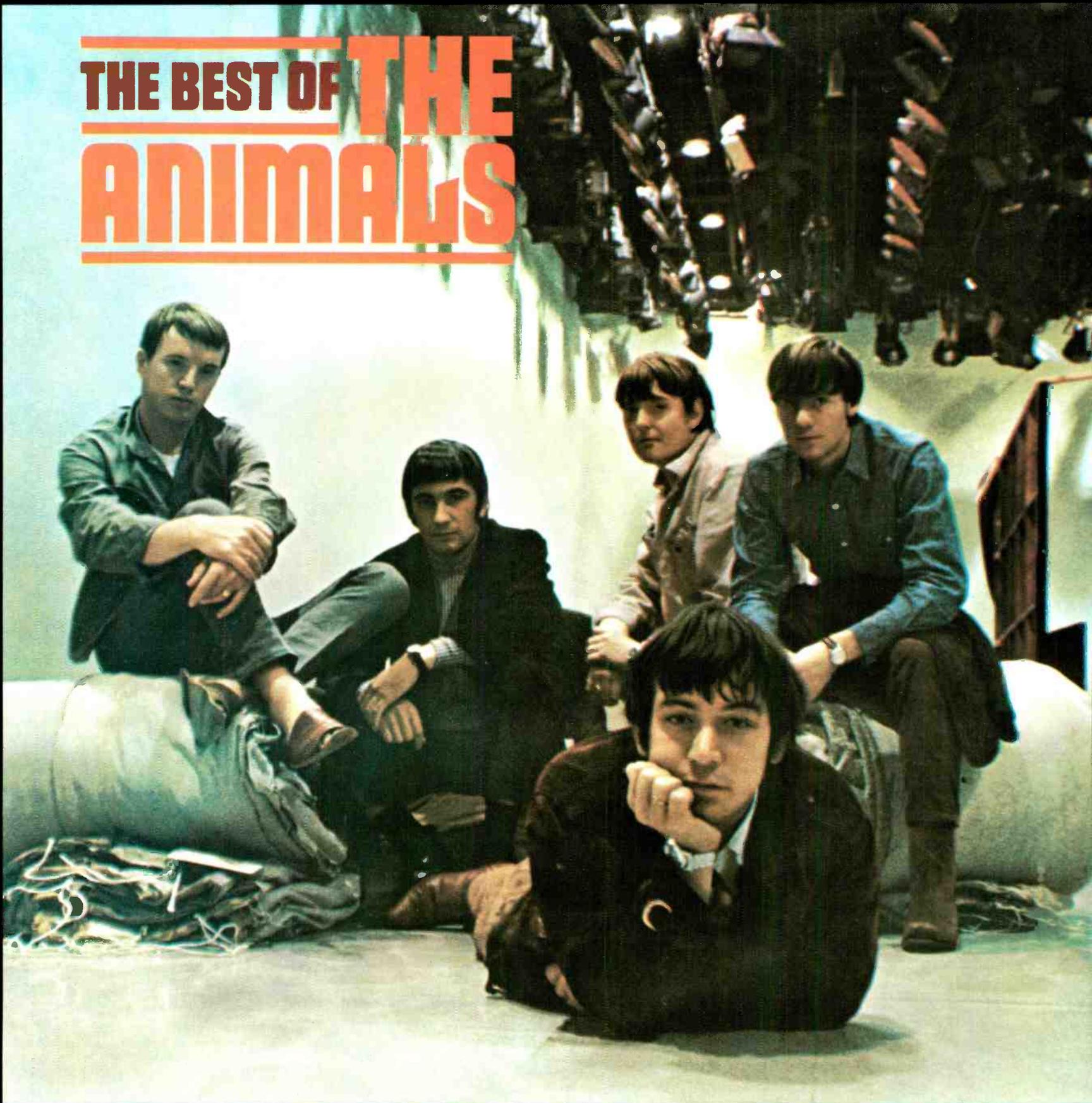
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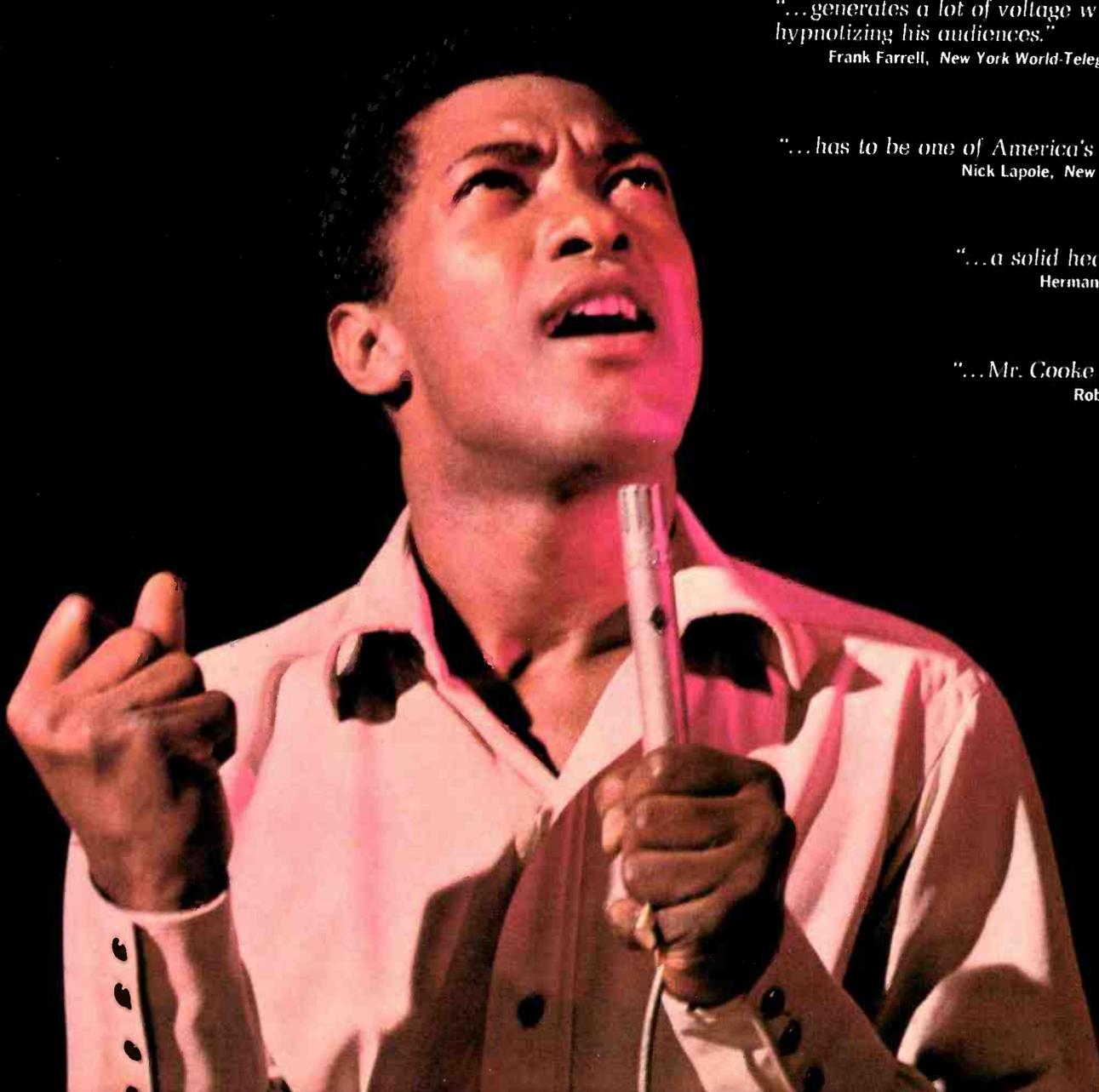
Nick Lapole, *New York Journal-American*

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Herman Schoenfeld, *Variety*

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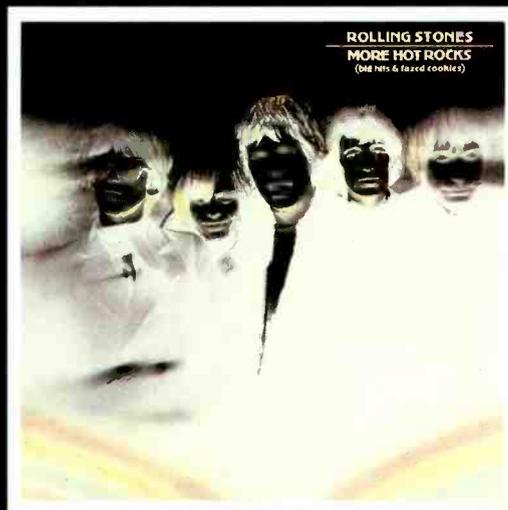
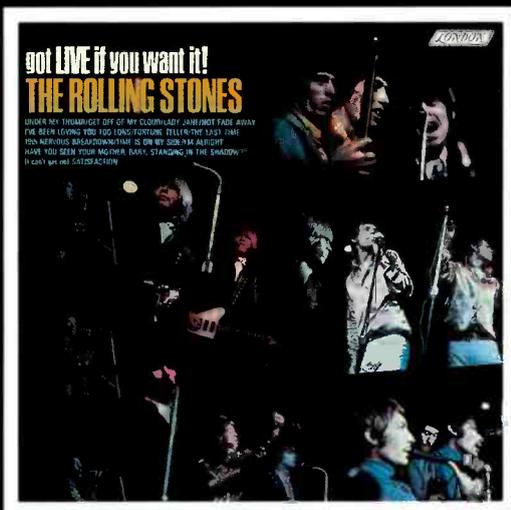
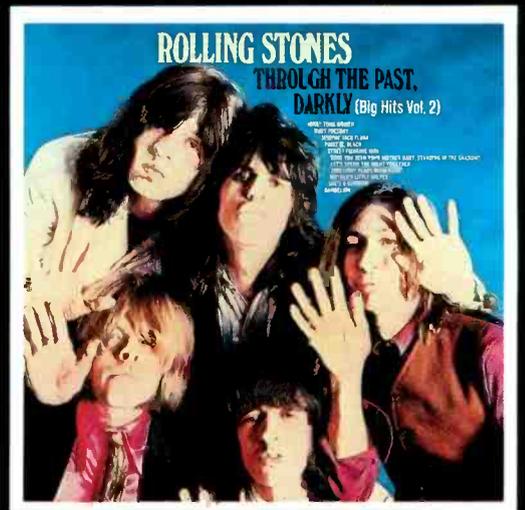
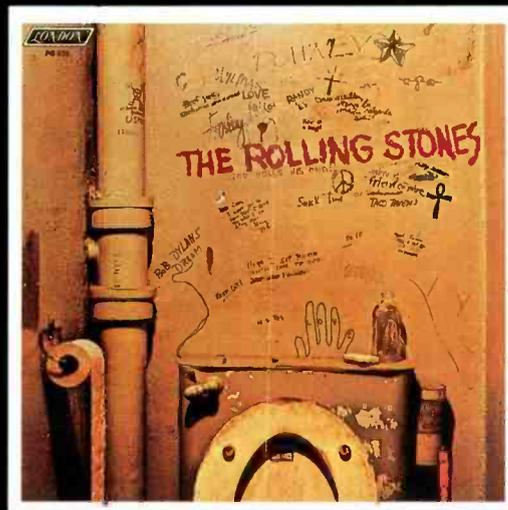
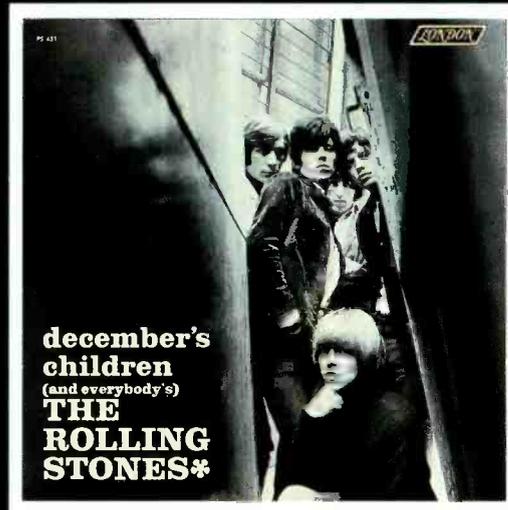
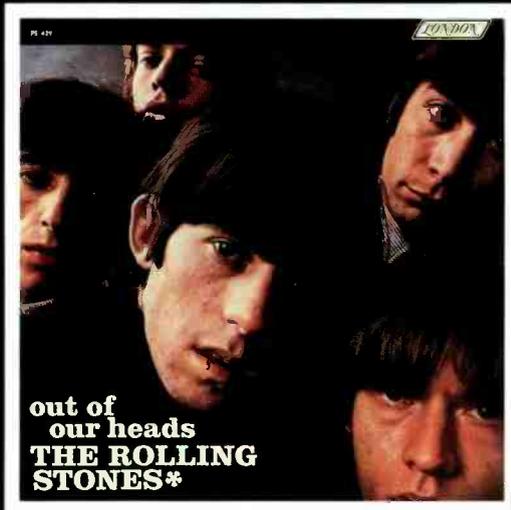
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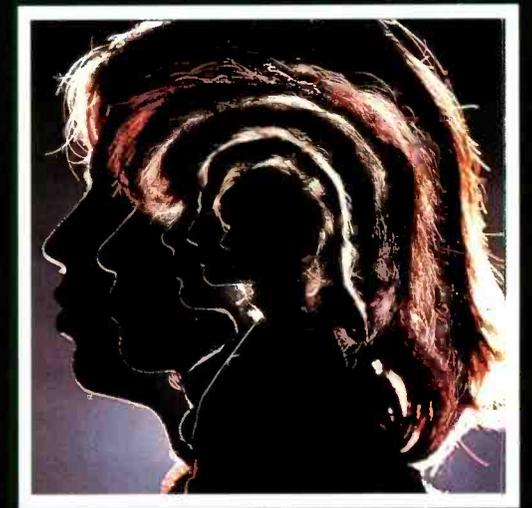
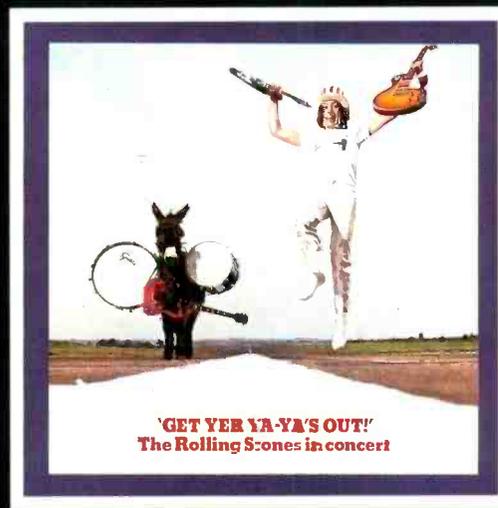
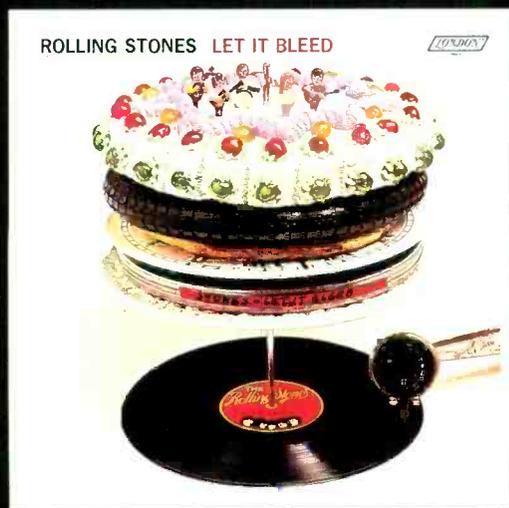
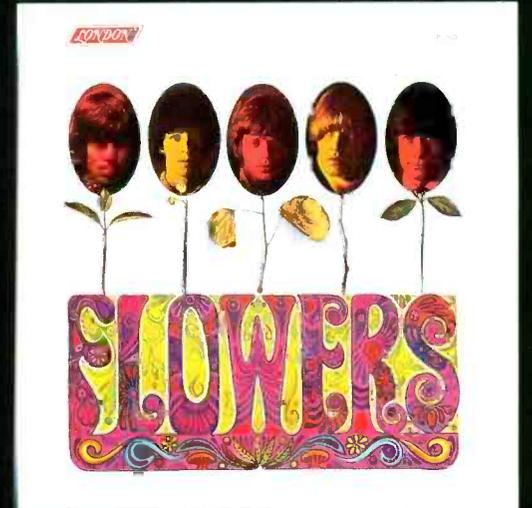
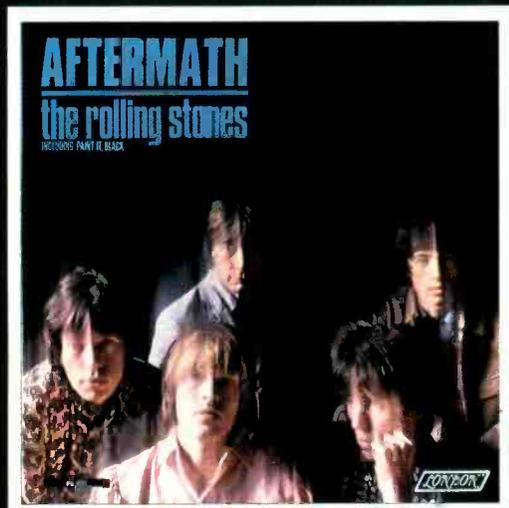
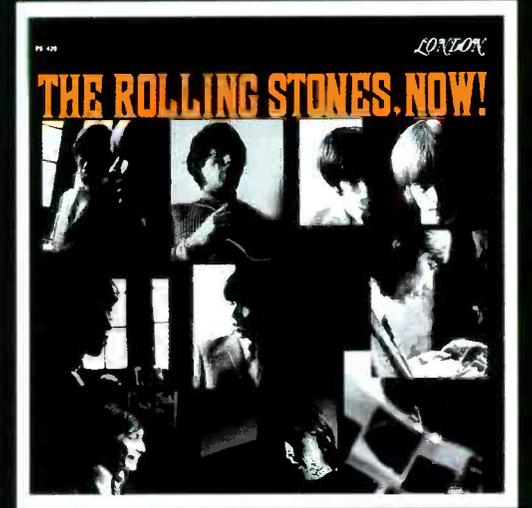
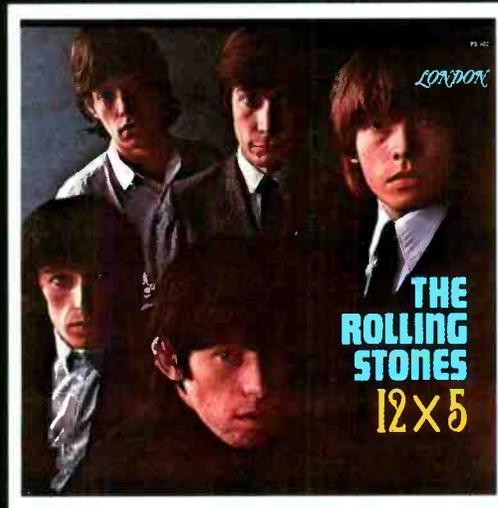
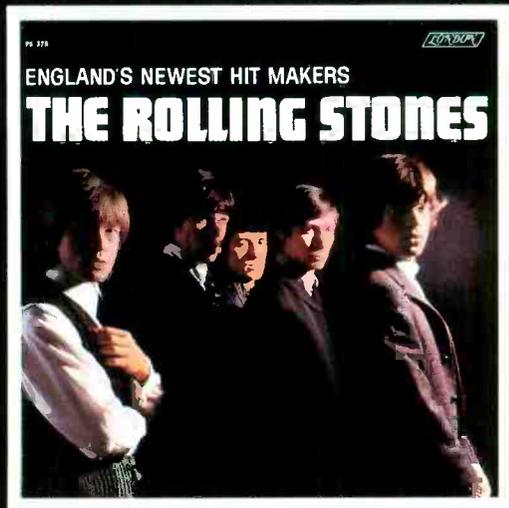
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7451-1	S		7451-4	S		DECEMBER'S CHILDREN (And Everybody's)
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7493-1	S		7493-4	S		GOT LIVE IF YOU WANT IT!
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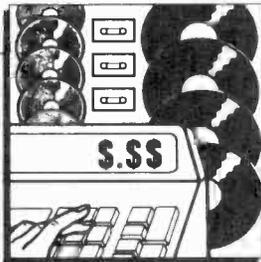
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RETAIL TRACK



by Earl Paige

CD SLOWDOWN SHOWDOWN: Earlier reports from key chains that compact disk sales started leveling off in the second quarter are now being verified by rack quarters as well. **Harold Okinow**, president of **Lieberman Enterprises**, says the coming holiday season will be a telling period for the configuration. "Prices are too high. As other technologies came along [stereo LP, 8-track tape, cassette], prices gradually came down as capacity increased. We're not seeing this with CD. It has to become a major concern for everybody."

One-stops have been feeling the CD price squeeze for some time but are in a difficult—and different—position, says **Jason Blaine**, president of **The Music People**.

"The chains are selling at \$12.99, and we're selling independents at \$12," he says. "There's no way they can compete. Our reorders [on top line] are lower because the independents can no longer blow it out the door." On the other hand, one-stops, unlike racks, stock entire catalogs and risk inventory devaluation if prices were to be lowered too quickly, Blaine explains. "The way the midlines are coming, on a gradual basis, is helping" to ease the price crunch, he says.

NAIRD CONVENTION: Already? No, but the **National Assn. of Independent Record Distributors & Manufacturers** believes it is not too early to map plans for the May 11-15 event at the Monteleone in New Orleans. Contact NAIRD at 6935 Airport Highway Lane, Pennsauken, N.J. 08109; 609-665-6636.

FLOPPY FLIP FLOP: Floppy disks are going through an interesting evolution. Total U.S. sales in 1986 rose 41% in units but dipped 10% in dollar volume. The most popular configuration, 5¹/₄-inch, increased 40% in units from 341 million to 478.5 million but fell 16% in dollars.

Tracking computer disks is the **International Tape/Disc Assn.**, which observes that the fastest-growing size, 3¹/₂-inch, rose a whopping 140% in units, with dollar volume increasing at a more modest 73%. Going the way of 8-track tape is the 8-inch floppy; units were down 14%, while dollar volume dropped 28%.

AT THE GROCERY: Away from the major markets, supermarkets are emerging as vital outlets for prerecorded music and video, according to **Cary Budin**, president of the rackjobber firm **Music Merchandisers of America** in Phoenix, Ariz. "In a lot of outlying areas, the supermarket is the only store in town,"

Budin says. "What has become a breakthrough for us is the way supermarkets have come around to realizing they need a home entertainment center. We never could convince them to put it all together in one place. They wanted the records over here, the video rental over there, and so on."

Budin says his contemporaries on the **NARM Rack-jobbers Advisory Committee** may find it difficult to realize how Music Merchandisers does it, especially since some supermarkets in metro markets only occasionally feature a line of budget LPs, and others have experimented with video rental and abandoned it. "Supermarkets are expanding," he says. "It's nothing to see 700,000 square feet with all the individual boutiques, from hand-dipped chocolates to home care. They're combining home entertainment, including video rental. But it requires a lot of service. They're used to having the bread truck driver come in and do everything." Budin says the 20-year-old Music Merchandisers does supply a wide assortment, including a rental library. "Right now, we're rolling out a sell-through video program," he says.

SAY YES TO SAY NO: **Harmony House** in Detroit rolled out a major Say No To Drugs campaign Sept. 25, distributing 6,000 jerseys at its 23 stores. The idea originated with **Carl Thom**, president and owner, with the staff deciding to target grade schools. "The jerseys are all one size, a child's large," says Susan Thom, advertising director and Carl's daughter. Three-line logos on the jerseys read, "Save America/Say No To Drugs/Harmony House." The jerseys were given out on a no-purchase-necessary basis.

FM stations **WLLZ** (album rock), **WCZY** and **WDTX** (both top 40), and **WKSG** (oldies) began airing live announcements immediately in response to media kits. "Ted Nugent was on the air and made an announcement," says Thom. **Harmony House** provided total funding for the campaign. Two-column, 11-inch ads ran in the **Detroit News** and **Detroit Free Press** and several smaller papers, some of which wrote up the giveaway.

MORE MOTOR CITY: A very happy classic car buff drove off in a 1947 **Mercury** after winning a sweepstakes celebrating **Harmony House's** 40th anniversary. The promotion, says Susan Thom, "was pretty near perfect. The winner is a designer at **Chrysler** and is always scouting for classic cars. In fact, he had been at **Classic Auto Showplace**, the firm where we found the car. It was a single-owner car with 36,000

(Continued on page 66)

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AUDIO PLUS

BY EDWARD MORRIS

A biweekly column spotlighting new audio products and accessories. Vendors introducing such products may send information and promotional material to Edward Morris, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

SLOT MACHINE: New from **Lift Display** (201-662-8503), the Liftboy series of compact disk racks. Constructed of brushed aluminum as a freestanding unit, the Liftboys can hold from 22 to 132 CDs in a manner that allows the user to see the entire cover of the albums before removing them, instead of just the spine. The

holder keeps each CD in its own track and is designed to enable the CDs to tilt back and forth easily. It prevents the jewel boxes from getting scratched or falling over. Manufacturers are touting the devices for retail stores as well as home use.

Liftboys are available for holding 22, 33, 88, 110, or 132 albums. Suggested retail prices range from \$38 to \$270.

Retailers can get an introductory package of 15 Liftboys (on a fully returnable basis) that consists of six pieces each of the 22- and 33-capacity sizes and one each of the other sizes. The offer has 60-day payment terms, and the package comes with its own display wagon.

TAPED TALES: Two new tapes have been added to the holidays stories from **Caedmon** (212-580-3400): **Shari Lewis' "One Minute Christmas Stories,"** a collection of 26 favorites, and **Pat Carroll's "A Story Of Hanukkah."** Each tape retails for \$8.98 and is a part of Caedmon's **Happy Holiday Pre-Pak.** Also included are "The Bears' Christmas," "Paddington For Christmas," "A Christmas Carol," "Angelina Ballerina Christmas," "The Year Without A Santa Claus," and "A Child's Christmas In Wales." In addition to special dating, the series has a 50% discount tag.

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Indie GRASS ROUTE



by Linda Moleski

JEM RECORDS TEXAS will be flying under a new banner, which will be officially announced at the upcoming National Assn. of Recording Merchandisers Wholesaler Conference, Oct. 26-30 in Palm Springs, Calif. The Dallas-based distribution outfit, which separated itself from the Jem Records Group a few months back (Billboard, Aug. 29), will now be known as **Music Distributors Inc.** To back the name change, the company is planning a major marketing campaign, scheduled to begin at the end of the month.

Meanwhile, things are looking good for indie product in the Lone Star State, as radio is opening up its doors. "There's been some changes in the marketplace," says Jem Texas spokesman **Roger Christian**. "Radio's more receptive here as far as indie product."

According to Christian, new signals in the marketplace as well as some format and station personnel changes have provided new vehicles for exposure of indie releases. Among the company's strongest sellers are albums by the **Rippingtons (Passport Jazz)**, rap act **Dana Dane (Profile)**, and urban duo **Salt-N-Pepa (Next Plateau)**.

COMING STATESIDE: Brussels, Belgium-based logo **Play It Again Sam** has opened a U.S. operation whose product will be manufactured, marketed, and distributed by **Wax Trax** in Chicago. Initial product under the new deal will be a 12-inch by the **Cassandra Complex**; two compilation albums, from **Click Click** and the **Legendary Pink Dots** featuring **Edward Kaspel**; and an album by **Borghesia**. Some of the label's

back catalog will still be available only through import.

Among the new releases expected from **Wax Trax** this fall are 12-inches from **Fini Tribe**, **Front 242**, **Pailhead Featuring A. Jourgensen**, the **Revoluting Cocks**, and **Luc Van Acker**. **Front 242** is scheduled to embark on a U.S. tour later this month.

SEEDS & SPROUTS: Next Plateau has rereleased **Sybil's** single "My Love Is Guaranteed" with a new B side. The track is included on her new debut album, "Let Yourself Go," which is reportedly off to a healthy start. The songstress made an impressive showing on the Hot Black Singles chart this summer with the album's title track... New York Mets fans and other sports enthusiasts will be pleased to hear that **Macola Records** has shipped **Daryl Strawberry's** debut rap record, "Chocolate Strawberry," featuring members of **Select** acts **UTFO** and **Whistle**. The 12-inch is available at New York City's **Shea Stadium** as

Jem Records Texas has new name in store

well as various retail outlets... An alternative music publication worth noting is **Option Magazine**, a bi-monthly that focuses primarily on independent product. The publication was started in 1985 and is available at newsstands, bookstores, and record retail outlets throughout North America. **Option** can be reached by writing Suite 2, 2345 Westwood Blvd., Los Angeles, Calif. 90064 or by calling 213-474-2600... Industry veteran **Henry Stone** has formed **Super Power Records**, which kicks off with 12-inches from **Newcleus ("Huxtable House Party")** and **T-Connection ("If You Want To Danz")**. **Hot Production** will be handling the distribution. **Stone** was a co-founder of the now defunct **T.K. Records**, best known for its success with **K.C. & the Sunshine Band**.

FOR WEEK ENDING OCTOBER 10, 1987

Billboard

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TOP COMPACT DISKS™

POP™

Compiled from a national sample of retail sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ NO. 1 ★★	
1	2	9	3	PINK FLOYD A MOMENTARY LAPSE OF REASON	COLUMBIA CK 40599
2	1	2	4	MICHAEL JACKSON BAD	EPIC EK 40600/E.P.A.
3	3	1	6	THE BEATLES WHITE ALBUM	CAPITOL OCB 46443
4	5	4	17	WHITNEY HOUSTON WHITNEY	ARISTA ARCD 8405
5	7	13	3	RUSH HOLD YOUR FIRE	MERCURY 832 464 2/POLYGRAM
6	4	5	5	JOHN COUGAR MELLENCAMP LONESOME JUBILEE	MERCURY 832 465 2/POLYGRAM
7	11	11	29	U2 THE JOSHUA TREE	ISLAND 2-90581/ATLANTIC
8	10	8	26	WHITESNAKE WHITESNAKE	GEFFEN 2-24099
9	8	10	4	R.E.M. DOCUMENT	I.R.S. IRSD 42059/MCA
10	6	3	10	SOUNDTRACK LA BAMBA	SLASH 2-25605/WARNER BROS.
11	9	6	12	GRATEFUL DEAD IN THE DARK	ARISTA ARCD 8452
12	12	7	8	DEF LEPPARD HYSTERIA	MERCURY 830 675 2/POLYGRAM
13	15	28	3	SOUNDTRACK DIRTY DANCING	RCA 6402-2-R
14	NEW ▶		1	THE BEATLES MAGICAL MYSTERY TOUR	CAPITOL 48062
15	14	12	21	KENNY G. DUOTONES	ARISTA ARCD 8427
16	13	16	19	HEART BAD ANIMALS	CAPITOL CDP 46676
17	16	19	25	FLEETWOOD MAC TANGO IN THE NIGHT	WARNER BROS. 2-25471
18	18	23	8	THE DOORS BEST OF THE DOORS	ELEKTRA 2-60345
19	25	—	2	SQUEEZE BABYLON AND ON	A&M CD 5161
20	21	21	4	NEW ORDER SUBSTANCE	QWEST 2-25621/WARNER BROS.
21	20	18	17	THE BEATLES SGT. PEPPER'S LONELY HEARTS CLUB BAND	CAPITOL CPP 46442
22	23	15	5	THE CARS DOOR TO DOOR	ELEKTRA 2-60747
23	22	20	9	SOUNDTRACK-MADONNA WHO'S THAT GIRL	SIRE 2-25611/WARNER BROS.
24	NEW ▶		1	PET SHOP BOYS ACTUALLY	EMI-MANHATTAN 46972
25	17	14	5	THE BEATLES YELLOW SUBMARINE	CAPITOL 46445
26	28	24	4	AEROSMITH PERMANENT VACATION	GEFFEN 24162-2
27	26	27	15	GEORGE BENSON/EARL KLUGH COLLABORATION	WARNER BROS. 2-25580
28	NEW ▶		1	KISS CRAZY NIGHTS	MERCURY 832 626-2/POLYGRAM
29	NEW ▶		1	MICK JAGGER PRIMITIVE COOL	COLUMBIA 40919
30	19	17	22	SUZANNE VEGA SOLITUDE STANDING	A&M CD 5136

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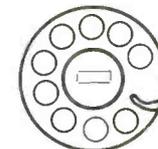
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Radio Program Plans Three-Day Celebration 'Grand Ole Opry' Marks 62nd Birthday

NASHVILLE The 62nd birthday celebration of the "Grand Ole Opry" radio program here, Thursday-Saturday (8-10), will offer a roster of activities that is expanded from previous years. In addition to events traditionally scheduled for DJs, the Opry has set several events for fans of the long-running radio show.

The celebration begins with a salute to the Opry Thursday at 8 p.m. by the cast of the syndicated "Hee

Haw" show. Bill Monroe will host a bluegrass concert in the Acuff Theater at Opryland, from 2-5 p.m. Friday. Additionally, the Opryland theme park will be open to guests Saturday. Activities in the park include autograph sessions with Opry members and entertainment.

Nearly 300 DJs from across the U.S. have been invited, and those attending can expect two other specially scheduled events on Friday—a noon cruise on Opryland's

General Jackson showboat and an Opry House reception attended by Opry members and other country performers from 8-10 p.m.

The fan package offers the "Hee Haw" salute, the bluegrass show, admission to the park, and a ticket to the Opry for \$39. Individual-event tickets can be purchased for the salute (\$10) and the bluegrass concert (\$5) beginning Wednesday (7) in the lobby of the Grand Ole Opry House. **DEBBIE HOLLEY**



Wild West. Surrounded by country entertainers and Indian dancers and singers, Michael Martin Murphey concludes West-Fest-87 in Copper Mountain, Colo., with a rousing version of "Geronimo's Cadillac." (Photo: Gerry Wood)

FOR WEEK ENDING OCTOBER 10, 1987

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
				★ ★ No. 1 ★ ★	
1	1	1	20	RANDY TRAVIS ▲ WARNER BROS. 25568-1 (8.98) (CD) 16 weeks at No. One	ALWAYS & FOREVER
2	2	2	11	HANK WILLIAMS, JR. WARNER/CURB 25593-1/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
3	3	3	35	GEORGE STRAIT ● MCA 5913 (8.98) (CD)	OCEAN FRONT PROPERTY
4	4	5	22	DWIGHT YOAKAM REPRISE 25567-1/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
5	6	6	44	RESTLESS HEART RCA 5648 (8.98) (CD)	WHEELS
6	5	4	22	REBA MCENTIRE ● MCA 5979 (8.98) (CD)	GREATEST HITS
7	8	8	12	HIGHWAY 101 WARNER BROS. 25608-1 (8.98) (CD)	HIGHWAY 101
8	7	7	33	THE JUDDS ● RCA/CURB 5916-1/RCA (8.98) (CD)	HEART LAND
9	9	12	8	THE STATLER BROTHERS MERCURY 832 404-1/POLYGRAM (CD)	MAPLE STREET MEMORIES
10	11	13	11	ROSANNE CASH COLUMBIA 40777 (CD)	KING'S RECORD SHOP
11	10	11	10	K.T. OSLIN RCA 5924-1 (8.98) (CD)	80'S LADIES
12	12	9	68	RANDY TRAVIS ▲ WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
13	13	14	6	RONNIE MILSAP RCA 6245-1 (8.98) (CD)	HEART AND SOUL
14	16	16	8	THE FORESTER SISTERS WARNER BROS. 25571 (8.98) (CD)	YOU AGAIN
15	19	22	8	TANYA TUCKER CAPITOL 46870 (8.98) (CD)	LOVE ME LIKE YOU USED TO
16	15	10	29	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 1-25491 (9.98) (CD)	TRIO
17	22	48	3	SAWYER BROWN CAPITOL/CURB 46923/CAPITOL (8.98) (CD)	SOMEWHERE IN THE NIGHT
18	21	23	31	RICKY VAN SHELTON COLUMBIA 40602 (CD)	WILD EYED DREAM
19	17	17	13	WILLIE NELSON COLUMBIA 40487 (CD)	ISLAND IN THE SEA
20	18	18	6	KENNY ROGERS RCA 6484-1 (8.98) (CD)	I PREFER THE MOONLIGHT
21	20	19	85	ALABAMA ▲ RCA AHL1-7170 (8.98) (CD)	GREATEST HITS
22	33	—	2	GEORGE STRAIT MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
23	14	15	23	NITTY GRITTY DIRT BAND WARNER BROS. 1-25573 (8.98) (CD)	HOLD ON
24	28	21	18	STEVE EARLE & THE DUKES MCA 5998 (8.98) (CD)	EXIT 0
25	23	24	11	VINCE GILL RCA 5923-1 (8.98)	THE WAY BACK HOME
26	38	—	2	REBA MCENTIRE MCA 42062 (8.98) (CD)	THE LAST ONE TO KNOW
27	24	27	8	BARBARA MANDRELL EMI-MANHATTAN 46956 (8.98) (CD)	SURE FEELS GOOD
28	26	30	16	T. GRAHAM BROWN CAPITOL 12552 (8.98) (CD)	BRILLIANT CONVERSATIONALIST
29	25	20	35	HANK WILLIAMS, JR. ● WARNER/CURB 1-25538/WARNER BROS. (8.98) (CD)	HANK "LIVE"
30	27	29	78	DWIGHT YOAKAM ● REPRISE 25372/WARNER BROS. (8.98) (CD)	GUITARS, CADILLACS, ETC., ETC.
31	29	26	99	THE JUDDS ▲ RCA/CURB AHL1-7042/RCA (8.98) (CD)	ROCKIN' WITH THE RHYTHM
32	34	38	5	GLEN CAMPBELL MCA 42009 (8.98)	STILL WITHIN THE SOUND OF MY VOICE
33	31	28	10	CRYSTAL GAYLE AND GARY MORRIS WARNER BROS. 25507-1 (8.98) (CD)	WHAT IF WE FALL IN LOVE
34	35	32	31	MOE BANDY MCA/CURB 5914/MCA (8.98)	YOU HAVEN'T HEARD THE LAST OF ME
35	32	33	46	THE O'KANES COLUMBIA BL 40459 (CD)	THE O'KANES
36	36	35	20	CHARLEY PRIDE 16TH AVENUE 70550/CAPITOL (8.98)	AFTER ALL THIS TIME
37	37	37	60	SWEETHEARTS OF THE RODEO COLUMBIA 40406 (CD)	SWEETHEARTS OF THE RODEO
38	41	42	29	JUDY RODMAN MTM 71060/CAPITOL (8.98) (CD)	A PLACE CALLED LOVE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	44	41	16	HOLLY DUNN MTM 71063 (8.98) (CD)	CORNERSTONE
40	40	40	17	THE DESERT ROSE BAND MCA/CURB 5991/MCA (8.98) (CD)	DESERT ROSE BAND
41	42	36	51	ALABAMA ▲ RCA 5649-1-R (8.98) (CD)	THE TOUCH
42	43	34	133	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
43	39	31	12	EMMYLOU HARRIS WARNER BROS. 25585-1 (8.98) (CD)	ANGEL BAND
44	30	25	21	ANNE MURRAY CAPITOL 12562 (8.98) (CD)	HARMONY
45	45	44	47	KATHY MATTEA MERCURY 830 405-1/POLYGRAM (CD)	WALK THE WAY THE WIND BLOWS
46	55	60	151	THE JUDDS ▲ RCA/CURB AHL1-5319/RCA (8.98) (CD)	WHY NOT ME
47	65	69	20	CONWAY TWITTY MCA 5969 (8.98) (CD)	BORDERLINE
48	49	52	6	VARIOUS ARTISTS K-TEL 2080 (6.98)	COUNTRY NOW
49	47	49	28	ASLEEP AT THE WHEEL EPIC 40681 (CD)	ASLEEP AT THE WHEEL
50	60	43	152	HANK WILLIAMS, JR. ▲ WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
51	46	39	49	GEORGE JONES EPIC 40413 (CD)	WINE COLORED ROSES
52	NEW	▶	1	DAVID LYNN JONES MERCURY 832 518-1/POLYGRAM	HARD TIMES ON EASY STREET
53	53	46	14	LEE GREENWOOD MCA 5999 (8.98) (CD)	IF THERE'S ANY JUSTICE
54	50	54	12	TAMMY WYNETTE EPIC 40832 (CD)	HIGHER GROUND
55	52	45	63	EXILE EPIC FE 40401 (CD)	GREATEST HITS
56	57	62	14	THE KENDALLS STEP ONE 0023 (8.98) (CD)	BREAK THE ROUTINE
57	63	56	316	WILLIE NELSON ▲ ² COLUMBIA KC 237542 (CD)	GREATEST HITS
58	58	75	28	JOHN CONLEE COLUMBIA 40442 (CD)	AMERICAN FACES
59	48	47	28	MICHAEL MARTIN MURPHEY WARNER BROS. 1-25500 (8.98)	AMERICANA
60	56	57	84	HANK WILLIAMS, JR. ● WARNER/CURB 25328/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME II
61	51	50	29	STEVE WARINER MCA 5926 (8.98) (CD)	IT'S A CRAZY WORLD
62	62	73	36	DONNA FARGO MERCURY 422 830236-1/POLYGRAM	WINNERS
63	73	74	48	LARRY GATLIN AND THE GATLIN BROTHERS COLUMBIA 40431 (CD)	PARTNERS
64	59	63	22	JOHNNY CASH MERCURY 832 031-1/POLYGRAM (CD)	JOHNNY CASH IS COMING TO TOWN
65	61	59	42	PATSY CLINE ● MCA 12 (8.98)	GREATEST HITS
66	RE-ENTRY			RONNIE MILSAP ● RCA AHL1-5425 (8.98) (CD)	GREATEST HITS VOL. 2
67	69	68	491	WILLIE NELSON ▲ ³ COLUMBIA FC 35305 (CD)	STARDUST
68	68	—	2	CRYSTAL GAYLE WARNER BROS. 25622-1 (8.98) (CD)	THE BEST OF CRYSTAL GAYLE
69	72	72	44	THE STATLER BROTHERS MERCURY 422-826 710-1/POLYGRAM (8.98) (CD)	RADIO GOSPEL FAVORITES
70	64	55	32	THE OAK RIDGE BOYS MCA 5945 (8.98) (CD)	WHERE THE FAST LANE ENDS
71	54	51	11	MEL MCDANIEL CAPITOL 12572 (8.98)	GREATEST HITS
72	66	58	10	GIRLS NEXT DOOR MTM 71062 (8.98) (CD)	WHAT A GIRL NEXT DOOR COULD DO
73	70	71	44	HOLLY DUNN MTM ST 1052/CAPITOL (8.98)	HOLLY DUNN
74	67	65	53	HANK WILLIAMS, JR. ● WARNER/CURB 1-25412/WARNER BROS. (8.98) (CD)	MONTANA CAFE
75	71	61	51	REBA MCENTIRE ● MCA 5807 (8.98) (CD)	WHAT AM I GONNA DO ABOUT YOU

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

Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	3	16	★★ NO. 1 ★★ THE WAY WE MAKE A BROKEN HEART R.CROWELL (J.HIATT)	◆ ROSANNE CASH COLUMBIA 38-07200
2	3	4	14	FISHIN' IN THE DARK J.LEO (W.WALDMAN, J.PHOTOLOGO)	NITTY GRITTY DIRT BAND WARNER BROS. 7-28311
3	4	6	14	I WANT TO KNOW YOU BEFORE WE MAKE LOVE J.BOWEN, C.TWITTY, D.HENRY (C.PARTON, B.HOBBS)	CONWAY TWITTY MCA 53134
4	5	7	15	CRAZY OVER YOU B.LLOYD, R.FOSTER (R.FOSTER, B.LLOYD)	◆ FOSTER AND LLOYD RCA 5217-7
5	7	10	12	SHINE, SHINE, SHINE D.GANT, E.RAVEN (B.MCGUIRE, K.BELL)	EDDY RAVEN RCA 5221-7
6	6	8	14	LOVE REUNITED P.WORLEY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53142/MCA
7	9	11	11	RIGHT FROM THE START N.LARKIN, E.T.CONLEY (B.HERZIG, R.WATKINS)	EARL THOMAS CONLEY RCA 5226-7
8	10	12	12	LOVE ME LIKE YOU USED TO J.CRUTCHFIELD (P.DAVIS, B.EMMONS)	◆ TANYA TUCKER CAPITOL 44036
9	8	9	12	LITTLE WAYS P.ANDERSON (D.YOAKAM)	DWIGHT YOAKAM REPRISE 7-28310/WARNER BROS.
10	12	15	8	AM I BLUE J.BOWEN, G.STRAIT (D.CHAMBERLAIN)	GEORGE STRAIT MCA 53165
11	13	16	8	MAYBE YOUR BABY'S GOT THE BLUES B.MAHER (T.SEALS, G.LYLE)	THE JUDDS RCA/CURB 5255-7/RCA
12	11	14	13	MAMA'S ROCKIN' CHAIR B.LOGAN (T.MENZIES, J.MACRAE)	JOHN CONLEE COLUMBIA 38-07203
13	14	17	8	TAR TOP H.SHEDD, ALABAMA (R.OWEN)	◆ ALABAMA RCA 5222-7
14	17	19	7	I WON'T NEED YOU ANYMORE (ALWAYS AND FOREVER) K.LEHNING (T.SEALS, M.D.BARNES)	RANDY TRAVIS WARNER BROS. 7-28246
15	16	18	9	CRAZY FROM THE HEART E.GORDY, JR. (D.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53154/MCA
16	1	2	16	YOU AGAIN B.BECKETT, J.STROUD (D.SCHLITZ, P.OVERSTREET)	THE FORESTER SISTERS WARNER BROS. 7-28368
17	20	23	11	YOU HAVEN'T HEARD THE LAST OF ME J.KENNEDY (TR.SNOW, E.KAZ)	MOE BANDY MCA/CURB 53132/MCA
18	19	22	11	YOUR LOVE S.BUCKINGHAM (T.ROCCO, B.FOSTER)	TAMMY WYNETTE EPIC 34-07226
19	22	26	6	LYNDA T.BROWN (B.LABOUNTY, P.MCLAUGHLIN)	STEVE WARINER MCA 53160
20	21	24	8	SOMEBODY LIED S.BUCKINGHAM (J.CHAMBERS, L.JENKINS)	◆ RICKY VAN SHELTON COLUMBIA 38-07311
21	23	28	7	ONLY WHEN I LOVE T.WEST (H.DUNN, C.WATERS, T.SHAPIRO)	HOLLY DUNN MTM 72091/CAPITOL
22	24	27	9	CHANGIN' PARTNERS C.YOUNG (L.GATLIN)	LARRY, STEVE, RUDY: THE GATLIN BROTHERS COLUMBIA 38-07320
23	26	29	10	HE'S LETTING GO K.LEHNING, P.DAVIS (P.ROSE, P.BUNCH, M.A.KENNEDY)	BAILLIE AND THE BOYS RCA 5227-7
24	27	34	7	IF THERE'S ANY JUSTICE J.BOWEN, L.GREENWOOD (M.NOBLE, C.M.SPRIIGGS, T.COLTON)	LEE GREENWOOD MCA 53156
25	30	35	6	ONE FOR THE MONEY R.HALL (B.MOORE, M.WILLIAMS)	T.G. SHEPPARD COLUMBIA 38-07312
26	31	41	4	THE LAST ONE TO KNOW J.BOWEN, R.MCENTIRE (M.BERG, J.MARIASH)	◆ REBA MCENTIRE MCA 53159
27	29	33	9	NO EASY HORSES J.STROUD (T.SCHUYLER, J.F.KNOBLOCH, D.SCHLITZ)	◆ SCHUYLER, KNOBLOCH & BICKHARDT MTM 72090/CAPITOL
28	28	32	9	EVERYBODY NEEDS A HERO B.SHERRILL (T.SEALS, M.D.BARNES)	GENE WATSON EPIC 34-07308
29	34	39	8	BONNIE JEAN (LITTLE SISTER) R.ALBRIGHT, M.RONSON, D.L.JONES (D.L.JONES)	◆ DAVID LYNN JONES MERCURY 888 733-7/POLYGRAM
30	33	40	5	SHE COULDN'T LOVE ME ANYMORE B.LOGAN (MADDOX, HENDERSON, MCGUIRE)	T. GRAHAM BROWN CAPITOL 44061
31	32	36	8	SOMEWHERE IN THE NIGHT R.CHANCEY (R.VANHOY, D.COOK)	◆ SAWYER BROWN CAPITOL/CURB 44054/CAPITOL
32	18	5	17	I'LL BE YOUR BABY TONIGHT T.WEST (B.DYLAN)	JUDY RODMAN MTM 72089/CAPITOL
33	15	1	16	THREE TIME LOSER K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 43023
34	38	44	5	DO YA' H.SHEDD (K.T.OSLIN)	K. T. OSLIN RCA 5239-7
35	41	48	5	ROUGH AND ROWDY DAYS J.BOWEN, W.JENNINGS (W.JENNINGS, R.MURRAH)	WAYLON JENNINGS MCA 53158
36	39	42	7	WOULD THESE ARMS BE IN YOUR WAY B.MEVIS (H.COCHRAN, V.GOSDIN, R.LANE)	KEITH WHITLEY RCA 5237-7
★★★ POWER PICK/AIRPLAY ★★★					
37	46	56	3	THOSE MEMORIES OF YOU G.MASSENBERG (A.O'BRYAN)	◆ DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS WARNER BROS. 7-28248
38	42	47	7	ANYONE CAN DO THE HEARTBREAK J.WHITE (T.SNOW, A.MCBROOM)	ANNE MURRAY CAPITOL 44053
39	43	45	7	SUSANNAH J.CRUTCHFIELD (B.RICE, M.S.RICE)	TOM WOPAT CAPITOL 43034
40	44	50	5	GOTTA GET AWAY S.BUCKINGHAM (J.GILL)	SWEETHEARTS OF THE DECADE COLUMBIA 38-07314
41	25	13	18	THIS CRAZY LOVE J.BOWEN (R.MURRAH, J.D.HICKS)	THE OAK RIDGE BOYS MCA 53023
42	47	55	4	LET'S DO SOMETHING R.LANDIS (V.GILL, R.NIELSEN)	◆ VINCE GILL RCA 5257-7
43	51	77	3	SOMEWHERE TONIGHT P.WORLEY (H.HOWARD, R.CROWELL)	HIGHWAY 101 WARNER BROS. 7-28223
44	35	21	20	THE HAND THAT ROCKS THE CRADLE J.BOWEN, G.CAMPBELL (T.HARRIS)	GLEN CAMPBELL (WITH STEVE WARINER) MCA 53108
45	52	57	6	HANGIN' OUT IN SMOKEY PLACES L.BUTLER (L.BUTLER, D.DILLON)	THE MARSHALL TUCKER BAND MERCURY 888 775-7/POLYGRAM
46	45	30	19	I'LL NEVER BE IN LOVE AGAIN D.WILLIAMS, G.FUNDIS (B.CORBIN)	DON WILLIAMS CAPITOL 44019
47	62	—	2	GIVE BACK MY HEART T.BROWN, L.LOVETT (L.LOVETT)	LYLE LOVETT MCA/CURB 53157/MCA
48	36	20	16	DADDIES NEED TO GROW UP TOO K.KANE, J.O'HARA (J.O'HARA, K.KANE)	THE O'KANES COLUMBIA 38-07187
49	37	25	15	CHILD SUPPORT T.COLLINS (T.SCHUYLER)	BARBARA MANDRELL CAPITOL 43032
50	40	43	8	BABY I WAS LEAVING ANYHOW P.WORLEY (H.HOWARD)	BILLY MONTANA & THE LONG SHOTS WARNER BROS. 7-28256

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	55	60	5	CRYING OVER YOU P.ANDERSON (J.JINTVELD)	ROSIE FLORES REPRISE 7-28250/WARNER BROS.
52	56	71	3	GOOD GOD, I HAD IT GOOD M.WRIGHT (M.WRIGHT, R.NIELSEN)	PAKE MCENTIRE RCA 5256-7
★★★ HOT SHOT DEBUT ★★★					
53	NEW ▶	—	1	HEAVEN CAN'T BE FOUND B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28227/WARNER BROS.
54	NEW ▶	—	1	I PREFER THE MOONLIGHT B.BANNISTER (G.CHAPMAN, M.WRIGHT)	KENNY ROGERS RCA 5258-7
55	57	63	4	READ BETWEEN THE LINES G.SCRUGGS (D.SCHLITZ, M.BONAGURA, K.BAILLIE)	LYNN ANDERSON MERCURY 888 839-7/POLYGRAM
56	49	37	19	SHE'S TOO GOOD TO BE TRUE B.KILLEN (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-07135
57	NEW ▶	—	1	I CAN'T GET CLOSE ENOUGH E.SCHEINER (S.LEMAIRE, J.P.PENNINGTON)	EXILE EPIC 34-07597
58	61	72	3	TELL IT TO YOUR TEDDY BEAR W.ALDRIDGE (W.ALDRIDGE, G.BAKER, S.LONGACRE)	THE SHOOTERS EPIC 34-07367
59	50	38	18	I'LL BE THE ONE J.KENNEDY (DON REID, DEBO REID)	THE STATLER BROTHERS MERCURY 888 650-7/POLYGRAM
60	70	—	2	STILL WITHIN THE SOUND OF MY VOICE J.BOWEN, G.CAMPBELL (J.WEBB)	GLEN CAMPBELL MCA 53172
61	68	76	4	GOOD TIMIN' SHOES T.WEST (R.ROGERS)	RONNIE ROGERS MTM 72094/CAPITOL
62	48	53	6	WHEN YOUR YELLOW BRICK ROAD TURNS BLUE J.BOWEN, J.ANDERSON (B.NELSON, G.VINCENT)	JOHN ANDERSON MCA 53155
63	65	73	4	CHEAP MOTELS (AND ONE NIGHT STANDS) D.GOODMAN (R.ADAMS, G.NISSENSON)	SOUTHERN REIGN STEP ONE 377
64	63	68	5	I HAD A HEART D.GOODMAN (J.BLUME, B.CUMMING)	DARLENE AUSTIN MAGI 4444/NSD
65	74	—	2	DON'T GET ME STARTED H.SHEDD (S.RAMOS, T.HEWITT)	LIBBY HURLEY EPIC 34-07366
66	66	74	4	SOUVENIRS N.LARKIN (L.CAUDELL, B.BURCH)	LANE CAUDELL 16TH AVENUE 70403/CAPITOL
67	54	46	18	BORN TO BOOGIE B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (H.WILLIAMS, JR.)	HANK WILLIAMS, JR. WARNER/CURB 7-28369/WARNER BROS.
68	75	—	2	UNCONDITIONAL LOVE G.FUNDIS (COOK, NICHOLSON)	NEW GRASS REVIVAL CAPITOL 44078
69	53	31	16	MAKE NO MISTAKE, SHE'S MINE R.GALBRAITH, K.LEHNING (K.CARNES)	KENNY ROGERS & RONNIE MILSAP RCA 5209-7
70	NEW ▶	—	1	TIME IN J.BOWEN (R.MURRAH, R.ALVES, J.D.HICKS)	THE OAK RIDGE BOYS MCA 53175
71	81	—	2	TWO OF A KIND (WORKIN' ON A FULL HOUSE) E.GORDY, JR., B.STONE (D.ROBBINS, B.BOYD, W.HAYNES)	DENNIS ROBBINS MCA 53143
72	69	58	20	WHY DOES IT HAVE TO BE (WRONG OR RIGHT) T.DUBOIS, S.HENDRICKS, RESTLESS HEART (R.SHARP, D.LOWERY)	◆ RESTLESS HEART RCA 5132-7
73	64	51	8	AND THEN SOME SNEED BROTHERS (K.ROBBINS, T.DAMPHER)	CHARLY MCCLAIN EPIC 34-07244
74	60	49	13	FIRST TIME CALLER R.LANDIS (R.NIELSEN)	JUICE NEWTON RCA 5170-7
75	58	65	4	IF I COULD ONLY FLY M.HAGGARD, W.NELSON (B.FOLLEY)	MERLE HAGGARD AND WILLIE NELSON EPIC 34-07400
76	79	83	3	YOU TAKE THE LEAVIN' OUT OF ME T.RICHARDS (M.CLARK)	MICKEY CLARK EVERGREEN 1058
77	59	52	13	NOBODY SHOULD HAVE TO LOVE THIS WAY J.E.NORMAN (T.ROCCO, C.BLACK, R.BOURKE)	CRYSTAL GAYLE WARNER BROS. 7-28409
78	72	64	13	WHEN THE RIGHT ONE COMES ALONG J.BOWEN, J.SCHNEIDER (R.SMITH, J.HOOKER)	JOHN SCHNEIDER MCA 53144
79	83	—	2	YOU LAY SO EASY ON MY MIND G.KENNEDY (B.RICE, D.RIS, C.FIELDS)	BOBBY G. RICE DOOR KNOB 87-285
80	73	62	21	A LONG LINE OF LOVE S.GIBSON, J.E.NORMAN (P.OVERSTREET, T.SCHUYLER)	◆ MICHAEL MARTIN MURPHEY WARNER BROS. 7-28370
81	NEW ▶	—	1	GREEN EYES (CRYIN' THOSE BLUE TEARS) L.MORTON, S.BLEDSE (K.MORRISON, M.FIELDER)	DANNY DAVIS & DONA MASON JAROCO 8742
82	86	—	2	SUCK IT IN L.MCBRIDE (P.GARRETT)	PAT GARRETT MDJ 73087
83	NEW ▶	—	1	FINISHING TOUCHES G.MORRIS (G.MORRIS, K.WELCH)	GARY MORRIS WARNER BROS. 7-28218
84	NEW ▶	—	1	DON'T SAY NO TONIGHT D.MITCHELL (R.BARRY, L.REYZEK, D.MITCHELL)	MASON DIXON PREMIER ONE 115
85	82	69	21	WHISKEY, IF YOU WERE A WOMAN P.WORLEY (M.FRANCIS, J.MACRAE, B.MORRISON)	HIGHWAY 101 WARNER BROS. 7-28372
86	88	—	2	YOU LEFT MY HEART FOR BROKE B.MCCRACKEN (K.O'NEILL, W.ROBINSON)	ERNE ROWELL REVOLVER 87-016
87	NEW ▶	—	1	IN DREAMS T.BONE BURNETT, D.LYNCH, R.ORBISON (R.ORBISON)	ROY ORBISON VIRGIN 7-99434/ATLANTIC
88	89	—	2	I'LL FORGET YOU B.WOOD (K.WESTBERRY, E.BURTON)	JERRY COOPER BEAR/COMPLEAT 178/POLYGRAM
89	67	67	5	JUST ONE NIGHT WON'T DO N.WILBURN (M.GAYDEN, D.GILLON, S.HOGIN)	BIG AL DOWNING VINE ST. 105
90	84	—	2	ROLLER COASTER C.WEINMASTER (B.O'DONNELL)	ALIBI COMSTOCK 1856
91	77	61	13	IF YOU STILL WANT A FOOL AROUND R.BAKER (K.ROBBINS)	CHARLEY PRIDE 16TH AVENUE 70402/CAPITOL
92	71	54	11	RESTLESS ANGEL J.RUTENSCHROER, T.MALCHAK (T.MALCHAK)	TIM MALCHAK ALPINE 007
93	78	75	8	LA BAMBA M.FROOM (R.VALENS)	◆ LOS LOBOS SLASH 7-28336/WARNER BROS.
94	93	92	23	ARE YOU STILL IN LOVE WITH ME J.WHITE (SPIRO, PORTER, WHITE)	◆ ANNE MURRAY CAPITOL 44005
95	96	96	9	ONCE A FOOL, ALWAYS A FOOL B.BECKETT (D.DILLON, B.MELTON, R.PORTER)	JEFF DUGAN WARNER BROS. 7-28376
96	91	79	21	ONE PROMISE TOO LATE J.BOWEN, R.MCENTIRE (D.LOGGINS, L.SILVER, D.SCHLITZ)	REBA MCENTIRE MCA 53092
97	94	88	20	BRILLIANT CONVERSATIONALIST B.LOGAN (J.HADLEY, G.NICHOLSON)	◆ T. GRAHAM BROWN CAPITOL 44008
98	97	82	24	LOVE SOMEONE LIKE ME T.WEST (H.DUNN, R.FOSTER)	HOLLY DUNN MTM 72082/CAPITOL
99	80	85	3	I WANT TO BE WANTED L.MORTON (K.GANNON, P.SPOTT)	TONI PRICE PRAIRIE DUST 8744
100	99	94	12	CRY JUST A LITTLE P.WORLEY (P.DAVIS)	MARIE OSMOND CAPITOL/CURB 44044/CAPITOL

○ Products with the greatest airplay this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 1 million units. ▲ RIAA certification for sales of 2 million units.

