Ratings Rate At Vid Stores, But Some Problems Persist

BY JIM McCULLAUGH

LOS ANGELES Hollywood’s movie ratings are generally being enforced at the home video store, but retailers—concerned about community pressure—face a problem with the growing number of unrated theatrical and nontheatrical releases. Retailers contacted by Billboard contend that easy accessibility of X, R, and unrated material to young-

Cream Of Radio Crop Honored By Billboard

NEW YORK The final ballots have been counted and the results of the 1987 Billboard Radio Awards are in.

The winners—selected in a two-stage vote by Billboard readers—represent the best in the U.S. at bringing music to the masses. The awards recognize the best station, program director, music director, promotion director, and air personality in each of five formats for three different market sizes.

Recognition is also given to national suppliers of weekly music programming in five music categories and to national and local record label promotion representatives.

Several stations have the distinction of being multiple winners. AC outlet KZBB-FM “B-100” San Diego grabs awards in all five possible categories. Other big winners are WBBZ “Z-100” New York, KOST Los Angeles, WHKX Memphis, WAXX Eau Claire, Wis., and WNEW-FM New York.

For details, see pages 19-23.

Assn. Cites Conditions For Euro Launch

BY MIKE HENNESSEY

LONDON IFPI, the global prerecorded software association, has condemned Sony’s stated intention to launch digital audiotape recorders on the European market in October (Billboard, Sept. 12).

In an uncompromisingly worded statement, IFPI says that the decision is “deliberately designed to preempt the decision of the Community Economic Commission on the threat to copyright owners posed by the uncontrolled marketing of DAT equipment.”

The DAT launch decision has also been publicly attacked by a senior EEC official, Michael Lake, who says that it is regrettable that such a move had been made before questions of copyright protection for recorded material have been resolved.

The IFPI statement says that the record industry remains convinced that the success of DAT and other new technological developments depends on their introduction in a regulated environment with support and cooperation from both hardware and software industries.

According to the statement, “IFPI remains in favor of the introduction of DAT”—but only after fulfilling the following criteria:

- The incorporation of Copycode (Continued on page 93)

CEMA Net To Drop Vid Lines Execs Cite Other Label Priorities

LOS ANGELES The Capitol-EMI branch network is calling it quits on distribution of third-party home video product.

The move, say label executives, relates directly to the company’s recent efforts to revitalize recording operations in the U.S.

Among major recording branch systems, the Capitol-EMI network has been the only one with deep-seated involvement in carrying home video lines, although WEA and MCA carry their sister home video lines for distribution to music stores.

Dan Davis, vice president of video distribution and sales for CEMA, confirms that management “wants to concentrate all our efforts and human resources on the core business of records. Video distribution does not fit into those long-range plans.”

The dismantling of the home video section after its formation two years ago should take several months, says Davis, adding that “the label has bent over backwards” to ensure that all video-connected personnel will be repositioned within the company. Davis himself is believed to be headed for (Continued on page 83)

Goldman Departs BMG Post, P. 4
FEATURING THE HIT SINGLE, "LET'S WORK."

ON COLUMBIA RECORDS, CASSETTES AND COMPACT DISCS.
Value Of Manufacturers’ Shipments Up 22.9% U.K. Singles Slide In 2nd Quarter

BY PETER JONES

LONDON Single sales in the U.K. are up sharply, except for the 12-inch format; vinyl LPs are holding up better than expected; and compact disk action is increasing so quickly that it is expected to produce about 25% of industry revenue by year’s end.

The growth of the “stable-picture” trends in the British Phonographic Industry’s survey of trade deliveries for this year’s second quarter.

With the new format in 1986, singles of all configurations (7-inch, 12-inch, and CD) were down 24% in unit terms (at 129.5 million) and down 11% in terms of sales ($27.9 million).

LPs were up 5.3% to 10.21 million (with a trade value of $41.55 million, up 2.7%; cassettes were up 14.5% to 14.4 million units. Monetary value of cassettes was up 2.7% to $41.55 million.

CDs increased 144.9% to 3.5 million in terms of units compared with 1.43 million in the second quarter of 1986. CDs were also up 141.6% in value with earnings of $38.35 million.

Total value of all manufacturer shipments in the quarter was up 22.9% to $611.53 million.

According to Peter Scapin, general manager BPI, the survey reveals that a slight rise in single sales in the early part of the year was followed around by a “sharp decline” in the second quarter. Comparing single action in the first six months of 1986 to the same period of 1987, singles were down 10% in unit terms and down 7% in monetary terms.

The volume of 12-inch singles—included in the overall singles data—remained constant at slightly more than 20 million units.

“Vinyl LPs, says Scapin, retain popularity with consumers, and CDs are expected to peak during that same period.”

Because of the holiday on Monday, Sept. 7, however, 100% of this week’s album chart calls had to be made by Sept. 4. As a result, the case when a holiday disrupts the normal reporting schedule, many retailers were unable to prepare a report and asked Billboard to reuse their previous week’s report—compiled prior to the release of Epic of the “Bad” album.

Further, those who did report on Friday could only reflect a handful of sales in their report; the heavy Labor Day weekend sales could not be included.

The way “the Bad” album was serviced by CBS Records to rock jobbers and one-stops also played a part: In most cases, these large “one-shots” returned their albums to CBS before they ever arrived at the jobber’s doors, or to the stated street date in order to break down the shipments and distribute the product to their individual stores and locations.

In the case of “Bad,” however, no such window was provided.

It appears to be a case of bad timing for the charts, but good timing for Epic, which now is assigned a high debut week next year for the Jackson album.

U.S. Music Biz Warry Of Joining Berne

BY BILL HOLLAND

WASHINGTON Legislation calling for the U.S. to join the international Berne Convention for copyright protection enjoys overwhelming support from the legal community here; but the recording industry and songwriter/publisher organizations want an agreement on Berne’s so-called “moral rights” provisions before endorsing the proposal. The music groups want the U.S. to make clear to Berne that questions involving “paternity” (ownership) and “integrity” ( mutilation and distortion protection) rights can be dealt with through existing U.S. law.

The Recording Industry Assn. of America plans to issue a position paper on the subject within weeks. The National Music Publishers Assn., a longtime advocate of U.S. participation in Berne, is nevertheless withholding support from three pending congressional bills, each of which calls for the U.S. to join the Berne Convention, until the moral-rights issue is resolved.

Some in the publishing industry are viewing a more aggressive stance. Recently, 12 high-powered magazine publishers announced the formation of an anti-Berne coalition to the Coalition to Preserve the American Copyright Tradition. The group represents such publishing giants as Time Inc., McGraw Hill, Meredith, Dow Jones, Straight Arrow, Triangle, and Condé Nast.

The publishers say that unless Congress specifies that only U.S. law can be used to handle moral-rights questions—and perhaps even if it does join the Berne Convention—would prompt an unprecedented surge in lawsuits from au-thors and other copyright owners charging mutilation and distortion of their works.

Without that guarantee, the publishers say, an author could sue magazine charging that his 10-page story had been distorted when editors cut it to three, or an artist could charge that his cover painting had been mutilated by the magazine’s logo. The publishers also say that court rulings to rule in favor of authors who bring suits and have Berne’s legal provisions as ammunition.

The Reagan administration supports joining Berne. On July 25, Malcolm Baldrige, then secretary of commerce, told legislators joining the convention was vital in interests of the U.S.

The administration has also offered its version of implementing H.R. 2962, a bill introduced by Rep. Carlos Moorhead, R-Calif. The legislation, which does not require moral-rights changes to U.S. copyright law, has failed to assuage the publishers’ fears.

Music industry officials appear more certain the legislation will be approved—in one form or another. In late July, NMPA’s Washington lobbyist (Continued on page 80)
IVE To Try Hand At Retailing
Supplier Plans Vid Outlet In Megastore

LOS ANGELES Video manufacturer International Video Entertainment will make an incursion into video retailing later this year with the opening of a Flikks Video store in the north Dallas area.

The new Flikks outlet is scheduled to open in late December in a Hypermert USA store in suburban Garland, Texas. The video location, carrying 6,000 tapes for sale and rental, will occupy more than 12,000 square feet within Hypermart, a megastore described by an IVE representative as being "the size of four football fields."

IVE also has a 30-day option to develop similar Flikks operations in Hypermarts set to open in the spring in Arlington, Texas, and St. Louis.

The Hypermart stores, already a successful "one-stop shopping" concept in Europe and Australia, were developed in the U.S. by discount retail giant Wal-Mart Stores Inc. and Cullman Companies.

The ties between Hypermart and IVE will be tightened by the anchoring of the megastore chain by a CFE subsidiary Lieberman Enterprises. Lieberman already services Wal-Mart units around the country.

IVE's parent, Caroleco Pictures Inc., has already made a foray into retail. The Los Angeles-based company owns part interest in the Flikks store in Iselin, N.J. Tom House, president of the Iselin retail location, will manage the new Hypermart outlet.

The Garland store will be IVE's first wholly owned retail operation. The new IVE venture marks the second time in three months that a video manufacturer has made a move into retailing. In July, Veyron Video surprised trade observers by buying an option to purchase the 14-store, Cincinnati-based Video Store chain (Billboard, July 18). To date, the offer to buy the web has not been realized.

Paramount Pictures is also a player in retailing, albeit in name only. The company has licensed its name to the Minneapolis-based Musicland Group for use on its sale-only video stores. Musicland intends to write more Paramount stores in the near future (see story, page 66).

IVE chairman and chief operating officer Jose Menendez was unavailable for comment at press time, but a prepared statement sheds some light on the company's expectations for the new retail venture.

"First and foremost, this move makes a statement of IVE's belief in the future of home video sales and rental," Menendez is quoted as saying. "Secondly, this venture gives IVE invaluable insight into the rental market. It [gives] us an understanding of what sells and what doesn't."

-Chris Morris

Hoping For Great Success. Capitol Records president David Berman, left, shares a joke with Great White members Michael Lardie, center, and Jack Russell during a press meeting in New York.

EXECUTIVE TURNTABLE

RECORD COMPANIES. A&M Records promotes Al Cafaro to vice president of promotion, based in Los Angeles. He was the label's national director of album promotion, based in New York.

Ira Derfler is named vice president of sales for EMI-Manhattan Records in New York. He was New York district manager for the label.

Virgin Records names four to its promotion staff: Paul W. Brown, former Northeast director of promotion and sales for I.R.S. Records, is named associate director of album promotion in New York; Steve Zap, former dance music editor and video music director at Cashbox, is named national director of AC promotion in Los Angeles; Tom Jodka, former regional promotion representative for EMI America Records, is named regional promotion manager for New England, based in Boston; and Bob Myers, former national singles promotion manager for EMI America Records, is named regional promotion manager for the Pacific Northwest, based in Seattle.

DISTRIBUTION/RETAILING. Western Merchandisers Inc. makes the following promotions: Holly Keenan is promoted to corporate vice president of retail store operations. She was division vice president for the corporation.

Ted Hood is promoted to division vice president of retail administration.

He was a retail administrator for the corporation in Amarillo, Texas. Don Taylor is promoted to division vice president of product systems. He was merchandising director for the corporation in Amarillo. Kira Floria is promoted to division vice president for accounting.

MUSIC PUBLISHING. MCA Music Publishing in Nashville promotes two: Al Cooley is promoted to director of writer development. He was manager of creative services for the company. Steve Day is promoted to director of creative services and assistant general manager. He was formerly a professional manager for the company.

HOME VIDEO. LaserDisc Corporation of America makes the following appointments: Larry Griffin is promoted to Southeast regional sales manager based in Marietta, Ga. He was senior district sales manager for the company. Andy Flagg is promoted to Northeast regional sales manager in Montvale, N.J. He was senior district sales manager. Stan Martin is promoted to regional sales manager in Irving, Texas. He was senior district sales manager. Danny Stein is named Midwest regional sales manager.

J2 Communications makes four executive appointments: David Bow... (Continued on page 92)
CONCERT SUCCESS IN WEST GERMANY 1986/87

Juli 1 – June 30

(in alphabetical order)

JOAN ARMATRADING · GEORGE BENSON
DAVID BOWIE · ERIC CLAPTON · DURAN DURAN
ENGELBERT · RAINHARD FENDRICH · KENNY G.
AL JARREAU · UDO JÜRGENS · UDO LINDENBERG
THE MODERN JAZZ QUARTET · GARY MOORE
NANA MOUSKOURI · PRINCE · LIONEL RICHIE
DAVID SANBORN · SANTANA · PAUL SIMON
ROD STEWART · KONSTANTIN WECKER
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Youth Makes Postproduction Grade
DJs Break Hits Faster Than Mentors

This is the second of two articles on the state of remezizing. The author, a longtime Billboard contributor, recently joined the ad staff of Profile Records.

BY BRIAN CHIN

NEW YORK Newcomers to the field of postproduction remix and editing, following in the footsteps of the DJs turned studio consultants, are making the move into production with far greater speed than their role models.

A prime example is Roman Ricard, the house DJ of New York’s 1018 club, who has scored his first Hot 100 hit. Ricard gained credit with Noel’s 4th and B’Way single “Silent Morning,” written and sung by former club busboy Noel Pagan and co-produced by Information Society’s Paul Robbins. “Silent Morning” was one of six DJ-produced singles on the Hot 100 chart of Billboard’s Sept. 5 issue. The others were the Fat Boys/Beach Boys’ “Wipeout,” produced by Albert Carreira and Tony Moran, better known as the Latin Rascals; “Who Found Who” by producer/artist Jellybean, Expose’s “Let Me Be The One,” Albums charted by Lewis A. Martinee; Will To Power’s “Dreamin’,” produced by Bob Rosenberg; and Cutting Crew’s “I’ve Been In Love Before,” produced by Steve Thompson and Mike Barberio.

Young talent, opportunities in postproduction and production have

Capitol/EMI-Manhattan
Bows Midline CD Series

BY DAVE DIMARTINO

LOS ANGELES Citing the upcoming fall selling season and the need to be competitive with other labels, Capitol/EMI-Manhattan is inaugurating its own midline compact disk line, which will debut in October with 30 titles.

Seeing release for the first time in the CD format will be such albums as the Beach Boys’ “Pet Sounds,” Kenny Rogers’ “The Gambler,” Jackie Gleason’s “Music, Martinus & Memories,” and product by such diverse artists as Canned Heat, Yma Sumac, Sammy Kay, and Earl Klugh.

The same number of midline titles will be released in November and in February as well, says Dennis White, executive vice president of CEMA, the distributing arm of the Capitol/EMI family of labels.

“The competition is out there with midline series, so in order to be competitive, we felt that we needed to do it,” says White. “And it’s the fall selling season for Christmas. It should stimulate consumers to come in the store to buy more product—and, hopefully, that will convert to hardware, and the hardware back to software.”

Dealer cost for the series under the company’s tiered system will bottom at $6.89 per title, thus allowing retailers the margin to sale-price under $10, says White.

Notable in the release schedule is the mix of music styles, ranging from hard rock by Billy Squier and April Wine to country by Rogers and Crisly Lane to oldies by Slim Whitman, Bobby Vee, and the Chipmunks. The diversity will continue through November’s releases, says White, when the label issues 15 CDs on its Pacific Jazz imprint.

“What we’re trying to do is have a good cross-section of repertoire in different product categories,” says White. “We’ll see as we go along which product sells best in that format—then you begin to learn more heavily toward that type of thing. If it ends up being rock, then we’ll learn more heavily towards rock. It’ll take at least three or four releases before we get that down.”

Though not all price CDs will immediately be reduced to midline status, White does not rule out the possibility as the catalog “deteriorates” in sales.

Capitol artists initially represent in the new midline series include America, April Wine, the Beach Boys, Judy Garland, Gleason, Hagar, the Little River Band, the Motels, Anne Murray, Red Rider, “Saturday Night Fever” and the Tubes. Artists on EMI-Manhattan will be Earl Klugh, Lane, Rogers, Vee, Whitman, the Who, Elvis Presley, the Supremes, Michael Jackson and Fania Ross & the Supremes.

“It Just Can’t Stop” is the first single from producer Quincy Jones, following Lesley Gore’s “It’s My Party,” Patti Austin & James Ingram’s “Baby Come To Me,” USA For Africa’s “We Are The World,” and four solo hits by Jackson: “Don’t Stop ’Til You Get Enough,” “Rock With You,” “Billie Jean,” and “Beat It.” These hits span more than 24 years, which is the longest span of No. 1 singles of any producer in pop history.

The Jackson/Garrett duet also hits No. 1 on the Hot Black Singles chart. It dips to No. 2 on the Hot Adult Contemporary Singles chart after three weeks on top.

Jackson’s album “Bad” won’t debut on the Top Pop Albums chart until next week (see story, page 0), but the CD enters this week’s Top Pop Compact Discs chart at No. 24.

Comeback Watch: Jackson’s return to the chart this week (No. 1) could be considered a comeback in itself.

Christian in a well-known contemporary Christian performer, songwriter, and label executive. He is one of the few who have had hits in both the mainstream and gospel marketplace—some of his biggest hits were from the “Long Way Home” series. “Christian’s current contemporary Christian album—are already set for inclusion in the film: “Day Like Today” and “Love Did It Again.” Christian will appear in the movie performing “Day Like Today.”

Christian is also preparing a music video of “Day Like Today.”

No. 1—Got To Be There For Jackson; Bee Gees Staying Alive On The Charts

By Paul Grein

“Bows Midline CD Series”

La Bamba’s Phillips Acts In Feature An Inspirational Soundtrack

BY BOB DARDEN

WACO, Texas An upcoming film featuring Louis Diamond Phillips, the electrifying star of the hit film “La Bamba,” will showcase the music of contemporary Christian artist Chris Christian. It appears to be the first time a nationally distributed, full-length feature film by a mainstream studio will make prominent use of contemporary Christian music.

The film, “Dakota In Texas,” is being produced by the Kunz Brothers and tells the story of a young man who moves from California to Texas in search of his identity. The soundtrack will be released in the religious marketplace on Christian Home Sweet Home Records, which is distributed by Word Inc. Christian says the label will seek mainstream distribution through A&M Records. The film is scheduled for release in late 1988.

Christian in a well-known contemporary Christian performer, songwriter, and label executive. He is one of the few who have had hits in both the mainstream and gospel marketplace. Some of his biggest hits were from the “Long Way Home” series. “Christian’s current contemporary Christian album—are already set for inclusion in the film: “Day Like Today” and “Love Did It Again.” Christian will appear in the movie performing “Day Like Today.”

Christian is also preparing a music video of “Day Like Today.” (Continued on page 59)

Michael Jackson made it all again. “I Just Can’t Stop Loving You,” his duet with Siedah Garrett, debuts at No. 22 this week on the Hot 100 after two weeks in the runner-up spot. As an added bonus, his follow-up single “Bad,” enters the chart at No. 40. Jackson is the first artist to top the Hot 100 and have a new single debut in the top 40 the same week since Prince did it in October 1984. The Purple One was hanging tough at No. 2 with “Let’s Go Crazy” and debuted at No. 22 with “Purple Rain.”

“I Just Can’t Stop” is Jackson’s 11th No. 1 hit—counting a 1983 duet with Paul White, his first album to hit No. 1 in 1981’s “Pyromania” peaked at No. 2 in September 1983; “American Fool” opened at No. 12 in May 1982; “Nothing Matters And What If It Did” entered at No. 181 in October 1988; and “John Cougar” started at No. 185 in August 1979. There’s something to be said for long, hard climbs: The act at No. 1 this week that Mellencamp entered the chart for the first time was one that persenfaced overnight suc-

Fest Facts: John Cougar Mellencamp’s “The Lonesome Jubilee” bows at No. 21 on this week’s Top Pop Albums chart, becoming the highest-debuting album of his career. Each of Mellencamp’s last six albums has entered the chart higher than the one before it. “Scarecrow” debuted at No. 69 in September 1985; “Uh-Huh” bowed at No. 78 in November 1983; “American Fool” opened at No. 122 in May 1982; “Nothing Matters And What If It Did” entered at No. 181 in October 1988; and “John Cougar” started at No. 185 in August 1979. There’s something to be said for long, hard climbs: The act at No. 1 this week that Mellencamp entered the chart for the first time was one that persenfaced overnight suc-

Forty years ago, the Beat Boys accompanied John Lennon to the top of the chart with “The Boys Who Do It,” a duet that was No. 1 for four weeks and held the title of No. 1 for one week longer than its involvement in 1983’s “Staying Alive” soundtrack.

The Bee Gees have come back before—if not from this far back. The brothers staged their first comeback in 1971, when “Lonely Days” became their first top 30 hit in two years. They came back again in 1975 when “Jive Talkin’” became their first top 30 hit in three years. But this time around, the group has been out of the Top 20 longer than in both of those first two lulls combined. Can they come back a third time? It will be interesting to see.

This week, the Bee Gees hit No. 13 on the Hot 100 with “Staying Alive” (Parlophone) from the soundtrack of the hit film “Saturday Night Fever.”

The Bee Gees were one of the most successful groups of the late 1970s, with hits like “Stayin’ Alive,” “Jive Talkin’,” and “Tragedy.” Their sound was a blend of disco and rock, and they were known for their harmonizing voices. The group consisted of three brothers: Barry, Maurice, and Robin Gibb. They were born in Melbourne, Australia, in 1945, 1946, and 1951, respectively. They began their career as a part of the Gibb family band, the Rattles, before forming the Bee Gees in 1958. They went on to become one of the most successful bands of all time, selling over 200 million records worldwide. The Bee Gees’ biggest hits include “Saturday Night Fever,” “Stayin’ Alive,” and “Jive Talkin’.” The group continued to release music until Barry Gibb’s retirement in 2004. The Bee Gees were inducted into the Rock and Roll Hall of Fame in 1997.
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**COMMENTARY**

**On The Eve Of Farm Aid III**

**WHY THE FARMER NEEDS YOUR SUPPORT**

BY WILIE NELSON

The following is an excerpt from an interview by Jane Agnes, au-
thor of the upcoming book "Hearts Of Charity."

At Live Aid, Bob Dylan said, "Let's help the American farmers."
And when I asked him how much he thought we should give, he
thought that "That's great—let's do it!"

Because I travel and move around all over the country, I was aware to a cer-
tain extent that many of the people I met thought I was need-
needed help. I talk with people all over quite a bit, and people
tell me how and where the situation is bad, but I really didn't exactly
know how bad until I really got into Farm Aid.

I mainly did the first Farm Aid because, if the farmers were having some
problems, I thought we should contribute to it so that John (Coug)
McEldown and Neil Young to help me, we automatically
had a pretty good nucleus to begin to draw a crowd. The idea was such
a popular one that the concert sold out the first year.

At both Farm Aid I & II, we have had acts coming in that pay their
own expenses and bring their bands. They come and sing because they
realize that there is a problem. They've been out on the highways
talking to these people who farm our
land.

Musicians don't sit in one place; they go from town to town and they
work those rural areas, like the Midwest—all those places where farm-
ing is our chief deal and in which the people make their living. So the mu-
sicans know that there is a problem, and that's why so many call up
and want to help.

There are thousands of letters that come in from farmers all over the U.S. They offer to sell their land or some
of their homes, as already lost their homes, as hap-
pended to the writer of this letter: "At last I have
written you two time and we were battling off to keep it. Since
that time we have had to give up our farm. God only knows how hard we fought to keep it, and we believe
that these creditors don't give up until they finally break you. We feel that the government and keep
telling myself. This can't be happen-

ing to us. I feel so scared. They have not only taken everything and we that we've worked for (our
home, our property, but part of our life has died, too.

I know you are having another Farm Aid concert, which will benefit
my wife, Mary. But even though we can't, we will be wishing you all the luck to raise lots of money. Thanks again from the
bottom of our hearts."

It's amazing. There are thou-

sand and thousands of those kinds of letters and phone calls from people. We get them every day at the Farm Aid office.

It just isn't right to jerk the farmers
off their land. I met eight or ten farmers in a place in Nebraska one morning, I just walked in there for breakfast. And these guys sur-
rounded me immediately. This was before Farm Aid I. I had just an-
nounced that we were going to have a Farm Aid concert. And this one farmer told me that he went into a bank to borrow $5,000 to make
his next crop. And the banker said that his land was worth a lot and urged him to take $20,000.

The banker told the farmer to
improve. Why don't you buy this guy next to you? Why don't you tell him why don't you do that? Everything
is going to be wonderful. We're do-
ing all this, we're doing all that. And your land will take care of the whole thing.

And the banker advised him to borrow all this money. But just before the year the payment came due, and the banker wouldn't renew the loan be-
cause the land value was not what he loaned him the money on. And the farmer lost it all.

Their families are spread out all over the country. We have had to get more organized as a group. All the farm organizations all over
the country are getting together more and more. And Farm Aid is sup-
porting and paying for transportation
for a lot of those people to get together. There are a lot of people who care.

So, I really do feel positive about it myself that it will come around.

In this article, "The Farmer Needs Your Support," the author, Wilie Nelson, emphasizes the importance of supporting Farm Aid, an organization dedicated to helping farmers in distress. He highlights the critical role that musicians and other artists play in raising awareness and funds for this cause. The essay underscores the personal connection and empathy that artists like Nelson feel for farmers, who face significant challenges and hardships. By sharing their stories and experiences, Nelson aims to galvanize support and action from readers, emphasizing the urgent need for collective effort to address the needs of the farming community.
NEW YORK Hit outlet WYHY "Y-107" Nashville is getting an outrageous reputation. That's the station that landed in the national press this summer with its breast enlargement surgery giveaway. WYHY is continually striving to create fresh promotional ideas at a time when the industry is suffering from an acute shortage of new concepts.

Recently, WYHY gave away live chickens, and the station garnered more national press when a listener claimed to have inspired one man to bury himself alive. Other summer giveaways included a $25,000 shopping spree and an air-conditioned doghouse.

"We don't consider that we're going for shock value," says Y-107's promotion director, Sam Baker. "We consider it theater of bearing the same thing as kids in Michigan." Recently, top on Y-107's playlist was Def Leppard, and other core artists include W.A.S.P., Ozzy Osborne, Metallica, UFO, King Diamond, and Judas Priest. Bondage says the key ingredient is "good guitar," and Y-107's playlist includes cuts from Chuck Berry to Grand Funk Railroad.

There are definitely roots in this music," Bondage continues. "We find that younger kids are interested to find out where a lot of the cover cuts came from." Hard rock has long been considered a sales phenomenon, because it sells terrific volume with little radio exposure. "There's definitely an audience for this, because we're playing what kids can't find elsewhere," says Bondage. "Look at the US Festival—the first date that sells is the hard rock one. One of Bondage's two-hour "headbanger Ball"—that's one of the most-watched programs they have.

Bondage says each affiliate's ratings and revenues have increased since adopting Z-Rock. Plus, the format is an inherently cheap one to promote. "It's mostly word of mouth," she says. "Our strength is that we're an underground thing.

Most of Y-107's ideas are created in-house brainstorming. "We have a lot of wackos here," Baker says. The breast enlargement idea grew naturally out of the fact that a local cosmetic surgeon advertised on the outlet.

To give Y-107's events maximum impact, the station goes for short-term weekly promotions. "Nothing's worse than a six-week promotion with an antilического giveaway," says Baker. "We key on the outrageousness of the giveaway rather than the giveaway itself."

Despite all the emphasis on wackiness, Baker says there's little worry that listeners tuned in strictly for music will turn off. One key is that the station's "Y-107 means music and money." The format is used only as a qualifier in most of its contests, thereby embedding the music element into listeners' minds. And, surely, Y-107's ratings have only gotten bigger as the station's promotions have become wilder.

In the spring Arbitrons, Y-107's numbers jumped to a 9.1, 12-plus share, an increase from 7.3. And its 18-34 share number jumped to 1.1. Y-107's budget does not include television advertising. "We rely on getting in the news—trying to do things that are newsworthy," says Baker. In 1987, stories about Y-107 have appeared in USA Today, Newswest, and Star Magazine as well as in various local newspapers and on local TV shows.

KIM FREEMAN

OLDIES STATION WQXI-AM SEeks Power Boost

ATLANTA Oldies-oriented WQXI-AM, with 1,000 watt daytime voice after it sells its present frequency to a black investor, is looking for Power Boost.

Jefferson-Pilot Communications, Charlotte, N.C., says it intends to sell the license for its 5,000-watt, 1,000-watt night, 780 AM frequency to Philadelphia-based Vin- rah Radio L.P., a black investment group headed by Atlanta businessman Vincent Henry, and his father, Ragan Henry. The elder Henry is the former owner of WAKX-AM and currently owns WXTR, Washington, D.C., and WWIN-AM and WHTF-AM Balti- more. And, according to the Wall Street Journal, WQXI-AM in Newnan, a town 40 miles south of Atlanta, WQXI-AM intends to move its signals up to 6,000 watts and it plans $2 million investment for a new, 30,000 watt AM frequency being built by Phoenix City Broadcasting Ltd. of Atlanta. Phoenix City's license allows for 30,000-watt daytime, 1,000-watt nighttime power. The company, which is linked to the group's 1,000 watt tower in northwest Atlanta, is headed by black investor Michael Hollis, founder of the now-defunct Air Bach.

The proposed sale, for $1.65 million in cash, will give Atlanta its third black-owned radio station. WIGO-AM, owned by Dorothy Brunson, and WCLK-FM, owned by Clark College, are the others. Both transactions are contingent upon FCC approval. Top 40 outlet WQXI-FM will not be affected by the dealings.

KIM FREEMAN

COUNTRY

Tim Closson, MD of WAXX Eau Claire, Wis., says his programming colleagues will be missing the boat if they don't jump on Pake McEl- ture's "Good God I Had It Good" (RCA). "This one's gonna be bigger than the top one," he says. The project is "outstanding and massive."

Closson. "You have a project here that's just too good to pass up. It's got a lot of energy. It's a big news story." The song's "I Wont Need You Anymore (Always And Forever)" (Warner Bros.)

KIM FREEMAN
Mellow mood music of the 80's is charting new boundaries. Pop, jazz and classical musicians (on both the majors and indies) are bringing the New Age sound around the world. Inspired from nature, philosophy and religion, this important new genre is making strong and lasting inroads with both radio and retail. This exciting new sound, augmented by CD technology, is crossing over into new markets. Your ad in this issue will tell Billboard's worldwide readership about your New Age product — and your role in a growing trend. New Age is here to stay!

ISSUE DATE: OCTOBER 31
AD CLOSING: OCTOBER 6

For Ad Details Contact: New York Gene Smith, Associate Publisher (212) 764-7356 • Ken Karp (212) 764-7352 • Margaret Lo Cicero (212) 764-7736 • Karen O'Callaghan (212) 764-7446 • Los Angeles Christine Matu- chek (213) 859-5344 • Michelle Gambardella (213) 859-5312 • Nashville John McCartney (615) 748-8145 • or any Billboard Sales Office
THE NEW KISS ALBUM!

THE KISS CATALOG IS NOW AVAILABLE ON C.D.!
PRODUCED AND ENGINEERED BY:
RON NEVISON

On Mercury Compact Discs, Chrome Cassettes and Records.
I stricken bales director.

The bums, via Milwaukee Global One.

One, 90 minutes.

Europe, WWI's drought area.

The show will exceed the additional royalty from the song "Strawberry Letter 23, Brothers Rocking Horse, United States, one hour.

The show will certainly reflect its Chicago dance and "house" roots, but not to the exclusion of other hot tracks. With 52 minutes of music in each hour, "Super Mix" is being programmed with a constant flow of music right up to the sets, with both Spoon and the featured interviews laid in over rhythm beds. Starstream started out seven years ago with the "Big Music America Contest," a talent search/contest that has evolved into "Seagull's Coolers Talent Search," its current incarnation. The series boasts Bon Jovi, Twisted Sister, and the Jon Butter Ax as alumni. Starstream also offers "Searches" urban twin, "The Budweiser Showdown."

Group of Houston, Texas, which went public three weeks ago, is making the rounds with its first severe singing. But the time is cyclic program. "Super Mix Dance Party" is the result of Starstream's faith in Marco Spoon's "Chicago Saturday Night Dance Party." Although it recently moved to WGCI Chicago, Spoon's immensely popular show ran for five years on WBMZ Chicago.

According to Starstream VP of broadcast services Gene Tognaci, "We're working with this unique format, just waiting to go national." Starstream has been working on the urban contemporary idea for the past 15 months. "Super Mix" will bow the weekend of November 7-8 on a barter basis, and Starstream is in the process of lining up sponsors. Delivery will be on disk. According to Tognaci, the company is placing a considerable emphasis on promotions and point-of-sale marketing campaigns for the program. The show will certainly reflect its Chicago dance and "house" roots, but not to the exclusion of other hot tracks. With 52 minutes of music in each hour, "Super Mix" is being programmed with a constant flow of music right up to the sets, with both Spoon and the featured interviews laid in over rhythm beds. Starstream started out seven years ago with the "Big Music America Contest," a talent search/contest that has evolved into "Seagull's Coolers Talent Search," its current incarnation. The series boasts Bon Jovi, Twisted Sister, and the Jon Butterfly Ax as alumni. Starstream also offers "Searches" urban twin, "The Budweiser Showdown."

PROMEDIA, New York, recently completed a radio promotion package for Care! Free Sugarless Gum. The promo, "Care! Free Goes To Hollywood," is "a name that tune" contest featuring 25 hit movie themes. Stations receive the music clues to each theme, a 20-second music bed, and relevant trivia about the film. PETER J. LUDWIG

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multi- dated indicates that local stations have option of broadcast time and dates.

Sept. 18-19, Of Mice and Men, On the Radio Broadcasting, one hour.
Sept. 18-20, Mickey Gilley, Country Today, MJ Broadcasting, one hour.
Sept. 18-20, Isley Brothers, Motor City Beat, United Stations, three hours.
Sept. 18-20, Hany Lewis & the News, Superstars Rock Concert Series, Westwood One, 90 minutes.
Sept. 18-20, Dominion Special, Metalshop, MJ Broadcasting, one hour.
Sept. 18-20, Steve Winwood, Hot Rocks, United Stations, 90 minutes.
Sept. 18-20, Paul Simon/Rennie Spencer, Cruise America, CBS Radio/Net, three hours.
Sept. 18-20, Outfield/Chris Hynde, Rock Chronicles, Westwood One, one hour.
Sept. 19-20, LL Cool J/Marvin Gaye, Superstars Rap/R&B Radio Network, two hours.
Sept. 19-20, John Waite, One, Westwood One, one hour.
Sept. 21, Roger Waters, Rockline, Global Satellite/A&M Radio Network, two hours.
Sept. 21-22, Dave Clark, Classic Cuts, MJ Broadcasting, one hour.
Sept. 21-22, Steve Winwood, Off The Record with Mary Turner, Westwood One, one hour.
Sept. 21-27, Desert Rose Band, Live From Gilley's, Mutual Broadcasting, one hour.
Sept. 21-27, Reverend Laurie Vandross, Special Edition, Westwood One, one hour.
Sept. 21-27, Allman Brothers Band, In Concert BBC Classic, Westwood One, one hour.
Sept. 21-27, Genesis, Part I, Star Trak Profiles, Westwood One, one hour.

BILLYBONDER

COUNTRY SINGLES—10 Years Ago

1. Daytime Friends, Kenny Rogers, MCA
2. Heaven's Just A Sin Away, Conway Twitty, Capitol
3. Y'All Come Back Saloon, Oak Ridge Boys, ABC
4. I Wish The Hollis, Melba Montgomery, RCA
5. East Bound And Down/I'm Just A Country Boy, Dolly Parton, Cotillion
6. Bar, Jerry Reed, MCA
7. Don't Make Me Go Down The Line, Blue, Crystal Gayle, United Artists
8. Why Can't He Be You, Loretta Lynn, RCA
9. I've Already Loved You In My Life, Emmylou Harris, Warner Bros.
10. We Can't Go On Living Like This, Patsy Cline, Columbia
11. I'm Just A Country Boy, Don Williams, ABC

SOUPLINE—10 Years Ago

1. It's Not Unusual, Engelbert Humperdinck, RCA
2. It's Not Unusual, Engelbert Humperdinck, RCA
4. Float On, Flasters, ABC
5. The Greatest Love Of All, George Benson, Warner Bros.
6. Brick House, Commodores, Motown
7. We're All Guns For You, Blue, Atlantic
8. I'm Gonna Be A Country Girl Again, Juice Newton, Capitol
9. I'm Gonna Be A Country Girl Again, Juice Newton, Capitol
10. Sugar Daddy, Loretta Lynn, MCA

11. Sugar Daddy, Loretta Lynn, MCA
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TOTAL HITS—10 Years Ago

1. Don't Make Me Go Down The Line, Jerry Reed, MCA
2. Y'All Come Back Saloon, Oak Ridge Boys, ABC
3. I Wish The Hollis, Melba Montgomery, RCA
4. East Bound And Down/I'm Just A Country Boy, Dolly Parton, Cotillion
5. Bar, Jerry Reed, MCA
6. Don't Make Me Go Down The Line, Blue, Crystal Gayle, United Artists
7. Why Can't He Be You, Loretta Lynn, RCA
8. I've Already Loved You In My Life, Emmylou Harris, Warner Bros.
9. We Can't Go On Living Like This, Patsy Cline, Columbia
10. I'm Just A Country Boy, Don Williams, ABC

TOTAL SONGS—10 Years Ago

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TOTAL SONGS—10 Years Ago

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O'Connor Takes Jazz Expertise To WNUA;
KUTE Los Angeles Could Go Soft Rock

**BOB O'CONNOR** is the new PD at WNUA Chicago, Pyramid's soft rock/jazz/new age outlet, which will continue to be consulted by Lee Abrams, Frankie Crocker, and Pyramid group PD Sunny Joe White. O'Connor was most recently the PD at KFIM San Diego, where "Lites Out San Diego" has been a successful program in the last several years. O'Connor will continue consulting KKSF San Francisco and KADK Denver.

Add Transtar-supplied soft rock to the list of possible formats that KUTE Los Angeles will move to next.

**WSSX** Charleston, S.C., PD Don Josephs is out contract with his morning team as Bill Marshall reunites with Joey Reynolds to chair the morning show at WSHF Miami. Reynolds and Marshall once worked together at WPLJ Philadelphia. Parties involved in the split are expected to contact Josephs pronto... WDTX Detroit acting assistant PD Mike Bradley is on the loose. So is Director of the former programmer WCCM/WCGY Lawrence, Mass. After three years with the full-service AC/classic rock combo, Pare is looking to relocate and can be reached at 617-686-0676.

**KMAI** "194." Honolulu PD Mike Schaefer will be coming to the UCLA campus in Los Angeles to teach a six-week course on the biz.

Don't miss Bob Catania's comments in "One To One..." this week (see page 24). Speaking of Island events, here's hoping we'll see you at the Friday (18) Bourgeois Topp party at Bill Graham's house in San Francisco. Should be a good gathering of northern California PDs.

**NEW YORK NEWS** Steve Ellis is upped to assistant PD at WQHT "Hot 105", here, and he'll continue MD duties for the crossover outlet... Pat St. John was let go last week after almost 15 years at WPLJ "Power 95." Fast Jim Roberts will move into afternoons, while newcomer Hollywood Henderson takes Roberts' former evening shift. "This is basically part of a turn-up-the-volume campaign for us... to bring it all back," says Power 95 PD Larry Berger. As New Yorkers know, "Power 95" has supplanted "WPLJ" in all but hourly IDs, and a new jingle set refers to the Cap Cities/ABC outlet as "all new, all hit."

"It feels like a little strange," says St. John of his break with the station. "But, surprisingly, I feel good about it." The veteran says his tenure with Power 95 worked against him to a degree because Berger feels his name was too strongly associated with WPLJ in its album rock days. St. John remains on contract through the end of the year and hopes to return to the Gotham airwaves. If you want to reach him, ring the Vox Jox line at 212-764-7519.

**KEYX** "Key 100.3" has a treat in store for Phoenix, Ariz., listeners with a new free-form format wherein each show brings in its own programmed. In line with the progressive FM days of yore, Key 100.3's mix is expected to encompass rock, r&b, jazz, reggae, and other sundry categories. The station's long-time PDs, Jeff Parets and John Dixon, will be joined by air personalities Larry Hayes, Jon Rosen, and Mark Hamilton to make up most of Key 100.3's lineup. The line runs as follows: Hamilton in mornings, Hayes in middays, Parets in afternoons, Rosen in evenings, and Dixon in overnights.

Pittsburgh has a new zoo in town, thanks to WSWW "3WS" putting a new crew of animals on the air in the morning. Leading the pack are Gary Dickson, formerly of WWZZ Raleigh, N.C., and Ann Lively, formerly of KHYI "Y-95" Dallas.

**MICHAELE HUGHES** leaves NBC/the Source to program Voyager Communications' rocker WRDU-FM Raleigh. Hughes was his manager of program administration for roughly a year; his last local rock PD job was at WJOT Toledo, Ohio... Steven B. Williams is the new morning man at CBS rocker KQQR San Francisco. Most recently, he was chairing the same shift in Denver at both KBPI and KPKE.

**ROB TONKIN** leaves his promotion director post at rocker XTRA-FM "91X" San Diego to assume national promotion director duties for the Marketing Entertainment Group of America, based in New York... Kathy Cunnigham is upped to PD/operations director at WYI "Y-100" San Antonio... Tom Creasy replaces Gary Balaban, who resigned in August. He was most recently with Edens Broadcasting, where he programmed WRVA Richmond, Va., and the company's AC stations in Phoenix.

**JEFF COHEN** joins Bill Gable and the Class Morning Crew at WOCL-FM Orlando, Fla., a full-service AC. Mike Morgan is upped to program director of WXUS Lafayette, Ind. He'll continue performing his on-air and sports director duties for the AC station... J.B. Louis joins urban outlet WBLX Mobile, Ala., as morning man. He arrives from WHEN Syracuse, N.Y. Ted Merre leaves Transstar's format 41 to assume local morning duties at AC station WRRM "Warm-FM" Cincinnati.

**TOMMY ALLEN** gets upped to operations manager at Federated Media stations WQHK/WMME Fort Wayne, Ind. He had been PD for the country and top 40 combo... Linda "Energy" Jones hit outlet KBTS "B-93" Austin, Texas, as 7 p.m.-midnight person. She is a veteran of KHYI and KEGL Dallas and started at WHYI "Y-100" Miami, where she was one of the youngest major-market personalities in the business.

Cindy Baile goes back to Boston as a weekend talent on classic hits outlet WZLX. Prior to spending two years as MD at album rocker KZEE Dallas, Baile spent five years at WCOZ-FM Boston, most-ly as midday talent... Bill Jackson arrives at KKCFW-AM Beaverton, Ore., as evening personality. He's fresh from KKL1 Portland, where he was an on-air PD for over a year.

Brand-new AmCom General station WMYI "My 102.5" Greenville/Spartanburg/Anderson, S.C., may be setting a record for highest numbers of songs in a row. While it fine-tunes its full-service format, the station is in the midst of a 102-day music marathon that is expected to run through 41,025 songs without interruption.

**KBLX BERKELEY, CALIF.** appoints Allen Wolfe news director. He's a Bay-area native and has been working for the quiet storm outlet since 1983 as a reporter and on-air announcer.
AC Chart And Panel Expand

NEW YORK Billboard's Hot Adult Contemporary chart expands to 50 positions, as the size of the panel reporting to the airplay-only chart increases to 97 stations. The move is effective this week and reflects Billboard's ongoing effort to better serve the adult contemporary radio format.

New to the chart are the Power Pick and Hot Shot Debut features. The former signifies records with the largest point gain below the No. 20 position on the chart each week. The latter reflects the highest entry on each week's chart. Both singles and album tracks are now eligible to enter the Hot Adult Contemporary chart.

The following is the complete list of stations reporting to Billboard's Hot Adult Contemporary chart. Asterisks indicate new reporters:

### PLATINUM
- KOST-FM Los Angeles, Calif.
- WGN-AM Chicago, Ill.
- WSNR-FM New York, N.Y.

### GOLD
- KVIL-FM Dallas, Texas
- WCCO-AM Minneapolis, Minn.
- WLS-AM Chicago, Ill.
- WMJF-Cleveland, Ohio
- WNIC-FM Detroit, Mich.
- WPXK-FM New York, N.Y.

### SILVER
- KFMB-FM San Diego, Calif.
- KFMB-San Diego, Calif.
- KIOI-FM San Francisco, Calif.
- KKHT-FM Houston, Texas
- KRTR-FM Houston, Texas
- KMGC-FM Dallas, Texas
- KMJJ-FM Denver, Colo.
- KOAG-FM Denver, Colo.
- KSL-Salt Lake City, Utah
- KSTP-FM Minneapolis, Minn.
- WALK-Long Island, N.Y.
- WENS-FM Indianapolis, Ind.
- WGY-AMP Albany-Schenectady, N.Y.
- WHAS-Louisville, Ky.
- WENS-FM Pittsburgh, Pa.
- WKRK-Cincinnati, Ohio
- WLTF-FM Cleveland, Ohio
- WLHT-FM Washington, D.C.
- WLV-FM Miami, Fla.
- WOMC-Detroit, Mich.
- WRAL-Raleigh, N.C.
- WSB-FM Kingsport, Tenn.
- WTVN-AM Columbus, Ohio
- WYBF-FM Boston, Mass.

### BRONZE
- KEY-FM Austin, Texas
- KEZK-FM San Jose, Calif.
- KHOW-AM Denver, Colo.
- KYHL-AM Sacramento, Calif.
- KFIM-FM San Francisco, Calif.
- KIMN-AM Denver, Colo.
- KJLH-FM Los Angeles, Calif.
- KLFT-FM Phoenix, Ariz.
- KLSI-FM Kansas City, Mo.
- KLTE-FM Oklahoma City, Okla.
- KMA-FM Phoenix, Ariz.
- KRAV-FM Tulsa, Okla.
- KZBB-FM Lubbock, Texas
- KYKY-FM St. Louis, Mo.
- KZBS-FM Oklahoma City, Okla.
- WEZU-FM Charlotte, N.C.
- WABC-AM New York, N.Y.
- WHE-FM Sarasota, Fla.
- WLYK-FM Jacksonville, Fla.
- WIZD-Mobile, Ala.
- WLAC-FM Nashville, Tenn.
- WLBT-Allentown-Bethlehem, Pa.
- WLTT-FM Cincinnati, Ohio
- WLTS-FM New Orleans, La.
- WLBW-Birmingham, Ala.
- WMU-FM Knoxville, Tenn.
- WMXY-FM Milwaukee, Wis.
- WOIT-FM Tampa, Fla.
- WROX-FM Louisville, Ky.
- WRRM-FM Cincinnati, Ohio
- WRWA-AM Richmond, Va.
- WWMM-FM Memphis, Tenn.
- WSBA-FM York, Pa.
- WSNY-Coimbs, Ohio
- WTPI-FM Indianapolis, Ind.
- WTSD-FM Tampa, Fla.
- WWDF-FM Norfolk, Va.
- WWF-SF-Teledio, Ohio
- WYYY-FM Syracuse, N.Y.

### SECONDARY
- KJOL-FM Boise, Idaho
- KELT-FM McAllen-Brownsville, Texas
- KMGG-FM Santa Barbara, Calif.
- KTBQ-FM Casper, Wyo.
- KTLR-FM Tyler, Texas
- KVUW-FM Colorado Springs, Colo.
- WWMC-FM Monterey, Calif.
- KZIL-FM Lubbock, Texas
- WAEB-AM Allentown, Pa.
- WAEV-FM Savannah, Ga.
- WHOM-FM Tallahassee, Fla.
- WIBA-AM Madison, Wis.
- WJJF-AM Bloomington, Ill.
- WKXO-FM Johnstown, Penn.
- WMGB-FM Lexington, Ky.
- WQH-FM Ocean City, Md.
- WWMJ-FM Bangor, Maine
- WXTM-FM Charleston, S.C.

### FOR WEEK ENDING SEPTEMBER 19, 1987

#### Billboard's Hot Adult Contemporary

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FOR WEEK ENDING SEPTEMBER 19, 1987

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**FOR WEEK ENDING SEPTEMBER 19, 1987**

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## Billboard - September 19, 1987

### Power Playlists

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

<table>
<thead>
<tr>
<th>Position</th>
<th>Station</th>
<th>Format</th>
<th>City</th>
<th>Playlist</th>
</tr>
</thead>
</table>
| 1 | Kiss FM | Rock | New York | "Michael Jackson With Siedah Garrett, "Don't Think That We're Ever Gonna Make It""
| 2 | 106.7 WQK | Classic Rock | Atlanta | "Paul McCartney & Wings, "Red Rose T Vanguard"
| 3 | 104.5 WQKX | Pop | Boston | "Boston, "More Than a Feeling"
| 4 | 94.7 KISS FM | Pop | Chicago | "Whitney Houston, Didn't We Almost Have It"
| 5 | 99.5 WMZQ | Country | Nashville | "Eddie Rabbitt, "She're Back In My Life"
| 6 | 101.5 WBBM | Pop | Chicago | "Chicago, "Hard to Say Goodbye"
| 7 | 102.7 KISS FM | Pop | Los Angeles | "Elton John, "Take Me To The Pilot"
| 8 | 105.7 KISS FM | Pop | Phoenix | "Bon Jovi, "Livin' on a Prayer"
| 9 | 104.9 KISS FM | Pop | Washington | "Whitney Houston, Didn't We Almost Have It"
| 10 | 107.3 KISS FM | Pop | San Francisco | "Whitney Houston, Didn't We Almost Have It"

### Billboard Charts

#### Billboard Hot 100

- "Don't Think That We're Ever Gonna Make It" by Michael Jackson With Siedah Garrett
- "Red Rose T Vanguard" by Paul McCartney & Wings
- "More Than a Feeling" by Boston
- "She're Back In My Life" by Eddie Rabbitt
- "Hard to Say Goodbye" by Elton John
- "Livin' on a Prayer" by Bon Jovi
- "Didn't We Almost Have It" by Whitney Houston

### Billboard 200

- "We Are the World" by USA For Africa
- "Thriller" by Michael Jackson
- "Every Beat of My Heart" by Madonna
- "Like a Virgin" by Madonna
- "We Will Rock You" by Queen

### Billboard R&B/Pop Chart

- "Endless Love" by Diana Ross & Lionel Richie
- "My Heart Will Go On" by Celine Dion
- "Baby One More Time" by Britney Spears
- "I Will Survive" by Gloria Gaynor
- "I'm Every Woman" by Chaka Khan

### Billboard Country Chart

- "You Are My Sunshine" by Jackson Browne
- "Good Times" by America
- "Love Me with All Your Heart" by Alabama
- "I Will Always Love You" by Whitney Houston
- "Love Is a Battlefield" by Pat Benatar

### Billboard Dance Club Play Chart

- "Always on My Mind" by Elton John
- "Take On Me" by a-ha
- "I Want to Be Your Lover" bysimple Minds
- "Love on Top" by Beyoncé
- "Under the Bridge" by Red Hot Chili Peppers

### Billboard Hot Rap Tracks

- "U Can't Touch This" by MC Hammer
- "Another Part Of Me" by A Tribe Called Quest
- "Fight the Power" by Public Enemy
- "My Prerogative" by New Edition
- "I Need a Doctor" by Dr. Dre & Snoop Dogg

### BillboardHot Adult Contemporary

- "I Will Always Love You" by Whitney Houston
- "The Power of Love" by Diana Ross & Larry Graham
- "My Heart Will Go On" by Celine Dion
- "Endless Love" by Diana Ross & Lionel Richie
- "I Will Survive" by Gloria Gaynor
BY KIM FREEMAN

"WE'RE NO. 1, and we don't have to apologize," says John Bullard, PD, MD, and morning man at an amazing AM daytimer, WANN-AM Tallahassee, Fla. (After 13 years as a daytimer, WANN will become a 24-hour outlet very soon. WANN Inc. is set to transfer the station to 5,000-watt WTNT-AM, which it bought recently.)

Usually, the urban outlet leads the market by a long shot with 12-plus shares close to 15. In the spring book, however, the daytimer rocketed to a 25 overall 12-plus Arbitron rating and tied in the face of competitive threats from relative newcomers WQIQ-FM and AM outlet WQKE.

According to Bullard, WANN's position was made all the stronger when listeners sampled the new alternatives. Those stations were turning listeners off with foolish contests," he says. "Telling listeners that they'd win this or that and then you never hear about the winner on the air.

Bullard says the fact that so many out-of-town programmers have been trying to break into the market is the competition's biggest mistake. "They're only just now beginning to accept Tallahassee," he says. "If you don't take time to go to the nearest club or bar, it's a turnoff.

"With an estimated one-quarter of the state's capital being WANN fans, Bullard says, the battle to extract new come is not as intense as it can be at other stations. "The average person will tell anybody who's new that WANN is the station. Not the black station, but the station," Bullard says. "It's been proven that once we sign off, listeners return to the stations. But they keep coming back."

WHAT KEEPS them coming back? Bullard refers to himself as the "Almighty" on air, and his morning shift obviously pulls listeners back to his part of the dial each day. Bullard's been with WANN for 13 years and describes his air approach as serving as the "eyes and ears" of his listeners.

"I'm that newspaper you couldn't afford or the TV program that you missed. Being in college, people want to know what's going on. Plus, I've got a comment on most things, and I let listeners talk," he says. "I've been interested in watching the development of morning shows into 'zooms' or teams, and I've been that by myself all along. When you wait for a news team or sports staff, I think you take something away from it."

KEEPING REALISM on the radio" is a phrase that crops up often from Bullard, and it's easily illustrated in WANN's promotional style. "I'd rather make 1,000 people happy than give one person $1,000. If you give those 1,000 people $1 and throw in a pair of concert tickets or an album, they'll be happy to come to the station and get it," he says.

"Words are cheap," Bullard says. "I like to listen to other stations doing things wrong. Like saying 'Less talk, more music.' Then why are you telling me that? Or, telling people the next six songs will be so they can tune out in advance if they don't like'em."

Joe Bullard. Program director, music director and morning man at WANN-AM Tallahassee, and Billboard's PD of the week.

Bullard's belief in reality translates into his treatment of artists. "A lot of pop stations won't play anything but the single by a superstar," he notes. "But we feel there's much more to an artist than his latest hit."

Prior to the recent release of Michael Jackson's "Bad" single, the station ran weekend billing as "WANN remembers Michael Jackson from the beginning." "By the time the TV special aired [Aug. 31], the song seemed late to our listeners."

Bullard's willingness to play numerous cuts of a superstar album undoubtedly irks some promotion executives intent on stretching an album's life through single release schedules. "Promotion departments are so wrong to get mad about that," Bullard says. "They should trust our ears. I'm playing what people want to hear. And you can ask any retailer about our ability to sell records."

MUSICALLY, Bullard says, WANN's mix is greatly bolstered by a strong selection of oldies. "By playing records from people who don't have records out now, we sound like we're playing tons of different music," the oldie specialist also makes WANN a station for the family. "If you play a Marvin Gaye, a Wilson Pickett, or a Sam & Dave—who all have albums you're giving your older listeners a way of communicating with younger people. We've got something for all generations to relate to."

BULLARD CAME to WANN when it started, first as afternoon man. He brought a strong following from his days at pop outlet WTAL. "I was on the underdog shift, raising people from the dead," he recalls. He traces his inspiration to his childhood days in Jacksonville, Fla., and a WOBS jock known as Johnny Shaw, "the devil's son-in-law."

"I used to help him out at remotes, and he did this thing called Camper Capers, where you could report in from local high schools. One day, I called him and said, 'Hey, you forgot to mention my school.' He asked me to read an article from the paper, then told me to say 'I heard it on the grapevine' when he asked where I'd heard that story. On came Gladys Knight & The Pips."

The early days at WANN had Bullard playing the double-barrel soul brother,"—two shifts a day and working close seven days a week. After four years of high drive-time numbers, Bullard was made PD.

As we often consider other job offers, Bullard says, "every day. I'm friends with everybody in the world, and it's nice to know I could count on them if I needed to. But Tallahassee's my hometown line. I love it, and so does my wife, Carole, and my daughter, Janee."

The other bottom line in Bullard's professional life is the belief that WANN is "entertaining everybody—it's colorless."
Here’s To Billboard’s Radio Award Winners

NEW YORK Billboard is pleased to announce the winners of its 1987 Radio Awards.

The winners, pictured here, were voted on by their peers in the industry—Billboard’s readers. The ballot was done in two phases.

Round one consisted of a ballot listing all award categories. Readers were asked to make nominations based on a set of suggested criteria. The criteria were as follows:

- Station of the year—best overall PD and MD, overall sound, accessibility, street presence, and community involvement.
- Program director of the year—accessibility, people skills, overall sound of station, ability to predict hits, and willingness to create hits.
- Music director of the year—accessibility, listening to records, street awareness, ability to pick hits, research techniques.
- Promotion director of the year—innovation in job, positioning ability and marketing sense, street awareness, stamina.
- Air personality of the year—entertainment value.
- National label promotion person of the year—understanding of radio, motivational abilities, use of support tools (chart and sales numbers and artist information), marketing acumen, and follow-through.
- Local or regional promotion person of the year—Accessibility, sensitivity to station goals and needs, street awareness, innovation in job, use of support tools.
- Weekly national music program of the year—generation of listener response, caliber of guests, calendar of hosts and interviews, production quality.

Round one ballots were tabulated by an independent accounting firm to determine the finalists in each category. The second and final ballot listed all nominees and were tabulated to arrive at the 1987 winners.

Several stations spawned winners in more than one category:
- KFMI-FM “B-100” San Diego led the pack by sweeping all categories in the medium-market adult contemporary field. In addition to being station of the year, B-100’s Bobby Rich is a PD of the year, and part of the award-winning Rich Bros. air personality team of the year. B-100’s Gene Knight wins MD of the year, and the station’s promotion director, Joan Heiser, came out tops in that department.
- WHITZ “Z-100” New York scored three of the five victories possible in the major-market top 40/crossover category. In addition to being voted station of the year, Z-100’s Scott Shannon is a PD of the year, and Frankie Blue is MD of the year. KOST Los Angeles is another triple-crown winner, in the major-market adult contemporary category. The station of the year’s Jhani Kaye is PD of the year, and Liz Kiley won as music director in that field.
- WHRK Memphis, Tenn., takes home several honors in the medium-market black category. WHRK won as station of the year. Its former PD and MD, Jimmy Smith (now PD at WLUM Milwaukee), won in the MD category, while readers voted WHRK’s current PD, Pam Wells, No. 1 in the PD category.

WAXX Eau Claire, Wis., scored a triple play in the small-market country category. The station of the year’s Tim Wilson won as PD, while its MD, Tim Closson, won as air personality of the year.

WNEW-FM New York was voted station of the year in the major-market album field, while its PD, Mark Chernoff, stands as PD of the year in that field.

Joe Bullard, the PD, MD, and morning man at WANN-AM Tallahassee, Fla., won top honors as MD and air personality of the year in the small-market black category.

Here’s To Billboard’s Radio Award Winners

November 1987

Top 40/Crossover

WHTZ “Z-100” New York
KOST 103 FM
WHITZ Providence, R.I.
KKVX “Q103” San Diego

Adult

KOST Los Angeles
KC94-FM “B-100” San Diego
WXOK Baton Rouge, La.

Black

Power 106 FM
KPUR “Power 106” Los Angeles
WXOK

Country

WHRK Memphis
WAXX Eau Claire, Wis.

Album

WNEW-FM New York
WNEW-FM 102.7
91X San Diego
KLBQ Austin, Texas

“Billboard congratulates all the winners and nominees in the 1987 Radio Awards. May your excellence in bringing music to the masses always be duly rewarded!”
### RADIO PROGRAM DIRECTOR OF THE YEAR

**CRITERIA GUIDELINES:** ACCESSIBILITY...PEOPLE SKILLS...OVERALL SOUND OF HIS/HER STATION...ABILITY TO PREDICT HITS...WILLINGNESS TO CREATE HITS

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<th>TOP 40/CROSSOVER</th>
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<td>SCOTT SHANNON</td>
<td>JHANI KAYE</td>
<td>JEFF WYATT</td>
<td>ROBBY KRAID</td>
<td>MARK CHERNOFF</td>
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<tr>
<td>WHIZZ &quot;Z100&quot; New York</td>
<td>KOST Los Angeles</td>
<td>KPWR &quot;Power 106&quot; Los Angeles</td>
<td>KPLX Dallas/Ft. Worth</td>
<td>WNEW FM New York</td>
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<td><strong>MEDIUM</strong></td>
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<tr>
<td>DENE HALLAM</td>
<td>ROBBY RICH</td>
<td>PAME WELLS</td>
<td>TED CRAMER</td>
<td>MIKE BOSTLE</td>
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<tr>
<td>KCPW &quot;Power 95&quot; Kansas City, Mo.</td>
<td>KFM8-FM &quot;B-100&quot; San Diego</td>
<td>WYHR Memphis</td>
<td>WKY Oklahoma City, Okla.</td>
<td>WDHA Dover, N.J.</td>
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<td><strong>SMALL</strong></td>
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<tr>
<td>GARY MOSS</td>
<td>BILL BURKETT</td>
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<tr>
<td>WJZM Columbia, Tenn.</td>
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<td>WAXX Eau Claire, Wisc.</td>
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### NATIONAL LABEL PROMOTION PERSON OF THE YEAR

**CRITERIA GUIDELINES:** UNDERSTANDING OF RADIO...MOTIVATIONAL ABILITIES...USE OF SUPPORT TOOLS (I.E. CHART AND SALES NUMBERS AND ARTIST INFORMATION)...MARKETING ACUMEN...FOLLOWTHROUGH

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<td>PHIL QUARTAKARO</td>
<td>PHIL QUARTAKARO</td>
<td>RUBEN RODRIGUEZ</td>
<td>RON SAPORTA</td>
<td>PAUL RAPPAPORT</td>
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<td>Virgin Records</td>
<td>Virgin Records</td>
<td>Columbia Records</td>
<td>Warner Bros. Record</td>
<td>Columbia Records</td>
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### Radio Music Director of the Year

**Criteria Guidelines:** Accessibility...listening to records...street awareness...ability to pick hits...research techniques

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<th>Top 40/Crossover</th>
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<td><strong>Major</strong></td>
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<td>Franke Blue</td>
<td>Liz Kiley</td>
<td>Fred Burgess</td>
<td>Mac Daniels</td>
<td>Erinn Riley</td>
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<td>WHITZ &quot;Z-100&quot; New York</td>
<td>KOST Los Angeles</td>
<td>WBL5 New York</td>
<td>KPLS Dallas/Ft. Worth</td>
<td>WKTU Philadelphia</td>
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<tr>
<td><strong>Medium</strong></td>
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<td>Greg Rollings</td>
<td>Gene Knight</td>
<td>Jimmy Smith</td>
<td>Coyote Calhoun</td>
<td>Skid Roadie</td>
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<td>KSDD &quot;K-S 103&quot; San Diego</td>
<td>KFMB-FM &quot;B-100&quot; San Diego</td>
<td>WHWK Memphis</td>
<td>WAMZ Louisville, Ky.</td>
<td>KYTS Kansas City, Mo.</td>
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<td><strong>Small</strong></td>
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<td>Charlie Fox</td>
<td>Troy West</td>
<td>Joe Bullard</td>
<td>Chris Taylor</td>
<td>Jeff Crowe</td>
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<tr>
<td>KYYA Billings, Mont.</td>
<td>KFS8 Joplin, Mo.</td>
<td>WANN-AM Tallahassee, Fl.</td>
<td>KIXZ Amarillo, Texas</td>
<td>WTV28 Ann Arbor, Mich.</td>
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### Local or Regional Label Promotion Person of the Year

**Criteria Guidelines:** Accessibility...sensitivity to station goals and needs...street awareness...innovation in job...use of support tools (i.e. charts and sales numbers and artist information)

<table>
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<th>Top 40/Crossover</th>
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<th>Album</th>
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<tr>
<td>Gene DiChonovich</td>
<td>Bruce Schuen</td>
<td>Chuck Olmer</td>
<td>Bruce ADELMAN</td>
<td>Lisa Wolf</td>
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<tr>
<td>Columbia Records</td>
<td>Atlantic Records</td>
<td>Motown Records</td>
<td>Warner Bros. Records</td>
<td>Columbia Records</td>
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*Billboard September 19, 1987*
### RADIO PROMOTION DIRECTOR OF THE YEAR

**CRITERIA GUIDELINES:** INNOVATION IN JOB... POSITIONING ABILITY AND MARKETING SENSE... STREET AWARENESS... STAMINA

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<th><strong>TOP 40/CROSSOVER</strong></th>
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<td><strong>MAJOR</strong></td>
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<tr>
<td>HOWARD FRESHMAN</td>
<td>MADELINE BOYER</td>
<td>CHRISTOPHER SQUIRE</td>
<td>LORI CONVERSE</td>
<td>DIANE MORALES</td>
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<tr>
<td>KPWR &quot;Power 106&quot; Los Angeles</td>
<td>WNYT New York</td>
<td>WSXK-FM Chicago</td>
<td>WWDF-AM Detroit</td>
<td>KQDO Los Angeles</td>
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<td><strong>MEDIUM</strong></td>
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<tr>
<td>USA PIETSON BROWN</td>
<td>JOAN HEIDER</td>
<td>HICK STEVENS</td>
<td>ANDY OATMAN</td>
<td>SCOTT CHATFIELD</td>
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<tr>
<td>WAC-FM Memphis, Tenn.</td>
<td>KFMB-FM &quot;B-100&quot; San Diego</td>
<td>WCXW-London, Ohio</td>
<td>KTDF Wichita, Kan.</td>
<td>KGRR-FM San Diego</td>
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<td><strong>SMALL</strong></td>
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<td>BILL SLATER</td>
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<td>KFIV Modesto, Calif.</td>
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<td>BILL RAMSEY</td>
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<tr>
<td>WBOW-AM Terre Haute, Ind.</td>
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| **NETWORK OR SYNDICATED WEEKLY NATIONAL MUSIC PROGRAM OF THE YEAR**

**CRITERIA GUIDELINES:** GENERATION OF LISTENER RESPONSE... CALIBRE OF GUESTS... CALIBRE OF HOSTS AND INTERVIEWS... PRODUCTION QUALITY

<table>
<thead>
<tr>
<th><strong>TOP 40/CROSSOVER</strong></th>
<th><strong>ADULT</strong></th>
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<tr>
<td><strong>AMERICAN TOP 40</strong></td>
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<tr>
<td>WITH CASEY KASEM</td>
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<td>ABC/Watermark</td>
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**AMERICAN TOP 40 with CASEY KASEM**

**DICK CLARK'S ROCK, ROLL & REMEMBER**

United Stations Programming Network

**WEEKEND DANCE PARTY**

Shamagic Radio

**AMERICAN COUNTRY COUNTDOWN**

ABC/Watermark

**ROCKLINE**

Global Satellite Network/ABC
## Radio Air Personality of the Year

**Criteria Guidelines: Entertainment Value**

<table>
<thead>
<tr>
<th>Top 40/Crossover</th>
<th>Adult</th>
<th>Black</th>
<th>Country</th>
<th>Album</th>
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<td>Jonathon Brandmeier</td>
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<td>WNBC New York</td>
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<td>KLAC Los Angeles</td>
<td>WLP Chicago</td>
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<td>Spike O'Dell</td>
<td>The Rich Bros</td>
<td>Lisa Upp</td>
<td>Coyote Calhoun</td>
<td>Larry &quot;The Duck&quot; Dunn</td>
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<td>KFMB-FM &quot;8-100&quot; San Diego</td>
<td>WHRK Memphis</td>
<td>WAKZ Louisville, Ken.</td>
<td>WSR Long Island, N.Y.</td>
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<td>Small</td>
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<td>Joe Bullard</td>
<td>Tim Closson</td>
<td>Justin Phelps</td>
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<td>WJBC Bloomington, Ill.</td>
<td>WJAM-AM Tallahassee, Fla.</td>
<td>WAXX Eau Claire, Wisc.</td>
<td>WAXC Hickory, N.C.</td>
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</tr>
</tbody>
</table>

### Billboard's Country Chart Research Packages

The definitive lists of the best-selling country singles and albums, year by year:

- Number One Country Singles, 1948-1984
- Top Country Singles Of The Year, 1946-1984
- Number One Country Albums, 1964-1984
- Top Country Albums Of The Year, 1965-1984

For information, write: Billboard Chart Research, Attn: Jim Canosa, 1515 Broadway, New York, NY 10036

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**Billboard** September 19, 1987
Bob Catania, Island VP, pop promotion, talks about U2's big breakthrough

By Steve Gett

New York: The Cars are back on the highway to chart success with the release of their latest Elektra album, "Daytona Beach," which went gold to No. 45 on the Top Pop Albums chart from its No. 78 debut position. The leadoff single, "You Are the Heartbreaker," took the band to the No. 100 Singles chart. Following the triple platinum triumph of their "Heartbeat City" album, "Daytona Beach" will be a major album by the band, according to an industry source.