COUNTRY CORNER



by Marie Ratliff

"THE BEST THING that's ever happened to this station is Reba McEntire's 'The Last One To Know' [MCA]." That's a strong quote, but music director Dick Weston, KKAJ Ardmore, Okla., makes it without batting an eye. The record, No. 26 in its fourth week on Billboard's Hot Country Singles chart, is strong, too, at WTSO Madison, Wis.; KFRE Fresno, Calif.; and WKAK Albany, Ga.. At KVOG Casper, Wyo., MD Bozz Collins calls it "tremendous."

"WE'RE GLAD THEY'RE BACK" is the consensus of opinion about the Marshall Tucker Band. "A great song," says MD Dorrie Hummel of KTTS Springfield, Mo., of the band's "Hangin' Out In Smokey Places" (Mercury), charted at No. 45. "I hope they stay country. This record is doing great," adds MD Wiley Carpenter of WWNC Asheville, N.C.

Carpenter also cites unusual reaction to the Oak Ridge Boys' title cut from "Heartbeat," the group's new album (MCA). "It's the most requested song we have," he says.

ROSIE FLORES continues to build believers with "Crying Over You" (Reprise), charted at No. 51. "It's my favorite record. We're getting tons of requests on it," says MD Jeff Woods of KUZZ Bakersfield, Calif. "The song is a little more traditional," says program director Jim McClain, KOLO Reno, Nev. "The folks love it."

McClain's also high on Lyle Lovett's "Give Back My Heart" (MCA/Curb), No. 47. "It was a last-minute add for me, but I just couldn't wait another week to put it on." Says PD Chuck Luck, KLLL Lubbock, Texas, "It reminds me of Charlie Daniels' 'Uneasy Rider.' It'll be a big one."

REACTION IS VERY STRONG at KFRE Fresno, Calif., to "Rough And Rowdy Days," Waylon Jennings' latest MCA entry, charted this week at No. 35. PD Bob Mitchell calls Waylon Jennings "our No. 1 priority artist," based on an audience poll asking KFRE listeners to name their three favorite artists in order of preference.

"I'm looking forward to Waylon's next album," says PD Terry Mathews, WKKW Clarksburg, W.Va. "This is more like the old Waylon, the best he's done in several years."

"OUR LISTENERS LOVED IT from the word go," says PD Johnny Dark, WCAO Baltimore, of Keith Whitley's "Would My Arms Be In Your Way" (RCA). Fans at WPAP Panama City, Fla., love it, too. "It's my most requested song," says PD Rick Braswell.

FOR WEEK ENDING OCTOBER 10, 1987

Billboard HOT COUNTRY SINGLES™

A ranking of the top 30 country singles by sales with reference to each title's position on the main Hot Country Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT CTRY POSITION
1	5	LOVE ME LIKE YOU USE TO	TANYA TUCKER	8
2	1	THE WAY WE MAKE A BROKEN HEART	ROSANNE CASH	1
3	2	FISHIN' IN THE DARK	NITTY GRITTY DIRT BAND	2
4	7	I WANT TO KNOW YOU BEFORE WE MAKE LOVE	CONWAY TWITTY	3
5	8	LITTLE WAYS	DWIGHT YOAKAM	9
6	10	AM I BLUE	GEORGE STRAIT	10
7	4	I'LL BE YOUR BABY TONIGHT	JUDY RODMAN	32
8	12	MAMA'S ROCKIN' CHAIR	JOHN CONLEE	12
9	11	CRAZY OVER YOU	FOSTER AND LLOYD	4
10	6	YOU AGAIN	THE FORESTER SISTERS	16
11	13	TAR TOP	ALABAMA	13
12	16	I WON'T NEED YOU ANYMORE	RANDY TRAVIS	14
13	21	RIGHT FROM THE START	EARL THOMAS CONLEY	7
14	15	SHINE, SHINE, SHINE	EDDY RAVEN	5
15	3	THREE TIME LOSER	DAN SEALS	33
16	22	MAYBE YOUR BABY'S GOT THE BLUES	THE JUDDS	11
17	20	SOMEBODY LIED	RICKY VAN SHELTON	20
18	19	YOUR LOVE	TAMMY WYNETTE	18
19	9	DADDIES NEED TO GROW UP TOO	THE O'KANES	48
20	23	LOVE REUNITED	THE DESERT ROSE BAND	6
21	14	CHILD SUPPORT	BARBARA MANDRELL	49
22	17	THE HAND THAT ROCKS THE CRADLE	GLEN CAMPBELL	44
23	28	CHANGIN' PARTNERS LARRY, STEVE, RUDY: THE GATLIN BROTHERS		22
24	18	THIS CRAZY LOVE	THE OAK RIDGE BOYS	41
25	—	LYNDA	STEVE WARINER	19
26	29	EVERYBODY NEEDS A HERO	GENE WATSON	28
27	—	ONLY WHEN I LOVE	HOLLY DUNN	21
28	—	CRAZY FROM THE HEART	THE BELLAMY BROTHERS	15
29	24	I'LL BE THE ONE	THE STATLER BROTHERS	59
30	26	BORN TO BOOGIE	HANK WILLIAMS, JR.	67

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COUNTRY SINGLES BY LABEL

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

LABEL	NO. OF TITLES ON CHART
CAPITOL (10)	19
MTM (5)	
16th Avenue (2)	
Capitol/Curb (2)	
MCA (14)	18
MCA/Curb (4)	
WARNER BROS. (11)	16
Reprise (2)	
Warner/Curb (2)	
Slash (1)	
RCA (13)	14
RCA/Curb (1)	
EPIC	8
COLUMBIA	7
POLYGRAM	5
Mercury (4)	
Bear/Compleat (1)	
ALPINE	1
ATLANTIC	1
Virgin (1)	
COMSTOCK	1
DOOR KNOB	1
EVERGREEN	1
JAROCO	1
MDJ	1
NSD	1
Magi (1)	
PRAIRIE DUST	1
PREMIER ONE	1
REVOLVER	1
STEP ONE	1
VINE ST.	1

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

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

SHEET MUSIC AGENTS

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

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

AMERICAN VIDEO CONFERENCE

The American Film Institute and *Billboard Magazine* invite you to participate in and submit your work to:

THE FIRST AMERICAN VIDEO CONFERENCE AND AWARDS COMPETITION

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

- **PRESS CONTACT:** Raleigh Pinsky, The Raleigh Group, Ltd., P.O. Box 691600, Los Angeles, CA 90069, tel. (213) 273-4221, fax, (213) 273-2295.
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- **BILLBOARD SPECIAL ISSUE CONTACT:** Gene Smith, Associate Publisher, Billboard Magazine, 1515 Broadway, New York, N.Y.10036 tel. (212) 764-7514
- **GENERAL INFORMATION:** Una Johnston or Mark Josephson, American Video Conference, 1747 First Avenue, second floor, New York, NY 10128, tel. (212) 722-2115, fax. (212) 289-3708.



KEYNOTE SPEAKER: Keynote address by **Michael Nesmith**, head of Pacific Arts Video Records, a multi-faceted company which not only makes films but distributes a diverse catalog of films and special interest home videos.

PANELS: The American Video Conference will feature 20 special interest and video music panels on issues most pertinent to the video professional. The event will be an exciting educational and business opportunity for anyone who's in (or wants to be in) special interest video or video music.

GALA AWARDS BANQUET will honor winners in 27 different categories of special interest video and 15 categories of video music. Open to non-registrants as well, tickets for the gala are \$95 and limited in availability (use form on other page).

COCKTAIL PARTY to kick off the First American Video Conference will be held on the campus of the American Film Institute on Thursday, November 19 at 7:00 pm.

AVC DIRECTORY GUIDE: This deluxe conference guide will include listings of every AVC registrant and will be a valuable reference guide throughout the year to professionals in the video music and non-theatrical video world. Contact Peggy Dold at 212-764-7754 for further information or to reserve advertising space.

HOLLYWOOD ROOSEVELT HOTEL: Rooms are available to AVC registrants for only \$75 a night. To get the special rate, call 213-466-7000 and identify yourself as an AVC registrant. The hotel is located at 7000 Hollywood Blvd, Hollywood, CA 90028.

NOTE THE FOLLOWING DEADLINES:

- **OCTOBER 16**
AVC Directory Guide advertising reservations deadline.
- **NOVEMBER 6**
Pre-registration rate of \$325 ends and pre-registration closes. (Registrations received after this date will be returned).
- **NOVEMBER 19**
\$375 Walkup registration begins at 12:00 pm at the Hollywood Roosevelt Hotel.

20 SPECIAL INTEREST & VIDEO MUSIC PANELS TARGETED FOR THE VIDEO PROFESSIONAL

The Home Video Marketplace: What is selling?—What is really going on in the home video marketplace? Up to date statistical data with case studies closely analyzing the state of the market. Who's buying, from whom, and how much.

Distribution Strategies for the Independent Producer—Specific examples of successful (and unsuccessful) distribution campaigns will be offered. How can the producer determine which route makes the most sense? How can the independent producer reach the major distributors? Catalogs? Is self distribution feasible? If you are self-distributing, how do you identify and reach an audience? A discussion of marketing outlets beyond the retail video store.

Concept Development: Is There an Audience for your Idea?—An examination of various ways of raising and developing creative program concepts. How are ideas generated? How important is research? How do you create program concepts that will be in demand? How should packaging be approached? What about the marketplace? What do consumers, distributors and retailers want?

A Development Meeting—A panel of acquisitions and development executives field program concepts from the audience. Discussion and decisions will be made on the spot as to the feasibility of individual ideas.

Program Costs and Financial Sources—What is the range of production budget, promotion budget and the break-even point for unit sales? Who has production money and how can they be reached? Cable and broadcast deals? Grants, loans, sponsors and ancillary markets?

Making the Deal: A Simulation—A simulation of several negotiations between lawyers for an independent producer and a potential financial backer.

New Technology—What advances are on the horizon? Software, hardware, computers, interactive, CD-V, high-definition television, super-VHS, play and record discs? How will these advances affect the producer, distributor and consumer? The industry as a whole?

The Legal Aspects of the Home Video Industry—Licensing, rights, adaptations, public performance rights, contracts.

Viewing Patterns: The Home Video Phenomenon—What are people watching? How much broadcast TV? How much rented or purchased video? What patterns have developed? What do these patterns suggest for the culture (and for the industry)? What impact will there be on specialty producer and distributor?

Specialty Video: The Aesthetics of Quality—What comprises "quality" in video programming? Is that element intangible or can it be defined? How do videos use the medium—both in terms of hardware (i.e. the capabilities of the VCR) and in terms of program structure? What makes a video "work"?

Children's Video Programming—What is happening now in children's video? What is missing from the children's market? How have established characters (lifted from classic tales or popular cartoons) taken over the marketplace? What other prospects exist? Can educational video co-exist in the kids marketplace? What about direct marketing and specialty stores? How does the current pricing structure affect sales and production? Should that structure be changed?

Arts on Video/Video Art—How have and will the arts be sold on video? Can specialty outlets be identified and reached? What about direct marketing? How do the arts fit into the plans of the major distributors? What is "video art"? Is video art being successfully distributed? How does it fit into the overall video arts marketplace?

The How-To of "How-To's"—Concept development: what works, what doesn't? Creating for the marketplace. Financing possibilities. Corporate sponsorship. Celebrity drawing power. Structure, scripting and storyboarding.

Video Features—A Growing Demand—Will made-for-home-video feature films take off? What sort of market exists for such product? Will budgets and thus production values be severely limited and compromised? Or will this avenue promote the production of specialized content not possible in the theatrical marketplace?

Capturing Comedy on Home Video—How does comedy work on home video? How can it be most effectively produced (shot and edited)? What comprises an effective comedy video? Are video sales directly related to the popularity of the comedian?

THE VIDEO MUSIC TEXTBOOK Five panels on the toughest issues facing professionals in video music programming, promotion and production

- **Chapter I: The Three P's**— Programming, personalities and presentation. These ingredients make up the total package. How do shows define their format, find and train on-air talent, and create a unique look? Moderated by Michelle Peacock, director national video promotion, Capitol Records.
- **Chapter II: That Synching Feeling**—Top legal experts and artist representatives explain the basics of synch licensing. What are the programmers' rights, what are the artists' and labels' rights and where do they intersect? Moderated by Michael Reinert, Esq., director of video operations, Rowe International Corp.
- **Chapter III: The Numbers Game**—An examination of audience research and independent ratings services. PeopleMeters, diaries and audience samples. What do they all really mean? Can you believe Nielsen and AGB? Can you conduct your own research on a limited budget? Moderated by Steven Dupler, video music editor of Billboard Magazine.
- **Chapter IV: Becoming A Household Word**—A workshop on the creation and implementation of effective promotions. Working with the labels, designing effective contests, on-location shoots. What does radio know that you don't? Moderated by Celia Hirschman of the video promotion firm Vis-Ability.
- **Chapter V: Other Channels**—Video clubs and pools, video jukeboxes, college networks, closed-circuit TV, and other alternative outlets. How do you get maximum exposure for your clips outside the conventional cable and broadcast outlets. Moderated by Stuart Samuels, veteran video producer and director's representative.

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Association
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New World Video
Paul Culberg
New World Video
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Platypus Productions
Mark Engle
National Association Of
Video Dist.
James Fifield
CBS/Fox Video
Jane Fonda
Fonda Films
Tom Friel
Consumer Electronics
Gene Giaquinto
MCA Home Entertainment
Mickey Granberg
Video Software Dealers
Assoc.
Barbara Greenleaf
Greenleaf Video
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Walt Disney Home Video

Michael Nesmith
Pacific Arts Video
Frank O'Connell
HBO Video
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Sony Video Software
Jon Peisinger
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November 19-21, 1987 REGISTRATION FORM



If you are registering more than one person, photocopy this blank form and fill it out completely for yourself and EACH INDIVIDUAL you are registering. Also include their planned accommodations at the Conference, company name and address if any of these are different from yours. Any registration received after November 6 will be returned. Walkup registration opens at the Hollywood Roosevelt at 12:00 noon on Thursday, November 19 and is \$375.

First Name <input type="text"/>		Last Name <input type="text"/>	
Company Name <input type="text"/>			
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IMPORTANT! You must tell us which hotel you will be staying at during the AVC so you can be contacted by other registrants.

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- I enclose \$275 (until September 18 — \$325 September 21-November 6 — Walkup registration is \$375) (Registration is non-refundable.)
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Number of additional tickets _____ I am paying by Visa MasterCard American Express Check (Make checks payable to: American Video Conference.)

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Mail this registration form with payment to: American Video Conference, 1747 First Avenue, New York, NY 10128
Telephone: 212-722-2115 / Telex: 6971684 FUNK / Fax: 212-289-3708

CDV Slowed By Technical Problems Mastering Equipment Is In Short Supply

BY JIM BESSMAN

NEW YORK With the industry-wide rollout of compact disk video reportedly just a few months away, label executives say that insufficient mastering capacity is the most significant problem affecting full-fledged production of the 5-inch, laser-read video/audio format.

"At this point mastering capabilities are limited," says Ed Outwater, director of quality assurance for Warner Bros. Records. "There will be production problems if everyone wants to get these things made at the same time."

As Outwater and others note, mastering equipment is in short supply and is relatively expensive.

"At this point, the only mastering people are Phillips [in the Netherlands] and one or two Japanese companies," says Outwater. "But once we get them mastered, the manufacturing process is the same as with CDs."

Len Eband, PolyGram Records senior vice president of music video, says CDV production is "no more problematical" than putting out any new product reliant on very hi-tech equipment.

He admits, though, that CDV production is subject to the whims of "finicky" equipment and is hampered somewhat by the small number of studios able to perform pre-mastering of CDV source material.

The pre-mastering process, Eband explains, involves creating the tape from which the CDV is pressed.

"The problem is ironing out the bugs in syncing digital audio to the video before sending the matching audio and video reels off to Europe," says Eband. "What makes it complicated is that the sampling rate varies between digital for CDV and digital for normal CD, and you need a special computer to translate the time numbers."

According to Eband, an "analyzer" is used in the pre-mastering studio to double-check for dropouts and correct any problems in time code, chroma level, and other quality-related concerns before the tapes are sent to Europe.

"The only nagging problem is that there's a shortage of pre-mastering capacity in the U.S.," continues Eband. "At first, the only studio

that was capable was Editel in New York, though subsequently we've been able to get Synch Sound in New York up to speed.

"But we have to get other studios on line, especially as other labels increase their involvement to where we're at, because getting time is harder and harder, and if one key person there gets sick, everything stops."

An additional headache for Eband is that there are no U.S. facilities for making PAL premasters, which means that the sole NTSC edit master must be sent by special courier to Europe for PAL pre-mastering prior to CDV manufacturing.

But Eband sees fairly smooth going once these technical problems are surmounted. He says that since PolyGram already syncs digital sound to most of its videoclip productions, it is relatively easy to obtain digital masters from the company's tape library.

As for getting proper clearances, Eband sees no obstacles other than the man power needed to inform all the involved parties and getting the necessary paper work done.

"The lion's share of our artists are already cleared," says Eband, noting that this includes such top guns as John Cougar Mellencamp and Bon Jovi.

Jerry Shulman, CBS Records vice president of marketing development, notes that while there are "no outstanding issues" facing CBS' entrance into CDV, obtaining master videotapes has been difficult since they haven't been retained in company coffers the way audiotapes are.

"Video [masters] have stayed with producers, artists, and production companies as well as here, but there's been no consistency," says Shulman. "That's one thing we're trying to improve upon—maintaining proper video archives. But CBS isn't truly in the video business—we go through CBS/Fox. So for our promotional purposes, a second- or third-generation copy has been perfectly adequate, though now with CDV, we're striving to obtain the original master tapes."

Like Eband, Shulman says that there's "nothing extraordinarily different" in getting source material, the only problem being the time it

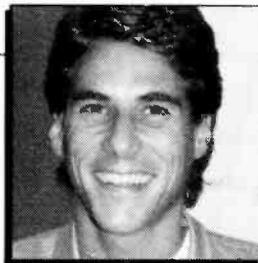
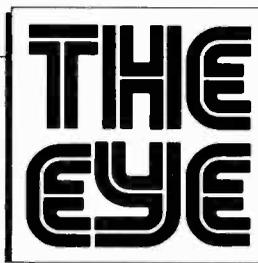
takes to get through to the proper authorities.

He says that meetings with the European CDV manufacturers have assured CBS that there should be no manufacturing and duplication problems to interfere with the stated two-week turnaround time.

Meanwhile, Outwater says that research is under way to "compress" the CDV manufacturing process such that equal parts video and audio could be included on a 5-inch disk instead of the current format holding one video and four audio-only tracks. "I'd like to see a complete 5-inch CDV, not just one video and the rest audio," he says.



A Coupla White Chicks. That's Sire artist Julie Brown, who appears to be trading "hi-fives" with the nurse who's strapping her in for a brain transplant operation in the new clip for "Trapped In The Body of A White Girl." Brown's previous video for "The Homecoming Queen's Got A Gun" has become a cult classic.



by Steven Dupler

THE DJ IS YOUR FRIEND: Some video programmers tend to think of their radio counterparts as the enemy. They try to stay ahead in the game by getting the jump on the DJs—associating their show with a hot new talent, before radio can pick up on the act and claim credit for its success.

For many other video shows, "surveillance" is the watchword. They observe radio activity closely and use playlist adds as advance scouts, indicating when a clip should be beefed up in the rotation or lost from sight.

At California Music Channel in Oakland, radio is considered neither of these things. Rather, CMC program director/VJ Rick Kurkjian sees it as an ally in the great game of building the audience.

On Sept. 29, CMC and San Francisco modern rock outlet KITS-FM joined forces to present the first installment of what is now a weekly feature on the video channel, "CMC's Cool Five At 5/Modern Rock Block."

Hosted by Kurkjian and Steve Masters, KITS' music director/on-air evening personality, the show presents an eclectic mix of five clips. It airs from 5-5:30 p.m. on Tuesdays.

"This represents a new phase for us," says Kurkjian, whose own background is in radio. "It's very helpful for us to align ourselves with KITS. Not only do our formats match up very well, but it allows us both to cross-promote, and help each other build our audiences."

The show features a very smart, very hip mix of old and new material. Most of it is from acts rarely seen on most video shows around the country. The first segment aired Gene Loves Jezebel, "Motion Of Love"; Wall Of Voodoo, "Mexican Radio"; Hubert Kah, "Military Drums"; Echo & the Bunnymen, "Lips Like Sugar"; and the Smiths, "How Soon Is Now."

Slated for Tuesday (6) are the Other Ones, "Holiday"; Figures On A Beach, "No Stars"; the Bolshoi, "Away"; Fine Young Cannibals, "Johnny Come Home"; and Black, "It's A Wonderful Life."

"All week long, KITS promotes the show on-air for us. And during each segment, we give plugs for them, mentioning what the radio station will be playing later that evening and during the week, as well," Kurkjian says. "It's not the first time we've done co-promotions with radio, but it's certainly the most ambitious and extensive."

CMC currently is seen in 3 million households via KTSF-TV in San Francisco (Mondays-Fridays, 5-5:30 p.m.) and Sacramento CBS affiliate KXTV (Saturdays, 11:30 p.m.-midnight).

"It's not so strange for us to see radio as an ally," says Kurkjian. "In fact, since the beginning we've always tried to make this show sound like a radio station."

DETENTE IN D MAJOR: The Soviet Union seems to have become a rocker's haven, with Billy Joel, Pat Metheny, and UB40 steamrolling their way across the Urals in the recent past. This trend continues 11 p.m. EST Friday (9) with Showtime's exclusive cablecast of "A Rock'n'Roll Summit."

The one-hour program—which also can be seen Oct. 12, 17, 22, 25, and 27—centers on a concert at the Ismailovo Stadium outside Moscow last July 4. Some 25,000 citizens of both the U.S. and the U.S.S.R. gathered to watch James Taylor, Santana, Bonnie Raitt, the Doobie Brothers, and Soviet rockers Autograph perform in a benefit concert for world peace. The show was the culmination of a 23-day, 453-mile trek across Russia staged by 200 American and 200 Soviet peace activists.

IN MEMORIAM: Recently deceased jazz bassist Jaco Pastorius was honored Oct. 2 on "The John Hammond Show," a New York-based music show carried on public-access cable (Channel C on the Manhattan Cable service).

Hammond says the tribute consisted of never-seen 1984 footage of the thrice-Grammy-nominated Pastorius jamming in a New York nightclub with Mike Stern, Randy Brecker, and Barry Finnerty. The latter is a former guitarist with the Brecker Brothers and currently Hammond's musical director. Hammond's show is aired at 7:30 EST on Fridays.

IT WON'T PLAY IN PEORIA: At least that's what Hit Video USA says about RCA artist Marc Jordans' clip for his single "This Independence." Hit Video deemed the video, directed by noted clip maker Meiret Avis, too violent and upsetting for its affiliates. The material in question: actual footage from TV news stories and clips from the classic film "The Battleship Potemkin."

According to the artist, the video is supposed to reflect the content of the song, which is about people struggling for independence. In making the clip, Avis edited nearly 40 hours of news footage showing such scenes as crowds of people confronting police, along with crowd scenes from "Potemkin."

An RCA representative says that Hit Video felt the violence of the scenes would not be received well by its affiliates in America's heartland.

Educators Praise Christian Video On Teen Pregnancy

NASHVILLE A new Christian music video about teen-age pregnancy and parenthood is receiving reviews from sex educators.

Written and performed by DaySpring Records' Kenny Marks, "The Party's Over" eschews moralizing from a religious base and simply presents early parenthood as an emotionally draining and unglamorous lot.

The video is being used by the Texas Department of Health, the New York Department of Health, and several Planned Parenthood

chapters in both those states. It is also being featured as part of Marks' fall concert tour, which began Sept. 18.

According to Dennis Disney, a Nashville publicist helping to promote the project, the video was pitched to MTV and Nickelodeon, but both turned it down, saying they are "not in the business of promoting social issues."

"The Party's Over," according to Disney, earned acceptance after being favorably reviewed in a

(Continued on next page)



PROGRAMMING

This report does not include videos in recurrent or oldie rotation.

WEEKS ON PLAYLIST

VIDEOS ADDED THIS WEEK	VIDEOS	WEEKS ON PLAYLIST
ABC	THE NIGHT YOU MURDERED LOVE PolyGram	MEDIUM
FIGURES ON A BEACH	NO STARS Sire/Ceremony	BREAKOUT
KANE GANG	MOTOR TOWN Capitol	BREAKOUT
LIVING IN A BOX	SO THE STORY GOES Chrysalis	BREAKOUT
MEN WITHOUT HATS	POP GOES THE WORLD PolyGram	ACTIVE
RUSH	TIME STANDS STILL PolyGram	SNEAK PREVIEW
STARSHIP	BEAT PATROL RCA	SNEAK PREVIEW
T'PAU	BRIDGE OF SPIES Virgin	BREAKOUT
WHITE LION	WAIT Atlantic	BREAKOUT
STEVE WINWOOD	VALERIE Warner Bros.	SNEAK PREVIEW
SNEAK PREVIEW VIDEOS		
*BRYAN ADAMS	VICTIM OF LOVE A&M	3
*AEROSMITH	DUDE (LOOKS LIKE A LADY) Geffen	3
*BELINDA CARLISLE	HEAVEN IS A PLACE ON EARTH MCA	3
THE CARS	YOU ARE THE GIRL Elektra	2
*DEF LEPPARD	ANIMAL PolyGram	3
*GRATEFUL DEAD	HELL IN A BUCKET Arista	3
LOVERBOY	NOTORIOUS Columbia	3
MR. MISTER	SOMETHING REAL (INSIDE ME/INSIDE YOU) RCA	2
HEAVY ROTATION		
BODEANS	IT'S ONLY LOVE Reprise HIP CLIP	2
BANANARAMA	I HEARD A RUMOUR London/PolyGram	8
PETE BARDENS	IN DREAMS Capitol	7
CUTTING CREW	I'VE BEEN IN LOVE BEFORE Virgin	5
FLEETWOOD MAC	LITTLE LIES Warner Bros.	6
HEART	WHO WILL YOU RUN TO Capitol	5
BILLY IDOL	MONEY MONEY Chrysalis	4
MICHAEL JACKSON	BAD Epic	2
MICK JAGGER	LET'S WORK Columbia	2
RICHARD MARX	SHOULD'VE KNOWN BETTER Manhattan	5
*JOHN COUGAR MELLENCAMP	PAPER IN FIRE Mercury/PolyGram	7
POISON	I WON'T FORGET YOU Enigma/Capitol	7
PRINCE	U GOT THE LOOK Warner Bros.	9
R.E.M.	THE ONE I LOVE I.R.S.	4
REO SPEEDWAGON	IN MY DREAMS Epic	13
U2	WHERE THE STREETS HAVE NO NAME Island	4
*WHITESNAKE	HERE I GO AGAIN Geffen	11
ACTIVE ROTATION		
JIMMY DAVIS & JUNCTION	KICK THE WALL Quantum	3
ECHO & THE BUNNYMEN	LIPS LIKE SUGAR Warner Bros.	5
GREAT WHITE	ROCK ME Capitol	11
INSIDERS	GHOST ON THE BEACH Epic	5
MARC JORDAN	THIS INDEPENDENCE RCA	4
SQUEEZE	OUR GLASS A&M	4
TERENCE TRENT D'ARBY	IF YOU LET ME STAY Columbia	3
MEDIUM ROTATION		
BEE GEES	YOU WIN AGAIN Warner Bros.	2
BRANDOS	GETTYSBURG Relativity	3
GLEN BURTNICK	FOLLOW YOU A&M	5
FABULOUS THUNDERBIRDS	HOW DO YOU SPELL LOVE Epic	45
GO WEST	DON'T LOOK DOWN Chrysalis	7
ICEHOUSE	CRAZY Chrysalis	3
MELVIN JAMES	WHY WON'T YOU STAY MCA	4
TOM KIMMEL	TRYIN' TO DANCE Mercury/PolyGram	3
KISS	CRAZY CRAZY NIGHT PolyGram	3
EDDIE MONEY	WE SHOULD BE SLEEPING Columbia	2
MOTLEY CRUE	WILD SIDE Elektra	4
PET SHOP BOYS	IT'S A SIN EMI-Manhattan	4
TIMOTHY B. SCHMIT	BOY'S NIGHT OUT MCA	3
BREAKOUT ROTATION		
DAVE ALVIN	NEW TATTOO Epic	2
BEAT FARMERS	HOLLYWOOD HILLS Curb/MCA	3
BELOUIS SOME	ANIMAL MAGIC Capitol	2
BOLSHOI	PLEASE Beggars Banquet/RCA	2
CRUZADOS	SMALL TOWN LOVE Arista	2
FROZEN GHOST	PROMISES Atlantic	2
HOODOO GURUS	WHAT'S MY SCENE Elektra	2
LOLITA POP	BANG YOUR HEAD Virgin	2
MOJO NIXON & SKID ROPER	ELVIS IS EVERYWHERE Enigma	3
ALISON MOYET	WEAK IN THE PRESENCE OF BEAUTY Columbia	2
NEW ORDER	TRUE FAITH Warner Bros.	2
NORTHERN PIKES	THINGS I DO FOR MONEY Virgin	3
THE ROYAL COURT OF CHINA	IT'S ALL CHANGED A&M	2
STRYPHER	HONESTLY Enigma	3
SWING OUT SISTER	BREAKOUT PolyGram	11
WA WA NEE	SUGAR FREE Epic	3
JOHN WAITE	DON'T LOSE ANY SLEEP EMI-Manhattan	2
WALK THE MOON	DADDY'S COMING HOME MCA	3
WENDY & LISA	WATERFALL Columbia	7
YELLO	OH YEAH PolyGram	2

* Denotes former Sneak Preview Video. For further information, contact Jeanne Yost, director of music programming, MTV, 1775 Broadway, New York, N.Y. 10019.

VIDEO MUSIC

NEW VIDEOCLIPS

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

ALABAMA

Tar Top
Just Us/RCA
Tim Clawson/Limelight
David Hogan

BEAT FARMERS

Hollywood Hills
The Pursuit Of Happiness/MCA/Curb
Schiff/Stewart Productions

Daniel Stewart

THE BRANDOS

Gettysburg
Honor Among Thieves/Relativity
C Films Ltd.
Cindy Keefer

BELINDA CARLISLE

Heaven Is A Place On Earth
Heaven On Earth/MCA
Joe Kelly, Tim Clawson/Limelight
Diane Keaton

KEEL

Rock 'N' Roll Outlaw
Dudes Soundtrack/MCA/New Century/Vista Films
Steve Smith, Jeff Richter/The Company
Penelope Spheeris

KISS

Crazy Crazy Nights
Crazy Nights/Mercury
Steven Brandman/The Company
Pellerin/Freel

THE PRESSURE BOYS

Around The World
Krandlebanum Monumentus/AR3D/Smash
Bill Dukes/UAV Productions
Bill Dukes

THE ROYAL COURT OF CHINA

It's All Changed
The Royal Court Of China/A&M
Carl Wynant/The Company
Kevin Kerslake

SIMON F.

American Dream
Never Never Land/Reprise
Victoria Golden/Limelight
Peter Care

T'PAU

Bridge Of Spies
T'Pau/Virgin
Libman-Moore
Jay Brown

JOHN WAITE

Don't Lose Any Sleep
Rovers Return/EMI-Manhattan
Glen Goodwin
Kort Falkenberg

WALK THE MOON

Daddy's Coming Home
Walk The Moon/MCA
Sivey/Lee Productions
Andrew Doucette

VIDEO TRACK

NEW YORK

SINGER/SONGWRITER Suzanne Vega recently wrapped her second video for "Solitude Standing," the title track off her new A&M album. Noted film director **Jonathan Demme** was at the helm. He also oversaw the editing at Manhattan's **National Video Center/Recording Studios**. **Clinica Estetico** produced. **Adam Bernstein** served as off-line editor. **Chris Hengeveld**, assisted by **Bill Zalesky**, performed on-line editing. **Bill Ivie** was senior mixer.

British recording act **Breathe** completed a video for "Jonah," the first single from its debut A&M album. It was directed by **Drew Carolan**, whose production credits include clips for **Velore & Double O**, **Rainy Davis**, and **Brenda K. Starr**. **Picture Vision** produced. **Steven Saporta** served as executive producer. The Manhattan-based production company is working in Los Angeles, where it is filming **Julio Iglesias'** latest project.

LOS ANGELES

VIDEO DIRECTOR Peter Lippman has formed **Lippsync Inc.**, a Los Angeles-based production company. The first project completed under the new logo is **Leatherwolf's** clip for "The Calling," the first single from the

CHRISTIAN VIDEO A HIT

(Continued from preceding page)

newsletter by the Center For Population Options in Washington, D.C. State educational agencies and Planned Parenthood groups have requested copies because of the review.

Traditionally, Christian music has taken a hard-line moral position, which puts it at odds with organizations that treat social concerns as educational problems. The Marks video, by contrast, carefully avoids presenting the early-parenthood story from a moral standpoint.

DaySpring, a division of Word Records, is selling the video in the VHS format for \$7 each. Information on ordering is available at 615-327-9318. **EDWARD MORRIS**

group's debut Island album. It was shot on location at local night spot the Country Club as well as other locations in Los Angeles. **Michael Bodnarczuk** produced. **Bryan Greenberg** served as director of photography. **Joseph Bongiovi** was production manager. The company says it would like to produce two videos per month. Lippman's credits include clips for **Stryper**, **Expose**, **Chris De Burgh**, and **Kenny G**, among others.

OTHER CITIES

AAV AUSTRALIA'S Michael Church just finished postproduction work on two national television campaigns promoting the Australian segments of the world tours of **Tina Turner** and **David Bowie**. The spots feature current tour footage as well as Paintbox animation by the **Video Paint Brush Co.** and were produced by

Electronic Edits for the **Paul Dainty Corp.** The Australian leg of **Turner's Break Every Rule** tour is set for early next year; **Bowie's Glass Spider** dates will commence in November.

"In Dreams," the first video from **Cinema** recording artist **Pete Bardens**, was directed by 22-year-old **Doug Nichol** of **ZM Productions**. The surreal piece was lensed on location in the Mohave Desert in California. **Stephan Wassmann** produced. **Craig A. Colton** edited. The clip supports the first single from **Bardens'** debut album, "Seen One Earth."

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

Elton John Headlines Charity Event U.K. Gala Draws Top Names

LONDON Elton John, Huey Lewis & the News, Phil Collins, Art Garfunkel, and James Taylor are among U.K. and U.S. acts set to appear in a royal charity concert here, which will be seen by an estimated 1 billion television viewers worldwide. Prince Charles and Princess Diana will attend the Dec. 4 show at the London Palladium, which will be hosted and produced by TV personality **David Frost** and is expected to raise about \$750,000 for the Prince's Trust Youth Business Appeal.

Frost was reportedly asked by

U.S. network ABC to put together the three-hour concert, which will be screened here over the holiday period by co-producers **London Weekend Television** and **ABC** some time early in 1988. It will then be made available for sale around the world.

John, a favorite performer of the so-called Royals, will headline the event, which will combine rock, musical, stage and comedy elements. Tickets are priced at \$40-\$160.

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TOP CLASSICAL ALBUMS™

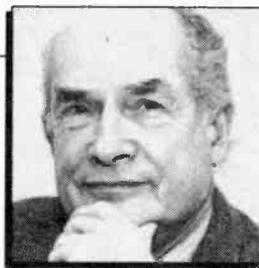
THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	50	★★ NO. 1 ★★ HOROWITZ IN MOSCOW DG 419-499 (CD) 46 weeks at No. One VLADIMIR HOROWITZ	
2	2	30	CARNAVAL CBS IM-42137 (CD) WYNTON MARSALIS	
3	3	20	POPS IN LOVE PHILIPS 416-361 (CD) BOSTON POPS (WILLIAMS)	
4	4	8	BEETHOVEN: SYMPHONIES 4 & 5 L'OISEAU LYRE 417-615 (CD) ACADEMY OF ANCIENT MUSIC (HOGWOOD)	
5	10	6	BEETHOVEN: PIANO CONCERTO NO. 5 CBS M-42330 (CD) MURRAY PERAHIA	
6	6	12	WHITE MAN SLEEPS NONESUCH 79163 (CD) THE KRONOS QUARTET	
7	5	82	PLEASURES OF THEIR COMPANY ANGEL DS-37351 (CD) KATHLEEN BATTLE, CHRISTOPHER PARKENING	
8	7	16	GROFE: GRAND CANYON SUITE TELARC 80086 (CD) CINCINNATI POPS (KUNZEL)	
9	8	22	HOLST: THE PLANETS LONDON 417-553 (CD) MONTREAL SYMPHONY (DUOIT)	
10	11	8	BOCCHERINI: CELLO CONCERTO CBS M-39964 (CD) YO-YO MA	
11	9	62	KATHLEEN BATTLE SINGS MOZART ANGEL DS-38297 (CD) KATHLEEN BATTLE	
12	12	18	ADAMS: THE CHAIRMAN DANCES NONESUCH 79144 (CD) SAN FRANCISCO SYMPHONY (DE WAART)	
13	13	12	CBS MASTERWORKS DIGITAL SAMPLER CBS MK-42070 (CD) VARIOUS ARTISTS	
14	14	60	HOROWITZ: THE STUDIO RECORDINGS DG 419-217 (CD) VLADIMIR HOROWITZ	
15	19	4	MOZART: THE MARRIAGE OF FIGARO ANGEL DSC-47978 (CD) ALLEN, BATTLE, PRICE (MUTI)	
16	18	152	AMADEUS SOUNDTRACK FANTASY WAM-1791 (CD) ● NEVILLE MARRINER	
17	15	20	HANSON: SYMPHONY NO. 2 ANGEL DS-47850 (CD) SAINT LOUIS SYMPHONY (SLATKIN)	
18	16	12	BUTTERWORTH/PARRY/BRIDGE NIMBUS NI-5068 (CD) ENGLISH STRING ORCHESTRA (BOUGHTON)	
19	21	4	TELARC SAMPLER 4 TELARC 80004 (CD) VARIOUS ARTISTS	
20	22	4	WORLDS GREATEST OVERTURES PRO ARTE CDD-813 (CD) VARIOUS ARTISTS	
21	NEW▶		STRAUSS: ARIADNE AUF NAXOS DG 419-225 (CD) TOMOWA-SINTOW, BATTLE, BALSA (LEVINE)	
22	17	22	DANCE PIECES CBS FM-39539 (CD) PHILIP GLASS	
23	NEW▶		BEETHOVEN: SYMPHONIES 2 & 8 ANGEL DS-47698 (CD) LONDON CLASSICAL PLAYERS (NORRINGTON)	
24	20	24	MUSSORGSKY: PICTURES AT AN EXHIBITION RCA 5931-RC (CD) BARRY DOUGLAS	
25	24	20	TCHAIKOVSKY: 1812 OVERTURE LONDON 417-400 (CD) CHICAGO SYMPHONY ORCHESTRA (SOLTI)	

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	8	★★ NO. 1 ★★ KIRI SINGS GERSHWIN ANGEL DS-47454 (CD) 6 weeks at No. One KIRI TE KANAWA	
2	2	28	TRADITION ANGEL DS-47904 (CD) ITZHAK PERLMAN	
3	NEW▶		MY FAIR LADY LONDON 421-200 (CD) KIRI TE KANAWA, JEREMY IRONS	
4	3	6	GERSHWIN: OVERTURES ANGEL DS-47977 (CD) NEW PRINCESS THEATER ORCHESTRA (MCGLINN)	
5	4	30	BOLLING: SUITE FOR FLUTE & JAZZ NO. 2 CBS FM-42018 (CD) JEAN-PIERRE RAMPAL, CLAUDE BOLLING	
6	9	4	STAR TRACKS II TELARC 80146 (CD) CINCINNATI POPS (KUNZEL)	
7	5	32	IN IRELAND RCA 5798-RC (CD) JAMES GALWAY & THE CHIEFTAINS	
8	6	20	BASIN STREET CBS FM-42367 (CD) CANADIAN BRASS	
9	8	56	OPERA SAUVAGE POLYDOR 829-663 (CD) VANGELIS	
10	NEW▶		BACH ON ABBEY ROAD PRO ARTE CDD-346 (CD) JOHN BAYLESS	
11	10	60	BACHBUSTERS TELARC 80123 (CD) DON DORSEY	
12	7	36	ROUND-UP TELARC 80141 (CD) CINCINNATI POPS (KUNZEL)	
13	13	60	DOWN TO THE MOON CBS FM-42255 (CD) ● ANDREAS VOLLENWEIDER	
14	14	4	AN ENCHANTED EVENING PRO ARTE CDD-275 (CD) ROCHESTER POPS (KUNZEL)	
15	11	26	NEW YORK COUNTERPOINT RCA 5944-RC (CD) RICHARD STOLTZMAN	

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

Classical KEEPING SCORE



by Is Horowitz

A LOOK AT AWARDS: The Mumm Champagne Classical Music Awards event is only the latest enterprise seeking to correct—or exploit—perceived neglect by the Recording Academy. The latter has long been the butt of criticism for the alleged slim attention it devotes to classics on the annual Grammy Awards television show, a perennial problem for a spectacular seeking a mass audience.

In its first ceremonial splash, at Carnegie Hall in New York Sept. 21, the Mumm event certainly was the most elaborate of its kind to bid for attention. Presented by Ovation magazine and produced by Gurtman & Murtha, it offered music and celebrities as well as the apparently inescapable parade of presenters and accepters. Fifteen record categories were covered during the course of the 2½-hour show.

In a somewhat lower key, the Arturo Toscanini Music Critics Awards (Keeping Score, Sept. 12) were presented last week, with plans for enlarging the scope of its coverage in future years.

Frederick R. Selch, editor of Ovation, put it bluntly when he complained of "token coverage" of classics by other award shows during a short introductory speech at the Mumm awards. He said he hoped they would become an annual event. In accepting induction to the awards' Hall of Fame later in the evening, Isaac Stern also directed attention to what he characterizes as "short shrift" given classics elsewhere.

Be that as it may, the Mumm event could be said to have suffered somewhat from overkill. Despite the music and the sprinkling of celebrities, the parade of industry executives to the podium to accept awards (on behalf of absent artists) produced its own set of longueurs. Halfway through the proceedings much of the audience also got up to walk (out), apparently unhappy with more talk than expected and too little action. Much of this could be attributed to first-time miscalculations.

Industry turnout was impressive. Toppers of just about every classical label were present, many of them flanked with second- and third-level company associates. The general feeling was that the show represents a good start and holds promise for the future.

Cost of the proceedings, estimated at about \$100,000, was shared by Mumm, Ovation, and WQXR

New York, which will broadcast a two-hour show based on the presentations Oct. 11. Tapes of the event have so far been supplied for delayed broadcast to 29 radio stations across the country, according to co-producer Bernard Gurtman.

While there's no guarantee, Gurtman feels quite certain about continuity for next year, at least. Nibbles have already come in from other potential locations. "We're not married to Carnegie Hall," he says.

Kiri Te Kanawa and Peter Ustinov were effective as hosts, Martin Bookspan was commentator, and recording artists who appeared either as performers or presenters included Roberta Peters, Robert Merrill, Richard Stoltzman, the Canadian Brass, Robert Portney, Shlomo Mintz, Joseph Fuchs, Abbey Simon, Nathaniel Rosen, and Skitch Henderson.

How were the winners selected? Record manufac-

Mumm Awards draw impressive industry turnout

turers submitted initial nominations in the various categories. The list of nominations was then submitted to executives at radio stations and retailers for voting. Final choice was by a panel of critics. See below for list of winners.

COMPOSER Ellen Taaffe Zwilich and cellist Bernard Greenhouse, who recently retired from the Beaux Arts Trio, were among those who personally accepted plaques at the Arturo Toscanini Music Critics Awards at Wave Hill, N.Y., Sept. 27. Critic Mortimer Frank, who also serves as curator of the Toscanini archives, shared presenter duties with harpsichordist Igor Kipnis.

Committee chairman Allan Steckler said later that coverage may be expanded next year to include a critic's award. A national conductor's award is also being mullied. More than 650 music critics across the country participated in the first round of nominations, with a final panel of eight critics voting in the finals. The latter group, chaired by Frank, also includes Sedgwick Clark, John Freeman, Harris Goldsmith, Derrick Henry, Nancy Malitz, Dennis Rooney, and William Youngren. Winners listed below.

JOHN McCLURE, former head of CBS Masterworks and longtime record producer for Leonard Bernstein, will be the classical honoree at the A&R/Producers luncheon hosted by the New York chapter of the Recording Academy Oct. 16 at the Loews Summit. The event will also honor Clyde Otis, Sy Oliver, and David Kapp.

Horowitz Dominates Mumm Awards

NEW YORK Vladimir Horowitz was a multiple winner at the Mumm Champagne Classical Music Awards Sept. 22 at Carnegie Hall here.

The pianist's Deutsche Grammophon album, "Horowitz In Moscow," was voted record of the year and best instrumental solo recording. Horowitz was also cited as recording artist of the year and won entry into the awards group's hall of fame.

Winning albums in other categories follow:

Orchestral—Shostakovich: Symphony No. 5, St. Louis Symphony/Slatkin, RCA.

Chamber—Debussy/Ravel: String Quartets, Alban Berg Quartet, Angel.

Concerto—Beethoven, Piano Concertos Nos. 1 & 2, Murray Perahia, CBS.

Opera—Mozart: Don Giovanni, Ramey, Baltsa, Battle, Karajan, DG.

Debut Recording Artist—Tchaikovsky: Piano Concerto No. 1, Barry Douglas, RCA.

Vocal Solo—Mozart Arias, Kathleen Battle, Angel.

Choral—Janacek: Glagolitic Mass, Mackerras, Supraphon (Denon).

Crossover—Begin Sweet World,

Richard Stoltzman, RCA.

Contemporary—Lutoslawski: Symphony No. 3, Lutoslawski, Philips.

Vocal Reissues—Berlioz: Les Troyens, Colin Davis, Philips.

Nonvocal Reissues—Bartok: Concerto For Orchestra, Reiner, RCA.

Production & Engineering—Holst: The Planets, James Mallinson, Jack Renner, Telarc.

Leonard Bernstein, Rudolf Serkin, Sir Georg Solti, and Isaac Stern joined Horowitz in being named to the Mumm Hall of Fame.

Critics Present Awards

NEW YORK Eight record labels shared 10 citations at the Arturo Toscanini Music Critics Awards Sept. 27 at Wave Hill here. The following were winners:

Orchestral—Scriabin: Symphony No. 1, Philadelphia Orchestra, Muti, Angel.

Opera—Rossini: "Il viaggio a Reims," Abbado, Deutsche Grammophon.

Concerto—Beethoven: Piano Concertos Nos. 3 & 4, Murray Perahia, CBS.

Instrumental Solo—Bach: Well-Tempered Clavier, Book II, Andras Schiff, London.

Choral—Bach: Mass in B Minor, Gardiner, Archiv (DG).

Early Music—Handel: Solomon, Gardiner, Philips.

Chamber—Schubert Quartets Nos. 13 & 14, Alban Berg Quartet, Angel.

Contemporary—Zwilich: Symphony No. 1, Indianapolis Symphony, Nelson, New World.

Historic (Vocal)—Britten: Peter Grimes, Britten, London.

Historic (Instrumental)—Beethoven Piano Concertos, Artur Schnabel, Arabesque.

Separate artistic achievement awards went to Antal Dorati, Miéczyślaw Horszowski, Henryk Szeryng, Andres Segovia, Joan Sutherland, Dietrich Fischer-Dieskau, and the Beaux Arts Trio.



THE WORLD OF GOSPEL MUSIC

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Two Markets Under God

By BOB DARDEN

Contemporary Christian music has polarized—perhaps forever—into two separate markets under God. It is a sea-change with staggering implications in an industry that once considered itself indivisible—and recession-proof. The goals of the two independent camps are generally the same. But the means to those ends are radically different. And in the process, that polarization has divided—sometimes bitterly—labels, artists and, ultimately, consumers.

The scenario has two sometimes parallel tracks leading inexorably into two distinct marketplaces. Not surprisingly, the two sides approach each other warily. It's not as if there is no love lost between the two camps, it's just that everybody is just a

touch . . . defensive.

On one side is a body of Christian labels and artists who primarily minister to the church. The music may be contemporary, but often it is heavily orchestrated with only the merest hint of a drum or bass guitar. This is the music to be performed at the First Baptist Church to an audience composed mostly of believers. And while there are evangelical elements, the bulk of the overtly religious lyrics are praise and worship oriented.

On the other side is a group of Christian labels and artists who have taken a more aggressively evangelical stance. They'll perform in secular venues before mainstream audiences. Not all of their songs are explicitly religious and—in some cases—they don't even bill themselves as Christians.

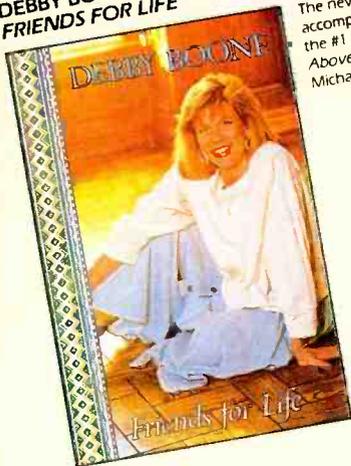
The latter concept is the more recent of the two. Christians have always had Christian music. When there were state religions and support of the arts came exclusively from the church, the great symphonies and masses expressed and served a multitude of purposes—including spiritual.

But the idea of using contemporary music to express a timeless message came full circle in the late 1960s. As the cutting edge of the Jesus Movement, Jesus Rock became a primary evangelical tool to a generation of long-haired evangelists. In those heady early days there were no record labels, no Christian radio stations playing contemporary music, no gospel music charts. Artists like Larry Norman, Randy Matthews, the

(Continued on page G-10)

HAVE WE GOT A SONG FOR YOU!

DEBBY BOONE
FRIENDS FOR LIFE



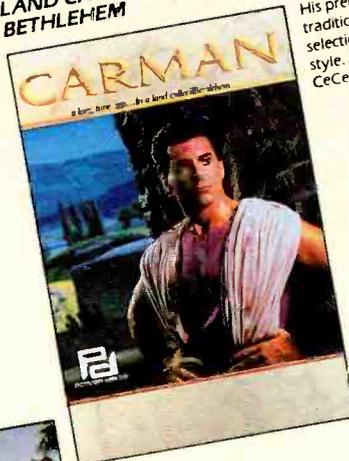
The new release from this accomplished singer/actress featuring the #1 inspirational hit "The Name Above All Names." Produced by Michael Omartian and Dan Posthuma.

A treasury of over 20 Christmas favorites from Christian music's most noted pianist. Album highlights include "White Christmas," "O Holy Night," "It's Beginning To Look A Lot Like Christmas," "O Come All Ye Faithful" and more! Look for the Dino & Baldwin Grand Piano Giveaway at participating Baldwin dealers and record stores.



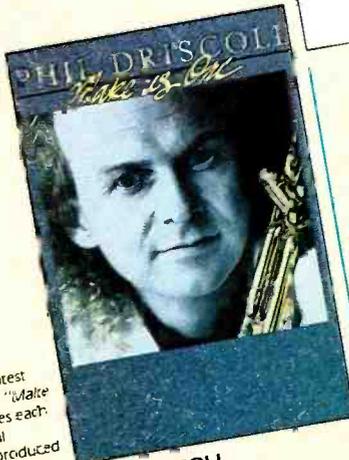
DINO
A WONDERFUL TIME OF THE YEAR

CARMAN
A LONG TIME AGO...IN A LAND CALLED BETHLEHEM



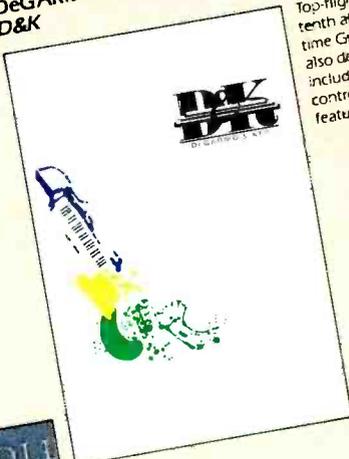
His premier Christmas album featuring traditional and contemporary selections performed "CARMAN" style. Includes duets with BeBe and CeCe Winans.

This master of the trumpet and respected vocalist presents his latest release featuring the #1 title cut "Make Us One." Touring over 200 dates each year and drawing phenomenal crowds, Phil has consistently produced exceptional music for over a decade.



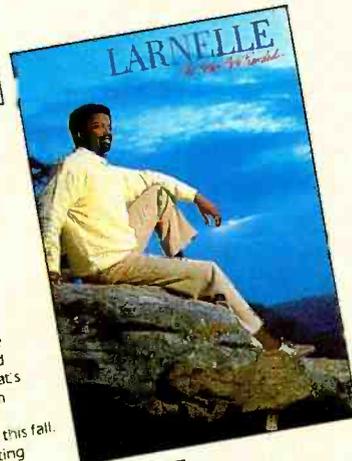
PHIL DRISCOLL
MAKE US ONE

DeGARMO & KEY
D&K



Top-flight Christian Rock-n-Roll. The tenth album project from the three-time Grammy nominated duo who has also delivered six video packages including "Every Moment" and the controversial "Six, Six, Six" (both featured on MTV).

The new release from three-time Grammy, five-time Dove Award winner, Larnelle. The album that's setting the pace in the major non-seasonal, inspirational release this fall. The solid chart success is creating tremendous sales results.



LARNELLE
THE FATHER HATH PROVIDED

LISTEN!

BENSON
The Benson Company, Inc.

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It wasn't as if Gary Ingersoll hopped aboard a sinking ship. When he joined Word Inc. nearly a year ago, Word controlled more than half of the Christian music marketplace. A year later, it still does.

Ingersoll, who last summer replaced Word founder Jarrell McCracken as president of the Waco, Texas-based company, is drawing on 20 years of publishing experience in his new job. He joined ABC Publishing in 1982. Word is part of the ABC/Cap Cities umbrella of companies.

And Ingersoll plainly doesn't have time for those nay-sayers who keep predicting the imminent doom of contemporary Christian music.

He says that since he joined Word, the company has adopted more responsible business practices. He claims that what was once considered an acceptable business practice is no longer tolerated.

The end product, Ingersoll says, is a leaner company, one with a lower break-even point and more stability—not less. He says that as a result, morale is good throughout Word. Any future redundancies will be in the form of the odd position here or there.

"Our artist sales are steady and we're certainly not under any kind of signing moratorium. We have tough standards to be met before we sign new artists, but it is not a moratorium. We're just taking a harder look. Same goes for production costs. In the past we've spent \$120,000 on an album knowing we couldn't recoup it. We'll be spending less on projects like that now.

"ABC/Cap Cities is not involved with the daily operation of this company. I don't have to fly to New York every month to explain each outlay. They've given us a wonderful autonomy. I know some of our artists we're worried at first that things would change. But if we believe it will take three, four, five or six albums to break an important artist, that's what we'll do. We'll hang in there. The question we have to answer is how long we'll have to stay in there to get the turn. At what point do we cut back to maintain a responsible balance? That's something we'll decide on an artist-by-artist basis.

The man most artists most actually deal with at Word is Roland Lundy, executive vice president for Word Music and Records.

"Well, I guess what a lot of people are waiting to hear is that early next year we'll have new product from both Sandi Patti and Amy Grant," he says. "We recently re-signed Amy Grant to our Myrrh label for another four albums and will continue the same distribution agreement with A&M Records. Sandi will have a children's album released this fall—something she's always wanted to do. Her new studio album probably won't be released until March to coincide with a big tour she'll begin in April. Amy's follow-up to 'Unguarded' should be out about then as well."

Two artists with an outside shot of challenging the Grant/Patti hegemony are due to be released this fall: Russ Taff and the newly signed Steve Taylor, both in October. Word also has high hopes for the second First Call album (set for an October release) and the second Word-distributed Sheila Walsh set a month later.

Has Lundy had any surprises over the past year?

"Well, at the end of the summer, Mylon LeFevre's 'Crack In The Sky' is the No. 1 best-seller in all of the Zondervan stores and our overall best-seller nationwide. Also doing well are David Meece and Wayne Watson and the Second Chapter Of Acts [on Live Oak Records]."

On the marketing side, Word will be hard pressed to match the success of the Sony/Take 'Em With You campaign. Last year's fall campaign orders were in the \$800-\$900,000 range just for cassettes. The spring campaign did almost as well.

In the meantime, "Take 'Em With You Six" has begun in the 1,200 permanent display racks around the country. This year's campaign gives buyers of any two Word cassettes or a CD sampler of current Word product. The rack, incidentally, won last year's "Popeye" award for point-of-purchase marketing design.

Word's Loren Balman also says that the company is beginning to reap the benefits of its renewed

GOSPEL Music '87

GOSPEL MAJORS: Big Sales, Big Problems In the Big Leagues

By BOB DARDEN

focus on Christian radio. "We just had a philosophical change in how we perceived radio," he says, "and evaluated the contribution radio could make."

Of the Word-distributed labels, Reunion hit big with Michael W. Smith's "The Big Picture," Michael Omartian's "Conversations," Chris Eaton's "Vision," Kathy Troccoli's "Portfolio" and—somewhat unexpectedly—the two Prism albums for kids, "Blue" and "Yellow." Reunion is expecting Michael W. Smith's "The Live Set" to become its biggest-selling release ever. To that end, the company shelled out more than \$100,000 in a marketing campaign that sat-

Michael W. Smith



Larnelle Harris



Mylon LeFevre &
Broken Heart



Sandi Patti



Al Green

rated 32 major markets, 200 Christian book and record stores, 32 Christian radio stations, a host of mainstream outlets and featured regional ad buys on MTV and VH-1. Reunion also shipped new dumps displays featuring Smith's entire million-selling catalog.