The following is a transcript of an interview with Island Records VP Bob Catania discussing "Daytona Beach" with Billboard talent editor Steve Gett in this week's 'One To One' interview:

Q: Are you surprised at how the U2 phenomenon exploded this year?
A: Personally, I wasn't, but that's from a perspective of working the band here for over seven years. Where we were going is a question of bringing the base for the group. Promoting U2 to U2 for the last 15 years, we were trying to get the younger fans that didn't know about U2 until a year ago. So what I think you're going to see is that this album will appeal to the younger audience and will make U2 more popular in the arena and on rock radio.

Q: There was a ground swell out there for U2?
A: We have new records out now from Tom Waits and Marianne Faithfull, and we're really excited about [them] and are interested in the buzz about these albums.

Q: Aside from U2, what else is going on at Island?
A: We have new records out now from Tom Waits and Marianne Faithfull, and we're really excited about [them] and are interested in the buzz about these albums.

Q: Where were problems taking U2 to U2 and was the band welcomed with open arms?
A: At its best, it was really with open arms. All the industry publications and tip sheets were very helpful in spreading the word about what was happening with this group. There was a ground swell out there, and it was building in the area, and the programmers just realized that it was U2's time. With "With Or Without You," we had a monstrous first week at No. 40, and then we were off to the races.

Q: At this stage there is a considerable amount more singles are released?
A: Obviously, it becomes more difficult as you go on. We've probably had the two most mass story-level approach in its marketing plan for the album. "It's not going to be a big success, we're going to scream about it," says Snider. "There's a word out on the streets—it's just a vibe going out, and we're taking it to the people.

Twisted Sister is set to embark on a two-month concert tour on Friday (18) with fellow hard rockers Great White and T.N.T. Additionally, Snider is in the process of co-writing a screenplay for a film comedy, "Party Inc.," which he describes as "The Blues Brothers' meets 'Animal House' meets 'Ghostbusters.'"
WHY THE MOST FAMOUS NAME IN BRITISH ROCK MUSIC IS AT THE BOTTOM OF THE PAGE

<table>
<thead>
<tr>
<th>Queen</th>
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<th>Foreigner</th>
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<td>The Firm</td>
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<td>Joe Jackson</td>
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<td>Cliff Richard</td>
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<td>&amp; The Shadows</td>
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<td>The Thompson Twins</td>
<td>Siouxsie &amp; The Banshees</td>
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<td></td>
<td>Howard Jones</td>
<td>Curiosity Killed The Cat</td>
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BECAUSE ALL OF THESE FAMOUS NAMES HAVE PLAYED THERE

CONTACT TONY STEPHENS. WEMBLEY STADIUM LTD. WEMBLEY. LONDON HA9 0DW. GREAT BRITAIN. TEL: 011 44 1 902 8633. TELEX: 8811735.
ARTIST DEVELOPMENTS (Continued from page 2)

Europe, so why turn off all those people by compromising just to try and make it here? Besides, if we did that we'd end up with second-class product.”

After kicking off a world tour to promote its “Clutching At Straws” album in Poland, Marillion has sold-out dates at arena-size venues in Italy, France, and West Germany. The North American leg of the tour runs through the middle of October.

Marillion will be headlining shows here; the band’s last U.S. road outing was as an opening act for Rush. “That helped an awful lot,” says Fish. “But I don’t really want to support again and just play for 45 minutes, with no real stage set or lights.”

Still, Fish recognizes that cracking the U.S. market will not happen overnight. “We were always prepared for the grind,” he says. “But we’re committed to breaking America.”

MORE MOTOR METAL

The latest album from British heavy metal outfit Motorhead, “Rock ‘N’ Roll,” is slated to hit store shelves on Tuesday (14). The album, released here on the independent GWR/Profile label, represents the band’s eighth studio project.

“The initial buzz on the new record is very good,” says Jim "Motorhead" is committed to

The movie’s stars are as

Al Yankovic

the movie. The movie fea-

“Lemmy" and Miles Welch

are also in the works.

Through the movie may finally put the veteran rockers in the public eye, they are not looking to achieve commercial success. “They’re like the quintessential heavy metal band but not in terms of the major market,” says Coffman. “Motorhead is Motorhead. They’re not a commercial band, so you can’t pretend that they are. To them—and to a lot of others—they’re just a rock ‘n’ roll band.”

Profile plans to implement a catalog program that will be set up within the next couple of months. “We’re releasing four titles that haven’t been available domestically for the last few years other than through import. The product was on the Bronze label through PolyGram, which deleted them from its catalog two years ago.”

The titles will be offered at a lower price and consist of three studio albums—“Overkill,” “Bombers,” and “Ace Of Spades”—as well as a live re-release, “No Sleep ‘Til Hammersmith.”

Motorhead is set to commence a European tour in October but does not plan to hit U.S. concert halls until 1988. “They usually come over here right away,” says Coffman, “but we want to build them up so there’s a demand when they come over.”

Artisan developments is edited by Steve Gitt, Reporters: Linda Molekis (New York) and Dave DeMartino (Los Angeles).

Brothers Gibb Are Back In Big Way

BACK IN STYLE: It’s been a long time—too long—but the brothers Gibb are finally returning to the scene with “E.S.P.” their first album in over six years. After listening to an advance cassette of the latest opus from the brothers Gibb, due in stores Sept. 22, The Beat is delighted to report that not only will it satisfy longtime Bee Gees followers, but it should also attract a whole new breed of fans.

“E.S.P.” delivers the goods. The upcoming Warner Bros. release boasts excellent material, outstanding vocals and musicianship, and top-notch production—and, no, this column has not been sponsored by Bob Merlis and the Burbank publicity team! Since their association with the “Saturday Night Fever” movie, the Bee Gees have often been dismissed as little more than “disco has-beens”—the Travolta white suit and gold chain image hasn’t done them any favors either.

Fact is, however, the Gibbes have always produced great music. Though they were not recording together for a protracted period, their presence on the music scene was constantly felt in recent years via hit compositions for the likes of Dolly Parton & Kenny Rogers (“Islands In The Stream”), Dionne Warwick (“Heartbreaker”), and Diana Ross (“Chain Reaction”). The latter single was the biggest international hit of 1986. Additionally, Barry produced Barbra Streisand, and both he and Robin released entertaining solo albums.

With “E.S.P.” the brothers look set to re-establish themselves as one of the top international acts. Main production credits on the new album go to the Gibbes and Arif Mardin, with Brian Tench listed as co-producer.

Side one kicks off with the upbeat title cut, which opens with some terrific vocal harmonies. As soon as the music starts, there’s no question that the Bee Gees have moved along with the times. In short, their sound is very hip. Track two is “You Win Again,” already one of the year’s best singles, which is positively contagious—a couple of spins and you’re hooked. The tempo slows down for “Live Or Die (Hold Me Like A Child),” which features some of that infamous falsetto work, but the pace livens on “Giving Up The Ghost.” Robin handles lead vocals on the latter cut, which has a great synthizer lead from Greg Phillinganes. Side one ends with the ballad “Longest Night.”

The second half of the album commences with “This Is Your Life,” a surefire club smash and a potentially huge top 40 hit. During the rap section, there are even some amusing tongue-in-cheek flashbacks to past gems like “Jive Talking” and “Staying Alive.”

Next up is “Angela,” another classic Bee Gees ballad in true Bee Gees tradition, which will be eaten alive by adult contemporary radio stations. Maurice handles lead vocals on the midtempo “ Overnight,” and then Barry takes over on “Crazy For Your Love.” Saving the best for last, the Bee Gees end on a winner with “Backtafunk,” which is everything the title suggests.

The Bee Gees are back.

America, I Love You...

by Turet PASHATK

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EVA TONE

Lotsa Folk. The 26th annual Philadelphia Folk Festival was a big success, attracting daily audiences of 10,000 over the Aug. 28-30 weekend. Among the more than 50 scheduled acts, pictured clockwise from above, were Seattle trio Uncle Bonsai, Leon Redbone, and Garnet Rogers. (Photos: Jeff Nisbet)
WHO WILL ATTEND

- Record Company Executives
- Talent Agents and Managers
- Corporate Marketing Executives
- Video Companies
- Radio Promotion Directors
- Music and Sports Marketing Agencies
- Advertising and Marketing Agencies
- Public Relations Firms
- Promoters and Producers of Events

SEMINAR SCHEDULE

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<th>Day</th>
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<td>6:00 pm</td>
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<td>7:30 pm</td>
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SAMPLE TOPICS

- Creating Self-Liquidating Sponsorship Programs
- Music Marketing's Role in Artist Development
- Target Market Sponsorship Strategy
- Pricing, Negotiating and Promotional Development of Music Sponsorships
- New Directions in Video Sponsorship
- Reaching the College Market at Local, Regional and National Levels
- Consumer Promotion Programs
- Market by Market Sponsorship
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www.americanradiohistory.com
Stellar Lineup At Farm Aid; Rock 'N' Soccer In Chicago

BY LINDA MOLESKI

GROWING EVENT: John Cougar Mellencamp, Neil Young, the Fabulous Thunderbirds, Bruce Hornsby & the Range, Joe Walsh, Lou Reed, Emmylou Harris, Kris Kristofferson, and Lyle Lovett are in the star-studded line-up of performers who will play at the Farm Aid III concert, Sept. 19, at the University of Nebraska's Memorial Stadium.

The 6-hour benefit show, which will aid financially troubled farmers, will feature some 34 artists. Event founder Willie Nelson will once again host the annual concert, which will be produced by Dick Clark Productions.

ROCK 'N' SOCER: Pro soccer team the Chicago Sting is taking an unusual approach to try to lure season ticket buyers: 17 of its 20 home games will feature a concert immediately afterwards.

According to Sting president David Rosengard, the shows were designed as an "open door to the corporate season-ticket market." Among the performers already confirmed are the Beach Boys, Jeffrey Osborne, the Four Tops, the Temptations, Ray Charles, Lou Rawls, Sergio Mendes, and Maxine Nightingale, as well as comedians David Brenner and Buddy Hackett.

"This is the most ambitious concert series done by a pro sports team," claims Rosengard, who hopes that the added entertainment will attract "Cubs, White Sox, Bears, and Bulls season-ticket holders who might have had an inclination to cancel soccer before."

According to Rosengard, there will be no extra charge on concert nights; shows will be included in the Sting's $280 ticket price. Carson Pirie Scott, an area department store, will serve as a major sponsor of the concert series, which is being promoted and produced by Chicago-based Jam Productions.

SHORT TAKES: On The Road hears that Creative Artists has set up a unique road package that will feature four acts on the agency’s roster, reminiscent of Stiff Records' memorable outings years ago. Dubbed Four Play, the tour will hit major markets across the country in an effort to help break new and developing talent. At press time, details were still being finalized.

Gruazados seems to be the band in demand. Upon completion of a series of dates with Starship, the Arista group will serve as openers on the U.S.'s concert dates that commence September (19) in Boston. Dates are booked through Oct., with Elektra artists X opening. Another Elektra act, Faster Pussycat, which has been making a good deal of noise—no pun intended—with its self-titled debut album, is headlining a cross-country club trek, which is kicked off Sept. 6 in Baltimore. Shows are scheduled to run until the end of September. MCA artists the Yellow Jackets launched a U.S. tour Sept. 7 in Portland, Maine, to back their new MCA album, "Four Corners." Headliner on the bill is Larry Carlton... Plans are in the works for Bush to hit the road in the fall in support of its just-shipped Mercury/PolyGram album, "Hold Your Fire"... Virgin act T'Pau has played a number of North American concerts with the Thompson Twins and the Cutting Crew as well as headlining a series of club dates on its own. Word is the British outfit may hook up with a band and do some shows late this year... Following their European stint as opener for Madonna, the Force M.D.'s will return to the States for a series of early fall dates with Alexander O’Neal. Shows are set to kick off Wednesday (18) in Cincinnati.

Send information to On The Road, c/o Billboard, 1515 Broadway, New York, N.Y. 10036.

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CHART RESEARCH PACKAGES

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#1 Black Singles, 1948 through 1985. ($50.00)
#1 Black Albums, 1965 through 1985. ($25.00)
Listings include Billboard issue date, title, artist and label of the number one record of each week.

Top Ten Black Singles, 1948 through 1985. ($50.00)
Top Ten Black Albums, 1965 through 1985. ($25.00)
Listings include title, artist and label of every record that reached number 10 or higher on the Billboard Black Singles or Black LPs chart. Titles are listed alphabetically within each year. #1 records are indicated.

Top Black Singles Of The Year, 1946 through 1985. ($50.00)
Top Black Albums Of The Year, 1966 through 1985. ($25.00)
The annual charts of the top records of the year in rank order, as published in Billboard's year-end special issues. Listings include title, artist and label for each entry.

Billboard Chart Research
Attn: Jim Canosa
1515 Broadway
New York, NY 10036

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E 2 C Top Ten Black Singles @ $5.00
F 3 D Top Black Singles Of The Year @ $20.00
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“I’m In Love” Remix (TB 900)
Produced and mixed by The Jaz and Fresh Gordon. Remixed by Joey Gardner and Alan Meyerson.
“I’m In Love” is the debut release by The Jaz, a twenty-one year-old singer/songwriter/producer—from New York. The sound is soulful and swingy with a brand new mix that brings all the best elements to the surface.

FRESH GORDON
“Feelin’ James” (TB 901)
Produced and mixed by Fresh Gordon and The Jaz.
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“I NEED LOVE NOW”

BY FROSTY

TB 906
SINGLE RATED "A-Z"

Title: Billboard Hot Black Singles

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<td>IT'S TOO LATE TO LOVE</td>
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**BLACK SINGLES BY LABEL**

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<td>Soundtown</td>
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<tr>
<td>Stripped Horse</td>
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**SHEET MUSIC AGENTS**

- Blackwood Music
- Northern Music
- Word Music
- S. M. Music
- Williams Music

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**FOR WEEK ENDING SEPTEMBER 19, 1987**

**A ranking of distributing labels by the number of titles they have on the Hot Black Singles chart.**
PIR & Manhattan Dissolve Distribution Agreement

NEW YORK Philadelphia International Records is ending its distribution arrangement with Manhattan Records and is going independent. Since 1986, the once-powerful pop-R&B label has had product—including black chart hit "Do You Get Enough Love" by Shirley Jones this year—go through the Capitol system via Manhattan. However, the two entities were never able to make PIR a significant factor on the charts. According to PIR promotion head Joe Medlin, current albums by the O'Jays and Phyllis Hyman will be the last to go through Manhattan. The PIR roster also includes a teen duo called the White Heads.

Medlin also reports that the PIR catalog will revert back to the company from CBS, its distributor during its '70s glory days, and that the company plans to put out a compact disc line of its classic O'Jays, Teddy Pendergrass, Bluenotes, and MFSB albums.

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FOR WEEK ENDING SEPTEMBER 19, 1987

**TOP BLACK ALBUMS™**

Compiled from a national sample of retail store and one-stop sales reports.

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<th>ARTIST</th>
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<tr>
<td><strong>NO. 1</strong></td>
<td><strong>33</strong></td>
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<tr>
<td>L.L. COOL J &amp; N ATTIC FOX</td>
<td>COOL THING ('88)</td>
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<tr>
<td>STEPHANIE MILLS</td>
<td>IF I WERE YOUR WOMAN (8-8)</td>
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<tr>
<td>WHITNEY HOUSTON</td>
<td>THE BIG THROWDOWN (8-8)</td>
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<tr>
<td>THE FAT BOYS</td>
<td>CRUSHIN' (8-8)</td>
</tr>
<tr>
<td>THE WHISPERS</td>
<td>JUST GETS BETTER WITH TIME (8-8)</td>
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<tr>
<td>ALEXANDER O'NEAL</td>
<td>HEARTBREAK (8-8)</td>
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<tr>
<td>FREDDIE JACKSON</td>
<td>ONE HEARTBEAT (8-8)</td>
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<tr>
<td>KENNY G.</td>
<td>DUOTONES (8-8)</td>
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<td>NATALIE COLE</td>
<td>EVERLASTING (8-8)</td>
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<td>FORCE M.D.'S</td>
<td>TOUCH AND GO (8-8)</td>
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<tr>
<td>UTFO</td>
<td>LETHAL (8-8)</td>
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<tr>
<td>ERIC &amp; RIKIMAK</td>
<td>PAID IN FULL (8-8)</td>
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<td>MARVIN SEASE</td>
<td>MARVIN SEASE (8-8)</td>
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<td>DNA DANE</td>
<td>DNA DANE WITH FAME (8-8)</td>
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<td>THE ISLEY BROTHERS</td>
<td>SMOOTH SAILIN' (8-8)</td>
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<td>LISA LISA &amp; CULT JAM</td>
<td>SPANISH FLY (8-8)</td>
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<td>LILLO THOMAS</td>
<td>LILLO (8-8)</td>
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<td>PRINCE &amp; THE NEW POWER GENERATION</td>
<td>SIGN 'O THE TIMES (8-8)</td>
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<td>JONATHAN BUTLER</td>
<td>JONATHAN BUTLER (8-8)</td>
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<td>ANITA BAKER</td>
<td>RAPTURE (8-8)</td>
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<td>NAJEE</td>
<td>NAJEE'S THEME (8-8)</td>
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<td>JODY WATLEY</td>
<td>JOY (8-8)</td>
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<td>HERB ALPERT</td>
<td>KEEP YOUR EYE ON ME (8-8)</td>
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<td>REGINA BELLE</td>
<td>ALL BY MYSELF (8-8)</td>
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<td>LUTHER VANDROSS</td>
<td>GIVE ME THE REASON (8-8)</td>
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<tr>
<td>GROVER WASHINGTON, JR.</td>
<td>STRAWBERRY JUICE (8-8)</td>
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<td>JANET JACKSON &amp; AARON SPILMAN</td>
<td>CONTROL (8-8)</td>
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<td>THE O'JAYS</td>
<td>LET ME TOUCH YOU (8-8)</td>
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<td>ICE-T &amp; E.S.P.</td>
<td>RHYME AIDS (8-8)</td>
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<td>GEORGE MORTON</td>
<td>SEXAPPEAL (8-8)</td>
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<td>BABYFACE</td>
<td>LOVERS (8-8)</td>
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<td>DARYL GIVENS</td>
<td>DARYL'S RIDE (8-8)</td>
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<td>ATLANTIC SHARK</td>
<td>SHARKS OF THE LAGOON (8-8)</td>
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<tr>
<td>GEORGE BENSON</td>
<td>ALL IN THE NAME OF LOVE (8-8)</td>
</tr>
</tbody>
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Soul Men. Robert "Kool" Bell of Kool & the Gang and 4 By Four surround "Video Soul" host Donnie Simpson after appearing on a live broadcast of the program on BET. Camera-ready, from left, are Bell, 4 By Four's Lance Heyward and Steve Gray, Simpson, and 4 By Four's Jay Jackson and Damien Heyward.

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FOR WEEK ENDING SEPTEMBER 19, 1987

HOT DANCE™

CLUB PLAY

Compiled from a national sample of dance club play lists.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>HOW SOON WE FORGET (REMIX)</td>
<td>COLONEL ABRAMS</td>
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<tr>
<td>CATCH ME I'LL FALING (REMIX)</td>
<td>PRETTY POISON</td>
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<tr>
<td>I HEARD A RUMOUR</td>
<td>BANANARAMA</td>
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<tr>
<td>VICTIM OF LOVE (REMIX)</td>
<td>ERASURE</td>
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<tr>
<td>FULL CIRCLE (REMIX)</td>
<td>COMPANY B</td>
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<td>LET ME BE THE ONE</td>
<td>EXPOSE</td>
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<td>TRUE FAITH (QUERIENDO)</td>
<td>NEW ORDER</td>
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<td>MIND OVER MATTER (REMIX)</td>
<td>E.G. DAILY</td>
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<tr>
<td>STRIP THIS HEART</td>
<td>JOHN ADAMS</td>
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<tr>
<td>PUT THE NEEDLE TO THE RECORD</td>
<td>CRIMINAL ELEMENT ORCHESTRA</td>
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<td>SILENT MORNING</td>
<td>NOEL</td>
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<td>WHEN SMOKY SINGS/CHICAGO</td>
<td>ABC</td>
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<td>BREAKOUT</td>
<td>SWING OUT SISTER</td>
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<td>LOST IN EMOTION (REMIX)</td>
<td>LISA LISA &amp; CULT JAM</td>
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<td>DON'T YOU WANT ME (REMIX)</td>
<td>JOY JWATLEY</td>
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<td>GOOD INTENTIONS (REMIX)</td>
<td>AVA CHERRY</td>
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<td>IT'S A SIN (UK/MAHANNNATAN)</td>
<td>PET SHOP BOYS</td>
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<td>CANDY J</td>
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<td>TOY BOY (SWING OUT SISTER)</td>
<td>SINITTA</td>
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<td>THE REAL THING (REMIX)</td>
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<td>CASEANOVA</td>
<td>LEVERT</td>
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<td>DO IT PROPERLY</td>
<td>2 PUERTO RICANS A BLACKMAN &amp; A DOMINICAN</td>
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<td>CURIOUSITY KILLED THE CAT</td>
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<td>I'M SUPPOSED TO HAVE SEX WITH</td>
<td>TONIO K.</td>
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<td>NEVER LET ME DOWN (REMIX)</td>
<td>DAVID BOWIE</td>
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12-INCH SINGLES SALES

Compiled from a national sample of retail store sales reports.

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<td>JELLYBEAN FEATURING ELISA DOBRILO</td>
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Jackson's 'Bad' Chock-Full of Choice Club Cuts

This week's column was written by Bill Coleman.

With the Deluge of new releases ushering in the fall season, let's not waste any time getting to the heart of the matter—albums.

It's finally here—the new Michael Jackson album, "Bad." (Epic), and it doesn't disappoint. Topping the astronomical sales figures of "Thriller" may prove a hard nut to crack, but as a whole, the material here speaks for itself. Choice club cuts are the new single, "Bad," with its churning vocal and rhythm; another nifty Of Me," which boasts an irresistible r&b groove; "The Way You Make Me Feel," with its loping pop stylings; "Speed Demon," with its sinister syncopation; and the strong pop-single contender, "Man In The Mirror," which features the Winans, the Andrae Crouch Choir, and rising star Siedah Garrett (who co-wrote the track). In every way, the album is as substantial as its needle, any sour expectations rendered prior are certain to diminish.

Sybil's "Let Yourself Go" (Next Plateau) is that artist's worthwhile debut following two successful 12-inches in a row and that next release center is "Us And Me 2 Nite," which is currently enjoying success on the r&b chart as Deja's (formerly Aurra) "You And Me Together (Tonight)." In addition to Sybil's performance, plaudits should be given to the album's production and writing talents—British Brian Battison and Delores Dryery.

Disco darling of a few years ago Terri Gonzalez bounce backs with her new album and current single, "Is There Rockin' In This House" (Atlantic), produced by Nile Rodgers. Programmers should note in particular the cuts in 'A Big Way' and "Love Promises," which incorporate the classic Chic grooves with a contemporary base.

Also just out is the new album from Bananarama, called "Wow!" (London), under the busy production helm of Stock, Aitken and Waterman. With this outing, the harmonious U.K. trio delivers its finest collection of dance tunes to date. Places to drop the needle include the Noreca-meets-Company-B Style-"Some Girls" and "Bad For Me," the down-tempo technofunk of "Come Back With My Heart," and the mid-NGR of "I Want You Back"—so be the first on your block.

Just Out: Speaking of the boys at PWL studios, Stock, Aitken, and Waterman have finally released their U.K. hit "Roadblock" (A&M) domestically. This piece kicks out a serious James Brown (almost go-go) "rare groove" with blaring horn accompaniment; note the "rare dub" flip.

52nd Street's "I'll Return" (MCA) is a right-in-the-pocket S.O.S./Loose Ends-ish track, this time produced by Lenny White and remixed courtesy of Timmy Regisford. Carolyn Porter's "I Said Yes And I Meant It" (Atlantic) sports a hypnotic groove reworked by Freddye Bouteon with edits from the Dominicans (Roger.

Jackson's 'Bad' Chock-Full of Choice Club Cuts

BY DAVE PEALEASE

NEW YORK: Despite appearances, Elisa Fiorillo is no overnight success. Her debut recorded performance, on the Jellybean single, "Who Found Who," is lodged near the top of the Billboard Hot Dance/Disco chart, and the Chrysalin single has made it to the top 20 of the Hot 100.

Yet behind this remarkable initial success is a solid musical background. The 18-year-old Philadelphia-born singer credits the example of her father—a former child prodigy who studied under Vladimir Horowitz and now teaches piano at Temple Univ.—and her vocalist mother with giving her basic musical knowledge and the incentive to achieve.

Originally interested in musical theater, Fiorillo performed on Broadway in a production of "The Three Musketeers." The show's producer, Ina Meibach, encouraged her to audition for MBM's "Star Search" contest, which she won in the junior vocalist category. Signed to Chrysalis on the strength of her vocals and her songwriting ability, Fiorillo was introduced to John "Jellybean" Benitez after he heard her demo tapes and wanted to use her on his own album project.

For Fiorillo, the high point of her career has not been the instant visibility afforded by the success of "Who Found Who" but rather the good fortune "to work with such down-to-earth, quality musicians and producers."

Fiorillo recently completed her debut album at New Jersey's Quantum Studios, says the experience was enjoyable with contributions from Jellybean and producers Reggie Lucas, Gardner Cole, Scott Cutler, and Lotte Golden has "helped ease my fears of the music business."

Describing her work as crossover dance-pop, Fiorillo says her favoritie is on the working album which the brightly produced "You Don't Know" and "More Than Love," both co-written by Fiorillo with Ian Prince. "How Can I Forget You," written and produced by "Open Your Heart" composer Cole; and, especially, the sensitive ballad written by Whitney Houston composers Cutter and Jerry Gotham, titled "Forgive Me For Dreaming."

As for the inevitable comparisons to Madonna, given her youthful energy and appeal as well as the involvement of such Madonna collaborators as Benitez, Lucas, and Gardener, Fiorillo remains unswayed. Although she admires Madonna, Fiorillo says her own, more pop-oriented approach and classical training make her style totally different. Producer Lucas agrees.

"Elisa is unique among the new dance artists as she combines her youthful energy with a genuine vocal gift that should move her beyond the usual one-record success into a long-term career," he says.

New Canadian Meet Set Aimed At Dance Music Industry

NEW YORK: Inspired by the success of such U.S. DCJ conacles as those held earlier this year in Florid and New Jersey, the Canadian organization Dancepool, together with Perpetual Promotions and Technics, is sponsoring Conference '87, in London, Toronto, and 30 in Vancouver, British Columbia.

Substituted East Meets West, the conference is billed as "Canada's first symposium for the nightclub and dance music industry" and is oriented toward that country's DJs, club owners, artist/managers, and record company personnel. To be held at the Ramada Reannisance Hotel, Conference '87 will combine a trade show featuring exhibitions on lighting, sound, and video equipment with a series of panels concentrating on such topics as nightclub management and competition; the presence of women in the music industry; the future of the 12-inch single; video use in nightclubs; and the influence of club play on retail sales and radio programming.

In addition to these discussions, the conference will also feature several entertainment showcases. The first event, on the night of Sept. 28, is an artist showcase and is being held at the 86th Street Musie Hall on the Expo '86 site, while the following day's DJ mixing competition will take place at the nightclub Systems. Concluding the conference will be an awards ceremoy by JudgeMulligan; awards will be presented in such categories as best artist, single, group, night club, and club DJ.

Elisa Fiorillo Is Well-Versed In Vocals

Singer Has Broadway Training & Musical Family

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NEW YORK: Inspired by the success of such U.S. DCJ conacles as those held earlier this year in Florid and New Jersey, the Canadian organization Dancepool, together with Perpetual Promotions and Technics, is sponsoring Conference '87, in London, Toronto, and 30 in Vancouver, British Columbia.

Substituted East Meets West, the conference is billed as "Canada's first symposium for the nightclub and dance music industry" and is oriented toward that country's DJs, club owners, artist/managers, and record company personnel. To be held at the Ramada Reannisance Hotel, Conference '87 will combine a trade show featuring exhibitions on lighting, sound, and video equipment with a series of panels concentrating on such topics as nightclub management and competition; the presence of women in the music industry; the future of the 12-inch single; video use in nightclubs; and the influence of club play on retail sales and radio programming.

In addition to these discussions, the conference will also feature several entertainment showcases. The first event, on the night of Sept. 28, is an artist showcase and is being held at the 86th Street Musie Hall on the Expo '86 site, while the following day's DJ mixing competition will take place at the nightclub Systems. Concluding the conference will be an awards ceremoy by JudgeMulligan; awards will be presented in such categories as best artist, single, group, night club, and club DJ.
Boosted By Strong Sales, Warner Discounts 69 Titles In Major Promotion

NASHVILLE The Warner Bros. country division, buoyed by strong sales during the past year, is offering a special promotion this fall for record distributors and retailers. The promotion is separate from the annual Warner/Elektra/Atlantic push, of which the country labels have traditionally been a small part.

The Warner Bros. promotion, which began Aug. 24 and runs through Oct. 9, offers 69 album titles from Warner's and Atlantic/America's $6.98 and $8.98-and-up lines to distributors and retailers, who can place up to two orders of at least 100 units each. Discounts of 5% on cassettes and albums and 10% on compact discs are being offered.

Neal Spielberg, Warner's national sales coordinator, says all Warner and Atlantic/America country titles released through July 31, were eligible for inclusion in the program, but those that sold poorly were left out. Among those included in the promotion are both of Randy Travis' platinum-plus albums; the "Trio" album by Emmylou Harris, Dolly Parton, and Linda Ronstadt; Dwight Yoakam's two gold-plus albums; and such oldies as Willie Nelson's "Shotgun Willie" from 1973.

Distributors and retailers participating in the program must pay for half their orders by Dec. 10 and the remainder by Jan. 10. All back orders will be eligible for the program during the next 10 days, up to Oct. 21, after which they will be canceled.

Spielberg said the promotion was intended to enhance the Country Music Assn./National Assn. of Record Merchandisers' Bring Home Country's Brightest Stars promotion (Billboard, Aug. 29), not compete with it.

Also included in the Warner Bros. promotion are titles by John Anderson, the Forester Sisters, Crystal Gayle, Highway 101, Johnny Lee, Gary Morris, Michael Martin Murphey, the Nitty Gritty Dirt Band, Edie Brickell, Billy Joe Royal, Southern Pacific, T.G. Sheppard, Jeff Stevens & the Bullettes, Conway Twitty, Vicki Rae Von, and Hank Williams Jr.

Edward Morris

Promo Uses Garrett Song

NASHVILLE Subtly it ain't—but Nutri/System is betting that Pat Garrett's latest single, "Suck It In," is just the right message to prod self-conscious fatties into joining the company's weight-loss program. The Willow Grove, Pa.-based chain purchased all promotional rights to the single from M.D.J. Records for a year. "Suck It In" was released to radio stations Aug. 15 in a sleeve that carries the Nutri/System logo.

According to James Millard Kemper, Nutri/System's director of field marketing, M.D.J. officials brought him the demo to listen to in April. "What intrigued me," he recalls, "is that the song hit all the right points without mentioning our name." The label wanted to release the single June, but Kemper con-

(Continued on next page)

Acts Range From Randy Travis To Sawyer Brown

New Music Styles Spur Lively Debate

THE RENAISSANCE of country music has produced creative tension between traditionalists and contemporary acts, which is bringing out the best in both. Randy Travis effectively acts as a bookend for a shelf of music that's held in place at the other end by Sawyer Brown. In between we have George Strait acting as a counterpoint to Lee Greenwood, the Judas contrasted with Sweethearts Of The Rodeo, and Battlesnake Annie balancing Charly McClain. That tension infiltrates the radio marketplace, with many stations loving one extreme or the other or a blend of both.

Terry Mathews, program/music director of WWJ-AM Clarksburg, W. Va., doesn't mince words when offering his viewpoint on the subject. Nashville Scene is a forum for viewpoints, pro or con, and buckle your seat belts because Terry is taking off.

"Maybe West Virginia is 10 years behind the rest of the nation, as a label rep said to me not long ago, but if being in with the 'in' movement means that we have to accept the attempts of the record industry to forcefeed us groups that couldn't make it on the rock 'n' roll side, then maybe we're better off being 10 years behind the rest of the country. I've seen Sawyer Brown in concert, and I saw John Schneider do his album on 'New Country.' If you can tell me that rolling around on stage simulating an epileptic seizure while dressed like Boy George and baring your chest or blaring your amps while dressed worse than any hillbilly character on the 'Dukes Of Hazzard' is country music... well, I guess I'm in the wrong country. If I want to be insulted by appearances and actions or assaulted by loud music, I'll go watch Ozzy Osborne, Black Sabbath, or AC/DC. No apologies to either Brown or Schneider except to say that they are not the only examples of excesses in the new wave trend.

"Isn't it ironic that while traditional country artists continue to sweep all the awards, some record labels continue to pump contemporary country acts on the public by putting pressure on radio stations to play them and by featuring them at Fan Fair? Insidious propaganda methods are being used to artificially inflate and inject economic growth into an industry that, while never breaking any sales records, has always been a steady producer—methods that in the process will kill the roots of the tree.

"There is a war under way between traditionalists and [fans of contemporary music], and country fans will have to choose sides and speak out. In this war, money talks. Fans will have to support their side by buying their [traditional] records and requesting their [traditional] songs at the local radio stations. Obviously, I'm a traditionalist, and I'm not prepared to turn over my responsibilities to 10-, 12-, and 15-year-olds or to allow them to decide what kind of music I'm going to listen to. I don't let my children decide what television shows we watch at home, nor do I let them determine what kind of car we buy.

"And, I don't let record company representatives tell me which records I'm going to play this week or next. Country music fans are the very backbone of what this nation stands for: God, country, and family. It's about time that parents accepted their responsibility and regained control of their playlists.

"Well, we might not agree with everything—or anything—that Mathews says about God, family, and country music (not necessarily in that order), but we sure do know what side he's on.

NEWSNOTES: Roger Sovine, vice president of BMI, was recently elected president of the Nashville chapter of the National Academy of Recording Arts and Sciences. Others elected to officer positions are Steven Geil, first vice president; Barry Beckett, Alan Bernard, Joe Galante, Bruce Hinton, and Steve Popovich, who are all VPs; Bonnie Rasmussen, sec. Scott Mote, chairman; and Tommy Cramer, treasurer. Trustees are now Don Butler and Merlin Littlefield, and governors are Duane Allen, Bernard, Bob Boatan, Connie Bradley, Thomas Cain, Karen Conrad, Conni Elisor, Chuck Flood, Donna Hillely, David L. Holt, Brent King, Brenda Lee, Littlefield, Brent Maher, Pat McManus, Bill Pursell, Rasmussen, and Joyce Rice.
Senior executive Ned McWherter. And Music Tennessee figures are among the Nashville Several Commissioners, the new chairman of the Nashville Entertainment Association's board of directors. Also elected for 1987-88 were Richard Thrall, Multimedia Entertainment president; Johnny Rosen, Panta Professional Services, executive vice president; Betty Clark, Talent & Model Land, secretary; and Tom Rashford, Gelfand, Rennert & Feldman, treasurer.

The following were appointed to the board for a one-year term: Alan Bernard, MTM Music Group; Vincent Candelora, SESAC; Anne Brown, Metro Nashville Arts Commission; Joseph Casey, CBS Records; Paul Corbin, The Nashville Network; Bob Doyle, ASCAP; David Earnhardt, WTVF-TV; Robert Frye, Showstopper Productions; Dan Harrell, Blanton & Harrell; Pat Higdon, Warner Bros. Music; Mike Hollandsworth, Fame Music; Kathy Hooper, Greil Hooper Management. Also, Michael Joyce, Greerer Music; Brian Kelly, Third Coast Management Group; Matt Maddin, the Nashville Symphony; Stephen Miller, attorney; Kerry O'Neil, O'Neil & Co.; Grace Reinbold, World Wide Media; Priscilla Riggs, Priscilla Riggs & Associates; David Ross, Music Row Publications; Shelia Shiple, MCA Records; Bennett Tarleton, Tennessee Arts Commission; Steve West, Go West Presents; and Brian Williams, Third National Bank.

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Butler Group Sets Fund

The Larry Butler Music Group has donated $7,000 to Belmont College for a music-business scholarship fund as a memorial to the late Nashville publisher and producer Don Gant, who headed Don Gant Enterprises, died March 6. Money for the first scholarship donation came from the 1987 Larry Butler Golf Invitational, the successor to the Acuff-Rose golf tournaments. Subsequent tournaments will supply additional funds.

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FOR WEEK ENDING SEPTEMBER 19, 1987

HOT COUNTRY SINGLES

Compiled from a national sample of radio playlists.

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** Power Pick/Airplay **

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** Products with the greatest airplay this week. **

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BILBOARD® SEPTEMBER 19, 1987

38
by Marie Ratliff

EARLY SELLER: “Sales reports are already coming in on Holly Dunn’s ‘Only When I Love’ [MTM], so we added it earlier than we nor-
mally would have,” says MD Steve Yawn, WOW Pensacola, Fla. “Her other releases have done well for us, and this one is a mover, too,” he says. Chris Michaels, MD of WDSY Pittsburgh, Pa., says, “People are calling me crazy for Holly’s record—they love her here. She charted at No. 34.

Michaels is also enthusiastic about Dunn label-mates Schuyler, Knobloch & Bickhardt. “‘No Easy Horses’ [MTM] is going to be a big record for SRK,” he says.

KNOWN FOR HIS SMOOTH BALLADS, Steve Wariner changes the tempo dramatically on “Linda’s” (MCA), and his strategy is working—
he goes to No. 35 in just three weeks. “It’s a good, up-tempo, rockin’
tune. The listeners love it, and the jocks like to play it,” says PD Dave Nielsen, KIIM Tucson, Ariz. “An accent change,” says MD Mike Owens, KXXX Oklahoma City, Okla. “Wariner has a nice contemporary sound and a great musical hook.”

Owens also cites good reaction to John Anderson’s first MCA re-
lease, “When Your Yellow Brick Road Turns Blue.” The new label seems to give him a renewed vitality. Anderson is back to his basic hit sound, and we’re getting a lot of calls on this,” he says.

MOE HAS MORE: A tremendously successful run with “Till I’m Too Old To Die Young” recently put a Moe Bandy solo in the top 10 for the first time in five years. Now his follow-up, “You Haven’t Heard The Last Of Me” (MCA/Curb), is confirming Bandy’s regained popularity, moving inside the top 30 at No. 29. “We have a short playlist, but we go on it early,” says MD Debbie Murray, KILT Houston, “and it’s doing real well for us.” MD Kelly McCrea, KWWJ Portland, Ore., agrees. “Moe is bending with the times with while keeping his musical in-
tegrity intact.” From KSON San Diego, MD Nick Upton says, “We got immediate request action—Moe’s got his second hit in a row.”

Off to a good start too, says Upton, is Earl Thomas Conley’s “Right From The Start” ( RCA). “It’s nice to hear a little tempo from Conley,” he says. Sharon Wells, MD of WNGA Albany, N.Y., also reports good response. “He’s always been a favorite of our listeners,” she says.

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

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<td>LINDA'S DAUGHTER, G</td>
<td>BMI</td>
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<td>BABY YOU'RE GONE</td>
<td>DON CARLISLE, B</td>
<td>BMI</td>
</tr>
<tr>
<td>BEST LOVE I NEVER HAD</td>
<td>SOUTHERN GROUNDS, G</td>
<td>MCA Country, BMI</td>
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<td>DONNA THE BLOND</td>
<td>ASCAP</td>
</tr>
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<td>DON'T BORE TO GROWTH</td>
<td>MARK MILLER, B</td>
<td>BMI</td>
</tr>
<tr>
<td>BABY I'M GROWING AN ANGEL</td>
<td>GALE, G</td>
<td>BMI</td>
</tr>
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</table>
CMA Show Books Top Acts

NASHVILLE The Judds and Randy Travis, both platinum-selling acts, have been added to the cast of performers for the 21st annual Country Music Assoc. Awards Show, set for Oct. 12 at the Grand Ole Opry House here.

Other acts on the show’s roster are Reba McEntire, Ronnie Milsap, George Strait, and Hank Williams Jr. The show will be broadcast live on CBS-TV beginning at 8:30 p.m. Central time. There will be a stereo simulcast of the program on radio by Mutual Broadcasting.

Tribute Concert Sept. 26
To Honor Parsons, White

NASHVILLE The second annual tribute concert to Gram Parsons and Clarence White will be held Sept. 26 at the Cannery here. Scheduled to perform are Michael Clark, Rick & Janis Cane, Carly Simon, Don McGlashan, the Byrds, and Steve Winwood.

Parsons and White, both members of the Byrds, died in 1972. The concert was originally conceived and is being produced by Argyle Bell, a Nashville-based steel guitarist, record producer, and music journalist. Tickets for the show are available through Ticketmaster.

Industry Gains Funding Source

NASHVILLE Third National Bank here has appointed Brian Williams as its music industry specialist. In that capacity, Williams will oversee making loans to individuals and businesses in the industry. Williams’ office will be located at Third National’s West End division. The new appointee has been with the bank since 1983 and has completed a series of music business management courses at Belmont College.

Third National Bank is owned by SunTrust Banks.

FOR WEEK ENDING SEPTEMBER 19, 1987

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER DISTRIBUTING LABEL (IGS LIST PRICE*?)</th>
</tr>
</thead>
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<tr>
<td>Randy Travis &amp; Warner Bros. 25564 (8.98)</td>
<td>Born To Boogie</td>
<td>ALWAYS &amp; FOREVER</td>
</tr>
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<td>Ocean Front Property</td>
<td>REBA MCENTIRE NEVADA 59763 (8.98)</td>
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<td>George Strait, Warner Bros. 25564 (8.98)</td>
<td>Heartland</td>
<td>DOLLY PARTON &amp; LINDA RONSTADT, EMMYLOU HARRIS TROY 2455 (19.98)</td>
</tr>
<tr>
<td>Restless Heart, Warner Bros. 25564 (8.98)</td>
<td>Wheels</td>
<td>ROSEANNE CASH COLUMBIA 1077 (CD)</td>
</tr>
<tr>
<td>The Judds, RCA 5923 (8.98)</td>
<td>HEARTY LAND</td>
<td>THE JUDDS 19727 (CD)</td>
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<td>80’S LADIES</td>
</tr>
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<td>K. T. OSIN, WARNER BROS. 25564 (8.98)</td>
<td>Only You</td>
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<td>Willie Nelson, Columbia 30467 (CD)</td>
<td>Island in the Sea</td>
<td>Integrity’s The West, 61 62 50 (CD)</td>
</tr>
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<td>Hold On</td>
<td>EARL SIGNED 40135 (CD)</td>
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<td>Heart And Soul</td>
<td>JOHNNY CASH MERCURY 832 408.1 (POLYGRAM, 8.98)</td>
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<td>Alabama, MCA 4062 (19.98)</td>
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<td>JOHN SCHNEIDER COLUMBIA 40487 (CD)</td>
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<td>Various Artists, 1 25726 (8.98)</td>
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<td>VARIOUS ARTISTS 40602 (8.98)</td>
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<td>Crack Up</td>
<td>GUNS, CADILLACS, ETC. ETC.</td>
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<td>Break the Routine</td>
<td>THE WAY BACK HOME</td>
</tr>
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<td>Greatest Hits</td>
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<td>KENNY ROGERS MCA 40481 (8.98)</td>
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<td>THE GALAXIES</td>
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<td>REBA MCENTIRE MCA 5691 (8.98)</td>
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<td>I Prefer the Moonlight</td>
<td>MOE BANDY MCA 5914 (8.98)</td>
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<td>THE O’KANES</td>
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<td>GEORGE JONES ERIK 4041 (CD)</td>
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<td>STEVE EARLE MCA 57155 (8.98)</td>
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<td>JOHN CONLEE COLUMBIA 40487 (CD)</td>
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The Kendalls, MCA 40602 (8.98) | {GARRETT PROMO SINGLE} (Continued from page 66) | No.27, 62, 14 25 |

VINCENT M.D.J. to hold it until fall, which, he says, is when people seem most serious about losing weight. Nutri/Systems has long worked radio promotions in which DJs participate in the company’s weight-loss program and report to their listeners on the results. Millard says Nutri/Systems isn’t offering coop-ad money for the record promotion to its centers but is making copies of the record as well as promotional suggestions available. He adds, however, that centers are encouraged to take their promotional leads from the stations because of their knowledge of their audience. —EDWARD MORRIS
NRN Touts New CD Store As Wave Of The Future

BY PAT HADLER

COLUMBUS, OHIO Frank Fischer looked pleased as he surveyed the flagship store of National Record Mart's new upscale division, Waves, during an Aug. 28 reception here. "I think what you see here today is what record stores are going to look like in about five to seven years," he said. NRN's president and chief executive officer.

Located in Worthington, an affluent suburb of Columbus, Waves is NRN's answer to the compact disk explosion. The company hopes to cash in on consumers hooked on the quality and purging of CD technology by offering an initial selection of more than 10,000 CDs, along with laserdisk video.

"As we saw the CD sales increase markedly in two years, from 7% to in excess of 20% of our sales, we already had a plan," said Fischer. "Consumers were telling us they were ready to move to a new technology.

Market research indicates that buyers of CDs are predominantly higher-income males 26 or older. "We realize we wanted special treatment," said Fischer. "Once consumers bought the CD player, they weren't going back to vinyl. They would want a CD they wanted rather than get it on vinyl right away. By specializing a store toward that consumer, it would become a destination point, instead of a record store they'd just stop by.

In Oct., Pittsburgh-based retailer has plans to open a second Waves in pricey North Brook, Ill., in October. Six additional outlets are slated for 1988 in markets familiar with the NRM name. "We're looking for more upscale malls that can support this," said Fischer. "We feel there's also potential for a Waves CD store in malls that have the traditional prerecorded music stores: with LPs. There's that much additional business to be had.

NRN, which celebrates its 50th anniversary this year, also has aggressive plans to expand its base of conventional record outlets. "With the acquisition we're working on right now, and some new store openings, we figure we'll have 100 stores by next March," Fischer said. "It's been in the making. We're positioning ourselves for it.

The hi-tech-designed, 2,000-square-foot Waves store features several points of sale. White wire display racks and the soft gray-and-pink color scheme give the outlet an open, airy feeling. CD titles range from rock and pop to classical to new age. Near the rear of the store, a small rack holds top-selling LPs "to satisfy that drop-in customer looking for an album," explained Fischer. One store feature is a throwback to an earlier era in music retailing: the availability of two CD listening areas and a laserdisk viewing area complete with headphones. The company plans to have samplers available in virtually every category of music.

"When I started in the business in 1951, we had listening booths where customers would take a record to the back and play it, and if they wanted to buy it, they'd buy it," Fischer said. "The industry got away from that. What we're trying to do is give consumers a chance to try it before they buy it. It will also give them an opportunity to try a product they normally wouldn't listen to.

The listening areas are also in response to customer complaints that the average record clerk does not know how to assist the older consumer. "The clerks would know U2, Def Leppard, and Bon Jovi. But

(Continued on page 45)

Separate Unit Created For U.S. Product.

WEA U.K. To Split Into Two Divisions

LONDON WEA's U.K. operation is going to be split into two divisions, one handling U.S. product, and the other taking charge of releases from the U.K. and the rest of the world.

Rob Dickins, chairman, outlined the plans at an internal meeting here Aug. 3, saying they were designed to allow the company to grow further and give full attention to its artist roster while keeping staff wholly involved and committed.

He named Paul Conroy as managing director of the U.S. division, with Max Hole heading up the U.K. division. Both are long-serving WEA U.K. executives, and each will report to Dickins.

Beginning in November, marketing, promotion, and press for the two product areas will be treated as separate entities. "This will lead to greater involvement for each department at every level and provide better focus for each individual act," says a company spokesman.

Product from WEA's worldwide subsidiaries will go through the U.K. division so as to allow those companies access to specialty in-house creative services, including A&R and video production.

Dickins added that in its early days, WEA U.K. had dealt with a relatively small British roster and a lesser selection of U.S. product. The successes of Madonna, Prince, Foreigner, Howard Jones, and ZZ Top were the fruits of the period. Since 1984, however, gross earnings have multiplied three times, while staffing levels have remained the same.

Although the company's effectiveness is not in question, expansion of operations is needed. The company says that key positions in the newly structured company are available and will be filled as soon as possible.
Motown's One-Stop BOP: One-stop growth and competition, now seen in various markets, particularly in the Southeast, is apparent in Detroit, too. Vinyl Vendors, the Kalamazoo, Mich., supplier owned by Jeffrey Boyd and Craig Hedeen, is adding a second branch in Detroit, with a grand opening set Sept. 30. The Detroit operation, which started doing business in late August, is also a partnership involving Lee Norris, veteran advertising professional and owner of Complete Advertising there.

Even though 20-year-old Angett: Record and Tape Sales and even older Soul Sound are both established in Detroit, Boyd reports, "We've found that so many stores in Detroit buy out of the market. We're going to cater to the black independents. It will be a cash-and-carry operation." Boyd prefers not to speculate on other expansion plans for Vinyl Vendors or whether such strategies are strictly wholesale.

Meanwhile, Ken Walker, who with Ronald Rogers purchased Angett in 1987, welcomes the new competition. "It stirs up the juices. Our business is already up 30% because of [Vinyl Vendors']." The company is growing, too. "We're putting in a WATS line and are going after more regional business." According to Walker, Angett—actually founded in 1949 but purchased by Walker and Rogers in 1987—is known as "the prime black one-stop, but we have really a general inventory."

Less optimistic about the one-stop buildup is Frank Honor, who opened Soul Sound in 1984. He says a lot of the independents have either "gotten out of business or moved to the suburbs. There aren't 15 stores left in Detroit itself."

At the Summit: Speakers and topics are being finalized for the National Assn. of Recording Merchandisers' Wholesalers Conference. Oct. 25-30 at the Palm Springs Plaza in Palm Springs, Calif. This is the second such conference after NARM brought together last year what previously had been separate independent distributors and manufacturers confabs held annually in Florida. Conference chairman is Mario DeFilippo, vice president purchasing, Handieman Co.

The five-day event will kick off with a keynote address from Jason Berman, president of the Recording Industry Assn. of America. Two other keynotes are by Leslie, chairman of Leslie Group, who will address rockjockeys on the evening of Oct. 27, and Bruce Hoberman, president of RTI Homer's, who kicks off the one-stop segment. The indie distributor segment begins rolling on the morning of Oct. 29 with two presentations and a panel discussion capped by an awards dinner that night. The last day is reserved for one-on-one distributor and manufacturer sessions.

The NARM conference brings together the three supplier wings of the trade group. The rockjockey advisory committee is made up of Richard Greenwald, Interstate Group (chairman), and returning members Charles Blacksgrad, Roundup Music Distributors; John Brenner, Southeastern Tape Distributors; George DeMartyn, D&H Distributing Co.; DeFilippo; William Glassman, Music Merchandisers of America; Melanee Rogers, Bongos A Rite Record & Tape Co.; William Hall, Sight & Sound Distributor Co.; Jerry Hopkins, Western Merchandising; Milton Kyle, Eurac West; Harold Okinow, Lieberman Enterprises; and Don Weiss, Arrow Distributing.

Chairman of NARM's one-stop group is Barney Cohen, Valley Record Distributors, a new member on the committee. Other members are the following: Janis Blaine, The Music People; Jeff Boyd, Vinyl Vendors; David Colson, Transcendent Record Sales; (Continued on page 47)
SKC, THE ART OF AUDIO

FOR PROFIT'S SAKE

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Grass Route

by Linda Moleski

Assistance in preparing this column was provided by Billboard’s Chicago correspondent, Moira McCormick.

Well-Known Downtown Chicago studio Universal Recording Co. has launched Windy City Jazz, a compact disk and cassette-only indie label that will feature Chicago-based artists.

According to Universal chief Murray Allen, the major impetus behind the formation of the label was the success of the CD format. “One of the great things about the introduction of the CD has been its effect on jazz,” he says. “The re-evaluation and release of classic jazz dates on a CD is a boon to collectors and artists alike.” Allen adds, “We feel that DAT will accelerate this trend.”

Universal itself, founded in 1946, has a venerable jazz history. Stan Kenton recorded his first albums there, in 1948, as well as his last three, between 1973 and 1974. Also in 1948, Duke Ellington cut the first of some 41 albums at Universal. Other jazz artists who have recorded at Universal include Count Basie, Art Blakey & The Jazz Messengers, Dave Brubeck, Ella Fitzgerald, Stan Getz, Dizzy Gillespie, Quincy Jones, Gene Krupa, Ramsey Lewis, and Sarah Vaughan, among others.

“Record companies backed away from their jazz labels in the ’70s,” says Allen. “They let theircatalogs lapse, and jazz artists found it difficult to get recorded. At Universal, we kept on recording them and saving the tapes for the future.

“In 1988 we began recording these jazz dates in digital,” he continues. Those sessions will be released on the Windy City Jazz label at the rate of six per year. Allen says he expects that a total of 25 albums will come out during the next three years.

Windy City Jazz’s first release is “Mango Tango” by Mark Colby, a Maynard Ferguson graduate. Upcoming product includes albums by the Bob Stone Big Band, Phil Upchurch, Earl, Eddie Higgins, 9/Burner, Warren Kime, Ellis Larkins, Cy Touffee, Sandy Moss, Johnny Frigo, and Iris Sullivan.

SEEDS & SPROUTS: Orphan Records has inked a p<del>nd</del> deal with Profile. Initial releases under the new agreement include Burt Bacharach’s “Just A Memory,” Sini Lin’s “You Make Me Come Alive,” and Marcus’ “Monkey On My Back.” The Detroit-based label is best known for Jimmy Lifton’s remake of the Spencer Davis Group’s “I’m A Man,” which was subsequently picked up and rereleased by Atlantic... American Gramaphone has signed a licensing deal with Alfa Records for distribution in Japan.

Chicago studio bows Windy City Jazz label

Meanwhile, the logo is gearing up for the release of “Classical Gas,” a remake of the late 60s instrumental, this time by the original artist, guitarist Mazon Williams, with Mannheim Steamroller... Su tra is putting out a remix of Noyce’s latest single, “Please Don’t Go,” which will be backed by a strong ballad, “I Guess I Fell In Love.” The young vocalist is definitely a great talent yet to be fully appreciated... Veteran blues-rock guitarist Roy Buchanan is set to release his new album, “Hot Wires,” on Aligator. A U.S. club tour will commence in October.


Japan Ups CD Output In 1987

TOKYO Production of compact disks in Japan in June came to 5.8 million units, an increase of 42% from the same month last year. That of LPs and singles was down 24% to 6.73 million.

In unit terms, records accounted for 54% of the total amount of product and compact disks for 46%. But in value terms, records totaled more than $40 million, while CDs were worth more than $80 million.

The June figures brought the year’s first-half totals to 39.98 million records—down 28% from the previous year—and 20.1 million CDs, up 67%. In value terms, records totaled $247 million, down 29%, and CDs were worth roughly $295 million, up 63%. The total number of records and CDs came to 68.06 million, down 6% with total value down 9% at $1 billion.

In the tape sector, prerecorded cassettes totaled 6.4 million in June, up 16% from the previous year, and the January-June total was 4% above that of the previous year, at 32.89 million units. The combined tape, record, and CD figure was up 8% in value from 1986.
The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ▲—Simultaneous release on CD.

**POP/ROCK**

**RICHARD BARONE**
Coool Blue Halo  
▲ LP Passport P6058/NA
CA ▲ ECD5656/NA

**THE BODEANS**
Outside Looking In  
▲ LP Japirc/Slash/Warner 1-25612/$8.98
CA ▲ 25612/$8.98

**CHILL FACTOR**
Chill Factor  
▲ LP Warner Bros 1-25004/$8.98
CA ▲ 25004/$8.98

**ROSIE FLORES**
Rosie Flores  
LP Japirc/Warner Bros 1-25626/$8.98
CA ▲ 25626/$8.98

**THE HOUSEMARTINS**
The People Who Grinned Themselves To Death  
LP Parlophone R81071/1/$9.98
CA 60761 4-1/$9.98

**THE MERCY SEAT**
The Mercy Seat  
▲ LP Sire/Warner Bros 1-25606/$8.98
CA ▲ 25606/$8.98

**THE RAMONES**
Halfway To Sanity  
▲ LP Sire/Warner Bros 1-25641/$8.98
CA ▲ 25641/$8.98

**SCREAMING BLUE MESSIAHS**
Battle Real  
LP Elektra 60705/1/$8.98
CA 60705-1/58.98

**KEITH SWEAT**
Make It Last Forever  
▲ LP Ryko/Atlantic 1-60755-1/$8.98
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**MARA'AVISHU JOHN MCLAUGHLIN**
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**NM EYES CD EXPLOSION**
(Continued from page 41)

when a customer over 25 would come in and ask for a Joni Mitchell, the clerk wouldn't know who she was," said Fischer. "So by having the sampling, the lack of an educated clerk could be offset to a degree by having that ability to sample." Waves also plans to be on the cutting edge of CD video when that music retailing configuration is introduced. "This would be a good tie-in that would lead consumers into the next change they might get involved with," Fischer said.

According to Fischer, Worthington is a perfect place to test the Waves concept. The entire metropolitan Columbus area is served by midsize malls rather than regional malls, and upscale specialty shops abound in the surrounding suburbs.

Pat Hadler is a free-lance writer, based in Columbus, Ohio.

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Israeli-born conductor Eliahu Inbal is recording the complete cycle of Mahler symphonies on Denon. We asked him about Denon's approach to repertoire.

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

"Denon is recording more classical music than anyone."

"To my ears, the spatial realism on Denon CDs is unmatched," Inbal explained. The superior imaging on Inbal's Mahler Symphony #7 is made possible by a Denon technique that compensates for microphone displacement with digital delay. Such fresh uses for digital technology are nothing new at Denon. After all, the world's first commercial digital recording was by Denon.

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CO-1533-4; Mahler Symphony #7; Two Disc Set.

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DENON Canada, Inc., 57 Denison Street, Markham, Ont L3R 1B1 Can.
Eddie Palmieri had just finished taking a private seminar on piano theory—a "refresher course," he called it—and was on his way out of Carnegie Hall in New York City when we caught up with him. He seemed a far cry from the young keyboardist whose ferocious piano style once earned him the nickname "Pancho Rompecatas" and almost as distant from his elbow-hanging, extraterrestrial-concept days that earned him the sobriquet "salsa's space man." His face, though, radiated happiness, and Palmieri was eager to explain why: "I've just received my official release from Fania," he said, referring to the salsa empire once known as Fania Records, but retitled Música Latina Internacional since 1979. Palmieri once recorded for Barbaro Records, a division of MLI.

Music industry chroniclers will remember that Palmieri, fresh from his two Grammys, became the first salsa artist to sign with a multinational (CBS) label, long before any salsa label dreamed of opening a U.S. division.

That marriage produced just one album, "Lucumi (Macumba Voodoo)," a Grammy nominee, but one that lacked the commercial luster of Palmieri's two Grammy winners, "The Sun Of Latin Music" and "Unfinished Masterpiece." As a result, Palmieri's blazing album career was cooled by a period of inactivity, until Jerry Massacri, part-owner of MLI and former solo owner of Fania, signed him to Barbaro, a label initially created to import Cuban musical products. (Its first release was by legendary Cuban trumpeter Félix Chappotín, and the cowboy hat and cane that appears on its logo were trademark symbols of the late, great Cuban singer Beny Moré, aka "El Barbarito del Ritmo").

Palmieri's first release at Barbaro remains probably his classiest. The arrangements by René Hernández (better known as "El Látigo" and "the Cuban Duke Ellington" during his years as a piano player and arranger for Machito & His Afro Cubans) and young classical composer Francisco Zamaque, with vocals by Cheo Feliciano, created what the band leader once described as "an ambiance proper enough for Porfirio Rubirosa to hang out with Errol Flynn." The two albums that followed, "Palo 'Pa Rumba" and "Sólo," won Palmieri another two Grammys.

Several months ago, prior to a performance at the Hollywood Palace in California, Palmieri said that the 1987 version of the Eddie Palmieri Orchestra was the best ever. Sales fans familiar with legends like Israel "Pat" Quintana, Barry Rogers, Víctor Patiño, Mario Rivera, and Andy and Jerry González couldn't help but shrug off the comment as mere publicity puff. But later that night, the comment was backed up by the performance of Palmieri and his band, made up of youngsters like Giovanni "Machito" Hidalgo, Anthony Carrillo, and Charlie Cotto, and older musicians like Jerry Medina, Polito Huertas, and Charlie Miller.

Even a scaled-down, Latin-jazz version of the band, such as the one that performed recently at New York's Blue Note, gave credence to Palmieri's boast, with a rhythm intensity comparable to the full orchestra.

"This new contractual freedom gives me the oppotunity to start with a clean slate," said Palmieri. As such, he's seeking a deal with a multinational's U.S. division. In the meantime, he's also working on a film score. "I believe that changes in audiences' musical tastes must bring about modifications in my music," Palmieri said.
Randall Davidson, Central South Music Sales; Hoberman (also a new member); Stan Myers, Baker & Taylor; Patricia Moreland, City 1 Stop; Bruce Ogilvie, Abbey Road Distributors; Jay Perloff, Universal Record Distributors; Jerry Richman, Richman Brothers Records; and Terry Woodward, Wax Works.

Tony Delesandro, M.S. Distributing, chairs the indie distributor committee, which consists of Dennis Baker, Action Music Sales; Nick Campanella, Encore Distributing; Billy Emerson, Big State Distributing; Don Gillespie, Jem Distributors; Joyce Heider-Lynn, Great Bay Distributing; George Hocutt, California Record Distributors; Pat Monaco, Landmark Distributors (a new member); Eric Paulson, Navarre Corp.; Jim Schwartz, Schwartz Bros.; and Jerry Winston, Mulverne Distributors.

IT'S ON THE TUBE: Retailing's inexorable move toward television shopping is highlighted in a move by Teleaction to sign up Sears. Teleaction is a wholly owned subsidiary of J.C. Penney Co. Inc. and has lined up more than 90 large national retailers, specialty stores, international shops, and information services for cable TV tests now under way in Chicago.