Among the label's intriguing marketing innovations—and Reunion easily has the classiest promotional material in the industry—was the "Cansette," a sealed tin can containing a cassette featuring songs by top Reunion artists.

Maranatha! Music's best-sellers included "Maranatha Kids Praise 6" and Phil Keaggy's "The Wind And The Wheat," but both the kid's music and praise and worship divisions—which Maranatha! Music releases almost exclusively now—did well. While the sales in both lines have been consistent for several years, there has been a surge in children's videos, which Maranatha! execs expect to accelerate in the year ahead.

Home Sweet Home Records has a new album by Luke Garrett that's just out, hot on the heels of his performance at Farm Aid with Willie Nelson. Steve Archer's "Safe," a duet with Marilyn McCoo, was one of the year's biggest radio records. He's also got a new album due this month. Label head Chris Christian has his first new release in more than three years. The first single (a duet with America's Gerry Beckley), called "Day Like Today," is featured on an upcoming movie starring "La Bamba's" Lou Diamond Phillips.

What? released only three albums, and all of them received a great deal of airplay and critical acclaim: Tonio K., Ideola and Dave Perkins.

Live Oak had an immediate hit with the Second Chapter Of Acts' "Hymns" album. Another Second Chapter album is due any day.

Of all the majors, the Benson Co. had the rockiest summer. The Nashville-based company was forced to make major cuts in every facet of the corporation, including its artist roster, in early July.

Popular Bill Traylor, who had been the executive vice president and general manager, has stepped aside in favor of Jerry Park. Park, who has been with the label for more than a decade, much of it as vice president and general manager of sales, is now the new general manager of the Benson Co. Traylor will stay at Benson in an advisory capacity.

Despite the cuts, Park says it is important to remember that Benson did have more than its share of successes over the past 12 months.

"Several projects come to mind immediately," he says. "Larnelle Harris' 'From a Servant's Heart,' DeGarmo & Key's 'Street Light,' Carman's 'A Long Time Ago ... In A Town Called Bethlehem' and Phil Driscoll's 'The Spirit Of Christmas' all did well for us when they were first released last fall; they're continuing to do well for us now. And Stryper's 'To Hell With The Devil' is enjoying tremendous success in the secular outlets in particular. It should go platinum any day now."

More recent releases of note include Debby Boone's return to the market with "Friends For Life" (which Park says is regenerating a lot of enthusiasm for her in the Christian marketplace), Jimmy Swaggert's latest, "Jesus Be Jesus In Me," Dino's "A Piano Portrait," the Cathedrals' "Symphony Of Praise" (half of which was recorded in England with the London Philharmonic—the other half is a cappella renditions of Southern Gospel classics) and the new release from Harvest, "Give Them Back."

"In September there was a very important event in Christian music, the release of Larnelle Harris' new album, 'The Father Hath Provided,'" Park says. "We think it will bring him to a new level of consumer awareness. It's by far his best and includes a good indication of the

(Continued on page G-14)

GOSPEL TALENT: Counting the Ways of Measuring Success in Christian Music

By MOIRA McCORMICK

Within the realm of contemporary Christian music, success is measured in a number of different ways. For some Christian performers, success means attracting a wider secular audience. Others find fulfillment within a strictly Christian framework, avoiding what they consider the unfeasible compromises that go along with appealing to non-Christian listeners. And there are those artists not affiliated with the Christian music industry per se, but who themselves are Christian, whose music reflects Christian values and ethics, and who thus attract a large Christian audience in addition to their secular following.

For those artists whose realm is mainly Christian, whose records are sold primarily via bookstores and who play mainly Christian colleges, churches, and festivals, there is a desire to attract a secular audience. But inspirational performers such as Steve Green and Carman, however, who are both ordained ministers, prefer to seek that audience on their own terms. "I want to reach a large group of people, but I want to reach them for the Lord," says Benson artist Carman, who says he realizes that overtly evangelistic artists such as himself "will never have LPs that sell 20 million, or get our picture in magazines."

However, he says, that's a small price to pay in the grand scheme of things. "How many people who sell 20 million records have been able to help put lives back together?" he asks. "I've got files of letters from kids who were going to commit suicide, and didn't, because the message of the Gospel reached them. Once you see this, you can't go back to platform singing—it's not good enough."

"Our emphasis is the message, not the dollars," concurs David Green, brother and manager of Sparrow artist Steve Green. "We won't soften our image to reach the secular audience; we have to be faithful to our ministry. Anything marketing-wise is secondary." The secular audience is reached mainly through word of mouth, says

Green, with Christian fans bringing non-Christians to concerts.

Secular listeners can be reached in other ways. Sparrow artist John Michael Talbot, a Franciscan monk whose albums are bought by a predominantly Catholic audience, has found his New Age-style instrumental recordings on Sparrow subsidiary Meadowlark Records selling to non-religious music fans, according to concert coordinator Richard Poole. In renowned gospel thrush Sandi Patti's case, a secular audience is growing as a result of her recent television appearances, which spotlight her all-American family-orientation as a performer, according to husband and manager John Helvering.

"We're continuing to key on the Christian audience," says Helvering, "but the added TV exposure has made it possible to attract a larger secular audience." Patti has appeared on

"The Tonight Show," performed on this year's Grammy Awards telecast, sung the National Anthem during ABC-TV's coverage of the Statue of Liberty celebration (and on CBS-TV's Sept. 17 Constitution special), and performed the Pan-American Games anthem at the Games' opening ceremonies. "The patriotic music has gotten her a crossover audience, but we consider that an extra," Helvering stresses.

"We don't want to go the route of 'softening' her approach—there is no secular album in the works. Although, if we were asked to do the next 'Sound Of Music,' we wouldn't turn it down."

"Our primary concern is the Christian audience," Helvering says. "We're doing the same things that got us to the party; we're just broadening the audience."

For many Christian artists, a crossover following would be welcome, yet not at the expense of their Christian core. Myrrh/Word artist Russ Taff, says manager Zack Glickman, realizes the danger of trying too hard to appeal to the other side of the fence. Taff's third solo LP (he cut five previously as a member of the Imperials) is due in November, and Glickman says that "it has some potential hits. But if it doesn't cross over, that's okay—you can't ignore the enormous Christian audience base. If you try too hard for a hit, you can lose credibility with that base."

Glickman, who also manages Dion, the Mighty Clouds Of Joy, and DeLeon Richards, notes that crossover is not quite the same issue with
(Continued on page G-8)



GOSPEL Music '87

Dino Kartsonakis during filming of concert video.



Carmen at NRB '87 convention in Washington, D.C.



David Meece



Tramaine



Stryper



The Imperials



Right: Vin Maddux and Jeff Moseley of Blanton-Harrell Management with merchandise for Amy Grant's "Unguarded" concert tour.



Below left: Deniece Williams backstage at the Grammys.

GOSPEL MERCHANDISING: Meeting the Special Needs of the Christian Marketplace

By HILARY CLAY HICKS

A new multi-million dollar industry has grown up within Christian music over the last two or three years: artist merchandising. In some respects it resembles its secular counterpart, but in many significant ways, it has blossomed by meeting the special needs of Christian music ministry.

The two "overnight" successes in this field are Leisure Time Ministries of Knoxville, Tenn. and Ram Graphics Inc. of Anderson, Ind. Both of these intense rivals have made it big in under three years merchandising artists and offer competing programs of services that provide customers with choices that can put money in a ministry's pocket.

According to Leisure Time's president Ed Neeley, "We didn't start out as a print shop, cut and sew or silk-screener. We were concert promoters who began helping churches and then touring artists Michael James Murphy and Twyla Paris. Before we knew it, we developed our current capabilities to in-house production, including typesetting, printing, folding and mailing of posters, newsletters, album inserts and so forth; and marketing of merchandise from T-shirts to caps and buttons."

Among Leisure Time's programs are album inserts for mail order of product lines for music ministries and causes; a periodical catalog and fulfillment center; tour support, including drop-shipment of product for fly dates for reshipment of surplus with orders after the date; and total merchandising support, in which Leisure Time often works with the artist and record company to develop a comprehensive merchandising program including coordinated design of album covers, garments, posters, in-store merchandising aids and mail-order table top flyers for concert use.

Leisure Time maintains a mailing list of over 100,000 proven buyers of Christian product who are also repeat shoppers from the catalog. Among the artists utilizing the firm's services are Petra, White Heart, Farrell & Farrell, the Cruz Family, Paul Smith, Kim Boyce, Bashin' The Code, Margaret Becker and others. Clients also include causes like Compassion International and Youth With A Mission.

Says Terry Reed, Leisure Time's marketing director, "This is a ministry to us and the artists are family, not customers. We pray with our clients and pray for them in our devotions. We feel accountable for the work we do because our products are tools of ministries used to make a statement that may remain for years. And we give small accounts the same service we do the big ones."

Leisure Time is expanding its catalog activities to include Christian retail stores, a method of sales that was not planned but came about due to inquiries. There are also plans to increase the catalog's frequency from twice yearly to quarterly.

Ram Graphics conducts a similarly successful business with a much different philosophy. "We consider ourselves a business, not a ministry," says Rick Baldwin, president. "We happen to be a business owned and operated by Christians using Christian business principles."

"We view our role as helping sustain ministries with additional income," says Baldwin, who gave a seminar on Chris-
(Continued on page G-20)

ONE LORD
ONE FAITH ONE BAPTISM



THE QUEEN COMES HOME!

One Lord, One Faith, One Baptism,

the new album from Aretha.

A specially-priced two record set, recorded live over three hot summer nights at Detroit's renowned New Bethel Baptist Church. Featuring guest performances by Mavis Staples and the Staple Singers, Joe Ligon of The Mighty Clouds of Joy, The Reverend Jesse Jackson and others.

One Lord, One Faith, One Baptism.

Aretha's first gospel album since "Amazing Grace".

It's truly a blessed event.

Coming this fall.

On Arista chrome cassettes, records and compact discs.

ARISTA

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A Bertelsmann Music Group Company

GOSPEL INDEPENDENTS: Wax, Wane and Staying Sane

The oldest and best-known of the far-flung independent labels with strong gospel roots is **Light Records**. Founded by Ralph Carmichael 23 years ago, Light has been through days of feast and famine, with the emphasis on the latter in recent years.

But last year Light divested itself of the 13 independent labels it distributed and cut its roster down to what had always been its strength: contemporary black gospel. According to a&r director Alan Abrahams (a veteran producer with acts like Joan Baez and Tavares to his credit), the results have been heartening.

"We did particularly well overall last year," Abrahams says. "It was a transitional period for everybody in the industry, but Light came through the fire relatively unscathed. We did it by concentrating on what has been our legacy through the years and what we do better than anybody else: black gospel. The Billboard charts bear us out: last year we had seven of the top 40 albums. Just as we were the No. 1 black gospel label last year, we definitely will be No. 1 again this year."

Light's roster includes the New Jersey Mass Choir, Douglas Miller, Sandra Crouch and others. As late as two years ago, Light had an equal number of top white artists as well. But when Abrahams joined the label in May of 1986, the focus returned almost exclusively to black gospel.

"What I'm seeing is that all of the labels are currently going through a difficult time. We went through it first—but we *have* come through," Abrahams says. "We're more stream-lined, more conscious of the fact that this *is* a business. I say this to my artists all the time: 'There's nothing holy about being poor.' We are still in the record business and records have to be profitable."

Abrahams says the company is already seeing the benefits of the new, no-nonsense approach: Light is coming off of its most successful sales conference in history.

"For that reason, I can safely predict that our new Vicki Winans album will go to No. 1," he says. "Our upcoming advance orders are such and our company representatives and telemarketing people are so good at what they do that all you have to do is give them good product and good direction and all things will come to pass. By the time this article is published, her album will be tremendously high on the charts."

Light has signed several new artists in recent days as well. Abrahams says the first is Kingdom, produced by Rhani Harris (recent producer of Ray, Goodman & Brown, Freddie Jackson, Hall & Oates and Patti LaBelle). Harris and Abrahams are old friends.

The label has also signed Beaux Williams, who was given permission by his mainstream label (Capitol) and Hush Productions to record a gospel album.

"Another upcoming project I'm really excited about is a compilation set," Abrahams says. "It is titled 'Ladies of Gospel' and includes a cut or two from Sandra Crouch, Tramaine, Tata Vega, Shirley Miller, Danniebelle and Krystle Murden. The response in the field, especially the pre-pubs, has been tremendous."

Other new and upcoming Light albums include Commissioned (released last month), a new Jersey Mass Choir album and the King James Version.

"Things are better now than they've ever been," Abrahams says. "It seems that the Lord had to melt us to mold us."

Another organization that's had a tough time of it in the past 12 months is the **Refuge Music Group**. RMG has been distributed by both Light and Benson—at a time when both of those labels were having trouble.

Gavin Morkel, vice president of marketing for the group and head of the Pure Metal label, says that RMG is back to being independent again—and probably happier for it.

"The highlight of the year for Refuge was undoubtedly the response to our Pure Metal label," Morkel says. "For all of the controversy in certain quarters about it, Messiah Prophet and Saint entered the charts in November of 1986 and Prophet stayed there for eight months. Saint's tough lyrical content probably meant it wouldn't stay on the charts

(Continued on page G-18)

The Williams Brothers



The Clark Sisters



Rev. Clay Evans

Rev. F.C. Barnes & Rev. Janice Brown



GOSPEL Music '87



Rev. Milton Brunson & the Thompson Community Singers



Rev. Donald Vails



The Winans

BLACK GOSPEL: Rocketing to Higher Prominence

Perhaps the biggest news in gospel music this year is the stunning growth and wider acceptance of black gospel music. No longer an esoteric cultural phenomenon, it is now presented in many styles and is quickly becoming another popular form of black music without losing any of its message. And, it is sold primarily through record retailers.

"Black gospel is doing better than ever," says Marshall Reznick, agent with **Triad Artists** who represents Al Green, the Mighty Clouds Of Joy, Tramaine and others. "Expanding from a base in the church market, black gospel is losing its storefront identity. Records by artists such as Al Green, Tramaine and the Winans have crossed over to the r&b charts. More and more secular promoters are booking gospel. There are indications that artists are picking up white followings. At the same time, traditional black gospel is more popular than ever. It means more people are getting a chance to be heard."

Public appreciation of the forms of gospel is being fueled by increasing mass media exposure via festivals, radio and television, and the press. In 1987, by act of Congress and Presidential Proclamation, black gospel obtained its own national day, "American Gospel Arts Day, June 19th." It was observed with proclamations and ceremonies in about 50 cities and was made possible by the American Gospel Arts Fund with the assistance of Congressman Mervyn M. Dymally, chairman of the Congressional Black Caucus.

Heading the charge into expanded audiences and sales is the **Word Records** Black Division headed by James Bullard. "As of now, about 65% of Word's recording sales are black, a statistic that will astonish some and not surprise others," says Bullard. "We're moving toward attracting mainstream radio with Al Green and Tramaine while maintaining strong gospel radio support. This gives us the best of both worlds. We're also getting more of the contemporary Christian market."

Bullard, who once predicted that the Word and A&M relationship would probably most benefit black product, says, "The A&M connection has meant continuous growth for us. They really care about the product and have helped move us in an urban contemporary direction in sales. They appreciate that ours is not a narrow audience and that its not just grandparents who buy gospel."

"Sales are indicative of the product you release," says A&M's product manager for the Word line, Dick Bozzi. "Give us good gospel music and we will bring you growth and sales. We strive to be sensitive to the mom and pop situations as well as the big retailers to create trust. At the same time, we're working with good product from Word that serves more than one format."

Word successes have included Al Green's No. 1 album, "Soul Survivor" (with Grammy-winning single, "Goin' Away"); Tramaine's Grammy-nominated album "Search Is Over" with r&b chart singles; Philip Bailey's "Triumph" album, for which he won a Grammy for best Contemporary Gospel Male Vocalist, with extended mix single, "Thank You"; and hit albums by Shirley Caesar, Milton Brunson & the Thompson Community Singers, DeLeon, Richard Smallwood Singers, the Clark Sisters, and Albertina Walker. Grammy nominations were also received by Caesar, Walker, and Caesar and Walker together for their duet, "Jesus Is Mine."

"Light's problems are behind us," says Ralph Carmichael, label president. "We've sold our distribution to Lexicon/Spectra, and we're free to concentrate on success in black gospel."

Under the guidance of production executive Alan Abrahams, Light has charted at the top lately with the New Jersey Mass Choir, Commissioned, Andrae Crouch, Sandra Crouch, Douglas Miller and the King James Version.

"Our return to the top could not have been planned," says Carmichael. "We are at the right place at the right time as the Lord would have it."

"Of our new product, I'm more excited than I have been in years about our new Vickie Winans release. I predict a fast climb and crossover to contemporary Christian listeners,

(Continued on page G-22)



GOSPEL MUSIC

THE GOOD NEWS OF

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American Society of Composers, Authors & Publishers

GOSPEL TALENT

(Continued from page G-4)

black gospel artists. Black gospel gets at least a segment on secular black stations, although it's still not played in the normal time slot," he says, adding, "When the Clouds tour overseas, it's the roots of r&b."

As for Russ Taff's new record, Glickman says, "We hope it's commercially viable on all sides. We certainly want and welcome crossover, but we're not making a record aimed at the secular market." Taff is striving to attract a more discerning Christian pop audience, says Glickman: "Those who are fairly picky about who they'll buy."

Glickman says he has noticed a trend toward "safer, more conventional music, more praise and worship music," in the wake of the televangelist scandals. Costa Mesa, Calif.-based label Maranatha! Music, whose nine-album "Praise" series is one of the best-selling examples of that genre, has certainly seen an upswing in the last few years, according to Tom Coomes, executive vice president in charge of production—though he does not attribute it to Bakker backlash. "There is a renewal of spirit going on," he theorizes. "When people get desperate, they press on for fulfilling things."

Fulfillment for many Christian artists does mean crossing over—though "crossover" is a term they prefer to avoid. "Crossover to us means leaving behind," says Dan Harrell, who with partner Mike Blanton manages Amy Grant and several other Christian performers, "and leaving the Christian audience behind is not our intention. We perceive it as a broadening of Amy's audience."

Grant's crossover success is the most dramatic of any Christian artist; probably the only example, in fact, along with heavy metal band Stryper. ("Stryper attracts a lot of non-Christian metalheads," notes Paul Emery, president of Midwest-based Christian rock concert promoter Harvest Productions, which co-promotes with Chicago's Jam Productions. "A lot of kids are fed up with the demonic bands; Stryper's message is positive.")

To be sure, rock artists such as Petra and Steve Taylor have experienced some exposure in the secular market. So had Reunion Records artist Michael W. Smith, also managed by Blanton/Harrell—though he ultimately found that

his strength lies "mainly with a young Christian audience; he wants the opportunity to influence kids," according to Harrell. "He wouldn't adhere to the demands of pop radio—it was, 'If you don't want me, I've got an audience.'"

Grant, however, has found success in the secular world, unparalleled among her Christian contemporaries. Her last album, the two-year-old "Unguarded," is well over the platinum mark, and sold equally well in Christian and secular circles, according to Harrell. Her recent duet with Peter Cetera, "The Next Time I Fall," went to No. 1. She has appeared

GOSPEL Music 87

on an NBC Christmas special, had videos air on VH-1, and been featured in the new American Express ad campaign. "People sitting next to me on airplanes now know who Amy Grant is, where two years ago they didn't," smiles Harrell.

Grant's music has taken a less overtly religious turn of late, which has prompted criticism in some Christian circles; some have accused her of abandoning gospel. Not so, counters Harrell. "She's 26, married, and about to become a mother," he says. "People still want her to be the 15-year-old girl who just became a Christian. But she's singing about things that are more current in her life. If anything, her [Christian] lifestyle and commitment have intensified; that hope and thrust comes through her music."

Grant has not left her Christian followers behind, and nor have they left her, Harrell says. "If she's lost anybody, it's probably the older crowd, because her music is louder and more uptempo," he says. "But her audience is even larger, because of her youth appeal." Grant's new album is tentatively scheduled for a spring release, after the birth of her and husband Gary Chapman's first child, which was due in September. Chapman, notes Harrell, is putting out a secular country album on RCA, "which will also be released in the Christian marketplace."

Amy Grant's success has had something of a halo effect on touring Christian acts, in the opinion of booking agent Charles Dorris. A number of Christian acts have been playing venues which themselves are not specifically Christian, he says, such as fairs, theme parks, and secular colleges. Dorris, who heads his booking agency Charles Dorris & Assoc., notes that clients DeGarmo & Key recently played Auburn Univ., a secular college with a large Christian student population. But Dorris, who also represents Steve Camp, White Heart, Dan Peek, and others, warns that touring Christian acts who try and compete technically on the level of touring secular acts could be headed for financial trouble. "The debt framework gets higher, when you have to pay sound and light and bus and semi bills," he says. "These artists should realize they do not have to compete that way with secular acts."

A fortunate few Christian artists need not be concerned about competing with secular acts, because they maintain their own parallel, successful secular careers. Deniece Williams, who has included contemporary Christian cuts on most of her secular CBS Records, has released an entire gospel album ("So Glad I Know," on Sparrow; it garnered her first two Grammys), and plans to put out another. But maintaining separate yet complementary careers isn't always easy, according to manager Brad Westering. Williams was not allowed to exploit her gospel LP at the pop level, which Westering considers unfortunate. "We had to discourage pop stations who were chomping at the bit, from going on some of the cuts," he says. "CBS sees the gospel element of Deniece as a threat, but it completes her as a human being." CBS representatives were unavailable for comment.

The artists in perhaps the touchiest position are those who are Christians themselves, and who command a size-

able Christian following, but who are not associated with the Christian music industry and would prefer not to be pigeonholed as Christian artists. Bands like U2 and the Call, artists like T-Bone Burnett, have substantial Christian audiences, but are well established enough in the secular market that their status there is assured. Upcoming acts may find themselves in a more tenuous position; identification as a "Christian group" means all but certain rejection on secular pop radio, as many a manager knows.

Charlie Peacock, who records for Island-distributed Exit Records, is a Christian, and his lyrics are "upbeat and positive," according to Exit's Ben Key. Peacock has played some Christian dates as well, "but it's not his number one intention as far as an audience," says Key. "He's proud of his faith, and he does have a Christian following." But as with labelmates the 77s, some of whose members are Christian and who have many Christian listeners, "compartmentalizing" him as a Christian artist could severely limit his exposure.

"If the greatest good is served by getting the message out to the greatest number of people, then nothing is gained by putting it in a format that is self-limiting," reasons Corb Donahue, manager of Tonio K. Tonio K. began his career as a secular artist, and has since worked parallel secular and Christian markets, according to Donahue.

Donahue, who describes Tonio K. as "a pop artist with a gospel base," says his music displays "ethics and commitment that are applicable to a lay audience, and need to be out there." His recent single, "I'm Supposed To Have Sex With You," from the movie soundtrack of "Summer School," is a stinging indictment of promiscuity.

"We don't want to turn our back on the Christian market," says Donahue, "but we want him to take his statement to a broader place. The true sign of success is reaching a lot of people—it doesn't diminish the art, it only propagates the word."

ARETHA: The Queen of Soul Returns to Gospel

Fourteen years after her last gospel album, Aretha Franklin has recorded a new double gospel package on Arista Records.

"I wanted to do it sooner," says Franklin, "but there were always prior commitments. I wanted to do a new gospel collection because gospel made the most significant contributions to my musical training and singing, since I grew up in the church.

"I spoke to Clive Davis about it and he loved it. He even made me the producer. That's great, because I wanted to record many of the songs I loved as a child in the church, my own gospel favorites. No one could produce it like I could.

"It was done over three days at my father's old church, New Bethel Baptist in Detroit. There was so much of it, I had to talk to Clive about whether it should be cut back. He decided we should do the best thing: make it a double LP.

"It's a concept album. We had church as well as recorded. There are spoken word pieces leading from cut to cut. For the opening cut, 'Jesus Is The Light Of The World,' the choir marched in holding candles. It was beautiful. It's a great album and I'm proud of it."

Her musical guests include Mavis Staples ("We sang together as teenagers on tour from city to city."), Pop Staples and others from the old Staples Singers group, Joe Ligon of the Mighty Clouds Of Joy, the New Bethel Baptist Church combined choir, Franklin's sister Carolyn and her regular back-up singers.

Spoken word guests include Rev. Jesse Jackson, Rev. Jasper Williams, Rev. Cecil Franklin (Aretha's brother and manager), and Rev. Donald Parsons, all very well-known in gospel circles.

Franklin's last gospel album was "Amazing Grace," a huge success over the years and an inspirational favorite. With the current crossover successes of black gospel, many observers feel that Franklin's timing is excellent.

HILARY CLAY HICKS

STRYPER: Heavyweights in the Rock'n'Religion Wars

Can a rock band with a positive message succeed in a world of Black Sabbaths?

When Stryper entered the fray in 1984, the war between rock and religion opened up a new front. Stryper has since answered the age-old question with gold and platinum albums—but not before Enigma Records brought all of their promotional forces to bear on the issue.

"What we had," says Enigma Records president Wesley Hein, "was a situation where the traditional heavy metal market believed that the music was the message, and the Christian market believed the message was the message. Our approach was to affirm each camp's beliefs. We could emphasize the music to the secular fans, and the message to the Christian fans, because the band is tremendously strong in both areas."

Working through Christian book and record stores, as well as traditional record chains, the label was able to help the band build credibility and a high profile in both camps. While their marketing strategy might have been a little unorthodox, the band supported its albums in a very traditional way: relentless touring.

"Ultimately," says Hein, "the band delivered on their promise. Their live shows have been spectacular, and that's the real proof. I'm not kidding myself into believing that the war is over, but I have seen a truce at every one of their appearances."

No doubt, Stryper's success has persuaded other bands that their approach is indeed workable. Enigma now has signed Barren Cross and Gardian, two promising entries in what continues to be a significant market. The war may not be over, but these bands are, as Stryper says, "soldiers under command." And they seem to be winning.

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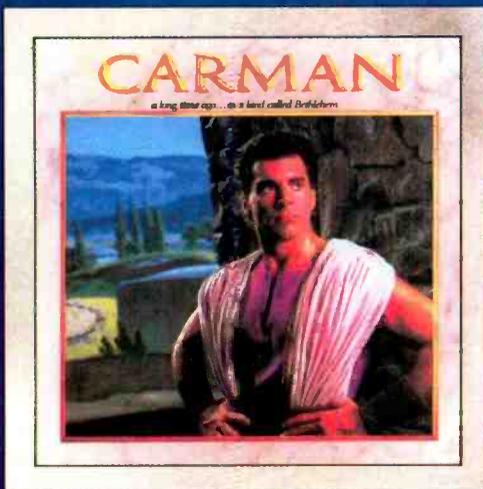
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Russ Taff
Shirley Caesar
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Michael W. Smith
The Brooklyn Tabernacle Choir
Mylon Lafevre
The Mighty Clouds of Joy
David Meece
Rosey Grier
Tom Howard
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The Barrett Sisters
Second Chapter of Acts

AND YOU COU

NEWS...

The Clark Sisters

Dion

Terri Gibbs

First Call

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Bryan Duncan

Deleon Richards

Wintley Phipps

The Richard Smallwood Singers

Diane Steinburg-Lewis

Pops Staples

Arthur Scales

Steve Taylor

Albertina Walker

Sheila Walsh

Wayne Watson

Randy Stonehill

Daniel Winans and the Second Half

Janet Lynn Skinner

WORD



LD FIND OUT.”

GOSPEL MAJORS

(Continued from page G-3)

man's songwriting gifts.

"Later this month there will be another significant event in contemporary music. The new DeGarmo & Key album 'D&K' will feature a pioneering approach to ministry in this industry. The cassettes will come in 4x12 longboxes which will contain two copies of the cassette and a sticker that asks the buyer to give one to an unsaved friend.

"We kicked both of these off at the Christian Bookseller's Assn. convention and received multiple orders of what we expected. Both are very mission-oriented. Obviously we're giving up money on the DeGarmo & Key deal. But that epitomizes the whole new thrust of this company into one that is centered around the mission. This project is a very direct attempt to re-focus our attention where it needs to be."

Still to come is a Christmas album by Dino that will be bolstered by a marketing plan that includes giving away a Baldwin baby grand piano.

Also of interest over the past year was Benson's pioneering Wedding Trax, the first major accompaniment track project to contain both high and low range accompaniments on the same tape. Park says the \$7.98 cassette has enjoyed "tremendous acceptance from both retail outlets and consumers" and spawned an entire line of \$5.98 generic multi-purpose tracks called Hi-Lo.

But for all the good news, Park is no Pollyanna. Any label that has to cut from 92 releases to 35 in two years has obviously been through some tough times. He says Benson's troubles are symptomatic of the problems facing the Christian music industry as a whole.

"Obviously the entire industry has found it difficult to maintain a forward thrust in recent years," he says. "The cost structure has ballooned and profits have not followed suite. We found ourselves in a position where there was no way home and decided to go back to the basics.

"At Benson, we've got a two-pronged mission. We are a publicly traded and owned corporation so we've got an obligation to stockholders to be good stewards of their money.

At the same time, our upfront mission is clear: to stay as close to the Word of God as possible. That's meant making a lot of tough decisions involving some people we care a lot about."

Park says that part of the cure for what ails Benson and the rest of the industry entails taking unnecessary costs out of the structure without sacrificing quality. It's a tall order.

Benson still retains distribution agreements with four labels: Enigma (Stryper), Jim (the Rev. Jimmy Swaggert), Sozo (the Rev. Kenneth Copeland) and the contemporary-oriented Frontline Records.

Almost unbelievably, Park still says he feels better now about things than he did a year ago.

"Sure. Back then we didn't know how deep the pit was. Now we do."

Bill Hearn, senior vice president for marketing for Sparrow Inc., takes a slightly different tack. He says that while the past 12 months haven't exactly been a boom time, gospel music sales are steady—and encouraging.

"What I think's happened is that sales have slowed down a bit for several reasons: the \$9.98 price tag, the lack of a couple of huge records and overall apathy by Christian consumers. At the same time, most of this has happened since the Jesus Movement ended in the late 1970s. Much of the interest in our music came out of that movement of the church and the people throughout the world.

"But after the movement ended, we decided as an industry that we had to start 'big-time' marketing, copying the world, getting 'professional'—that was the big thing. We forgot that God had to be in this process. We had the right reasons but the wrong motives."

It's easy enough to say that the company is part of an industry-wide re-evaluation of both business practices and ministry, but just what is Sparrow doing differently?

"From a marketing standpoint, our Premiere Program is certainly different," Hearn says. "We are now releasing a 16-page magazine called 'Premiere' that we're billing as 'A New Look At Today's Christian Music.' This is where we're getting our artists to talk about things they wouldn't normally talk about to Billboard or Contemporary Christian—like their testimony or mission.

"The second issue came out in July and we shipped 200,000 copies through Christian bookstores, concerts and churches. It's a free magazine, something we created to get young people to go into the bookstores. We've also created the Premiere audio magazine, a 60-minute cassette that follows somewhat along the lines of the magazine. It costs only \$1.99 and is an inexpensive way for young people to check out the music. The mail response has been tremendous; folks really seem appreciative."

Hearn says the Premiere program is a positive step toward creating better-informed consumers and bookstores.

"The alternative," he says, "is shipping dozens of albums to a store and saying, 'Here's another record, do something with it.'" At the late-summer Christian Booksellers Convention in Anaheim, Sparrow/Star Song Distribution set an all-time sales order record. Total sales were 75% more than those made at the CBA convention held last year in Washington D.C.

On an artistic level, Hearn says Sparrow is not releasing many albums. Not that the label ever put out a bunch—Sparrow only had 27 releases during its biggest year ever.

"This year," he says, "we're releasing less than 20. At the same time, we're trying to make sure each is significant from a business and ministry standpoint. I see it as a real positive thing. We want to get down to a manageable artist roster, like we were in the mid-'70s. This always has been a family label and we're working hard to keep that same fam-

(Continued on page G-16)

Newest Releases From Arrival

Willie and Bobbie Nelson

11 tracks featuring:

- I'D RATHER HAVE JESUS
- I'LL FLY AWAY
- HAVE A LITTLE TALK WITH JESUS
- OLD TIME RELIGION
- IN THE SWEET BYE AND BYE



LP, CASSETTE, COMPACT DISC

Righteous Metal

12 tracks featuring:

- Crucify.....BLOODGOOD
- Shakin' The House.....PETRA
- Rock For The King.....BARREN CROSS
- Search & Destroy.....PHILADELPHIA
- Rock On.....STRYKEN



LP, CASSETTE, COMPACT DISC

Celebration Of Praise

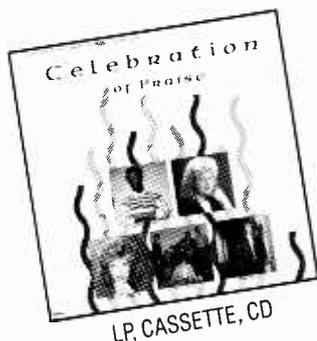
12 tracks featuring:

- Let There Be Praise.....SANDI PATTI
- Let Us Praise The Almighty.....STEVE GREEN
- We Will Stand.....RUSS TAFF
- A Mighty Fortress.....LARNELLE HARRIS
- Prayer Warriors.....DALLAS HOLM

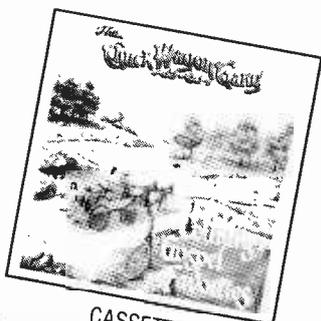
The Chuck Wagon Gang

16 tracks featuring:

- AMAZING GRACE
- HE'S GOT THE WHOLE WORLD IN HIS HANDS
- JUST A CLOSER WALK WITH THEE
- WHISPERING HOPE
- ROCK OF AGES



LP, CASSETTE, CD



CASSETTE

Cristy Lane's Greatest Hits

12 tracks featuring:

- ONE DAY AT A TIME
- FOOTPRINTS IN THE SAND
- SIMPLE LITTLE WORDS
- DANNY BOY
- I HAVE A DREAM



LP, CASSETTE, CD

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GOSPEL MAJORS

(Continued from page G-14)

ily spirit intact.

"As for sales, our biggest release over the past 12 months has been Steve Green's 'For God And God Alone.' It's still our biggest seller and still in the top 10 more than 11 months after it was initially released. And from both a sales standpoint and a ministry standpoint it has been a tremendous project for us."

Right behind the Green project were Deniece Williams' first gospel release "So Glad I Know" and White Heart's first Sparrow album, "Don't Wait For The Movie." The White Heart album spawned three No. 1 singles, a first for the contemporary Christian music single charts.

"The whole John Michael Talbot catalog continues to amaze us," Hearn says. "He is a tremendous staple, one we don't take for granted. He doesn't catch the fancy of magazines like Contemporary Christian, but he sells a tremendous amount of records. He's in all the Catholic catalogs and something like 125 stores have permanent displays of his catalog. And while he hasn't been in the public eye in the past, I think performing with Deniece Williams in September for Pope John Paul II will probably change all of that."

"I guess our biggest news in the summer of '87 was the success in both Christian and mainstream charts of the BeBe and CeCe Winans' record, 'I.O.U. Me,' Hearn says. "It is quite simply God's timing. Capitol Records is doing well with it—they were specifically signed to a long-term contract with Capitol as well as Sparrow. Capitol's so pleased with the response that they've scheduled three singles from the album."

"Elsewhere, in video, we've got the new Stormy Omartian 'Low Impact Aerobics' video, Steve Taylor's 'Limelight' tour video and a new in-store video promotion called 'Wrap It Up, Great Video Gifts for Under \$25.'"

Star Song Records late last year inked an agreement with Sparrow and the Bill Gaither Organization to become a part of one of the most potent forces in Christian music. Brian Lang, marketing manager for Star Song, says the label's

GOSPEL Music '87

biggest success is currently in the process of happening.

"We had 170,000 orders in pre-sales for the Aug. 1 shipping of the new Petra album, 'This Means War,' " Lang says.

After Petra, Star Song's top artist was Twila Paris. Lang says that while she is often overlooked in the Christian music press, she's quietly developed a strong following that transcends age and gender.

Star Song's other best-selling project has been the Bill Gaither Trio's "Welcome Home." The Gaither and Ariose Music connection has had other unexpected benefits, according to Lang, especially in the area of print music.

"In the days ahead through 1988, we won't be accepting any new demos," Lang says. "Instead, we'll be honing in on the artists we are committed to. The only two releases I know for sure we'll have between now and the end of the year are by Steve & Annie and Karla Worley. Karla has an incredible ministry, mainly in the large super-churches around the country. And in the early days of '88 we'll probably have a new full-length Petra concert video that features the new line-up for the first time."

As a result of the belt-tightening, Lang says Star Song as a company has become much more committed to prayer, both individually and corporately.

"Everybody here, practically, is related and everybody is heavily involved in their own churches," he says. "I think all of us have spent a lot more time focusing in on that primary

relationship with God. And while we've been faithful in our paperwork, we're all trying to do what Stan Moser suggests: fight the tyranny of the moment and seek first the Kingdom. Everything else will be added to you. I think that best sums up our plans for '88."

TWO MARKETS UNDER GOD

(Continued from page G-10)

keting responses on something that wasn't correct.

"The other day Billy Ray [Billy Ray Hearn, Sparrow president] sent a letter to our artists that said that music has been the handmaiden of God in a revival. Music itself does not cause spiritual revival, it is *created* out of spiritual revival."

"What we've been doing is creating music to perhaps enhance revival. What we need is the revival itself so that new music can be created."

Hearn says the labels could once release virtually any album and be guaranteed of a certain level of sales. No longer.

"There are simply too many records, too many artists, not enough customers," he says. "I think the industry as a whole is in a period of re-evaluation, not just of our business practices but of our purpose of ministry, both within ourselves individually and collectively."

Naturally, there are those who would beg to differ. As one savvy marketing director says, "There's nothing wrong with this market new product by either Amy Grant or Sandi Patti wouldn't cure."

"If things are so bad, why did Word, Sparrow, Light and Star Song all have record pre-sales during the recent Christian Bookseller's Convention in Anaheim?" he asks.

Sales consideration aside, the implication of many artists is that those who continue to straddle the fence do so strictly with the hopes of crossover success. Everybody wants to be the next Amy Grant. But at what price? Whenever the subject is broached in any of the leading Christian periodicals,

(Continued on page G-25)

A Billboard Spotlight

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GOSPEL INDIES

(Continued from page G-6)

quite as long—and it didn't. But Saint's secular sales have been pretty good. Two other releases, *Leviticus* and *Bride*, have also done pretty well.

"We've just released an album by White Cross. We're truly excited about this band and the initial sales would seem to bear us out."

RMG is now totally independent, with its own in-house tele-sales department and full-time reps on the road. During the summer Refuge co-owner Bob McKenzie was rumored to be in negotiations with a major label/distributor, but those talks have reportedly broken off.

There is more to RMG than Pure Metal. RMG's rock/contemporary label Refuge Records has just re-signed Joe English and recently released the first album in some time by contemporary Christian music legend Randy Matthews—the first artist signed to Myrrh Records.

"Other Refuge mainstays include Jerusalem and the Daniel Band, both of whom have new releases set for the late fall. We've got a new one from In-3D, new product from the recently signed 20-20 and we've just signed Will McFarlane. This is his best album and we're pretty excited about it.

"To tell the truth, the Refuge Music Group has sold more records independently than when we were distributed by Benson or Lexicon," Morkel says. "The prime reason for that, I believe, is focus. We definitely have more success with heavy metal, jazz and alternative product than anything else because we're more in touch with the grassroots side of music than any of the majors—we just don't have the mega-system to back it up. At the moment, anyway."

One label that isn't singing the slow product blues is **Brentwood Records** in Brentwood, Tenn. President Jim Van Hook says that the last 12 months have been just fine, thank you.

"You probably won't want to print this because no one is going to believe it, but orders for 1987 are currently running 75% ahead of last year," he says.

GOSPEL Music '87

"You see, we specialize. We zero in on markets that are unique to us. We are not an artist-oriented record company and that puts us in a whole different ballgame. We don't have to worry about stuff like tour support needs, radio buys and the like.

"Speaking of radio, we've sold 150,000 copies of an album that's never, to my knowledge, had a minute of radio airplay: 'Kids Sing Praise' by the Brentwood Singers."

Not being a personality-oriented label, Van Hook says the rules are different. Brentwood spends its money on point-of-purchase displays, in-store promotional material and consumer research.

Brentwood recently included 75,000 questionnaires in its cassettes to determine a customer profile and buying preferences. The results were startling.

"Returning the questionnaires earned consumers coupons which brought them back into the retail outlets," Van Hook says. "In the process, we learned a lot about how old our customers are, what prompted them to buy the product [radio play? in-store play? in-store poster? word-of-mouth?] and that sort of thing.

"We also had some surprises. We were among the first to introduce split-track sing-a-long cassettes and we thought the split-track business was why they bought our cassettes. But 40% of our respondents said that had the accompaniment tapes been in stereo, that'd have bought it in that configuration instead!"

Upcoming releases for Brentwood include "Kids Sing Christmas"—which Van Hook says has had the biggest pre-sale by far in company history. Also ahead is an "easy jazz" instrumental album called "Christmas Jazz." Also just out is another sing-a-long project, but based around the gospel quartet format.

A newcomer in the gospel ranks is **Arrival Records**. Arrival is the gospel arm of K-tel International. And like its better-known secular arm, Arrival specializes in hit compilations and greatest hits packages by individual artists or groups.

Dennis Hoefler, vice president for sales and marketing, says the five-year-old label has been successful from the beginning by doing things somewhat differently from its religious counterparts.

"We're finding that the largest amount of our business comes through secular rack accounts, some through the secular record retailers and the rest through a few Christian distributors," Hoefler says.

Unlike the K-tel compilations of the '60s and '70s, Hoefler says Arrival does not sell its albums through heavy TV advertising.

"We advertise on TV, but that's about all," he says. "We no longer have an '800' number for customers to order directly from us. Instead, everything we sell now is through the racks."

Recent Arrival best-sellers have included Cristy Lane's "Greatest Hits," "Everlasting Light" (a "best of" set featuring contemporary Christian artists like Sandi Patti, the Imperials, Larnelle Harris, Dallas Holm & Praise and Scott Wesley Brown) and last year's Gospel Music Assn. Dove Award winners and nominees package, "Rejoicing." Arrival out-bid most of the major gospel labels for the rights to sell "Rejoicing."

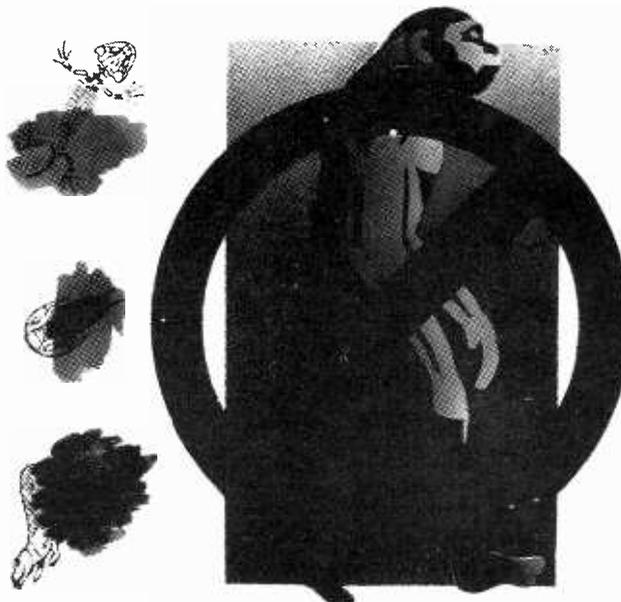
"At the moment, we're probably weighted more toward the compilations. But we are trying to find single artist packages that would be good for the Wal-Marts of the world as well. It's all the same to us, whether the product goes into Christian bookstores or K marts. We just want to give the

(Continued on page G-20)

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GOD Created The
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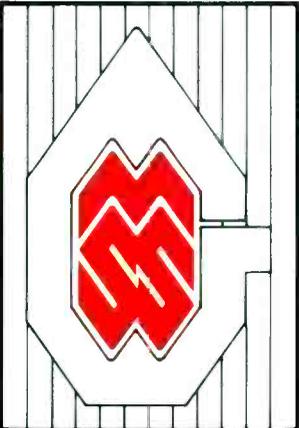
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GOSPEL INDIES

(Continued from page G-18)

people what they want."

Other Arrival titles include "Feel The Spirit, The Best Of Black Gospel," Cristy Lane's "One Day At A Time," "Country Greats Sing Gospel," "Oak Ridge Boys/The Statler Brothers" and "Bill Gaither Trio And Friends."

"For the future, I see Arrival doing more of the same," Hoefer says. "While we have everything in place to handle original artists, we're just not into bidding wars with major labels to get them."

Hoefer, who also oversees K-tel's ubiquitous secular rock'n'roll compilations, says Arrival employs consultant Mike Cowart to conceive and put together the various gospel packages. The label then consults with major customers before releasing any package.

The A&M-distributed **Gold Mountain** label certainly isn't a religious record label by any means, but the man who is probably the single most admired artist in Christian music—Bruce Cockburn—records for them. Also new from Gold Mountain is Joan Baez's latest, "Recently." "Recently" features several cuts with strong religious/moral overtones and is produced by the head of a&r for gospel's Light Records.

Finally, a year ago **Jive Records** signed their first gospel artist, 1986 Grammy winner Vanessa Bell Armstrong. How did Armstrong, a gifted Christian performer, wind up on a label called "Jive," best known for mainstream artists like Billy Ocean and a legion of tough street rappers?

Label chief Clive Calder, vacationing in the Caribbean, heard a cut from one of the singer's previous albums and instructed his New York office to locate her. A few days later, Calder flew from his London office to meet Armstrong and her manager, Barry Hankerson (who also manages the Winans), and sign with Jive she did.

Jive's "crossover" gameplan, according to Jive director of artist development Ann Carli, was based on not alienating any market while embracing both. The next step was to bring in producers and writers from the Zomba Group,

Jive's parent company, together with the artist to come up with suitable songs and production concepts. In this instance, Jonathan Butler (a born-again Christian whose current double album is one of the year's strongest debuts), Glenn Jones (a top 20 r&b singer with a strong gospel background), and writer/producers Loris Holland (who produced the recent Tramaine Hawkins LP) and Timmy Allen (with several singles on the r&b charts)—and add to this group Marvin Winans, leader of the Winans and a close friend of Armstrong—and the creative team was set to bring the artist to both markets with impact.

Leading the two-pronged attack is the A-side of the first single "You Bring Out the Best In Me," geared to secular/r&b radio, and B-side "Always" directed to gospel radio. Also in the works is a special EP for gospel radio containing four tracks on one side and an artist interview on the other. Jive will also be hiring gospel radio/retail marketing consultants and waging dual-market campaigns.

"These efforts," says Barry Weiss, Jive vice president of marketing/operations, "combined with Vanessa's built-in loyal audience, should create immediate album sales which, given the expected momentum at radio, will give us license at some point to go to adult contemporary secular radio. All of these efforts will be very unusual in that they will be simultaneous campaigns with one album by one artist but using two different songs in different arenas to spearhead the project."

BOB DARDEN

MERCHANDISING

(Continued from page G-4)

tian merchandising at the Christian Artists Conference in Estes Park, Colo. in August. "A great part of our contribution is to help music ministries compete with the secular market by providing competitive merchandise that somebody would want to wear or use."

Ram's programs include tour merchandising, with standard two-week delivery (but overnight if necessary); record and cassette inserts consisting of independent pieces or folded "J" card extensions; design, in which graphic artists

create a message shirt that fits the artists music (such as Carman's "Property Of A Champion," Sandi Patti's "Let There Be Praise" and DeGarmo & Key's "Don't Stop The Music"), with extension of the theme to T-shirts, jackets, caps, buttons and posters; and direct-mail marketing to Christian concert-goers by means of a catalog with fold-out poster called The Gig Bag, featuring the products of 19 Christian artists including records and wearables.

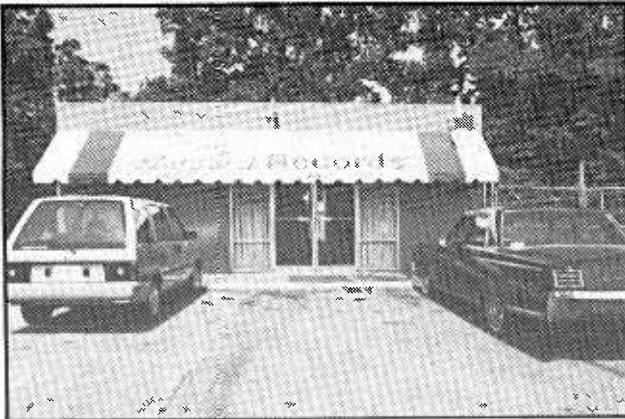
The Gig Bag poster features a group picture of the artists on one side and merchandise on the other. The 19 artists (in 12 groups) range from Russ Taff to the Imperials, Dion, Dallas Holm, Paul Smith, Kenny Marks, First Call, Mike Warnke, Wayne Watson, the Tallys, Billy Crockett and Sol-veig. The program is advertised in trade journals and to record clubs.

Ram has a mailing list with an incredible 900,000 customers. The Fulfillment Center boasts an 800 number and UPSing of all orders for fastest delivery.

Other clients include youth evangelists, who handle their merchandise in the same way as recording artists. The company does handle fulfillment on certain items it does not make, such as some artists' merchandise and videos. Ram also wholesales shirts to Christian retail stores including the "God's Animals" series for children and "The Printed Word" series for young adults.

Ram is a diverse company also serving country, rock and AC artists. The company has 140 employees servicing 70 recording artists and ministries. It has 14 full-time graphic artists on payroll. It is a clothing wholesaler, too, and other merchandisers buy from it.

A new concept in posters is making its appearance called "Lyricures," from **Visual Progressions** of Melbourne, Fla. According to VP's Nick Duncan, "Rather than depict the artists in an idolatrous manner, we illustrate a song on each poster. It's like a video or storyboard, sort of the MTV of posters. We put it together by meeting the artist personally, choosing a selection to be illustrated and then creating something worth keeping that goes far beyond a repeat of an album cover." Clients include Petra, Wayne Watson, Morgan Criar and in secular music, Barry Manilow.



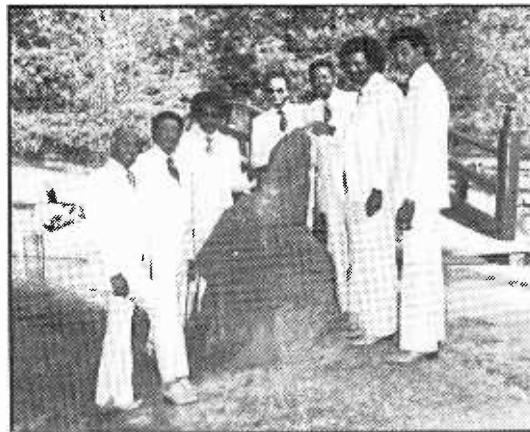
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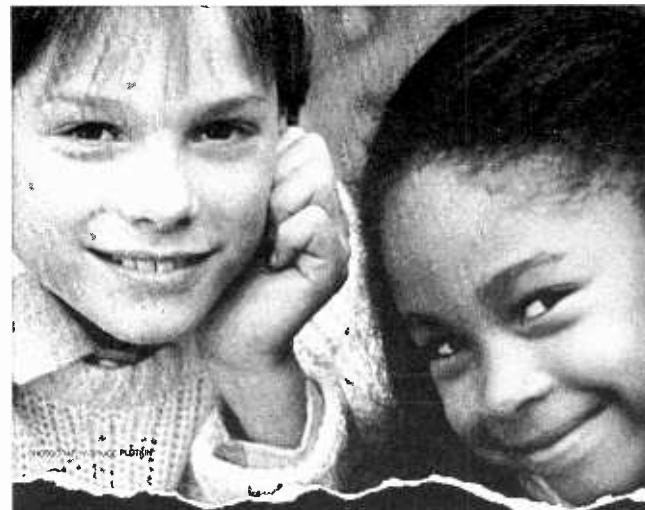
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BLACK GOSPEL

(Continued from page G-6)

too."

Top industry news this year included the sensational expansion of the **Malaco** group of Jackson, Miss., which opened a contemporary gospel operation at its recently acquired Muscle Shoals Sound studio in Alabama, and also purchased and reconstituted the huge Savoy label in New York.

"We're expanding from about 10 albums a year to about 30 to 40 a year between our three operations," says Tommy Couch, president of Malaco. "We see increased radio airplay making possible increased sales. We don't expect to have any million sellers but won't be surprised at success either."

Production at Malaco itself is headed by Frank Williams for such artists as the Williams Brothers, the Jackson Southernaires and the Florida Mass Choir which all had big albums recently; and such perennials as the Angelics, Robert Blair & the Violinaires, the Sensational Nightingales, the Gospel Keynotes and Louise Candy Davis.

Seasoned pro Butch McGhee directs the **Muscle Shoals Sound** label, which includes chart-makers Vanessa Bell Armstrong and Keith Pringle. The label is also signing lesser known and newer talents. "We're committed to excellence," says McGhee, "and we want to give some new talent a chance."

Milton Biggman manages **Savoy**, the oldest (40 years) and largest catalog in the business, headquartered in Manhattan. "Savoy had all but slowed to nothing," says Biggman. "However, we're alive on the charts with Rev. Clay Evans & the Fellowship Choir and we anticipate success with new albums by the Georgia Mass Choir, Bishop Jeff Banks & the Revival Temple Mass Choir and Donald Mulloy, to name some. We're also signing acts and repackaging some of our catalog, which is one of the finest in black gospel."

The latest album by Nicholas, "A Love Like This" on the **Command** label, had been out only a few weeks when it entered the chart at No. 5 and has hovered at the top ever since. This follows the success of their last album, "Dedicated," which is still on the chart after nearly two years and was No. 1 for six months last year. It was later named Billboard's "Gospel Album of the Year."

Command, which has had chart successes with Vernessa Mitchell and Rodney Friend, has just released "Hear The Word" by new artist Frank Hooker of Washington, D.C. "If Nicholas can be said to be the Motown sound of gospel, Frank's album is the Philadelphia Sound," says Command executive vice president Kent Washburn. "We pioneered urban contemporary black gospel and feel that this album is both a smash and good ministry."

According to **Qwest Records** chief Harold Childs, "The Winans success with 'Let My People Go' selling over 150,000 and singles airplay has paved the way for further urban music successes by the group. Quincy Jones, the Qwest staff and Warner Bros. are totally committed to this act, cross-merchandising from their gospel base to the greater public with T-shirts, buttons, posters and so forth through one-stops and retailers. The Winans message and sound appeals to all kinds of music lovers." A single featuring Marvin Winans singing a duet with Anita Baker ("Ain't No Need To Worry") is moving quickly up the charts.

Deniece Williams has scored heavily in contemporary black gospel, crossing over to contemporary Christian with her **Sparrow/Gateway Music House** album, "So Glad I Know," which also won two Grammys and scored singles in the contemporary gospel top five and a No. 1 spiritual single.

"Deniece has an incredible platform," says Brad Westering, president of Williams' Gateway Music House. "God has blessed her with a multi-faceted career and she is able to sing in both the gospel and pop fields. Sparrow took advantage of this by hiring independents to work her product in black gospel. She'll continue her dual career, singing that which is right and true in both arenas, even including a gospel song on her pop LPs from CBS."

The Winans also continue to stretch the frontiers of their careers by involvement in the musical "Don't Get God Started," opening on Broadway in October, for which Marvin

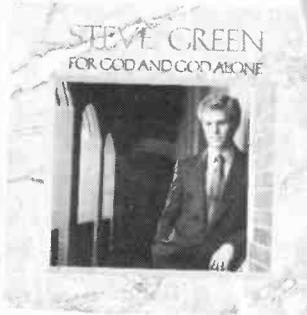
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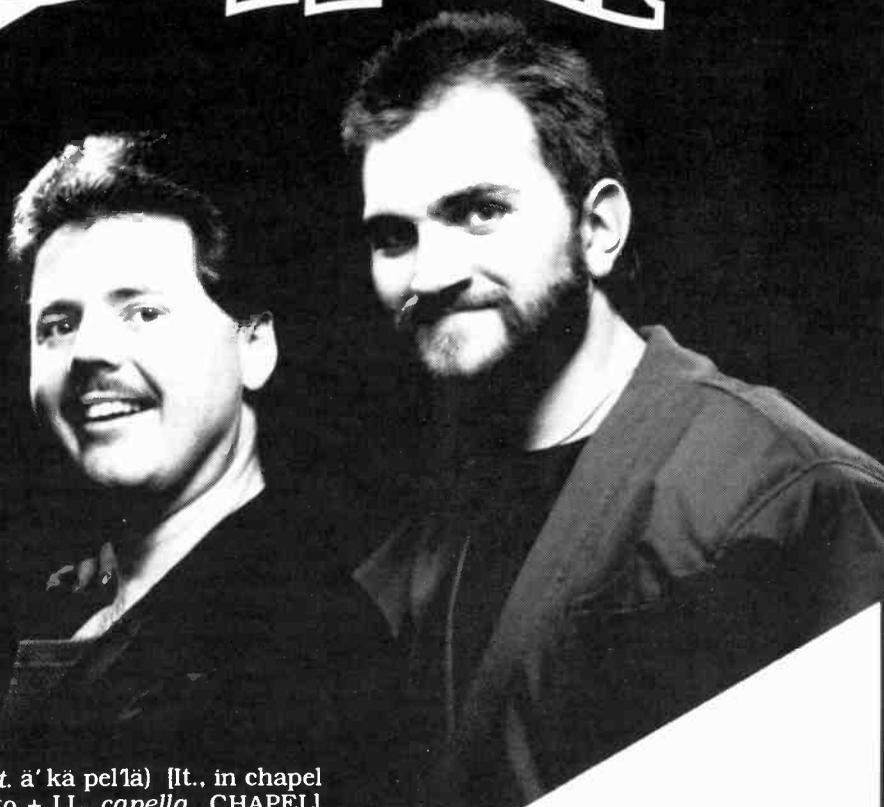
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a cap • pel • la (ä' kə pel'ə; It. ä' kä pel'lä) [It., in chapel style < L. *ad, to, according to* + LL. *capella, CHAPEL*] without instrumental accompaniment

u • nique (yoo nēk') *adj.* [Fr. < L. *unicus, single* < *unus, ONE*] 1. one and only; single; sole [a *unique specimen*]

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Six young men stroll onto the stage. The look... clean; contemporary. They toss casual smiles, "slap five" and take a moment to settle behind the mikes. Their fingers start to snap in unison as they fall into the groove of an easy jazz swing. Then the music begins, and immediately you are overwhelmed, for from that once bare stage you now hear all the elements of a tight jazz band, complete with percussion, a mellow bass and a screaming horn section, coming from those six voices. The songs range from standard Hymns and Spirituals to Contemporary Christian favorites to original compositions by members of the group, all dressed up in a-cappella arrangements that almost defy belief. And the music soars, with a blend of vocal jazz, traditional Black Quartet Gospel and just a pinch of street corner Doo-wop.