BOOMING BOSTON: Business continues bullish with Cambridge-based Newbury Comics being yet another example. Revenues for the three-store chain that grew out of a comic-book store are running 60% ahead of last year, according to co-owner Mike Dreese. Compact disks have been a big factor. Newbury's Framingham store, 2½ years old, is a full 100% ahead of 1986 revenues. Newbury has been looking to expand, and a fourth unit bowed in late August. This store is a 32,000-square-foot unit in the Vinebrook Plaza in the northern suburb of Burlington (across the street from the gargantuan Burlington Mall). Dreese looks to establish the store as Burlington's primary CD outlet "with very aggressive pricing and lots of local promotions and sales. The key is to get the people who live there to shop there on the way home from work."

Looking to 1988, Dreese expects to add another suburban location, possibly in January. "It will be in one of the Route 128 communities. It also looks like we'll almost certainly open a store in the space vacated by the Massachusetts Institute of Technology Coop when it moved across the MIT campus to Kendall Square." Such a move could cannibalize business at the company's nearby Harvard Square unit. However, Dreese insists, "The student population is very affluent at MIT. It would be a lot closer to the hi-tech buildings in Cambridge." Also in the works is a chainwide design and fixturing project that will radically change the company's largely homemade fixture look.
Uses Sony Recorders For Tape Zappa Does Digital Vid

BY STEVEN DUPLER

NEW YORK Frank Zappa, a long-time digital aficionado, has found a way to combine his work in film, video, and digital audio. The multimedia artist used the Sony BVH-2800—a 1-inch videotape recorder with built-in digital audio—to prepare the first four releases from his new Honker Home Video company.

In January, Zappa and his crew began working at Pacific Video in Los Angeles on the projects, which are "Babylon Snakes—The Complete Version," a three-hour musical film with clay animation by Bruce Bickford; a documentary titled "The True Story of '290 Motels,'" which uses 16mm film shot during the making of the 1970 United Artists feature; a "performance art musical" titled "Uncle Meat," and "Video From Hell," a one-hour compilation video.

Zappa says the BVH-2800 is an ideal tool for his work because its integration of digital audio tracks directly on the videotape provides a higher level of "audio integrity" than obtainable by locking a digital audio recorder to a standard VTR.

"Before this unit came out, if you wanted digital audio on your show, you had to use a double system to broadcast or duplicate it—one machine for the pictures and another for the digital audio," says Zappa.

"Then, you had to cross your fingers and pray for synchronization.

According to Zappa, digital audio masters of original album tracks were used wherever possible during the project. Any analog tracks were edited digitally using the Sony PCM-1630.

"You used to need a double system'
Children's ENTERTAINMENT

A Special Focus

book-and-cassette series based on the hit TV show that's turning animated on Saturday mornings this month.

"Kidsongs," the successful live-action music-video series from Warner Bros. Records in association with Together Again Productions, has sparked a new TV music-video countdown show. Usually, it's the other way around, with TV show turning video, but "Kidsongs," with its pulsing pop beat, picks up where MTV leaves off, offering youngsters a "clean MTV" with a sense of tradition blended with lively, contemporary images of today. "Kidsongs" has already proven its magnetism in the kidvid marketplace. The first six in the 10-tape series have collectively sold 400,000 units.

Says David Altschul, vice president of business & legal affairs, Warner Bros. Records: "What made 'Kidsongs' so adaptable [to TV] was the fact that we really had created in 'Kidsongs' a series of nine separate programs centered around individual themes. However, each show consists of basically 10- to 12 individual units which could be pulled out of the home video show and stand on their own right as two- or three-minute music videos the same way as music videos of rock or pop artists. In a way it was modular programming that lent itself to the reconfigured-for-TV purposes and developed into a kind of MTV-type format.

"We're hoping that the TV show will change [resistance to the video series at record stores], and that retailers will be more receptive once it's associated with a well-known TV show," thereby increasing store penetration. "We've had some difficulty [at record retail], because up till now

(Continued on page C-6)
Recordings for children from Windham Hill

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WH-0705
WH-0706

DC-1007
WH-0704
WH-0701
WH-0700

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HOW THE RHINO GOT HIS SKIN

THE STEADFAST "STN SOLDIER"
Cheri/Bobbie McFerrin

THE UGLY DUCKLING
Cheri/Patrick Hall

THE EMPEROR AND THE NIGHTINGALE
Glenn Close/Michae/o Edison

THE ELFINANT'S CHILD
Jack Nicholson/Robby McFerrin

SANTA'S FIRST CHRISTMAS
Kelly McGillis/Michael Bridges

Narrated by:
Cher  Glenn Close  Jeremy Irons
Kelly McGillis  Jack Nicholson  Meryl Streep

Premiering this week on SHOWTIME CABLE TV

RAFFI: The Golden Voice Of Children’s Music

Canadian kidsginer Raffi has become the top-selling artist of children’s music today, and is expected to account for a million units sold in ’97. He is the only children’s artist signed to a major U.S. label, A&M, and the first to issue a compact disk, while his A&M video, “A Young Children’s Concert With Raffi,” is a kidvid staple. Billboard interviewed Raffi about marketing the kid wave upon release of his new “Everything Grows” LP and eve of his U.S. fall tour.

BB: Is it my imagination or does your new album, “Everything Grows,” seem to have some appeal to a little bit of an older audience?

RA: My hope is that it still includes the very young, which is how we started. But it’s true that Raffi of all the songs that are written, and I have found through experience that if you choose the right song, or if you write a song in a particular way, that you can give young children levels of access to meaning and to images that they can individually find depending on their individual place in time. That the songs can also work to stimulate older people and possibly adults. So I’ve been aware of that possibility for a few albums now and I’ve been working consciously in my writing to have as many of those kinds of songs as I can, because grownups are people too and we all have a bit of the child in us...

BB: Since you used an expression like “sure-fire hits for three-year-olds,” do you think there might ever come a day when a Raffi song will have such general audience appeal that, for instance, a little adjunct to the song might be released and radio airplay could happen?

RA: Yes, it is a goal. We have always known that there might be something that people and possibly adults. Do you think that retailers understand what they are selling and how to sell it, when it comes to retaining children’s music? Or is it something you feel they just have to rack up and if it’s in the stores parents and kids will somehow find it?

Kid Indies Grow Upcast To Pacific Northwest

What is at about the West Coast, the Pacific Northwest in particular, that nourishes the rise of children’s music companies? According to Toddler tunesmiths in Washington, it’s the quality of life—outdoor orientation, clean air (forget L.A.), pervasive family environment—and many year-round activities for youngsters, from concerts and festivals to school sing-alongs and workshops. Below are brief profiles of some of the more active independents in California, Oregon and Washington producing records, cassettes and videos for the children’s market.

Tickle Tune Typhoon in Seattle (206-524-9767) offers LPs and cassettes featuring songs that blend original, traditional and ethnic styles. Titles: “Circle Around,” “Hug The Earth” and “All Of Us Will Shine.” The first titles are time recipients of Parents’ Choice Awards and American Library Assn.’s “Notable Children’s Recordings” (gold stickered on product). The Typhoon doesn’t just leave it in the grooves, either, turning into a touring band at the drop of a drumstick, and soon to venture south to California.

Stephen Bergman Enterprises in Carmel Valley, Calif. (408-659-3259) offers the “Soothing Lullabies” cassette series, including “Slumberland” naptime music and “Lullabies From Around The World.” The tape series of gentle orchestrations is a quieting influence at rest time for kids who may be wound up or stressed out, and are pleasant excursions into the grove of lullaby market.

Discovery Music in Sherman Oaks, Calif., (818-905-9794) has used sales reps around the country to get “Lullaby Magic” cassette sets in a variety of stores. A second tape, “Morning Magic,” boosted the line into 1,000 stores and ignited reorders. Next release Oct. 1 is “Lullaby Magic Vol. II” with three more in the “Magic” series before launching another series. Essence of the series is president Ellen Wohlstatter’s belief that “parents actively singing to their children increase infant development, bonding and speech.”

Tia’s Quacker Tunes in Mercer Island, Wash. (206-641-3681) features the boundless enthusiasm of music teacher/owner/performer Cynthia “Tia” Cohen captured on two cassettes, “Tia’s Quacker Tunes” and just-released “Dino-Stew Zoo.” Both tapes include lyric/activity songbook in blister packaging.

Jim Valley, briefly a member of Paul Revere & the Raiders in the heyday ’60s, now residing in Gig Harbor, Wash., is a children’s singer traveling the Seattle area teaching words and music in elementary schools and workshops. He’s also part of the Rainbow Research group of kids and adults who perform at Seattle Center and area festivals. Valley has performed the songs from his two LPs, “Rainbow Planet” (a 1986 Parents’ Choice Award) and recent “Friendship Train,” to so many youngsters that songs like “Penguins,” “Mermaids” and “The Computer Song” are part of local kids’ lore, since many of Valley’s tunes are written by and with the kids he teaches. Upcoming LP from this unique performer: “Imagine That!” Also available is a Rainbow Planet Songbook. Contact: Rainbow Planet, P.O. Box 735, Edmonds, Wash. 98020.

Noazart Productions in Seattle, Wash. (206-881-6624) features the multi-talented singer/songwriter/actor Tim Noah in “In Search Of The Wow Wow Wibble Wobble Wazzle Woodle Woodle Woo” video/album. Noah’s original songs and video present impress with a rare professionalism for a regional—or national—effort while packing the production values necessary to take Noah and his music, pure to national attention. Winner of Parents’ Choice Award and American Library Assn.’s “Notable Children’s Recording.”

Kids Matter in Ashland, Ore. (503-482-5805) offers a mail-order 33-song double-LP or two cassettes ($14.95) of “Shakin’ Loose With Mother Goose,” narrated by Steve...
Somewhere between Rock & Rachmaninoff...

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What’s eating them is the search for new, original, popular music—the kind of music they would like their children to know and love, just as they did. It has the essence of good, ol’ fashioned Americana. Sometimes it’s soft and sweet and the sound is pure folk. Sometimes it’s light and lively and foot-stompin’ “country”. But it’s never jarring, and it's never vulgar, and it never sends parental shivers up your spine.

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MZA RECORDS
KidVid
(Continued from page C-1)

gin, on a very low-priced title that
12% does little more than cover the
cost of shipping the tape."

One negative result of meager
margins on the distribution side, ac-
cording to Allan Caplin, chairman
of Omaha-based specialty chain Ap-
plause Video, is that wholesalers
"have been forced to carry less
and less catalog, which has hurt.
Product availability on reorders is not
always instantaneous.

"If a title isn't current, the distrib-
utor is out of stock on it. They say
the studios aren't keeping enough
stock to keep the pipeline filled.
Nobody wants to be stuck with extra
inventory, but if they're not taking
risks, they're not reaping the reor-
der potential."

The specialty retailer who pushes
self-through may find himself in a
position to negotiate for a better
margin, notes Steven Savage, owner
of five-unit New York chain New Vid-
eo, which specializes in children's
video to the extent that its 400-title
kidvid sections bear their own
name, New Kideo.

"The 25% margin is standard," says
Savage, "but if you go direct to the
manufacturer, there may be
ways of working around that to
boost margins. If you show them
that you can produce enough num-
ers, that you'll give their product
exposure and be willing to work it,
you can do that. We've been able to
boost ours up to 30%-35%.

Ingram's spokesman sees two
possible solutions to the profit mar-
gin problem. One, he says, would be
for the manufacturers "to lower the
cost of making the tapes, or lower
their own percentage of the mar-
gin—because the retailer won't take
a lower one and the distributor
can't. Distributors need to commu-
nicate to the manufacturers that
margins have to get better."

The second solution, according to
Ingram, involves "trying to create
promotional programs using vendor
coop dollars, to create point-of-pur-
chase that will entice the retailer to
take a chance on the product—even
though margins aren't great—be-
cause if the retailer wants to be in a
continuous self-through program,
he has to be involved in children's
video."

National Video's George says that
retailers need to be educated on the
finer points of selling children's vid-
eo, and notes that National Video
provides such training for its fran-
chises through regular regional
meetings.

"A lot of that responsibility lies
with the manufacturer and distri-
butor," he says, "but they're more in-
terested in supplying the product
and pushing it. The manufacturers
say they try to educate specialty
retailers via p-o-p materials, but [the

(Continued on page C-7)
Kids Music (Continued from page C-1)  ‘Kidongs’ hasn’t been as well known to the retailers as other product like Sesame Street or Disney. ‘The Kidsongs TV Show’ has already cleared 80 markets, including several top-10 outlets.

- CBS Records joined the kids’ crusade with the four-LP/cassette July release of ‘Jim Henson’s Muppet Babies’ and ‘Tickle Rock’ soundtrack compilations. ‘Muppet Babies’ has frequently been CBS’ No. 1 Saturday morning show over the past three years, while ‘Tickle Rock’ has been the top children’s series on HBO since ’83. Formerly a live-action show, the Fraggles move to NBC this fall in a new animated series. ‘Rock It To The Stars.’ ‘My Music Is Everywhere,’ ‘Perfect Harmony’ and ‘Tickle Rock’ titles feature music first performed on the TV shows. Jim Henson is executive producer of the LP series.

- Raffi, the current undisputed king of children’s music and only kids’ artist on a major U.S. label, has a new A&M/ Shoreline LP, ‘Everything Grows,’ with the potential to excite the kids market. The new Springsteen LP charges up the rock brigade. A&M Home Video has also dropped the best-selling Raffi ‘Concert’ video from $29.95 to $19.95, effective Aug. 11, which should clear the shelves and complete the Canadian Red Piper’s Raffi fixation of America.

In addition to a major push at record retail for Raffi, A&M will also be involved in a nationwide campaign with Waldenbooks through displays, contests and concert tickets to cross-merchandise the Raffi phenomenon. The campaign will bring Raffi LPs to bookstores and, through a large-scale cross-promo-

KIDS MUSIC

C-6  New from Tickle Tune Typhoon* In the spirit of excellence in family entertainment We present our third recording ALL OF US WILL SHINE T I C K L E • T U N E • T Y P H O O N

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Raffi (Continued from page C-3) Canada we think of having a viable children’s recording industry. We mean that in the sense of the kinds of albums we’ve been doing and Fred Penner and Sharon, Lois & Bram, Jerry Brodie, Bob Schneider and a number of people who’ve put out records at full list price so and so. That being the case, the Canadian retailers understand that there’s been a “new wave,” if I can put it that way, of children’s records in the last 10 years, since my records came out and achieved their popularity, but there’s been a new wave of children’s records, and I think it’s brought some consciousness to them about the discriminating parent that is willing to pay the goes rate for a quality record. Now I’m sure that we can’t say that there exists in the U.S., when in fact I guess it doesn’t, because I am the only one of the children’s recording artists that has national distribution on a major label. So we can’t really say that there’s a viable children’s re-

Raffi’s career, and through his children’s music explosion should lead to more major-label interest and artist breakthroughs. A&M, via Raffi’s Canadian label, will focus similar marketing might on Sharon, Lois & Bram and Fred Penner, and are close to signing-

other artists.

- Windham Hill’s adventurous, high-quality Rabbit Ears series of superstar narrators/musicians/illustators makes the leap to cable TV with a new video series debuting Sept. 14 on Showtime, running for eight consecutive weeks. Sony Video Software will release the video versions Nov. 6 under the Storybook Classics banner ($14.95 each), while Windham Hill retains the audio end of records, tapes, CDs. Windham Hill will distribute companion books to the series in the fall. First three Sony video titles are: “The Emperor and the Wolf,” “The Mermaid and the Snake,” “The Tale Of Mr. Jeremy Fisher/The Tale Of Peter Rabbit” (Meryl Streep/Pat Metheny Group); and “How The Rhinocer- os Got His Hump” (Jack Nicholson/Bobby McFerrin).

Children’s video alone is on a furious upswing, despite profit margins narrow enough to put a near-para-

lyzing struggle for product availability in stores where rental rules the roost (see separate story). According to a recent survey by Video Marketing Newsletter, the kidvid market will ring up $276 million at wholesale on 23.7 million casset-

t-18% of cassettes shipped in ’87, and will grow to $472 mil-

lion on 52.2 million cassettes by ’90—21% of all PRCs.

Records and cassettes are another matter, and though in a growth mode, beyond Disney and heavily promoted kidvid titles, are not all that welcome in record stores—not with a caravan of CDs, blanket formats, and A/V acces-
sories. Selling cases and storage racks rapidly picking up space left by vinyl cutbacks.

- Not gaining widespread entrance into record stores has not deterred an army of smaller labels from carving out kidvids in great number and varying qualities. Yet, de-

spite the rain of product spurring by the new babymoon, competition for limited shelf space has never been more fierce. The net result: more product, less space.

- With record stores carrying a very limited menu of kids music, getting product into stores—any store—often requires crusade-like intensity on behalf of major and minor sup-
pliers alike. Once distribution has been lined up and once inside stores, trying to educate personnel to move product out the door becomes a task as formidable as getting into the stores in the first place.

Fact of the matter is, for title-selec-
ting indies seeking action beyond mail order, getting product into stores is often a one-person war, fought hand-to-hand up one side of the street and down the other, with ground workers打卡 at a time and frustration raising sweat every step of the way. Still they fight on.

“I was convinced there was a market for quality children’s music,” typically says Elen Wohls-
stader of Discovery Music, Sher-

- Raffi’s video series for example, has been a consistent hit. Wohlstader used sales reps from around the country to convince major and independent retail stores nationally. What kind of stores? Children’s furniture, cloth-

ing, record, gift, toy and department stores. Not in the record department of these stores, but in the chil-

I hope that we see more and more children’s entertainers whose music in any format is distributed by ma-

jor labels, because that would then create a sense of a viable industry for children’s recordings.

BB: What would you like to achieve in children’s music that you haven’t already achieved? What new chal-

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lenges lie ahead for you?
RA: I think it would be wonderful if an Anne Murray or an artist of similar stature were to record one of the songs that has broad appeal. I think the continuing reward of what I do will probably come from opportunities to talk about children to an audience of eager listeners because let's face it, children are still the only minority at whom, in our society, we openly laugh at. When you consider the depth of that situation, then you can begin to understand my concern on their behalf and my commitment to promoting the view that children are whole people and that they have dignity and that they are people who are worthy of our respect. I can see that continuing to be the one area where I receive the most rewards, in being able to express and talk about that.

KidVid
(Continued from page C-5)

truth is] when the mass merchants came in, that's where the manufacturers shifted their business. They [felt they] didn't need to educate the specialty retailer."

Another obstacle to kidvid sell-through is what is perceived by many as an overabundance of available children's titles. Most retailers make an effort to carry what they consider high-quality product, by manufacturers such as Disney, Hi-Tops, Random House, IVE, and others. What often ends up selling most dramatically is licensed-character product—Gumby, He-Man, Teddy Ruxpin, etc.

"Even mass merchants have problems with selection," observes Caplan. "With over 20 volumes of He-Man titles, which ones do you stock?"

"Video specialty stores only have so much space and money," says Rob Singer, director of marketing for Random House Home Video, manufacturers of the best-selling Sesame Street line, "and they rely on licensed-character product. They may end up carrying the titles with the best price points, which aren't necessarily the highest-quality titles. And that's all their customers are exposed to."

Licensed product may be a hot item, but it has its pitfalls, according to Lou Gould, sales manager of wholesaler Baker and Taylor Video (formerly Sound Video Unlimited) in Niles, Ill. "New licensed characters have a fad appeal," he says. "'Madballs' titles were all the rage last summer, and now they're not selling. Both manufacturers and store owners have to adapt to market trends—when a licensed character becomes popular, the video will do well if it comes out immediately. So far, the manufacturers have timed it pretty well."

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**Kid Indies**
(Continued from page C-3)

Allen & Jayne Meadows, who update classic themes with a "rap-along" format punctuated by pop, rock, and blues music. Featured vocalist is Tata Vega ("The Color Purple"). Each package comes complete with 32-page illustrated booklet. The LPs were first released in January along with a direct-response TV commercial which ran for three months on Nickelodeon and USA Network and will run on the same cable network this fall. Four "rockin'" read-along tapes ($7.95 each with 32-page booklet) can be purchased directly or on a special order basis from any bookstore in the country, says president David Zaslav, since Ingram Book Co. is distributing to bookstores. Steve & Jayne will be announcing the products in interviews this fall, and the songs are being submitted for Grammy, American Library Assn., Parents' Choice Awards consideration.

**Youngheart Records** in Los Angeles (213-663-3223) features Steve Millang and Greg Scelsa, otherwise known as Greg & Steve, who have been writing, producing and performing since their first LP in 1975. Over the past decade, Youngheart has marketed eight LPs as well as licensed songs to sources such as the CBS-Fox/Playhouse video "Kids in Motion," a series of Marie Osmond TV specials, and Continental Airlines' inflight channel. Publishing products include "The Youngheart Choral Series," "We All Live Together Plus" activity/songbook, "The Youngheart Autoharp Song Book," and "Kids In Motion" song/activity book (Alfred Publishing). The "Kids In Motion" soundtrack was released in July and includes performances by Motown's Temptations and Solar's Cat Miller and Babyface. Youngheart has established a distribution network of 1,000 educational and specialty stores, numerous catalog accounts and a 40,000-name direct mailing list. Unit record and cassette sales have increased to over 150,000 units per year to the educational community alone. Greg & Steve perform over 125 concerts a year. Their Oct. 7 concert in Greensboro, N.C. will be taped for cable and home video. The United Way has been using their song "Friends" as their 100th anniversary theme song. Youngheart is currently negotiating distribution with Capitol via Solar Records.

**CREDITS:** Special Issues Editors, Ed Ochs & Robyn Wells; Editorial by Billboard writers; Design, Anne Richardson-Daniel.
Vestron Likes ‘Dirty Dancing’

NEW YORK — That infallible box office indicator that Vestron has scored a hit with its first national theatrical release, “Dirty Dancing.” The movie opened in approximately 1,000 theaters on Aug. 21, and it has grossed more than $10 million, according to the company. After its theatrical run, the title is expected to be among Vestron Video’s most lucrative videocassette releases.

The success of the film represents a major coup for Vestron’s motion picture division. Formed less than a year ago, Vestron Pictures was created with the hope of filling the void of quality projects available to independent companies. Thus, Vestron continues to acquire videos from outside sources, a growing number of film companies—most notably Tri-Star, Orion, and Vista—have already established their own video arm or are in the process of doing so.

While Vestron formed its theatrical division in January 1986 and released its first film in August of the same year, “Dirty Dancing” is the only film it has produced to gain significant recognition. Eight other films released prior to “Dirty Dancing”—“Gothic,” “Personal Services,” “Slaughter High,” “Good Morning, Babylon,” “Rebel,” “Alpine Fire,” and “Billy Galvin”—were screened on a regional basis. Of those, only “Gothic” and “Personal Services” have had moderate success.

In addition to producing impressive box-office numbers, “Dirty Dancing” will be repeatable due to Vestron’s own selling soundtrack released by RCA Records. The album, which features a number of oldies, including “Be My Baby,” “Stay,” “You Don’t Own Me,” and “In the Still of the Night,” has generated sales of 400,000 units, according to a spokes- man for the company. The title will be available on video in early 1988, most likely at a suggested list price of $9.95. Vestron remains one of a handful of home video suppliers that have not yet raised the price of their A titles to $9.95.

Cynthia Rhodes and Patrick Swayze kick up their heels in “Dirty Dancing.” The first nationally released movie from Vestron Video, the film should prove to be a hit in the arm for Vestron Video when it is released on videocassette early next year.

FOR WEEK ENDING SEPTEMBER 19, 1987

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Virgin Pacts With Goldwyn

3-Year Deal Covers 23 Films

LOS ANGELES — Virgin Vision has inked a $40 million, three-year output deal with the Samuel Goldwyn Co.

That brings Virgin’s programming expenditure to $80 million as the new U.S. entry—part of the $450 million Virgin Group conglomerate—buckles down and prepares for full product distribution. While not an official distribu-

tor at the recent Las Vegas Video Software Dealers Assn. show, the company had a major off-the-floor “launch presence” there.

The Goldwyn deal covers 23 films, the first three of which are “Hollywood Shuffle,” “Prick Up Your Ears,” and “A Prayer For The Dying.” The last-mentioned film stars Mickey Rourke, Bob Hoskins, and Alan Bates and was released in 500 theaters Sept. 11.

The two companies signed an earlier arrangement for the film “Hello Mary Lou: Prom Night II.” This new pact will cover films produced by Goldwyn, acquired by Goldwyn, or jointly acquired by Goldwyn and Virgin Vision. Goldwyn will handle theatrical and ancillary rights. The company says it plans to back the film with substantial theatrical marketing campaigns.
Lorimar Works Out Deal

NEW YORK—Jane Fonda’s newest workout tape will not be marketed in video stores. Instead, the 25-minute fitness routine will be offered on 25 million cereal boxes.

Through a joint venture between Lorimar Video and Nabisco, “Start Up” will be available for $19.95 plus two proofs of purchase from any Nabisco Shredded Wheat cereal brand. The promotion will include a freestanding insert drop and will be sent to 48.5 million homes on Nov. 15. The video, which will be offered on the cereal boxes from November to January, features a fitness routine designed for beginners or those who prefer a light exercise. Consumers will be able to redeem the offer until Sept. 30, 1988.

For CBS/FOX's Eyes Only: Some retailers may have left the Video Software Dealers Assn. meet scratching their heads as to what company, CBS/Fox or MGM/UA, has the home video rights to the current James Bond film, “The Living Daylights.” A trailer from the movie was shown at MGM/UA's breakfast during the convention, while trade reports indicate that it belongs to CBS/Fox. Is another donnybrook shaping up to be a “Platoon”? Not a chance. While some Bond catalog material is reverting back to MGM/UA at the end of 1987, CBS/Fox has already acquired the new Bond thriller, anticipating a first-quarter 1988 cassette release, most likely for a $29.95 list price. MGM/UA executive Victor S. Van O'Bea says the trailer was added to the company's presentation in an effort to demonstrate the studio's strength in the film industry.

CBS/FOX also is the first supplier to sign up with VSDN, the new satellite-to-distributors communications network that envisions to broadcast information to distributors on an immediate basis. "It's a great advantage to present our products to the distributors on a more immediate and instantaneous basis," says Bob DeLellis, senior vice president, sales and marketing, for CBS/Fox. "We anticipate a very strong response from the distributors," DeLellis adds.

VideoMate, the Southern California-based firm that sells cassette-designed to match couples, recently sponsored an evening of AIDS testing in the offices of Dr. Michael Levine, a Pacific Palisades Calif., optometrist. VideoMate now has distribution at Music Plus Video, Tower Video, and Waldenbooks. At $19.95 per tape, each cassette features either 60 men or 60 women. A viewer can send a letter through VideoMate to one of the people featured on the tape. The company plans to release several new cassettes in October.

Comedienne Carol Burnett has inked a deal with J2 Communications to release a series of cassette tapes containing memorable segments from her television show library. Release of the first two 60-minute “My Personal Best” programs will be Oct. 15. The pact represents J2’s first major acquisition as the company has been establishing itself principally on made-for video.

The First Major Studio Licensing Deal has been struck by MGM/UA Entertainment and the Criterion Collection, the Los Angeles-based laserdisk specialty distributor. Among films in the 17-picture package are “2001,” “Wizard Of Oz,” “West Side Story,” “North By Northwest,” “Philadelphia Story,” and "A Night At The Opera." Availability is expected in the fourth quarter.

Today Home Entertainment has agreed to acquire Multiple Development Corp. The deal will give it access to some 200 titles in the Entertainment Programs International Library, including the Master Arts Video, Video Del Sol, Children’s Video Recass, and After Hours Video labels. Joe Pershes, founder and president of Multiple Development Corp., Entertainment Programs International, will join Today as president and marketing head of the new video division. Today has such titles as "Mother Teresa" and “The Official NFL Football Video Trivia Game.”

Films of the Late Rita Hayworth will be reprinted to $29.95 by RCA/Columbia Pictures Home Video. Additionally, four new Hayworth titles — “Pal Joey,” “Salome,” “Tonight and Every Night,” and “The Loves Of Carmen” — will be added to a catalog company, which already features such titles as “Gilda,” “The Lady From Shanghai,” and “Angel Over Broadway.” RCA/Columbia has donated $25,000 to the Alzheimer’s Disease and Related Disorders Assn., in memory of the actress.

Another Lorimar Home Video alumna, Pierre Loubet, formerly vice president of business development, has begun his own home video sales consultation firm, Matrix Three. Initial clients include Nelson Entertainment, Golf Video Productions, and Home Video Marketplace. The Newport Beach, Calif.-based company is also prepping a video cassette and compact-disk-theft-deterrent system.

JIM McCULLAUGH
The Swing Of Things. Lionel Hampton pounds out the beat in "Swing—the Best Of The Big Bands," a four-volume series slated for release from MCA Home Video on Nov. 12. Each cassette has a running time of 50 minutes and is priced at $24.95. The entire set costs $79.95. The series uses vintage footage of big-band luminaries that has been restored specifically for this release.

Trade Publisher Turns Supplier

BY DOUG REDLER

NEW YORK After publishing the trade newspaper Adult Video News for five years, Paul Fishbein decided it was time to take a more hands-on approach to the business, so he started his own video company, Dusty Woods Entertainment. Launched in February, Dusty Woods Entertainment is operated independently of Adult Video News. While some of the material Fishbein markets is on the risqué side, he steers clear of X-rated product because, he says, it would be "a conflict of interest."

Dusty Woods has released a diverse assortment of titles, ranging from "Fredericks Of Hollywood Video Catalogue" to a comedy spoof called "The Guaranteed Way To Pick Up Single Women." (See Billboard review, July 25). Also, Dusty Woods' unique wrestling line, "World Pro Wrestling from Japan," features American pro wrestlers in bouts that Fishbein says offer "superior quality and more violence and action" than any other wrestling program.

Fishbein describes Dusty Woods as "the other wrestling line," a reference to Coliseum Video's highly visible line of wrestling product from the World Wrestling Federation.

While he expresses optimism for his fledgling enterprise's future, Fishbein is candid about the problems small, independent video companies experience as they vie for shelf space with larger suppliers—assuming they can find a distributor to handle their product. While he says that some of the large distributors tend to be (Continued on next page)
The Beatles are back. And they've never sounded better. Come along with the Fab Four on the one-and-only animated fantasy trip into the '60s—now digitally-enhanced in state-of-the-art Videophonic Sound. Featuring "Eleanor Rigby," "All You Need is Love," "Lucy in the Sky with Diamonds" and 11 more great Beatles songs that have to be seen. We'll help you make the most of the Beatles revival with a "Yellow Submarine" promotion on radio and in music video shows across the country.

Plus, for a limited time, THE COMPLEAT BEATLES is only $19.95.

Ask your MGM/UA Home Video distributor about the other music titles specially-priced for the holiday gift season. And get this sales-driving psychedelic poster. All together now!

*Manufacturer's suggested list price per videocassette. © 1987 MGM/UA Home Video, Inc.

PUBLISHER
(Continued from preceding page)

"shortsighted" when it comes to smaller suppliers, Fishbein remains confident that the quality of his product and his years of experience in home video will enable him to command attention.

As for Adult Video News, it was introduced five years ago as a newsletter for consumers, providing an entertainment and review guide to adult home videos. The 1984 surge of interest in adult material on video brought an emergence of many small, new companies, which helped propel Fishbein's newsletter.

As retailers began to pick up on the publication, using it as a reference guide to help decide which videos to buy and recommend to their customers, the publication evolved into a magazine filled with glossy, four-color—though never explicit—ads. The publication is now mailed to more than 26,000 subscribers, but Fishbein still has trouble gaining a foothold at newsstands.

He attributes this to a misinterpretation of the magazine's content. The magazine contains no nudity or profanity, he says, and therefore should not be mistaken for pornography.

Manic Mouse, Susanna Hoffs, lead singer of the Bangles, poses with Fievel Mousekewitz, the mouse in the animated adventure "An American Tail." The two mingled at MCA Home Video's exhibit during last month's Video Software Dealers Assn. convention. Hoffs was promoting "The Allnighter," a film that marks the singer's motion-pictue debut. The teen-age beach comedy is scheduled for release from MCA Home Video on video Oct. 8 for a $79.95 list. "An American Tail" is currently available from MCA for a suggested retail price of $29.95.
"Building The Body Beautiful!" (three-part series), MCA Home Video, 25 minutes and $14.95 each.

With the market for shape-up videos swamped, it takes something special to set one apart from the crowd. This collection of three tapes geared primarily toward building muscle mass and cardiovascular strength does a fairly good job of making the process approachable. Hosted by Jim Youst, a likable, nontaxing chap with bulging muscles, the program stresses safety and the importance of breathing properly while focusing on primary trouble spots. Cameras do a nice job of zeroing in on viewers to get a look at what could be theirs. A nice alternative to often uncomfortable gyms and more pleasant to work with than written instructions these tapes for men and women certainly motivate. However, at $14.95 apiece for the collection—a tape on stomach and legs, another on arms, and a third devoted to chest, shoulders, and back—the cost could seem prohibitive. It might sell better as a comprehensive workout at a higher price.