Alliance was formed in 1980 by four Freshman students at a small Christian college in northern Alabama. Time and several personnel changes have brought the group to its current roster, which includes Alvin Chea, Cedric Dent, David Thomas, Mervyn Warren, Mark Kibble and Claude V. McKnight III. They come from New York, Florida, Michigan, Alabama and California. Their time at school has been well spent: three members are currently pursuing undergrad degrees, one holds a degree in business, two hold masters degrees in music composition and one member is currently enrolled in a doctoral program. They are six young men brought together by providence but kept together by a love for music.

A significant part of the magic of *Alliance* comes from their arrangements which are primarily written



Jim Ed Norman harmonizes with the producing team of *Alliance*.

Alliance (L to R): David Thomas, Claude McKnight III, Mervyn Warren, Mark Kibble, Alvin Chea, Cedric Dent.



by Mark Kibble (with contributions also being made by Mervyn Warren and Claude McKnight). It has been said that we truly understand only that which we can create. If this is true then it is safe to say that these three have an almost perfect understanding of harmony and rhythm.

But arrangements are nothing without voices to bring them to life. Alvin "Vinnie" Chea provides the bass, the foundation upon which the other voices build. He is "cello mellow" on one song, growling on the next, with seemingly no limit to his lower range. David Thomas and Cedric Dent provide the meat, the middle voices, while Mervyn Warren, Mark Kibble and Claude McKnight glide and scat melodically over the lower voices.

Jim Ed Norman is the Executive Vice President of the Nashville division of Warner Bros. Records. I ask how he first heard *Alliance*. He mentions the name of Mac McAnally, a successful songwriter. "One day Mac and I had a meeting to talk about what was going on with him, his songwriting, his career. As we got finished, he handed me a tape of *Alliance* singing a song called "David" which had the first eight bars missing." Here Jim Ed breaks into song in a pretty fair tenor

to demonstrate how the hastily prepared tape began. Then he recalls his initial response: "This is the most amazing stuff that I've heard! The performance, the arranging, the whole creative virtuosity!"

We discuss the fact that *Alliance* is a Christian group. Jim Ed expresses his thoughts. "I really didn't give a lot of thought to the fact that they are a Christian group. I recognize it, and I want to be responsible to it." And he points out that the fact that *Alliance* has a mission is "not inconsistent with all the other artists" on his label. He continues, "While they may not be Christian, all artists have 'missions' or 'ministries' of their own. I want to provide *Alliance* with an opportunity to do what they feel they need to do."

To find out what they feel they need to do I talk with Mervyn Warren and Mark Kibble. "We feel that through this medium we can reach people who have not been reached before," Mark replies. And Mervyn adds, "Christian music is broadening. There are styles to suit almost every taste. If I expect to share my testimony with someone, I've got to make it accessible to that person." So the concept is simple: the eternal message in a contemporary package.

-Duane Hamilton

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Bernard Bragg has won critical acclaim as an actor. He has never heard applause.

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BLACK GOSPEL

(Continued from page G-22)

Winans wrote the score (and which features Vanessa Bell Armstrong), performing at Carnegie Hall in October, and singing backup on Michael Jackson's "The Man In The Mirror" on the "Bad" album produced by Quincy Jones.

Philip Bailey's career also continues to add to the dimensions of the black gospel field. After winning his Grammy, he is now working on a new Myrrh gospel album even as he plans to tour the world with Earth Wind & Fire, including gospel material on the tour.

The father of contemporary black gospel, Andrae Crouch, has recently returned from a triumphant tour of England and Scandinavia with Sandra Crouch & Friends. He continues to fulfill projects that place gospel in the greater public eye, ranging from the soundtrack of "The Color Purple" to co-composing the music for the "Amen" TV series, appearances in Ken Erlich's Cinemax "Gospel Special" and on "The Tonight Show With Johnny Carson." He is also working on a new album.

According to Crouch's associate, David DelSesto, "Andrae's last studio album was 'No Time To Lose' two years ago. He has kept silent about his new material because he's working on a major statement. We feel the time is right for this album, which may surprise many people."

Ronny Jones, vice president of r&b promotions at Capitol, notes much contemporary urban success with BeBe and CeCe Winans. "Their first single 'I Owe You Me' did very well and is creating crossover identity. We're off and running with 'Call Me,' their new single and the forthcoming LP 'BeBe And CeCe Winans.'"

Further growth and consolidation in black gospel is evidenced by this year's purchase of the GosPearl label by Atlanta International Records, adding catalog and performers to A.I.R.'s already impressive line-up. A.I.R., which releases about 30 albums a year in the traditional gospel vein, now boasts Little Cedric & the Haley Singers and Timothy Wright on the roster as well as Barnes & Brown, Luther Barnes, the Dixie Hummingbirds, Doc McKenzie, Dorothy Norwood, the Soul Stirrers, Tommy Ellison, Sister Lucille Pope, Troy Ramey, Douglas Miller and many others.

"We make a little money," says A.I.R. president Ron Freeman, who began his business in his living room and now has a 115,000-square-foot warehouse (but just put a recording studio in his basement). "Ain't nobody in the gospel business makes money like our Barnes & Brown, who have sold nearly half a million of 'Rough Side Of The Mountain,' still on the Billboard chart after four years. I just sent 'em two quarterly checks totaling about \$100,000. Most of our artists don't do that kind of business, but they do all right."

"A couple of years ago I tried to dress up Barnes & Brown with an orchestra and synthesizers and such, but the people didn't like it. We had to go back to cuttin' 'em raw, the way folks like our kind of gospel. We've got a lot of fine singers that just keep on selling steady. We're still selling our first record, 'One Day At A Time' by Thomas Walker. It is probably the worst thing we've ever done, but it has sold a half million so far."

Freeman is particularly excited about "Hired Gunman," the new Doc McKenzie album produced by Hoss Allen of WLAC Radio in Nashville (heard in 13 states), and the forthcoming "Barbara White Sings Mahalia."

"We had a good year in spite of mounting expenses," says Armen Baladian, president of Detroit's Sound Of Gospel Records, which also distributes James Cleveland's King James label. SOG enjoyed a No. 1 album with "The Thomas Whitfield Company" and strong sales and chart action with 15 albums by James Cleveland & the Gospel Music Workshop Of America, Charles Nix, Esther Smith, Donald Vails & the Salvation Corporation and others.

SOG also has made a distribution deal with San Francisco's Secret Records, bringing four artists to the system produced by Melvin Seals. Well-known producer and promoter Gentry McCrary holds down the SOG fort in the West, working with Secret Records. "This is not expansion for its own sake," says SOG's Baladian. "We simply hit it off with Melvin Seals and we like the product." SOG has also released three gospel videos that are doing well.

I AM Records of Chicago is now distributed by Word nationally and internationally. The label has grown rapidly over

(Continued on page G-25)

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True Foundation Records, Inc., a new Indie on the gospel music block, was founded July, 1985 in St. Louis, MO. Its purpose and intent being to market the finest talent St. Louis has to offer. Malcolm Speed is founder and president of TFR, Inc. and is producer of both its current projects. Donna Adams is administrator and Tom Weatherspoon serves as marketing consultant.

Current products available are: "Because He Loves Us So"/Min. Malcolm Speed featuring St. Louis' Finest and "I Give My All To Jesus"/The Youth and Young Adult Choir of the St. Louis-E. St. Louis Gospel Music Workshop Chapter, which is scheduled for release this November. Sweet Rain, Inc. of Philadelphia are the exclusive distributors for TFR, Inc. For two of the hottest products in gospel contact Sweet Rain at 215-668-2332, or M. Speed at 314-381-1626.

BLACK GOSPEL

(Continued from page G-24)

the last couple of years with two Billboard chart albums and a successful Coca-Cola/Luster Products-sponsored Black History Month Gospel Tour of predominantly black colleges. Plans are for about a dozen releases in the next year, including new product by living legend Pop Staples, Mike Hayward, Ethel Holloway (formerly of the Thompson Community Singers), Rev. Stanley Keeble, the classic Barrett Sisters, Alda Denise Mitchell, Arthur Scales and jazz inspirational trumpeter Rod McGaha.

Nashboro Records has reorganized and consolidated its operations and distribution in Nashville. One of the old-time gospel labels, it still releases new product and had a Marvin Yancy album on the charts last year. A planned merger with a motion picture company did not materialize.

"We're alive and well, though," says label president Ray Harris. "We are looking for new artists and new sounds. Within a year or so, we will repackage much of our classic catalog and convert them to CDs for a new generation of gospel enthusiasts. We are definitely rethinking our distribution arrangements and looking for new marketing techniques.

"I predict that gospel will continue to grow dramatically and may own as much as 10% of the market within two or three years. We plan to be part of that expansion."

The **Morada** label and catalog were purchased recently by Howard Silvers and his **Quicksilver** label. There are over 300 records in the catalog which includes both black and contemporary Christian performers. According to label executive David Greenman, "We're sorting through the catalog now and re-signing some artists. Our three top executives have about 100 years experience in the music business, and we'll be making decisions on how to best market what we have and build a future for our gospel division."

Tyscot Records of Indianapolis has utilized a unique sales and distribution system to great advantage. "We have a sales agreement with Light/Lexicon," says general manager Barbara Golder. "They write the order and send them to us for fulfillment, tracking and phone repping. Lexicon's salesmen go to a lot of mom and pop stores we could not have the staff to handle. It's proved a great way to find the market and expand sales."

Artists benefiting from this arrangement are Rev. Bill Sawyer, Derreck Brinkley (Grammy nominee last year), the Tetrec Choir and John Kee. There are 25 artists on the label.

Other developments in black gospel include the moving of the highly successful gospel-style musical, "Oedipus At Collonus" to Broadway in early '88, featuring the J.D. Steele Singers, Clarence Fountain & the Five Blind Boys Of Alabama and the Soul Stirrers With J.J. Farley.

"Inspirations Across America," a two-hour syndicated music radio program, continues to pile up numbers, airing in 95 markets for an estimated eight million listeners weekly.

Lee Bailey Communications (producers of "Radio-scope") debuts "Gospel Spotlight," a five-minute news,

music and interviews specialty in October. Hosted by DJ Reginald Uttley, it is provided free of charge to stations and is formatted to fit in with programming ranging from gospel to r&b and urban contemporary. **H.C. HICKS**

TWO MARKETS UNDER GOD

(Continued from page G-16)

cals, the letters to the editor columns are filled with writers claiming she's "sold out."

Unfortunately, many of those letter-writers haven't been to one of her concerts lately. And while John 3:16 isn't incorporated into every song, there is no mistaking her Christian commitment. She continues to perform her past hits—with titles like "El Shaddai," "Angels Watching Over Me," "Jehovah," "Emmanuel!" and "Sing Your Praise To The Lord"—with the same fervor as before. In fact, A&M Records sold slightly more copies of "Unguarded" than Myrrh did.

Artists like Stryper, Petra, the Rez Band and DeGarmo & Key have continued to draw flak for serving up religious lyrics in a hard rock context and—perhaps more importantly—in hard rock venues. Religious fundamentalists continue to picket Stryper's concerts, even though the band distributes Bibles at each show and has a stage that is festooned with Bible verses. But all of the above bands continue to close with altar calls that would do Billy Graham proud. And, unlike certain TV evangelists, all make sure the new converts are steered into local churches following a concert.

To muddy the waters further, there's Sandi Patti. Outside of Amy Grant, she is easily the most visible Christian artist in the country. Patti sings praise and worship songs almost exclusively. She generally works through religious organizations, even though her ministry has long-since outgrown even the largest church auditoriums in the country. And yet, Patti's rarely been out of the public eye, appearing on national television programs (like "The Tonight Show") and national mainstream magazines. She recently became one

of the first contemporary Christian artists (along with Petra) to sign with the William Morris Agency, the world's largest theatrical talent agency, for representation in TV, title songs for motion pictures, commercials, voice-overs, ticketed arena concerts and state fairs. No one is accusing Sandi Patti of selling out. Not yet, anyway.

That's not to say that one of today's contemporary Christian bands is going to be the next U2. (But then, who would have ever expected the worldwide success of a band that sings such passionately religious songs as U2?) What is exciting is the number of musicians who are great artists who happen to be Christians. In addition to Exit, there's Word's iconoclastic What? label. Artists like Leslie Phillips, Philip Bailey, Deniece Williams, T-Bone Burnett, Los Lobos, Russ Taff, Steve Taylor, Peter Case, Bruce Cockburn, the Call, Gary Chapman, Andrae Crouch, Ideola, Rick Cua, the Clark Sisters, Van Morrison, Mark Farner, Mylon LeFevre & Broken Heart (and Look Up) and a host of others easily cross over the artificial boundaries that separate the sacred and the secular marketplaces. Some record for religious record labels, some do not. They work insidiously. They grab you with great music. And once you're grabbed, then the message begins to work its magic on you.

Are there two markets? No, for Christian artists of every musical persuasion, there's only one market. And that's the listener who needs to hear the Good News—whether he or she knows it or not. There may be two or more ways of reaching that market, but there's still only one market. What separates Christian music from everything else is not the music, but the message. The message is now, as ever, the Good News of Jesus Christ.

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Master Sound Astoria Diversifies Studio Garners Film, Video Post Work

BY STEVEN DUPLER

NEW YORK Master Sound Astoria, the 48-track analog/digital recording facility based in the Kaufman Astoria Film Studios in Queens, New York, has taken advantage of its unique location to move wholeheartedly into film and video postproduction work.

Master Sound's new operation offers digital automated dialog replacement, telecine, and full film and video postproduction facilities.

"There is an enormous amount of television and film work going on at Kaufman Astoria," says Ben Rizzi, co-owner of Master Sound. "Having our facility in the midst of all that made it a perfect fit for us to make inroads into postproduction work."

In addition, says Rizzi, "There are many film projects scored here, and it's easy for the studio to just do the film transfer right here.

Master Sound has brought in David Browning—formerly with noted postproduction specialists Regent Sound here—to head up the new division. Rizzi says the studio is stressing the all-digital nature of the month-old, \$500,000 video and film post operation.

"We're offering free demos of our all-digital system to qualified clients," says Rizzi. "They tend to be amazed by the difference in quality from the analog."

Master Sound has brought in the Boss edit controller, which has the ability to handle five machines simultaneously and print an edit decision

list. "What's nice about the Boss is that most of the film people in California are using the same machine, so we're able to transfer the edit decision lost via modem out to L.A.," says Rizzi.

Master Sound has added some large-scale equipment to make its postproduction setup unique, including a large video projection screen and a multitrack magnetic film projection system.

In its first month of existence, Master Sound has had Lorimar, National Geographic, Showtime, and "The Cosby Show" as clients.

Rizzi says he has also been talking with Kaufman Astoria head Charles Kaufman about constructing a 200-seat mixing theater, which would be the largest such facility in the East.



The new, limited edition of the Revox B226 CD player includes a number of features not found on the standard model, including an index control and direct remote control of the player's variable-level output. Price is \$1,600.

SOUND INVESTMENT

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

"BAD" EFFECTS: Sharp-eyed readers may have noticed the line "Holophonics by Hugo Zuccarelli" on two songs from Michael Jackson's new "Bad" album. The cuts—"I Just Can't Stop Loving You" and "Smooth Criminal," make use of Zuccarelli's unique psychoacoustic processing system, previously used for sound effects on albums by Pink Floyd and Roger Waters. Inventor Zuccarelli says he would like to see more artists use the device, not just for sound effects, but to "spatially enhance the music itself."

Basically, the Holophonics recording device employs both spatial and dynamic processing to create an "audio hologram," which puts the listener in the center of a 3-D sonic picture. The processes involved are, of course, proprietary and highly confidential. The recording device itself is a mannequin's head equipped with a number of sound sensors.

On "Smooth Criminal," this "artificial hearing system" creates the image of the burglar's heavy breathing moving across a room; on the ballad, "I Just Can't Stop Loving You," it's used to place Jackson's stage whisper right next to the listener's ear.

A Holophonics sound effects library, packaged as a 10-CD set, and intended for TV and radio broadcast production use is available from 27th Dimension Inc. in Jupiter, Fla. The

firm says it has been selling more than 30 sets a day at about \$1,000 a pop.

GOING, GOING GONE: These may be the next words you hear about Studer Revox America's new Limited Edition compact disk player. The attractive, matte-surfaced black-and-gold version of the B226 player is one of the best constructed, best sounding CD players on the market. The Limited Edition model includes features that are not on the original B226: a "previous" mode, which allows the previously played track to be repeated; an "index" control, which provides direct numerical access to indexes on the CD via remote control; and direct remote control of the player's variable level output.

PERSONNEL MOVES: At Electro Sound Inc., president Bob Barone has appointed Gary Johnson as manager of audio engineering. Johnson has had previous experience with Dolby Labs and Ampex Corp. as well as extensive audio and video broadcast stints. Also, Bob Becker has been named plant manager.

BIG IN JAPAN: Solid State Logic says it is racking up sizable orders in Japan, 30% over last year. JVC Studios has just installed its seventh console, and Onkio Haus has just placed an order for number five. The British board makers say a large part of their success in the Japanese market is a result of an extensive engineering and operational training program. In fact, SSL has for the past three years organized a special summer school program, which imports special guests from the West.

Edited by STEVEN DUPLER

AUDIO TRACK

NEW YORK

SPARKS WERE FLYING at Electric Lady Studios, as John Luongo produced debut material on CBS' Joy Winter. Phil Ashley assisted on keyboards, and Paul Pesco was on guitar. Gary Hellman engineered. Also there, Keith Richards produced tracks on Chuck Berry for the upcoming movie "Hail Hail Rock 'N' Roll." Michael Frondelli engineered, assisted by Bridget Daly.

At D&D Recording, producer Arto Lindsey worked with Japanese composer Siegen Ono on tracks for a French fashion show. Synthesist/programmer Mac Quayle handled sound design on the project.

LOS ANGELES

BRIGITTE NEILSEN landed at the Enterprise and entered studio C to mix her newest project on the SSL Total Recall G series desk. John Pace produced. In studio B, Tony Peluso mixed a Times II project for Warner Bros. Additionally, Craig Huxley put down tracks for a one-hour, multimedia program commissioned by the Hawaiian Plaza Theatre. Robert Dixon produced. Huxley was assisted by music supervisor Brian Potter.

French Group Sets New Show

NEW YORK A new professional trade exhibition has been set for Dec. 15-17 in Paris by the newly formed French audio group Association des Professionnels (APA). Representatives of a number of French and international firms are among the founding members of the group, including Optimix, Revox France, Etelac/Otari, SSL France, Ela/Sennheiser, Sony France, Cineco/Shure, and Saje. For details on the conference, contact the APA at P.O. Box 177, 95023 Cergy Cedex, France.

Olivia Newton-John cut tracks and overdubs for a forthcoming album with producer Davitt Sigerson at Kren Studios. Beverly Jones was at the console with assistant Mark Heard. Also, producer Chris Young mixed the soundtrack for the film "Hell Raisers." And, Rain On Fire was in mixing with producer James T. Hill. Hill engineered with the assistance of Squeak Stone.

At the Soundcastle, Weather Update (formerly Weather Report), worked on an album with Richard Page (Mr. Mister) singing lead vocals. Joe Zawinul produced, Paul Erickson engineered, and Liz Cluse assisted. Additionally, the Alarm mixed its latest album for IRS. David Leonard mixed, and Jim Champagne assisted. Also there, Joni Mitchell mixed her Warner Bros. album with producer Larry Klein. Mike Shipley ran the board; assistance was provided by Chris Furman.

Sting was in at Larrabee to record the first single from his new solo album. The song "We'll Be Together" was produced by Sting and Bryan Loren. Paul McKenna engineered and mixed with the help of John Hegedes. Also, McKenna teamed up with Sting to mix the song "Conversations With A Dog" for the album. The tunes were recorded on a 64-track using two Mitsubishi X-850s locked together in studio B. And, Earth, Wind, & Fire completed mixes for their CBS album "Touch The World." Maurice White produced with Philip Bailey and Preston Glass. Tom Lord-Alge engineered, and Jeff Lorenzen assisted. The first single from the album, "System Of Survival," is a politically oriented dance track.

Producer Louil Silas Jr. worked with engineer Taavi Mote at Skip Saylor Recording on mixes for MCA's the Jets. Clif Jones assisted. Mote and Silas also mixed tracks with Pebbles for MCA. Jones and Patrick MacDougall assisted. In addition, producer Vincent Brantley worked with Mote on mixes for Motown's Chico DeBarge. Jones and Mote were behind the desk.

At Music Grinder, Scarlett & Black worked on tracks for their

debut album on Virgin Records. Paul Fox produced with Casey McMackin and Matt Freeman assisting as engineers. Also, the Red Hot Chili Peppers worked on a new album for EMI. Michael Beinhorn produced. McMackin engineered with Freeman's assistance.

NASHVILLE

ETHEL & THE SHAMELESS Hussies visited Glaser Sound Studios to record tracks for an upcoming MCA single. Tompall Glaser and Jimmy Bowen produced. Ron Treat, W.R. Holmes, and Russ Martin controlled the knobs.

Comstock producer Patty Parker was in Chelsea studio to work on tracks with Secrets, which features Steve Sieverding as lead singer.

Producer Wesley Bulla completed mixes for the new theme song for the Alabama Army National Guard's fall "Catch The Spirit" television and radio campaign. Also, Angelsong Records' artist Joe Bias put final touches on his double album of contemporary Christian originals. He also completed tracks for his "I Choose Life" Los Angeles-based TV show. Billy W. Prince manned the console. Also there, Russ and Judy Shroder worked on tracks for their third Angelsong album.

Producer Donna Wyant and singers Cory Wells and Danny Hutton (both formerly of Three Dog Night) joined forces at Sixteenth Avenue Sound to record a major television music campaign promoting Turner Broadcasting Systems superstation TBS. The project involved 800 TV spots using a musical theme based on the song "Celebrate" (with new words promoting individual stations). Wyant wrote and produced the project for Manhattan-based Crescendo Music Inc. Rich Schirmer engineered basic tracks on the all-digital project. Vocals were added at The Enterprise in Los Angeles with Danny Bates engineering. Wyant returned to Nashville to master the project at Masterfonics under the direction of mastering engineer Travis Turk.



School is shown in session at Solid State Logic's recording console training program in Japan, now in its third year of operation.

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- **AUDIO FOR VIDEO:** Ways to expand into the marketplace, including the wide-open area of mastering for CDV; as well as film soundtracks, scoring and audio sweetening. Brief profiles of successful audio for video facilities.
- **PROFILES:** On *A&R executives, producers and artists* (covering a wide range of musical styles.) How they choose studios, tape, equipment, and consoles, etc.
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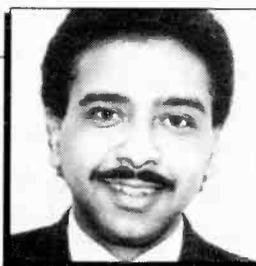
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HOT LATIN 50™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
★★ NO. 1 ★★					
1	1	1	9	LOS LOBOS WARNER BROS.	LA BAMBА <small>4 weeks at No. One</small>
2	2	2	15	LUIS MIGUEL WARNER BROS.	AHORA TE PUEDES MARCHAR
3	3	3	7	JULIO IGLESIAS CBS	QUE NO SE ROMPA LA NOCHE
4	5	6	8	CHAYANNE CBS	FIESTA EN AMERICA
5	7	7	9	MIJARES EMI	NO SE MURIO EL AMOR
6	4	4	33	LOS BUKIS FONOVISA	TU CARCEL
7	8	5	11	NELSON NED EMI	ME PASE DE LA CUENTA
8	20	13	10	EMMANUEL RCA	NO TE QUITES LA ROPA
9	18	18	6	AL BANO Y ROMINA POWER WARNER BROS.	SIEMPRE SIEMPRE
10	6	8	21	JULIO IGLESIAS CBS	LO MEJOR DE TU VIDA
★★★ POWER PICK ★★★					
11	28	24	5	PANDORA EMI	MI HOMBRE
12	12	12	35	BRAULIO CBS	NOCHE DE BODA
★★★ HOT SHOT DEBUT ★★★					
13	NEW ▶		1	DANNY RIVERA DNA	AMAR O MORIR
14	11	9	33	AMANDA MIGUEL PROFONO	EL PECADO
15	43	—	2	BEATRIZ ADRIANA MELODY	LA LUNA SERA LA LUNA
16	10	11	18	DANIELA ROMO EMI	VENENO PARA DOS
17	17	19	15	EL GRAN COMBO COMBO	ESO OJITOS NEGROS
18	15	14	13	FRANCO DE VITA SONOTONE	SOLO IMPORTAS TU
19	9	10	16	ESTELA NUNEZ ARIOLA	CORAZON ERRANTE
20	14	16	42	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI
21	16	17	15	LOS CAMINANTES ROCIO	TODO ME GUSTA DE TI
22	24	37	6	YOLANDITA MONGE CBS	CONTIGO
23	29	40	3	FANDANGO EMI	AUTO, MODAS Y ROCK AND ROLL
24	25	38	7	AMANDA MIGUEL RCA	QUE ME DAS
25	13	15	34	LORENZO ANTONIO MUSART	DOCE ROSAS
26	34	20	17	LAURA FLORES MELODY	YA NO VOLVARE
27	37	29	8	LUCIA MENDEZ ARIOLA	YO NO SE QUERETE MAS
28	22	34	9	JULIO IGLESIAS CBS	TODO EL AMOR QUE TE HACE FALTA
29	NEW ▶		1	WILKINS WARNER BROS.	MARGARITA
30	27	21	13	MARISELA PROFONO	HAZME TUYA
31	35	32	11	JOSE JOSE RCA	SIN SABER
32	36	28	4	ROCIO JURADO EMI	ESTA NOCHE GANO YO
33	23	26	13	VALERIA LYNCH SONOTONE	MUNECA ROTA
34	39	35	9	LOS HIJOS TH	LLORARAS
35	30	23	12	ANGELICA MARIA RCA	PROHIBIDO
36	21	22	19	FRANKY RUIZ TH	DESNUDATE MUJER
37	40	39	5	EDNITA NAZARIO FONOVISA	ALMA DE GITANA
38	33	36	14	LUNNA A&M	NO DIGAS NADA
39	44	44	11	SONIA RIVAS CBS	DE PECHO A PECHO
40	47	31	17	LOS BUKIS FONOVISA	ME VOLVI A ACORDAR DE TI
41	NEW ▶		1	DANIELA ROMO EMI	COCO LOCO
42	19	25	20	TOMMY OLIVENCIA TH	LOBO DOMESTICADO
43	31	30	9	SUSSY LEMAN CBS	NO ES IGUAL
44	NEW ▶		1	SANDY REYES MUSIC CITY	MI NOVIA, MI MUJER, MI AMANTE
45	NEW ▶		1	TIMBIRICHE MELODY	BESOS DE CENIZA
46	NEW ▶		1	FRANCO PEERLESS	MURIENDO AQUI
47	38	42	38	BRAULIO CBS	EN BANCARROTA
48	46	27	19	DYANGO EMI	A FALTA DE TI
49	48	43	7	MIGUEL GALLARDO RCA	EXTRANJERA
50	32	33	9	DULCE PROFONO	AMOR CALIENTE

○ Products with the greatest airplay gains this week.

Latin Notas



by Tony Sabournin

SQUASH THE RUMOR: Profono Records did not file for bankruptcy. Guillermo Santizo, the label's president, sold its assets to Discos Fonovisa and subsequently became vice president of operations for the Fonovisa group. Fonovisa, known as Discos Melody in Mexico, had a longstanding distribution agreement for the U.S. and Puerto Rico with Profono, which in turn was distributed in those territories by Discos CBS, according to Alberto Mitchell, Discos Fonovisa's operation manager and Santizo's immediate subordinate.

"Melody grew at such a rapid rate that it became imperative to establish operations in the United States," Mitchell says. Prevented by the existing distribution deal from using the Melody name, the company created a separate label, Fonovisa. As Melody recording contracts expired, recordings by artists such as Los Bukis, Amanda Miguel, Flans, and Ednita Nazario were released in the U.S. under the aegis of Fonovisa. Subsequently, Santizo began negotiations to sell Profono to the Fonovisa group, a move described by Mitchell as "the basis upon which to erect the most important Hispanic label in the United States, in sales as well as promotionally." Mitchell says Fonovisa is committed to adhering to Profono's contract with Discos CBS, which still has two years to go. Among the artists covered by it are Los Tigres del Norte, Los Bondadosos, Marisela, Beatriz Adriana, Dulce, Alberto Vázquez, and Rigo Tovar.

"Our company's slogan is that 'the artists are the stars; the staff is merely *hormiguitas* [ants], working

very hard to move the products,'" Mitchell says. The label has more than 40 distributors throughout the U.S. and Puerto Rico; Mitchell admits they are basically the same channels used by almost every major label. However, he says Fonovisa's hierarchy is working feverishly to better reach Hispanic album buyers and to deter pirates and illegal imports.

Finally, Mitchell says Fonovisa isn't looking to become a distribution outlet for another label, but he does not want to rule the possibility out. "It must be the right deal," he says.

THE JOHNNY CANALES SHOW will soon become the first U.S.-produced Hispanic show to be broadcast by Mexican television stations. Through the sponsor-

The Profono and Fonovisa labels have joined forces

ship of La Sorianna department stores, the show will be seen on Monterrey's XHFN Channel 8, reaching about 7 million people. The show will also air on Tampico's XHFW Channel 9 and may be seen soon in Chihuahua.

Show representative Della Adame says the A.C. Nielsen Ratings Co. ranked the show within the top 15 of all music and variety shows last year, along with such programs as Hee Haw, America's Top Ten, Soul Train, and MTV's Top Twenty Video Countdown. In another first, the Canales show recently traveled to Mexico to videotape a program that included appearances by bands from the U.S. and Mexico; they performed in front of a live audience of 15,000 at the Plaza Principal in Matamoros.

The Canales show originates in Brownsville, Texas, and is aired in 25 markets throughout the U.S., including Chicago, Los Angeles, Dallas, Houston, and northern California. The show is also available to satellite TV viewers on KDVR-Channel 31 of Denver, Colo.

LA RADIO LATINA



by Carlos Agudelo

IT HAS BEEN ONE YEAR since the debut of the Hot Latin 50 chart, the first comprehensive weekly report on Latin music airplay in the U.S. During this period we have learned a few precious lessons, have had our ups and downs, and have struggled to keep this effort alive, despite less than enthusiastic support from those who stand to benefit more from the information it provides. This first year, however, has left us with the satisfaction of having accomplished several goals, perhaps the most important of which has been to put many record companies, artists, and songs on the map for the first time. We have also provided an overall picture of what the Latin broadcasting and recording industry has to offer to Billboard's readership in the U.S. and around the world.

Of course, the job hasn't been easy. Whereas most of the airplay and sales charts Billboard publishes are based on reports from radio stations whose formats are more or less standardized, making them stable, the Hot Latin 50 chart has to be made up from reports of stations around the country whose formats, in many instances, are as diverse as the regions in which they are located. Some stations program everything, from pop ballads to salsa, playing *ranchera*, *norteña*, Tex-Mex, *cumbias*, and oldies. Others play only one type of music. Most of the stations, however, have mixtures designed to attract certain segments of the population. Considering this, to make a relatively stable chart that reflects the music most people listens to has been a very interesting and oftentimes cumbersome process.

Another difficulty we have had to deal with is the diversity in programming methods used by the radio stations. Some of them have no methods at all, and others began to expand their playlists after joining the Hot Latin 50 panel. The difference between a pop-

ularity list and an actual playlist is still not clear. We still have to struggle sometimes, week by week, to get reports from program or music directors who still don't see the importance of cooperating in letting everybody interested know about what's being played over the airwaves.

Without the cooperation of Hispanic broadcasters, however, the elaboration of the chart would've been impossible. We have to thank all of those who understand and have given us reports week by week. Although they represent only a third of all full-time Spanish-broadcasting stations on the mainland (Puerto Rico has 105 stations alone), we believe, with a few exceptions, that we have assembled the best possible

Hot Latin 50 chart gets good report card after first year

panel. As part of an ongoing reorganization process, though, the panel is being readjusted so as to give more universality to the chart. We welcome volunteers reporters, and the panel list is available for recording and industry-related companies upon request.

We believe that the Hot Latin 50 and the Top Latin Albums charts have added a new dimension to the Latin music business. We expect better things to come, but it is still too early to tell. Meanwhile, hang in there. And to our reporters, please have the playlist ready.

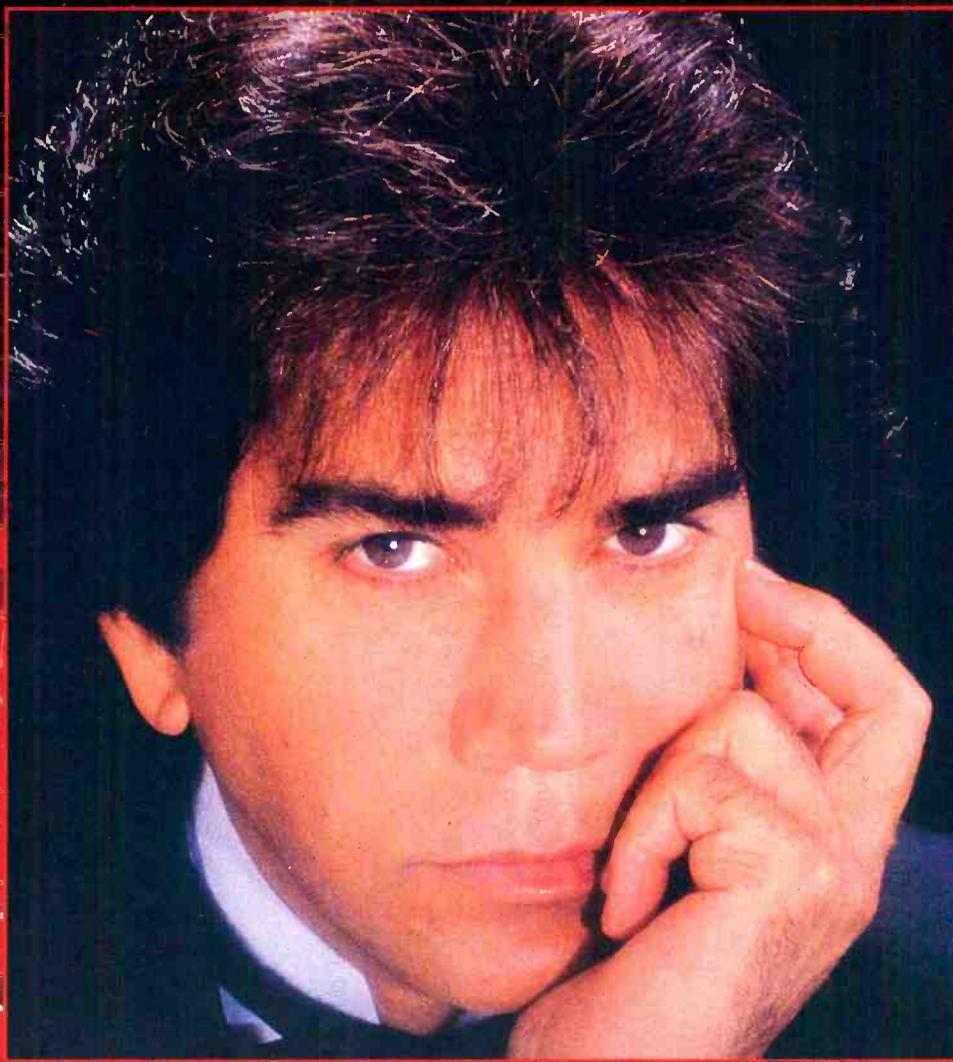
KAFY-AM BAKERSFIELD is looking for an experienced PD, according to its owner, Maria Helena Barro. The station, which is in the process of augmenting its power, plays pop ballads, *rancheras*, *norteñas*, and tropical *cumbias*... The first Jose Feliciano album on the EMI label, "Tu Inmenso Amor" will be released very soon. It includes a song with Pandora, "No Hay Mal Que Por Bien No Venga" and the tune "Ponte A Cantar," which Feliciano will sing for Nancy Reagan when the first lady honors the Puerto Rican singer on Oct. 26... The new LP by Jose Luis Rodriguez, "Señor Corazon," is out on the PolyGram label. The single "Y Tu Tambien Lloraras" will be released commercially on Oct. 9th. Rodriguez will perform at New York's Madison Square Garden Oct. 17th.

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JD Expands Store Design Role Fixture Supplier Offers Planning Tips

BY EARL PAIGE

LOS ANGELES JD Store Equipment—which says it has become a dominant supplier of fixtures for home video stores—is becoming increasingly involved in total store planning, too.

In another recent expansion, JD bowed a fixture for prerecorded audio stores and departments. The fixture is also aimed at video stores that are now diversifying into videodisks, audio compact disks, and other nonvideo products.

Although the firm is 10 years old, JD is still a relatively new entity in the prerecorded home entertainment industry: It has exhibited only twice at the annual Video Software Dealers Assn. convention and has yet to appear at the annual meeting of the affiliate trade group, the National Assn. of Recording Merchandisers.

JD president John Maioriello says a testament to the firm's growth was the size of its VSDA exhibit—12,000 square feet, compared with a mere 10-by-10 spread in 1985.

Because JD manufactures overseas, employs no sales people, and

does no advertising, Maioriello says, low manufacturing costs allow the company to offer lower prices and provide consulting services.

He says JD attempts to stay one

'Too many retailers build monuments to their own egos'

leap beyond the present expansion of various configurations. Thus, a new browser for audio recordings is also suitable for videodisks, Maioriello says.

Available in both three-row and four-row models, it is wide enough to accommodate four 12-inch video disks or LPs side by side. More narrow configurations can be set off by a metal rod that snaps on. Wood-end panels and bottom-sliding doors can be repainted to match any store decor. "Or you could change the whole look of the fixture," Maioriello says.

At the company's headquarters, just east of downtown Los Ange-

les, Maioriello recently illustrated many areas of store design and layout. He showed an 8-foot-high metal grid fixture that is essentially a "wall" upon which videocassette shelves are attached.

"Many video dealers do not realize that anything they attach to the walls of a store becomes the property of the landlord," he said. "With this system, all you have are two long bolts attached to the wall. You can leave the bolts and take this rack anywhere."

Maioriello and Art Durand, vice president of store planning for JD, have plenty of tips for retailers interested in store design. Of the recent trend toward neon and glitz, Maioriello says, "Too many retailers build monuments to their own egos. The consumer looks at all this and mutters, 'I hope we aren't paying for this.' Today's consumer is a value-added consumer. He or she shops in close proximity to work or home, wants quick and efficient access to the product, and demands a value.

"Starting at the last major recession in 1979-1981, American consumers have become increasingly value-oriented. It's fashion-

(Continued on page 68)



Crocodile Rock. Gotham superstore web RKO Warner Theatres Video joined Paramount Home Video's "Crocodile Dundee" sales drive in a big way, discounting the title to \$19.95 and staging contests at each of its 20 stores with 7-foot inflatable crocodile rafts for the grand prize winners. RKO also offered \$100 restaurant gift certificates to its employees for best sales on the title. Pictured at the chain's Amsterdam Avenue store, proudly wearing their crocodile snouts, clockwise from top left, are Russell Hawks, sales assistant; Elisabeth Meltzer, director of advertising and promotion; Gregory King, store manager; Dante Mallari, assistant manager; and Frank Campanella, sales assistant.

Web Reconfigures Stores Emphasis Is On Entertainment

LOS ANGELES Adventures In Video, the 10-store Minneapolis specialty chain, is redesigning its outlets to emphasize entertainment.

The architecture of the planned retrofitting can already be seen at the web's flagship store in Fridley, a suburb of Minneapolis. The building boasts an outside theater-type marquee, lots of neon, and even a collector's-item popcorn machine.

According to Dave Ballstadt, president of the chain, a number of innovations are in the works, rang-

'Our computer allows us to isolate customers by genre and do individualized promotions'

ing from a new computer system to greater reliance on nonvideo products, including snack foods.

"We gave away 1,460 Pepsi glasses," he says of one recent promotion. Two vendors service the store with snack food. "We also sell film now," says Ballstadt, who adds that peripherals "pay the rent."

Ballstadt's current favorite is a Cornado popcorn machine. "There are only four of these in existence, the manufacturer tells us," he says.

Adventures In Video has been experimenting with various approach-

es to packaging rental product. "We even tried to come up with black-and-white copies of the cover art," says Ballstadt. Stripping the original art, however, becomes too costly "when you bring in 500 copies of a single movie," he adds.

As a result, Ballstadt plans to openly display one box, with three other copies on the shelf behind it in library-type plain cases wired for theft control.

Other changes for the chain include the arrival of an entirely new computer system, which Ballstadt says is used by only three other chains—Video Store in Cincinnati; Applause Video in Omaha, Neb.; and the Applause affiliate in Kansas City, Mo.

Because of the sophisticated computer system, says Ballstadt, Adventures in Video will be able to "aim a rifle at customers, instead of the usual shotgun approach of mass mailings to every customer on the list. We can isolate customers by genre and, for instance, do a promotion on westerns."

The computer reveals time of rental, margin, and stock still on hand. "And we are still programming in more features," Ballstadt says.

The computer also allows the chain to keep a close watch on money. "The computer tracks the amount of cash the store opened with in the morning," Ballstadt says. "Any shortages are immediately apparent—and each store employee has an individual code."

EARL PAIGE

N.J. Dealer Takes Tape Thieves To Court Hopes To Collect Merchandise, Late Fees

BY JIM BESSMAN

NEW YORK Video dealer Dyan Katsikis is mad as hell and she isn't gonna take it anymore. She's fighting back against those customers who don't return tapes on time or never return them at all.

The owner of the Video One outlet in Edison, N.J., is taking such miscreants to court. Even though she knows the odds are against her, she's going all out anyway.

"There's always hope that I'll get the tapes and late fees back, and if I don't, at least they get a bad name," says Katsikis. "I'll mess their lives up a little bit because they messed mine up, and that's some satisfaction. I mean, they won't be able to buy a house if there's a judgment against them. Of course, people who take tapes probably won't buy a house, but there's always a just reward somewhere."

Katsikis says her 2,000-square-foot strip center store, which has been open 18 months, is in a white-collar area. Nevertheless, she's found that "people steal anything that isn't stapled down," which, in her case, amounts to 60-70 tapes a year, not to mention \$3,000 in uncollected late fees.

Katsikis goes to municipal court every Monday, hoping that those whom she's filed complaints against the week before will show up. Usually they don't.

"I file theft charges, they get a letter in the mail telling them when to appear, and, of course, they never do. The only way I can get to them is if they have an outstanding traffic violation, because then I get

notified when they're to appear in traffic court."

Once she has taken someone to court, the offender is hit with a \$150 bench warrant if he or she doesn't show up. If the offender later appears in traffic court, \$150 plus the cost of the tape must be paid, although the late fees can't be enforced "since the court isn't a collection agency," says Katsikis. Also, the total money collected can't exceed \$200.

Katsikis says she has thought of using a collection agency, but feels "they're not reliable."

With all this woe—never mind the competition—it might seem that staying in business at Video One is next to impossible. But such is not the case.

"In the long run, I have very nice and honest customers, though on Saturdays, of the 600 people we get in, at least 30 are scum. My brother, [who also owns a Video One store] has it worse in his area, where there are a lot of people who don't give a damn, and he loses 50 tapes a month."

Nick Katsikis opened the first

(Continued on page 70)

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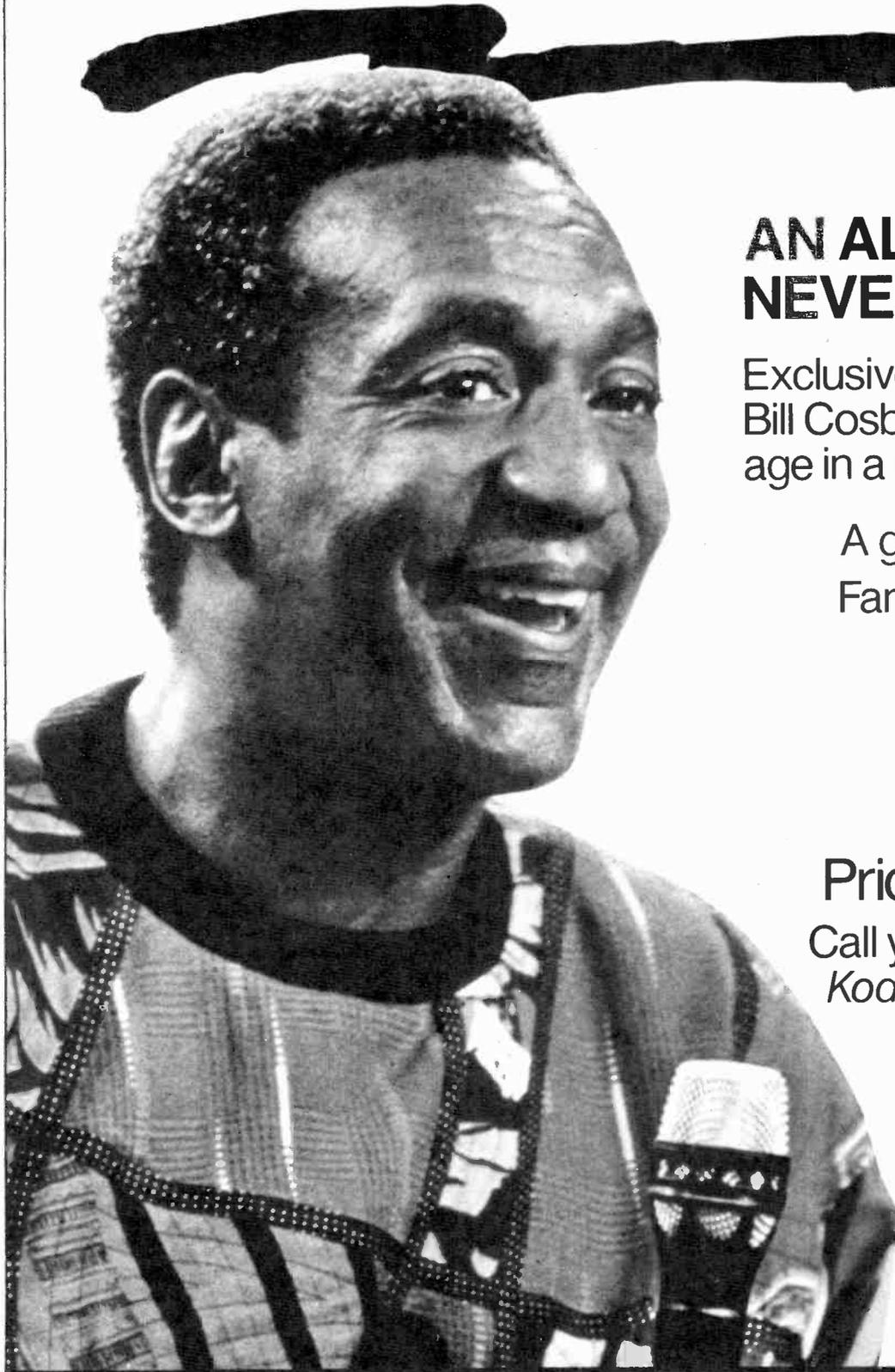
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VSDA Thriving In San Diego

BY EARL PAIGE

LOS ANGELES Regularly scheduled special events are helping the San Diego chapter of the Video Software Dealers Assn. build participation and growth.

The chapter's latest effort—a dinner capping off what San Diego Mayor Maureen O'Connor proclaimed "Star Trek" Day—proves the point. The event drew 230 people.

Most California chapters of the national trade group are cutting back on meetings these days, and the Riverside chapter recently disbanded. But the San Diego group still boasts 60 members representing 350 stores, says chapter president Howard Bregstein, owner of single store Video Cafe.

Bregstein says events like the "Star Trek" dinner could not be pulled off without committed sponsors and effective promo efforts by distributors.

Metro Distributing often backs the chapter's events because it has had a branch in San Diego for so long, says Brad Crane, company manager. For the dinner, Crane encouraged Bregstein to approach three other distributors for co-op funding. The idea worked: East Texas Periodicals, which has a San Diego branch, and Los Angeles branches of Commtron Corp. and Baker & Taylor all came aboard.

Felice Fleisher, Western regional sales rep for Paramount Home Video, helped coordinate the event.

The day's highlight was an appearance by James Doohan, "Scotty" in the popular "Star Trek" series, who toured Children's Hospital & Health Center for two hours and screened a "Star Trek Bloopers" reel. Doohan also appeared at Sea World.

CONVENTION CAPSULES

(Continued from page 32)

turned up for what was described as the world premiere of her new MCA video, "Heaven Is A Place On Earth." The rather schizoid combination of cheesecake and artsy footage was directed by Diane Keaton.

RICK DEES, the KIIS Los Angeles personality whose DIR syndicated radio program "Weekly Top 40" is sponsored on 325 top 40 stations by Musicland, showed up Sept. 14 to mingle with the Musicland corps. Dees' exit the following day was dramatic indeed: As conference attendees gazed up from their picnic lunches at the edge of Arrowwood Lodge's Lake Darling, the jock was whisked away by a waiting helicopter. "We'll blow all the mosquitoes from the other side of the lake over here," Dees promised before lifting off.

MUSICLAND managers nearly went "def" during the Sept. 16 Christmas presentation, introduced by the "Christmas wRappers," Curtis T. Groove & Kool Moe Dave (alias Curt Andrews, manager of store merchandising and presentation, and Dave Tovsen, Florida district manager). The duo, wearing fedoras and sunglasses, appeared encased in matching green gift boxes with holes for arms and legs. They gamely rapped their way through the details of Musicland's Christmas store presentation, capping it off with the exhortation, "Bulk! Price! Sign! Sell!"

NOT TO BE OUTDONE, Musicland's Donna Cooksey followed the Christmas wRappers with a wicked Tammi Faye Bakker takeoff (with a little Oral Roberts thrown in), in which she outlined plans for 1987 Christmas contests and incentive programs among stores. "Tammi Faye" skipped up and down the aisles strewing candy to the strains of "Here Comes Santa Claus" before getting down to business. "Ah was jest sittin' in mah tower—to be closer to Santa,"

she cooed, "when he said to me, 'You must design the best Christmas contest evah.'" Otherwise, she said, sobbing, "He's gonna call me home to the North Pole! Hallelujah!"

TAKING FULL advantage of the outdoor facilities offered by Radisson's Arrowwood Lodge, Musicland's management made Sept. 16 Sports Day. Activities included golf, horseback riding, tennis, horseshoes, boating, water-skiing, and volleyball, and top finishers received trophies. The previous day, Musicland kicked off what it plans to make an annual

event—a 5-kilometer run/walk held at the hardy hour of 6:30 a.m. More than two dozen managers and other staffers braved the early morning cold and dark to complete the race, and they were rewarded with commemorative sweat shirts.

REFORMED FELON Michael McCaffrey, who presented a theft-prevention seminar Sept. 14 (McCaffrey is president of consulting company It Takes A Thief), provided amusing yet practical advice for store employees to help them spot potential rip-off artists. "If there's a man

or woman in your store wearing Reeboks, at least look at them," McCaffrey urged. "It means they run fast."

MUSICLAND WAS the recipient of a treasure trove of platinum and gold LPs during the Sept. 15 WEA presentation. Booty included platinum records by Randy Travis, the Georgia Satellites, Motley Crue (double platinum), Anita Baker (triple platinum), Whitesnake (triple platinum), and Dokken and gold LPs by the Cure, Dwight Yoakam, Shirley Murock, Simply Red, and Metallica.

MOIRA McCORMICK

FOR WEEK ENDING OCTOBER 10, 1987

Billboard

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TOP KID VIDEO SALES

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	1	3	★★ NO. 1 ★★ AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	1986	29.95
2	3	50	SLEEPING BEAUTY	Walt Disney Home Video 476	1959	29.95
3	2	18	HERE'S MICKEY!	Walt Disney Home Video 526	1987	14.95
4	5	106	PINOCCHIO ♦	Walt Disney Home Video 239	1940	29.95
5	6	18	HERE'S DONALD!	Walt Disney Home Video 527	1987	14.95
6	7	18	WINNIE THE POOH AND A DAY FOR EYORE	Walt Disney Home Video 65	1983	14.95
7	4	18	DISNEY'S SING-ALONGS: HEIGH-HO!	Walt Disney Home Video 531	1987	14.95
8	10	18	HERE'S PLUTO!	Walt Disney Home Video 528	1987	14.95
9	17	106	DUMBO ▲ ♦	Walt Disney Home Video 24	1941	29.95
10	RE-ENTRY		THE TRANSFORMERS: THE MOVIE	Family Home Entertainment 26561	1986	14.95
11	9	78	THE SWORD IN THE STONE ♦	Walt Disney Home Video 229	1963	29.95
12	8	101	ROBIN HOOD ♦	Walt Disney Home Video 228	1973	29.95
13	14	17	HERE'S GOOFY!	Walt Disney Home Video 529	1987	14.95
14	11	69	ALICE IN WONDERLAND ▲ ♦	Walt Disney Home Video 36	1951	29.95
15	12	69	WINNIE THE POOH AND THE BLUSTERY DAY ♦	Walt Disney Home Video 63	1968	14.95
16	NEW ▶		THE CARE BEARS FAMILY TREASURE CHEST	Lorimar Home Video 719	1987	39.95
17	16	68	WINNIE THE POOH AND THE HONEY TREE ♦	Walt Disney Home Video 49	1965	14.95
18	13	18	THE RELUCTANT DRAGON	Walt Disney Home Video 533	1941	14.95
19	19	69	WINNIE THE POOH AND TIGGER TOO	Walt Disney Home Video 64	1974	14.95
20	22	43	THE ADVENTURES OF TEDDY RUXPIN	Children's Video Library Vestron Video 1547	1986	24.95
21	18	49	MICKEY KNOWS BEST ♦	Walt Disney Home Video 442	1986	14.95
22	21	18	SILLY SYMPHONIES!	Walt Disney Home Video 530	1987	14.95
23	15	48	DISNEY'S SING-ALONG SONGS	Walt Disney Home Video 480	1986	14.95
24	20	73	PETE'S DRAGON ▲ ♦	Walt Disney Home Video 10	1977	29.95
25	25	52	POUND PUPPIES	Family Home Entertainment F1193	1985	14.95

RETAIL TRACK

(Continued from page 43)

original miles on it, appraised at \$11,700. We found out that right after World War II they weren't making all that many cars. Almost all were painted black. This one was steel blue."

Elvis Presley, the Beatles, the Bee Gees, Bruce Springsteen, and Glenn Miller selections in radio spots helped key a trivia contest. The promotion drew 40,000 entries and included trivia questions Thom says she is still being kidded about. "It was keyed to the music of the various decades. Like, 'What band leader was in the mood for a big hit in the 1940s?' OK, give me a break. They were easy. I didn't want it complicated."

AT THE MALL: Can mall stores boast deep catalog? One chain that claims it's possible is the Richmond Bros. web out of Pennsauken, which goes under various names, the most familiar of which is flagship chain Sound Odyssey. There are 10 Sound Odyssey units, includ-

ing a new one in the White Marlin Mall in Ocean City, Md. "Two of our best stores are in enclosed malls," says Holly Cass, systems administrator (also executive director of NAIRD). "They are deep-catalog stores. The difference is in how fast can you service a mall store. We service these two stores five days a week."

Other Richmond chains include Variety Records, with an eighth store just up in Gathersburg, Md., and the four-unit House Of Music. Rather than deplete the catalog strength of stores by going combo, Richmond Bros. prefers to diversify into video via the specialty route. The company owns two franchised West Coast Video outlets and single-unit Sound Odyssey Video, the latter in Atlantic City, N.J., suburb Pleasantville.

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

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

VIDEO RELEASES

Symbols for formats are
 ▲ = Beta, ♥ = VHS, and ♣ = LV.
 Where applicable, the suggested
 list price of each title is given;
 otherwise, "no list" or "rental"
 is indicated.

ADVENTURE OF THE ACTION HUNTERS
 Ronald Hunter, Sean Murphy
 ▲♥ Lightning/\$79.98

**DENNIS THE MENACE: THE MITCHELLS
 MOVE**
 Animated
 ▲♥ Playhouse/\$59.98

DOWN AND OUT IN AMERICA
 Documentary
 ▲♥ MPI/\$29.95

THE GREAT GLEASON
 Jackie Gleason
 ▲♥ MPI/\$29.95

MALONE
 Burt Reynolds, Lauren Hutton, Cliff
 Robertson
 ▲♥ Orion/\$79.98

THE PASSIONATE THIEF
 Anna Magnani, Ben Gazzara
 ▲♥ Charter/\$59.95

THE PAUL MCCARTNEY SPECIAL
 Variety
 ▲♥ Sony/\$29.95

**POPE JOHN PAUL II: SEVEN DAYS OF
 ETERNITY**
 Documentary
 ▲♥ MPI/\$19.95

**POPE JOHN PAUL II VISITS AMERICA
 1987**
 Documentary
 ▲♥ Vestron/\$19.98

PROJECT X
 Matthew Broderick, Helen Hunt
 ▲♥ CBS/Fox/\$89.98

**SOMETIMES AUNT MARTHA DOES
 DREADFUL THINGS**
 Abe Zwick, Scott Lawrence
 ▲♥ VCS/\$9.95

STRIKE COMMANDO
 Reb Brown, Christopher Connelly
 ▲♥ IVE/\$79.95

YOGI'S GREAT ESCAPE
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 ▲♥ Worldvision/\$29.95

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 listed, send the following information—title,
 performers, distributor/manufacturer,
 format(s), catalog number(s) for each
 format, and the suggested list price (if none,
 indicate "no list" or "rental")—to
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Video Village Beefs Up Inventories Chain Plans Bigger Stores

BY EDWARD MORRIS

NASHVILLE With its store count up to 30, Florence, Ky.-based Video Village is now turning its attention to enlarging individual outlets and their inventories.

President Bill Crouch says the chain has operations in Ohio and North Carolina as well as Kentucky, with locations primarily in strip centers.

Crouch estimates that the cost of setting up a new store is \$200,000-\$250,000. The company owns its own stores and does not franchise. Space ranges from a

low of 2,800 square feet to a maximum of 4,000. Depending on the outlet, Crouch explains, the inventory is 2,000-4,000 titles.

Video Village offers X-rated titles in selected locations, Crouch says.

Rentals constitute about 90% of the chain's income, according to Crouch. Membership fees are levied in some markets, he adds. "Normally, we carry a membership fee," he says, "and then discount it as a promotion." To gain membership, an applicant has to be a resident of the area and offer verifiable proof of credit.

(Continued on page 71)

Malaysia Amends Certification System Retailers Win Relief From Censorship Requirement

KUALA LUMPUR The Malaysian government is introducing a new system of video certification that will relieve retailers of the legal responsibility for ensuring that their product conforms with censorship laws. The system is scheduled to go into effect Oct. 15.

Currently, video stores are re-

quired to obtain their own censorship certificates for the videotapes and videodisks they stock. Under the new system, only importers and distributors will be responsible for clearing video product destined for public sale or rental.