Colleen Troy


A follow-up to the popular cookbook of the same name, the video gives country music fans what the printed page cannot: a look at their favorite stars in aprons—and in action. The interplay between hostess Brenda Lee and eight other hit makers is relaxed, spontaneous, and warm—country hospitality in action.

Recipes include Mel Tillis' hamburger stew, Charlie Daniels' chocolate cake, and plenty more, but the emphasis is on the personalities of the performers. Each star takes the viewer through his recipe step-by-step; finished products are preprepared so the viewer can take a look. Highly recommended for fans of the stars, who also include Minnie Pearl, Ray Stevens, Bobby Bare, Tom T. Hall, and the Forester Sisters. A handy booklet with printed recipes is included.

Ed Burke

"Harlequin Romance: Cloud Waltzing," Paramount Home Video, 100 minutes. $29.95.

The flowery romances that stir up the imaginings of millions have made a voyage into video. Here, the formula remains true to the genre: Young, attractive heroine embarks upon adventurous journey. Enter ruggedly handsome man with money to burn and

(Continued on page 55)
pean on the overwhelming majority of titles.

Richard Abt of the Philadelphia-based, 115-unit West Coast Video chain, sums up the ratings approach of most large chains: "We have a policy of not renting any R-rated movies to youngsters without the parent's consent or an indication on the membership card that the child is allowed to rent them. The card is obtained by the parent and it provides information about what the child can or cannot rent into the computer."

Store clerks, he says, are instructed to use discretion as an additional fail-safe technique. However, like other chain operators, he says, clerks are not always as vigilant during peak transactions as they could be.

He says, "I can remember one instance of a parent complaint, but that's insignificant compared to the millions of transactions we've had. I hear from franchisees in rural communities that they have been more sensitive to the issue because of community pressures."

Like other dealers, Abt says buying has become much more difficult as a result of the rapid proliferation of unrated movies, particularly by secondary program suppliers. "No local operator can watch all 5,000 titles he's carrying. That's not the reality of the marketplace. Often times a clerk does not know the content of those films until after they are rented out several times," he says.

According to Abt, dealers are demanding more product information on cassette boxes. "At least that's a first step. Then it's up to the local operator to enforce some control," he says.

At the two-store Gary's Video Library, Mountain View and Los Altos, Calif., Pete Rescorke understands the problems for smaller independents, many of which use slightly different rental techniques. His system requires consumers to take a tag that's adjacent to a movie "show box" to a clerk. Hence, the clerk never sees the cassette package. "That's how some films get through," he says. "We usually hear about it from the parent. Their policy is not to rent adult or any R-rated movies to teenagers." With some dealers, he says, it is an extreme difficulty to know the contents.

Mitch Perlins, director of purchasing for the 48-store Southern California Music Plus Video chain, says he thinks the MPAA ratings system is "outdated" and is in favor of a vendor/dealer committee of the VSDA coming up with a voluntary ratings system for all home video products. In that way, the industry would police itself.

Abt says, "[Industry members] would all feel more comfortable if they got together and rated movies, either using the MPAA guidelines or their own."

But here opinions concerning what ratings criteria should be used differ sharply.

I'm not sure what kind of ratings system makes sense," says Abt. "An awful lot gets by on PG-13 films these days. The unrated things, of course, are all over the place. Hollywood may not be the right entity to rate, since its standards are weird."

"An X rating years ago would barely be an R today," says Gary Messenger, head of the North Carolina-based North American video chain.

The VSDA has "no official position" on the ratings issue other than its endorsement of home video companies using MPAA guidelines.

Messenger, a VSDA board member, says the trade group "should not insert itself into this issue."

He says ratings are a "knee-jerk reaction, a supplement to the people who want records. Video stores are responsible to the community by setting their own standards that they can abide by. We're not responsible for the community."

Los Angeles "Faces Of Death III" MPI Home Video's video documentary series—which contains newsreel footage of autopsies, executions, mutilations, fatal accidents, and carnalism—has been discontinued.

The move was prompted by the negative consumer press surrounding the controversial series. Peter Blachley, head of MPI Home Video's West Coast operation, says copies already available on the pipeline, but new copies will be unobtainable. Available titles, says Blachley, were being eaten without comment about content.

"It was having a negative effect on our image," he says. "We've been building an eclectic label with many titles that don't fall into that category. Steve Jackson, who distributes the Beatles films "Help" and "A Hard Day's Night" as well as Jackie Gleason's "The Honeymooners" episodes. Recently the company inked a deal to distribute product from Frank Zappa's new company, Hommer Home Video.

Ironically, says Blachley, interest in the title has escalated following press exposure. Last July, he says, when film critic Gene Siskel denounced the film on an episode of ABC News' "Nightline" devoted to music videos, MPI's phones "lit up" the next day as dealers ordered several thousand pieces.

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**UNRATED RELEASES POSE PROBLEM** (Continued from page 1)
VIDEO REVIEWS
(Continued from page 53)

a burning desire for our heroine. Add some teasing, some toying, and finally a true-to-form love scene. The twist here—to this tape's credit—is that the heroine battles with a problem (anorexia nervosa), and the dashing man comes through in the end, loving her all the more.

But the bottom line is that what sells a Harlequin Romance novel is pure, unadulterated imagination. Once the gray areas become fleshed out by actors on a screen, you've crossed into a different place—a place better managed by top-notch directors, strong performers, and well-written scripts. Unfortunately, these vital elements are not present here. C.T.

"Esquire Style: Building Your Business Wardrobe," Polaris Communications, 30 minutes, $19.95.

A dress-for-success guide, for those who tend to mismatch colors and wear solids with stripes. Tips include how to make a proper tie knot and how to fold a handkerchief correctly. Also explained are frequently violated rules of clothing etiquette; for example, shirt sleeves worn under a suit should be exposed by no more than half an inch, and ties should extend only to belt level. Pointers on selecting patterns and colors are also included. Guest experts from the fashion industry reveal advice they have up their sleeves.

The video will appeal mostly to corporate types who can afford—and endure—such "stuffed shirt" attentiveness to their wardrobes. Job-seekers eager to make good first impressions with coordinated, conservative attire will also benefit. The video is a joint effort from J.C. Penney, which furnished the clothes and accessories, and Esquire magazine. It should prove beneficial for both, and for viewers.

E.B.


First there was Mork, then E.T., and now there's Beezbo. Beezbo is a little, furry, ill-mannered alien that crash-lands on earth. He is quickly befriended by two earthlings, Gilbert and Gracie Turner. Conveniently enough, Beezbo is able to change his appearance so that he looks human, but he quickly finds that behaving like one is quite another matter. With help from Betty, their older sister, Gilbert and Gracie have a series of misadventures as they try to teach Beezbo proper manners. Stressed in the video is the importance of table manners, speaking properly, and good grooming. Beezbo is taught that good manners are a way of being considerate to others and are a great way to make friends. By the end of the tape, Beezbo not only learns these points but also conveys them to Charlie the neighborhood bully and even gets him to change his ways. The Beezbo character is a refreshing and unique way to teach children basic courtesy.

(Continued on next page)
PLAY IT AGAIN!
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TEN RARE SUPERSTAR PERFORMANCES IN THIS CLASSIC ALL-HIT COLLECTION!

DICK CLARK returns to home video with another chart-topping collection of classic performances at an all-star price! DICK CLARK has searched the Bandstand archives and handpicked a second volume of superstar performances and interviews, which have not been seen since the original broadcast dates almost 30 years ago:

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The Supremes—"Baby Love"/"Stop In The Name Of Love" (Original broadcast date, 1965)
The Jackson 5—"I Want You Back," "ABC" (1970)
The Beach Boys—"Don't Worry Baby" (1965)
Roy Orbison—"Oh, Pretty Woman" (1966)
The Four Seasons—"Big Girls Don't Cry" (1966)
Danny And The Juniors—"At The Hop" (1958)
Jackie Wilson—"Lonely Teardrops" (1959)
Connie Francis—"Who's Sorry Now?" (1958)
Sam Cooke—"Ain't That Good News" (1956)
Annette Funicello—"Tell Paul" (1959)

VHS: MA 1081; BETA: MB 1081; 44 MINUTES. NATIONAL RELEASE DATE: OCTOBER 28, 1987

ONLY $29.98

VIDEO REVIEWS

(Continued from preceding page)

"California Riviera," West Cine Video, 50 minutes, $19.95.

Actress Leslie Charleson hosts this engaging travelog of California's southern Orange County coast. Stops include the picturesque harbor of Dana Point (with its harbor of pilgrim ships), and a Laguna Beach art colony. Best of all: a visit with hardsy dory fishermen, a dying breed in the U.S. The video's chronicle of their efforts to bring back the "catch of the day" for tourists is poetic; the Beach Boys never sang about this.

Gorgeous photography captures spectacular sunsets and scenery; highlights include a helicopter tour of shoreline cliffs and shots of marine life. The celebrity interviews come dangerously close to cloning "Lifestyles Of The Rich And Famous," however, and the restaurant, hotel, and tourist attractions are obviously geared for expensive tastes. A postscript lists helpful travel information, but not prices. For travelers planning a trip to California but overwhelmed by sand, sun, and Hollywood, this video offers a refreshing change of pace.

E.B.

"Grand Canyon Video Postcard," Stamats Communications, 20 minutes, $19.95.

The Grand Canyon is among the most photographed sights in the U.S. This video presents a still-life, unrepresentative depiction of the geological wonder. No live action filming here, but an arrangement of magnificent transparencies depicting various sections of the canyon. Camera movements attempt to inject vitality into static shots but soon follow a repetitive pattern: zoom in on valley, fade to ridge; zoom out on ridge, fade to waterfall; zoom in on waterfall, fade to cliffside; and so forth. Sound effects and appropriately soothing music are added for texture. Narration—spoken in hushed, sacrosanct tones—is drippingly devout and may even seem corny to some. Narrator speaks to canyon in first person: "You're more than a vision ... you're a revelation," as if canonizing it for sainthood. The video is therefore most appreciated by those who find the Grand Canyon a humbling religious experience—and there are certainly many of those. Not an information program, but an appreciation.

E.B.

"The Inner City Comedy Special #1," Promomax, 58 minutes, $14.95.

A trip to the neighborhood comedy club should prove more riveting than this hour-long compilation featuring 10 young comedians from Hollywood. What might be expected of an "Inner City" comedy special—i.e., gritty, urbane, kick-in-the-pants routines—is never really delivered. Instead, the fare seems pretty amateurish—and often sophomoric. It delivers a few good laughs, but overall, it's a pretty disappointing venture. A (Continued on next page)
**HOME VIDEO**

Drawing Attention. Sports commentator John Madden diagrams a play on his new videocassette from Fox Hills. Aptly titled "Boom! Bang! Whap! Doink! John Madden on Football," the 60-minute program demonstrates the role of each position through actual game footage. The cassette will be available in stores on Sept. 29 (preorder cutoff Wednesday) and will list for $29.95.

**IVE Inks Deal With Avenue Entertainment**

LOS ANGELES IVE has signed a multipicture home video deal with Avenue Entertainment, producer Cary Brokow's company. IVE will get the domestic home video rights for at least six features to be produced by Avenue and up to another nine that Avenue will acquire for North American distribution. IVE also has an option to acquire an additional 10 films.

Brokow was previously the head of Island Pictures for four years. His tenure there saw such films as "Kiss Of The Spider Woman," "The Trip To Bountiful," "Mona Lisa," and "She's Gotta Have It."

Avenue's first production will be "Pascali's Island," starring Ben Kingsley, Charles Dance, and Helen Mirren. James Dearden will direct.

Avenue expects to produce and distribute from 10-12 "quality-oriented" films per year, half of them in-house productions and half outside acquisitions.

**VIDEO REVIEWS**

(Continued from preceding page)

music video that appears halfway through is probably intended to add a nightclub ambience, but the lip-syncing and pseudomusic video are poor substitutes. If No. 1 implies a No. 2, we can only hope that the forum improves with age. CT

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*Billboard* September 19, 1987
Dealers Encouraged To Carry High-Mark-Up Items

Accessories Plugged At Meet

BY GEOFF MAYFIELD

LAS VEGAS Rental-oriented dealers who have been slow to embrace accessories and hardware heard several arguments for diversification during the recent Video Software Dealers Assn. convention here.

Many industry observers—particularly accessory suppliers—have long criticized video merchants for not taking advantage of the high markups that such products represent. The reluctance for carrying add-on items is not solely due to the mom-and-pop shop: Many of the larger video webs say that accessories account for as little as 1%-2% of their annual volume, while the 1986 VSDA survey indicates that blank tape sales fell to 5.4%, a share among member stores that are doing so comparison, those two product categories can account for as much as 20% of a record chain's volume.

At the same time, many video retailers have apparently walked away from VCR sales—a product category that was once an anchor for such stores. According to VSDA's 1986 member survey, hardware's share of a store's business has dropped from 45% to just 6%, pushing overall business down from 10.6% the previous year and a healthy 36% five years ago.

On several fronts throughout the convention, dealers were encouraged to reverse these trends and realize the healthy margins of goods like video accessories, mov-
There's a whole new generation for Classical Music. Technology has assured the perfection of sound. Billboard's annual on Classical Music will feature articles on: how to capture this business; the impact of CDs; Trends (LP's, Cassettes, CDs); tie-ins with artist tours; radio trends toward informality; promotional tools. Plus: The year's Best Sellers on the Charts.

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Charlie Sheen Stars in Action Comedy
“THREE FOR THE ROAD”
SHINES IN

THREE FOR THE ROAD

"CHARLIE SHEEN, fresh from his triumph in the Academy Award-winning ‘PLATOON’.”

—Newsday

CHARLIE SHEEN stars in "THREE FOR THE ROAD", a comedy smash straight from box office to your video store. Alan Ruck of "Ferris Bueller’s Day Off", Kerri Green of "Goonies", and Sally Kellerman also star in "THREE FOR THE ROAD".

Charlie Sheen is at the wheel of a madcap cross-country odyssey. All of your customers will love this fast-moving, uproarious comedy and will want to rush it home.

Cash in now with Charlie Sheen in "THREE FOR THE ROAD!"

HOT ACTION COMEDY, WITH THE HOTTEST STAR OF THE YEAR!

RELEASE DATE: OCTOBER 28, 1987

THE VISTA ORGANIZATION presents CHARLIE SHEEN KERRI GREEN ALAN RUCK and SALLY KELLERMAN as BLANCHE in a film by B.W.L. NORTON THREE FOR THE ROAD music by BARRY GOLDBERG line producer BILLY RAY SMITH screenplay by RICHARD MARTINI and TIM METCALFE & MIGUEL TEJADA-FLORES story by RICHARD MARTINI produced by HERB JAFFE and MORT ENGELBERG directed by B.W.L. NORTON
BOSTON The keys to doing well with horror video, like those for so many other home video genres, center around getting the tapes out on the display floor and then having fun merchandising and promoting them.

"There's no real magic about it," says Rick Russack, owner of the four-store Continental Video, based Video Retailers chain. "It's hardly hard to do well with something unless it's out there for the customer to see. In a sense, the tapes will sell themselves."

"The consensus among video retailers is that horror is a very strong category for rentals and that, for the most part, the tapes do sell themselves. "Horror is one of the categories that does a great job of promoting itself," notes Jean Lawson, co-owner/manager of the Audio/Video World outlet in Philadelphia suburb Dublin, Pa. "The graphics on the boxes are always striking and attention-grabbing. We've found that if they're out on the shelf, people will find them and rent them."

Retailers and manufacturers alike agree that the self-through side of horror video is a much more seasonal phenomenon. "Outside of the so-called AA titles, horror video is primarily a fall, Halloween-time business. That's when it's people's minds. But we and many other manufacturers are working on making self-through a year-round matter. Promotions are not only geared just for the season and prices have been pushed down into the affordable $19 to $25 range for many, many titles," says David Cline, vice president of sales for Nelson Home Entertainment.

Another thing that all segments of the industry agree upon is the usefulness of aggressive merchandising. "Horror is one area that you can have great fun with promoting," says Allan Caplan, owner of the highly-promotion-minded Omaha, Neb-based Applause Video chain. "Horror is one of the few categories with all kinds of possibilities, and the more fun that you have with it, the more good will and positive feelings you can promote all around. And that goes for the spirit and desire of your own staff as well as that of your customers."

"First, and foremost, make use of the pop merchandising and aida provided by the manufacturers and studios. "Graphic images are especially strong for horror video, and it's one area that the manufacturers seem to go all-out in," says Dan Beaton, Mid-Atlantic representative for Shelbyville, Va-based distributor Artco. "There's an unbelievable amount of material that a retailer can obtain in merchandising aids. You'd be foolish not to check out the possibilities, especially since it doesn't cost you any money."

"If possible, cross-promote with other kinds of merchandise or other retail outlets. "I've seen the mass merchants do very well with cross promotions," says Nelson's Cline. "They'll set up displays that include masks, costumes, candy and all sorts of other items as well as tapes. That's something that the smart retailer can get involved with and see some advance preparation.

Similarly, Len Desilts, owner of Video Voyage in Salem, Mass., looks toward helping parents set up parties for their children on Halloween evening, which he finds to be a traditionally slow night for rentals. "You can respond to parents' concerns about the safety of trick-or-treating by helping them arrange a party for their kids, and rent more movies."

"Encourage repeat rentals. "Horror fanatics, especially teenagers, will watch a movie many times, just like going to see 'Rocky Horror' over and over again," says Caplan. Discounted prices, multiple-night packages and the like are some of the more obvious ways.

"Be as imaginative as possible. Many dealers set up coffins, graveyards or other horror-motif displays or dress up costumes the whole month before Halloween. "All these things really hammer home the horror idea right when you're getting lots of support from all the other media attention paid to Halloween," says Joe Petrone, vice president of sales for Prism. "It's free promotion for you."

"Focus on Friday the 13th, whenever it happens to fall on the calendar. "That movie is consistently one of our best rentals. And, whenever Friday the 13th rolls around we do our best to play on its appeal. Which goes for selling blank tapes or anything else. The last Friday the 13th fell in June, and the promotion was very successful," says Audio/Video World's Lawson.

"Careful with horror renters and aim promotions toward them. "We find that young ladies are among our most frequent horror renters, and they seem to respond very well to promotions geared toward them—such as horror-party multiple rentals and the like," says Desilts.

"Don't forget that there are categories within the horror field, also related categories, such as science fiction, should be merchandised near or next to the horror section.

"Look for local appeal. Many stores in the Salem, Mass. area stock as many quality titles concerned with witches and witchcraft as possible. "A lot of the witches here will come in to check out the portrayals of witchcraft in the horror movies," says Henry Christianson, owner of Action Video in downtown Salem.

"Finally, don't go overboard. Being creative and imaginative is one thing but it can sometimes lead to overstepping the bounds of either decency or store focus. "Don't get so involved that you become a horror shop because that could chase customers away," says Bob Schmid, video buyer for New York's J&R Music World.
The honor and the obligation to bring the story of Vietnam home to America.
"It's the industry's obligation to get behind Platoon. It's the movie every single American must see. We have to be sure they do."

Allan Caplan
APPLAUSE VIDEO

"We pledge 35 million Platoon rentals. On average"

"HBO Video pledges $1,500,000 in television advertising behind Platoon video. The highest level of advertising ever put behind a single rental title. 300,000,000 television impressions.

Bring PLATOON home to America"
“People who saw Platoon in movie theaters were stunned. Now they want to see it again, and share it with friends who haven’t seen it.”

Dave Ballstadt

ADVENTURES IN VIDEO

year is now on video.

each cassette will rent over 100 times.” HBO Video

HBO Video guarantees Platoon will not appear on pay-per-view for 75 days. Will not appear on pay cable before March 1988. Will not appear in the sell-through market for at least 12 months.

and make video history!
BY EARL PAIGE

MINNEAPOLIS  Paramount Pictures, possibly the most radically conceived and designed video store in the country, is drawing a lot of attention from industry observers. The 8-month-old unit drew scores of curious video vendors Aug. 12-15, during the annual The/Ventech convention here. The visitors were intrigued partly by the store's distinctive appearance, but also because it is a sale-only unit that does not rent videos.

Paramount Pictures' parent, the 5406 Musicland Group, has released virtually no information on the store since it was opened in January in the 200-store, enclosed Rosedale Center mall, between Minneapolis and St. Paul. Reaction to the store from industry observers has run the gamut. Some say the store is "too dark"; others say the concept is so radical that there is no basis for comparison. Keith Benjamin, a retail analyst with Silberger, Rosenthal & Co., predicts the store will gross $500,000 during its first 12 months.

Outside, the store's logo is written in red neon script, which spells out "Paramount Pictures," but there is little other information and no mention of video or rental.

Also, all customers who send in proof of purchase of either of the Fuji videocassettes are automatically entered in a sweepstakes drawing. The grand prize: a Pioneer home audio/video system. Each of the next 10 winners will receive a library of five movie classics on videocassettes, and the next 500 winners get Fuji videocassettes four-packs.

Full-page, four-color ads supporting the promotion will run in People and Rolling Stone in November.

BUILDING CHARACTER: New from RCA (609-853-2243) is a character generator, Model CGA-630, that works on both SVHS and conventional camcorders to provide titles and special effects. It enables the user to create up to 60 characters on the screen at one time. It provides four different sizes of type; stores 20 sets of characters, which can be recalled a page at a time; and stores 40 frequently used words in its Word Register. The memory, powered by two AA-size batteries, will store for a year. The unit can create five special effects: curtain, window, scroll, time-lapse images, and calendar/clock display. Suggested retail price: $299.95.

Inside, "Movies" is written in neon script at the rear of the store. Up front, the cash wrap is manned continuously by employees available to answer shoppers' questions. A rack of videocassettes, marked "all under $10," is prominently displayed. All product is bar-coded and said to be theft-protected, and closed-circuit cameras monitor the store.

The store features a dramatic, square, ceiling-to-floor array of nine 24-inch video monitors, directly behind the counter display (recently used to plug "Back To The Future") and racks of novelties and accessories, all with "no price" indication.

Along one wall, three pairs of video monitors are near the ceiling, and three more monitors are set up on the opposite wall. Surprisingly, vendor-supplied point-of-purchase stands and mobiles are scarce, making the singular "Crocodile Dundee" included crocodile all the more dramatic. A line of racks through the center of the store contains genre categories, Target/Disney, plus two browsers of soundtrack audiocassettes and compact disks.

Prerecorded video is displayed on both side walls, in about 12 genre groupings, including a large how-to section. Major space is allocated to clothing—T-shirts and T-shirts, some of which is displayed in glass cases. The store's slatwalls are gray with red neon. A 4-foot, red neon piping cuts through the metal-grid ceiling and runs crossways, to store length. The glow adds to the ambience and reflects on the monitors.

The ceiling is open above the grid, revealing asbestos-covered ducts in natural finish.

The location of the unit seems ideal: situated in one of four quadrants, its neighboring stores are Visaer's Keyboard Center, Radio Shack, Kay-Bee Toy & Hobby, and Card America, all of which emphasize home entertainment.

FOR WEEK ENDING SEPTEMBER 19, 1987

Compiled from a national sample of retail store sales reports.

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* Recording Industry Assn. of America gold certification for theatrical films, sales of 75,000 units. 
* Recording Industry Assn. of America platinum certification for nontheatrical films, sales of 150,000 units.
This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer and release director. Please send information to Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036.

DAVE ALVIN
New Tattoo
Women's Cultured Epic
V.J.P Productions
Victor Garding

SAWYER BROWN
Somewhere In The Night
Sawyer Brown
MCA

FLESH FOR LULU
Siamese Twist
One Long Time New Farm Capital

KENNY G
Don't Make Me Wait For Love
Outliers/Atlantic

(Continued on next page)
And Coca-Cola Telecommunications Isn't Monkeying Around

NEW YORK While the original Monkees continue their roll along the comeback trail with a new album, the creators of the band's 1966 television series will unveil at the end of September "The New Monkees," an updated version of the bizarre show that helped create much of the original group's popularity.

The show, billed by the producers as a "fantasy musical comedy series," is the creation of Straybert Productions, composed of "New Monkees" executive producer Steve Blauner, noted film producer/director Bob Rafelson ("Black Widow," "Five Easy Pieces," and "Easy Rider"), and film and TV producer Bert Schneider. All three were behind the original Monkees series.

The new half-hour show, offered in first-run syndication, is produced by Straybert in association with Coca-Cola Telecommunications. Distributor is Colox Enterprises.

The four New Monkees — Larry Saltis, Jared Chandler, Dino Kovacs, and Marty Ross — were reportedly selected after nearly 5,000 auditions. The band members range in age from 19-28.

Coca-Cola has already begun attempting to capitalize on its involvement with the series by releasing the premiere on a promo spot for the show featuring the four actors. The spot, which concludes with the Coke logo, is currently airing in 1,500 Odeon Cinplex theaters around the U.S. and will conclude its run at the end of October.

According to Blauner, "The New Monkees" is aiming at a demographic that skews more toward the younger side of ages 4-20.

"It's not like when we did the first series," Blauner says. "Then, the show ran on network at 7:30 p.m., coast to coast. Now, because the show is in first-run syndication, we're on at different times in various markets around the country, and we end up in the Saturday morning time slot in a lot of those markets.

"The show, of course, tied in with an album and single, titled "What I Want" and "What I Want," respectively. Warner Bros. Records already has the single shipped to radio, and it will hit the stores Oct. 6, Blauner says. One of the strong points the original Monkees had in their favor was the quality of the songwriters their Colgems publishing company gave them access to, including legendary Tin Pan Alley composers duos like Mann/Weil, Goffin/King, and Boyce/Hart.

"I find it a lot more difficult today to find quality songs to use," says Blauner, who managed Bob Darin during his heyday. "I'm not sure why that is, maybe it's because we're in the age of what I call 'technosonic.'

"But, the original Monkees never had to go outside for their material, and this time around we did," Blauner continues. "We went for the best songs we could find."

If the show is a hit, the New Monkees could find themselves on a "mini tour" of about 7-8 cities between Christmas and New Year's.

A full-blown tour would follow sometime in the spring or summer.

No Secrets. Epic artist Claudia Barry steps into the light with her debut clip for the single "Secret Affair" from her album "I, Claudia." Director was Simean Soller, shown at right framing a shot.

NEW VIDEOCLIPS (Continued from preceding page)

Burt Robinson
Heart Of Gold
Music: Coltrane/Capitol
Karlo/Ash/Range Para
Bill Parmer
Jennifer Rush
Heart Over Mind
Heart Over Mind/Tell
Parlophone/Philips/MCA
Nick Morris
Carlos Simon
Stuff That Dreams Are Made Of
Coming around Again/Atlantic

Production companies and post-production facilities are welcome to submit information. Please send material to Linda Molekis, Video Track, Billboard, 1515 Broadway, New York, N.Y. 10003.
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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


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Tel: (________) ___________ Telex: ___________ Fax: (________) ___________

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**TOP INSPIRATIONAL ALBUMS™**

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<td>RECKONING SP 3900/CMD</td>
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This is the second installment of a two-part interview with the Winans.

**FORGIVE MARVIN WINANS**

If he sounds a bit harried these days, his group has just released its second Qwest album, "Losing You," which includes a duet with Anita Baker, "Ain't No Need to Worry," and the group is about to go on tour in support of the album.

Friday night (18), twins Marvin and Carvin and brothers Ronald and Michael hosted the star-studded Stellar Awards, to be televised by superstition WGN in Chicago.

And somewhere in there, the Winans also find time to work on albums by younger brother Bebe and Cece CoCe (Sparrow and Capitol) and Marvin's wife, Vickie (Light), in addition to Michael Jackson's new album.

"Needless to say, we're all very, very happy with Bebe and Cece's work, both in the gospel and secular charts with 'I.O.U. Me,'" Marvin says.

"We've always helped each other out on all of our various albums: writing songs, singing backup, doing vocal arrangements. He's like that to me, 'Man, I'm falling in love with your album all over again; I keep hearing it over and over again in my head.' Bebe's undoubtedly one of the best male vocalists around.

In an earlier interview, Light Records ader head Alan Abrahams had boldly predicted that Vickie Winans' 'Be Encouraged' will skyrocket to the top of the charts. Jokes his husband Marvin, "Well, if it's not No. 1, it'll only be because our album is." Seriously, he adds, "I must concur, though, it should be on the charts a very, very long time and do very, very well indeed. It's just a good, solid album."

"Like I told Alan when I went to Light about Vickie [Marvin began recording with Light in 1981 before switching to Qwest] 'Even though she's my wife, I wouldn't be sitting here if I really didn't think she could sing.' I've been married for nine years now, and I'll tell you something else: It's getting better all the time.

Winans is hesitant to talk about singing backup on a track on the new Jackson album, "Bad" (along with Andrae Crouch), but he does want to clear up misconceptions about the brothers' switch to the Warner Bros.-distributed Qwest label.

"We're not trying to bridge r&b to gospel—because they don't mix," Marvin says. "In essence, all

---

**Jazz Blue Notes**

by Peter Keepnews

**SEVERAL RECENTLY PUBLISHED** paperbacks celebrate jazz in pictures as well as words.

"The Hip-Hipster, Jazz And The Beat Generation," by Roy Carr, Brian Case, and Fred Dellar (Faber & Faber, $14.95), is less a book about jazz per se than an attempt to evoke a certain attitude and atmosphere, prominent from about the late '40s to about the early '60s, of which jazz was a vital part. Thus, it contains as much about clothing, record jackets, poetry, and movie actors (Marlon Brando, James Dean) as it does about jazz. Its point of view on the music has as much to do with the scene as it does with the sound—"Lester Young, for example, is celebrated as "the first true manifestation of the hipster," not as an innovative saxophonist. But the book is great fun to leaf through, even if the text is occasionally too precious for its own good.

The authors of "The Hype" are British, which may help explain the book's slightly skewed perspective (Frank Sinatra gets more space than Charlie Parker and Thelonious Monk combined). "The Giants Of Jazz" (Schrader, $9.95) also approaches the music from a rather eccentric British perspective. It's an uneasy blend of caricatures (by David Smith, known for his Wee and thunb- nail biographies (by Dave Gelly) of more than 80 jazz artists. Gelly seems to know his stuff, more or less, but his writing is stilted, and his idea of who is and isn't a "giant of jazz" is questionable—for instance, he has found room for Dave Brubeck (whose music he disparages) and Oscar Peterson, but not for such other pianists as Fletcher Henderson, Mary Lou Williams, Horace Silver, or Cecil Taylor. Smith's drawings are strictly a matter of taste—some people may find them clever and amusing, although we found them grotesque—but if you don't like the drawings, there's no reason to buy the book.

Many of the photographs in "Nights In Birdland: Jazz Photographs 1954-1960" (Fireside/Simon & Schuster, $19.95) are stunning. They were taken by Carole Reiff, who was once among the more active—and gifted—photographers on the jazz scene. Reiff, who died in 1984, had a knack for capturing the jazz musicians at their most human, whether in action or in repose, and "Nights In Birdland" contains some of her best work. As visually satisfying as the book is, however, it has been badly researched. An introductory note claims that "every effort has been made to identify the musicians in these photo-

**These picture books are worth a few words**

grahs," but that's simply not true. Such well-known musicians as Harry Carney, Randy Weston, and Dick Katz are listed as "unidentified," while Charlie Rouse is identified as John Coltrane, and a caption accompanying one of several photos of Art Blakey lists him as Elvin Jones.

Reiff's book contains an essay by Jack Kerouac that is more impressive than informative, but entertaining nonetheless. The same can't be said for the text of "Eye Witness Swing," originally published in 1979 and recently reissue by Da Capo ($14.95). Described as "a pictorial biography based on Benny Goodman's personal archives," the book contains a treasure trove of fascinating photos and memorabilia, but the 57-page introduction by Stanley Baron—a hodgepodge of fact, fantasy, and far-citation, devoid of either perspective or objectivity—can be skipped.

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#### Singles

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### Holland

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### Europe

#### Singles

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#### Albums

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### America

#### Singles

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Berlin Fair Makes Lukewarm Showing Of DAT

By Mike Hennessy

BERLIN. It was supposed to be the big European launch of digital audiotape, with Sony spearheading the hardware task force and mounting a major offensive in the ongoing systems war.

But the DAT profile at the Berlin International Audio and Video Fair (Aug. 28-Sept. 4) was only marginally higher than it had been at the Chicago Consumer Electronics Show in May.

Most West German industry commentators described the DAT presence as disappointing. One writer referred to the DAT machine as a highly sophisticated gun without any bullets. Others cast doubt on Japanese hardware companies' reported expectations of selling 10,000 DAT machines in Europe by the end of 1988.

Although Sony made the strongest DAT showing, only a minor part of its exhibit space was allocated to DAT products, and, unlike Philips and CASIO, it had no demonstration room.