Only videos approved by the Malaysian Home Affairs Ministry can be legally marketed here. Penalties for those who peddle uncertified material can be severe.

Once the new system goes into

effect, importers and distributors will be given a two-week grace period to obtain the appropriate certificates.

The ministry is also introducing new rates for certification, payable regardless of whether the titles are judged fit for public consumption. Original or A certificates will cost \$10 for one-hour tapes or disks and \$22 for two-hour titles, while copies of B certificates will be 42 cents per tape or disk.

JD OFFERS DESIGN TIPS

(Continued from page 64)

able to let your friends know how much you saved on something. We saw this when we were in general merchandise fixtures, and all the off-price apparel stores sprang up."

Fixtures, according to Maioriello and Durand, should not be too fancy. "A fixture should not be seen. It is a silent salesperson," says Durand.

The list of common store design mistakes Durand and Maioriello cite begins at the cashwrap counter. Maioriello says, "There should be a 6-inch-high platform behind the counter, because 72% of American store clerks are women

'It's fashionable to let your friends know how much money you saved on something'

with an average height of 5 foot 4. The extra height makes the clerk seem more authoritative and knowledgeable and allows the clerk to view the store more critically to spot shoplifters."

Next comes "oversignage," says Durand. He maintains that many fixtures are too tall, "and all the posters and placards often block the overall vision both for store staff and customers," the latter of whom is often combing the store in search of a selection.

New arrival sections are also a mistake, Maioriello says. "The No. 1 fundamental in retailing is to entice the customer into shopping the entire store. The grocery industry has proven this—the milk and eggs are always in the back."

Entrances are often a problem, with JD engineers saying too much emphasis is placed on the easy exit. Again, more opportunity for an impulse purchase exists at the critical cashwrap junction.

"No store should have carpeting going right up to the counter," says Maioriello. "That's where the traffic is highest, where things spill off. Carpeting should extend no closer than 36 inches," with tile or linoleum bordering the counter.

As an overall parting shot at poor retail design, Maioriello and Durand say too many stores are underlighted, especially in the pre-recorded software area, where packaging is integral to sales.



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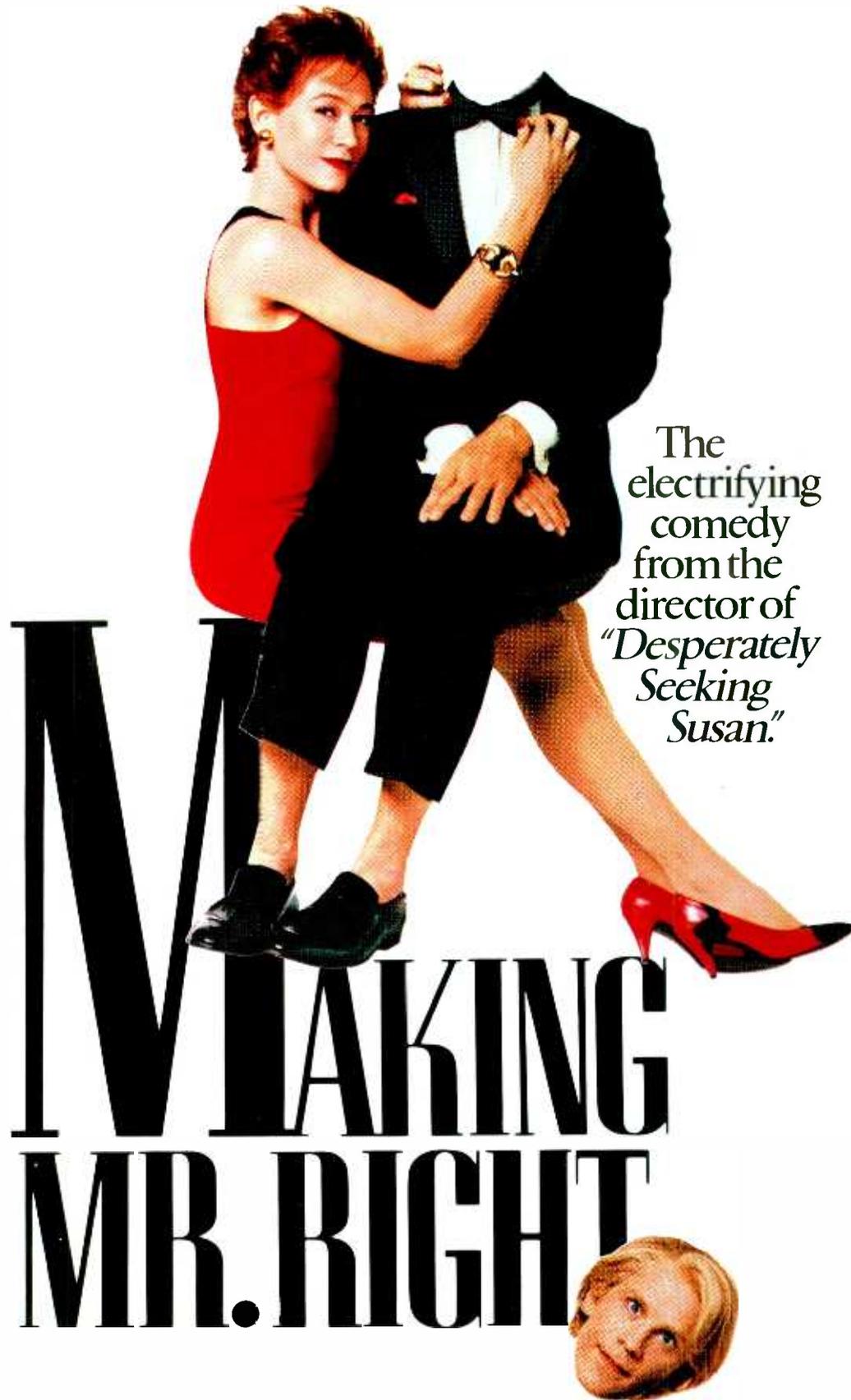
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Dealers Unite To Monitor Adult Tape Trade

NASHVILLE Video dealers in Kansas City, Kan., have formed People Against Obscenity to monitor the sale and rental of adult videos. Says organizer Richard Rostenberg, "Right now, we have no trouble, so we thought it might be a good idea to sort of circumvent it."

Rostenberg, owner of the Hollywood At Home store, says People

Members cannot rent adult videos to minors

Against Obscenity was formed at the recent national Video Software Dealers Assn. meeting and is modeled on the St. Louis-based Video Coalition Against Censorship (Billboard, April 11).

Dealers who belong to the new organization must pledge to carry no child pornography of any type, keep adult videos in a restricted section from which minors are barred, refuse to rent adult material to minors or allow minor employees to rent the videos to the public, refrain from advertising adult videos, and maintain an inventory of which adult titles are in the minority.

There is an annual certification fee of \$50 per store. Rostenberg says the organization will monitor its member stores to ensure compliance with the group's standards. He adds that the organization will publicize its efforts and keep adult video in check "once everyone is on board." Membership solicitation has only just begun, so no figures are yet available on what percentage of the community's video dealers will eventually join.

VIDEOTAPE THIEVES

(Continued from page 64)

Video One store four years ago in a blue-collar neighborhood in Plainfield, N.J. It's bigger than the Edison outlet, which carries more than 2,000 titles as well as television and stereo equipment; however, Dyan Katsikis plans on terminating that end of the business to double her videocassette capacity.

Though there are two competing video stores down the street—not counting a nearby Shop-Rite grocery store that carries tapes—Katsikis believes strongly in the continued success of her business.

"I'm here 56 hours out of our 60-hour week," she says. "I build such a rapport with my customers that they come in and don't even bother looking at the movies—they just ask me what to rent. If it's a dog of a movie, I'm going to tell them so. And if there's a hit release, I order six copies and reserve them and call people up when it's available. That's how you build a clientele."

TOP VIDEOCASSETTES RENTALS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			Compiled from a national sample of retail store rental reports.				
			★ ★ NO. 1 ★ ★				
1	1	7	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG
2	10	3	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G
3	3	8	BLACK WIDOW	CBS-Fox Video 5033	Debra Winger Theresa Russell	1986	R
4	2	7	THE BEDROOM WINDOW	DEG Inc. Vestron Video 5209	Steve Guttenberg Isabelle Huppert	1987	R
5	9	3	FROM THE HIP	DEG Inc. Lorimar Home Video 473	Judd Nelson Elizabeth Perkins	1986	PG
6	NEW		MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG
7	5	5	THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG
8	7	3	LIGHT OF DAY	Taft/Barish Entertainment Vestron Video 5200	Michael J. Fox Joan Jett	1987	PG-13
9	6	5	OVER THE TOP	Cannon Films Inc. Warner Home Video 11713	Sylvester Stallone	1987	PG
10	4	11	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13
11	NEW		BURGLAR	Warner Bros. Inc. Warner Home Video 11705	Whoopi Goldberg Bob Goldthwait	1987	R
12	8	7	THE THREE AMIGOS	Orion Pictures HBO Video 0007	Steve Martin Chevy Chase	1986	PG
13	17	2	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG
14	NEW		BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13
15	NEW		SOME KIND OF WONDERFUL	Paramount Pictures Paramount Home Video 31979	Eric Stoltz Mary Stuart Masterson	1987	PG-13
16	11	7	A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS	Media Home Entertainment M900	Robert Englund	1987	R
17	13	5	RADIO DAYS	Orion Pictures HBO Video 0014	Mia Farrow Dianne Wiest	1986	PG
18	12	7	CRITICAL CONDITION	Paramount Pictures Paramount Home Video 1879	Richard Pryor	1986	R
19	14	11	THE GOLDEN CHILD	Paramount Pictures Paramount Home Video 1930	Eddie Murphy	1986	PG-13
20	20	4	DEAD OF WINTER	CBS-Fox Video 5147	Mary Steenburgen Roddy McDowell	1987	R
21	16	4	THE STEPFATHER	Nelson Home Entertainment 7567	Terry O'Quinn Jill Schoelen	1987	R
22	15	6	BRIGHTON BEACH MEMOIRS	Universal City Studios MCA Home Video 80476	Jonathan Silverman Blythe Danner	1986	PG-13
23	23	13	NO MERCY	Tri-Star Pictures RCA/Columbia Home Video 6-20791	Richard Gere Kim Basinger	1986	R
24	18	12	CRIMES OF THE HEART	Lorimar Home Video 421	Diane Keaton Sissy Spacek	1986	PG-13
25	21	16	THE MORNING AFTER	Lorimar Home Video 419	Jane Fonda Jeff Bridges	1986	R
26	19	5	MY DEMON LOVER	New Line Cinema RCA/Columbia Home Video 6-22821	Scott Valentine Michelle Little	1987	PG-13
27	NEW		HEAT	New Century Entertainment Paramount Home Video 12584	Burt Reynolds	1987	R
28	26	17	JUMPIN' JACK FLASH	CBS-Fox Video 1508	Whoopi Goldberg	1986	R
29	27	24	FERRIS BUELLER'S DAY OFF	Paramount Pictures Paramount Home Video 1890	Matthew Broderick	1986	PG-13
30	29	10	SOMETHING WILD	Orion Pictures HBO Video 001	Melanie Griffith Jeff Daniels	1986	R
31	22	14	HANNAH AND HER SISTERS	Orion Pictures HBO Video TVR3897	Mia Farrow Michael Caine	1986	PG-13
32	35	5	NATIVE SON	Diane Silver Prod. Vestron Video 9963	Oprah Winfrey Geraldine Page	1986	PG
33	32	16	THE MOSQUITO COAST	Warner Bros. Inc. Warner Home Video 11711	Harrison Ford	1986	PG
34	28	17	WANTED DEAD OR ALIVE	New World Entertainment New World Video A86230	Rutger Hauer Gene Simmons	1986	R
35	25	20	CHILDREN OF A LESSER GOD	Paramount Pictures Paramount Home Video 1839	William Hurt Marlee Matlin	1986	R
36	24	14	LITTLE SHOP OF HORRORS	Warner Bros. Inc. Warner Home Video 11702	Rick Moranis Ellen Greene	1986	PG-13
37	31	19	HEARTBREAK RIDGE	Warner Bros. Inc. Warner Home Video 11701	Clint Eastwood	1986	R
38	33	10	WISDOM	Cannon Films Inc. Warner Home Video 37081	Emilio Estevez Demi Moore	1987	R
39	34	25	BLUE VELVET	Lorimar Home Video 399	Kyle MacLachlan Isabella Rossellini	1986	R
40	36	12	WITCHBOARD	Cinema Group Pictures Continental Video 1096	Tawny Kitaen Stephan Nichols	1986	R

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

VIDEO RETAILING



Video Village's Reynolda Manor store in Winston-Salem, N.C., above, is—at 3,000 square feet—the web's largest North Carolina outlet. Inside, as seen below, the chain joins an industry trend by featuring a special children's section, which it calls the Kids' Corner.



VIDEO VILLAGE CONTINUES GROWTH

(Continued from page 68)

While rental charges vary according to location and promotion, Crouch reports that the standard weekday and weekend fee is \$2.49 per title.

Crouch says that although the stores all carry video accessories, they constitute "a very minor part" of the profits. Some stores, he notes, are experimenting with car-

rying snacks as part of their product mix.

Established in 1980, the chain holds conventions on what Crouch describes as a "semiregular basis." He says the chain probably will continue to add new stores, but there is nothing definite in the works beyond the present store-expansion phase.

MOVE OVER JANE! WATCH OUT KATHY!
HERE COMES
DENISE AUSTIN!
THE ONLY FITNESS STAR ON TV—SEEN BY 17 MILLION PEOPLE
PER MONTH—GETTING FIT ON ESPN & NBC'S TODAY SHOW

5 NEW VIDEOS!
• HIGH ENERGY AEROBICS (VID26) • LOW IMPACT AEROBICS (VID29)
• SUPER STOMACHS (VID27) • NON-AEROBICS (VID32)
• THE HIPS, THIGHS & BUTTOCKS WORKOUT (VID31)

parade VIDEO

PPI, 88 St. Francis St., Newark, NJ 07105 (201) 344-4214 FAX: 201-344-0465

Imperial Banks On Piracy Protection, Bold Look Unique Tape Packaging To Bow

BY EARL PAIGE

LOS ANGELES As one of the new home video players to hit Hollywood, Imperial Entertainment Corp. hopes its new idea in videocassette packaging will not only make its releases more visible on the shelf, but also help curb piracy to boot.

Touting a five-color process that Imperial president Sunil Shah calls "3-D metallic print," the complex packaging calls for three months of lead time, he says, and makes packages five times more expensive. On the plus side, the company hopes that the extra time and money produce a package that will confound bootleggers while catching the eye of potential renters.

Imperial announced its move at a press conference here and outlined a \$600,000 campaign aimed at gaining publicity for the company.

The packaging and release sheets do indeed have a 3-D, sepialike, shadowy appearance that invites a finger-rub test. The first two titles from Imperial will be "The Mines Of Kilimanjaro," which will list for \$79.95, and "Cobra Against Ninja," priced at \$59.95.

Not only does the packaging con-

front counterfeiters with a most difficult challenge, Shah said, but also the lead time is such that trade inserts are being placed in only two publications. "Much of this is done by hand," he said, describing a process that uses special paper developed in Sweden and was obtained by Imperial through a London printing firm.

For all the talk of piracy, Shah doesn't believe in one established deterrent: Asked if Imperial releases will be protected by Macrovision, he said, "No. That's pirateable."

As for consumer appeal, who is home video sales vice president Ed Jackson and was formerly with HBO Video when it was Thorn-EMI/HBO, said the packaging has been tested in the U.K., West Germany, and Australia. "The numbers were three to four times higher than normal for rentals," he said.

Imperial's aspirations are modest, with Shah placing initial unit sales in the 40,000-50,000 range for each release.

Jackson is fresh from a tour of "leading U.S. retailers and distributors." He said they have expressed enthusiasm for anything that could potentially quadruple rental turns.

The international flavor of Imperial is not coincidental. In 1984, Shah set up a company in the U.S. called VPD International and entered a partnership with Trans World Entertainment whereby he was responsible for U.S. video distribution and all media for Trans World internationally (some of the titles from that venture include "Creature," "Pray For Death," "The Retaliator," and "Rage Of Honor").

Shah ultimately parted company with Trans World and established Imperial here in April. A month later, the new company exhibited its first Cannes Film Festival entry, "Black Eagle" (due for U.S. theatrical release in February).

In August, during the firm's first participation at a Video Software Dealers Assn. convention, Imperial announced a distribution deal with Artist Entertainment Group for the October theatrical release of "Demons 2: The Nightmare Returns."



No Strain For Jane. Workout guru Jane Fonda accepts an award from Billboard recognizing the phenomenal success of her fitness tapes. Aside from dominating Billboard's nontheatrical video charts, "Jane Fonda's Workout" and "Jane Fonda's New Workout" have each sold more than 1 million copies. Making the presentation at Billboard's West Coast bureau is home entertainment editor Jim McCullaugh, left. Also on hand is Jerry Gottlieb, CEO of Lorimar Home Video, the firm that has released Fonda's video series. The original workout tape was on Billboard's Top Videocassette Sales chart for 239 weeks, while the newer tape has logged more than 100 weeks. (Photo: Attila Csupo)

FOR WEEK ENDING OCTOBER 10, 1987

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price
1	1	9	THE DOORS: LIVE AT THE HOLLYWOOD BOWL	★ ★ NO. 1 ★ ★ The Doors Video Company MCA Home Video 80592	The Doors	1987	C	24.95
2	13	3	GRACELAND: THE AFRICAN CONCERT	Warner Reprise Video 38136	Paul Simon	1987	C	29.98
3	4	3	CONTROL-THE VIDEOS, PART II	A&M Records Inc. A&M Video 6-21102	Janet Jackson	1987	SF	12.98
4	3	15	R.E.M. "SUCCUMBS"	I.R.S. Records A&M Video 61710	R.E.M.	1987	LF	19.98
5	2	11	VITAL IDOL	Chrysalis Records, Inc. Vestron Music Video 1204	Billy Idol	1987	LF	19.98
6	8	17	KISS EXPOSED ●	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1986	LF	29.95
7	5	37	BON JOVI-BREAKOUT ▲	Polygram MusicVideo-U.S. Sony Video Software 95W50030	Bon Jovi	1985	SF	14.95
8	10	45	CONTROL-THE VIDEOS ●	A&M Records Inc. A&M Video 6-21021	Janet Jackson	1986	SF	12.95
9	6	43	MOTLEY CRUE UNCENSORED ▲	Elektra/Asylum Records Elektra Entertainment 40104-3	Motley Crue	1986	LF	19.98
10	18	3	THE MAKING OF THE 'TOUCH OF GREY' VIDEO AND MORE	6 West Home Video SW-5700	Grateful Dead	1987	D	12.95
11	7	13	BEASTIE BOYS	CBS Video Music Enterprises CBS-Fox Music Video 5171	Beastie Boys	1987	SF	19.98
12	12	3	ONE NIGHT	Elektra Records Elektra Entertainment 40105	Anita Baker	1987	C	24.95
13	15	5	CYNDI LAUPER IN PARIS	CBS Video Music Enterprises CBS-Fox Music Video 3570	Cyndi Lauper	1987	C	24.98
14	17	67	THE #1 VIDEO HITS ▲ ◆	Arista Records Inc. MusicVision 6-20631	Whitney Houston	1986	SF	14.95
15	16	3	VISIBLE TOUCH	Picture Music Intl. Atlantic Video 50117-3	Genesis	1987	SF	19.98
16	14	17	PRIEST LIVE	CBS Video Music Enterprises CBS-Fox Music Video 5134	Judas Priest	1986	C	24.98
17	RE-ENTRY		KATE BUSH THE WHOLE STORY	Picture Music Intl. Sony Video Software R0567V	Kate Bush	1987	LF	29.95
18	NEW ▶		NIGHT SONGS-THE VIDEOS	Polygram Records Inc. Polygram Video 041522-3	Cinderella	1987	SF	14.95
19	19	97	U2 LIVE AT RED ROCKS	Island Records Inc. MusicVision 6-20613	U2	1984	C	19.95
20	20	9	BREAK EVERY RULE	HBO Video TVR9940	Tina Turner	1987	C	19.95

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Minicamcorders: All Quiet On The Mudslinging Front

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

BY MARK HARRINGTON

At the height of last year's minicamcorder format wars, Sony and JVC battled back and forth like Iran and Iraq: regularly and senselessly.

The two and their allies were embroiled in a war of words that presumed that the system deemed superior between 8mm and compact VHS (VHS-C) would dominate the minicamcorder market for decades. The battles became bigger news than the products themselves. One company was always contending that the other had made a false claim in an ad, threatening a lawsuit, or launching a countercampaign to denounce the other's product.

These days, the companies have replaced their war of words with a more refined battle—on the engineering front. They are making better camcorders and letting the technology speak for itself. And they are no longer willing to say negative things about each other.

Take Sanyo, which is marketing a successful 8mm camcorder. Ask Kent Hammond, the company's video merchandise manager, what he hates most about compact VHS camcorders and he is at a loss for words. What he offers instead is a quick explanation of the advantages

of the three-head double azimuth configuration in Sanyo's latest model, which, he says, "gives you the same high-quality freeze frame and slow-motion in playback that you get in the better home decks."

Hammond adds, "We've also improved our camcorder with a fraction-of-a-second shutter speed that eliminates blurred action shots [competing VHS-C models offer up to fractions of a second], and it uses an automatic focusing system that gives a more accurate measure of the distance to the subject, and thus clearer pictures."

For their part, JVC and others in the compact VHS camp are about to come out with the highest-resolution camcorders on U.S. shelves this year. The units use Super VHS technology, with horizontal resolution of about 420 lines, companies say. On that score alone, S-VHS-C camcorders will deliver better pictures than anything available in 8mm. But ask a JVC spokesman how he plans to rub that in Sony's face and he will tell you instead about flying erase heads.

"They allow for clear transitions between shots," says the JVC rep. "Instead of erasing just vertically, flying erase heads erase along the entire signal route. It gives perfect transitions."

There is more. JVC can talk chapters on four-position shutter speeds (up to a fraction of a second), low-light capabilities (although you sacrifice some with S-VHS), and the lighter weight of newer camcorders.

(Continued on page 74)

TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Remarks	Suggested List Price
Compiled from a national sample of retail store sales reports.						
RECREATIONAL SPORTS™						
★★ NO. 1 ★★						
1	1	41	GOLF MY WAY WITH JACK NICKLAUS	Worldvision Enterprises Inc. 2001	Easy-to-follow guide for the beginning golfer.	\$4.95
2	2	41	AUTOMATIC GOLF	Video Reel VA 39	Bob Mann's methods increase players' drive by 30 to 80 yards.	14.95
3	5	19	THE BEST OF THE FOOTBALL FOLLIES	NFL Films Video	NFL's best and funniest football bloopers fill this compilation.	19.95
4	3	13	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1	Vestron Video 2038	Mastering the Fundamentals focuses on the basic mechanics of golf.	39.98
5	6	13	DORF ON GOLF ♦	J2 Communications J2-0009	Tim Conway displays the fun-damentals of golf in this spoof of how-to's.	29.95
6	10	19	WAY OF THE WHITETAIL	3M/Sportsman's Video Leisure Time Video	Learn to locate deer by understanding what they eat, where they live, etc.	69.95
7	13	29	SUCCESSFUL WHITETAIL DEER HUNTING	3M/Sportsman's Video Leisure Time Video	Proven strategies for finding and taking the big buck.	69.95
8	RE-ENTRY		THE ELUSIVE WHITETAIL DEER	3M/Sportsman's Video Leisure Time Video	Step into the habitat of the Whitetail and improve your hunting abilities.	49.95
9	7	31	GOLF LESSONS FROM SAM SNEAD	Selluloid/Adam R. Bronfman Star Video Productions	Golf's Grand Master demonstrates and explains every aspect of the game.	49.95
10	16	7	ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2	Vestron Video 2039	More great tips from the master of golf.	39.98
11	4	35	JOHN MCENROE AND IVAN LENDL: THE WINNING EDGE	Vestron Video 1022	Learn tennis secrets and tips from the world's two best players.	29.95
12	15	23	SKI MAGAZINE'S LEARN TO SKI	Lorimar Home Video 098	Beginner's guide to skiing, designed to teach basic techniques.	19.95
13	8	7	VIC BRADEN'S TENNIS VOL. 1	WGBH Education Foundation Paramount Home Video 2316	Covers forehand, backhand, serve, and volley.	24.95
14	18	33	WARREN MILLER'S LEARN TO SKI BETTER	Lorimar Home Video 098	A definitive guide to the art of skiing.	24.95
15	20	5	SOCCER FOR EVERYONE: VOLUME 1	Sports World	This program on soccer includes juggling, heading, dribbling & trapping.	29.95
16	11	17	LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO	Mastervision	Basic instructions for any aspiring young ballplayer.	19.95
17	9	41	HOW TO PLAY POOL STARRING MINNESOTA FATS	Lorimar Home Video 018	The pool master reveals his secrets for shooting to win--every time.	19.95
18	RE-ENTRY		NFL CRUNCH COURSE	NFL Films Video	Profiles of football greats plus the NFL's greatest hits.	19.95
19	14	21	THE SUPERFIGHT-HAGLER VS. LEONARD	QMI Video Forum Home Video QMI-1	Features the fight in its entirety plus rare interview footage.	19.95
20	12	23	T'AI CHI CH'AUN	Touching The Clouds King Of Video	Nancy Kwan demonstrates and explains the oriental exercise for mind and body.	42.95
HOBBIES AND CRAFTS™						
★★ NO. 1 ★★						
1	1	41	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1	J2 Communications	Unique techniques are revealed in this video on Cajun cooking.	19.95
2	5	27	LAURA MCKENZIE'S TRAVEL TIPS-HAWAII	Republic Pictures Corp. H-7352-1	Visits to Oahu, Maui, Diamond Head, and Waikiki.	24.95
3	11	27	CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK	Warner Home Video 34025	Preparation and presentation of over 20 of his favorite recipes.	29.95
4	6	19	VIDEO AQUARIUM	The Video Naturals Co.	For the fish lover whose time or bad luck makes owning live fish impossible.	19.95
5	NEW ▶		AUSTRIAN ODYSSEY	Quantum Communications	Austria comes alive as you explore castles, ski the Alps, and more.	29.95
6	RE-ENTRY		CHET ATKINS: GET STARTED ON GUITAR	Atkins Video Society	Chet's easy style of teaching makes learning guitar fun.	69.95
7	3	25	JULIA CHILD: MEAT	Random House Home Video	The preparation and carving of roasts, steaks, hamburger, and chops.	29.95
8	14	13	MADE EASY-ELECTRICAL	Lorimar Home Video 073	This volume is designed to save homeowners money on simple repairs.	14.95
9	15	5	MADE EASY-REMODELING	Lorimar Home Video 140	Volume is designed to save you money on common home repairs.	14.95
10	7	35	THE VICTORY GARDEN	Crown Video	Planning, planting, maintaining, and harvesting of the home garden.	24.95
11	4	41	CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2	J2 Communications	How to prepare Cajun and Creole classics from scratch.	19.95
12	10	7	VIDEO FIREPLACE	The Video Naturals Co.	Relax in the glow of a flickering fire-right on the T.V. screen!	19.95
13	9	13	CAKE DECORATING	Learn By Video	The tips, tricks, and techniques of decorating are at your fingertips.	29.95
14	13	27	HUGH JOHNSON'S-HOW TO ENJOY WINE	Simon & Schuster Video Paramount Home Video	A definitive look at wine from cooking to decanting and buying	29.95
15	12	19	YES YOU CAN MICROWAVE	JCI Video Inc. JCI Video 8200	Common-sense guide to the basics of microwave cooking.	29.95

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

Next week: Health And Fitness; Business And Education.



The videocassette release of the film "Ishtar," starring Dustin Hoffman as Chuck Clarke, left, and Warren Beatty as Lyle Rogers, will be promoted with a Best Bad Song contest for retailers and the Road To Riches Sweepstakes for consumers. The video will be released by RCA/Columbia Pictures Home Video on Nov. 17 for a \$89.95 list price.

Best Bad Song Contest Set As 'Ishtar' Promo

NEW YORK No one is saying that "Ishtar" is a bad movie, but the film that made a less-than-stellar showing at the box office has inspired a Best Bad Song contest exclusively for video retailers.

The film stars Warren Beatty and Dustin Hoffman as songwriters with a penchant for writing bad melodies and even worse lyrics.

RCA/Columbia Pictures Home Video and distributor Ingram Video are inviting retailers to submit an audiocassette of a previously unrecorded, original "bad"

song. The videocassette is scheduled for release by RCA/Columbia Nov. 24 for a \$89.95 list price (preorder cutoff is Nov. 10).

In addition to the retailer contest, RCA/Columbia is conducting the Road To Riches Sweepstakes. Customers will be invited to fill out an entry form at participating video stores and will be eligible to win a grand prize that includes an eight-day tour of Morocco for two, an RCA Dimensia color monitor, or one of 2,000 other prizes (no purchase is necessary). RCA/Columbia says it will award two grand prizes and a total of 10 color monitors.

To enter the Best Bad Song contest, retailers are asked to conjure up the worst song they can imagine (but still within the bounds of good taste) and send it to Sharron

Collazo, Ingram Video, 347 Reedwood Drive, Nashville, Tenn., 37217. Song format and style are open, and recording quality will not be a determining factor in judgment.

The winning song will be announced on Nov. 9, and the prize will be a customized Gibson Les Paul Lite electric guitar valued at \$1,450. The author of the most detestable ditty will receive a trip for two to Nashville, where he or she will be taken by limousine to a recording studio to record the prize-winning tune. Two hundred copies of the single will be manufactured and presented to the winner.

Judging the contest will be Gerry Wood, general manager of Billboard's Nashville bureau, and Bill Littleton, Southern bureau chief for Performance magazine.

The contest is the brainchild of Scott Perry, advertising and promotions manager for Ingram. "I figured that since the movie is about songwriters and Nashville is the songwriting capital, the contest would be a natural."

"I expected that RCA/Columbia would go along with it since they have put together one of the most comprehensive programs I've seen for a video release. I guess they figured since they spent \$50 million on the movie they want to make up for it with video sales," adds Perry, alluding to the film's weak showing at the box office.

For the program Perry refers to, RCA/Columbia says it's planning a point-of-purchase package consisting of a banner, oversized cassette box flats, counter cards with entry forms for the Road To Riches Sweepstakes, plastic cassette bags, and buttons.

Perry notes that one of the early Best Bad Song entries is from a yodeler doing a rap song about truck drivers. It looks like the competition will be tough.

AL STEWART

newsline...

OPEN THE WINDOW: Warner Home Video continues to roll out high-recognition titles almost immediately after their theatrical window. The company plans to release "Masters Of The Universe" on Dec. 9, just in time for the holiday box office surge. Warner officials say the strategy will allow retailers to take maximum advantage of the publicity generated by the title during its movie-house run. The early video release also gives dealers an even greater jump on pay-per-view services and cable, a Warner spokesman says. Other titles moving swiftly from box office to cassette box include "Who's That Girl" (Nov. 11) and "Superman IV—The Quest For Peace" (Nov. 25).

MORE VOLUME FOR MUSIC VIDEO is in the works at Sony video software. According to Steven Brecker, Sony's newly named product manager for music video, the company's decision to drop prices on music product to as low as \$7.95 should trigger a greater commitment from rackjobbers and mass merchants. The price reductions, available from Oct. 26 to Jan. 30, will also allow smaller dealers to step up their commitment to music product, Brecker says. "I don't think video specialty stores have given music video a fair chance," he adds. "They have to promote it and merchandise it properly. We're starting to see more involvement from record companies and mass merchants. I think music video is on the threshold of a renewed thrust." Brecker previously worked for MGM/UA and before that was at CBS Records for six years.

"**THE MAKING OF 'AN AMERICAN TAIL'**" will be offered by MCA Home Video as an added premium on the videodisk version of the movie. Priced at \$49.98 and slated for release Thursday (8), the disk includes a segment from the conclusion of the film and gives viewers a peek at how the animated feature was assembled. The Steven Spielberg-produced adventure has won praise for its animation quality and was described by one critic as "the most joyous binge of animative brilliance in the last 30 years."

THE DUPLICATOR CREATIVE VIDEO SERVICES has been renamed Video Technology Services. The company, which duplicates product for IVE, MCA Home Video, Trans World Entertainment, and a number of other suppliers, is heavily committed to high-speed duplication. Not only does VTS claim to be the only manufacturer in the U.S. licensed to duplicate Macrovision-encoded films at high speed, the company also worked with Sony to develop the high-speed Sprinter duplication system.

A DESIGN-YOUR-OWN TV SET CONTEST is being launched by the Sony Corp. of America. College students studying interior or industrial design are invited to develop a television concept in either of two categories: home entertainment or personal television. Prizes for the most creative designs include a \$5,000 scholarship, a trip to Tokyo, and a top-of-the-line Sony TV. "Our goal is to help tomorrow's designers understand the basic properties of television performance while we get insight into the needs of the designing community," says Dick Komiyama, president of the company's display products division. The deadline for entries is Dec. 15.

AL STEWART

HARDWARE WATCH

(Continued from page 72)

Then there is Toshiba, which lines up in the VHS-C camp. At this company, you can stir at least one video product manager into criticizing his 8mm competitors, and you can even get some cynical remarks about the business overall. But one soldier does not a battle make.

"The three-head double azimuth configuration is only important for 8mm camcorders because no one has an 8mm home deck, and they have to use their camcorder to play back the tapes," jabs Dave Patterson, Toshiba video product manager. "The effect it has on recording isn't significant at all."

On the increasing sophistication of camcorders overall, Patterson implies the process is all very controlled. "You don't want to bring out your first camcorder and load it full of crap no one understands. As the technology evolves, each piece of merchandise gets more sophisticated. It is a function of profit and of not hitting the consumer with too much too fast."

Finally, there is Sony. The company that once turned its Consumer

Electronics Show booth into a pool-room to belittle the JVC ad slogan, "Why put yourself behind the eight ball?" today denies the format wars ever even existed.

"We didn't see it as shooting salvos. We don't think there was a camcorder war at all. We were just clarifying criticisms," says Sony spokesman Jay Sato. "Everyone was and is intent on building market share. The market is growing fast enough for us all. We're more interested in that than in knocking our competitors."

Sato says Sony is coming out with its most sophisticated 8mm camcorder this fourth quarter, one that offers noiseless playback and has a 1/200-of-a-second shutter speed. However, Sato says, "Even a year ago, we were trying to build camcorders for all types of customers. We've been expanding to offer different feature benefits, to stress that there is a camcorder for every type of customer. And we've stopped mentioning competitors in our ads."

FOR WEEK ENDING OCTOBER 10, 1987

Billboard

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TOP VIDEOCASSETTES SALES™

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ NO. 1 ★ ★				
1	1	4	AN AMERICAN TAIL	Amblin Entertainment MCA Home Video 80536	Animated	1986	G	29.95
2	2	7	CROCODILE DUNDEE	Paramount Pictures Paramount Home Video 32029	Paul Hogan	1986	PG	29.95
3	5	38	CALLANETICS ▲◆	Callan Productions Corp. MCA Home Video 80429	Callan Pinckney	1986	NR	24.95
4	3	51	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 070	Jane Fonda	1986	NR	39.95
5	4	29	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	26.95
6	7	101	JANE FONDA'S NEW WORKOUT ▲	Lorimar/LightYear Ent. Lorimar Home Video 069	Jane Fonda	1985	NR	39.95
7	10	95	KATHY SMITH'S ULTIMATE VIDEO WORKOUT ▲	JCI Video Inc. JCI Video 8100	Kathy Smith	1984	NR	29.95
8	6	17	HERE'S MICKEY!	Walt Disney Home Video 526	Animated	1987	NR	14.95
9	8	5	PLAYBOY VIDEO CENTERFOLD #6	Lorimar Home Video 526	Lynne Austin	1987	NR	12.95
10	12	49	SLEEPING BEAUTY	Walt Disney Home Video 476	Animated	1959	G	29.95
11	9	68	KATHY SMITH'S BODY BASICS ▲	JCI Video Inc. JCI Video 8111	Kathy Smith	1985	NR	29.95
12	29	2	MANNEQUIN	Media Home Entertainment M920	Andrew McCarthy Kim Cattrall	1987	PG	89.95
13	23	99	STAR TREK III-THE SEARCH FOR SPOCK	Paramount Pictures Paramount Home Video 1621	William Shatner DeForest Kelley	1984	PG	19.95
14	11	19	PLAYBOY VIDEO CENTERFOLD #5 PLAYMATE OF THE YEAR	Lorimar Home Video 059	Donna Edmonson	1987	NR	12.95
15	RE-ENTRY		RETURN OF THE JEDI	CBS-Fox Video 1478	Mark Hamill Harrison Ford	1983	PG	29.98
16	21	94	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	29.98
17	15	37	BACK TO THE FUTURE ▲◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	29.95
18	35	2	SEVEN YEAR ITCH	CBS-Fox Video 1043	Marilyn Monroe Tom Ewell	1955	NR	19.98
19	14	16	DISNEY SING-ALONG SONGS: HEIGH HO!	Walt Disney Home Video 531	Animated	1987	NR	14.95
20	16	17	HERE'S DONALD!	Walt Disney Home Video 527	Animated	1987	NR	14.95
21	NEW ▶		HEAT	New Century Entertainment Paramount Home Video 12584	Burt Reynolds	1987	R	79.95
22	31	3	GENTLEMEN PREFER BLONDES	CBS-Fox Video 1019	Marilyn Monroe Jane Russell	1953	NR	19.98
23	27	2	HOOSIERS	Orion Pictures HBO Video 0041	Gene Hackman Dennis Hopper	1986	PG	89.95
24	20	13	THE KARATE KID PART II	RCA/Columbia Pictures Home Video 6-20717	Ralph Macchio Pat Morita	1986	PG	19.95
25	NEW ▶		BLIND DATE	Tri-Star Pictures RCA/Columbia Home Video 6-20822	Kim Basinger Bruce Willis	1987	PG-13	89.95
26	22	9	BILL COSBY: 49	Kodak Video Programs 8118705	Bill Cosby	1987	NR	19.95
27	NEW ▶		PLAYBOY 1988 PLAYMATE VIDEO CALENDAR	Lorimar Home Video 524	Various Artists	1987	NR	24.95
28	RE-ENTRY		RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	19.95
29	NEW ▶		SOME KIND OF WONDERFUL	Paramount Pictures Paramount Home Video 31979	Eric Stoltz Mary Stuart Masterson	1987	PG-13	79.95
30	NEW ▶		BURGLAR	Warner Bros. Inc. Warner Home Video 11705	Whoopi Goldberg Bob Goldthwait	1987	R	89.95
31	19	10	THE DOORS: LIVE AT THE HOLLYWOOD BOWL	The Doors Video Company MCA Home Video 80592	The Doors	1987	NR	24.95
32	40	17	KISS EXPOSED	Polygram Records Inc. Polygram Video 440-041-489-3	Kiss	1987	NR	29.95
33	13	4	THE MISSION	Warner Bros. Inc. Warner Home Video 11639	Robert De Niro Jeremy Irons	1986	PG	89.95
34	26	11	THE COLOR PURPLE	Warner Bros. Inc. Warner Home Video 11534	Whoopi Goldberg Oprah Winfrey	1985	PG-13	89.95
35	25	114	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
36	28	6	BLUE HAWAII	Key Video 2001	Elvis Presley	1961	NR	19.98
37	17	12	DORF ON GOLF ◆	J2 Communications J2-0009	Tim Conway	1987	NR	29.95
38	36	30	KATHY SMITH'S TONEUP ▲	JCI Video Inc. JCI Video 8112	Kathy Smith	1986	NR	29.95
39	39	114	PINOCCHIO ◆	Walt Disney Home Video 239	Animated	1940	G	29.95
40	18	26	A WEEK WITH RAQUEL	Total Video, Inc. HBO Video TVA9965	Raquel Welch	1987	NR	29.95

● Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units or suggested list price income of \$3 million (30,000 or \$1.2 million for nontheatrical made-for-home-video product; 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product; 50,000 units or a value of \$2 million for music video product). Titles certified prior to Oct. 1, 1985, were certified under different criteria. ◆ International Tape Disc Assn. certification for a minimum sale of 75,000 units or a dollar volume of \$3 million at retail for theatrically released programs, or of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. SF short-form. LF long-form. C concert. D documentary.

VIDEO REVIEWS

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

"Dodgers Stadium: The First 25 Years," 3M/Scotch Home Video, 74 minutes, \$19.95.

The last tape in 3M's baseball series, this is a tribute to a stadium that has been widely proclaimed "the best place to see a baseball game." Vin Scully, NBC-TV announcer and the Los Angeles Dodgers' radio voice, glides through a script that artfully dodges the team's historic defection from Brooklyn.

Los Angeles is one of baseball's two largest markets, with a run of 2-million-plus attendance seasons under its belt—a plus for the tape. But lately, the team has fallen on hard times, which may dim West Coast sales. And since New Yorkers still haven't forgiven the "Bums" for leaving town, prospects in the sport's other megamarket may be equally dim. **GEOFF MAYFIELD**

"The March Of Time Presents War Breaks Out" (six-volume set), Nelson Entertainment, running times vary from 71 to 118 minutes, \$24.95 each (\$149.70 for entire set).

This series is part of Time/Life's popular "featurettes" that ran in movie houses during the '30s and '40s. A pale ancestor of more probing TV shows like "60 Minutes" and "20/20," the tapes are nevertheless invaluable historical documents on how mass-entertainment media presented major issues of the day. The U.S. could win out, one hears from the rather artificial, authoritative-sounding voice of Westbrook Van Voorhis, by virtue of its basic Main St. U.S.A. goodness, the determination of its people and government, and its unlimited resources. An early form of the docudrama technique is sometimes used, and, from the vantage point of today, it seems amateurish. The Time/Life-span covers a volatile period when the U.S. confronted the challenge of Nazism first as a threat to European democracies and then as a threat to itself. One volume deals with the Vatican more in terms of a travelog than how it, too, confronted the world crisis at hand. The black-and-white film transfer is excellent.

IRV LICHTMAN

"Color And You," Simon & Schuster Video, 45 minutes, \$19.95.

If you are the type of woman who has 12 pairs of run-free pantyhose in various colors and textures on hand at all times, you may like "Color And You." Otherwise, it's only good for a laugh. Demonstration models have their hair dyed by a balding hairdresser in a dreadful green shirt—and wind up looking a lot worse. The makeup expert wears too much makeup. The wardrobe consultant plays dos and don'ts
(Continued on next page)

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A surefire best seller. Carol's handpicked favorite routines from the "Carol Burnett Show." Featuring "Went With The Wind" J2-0015 60 minutes \$29.95 suggested retail. Featuring "Little Miss Show Biz" J2-0016 60 minutes \$29.95 suggested retail.

GABE KAPLAN AS GROUCHO

"An astounding performance...the laughs don't stop" — *The Washington Post*. J2-0011. 90 minutes \$29.95 suggested retail.

DORF ON GOLF

America's best selling comedy video. Conway plays Derk Dorf, the short, short, sports expert who gives new meaning to the word "handicap." Dorf On Golf J2-0009 30 minutes \$29.95 suggested retail.



J2 Communications 10850 Wilshire Blvd. Suite 1000 Los Angeles, CA 90024

VIDEO REVIEWS

(Continued from preceding page)

with a rather cheesy-looking assortment of clothes. And a number of products that sponsored the video are duly plugged.

Color consultant Clare Revelli comes off like a cross between Vanna White and a condescending nurse. Her suggestions for finding the right color schemes are predictable—based entirely on hair and skin tone. They fail to consider one's job, personality, or even personal likes and dislikes. Color this tape a dud. **LEE BLACK**

"The Natural Way To Meet The Right Person," Delza Productions, 60 minutes, \$19.87.

The subject of luring the right mate has gotten more than its share of attention on video. And after watching this poorly produced—but well-packaged—video, one can sense a glut building for a genre with dubious sales might to begin with.

This tape's package promises "information not offered anywhere else," but most of the counsel here is obvious. For example: Men should avoid using pickup lines, and men and women looking for mates shouldn't confine their interests to the most glamorous women or the most successful men. In other words, be imaginative—and flexible.

The program's central theme is "be yourself," but the video quickly dashes that wise advice with an imitative—sketch about "Ninja Vickie's School of Flirting." Illustrative skits throughout are stiff, both from writing and acting points of view. **G.M.**

"War Of The Stars, Michael Jordan vs. The Sheens," Sports Legends Video, 22 minutes, \$9.95.

In what has to be one of the longest 22 minutes in video, "The War Of The Stars" pits father and son actors Martin and Charlie Sheen—the Sheen Machine—against basketball star Michael "Air" Jordan in a less-than-grueling, three-event competition. The play-by-play and interviews are cheerfully handled by Dick van Patten, Mr. Basketball himself.

The first event in this pointless spectacle is a foul-shooting contest in which the good-natured Jordan takes a handicap and shoots with his eyes closed. In the next event, the Sheens are laughable as they struggle to match Jordan's spectacular exhibition in a game of "horse." Still, the score is close as they conclude with the main event: a 10-point game of two-on-one, with Jordan spotting the Sheens five points. Will Martin Sheen blow the game? Will the Sheen Machine let the air out of the mighty Jordan? Will Jordan slam-dunk young Charlie Sheen? Will this silly contest ever end? **DOUG REDLER**

"Primary Steps Of Clog Dancing, Vol. 1," Door Nob Video, 25 minutes, \$24.95.

There are no special effects or pulsating lights here to grab the viewer's attention, but the essentials of performing this Appalachian art form are clearly and eco- (Continued on next page)

VIDEO REVIEWS

(Continued from preceding page)

nomically demonstrated. Narrated by Grand Ole Opry dancer Ben Smathers and demonstrated by his wife Margaret, this how-to details the history, terminology, and first steps of clogging.

Smathers is charmingly direct and well-spoken. Without making too much of the point, he advances clogging as an exercise as well as a recreation. And with nothing but a bare stage and a hand-drawn diagram for props, Smathers artfully manages to keep the viewer's attention despite the repetition such instruction demands.

There is not enough of this tape to make one a competent clog dancer, but there is enough to keep the ardent tyro busy until the second volume comes out. Contact: Door Nob Video, 2125 8th Ave. S., Nashville, Tenn. 37204. EDWARD MORRIS

"The Emperor & The Nightingale." Sony Video Software, 40 minutes, \$14.95.

This is a fine retelling of the Hans Christian Andersen children's classic. Actress Glenn Close is the narrator, and the artwork and musical background enhance an already familiar story. However, the pace is slow and the animation limited, which tends to make the video best suited to youngsters in the 6-to-9-year-old range. PHYLLIS REICHBACH

"How The Camel Got His Hump" and "How The Rhinoceros Got His Skin." Sony Video Software, 30 minutes, \$14.95.

Rudyard Kipling's writings have been a mainstay in children's libraries for many generations. This video features two venerable favorites presented in a most unusual and charming manner: They are read by actor Jack Nicholson, with fascinating background vocals by Bobby McPheron. Children will not only be entertained; they will also be exposed to an unusual art form—a cappella jazz singing. The artwork holds its own in this very impressive company. P.R.

"The Tale Of Mr. Jeremy Fisher" and "The Tale Of Peter Rabbit," Sony Video Software, 30 minutes, \$14.95.

Beatrix Potter dedicated her life to writing amusing stories about her animal friends. She determined the typeface, the paper quality, and the size of the books of her works to be published. She also created the artwork, because she wanted it, too, to meet her exacting standards. These two stories do not use her artwork, a failing especially for children who have read the books. But the videos have their strengths, including narration by actress Meryl Streep. These stories are part of that wonderful body of children's literature; they hold the interest and stir the imagination of "youngsters" of all ages. P.R.

Technical problems of creating compact disk videos are hindering production . . . see page 56

"ACTION, ADVENTURE, LOVE, TRAGEDY...WHAT A TERRIFIC FILM!...A 10!"

- Gary Franklin, RADC-TV

Burke & Wills



A Hoyts Edgley Production of a Graeme Clifford film BURKE & WILLS Starring JACK THOMPSON
NIGEL HAVERS and GRETA SCACCHI Photographed by RUSSELL FOYD A.C.S.
Music by PETER SCULTHORPE Written by MICHAEL THOMAS
Executive Producers TERRY JACKMAN and MICHAEL EDGLEY Produced by GRAEME CLIFFORD
and JOHN SEXTON Directed by GRAEME CLIFFORD

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WAREHOUSE SHIP DATE: November 18, 1987

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Jewish-Topics Tape Line Bows

NEW YORK "The Jewish Mother's Cookbook," "Rise And Fall Of The Borsht Belt," and "Passover Adventure" will be among some 60 titles offered by Ergo Media Inc., a company formed to target Jewish VCR owners.

The market for information and entertainment features relating to the Jewish experience is significant, says Eric A. Goldman, founder and president of the Teaneck, N.J.-based firm. During his nine-year tenure with The Jewish Media Center, a clearinghouse for Jewish-related media, Goldman could see there was considerable demand for such films.

To his chagrin, Goldman found that few were available to the home video market, so he started Ergo Media. Goldman, who holds a Ph.D. in film history and wrote his dissertation on Yiddish films, says his catalog offers retailers a unique opportunity.

"All the companies are trying to impress upon the mom-and-pop stores that they should try and sell videos," says Goldman. "The videos we're offering clearly have great sales potential. Jewish people have traditionally been big buyers of books—especially books relating to the Jewish experience. My hope is that alongside the books in their library, you will find some of the videos we offer."

And Goldman stresses that the marketing potential of the videos goes beyond people of the Jewish faith. "You can see that in the books sales as well," he says. "There are a lot of non-Jewish people who are very interested in Jewish history and culture. I see them as potential buyers as well."

Most of the Ergo Media catalog features relatively obscure films dealing with a wide range of topics, from preparation of gefilte fish to Jewish resistance during the Holocaust. In addition, the company has included six popular theatrical films in its catalog and a companion tape that offers brief analyses of the films.

On this introductory tape, six authorities on Jewish history and cinema discuss the content of each film in The American Jewish Experience series. Titles in the series are "Hester Street," "The Jazz Singer" (the 1927 version), "Brighton Beach Memoirs," "The Way We Were," "The Heartbreak Kid," and "The Frisco Kid." Ergo is selling the entire series—including the introductory video—for \$300.

Retailers interested in carrying titles can contact Ergo Media at P.O. Box 2037, Teaneck, N.J. 07666 or call 201-692-0404.

AL STEWART

For The Record

A photo caption in the Sept. 26 issue incorrectly lists the producer of the Claudio Arrau Signature Performance Series. The producer of the videocassette series is Peter Rosen. "Emperor," slated for release on Oct. 19, is the second tape in the series. The first, "The 80th Birthday Recital," was released in September.

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Government Cracks Down on CanCon Violators

BY KIRK LaPOINTE

OTTAWA In a clear indication it has no intention of backing away from the 15-year-old Canadian content rules for radio, the federal broadcast regulator has put 39 AM and FM stations on a short leash and made it clear it won't condone further noncompliance with the rules.

The Canadian Radio-television and Telecommunications Commission, in an omnibus decision Sept. 24, announced a series of short-term license renewals and warnings for stations it said did not play enough Canadian music or keep adequate records of what music it had played.

Among the stations are Montreal-area CIEL-FM; two outlets in Edmonton, Alberta, CFRN-AM and CHQT-AM; and Calgary, Alberta, stations CFCN-AM and CFVP-AM.

"Radio stations have a unique role to play in providing wide exposure for Canadian artists and in

stimulating the development of Canadian talent," CRTC chairman Andre Bureau said. "Continued non-compliance is completely unacceptable to the commission."

In recent years, considerable concern about the future of the so-called CanCon rule has been expressed by the Canadian Independent Record Production Assn., the trade group representing the domestic-owned element of the Canadian recording industry. In some cases, the CRTC has allowed stations to back off from their commitments to play more than the minimum quotas under the rules—30% for AM stations and between 7% and 35% for FM stations, depending on their formats.

But the commission's Sept. 24 statement was designed to allay fears that flagrant violation of the rules would be tolerated, even though many broadcasters have said that the supply of good Canadian music is insufficient to meet the

demands of the rules.

Last year, the CRTC streamlined many radio rules to cut much of the paperwork and make scheduling and programming easier. But, in its Sept. 24 statement, the commission said the Canadian content rule "ensures access and exposure for Canadian artists on Canadian airwaves."

'Noncompliance is completely unacceptable to the commission'

Some broadcasters say that such exposure, when on an outlet whose listeners also have access to unregulated U.S. stations, costs them a good chunk of the audience. In Windsor, Ontario, the commission softened rules considerably to allow stations there to better compete

with those in Detroit, located across the river.

Most of the short-term renewals handed down in the Sept. 24 statement are for 18 months, while others are for three and four years. Normal renewal is for five years. Additionally, the commission has granted those stations that have made promotional and budgetary commitments to Canadian talent—often a condition of receiving a license—three months to report on how they're complying.

The stations receiving 18-month renewals, which should see them back before the CRTC to prove they deserve to keep their licenses with early 1989, include Quebec stations CKLD Thetford Mines, CKFL-AM Lac Megantic, CJLP-AM Disraeli, CKTL-AM Plessisville, CJAN-AM Asbestos, CHLT-AM Sherbrooke, and CKTS-AM Sherbrooke; British Columbia stations CIFJ-AM Fort St. James, CIFL-AM Fraser Lake, CJCI-AM Prince George, and CIVH

Vanderhoof; and Alberta stations CFOK-AM Westlock, CJOI-AM St. Paul, CILW-AM Wainwright, CJOK-AM Fort McMurray, CJOI-AM Wetaskiwin, CFRN-AM Edmonton, CJYR-AM Edson, CIYR-AM Hinton, CKNL-AM Fort St. John, and CFNL-AM Fort Nelson.

Stations with three-year renewals are: CIEL-FM Longueuil in Quebec, CKGY-AM Red Deer, CKRD-AM Red Deer, CFCN-AM Calgary, CHQT-AM Edmonton, CKYL-AM Peace River, CFFR-AM Calgary, CKTA-AM Taber, and CFVP-AM Calgary, all of Alberta.

Four stations were given four-year renewals: CHNC-AM New Carlisle, Quebec; CJFW-FM Terrace, British Columbia; CJPR-AM Blairmore, Alberta; and CHEC-AM Lethbridge, Alberta.

Three stations, all of Quebec, were simply warned of their violations: KCCV-AM Quebec City; CJFP-AM Riviere-du-Loup; and CKLM-AM Laval.

Domestic Operations Continue Unchanged

Free-Trade Negotiations With U.S. Ended

OTTAWA The bold bid by the Canadian and U.S. governments to reach a free-trade deal is over, and many in the Canadian recording industry are glad an agreement was never reached.

"The worst-case scenario is that the whole Canadian recording industry framework would have been dismantled," says Brian Robertson, president of the Toronto-based Canadian Recording Industry Assn. "Canada's market could have been served, area-by-area, by the U.S."

Canada walked away from the talks Sept. 23 after the two countries could not work out differences on how to resolve disputes once a deal was struck.

Additionally, the American ne-

gotiating team introduced last-minute demands for concessions in key areas, including cultural spending. Canada had steadfastly refused to put cultural issues on the table in the negotiating sessions. To do so, many in the music industry warned, would result in the unraveling of the fragile business.

"Some held the view that record companies would be scaled down," says Robertson. "It would be more efficient, without barriers in place, for companies to serve Canada through the northern U.S.—Cleveland in the East and Seattle in the West."

What could have resulted, pessimists say, is the disappearance of Canadian operations of many

companies. Apart from the loss of hundreds of direct and thousands of indirect jobs those companies create, U.S.-based companies would be less inclined to sign and develop Canadian talent.

The existing 14.5% duty on imported finished product and current differences of nearly 30% in the value of the dollars between Canada and the U.S. make it viable for companies to establish firms in Canada and utilize a branch distribution system.

Canadian independent companies rely on that foreign-owned distribution network to get their product to market, too. Without it, they would be in a bind.

KIRK LaPOINTE

Frank Mills Looks Ahead To New Age With 'Transitions'

This is the first in a series of profiles of Juno nominees. The series will continue over the next few weeks leading up to the awards and continue with some of the award winners in November and December.

OTTAWA When Frank Mills connected internationally in 1978 with the liting piano instrumental "Music Box Dancer," the success came five years after the song's initial recording.

Perhaps history is going to repeat itself, he thinks. Having made

'One more piano album and I would have gone crazy. I was stifled'

a bold move into new age music in the last year, Mills now must wait for Canadian radio to catch up to his new sound.

"The dust is going to have to settle at radio," says Mills, a keen mind on industry matters, nominated for a Juno in the instrumental artist category this year. "I'm optimistic about the future, but the present is quite frustrating," he says.

Accused of standing pat for a couple of piano-based albums, Mills took the message to heart a couple of years ago and began to experiment with the synthesizer. Not long after, he built a 14-track studio in his Vermont farmhouse and began to blend his penchant for melody with the complexities of the new age sound.

"It was a real eye-opener," he says of his recent work with electronics. "I wonder what took me so long."

To artists who want to stay with

the piano only and attempt to make inroads in pop music, Mills issues a simple warning: "You're fooling yourself. The synthesizer opens a lot of doors, and I want to leave those doors wide open."

His aptly titled "Transitions" album has garnered strong airplay, but has not registered big at retail, largely because his old fans were caught off guard and new fans need time to become familiarized with his work. Now, Mills is working on a marriage of new age to the symphony orchestra.

In working on that album, Mills realized that he had to push ahead in his musical directions. "One more Mills piano album and I would have gone crazy," he says, laughing. "I was stifled."

Even so, Mills now finds himself waiting for radio to embrace new age music in bigger numbers. His work, he finds, is better accepted now in parts of the U.S. than in Canada.

This situation may stem from the immense publicity that new age music received last year on through this year in the U.S.

"I get the feeling that new age music has arrived, but the media were trying to make it bigger than it really was," he says. "A lot of people were expecting bigger things than could be delivered."

Now on tour in eastern Canada, Mills isn't unveiling much of his newer sound to his audience.

Even so, the challenge of new age music—what he calls "writing horizontally instead of vertically"—has revived his interest in the studio.

As a result, fans can expect 1988 "to be the year of the studio for Mills," he advises. Don't expect him to come out of recording until he has put a lot of those new ideas into action.

KIRK LaPOINTE

MAPLE BRIEFS

IN A STUNNING move Sept. 15, Canadian Assn. of Broadcasters president David Bond was fired. No reason was given by the association's board of directors, which apparently met that morning and gave Bond the option of resigning. Needless to say, Bond declined. CAB vice president Jim Sward concedes the matter may soon be the subject of litigation.

CORRECTING, correcting: It's the "La Bamba" album, not the single, that WEA Music of Canada president Stan Kulin recently said had sold more than 190,000 copies (the album is past double platinum by now). And in a recent reference to the new Capitol-EMI compact disk series, "Over 60 Minutes . . ." it was errantly reported that Strange Advance has moved to MCA for distribution. In fact, the band recently moved to Current Records but will remain with Capi-

tol for distribution.