Most of the other major hardware firms, including Europe's Philips and Grundig, had prototype DAT machines on show. But they were low-key displays with no supporting literature and only the vaguest indications as to marketing plans and retail cost of hardware and software. The impression is that they were merely token exhibits, just to indicate that the companies were still in the race.

The European hardware manufacturers are certainly wary at this stage of any potential confrontation with the record industry.

Sony's DAT selection consists of three domestic machines: the DTC 1000 ES home model adapted for 220-volt supply and expected to retail at $1,800; a professional type portable recorder, with the same DC converter and batteries as those used in the Video 8 system, and a prototype in-car model.

Also on view were the PCM-2500 professional DAT deck and the PCM-2500 professional transportable recorder, real-time and high-speed DAT duplication systems, and 69-, 99-, and 120-minute blank tapes (Billboard, Sept. 12).

In a release announcing its DAT range, Sony says the duplication systems "will help reinforce the important links which exist between hardware and software manufacturers. By making all efforts to support the software industry, Sony shows its full commitment to the promotion of digital audio in industrial and consumer applications. The company believes that by viewing the whole range of DAT equipment on display one can see that the digital age is just around the corner.

But all indications are that the DAT age is still some way off. Certainly, Richard Haeusler, technical specialist in consumer products for Sony Deutschland GmbH, anticipates no great flow of hardware on the German market this year. I would expect between 500 and 1,000 pieces to be imported between October and end of the year. We will do a small promotional campaign in December and a bigger one in the spring," he said.

According to most DAT exhibitors, the dawning glory put to them by show attendees was whether or not it is possible to make digital copies of CDs on DAT machines. Sony was familiar with its DAT release that all domestic digital tape recorders have a built-in copy function and devices to prevent direct digital copying of CDs on the 44.1 kilohertz sampling rate.

But Bernd Schlosser from JVC Germany's audio division is quite sure that with a mere 3-decibel loss in the dynamic range, most consumers will be more than satisfied with the quality of DAT dubbings from CD.

JVC and Grundig both showed long-playing versions of the DAT system that offer four hours of recording on one tape. However, this recording time bonus is at the expense of a reduction in fidelity.

The DAT system will revolutionize, it is said, all domestic and professional hardware, and it is easy to imagine the promotion of DAT to consumers. But the joint concert hall demonstration room, is notable for the fact that it not only displayed the XD-Z1100 home recorder but also featured publicity material for prerecorded GRP software, including albums by Dave Grusin, Chick Corea, Glenn Miller, and Diane Schuur. Schlosser said JVC players will be on the German market "in the next few months," selling at $1,980. He also said that prerecorded digital audiotapes will be available at a retail price of $23.

And, in fact, Discobay, a West German distribution company located near Cologne, advertised 10 prerecorded classical DATs from its own Intonaut catalog as well as five instrumental and pop titles each. Import buyer Tony Harris said that each of the 20 titles will sell for $12.46 wholesale and that he expects to ship 200 packs of all 20 DATs this week. He said that the DATs had been recorded in real time from CDs.

Record dealers, clearly concerned with maintaining good relations with the record industry, were distinctly cool about the projected arrival of DAT in Europe. But video dealers, by contrast, were very positive, seeing the advent of the system as providing a fillip to the CD rental business.

More than 300 video dealers in West Germany are renting CDs for home recording at 50 cents-$1.60 each, and the possibility of making near-perfect copies of CDs on DAT is seen as providing a good boost for the CD rental business.

Sharp, Aiwa, Technics, Hitachi, and Gold Star all had DAT prototypes on view, but the companies offered absolutely no backup documentation and only vague indications of prices and marketing plans.

Albrecht Geisestein, representative of M. Spitzen Meile, the Sanyo agent in Europe, predicted a "trickle" of players reaching Europe this year with a retail price of about $1,600.

Yet by the far the greatest level of interest at the fair was created by CD video, and Sony had a major part of its stand devoted to the system and all its configurations. And the Joint Councils-Philips-PDO-PolyGram CD video hall, costing well over $75,000, was the focal point of public interest because of its 64-screen video wall.

PolyGram information chief Wolfgang Munczinski said the CDV system will have a phased introduction between November and March. The CDV single will retail at $7.50-$8.50; the 12-inch CDV with feature film programming will cost $25-$30; and CDV opera programs will sell for $43-$50.

Although the agreement between European hardware companies and the record industry concerning the timing of DAT marketing seems to have broken down, Philips has reaffirmed its commitment to hold back on DAT until some understanding is reached.

One thing that the launch of DAT in Germany will precipitate is the development of the in-home taping levy to hardware and software. Blank DAT cassettes are expected to retail in Germany at $10 (240 deutsche marks), $12.40 (90), and $14.70 (120) and will attract levies of 7 cents, 10 cents, and 14 cents, respectively.

P'Gram Sweeps Dutch Edison Awards

By Willem Hoos

AMSTERDAM, Netherlands - PolyGram companies have won eight out of 11 awards presented by the Dutch Edison Foundation for classical recordings released here during 1987. The annual Edison Awards, established in 1960, are Holland's top record industry accolade.

A total of 158 productions from nine record companies were submitted for the awards, presented in 12 categories. A jury of music broadcasters and journalists headed by Rob Edwards, deputy managing director of local IFPI branch NVPI, selected the winners.

In the symphonic music category, Deutsche Grammophon's live recording of Mahler's Ninth Symphony by Leonard Bernstein & the Amsterdam Concertgebouw Orchestra took the award. Further success for DG came in the chamber music category (Shlomo Mintz & Tefim Bronfman in a program of violin sonatas by Franck, Debussy, and Ravel) and in the string quartet category (Maurizio Pollini playing Chopin's second and third piano sonatas), while Archiv Produktion took the film music category (Vladimir Ashkenazy playing Rachmaninov's Third Piano Concerto) and historical recordings category (Eliahu Inbal conducting Wiener Philhamoniker performing Beethoven's "Eroica" symphony), while Philips Digital Classics, also distributed by PolyGram, received two further awards for opera (John Eliot Gardiner conducting the Monteverdi Choir, Il Complicatto, and Deutsches Radio in Gluck's "Iphigenie En Tauride") and choral music (Reinbert de Leeuw & the Netherlands Chamber Choir in Liszt's "Via Crucis").

Two of the remaining three awards went to EMI Bovenia-distributed labels, with Deutsche Harmonia Mundi taking the early-music category for the sequenza Ensemble's recording of Hildegard von Bingen's "Symphonie" and EMI the contemporary music category for Simon Rattle & the Philharmonic Orchestra's performance of Shostakovich's 10th Symphony.

Eceteca Records' album of Webern songs performed by Dorothy Dorow and Rudolf Johnson won the final category for solo or ensemble vocal recitals. No award was made in the special category for young Dutch musicians.

Ticket Scalper Arrested Jackson Concert A Hot Item

TOKYO. A Tokyo broker who sold 70 tickets for Michael Jackson's September concerts here at up to 17 times their face value has been arrested for sale of securities without registration.

Kenji Adachi, 27, who clerked in the sales, had been in question.

Kenji Adachi told police he hired 11 clerks to stand in line at the Tokyo and Yokohama ticket offices July 12 when the Jackson seats went on sale. They bought 430 tickets at $45.25 each and 120 tickets at $38.35 each.

A total of 70 tickets for the shows in Tokyo's Korakuen Stadium and the Yokohama stadium were sold to 30 Jackson fans through Wataru Shindo's ticket office in Shinjuku, Tokyo. Adachi, who ran the seat at 10 times face value, admits to having earned $2,650, but Adachi and Shindo realized about $14,000. Adachi was his first arrest. One woman paid more than $1,400 for two tickets worth $95.80. Shindo then ordered 500 tickets before his arrest, it is estimated he would have made a profit of more than $75,000. Shindo reportedly agreed to sell the tickets at inflated prices in exchange for a 20% commission.

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Management Cites Recent '60s Concerts
Sun City: Boycott Has Failed

BY JOHN MILLER

JOHANNESBURG The international artists boycott of Sun City, South Africa’s premier leisure playground, has failed to achieve its objectives, according to Sun International’s executive Hazel Feldman.

While conceding the boycott has hurt the venue, she says it has certainly not halted contacts with overseas artists. She cites as evidence Sun City’s “phenomenal surges” with a recent series of ‘60s concerts featuring British chart acts from that decade.

In coming months Feldman, several U.S. ‘60s acts are due to play the venue, as are a number of current black local artists.

Now Sun International plans at least three open-air concerts at the newly opened Marula Sun venue, with high-quality audio and video, and local artists. The bill, Feldman claims local bands, including Ladysmith Black Mambazo and Ray Phiri, are “enthusiastic” about the new location and are happy enough to play either there or at the Marata Sun, even though both sites are in Bophuthatswana and are operated by Sun International.

However, political organizations may have the final say in whether black South African acts play Sun City and its sister venues. These include the South African Musicians’ Alliance, to which Feldman recently submitted a proposal that for every weekend concert by an international artist, another weekend concert would be devoted to a local act.

She has also suggested that a local act should play support to every international artist headlining at Sun City, thereby assisting the development of local talent and that proceeds from some concerts should go toward scholarships for black children.

The Sun City management has long maintained that Western opinion is misguided in seeing the venue as racist and supports the bill. Feldman claims black South African artists now achieving international recognition can turn the boycott around, claiming these artists are themselves well aware “that the reputation is undeserved.”

OTTAWA Multiplatinum Canadian artists Loverboy, Rush, and Platinum Blonde lead a weighty list of domestic talent with new releases due out in the important fourth quarter.

Initial reaction to Loverboy’s “Wildside” has been impressive, due to the strong acceptance of “Notorious,” the single co-written by Jon Bon Jovi. Similarly, Rush’s “Test for Echo” single has pumped the release for the “Hold Your Fire.”

Platinum Blonde, the most successful domestic act yet to gain international success (its last album went quintuplet platinum), has “Concrete,” its album featuring Loverboy’s album features hot producer Bruce Fairbairn. Blonde has Bernard Edwards at the board for an album that claims the one to garner the group a foreign following.

The band hard rock bands join Loverboy and Rush in the race for tight domestic airplay in the months leading up to Christmas. Triumph’s “Integrity” (due out Oct. 20) and Helix’s “Wild In The Streets” (already out) feature platinum-selling acts domestically with established followings abroad. Two other artists with long Canadian followings return to the record stores in the latter stages of 1987: Myles Goodwyn, former lead singer of

A number of LPs by hard rock bands are due out soon

April Wine, and Michel Pagliaro, a seminal figure in the Quebec music scene, will both have albums out on Aquarium.

One of the most eagerly awaited debut albums of the year comes from Alta Moda, due out in October. C.B.C. Capitol also released an album from the domain from the late September and reissued the debut album from the Farmyard Brothers, which now includes “One Chance,” the Jim Valance-produced single.

A&M releases the long-awaited second album from Sherry Keane on Sept. 21. It is her first album in three years as well as her first for the label. A&M also says it has signed a major artist and will re-lease that album by year’s end, but at press time it would not divulge details.

New Regime has received strong support for its second album, while PolyGram/Alert has gotten good response from Michael Breen’s “Rain.”

Capitol-EMI comes to market with the Grapes Of Wrath’s “The Tree House” in late September, while distributed label Anthem features what could be the dark horse of the season: the return to the studio of popular Toronto band Images In Vogue.

WEA Music of Canada is not on vacation either: It has an imported Canadian album that should fare quite well—a Robbie Robert- son album produced by fellow Canadian Daniel Lanois.

The marketing division’s products include the prestigous SM5000 classical music series, featuring recordings of some of Canada’s finest orchestras and soloists. All recordings were made available on CD last year.

Nylon for “Happy Together.” The Nylons and Coney Hatch were the only Canadian artists with certified releases in August.

Watley also scored a gold single for “Looking for a New Love,” while Pseudo Echo’s “Funkytown” earned gold for 50,000 Canadian sales.

WHITNEY Tops CRIA Certification List

OTTAWA Whitney Houston’s second album is showing every sign that it will match the diamond success of her debut album. The Canadian Recording Industry Ass’n’s August certifications, include gold, platinum, double, triple, and quadruple platinum honors for “Whitney,” while a string of eastern Canadian concert dates in late August were certain to boost record sales even higher.

The CRIA’s current tally is quite small with just 24 certifications, including only four multiplatinum marks. “Remember You Said It” was certified platinum by the end of the month.

Billy Idol reached triple platinum with “Whip It While You Can,” his second straight album to do so. Def Leppard’s “Hysteria” broke from the gate with double-platinum certification, the band’s second consecutive multiplatinum record in Canada. The follow-up to “Pyromania” also went platinum and gold in August, CRIA says.

Canada’s largest record label, the Lonesome Jubilee is another clear favorite with consumers; the album went platinum just days after its release. (His previous record, “Scarface,” was well past the half-million sales mark.)

The Lonesome Jubilee was the only other platinum certification in the month.

With Warner’s exception, the platinum-plus certifications feature well-established artists in Canada. The gold awards, however, include a good mix of old and new.


C.B.C.’s marketing arm is the culprit

Toronto General Kenneth Dye pronounced this year’s accounting of funds acceptable.

Still, the network remains concerned about C.B.C. Enterprises, established a few years ago to market C.B.C. products. Network spokesmen Richard Chambers says C.B.C. Enterprises has totaled $8.2 million in losses during the last two fiscal years.

According to a C.B.C. annual report issued Aug. 31, a high-level management committee has been appointed to iron out C.B.C. Enterprises’ problems, with the goal of wiping out its debt.

The marketing division includes the prestigous SM5000 classical music series, featuring recordings of some of Canada’s finest orchestras and soloists. All recordings were made available on CD last year.

Performance Fee Under Debate

OTTAWA A bid by Canadian radio broadcasters to shave the rate they pay to performing rights societies has been rebuffed by the Copyright Appeal Board.

As a result, the 3% performing rights fee on gross revenues will be maintained. The rate has been in place for several years. Broadcasters want it cut to 2.9% because they say revenue is declining and overhead is increasing simultaneously.

The performing rights societies, meanwhile, are lobbying for an increase to 3.5%.

The board decision is retroactive to Jan. 1. New arguments are being prepared for rate applications for 1988, and these must be ready by mid-September.
From country to pop, blues to jazz, the Nashville Songwriters Association International has honored and helped the creators of music since 1967. Headed by Maggie Cavender, and directed by some of the best known writers in the music business, NSAI now represents thousands of songwriters internationally.

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We know you will want to join Billboard in this tribute to NSAI which believes: IT ALL BEGINS WITH A SONG!
| TOP LATIN ALBUMS™ |  
|-------------------|---|
| **ARTIST** | **TITLE** | **LABEL & NUMBER** | **DISTRIBUTING LABEL** |
| **This Week** | **Last Week** | **This Week** | **Last Week** |
| **1** | **FRANKY RUIZ** | **VOY PA ENCIMA** | **Th-2453** |
| **2** | **EUGENIO AMADOR** | **AMOR ETERNO** | **Th-2454** |
| **3** | **MARIO CORTÉS** | **VIVA LA VIDA** | **Th-2455** |
| **4** | **JUAN RAMÓN CASTILLO** | **A TODO COLOR** | **ECC-1005** |
| **5** | **MARIANO RIVERA** | **AMOR INFINITO** | **Th-2456** |
| **6** | **CARLitos ZAPATA** | **AMOR PROHIBIDO** | **Th-2457** |
| **7** | **ANTONIO AGUILAR** | **EN VIVO** | **Th-2458** |
| **8** | **JOSÉ MALDONADO** | **ENCANTO** | **Th-2459** |
| **9** | **SANTIAGO MENDOZA** | **LA CANCIÓN DE MI CORAZÓN** | **Th-2460** |
| **10** | **Luis Jaramillo** | **LA CANCIÓN DE MI CORAZÓN** | **Th-2461** |

**NOTES:** The Billboard Latin charts cover the Top Latin Albums, the Top Latin Songs, and the Top Latin Artists. The charts are compiled from sales, streaming, and radio airplay data. Billboard, a weekly music publication, is known for its influential charts and has a long history of tracking the music industry.
By Earl Paige

Los Angeles The combo store, the darling of the retail industry since its inception in early '80s, is facing a cloudy future.

In a just-published report, "The Home Entertainment Software Industry," analyst Keith Benjamin of Silberberg, Rosenthal & Co. says rising wholesale videotape prices and liberal accounting policies that allow retailers to offsetter savings from rentals will fuel a shakeout among video retailers.

Benjamin says the three leading publicly held combo chains—Wherehouse, Sound Warehouse, and Spec's Music—are positioned to survive and possibly profit from the shake-out. However, adds Benjamin, Wherehouse, the pioneering combo chain that rents videos in 145 of its 202 Western stores, and Sound Warehouse, with nearly 100 combo outlets concentrated in Chicago and the Southwest, both saw rental share as a percentage of revenues peak in 1986. Wherehouse's share is peaked at 27% last year, and projections show rentals falling to 26% in 1988 and 23% in 1989. Sound Warehouse video revenue peaked at 12% in 1986, and Benjamin projects it will fall to 10% in 1988 and 9% in 1989.

Spec's Music, the Miami-based 35-store chain that got into video rental more recently and more modestly, will see video gain from 8% of revenues in 1986 to 11% this year before plateauing at 15% in 1988, says the analyst.

"We view any music retailer's exposure to this business as a risk over the near term," adds Benjamin, pointing to cutthroat competition among more than 20,000 U.S. video retail outlets as new VCR owners, the most active renters, decrease as a proportion of the installed hardware base. Because competition has driven down rental rates, average rental dollars per VCR per month will continue to decline, says Benjamin. "This does not appear to be a healthy environment for video rental stores."

Moreover, according to the analyst, wholesale video sales prices have risen from $40 during the period 1983-86 to as much as $60 today. With so many stores having to stock enough new releases to satisfy the initial rush of renters, some copies may only be rented a few times before demand fades. The key, therefore, is to purchase the minimum number of new videos necessary to keep renters coming back and to use slow-moving inventory to stock new stores.

Given the movie industry's pricing policy, adds Benjamin, retailers ought to be aware of two-thirds of their costs in the first year and the rest in the second year. However, companies are using a straight-line depreciation method over three years. Benjamin believes this opens them up to the risk of large write-offs. Nevertheless, he says that the three major combo appears to be "honestly disposing of slow-moving videos and therefore maintaining a reasonable quality of earnings."

Parker Bannum, who tracks the industry for Ladd, Co. & Co., agrees inventory management is the key to a combo's success. "I don't care how they depreciate it. Are they staying on top of inventory and disposing of the stuff that isn't renting, either by selling it or returning it to stock new stores? Certainly, it's not as easy to make it as it used to be, but the combo is still a legitimate way of playing the video market."

Peter Blei, chief financial officer at Spec's, says the changing economics of the video business led the chain to hike rental prices from $1 to $2 to $2.50 to $3 and to limit its exposure to the video business. But Blei continues to see the industry as fundamentally healthy, noting the impending shake-out will mainly eliminate undercapitalized players that have lost control of their inventories.

Silberberg, Rosenthal's Benjamin credits Spec's with doing a good job of unloading slow renters and says the recent price hike could mitigate much of the risk of Spec's video rental business. He looks for earnings to increase 25% in fiscal 1987 and 45% in 1988. Benjamin likewise is encouraged by Sound Warehouse's decision to cut back its new video purchases this year and notes that despite a weak amortization policy the company is not expected to face any large write-offs.

Benjamin says that Wherehouse's larger exposure to video presents a problem—in 1989 the chain will need to supply 170 stores with 300,000 videos at a cost of $15 million—and its murky accounting system may overstate earnings. However, should smaller competitors exit the market, Wherehouse could pick up enough market share in the Western states to raise rental prices and thus solve the issue. "The risk [may also] be rationalized as a way to generate traffic for music purchases," he says.

Asistance in preparing this story was provided by Mark Mehler in New York.

Viacom Shows Loss

NEW YORK Viacom Inc. reported gains in revenues and operating income for the second quarter and first half, ended June 30. Net losses of $4.7 million for the quarter and $50.5 million for the half were attributed to increased depreciation, amortization, and interest expenses related to the June 1989 acquisition of Viacom International Inc., the predecessor company, by a subsidiary of National Amusements Inc.

Viacom Inc. revenues rose 12% to $554.3 million for the three months and were up 11% to $408.5 million for the six months. Operating income was up 20% to $60.9 million for the quarter and increased 23% to $116.4 million for the half. Broadcast and cable TV operations posted the largest gains.

Operating income for the Networks Group was off 6%, to $19.9 million, in the quarter.

Trans World Up

NEW YORK Trans World Music Corp.'s earnings rose 97% to $1 million, while sales were up 29% to $35.2 million for the second quarter, ended Aug. 1. For the year to date, earnings were up 75% to $2.1 million, and sales increased 43% to $70 million. Robert Higgins, president and CEO of the upstate New York-based retailer, said 19 stores were opened in the second quarter, bringing the total count to 281. Another 40-50 store openings are planned.

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Egon Dumler and Robert F. Cushman, editors

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79
JETHRO TULL
Crest Of A Knave
PRODUCERS: Ian Anderson
Chrysalis 41570

Several trademarks remain to entice bands' grieving fans, including aura of culture and Anderson's juicy flute. But this extensively market-researched album often sounds like pseudo Dire Straits, and Tull's leader is tired—both vocally and lyrically: 'I'm your Pepsi cola but you won't let me out of the can.'

THE ART OF NOISE
In No Sense: Non-Sense!
PRODUCERS: Carl Craig, Henryito, Chisa Recorders
Chrysalis 41570

A full palette of weirdness—from a string quartet and vocal chords to various sound effects—and an album group's cult will save. However, dance-floor taken or the 'Dragstrip' theme, the set's best chance for breakthrough success, has already missed.

ARMORED SAINT
Rage
PRODUCERS: Armsmaid, Chris Mota
Atlantic 81768

More fluid metal from Los Angeles-based group, now down to a quartet. Though repertoire is too rough for the top 40, cover of Lynyrd Skynyrd's "Saturday Night Special" should attract attention. CD and cassette contain an extra track.

ORIGINAL MOTION PICTURE SOUNDTRACK
I Was A Teenage Zombie
PRODUCERS: Robin Steiger, Richard Hirsh
Engine 54:73296

Soundtrack to recent midnight movie features only serves as a compendium of the best of '80s rock: db's, The Smithereens, Wipers, Los Lobos, etc.— already previously unreleased cut is the Fleshtones' title theme.

SCOTT FOLSOM
Simple Talk
PRODUCERS/DISC: Scott Folsom, John Curie
Columbia 41069

A young, blond, video-genic pop singer from Maine, Folsom aims for the album rock airwaves with help from guests stars Aimee Mann and Ian Hunter as well as Corey Hart producer, Chapman. "Listen To Me," "When She Was," and the harder-rocking "One Mistake (You Just Ran Away)" were obviously written with airplay in mind.

ORIGINAL MOTION PICTURE SOUNDTRACK
Fat Metal Jacket

FAT BOYS
The Best Part Of The Fat Boys
PRODUCERS: The Fat Boys
Sutra SOUS 1018

These should fly out of the box thanks to current popularity of "Crushin'"—but long-term sales prospects are hurt by absence of any material from that Polymide album. included here are all the great Sutra songs, like "Fat Boys Are Back" and "All You Can Eat."

STEPHANIE MILLS
In My Life
PRODUCERS: Hugg, James Muffin, Reggie Lucas
Casablanca 832 519

Mills has been underestimated too long. Though greatest-hits packages are often throwaways, her chart-topping success on rival MCA and this album's milestone price could net big sales.

ALBUM REVIEW

BILLY IDOL
Vital Idol
PRODUCERS: Keith Forsey
Chrysalis 041620

Brand-new dance remixes of some of Billy's best and most bizarre. Crystal-clear production and Hot 100 footnote "swung like a pony" (there remains "downtown") mix of "Mony Moey" will draw buyers; don't count on greatest-hits-type sales, however, because "Eyes Without A Face" and "Rebel Yell" are missing.

MICHAEL DOLTON
The Nuge
PRODUCERS: Keith Diamond, Jonathon Cain
Columbia BFC 40073

Third release from smooth singer/songwriter aims for the mass-appeal market—and hits. First-rate production efforts back this multi- formatted collection, which features guest appearances by several Journey members. Leadoff track, "That's What Love Is All About," is already moving up the pop and black charts, with much more to follow.

THE ART OF NOISE
In No Sense: Non-Sense!
PRODUCERS: Carl Craig, Henryito, Chisa Recorders
Chrysalis 41570

A full palette of weirdness—from a string quartet and vocal chords to various sound effects—and an album group's cult will save. However, dance-floor taken or the 'Dragstrip' theme, the set's best chance for breakthrough success, has already missed.

ARMORED SAINT
Rage
PRODUCERS: Armsmaid, Chris Mota
Atlantic 81768

More fluid metal from Los Angeles-based group, now down to a quartet. Though repertoire is too rough for the top 40, cover of Lynyrd Skynyrd's "Saturday Night Special" should attract attention. CD and cassette contain an extra track.

ORIGINAL MOTION PICTURE SOUNDTRACK
I Was A Teenage Zombie
PRODUCERS: Robin Steiger, Richard Hirsh
Engine 54:73296

Soundtrack to recent midnight movie features only serves as a compendium of the best of '80s rock: db's, The Smithereens, Wipers, Los Lobos, etc.— already previously unreleased cut is the Fleshtones' title theme.

SCOTT FOLSOM
Simple Talk
PRODUCERS/DISC: Scott Folsom, John Curie
Columbia 41069

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Talented outfit issues

WRITERS: Peter Wolf, Wayne Newton, BMI
PUBLISHERS: Warner Bros., BMI

Terrific debut album spans a churning midtempo number (featuring vocalist Audrey Wheeler) to propel this vocation's simmering solo career.

ANITA POINTER Overnight Success (4:19)
PRODUCER: Bronze Grooves
WRITERS: Braxton, Michael Sutton
PUBLISHERS: Mibn/Loren Lo, ASCAP

One-third of the very popular Pointer Sisters deliver a rich contemporary r¡gh groove that bubbles well for the superl Bryant's label debut.

SHALAMAR Games (4:05)
PRODUCERS: I.A., Blandface
WRITERS: Charles Foot/Mike Jovanovic
PUBLISHERS: Hip Hop/Hi-Cool

Sincere and melancholic ballad should return along the airwaves. BMI

OUTLOUD I'm About This Time (3:26)
PRODUCERS: Mike Rogers, Philippe Salser, Felicia Collins
PUBLISHERS: Gardner, Cale, Pat Loeb
WRITERS: Warner-Tamerlane/Bertans/Johny Faye, Warner Bros. 2-27364

This time, Rodgers has called upon the talents of Saillie and Cosse to form dance/pop/rb outfit; the three have worked on projects ranging from Steve Winwood to Al Jarreau, and with this initial release, their pop sensibility and commercial insight come through.

DAVIE ALVIN Every Night About This Time (3:54)
PRODUCER: D. Alvin
WRITERS: D. Alvin, Marty Loomis, Tedd Sug, BMI

A convincing country debut from the ex-Blaster and occasional X member; mournful steel guitar is threaded through this production alongside raw and chilling lyrics. Song features many of L.A.'s finest roots/country-rockers and is further proof that Alvin is no Normatonic.

KATHY MATHEWS Baby I'm Hashed (4:49)
PRODUCERS: Stewart Halley, Stephen Perry
PUBLISHERS: United/Small Sound

As featured in television's "Killistine" and Its accompanying soundtrack; dated ballad is smooth in its assured production.

PAT METHENY Group Last Train Home (3:59)
PRODUCER: Pat Metheny
PUBLISHER: Pat Metheny

As featured in television's "Killistine" and its accompanying soundtrack; dated ballad is smooth in its assured production.

BRAZIL

CROWD Small Town Love (3:45)
PRODUCERS: David Lewis, Wayne Lewis
PUBLISHERS: Veneg/Lern, BMI
TC.: Sam Lee, BMI
Arfka A51-9634

Talented outfit issues a meritorious price of inspired and authentic rock along the lines of Melloncamp.

BELouis Some Animal Magic (4:12)
PRODUCER: Gary Legon
WRITERS: Bethan Toner, S. Fletcher
PUBLISHER: Tides Capitol B-44869

Mellowish and lurid number from Some's eponymously titled album; nice production.

CARUSO London (4:00)
PRODUCER: Eric Morgenson
WRITERS: S. Fletcher, S. Fletcher
PUBLISHERS: Veneg/Lern, BMI

80s.

CRUXAOD Black To The Water (lining out last)
PRODUCER: Shek
PUBLISHERS: Big Hit, BMI

Driving up-tempo rock. Contact: 212-265-1776.

SHARKS

Back To The Water (lining out last)
PRODUCER: Shek
PUBLISHER: Big Hit, BMI

Driving up-tempo rock. Contact: 212-265-1776.
LIFELINES

DEATHS

Michael Finden, 37, following a long illness, Aug. 14 in San Francisco. The keyboardist / producer / writer worked with such artists as Sylvester, Patrick Cowley, Lovevere, the Weather Girls, and Linda Imperial.

Stephen Francis Davis, also known as Luqman Abdul Syeed, 58, following a long illness, Aug. 21 in Philadelphia. The banjo guitarist recorded albums with a number of jazz groups. He was in the original John Coltrane band and recorded with such jazz greats as Eddie Jefferson, McCoy Tyner, and Harry "Sweet" Edison. He is survived by his wife, son, and four sisters.

Charlie Smalls, 43, of cardiac arrest, Aug. 25 in Brussels, Belgium. Smalls was the Tony Award-winning composer of the 1975 musical "The Wiz," which launched the career of Stephanie Mills, who subsequently had a big hit with a song from the show, "Ease On Down The Road." The "Wiz," adapted from L. Frank Baum's "The Wizard Of Oz," was released as a big-budget feature film starring Diana Ross in 1978. Smalls, also a jazz pianist, was working on a new musical at the time of his death. He is survived by his son, Michael.

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

MARRIAGES

S tephen Bojezcko to Samantha Taylor, Aug. 8 in Toronto. He is an attorney. She is the YJ host of CBS television's "Video Hits."

Paul Hutchinson to Marilyn Powell, Aug. 15 in Nashville. He is Sound Shop coordinator for Central South Music Sales. She is a sales representative for Central South Christian Distribution.

Joel Peresman to Jackie Hochstein, Aug. 22 in Las Vegas. He is an agent with International Talent Group. She is manager of ad administration for Chrysalis Records.

Mark Mascolo to Theresa Elder, Sept. 5 in Nashville. He is son of Ed Mascolo, general manager of the trade magazine Record Update.

Mike Rogers to Wendi Sharenow, Sept. 6 in Scottsdale, Ariz. He is an engineer at D&D Recording in New York and has worked with such artists as the New Monkees and the Fat Boys. She has worked on the television program "Nightline" and on videos, commercials, and film projects as a freelance makeup artist.

Adam Bomb to Claire O'Conner, Sept. 6 in New York. He is a recording artist, formerly of Geffen Records. She is director of LimeLight/New York-London-Chicago.

EXECUTIVE TURNTABLE (Continued from page 4)

ers is named director of publicity in Los Angeles. He was at the marketing agency Quinn/Brien Inc., where he was chief publicist for the J2 acoustics. Jim Toll is named director of finance and chief financial officer. He was with the video production company Split Screen. Michael Weiss is promoted to director of marketing. He was manager of trade marketing for the company. Sally Seraphim is appointed Eastern sales manager. She was with Sound Video Unlimited.

RELATED MEDIA. MTV Networks makes the following appointments in talent relations: Roberta Cruger is named director of talent relations. She was manager of talent relations for the network, Bill Cataldo is named director of talent relations for MTV Music Television. He was vice president of promotion for 15 Records.

Dave Hamill is appointed communications manager of the National Assn. of Recording Merchandisers in Marlton, N.J. He was editor of Fine Times Magazine.

Rebecca Reit is named an associate at Peter Levinson Communications Inc. in New York. She was an associate producer for the ABC News program "Our World."

NEW COMPANIES

Dijon Public Relations, formed by Dijon Aragon. First clients are acts including Caron Wheeler, comedians Jason Stuart, and dance and music artist Debbie Swisher. 8721 Sunset Blvd., Suite 102, Los Angeles, Calif. 90069; 213-659-0886.

Pirate Twins, formed by Suezie Cioffi and Jonathan Hannah. 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.

SEPTEMBER

Sept. 13-17, Musicland Group Convention, Anchorage, Alaska. 700-592-7090.

Sept. 14-17, Tower Records Conference, Tower corporate headquarters, Belmont, Sacramento, Calif. 916-201-5000.

Sept. 13-16, Record World Convention, American Host Farm, Lancaster, Pa. 516-621-2500.


Sept. 12-20, Georgia Music Festival and Hall of Fame Banquet, Atlanta. 404-655-5334.

A music production company independently producing soundtracks for films and commercial productions. They also have the soundtracks for Vestron, New World Pictures, and CBS/Fox, 230 Riverside Dr., New York, N.Y. 10025; 212-965-4847.