THE NEW Platinum Blonde single, "Contact," from the forthcoming album of the same name, is the first-ever Canadian CD single. Guest artists on the album include Bernard Edwards. Production is being handled by band vocalist Mark Holmes and CBS executive David Bendeth.

AND, speaking of Canadian CD firsts, the Americ Disc Inc. plant in Drummondville, Quebec, has become the first to market a CD cleaning kit in Canada. The plant wants to export the product to the U.S., using a warehouse in New Jersey.

THE Telemedia Inc. web is about to enter the substantial London, Ontario, market with the acquisition of CKSL-AM and sister station CIQM-FM. The deal must be approved by the federal regulator.

SPEAKING OF the broadcast regulator, it is distributing a position paper on new age music. The agency's goal is to define the format for programming purposes. A 40-person committee, selected by the agency, will help prepare the paper.

FORMER RCA International vice president John Ford, Bryan Adams-Loverboy manager Lou Blair, Bruce Allen, and West Coast managers Sam Feldman and Cliff Jones have formed Penta Entertainment Inc. Allen, the new company's president, calls the firm a "multifaceted international music and media company." Its aim will be to bring Canadian music to the world, he says. With names like those of the group's founders, attention should be paid.

Maple Briefs features short items on the Canadian music industry. Information should be submitted to Kirk LaPointe, 83 Hamilton Ave. N., Ottawa, Ontario, Canada K1Y 1B8.

French Politicians Push For Introduction Of MTV

BY PHILIPPE CROCCQ

PARIS French Prime Minister Jacques Chirac has given personal support to the campaign here for a music television channel, which he says could be on the air by early next year.

Following soon after the announcement of reduced value-added tax rates for records and tapes (Billboard, Sept. 26), Chirac's pledge is seen as a further attempt to woo young voters in the period preceding an election but nonetheless represents another welcome piece of good news for France's embattled record industry.

The prime minister, who described a French music channel as "indispensable," also criticized media regulatory body CNCL for making the country's sixth channel, TV6, a general-interest service, while Culture Minister Francois Leotard has written to the CNCL's 13 members telling them to stop dragging their heels on the introduction of a music station.

Chirac's pronouncement was made on the NRJ radio station, which has an 18% stake in the proposed new music TV operation. Others involved include CBS and PolyGram here, with 12% each; a grouping of independent producers, including Trema and Pougla, with 15%; and French artists, with 2%.

Meanwhile, MTV Europe chief Mark Booth has been in Paris to press for CNCL authorization to broadcast to the French marketplace. Other satellite services, including Sky Channel and Ted Turner's CNN, are already doing so.

In an interview with the French media, Booth said, "MTV can give French music the opportunity to be heard outside France. Without its help, French artists will only develop within their own country. With it, artists like Julien Clerc could be No. 1 in Germany; Nou-

garo could be No. 2 in Spain; and Rita Sittmouko could make inroads on the European market."

And Booth added a veiled warning, saying: "At the moment we transmit almost 10% French video clips, but if we don't get clearance to enter the French market I don't

see what could persuade us to carry on doing so.

"The French authorities and the record industry here should regard us as their international ally."

BMI-Affiliated PRS Members Are Lauded In London

LONDON Frances Preston, president and chief executive officer of Broadcast Music Inc., reported record revenues of \$200 million for the organization during 1986 at the annual awards luncheon here Sept. 22 for Performing Right Society writers and publishers licensed through BMI.

The awards saw Elton John join the ranks of songwriters whose works have received more than 2 million U.S. broadcast performances. John qualified last year with two titles, "Daniel" and "Your Song," both published by Dick James Music.

John Lennon and Paul McCartney scored another 2-million-plus distinction with "Here There And Everywhere," their eighth in the category. The others for the Beatle duo are "And I Love Her," "Eleanor Rigby," "Hey Jude," "Let It Be," "Long And Winding Road," "Michelle," and "Yesterday," all pub-

lished by Northern Songs.

John also distinguished himself in the category of PRS members whose songs achieved 1 million broadcast performances during 1986 with "Bennie And The Jets" and "Rocket Man," both published by Dick James Music.

Lennon and McCartney passed the million-plus line last year with "Help." Others awarded this status were "Crazy Little Thing Called Love" by Freddie Mercury (EMI Music Publishing), "Eye In The Sky" by Eric Woolfson and Alan Parsons (Woolfson's), "For Your

Eyes Only" by Michael Leeson, "Honky Tonk Women" by Mick Jagger and Keith Richards, "One That You Love" (Riva Music), and "Come On Over" (Abigail Music/Flam Music).

PRS winners for the most per-
(Continued on page 82)

BUMA/STEMRA View Blank Tape As Culprit Dutch Groups Report '86 Mechanical-Income Losses

AMSTERDAM Like most European collection societies, BUMA/STEMRA here saw performance income rise in 1986 but suffered a considerable decline in mechanical income.

In the annual report just published, chairman Lex van Delden cites private copying as a major cause of the fall in mechanical income.

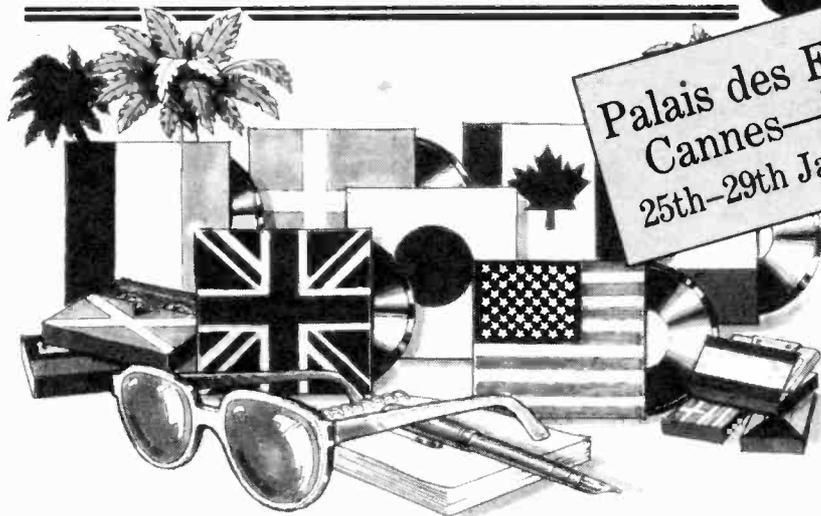
"As proven conclusively by scientific research," he writes, "there is an undeniable link between the indicated market developments and the increasingly flourishing private copying, as a result of which rights owners lose millions of [dollars] annually."

While performance income for BUMA, the performing rights wing of the organization, was

\$29.6 million in 1986 compared with the 1985 figure of \$28.7 million, mechanical income dropped from \$39.4 million in 1985 to \$36.6 million in 1986—a decline of 7%.

The biggest drop was in income from group pressings, falling from \$18.7 million in 1985 to \$16.4 million in 1986. Income from the Dutch record industry also de-
(Continued on page 82)

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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 9/26/87

This Week	Last Week	SINGLES
1	2	PUMP UP THE VOLUME M/A/R/R/S 4AD
2	1	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
3	5	BAD MICHAEL JACKSON CBS
4	3	SOME PEOPLE CLIFF RICHARD EMI
5	4	CAUSING A COMMOTION MADONNA SIRE
6	19	CROCKETT'S THEME JAN HAMMER MCA
7	33	I WANNA BE YOUR DRILL INSTRUCTOR ABIGAIL MEAD/NIGEL GOULDING WARNER BROS
8	8	HOUSE NATION HOUSE MASTER BOYZ/RUDE BOYZ OF THE HOUSE MAGNETIC DANCE
9	16	I NEED LOVE L.L. COOL J DEF JAM/CBS
10	9	HEY MATTHEW KAREL FIALKA IRS
11	6	HEART AND SOUL T'PAU SIREN
12	7	WIPEOUT FAT BOYS & BEACH BOYS URBAN
13	NEW	THIS CORROSION SISTERS OF MERCY MERCIFUL REL
14	11	I DON'T WANT TO BE A HERO JOHNNY HATES JAZZ VIRGIN
15	10	IT'S OVER LEVEL 42 POLYDOR
16	26	CARS (E REG MODEL)/ARE FRIENDS ELECTRIC GARY NUMAN BEGGARS BANQUET
17	12	CASANOVA LEVERT ATLANTIC
18	20	POUR SOME SUGAR ON ME DEF LEPPARD MERCURY
19	22	JACK LE FREAK CHIC ATLANTIC
20	14	TOY BOY SINITTA FANFARE
21	NEW	BRILLIANT DISGUISE BRUCE SPRINGSTEEN CBS
22	NEW	YOU WIN AGAIN BEE GEES WARNER BROS
23	23	TOMORROW COMMUNARDS LONDON
24	18	LIES JONATHAN BUTLER JIVE
25	15	WHAT HAVE I DONE TO DESERVE THIS PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE
26	17	WONDERFUL LIFE BLACK A&M
27	34	COME SEE ABOUT ME SHAKIN' STEVENS EPIC
28	25	STOP TO LOVE LUTHER VANDROSS EPIC
29	13	WHERE THE STREETS HAVE NO NAME U2 ISLAND
30	39	WHO WILL YOU RUN TO HEART CAPITOL
31	31	THE NIGHT YOU MURDERED LOVE ABC NEUTRON
32	NEW	CRAZY CRAZY NIGHTS KISS VERTIGO
33	NEW	LET'S WORK MICK JAGGER CBS
34	NEW	I FOUND LOVIN' FATBACK BAND MASTER MIX
35	24	BRIDGE TO YOUR HEART WAX RCA
36	NEW	VALERIE STEVE WINWOOD ISLAND
37	21	SWEET LITTLE MYSTERY WET WET WET PRECIOUS ORGANISATION
38	NEW	THE CIRCUS ERASURE MUTE
39	NEW	I FOUND LOVIN' STEVE WALSH A1
40	NEW	THE REAL THING JELLYBEAN FEATURING STEVEN DANTE CHRYSALIS
1	1	ALBUMS MICHAEL JACKSON BAD EPIC
2	NEW	WET WET WET POPPED IN SOULED OUT PRECIOUS ORGANISATION
3	3	BLACK WONDERFUL LIFE A&M
4	2	CHRIS REA DANCING WITH STRANGERS MAGNET
5	4	PET SHOP BOYS ACTUALLY PARLOPHONE
6	9	ERIC CLAPTON/CREAM THE CREAM OF ERIC CLAPTON POLYDOR
7	NEW	VARIOUS NOW SMASH HITS EMI/VIRGIN
8	5	CLIFF RICHARDS ALWAYS GUARANTEED EMI
9	NEW	THE HOUSEMARTINS THE PEOPLE GRIN THEMSELVES TO DEATH GODISS
10	8	10CC AND GODLEY & CREME CHANGING FACES-THE BEST OF PROTV
11	11	DEF LEPPARD HYSTERIA BLUDGEON RIF
12	10	U2 THE JOSHUA TREE ISLAND
13	7	FIVE STAR BETWEEN THE LINES TENT
14	6	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
15	13	WHITNEY HOUSTON WHITNEY ARISTA
16	12	VARIOUS HITS 6 CBS/WEA/BMG
17	18	LUTHER VANDROSS GIVE ME THE REASON EPIC
18	14	NEW ORDER SUBSTANCE FACTORY
19	16	ORIGINAL SOUNDTRACK WHO'S THAT GIRL SIRE
20	24	LEVEL 42 RUNNING IN THE FAMILY POLYDOR
21	15	ELVIS PRESLEY THE ALL TIME GREATEST HITS RCA
22	17	JONATHAN BUTLER JIVE
23	20	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY CBS
24	30	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
25	25	VARIOUS ATLANTIC SOUL CLASSICS ATLANTIC
26	29	HEART BAD ANIMALS CAPITOL
27	19	JETHRO TULL CREST OF A KNAVE CHRYSALIS
28	21	T'PAU BRIDGE OF SPIES SIREN
29	22	SQUEEZE BABYLON AND ON A&M
30	26	MICK JAGGER PRIMITIVE COOL CBS
31	NEW	JOHN COUGAR MELLENCAMP THE LONESOME JUBILEE MERCURY
32	31	MADONNA TRUE BLUE SIRE
33	34	GENESIS INVISIBLE TOUCH VIRGIN
34	27	JESUS AND MARY CHAIN DARKLANDS BLANCO Y NEGRO
35	NEW	THEN JERICHO FIRST (THE SOUND OF MUSIC) LONDON
36	33	ALISON MOYET RAINDANCING CBS
37	32	VARIOUS SIXTIES MIX STYLUS
38	35	PAUL SIMON GRACELAND WARNER BROS
39	39	SIMPLY RED MEN AND WOMEN ELEKTRA
40	NEW	VARIOUS THE TRACKS OF MY TEARS TELSTAR

Billboard CHART RESEARCH PACKAGES

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WEST GERMANY (Courtesy Der Musikmarkt) As of 9/28/87

This Week	Last Week	SINGLES
1	1	VOYAGE VOYAGE DESIRELESS CBS
2	4	BOYS SABRINA CHIC
3	12	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
4	2	NEVER LET ME DOWN DEPECHE MODE MUTE
5	5	WHAT HAVE I DONE TO DESERVE THIS PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE
6	3	I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC
7	8	BALLA BALLA FRANCESCO NAPOLI BCM
8	16	TRUE FAITH NEW ORDER ROUGH TRADE
9	7	HOLIDAY THE OTHER ONES VIRGIN
10	13	C'EST LA OUATE CARLINE LOEB BARCLAY/METRONOME
11	14	TOY BOY SINITTA CHIC/TELDEC
12	6	IT'S A SIN PET SHOP BOYS PARLOPHONE/EMI
13	10	LA BAMBIA LOS LOBOS METRONOME
14	9	I LOVE TO LOVE TINA CHARLES ARISTA
15	NEW	BAD MICHAEL JACKSON EPIC
16	17	EVERLASTING LOVE SANDRA VIRGIN/BMG ARIOLA
17	18	FAKE ALEXANDER O'NEAL TABU/CBS
18	NEW	HEART AND SOUL T'PAU VIRGIN
19	15	ITALO MIX DIVERSE ZYX/MIKULSKI
20	NEW	NOTHING'S GONNA CHANGE MY LOVE FOR YOU GLENN MEDEIROS METRONOME
1	1	ALBUMS MICHAEL JACKSON BAD EPIC
2	5	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
3	4	PET SHOP BOYS ACTUALLY PARLOPHONE/EMI
4	3	WHITNEY HOUSTON WHITNEY ARISTA/ARIOLA
5	2	MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE
6	6	U2 THE JOSHUA TREE ISLAND/ARIOLA
7	7	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
8	8	SUZANNE VEGA SOLITUDE STANDING A&M/DG
9	9	MIXED EMOTIONS DEEP FROM THE HEART EMI
10	10	JENNIFER RUSH HEART OVER MIND CBS
11	NEW	HOWARD CARPENDALE CARPENDALE EMI
12	11	KLAUS LAGE BAND AMTICHE MUSKANT/EMI
13	13	NICKI KLEINE WUNDER VIRGIN
14	NEW	CHRIS REA DANCING WITH STRANGERS MAGNET/DGG
15	15	SALLY OLDFIELD FEMME CBS
16	NEW	UDO LINDENBURG UND DAS PANIKORCHESTER FEUERLAND POLYDOR
17	12	DEF LEPPARD HYSTERIA MERCURY
18	NEW	DIE FLIPPERS TRAEUME LIEBE SEHNSUCHT DINO
19	NEW	NEW ORDER SUBSTANCE ROUGH TRADE
20	17	HOT CHOCOLATE 2001 EMI

FRANCE (Courtesy Europe 1) As of 9/19/87

This Week	Last Week	SINGLES
1	1	JDE LE TAXI VANESSA PARADIS POLYDOR
2	4	WHO'S THAT GIRL MADONNA WEA
3	2	LA ISLA BONITA MADONNA WEA
4	5	QUAND TU M'AIMES HERBERT LEONARD WEA
5	8	JE TE PROMETS JOHNNY HALLYDAY PHILIPS
6	10	KOLE SERE PHILIPPE LAVIL/JOCELYN BEROARD RCA
7	9	ELLE A FAIT UN BEBE TOUTE SEULE J.J. GOLDMAN CBS
8	3	UNE AUTRE HISTOIRE GERARD BLANC PATHE
9	6	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE
10	7	BELLA VITA DAVID & JONATHAN CHARLES TALAR
11	11	LE COEUR EN EXIL IMAGES FLARENASH
12	18	I WANT YOUR SEX GEORGE MICHAEL CBS
13	13	BALLA BALLA FRANCESCO NAPOLI VOGUE
14	14	HELENE JULIEN CLERC VIRGIN
15	12	I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC
16	20	IT'S A SIN PET SHOP BOYS PATHE/MARCONI
17	16	CES IDEES LA LOUIS BERTIGNAC & LES VISITEURS VIRGIN
18	19	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON RCA
19	NEW	JOSEPHINE CHRIS REA WEA
20	NEW	SCATTERLINGS JOHNNY CLEGG PATHE

MUSIC & MEDIA PAN-EUROPEAN CHARTS 10/03/87

This Week	Last Week	SINGLES
1	1	HOT 100 SINGLES I JUST CAN'T STOP LOVING YOU MICHAEL JACKSON EPIC
2	2	WHO'S THAT GIRL MADONNA SIRE
3	3	IT'S A SIN PET SHOP BOYS PARLOPHONE
4	6	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
5	4	WHAT HAVE I DONE TO DESERVE THIS? PET SHOP BOYS/DUSTY SPRINGFIELD PARLOPHONE
6	NEW	BAD MICHAEL JACKSON EPIC
7	5	BALLA BALLA FRANCESCO NAPOLI BCM
8	7	LA BAMBIA LOS LOBOS LONDON
9	12	TOY BOY SINITTA FANFARE
10	9	I WANT YOUR SEX GEORGE MICHAEL EPIC
11	8	NOTHING'S GONNA STOP ME NOW SAMANTHA FOX JIVE
12	18	CAUSING A COMMOTION MADONNA SIRE
13	17	HEART AND SOUL T'PAU SIREN
14	10	THE LIVING DAYLIGHTS A-HA WARNER BROS
15	11	CALL ME SPAGNA CBS
16	NEW	YOU WIN AGAIN BEE GEES WARNER BROTHERS
17	14	DIDN'T WE ALMOST HAVE IT ALL WHITNEY HOUSTON ARISTA
18	13	I WANNA DANCE WITH SOMEBODY WHITNEY HOUSTON ARISTA
19	19	I DON'T WANT TO BE A HERO JOHNNY HATES JAZZ VIRGIN
20	NEW	SOME PEOPLE CLIFF RICHARD EMI
1	4	HOT 100 ALBUMS MICHAEL JACKSON BAD EPIC
2	1	MADONNA WHO'S THAT GIRL SOUNDTRACK SIRE
3	3	U2 THE JOSHUA TREE ISLAND
4	2	WHITNEY HOUSTON WHITNEY ARISTA
5	11	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI
6	5	MADONNA TRUE BLUE SIRE
7	14	PET SHOP BOYS ACTUALLY PARLOPHONE
8	6	SUZANNE VEGA SOLITUDE STANDING A&M
9	9	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
10	7	DEF LEPPARD HYSTERIA MERCURY
11	8	SIMPLE MINDS LIVE IN THE CITY OF LIGHT VIRGIN
12	13	GENESIS INVISIBLE TOUCH VIRGIN
13	12	PAUL SIMON GRACELAND WARNER
14	10	FLEETWOOD MAC TANGO IN THE NIGHT WARNER
15	15	PRINCE SIGN OF THE TIMES PAISLEY PARK
16	NEW	CHRIS REA DANCING WITH STRANGERS MAGNET
17	18	NEW ORDER SUBSTANCE 1987 FACTORY
18	20	HEART BAD ANIMALS CAPITOL
19	19	SAMANTHA FOX JIVE
20	NEW	COCK ROBIN AFTER HERE THROUGH MIDLAND CBS

AUSTRALIA (Courtesy Australian Music Report) As of 10/05/87

This Week	Last Week	SINGLES
1	1	LA BAMBIA LOS LOBOS LONDON/POLYGRAM
2	2	LOCOMOTION KYLIE MINOGUE MUSHROOM/FESTIVAL
3	3	ELECTRIC BLUE ICEHOUSE REGULAR/FESTIVAL
4	4	OLD TIME ROCK AND ROLL BOB SEGER CAPITOL
5	5	STAR TREKKIN' THE FIRM POLYDOR
6	8	BEDS ARE BURNING MIDNIGHT OIL CBS
7	6	FALL OF ROME JAMES REYNE CAPITOL
8	9	BAD MICHAEL JACKSON EPIC/CBS
9	7	SUDDENLY ANGRY ANDERSON MUSHROOM/FESTIVAL
10	12	LET'S DANCE CHRIS REA MAGNET
11	10	TRUE FAITH NEW ORDER FACTORY/CBS
12	11	WHEN YOU WALK IN THE ROOM PAUL CARRACK CHRYSALIS/FESTIVAL
13	16	WISHING WELL TERENCE TRENT D'ARBY CBS
14	19	PAPER IN THE FIRE JOHN COUGAR MELLENCAMP MERCURY/POLYGRAM
15	13	WILD HORSES GINO VANNELLI POLYDOR
16	15	YOU I KNOW JENNY MORRIS WEA
17	14	IT'S A SIN PET SHOP BOYS PARLOPHONE
18	20	HEART AND SOUL T'PAU VIRGIN/EMI
19	17	CRAZY ICEHOUSE REGULAR/FESTIVAL
20	NEW	F.L.M. MEL & KIM LIBERATION/CBS
1	NEW	ALBUMS ICEHOUSE MAN OF COLOURS REGULAR/FESTIVAL
2	2	MIDNIGHT OIL DIESEL AND DUST CBS
3	5	MOTION PICTURE SOUNDTRACK LA BAMBIA LONDON/POLYGRAM
4	2	MICHAEL JACKSON BAD EPIC/CBS
5	4	JOHN COUGAR MELLENCAMP LONESOME JUBILEE MERCURY
6	3	BON JOVI SLIPPERY WHEN WET MERCURY/POLYGRAM
7	6	MOTION PICTURE SOUNDTRACK THE BIG CHILL MOTOWN
8	NEW	VARIOUS ARTISTS HIT CITY 1987 FESTIVAL
9	7	JAMES RAYNE CAPITOL/EMI
10	NEW	VARIOUS ARTISTS '87 HOTS UP POLYGRAM
11	NEW	PINK FLOYD A MOMENTARY LAPSE OF REASON CBS
12	8	JOHN FARNHAM WHISPERING JACK WHEATLEY/RCA
13	11	FLEETWOOD MAC TANGO IN THE NIGHT WARNER/WEA
14	9	MEL & KIM F.L.M. LIBERATION/CBS
15	14	CHRIS REA DANCING WITH STRANGERS MAGNET/POLYGRAM
16	10	SUZANNE VEGA SOLITUDE STANDING A&M/FESTIVAL
17	17	WHITNEY HOUSTON WHITNEY ARISTA
18	12	NEW ORDER SUBSTANCE FACTORY/CBS
19	13	JENNY MORRIS BODY AND SOUL WEA
20	15	CROWDED HOUSE CAPITOL/EMI

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 10/03/87

This Week	Last Week	SINGLES
1	5	BAD MICHAEL JACKSON CBS
2	7	NEVER GONNA GIVE YOU UP RICK ASTLEY RCA
3	1	WISHING WELL TERENCE TRENT D'ARBY CBS
4	2	WHAT HAVE I DONE TO DESERVE THIS? PET SHOP BOYS/DUSTY SPRINGFIELD EMI/BOVEVA
5	6	BOYS SABRINA DURECO
6	NEW	CAUSING A COMMOTION MADONNA WEA
7	4	LA BAMBIA LOS LOBOS PHONOGRAM
8	NEW	LET'S WORK MICK JAGGER CBS
9	8	BRIDGE TO YOUR HEART WAX RCA
10	10	WHERE THE STREETS HAVE NO NAME U2 ARIOLA
1	1	ALBUMS MICHAEL JACKSON BAD CBS
2	2	ROBERT CRAY BAND STRONG PERSUADER PHONOGRAM
3	3	MADONNA WHO'S THAT GIRL SOUNDTRACK WEA
4	6	TERENCE TRENT D'ARBY INTRODUCING THE HARDLINE ACCORDING TO CBS
5	4	BARBRA STREISAND ONE VOICE CBS
6	5	U2 THE JOSHUA TREE ISLAND
7	9	PINK FLOYD A MOMENTARY LAPSE OF REASON EMI/BOVEVA
8	NEW	PET SHOP BOYS ACTUALLY EMI/BOVEVA
9	7	WHITNEY HOUSTON WHITNEY ARIOLA
10	NEW	VARIOUS SOUL CLASSICS EVA

BBC Strikes New Deal With BPI, Gallup To Stay On Top Of Charts

LONDON Britain's official weekly sales charts have been brought forward by two days as joint funder the BBC strives to drive away competition from the country's commercial radio stations.

Prior to the late September changeover, BBC Radio's Sunday

made the switch a condition of its continued involvement in chart funding, following the signing of a new, five-year contract between the British Phonographic Industry and chart compiler Gallup.

Says Gallup chart manager Godfrey Rust: "Nothing has happened

with the timing of the data, which still goes up to Saturday night. The main change is that whereas before we made our checks on Monday mornings, including telephone checks on 150 nonchart-return stores, now we are doing them at close of business on Satur-

day evenings.

"Instead of producing only a provisional chart at the weekend, which we were doing already, we are now in a position to provide the final chart as well."

Given the critical importance of chart placings to the U.K. record

industry, there were fears that companies would soon find themselves working seven-day weeks. To avoid this problem, the BPI has opted to give chart information only to the BBC on Sundays. Record labels must wait until Monday mornings. "That way," says Rust, "they start together."

Gallup does not expect to see any significant changes in sales patterns as a result of the chart's earlier appearance. "Mondays are going to be pretty horrendous for the record companies with reorders from the weekend and new orders from the chart, and there may be a small difference in sales at the beginning of the week."

"But basically the main buying will still be at the end of the week as before, with Fridays and Saturdays accounting for nearly 50% of the week's overall sales."

'The timing of data doesn't change'

Top 40 relied on week-old information, while the Network Chart broadcast the same day by U.K. independent local radio stations is based on sales up to the preceding Wednesday.

By using a chart less than 24 hours old, the BBC hopes to restore its edge of topicality.

The BBC is understood to have

DUTCH GROUPS FACE MECHANICAL-INCOME LOSSES

(Continued from page 80)

clined, going from 1985's figure of \$17.8 million to \$16.5 million.

Mechanical income from radio and television was \$2.2 million, and income from foreign societies was \$2.9 million. These figures only changed slightly from the 1985 tallies.

After deduction of operating costs, STEMRA, the mechanical rights body, had \$32.7 million available for distribution compared with the 1985 figures of \$35.2 million.

The sources of BUMA's income showed little change from 1985—\$17.6 million from live performances, \$4.6 million from cable and satellite broadcasting, \$3.5 million from radio, \$3.1 million from television, and \$480,000 from films. Income from foreign sister societies was static at \$3.5 million.

After deduction of costs of \$5.3 million, down from 1985's \$5.6 million, BUMA had \$24.2 million available for distribution.

In his report, van Delden says the

sound carrier market faces a future "full of problems, because although the compact disk enjoys a growing attraction, the once popular LPs and singles lose ever more ground, with all the resulting consequences for STEMRA."

The chairman also warns of the "dangers of the new technology, such as digital audiotape, and other threatening developments in the field of mechanical reproduction."

BMI PRESENTATIONS TO PRS

(Continued from page 80)

formed songs during 1986 through BMI were Gilbert Gabriel and Nicholas Laird-Clowes for "Life In A Northern Town" and "Love Parade;" Howard Jones for "Life In One Day" and "No One Is To Blame" (Warner Bros. Music); Martin Fry and Mark White for "Be Near Me" (10 Music); Lol Creme and Kevin Godley for "Cry" (St. Anne's

Music); Sting for "Fortress Around Your Heart" (Magnetic Publishing); Curt Smith and Roland Orzabal for "Head Over Heels" (Virgin); Steve Winwood for "Higher Love" (FS); Phil Pickett for "Move Away" (Warner Bros. Music); B.A. Robertson for "Silent Running" (BAR Music); Peter Gabriel for "Sledgehammer" (Clio Fine); M. Lindup, P.

Gould, R. Gould, M. King, and W. Badaroa for "Something About You" (Island Music); and Magne Furuholmen, Pal Waaktaar, and Morten Harket for "Take On Me" (ATV Music).

Because these are awards to PRS members, the list does not include co-writers and co-publishers affiliated with other groups.

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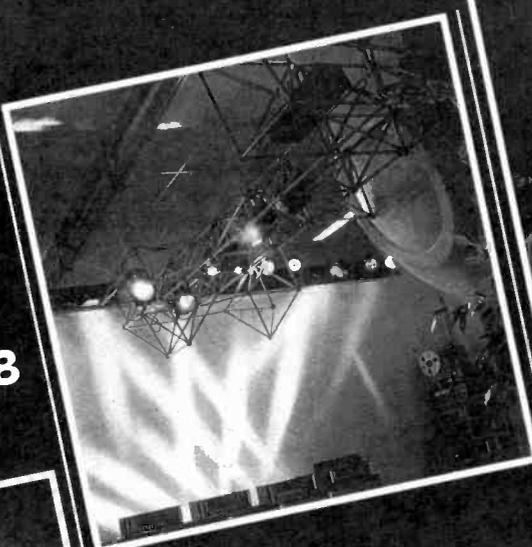
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- **Spin-offs:** Record labels who have spun off separate music video wings. Distribution through record stores. Who will support music video.
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Radio Broadcasters Confab At A-NAB-heim '87

Radio lovers gather at the National Assn. Of Broadcasters convention, Sept. 9-12, in Anaheim, Calif., to talk shop and roll out new products, projects, and ideas.



Joshin' With Dr. John. The MJJ Broadcasting team parties down after hosting a wild hospitality suite that featured a performance by Dr. John. Standing are, from left, MJJ's Dan Wolkoff, Abbe Harris, and Ramona Rideout; Dr. John; and the syndicator's Josh Feigenbaum, Howard Davis, and Gary Krantz. Resting their tootsies are MJJ's Lori Pinkerton, Julie Talbott, Patti Galluzzi, Lynn Grossman, and Carol Cruickshank.



Kings Of The Hill. Westwood One Cos. founder and CEO Norm Pattiz, left, chats with Mutual talk-show host Larry King, who was broadcasting his nightly show for the network live from the NAB.



Towering Powers That Be. ABC Radio Network's top brass meet with affiliates after boogie-ing down to Tower Of Power at a party the network hosted. Pictured are, from left, ABC's John Axten; Shamrock Communications' Bill Lynett and George Duffy; ABC's Aaron Daniels; group members Rocco Prestia, Lee Thornburg, Emilio Castillo, Steve Monreal, Stephen Kupka, Richard Elliott, Danny Jacobs, and Greg Adams; and ABC's Darryl Brown.



Friends In High Places. United Stations Programming Networks executives enjoy the company of honored guest New York Gov. Mario Cuomo, who delivered many proradio remarks at a private dinner hosted by USP (Billboard, Oct. 3). Shown, from left, are United Stations' executive VP/programming Ed Salamon; executive VP/GM Bill Hogan; president Nick Verbitsky; Cuomo; and USP partner and personality Dick Clark.



NAB Planners. Radio '87 chairman and United Stations president Nick Verbitsky, center, poses with convention committee members after a successful confab. Pictured are engineering-committee vice chairman Robert duTreil, left, of duTreil/Rackley Consulting Engineers, and Jeff Smulyan, a NAB board member and president of Emmis Broadcasting.



Just Mousin' Around. Disneyland performers entertain partygoers at the NAB's opening cocktail party, sponsored by the NAB and Westwood One.



DIR In Beautiful Downtown Anaheim. DIR Broadcasting execs welcome radio veteran Gary Owens, host of the company's new "Gary Owens Music Weekend," with due pomp, circumstance, and laughs. Shown are, from left, Owens, actors Jack Riley and Jesse White, and DIR's Bob Meyrowitz and Peter Kauff.

Writers Groups Fight Tax-Law Change

BY MARK MEHLER

NEW YORK The Songwriters Guild of America has joined forces with the Authors Guild and other writers groups to lobby against a change in the 1986 tax act that would treat works of art like manufactured goods.

In the past, writers and publishers deducted expenses as they were incurred. Under a last-minute footnote to the 1986 tax act, deductions can only be taken after the book, song, or poem in question is sold. This would not only severely reduce the amount of the write-off, but would force artists to separate expenses for each project they are working on and divide overhead expenses among those projects. Expenses for each work would then have to be amortized and a portion of the expenses on each work deducted in each year the artist receives income from that work. In short, the footnote represents an accounting nightmare for thousands of artists, says the growing coalition of writers groups lobbying Congress to kill the tax-law change.

The Authors Guild and its executive director, Helen Stephenson, have taken the lead in the battle

against the footnote. The guild's 6,500 members clearly have the most to lose, particularly those writers who would spend years researching books only to be forced to wait several more years to claim their full deductions. But Songwriters Guild executive director

'Pop writers will find it difficult to allocate expenses'

Lewis Bachman says his constituency also has much to fear in the proposed law.

"Take any pop music writer not on staff who's turning out, say, 10 songs a year," says Bachman. "How does he or she begin to allocate expenses for a home studio by individual song? And a writer or producer putting together a musical production needs to retain an attorney and an agent [and] acquire a property—these expenses can be enormous. Most of the attention has gone to the book publishing world, but the music community also considers this issue of critical importance."

Bachman says the National Mu-

sic Publishers' Assn. has yet to join the lobbying coalition, but that publishers will face the same dilemma—how to allocate overhead among individual songs.

"It hits us all in different ways, certainly, but we're glad to have the songwriters with us," says Stephenson, who notes that the Dramatists Guild, the Screenwriters Guild West, and PEN are also part of the coalition. Many of these groups' constituents subsist on near-poverty-level incomes, making them unlikely targets for increased tax-revenue generation. Stephenson says a remedy to the footnote is "doable." The coalition has already lobbied 36 House Ways & Means Committee members and 20 Senate Finance Committee members and is now talking to committee staff people. Rep. Thomas Downey, D-N.Y., is leading the fight in Congress, and other legislators are sympathetic, says Stephenson.

Final markup of the bill's technical corrections is scheduled to take place in the House this month; the lobbying group is claiming that the effect on unsalaried writers is an "unintentional impact" of the bill. Should that lobbying tack prove unsuccessful, "we have other avenues open to us," says Stephenson.

Behind much of the anger over the footnote is a belief among writers and musicians that they have already given up quite a bit in the new tax code. Tim Jensen, acting

executive director of Volunteer Lawyers for the Arts, which runs workshops and provides legal services to nonprofit arts organizations, lists a few of the more onerous provisions of the new law. They include a change in the "hobby loss rule," making it harder for musicians, composers, writers, and poets to prove they are professionals.

"Under the previous code, you had to show a profit from a business in two of every five years to be able to take deductions; now it's been raised to three years," explains Jensen. The repeal of income averaging is also going to affect artists adversely; their earnings from year to year tend to be uneven. "If a composer finally had a big year after several years of doing badly, which is fairly typical in the industry, he could average all those years and pay a lower tax. Now he has to pay full tax on the last year's earnings."

Other new provisions, including limitations on use of the personal services corporation—which allows self-employed taxpayers to defer income into the next calendar year—and limitations on deductions for home office expenses, are applicable to artists and millions of other self-proprietors filing Schedule C forms.

Jensen says his organization is considering a position paper in support of the challenge to the footnote.

Sales, Earnings Rise At Prism

NEW YORK Prism Entertainment Corp., a home video distributor and television syndicator, reported net earnings and sales marginally higher in the second quarter ended July 31.

Earnings were \$457,000, up 4.1% over the \$439,000 in the corresponding period of 1986. Sales for the 1987 quarter were \$5.2 million, compared with \$5.16 million a year ago.

For the six months ended July 31, net income increased 16.2%, to \$988,000, compared with \$850,000 last year; sales were down 4.4%, from \$11.98 million to \$11.45 million.

Barry Collier, president of the Los Angeles-based firm, attributes the quarterly earnings gain to a strong performance by Fox/Lorber, the TV syndication and video subsidiary, and changes in federal tax rates under the 1986 tax-reform act. He attributes the decline in six-month sales to lower volume at the consumer-products division, which handles the Video Collection line of 30 titles.

In the second quarter, Prism began shipping a new series of compact disks comprising 22 titles in several genres. Collier says CDs are a logical extension of the company's video business, and that its video distributors, racks, and mass merchants represent an "untapped market" for new audio products.

Leslie Branches Out

NEW YORK Leslie Group Inc., an investment firm, has acquired approximately 8% of Kings Road Entertainment Inc., an independent producer and distributor of motion pictures. Leslie purchased 290,000 shares for \$2.50 per share, giving the transaction a value of \$725,000.

Cy Leslie, chairman of Leslie Group, will join the board of Kings Road and consult with the company, according to Stephen Friedman, chairman of Kings Road. He added that Leslie will have a major role in Kings Road's planned expansion into ancillary markets, including cable television, home video, and pay-per-view. Kings Road said Leslie may also have a role in possible music activities.

Leslie was founder and chairman of MGM/UA Home Entertainment Group from 1982-1987. Prior to that, he headed CBS Video Enterprises. From 1953 to 1977, he was founder and chairman of Pickwick International Inc., the music retailer and rackjobber.

Sparrow Bailed Out

NEW YORK Communications Equity Associates has financed \$500,000 in subordinated debentures for Sparrow Corp., a Los Angeles-based producer and distributor of Christian music. The financing was provided by CEA Investor Partnership III Ltd.

CEA, which is based in Tampa, Fla., represents several religious broadcasting companies, including the Christian Broadcasting Network, and is involved in music-industry financings and acquisitions.

Surging CD Sales Boost Packager Shorewood Projects Growth

NEW YORK Surging compact disk sales should enable Shorewood Packaging Corp. to maintain its traditional annual sales growth of 20% in fiscal 1988, the company told securities analysts here Sept. 29.

Shorewood, a Long Island, N.Y.-based manufacturer and printer of paperboard packaging for the music, home video, food, cosmetics,

'We're the only game in town'

and tobacco industries, expects revenues of \$92 million-\$95 million for the year ending in May. Shorewood reported sales of \$77.85 million last year, with \$45.5 million, or 58.4%, derived from album, cassette, and CD packaging.

"CDs are the driver," said Floyd Glinert, executive vice president of marketing. Glinert noted that industry shipments in calendar year 1987 are projected to nearly double, to 100 million units, and to soar to 300 million CD units in 1990, while album unit sales decline. Average revenue per unit is greater for CDs, he noted. Shorewood realizes about 40 cents per CD package, compared with 25 cents for record jackets, he said.

Marc Shore, senior executive vice president, insisted the possible sale of the CBS Records group to Sony carries no risk for the packager. Shorewood has supplied essentially all of CBS' music-packaging requirements for more than 15 years, and its current five-year U.S. pact with CBS expires in two years. CBS Records accounted for 38% of Shorewood's consolidated revenues in fiscal 1987, down from 54% in 1982. No other customer accounts for more than 10% of its consolidated revenues.

"They [CBS] have come to depend on us as much as we depend on them," asserted Shore. He said Shorewood is the music industry's leading packager, with about 43% of the market, adding, "We're the only game in town." Shore said the company has also established a good long-term relationship with Sony in the home video area. "We see no downside to a potential acquisition," he concluded.

Capital spending in the current fiscal year is estimated at \$6.7 million. Shorewood officials said upcoming installations of the company's proprietary JOSH in-line manufacturing system are scheduled for Georgia and the U.K.

JOSH systems represented 36% of Shorewood's 1987 revenues and will account for close to 50% this year, it was said.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

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Company	Sale/ 1000's	Open 9/22	Close 9/28	Change
NEW YORK STOCK EXCHANGE				
CBS Inc.	476.0	210 1/2	215	+4 1/2
Cannon Group	432.3	5 1/4	5 1/4	-3/8
Capital Cities Communications	126.3	418	427 1/4	+9 1/4
Coca-Cola	3873.3	47 1/2	49 1/4	+1 3/4
Walt Disney	2263.2	72 1/4	78 1/4	+5 3/4
Eastman Kodak	4886.0	98 1/4	103 1/4	+4 3/4
Gulf & Western	766.0	83 1/4	84 1/4	+1 1/4
Handleman	155.2	31 1/4	33 1/4	+1 3/4
MCA Inc.	4262.6	58 1/4	61 1/4	+2 3/4
MGM/UA	97.3	10 1/4	10	-1/4
Musicland	10.4	32 1/4	32 1/2	+1/4
Orion Pictures Corp.	293.1	13 1/4	14	+1/4
Primerica	1027.3	44 1/4	44	-1/4
Sony Corp.	372.2	34 1/4	35 1/4	+1
TDK	15.6	69 1/4	74 1/4	+5 1/4
Taft Broadcasting	98.1	154 1/4	156 1/4	+1 3/4
Vestron Inc.	67.8	5 1/4	5 1/4	.....
Warner Communications Inc.	2050.9	35 1/4	35 1/4	+1/4
Westinghouse	3025.5	67	74	+7
AMERICAN STOCK EXCHANGE				
Commtron	9.5	4 1/4	4 1/4	-1/4
Electrosound Group Inc.	8.8	10 1/4	10 1/4	-1/4
Lorimar/Telepictures	617.1	16 1/4	16 1/4	+1/4
New World Pictures	113.8	8 1/4	7 1/4	-1/4
Price Communications	54.7	12 1/2	12 1/2	-1/4
Prism Entertainment	17.2	5 1/4	5 1/4	-3/8
Turner Broadcasting System	0	23 1/4	23 1/4	.....
Unitel Video	19.2	10 1/4	11	+1/4
Wherehouse Entertainment	175.8	11 1/4	11 1/4	-3/4
OVER THE COUNTER				
Crazy Eddie	.....	4 1/4	4 1/4	.....
Dick Clark Productions	.....	4 1/4	4	-1/4
Infinity Broadcasting	.....	24 1/4	25	+1/4
Josephson Inc.	.....	15 1/4	15 1/4	-1/4
LIN Broadcasting	.....	48	48 1/4	+1/4
Lieberman Enterprises	.....	19 1/4	19 1/4	.....
Mairite Communications Group	.....	12 1/4	12 1/4	+1/2
Recoton Corp.	.....	5 1/2	5 1/2	.....
Reeves Communications	.....	12 1/4	12 1/4	-1/4
Satellite Music Network, Inc.	.....	3 1/4	4	+1/4
Scraps Howard Broadcasting	.....	78	80	+2
Shorewood Packaging	.....	27 1/4	27 1/4	.....
Sound Warehouse	.....	14 1/4	14	-1/4
Specs Music	.....	10 1/4	10 1/4	.....
Stars To Go Video	.....	5 1/4	5 1/4	+1/2
Trans World Music	.....	28 1/4	28 1/4	-1/4
Tri-Star Pictures	.....	14 1/4	14 1/4	.....
Wall To Wall Sound And Video	.....	5	5 1/4	+1/4
Westwood One	.....	26 1/4	26 1/2	.....
LONDON STOCK EXCHANGE (In Pence)				
Chrysalis	.....	237	260	+23
Pickwick	.....	222	222	.....
Really Useful Group	.....	523	550	+27
Thorn EMI	.....	686	698	+12
Virgin	.....	139	150	+11



Linda, Paul, And Pals. Linda and Paul McCartney, at left, meet with EMI Mexico's director of marketing Oscar Mendoza, second right, and Joe Cortes.

EMI Unites Staffers & Stars At U.K. Confab, Sept. 7-8



Amazulu Too. EMI act Amazulu shares a moment with Rupert Perry, right, managing director of EMI Records, U.K.



Electrola-fication. Pictured clustering around the mike are a host of international brass. From left are Marcel Ewald, marketing manager for EMI Electrola; Lothar Meingrzhagen, head of international a&r for EMI Electrola; Don Zimmerman, president of international marketing for EMI Music Worldwide; Erwin Bach, marketing director for EMI Electrola; and Lynda Hill, label manager, U.S. artists, for EMI Electrola.



International Round Table. Don Zimmerman is flanked on the left by Kick van Hengel, vice president, international, for Capitol/EMI-Manhattan in the U.S., and on the right by Roger Le Comber, director, international, for EMI Records U.K.



Record Holder. Worldwide Record Breakers attendees take a moment to pose. Pictured, from left, are Rupert Perry, managing director of EMI Records U.K.; Dominique Scarpi, head of international a&r for Pathé Marconi; and Don Zimmerman.



Abbey Roadblock. International delegates to EMI's Worldwide Record Breakers conference make a historic passage upon arriving at Abbey Road Studios in London.



Checking in. Just off the plane for the Worldwide Record Breakers meet are EMI representatives, from left, Alexis Rotelli, continental Europe managing director; David Stockley, international managing director; Roel Kruize, senior director of a&r and marketing for Europe; and Peter Ritchie, director of European promotion for Capitol/EMI-Manhattan.

POP

PICKS

ROGER HODGSON

Hai Hai
 PRODUCERS: Roger Hodgson, Jack Joseph Puig
 A&M SP-5112

Distinctive voice of Supertramp goes solo with varied results. Lush tracks reminiscent of Hodgson's old band nestle side by side with more straightforward, hard-rocking material. Label has cannily released a Supertramp sound-alike, "You Make Me Love You," as initial single; robust "Land Ho" could also push album across with old fans.

CULTURE CLUB

This Time—The First Four Years
 PRODUCER: Steve Levine
 Epic FE 40913

Nicely annotated compilation covers all the bases, in terms of both U.S. and U.K. hits. Hard-to-find tracks that will draw collectors: "Time (Clock Of The Heart)," "Love Is Love."

VARIOUS ARTISTS

The Secret Policeman's Third Ball (The Music)
 PRODUCERS: Neville Bolt, Tony Hollingsworth
 Virgin 90643

Latest in a series of compilation albums to benefit Amnesty International features a star-studded lineup that runs the gamut from Lou Reed to Chet Atkins. Project was recorded in London earlier this year during a four-day event to raise money for the organization. Also contains tracks by Kate Bush, Duran Duran, Peter Dinklage, and Bob Geldof, among others.

RECOMMENDED

WILLY DEVILLE

Miracle
 PRODUCER: Mark Knopfler
 A&M SP-5177

Maybe it's finally Willy's year; even Springsteen, reportedly a fan, is paying him (implicit) homage with the Spanish-strolling "Brilliant Disguise." DeVille's first album for new label comes in typical streetwise garb, and Knopfler's production sparkles. "Heart And Soul" is a standout beauty among the solid slate of tunes here.

ORIGINAL MOTION PICTURE SOUNDTRACK

The Big Easy
 PRODUCER: None listed
 Antilles AN 7087

New Orleans-situated thriller is a big hit, and its soundtrack deserves the same fate. With oldies like the Dixie Cups' "Iko Iko" and contemporary cuts like Beausoleil's "Zydeco Gris Gris," album ably serves as a primer of the area's formidable musical output.

KANE ROBERTS

PRODUCER: Michael Wagener
 MCA MCA-5787

Alice Cooper guitarist/collaborator busts out on his own with this outstanding debut solo release. Album offers diverse collection of hard-edged, melodic tunes—helmed by Dokken-producer Wagener—giving album rock programmers plenty to choose from.

GUADALCANAL DIARY

2 X 4
 PRODUCER: Don Dixon
 Elektra 9 60752

Third album from Georgia band that scored cult hit with "Watusi Rodeo" is punched across by Dixon's typically sharp production. "Litany (Life Goes On)" has been pulled as first single, but a terrific bet for airplay is "Let The Big Wheel Roll," sure to get 'em rolling at college/alternative bastions.

STRANGWAYS

Native Sons
 PRODUCER: John Punter
 RCA 6569-R

Four-piece English outfit startlingly replicates the sound of Journey to the note, thanks to high-pitched yelping of singer Terry Brock. Means album rock play could be very much in the offing; airplay or video play could break band big.

CHRIS STAMEY

It's Alright
 PRODUCERS: Chris Stamey, Scott Litt, Bill Scheniman
 A&M/Coyote SP 6-5180

First fruit of A&M-Twin/Tone distribution deal is this top-notch solo effort by ex-DB Stamey. Artist displays his pop know-how and has some first-rate associates to back him up, including Anton Fier, Richard Lloyd, Mitch Easter, Alex Chilton, and Marshall Crenshaw. Could bust out of the college matrix.

ORIGINAL MOTION PICTURE SOUNDTRACK

Dogs In Space
 PRODUCER: Various
 Atlantic 81789

Film chronicling Australia's punk scene in 1978 is sure to attract a cult following but not much more; soundtrack contains some bright moments, most notably "True Love" by the Marching Girls and "Rooms For The Memory" and "Golf Course" by INXS' Michael Hutchence, the movie's star. Alternative and college radio will get "R"-rated version.

ARETHA FRANKLIN

After Hours
 PRODUCERS: Robert Mersey, Clyde Otis
 Columbia C 40708

Compilation of Ree Ree's early, jazz-tinged works goes beyond the greatest-hits concept to showcase this versatile singer's sultrier side. Subdued music lets her vocals do the talking. All material was previously released.

BOBBY SUTLIFF

Only Ghosts Remain
 PRODUCER: Mitch Easter
 PVC 8957

Imagine early Big Star crossed with Television and you have some idea of what this superb pop record sounds like. Sutliff, who co-founded the Windbreakers, delivers a strong set of direct, tightly written, guitar-driven songs.

BARBARA COOK & SAMUEL RAMEY

Carousel
 PRODUCER: Thomas Z. Shepard
 MCA Classics MCAD-6209

Glorious Rodgers & Hammerstein score to "Carousel" is "crossover" at its best, since it requires substantial vocal prowess to carry it off. Here, Barbara Cook returns to more demanding musical fare with a youthful freshness required of her role as Julie Jordan, while Samuel Ramey is a Billy Bigelow of muscular authority. A grand "Carousel" in song and sound (digital, of course).

KIRI TE KANAWA & JEREMY IRONS

My Fair Lady
 PRODUCER: Paul Myers
 London 421 200-2

Yes, 1956 original cast stars Rex Harrison and Julie Andrews are indelibly linked to this score. But the majestic wit of Lerner & Loewe can't be denied other casting. Digital-era first for "Lady," more than 70 minutes in length on the CD and under the baton of musical theater scholar John Mauceri, is, well, smashing.

MICHAEL HEDGES

Live On The Double Planet
 PRODUCER: Michael Hedges
 Windam Hill WH-1066

Recorded during his 1987 tour, album successfully captures Hedges' spectacular live performance. Hedges exhibits his unusual two-handed

SPOTLIGHT



ALABAMA
Just Us
 PRODUCERS: Harold Shedd, Alabama
 RCA 6495-R

After venturing into blue-collar rock ("She And I") and after a long period of relying on other songwriters for hits, Alabama returns to the simpler sounds and homier themes of its beginnings; every song was written or co-written by the band. Happily, the results justify the risk. Besides the autobiographical ("Tar Top"), the atmospheric ("55"), and the philosophical ("Old Man"), album boasts the kind of impassioned—yet low-key—love songs that the group excels in. Randy Owen's lead vocals and writing continue to pace Alabama.

acoustic- and harp-guitar work on "Because It's There" and delivers robust vocals on covers of "All Along The Watchtower" and "Come Together."

BLACK

PICKS

ANITA POINTER

Love For What It Is
 PRODUCERS: Preston Glass, Stan Sheppard
 RCA 6419-R

Lithe-voiced Pointer sibling turns in an attractive set that toes the line between contempo pop and r&b. Material is not uniformly distinguished, but "Overnight Success" and sweet debut with Philip Bailey, "The Pledge," could make waves.

ANGELA WINBUSH

Sharp
 PRODUCER: Angela L. Winbush
 Mercury 832 733-Q1

Out from behind Rene & Angela to swell the ranks of talented female forces, Winbush controls every aspect of her solo debut. She flashes a strong, supple voice that brings the drama out of "Angel," "Imagination Of The Heart," and "Run To Me." Winbush explodes on the scene with shimmering promises of gold.

STEADY B

What's My Name
 PRODUCER: Lawrence Goodman
 RCA/Jive 1060-J

Philly rappin' kids are back for another round of steady beats; tasty morsels of rock, jazz, and funk; and keen street sounds. Debut was a breakthrough surprise; the momentum keeps rolling here on "Believe Me Das Bad," "Don't Disturb This Groove," and title rap. Solid work from a young team with energy to spare.

DEJA

Serious
 PRODUCER: Monte Moir, others
 Virgin 90601

Moir, a former member of the Time, puts together funk and ballads for

this duo, previously known as Aurra. "Premonition," penned by vocalist Starleena Young and James Taylor (Kool & the Gang), has a strong dance groove; Moir's "Summer Love" is layered with soft vocals and a touch of jazz, while "Straight To The Point" could follow up the current "You And Me Tonight."

COUNTRY

PICKS

THE BELLAMY BROTHERS

Crazy From The Heart
 PRODUCER: Emory Gordy Jr.
 MCA/Curb MCA-42039

The Bellamys shift moods like a pit bull—now comforting, now devastating. Examples: the lighthearted and affectionate paean to the road "Ramblin' Again" and the ugly, exaggerated portrait of a type, "White Trash." They've still got rich and ingratiating harmonies, but the Bellamys continue to do material that ranges from mediocre to relentlessly vulgar.

EXILE

Shelter From The Night
 PRODUCER: Elliot Scheiner
 Epic FE 40901

A new producer has given Exile a harder rock edge and a less saccharine delivery than the group is accustomed to. And the lyrics don't have transparent hooks anymore. To a degree, these changes are a relief—but they also result in music that is less country than before. Best cuts: "Fly On The Wall," "She's Already Gone," and the title track.

JUICE NEWTON

Emotion
 PRODUCER: Richard Landis
 RCA 8371-R

Newton's spare, driving, and unsentimental vocalizing serves her well here, etching the best lyrics into the listener's consciousness and essentially vaporizing the weaker ones. The instrumental backing is properly self-effacing. Best cuts: "Someone Believed," "Walkin' Into Trouble," "If I Didn't Love You."

RECOMMENDED

FOSTER & LLOYD

PRODUCER: Bill Lloyd, Radney Foster
 RCA 6372-R

This duo's debut single—"Crazy Over You"—has already cracked the top five on the country charts—and there's a lot more youthful energy where it came from. Lovers of lyrics and narratives will find little to dawdle over here, but for those who like a strong beat and a catchy phrase, album is a sure winner.

BILLY JOE SHAVER

Salt Of The Earth
 PRODUCERS: Billy Joe Shaver, Eddy Shaver
 Columbia FC 40903

Shaver specializes in the blue-collar blues here, each song an embroidery on the album's title. His vocals are rough, solid, sympathetic, and wholly convincing. Best cuts: "Hill Country Love Song," "The Devil Made Me Do It The First Time," "Whiteman's Watermelon."

NEW GRASS REVIVAL

Hold To A Dream
 PRODUCER: Garth Fundis
 Capitol CLT-46962

Possessed of one of the most recognizable styles in the jazzgrass/bluegrass/country stable, New Grass Revival is constitutionally incapable of making wallpaper music. Each cut here—because of the exquisite instrumentation and thoughtful lyrics—demands that one listen

closely. Best: title track, "Looking Past You," and "Unconditional Love."

JAZZ

PICKS

LEE RITENOUR

Portrait
 PRODUCER: Lee Ritenour
 GRP GR-1042

Return of "Captain Fingers" showcases some of pop jazz's brightest stars, including guests Kenny G, the Yellowjackets, and Brazilian singer Djavan. Superb production and lineup guarantee maximum airplay and sales for guitarist's latest. Prime cuts: "Asa," "Turn The Heat Up."

VARIOUS ARTISTS

Stu Gardner Presents Total Happiness Music From The Bill Cosby Show Vol II
 PRODUCER: Stu Gardner
 Columbia 40704

Second collection of extended arrangements from "The Cosby Show," under musical direction of producer/composer/lyricist Gardner, showcases pop/soul-oriented jazz from all-star roster of guest instrumentalists and backing vocalists. Cos himself co-wrote a couple of the tracks and plays percussion.

CLASSICAL

RECOMMENDED

SIBELIUS: VIOLIN CONCERTO/DVORAK: VIOLIN CONCERTO

Shlomo Mintz, Berlin Philharmonic, Levine
 Deutsche Grammophon 419 618

At his best, Mintz travels an interpretive route that offers unexpected vistas along the way. That is the case here in readings that add fresh interest to works that are only a step away from the basic repertory. His instrumental command, of course, is unsurpassed.

SCHUMANN: PIANO QUINTET; PIANO QUARTET

Emanuel Ax, Cleveland Quartet
 RCA 6498 RC

Ax fits naturally into the chamber music mold and is a sympathetic partner in readings that are strongly etched but sensitive. Disk is one of Ax's last for RCA before moving on to CBS.