Rough Luxury Records, formed by Christian R. Mike Company specializes in dance-oriented music. First release is "Touch Me" by Love Roulette, featuring lead vocals by Karen Anderson, first place winner of Harlem's Apollo Theater "amateur night" contest. P.O. Box 2106, Midtown Station, New York, N.Y. 10129; 212-378-4367.

Marcus Lambert, a marketing and public relations firm, formed by Mel Lambert and Bobbi Marcus to address changing media, publicity, and advertising needs of the pro audio industry. Company will work with high-end equipment manufacturers and leading recording and production facilities around the world. 1610 Butler Ave., W. Los Angeles, Calif. 90025; 213-479-2001.

Doc Records, formed by producer/arranger/songwriter Dennis Bell. First release are "I Still Haven't Found What I'm Looking For" by New Voices Of Freedom; "The Yuppie Rap" by Dr. D., Sugar Dee & the Yuppie Boys; and "Our Brand New Funk" by the Nasty Cousins. Label will serve as the recording arm of City Slicker Productions and Mark of Ari Music and will specialize in the development of R&B, hip-hop, dance, gospel, new age, and jazz artists. Drawer L, Inwood Recreation, New York, N.Y. 10034; 212-567-0411.


Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

FOR THE RECORD

In the Sept. 12 issue of Billboard, writer Robert Hilburn was misquoted in the Commentary about the Run-D.M.C./Beastie Boys tour. The quote should have read: "There is reason to suspect that the shows are being so closely monitored around the country by the media and the police because [this birecial bill is attracting a mixed audience."

The law firm Aldridge & Levinson helped negotiate the label contract for Royal Court Of China (Billboard, Sept. 5), but did not seek the label deal for the act.

A story in the Sept. 12 issue on Benel Distributors' Chapter 11 reorganization left the status of Jay Rosenberg unclear. Rosenberg reigned from Benel to take a post at The Wiz prior to the consolidation of Benel's purchasing department.
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**HOT 100 SINGLES SPOTLIGHT**

*A weekly look behind the Hot 100 with Michael Ellis.*

**IT'S A DOUBLE PLAY** for Michael Jackson on the Hot 100 this week, as "I Just Can't Stop Loving You" (Epic) is No. 1—it is also tops in sales and airplay—while the follow-up single, "Bad," is the Hot Shot Debut. The title tune from the new album picks up 147 adds among the 232 radio reporters and moves 28-18 at KKYK Little Rock, Ark., 12-16 at WHYY Detroit, 26-18 at WHOT Youngstown, Ohio, and 18-10 at KMEI San Francisco, enabling it to enter the chart at No. 40. Whitney Houston's "Didn't We Almost Have It All?" (Arista) is a strong contender for the top spot next week; it's already the most widely played record among the pop panel, with 222 stations reporting airplay, and it gains strongly in both sales and airplay points. "Here I Go Again" by Whitesnake (Geffen) makes tremendous point gains but not enough to dislodge the top three, so it holds at No. 4 with a bullet.

**BEHIND JACKSON'S** high debut, six other records enter the chart. Although all of the artists have been on the chart before, there are some surpises. Both the Bee Gees and Squeeze return to the Hot 100 after long absences, and Wendy & Lisa, a new coupling of ex-Prince protégées, enter the chart at No. 80 with "Waterfall" (Columbia). Former Eagle Timothy B. Schmit makes only his second appearance on the Hot 100 as a solo artist; "Boys Night Out" (MCA) enters at No. 91.

**THREE RECORDS** without bullets are showing impressive strength in some parts of the country. "Misfit" by Curiosity Killed The Cat (Mercury) loses its bullet at No. 46 but is moving up nicely at Y-106 Denver (11-6), Z-100 Portland, Ore. (26-19), KTRK Dallas (15-12), and KFMY Salt Lake City (9-4). It spent two weeks at No. 1 on KITS San Francisco, where PD Richard Sands says, "It's a real mass-appeal record that could fit from an AC to a rock station to a dance station. This builds up a big future." The Force M.D.'s have a major hit in California with "Love Is A House" (Tommy Boy). It moves 25-18 at KBOS Fresno, 18-14 at KGGI Riverside, and in Sacramento it's No. 10 at KROY and No. 12 at FM-102. Nationally, it moves from No. 84 to 78, but with insufficient points overall for a bullet. "Oh Yeah" by Yello (Mercury) moves up to No. 52 with seven adds from the radio panel and moves of 29-19 at WQEN Gadsden/Birmingham, Ala., and 6-5 at Z-95 Chicago.

**BESIDES YELLO,** three other artists with their first Hot 100 records merit spotlighitng. Great White regains its bullet on "Rock Me" (Capitol) at No. 69, with strong moves at KCWX Salt Lake City (14-4), KNOE Monroe, La. (7-4), and KOKI Tri-Cities, Wash. (4-2). Noel is having success with "Silent Morning," especially at Z-100 New York (7-4), 154 Honolulu (32-20), BJ-105 Orlando, Fla. (11-9), and Y-100 Miami (8-6). And Taja Sevelle shows early strength at WKTU Milwaukee (25-19) with "Love Is Contagious" (Reprise), which jumps 82-71 nationally.

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**FOR WEEK ENDING SEPTEMBER 19, 1987**

**HOT 100 SINGLES ACTION**

**RADIO MOST ADDED**

<table>
<thead>
<tr>
<th>Record</th>
<th>Total Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>BAD</td>
<td>137</td>
</tr>
<tr>
<td>MICHAEL JACKSON (Epic)</td>
<td>137</td>
</tr>
<tr>
<td>CAUSING A COMMOTION</td>
<td>137</td>
</tr>
<tr>
<td>MADONNA (Sire)</td>
<td>137</td>
</tr>
<tr>
<td>WHERE THE STREETS...</td>
<td>137</td>
</tr>
<tr>
<td>LL-13-440</td>
<td>137</td>
</tr>
<tr>
<td>MONG MONG</td>
<td>137</td>
</tr>
<tr>
<td>BILLY IDOL (Chrysalis)</td>
<td>137</td>
</tr>
<tr>
<td>BREAKOUT</td>
<td>137</td>
</tr>
<tr>
<td>SWING OUT SISTER MERCURY</td>
<td>137</td>
</tr>
<tr>
<td>BOYS NIGHT OUT</td>
<td>137</td>
</tr>
<tr>
<td>TIMOTHY R. SCHMIT (MCA)</td>
<td>137</td>
</tr>
<tr>
<td>IN MY DREAMS</td>
<td>137</td>
</tr>
<tr>
<td>RED SPEEDWAGON (Epic)</td>
<td>137</td>
</tr>
<tr>
<td>I THINK WE'RE ALONE NOW</td>
<td>137</td>
</tr>
<tr>
<td>TIFFANY (MCA)</td>
<td>137</td>
</tr>
<tr>
<td>SUGAR FREE</td>
<td>137</td>
</tr>
<tr>
<td>WE'RE IN LOVE BEFORE</td>
<td>137</td>
</tr>
<tr>
<td>CUTTING CREW (Virgin)</td>
<td>137</td>
</tr>
</tbody>
</table>

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, NY 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.

<table>
<thead>
<tr>
<th>#</th>
<th>HOT 100 SALES</th>
<th>ARTIST</th>
<th>TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MICHAEL JACKSON</td>
<td>I JUST CAN'T STOP LOVING YOU</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>WHITNEY HOUSTON</td>
<td>DON'T WE ALMOST HAVE IT ALL</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>LOS LOBOS</td>
<td>LA BAMBA</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>WHITNEY HOUSTON</td>
<td>HERE I GO AGAIN</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>DAN HILL</td>
<td>CAN'T WE TRY (DUET WITH VONDA SHEPARD)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>FAT BOYS &amp; THE BEACH BOYS</td>
<td>WIPED OUT</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>ABC</td>
<td>WHEN SMOKEY SINGS</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>DEBBIE GIBSON</td>
<td>TOUCH OF GREY</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>WHITNEY HOUSTON</td>
<td>LISA LUISA &amp; CULT JAM</td>
<td></td>
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<tr>
<td>10</td>
<td>DANIELLE COLE</td>
<td>CAN'T WE TRY</td>
<td></td>
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<tr>
<td>11</td>
<td>DEBBIE GIBSON</td>
<td>U GOT THE LOOK</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>&quot;LIL COOL J&quot;</td>
<td>ONLY IN MY DREAMS</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>LISA LUISA &amp; CULT JAM</td>
<td>SOMETHING REAL (INSIDE ME/INSIDE YOU)</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>JELLYBEAN FEATURING ELISA FIORILLO</td>
<td>SOMETHING REAL (INSIDE ME/INSIDE YOU)</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>PRINCE</td>
<td>MAKE ME WAIT</td>
<td></td>
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<tr>
<td>16</td>
<td>JOHN COUGAR MELLENCAMP</td>
<td>WE TRY</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>MADONNA</td>
<td>LOOK DOWN</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>GEORGE MICHAEL</td>
<td>WHO'S THAT GIRL</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>SUZANNE VEGA</td>
<td>I'M A FAKER</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>MADONNA</td>
<td>YOU ARE THE GIRL</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>DAVID BOWIE</td>
<td>RED SPREAD CHAMON</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>BRENDA MAE</td>
<td>NEVER LET ME DOWN</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>T. PAUL</td>
<td>VICTIM OF LOVE</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>JONATHAN BUTLER</td>
<td>DO THE RIGHT THING</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>ALEXANDER O'NEAL</td>
<td>I'M A FAKER</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>JOHN COUGAR MELLENCAMP</td>
<td>YOU CAN'T BE SURE</td>
<td></td>
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<td>27</td>
<td>GEORGE MICHAEL</td>
<td>WHO'S THAT GIRL</td>
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</tr>
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<td>WIPED OUT</td>
<td></td>
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<td>MICHAEL JACKSON</td>
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<td>30</td>
<td>WHITNEY HOUSTON</td>
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<td>31</td>
<td>RICHARD MARX</td>
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<td>33</td>
<td>NICKY BAKER</td>
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<td>T. PAUL</td>
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<td>37</td>
<td>CATERINA VALENTE</td>
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<td>38</td>
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<td>39</td>
<td>YANKA</td>
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<td>PATTY BODE</td>
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<td>3</td>
<td>WHITNEY HOUSTON</td>
<td>HERE I GO AGAIN</td>
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<td>4</td>
<td>DANIELLE COLE</td>
<td>CAN'T WE TRY</td>
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<td>DANIELLE COLE</td>
<td>U GOT THE LOOK</td>
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<td>6</td>
<td>&quot;LIL COOL J&quot;</td>
<td>ONLY IN MY DREAMS</td>
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<td>SOMETHING REAL (INSIDE ME/INSIDE YOU)</td>
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<td>JELLYBEAN FEATURING ELISA FIORILLO</td>
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<td>10</td>
<td>JOHN COUGAR MELLENCAMP</td>
<td>WE TRY</td>
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<td>11</td>
<td>MADONNA</td>
<td>LOOK DOWN</td>
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<td>12</td>
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<td>SUZANNE VEGA</td>
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<td>RED SPREAD CHAMON</td>
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<td>BRENDA MAE</td>
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<td>T. PAUL</td>
<td>VICTIM OF LOVE</td>
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<td>I THINK WE'RE ALONE NOW</td>
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<tr>
<td>30</td>
<td>TINA TURNER</td>
<td>IF I ONLY HAD THE TIME</td>
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## Billboard HOT 100 SINGLES BY LABEL

A ranking of the number of titles by label on the Hot 100 chart.

<table>
<thead>
<tr>
<th>LABEL</th>
<th>NO. OF TITLES ON CHART</th>
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<tr>
<td>COLUMBIA (10)</td>
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<tr>
<td>Def Jam (1)</td>
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<tr>
<td>Epic (8)</td>
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<tr>
<td>Sony (6)</td>
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<tr>
<td>LA SEDRA MUSIC (4)</td>
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<tr>
<td>Atlantic (3)</td>
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<tr>
<td>Virgin (2)</td>
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<tr>
<td>Warner Bros. (2)</td>
<td>2</td>
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<td>Virgin (2)</td>
<td>2</td>
</tr>
<tr>
<td>Epic (1)</td>
<td>1</td>
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<tr>
<td>Warner Bros. (1)</td>
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**Top Chart Focus:** The chart is 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. The chart includes information on the artists, titles, and label distribution of the songs.

**Chart Details:**
- **Hot 100 Sales:** A ranking of the top 40 singles by sales, with reference to each title's composite position on the main Hot 100 Singles chart.
- **Hot 100 Airplay:** A ranking of the top 40 singles by airplay, with reference to each title's composite position on the main Hot 100 Singles chart.

**Label Focus:** The chart also includes a ranking of the number of titles by label on the Hot 100 chart, showing the distribution of songs across different labels.

**Additional Notes:**
- The chart includes references to various artists and songs, such as Michael Jackson, Whitney Houston, Madonna, George Michael, and others, along with their respective titles and label affiliations.
- The chart highlights the popularity and distribution of songs across different labels, providing insights into the industry landscape at the time.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>METALLICA</td>
<td>ELECTRIC 6.07/5 (9.98)</td>
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<tr>
<td>THE $5.98 EP-GARAGE DAYS REVISITED</td>
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<tr>
<td>DIONNE WARWICK</td>
<td>KARAT 8.44 (9.98)</td>
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<td>RESERVATIONS FOR TWO</td>
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<td>CURIOUSITY KILLED THE CAT</td>
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<td>KEEP YOUR DISTANCE</td>
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<td>DID WASHINGTON</td>
<td>MERCURY 2.02/1 (8.98)</td>
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<td>DREAM ETERNAL</td>
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<td>CRC 409/3 (CD)</td>
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<td>WILDSIDE</td>
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<td>NIGHT SONGS</td>
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<td>LEVEL 42</td>
<td>POLYGRAM 8.3/1 (9.98)</td>
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<td>RUNNING IN THE FAMILY</td>
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<td>GENESIS</td>
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<td>JOY WATLEY</td>
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<td>DEBBIE GIbson</td>
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<td>R. WATERS</td>
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<td>IT'S BETTER TO TRAVEL</td>
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<td>LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHEST</td>
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<td>BRUCE HORNBY &amp; THE RANGE</td>
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<td>JELLYBEAN</td>
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<tr>
<td>JUST VISITING THIS PLANET</td>
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DJs Turn To Postproduction
(Continued from page 6)
never been greater. That's not surprising, given the hard-won credibility now enjoyed by remix consultants. But the unlikely possibility that work by relatively inexperienced producers will become substantial hits makes these successes even more striking.

Ricardo admits that no "real" musicians were involved with "Silent Morning." Using the EMU Systems SP12 sequencer and sampling machine, Ricardo and Robb constructed a basic beat, programming the machine to repeat the patterns. Thereafter, the track was handed to another DJ, Heartthrob's "Little" Louie Vega, who added a new bass line and keyboards.

A delay in the mastering stage held up release so that the finished record was being played in New York's Latin clubs for two months before actually being cut on the street. With pent-up demand, the single sold 75,000 copies in its first few weeks.

Ricardo has two more productions ready for release, 4th & B'Way's much-anticipated Double Destiny and Atlantic's Terry Billy, a former back-up singer for Hanson & Davis.

"I've learned a lot in the studio," says Ricardo, who counts hands-on experience as the best teacher.

"Technology, obviously, made production accessible to us," says Gail "Sky" King, whose first production is in progress. That record, however, is more "a jumping-off point" as a showcase for her ability as a mix consultant, she says, as she broadens her credits from editing to full responsibility for a mix. "Editing is fine," says King, "but it doesn't pay or have the prestige of mixing."

Vega, who co-produced one cut with Robert Clivilles on the Cover Girls' album, says that he has turned down some recent offers to produce in favor of mix assignments for Eric Guitar, Noel, Andrea, Jalil, Noeco, Cover Girls, and the Latin Rascals. "I want to get my experience through remaking first," he says. "I'll get a lot of training doing overlaps and developing a relationship with a keyboard player. I want to remix lots of records and produce hits at a time."

One new wrinkle in the so-called Latin/hip-hop/Miami sound movement, Vega and Ricardo agree, is that more R&B-sounding alternate mixes will be offered to broaden the base of the Latin-flavored music.

It's not merely technology that accounts for the local and national success of the young DJ/producers. It's also the readiness of the hot crossover radio stations to pick up the records that are being played in the clubs and the efforts that the producers and DJs make on each other's behalf.

"Whenever anyone's working on something good, I'll give it a big push" as a DJ, says Vega. "There's a togetherness, and I've liked that about it."

Vega's first radio mixes were done with the Latin Rascals, he notes. "They were already editing like crazy, and we could have done them separately but we chose to get together to create a bigger buzz." This network of support not only launches mixing and production careers but even entire record labels, including Aldo Marin's Cutting label and the New York Groove/Groove Line label of Jim McDermott and Clivilles, whose releases unflaggingly enjoy heavy club exposure. Groove Line's "Do It Properly," in particular, represents the strength-in-numbers philosophy in the group concept of 2 Puerto Ricans, A Blackman, And A Dominican.

The down side of this network, however, can be a sense of isolation if an aspiring consultant is based anywhere besides New York or Los Angeles. Brad Hinkle, whose Ultimix programming service partnership with Les Massengale is based in North Carolina, insists that the constant shrinkage in size and expense of studio outboard gear makes many if not most studios appropriate for even the most elaborate postproduction work.

Hinkle and Massengale have begun to attract work from San Francisco and even Australia, but find that the concentration of talent in New York is hard to compete with. "There's so much up there that [labels] don't want to send it away when they can have it done two blocks up the street," says Hinkle, "but I don't think talent should be ignored."

Los Angeles' Steve Beltran, remixer of two BANGLES hits and co-mixer of Levert's "Casanova" 12-inch comments, "It's a totally different vibe out here, more R&B. In New York, it's dance music, the real hip 128-beats-per-minute material."

One magnet for postproduction work outside of the New York/Los Angeles circuit may be Chicago, home of the much-imitated house sound. Farley "Jackmaster" Keith, for one, has mixed numerous projects for Warner Bros., Criminal, and a number of U.K.-based labels. Mickey Oliver, another Chicago resident, is head of the Hot Mix 5 label and has also begun to mix outside projects for New York and London producers, adding an "underground" groove and Latin percussion. His assessment of the results of non-Chicagoans emulating the house sound is "not that great."

For all these budding careers, legal advice and career direction are becoming key ingredients. New Yorker Keith Dunpoon, a veteran DJ who recently has been a &r for Next Plateau and postproduction consultant on several of that label's releases, names legal representation as a must in order to keep handshake deals from becoming free work.

Dunpoon recently entered a management deal with Los Angeles' Dan Joseph and Ken Friedman, and his first project under that agreement is a re-edit of a Tonic K. single "I'm Supposed To Have Sex With You."

M&M Production's Sergio Muniz-bi, who along with John Morales and Freddie Bastone is managed by Brad LeBeau, agrees that "a good manager can put what you want to do into a process and action," particularly through looking at the larger picture. "Above all," he says, "you can get locked in."

Murray Hilar, whose remix/postproduction partnership with Justin Strauss is represented by Jane Brin- ton, says, "It's no small deal getting your foot in." Elias hopes that the musically eclectic background that he and Strauss have gathered as DJs will be an advantage. He recognizes that often, simply generating enthusiasm in artist management and the corporate structure may require a "name" remodel. "But I don't look at it competitively. It's a privilege to make music and influence people. It's part of creating culture."

Two-Record Set Showcase Band Network Acts
Miller, RCA Brew Up Compilation Album

BY MOIRA MCCORMICK

CHICAGO The Miller Genuine Draft Band Network and RCA Records have released "First Draft," a promotional double album featuring one cut from each of the 21 groups sponsored by the network. It is the third such collaboration between Miller and RCA and the first to involve a double album.

According to Gary Reynolds, president of the promotion and marketing firm Gary M. Reynolds & Associates, which coordinates the sponsorship program for Milwaukee-based Miller Brewing Co., the double-album configuration was chosen because of the network's expanding roster. "This year, the program was increased by five bands, to 21," he says. "This was in part the result of a restructuring of the program to include R&B, country, and blues."

"First Draft" includes "Kissin' Time" by PolyGram act the Rainmakers, a track previously released only in Europe, as well as cuts from such up-and-coming regional bands as the Paladins, the Neighborhoods, the Tail Gators, Warner Bros. acts like the Dynatones, and the Razorbacks. Also included are tracks from veterans Delbert McClinton, Roomful Of Blues, and Lonnie Brooks.

Reynolds says "First Draft" is "a great merchandising tool" that can be used as a giveaway to promote appearances by network members. "It gets some airplay as well," he says. "Some of the unsigned acts receive radio exposure this way."

Through "First Draft," unsigned bands get "valuable exposure to a major record label," as part of their sponsorship agreement, they are permitted to negotiate with RCA. According to Reynolds, the possibility of making Band Network compilation albums available at retail is "being looked at, but there are no plans to do so at present."
TIME CALLED THE FIRST BoDeANS ALBUM "THE MOST GALVANIZING DEBUT OF THE YEAR." THEIR LIVE SHOWS TURNED FIRST-TIME LISTENERS INTO PERMANENT FANS.

THE SECOND BoDeANS ALBUM, **Outside Looking In**, MAKES BRAND NEW PROMISES. AND KEEPS EVERY ONE OF THEM.

**MANAGEMENT:** MARK MCCRAW AND MARIFRAN CREED
**ON REPRISE/SLASH RECORDS, CASSETTES AND COMPACT DISCS**

**Outside Looking In**
(tl4/2-25639)
The New Album
Produced by Jerry Harrison
Featuring the Single
"Only Love"
(7-28179)
## Billboard® Top Pop Albums:

### FOR WEEK ENDING SEPTEMBER 19, 1987

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Album</th>
<th>Label</th>
<th>Number Distributing Label</th>
<th>Title</th>
<th>Price</th>
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<tr>
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<td>George Benson</td>
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<td>40,186</td>
<td>Slide It In</td>
<td>(2.49)</td>
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<td>2</td>
<td>Bill Medley</td>
<td>Memphis</td>
<td>40,000</td>
<td>(co)</td>
<td>Ultimate</td>
<td>(3.49)</td>
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<td>3</td>
<td>Regina Belle</td>
<td>Let Me Love You</td>
<td>Columbia</td>
<td>40,573</td>
<td>Tribute</td>
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<tr>
<td>4</td>
<td>Bahamadia</td>
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<td>40,225</td>
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<td>Anita Baker</td>
<td>Rhythm of the Night</td>
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<td>40,128</td>
<td>Love An Unforgettable</td>
<td>(2.98)</td>
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<td>6</td>
<td>The Fabulous Club Nouveau</td>
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### NEW> Albums

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### NEW> 10,000 Maniacs

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<th>Number Distributing Label</th>
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<td>Decade</td>
<td>(2.98)</td>
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</table>
Los Angeles. What were the top 20 Beatles hits of all time? What were the top 20 solo Beatles hits of all time? Of all the Beatles songs and all those by John Lennon, Paul McCartney, George Harrison, and Ringo Starr combined (not counting duets with non-Beatles), what were the top 20 hits of all time?

The final question seems to be the most difficult, if the results of Billboard's recent Beatles countdown contest is any indication.

The contest, announced in the July 25 issue, hinged on the United Stations Radio Network's Labor Day weekend special devoted to the Fab Four, called Billboard's Official Top 40 Hits Of The Beatles. For that special, Billboard prepared a chart ranking the hits of the Beatles, both as a group and as solo artists. The United Stations special then played each of the songs in a countdown format.

To enter the contest, Billboard readers were asked to guess the upper half of that chart. Winners were to be awarded a complete set of all U.S.-issued Beatles CDs currently available.

The results? Despite a vast number of entries, only two readers correctly identified the top 20: Wes Cunningham of Grandview, Mo., and Evelyn Burns of Warren, Ohio. Both readers will soon be receiving their CD prizes.

Complicating the contest for many readers was the difference in the life span of hits during the '60s and '70s. As a rule, the charts were more volatile in the '60s; hits rapidly rose and fell to make way for others. During the '70s, however, hits tended to stay at the top of the charts for a longer duration. Thus, a track like Paul McCartney & Wings' "Silly Love Songs" of 1976 ranked significantly higher than such memorable Beatles hits as 1966's "Paperback Writer" or 1965's "Yesterday."

The following is the list of the top 20 songs:


All the hits were recorded by the Beatles unless otherwise indicated. All McCartney hits were variously credited to Paul McCartney, Paul McCartney & Wings, or Wings. Congratulations to the lucky winners.

92

Worldwide Pact. Principals of SSB Entertainment World and MGM/UA Communications sign an exclusive multiyear worldwide publishing administration agreement. Pictured, from left, are SSB vice chairman Martin Bandier; SSB president Charles Koppelman; MGM/UA attorney Marcia Gleeman; and Lee Rich, chairman and CEO of MGM/UA Communications.

Disney's 'Lady' Rewrites Record Book

(Continued from page 4)

what the final tally for "Tramp" and the entire campaign may top out at.

The other self-through title expected to generate big numbers this fall is MCA's "An American Tail," also at $29.95. MCA does not disclose unit or sales figures, but industry speculation places the title at the 600,000- to 800,000-unit plateau to date.

Disney executives say the company's ambitious $20 million support campaign, which includes $10 million of its own ad money and the tens of thousands of the American Dairy Assn. (Billboard, Aug. 22), prompted the high trade response.

According to Dick Longwell, Disney sales vice president, and Disney marketing director Ann Daly, video specialists appeared to take earlier advantage of the campaign by utilizing Disney's increased amount of consumer presell "tools" such as sign-up sheets, posters, and counter cards.

"We did random in-store surveys," he says, "which indicated that many specialists were, in fact, utilizing the material."

"I think the orders," says Daly, "reflect a recognition on the part of the trade that the overall campaign was designed to drive customers into stores."

One new merchandising wrinkle, says Longwell, will be to take the two large custom-made Lady (28 feet and Tramp [32 feet] inflatables that Disney had on display outside the Las Vegas Convention Center during the recent Video Software Dealers Assn. convention "on the road" each weekend to retail environments.

So far, Disney says it plans to have them on display in New York, Los Angeles, Minneapolis, Atlantic City, N.J., and Philadelphia.

The Cars are in high gear with a new album, 'Door To Door,' and a tour... see page 24
The Grasse Route column appears this week on page 44

### Daniels' Volunteer Jam Spreads To Top Crop Yet

**BY EDWARD MORRIS**

NASHVILLE For an 11th-hour effort, the 13th annual Volunteer Jam was a first-rate success.

The Sept. 6 event drew a recording-breaking crowd of more than 16,000 to Starwood Amphitheatre here, highlighting the Jam was the debut performance of the reconstituted Lynyrd Skynyrd band.

This year's concert was considerably shorter than the marathon Jams past, running about seven hours. And the talent lineup made little more than a nod to country music, which is usually a Jam mainstay. Nor was there the profusion of major acts that has leaned most earlier Jams.

Organizers of the Jam hinted in the spring that the event might be suspended this year, citing summer heat, scheduling problems, and the complexity of producing the event as reasons. But in late July, Jam founder Charlie Daniels announced that the show would go on. He broke precedent by revealing that Lynyrd Skynyrd would be on the bill. Traditionally, the talent roster—except for the Charlie Daniels Band—is kept secret from the public.

Industry observers say that the tip-off on Skynyrd may explain the reduced turnout. The venue was sold out a few days before the concert.

While Skynyrd was clearly the top crowd-pleaser of this year's Jam, guitarist Stevie Ray Vaughan was far too

Mercury Records artist David Lynn Jones was country music's top—and best-received— representative.

William Lee Golden, exiled earlier this year from the Oak Ridge Boys, appeared with his sons, who are signed to CBS Records, and performed "If I Needed You," dedicated to "Godfiber Kids," his signature song when he was with the Oaks.

Two acts performing were Grinderspin, which includes Jones, Jimmy Davis & Junction, Mason Ruffner, Great White, Rick Cua, Randy Howard, Ed Chapman, Tony Caldwell, and Paul Riddle.

The concert was partially broadcast on the Jerry Lewis Labor Day special and was taped both for national radio syndication and for rebroadcast, in part, on Voice Of America.

The first of two Nashville Network television specials on this year's Jam will be broadcast on Wednesday, Nov. 17. Postage was taped on second TNN special, details of which have not yet been worked out. Additionally, two Charlie Daniels Band specials will be shown during the concert—"Bottom Line" and "Dance With Me."

Currently, the Charlie Daniels Band is touring in support of its recently released Epic Records album, "Powder Keg."

Reserved tickets for the Jam were $17.50 each and $15.50 each for lawn seating. After expenses, the net from the Jam will be donated to muscular dystrophy research.

Made in DAT recorders is manda

• High-speed duplication of prerecorded DAT is proved to be techni

• DAT cassettes of different companies are made compatible or inter-

• The IFPI group in West Germany is preparing a deposition to be put to the Ministry of Justice early in 1988 calling for Copycide to be made compulsory in DAT hardware and software and seeking a substantial increase in the home-taping royalty on analog tape and blank tapes. (For a report on DAT technology showcased recently at the Berlin International Audio & Video Fair, see page 75.)

• Federation executive Peter Zombik says that the German group is seeking an increase in the estimated market value of the rights involved in privately copied albums, cassettes, and compact disks. "At present, the income from the tape and hardware royalty amounts to only 3% of the sum.

We have also the ridiculous situation in which the tape royalty payable on a 1,000-mark VCR is 18 marks, whereas the statutory royalty on DAT recorder costing 3,000 marks would be a mere 2 1/2 marks.

"But we are not seeking a higher levy on DAT tape and hardware. Our policy, unequivocally, is to make. Also included in the film will be a song by Christian rock artist Mark Heard, "Dancing In The Police's Taxi." As far as we're able to determine, this is the first time a Christian artist performing contemporary Christian songs has been featured on a major motion picture," Christian says. "Some films have had individual gospel songs or hymns, but there's never been anything on this scale."

The Color Purple" featured tracks by gospel artist Marion Crouch, and the Academy Award-winning "The Trip To Bountiful" previously featured Cynthia Clawson's moving rendition of "Softly And Tenderly."

Additionally, the Billy Graham organization has released a number of films that have featured contemporary religious music, but these generally have been aimed at the religious marketplace and have not been released through religious distribution channels.

For complete record production or tape duplication at an affordable price...

**IFPI: SONY OFFTRACK WITH EUROPEAN DAT LAUNCH**

(Continued from page 1)

in DAT recorders is manda-

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**INSPIRATIONAL SOUNDTRACK**

(Continued from page 6)

which will incorporate footage from "Dakota In Texas," and a guest duet by America's Gerry Beckley, who is featured on the album track. The tune is already No. 1 at a number of contemporary Christian music radio stations.

"I made connections with the Kinks through [former Dallas Cowboys star] Bob Breunig," Christian says. "I had worked with the Cowboys on a video called 'I Don't Want To Be Home For Christmas.' They apparently liked my work and asked me to write a Christmas song and provide appropriate pop songs as well."

The film, which Christian says has five major distributors bidding for its domestic release rights because of Philips' popularity, is in the final editing stages. The scoring will begin after the final edits are

**GROUPS WARY OF BERNE**

(Continued from page 3)

aison, Lionel H. Olmer, predicted that Reagan would sign legislation authorizing the U.S. to join Berne by the end of his term, in January 1989.

A much clearer picture of where U.S. entertainment industries stand on this issue will emerge in coming weeks, as the RIAA issues its position paper and the Motion Picture Assn. of America (MPAA) takes its stand.

All involved agree that, overall, Berne offers the best protection—and the only protection in 14 countries—but many are wary. As one lawyer close to the problem comments: "The time is coming when we have to go ahead and join, regardless. If you don't go to the prom, you can't expect to dance."

For complete record production or tape duplication at an affordable price...

**DISKMAKERS DOES IT ALL!**

we handle the j"
WILLIE NELSON among the stars to appear Oct. 4 at the New York Coliseum.—Johnnie Wright

THEODOR SEAL, head of the Recorder Music Co., says his company will produce an album of the recordings made by the folk group that was forced to leave the stage at the Fillmore West recently because of a breach of contract.—Bill Silber

BARRIE WYATT, N.Y. City manager of A&M Records, says he is confident that the company will continue to flourish with the recent release of its first album of pop music, "The Beatles".—Bill Silber

CREEK CREEK, assoc. ed. of "Modern Trade," named editor and CEO of 'Direction '76.—Bill Silber

JOHN SCOTT, former head of the American Society of Composers, Authors and Publishers, receives a special award of recognition from the ASCAP Foundation.—Bill Silber
EAST MEETS WEST
On The Turntables of America

DANA WITH FAME DANE

SURF MC'S SURF OR DIE

©1987 Profile Records, Inc.
740 Broadway, New York, NY 10003
DEBIT ALBUM
JUC
BY
BENNETT
FEATURING
THE
SINGLE
"LOVE IS CONTAGIOUS"

PERSONAL MANAGEMENT: CASALLO, BUFFALO & FARNO II ON PARK
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