BACH: BRANDENBURG CONCERTOS, NOS. 2, 3, 5 & 6

Amsterdam Guitar Trio
 RCA 6546-RC

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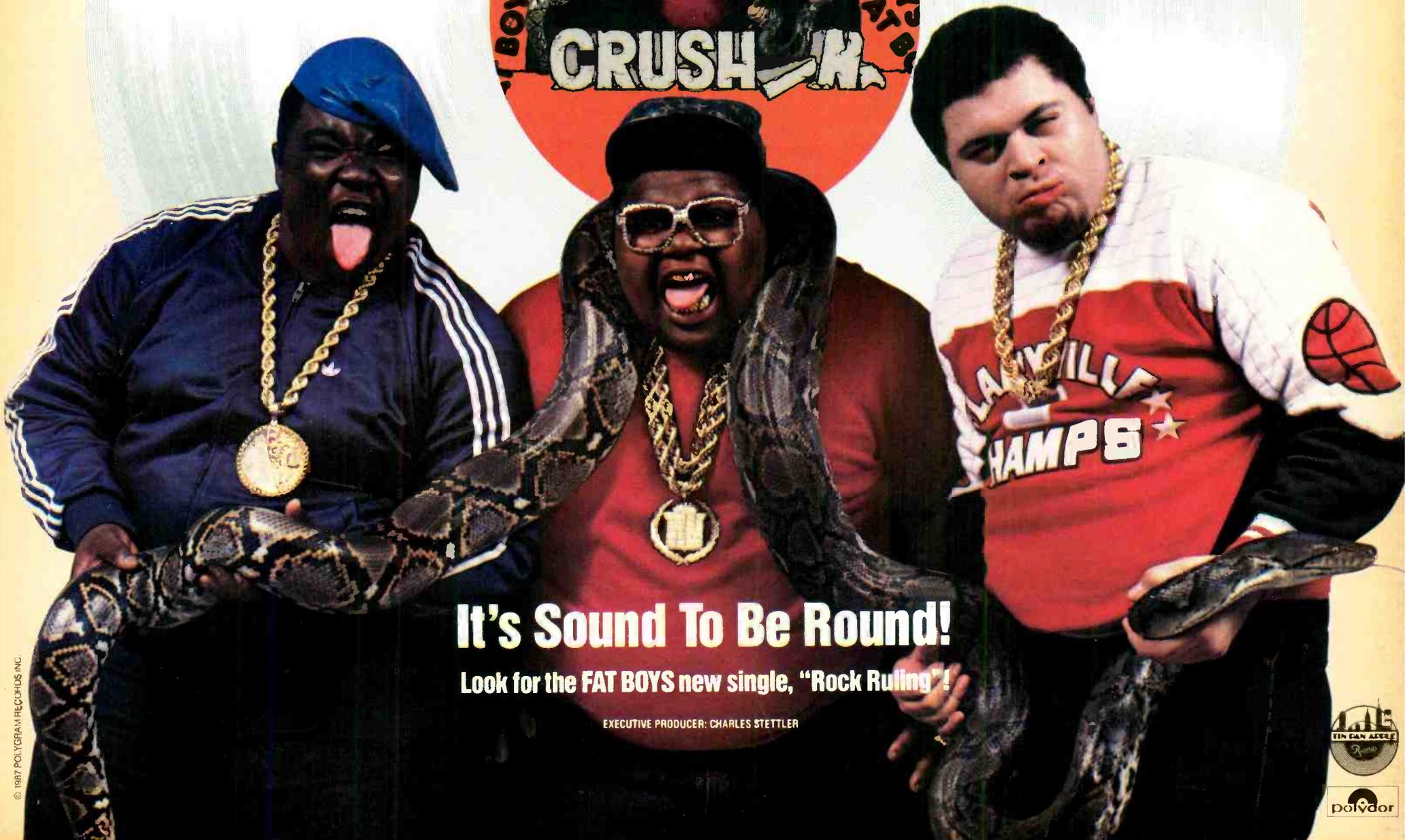
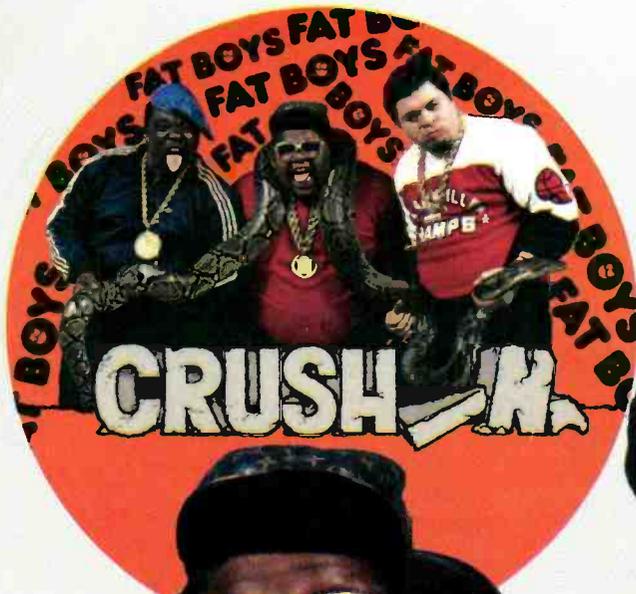
Former voice of America presents an album saturated with his roots; lots of soft vocals, easy-paced melodies, and acoustic guitar make this eminently likable. The born-again yuppie who loved America will love this, too—it updates the old sound and sanctifies the message.

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HOT 100 SINGLES SPOTLIGHT

A weekly look behind the Hot 100 with Michael Ellis.

WHITESNAKE SCORES ITS FIRST No. 1 single as "Here I Go Again" (Geffen) emerges victorious in a close race with "Lost In Emotion" by **Lisa Lisa & Cult Jam** (Columbia). Whitesnake is still gaining retail points but is losing radio points; Lisa Lisa is gaining in both and will be a strong contender for No. 1 next week, as will "Carrie" by **Europe** (Epic), which is already No. 1 in airplay points. Once again, **Michael Jackson's** "Bad" (Epic) is the biggest total point gainer on the Hot 100, and **Madonna's** "Causing A Commotion" (Sire) is the runner-up. Both should challenge for the top in two weeks.

THE WINNER OF THE Power Pick/Airplay award is the "Dirty Dancing" movie theme, "(I've Had) The Time Of My Life" by **Bill Medley & Jennifer Warnes** (RCA). It makes the biggest jump on the chart for the second week in a row: 19 places to No. 35. Among the radio moves: 28-17 at WAVA Washington, D.C., 29-20 at WCZY Detroit, 38-16 at K-104 Erie, Pa., and 14-6 at KATD San Jose, Calif., where PD **Bob Harlow** says, "The record is headed for No. 1. The album is top three in sales, the single is hitting top 10, and the song is top three in requests, leaning female."

CLOSE BEHIND THE DUO in radio gains is **Bruce Springsteen's** "Brilliant Disguise" (Columbia), with a 10-place jump fueled by a combination of more radio adds—over 90% of the pop panel is on the record—and good upward moves at stations playing it, including top 10 radio reports from WYDD Pittsburgh, WMMS Cleveland, and KHTZ Reno, Nev. The third largest radio gainer is "Heaven Is A Place On Earth" by **Belinda Carlisle** (MCA), with 51 adds and a 16-place jump to No. 40; it's already top 10 at KWK St. Louis.

THE NINE NEW ENTRIES on the chart include Long Island, N.Y., singer **Taylor Dayne's** first Hot 100 record, "Tell It To My Heart" (Arista), which enters at No. 92, crossing from the dance clubs. **Sting** has a strong debut at No. 59 for "We'll Be Together" (A&M), with over half of the pop radio panel adding the record in its first week out. Also entering the Hot 100 is the No. 1 record on the Hot Black Singles chart, "(You're Puttin') A Rush On Me" by **Stephanie Mills** (MCA). At pop radio, the record moves 10-5 at KXX-106 Birmingham, Ala., 10-9 at WTYX Jackson, Miss., and 13-8 at KMEL San Francisco.

QUICK CUTS: The Power Pick/Sales goes to "It's A Sin" by the **Pet Shop Boys** (EMI-Manhattan). It's very strong at radio as well, including No. 3 at KCPX Salt Lake City and No. 1 last week at KITS San Francisco... "Waterfall" by **Wendy & Lisa** (Columbia) regains its bullet at No. 69. It is showing strength in Minneapolis (6-3 at WLOL), Cleveland (26-20 at WMMS), and Fargo, N.D. (16-9 at WDAY).

FOR WEEK ENDING OCTOBER 10, 1987

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HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 54 REPORTERS	BRONZE/ SECONDARY ADDS 152 REPORTERS	TOTAL ADDS 230 REPORTERS	TOTAL ON
WE'LL BE TOGETHER STING A&M	13	22	89	124	125
THE TIME OF MY LIFE B. MEDLEY & J. WARNES RCA	8	15	32	55	162
HEAVEN IS A PLACE ON EARTH BELINDA CARLISLE MCA	4	11	36	51	173
LOVE WILL FIND A WAY YES ATCO	5	5	37	47	103
COME ON, LET'S GO LOS LOBOS SLASH	1	8	18	27	117
VALERIE STEVE WINWOOD ISLAND	2	5	18	25	44
SHOULD'VE KNOWN BETTER RICHARD MARX MANHATTAN	5	6	13	24	168
HOURLASS SQUEEZE A&M	2	6	16	24	131
SHAKE YOUR LOVE DEBBIE GIBSON ATLANTIC	4	5	15	24	59
DON'T YOU WANT ME JODY WATLEY MCA	3	6	15	24	48

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

Billboard HOT 100 SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	HERE I GO AGAIN	WHITESNAKE	1
2	4	LOST IN EMOTION	LISA LISA & CULT JAM	2
3	3	I HEARD A RUMOUR	BANANARAMA	4
4	1	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	6
5	7	CARRIE	EUROPE	3
6	6	U GOT THE LOOK	PRINCE	5
7	9	WHO WILL YOU RUN TO	HEART	7
8	10	CASANOVA	LEVERT	10
9	12	PAPER IN FIRE	JOHN COUGAR MELLENCAMP	9
10	19	BAD	MICHAEL JACKSON	8
11	11	ONE HEARTBEAT	SMOKEY ROBINSON	14
12	13	JUMP START	NATALIE COLE	13
13	18	CAUSING A COMMOTION	MADONNA	11
14	15	LET ME BE THE ONE	EXPOSE	12
15	22	I THINK WE'RE ALONE NOW	TIFFANY	15
16	20	LITTLE LIES	FLEETWOOD MAC	16
17	5	WHEN SMOKEY SINGS	ABC	20
18	31	MONY MONY	BILLY IDOL	17
19	8	WIPEOUT	FAT BOYS & THE BEACH BOYS	26
20	28	BREAKOUT	SWING OUT SISTER	18
21	30	IT'S A SIN	PET SHOP BOYS	21
22	27	YOU ARE THE GIRL	THE CARS	19
23	17	LA BAMBA	LOS LOBOS	25
24	25	FAKE	ALEXANDER O'NEAL	32
25	14	TOUCH OF GREY	GRATEFUL DEAD	27
26	35	WHERE THE STREETS HAVE NO NAME	U2	24
27	32	SOMETHING REAL (INSIDE ME/INSIDE YOU)	MR. MISTER	29
28	16	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	23
29	33	VICTIM OF LOVE	BRYAN ADAMS	33
30	39	IN MY DREAMS	REO SPEEDWAGON	22
31	21	CAN'T WE TRY	DAN HILL (DUET WITH VONDA SHEPARD)	31
32	24	NEVER LET ME DOWN	DAVID BOWIE	45
33	38	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	28
34	23	I NEED LOVE	L.L. COOL J	46
35	—	THE ONE I LOVE	R.E.M.	43
36	29	ONLY IN MY DREAMS	DEBBIE GIBSON	37
37	26	DOING IT ALL FOR MY BABY	HUEY LEWIS & THE NEWS	38
38	—	DINNER WITH GERSHWIN	DONNA SUMMER	54
39	40	MISFIT	CURIOSITY KILLED THE CAT	60
40	—	BRILLIANT DISGUISE	BRUCE SPRINGSTEEN	30

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	CARRIE	EUROPE	3
2	1	HERE I GO AGAIN	WHITESNAKE	1
3	4	LOST IN EMOTION	LISA LISA & CULT JAM	2
4	6	U GOT THE LOOK	PRINCE	5
5	5	I HEARD A RUMOUR	BANANARAMA	4
6	7	WHO WILL YOU RUN TO	HEART	7
7	2	DIDN'T WE ALMOST HAVE IT ALL	WHITNEY HOUSTON	6
8	11	CAUSING A COMMOTION	MADONNA	11
9	13	BAD	MICHAEL JACKSON	8
10	9	PAPER IN FIRE	JOHN COUGAR MELLENCAMP	9
11	12	CASANOVA	LEVERT	10
12	15	LET ME BE THE ONE	EXPOSE	12
13	17	LITTLE LIES	FLEETWOOD MAC	16
14	19	I THINK WE'RE ALONE NOW	TIFFANY	15
15	20	MONY MONY	BILLY IDOL	17
16	16	JUMP START	NATALIE COLE	13
17	10	ONE HEARTBEAT	SMOKEY ROBINSON	14
18	21	IN MY DREAMS	REO SPEEDWAGON	22
19	25	BREAKOUT	SWING OUT SISTER	18
20	22	YOU ARE THE GIRL	THE CARS	19
21	8	I JUST CAN'T STOP LOVING YOU	MICHAEL JACKSON	23
22	36	BRILLIANT DISGUISE	BRUCE SPRINGSTEEN	30
23	14	WHEN SMOKEY SINGS	ABC	20
24	28	DON'T MAKE ME WAIT FOR LOVE	KENNY G.	28
25	29	IT'S A SIN	PET SHOP BOYS	21
26	32	I'VE BEEN IN LOVE BEFORE	CUTTING CREW	34
27	34	WHERE THE STREETS HAVE NO NAME	U2	24
28	—	(I'VE HAD) THE TIME OF MY LIFE	BILL MEDLEY & JENNIFER WARNES	35
29	24	CAN'T WE TRY	DAN HILL (DUET WITH VONDA SHEPARD)	31
30	31	SOMETHING REAL (INSIDE ME/INSIDE YOU)	MR. MISTER	29
31	—	HEAVEN IS A PLACE ON EARTH	BELINDA CARLISLE	40
32	40	HOLIDAY	THE OTHER ONES	36
33	18	TOUCH OF GREY	GRATEFUL DEAD	27
34	—	SHOULD'VE KNOWN BETTER	RICHARD MARX	41
35	30	VICTIM OF LOVE	BRYAN ADAMS	33
36	23	LA BAMBA	LOS LOBOS	25
37	—	NOTORIOUS	LOVERBOY	39
38	26	DOING IT ALL FOR MY BABY	HUEY LEWIS & THE NEWS	38
39	—	I WON'T FORGET YOU	POISON	42
40	33	ONLY IN MY DREAMS	DEBBIE GIBSON	37

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HOT 100 SINGLES BY LABEL

A ranking of distributing labels by the number of titles they have on the Hot 100 chart.

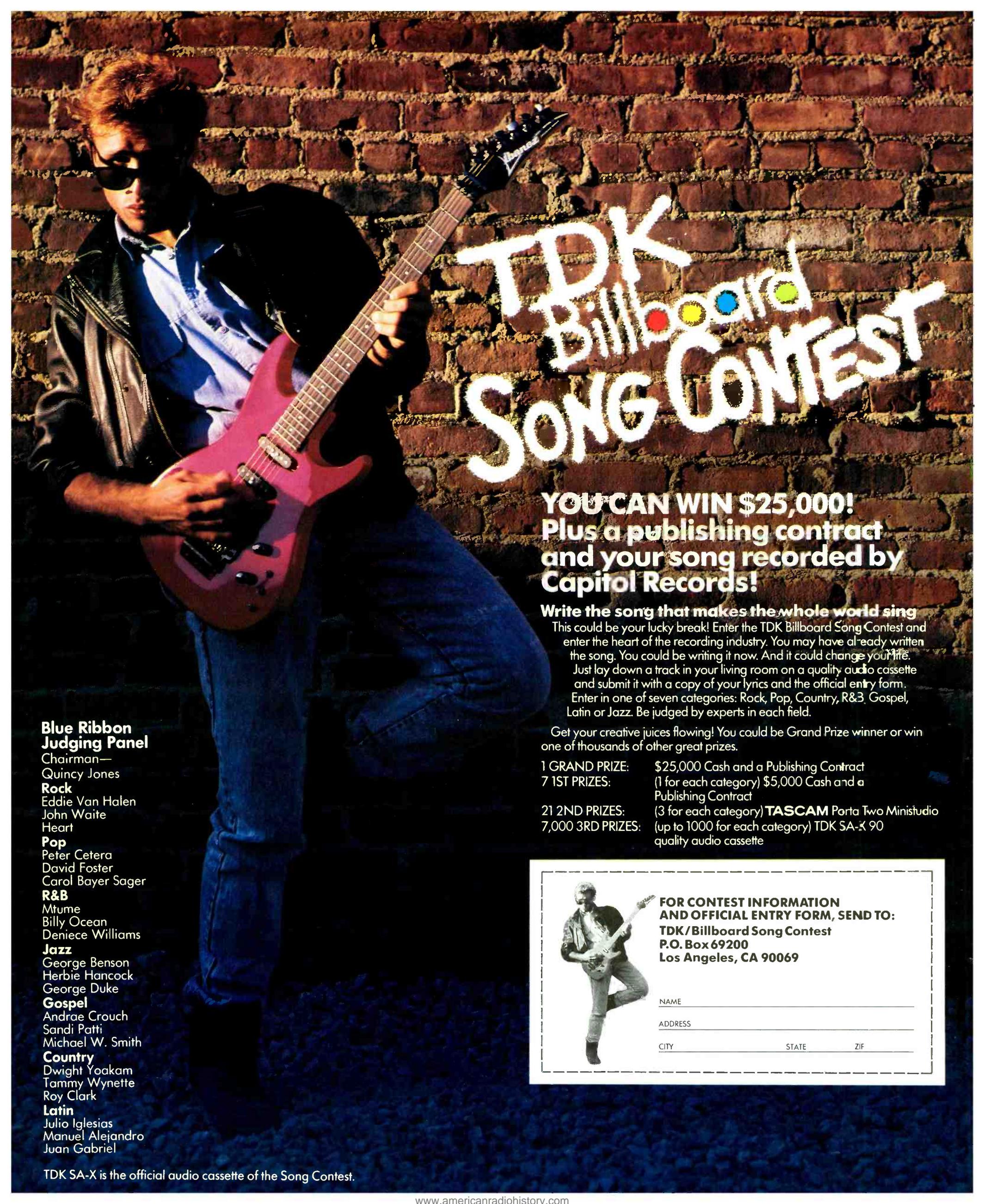
LABEL	NO. OF TITLES ON CHART
COLUMBIA (10)	11
Def Jam (1)	
WARNER BROS. (3)	11
Island (2)	
Sire (2)	
Slash (2)	
Paisley Park (1)	
Tommy Boy (1)	
POLYGRAM	9
Mercury (7)	
London (1)	
Tin Pan Apple (1)	
E.P.A.	8
Epic (7)	
Tabu (1)	
A&M (6)	7
Open Air (1)	
ARISTA	6
ATLANTIC (3)	6
Island (2)	
Atco (1)	
EMI-MANHATTAN	6
MCA (5)	6
I.R.S. (1)	
GEFFEN	5
RCA (2)	5
Grunt (2)	
Jive (1)	
VIRGIN	5
CHRYSALIS	4
CAPITOL	3
ELEKTRA	3
4TH & B'WAY	1
MOTOWN	1
REPRISE	1
Paisley Park (1)	
RHINO	1
SOLAR	1

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE	PUBLISHER - Licensing Org.	Sheet Music Dist.
84 ANIMAL	(Bludgeon Rifolia, ASCAP/Zomba, ASCAP)	
90 BACK IN THE HIGH LIFE AGAIN	(F.S.Limited, PRS/WB, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) WBM	
8 BAD	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	
66 BEAT PATROL	(Warcops, ASCAP/Intersong-USA, ASCAP) CHA/HL	
49 BETCHA SAY THAT	(Foreign Imported, BMI) CPP	
53 BOYS NIGHT OUT	(Jeddrah, ASCAP/Blue Sky Rider, BMI/Willin' David, BMI/Edge Of Fluke, BMI) CPP	
18 BREAKOUT	(Virgin-Nymph, BMI) CPP	
30 BRILLIANT DISGUISE	(Bruce Springsteen, ASCAP) CPP	
31 CAN'T WE TRY	(CAK, ASCAP/Songs Of Jennifer, ASCAP/If Dreams Had Wings, ASCAP/A Question Of Material, ASCAP/Scoop, CAPAC) HL	
3 CARRIE	(Screen Gems-EMI, BMI) WBM	
10 CASANOVA	(Calloco, BMI/Hip Trip, BMI) CPP	
64 CATCH ME (I'M FALLING)	(Genetic, ASCAP)	
11 CAUSING A COMMOTION	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Black Lion, ASCAP)	
48 COME ON, LET'S GO	(Picture Our Music, BMI/Warner-Tamerlane, BMI/Screen Gems-EMI, BMI)	
80 CRAZY CRAZY NIGHTS	(Paul Stanley, ASCAP/Largo Cargo, BMI)	
6 DIDN'T WE ALMOST HAVE IT ALL	(Prince Street, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI) CPP	
54 DINNER WITH GERSHWIN	(Geffen, ASCAP/Rutland Road, ASCAP) WBM	
38 DOING IT ALL FOR MY BABY	(Bibo, ASCAP/Zookuni, ASCAP/Vogue, BMI/Lew-Bob, BMI) CLM/HL	
47 DON'T LOOK DOWN - THE SEQUEL	(ATV, BMI) HL	
81 DON'T LOSE ANY SLEEP	(Realsongs, ASCAP)	
28 DON'T MAKE ME WAIT FOR LOVE	(Bellboy, BMI/Gratitude Sky, ASCAP)	
63 DON'T MEAN NOTHING	(Chi-Boy, ASCAP/Edge Of Fluke, BMI) CPP/CLM/HL	
71 DON'T YOU WANT ME	(Rightsong, BMI/Franne Gee, BMI/Ardavan, ASCAP/Intersong-USA, ASCAP) CHA/HL	
95 DREAMIN'	(Thrust, BMI)	
74 DUDE (LOOKS LIKE A LADY)	(Aero Dynamics, BMI/Desmobile, ASCAP/April, ASCAP) HL	
32 FAKE	(Not Listed) WBM	
75 FOLLOW YOU	(Hampstead Heath, ASCAP/Colgems-EMI, ASCAP) WBM	
93 GIVE TO LIVE	(WB, ASCAP/Nine, ASCAP) WBM	
97 HAPPY TOGETHER	(Alley, BMI/Trio, BMI) HL	
68 HEART AND SOUL	(Virgin, ASCAP) CPP	
87 HEART AND SOUL	(SBK Songs) HL	
40 HEAVEN IS A PLACE ON EARTH	(Future Furniture, ASCAP/Shipwreck, BMI)	
1 HERE I GO AGAIN	(Seabreeze, ASCAP/C.C. ASCAP/WB, ASCAP) WBM	
36 HOLIDAY	(Virgin-Nymph, BMI) CPP	
51 HOURGLASS	(Virgin, ASCAP) CPP	
89 I DON'T MIND AT ALL	(April, ASCAP/Lena May, ASCAP/Ackee, ASCAP/Bourgeois Zee, ASCAP)	
96 I DON'T THINK THAT MAN SHOULD SLEEP ALONE	(Raydiola, ASCAP)	
4 I HEARD A RUMOUR (FROM "DISORDERLIES")	(Warner-Tamerlane, BMI/In A Bunch, PRS/Terrace, ASCAP) CPP/WBM	
23 I JUST CAN'T STOP LOVING YOU	(Mijac, BMI/Warner-Tamerlane, BMI) WBM	
46 I NEED LOVE	(Def Jam, ASCAP)	
15 I THINK WE'RE ALONE NOW	(ABZ, BMI)	
82 I WANT YOUR SEX (FROM "BEVERLY HILLS COP II")	(Chappell, ASCAP/Morrison Leahy, ASCAP) HL	
42 I WON'T FORGET YOU	(Sweet Cyanide, BMI/Willesden, BMI) HL	
22 IN MY DREAMS	(Fate, ASCAP/Denise Barry, ASCAP) WBM	
21 IT'S A SIN	(Virgin, ASCAP) CPP	
99 IT'S NOT OVER (TIL IT'S OVER)	(MCA, ASCAP/Tongerland, BMI/Kazzoom, ASCAP) MCA/HL	
34 I'VE BEEN IN LOVE BEFORE	(Virgin-Nymph, BMI) CPP	
35 (I'VE HAD) THE TIME OF MY LIFE	(Knockout, ASCAP/Jemava, BMI/Donald Jay, ASCAP/R.U. Cyrius, ASCAP)	
13 JUMP START	(Calloco, BMI/Hip Trip, BMI) CPP	
94 JUST LIKE HEAVEN	(Bleu Disque, ASCAP)	
25 LA BAMBA	(Picture Our Music, BMI/Warner-Tamerlane, BMI) WBM	
88 LEARNING TO FLY	(Pink Floyd/BMI)	
12 LET ME BE THE ONE	(Panchin, BMI) WBM	
44 LET'S WORK	(Promopub B.V., PRS/BMG Music/Arista, ASCAP) CPP	
16 LITTLE LIES	(Fleetwood Mac, BMI) WBM	
2 LOST IN EMOTION	(Forceful, BMI/Willesden, BMI/My! My!, BMI/Careers, BMI) CPP	
79 LOVE IS A HOUSE	(Tee Girl, BMI)	
62 LOVE IS CONTAGIOUS	(Ow, ASCAP)	
100 LOVE POWER	(New Hidden Valley, ASCAP/Carole Bayer Sager, BMI) WBM	
65 LOVE WILL FIND A WAY	(Affirmative, BMI) WBM	
98 LUKA	(Wailersongs, ASCAP/AGF, ASCAP) CLM	
78 MAKING LOVE IN THE RAIN	(Flyte Tyme, ASCAP) WBM	
83 MARY'S PRAYER	(Copyright Control) HL	
60 MISFIT	(Curio, BMI/PolyGram Songs, BMI/Warner-Tamerlane, BMI) WBM	
17 MONY MONY	(ABZ, BMI) WBM	
45 NEVER LET ME DOWN	(MCA, ASCAP/Jones Music America, ASCAP/Guitarlos, ASCAP) HL	
50 NO ONE IN THE WORLD	(ATV, BMI/Welbeck, ASCAP) HL	
91 NOTHING'S GONNA STOP ME NOW	(Terrace, ASCAP) CPP	
39 NOTORIOUS	(Sordid Songs, ASCAP/Duke Reno, ASCAP/April, ASCAP/Bon Jovi, ASCAP/Chappell, ASCAP/PolyGram, ASCAP/Le Mango, ASCAP) HL/WBM	
86 OH YEAH	(Neue Welt Musikverlag GmbH, ASCAP/WB, ASCAP) WBM	
14 ONE HEARTBEAT	(Le Gassick, BMI/Who-Ray, BMI/Chubu, BMI/Smokey, BMI) CPP	
43 THE ONE I LOVE	(Night Garden, BMI/Unichappell, BMI) CHA/HL	
72 ONE LOVER AT A TIME	(Orca, ASCAP/Sweet Karol, ASCAP/Trinifold, ASCAP/Virgin, ASCAP) CPP/WBM	
37 ONLY IN MY DREAMS	(Creative Bloc, ASCAP) HL	
9 PAPER IN FIRE	(Riva, ASCAP) WBM	
61 ROCK ME	(White Vixen, BMI)	
55 ROCK STEADY	(Splashdown, BMI/Pera, BMI/Hip Trip, BMI/Hip Chic, BMI/Midstar, BMI) CPP	
73 SATELLITE	(Dub Notes, ASCAP/Human Boy, ASCAP/Hobbler, ASCAP)	
70 SHAKE YOUR LOVE	(Creative Bloc, ASCAP/Deborah Ann's, ASCAP)	
41 SHOULD'VE KNOWN BETTER	(Chi-Boy, ASCAP)	
52 SILENT MORNING	(Noel Pagan, ASCAP)	
29 SOMETHING REAL (INSIDE ME/INSIDE YOU)	(Warner-Tamerlane, BMI/Entente, BMI) WBM	
56 SUGAR FREE	(MCA, ASCAP) MCA/HL	
92 TELL IT TO MY HEART	(Chappell, ASCAP/November Nights, ASCAP/Goldpoint, ASCAP)	
58 THAT'S WHAT LOVE IS ALL ABOUT	(Emboe, ASCAP/Kaz, ASCAP/April, ASCAP) HL	
27 TOUCH OF GREY	(Ice Nine, ASCAP) WBM	
5 U GOT THE LOOK	(Controversy, ASCAP) WBM	
77 VALERIE		
79 WATERFALL	(Giri Brothers, ASCAP/Bobby Z, ASCAP)	
59 WE'LL BE TOGETHER	(Magnetic, BMI/Regatta, BMI/Illegal, BMI/Atlantic, BMI)	
20 WHEN SMOKEY SINGS	(Virgin-Nymph, BMI) CPP	
24 WHERE THE STREETS HAVE NO NAME	(Chappell, ASCAP/U2, ASCAP) CHA/HL	
57 WHO FOUND WHO	(Rare Blue, ASCAP) CLM	
7 WHO WILL YOU RUN TO	(Realsongs, ASCAP) WBM	
67 WHO'S THAT GIRL	(WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Johnny Yuma, BMI) WBM	
26 WIPEOUT	(Miraleste, BMI/Robin Hood, BMI) WBM	
19 YOU ARE THE GIRL	(Lido, ASCAP) WBM	
76 YOU WIN AGAIN	(Gibb Brothers, BMI/Unichappell, BMI) CHA/HL	
85 (YOU'RE PUTTING) A RUSH ON ME	(Johnnie Mae, ASCAP/Willesden, BMI/Bush Burnin', ASCAP)	

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

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



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Eddie Van Halen

John Waite

Heart

Pop

Peter Cetera

David Foster

Carol Bayer Sager

R&B

Mtume

Billy Ocean

Deniece Williams

Jazz

George Benson

Herbie Hancock

George Duke

Gospel

Andrae Crouch

Sandi Patti

Michael W. Smith

Country

Dwight Yoakam

Tammy Wynette

Roy Clark

Latin

Julio Iglesias

Manuel Alejandro

Juan Gabriel



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LIFELINES

BIRTHS

Girl, Annie James, to **Jack Leitenberg** and **Marion Orr**, Aug. 14 in New York. He is with Kushnick Passick Management. She is production coordinator for Warner Bros.

Boy, Travis Carl, to **Dean and Kathy Mott**, Sept. 14 in Lakeland, Fla. She is a manager at Spec's Music.

Girl, Jennifer Lauren, to **Doug and Diane Simon**, Sept. 17 in Melbourne, Australia. She is a manager of Spec's Music.

Boy, Pierce Hudson, to **Deane Morley and Carol Dee Chadburn**, Sept. 18 in Salt Lake City. He is owner and manager of Recycle Records.

Girl, Lindsay Lally, to **Ron and Barbara Cothrine**, Sept. 20 in Chicago. He is territory manager for Capitol Records.

MARRIAGES

Mark Williams to **Amy Hartman**, Aug. 15 in Arcadia, Calif. He is quality assurance manager for Electro-Sound, Los Angeles.

DEATHS

Danny Lee Stutzman, 42, of heart complications, Sept. 3 in Los Angeles. The noted gospel musician and performer also was a prolific songwriter, penning a number songs for Manna Music Inc. during his 15-year tenure with the company.

Norman Luboff, 70, of cancer, Sept. 22 in Bynum, N.C. Luboff was the director of the Norman Luboff Choir and recorded some 80 albums during his career, many for RCA Records. He was also a songwriter who owned his own choral music publishing firm, Walton Music.

Ron Martin, 57, of a heart attack, Sept. 22 in Los Angeles. Martin was the chairman of the board of the Academy of Country Music and a national radio personality, hosting the syndicated "Country Report" and "Country Report Countdown." He was founding partner of Weedeck Radio Network, producers of syndicated radio programming. He is survived by his wife, three sons, and two daughters.

Obie Burnett McClinton, 45, of cancer, Sept. 23 in Nashville. The country performer wrote a number of popular songs. He is survived by his wife, Jo Ann, and two sons, Drexel Shea and Dayle Allyson. (See story, page 50.)

Joe Reisman, 63, of a heart attack Sept. 25 in Los Angeles. An arranger and a&r man, Reisman headed RCA Records' a&r section in Los Angeles from 1962-77. At RCA, he was associated with a number of gold records for such artists as Henry Mancini, Perry Como, and Ed Ames. He is survived by his wife, two daughters, and a grandchild.

Send information to *Lifelines*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.



Level & Nevil Go Latin. PolyGram artists Level 42, are shown here at a taping of Univision Network's "Siempre En Domingo" in Miami, accompanied, front row, left to right, by Warner Bros. artist Luis Miguel; EMI artist Robbie Nevil; actress and A&M artist Maria Conchita Alonso; and Mark King of Level 42. In back row from left to right, are Level 42 members Phil Gould, drums; Boon, guitar; Mike Lindup, keyboards; and Gary Barnacle, saxophone.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

OCTOBER

Oct. 3-7, Wax Works/Video Works Sales Meeting And Disc Jockey Chain Convention, Executive Inn, Owensboro, Ky. 502-926-0008.

Oct. 6-9, Spec's Music Convention, Hilton At Rialto Place, Melbourne, Fla.

Oct. 8-11, Western Merchandisers/Hastings Books & Records Convention, Sheraton Hotel & Towers, Fifth Season Inn West and Civic Center, Amarillo, Texas. 806-376-6251.

Oct. 9-11, Country Music Assn.'s Talent Buyers Entertainment Marketplace, Stouffer's Hotel, Nashville. 615-244-2840.

Oct. 10-11, L.A. Music Equipment Expo, Hyatt at Los Angeles Airport, 6225 W. Century Blvd., Los Angeles. 818-344-3441.

Oct. 12, Country Music Assn. Awards Show, Grand Ole Opry House, Nashville. 615-244-2840.

Oct. 13, BMI Country Awards, BMI Building, Nashville. 615-259-3625.

Oct. 14, ASCAP Country Awards, Opryland Hotel, Nashville. 615-244-3936.

Oct. 14-17, JazzTimes Magazine Convention, Roosevelt Hotel, New York. 301-588-4114.

Oct. 15, SESAC Country Awards, Nashville. 615-320-0055.

Oct. 15, Communications Excellence To Black Audiences Awards, New York Hilton, New York. Kenneth R. Reynolds, 212-662-4442

Oct. 16-18, MIDI Seminars, Studio PASS, 596 Broadway, New York. Carol Parkinson, 212-431-1130.

Oct. 16-18, Third Annual Women In Film Festival, Music Video Category, Cineplex Odeon Universal Theater, Los Angeles. Katie Brown, 213-463-0931.

Oct. 16-19, Audio Engineering Society Convention, New York Sheraton, New York Hilton, New York. 212-661-8528.

Oct. 17-20, Erol's Management Information Conference, Sheraton Lakeview, Morgantown, W.Va. 703-642-3300.

Oct. 21-22, Connecticut Video Software Dealers Assn. Second Annual Video Expo, Hartford Civic Center, Hartford, Conn. Roger Gould, 203-767-8461.

Oct. 23-24, 12th Annual Friends Of Old-Time Radio, Holiday Inn-North, Holiday Plaza, Newark, N.J. Jay Hickerson, 203-248-2887.

Oct. 24-25, 11th Annual Songwriters Expo, Pasadena Conference Center, Pasadena, Calif. 213-654-1665.

Oct. 26, Philadelphia Music Awards Show, The Academy Of Music, Philadelphia. 215-893-9100.

NOVEMBER

Nov. 2, The Juno Awards, O'Keefe Centre, Toronto, Canada. 416-593-2550.

Nov. 19-21, American Video Conference & Awards (with The Ninth Annual Billboard Video Music Conference & Awards), Hollywood Roosevelt Hotel, Los Angeles. 212-722-2115.

NEW COMPANIES

Marquee Public Relations, formed by Susan Marquardt. A full-service music company handling public relations for managers, agents, bands, and concert promotions. Other services include record and tour promotions, production, copyright, publishing, and recording studio facilities. Suite 104, 3108 N. Lamar, Austin, Texas 78705; 512-323-2100.

Horton & Associates, formed by Gretchen Horton. Public relations company's clients include pianist Steve Kuhn, keyboardist Merl Saunders, flutist Ernie Mansfield, and MIX Publications. 1526 Baker St., San Francisco, Calif. 94115; 415-543-7233.

Westchester International Entertainment Ltd., formed by Ainsley McIntyre, Leo Cofield, and Jon Starke. Company will concentrate on video production, retail marketing, and record-pool promotion. 232 Madison Ave., New York, N.Y.; 212-684-5634.

Send information to *New Companies*, *Billboard*, P.O. Box 24970, Nashville, Tenn. 37202.

The Grass Route column appears this week on page 44

Sept. Raids Yield Results Thousands Of Viddtapes Seized

NASHVILLE The FBI and U.S. marshals seized thousands of allegedly pirated videotapes in raids conducted across the country in September. While most of the seizures occurred at retail video locations, some targeted home-based piracy operations.

On Sept. 22, according to the Motion Picture Assn. Of America, FBI agents executed search warrants at three locations in Pasco and Herando counties in Florida, north of the Tampa-St. Petersburg area. A total of 745 videocassettes were seized in the sweep. Targets of the raids included Family Video and Videasonics in Hudson and a video trader's residence in Spring Hill. Another local video store voluntarily turned over to the FBI 118 allegedly pirated tapes.

The FBI also hit All City Television in Royal Oak, Mich., Sept. 16 and took 1,045 videocassettes and electronic equipment suspected of being used for illegal duplication. Among the titles confiscated were "Stand By Me," "Against All Odds," "Legal Eagles," "The Color Of Money," "Treasure Island," "Heartbreak Ridge," and "American Anthem."

On Sept. 10, U.S. marshals executed a civil injunction and writ of seizure against Tri-Video of Sterling Heights, Mich., confiscating 534 videocassettes, including

"Heartbreak Ridge," "Crocodile Dundee," "Top Gun," "Sleeping Beauty," "Rocky IV," "Karate Kid II," and "The Color Of Money." In Los Angeles on the same day, marshals raided Le Chic Video and Mexi Video, taking 321 tapes and video equipment.

Also on Sept. 10, the FBI served a search warrant on a resident of Navarro, Calif., for allegedly selling and renting illegal videos from her home business, Erma's Video. Agents seized 120 tapes on the suspicion that they had been recorded from satellite-transmitted movie channels.

The Somerville, Mass., police department arrested a local resident Sept. 11 on a grand larceny charge, alleging that he rented legitimate tapes from local retailers, made copies to return to the retailers, and sold the original tapes. His home-based operation was called Five Star Video-Industrial Productions.

According to figures from the MPAA, which assists in gathering information for many piracy raids, 36 search warrants were executed so far this year as of Sept. 23 by the FBI in connection with criminal actions. An additional 27 civil writs of seizure were executed by U.S. marshals during the same period. More than 500 investigations into suspected piracy operations have been launched this year. EDWARD MORRIS

EXECUTIVE TURNTABLE

(Continued from page 4)

director of financial analysis and budgets.

John Hammond becomes director of marketing for Rykodisc USA in Boston, Mass. He previously operated his own independent promotion and marketing firm in New York.

Lia Fabro is named manager of community and public affairs for the Bertelsmann Music Group in New York.

Mark Renz joins the MTM Music Group in Nashville as assistant to the director of media and public relations. He was a free-lance editorial coordinator.

DISTRIBUTION/RETAILING. **Fran Aliberte** is promoted to senior vice president/director of sales for WEA in Burbank, Calif. He was vice president/director of sales. **Ornetta Barber** is appointed vice president of black music marketing. She was director of that area for the company.

The Sounds Good Music Co. names **Adam Reiss** sales representative for the northern California area, and he will be based in San Francisco. He served in a similar capacity at the label's headquarters in Hawthorne, Calif.

PUBLISHING. Lorimar Music Publishing in Los Angeles appoints **Rita Zack** copyright manager. She served in a similar capacity at Bicycle Music.

Randall Dennis is promoted to director of creative development for Sparrow Music in Chatsworth, Calif. He is a staff writer.

PRO AUDIO/VIDEO. Ampex Magnetic Tape in Redwood City, Calif., names **Richard A. Antonio** director of sales and customer services. He was national sales manager for the company.

Richard Flanzer is named president of Electric Lady Productions in New York. He was a promoter/manager.

Bob Becker is appointed plant manager of Electro Sound in Sunnyvale, Calif.

TRADE GROUPS. **Jay B. Ross** is elected president of the Chicago Chapter of the National Academy of Recording Arts & Sciences. He is an entertainment attorney.

Janet S. Bozeman is named director of membership development and services for the Country Music Assn. in Nashville. She was an account executive at WSIX-AM/FM Nashville.

RELATED FIELDS. **Robert V. Condon** is appointed senior vice president of finance and chief financial officer for SBK Entertainment in New York. He served in a similar capacity for Felt Industries.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	3	MICHAEL JACKSON EPIC 40600/E.P.A. (CD)	BAD
2	2	4	26	WHITESNAKE ▲ ² GEFEN GHS 24099 (9.98) (CD)	WHITESNAKE
3	3	3	16	WHITNEY HOUSTON ▲ ³ ARISTA AL 8405 (9.98) (CD)	WHITNEY
4	4	2	12	SOUNDTRACK SLASH 25605/WARNER BROS. (9.98) (CD)	LA BAMBA
5	5	5	8	DEF LEPPARD MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
6	6	8	4	JOHN COUGAR MELLENCAMP MERCURY 832 465-1/POLYGRAM (CD)	THE LONESOME JUBILEE
7	12	19	4	SOUNDTRACK RCA 6408-1-R (9.98) (CD)	DIRTY DANCING
8	14	43	3	PINK FLOYD COLUMBIA DC 40599 (CD)	A MOMENTARY LAPSE OF REASON
9	10	10	28	U2 ▲ ² ISLAND 90581/ATLANTIC (9.98) (CD)	THE JOSHUA TREE
10	7	6	18	HEART ▲ CAPITOL PJ-12546 (9.98) (CD)	BAD ANIMALS
11	9	7	17	L.L. COOL J ▲ DEF JAM FC 40793/COLUMBIA (CD)	BIGGER AND DEFFER
12	8	9	18	THE FAT BOYS ▲ TIN PAN APPLE 831 948 1/POLYGRAM (CD)	CRUSHIN'
13	13	12	12	GRATEFUL DEAD ▲ ARISTA AL 8452 (9.98) (CD)	IN THE DARK
14	11	11	9	SOUNDTRACK-MADONNA SIRE 25611/WARNER BROS. (9.98) (CD)	WHO'S THAT GIRL
15	17	14	58	KENNY G. ▲ ARISTA AL 8-8427 (8.98) (CD)	DUOTONES
16	16	13	50	EUROPE ▲ EPIC BFE 40241/E.P.A. (CD)	THE FINAL COUNTDOWN
17	19	52	3	RUSH MERCURY 832 464-1/POLYGRAM (CD)	HOLD YOUR FIRE
18	18	15	23	LISA LISA & CULT JAM ▲ COLUMBIA FC 40477 (CD)	SPANISH FLY
19	23	46	3	R.E.M. I.R.S. 42059/MCA (8.98) (CD)	DOCUMENT
20	20	20	24	FLEETWOOD MAC ▲ WARNER BROS. 25471 (9.98) (CD)	TANGO IN THE NIGHT
21	15	17	11	SOUNDTRACK ATLANTIC 81767 (9.98) (CD)	LOST BOYS
22	21	16	18	MOTLEY CRUE ▲ ² ELEKTRA 60725 (9.98) (CD)	GIRLS, GIRLS, GIRLS
23	25	30	13	GREAT WHITE CAPITOL ST 12565 (8.98) (CD)	ONCE BITTEN
24	24	28	78	ANITA BAKER ▲ ² ELEKTRA 60444 (8.98) (CD)	RAPTURE
25	22	18	57	BON JOVI ▲ ⁸ MERCURY 830264-1/POLYGRAM (CD)	SLIPPERY WHEN WET
26	26	26	5	THE CARS ELEKTRA 60747 (9.98) (CD)	DOOR TO DOOR
27	28	41	4	AEROSMITH GEFEN GHS 24162 (8.98) (CD)	PERMANENT VACATION
28	31	32	5	METALLICA ELEKTRA 60757 (5.98) (CD)	THE \$5.98 EP-GARAGE DAYS RE-REVISITED
29	30	33	17	RICHARD MARX EMI-MANHATTAN ST 53049 (8.98) (CD)	RICHARD MARX
30	27	25	25	CARLY SIMON ● ARISTA AL 8443 (9.98) (CD)	COMING AROUND AGAIN
31	33	23	63	POISON ▲ ² ENIGMA ST 12523/CAPITOL (8.98) (CD)	LOOK WHAT THE CAT DRAGGED IN
32	36	29	8	ALEXANDER O'NEAL TABU FZ 40320/E.P.A. (CD)	HEARSAY
33	29	21	22	SUZANNE VEGA ● A&M SP 5136 (8.98) (CD)	SOLITUDE STANDING
34	37	37	16	STEPHANIE MILLS ● MCA 5996 (8.98) (CD)	IF I WERE YOUR WOMAN
35	42	44	34	EXPOSE ● ARISTA AL 8441 (8.98) (CD)	EXPOSURE
36	40	47	6	LEVERT ATLANTIC 81773 (8.98) (CD)	THE BIG THROWDOWN
37	32	22	18	SOUNDTRACK ▲ MCA 6207 (9.98) (CD)	BEVERLY HILLS COP II
38	38	38	29	SMOKEY ROBINSON ● MOTOWN 6226 (8.98) (CD)	ONE HEARTBEAT
39	39	34	20	THE WHISPERS ● SOLAR ST 72554/CAPITOL (8.98) (CD)	JUST GETS BETTER WITH TIME
40	41	27	17	GLORIA ESTEFAN & MIAMI SOUND MACHINE ● EPIC OE 40769/E.P.A. (CD)	LET IT LOOSE
41	34	24	14	SAMMY HAGAR GEFEN GHS 24144 (9.98) (CD)	I NEVER SAID GOODBYE
42	43	45	26	PRINCE ▲ PAISLEY PARK 25577/WARNER BROS. (15.98) (CD)	SIGN 'O' THE TIMES
43	47	57	6	NEW ORDER QWEST 25621/WARNER BROS. (12.98) (CD)	SUBSTANCE
44	46	50	5	LOVERBOY COLUMBIA OC 40893 (CD)	WILDSIDE
45	81	—	2	MICK JAGGER COLUMBIA OC 40919 (CD)	PRIMITIVE COOL
46	35	35	8	38 SPECIAL A&M 3910 (9.98) (CD)	BEST OF 38 SPECIAL—"FLASHBACK"
47	45	42	10	HOOTERS ● COLUMBIA OC 40659 (CD)	ONE WAY HOME
48	58	90	3	BANANARAMA LONDON 828 061-1/POLYGRAM (CD)	WOW
49	57	78	5	DANA DANE PROFILE 1233 (8.98) (CD)	DANA DANE WITH FAME
50	92	—	2	PET SHOP BOYS EMI-MANHATTAN 46972 (8.98) (CD)	ACTUALLY
51	44	31	12	STARSHIP GRUNT 6413-1-G/RCA (9.98) (CD)	NO PROTECTION
52	48	48	8	ABC MERCURY 832 391 1/POLYGRAM (CD)	ALPHABET CITY
53	59	68	7	SWING OUT SISTER MERCURY 832 213 1/POLYGRAM (CD)	IT'S BETTER TO TRAVEL
54	60	65	6	DEBBIE GIBSON ATLANTIC 81780 (8.98) (CD)	OUT OF THE BLUE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	55	62	3	MR. MISTER RCA 6276-1-R (9.98) (CD)	GO ON...
56	52	54	10	ECHO AND THE BUNNYMEN SIRE 25597/WARNER BROS. (8.98) (CD)	ECHO AND THE BUNNYMEN
57	NEW ▶	—	1	KISS MERCURY 832 626-1/POLYGRAM (CD)	CRAZY NIGHTS
58	49	36	11	HANK WILLIAMS, JR. WARNER/CURB 25593/WARNER BROS. (8.98) (CD)	BORN TO BOOGIE
59	51	39	20	RANDY TRAVIS ▲ WARNER BROS. 25568 (8.98) (CD)	ALWAYS & FOREVER
60	50	40	15	THE OUTFIELD ● COLUMBIA OC 40619 (CD)	BANGIN'
61	62	72	5	ERIK B & RAKIM 4TH & B'WAY 4005/ISLAND (8.98) (CD)	PAID IN FULL
62	53	49	26	BRYAN ADAMS ▲ A&M 3907 (9.98) (CD)	INTO THE FIRE
63	54	51	65	STEVE WINWOOD ▲ ² ISLAND 25448/WARNER BROS. (8.98) (CD)	BACK IN THE HIGHLIFE
64	70	74	7	GUNS & ROSES GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
65	61	55	8	CURIOSITY KILLED THE CAT MERCURY 832 025 1/POLYGRAM (CD)	KEEP YOUR DISTANCE
66	NEW ▶	—	1	BILLY IDOL CHRYSALIS OV 41620 (CD)	VITAL IDOL
67	67	71	9	FORCE M.D.'S TOMMY BOY TBLP 25631/WARNER BROS. (8.98) (CD)	TOUCH AND GO
68	75	81	10	NATALIE COLE EMI-MANHATTAN ST 53051 (8.98) (CD)	EVERLASTING
69	106	—	2	SQUEEZE A&M SP 5161 (8.98) (CD)	BABYLON AND ON
70	56	53	57	PAUL SIMON ▲ ² WARNER BROS. 25447 (9.98) (CD)	GRACELAND
71	63	58	84	JANET JACKSON ▲ ⁴ A&M SP-3905 (9.98) (CD)	CONTROL
72	72	80	4	THE MONKEES RHINO 70706/CAPITOL (9.98)	POOL IT
73	64	61	17	THE CURE ● ELEKTRA 60737 (13.98) (CD)	KISS ME, KISS ME, KISS ME
74	71	73	21	DAVID BOWIE ● EMI-MANHATTAN PJ17267 (9.98) (CD)	NEVER LET ME DOWN
75	66	63	46	BEASTIE BOYS ▲ ³ DEF JAM FC 40238/COLUMBIA (CD)	LICENSED TO ILL
76	82	79	30	JODY WATLEY ● MCA 5898 (8.98) (CD)	JODY WATLEY
77	74	56	8	DIONNE WARWICK ARISTA AL 8446 (8.98) (CD)	RESERVATIONS FOR TWO
78	97	130	3	TIFFANY MCA 5793 (8.98) (CD)	TIFFANY
79	73	67	36	CROWDED HOUSE ● CAPITOL ST-12485 (8.98) (CD)	CROWDED HOUSE
80	65	59	57	HUEY LEWIS & THE NEWS ▲ ² CHRYSALIS OV 41534 (CD)	FORE!
81	78	77	10	SOUNDTRACK MCA 6214 (9.98) (CD)	MOONLIGHTING
82	68	64	65	MADONNA ▲ ⁵ SIRE 25442/WARNER BROS. (9.98) (CD)	TRUE BLUE
83	83	66	7	GROVER WASHINGTON JR. COLUMBIA FC 40510 (CD)	STRAWBERRY MOON
84	77	75	14	GEORGE BENSON/EARL KLUGH WARNER BROS. 25580 (9.98) (CD)	COLLABORATION
85	85	89	3	SPYRO GYRA MCA 42046 (8.98) (CD)	STORIES WITHOUT WORDS
86	76	70	20	JONATHAN BUTLER JIVE/RCA 1032-1-J/RCA (8.98) (CD)	JONATHAN BUTLER
87	87	96	150	THE BEATLES CAPITOL SWBO 101 (14.98) (CD)	THE WHITE ALBUM
88	88	94	9	HIROSHIMA EPIC FE 40670/E.P.A. (CD)	GO
89	89	95	25	THE CULT BEGGAR'S BANQUET/SIRE 25555/WARNER BROS. (8.98) (CD)	ELECTRIC
90	69	60	19	T'PAU VIRGIN 90595/ATLANTIC (8.98) (CD)	T'PAU
91	NEW ▶	—	1	W.A.S.P. CAPITOL CLT 48053 (8.98) (CD)	LIVE IN THE RAW
92	96	101	3	YELLO MERCURY 832 675-1/POLYGRAM (CD)	ONE SECOND
93	80	84	68	GENESIS ▲ ³ ATLANTIC 81641 (9.98) (CD)	INVISIBLE TOUCH
94	79	76	15	ROGER WATERS COLUMBIA FC 40795 (CD)	RADIO K.A.O.S.
95	93	85	33	REO SPEEDWAGON ● EPIC FE 40444/E.P.A. (CD)	LIFE AS WE KNOW IT
96	109	—	2	UTFO SELECT 21619 (8.98) (CD)	LETHAL
97	104	104	7	FASTER PUSSYCAT ELEKTRA 60730 (8.98) (CD)	FASTER PUSSYCAT
98	102	133	4	WENDY AND LISA COLUMBIA BFC 40862 (CD)	WENDY AND LISA
99	101	149	9	ICE-T SIRE 25602/WARNER BROS. (8.98)	RHYME PAYS
100	84	69	25	ATLANTIC STARR ● WARNER BROS. 25560 (8.98) (CD)	ALL IN THE NAME OF LOVE
101	105	107	6	JELLYBEAN CHRYSALIS BFV 41569 (CD)	JUST VISITING THIS PLANET
102	111	98	11	GRIM REAPER RCA 6250-1-R (8.98)	ROCK YOU TO HELL
103	137	179	3	GEORGE STRAIT MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. II
104	90	83	133	WHITNEY HOUSTON ▲ ⁸ ARISTA AL-8212 (8.98) (CD)	WHITNEY HOUSTON
105	86	86	8	PAT METHENY GROUP GEFEN GHS 24145 (8.98) (CD)	STILL LIFE (TALKING)
106	98	88	65	CINDERELLA ▲ ² MERCURY 830076-1/POLYGRAM (CD)	NIGHT SONGS
107	91	82	9	DIO WARNER BROS. 25612 (9.98) (CD)	DREAM EVIL
108	174	—	2	THE FAT BOYS SUTRA SUS 1018 (8.98)	BEST PART OF THE FAT BOYS
109	94	92	27	LEVEL 42 POLYDOR 831 593 1/POLYGRAM (CD)	RUNNING IN THE FAMILY

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

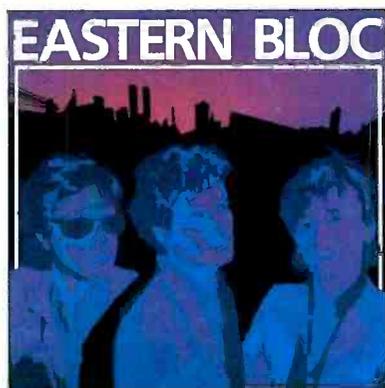
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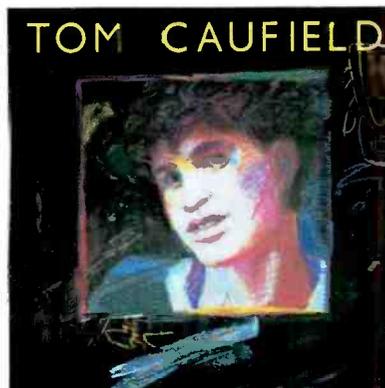
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"Eastern Bloc"
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includes
"YOU GOT LOVE"

TOM CAUFIELD
"Long Distance Calling"
172 002



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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national album rock radio airplay reports.					
★ ★ NO. 1 ★ ★					
1	1	1	6	PINK FLOYD COLUMBIA	LEARNING TO FLY 3 weeks at No. One
2	2	7	6	R.E.M. I.R.S.	THE ONE I LOVE
3	4	—	2	BRUCE SPRINGSTEEN COLUMBIA	BRILLIANT DISGUISE
4	7	—	2	YES ATCO	LOVE WILL FIND A WAY
5	10	12	5	THE CARS ELEKTRA	STRAP ME IN
6	5	6	9	DEF LEPPARD MERCURY	ANIMAL
7	6	4	7	AEROSMITH Geffen	DUDE (LOOKS LIKE A LADY)
8	3	5	6	RUSH MERCURY	FORCE 10
9	12	17	3	PINK FLOYD COLUMBIA	ONE SLIP
10	14	16	6	J. MELLENCAMP MERCURY	HARD TIMES FOR AN HONEST MAN
11	13	18	3	JETHRO TULL CHRYSALIS	STEEL MONKEY
12	18	24	4	RUSH MERCURY	TIME STAND STILL
13	20	25	3	LYNYRD SKYNYRD MCA	TRUCK DRIVIN' MAN
14	15	14	7	WHITESNAKE Geffen	IS THIS LOVE
15	16	13	8	HOOTERS COLUMBIA	SATELLITE
16	24	28	5	AEROSMITH Geffen	RAG DOLL
17	23	20	4	TIMOTHY B. SCHMIT MCA	BOYS NIGHT OUT
18	17	19	7	MELVIN JAMES MCA	WHY WON'T YOU STAY
19	27	33	3	MICK JAGGER COLUMBIA	THROWAWAY
20	9	8	9	INSIDERS EPIC	GHOST ON THE BEACH
21	31	46	3	ICEHOUSE CHRYSALIS	CRAZY
22	8	2	9	JOHN COUGAR MELLENCAMP MERCURY	PAPER IN FIRE
★★★ FLASHMAKER ★★★					
23	NEW ▶	1	1	YES ATCO	RHYTHM OF LOVE
24	25	29	6	SQUEEZE A&M	HOURLASS
25	11	3	7	THE CARS ELEKTRA	YOU ARE THE GIRL
26	21	10	5	MICK JAGGER COLUMBIA	LET'S WORK
27	26	23	8	GLEN BURTNICK A&M	FOLLOW YOU
28	22	9	12	GRATEFUL DEAD ARISTA	HELL IN A BUCKET
29	19	11	10	RICHARD MARX EMI-MANHATTAN	SHOULD'VE KNOWN BETTER
30	29	27	6	BILLY IDOL CHRYSALIS	MONY MONY
31	28	21	8	FLEETWOOD MAC WARNER BROS.	LITTLE LIES
32	NEW ▶	1	1	STING A&M	WE'LL BE TOGETHER
33	34	34	5	LOS LOBOS SLASH	COME ON, LET'S GO
★★★ POWER TRACK ★★★					
34	46	—	2	BODEANS REPRISE	ONLY LOVE
35	NEW ▶	1	1	STEVE WINWOOD ISLAND	VALERIE
36	36	41	4	THE BRANDOS RELATIVITY	GETTYSBURG
37	38	38	6	JOHN COUGAR MELLENCAMP MERCURY	CHERRY BOMB
38	35	36	3	PINK FLOYD COLUMBIA	ON THE TURNING AWAY
39	37	40	4	KISS MERCURY	CRAZY CRAZY NIGHTS
40	NEW ▶	1	1	ROGER HODGSON A&M	YOU MAKE ME LOVE YOU
41	NEW ▶	1	1	JETHRO TULL CHRYSALIS	FARM ON THE FREEWAY
42	NEW ▶	1	1	JIMMY DAVIS & JUNCTION QMI	KICK THE WALL
43	33	26	24	U2 ISLAND	WHERE THE STREETS HAVE NO NAME
44	NEW ▶	1	1	NORTHERN PIKES VIRGIN	THINGS I DO FOR MONEY
45	39	44	3	CRUZADOS ARISTA	SMALL TOWN LOVE
46	42	49	5	DEF LEPPARD MERCURY	HYSTERIA
47	NEW ▶	1	1	SAMMY HAGAR Geffen	EAGLES FLY
48	47	47	3	PINK FLOYD COLUMBIA	DOGS OF WAR
49	32	22	7	SAMMY HAGAR Geffen	RETURNING HOME
50	41	30	8	MR. MISTER RCA	SOMETHING REAL (INSIDE ME, INSIDE YOU)

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

RIAA SEPTEMBER CERTIFICATIONS

(Continued from page 6)

(1977) and "Shakedown Street" (1978).

The Michael Jackson/Siedah Garrett ballad, "I Just Can't Stop Loving You," became the third gold single of 1987, following Club Nouveau's "Lean On Me" and Houston's "I Wanna Dance With Somebody (Who Loves Me)." It's Jackson's seventh gold single.

September was a good month for metal-based rock, with Whitesnake's self-titled Geffen album topping the 3 million mark in U.S. sales and the latest albums by Motley Crue and Poison both topping 2 million in sales.

Two steady-selling country crossover stars added to their long gold album histories. Hank Williams Jr. landed his 13th with "Born To Boogie," and Anne Murray picked up her 11th with "Something To Talk About."

Additionally, Michael Franks' 1976 debut album for Reprise, "The Art Of Tea" (which features his midchart hit "Popsicle Toes"), finally went gold. After more than 11 years, that's one strong brew.

Here's the complete list of September certifications:

Multiplatinum Albums

Tina Turner, "Private Dancer," Capitol, 5 million.

Whitney Houston, "Whitney," Arista, 4 million.

Barry Manilow, "Even Now," Arista, 3 million.

Barry Manilow, "Greatest Hits," Arista, 3 million.

Barry Manilow, "Live," Arista, 3 million.

U2, "The Unforgettable Fire," Island/Atlantic, 3 million.

"Whitesnake," Geffen/Warner Bros., 3 million.

Barry Manilow, "This One's For You," Arista, 2 million.

Barry Manilow, "Tryin' To Get The Feeling Again," Arista, 2 million.

Motley Crue, "Girls, Girls, Girls," Elektra, 2 million.

Poison, "Look What The Cat Dragged In," Enigma/Capitol, 2

million.

Platinum Albums

Barry Manilow, "Tryin' To Get The Feeling," Arista, his eighth.

Barry Manilow, "Barry Manilow II," Arista, his seventh.

Madonna, "Who's That Girl" soundtrack, Sire/Warner Bros., her fourth.

Fat Boys, "Crushin'," Tin Pan Apple/PolyGram, their first.

Grateful Dead, "In The Dark," Arista, their first.

"La Bamba" soundtrack, Slash/Warner Bros.

Gold Albums

Barry Manilow, "The Manilow Collection/Twenty Classic Hits," Arista, his 14th.

Hank Williams Jr., "Born To Boogie," Warner/Curb, his 13th.

Anne Murray, "Something To Talk About," Capitol, her 11th.

Grateful Dead, "In The Dark," Arista, their eighth.

Grateful Dead, "Terrapin Station," Arista, their seventh.

Grateful Dead, "Shakedown

Street," Arista, their sixth.

Bad Company, "10 From 6," Atlantic, its sixth.

Sammy Hagar, "I Never Said Goodbye," Geffen/Warner Bros., his fourth.

Madonna, "Who's That Girl" soundtrack, Sire/Warner Bros., her fourth.

The Hooters, "One Way Home," Columbia, their second.

The Outfield, "Bingin'," Columbia, its second.

Smokey Robinson, "One Heartbeat," Motown, his second.

Michael Franks, "The Art Of Tea," Reprise, his first.

Tesla, "Mechanical Resonance," Geffen/Warner Bros., its first.

"La Bamba" soundtrack, Slash/Warner Bros.

"The Lost Boys" soundtrack, Atlantic.

Gold Singles

Michael Jackson/Siedah Garrett, "I Just Can't Stop Loving You," Epic, his seventh, her first.

Smooth Sailing For W. German Music Sales

BY WOLFGANG SPAHR

HAMBURG After suffering sharp falls in sales during the early '80s, the West German record industry has turned in another good set of results, this one for the first half of 1987.

Official trade figures show 58.1 million albums, CDs, and cassettes sold, up 16.2% from last year. CD volume rose 90%, to 8.6 million units; cassettes were up 19%, to 23.7 million.

Even black vinyl albums showed a small increase, to 25.8 million. However, singles continued to decline, with sales drop-

ping 13%, to 20 million units.

Industry grosses also rose but by less than the increase in unit sales. According to the West German industry association, this was due in part to the decline in singles sales but also to a shift in the balance between low-price and full-price album product.

Sales of low-price albums and cassettes were up 22%, to 4 million. In the full-price sector, though, a 500,000-unit increase in cassette volume was not enough to offset a 1.4 million decline in black vinyl sales. The overall deficit of 900,000 represents a 4% fall in full-price album sales.

Poll Names Favorite U.K. Country Artists Awards Presented At Four-Day Festival

BY MICK GREEN

LONDON Randy Travis and Tammy Wynette have been named the most popular male and female country performers here in a poll of British fans carried out by Country Music Round-Up magazine.

The Judds emerge as most popular duo, the Moody Brothers as most popular trio, and the Nitty Gritty Dirt Band as most popular group. Steve Earle's recent exposure to European audiences paid off, as he was named most promising international act.

In the national category, Raymond Froggatt took the male award, Ireland's Philomena Begley the female award, Welsh couple Iona & Andy the duo award, and Colorado was named most popular group. Scottish act Louisiana Hellraisers was voted most promising national act.

MCA was honored for its promotion of Patsy Cline's "Sweet Dreams" album and Ritz Records

for its work on Daniel O'Donnell. A publishers' award for services to country music in Europe went to Martin Satterthwaite, the Country Music Assn.'s European representative, for his efforts in coordinating the Discover New Country campaign.

The awards were presented at

Randy Travis, Tammy Wynette top the list

the four-day Peterborough Country Music Festival, now one of the genre's biggest showcases outside the U.S. Crowds of up to 5,000 saw a lineup of almost 40 acts, including Ronnie Prophet, Billie Jo Spears, Jim Glaser, Freddy Weller, Johnny Cash and family, Hoyt Axton, Billy Walker, Jimmy C. Newman, and Kris Kristofferson.

Instituted in the mid-'70s, the Country Music Round-Up Interna-

tional Awards are now the largest poll-based awards of their kind outside the U.S., with about 10,000 reader votes cast this year. During the awards presentation, on the final evening of the Peterborough Festival, Axton, Prophet, Steve Wariner, Lacy J. Dalton, Trisha Walker, Spears, and CMA executive director Jo Walker-Meador were among those announcing the winners, evidence of the poll's status in the country music community.

In its awards issue, the magazine thanks artists involved but attacks major U.K. record companies for their apathy toward country music in general and the awards in particular. It notes that many of the award nominees were featured in the multilabel Discover New Country campaign and adds: "We wonder whether there was a need to acknowledge the record industry at all, in view of its apparent lack of interest in the British country music scene."

Billboard TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	NEW		1	RAY PARKER JR. GEFEN GHS 24124 (8.98) (CD)	AFTER DARK
111	108	102	43	THE ROBERT CRAY BAND ● HIGHTONE/MERCURY 830 568-1/POLYGRAM (CD)	STRONG PERSUADER
112	117	109	33	NAJEE EMI-MANHATTAN ST 17241 (8.98) (CD)	NAJEE'S THEME
113	113	170	8	SALT-N-PEPA NEXT PLATEAU FL 1007 (8.98)	HOT, COOL AND VICIOUS
114	103	108	63	WHITESNAKE GEFEN GHS 4018 (6.98) (CD)	SLIDE IT IN
115	120	142	3	TOM WAITS ISLAND 90572/ATLANTIC (8.98)	FRANK'S WILD YEARS
116	NEW		1	LYNYRD SKYNYRD MCA 42084 (8.98) (CD)	LEGEND
117	133	137	3	THE WINANS WARNER BROS. 25510 (8.98) (CD)	DECISIONS
118	95	111	21	ACE FREHLEY MEGAFORCE 81749/ATLANTIC (8.98) (CD)	FREHLEY'S COMET
119	125	151	3	THE BRANDOS RELATIVITY 8192/IMPORTANT (8.98) (CD)	HONOR AMONG THIEVES
120	99	99	5	SOUNDTRACK POLYDOR 833 274 1/POLYGRAM (CD)	DISORDERLIES
121	142	154	11	CRUZADOS ARISTA AL 8439 (8.98) (CD)	AFTER DARK
122	126	135	3	DAVE ALVIN EPIC BFE 40921/E.P.A.	ROMEO'S ESCAPE
123	114	105	10	DAN HILL COLUMBIA BFC 40456 (CD)	DAN HILL
124	122	129	71	SOUNDTRACK ▲ COLUMBIA SC 40323 (CD)	TOP GUN
125	NEW		1	THE O'JAYS EMI-MANHATTAN 53036 (8.98) (CD)	LET ME TOUCH YOU
126	112	93	69	BRUCE HORNSBY & THE RANGE ▲ 2 RCA AFL1-5904 (8.98) (CD)	THE WAY IT IS
127	115	97	70	PETER GABRIEL ▲ 2 GEFEN GHS 24088 (8.98) (CD)	SO
128	110	87	21	THE NYLONS OPEN AIR/WINDHAM HILL OA 0306/A&M (9.98) (CD)	HAPPY TOGETHER
129	107	112	12	ELTON JOHN LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCH. MCA 2-8022 (10.98) (CD)	
130	119	106	13	DANNY WILSON VIRGIN 90596/ATLANTIC (8.98) (CD)	MEET DANNY WILSON
131	NEW		1	THE SMITHS SIRE 25649/WARNER BROS. (8.98) (CD)	STRANGWAYS, HERE WE COME
132	NEW		1	BODEANS SLASH 25629/REPRISE (8.98) (CD)	OUTSIDE LOOKING IN
133	156	193	3	ARMORED SAINT CHRYSALIS BFV 41601 (CD)	RAISING FEAR
134	134	196	3	WHITE LION ATLANTIC 81768 (8.98) (CD)	PRIDE
135	138	150	6	THE BEAT FARMERS MCA/CURB 5993/MCA (8.98) (CD)	PURSUIT OF HAPPINESS
136	139	148	23	BARBRA STREISAND ● COLUMBIA OC 40788 (CD)	ONE VOICE
137	124	119	15	JOHN HIATT A&M 5158 (8.98) (CD)	BRING THE FAMILY
138	NEW		1	GLENN JONES JIVE 1062-1-J/RCA (8.98) (CD)	GLENN JONES
139	121	121	7	UB40 A&M SP 5168 (8.98) (CD)	LIVE IN MOSCOW
140	140	160	9	THE COVER GIRLS FEVER SFS 004/SUTRA (8.98) (CD)	SHOW ME
141	100	100	7	RITCHIE VALENS RHINO/DEL-FI RNLP 70178/CAPITOL (8.98) (CD)	THE BEST OF RITCHIE VALENS
142	118	91	13	THE FABULOUS THUNDERBIRDS CBS ASSOCIATED FZ 40813/E.P.A. (CD)	HOT NUMBER
143	127	117	22	DWIGHT YOAKAM REPRISE 25567/WARNER BROS. (8.98) (CD)	HILLBILLY DELUXE
144	RE-ENTRY			2 LIVE CREW LUKE SKYY WALKER XR 100 (8.98)	2 LIVE CREW
145	162	147	15	HELLOWEEN RCA 6399-1-R (8.98)	KEEPER OF THE SEVEN KEYS, PART I
146	116	110	48	FREDDIE JACKSON ▲ CAPITOL ST 12495 (8.98) (CD)	JUST LIKE THE FIRST TIME
147	147	168	8	THE SILENCERS RCA 6442-1-R (8.98) (CD)	A LETTER FROM ST. PAUL
148	182	183	3	LIZZY BORDEN METAL BLADE/ENIGMA ST 73288/CAPITOL (8.98) (CD)	VISUAL LIES
149	167	171	15	REBA MCENTIRE MCA 5979 (8.98) (CD)	GREATEST HITS
150	NEW		1	VAN MORRISON MERCURY 832 585-1/POLYGRAM (CD)	POETIC CHAMPIONS COMPOSE
151	132	134	14	REGINA BELLE COLUMBIA BFC 40537 (CD)	ALL BY MYSELF
152	152	155	4	10,000 MANIACS ELEKTRA 60738 (8.98) (CD)	IN MY TRIBE
153	130	118	13	MARVIN SEASE LONDON 830 794 1/POLYGRAM	MARVIN SEASE
154	135	125	29	THE BREAKFAST CLUB MCA 5821 (8.98) (CD)	THE BREAKFAST CLUB
155	159	—	2	ELTON JOHN GEFEN GHS 24153 (9.98) (CD)	GREATEST HITS, VOL. III 1979-1987

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	144	116	16	WARREN ZEVON VIRGIN 90603/ATLANTIC (8.98) (CD)	SENTIMENTAL HYGIENE
157	129	122	27	ANTHRAX ISLAND 90584/ATLANTIC (8.98) (CD)	AMONG THE LIVING
158	172	—	2	TIMOTHY B. SCHMIT MCA 42049 (8.98) (CD)	TIMOTHY B.
159	160	132	10	LIVING IN A BOX CHRYSALIS BFV 41547 (8.98) (CD)	LIVING IN A BOX
160	123	103	30	HERB ALPERT ● A&M SP 5125 (8.98) (CD)	KEEP YOUR EYE ON ME
161	169	181	697	PINK FLOYD ● HARVEST SMAS11163/CAPITOL (9.98) (CD)	DARK SIDE OF THE MOON
162	141	115	52	LUTHER VANDROSS ▲ EPIC FE 40415/E.P.A. (CD)	GIVE ME THE REASON
163	131	131	65	RANDY TRAVIS ▲ WARNER BROS. 25435 (8.98) (CD)	STORMS OF LIFE
164	154	140	16	OMAR AND THE HOWLERS COLUMBIA BFC 40815 (CD)	HARD TIMES IN THE LAND OF PLENTY
165	NEW		1	DONNA SUMMER GEFEN GHS 24102 (9.98) (CD)	ALL SYSTEMS GO
166	153	156	3	WYNTON MARSALIS COLUMBIA FC 40461 (CD)	STANDARD TIME
167	151	127	10	THE DOORS ELEKTRA 60345 (12.98) (CD)	BEST OF THE DOORS
168	187	188	26	THE JUDDS ● RCA/CURB 5916-1-R/RCA (8.98) (CD)	HEARTLAND
169	150	144	37	TESLA GEFEN GHS 24120 (8.98) (CD)	MECHANICAL RESONANCE
170	145	153	30	CUTTING CREW ● VIRGIN 90573/ATLANTIC (8.98) (CD)	BROADCAST
171	175	175	3	JOHN KAY & STEPPENWOLF QWIL NU 1560 (8.98) (CD)	ROCK & ROLL REBELS
172	179	186	8	GO WEST CHRYSALIS BFV 41550 (CD)	DANCING ON THE COUCH
173	NEW		1	MADAME X ATLANTIC 81774 (8.98) (CD)	MADAME X
174	NEW		1	THE RAMONES SIRE 25641/WARNER BROS. (8.98) (CD)	HALFWAY TO SANITY
175	NEW		1	JETHRO TULL CHRYSALIS OV 41590 (CD)	CREST OF A KNAVE
176	NEW		1	MICHAEL BOLTON COLUMBIA BFC 40473 (CD)	THE HUNGER
177	NEW		1	REBA MCENTIRE MCA 42030 (8.98) (CD)	THE LAST ONE TO KNOW
178	NEW		1	INSIDERS EPIC BFE 40630/E.P.A.	GHOST ON THE BEACH
179	143	114	43	CLUB NOUVEAU ▲ WARNER BROS. 25531 (8.98) (CD)	LIFE, LOVE AND PAIN
180	128	113	17	DAN FOGELBERG EPIC OE 40271/E.P.A. (CD)	EXILES
181	183	—	2	MELVIN JAMES MCA 5663 (8.98) (CD)	THE PASSENGER
182	146	157	175	THE BEATLES CAPITOL SMAS 02653 (9.98) (CD)	SGT. PEPPER'S LONELY HEARTS CLUB BAND
183	155	124	11	TWISTED SISTER ATLANTIC 81772 (8.98) (CD)	LOVE IS FOR SUCKERS
184	184	—	2	RICHIE HAVENS RBI RBIR 400 (8.98) (CD)	SIMPLE THINGS
185	149	123	47	STRYPER ● ENIGMA PJAS 73237/CAPITOL (9.98) (CD)	TO HELL WITH THE DEVIL
186	165	164	29	DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS ▲ WARNER BROS. 25491 (9.98) (CD)	TRIO
187	177	182	25	GEORGIO MOTOWN 6229ML (8.98)	SEXAPPEAL
188	173	177	17	ALISON MOYET COLUMBIA BFC 40653 (CD)	RAINDANCING
189	161	152	70	RUN-D.M.C. ▲ 3 PROFILE 1217 (8.98) (CD)	RAISING HELL
190	148	126	46	ROBBIE NEVIL EMI-MANHATTAN ST 53006 (8.98) (CD)	ROBBIE NEVIL
191	NEW		1	MOJO NIXON/SKIP ROPER ENIGMA ST 73272/CAPITOL (8.98) (CD)	BO-DAY-SHUS
192	186	195	15	TOM KIMMEL MERCURY 832 284-1/POLYGRAM (CD)	5 TO 1
193	193	165	21	TNT MERCURY 830 979 1/POLYGRAM (CD)	TELL NO TALES
194	NEW		1	SAVATAGE ATLANTIC 81775 (8.98)	HALL OF THE MOUNTAIN KING
195	181	145	17	THE ISLEY BROTHERS WARNER BROS. 25586 (8.98) (CD)	SMOOTH SAILIN'
196	178	178	25	THE SMITHS SIRE 25569/WARNER BROS. (12.98) (CD)	LOUDER THAN BOMBS
197	136	120	23	OZZY OSBOURNE/RANDY RHOADS ● CBS ASSOCIATED ZX2-40714/E.P.A. (CD)	TRIBUTE
198	168	158	11	MICHAEL FRANKS WARNER BROS. 25570 (8.98) (CD)	THE CAMERA NEVER LIES
199	157	136	35	DAVID SANBORN WARNER BROS. 25479 (9.98) (CD)	A CHANGE OF HEART
200	163	163	3	KENNY ROGERS RCA 6484-1-R (8.98) (CD)	I PREFER THE MOONLIGHT

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- | | | | | | | |
|-----------------------------|--|----------------------------|---------------------------|---|-------------------------|--------------------------|
| 38 Special 46 | The Cars 26 | The Fat Boys 108, 12 | Loverboy 44 | Rhoads 197 | SOUNDTRACKS | Ritchie Valens 141 |
| 10,000 Maniacs 152 | Cinderella 106 | Fleetwood Mac 20 | Lynyrd Skynyrd 116 | The Outfield 60 | Beverly Hills Cop II 37 | Luther Vandross 162 |
| 2 Live Crew 144 | Club Nouveau 179 | Dan Fogelberg 180 | Madame X 173 | Ray Parker Jr. 110 | Dirty Dancing 7 | Suzanne Vega 33 |
| ABC 52 | Natalie Cole 68 | Force M.D.'s 67 | Madonna 82 | Dolly Parton, Linda Ronstadt,
Emmylou Harris 186 | Disorderlies 120 | W.A.S.P. 91 |
| Bryan Adams 62 | The Cover Girls 140 | Michael Franks 198 | Wynton Marsalis 166 | Pet Shop Boys 50 | La Bamba 4 | Tom Waits 115 |
| Aerosmith 27 | The Robert Cray Band 111 | Ace Frehley 118 | Richard Marx 29 | Pink Floyd 161, 8 | Lost Boys 21 | Dionne Warwick 77 |
| Herb Alpert 160 | Crowded House 79 | Kenny G. 15 | Reba McEntire 149, 177 | Moonlighting 81 | Moonlighting 81 | Grover Washington Jr. 83 |
| Dave Alvin 122 | Cruzados 121 | Peter Gabriel 127 | John Cougar Mellencamp 6 | Top Gun 124 | Top Gun 124 | Roger Waters 94 |
| Anthrax 157 | The Cult 89 | Genesis 93 | Metallica 28 | Prince 42 | Soundtrack-Madonna 14 | Jody Watley 76 |
| Armored Saint 133 | The Cure 73 | George 187 | Pat Metheny Group 105 | R.E.M. 19 | Spyro Gyra 85 | Wendy And Lisa 98 |
| Atlantic Starr 100 | Curiosity Killed The Cat 65 | Debbie Gibson 54 | Stephanie Mills 34 | REO Speedwagon 95 | Squeeze 69 | The Whispers 39 |
| Erik B & Rakim 61 | Cutting Crew 170 | Go West 172 | The Monkees 72 | Smokie 174 | Starship 51 | White Lion 134 |
| Anita Baker 24 | Dana Dane 49 | Grateful Dead 13 | Van Morrison 150 | Smokey Robinson 38 | George Strait 103 | Whitesnake 114, 2 |
| Bananarama 48 | Danny Wilson 130 | Great White 23 | Motley Crue 22 | Kenny Rogers 200 | Barbra Streisand 136 | Hank Williams, Jr. 58 |
| Beastie Boys 75 | Def Leppard 5 | Grim Reaper 102 | Alison Moyet 188 | Run-D.M.C. 189 | Stryper 185 | The Winans 117 |
| The Beat Farmers 135 | Dio 107 | Guns & Roses 64 | Mr. Mister 55 | Rush 17 | Donna Summer 165 | Steve Winwood 63 |
| The Beatles 182, 87 | The Doors 167 | John Kay & Steppenwolf 171 | Najee 112 | Salt-N-Pepa 113 | Swing Out Sister 53 | Yello 92 |
| Regina Belle 151 | Echo And The Bunnymen 56 | Tom Kimmel 192 | Robbie Nevil 190 | David Sanborn 199 | T'Pau 90 | Dwight Yoakam 143 |
| George Benson/Earl Klugh 84 | Gloria Estefan & Miami Sound
Machine 40 | Kiss 57 | New Order 43 | Savatage 194 | TNT 193 | Warren Zevon 156 |
| Bodeans 132 | Europe 16 | L.L. Cool J 11 | Mojo Nixon/Skip Roper 191 | Timothy B. Schmit 158 | Tesla 169 | |
| Michael Bolton 176 | Expose 35 | Level 42 109 | The Nylons 128 | Marvin Sease 153 | Tiffany 78 | |
| Jon Jovi 25 | The Fabulous Thunderbirds 142 | Huey Lewis & The News 80 | The O'Jays 125 | The Silencers 147 | Randy Travis 59, 163 | |
| David Bowie 74 | Faster Pussycat 97 | Lisa Lisa & Cult Jam 18 | Alexander O'Neal 32 | Carly Simon 37 | Twisted Sister 183 | |
| The Brandos 119 | | Living In A Box 159 | Omar and The Howlers 164 | U2 9 | | |
| The Breakfast Club 154 | | Lizzy Borden 148 | Ozzy Osbourne/Randy | UB40 139 | | |
| Jonathan Butler 86 | | | | UTFO 96 | | |

NARM RETAIL ADVISORY COMMITTEE

(Continued from page 3)

household was well-equipped with hardware: 92% of those surveyed owned cassette players and nearly 90% owned record players. The NARM respondents ran ahead of the national pack in ownership of video-cassette recorders (more than 75% vs. about 50%) and CD players (more than 32% vs. 70%).

Shopping ease played an important role for consumers: 35% of those polled cited a convenient location as a major reason for patronizing a store, while 22.1% said the store in question was where they always shopped. Only 7.4% cited good prices as a reason for selecting the location.

The NARM respondents shopped

most often for music, and at more than one location: He or she went to a record store a median of three times per month and frequented a mean of three stores in the last 12 months. A whopping 44.6% shopped more than four times per month.

Yet, despite the high activity of the record buyers surveyed, patience is not one of their primary virtues. More than 55% spent less than 15 minutes in a store, with 62% of mall shoppers spending less than a quarter of an hour in the aisles. Conversely, more than 51% of strip and free-standing customers spent more than 15 minutes on the floor.

Impulse purchasing accounted for

more than 35% of the items purchased—a percentage larger than many retail and label attendees had anticipated—with cassettes leading all configurations at 39%.

After radio (91.9%), browsing (82.9%), and price (77.9%), the main factors influencing a purchase were hearing music in a film (74.6%), a friend's recommendation (74.1%), concerts (70.5%), and in-store play (70.5%).

Music purchasers are swayed more by hearing music than by reading about it, according to the study: Newspaper and magazine articles,

Music consumers crave convenience

print ads, and album liner notes were the least frequently cited reasons for making a purchase.

Selection (97.1%) and a convenient location (89.9%) most frequently determined where the consumer would shop. However, price was also an important factor in this category, with 89.1% of the respondents saying that the tag determined the location.

The consumer didn't always walk away completely satisfied—43.5% of those surveyed said they didn't buy the item they planned to when they entered the store. Of these, 34.1% said they couldn't find the item or that it was unavailable at the store.

One survey finding cheered supporters of NARM's longstanding Gift Of Music campaign: A startling

10.5% of the items purchased during the summer, a period without gift-giving holidays, were gifts, with 63% of the purchasers females.

The NARM forum included closed meetings that brought together store managers from 16 chains with the heads of the six major distributors.

Like the consumer survey, the meetings were intended to puncture the "ivory-tower" attitude of many

executives and make them more aware of the realities of the store environment, said Ira Heilicher, president of 17-store, Minneapolis-based Great American Music and chairman of the Retailers Advisory Committee.

"These are the people who are best prepared to say what does and does not motivate the customer," said Heilicher of the store managers.

EURO MPS CONCERNED BY SONY DAT RECORDERS

(Continued from page 1)

use its power to deal with Japanese exports of DAT.

Cockfield says the commission is taking the matter very seriously. He says members must agree on what measures can be taken in the DAT field to prevent unauthorized reproduction.

He says the commission's view will be formally presented in an upcoming position paper on copyright, but that no interim measures to prohibit importation of DAT recording machines into Europe will be taken by the commission for the time being. He says the commission is awaiting a decision on proposed technical systems that would prevent unauthorized copying of digital recordings.

Cockfield says that in his view, limited numbers of DAT machines are likely to be sold in the first year. As a result, he says, the commission will have plenty of time to make the necessary decisions before DAT

machines achieve wide penetration in the market.

Ian Thomas, director general of the global label trade group IFPI, says in London that he welcomes the assurance that the DAT issue is being taken seriously and that copyright matters are in the forefront of the commission's thinking.

But he adds he is disappointed by the decision not to take interim measures. "We'd hoped an even stronger indication could have been given to the Japanese that this proposed launch of DAT is untimely and unwelcome. This launch is planned in spite of the opposition of all European software interests and of major European consumer electronics interests.

"It's regrettable and causes deep resentment in the music industry. We would prefer to conduct our relations with the Japanese hardware manufacturers in a spirit of constructive cooperation."

SEC ACCUSES THREE OF FRAUD

(Continued from page 4)

liability.

Bjelajac is alleged to have concealed at least \$300,000 in accounts-payable invoices, all with the Atkinsons' approval.

According to the suit, the three later signed a 1982 annual report to the SEC that contained false figures on expenses totaling more than \$800,000.

The complaint also alleges that Edward Atkinson avoided losses of \$65,529 on further sales of company stock in 1983 while in possession of inside information on the company's condition.

According to the suit, Edward Atkinson and Bjelajac resigned from Video Station on March 24, 1983,

due to advice from outside counsel and pressure from other board members.

The next day, the complaint says, Video Station issued a press release stating that it had overstated its net worth by approximately \$1 million at the end of the 1982 fiscal year. George Atkinson, according to the suit, left his job as president in the fall of 1983 and also gave up his board member status.

At the same time it filed the suit, the SEC also filed Bjelajac's consent to a permanent injunction against violating securities laws. In that filing, he neither admits nor denies the allegations. **JIM McCULLAUGH**

NARM PANELS URGES PRICE CUT ON FRONT-LINE CDS

(Continued from page 1)

new consumers to the configuration. "Midline CDs are a step in the right direction, but front-line goods must reach new pricing levels," said John Quinn, director of retail operations for Dallas-based, 102-store Sound Warehouse and one of the presenters of the study.

Manufacturers countered that a slowdown in catalog titles was responsible for the flattening of CD sales and that lowering the price of hot CD hits would be an illogical move.

"Why should we attempt to market the hits at the top of the charts at the same level as catalog?" asked Paul Smith, senior vice president and general manager of sales for CBS. "If car sales slow down, a Cadillac doesn't go down to a Chevrolet level."

Lou Fogelman, president of Show Industries in Los Angeles (50 Music Plus stores), cited another vital dealer concern: margin. He said that

while his CD inventory has grown explosively—from 11% of the chain's audio stock in the fall of '83 to 42% today—his margins on the format remain 6% below those for LPs and cassettes.

"I'll bet that's not the case with the manufacturers," he said pointedly. Fogelman reported that CD sales, which have exhibited an upward trend at Music Plus since April 1985, have remained at a flat 32% of gross between March and August of this year.

The CD report, presented at the morning session by Quinn, Fogelman, and Ned Berndt, vice president of five-store Q Records & Tapes, Miami, included data from the same 8,087 active record buyers polled in June and July for the trade group's consumer behavior study.

Of those polled, almost 33% owned CD players, while a quarter of the remaining 67% planned to buy a CD player within the next year.

Quinn identified the CD as a product still in the early- or middle-growth phase of its life cycle. (CD hardware has penetrated just 7% of U.S. homes to date.) Said Quinn, "Awareness of the format is high, but conviction to buy is not as high as it could be."

In his segment on customer awareness, Berndt said that overall CD hardware sales are slowing. Next year, player ownership will increase by 146.2%, but, he added, for the first time since the format's introduction, player sales will not double over the preceding year.

Citing the NARM study, Berndt noted that the purchase of CD players will show greatest immediate future growth among young consumers classified as "medium and light [music] buying types."

Among current CD player owners, software pricing is a critical concern: 72% of owners polled indicated lower price as the biggest inducement to buy more disks, while another 23%

responded that they would buy more if they had more money.

"We've hit the wall," Fogelman said. "I have no reason to believe that this wall will not stay up for the rest of the year. 'Are we failing to attract new CD customers into the market, or are CD owners reducing their purchases? At this point, CD hardware should be software driven, but it isn't, because CD software is too high.'"

Sound Warehouse's Quinn said sales of CD hardware experienced "a dramatic decline" in 1987, with U.S. player imports down 38% and Japanese exports down 29%. He cited a poll, conducted by J&R Music World president Rachelle Friedman, of 10 hardware suppliers, who responded unanimously that high software pricing was responsible for the downward hardware spike.

Quinn called for "penetration pricing" that will appeal to price-sensitive consumers looking to buy CD players and for a program to heighten awareness of the CD format, which will

translate into "conviction about the format."

Discussion after the presentation almost predictably became a heated face-off on the price issue between manufacturers and retailers, with CBS' Smith leading the suppliers' defense. He asserted that the sales slowdown was not due to high prices on the hits, but to flat catalog movement.

Noting that CBS has moved 400 titles from front-line to midline prices and has issued 250 budget-priced CDs, Smith added, "There's room for three different levels of pricing."

Noting that poor fill was the major CD topic at last year's NARM Retail Advisory summit, WEA president Henry Droz agreed that the slowed hardware growth is a concern, especially since production capacity now meets demand.

"We hear your frustration, and we share that frustration. An evolution is taking place and has been taking place," said Droz, whose comments drew a smattering of applause from a few of the retailers.

VIRGIN MEGASTORE CD PLANT

(Continued from page 1)

ard Branson, accompanied by Mike Oldfield, whose early-'70s "Tubular Bells" album contributed greatly to the initial funding of the Virgin empire.

The CD miniplant was equipped at a cost of some \$1.1 million. The press is behind a glass panel near the section of the shop in which CDs are sold.

Branson says he was on holiday in late 1986 when he came up with the idea. "I'd checked out a CD factory and found it fascinating. I figured that if we were going to build

one, we might as well do so in our own store." He sees promotional and sales possibilities in having artists in-store to autograph their disks as they come off the press.

Johnny Fewings, head of Virgin's retail operations, says the unit is "strong retail theater. It's a way of giving our megastore something other stores certainly do not have."

Customers will be able to watch every step of the CD manufacturing operation from behind the glass wall—and buy their disks on the way out. Fewings says the plant

will be profitable in its own right. Virgin will steer some of its label's demand for CDs to the plant, which represents Virgin's first involvement in CD manufacturing. There is a special display explaining how CDs are made and the reason for the special protective clothing worn by the unit's staff.

The plant's first pressings are to be of Virgin's new Oldfield record, but Branson says he hopes to produce CDs for other record companies, mainly in short, limited-edition runs.

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SPONSORSHIP TOURS ARE JUST A BEGINNING

(Continued from page 1)

urged those involved in music marketing—including consumer-product companies, artists and managers, talent agencies, and record labels—to be more careful and inventive with regard to corporate spending budgets. Also stressed was the necessity for all parties to have a better understanding of how the others involved function.

"There are still a lot of artists that feel [sponsorship] may be a license to steal—and there are a lot of corporations that feel they can do whatever they want with the artist," said Paul Stanley, head of the PS Productions event/music-marketing firm, whose clients have included the Ford Motor company, Dodge Trucks, and Wrangler Jeans.

Addressing other music marketers during a Pricing And Negotiating Music Sponsorships presentation, Stanley said, "You must always protect your client and look at their budgets as if they were your very own hard-earned cash—and stop throwing it away."

The majority of corporations are "absolutely lost when it comes to music marketing," added Stanley, stressing the need for more careful deal negotiations. "The more you spend of your client's money in artist fees, the less you have to properly promote the sponsorship. What's happening today is corporations are not netting out. They're paying out and they're burning out. Let's not kill this golden goose."

In a Marketing Strategies In Event And Music Marketing panel, Neil Leventhal, now working independently since leaving his position as national advertising manager for the American Honda Motor Co., said, "The inherent value of 'bravely going where no man has gone before' has been greatly diminished. Celebrity endorsement, 'Big Chill' music, and tour sponsorships have not only been overused, they've often been badly used."

During his tenure with Honda, Leventhal was instrumental in developing a television advertising campaign to promote the company's scooters, spawning a series of commercials featuring such out-of-the-mainstream celebrities as Grace Jones, Lou Reed, and Miles Davis.

"In many cases we shied away

from people because of their popularity," said Leventhal. "We had a unique position, and we didn't want to be perceived as riding on the coattails of a mainstream-accepted personality. The attraction of personalities for us was quite different."

The decision to employ a more "avant-garde" selection of talent was two-fold, says Leventhal. In addition to the obvious financial benefits, the likes of Reed and Jones provided "an image that would appeal to an adventurous, innovative audience."

Honda was also involved in tour sponsorships for Berlin and Sting, and had a "limited association" with Wham! on its 1985 U.S. tour. However, Leventhal said, "Tour sponsorships have their drawbacks, and they were rapidly becoming an everyday occurrence, certainly from the leading edge. We looked for other, more innovative ways—more controllable, less labor and money intensive. We developed things like a sweepstakes cross-promotion with Oingo Boingo and the film 'Back To School.'"

Another example of an inventive promotion was given by Donna Ann Hayden, director of corporate communications at Glenmore Distilleries. Her firm developed a four-minute video, scored by Island artist Peter Himmelman, for Hot Shot, a tropical fruit-flavored drink. The videoclip, shown in bars and restaurants around the country, was targeted at image-conscious consumers that "hang out in bars, listen to music, and watch videos."

Basic tour sponsorship came under fire at the seminar, but several speakers said corporations can benefit from associating their product with live concerts. Phillip Bloom of the Burson-Marsteller public relations firm made note of a very successful project linking one of its clients, AT&T, with Frank Sinatra for a 1986 concert in Hawaii to promote the telephone company's gift-certificate program.

During a Regional Event Sponsorship session, Julie Cordry, director of special events for Miller Brewing Co., (Southwest) said her company tends to avoid tour sponsorship because of the intense competition. However, Miller does spon-

sor more than 20 up-and-coming acts through its Genuine Draft Beer Band Network, providing them with musical equipment, posters, and T-shirts, among other things. Additionally, artists have plenty of Genuine Draft delivered to their dressing rooms, which the company hopes they will promote by drinking before, during, and after the show. Miller also counts on acts to encourage audiences to drink the product.

A growing trend in music marketing is seeing corporations deal directly with record labels. This topic was addressed by Michael Omansky, RCA vice president of marketing, and Walt Wilson, MCA/Nashville director of marketing, during a panel on Increasing Sales Through Music Marketing.

"Big cash is not essential to do tie-ins with record companies and the artists," said Omansky. "You don't have to be national; you can even be regional. Life does not end at tour sponsorships, which is what you mostly hear about. There are unlimited possibilities of things that can be done."

Omansky cited several examples of RCA connecting with consumer-goods companies, including a deal between Autograph and Papermate in which the latter promoted a new pencil line by underwriting the group's video; a retail promotion for nine RCA albums with Pepsico's Mountain Dew soda; and a sweepstakes contest for Australian band Pseudo Echo with Ultra Brite toothpaste.

Record companies are often best equipped to link corporations with

artists, according to Omansky. "The managers can be better dealt with by the label, which has an ongoing relationship and the best understanding of what makes them tick."

MCA has also enjoyed successful links with corporate sponsors, according to Wilson. He said record companies offer "a wide range of artists. Go to a manager and you're going to be specifically talking about their artist. Give us your demographics, your target markets, and we'll match an artist with you. Or we can actually match a group of artists. We may be able to put George Strait, the Oak Ridge Boys, and Lee Greenwood together for you. You'll get a better perceived value with these three artists."

Throughout the seminar, high-budget superstar deals generally were not advocated, particularly since many top artists tend not to be cooperative in promoting consumer products. Discussing the "workability" of artists, Stanley said, "If you know an artist won't touch a can of Pepsi for \$10 million, there are many others that will and you can achieve the same results at a lesser cost."

According to Leventhal, "All the big stars and big dollars can't become a substitute for an interesting, important, or persuasive piece of communication—or a substitute for hard work, creativity, and inspiration. Music and entertainment marketing are here to stay. And the future will certainly see more sophisticated and varied forms of promotion."

ASCAP, TV STATION BLANKET-LICENSING TALKS STALL

(Continued from page 1)

ers have broken off negotiations. We at ASCAP always prefer to negotiate rather than litigate. However, if that is what the broadcasters want, we have confidence our position will be sustained in court."

The negotiations broke down, the committee said, because ASCAP is unwilling to deal with requests for structural reform in the method of licensing. TV broadcasters have been pushing for a license arrangement specifying that music rights be bargained for, purchased, and conveyed at the same time as all other copyright elements of syndicated TV shows.

The performing rights group says the current separate blanket licensing, sanctioned by U.S. law, is equitable and that one-time source licensing—done before a show proves itself in reruns—would be unfair and an administrative nightmare.

Leslie Arries, chairman of the All-Industry Committee, said, "It is deeply disappointing that after more than a year of face-to-face meetings ASCAP remains flatly unwilling to meet even part way broadcaster pleas" for changes in the blanket-licensing system.

ASCAP, for its part, continues to maintain that broadcasters have alternative licensing available to them already, but that they simply don't want to pay.

In a supplementary recounting of the negotiations, All-Industry charges that "in spite of its highly publicized expression to negotiate, it is apparent that what ASCAP had in mind was cosmetic reductions in

blanket-license fee levels—and nothing else."

The TV broadcasters are angry that under the blanket-licensing arrangement they must pay a fee that entitles them to use the entire ASCAP repertoire. They say the fee should only reflect the "value of music actually used."

The broadcasters, before they brought their case to Capitol Hill, had lost an extended court fight over the legality of the blanket license; both parties are awaiting a court decision regarding rates.

DANJAY TO LIQUIDATE

(Continued from page 4)

\$886,092.

Evan Lasky describes the sellout as a controlled liquidation that he is handling personally.

In terms of exposure to suppliers, he says credit lines have not been unduly stretched. "We have never owed less than we do right now," says the company president.

At least two principals of one-stops based in the West, who prefer not to speak on record, say they were servicing Budget stores and had heard of impending problems. "Many [stores] are in need of modernizing," a source says.

Evan Lasky himself acknowledges he was too liberal with credit to the typically mom-and-pop-type Budget franchisees who had been close to the family firm. He says there were "\$1.7 million in face value receivables"—the disclosure led to the merger falling through.



Terry Tunes. Tony Terry, a new signee with Epic/Portrait/CBS Associated, meets with company execs to discuss his debut album, "Forever Yours." Pictured, from left, are sales VP Jim Caparro, senior marketing VP Ray Anderson, senior VP for a&r Don Grierson, producer Ted Carrier, and VP for black a&r Bernie Miller. Seen reclining is a laid-back Terry.

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Isgro Settles With Motown; \$\$ Not Disclosed

BY DAVE DIMARTINO

LOS ANGELES Motown Records became the second major label to settle out of court with independent record promoter Joe Isgro, who last year launched a \$25 million antitrust suit against key U.S. labels.

Though both parties refused to comment on the specifics of the settlement, Isgro himself confirmed that an accord was reached here less than two weeks ago.

The Motown settlement follows a similar settlement made between Capitol Records and Isgro in May (Billboard, May 16). Dollar figures involved in both deals have not been disclosed.

Isgro, who filed the well-publicized suit in U.S. District Court here April 30, 1986, has claimed that most major labels and the Recording Industry Assn. of America purposefully conspired to restrain

the independent promotion trade as a cost-cutting measure.

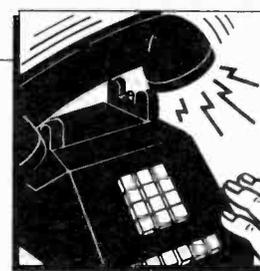
Other labels named in the suit are A&M, Arista, Atlantic, Chrysalis, Elektra, Geffen, PolyGram, and Warner Bros.

Defendants in the suit have asked the U.S. District Court here to extend the deposition cutoff date from its current Oct. 15 deadline. If granted, the move would shift the trial from its current February 1988 slot to a later one.

Isgro says that any delay in the trial does not concern him.

"As long as it takes—it's not more of a problem for me," he says. "I mean, I believe in something and I will follow it through. Where that end leads, whether that end leads to settlement or that end leads to court—I'm really not in a position to be able to say where that will lead. All I will say is that I've done something that I believe in."

INSIDE TRACK



Edited by Irv Lichtman

FORE: It appears the 4-by-12-inch cassette box is on its way out. **Pete Jones**, president of RCA/A&M/Arista—a company that has actively promoted the package—told the NARM Retailers Advisory Committee that manufacturers cannot continue to provide inventory. Sources indicate that WEA, another advocate of the long box, has elected to stop producing tapes in the 4-by-12. **Paul Smith**, senior VP and general manager of sales for CBS, told the NARM group that his firm's summer test of the long box showed a 16% improvement on cassette sales, a figure he deemed too low to justify the 4-by-12's extra expense, although both retailers and label execs challenge whether that trial was conclusive. Insiders say the 4-by-12 costs roughly 25 cents per unit.

BOXED BULLET: The CD of **Bob Seger's** "Live Bullet" will introduce a new package for the digital configuration. **Capitol's** design conforms to the 6-by-12-inch standard, but is constructed with hard plastic—to halt razor pilferage—and is slightly thicker than current CD options. One side will carry a disposable, 12-inch insert, similar to that now used on some **PolyGram** releases; the other side allows the consumer to see both the CD and the insert booklet. The NARM committee gave unanimous approval to the package on the condition that a center strut that holds the jewel box in place be reinforced on both sides of the outer case. **WEA** executive VP of marketing development **Russ Bach** contends that the package costs more than current cardboard boxes, but Capitol maintains its new design doesn't cost more.

NO REPLY: **Personics**, the San Francisco-based company rolling out the tape service that allows consumers to custom order their own cassettes, invited the NARM Retailers and Manufacturers Advisory committees to tour its facility at the conclusion of the trade group's Bay-area meet. Of the 60-plus attendees, none elected to take the tour... During a presentation on the 3-inch single, conducted by **DADC** and **Sony**, representatives said the **EIA** has revised its CD hardware sales figures, lowering 1986 totals from an estimated 3 million to an actual figure of 2.6 million units. Similarly, **EIA** has downgraded '87 projections from 4 million CD players to 2.9 million. The current estimate includes all types of players, including car and portable units.

FAST TRACK: **Bob Higgins**, president and CEO of the publicly traded 240-store **Trans World Music Corp.**, says the chain will add some 50 stores in the next two months. Most webs don't attempt half that number over the course of a year... **Lou Kwiker**, president and CEO of 202-store **Wherehouse Entertainment**, will pass on the New York Marathon this year. Instead, he is training for a running/biking biathlon, to be held in Palm Springs, Calif.

ON THE TOWN: The 16 store managers who attended the NARM Retailers Advisory Committee meeting in San Francisco were taken on a Sept. 30 tour of two area **Tower Records** stores and the city's **Wherehouse Concept 600** store. At the invitation of Tower senior vice president **Stan Goman**, the chain hosted lunch for the delegation at one of the outlets.

IT'S IN THE MAIL: U.S. mail order of prerecorded audio is conservatively estimated at \$400 million annually by **Bob Hurley**, president of the nearly 3-year-old, 25,000-title **Express Music Catalog**, featured in recent four-page spreads in **USA Weekend**. Other prerecorded-home-entertainment firms in the weekend newspaper magazine section are **MGM/UA** with 94 titles, **Movies Unlimited**, **Ken Crane's Pioneer Laserdisc**, **Publishers Central Bureau**, **Special Interest Video**, and **Video School House**—the last offers 6,000 titles of educational and instructional videos for sale or rent through the mail. Among surprises in mail order, says Hurley, is the 40% ratio for LPs. "Our ratio for classical music is twice the industry average," he says, adding that mail order

reaches a demographic "that doesn't ever shop record stores," including more young shoppers than most people believe. "Not everybody is that near a record store," he says... **Mike Shalett's Street Pulse Group** and **George Fine Research** have formed a joint venture to conduct a 12-month study, now under way, called **Soundata**, which involves 2,400 randomly selected people who regularly buy recordings.

A SOLO PERFORMANCE: **Bob Miller**, who operates **Lee-Myles Associates**, one of the industry's oldest fabricators of album jackets and other printed matter, took his first solo flight recently after having taken instructions in flying.

A(PRECIATION) & R(ESPECT) AWARDS: The New York chapter of **NARAS** hosts its fourth presentation of awards honoring a&r producers from the New York City area. Fete, a luncheon Oct. 16 at the **Loews Summit Hotel**, honors **Clyde Otis**, **John McClure**, **Sy Oliver**, and the late **Dave Kapp**. The award for Oliver is the first in a series of special citations in the name of the late **Russ Sanjek**, former **BMI** exec and a one-time chapter president.

NARAS, ALONG WITH BMI & New York Univ., opens its jointly sponsored seminar series, "Making American Music—From Creative Inspiration To Commercial Success," Wednesday (7) from 6-8 p.m. at NYU's main building. Panelists include **Z-100's Scott Shannon**; producers **Arif Mardin** and **Bob Clearmountain**; writer/performer **Jules Shear**; **Simon Low**, VP of a&r at **RCA Records**; and **Marcy Drexler** of **CBS Songs**. **BMI's Bobby Weinstein** is moderator. Admission is free, with acceptance of voluntary donations to the **NARAS Russ Sanjek Scholarship**.

REORDERS, 25 YEARS LATER: One of the oldies in "Dirty Dancing" is the 25-year-old hit "Hey! Baby" by **Bruce Channel**. Its producer, **Major Bill Smith**, who operates out of Fort Worth, Texas, says his local distributor has ordered 1,000 copies of the record, on Smith's **LeCam Records**, as a result of renewed interest in the song.

RIGHT SPOT: The marketing of **MCA Classics'** new version of **Rodgers & Hammerstein's "Carousel"** is getting a special send-off Tuesday (6) with an indoor picnic lunch in the **Herald Center** on **Herald Square** in New York. Why the Herald Center? It boasts a carousel.

COURTROOM "AGITA": A trial has been set for Oct. 13 in U.S. District Court in Trenton, N.J., on whether the **Woody Allen** film "Broadway Danny Rose" infringed on **Lou Monte's** '60s pop success "Pepino The Italian Mouse," written by **Wandra Merrell** and **Ray Allen**. Writer plaintiffs claim the song, "Agita," a spoof of Italian romantic songs, comprises the verse to their song. **Allen**, **Orion Pictures**, and **Vestron Video** are among the defendants.

EARLY GUNFIRE: Barely a month into the making of "Rambo III," director **Russell Mulcahy** and star **Sylvester Stallone** have parted company, citing creative differences. This would have been the noted music video director's first megabudget epic, after "The Highlander" and "Razorback." Two years ago, **Mary Lambert**, another music video director seeking a bridge to feature films, parted company with **Prince** just after shooting on "Under The Cherry Moon" began. "Creative differences" were cited then as well.

AN OFFER HE CAN REFUSE? **Jem Records Texas**, an independent Dallas-based distributor, has made an offer to purchase **California Record Distributors** of Glendale, Calif. Though the offer has reportedly been on the table for some time, **CRD** chief **George Hocutt** says, "The company is not up for sale, but if someone makes me a good offer I will consider it." Hocutt adds that "people have been talking to me over the last two years, but no one has come up with the dollars"... **Epic/Portrait/CBS Associated Labels** has formed **Grinder Records**, a new logo that will concentrate on skate/thrash metal; initial product will be an album from underground outfit **Slammin' Watusis**, expected to be released in January.

Stars To Go Cuts Costs Racker Bails Out Of 1,000 Outlets

BY EARL PAIGE

LOS ANGELES Stars To Go—the high-flying local video firm racking 5,500 convenience stores in 40 states—is pulling out of 1,000 unprofitable outlets in a cost-control move.

Explaining that the trimming is a deliberate move in order to fuel growth, officials of the 3-year-old firm announced two expansion moves at the recent National Assn. of Convenience Stores trade show in Toronto.

Stars will have outside logo identification at 1,200 outlets of Circle K, after 7-Eleven the largest convenience chain in the U.S. On 1,200 additional Circle Ks located in areas where zoning limits outside signage, front-door IDs will be used.

The other move is the signing of contracts with six chains owning 650 stores, bringing the number of chains Stars services to 50.

Fred Atchity, chairman, says the 1,000 6-month-old rental centers in several chains failed to generate

the required break-even rentals of \$1,200-\$1,300 monthly. Though all rental centers in 90 New England-based **Cumberland Farms** outlets were yanked after a nine-month period, Stars is increasing its service to 1,500 Eastern region 7-Eleven stores.

Stars is also accelerating its plan to consolidate four warehouses into its one Memphis, Tenn., operation, announced at its first annual meeting (Billboard, June 27).

Atchity attributes a Wall Street reaction—which saw Stars' stock dip to \$5 a share Sept. 24 before rebounding to 6¼ five days later—to misunderstanding in the firm's handling of complex debt financing as well as a soft second quarter, in which the firm lost \$1.2 million on revenues of \$16 million.

Also announced in Toronto was the firm's first major national promotion, a free rental offer. "We've never been market-driven because of our growth," says Atchity. "Now we intend to have a major promotion every month."

Board Issues Response To Sony Bid CBS Still Mulls Label Sale

NEW YORK Like the old song, CBS Inc. didn't say "yes" but didn't say "no" Oct. 1 to a sale of its label division.

However, a CBS announcement following a morning board meeting appeared to take the Sony Corp.'s bid to buy the division seriously, with indications that the board was trying to come to grips with ways to deal with the consequences of a capital gains tax of \$600 million if it accepts Sony's reported offer of \$2 billion for the division.

The complete statement follows: "CBS is continuing to study several courses of action with respect to its records group designed to maximize the short- and long-term value for its stockholders. A further consider-

ation by the CBS board is planned at the regularly scheduled meetings on Oct. 14."

CBS' public announcement was the third during a three-week span to deal with the Sony bid. The first, on Sept. 11, confirmed that the company had received an inquiry regarding a purchase of "all or part" of the records group.

On Sept. 16, the CBS board said it had taken under consideration a "further expression of interest" in the division.

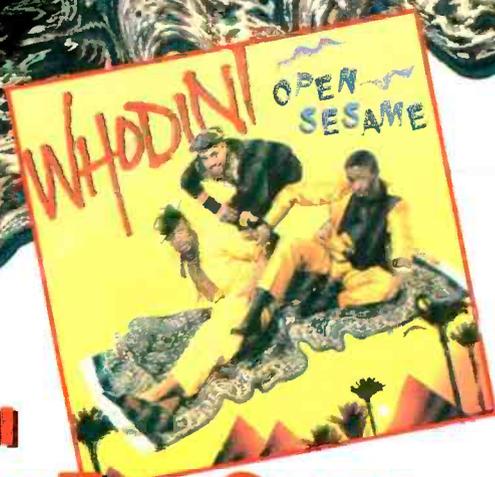
The CBS/Records Group is headed for another banner year, following record-setting profits in 1986 of \$162.1 million on revenues of \$1.49 billion.

IRV LICHTMAN

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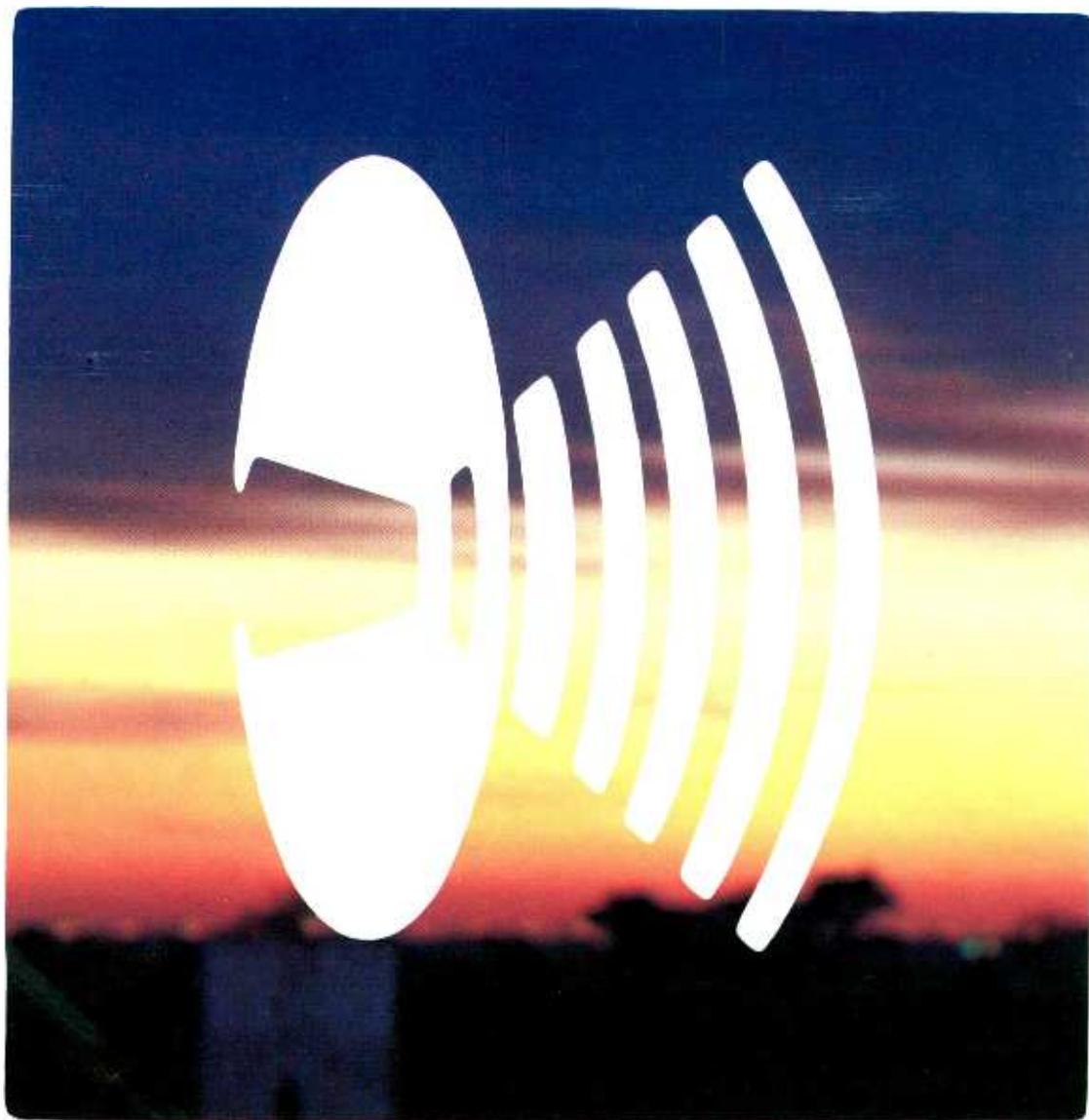
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Featuring The Hits "Never Let Me Down Again" and "Strangelove"

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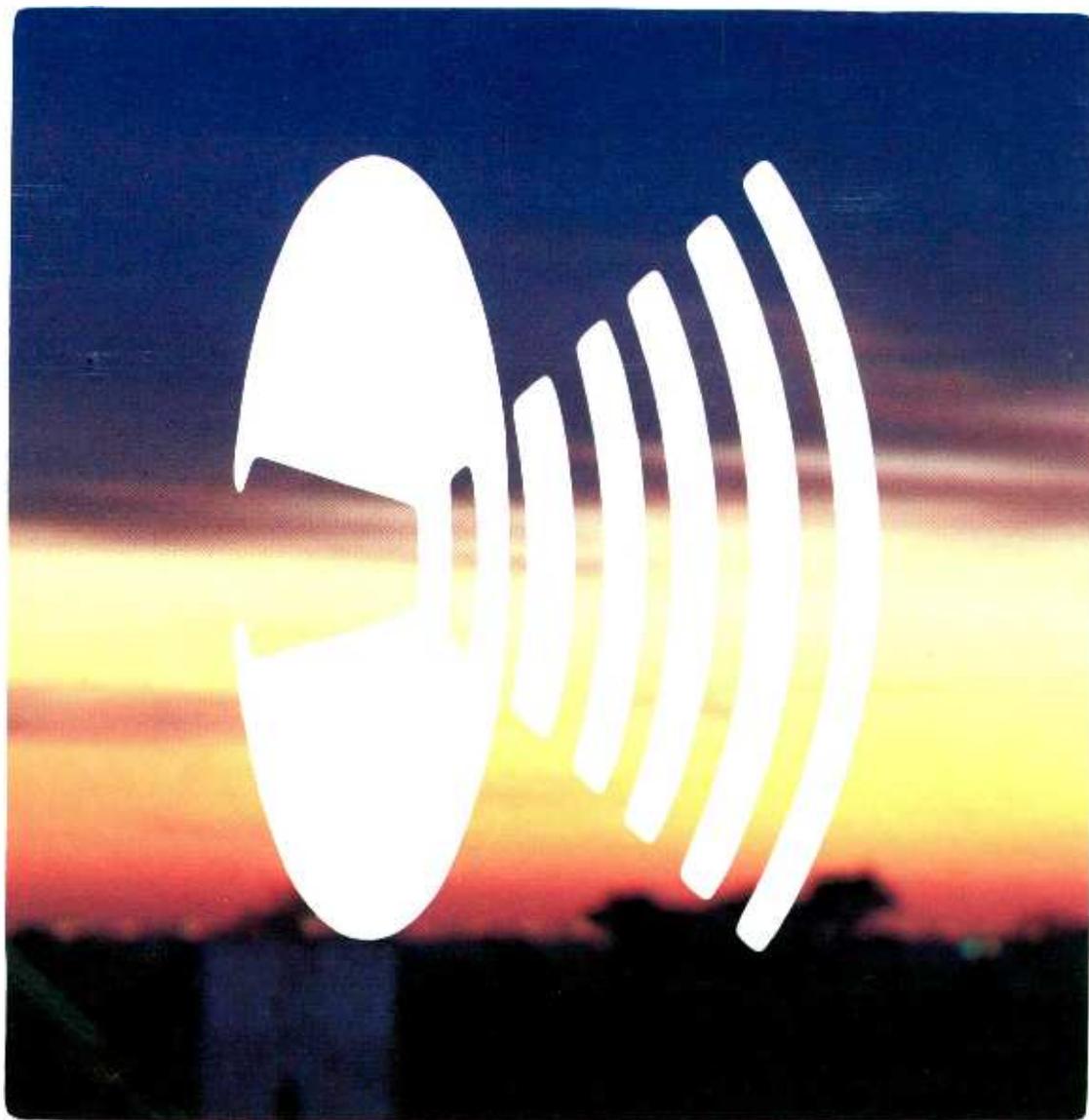
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DEPECHE MODE



MUSIC FOR THE MASSES

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T H E N E W A L B U M

Produced By Depeche Mode and David Bascombe Additional Production By Daniel Miller

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